

**DUMBARTON OAKS**  
RESEARCH LIBRARY AND COLLECTION

• 2010-2011 •



DUMBARTON OAKS  
RESEARCH LIBRARY AND COLLECTION

• 2010–2011 •



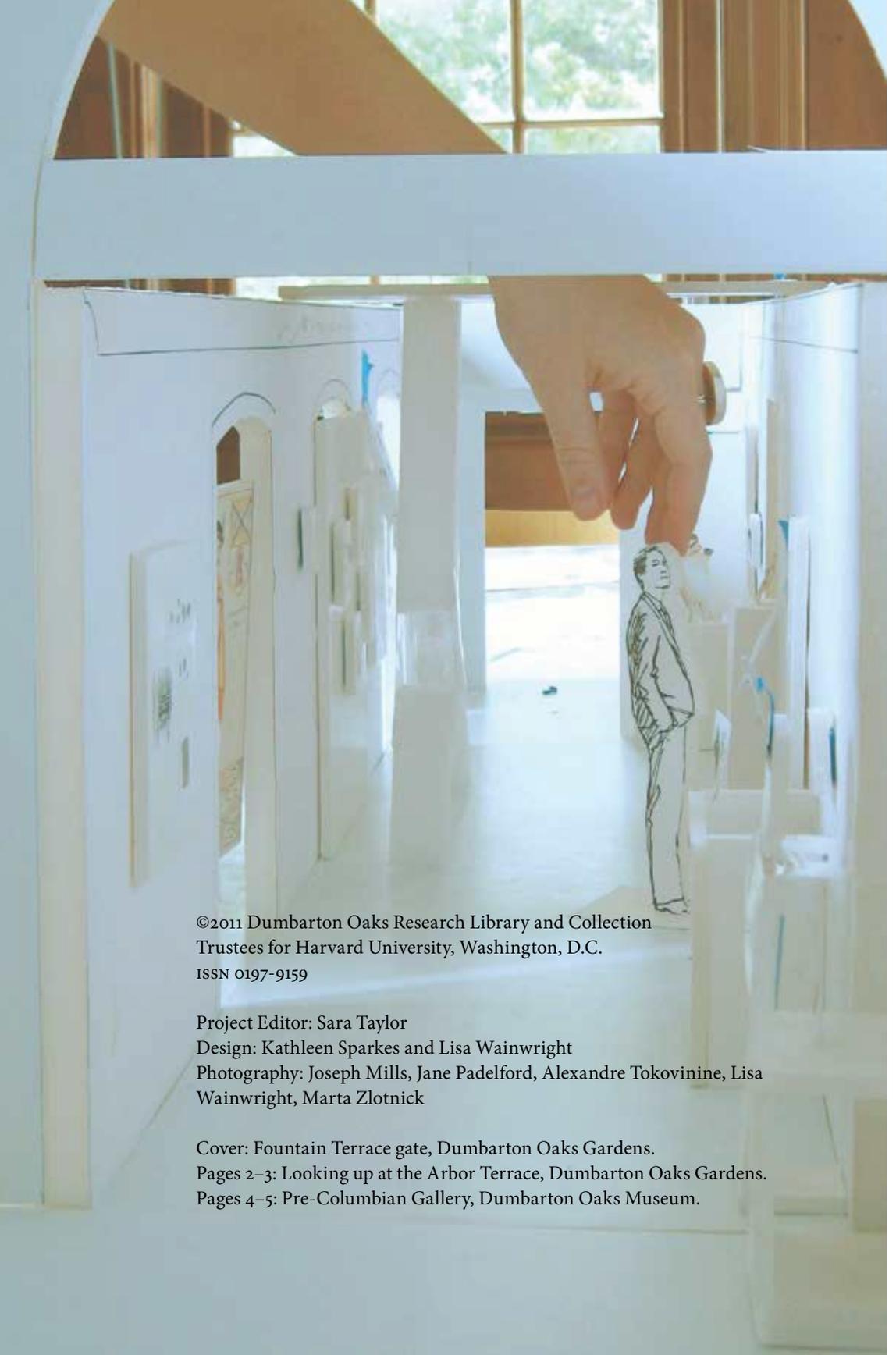




**DUMBARTON OAKS**  
RESEARCH LIBRARY AND COLLECTION

Annual Report  
2010–2011





©2011 Dumbarton Oaks Research Library and Collection  
Trustees for Harvard University, Washington, D.C.  
ISSN 0197-9159

Project Editor: Sara Taylor  
Design: Kathleen Sparkes and Lisa Wainwright  
Photography: Joseph Mills, Jane Padelford, Alexandre Tokovinine, Lisa  
Wainwright, Marta Zlotnick

Cover: Fountain Terrace gate, Dumbarton Oaks Gardens.  
Pages 2–3: Looking up at the Arbor Terrace, Dumbarton Oaks Gardens.  
Pages 4–5: Pre-Columbian Gallery, Dumbarton Oaks Museum.

# Contents

From the Director	9
Fellowships and Project Grants	11
Fellowship Reports	19
Byzantine Studies	53
Garden and Landscape Studies	69
Pre-Columbian Studies	79
Library	91
Image Collections and Fieldwork Archives	103
Museum	109
Publications	123
Gardens	133
Friends of Music	139
Facilities	143
Finance, Information Technology, Garden Gate, and Green Team	147
Trustees for Harvard University, Administrative Committee, Honorary Affiliates, and Senior Fellows	153
Staff and Interns	155



# From the Director

In past incarnations of this publication, I have written of my perspectives and objectives as director of Dumbarton Oaks Research Library and Collection, but this year I will not impede the reader from approaching directly the statements that those who manage the ten departments and who oversee various other initiatives have to relate about 2010–2011. Their reports show very clearly what Dumbarton Oaks is and what it achieves. The overture to their accomplishments will be the list of fellowships, followed by the accounts that the fellows give in their own words about their research.

It is thrilling to facilitate the work of such talented individuals, by which I mean the entire staff and all the fellows of Dumbarton Oaks. The institution is steady and yet anything but static. On the contrary, it is like a tall ship under sail. Its canvases billow thanks to the winds of progress in its three areas, namely, Byzantine, Pre-Columbian, and Garden and Landscape Studies. Extra breezes come from Harvard University, which, although from a distance of a few hundred miles, has ultimate responsibility for the well-being and progress of an establishment that has been under its oversight for nearly seventy-five years. This vessel, which moves more rapidly than appearances may indicate, is obviously affected by its immediate environs, which are Washington, D.C., in general, and Georgetown, in particular. The neighbors and government, both municipal and federal, could not be more supportive: they are gentle waves, lapping at the sides of the boat. But most credit goes to the people whom I have mentioned now twice, colleagues at Dumbarton Oaks. They are the crew, who collaborate with all the special skills and energies required to keep this majestic schooner in motion. Forward ho!



# Fellowships and Project Grants

Dumbarton Oaks awarded forty-four fellowships in the fields of Byzantine Studies, Garden and Landscape Studies, and Pre-Columbian Studies in 2010–2011. All fellows applied through the online application management system. Two visiting scholars in Byzantine Studies, two visiting scholars in Garden and Landscape Studies, and one visiting scholar in Pre-Columbian Studies were also in residence during a portion of the academic year. Dumbarton Oaks awarded seven project grants: four in Byzantine Studies, one in Garden and Landscape Studies, and three in Pre-Columbian Studies.

## Byzantine Studies

### Junior Fellows, 2010–2011

**Heather Badamo**, University of Michigan, “Icons of Military Saints in Egypt and the Eastern Mediterranean: Image and Community in the Ninth–Thirteenth Centuries”

**Annie Labatt**, Yale University, “In Search of the ‘Eastern’ Image: Sacred Painting in Eighth- and Ninth-Century Rome”

**Alexander More**, Harvard University, “State and Health in the Medieval Mediterranean at the Origins of Welfare Policy, 1150–1350”

## Fellows, 2010–2011

- Dimiter Angelov**, University of Birmingham, “The Byzantine Hellene: Emperor Theodore II Laskaris and the Transformation of Byzantine Culture After 1204”
- Mark Bartusis**, Northern State University, “Warfare in Later Byzantium”
- Ildiko Csepregi**, University of Reading, “Temple Sleep from Antiquity to Byzantium: Healing, Dreaming, and Storytelling”
- Veronica Della Dora**, University of Bristol, “Mapping Sacred Landscapes in Byzantium”
- Réka Forrai**, Central European University, “The Papacy and the Spread of Greek Learning in the Medieval West”
- Manfred Kraus**, Eberhard-Karls-Universität Tübingen, “The Byzantine Aftermath of Aphthonius’s *Progymnasmata*”
- Aglae Pizzone**, Università degli Studi di Milano, “‘Imagine There’s a Tragalaph’: Phantasia and Aesthetics in the Middle Byzantine Period (Ninth–Twelfth Centuries)”
- Peter Sarris**, University of Cambridge, “Agrarian Change in Byzantium, ca. 630–1204”
- Kostas Yiavis**, Cornell University, “Vernacular Byzantine Translations and the Medieval European Romance, 1350–1550”

## Summer Fellows, 2010

- Margaret Alexiou**, Harvard University, “*Ptochoprodromika*: Edition, Translation, Commentary, with Introduction”
- Sarah Brooks**, James Madison University, “The Art of Death in Byzantium: Funerary Art and Architecture, 1204–1453”
- Ana Cabrera L.**, Museo Nacional de Artes Decorativas, Madrid, “Characterization of Coptic Textiles: The Collection of the Textile and Clothing Museum of Barcelona”
- Mariachiara Giorda**, Università degli Studi di Torino, “Retelling the Family: Blood Ties in Egyptian Monasticism (Fourth–Seventh Centuries)”
- Alexander Lingas**, City University London / European Humanities Research Centre (EHRC), University of Oxford, “A New Historical Introduction to Byzantine Chant”
- Przemyslaw Marciniak**, University of Silesia, “A Commentary and Translation of the Three Byzantine Dramatia: *Katomyomachia*, *Dramation*, and *Bion Prasis*”
- Sergei Mariev**, Ludwig-Maximilians-Universität München, “Optics and Aesthetics in Theodoros Metochites”
- Alberto Rigolio**, University of Oxford, “The Syriac Translation Movement: Shaping Greek Education for a Christian Society”

**Svetlana Sobkovitch**, École pratique des hautes études (EPHE), “Marian Prefigurations in Byzantine Art: Evolution of the Main Types”

**Oguz Tekin**, Istanbul University, “Late Roman and Byzantine Weights in the Collection of the Istanbul Archaeology Museum”

### Project Grants, 2010–2011

**Chryssi Bourbou**, \$8,500, “The Cemetery Excavation at the Middle Byzantine Church of Zoodochos Pigi (Crete, Greece)”

**Suna Cağaptay**, \$7,800, “The Stratigraphy of Remembering: Excavations and Cultural Heritage Management Project in Bursa”

**Ann Killebrew**, \$5,000, “The Landscapes of Early Christian Cilicia: Byzantine Settlement Patterns in the Bay of Iskenderun, Turkey”

**Andrew Poulter**, \$9,500, “Charting the Divide between Antiquity and the Middle Ages: Reconstructing the Landscape on the Danube”

## Garden and Landscape Studies

### Junior Fellows, 2010–2011

**James Schissel**, University of Illinois, Urbana-Champaign, “Home Grown: Thomas Affleck’s Advocacy for Regional Identity in the American South, 1848–1868”

### Fellows, 2010–2011

**Sonja Duempelmann**, University of Maryland, “Flights of Imagination: Aviation and Innovation in Twentieth-Century Landscape Design and Planning”

**Nurit Lissovsky**, Technion—Israel Institute of Technology, “We will spread for you carpets of gardens’: Lipa Yahalom and Dan Zur, Designers of Israel’s Landscape”

**James Nisbet**, California State University, Long Beach, “Environment/Object/Ecosystem: Land Art After 1960”

**Anatole Tchikine**, University of Dublin, Trinity College, “Gardens, Fountains, and the Science of Waters: An Unpublished Treatise by Giovanni Antonio Nigrone (1609)”



Fellows and staff, 2010–2011.



## Summer Fellows, 2010

**Jonathan Conlin**, University of Southampton, “Pleasure Gardens in Britain and North America, ca. 1660–1880”

**Jessica Hurd**, Indiana University, “Spatial Responses to Violence: Counter Monuments and Site Specific Installations in Post-Apartheid South Africa”

**Ulrike Krippner**, University of Natural Resources and Applied Life Sciences, Vienna, “Over the Ocean: Women in Garden Architecture in the 1940s and 1950s”

**Natsumi Nonaka**, University of Texas, Austin, “Pergolas and Pavilions in Italian Renaissance Gardens: A Study of the Printed Primary Sources”

## Project Grant, 2010–2011

**Bonnie Clark**, \$9,961, “The Archaeology of Japanese American Internment Gardens at Amache”

## Pre-Columbian Studies

### Junior Fellows, 2010–2011

**Molly Fierer-Donaldson**, Harvard University, “Duality in Mesoamerican Mortuary Practices: The Quick and the Dead”

**Giancarlo Marcone**, University of Pittsburgh, “From Local Leaders to Intermediate Elites in the Lima Polity: A View from Lote B”

**Jessica Munson**, University of Arizona, “Building on the Past: The Emergence of Maya Elites and Monumental Architecture at Caobal, Peten, Guatemala”

**N. Parker VanValkenburgh**, Harvard University, “Out of Urbs, Civitas: Landscapes of Forced Resettlement in the Zaña and Chamán Valleys, Peru”

### Fellows, 2010–2011

**Ellen Bell**, California State University, Stanislaus, “Objects of Power on the Edge of the Maya World: Early Copan Acropolis Tombs, Offerings, and Special Deposits”

**John Justeson**, State University of New York, Albany, “Epi-Olmec Hieroglyphic Writing and Its Decipherment”

**Peter Kaulicke**, Pontificia Universidad Católica del Perú, “Formative Cosmologies: Representation, Transformation, and Centrality”

## Summer Fellows, 2010

**Kenneth Hirth**, Pennsylvania State University, “Merchant Trade in Pre-Hispanic Mesoamerica”

**Anastasia Kalyuta**, Russian Museum of Ethnography, “Naming Patterns in Preconquest Mexica Society”

**John López**, Massachusetts Institute of Technology, “The Hydrographic City: Mapping Mexico City’s Urban Form in Relation to Its Aquatic Condition, 1521–1700”

**Adam Sellen**, Centro Peninsular en Humanidades y Ciencias Sociales (CEPHCIS) / Universidad Nacional Autónoma de México, “Murky Waters: Revisiting the Looting of the Sacred Cenote of Chichen Itza, Yucatan”

**Janet Stephens**, University of California, Los Angeles, “Constructing the Pre-Columbian Past: Legitimacy, Tradition, and Dynastic Paintings of the Inka in Colonial Peru”

### Project Grants, 2010–2011

**Alexander Geurds**, \$7,000, “Leaving No Stone Unturned: Emergency Recording of Chontales-Style Sculpture at the Nawawasito Site in Central Nicaragua”

**Terry Powis**, \$5,000, “The Investigation and Protection of Cave Sites in the Periphery of Pacbitun, Belize”



# Fellowship Reports

## Byzantine Studies

### Junior Fellows, 2010–2011

Heather Badamo

Icons of Military Saints in Egypt and the Eastern  
Mediterranean: Image and Community in the Ninth–  
Thirteenth Centuries

The project that I undertook as a junior fellow was the completion of my dissertation, “Image and Community,” which I will defend in June 2011. In this project, I explore points of visual contact between Egyptian, Levantine, and Byzantine icons of military saints to write an account of the images—their emergence and characteristics—as a frontier phenomenon during the era of the Crusades. By focusing on icons that incorporate diverse visual vocabularies, I consider the ways in which images remapped cultural and religious geographies through their mobility, creating communal ties through the migration of saints’ images. At the same time, as I show, militarized iconographies were deployed to consolidate Christian sentiment against religious others, thereby defining and enforcing communal boundaries, both between the monotheistic faiths and between the sects within them. Ultimately, I seek to shed light on the complex interactions that took place among various constituencies in the eastern Mediterranean: image makers and hagiographers, Christians and Muslims, and eastern Christians and Byzantines. Over the course of the academic year, I drew on the unparalleled resources at Dumbarton Oaks to draft three chapters of my dissertation (focusing on historiography, miracle accounts, and cult formation) and to revise the whole for submission.

Annie Labatt

In Search of the “Eastern” Image: Sacred Painting in Eighth- and Ninth-Century Rome

During my year as a junior fellow, I wrote the majority of the dissertation that I will defend in October 2011. My project focuses on the sacred iconography—specifically the Anastasis, the Transfiguration, the Maria Regina, and the image of the Sickness of King Hezekiah—of early medieval Rome. Previous scholars interpreted the eighth and ninth centuries by distinguishing between native “Roman” iconography and alien “Eastern” imports. But in many ways this was a period not of clear binary distinctions but of flux. Entirely new iconographies emerged. Some had a powerful resonance in Rome and appeared on all varieties of church decoration, from apses to small devotional niches to portable icons. Others appeared once, only to disappear from the canon of church painting for centuries. More mysterious yet were those iconographical types that had a brief moment of popularity before vanishing altogether. The “deductive tinkering,” to use current evolutionary language, at work in these iconographies shows that early medieval sacred painting in Rome was a whirlwind of inventiveness, experimentation, and innovation and was not simply a warehouse for Byzantine iconography, as was once thought.

### Fellows, 2010–2011

Dimiter Angelov

The Byzantine Hellene: Emperor Theodore II Laskaris and the Transformation of Byzantine Culture After 1204

My spring-term fellowship was devoted to work on the historical biography of the emperor and philosopher Theodore II Laskaris (1221/22–1258). In many ways, Theodore Laskaris can be seen as the Byzantine counterpart of the thirteenth-century Western emperor Frederick II Hohenstaufen. Revolution from the top down, youthful radicalism, and experimental originality are among the terms best describing his unconventional spirit. As a reformer of the resurgent Byzantine Empire in Anatolian exile, Theodore stirred up a dramatic political and ideological strife in the 1250s that set the stage for the rise to power of his archenemy Michael

Palaiologos. Endowed with an inquisitive mind and an observant eye, Theodore embarked in his mid-twenties on a pioneering series of literary, philosophical, and theological works, where he often entered new and uncharted territory. The four months of my fellowship enabled me to progress significantly with my writing. I drafted five chapters or appendices and completed my research for the book, including the study of key philosophical texts and all of his letters as well as the transcription of a few essays by Theodore Laskaris in a Vienna manuscript that came to my attention only in the previous autumn. I also completed the critical edition, translation, and commentary of a hitherto unpublished text (*Moral Pieces*) by Theodore Laskaris, which is due to appear in a forthcoming issue of *Dumbarton Oaks Papers*.

Mark Bartusis

#### Warfare in Later Byzantium

My work focused on analyzing a representative collection of Late Byzantine battles and creating new narratives in order to illustrate how the army operated in practice. I worked on the battle of Klokočnica (1230), in which Ivan Asen II of Bulgaria defeated Theodore Doukas of Epiros; the battle of Rupel Pass (1255), in which Theodore II Laskaris defeated a force of rebel Bulgarians; the battle of Bapheus (Koyunhisar) (1302), in which the legendary Osman defeated the Byzantine commander Mouzalon; the battle of Apros (1305), in which the Aragonese adventurers of the Catalan Company defeated the Byzantines under Michael IX Palaiologos; the battle of Pelekanos (1329), in which the Ottoman emir Orhan defeated Andronikos III Palaiologos; and the battle of Peritheorion (1345), in which John Kantakouzenos defeated the Bulgarian bandit Momčilo. In connection with the battle of Rupel Pass, I spent some time working out the geography of Theodore II Laskaris's campaigns of 1255–1256. In addition, I submitted a final draft of my book on *pronoia* to the publisher, found a suitable cover image for the book from material within the coin collection at *Dumbarton Oaks*, wrote a book review, and composed a long article on the institution of *pronoia* in medieval Serbia.

Ildiko Csepregi  
Temple Sleep from Antiquity to Byzantium: Healing,  
Dreaming, and Storytelling

My research focused on the transition of Greek temple sleep into Christian incubation ritual: sleeping in a sacred space to obtain healing through the dream-appearance of the healer (a god like Asclepius or, later, a physician saint). My sources were the miracles of Thekla, the two versions of Kosmas and Damian's miracles, the collection of Cyrus and John, and the corpus of Saints Artemios and Dometios, Therapon, Isaiah, Demetrios and Saint Michael. These collections—dating from the fifth to the seventh centuries and deriving from the eastern Mediterranean—constitute a well-defined group, differing in kind from other contemporary Byzantine hagiographical records. I examined the transformation of the cult place, the cult function (healing), and the technique of healing as well as the ritual (temple sleep) and the medium (dream). My major interests were 1) the formation of such miracle stories; 2) the compositional history of the tales; 3) the figure of the hagiographer; 4) the role of telling and listening to the miracles in the ritual experience; 5) the tenacity of the cultic and narrative patterns; and 6) the finality of the recording of these miracles. Because of the easy access to both primary and secondary scholarship, some new ideas also emerged from this project that will be developed into three conference papers and integrated into an eventual monograph.

Veronica Della Dora  
Mapping Sacred Landscapes in Byzantium

My project interrogates nonlinear landscape perceptions in late antiquity and medieval Byzantium. Landscape is commonly deemed to be a Western European Renaissance invention linked to the theorization of linear perspective as a distinctively “modern” way of looking at the world. In my discipline, cultural geography, pre-Renaissance representations of the environment have generally been dismissed as “artificial” and “disregardful of perspective.” In this project, I challenged this view and offered a rereading of this perceived “lack of technique” or “lack of interest in nature” as a different “way of seeing” and making sense of the world, one



Byzantine Studies fellows and staff, May 2011.

emphasizing the visual *energeia* and memorability of singular elements (or places) over their modern linear integration and one resting on the repetition and superimposition of preexisting *topoi* on the physical environment rather than on its faithful description. I carried out my research on two fronts: first, I attempted to develop a conceptual framework to engage with “Byzantine landscape” as a specific “way of seeing” the world; and second, I researched perceptions of different types of environments, which will form the core of an eventual monograph on Byzantine landscape. While most of my writing here has focused on perceptions of gardens and wilderness, I have also had the chance to expand my past research on mountains and caves, and I am currently gathering materials on oceans, rivers, and springs, which will constitute the final substantial section of my book.

Réka Forrai

The Papacy and the Spread of Greek Learning in the  
Medieval West

The aim of my project was to investigate the papacy's role in spreading Greek culture to the Latin West from the seventh to the thirteenth centuries, from the reign of Gregory the Great to Boniface VIII. Specifically, I looked at the cultural policies of the medieval papacy and their effect on the formation of Greek textual canons in the West. I was primarily concerned with censorship and the creation of canons. The medieval papacy took an active role in filtering both pagan science and eastern religiosity, whether the Aristotelian canon, ancient medical corpora, ecclesiastical historiography, hagiography, or theological documents. Texts were used strategically to build a cultural identity: appropriation of items of the Greek legacy via translation is governed by a rivalry with Byzantium. Claiming the role of mediator between Latin and Greek culture also reflects an anxiety for cultural control over Latin literary production. Translations served as spiritual weapons not only against the East, but also in competition with Western politico-cultural entities, such as the royal courts of Europe. Translation is a strategic site from which institutions can control the impact of other cultures on their own and can implicitly shape the cultural identity of their community. The canonization of a body of texts limits contact between cultures to the segment desired by the regularizing institution. Unsurprisingly, the earliest occurrences of papal censorship concern translations. As Greek culture was perceived as both authoritative and threatening at the same time, patronage as a way of control was of primary interest for the papacy.

Manfred Kraus

The Byzantine Aftermath of Aphthonius's *Progymnasmata*

My research on the role of Aphthonius's *Progymnasmata* in Byzantine education and literary culture progressed and expanded during my semester at Dumbarton Oaks. I was able to survey, map, and structure material from the fourth to the fifteenth century and to catch rare glimpses into Byzantine classrooms. Various new ideas and new questions emerged, including the influence of

iconoclasm on ekphrasis, the role of the Constantinopolitan patriarchate in promoting progymnasmatic exercises, the function of Nicaea as preserver of the tradition between 1204 and 1261, and the incorporation and ideological functionalization of Christian topics, Byzantine history, and contemporaneous politics in model examples, particularly in ethopoeia, encomium, and ekphrasis. In some thirteenth-century treatises, besides the dominant Aphthonian tradition, traces of non-Aphthonian strands (Theon, Minucianus?) emerged. The transfer of progymnasmata to the West in the Renaissance also turned out to be a more multifaceted process than is generally assumed. Besides work on my core project (a comprehensive repertory of surviving Byzantine model examples), I completed two articles, revised (and sent to press) three articles, delivered two conference papers, and started work on a third conference paper on rhetoric and law studies in early Byzantium.

Aglæ Pizzone

“Imagine There’s a Tragelaph”: Phantasia and Aesthetics in the Middle Byzantine Period (Ninth–Twelfth Centuries)

During my fellowship, I completed a bibliographical survey, thus paving the way for the first draft of my monograph, provisionally titled *Fantasizing Gazes: Imagination and the Beholder in Byzantine Aesthetics*. I completed three chapters devoted to imagination and emotions from the third to the ninth century. I worked extensively on the third part of the monograph, which deals with the notion of fictionality in art theory and literature in the post-iconoclastic era. I also finished and submitted a paper on visual imagination and sense perception in Byzantine culture from the seventh through the ninth century. In addition to this project, I worked on a paper on Synesios’s treatise on dreams against the background of Patriarch Theophilos’s anti-Origenistic politics in early fifth-century Alexandria. I also completed two more papers: the first one deals with the character of Thersites in Aeneas of Gaza, at the crossroads between pantomime and rhetorical exercises; and the second one is a literary study of the *logos eucharisticus* of John Eugenicus.

Peter Sarris

Agrarian Change in Byzantium, ca. 630–1204

My project was to review the sources pertaining to large estates and their management in Byzantium from the seventh through the thirteenth centuries, with a view to examining the survival of forms of direct management, wage labor, and tied labor. During the course of my stay, I read the post-Justinianic legal and jurisprudential sources from the reign of Justin II to the eleventh century (including the legal *lexica*); the *typika* and monastic documentary sources from Athos and western Asia Minor; the latest archaeological studies; and the letters of Michael Psellus and a number of other literary sources. Although this research will form the basis of an eventual monograph, I wrote up my basic argument in an article, “Large Estates and the Peasantry in Byzantium, ca. 600–1100,” which will appear in the *Revue belge de philologie et d’histoire*. My research also fed into a chapter (“Law and Custom in the Byzantine Countryside From Justinian I to Basil II”) for a book on law and custom in the early Middle Ages as well as an article (“The Early Byzantine Economy in Context: Aristocratic Property and Economic Growth Reconsidered”) responding to primitivist approaches to the Late Antique economy for *Early Medieval Europe*. Lastly, I made progress with a translation and commentary on Justinian’s *Novels* and completed revisions for a book (*A Threshing Floor of Countless Races—Europe and the Mediterranean From the Fall of Rome to the Rise of Islam, ca. 500–700*) to be published by Oxford University Press.

Kostas Yiavis

Vernacular Byzantine Translations and the Medieval  
European Romance, 1350–1550

During the academic year, I worked on two books that rethink the transition from the Byzantine to the early modern period. Both are part of an incipient literary history of the Greek Renaissance. First, I concluded my critical edition of the rhymed romance *Imperios and Margarona*, which was wildly popular throughout Europe. The other project was the first assessment of the earliest adaptations of Western works into vernacular Greek in the fourteenth through sixteenth centuries. These adaptations, often



In July 2010, staff, fellows, and local actors collaborated to produce the *Theatron of Mice and Muses*, a compilation of eleventh- and twelfth-century works.

dismissed as unoriginal, are reclaimed as fiercely important, not least for their decisive enhancement of vernacular authority. The study involves comparisons with, inter alia, Boccaccio, Chaucer, and Gower, and aims to reconfigure vernacular Greek literature as part of the total European field. Diversion came in the form of an article that establishes the topos of external attacks on courtly feasts. The essay covers the period from the inception of the motif in *Gilgamesh*, through its reinvention by Homer and Virgil, until the medieval and the composite production of the sixteenth century in a range of languages, including Hebrew, Old French, Anglo-Norman, Middle English, Scottish, Middle High German, Italian, Old Norse, Medieval Greek, Middle Persian, and Japanese. I also started thinking about a book on satire featuring the Cretan poet Sachlikis for the Byzantine section of the Dumbarton Oaks Medieval Library (DOML) edited by Alice-Mary Talbot.

## Summer Fellows, 2010

Margaret Alexiou

*Ptochoprodromika*: Edition, Translation, Commentary,  
with Introduction

This project aimed to bring as close to publication as possible the text, translation, and commentary of the *Ptochoprodromika* of Theodore Prodromos. A working text has been established for Poem I (MS G) (274 lines), Poem II (MS G) (117 lines) + (MS H) (150 lines), the so-called Maiuri Poem (65 lines), Poem III (MS H) (approximately 550 lines) + MSS CSA and g (approximately 200 lines), Poem IV (MS G) (167 lines), its Proem (MSS CSA) (56 lines), and the ending (MS g) (150 lines). Facing translation is now complete for all passages to be presented in the main section. Since this will not be a full critical edition, no critical apparatus will appear beneath the text and translation. But other MSS readings, which are of potential significance for literary, linguistic, or historical reasons, will be presented (with translation as appropriate) and linguistic commentary will be provided. Sufficient material has been collected on all aspects relevant to the interpretation of the poems, including weights and coins; household economy; family life and law; court ceremonial; diets and dishes, foodstuffs and provenance; dress; monastic life, education, and learning; and city street life. This publication will be the first to deal systematically and substantially—if not exhaustively—with the twelfth-century realia in the text, and the commentary will deal with items of historical, cultural, and literary interest.

Sarah Brooks

*The Art of Death in Byzantium: Funerary Art and  
Architecture, 1204–1453*

Commemorations for the dead were central to the spiritual and social life of the Byzantine faithful. Whether laid to rest in monumental tombs or in unmarked graves beneath the church floor, the dead were present in nearly every church of Late Byzantium. Despite the centrality of death and burial to Byzantine religion and culture, there is no focused study of how burials and other important practices honoring the dead shaped art and architecture in the empire's final centuries. My study explores the rich and fascinating

history of funerary art and architecture, tomb patronage, and commemorative ritual from 1204–1453. During the summer term, I refined my analysis of tomb patronage. Diverse family, social, and economic ties attracted tomb patrons to particular institutions and bound these individuals together in a network of giving that often began before death and extended for decades thereafter. In the case of families supporting a single institution, these ties could last for several generations, even in the face of desperately declining financial resources. The relationships between church founders/restorers and subsequent tomb patrons are especially interesting and can be explored in both the archaeological and literary records, often with the two providing complementary information. Especially helpful to my research were the publications of the Athos Archives, including the many Late Byzantine wills and related primary source documentation that they contained, as well as the extensive prosopographical reference works that shed light on specific individuals of the Palaiologan period.

Ana Cabrera L.

Characterization of Coptic Textiles: The Collection of the Textile and Clothing Museum of Barcelona

During my time in residence, I focused on one aspect of my dissertation, namely the artistic aspects and decorative patterns of Coptic textiles. My dissertation explores the characterization of textile production techniques and raw materials as well as the historical, socioeconomic, and artistic contexts of the textiles. Thus, in addition to the customary formal analyses, various scientific analyses are being carried out, including the analysis of dyes and fibers using high performance liquid chromatography, scanning electron microscopy, and induced light optical microscopy. The results of this work will help us to better understand the raw materials used in Roman and Byzantine Egypt. The characterization of raw materials enables us to determine the extent of trading networks and the survival of cultural or aesthetic values despite the sociopolitical changes undergone in Egypt during antiquity and at the beginning of the Middle Ages. I also use radiocarbon dating to obtain a precise chronological context for these textiles, going beyond the traditional formal analysis for dating textile styles.

Textiles with a clear archaeological context will be carefully considered, as these may enhance the knowledge of the development of these textile styles. The Barcelona museum intends to make the results of my work available to the scholarly community and beyond; after the dissertation is completed, information on the textiles studied will be available on the website of the Museu Textil I d'Indumentaria of Barcelona.

Mariachiara Giorda

Retelling the Family: Blood Ties in Egyptian Monasticism  
(Fourth–Seventh Centuries)

During the summer term, I worked on the last two chapters of my book about Egyptian monasteries and, in particular, about the “monastic family.” Within ascetic literature, it is common to read biblical quotations that imply that the path to perfection involves renouncing family ties. But this is only part of the story, as there are also holy couples and entire families who are attracted to the ascetic lifestyle. Creating an alternative notion of family can transform blood ties, and a new monastic identity may take many possible forms. A more attentive consideration of the ascetic families that emerged in Egypt has enabled me to understand the plurality of monastic strategies where family is always the focus but where the forms of family organization are different. Studying these family transformations also helped to define the complex relationship between asceticism as a way of life and monasticism as a form of social organization. My research initially concerned the language of the family. The monastic family is no longer a biological, but a spiritual, family modeled on the contemporary Christian family. The terms commonly used to define family roles referred to the duties of people living in the monastery; the relationships among mothers, fathers, sisters, brothers, daughters, and sons are reused in a monastic context to define monastic links. This language helps to create a self-awareness of the family and is accompanied by frequent recourse to images and metaphors of the family. On this premise, my research was also dedicated to analyzing the use of family imagery in monastic sources, with particular attention to the epigraphic and archaeological sources.

Alexander Lingas

A New Historical Introduction to Byzantine Chant

While in residence, I worked on a new introduction to the history of Byzantine chant from late antiquity to the present day for the Yale University Press. This will be the first book-length survey of the field since *A History of Byzantine Music and Hymnography* (1949, with 2nd edition in 1961) by Egon Wellesz, significant portions of which have been rendered obsolete. This is partially due to advances in liturgical scholarship that have shown how Byzantium throughout its long history fostered vigorous competition between regionally and functionally differentiated forms of worship, the most significant of which were the so-called cathedral and monastic traditions of Constantinople and Palestine. I was able to consolidate much of my previous research into a bibliographic database of over two thousand entries, a task greatly aided by the helpful staff, open stacks, and electronic resources of the superb library at Dumbarton Oaks. These same resources were invaluable, as I also worked to locate and absorb path-breaking new research on several areas that figure prominently in my narrative, such as the ancient liturgy of Jerusalem, the musical innovations of Stoudite monasticism, and the musical interchange between Byzantium and its Slavic and Latin neighbors. The other major task that I accomplished during the summer term was a seventy-seven-page draft of a study of the intellectual context for Byzantine liturgical singing. This study, the writing of which was nourished by informal conversations with other summer fellows, will serve both as a freestanding introduction to “Performing the Liturgy in Byzantium” and as the interpretive framework for the musical data presented in my book for the Yale University Press.

Przemyslaw Marciniak

A Commentary and Translation of the Three Byzantine  
Dramatia: *Katomyomachia*, *Dramation*, and *Bion Prasis*

During the summer term, I focused mainly on the translation and commentary of the *Bion prasis* (*The Auction of Celebrities*), one of the most neglected texts written by Prodromos. The *Bion prasis* is usually dismissed as an imitation of the work of Lucian, but this is a simplification and a misunderstanding. *Bion prasis* was designed

rather as a “sequel” to Lucian’s work (as is clearly stated at the very beginning of the text) rather than an imitation of it. Whereas the Syrian author auctioned only philosophers, Prodromos included the most important authors of antiquity (e.g., Homer, Euripides, Aristophanes, Demosthenes, and Pomponius). Having analyzed this work, I propose that it was a text designed for school purposes. The ancient authors sold at the auction form the core of the Byzantine *curriculum studiorum*; their utterances are built either from their own texts or from the works ascribed to them by the ancient and Byzantine traditions. I prepared the working Polish and English translation (with facing Greek original), determined the sources used in the text, studied the language (as Prodromos changes the language of a given character in accordance with his place of origin and the dialect used in his works), and examined the issues raised by the analysis of the text (children’s education in Byzantium, the place of Homer in the Byzantine curriculum, knowledge of Hippocrates’ and Demosthenes’ *bioi* and writings in Byzantium, and Pomponius’s legal writings).

Sergei Mariev

Optics and Aesthetics in Theodoros Metochites

My project analyzes the references to theories of visual perception found in the texts of Theodoros Metochites. In particular, it focuses on this author’s attempts to describe the experience of beauty by making explicit use of theories of visual perception in the *Semeioseis*, in his *Poems*, and in his commentaries on Aristotle. To evaluate the knowledge of Metochites against the scientific background of his time, an attempt was made to assess the extent of knowledge of optical theories in Metochites’ time as well as in the larger context of Byzantine civilization. This examination demonstrated that the intellectual elites of his time were aware of antique optical theories; several detailed discussions on the subject were translated and analyzed (notoriously by Nikephoros Choumнос). The evaluation of the extent of knowledge of the visual theories in Byzantium has revealed several channels through which these theories were transmitted: Patristic tradition (Basil, Gregory of Nyssa, Nemesius, and Theodoret); Medical tradition (Oribasios, Alexander of Tralles, Aetius of Amida, Paul of Aegina, Meletios

the Monk, Leo the Physician, Theophanes Chryssobalantes, and Symeon Seth); Neoplatonic tradition (Michael Psellos); and commentaries on Aristotle of various dates. Finally, the evaluation of the theoretical discourse on the subject (especially *Archéologie de la vision* by Gerard Simon and *Visuality Before and Beyond the Renaissance* by Robert Nelson) were used to make the newly discovered historical facts relevant to ongoing research on visuality and aesthetics in the Middle Ages and in Byzantium.

Alberto Rigolio

The Syriac Translation Movement: Shaping Greek Education  
for a Christian Society

As a summer fellow, I worked on my doctoral dissertation on the Classical heritage in early Christian communities. In particular, I concentrated on a section dealing with the endurance of the non-Christian culture among the West Syrians, as shown by the translations of Greek pagan texts into Syriac, which were produced between the fourth and sixth centuries AD. The translation into Syriac of orations and treatises with moral contents, mainly by Ps.-Isocrates, Plutarch, Lucian, and Themistius, is an argument in support of a substantial continuity of pagan educational practices among West Syrian communities in the first centuries AD, as the reason for translation may have been the actual use of such texts in a scholastic environment. Indeed, the translations have been deliberately modified in view of their use and their Christian audience. During the summer term, I worked on the English translation of Plutarch's treatises which survive in Syriac, and I analyzed comprehensively the modifications of the Syriac translations in contrast with the Greek texts, taking into account the relevant Greek and Syriac manuscripts. My overarching aim is to contextualize the environment in which pagan translations were carried out to shed light on their agency, their use, and their cultural and intellectual context. An appealing achievement would be, for instance, to suggest a grouping for Syriac translations according to their environment of production, as has successfully been shown for a number of translations into Arabic.

Svetlana Sobkovitch

Marian Prefigurations in Byzantine Art: Evolution of the  
Main Types

Old Testament episodes interpreted as prophecies of the Mother of God, Marian prefigurations find their reflection in art throughout the history of Byzantium. Research on this important imagery has mostly centered on particular aspects, but my approach is to treat the most important of these “types” as a system of symbols elaborated for a varied exemplification of a single dogmatic content. The meaning of this dogma being the birth of God and man, the ever-virgin mother can be compared to the Burning Bush of Moses, intact in the divine fire, or to the Closed Door of Ezekiel, letting the Lord pass while staying shut. Revealed by the study of sources reflecting developments in beliefs, the shared meaning of types corroborates the observation that their representations rely upon similar mechanisms for the visualization of this content. The study of examples also shows that the evolution of this iconography follows the general principles of Byzantine art, starting with the continuing close relation of the image to the text and to the overall context of the cult. Finally, these iconographies share elements which contribute to the visualization of the dogma. The summer fellowship has allowed me to consolidate the content base for my PhD dissertation and to organize my ideas as to the origins and evolution of the typological imagery related to Mary, as well as to its place in the history of Marian piety in Byzantium.

Oğuz Tekin

Late Roman and Byzantine Weights in the Collection of the  
Istanbul Archaeology Museum

My project was to study and catalogue the nearly five hundred Late Roman and Byzantine weights in the collection of the Istanbul Archaeology Museum. There are mainly two groups of weights: commercial weights and coin weights. Since the photographs and the technical measurements of the weights were taken previously in the museum, I classified them according to their forms and units, and was thus able to make a tentative catalogue of them during my two-month residence. The chronological span for the weights ranges from the fourth century through the thirteenth

century AD. The weights were classified in eight main types: 1) spherical commercial weights, 2) circular commercial weights, 3) square commercial weights, 4) octagonal commercial weights, 5) circular coin weights, 6) square coin weights, 7) octagonal coin weights, and 8) bowl-shaped weights. Types 2, 3, 5, and 6 form the majority in number. While type 1 consists of Late Roman weights, the other types are Byzantine weights. All the weights (except for the bowl-shaped ones) are engraved or punched on the top with the denominational mark, mainly inlaid with silver. The largest unit is a 3 libra weight weighing 975 grams; it is among the circular commercial weights (type 2). Nearly all of the weights were classified and catalogued by their forms, units, and chronology.

## Garden and Landscape Studies

### Junior Fellow, 2010–2011

James Schissel

Home Grown: Thomas Affleck's Advocacy for Regional Identity in the American South, 1848–1868

I devoted my fellowship term to doctoral research. My dissertation examines the nineteenth-century American plant trade and gardening advice manuals as methods for advocating regional identity, and specifically addresses the American South through the career of nurseryman, horticultural advisor, and agricultural reformer Thomas Affleck (1812–1868). Dumbarton Oaks, through its extraordinary collection and its tireless library staff, has provided an essential frame for understanding Affleck's work. Because the collection brings together numerous examples of early American gardening advice manuals and almanacs, and contains the works and catalogues of nineteenth-century nurserymen, an examination of Affleck's contemporaries has enabled me to position his work in American and transatlantic contexts. Holdings directed at specific geographic regions have been particularly helpful for analyzing southern works as either anomalies or as part of a larger American pattern of regionalism. The scholarly and physical environments of Dumbarton Oaks have also made my fellowship fruitful in terms of writing, resulting in two conference papers—one making connections between Affleck's immigrant status

and the spirit of his work, and the other assessing Affleck's plantation kitchen garden advice as a source of labor history.

### Fellows, 2010–2011

Sonja Duempelmann

Flights of Imagination: Aviation and Innovation in  
Twentieth-Century Landscape Design and Planning

The academic-year fellowship enabled me to make major progress on my book project *Flights of Imagination: Aviation and Innovation in Twentieth-Century Landscape Design and Planning*. In addition to giving me time to read and interpret the primary and secondary sources that I had collected in previous years, the fellowship also provided me with the time, peace, and quiet to write, revise, and restructure several chapter drafts. The time, for which I am very grateful, also greatly facilitated the collection of more material for the remaining chapters from the on-site collection, through inter-library loan, and by visiting some of the archives and libraries in the area, notably the collections and manuscript division of the Library of Congress. Progress on the chapters led me to reframe the book's intention and focus it more clearly on the relationship between landscape/urban design and aviation. Conversations with and presentations by John Beardsley, Michael Lee, Nurit Lissovsky, James Nisbet, James Schissel, Anatole Tchikine, and several visiting scholars inspired me to further stress certain aspects in my research that would probably otherwise not have received this amount of attention.

James Nisbet

Environment/Object/Ecosystem: Land Art After 1960

During my spring-term fellowship, the majority of my time was directed toward expanding my research on the ecological underpinnings of advanced artistic practices of the late 1960s. Looking primarily at the condition of photography and sculpture during this period, my reading has drawn upon the collection of twentieth-century ecological theory, artists' writings, historical catalogues, and artist journals in the Dumbarton Oaks Library. I have also benefited from the holdings at the Archives of American Art and various works of art on view throughout Washington, D.C. I began a book manuscript consisting of five chapters. During the

term of my fellowship, I composed preliminary drafts for three chapters in addition to refashioning the final chapter in my study, which addresses the American artist Walter De Maria's site-specific work of art in New Mexico entitled *The Lightning Field* as an independent essay. I benefitted from extensive and inspiring conversation on environmental practices across the arts with my colleagues Anatole Tchikine, Sonja Duempelmann, Nurit Lissovsky, James Schissel, Michael Lee, and especially John Beardsley.

Anatole Tchikine

Gardens, Fountains, and the Science of Waters: An

Unpublished Treatise by Giovanni Antonio Nigrone (1609)

My research focused on a two-volume early seventeenth-century manuscript by Neapolitan *fontaniere* (hydraulic engineer) Giovanni Antonio Nigrone (active 1585–1609). Although traditionally viewed as a collection of miscellaneous drawings and texts, I demonstrate that the manuscript was conceived as a treatise, which offers important insights into fountain design and hydraulics in late Renaissance Italy. My ultimate goal is to provide a reconstruction and critical analysis of Nigrone's work, making it available to mainstream scholarship. During my fellowship term, I accomplished most of my original tasks, including a transcription of Nigrone's manuscript. I also used his drawings to propose a new interpretation of Gianlorenzo Bernini's *Fontana della Barcaccia* (1627–1629) in Rome, challenging this fountain's traditional reading as a political metaphor put forward by Howard Hibbard and Irma Jaffe. My article on this subject, "*Galera, navicella, barcaccia?* Bernini's Fountain in Piazza di Spagna Revisited" is due to be published in *Studies in the History of Gardens and Designed Landscapes* in 2011. Another aspect of Nigrone's work, his designs for hydraulic machinery, was the focus of my paper, "'L'anima del giardino': Water, Gardens, and Hydraulics in Sixteenth-Century Florence and Naples," presented at the symposium "Technology and the Garden" at Dumbarton Oaks in May 2011. This essay will appear as part of the symposium's proceedings. The most important aspect of my time spent at Dumbarton Oaks, however, was interacting with the community of scholars who work in the area of garden and landscape history. Their support and critical feedback were crucial for the development of my work.



Garden and Landscape Studies fellows, 2010–2011.

### Summer Fellows, 2010

Jonathan Conlin

Pleasure Gardens in Britain and North America, ca.  
1660–1880

My summer-term project was focused on preparing a collection of essays on eighteenth- and nineteenth-century British and American pleasure gardens for publication by the University of Pennsylvania Press. The volume emerged from a 2008 Tate Britain/Garden Museum conference and concert entitled “Vauxhall Revisited: Pleasure Gardens and their Publics, 1660–1880,” which brought together garden historians, art historians, literary scholars, and musicologists, among others. During my weeks in Washington, D.C., I was able to supervise the book proposal as it went before the press’s board, to discuss revisions with contributors (especially those based in the United States and Canada), and, most importantly, to write the introduction to the volume, drawing on the holdings of

the Dumbarton Oaks Library to assess the state of scholarship in garden and landscape studies in general and American garden studies in particular—both fields in which I initially felt something of an interloper. Over the course of my fellowship, I surveyed eighteenth-century works on gardening as well as more recent scholarship on landscape architecture. Although I encountered the odd author who overlooked pleasure gardens in order to maintain the traditional focus on private pleasure gardens and public parks, for the most part I was delighted to find that my peers were beginning to consider these resorts. Whether challenging the traditional Walpolean dyad of artificial/French versus natural/English styles or noting how the layout of ostensibly “public” parks had emerged only after the more genuinely inclusive pleasure garden model had been rejected, it was clear that we were debating similar questions of social inclusion, performativity, and the construction of “nature.”

Jessica Hurd

Spatial Responses to Violence: Counter-Monuments and Site-Specific Installations in Post-Apartheid South Africa

My research focused on the aesthetics of space in post-apartheid South African memorials and site-specific installation art. Nguni- and Bantu-speaking peoples of present-day South Africa share a long history of complex spatial strategies in village planning, negotiating land rights with the visible and less visible world, social stratification, war tactics, and memorializing the dead. In traditional burial practices, greater value tends to be placed on the topography or religious symbolism of a chosen burial site than on any tangible grave marker. Clues to a grave’s whereabouts are often limited to loose piles of stones placed in memory of the dead (*isivivane*) or the burning and/or growing of symbolic plants. According to ethnobotanists, many of these plants carry special healing and air purifying properties. Today, I am finding many architects who are incorporating these anti-monumental traditions into post-apartheid memorial design—for example, Gert Swart at Isandlwana Memorial and Peter “Abbo” Hall at Rorkes’ Drift Memorial. A medicinal garden and a modernized *isivivane* with ascending smoke (a reference to incense) are also central features of Pretoria’s Freedom Park. In many ways, community spaces

like the Freedom Park, located directly across from Piet Retief's massive, symbolic cenotaph (Voortrekker Monument), function as spatial counter-reactions to preexisting monumental forms. My work has taken an interesting turn as I have discovered the darker sides of some community spaces, such as the Kirstenbosch Garden and Kruger National Park. Both spaces played instrumental roles in securing white political ties to the land and its resources.

Ulrike Krippner

Over the Ocean: Women in Garden Architecture in the 1940s and 1950s

In the 1920s and 1930s, a handful of women garden architects ran their own practices in and around Vienna. But in 1938–1939, they, being Jewish, had to escape from Nazi terrorism. Two garden architects, Hanny Strauss and Helene Wolf, immigrated to the United States. My research project aimed to find biographical data on these women as well as to look at the roles of women landscape architects in the postwar era. Publications of the postwar era fail to address the contributions of women to American landscape architecture. Discussions only started in the early 1970s, when authors mostly referred to women pioneers of the early twentieth century and lamented the lack of women landscape architects in the postwar era. Yet a closer look at contemporary and recent publications, as well as intense conversation with scholars, show that many women pursued their practices successfully in the 1940s and 1950s (but were not widely recognized). This insight helps to explain why I have yet to find any professional evidence of the American experience of Hanny Strauss and Helene Wolf. Garden architects and gardeners with their own nurseries, they were not only deprived of their former connections, but did not meet the professional regulations at that time. They both might have simply worked as gardeners to survive. The results of this research project will be published in a book on Viennese women garden architects.

Natsumi Nonaka

Pergolas and Pavilions in Italian Renaissance Gardens: A  
Study of the Printed Primary Sources

My project is intended as a chapter of my PhD dissertation, “The Illusionistic Pergola in Italian Renaissance Architecture.” The proliferation of trompe-l’œil decorations of fictive pergolas in Rome and its environs beginning in the early sixteenth century leads us to suppose that the illusionistic pergola was a distinctive cultural current that originated in Renaissance Rome. This dissertation will be the first systematic study of these ornamentations. After tracing the origin and development of the pergola in the pictorial arts from antiquity to the Renaissance, it will interpret its space, form, and meaning in the social and cultural context of Renaissance Rome and will seek to understand the illusionistic pergola as a nexus of interactions and interrelationships between built structure, ornamented surface, garden, and landscape. The illustrations and verbal descriptions from three early illustrated books—Boccaccio’s *Decamerone* (Venice, 1492), Pietro de’ Crescenzi’s *Liber Ruralium Commodorum* (Venice, 1495), and Francesco Colonna’s *Hypnerotomachia Poliphili* (Venice, 1499)—suggest that the pergola was a typical garden structure that combined utilitarian and aesthetic functions, providing support for climbing plants, shelter from the sun, visual focus, and a way-finding marker. The significance of the pergola lies especially in its space-making quality, as it was a semi-indoor space in the midst of the garden. The subsequent appearance of the illusionistic pergolas denotes the ambiguity and ambivalence of the interpenetration of indoors and outdoors and reveals an interest in a more sensuous experience of nature and a scientific understanding of the natural world.

## Pre-Columbian Studies

### Junior Fellows, 2010–2011

Molly Fierer-Donaldson

Duality in Mesoamerican Mortuary Practices: The Quick and the Dead

My time was spent working on my dissertation, a study of royal mortuary contexts from the Classic period at the Maya site of Copan, Honduras. My approach is to analyze an entire tomb, from its architecture to its artifacts to its inhabitant(s), as a single context resulting from decisions made and actions taken by people in the past. These actions result in a ritual that reflects the concerns of the mourners and the identity of the deceased, and that is bound by societal views on death. My work takes a comparative look at the result of these rituals, in the form of the royal tombs from Copan, with additional information from other mortuary contexts, in order to trace the different permutations of the three components allowing them to be more clearly identified in other burials. During my fellowship, I more fully developed my chapters focusing on the nonarchaeological data I am using to support my arguments. The library resources allowed me to delve deeply into the ethnographic, ethnohistoric, iconographic, and even epigraphic sources touching on the topics of death and the afterlife. I also undertook an extremely detailed comparison of a series of burials at Copan that contain pieces of a specific suite of objects. The conclusions gained will be included both in my dissertation and in at least one article demonstrating how the approach can be used beyond the royal context in which it was developed.

Giancarlo Marcone

From Local Leaders to Intermediate Elites in the Lima Polity:  
A View from Lote B

There is a tradition in archaeology that focuses on the study of societal intermediate groups as a way to understand how broad regional political transformations intermingle with different local settings. Archaeologists have long been trying to answer a fundamental question: How did intermediate groups build political strategies that allowed them to maintain their local privileges and insert themselves in the regional political context? I explore this topic at the rural Lima



Pre-Columbian Studies fellows, 2010–2011.

culture site of Lote B (Cerro Manchay) in the Lurín Valley. This site was occupied from the Early Intermediate to the Middle Horizon period (ca. AD 500–700). I found evidence of two types of communal gatherings. The differences between these politically charged ceremonies, carried out by local leaders simultaneously at two different sectors of Lote B, suggest that at least two political strategies coexisted. One type of event was held inside the main elite compound, while the other was held in a newly constructed yellow monumental building. I conclude that these intermediate rural elites voluntarily sacrificed political independence when interacting with the polity above them in order to guarantee economic leverage over groups below them. These activities, in turn, fostered profound transformations in the forms of community integration. During my fellowship year, I revised three chapters of my dissertation and drafted four new ones. The concluding chapter, based on my research report, will be completed in the coming months.

Jessica Munson

Building on the Past: The Emergence of Maya Elites and  
Monumental Architecture at Caobal, Peten, Guatemala

My dissertation examines architectural changes and ritual practices associated with monumental buildings at the minor ceremonial center of Caobal during the Preclassic (900 BC–AD 250) and Classic periods (AD 250–850). Located near the ancient Maya city of Ceibal, Caobal dates among the earliest Maya sites with monumental architecture in the southern lowlands. Excavations from this site provide important data to investigate the relationship between community formation, ideology, and the development of political institutions in ancient Maya society. My research demonstrates two key transitions in the organization of community ritual practice during the Preclassic period that have important implications for political centralization in later centuries. First, I examine how organized communal gatherings can precipitate social inequalities. Second, I argue that formalization of these practices and their architectural setting promotes social cohesion but also creates tension within the community. The integration of Caobal into a more centralized political system, organized by Ceibal elites, marks the early stages of institutionalized power in the Preclassic period. During the academic year, I drafted five chapters for my dissertation, published one article, and prepared two coauthored articles for submission.

N. Parker VanValkenburgh

Out of Urbs, Civitas: Landscapes of Forced Resettlement in  
the Zaña and Chamán Valleys, Peru

During my half-year in residence, I made great progress writing up a dissertation entitled “Out of Urbs, Civitas: Landscapes of Forced Resettlement in the Zaña and Chamán Valleys, Peru.” Through regional settlement survey of pre-Hispanic and colonial landscapes, excavations at several colonial sites, and archival approaches, my research has examined the impact of the Spanish *reducción* movement on the indigenous societies of the Zaña/Chamán region in the late sixteenth century. Initiated wholesale by Viceroy Francisco de Toledo in 1572, the *reducción* program sought to resettle the entirety of Peru’s indigenous populations

into a series of planned towns. The scarcity of primary historical sources attesting to the movement has made it extraordinarily difficult to study these settlements. In this context, archaeological approaches offer insights not only into undocumented elements of resettlement, such as its impacts on indigenous daily life, but also a bridge between pre-Hispanic and early colonial modes of dwelling and circulation. By simultaneously studying late pre-Hispanic landscapes in Zaña/Chamán, as well as the response of the region's native inhabitants to colonial attempts to forcibly disarticulate them from these webs of practice, meaning, and political action, I have sought to plot *reducción* within a larger project to understand late pre-Hispanic political subjectivity on the North Coast. At Dumbarton Oaks, readings of multiple editions of colonial chronicles and transcriptions of primary sources from Peruvian and Spanish archives led me to reexamine how early Spanish perceptions of native landscapes shaped the *reducción* movement, while conversations with colleagues in Garden and Landscape Studies encouraged me to consider the role of architecture and aesthetic production in the Spanish colonization of Peru in greater detail.

### Fellows, 2010–2011

Ellen Bell

Objects of Power on the Edge of the Maya World: Early Copan Acropolis Tombs, Offerings, and Special Deposits

The fellowship provided me with the time, resources, and mental space necessary to explore the roles of ritual deposits, monumental architecture, and social memory in narratives of political legitimacy in Classic-period Maya kingdoms. My project takes as its starting point primary deposits in the early levels of the Copan Acropolis excavated by members of the University of Pennsylvania Museum project (1989–2000). It then broadens to contextualize these deposits and their contents within the Maya world. This study will be published as a monograph, divided into two principle parts: a description of the tombs, burials, offerings, and other deposits; and a detailed artifact catalogue with extensive comparative material. During the course of the year, I completed the bulk of the deposit descriptions and made substantial progress on the artifact catalogue. I began the term with a thorough review and

(re)organization of the object database and assembled the site reports, artifact catalogues, and exhibition catalogues for the comparative project before delving into the deposit descriptions. Following the incredibly productive Dumbarton Oaks Copan Acropolis workshop hosted by the Pre-Columbian Studies program in January, I spent a large portion of the second term combing the extensive library holdings of published site reports and exhibition catalogues for comparative materials, and I leave with both a partial draft of the comparative section and an extensive compendium of citations and examples. In addition to my core project, I submitted one journal article, one book review, and one proceedings volume paper; made final revisions and copyedits to two chapters in edited books; presented five lectures (three academic and two public); and completed most of an article on social memory at Copan, all of which form part of my investigation of life, death, and dynastic ritual in the Classic-period Copan kingdom.

John Justeson

Epi-Olmec Hieroglyphic Writing and Its Decipherment

My fellowship year was devoted primarily to writing a book (coauthored with Terrence Kaufman) on the decipherment of the epi-Olmec hieroglyphic texts. Before the beginning of my fellowship, we had drafts for the more detailed and specialized material, so the bulk of my work was devoted to background material and to a central chapter designed to enable nonspecialists to understand and critically evaluate the methodology and results of the decipherment. Twenty-nine years ago, I was one of only two Pre-Columbian fellows, and the Pre-Columbian library fit into one smallish room. The growth in the library's Pre-Columbian holdings was a major asset for this year's research. More broadly, the expansion of the Pre-Columbian fellowship program has meant a critical mass of scholars with enough shared knowledge and perspective that we have benefitted from sharing our fellowship year, notwithstanding areal, topical, and disciplinary differences. I also benefitted concretely from problem-oriented discussions with fellows in the other programs, which will contribute directly to my training of graduate students in anthropology. From nearly



Participants of the New World Numbers roundtable, April 2011.

the beginning of the academic year, I enjoyed a fruitful collaboration with the staff of the Smithsonian Institution, leading to two research papers. I closed the year with a presentation in the Smithsonian’s “Recovering Voices” series on endangered languages and indigenous knowledge; preparing for this and several other talks contributed to my structuring of the general chapters of the book.

Peter Kaulicke

Formative Cosmovisions: Representation, Transformation,  
and Centrality

I began my fellowship term searching for comparative material concerning the Mesoamerican Formative period, as the topic was the subject of several events and publications at Dumbarton Oaks and the library holds an important collection of pertinent books and papers. This research, and a paper written for the most recent issue of the *Boletín de Arqueología PUCP*, helped me to focus on a number of more direct problems, such as the use of color in monumental architecture and its logic as background and motif markers; the use of metaphors and the “nature” of representations known as hybrids—including composite anthropomorphs—fundamental for the understanding of Formative-period representational

systems; and the interrelation of notions of centrality and its use in terms of territory, landscape, interaction spheres, and central places. The library was of much use in all these aspects, and I was able to write several chapters of the book I intend to publish and to trace the outlines of the rest of it. I gave several lectures: one on my research on the Peruvian South Coast (“Pieced Together: A Dumbarton Oaks Textile’s Provenance Revealed after Fifty Years”) at the Dumbarton Oaks Museum on April 6; one on my research at the Peabody Museum at Harvard University on April 22; and one (“Toward an Understanding of Early Worldviews”) at the Peruvian Embassy on May 10. A more informal talk was held at the home of Jeffrey Splitstoser, president of the Pre-Columbian Society, with the members of the Huaca Club. I also had the opportunity to look at important Pre-Columbian materials at Dumbarton Oaks as well as the Textile Museum, National Museum of Natural History, National Museum of the American Indian, University of Pennsylvania Museum of Archaeology and Anthropology, Peabody Museum of Archaeology and Ethnology, Metropolitan Museum of Art, and the American Museum of Natural History.

### Summer Fellows, 2010

Kenneth Hirth

Merchant Trade in Pre-Hispanic Mesoamerica

The goal of my summer fellowship was to study the structure of intermediate scale trade in staple goods using archaeological and ethnohistoric sources. Its primary purpose was to broaden our understanding of how far the staple goods that were the focus of trade by *pochteca* merchants actually moved across the Pre-Columbian landscape. The *pochteca* were a privileged class of traders who specialized in the purchase and movement of high value wealth goods and raw materials used by artisans to produce craft goods for the state and its social elite. Instead of dealing with wealth goods, my project sought to identify “spheres of distribution” for goods within the control of commoner households. Ethnohistoric sources indicate that commoners took both the crops they raised and the craft goods they produced to sell in regional marketplaces. The question was whether they also trafficked in these goods between regions.

This project examined commercial behavior at the lower end of the merchant spectrum. Trade at local and interregional levels was not a topic that Sahagún's *pochteca* informants discussed, as they chose instead to emphasize their valiant history of long distance trade and service to their Aztec overlords. My methodological approach was simple but appropriate for the task, as my idea was to identify source areas for specific products and to link them to the areas where these products were consumed. Producer and consumer locales were then entered into a GIS spatial database for depiction and pattern recognition. No attempt was made to plot the specific routes over which products moved; this will be a separate level of analysis and will be calculated using GIS techniques.

Anastasia Kalyuta

Naming Patterns in Preconquest Mexica Society

One's name is an important part of a person's social identity, generally containing information about the gender and social position of its bearer. Naming patterns may also reflect basic cosmological notions and the social structures of the society in question. But the study of preconquest Aztec naming patterns poses serious challenges for scholars because the surviving early colonial testimonies concerning them are quite contradictory. To resolve these contradictions, I scrutinized group of twelve early colonial sources from the Basin of Mexico dating to the mid-sixteenth and early seventeenth centuries, creating samples of male and female names. The examined sources included both pictorial codices and written documents in Nahuatl and Spanish based on lost pictorial evidence and oral traditions. The survey yielded a total of 796 names and titles, including those of supernatural beings (male and female deities). Each name from two gender-divided samples was examined regarding its etymology, the formal status of the person (supernatural/human), and the social position of its bearer.

John López

The Hydrographic City: Mapping Mexico City's Urban Form in Relation to Its Aquatic Condition, 1521–1700

Mexico City is a special case in urban history because the measures taken to avoid inundations have fundamentally changed the city's character. In 1521, it was an island-city; in 1629, it lay on the

banks of the Lake of Mexico; and by 1700, it rested on reclaimed land. This transformation is significant, speaking not only to the flood control approaches of the Aztecs and Spanish, but to how these methods profoundly altered this city's urban condition. Like the Aztecs, the Spanish sought to control the six lakes surrounding the city to prevent inundations, but their approach was quite different. The Aztec model relied on containment and regulation, while the Spanish undertook drainage (the *desagüe*). Despite the scholarly attention devoted to Pre-Columbian and colonial hydraulics and this city's urban form, no comprehensive research examines the relationship between the two. I used my fellowship to test the principle question of my dissertation: How did flood control measures implemented by the Aztecs and Spanish transform Mexico City? I identified how early Spanish flood control practices were founded on Aztec hydraulic measures, based on the containment and regulation of the lakes that surrounded the city. I examined the difficulties that the Spanish encountered in trying to break free from the Pre-Columbian method, but described how they continually returned to this method when options for a *desagüe* were defeated.

Adam Sellen

Murky Waters: Revisiting the Looting of the Sacred Cenote of Chichen Itza, Yucatan

The United States consul Edward H. Thompson's looting of the Sacred Cenote of Chichen Itza at the beginning of the twentieth century is well known to Mesoamerican scholars. Although its story has been told from many perspectives—including Thompson's own unapologetic imperialism and the understandable resentment of Mexicans outraged at the looting of their archaeological heritage—its outlines are widely accepted. But nowhere in the archaeological or historical literature is there an in-depth study of the role of the Mexican government in the loss of the artifacts, despite ample documentation preserved in Mexican archives, both in Yucatan and in Mexico City. Using documents from a variety of archival sources that bear on Thompson's dredging of the Sacred Cenote and the Mexican government's role in the affair, I have used my fellowship period to create a true chronology of the facts and an extended analysis of the implications of the controversial case. In particular, I analyzed the role of the

archaeological inspector in Yucatan at the time, whose responsibility it was to protect national monuments from this kind of depredation. The official, Santiago Bolio, is typically accused of having been bribed by Thompson to keep word of the looting from leaking out, and on the surface the consul's own letters record such payments. But official reports on Thompson's activities afford an entirely different view of their interactions and of the government's role in the case. They suggest a complicated relationship between nations that reflected broader geopolitical interests, which ultimately overrode concerns for the integrity of this particular archaeological site.

Janet Stephens

Constructing the Pre-Columbian Past: Legitimacy, Tradition, and Dynastic Paintings of the Inka in Colonial Peru

During my summer fellowship, I completed one chapter of my dissertation and conducted research for subsequent chapters. My dissertation examines a series of colonial paintings purporting to depict the likenesses of the Pre-Columbian rulers of the Inka Empire. I investigate how Spaniards, indigenous elites, and *criollos* (American-born Spaniards) used the paintings as part of a larger manipulation of the Inka as a historical subject in order to provide a basis for their claims to legitimacy throughout the colonial period. While the scope of my project is broad, my two months in residence enabled me to finish a chapter entitled "Becoming Colonial: Paintings of the Inka Dynasty in Sixteenth-Century Peru." The paintings use the formal language of portraiture, which was derived from European representational practices. This has led to the assumption that the paintings are an imposed foreign art form in which indigenous participants played little role. I challenge that position, arguing that the paintings emerged from a process of cultural negotiation between Spanish and indigenous populations who were trying to understand each other while also maneuvering to assert their own interests. Specifically, I investigated the context surrounding the creation and reception of the first documented painting, commissioned by Viceroy Francisco de Toledo in 1572. This involved reading the transcriptions of his *informaciones*, along with other early sources written by both Spaniards and Andeans, to understand their attempts to make meaning in a new colonial setting through techniques of analogy and mimesis.



# Byzantine Studies

The summer, normally a quiet time in the Byzantine Studies program, was in 2010 a time of great activity. An intern, Caroline Sharp, worked on the program's online resources before taking up a place at King's College, London. A lively group of ten summer fellows, led by Harvard emerita Margaret Alexiou, Alexander Lingas (of Cappella Romana fame), and Przemek Marciniak, collaborated to produce the *Theatron of Mice and Muses*, a program of eleventh- and twelfth-century works, on July 29, 2010. Two staff members trained in theater design, Polly Evans and Chris Harrison, designed the production, and Gail Griffin opened the little Greek theater by draining the Lovers' Lane Pool. Four local actors, including Andrew Walker White and Barbara Papendorp, took the main parts, while fellows, staff, and their children volunteered as the chorus of slaves, mice, and muses. Rain did not deter the cast, and the performance resumed, undismayed, in the Orangery. Texts and photographs of the *theatron* are available at [www.doaks.org/research/byzantine](http://www.doaks.org/research/byzantine). The implications of the event run deep, suggesting joint projects on twelfth-century performance and on Byzantine education.

The academic year itself started slowly, but picked up with a weekly Byzantinissimum for fellows and staff and with informal talks by postdoctoral stipendiaries and guests from the Center for Advanced Study in the Visual Arts, Princeton University, the Center for Hellenic Studies, and local universities. Two workshops on digital humanities took place in December 2010, each designed not for the public but for the projects themselves. The first

workshop, “Image Collections and Fieldwork Archives in a Digital Age,” was designed to help the Image Collections and Fieldwork Archives (ICFA) find its way forward in digitizing and publishing the treasures of its collection. The second workshop, on seals, was the second international meeting of sigillographers and digital humanities experts in 2010, with the aim of establishing international standards for and designing the system for the electronic catalogue of Byzantine seals. We heard from epigraphers about EpiDoc, from numismatists about their adaptation of EpiDoc, and from the British Academy about the launch of the second edition of the *Prosopography of the Byzantine World*. We came up with a list of fields for any eventual SigiDoc, and two art historians were tasked with mapping our needs onto the already existing international standards for iconography and object management.

In the second term, the weeks filled quickly with events. A one-day workshop on Ihor Ševčenko celebrated his achievement as Byzantinist and Slavist through reminiscences and formal papers by pupils and colleagues. We were delighted to have with us not only Nancy Ševčenko but also Ihor’s daughter, Katie, and her daughter—three generations of Ševčenkos. In March, the second colloquium in the series on personal relations and social networks—“The Byzantine Self,” organized by Maria Mavroudi and Stratis Papaioannou—brought together young scholars from Belgium, France, Greece, Italy, and the United States. At the end of the month, the teaching fellows Örgü Dalgıç and Jack Tannous combined their classes from the Catholic University of America and George Washington University, respectively, for a one-day workshop of Cross Talk (with talks by Robin Cormack, Sidney Griffith, Scott Johnson, and Henry Maguire) that coincided with the museum’s impressive loan exhibition Cross References. A highlight of the year was that Örgü’s class met weekly at Dumbarton Oaks to explore the collection with Gudrun Bühl and Stephen Zwirn, the seals and coins with Jonathan Shea, and Byzantium in general with Örgü. In April, the second leg of the “After Evagrius” project, which—under the organization of Robin Darling Young and Joel Kalvesmaki—aims to produce a book on the influence of Evagrius of Pontus, came to Dumbarton Oaks for a roundtable. No formal papers were given; the participants spoke briefly about



Visiting scholar Robin Cormack gives an object lesson to staff and fellows, April 2010.

their papers and the respondents (Philip Rousseau, Elizabeth Clark, Sidney Griffith, Susan Ashbrook Harvey, and Margaret Mullett) replied, and the level of discussion was exceptionally high. The 2011 symposium, “Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond,” was organized by the symposiarchs Cynthia Hahn and Holger Klein to coincide with the *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe* exhibition at the Walters Art Museum. It brought Late Antique scholars, Western medievalists, Islamicists and Byzantinists, and students of religion and material culture together to look at the fortunes of relics and their container reliquaries in the Middle Ages.

In the first term, a public lecture by John Haines explored the patronage context of a late medieval songbook; it will be published in the *Morea* volume edited by Sharon Gerstel. In the second term, Nancy Ševčenko’s lecture was postponed because of snow; however, in the Vaslef Lecture, Patrick Geary introduced us to the St. Gall project, offering more food for thought for manuscript scholars and those working in the digital humanities. Aglae Pizzone was the Harvard exchange fellow and took a paper on fiction to the medieval seminar there, trying it out on us first. Fellows also enjoyed the residence of two senior visiting scholars:

Nancy Ševčenko in the fall term, and Robin Cormack from the Courtauld Institute and Cambridge University in the spring term. Nancy gave two informal talks and spent a great deal of time with young art historians. Robin gave two object lessons in the collection and storage—fellows and colleagues were able, thanks to the generosity of the museum staff, to hold the Riha paten and to understand the workings of pilgrim ampullae. Postdoctoral stipendiaries visited from the United Kingdom, Northern Cyprus, Moldova, Israel, Denmark, Georgia, and Germany, and short-term predoctoral residents came from Moscow, Crete, and Belgrade as well as Columbia University, the University of Virginia, and the University of California, Los Angeles. An informal discussion was held on ekphrasis with John Dixon Hunt, a visiting scholar in Garden and Landscape Studies. Fellows from the Center for Hellenic Studies and the Center for Advanced Study in the Visual Arts joined us at various points during the year. In the fall, we were able to see coins shown to us by Cécile Morrisson; in February, we visited the Cyprus exhibition at the Natural History Museum with Annemarie Weyl Carr, benefited from a workshop on bibliographic tools arranged by Shalimar Fojas White and Deb Stewart, and visited the open house at ICFA.

The Byzantine Studies team of Margaret Mullett, Örgü Dalgiç, Jack Tannous, and Jonathan Shea gave various papers in Nicosia, Newcastle, and Edinburgh as well as at Brown University and the Catholic University of America. Margaret took part in the Athens Dialogues, spoke to the Delaware Valley medievalists about Dumbarton Oaks and the future of Byzantine studies, and represented Dumbarton Oaks at the opening of the Mary Jaharis Research Center at Holy Cross and at Peter Brown's farewell conference at Princeton University.

The Byzantine community lost Polly Evans, assistant to the director of Byzantine Studies, to cancer on December 28, 2010. She had spent the summer working on the theatron, then visited England and Ireland, and then she returned to volunteer on the Dougherty installation and put together her first one-woman show at the Arts Club of Washington. She collapsed on the day of the private view in November. Polly was loved by fellows and visitors, and her unflappability and flair for design were wonderful



Students, staff, and speakers at the Cross Talk workshop, March 26, 2011.

contributions to the program. Her poise, sense of style, utter lack of pretension, and distinctive laugh are very much missed. Her paintings of architectural details in Washington, England, and France were reassembled in February thanks to James Carder and the museum team for the reception in her honor. We are very grateful to Kristen Gonzalez for helping with events in December 2010, and to Barbara Papendorp for keeping the program going with zest, warmth, and panache until the end of the academic year.

### Postdoctoral Research Associates

Örgü Dalgıç

Postdoctoral Teaching Fellow in Byzantine Studies

During the academic year of 2010–2011, I completed a major article entitled “Christian Topography of Late Antique Aphrodisias and Hinterlands,” which will appear in *Aphrodisias Papers 5 (Journal of Roman Archaeology Supplementary Series)*, edited by Christopher Ratté. It was based on four years of fieldwork at Aphrodisias, Turkey, as a member of the Regional Survey Project. I

also submitted an article entitled “Early Floor Mosaics in Istanbul,” which will appear in the volume *Tesserae*, edited by Gürol Sözen.

I continued to revise for publication my doctoral thesis, in which I study the tessellated floor mosaics of Late Antique Constantinople (second–sixth century); the eventual book will bring this largely inaccessible material to a wide audience of scholars, as well as to art historians and archaeologists interested in Roman mosaic pavements.

I also taught two classes at the Catholic University of America: Art and Architecture of the Islamic Mediterranean and Splendors of Byzantium. Both were offered at undergraduate and graduate levels. The Splendors of Byzantium was a particularly exciting course, as all classes took place at Dumbarton Oaks in order to take advantage of the rich resources of the institution, including the museum, library, the Rare Book Collection, the coins and seals collection, and the Image Collections and Fieldwork Archives. Students had an unprecedented opportunity to experience first-hand works of Byzantine art, to study objects outside the “canon,” and to learn about the behind-the-scenes work of the museum and Image Collections and Fieldwork Archives. Guest talks by several staff members made this a particularly enriching course.

Jack Tannous

Postdoctoral Teaching Fellow in Byzantine History

This past year was an extremely busy one, as most of my energies were concentrated on writing lectures and grading exams and papers at George Washington University. I arrived at Dumbarton Oaks in mid-August 2010. In the fall, I taught Byzantium 101, and in the spring, I taught a course entitled Christianity along the Silk Road. My fall course had an enrollment of thirty-two students, while my spring course had an enrollment of forty students. In the fall, I defended my dissertation at Princeton University and gave an informal talk at Dumbarton Oaks. In the spring, I gave invited lectures at Brown University and the Catholic University of America, and I helped organize the Byzantine Studies program’s Cross Talk one-day workshop for students from George Washington University and the Catholic University of America. This past year, I wrote an encyclopedia article on the history of Syriac literature

and submitted an article on education in the seventh century to be published by Oxford University Press. I have also prepared a book proposal for the publication of part of my dissertation. Throughout the course of the year, I was an active participant in the numerous Byzantine talks, conferences, and colloquia which took place at Dumbarton Oaks; I also attended the Byzantine Studies Conference in Philadelphia in the fall and chaired a session at Peter Brown's retirement symposium at Princeton University in the spring.

## Scholarly Activities

### Annual Symposium

Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond (with the Walters Art Museum)

*Symposiarchs: Cynthia Hahn and Holger Klein*

April 29–May 1, 2011

**Jaś Elsner**, Corpus Christi College, Oxford, “Decoration and Concealment: The Dynamics of the Early Christian and Byzantine Reliquary”

**Derek Krueger**, University of North Carolina, Greensboro, “Liturgical Time and the Religion of Relics in Early Byzantium”

**Patricia Cox Miller**, Syracuse University, “Figuring Relics: A Poetics of Enshrinement”

**Ann Marie Yasin**, University of Southern California, “Embedded Fragments: Spatial and Material Rhetorics of Relics in Late Antique Churches”

**Robert G. Ousterhout**, University of Pennsylvania, and Vasileios Marinis, Yale University, “‘Grant us a place and lot with them’: The Architectural Setting of Relics (Ninth to Fourteenth Centuries)”

**F. Barry Flood**, Institute of Fine Arts, New York University, “In the Footsteps of the Prophet: Mimetic Bodies and the Ecology of Mediation in Medieval Islam”

**Kishvar Rizvi**, Yale University, “Making the Invisible Visible: Commemorating the Cult of Shi’i Imams in Safavid Iran”

**Julia Smith**, University of Glasgow, “Relics: The Making of a Tradition in Latin Christianity”

**Hiltrud Westermann-Angerhausen**, Cologne, “The Memory of Objects: Spolia in Reliquaries”

**Lucas Burkart**, University of Lucerne, “Salvation on Display before the Eye of God: Relics, Reliquaries, and the Politics of Treasure in Medieval Papal Rome”

Speakers at the 2011  
symposium, *Saints  
and Sacred Matter:  
The Cult of Relics  
in Byzantium and  
Beyond*.



**Alyce Jordan**, Northern Arizona University, “The Sainte-Chapelle in Paris: Relics, Reliquaries, and the ‘Poetics of Enshrinement’”

**Alice-Mary Talbot**, Washington D.C., “The Relics of New Saints: Deposition, Translation, and Veneration in Middle and Late Byzantium”

**Jannic Durand**, Musée du Louvre, “A propos des reliques de l’enfance du Christ”

**Anthony Cutler**, Pennsylvania State University, “The Relics of Scholarship”

### Colloquium

The Byzantine Self

*Colloquiarchs: Maria Mavroudi and Stratis Papaioannou*

March 18–19, 2011

**Stratis Papaioannou**, Brown University, “Expressions and Narratives in a Rhetorical Tradition”

**Floris Bernard**, Ghent, “Poetry to the Self: Individuality and the Generic in the Poems *Eis Heauton*”

**Ivan Drpić**, Harvard University, “The Patron’s “I”: Art and Selfhood in Later Byzantine Dedicatory Epigrams”

- Katerina Ierodiakonou**, Athens, “The Philosopher’s Self-Portrait in Thirteenth-Century Byzantium”
- Charis Messis**, Paris, “Voix littéraires des eunuques: Genre et identité de soi à Byzance”
- Derek Krueger**, University of North Carolina, Greensboro, “The Liturgical Formation of the Self”
- Fotini Kondyli**, Amsterdam, “Identities in Context: Social Belonging and the Built Environment in Byzantium”
- Claudia Sode**, Cologne, “Seals and Identity”
- Daniele Bianconi**, Rome, “*Dia cheiros emou*: The Byzantine Scribe between Reality and (Self)-Representation”
- Maria Mavroudi**, University of California, Berkeley, “Vernacular as an Expression of the ‘Self’? Parallel Trends in Byzantine and Arabic Literature”

## Roundtable

After Evagrius: The Controversial Legacy of  
Evagrius of Pontus

*Organizers: Robin Darling Young and Joel Kalvesmaki*

April 15–16, 2011

- Brian E. Daley**, University of Notre Dame, “Evagrius and Cappadocian Orthodoxy”
- Kevin Corrigan**, Emory University, “Thoughts that Cut”
- Luke Dysinger**, St. John’s Seminary, “Evagrius Ponticus, Exegete of the Soul”
- Blossom Stefaniu**, Mainz, “Evagrius and Authority”
- Julia Konstantinovskiy**, Oxford, “Evagrius Ponticus in Maximus Confessor”
- Robin Darling Young**, University of Notre Dame, “Evagrius’s Letters on the Topic of Letters”
- David Michelson**, University of Alabama, “Philoxenos of Mabbug and the Simplicity of Evagrius Gnosis”
- Columba Stewart**, St. John’s Seminary and Hill Museum and Manuscript Library, “Evagrius beyond Byzantium”
- Anthony Watson**, Cambridge University, “The Transmission of Evagrius Ponticus into Medieval Persia and Central Asia”
- Joel Kalvesmaki**, Dumbarton Oaks, “Evagrius in the Genre of Chapters”
- Dirk Krausmüller**, Mardin University, “Anti-Origenism and the ‘Sleep of the Soul’”
- Gregory Collins**, Glenstal Abbey, “The Evagrius Heritage in Byzantine Monasticism: A Mixed Blessing”
- Respondents: **Philip Rousseau**, Catholic University of America, **Elizabeth A. Clark**, Duke University, **Susan Ashbrook Harvey**, Brown University, **Sidney H. Griffith**, Catholic University of America, **Margaret Mullett**, Dumbarton Oaks



Scholars confer at the April 2011 roundtable, *After Evagrius*.

## Workshops

Image Collections and Fieldwork Archives in a Digital Age  
*Organizers: Margaret Mullett and Gnder Varinliođlu*  
December 2–3, 2010

**Susan Noakes**, University of Minnesota, “A New Virtual Constantinople”

**Doug Reside**, University of Maryland, “The Text-Image Linking Environment (TILE)”

**Lioba Theis**, University of Vienna, “DiFaB—The Digital Research Archive of Byzantium at Vienna: From Searchable to Researchable Metadata”

**Gareth Darbyshire**, **Alessandro Pezzati**, and **Gabriel Pizzorno**, University of Pennsylvania Museum of Archaeology and Anthropology, “Building Digital Research Environments for Archaeology: The Gordion Project”

**Gnder Varinliođlu** and **Deborah Maron**, Dumbarton Oaks, “The Byzantine Institute Collection from Analog to Digital”

**Jeremy Boggs**, George Mason University, “OMEKA: Open Archives and Exhibits for Anyone”



Participants of the seals workshop, December 2010.

Cataloguing and Publishing Byzantine Seals in a Digital Age  
*Organizers: Margaret Mullett, Gudrun Bühl, Eric McGeer, and Jonathan Shea*

December 7–9, 2010

Athena Ruby: **Joel Kalvesmaki**, Dumbarton Oaks; **John Hudson**, Tiro Typeworks; and **Ross Mills**, Tiro Typeworks

Developing a Database: **Cécile Morrisson**, Dumbarton Oaks; **Gudrun Bühl**, Dumbarton Oaks; **Jonathan Shea**, Dumbarton Oaks; **Charlotte Roueché**, King's College, London; **Sebastian Heath**, Institute for the Study of the Ancient World, New York University; **Werner Seibt**, Institut für Byzanzforschung, Austrian Academy of Sciences, Vienna; **Claudia Sode**, University of Cologne; **Vivien Prigent**, CNRS, Paris; **Michael Jeffreys**, Oxford University

New Edition of the Prosopography of the Byzantine World: **Michael Jeffreys**

Developing the Technology: **Kathleen Sparkes**, Dumbarton Oaks; **Charlotte Roueché**; **Lioba Theis**, University of Vienna; **Alicia Walker**, Bryn Mawr College; **John Cotsonis**, Holy Cross; **Sebastian Heath**

A workshop in  
February 2011  
celebrated the life  
and work of Ihor  
Ševčenko.



The Many Worlds of Ihor Ševčenko

February 26, 2011

**Alice-Mary Talbot**, “The Revival of Hagiography in the Early Palaiologan Period”

**Emmanuel Bourbouhakis**, Freiburg, “The Two Varieties of Historical Writing”

**Maria Mavroudi**, University of California, Berkeley, “Ihor Ševčenko’s Ideas on Byzantine Scholars and Modern Byzantinists”

**Olga Strakhov**, Harvard University, “The Adventure of the Dancing Men: Professor Ševčenko’s Theory of the Origins of Glagolitic”

**Michael Flier**, Harvard University, “Sleuthing à la Ševčenko: How to Murder a Prince in Muscovite Miniatures”

Cross Talk: A Day School for Students of Catholic University  
of America and George Washington University

*Organizers: Örgü Dalgiç and Jack Tannous*

March 26, 2011

**Gudrun Bühl**, “The Cross Exhibit at Dumbarton Oaks”

**Robin Cormack**, “The Cross and ‘Iconoclasm-Denial’”

**Henry Maguire**, Johns Hopkins University, “The Cross in Byzantine Painting”

**Scott Johnson**, Library of Congress, “The True Cross in Late Antique and Byzantine Literature”

**Sidney Griffith**, Catholic University of America, “The Cross between Christianity and Islam”

## Seminars

Dumbarton Oaks and Georgetown University:  
Saints in Space  
March 21, 2011

**Sarah Insley**, Harvard University, “Monasticism in Drag: Spatial and Social Boundaries in the Life of Matrona of Perge”

**Scott Johnson**, Library of Congress, “Locus amoenus/loca sancta: Regional and Universal Structures in the Fifth-Century Miracles of Thekla”

## Public Lectures

November 4, 2010

**John Haines**, University of Toronto, “The Songbook of William Villehardouin, Prince of Frankish Greece”

February 17, 2011

**Patrick Geary**, University of California, Los Angeles, “Looking into Carolingian Monastic Libraries: Reichenau and St. Gall”

## Informal Talks

September 29, 2010

**Annie Labatt**, Dumbarton Oaks, “Hidden Faces in Santa Maria Antiqua,” and Naomi Pitamber, University of California, Los Angeles, “The Second Agia Sophia of Byzantium, in Iznik/Nicaea”

October 6, 2010

**Jack Tannous**, Dumbarton Oaks, “You Are What You Read: Qenneshre and the Miaphysite Church in the Seventh Century”

October 13, 2010

**Jonathan Shea**, Dumbarton Oaks, “Longuet’s Salonica Hoard (Re)considered”

October 20, 2010

**Yvonne Friedman**, Bar-Ilan University, Ramat Gan, “Gestures of Peace in the Latin Kingdom”

October 27, 2010

**Leena Mari Peltomaa**, Vienna and Princeton University, “The Origins of the Byzantine Cult of Mary”

November 3, 2010

**Sergiu Musteata**, Ion Creanga State University, “Byzantine Bronze Jugs from the Sixth and Seventh Centuries: Typology, Techniques, and Distribution”

November 10, 2010

**Nancy Ševčenko**, “Some Unusual Narrative Canons and the Vita Icon Once Again”

January 6, 2011

**Konstantina Karterouli**, Dumbarton Oaks, “Byzantinizing Artwork in Germany ca. 1150–1250”

January 19, 2011

**Natalia Teteriatnikov**, “Why Is He Hiding? The Mosaic Portrait of the Emperor Alexander, Hagia Sophia, Constantinople”

February 2, 2011

**Sarah Ferrario**, Catholic University of America, “The Politics of Funerary Rhetoric in the Classical Period”

February 9, 2011

**Günder Varinlioğlu**, Dumbarton Oaks, “A Settlement on the Rocks: Survey in Nēsulion (Boğsak Island) in South Isauria”

February 16, 2011

**Alexander Riehle**, Ludwig-Maximilians-Universität München, “Letters vs. Letter-Collections: Methodological Challenges in Interpreting Byzantine Epistolary Literature”

March 2, 2011

**Scott Johnson**, Library of Congress, “Local, Regional, and Universal in the Fifth-Century Miracles of Thekla (or, New Thoughts from the DOML Edition)”

March 9, 2011

**Beatrice Kitzinger**, Center for Advanced Study in the Visual Arts, National Gallery of Art, “The Liturgical Cross in Two Breton Gospel Books (Ninth to Tenth Century)”

March 17, 2011

**Sita Steckel**, Münster and Harvard University, “Professors at World’s End: The Secular-Mendicant Controversy at Paris 1252–1257 and its Aftermath”



Staff, fellows, and local actors collaborated to produce the *Theatron of Mice and Muses*—a compilation of eleventh- and twelfth-century works—on July 29, 2010.

March 23, 2011

**Blossom Stefaniw**, Aarhus and Mainz, “Working Wonders with Gregory and Gregory: Historiography, Reception, and Local Religion in Gregory of Nyssa’s Account of Gregory Thaumaturgus”

March 30, 2011

**Yuliya Minets**, Catholic University of America, “When the Context Matters: Differences in Representations of the Same Concepts in Palladius’s Lausiaca History and the Dialogue on the Life of John Chrysostom”

April 13, 2011

**Robin Cormack**, “Object lessons, 1”

April 20, 2011

**Robin Cormack**, “Object lessons, 2”

April 27, 2011

**Mabi Angar**, Cologne, “The Anastasios Reliquary in Aachen—The Role of an Obscure Persian Saint”



# Garden and Landscape Studies

In 2010–2011, Garden and Landscape Studies, the youngest of Dumbarton Oaks’s three academic programs, approached its fortieth anniversary. Its first symposium was held in 1971, and the program of Studies in Landscape Architecture, the forerunner to today’s Garden and Landscape Studies, was established in 1972. In many respects, the founders would recognize the current program: it continues to host academic-year and summer fellows, a lecture series, an annual symposium, and a publications program. But there have also been some changes: like the other programs of study, Garden and Landscape Studies now offers short-term residencies for doctoral students and one-month research stipends for scholars who wish to take advantage of resources at Dumbarton Oaks. In addition, the program has instituted a series of temporary installations of contemporary art and revived a program last offered in the 1970s of summer internships for landscape architecture students.

The annual symposium for the academic year was held on May 6–7, 2011. Titled “Technology and the Garden,” the symposium expanded upon existing research in the history of technology to address such questions as the impact of mechanization on gardens, the role of informal or artisanal knowledge in the continuity of working methods, and the links between technological innovation and design change. Scholars have long recognized the impact of technology on our understanding of nature and geography, but have rarely analyzed its relation to gardens and other designed landscapes. The symposium was intended to redress

this significant gap in scholarship. Organized by senior fellows Kenneth Helphand, Diana Balmori, and Mark Laird with post-doctoral associate Michael Lee, it was accompanied by an exhibition of related material from the Rare Book Collection selected by Michael Lee and Linda Lott.

Publications based on the annual symposia were advanced significantly during 2010–2011. The proceedings of the 2007 symposium, “Recent Issues in Italian Garden Studies,” were published as *Clio in the Italian Garden: Twenty-First-Century Studies in Historical Methods and Theoretical Perspectives*, edited by Mirka Beneš and Michael Lee. Proceedings of the 2009 and 2010 symposia—“The Interlacing of Words and Things in Gardens and Landscapes: Beyond Nature and Culture” and “Designing Wildlife Habitats,” respectively—are now in preparation.

The scholarly community in 2010–2011 included four full-year fellows, one half-year fellow, and four summer fellows. They came to Dumbarton Oaks from India, Israel, Italy, the United Kingdom, Austria, and the United States to pursue topics as diverse as Renaissance fountains, Israeli national parks, pleasure gardens in Britain, colonial-era gardens in Delhi, horticulture in the nineteenth-century American South, landscapes of aviation, and contemporary land art. In the same interval, Garden and Landscape Studies hosted seventeen other academic visitors from the United States, Australia, Iran, Italy, and Egypt as visiting scholars, predoctoral residents, one-month research stipend recipients, and interns. Visiting scholars included the former director of Garden and Landscape Studies, John Dixon Hunt of the University of Pennsylvania, and Duncan Campbell of the Australian National University. Interns, who were jointly sponsored by Garden and Landscape Studies and the Gardens, divided their time between work in the gardens and research projects. They included Sara Altman (University of Virginia), who studied the historical connections between Dumbarton Oaks and Dumbarton Oaks Park; Nancy Seaton (Harvard University), who researched scientific forest management practices in early twentieth-century America; and David Wooden (University of Virginia), who continued a project to update geospatial data on the Dumbarton Oaks Gardens. This year, for the first time, Garden and Landscape Studies awarded a grant for

a project in sub-Saharan Africa: archaeologist Akin Ogundiran is conducting a preliminary survey of Osun Grove, a UNESCO World Heritage site in Osogbo, Nigeria.

The new program of contemporary art installations, organized in conjunction with the Gardens staff and inaugurated in 2009 with a project by Charles Simonds, continued in 2010 with an installation by Patrick Dougherty. Known for sculptures created on-site from flexible saplings, Dougherty chose to work in the Ellipse, one of the most familiar features of the Dumbarton Oaks Gardens. Working with teams of volunteers, Dougherty created fifteen of what he described as “running figures,” or twisted architectural elements, that rise into the aerial hedge and pursue each other actively and gracefully around the Ellipse. The project was a wonderful experience in community-building, as the

An aquatic habitat is now well established in the Ellipse fountain.

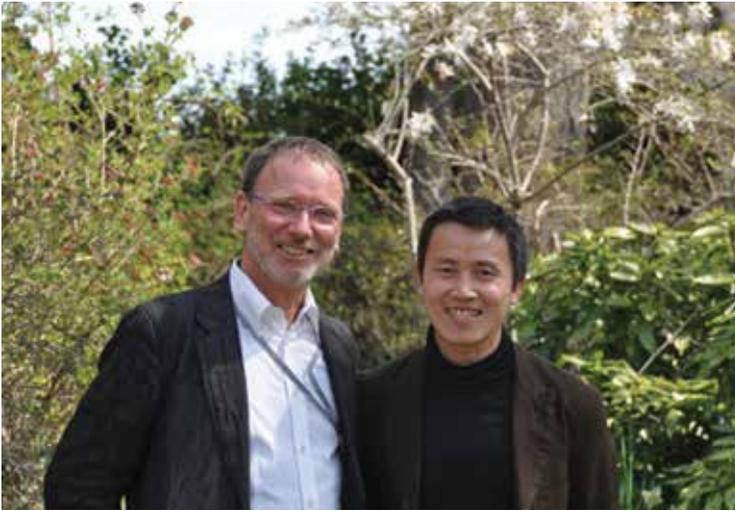


volunteers included not only staff, docents, and their families, but also neighbors, art students, and art enthusiasts from as far away as England—some of whom had not been to Dumbarton Oaks before. Program assistant Jane Padelford expertly handled the many logistical challenges of the project, such as locating the saplings, arranging to have them harvested and transported to Dumbarton Oaks, and finding and supervising the many volunteers.

The relationship between Garden and Landscape Studies and the Dumbarton Oaks Gardens, expressed in the joint internship and installation programs, was developed in other ways as well. Jane Padelford provided plant selection and design advice to the gardens staff in the transformation of the Ellipse pool into an aquatic habitat that now features plants, fish, frogs, and turtles, while Michael Lee coordinated a year-long bird survey in the gardens with volunteers from the Wilderness Society.

In addition to the annual symposium, other public events made the resources and expertise of Dumbarton Oaks available to a wider constituency. The Dougherty installation opened with a public lecture by the artist on September 21, 2010. Other lectures included John Dixon Hunt on “The Role of History in Modern Landscape Architecture” on March 3, 2011, and Peter Galison on “Wastelands and Wilderness” on March 15, 2011, in conjunction with the Environmental Film Festival. Raja Shehadeh, Palestinian author and human-rights activist, gave an informal talk on cartography on April 27, 2011, based in part on material collected for his books *Palestinian Walks* and *A Rift in Time*. Other informal talks were given by visiting scholar Duncan Campbell, former fellow Betsey Robinson from Vanderbilt University, 2010–2011 Graduate School of Design Loeb Fellows Herbert Dreiseitl and Andy Cao, and current senior fellow D. Fairchild Ruggles. On December 11, 2010, Garden and Landscape Studies hosted a day-long colloquium on the work of Lawrence Halprin, one of the most important twentieth-century landscape designers in America, in anticipation of a special issue of *Landscape Journal* that will be jointly edited by Dumbarton Oaks.

Outreach to Garden and Landscape Studies alumni—both former fellows and former senior fellows—was continued through



Harvard Loeb Fellows Herbert Dreisset and Andy Cao in fall 2010.

the annual newsletter, issued during the fall term. As Garden and Landscape Studies approaches its fortieth anniversary in 2012, we have asked former fellows to provide narratives about the impact on their work of their time at Dumbarton Oaks, together with a list of publications completed or substantially advanced while in residence. We will make these responses available as part of the anniversary observations. Meanwhile, we encourage the global community of landscape scholars to keep us apprised of their current activities and publications.

### Postdoctoral Associate

Michael Lee

Postdoctoral Associate in Garden and Landscape Studies

My primary focus for 2010–2011 was the preparation of several departmental publications. During the course of the year, I completed, with Mirka Beneš, the editing of *Clio in the Italian Garden: Twenty-First-Century Studies in Historical Methods and Theoretical Perspectives*, which appeared in April 2011. I also assisted with the manuscripts for *Interlacing Words and Things: Bridging the Nature-Culture Opposition in Gardens and Landscape*, edited by

Stephen Bann, and *Landscape Body Dwelling: Charles Simonds at Dumbarton Oaks*, edited by John Beardsley.

Together with three of our senior fellows, I also planned and organized the symposium “Technology and the Garden,” held May 6–7, 2011, at Dumbarton Oaks. During the symposium, I moderated one of the sessions and presented a paper, “Infrastructure as Landscape Embellishment: Peter Joseph Lenné in Potsdam and Berlin.” With assistance from Linda Lott, I also mounted an exhibition of rare books in conjunction with the event, for which I selected the titles, prepared the layout, and designed a poster. I am currently assembling the papers from the symposium for publication, for which I will serve as coeditor with Kenneth Helphand.

In addition to my work on Lenné for the technology symposium, I was able to expand my ongoing research on German gardens with a paper for the conference “Foreign Trends on American Soil,” at the University of Pennsylvania on March 18–19, 2011. My essay for this symposium, “Gartenbilder: German Landscape Design in American Publications, 1900–1945” will appear in an edited volume published by the University of Pennsylvania Press.

## Scholarly Activities

### Annual Symposium

Technology and the Garden

*Symposiarchs: Diana Balmori, Kenneth Helphand, Mark Laird, and Michael Lee*

May 6–7, 2011

**Alessandra Ponte**, Université de Montréal, “The Planetary Garden: From Energy to Information, 1870s–1970s”

**Tom Conley**, Harvard University, “The Engineer in the Garden: From Amadis to L’Astrée”

**Georges Farhat**, University of Toronto, “Optical Instrumenta[liza]-tion and Earth Moving in Seventeenth-Century French Gardens: Craftsmanship, Site, and Historiographies”

**Marina Zurkow**, Video Artist, New York, and Una Chaudhuri, New York University, “Queering the Green Man: Marina Zurkow’s Mesocosm (Northumberland UK)”

**Claudia Dias**, Architect, Fifthseason Studios, New York, “Green Roofs and the Idea of the Wild Thing: The Economics of Manipulating Nature”

- Jan Woudstra**, University of Sheffield, “The Stoves at Hampton Court Palace (1688–1701): The Best ‘Contrived and Built’ Stoves in England and Its Famous Collection of ‘Indian Plants’”
- Mark Laird**, Harvard University, “Greenhouse Technologies and Horticulture: The First Duchess of Beaufort’s Stove at Badminton”
- Katherine Rinne**, California College of the Arts, “Garden Hydraulics in Pre-Sistine Rome”
- Anatole Tchikine**, University of Dublin and Dumbarton Oaks, “‘L’anima del giardino’: Water, Gardens, and Hydraulics in Sixteenth-Century Florence and Naples”
- Alison Hardie**, University of Leeds, “The Practical Side of Paradise: Garden-Making in Ming Dynasty China”
- Michael Lee**, Dumbarton Oaks, “Infrastructure as Landscape Embellishment: Peter Joseph Lenné in Potsdam and Berlin”
- Scott MacDonald**, Hamilton College, “The Garden in the Machine” (film screening)
- Peter Raven**, Missouri Botanical Garden, “Garden Plants of the Future: Where Will We Find Them?”
- Nikolaus Correll**, University of Colorado, Boulder, “Robots in the Garden”

## Colloquium

Lawrence Halprin

December 11, 2010

**Participants:** Marc Treib, University of California, Berkeley; Kate John-Alder, Rutgers, The State University of New Jersey; Charles Birnbaum, The Cultural Landscape Foundation, Washington, D.C.; Randy Hester, University of California, Berkeley; Alison Bick Hirsch, University of Pennsylvania; Judith Wasserman, University of Georgia; Kenneth Helphand, University of Oregon; Steve Koch, Koch Landscape Architecture, Portland; Ann Komara, University of Colorado, Denver; Elizabeth Meyer, University of Virginia; Laurie Olin, The Olin Studio and University of Pennsylvania



## Public Lectures and Film Screenings

September 21, 2010

**Patrick Dougherty**, artist, “Primitive Ways in an Accelerated World”

March 3, 2011

**John Dixon Hunt**, University of Pennsylvania, “The Role of History in Contemporary Landscape Architecture”

March 15, 2011

**Peter Galison**, Harvard University, “Wastelands and Wilderness: Forbidden Zones of Nuclear Desecration and Natural Sanctification” (in collaboration with the Environmental Film Festival)

## Exhibitions

September 2010–Spring 2012

Patrick Dougherty: *Easy Rider*

## Informal Talks

March 14, 2011

**Nancy Seaton**, Harvard University, Graduate School of Design, “American Forestry: Beauty in Utility”

March 24, 2011

**Betsey A. Robinson**, Vanderbilt University, “The Production of a Sacred Space: Mount Helicon and the Valley of the Muses”

April 3, 2011

**Herbert Dreiseitl and Andy Cao**, Loeb Fellows 2010–2011, Harvard University, Graduate School of Design

April 27, 2011

**Raja Shehadeh**, Palestinian lawyer and author, “Mapping Palestine”

June 7, 2011

**Akin Ogundiran**, University of North Carolina, Charlotte, “Archaeological Investigations and Survey of the Sacred Arts in Osun Grove, Nigeria”

June 28, 2011

**D. Fairchild Ruggles**, University of Illinois, Urbana-Champaign, “Imagining the Alhambra”



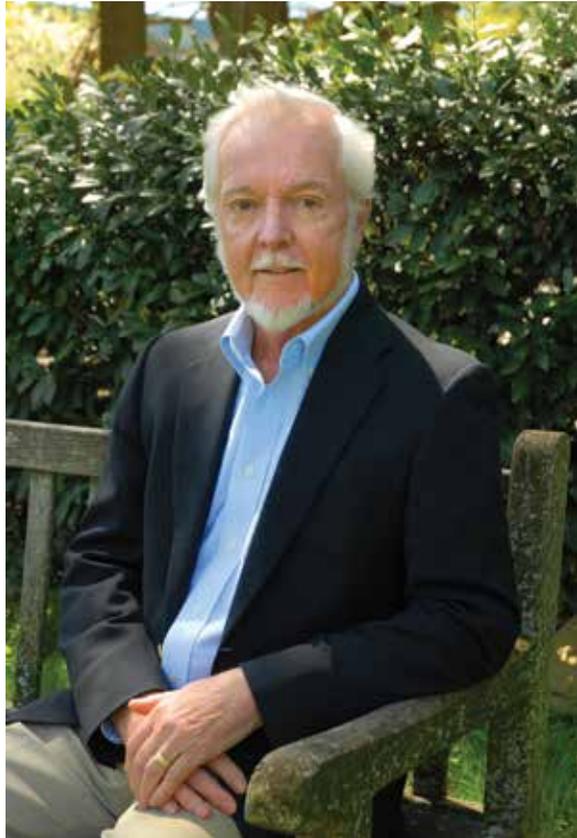
# Pre-Columbian Studies

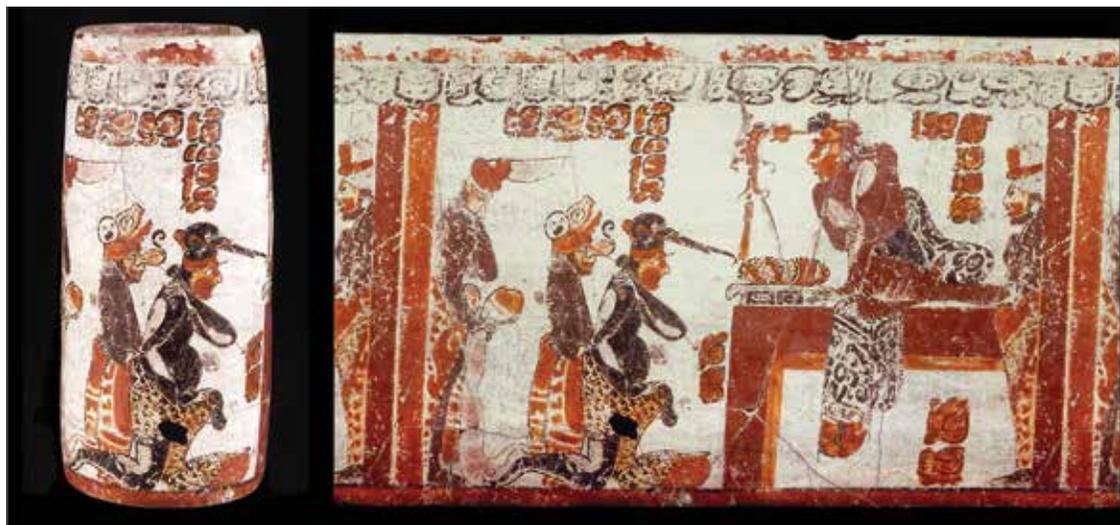
The Pre-Columbian Studies program at Dumbarton Oaks was born of Robert Woods Bliss's interest in Pre-Columbian art. The collection he assembled, beginning in the nineteen-teens, became the focus of the academic programs established at Dumbarton Oaks in the late 1960s. Over the years, the focus of the Pre-Columbian Studies program has shifted from the acquisition of objects to the study of the pre-Hispanic past through scholarly meetings, publications, and fellowships. These activities are supported and enhanced by the research library, now containing some 35,000 volumes on Pre-Columbian topics, and the stimulating exhibition program of the museum.

In our current era, research tools are not limited to hard-copy books, and we are delighted to announce that Dumbarton Oaks has received two promised gifts of exceptional importance for the study of the ancient Americas, the Maya Vase Database and the Moche Archive. The Maya Vase Database, created by Justin Kerr, has become one of the most consulted online sources in the field of Pre-Columbian studies. Beginning in the 1960s, Justin and his wife, Barbara, began photographing Maya objects. Justin pioneered the use of an ingenious new method to unroll the imagery on the exteriors of Maya vessels, and to date he has created some 1,800 rollout photographs. Now online, the database has become a fundamental research tool for Maya studies. The gift also includes a portfolio of thousands of photographs of ancient American sites and artifacts. Equally exciting, the Moche Archive, created by Christopher Donnan, documents the art of a culture

that flourished on the North Coast of Peru in the first centuries of the Common Era. Chris began to develop the archive in 1966, and has compiled some 160,000 photographs of Moche objects from collections throughout the world, facilitating the study of Moche civilization through a systematic analysis of its art. In addition to the photographs, Chris and his colleague Donna McClelland created detailed line drawings of Moche vessels with finely painted imagery, giving scholars an unparalleled resource for the study of Moche iconography and culture. These gifts will be an enduring benefit to scholars and to the general public internationally. We remain deeply indebted to Christopher Donnan and Justin Kerr, for their lifetime contributions to the field, and we thank them, along with their partners in life and work, Marydee Donnan and Barbara Kerr, for these extraordinary gifts.

Christopher Donnan has worked since 1966 to compile the Moche Archive, which he has graciously given to Dumbarton Oaks.





An example of the rollout photographs made by Justin Kerr and catalogued in the Maya Vase Database.

The academic year in Pre-Columbian Studies begins with the arrival of fellows in September and the annual symposium in early October. The topic this year was “Merchants, Trade, and Exchange in the Pre-Columbian World.” Organized with the assistance of Kenneth Hirth, the two-day conference brought together scholars from across North, Central, and South America working on subjects ranging from merchants and markets in central Mexico to llama caravans in the south-central Andes. This symposium was supported in part by a bequest from the estates of Milton L. and Muriel F. Shurr.

In conjunction with the symposium, the library and museum staffs organized exhibitions on the subject of trade. In the library, Bridget Gazzo, in collaboration with reference associate Sarah Burke, organized an exhibition of materials related to the long-distance exchange of valuables in the Pre-Columbian world. Library items were supplemented by materials provided by Ken Hirth, including a replica of an obsidian-bladed macuahuitl, a particularly lethal weapon used in hand-to-hand combat by Aztec

warriors. In the museum, Miriam Doutriaux, Reiko Ishihara-Brito, and Juan Antonio Murro prepared an exhibition focused on a Late Postclassic Maya mosaic mask. Created with tesserae of turquoise, malachite, jadeite, mollusk shell, tortoise shell, and other materials over a wooden support, this striking mask speaks to connections and the long-distance movement of precious materials in the pre-Hispanic period.

Source materials were also central to the subject of the fall lecture in Pre-Columbian Studies, cosponsored by the Embassy of Mexico and delivered by the new director of the Museo Nacional de Antropología in Mexico City, Diana Magaloni Kerpel. Diana presented the results of recent research on the indigenous painters and writers who worked with Bernardino de Sahagún to create the monumental Florentine Codex (1575–1577), the single most important colonial source concerning the pre-Hispanic past and indigenous present of central Mexico. The hand-colored images of the manuscript were created with pigments imbued with specific meanings, providing what Diana calls a “third visual text”—and a window into the fading indigenous world of late sixteenth-century Mexico.

The community of fellows in residence was augmented by the arrival of Ricardo Agurcia Fasquelle, who joined us for a month as a visiting scholar in early 2011. Ricardo, a distinguished archaeologist noted for his research at the important Maya site of Copan in Honduras, was also a key participant in a week-long Copan workshop held at Dumbarton Oaks in January. Organized by William Fash, this innovative meeting brought together archaeologists from Guatemala, Honduras, and the United States who have worked at the site over the past two decades. The scholars were accommodated in both the Guest House (formerly known as the Fellows Building) and the Oaks, Dumbarton Oaks’s newly acquired townhouse on R Street; over the course of the week, they met daily to review the state of knowledge regarding architecture, ceramics, epigraphy, iconography, stratigraphy, and other matters and to plan the publication of the fruits of their research. Ricardo also delivered a public lecture in February on recent research at Copan, an event cohosted with the Embassy of Honduras.



Participants of the Copan workshop, January 2011.

New discoveries in the Maya region were also the topic of a public lecture in March, delivered by Stephen Houston of Brown University. Steve shared the results of his recent excavation of a royal Maya tomb in the El Diablo precinct of the ancient city of El Zotz in Guatemala. The abundant grave goods, painstakingly recovered by Houston's team, reveal new evidence about the role of a Maya king in both life and death.

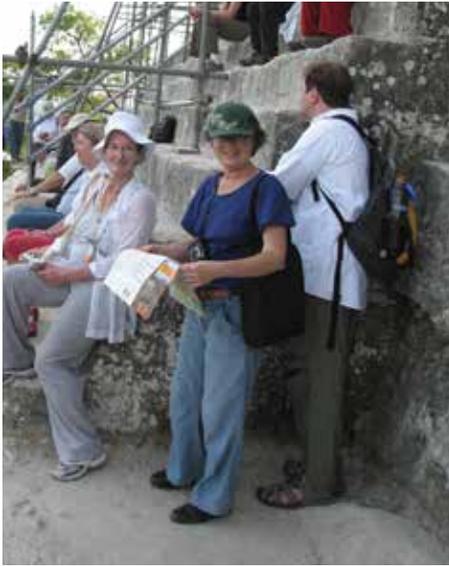
The spring roundtable, organized with Anthony Aveni, Anna Blume, and Gary Urton, addressed the subject of numbers in the Pre-Columbian world. The participants explored a wide range of issues concerning numeration, notational systems, and numerical computations in the ancient Americas. The organizers stressed the importance of a comparative approach to this fundamental element of culture and considered such questions as how and why two radically different number base systems—vigesimal and decimal—developed in Mesoamerica and the Andes, respectively.

Other more informal gatherings were held throughout the year, including tertulias and a colloquy with one of Tom

Cummins's Harvard classes in the Pre-Columbian galleries at Dumbarton Oaks. Expertly coordinated by Emily Gulick Jacobs, the academic year was a productive one for scholars in residence, combining the luxury of unencumbered research time with stimulating exchanges with colleagues in Pre-Columbian studies and beyond.

The brisk pace of publications in Pre-Columbian Studies established in the past few years has continued with the incomparable support of Kathleen Sparkes, director of publications, and Sara Taylor, art and archaeology editor. *The Place of Stone Monuments: Context, Use, and Meaning in Mesoamerica's Preclassic Transition*, a volume based on papers presented at the 2007 symposium held in Antigua, Guatemala, was published in 2010. Edited by Julia Guernsey, John E. Clark, and Barbara Arroyo, this extensively illustrated publication represents the first volume in the symposium series to be produced in a new, larger format. Progress on other volumes continues apace, aided by the significant contributions of our two postdoctoral associates in Maya studies, Reiko Ishihara-Brito and Alexandre Tokovinine, and 2010 summer intern Ari Caramanica. Both Alex and Ari return to Harvard in the fall of 2011: Alex to the Corpus of Maya Hieroglyphic Inscriptions at the Peabody Museum as well as to a teaching post in the Department of Anthropology, and Ari to the PhD program in that same department.

The 2010–2011 academic year in Pre-Columbian Studies closed on a somber note when we learned of the death of Virginia M. Fields, a former fellow and, since 2007, a member of the board of senior fellows. A distinguished scholar of Mesoamerican art and archaeology, Virginia had been a curator at the Los Angeles County Museum of Art for twenty-two years. She was the organizer or co-organizer of numerous exhibitions of Pre-Columbian art and culture, including *Lords of Creation: The Origins of Sacred Maya Kingship* and the recent *Olmec: Colossal Masterworks of Ancient Mexico*. At Dumbarton Oaks, she was a vital member of the community, actively contributing to the shape and direction of Pre-Columbian scholarly meetings and publications. She was a key participant in the 2009 workshop on the Dumbarton Oaks Maya collection and one of the authors of the forthcoming



Former fellow and senior fellow Virginia Fields atop Temple IV, Tikal, Guatemala, 2007.

catalogue. She was an uncommonly generous and creative scholar, quick to share her enthusiasm for ancient American art, be it on the intimate scale of the 2007 study tour or through exhibitions and publications that touched the lives of hundreds of thousands. She leaves an enduring legacy in the field of Pre-Columbian studies; we were privileged to count her as part of our community.

### Postdoctoral Associate

Reiko Ishihara-Brito

Postdoctoral Associate in Maya Studies

Based on the comprehensive study of one of the most important collections of Maya art in the United States, *Ancient Maya Art at Dumbarton Oaks* is a scholarly introduction to one of the ancient Americas' great traditions of sculpture and painting. The catalogue, written by leading international scholars of Maya archaeology, art history, and epigraphy, contains detailed analyses of specific works of art along with thematic essays situating these works within the broader context of Maya culture. During this past academic year, the scientific analyses were completed; the manuscript was then prepared for peer review, revised, and edited based on the reviewers' recommendations. Final images were also produced.

## Scholarly Activities

### Annual Symposium

Merchants, Trade, and Exchange in the  
Pre-Columbian World

*Symposiarchs: Kenneth G. Hirth and Joanne Pillsbury*

October 8–9, 2010

**Kenneth G. Hirth**, Pennsylvania State University, and Joanne Pillsbury, Dumbarton Oaks, “Framing the Economic Picture”

**Richard E. Blanton**, Purdue University, “Cooperation and the Moral Economy of the Marketplace”

**Deborah L. Nichols**, Dartmouth College, “Merchants and Merchandise: The Archaeology of Aztec Commerce”

**Kenneth G. Hirth**, Pennsylvania State University, “The Merchant’s World: Commercial Diversity and the Economics of Interregional Exchange in Highland Mesoamerica”

**David M. Carballo**, Boston University, “The Social Organization of Craft Production and Interregional Exchange at Teotihuacan”

**Marilyn A. Masson**, University of Albany, State University of New York, and David A. Freidel, Washington University, “Wide Open Spaces: A Long View of the Importance of Maya Market Exchange”

**Patricia A. McAnany**, University of North Carolina, Chapel Hill, “Artisans, Ikats, and Conflict at Classic Maya Courts”

**Brigitte Kovacevich**, Southern Methodist University, “Craft Production and Distribution in the Maya Lowlands”

**Alexandre Tokovinine**, Peabody Museum of Archaeology and Ethnology, Harvard University, and Dmitry Belyaev, Russian State University for the Humanities, “Pre-Hispanic Maya Merchants in Texts and Images”

**Tom D. Dillehay**, Vanderbilt University, “Andean Mobility, Economy, and Political Order”

**Paul S. Goldstein**, University of California, San Diego, “Autonomous Ayllus and States Without Markets? Embedded Andean Economic Systems and the Expansive Tiwanaku State”

**Axel E. Nielsen**, Consejo Nacional de Investigaciones Científicas y Técnicas, Universidad Nacional de Córdoba, “Circulating Objects and the Constitution of South Andean Society (500 BC–AD 1535)”

**Richard Burger**, Yale University, and Enrique Mayer, Yale University, “A Reconsideration of Household Exchange, Long-Distance Trade, and Marketplaces in the Pre-Hispanic Central Andes”

**John R. Topic**, Trent University, “Exchange on the Equatorial ‘Frontier’: A Comparison of Ecuador and Northern Peru”



Participants of the Pre-Columbian Curatorial Colloquy, December 2010.

**Charles Stanish**, Cotsen Institute, University of California, Los Angeles,  
“Barter Markets in the Pre-Hispanic Andes”

**Barry Isaac**, University of Cincinnati, Discussion

### Public Lectures

October 25, 2010

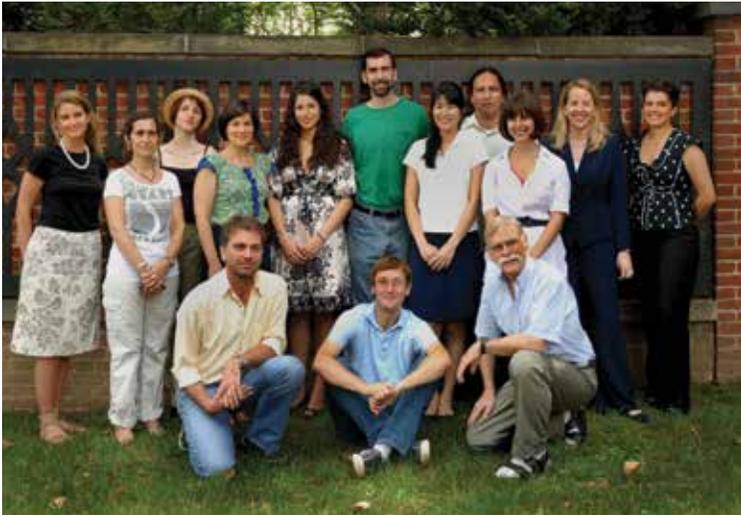
**Diana Magaloni Kerpel**, Museo Nacional de Antropología, Mexico  
City, “Images and Painters of the New World: The Story of the Making  
of the Florentine Codex”  
(cosponsored with the Embassy of Mexico)

February 24, 2011

**Ricardo Antonio Agurcia Fasquelle**, Copan Association, “From Rosalila  
to Oropendola: Unearthing Maya Secrets at Copan, Honduras”  
(cosponsored with the Embassy of Honduras)

March 10, 2011

**Stephen Houston**, Brown University, “Into Death’s Dark Night:  
Exploring a Royal Maya Tomb at El Diablo, Guatemala”



Pre-Columbian Studies staff and fellows, summer 2010.

## Workshop

Copan

*Organized by William L. Fash*

January 10–17, 2011

**Participants:** Ricardo Antonio Agurcia Fasquelle, Copan Association; Ellen Bell, Dumbarton Oaks; Cassandra Bill; Marcello Canuto, Tulane University; Barbara Fash, Harvard University; William L. Fash, Harvard University; Molly Fierer-Donaldson, Dumbarton Oaks; Rudy Larios; Robert J. Sharer, University of Pennsylvania Museum of Archaeology and Anthropology; David Stuart, University of Texas, Austin; Loa P. Traxler, University of Pennsylvania Museum of Archaeology and Anthropology

## Roundtable

New World Numbers

*Organized with Anthony Aveni, Anna Blume, and Gary Urton*

April 23, 2011

**Stephen Chrisomalis**, Wayne State University, “New World Numbers and Reflections on Methods and Theories of the Comparative Study of Numbers”

**Anna Blume**, Fashion Institute of Technology, State University of New York, “Positionality and Zero”

**John Justeson**, Dumbarton Oaks, “Relationship between Words for Numbers and Numerical Notations in the New World”

**Carrie Brezine**, Harvard University, “Technology, Media, Number”

**Anthony Aveni**, Colgate University, “Numbers in Mathematical Manipulation”

**Gary Urton**, Harvard University, “Who Were the Agents of Numbers, What Were Their Numbers About, and What Were They Used For?”

## Pre-Columbian Curatorial Colloquy

December 6, 2010

**Participants:** Elizabeth Bacon, Tom Cummins, Denva Jackson, Adam Jasienski, Erika Loic, Read McFaddin, Juan Antonio Murro, Helene Nguyen, Joanne Pillsbury, Alexandre Tokovinine, Akili Tommasino, Lisa Trever, Jordan Troeller, and Taylor Walsh

## Pre-Columbian Research Colloquy

June 23, 2011

**Participants:** Miriam Doutriaux, Stacy Dunn, James Fitzsimmons, Reiko Ishihara-Brito, Tim Knowlton, Alexandra Méndez, Juan Antonio Murro, Timothy Murtha, Joanne Pillsbury, Christina Torres-Rouff, and Isabel Yaya

## Tertulias

October 27, 2010

**Charlene Villaseñor Black**, University of California, Los Angeles, “Transforming St. Anne in Colonial Mexico: Intersections, Anxieties, New Formations”

February 3, 2011

**Jonathan Scholnick**, University of Arizona, “And Their Works Do Follow Them: A Spatial Analysis of Eighteenth-Century New England Gravestone Style”

April 12, 2011

**Simon Martin**, University of Pennsylvania Museum of Archaeology and Anthropology, “‘Brides Revisited’: Marriage Strategies in the Classic Maya Lowlands”

April 22, 2011

**José Echeverría**, Instituto Otavaleño de Antropología, “The Late Imperial Site of Inca-Caranqui, Imbabura Province, Northern Highland Ecuador”

June 7, 2011

**George Stuart**, Boundary End Archaeology, “Discovering Ancient Maya Civilization, 1560–1960”



СМЕРТЬ И ВЪЗРАЖЕНІЯ

Collection

WENIGORODSKOI

1898

# Library

The research library continues to support the research of an increasing number of scholars. In addition to the fellows and summer fellows, predoctoral residents and postdoctoral stipendiaries, visiting scholars, and staff members from throughout Dumbarton Oaks, the research library offered access to more than five hundred qualified outside scholars, most holding annually renewable privileges, in 2010–2011. Predictably, some outside readers are daily users of the collections, while others travel from distant countries for brief periods of intense research, spending time in the library during nearly all the hours that it is open.

In a time when many libraries are forced to retrench due to insufficient budgets, the research library continues to be well staffed and well funded. Collection development is perhaps even more aggressive than in the past because we recognize that as other libraries suffer cuts our library becomes a de facto library-of-record for the disciplines engaged at Dumbarton Oaks. In 2010–2011, 2,143 new monographs were acquired and 1,078 serials subscriptions and standing orders were received. A total of 3,332 titles were catalogued, bringing the library's current holdings to more than 215,000 volumes. For those eagerly tracking the growth of collections in their specific subject area, the library's holdings break down to roughly 152,000 volumes supporting Byzantine Studies, 28,000 volumes supporting Garden and Landscape Studies, and 33,000 volumes supporting Pre-Columbian Studies, with the remainder of the volumes being interdisciplinary. During the year, 982 older titles were recatalogued and/or reclassified to

*Histoire et monuments des emaux byzantins*, one of the most luxurious books ever produced in Russia, was a highlight of the 2010 library exhibition *Before the Bliss*.

provide improved access for scholars, with most of those titles in Byzantine Studies.

## Exhibitions

The research library kept an active exhibition schedule. Bridget Gazzo curated the exhibit *Commodities Traders* with the assistance of Sarah Burke. Along with colorful facsimiles of books depicting goods, markets, and traders from Pre-Columbian and early colonial Mesoamerica and the Andes, the exhibit included obsidian cores and blades, all modern recreations generously loaned by Dr. Kenneth Hirth. The exhibit was on display in the library in fall 2010, coinciding with the Pre-Columbian Studies symposium, “Merchants, Trade, and Exchange in the Pre-Columbian World.”

Sarah Burke curated *Of Making Many Books There is No End: European and American Bookbindings from the Dumbarton Oaks Rare Book Collection*, which featured some of the more beautiful, elaborate, and luxuriously decorated bindings owned by the library, including leather, vellum, publisher’s bindings, and eighteenth- and nineteenth-century paper bindings. An accompanying digital exhibit can be found online.

From April 15 to July 15, 2011, the library hosted a rare book exhibition, *Before the Blisses: Nineteenth-Century Connoisseurship of the Byzantine Minor Arts*. On display were a number of illustrated catalogues of private collections, such as the groundbreaking catalogues of Alexandre du Sommerard’s collection and the lavish publication on Byzantine enamels based on Aaron Zwenigorodskoi’s collection. The exhibition’s accompanying text, which was written by librarians Deb Stewart and Sarah Burke, examined the study and appreciation of early Christian, Byzantine, and medieval “minor arts” as the field of Byzantine art history developed in the nineteenth century. A digital version of the exhibition is available online.

Linda Lott curated two exhibitions in the Rare Book Gallery. *Art & Science: Illustrating the Natural World* presented a selection of works that exemplify important contributions to the field of natural history. The exhibited objects were selected for their insight into the field of natural history illustration, a genre of scientific



Robert & Monnoyer: French Botanical Artists of the 17th Century

Browse Items Browse Collections Contact Us About Further Reading

### Recently Added Items

**Basket of flowers**



Decorative images like this one, of flowers in a basket, seem to have informed Nicolas Robert's frontispiece to *Recueil de plantes gravées par ordre...* [see more](#)

**Arrangements in Glass Vases**

Nicolas Robert (1654-1685) and Jean Baptiste Monnoyer (1695-1688) were the leading proponents of two parallel styles of botanical illustration that developed in France during the second half of the 17th century. Nicolas Robert's work, particularly in later publications, focused on the scientific aspects of the plant. Monnoyer, on the other hand, was one of the earliest practitioners of the decorative tradition in French flower painting.

Robert's later work for the Academie Royale des Sciences was rooted in scientific study while Monnoyer's style was generally far more decorative and flamboyant as exemplified in his dramatic flower arrangements, rendered with

Online exhibits now complement many of the shows in the research library.

inquiry in which images of plants and animals are created by an artist to record information for study purposes. Illustrations can range from the depiction of a mouse in its natural habitat to the detailed rendering of the metamorphosis of a moth. Botanical illustration grew out of natural history representations, and it is logical that the Rare Book Collection should house some of the seminal works in the field. They offer interesting comparisons, particularly in terms of subject matter, composition, level of detail, and stylistic treatment. While the works exhibited are disparate in many respects, the common thread among them was to record nature, whether for medicinal, scientific, or decorative purposes.

*Robert & Monnoyer: French Botanical Artists of the Seventeenth Century* documented the work of the leading proponents of two parallel styles of botanical illustration that developed in France during the second half of the seventeenth century. Nicolas Robert, particularly in later publications, focused on the scientific aspects of the plant, while Jean-Baptiste Monnoyer was one of the earliest practitioners of the decorative tradition in French flower painting. Both styles grew out of the interest in gardens that included



*Commodities Traders* was curated by Bridget Gazzo and Sarah Burke and coincided with the Pre-Columbian Symposium in fall 2010.

ornamental and medicinal specimens as well as imported varieties that arose early in the century with the creation in 1626 of the Jardin du Roi, the royal garden of medicinal plants. Robert's later work for the Académie Royale des Sciences was rooted in scientific study, while Monnoyer's style was generally far more decorative and flamboyant, as exemplified in his dramatic flower arrangements that were rendered with botanical accuracy. The Rare Book Collection owns variant editions of *Mémoires pour servir à l'histoire des plantes* (Memoirs Useful for the History of Plants), a seminal work of Robert, as well as *Le Livre de toutes sortes de fleurs d'après nature* (A Book of All Kinds of Flowers from Nature), a collection of engraved and etched plates by Monnoyer. While the work of both men required close observation of the natural world, their styles contrast in design, composition, and intent. The exhibit presented a representative overview of the work of both men and the milieu in which they worked.

In conjunction with the Garden and Landscape Studies symposium, Michael Lee (with the assistance of Linda Lott) curated

*Technology and the Garden*. The exhibition documented the impact of various technologies and mechanization on gardens, gathering visual examples of applied technology from several centuries and many cultures. Illustrations included hot-houses, hydraulic systems for both practical and aesthetic effects, tree-moving techniques and equipment, tools and tool-houses (from seventeenth-century hand tools to the nineteenth-century American lawnmower), and advice to gardeners ranging from planting calendars to pruning techniques.

The Rare Book Room lent Giovanna Garzoni's manuscript *Piante varie...*, created in Florence ca. 1650, and Jacques Le Moyne de Morgues's manuscript *Paintings of Flowers, Butterflies, and Insects*, to the National Gallery of Art for their exhibition *Arcimboldo, 1526–1593: Nature and Fantasy*, which ran from September 19, 2010–January 9, 2011.

## Special Projects

The library holds the correspondence of Mildred Bliss that relates to the design and construction of the Dumbarton Oaks Gardens. Numbering more than 1,700 letters, the collection is invaluable for scholars conducting research and publishing on our gardens and, in particular, on the work of Beatrix Farrand. But it has always been extremely difficult to navigate. Because the collection lacked an index, the user had to know when a topic of interest would have been discussed between Mrs. Bliss and her correspondents in order to examine the relevant letters. In spring 2010, the complete collection was digitized, and since June 2010, an indexer has worked to create subject access with the goal of making a garden correspondence index available through the Dumbarton Oaks web site. When this project is completed, scholars worldwide will be able to search the index by terms, to find entries that meet their needs, and, after clicking a hyperlink, to open the desired letter on their screen.

Another valuable but largely inaccessible resource is the library's collection of medieval and early modern manuscripts on microfilm. Dumbarton Oaks began to collect microfilm in the 1950s; it presently owns more than 1,900 microfilms containing an



Graduate student interns worked hard during the summer of 2011 to catalog a portion of the library's vast manuscript microfilm collection.

unknown number of manuscripts held in a variety of institutions. The collection includes large numbers of microfilms from the estates of Leendert Westerink and Ihor Ševčenko, as well as a small collection donated by the late George Dennis. Until recently, scholars were welcome to browse the collection and view the microfilm on the library's scanner, but no catalogue or finding aid existed. During the summer of 2011, three graduate student interns—Vladimir Boskovic (Harvard University), Saskia Dirkse (Harvard University), and Roderick Saxey (Ohio State University)—worked with library staff to enter information on these microfilms into a FileMaker Pro database, which will eventually be available online. Using their paleographic expertise and various resources, the interns verified the contents of each microfilm and, in the process, discovered a number of unrecorded texts and marginalia. The Dumbarton Oaks database includes basic information about the manuscripts, such as holding institutions and shelfmarks, and records the interns' notes about manuscript contents beyond what appears in the standard printed and online catalogues. Any

addenda or corrigenda to existing catalogues will be shared with the Institut de recherche et d'histoire des textes in Paris, which is building a comprehensive database for Greek manuscripts known as "Pinakes: Textes et manuscrits grecs." Once completed and available online, the Dumbarton Oaks database will allow researchers to search for specific manuscripts within the library's microfilm collection and to take advantage of the talented interns' observations. While the database was being constructed, the staff addressed conservation issues with the aging microfilms. As the interns handled each microfilm, they recorded signs of deterioration and rehoused the microfilm in archival-quality boxes. Notes from older boxes and acidic paper are recorded in the database. Each microfilm was then assigned a unique, local call number to make it easier for researchers to find a particular item within the larger collection.

## Significant Acquisitions

Fernández de Oviedo y Valdés, Gonzalo. *Historia general y natural de las Indias, islas y tierra-firme del mar océano / por el capitan Gonzalo Fernandez de Oviedo y Valdés; publicala la Real Academia de la Historia, cotejada con el códice original, enriquecida con las enmiendas y adiciones del autor, é ilustrada con la vida y el juicio de las obras del mismo por d. José Amador de los Rios*. Madrid: Imprenta de la Real Academia de la Historia, 1851–1855. 3 pts. in 4 vols.

Gonzalo Fernández de Oviedo was one of the great chroniclers of the Indies. In 1535, the first edition of this general history was quite fragmentarily published, including only the first nineteen chapters; a twentieth chapter was added in the second edition in 1557. It was not until the nineteenth century, after much tracing and inquiries, that the missing chapters were found scattered in several archives and that the complete edition was printed. The work relates the discovery and conquest of the West Indies, from Isabel the Catholic to the mid-sixteenth century. The erudition and detail with which Oviedo accurately described the historical facts, lifestyles, and habits of the discovered regions along with their vocabularies, now-lost documents, and natural histories turns this work into a valuable source of study of the great epic of the discovery of America. (Librería de Antaño)



Giraud, Jane Elizabeth. *The Flowers of Shakespeare*. [London?: s.n., 1845?]. Dedication to Herbert Giraud, signed: His Sister: Faversham, Febr. 18th 1845. Day & Haghe Lithrs. to the Queen.

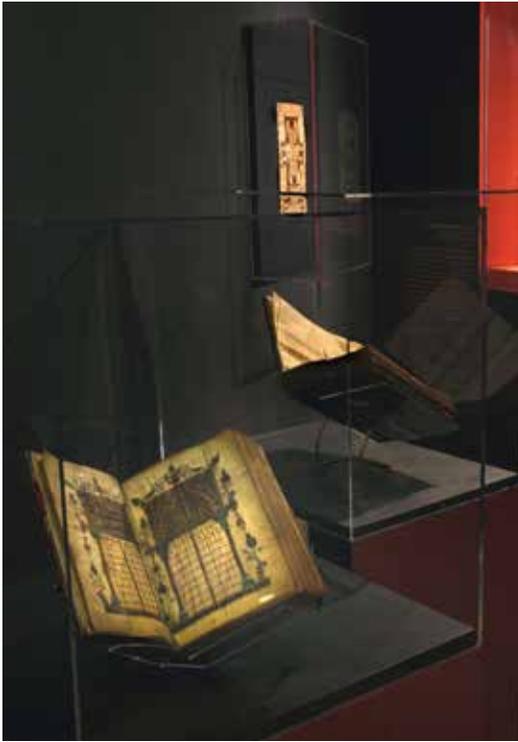
This book contains twenty-nine hand-colored lithographic plates of flowers that are found in the plays of William Shakespeare, along with relevant quotes from his work. A detailed ornamental design has been used for the first letter of the Shakespearian quotation, reminiscent of illuminated

manuscripts. Flowers mentioned in the quote are highlighted in blue. This work was dedicated by Jane Giraud to her brother, a doctor stationed in Bombay. Day and Haghe, lithographers to the Queen, published this title. They were considered the best of their time. A charming, beautiful work with intricate lithographs and hand-coloring.

Novo y Colson, P. *Viaje político-científico alrededor del mundo por las corbetas descubierta y atrevida al mando de los capitanes de navío D. Alejandro Malaspina y José de Bustamante y Guerra desde 1789 a 1794*. Madrid: Imprenta de la Viuda e hijos de Abienzo, 1885.

First edition, first issue, of the first complete Spanish account of Malaspina's expedition.

“Malaspina, an Italian by birth, sailed under the flag of Spain. In spite of having commanded Spain's greatest scientific voyage of exploration to the South Seas in the eighteenth century, he is virtually unknown. He had enemies in the Spanish court who suppressed his reports, which were not printed until this edition of 1885. Some scholars consider the exploits of his five-year voyage as great as those of Lapérouse or of Captain Cook. Malaspina left Cadiz in 1789 and visited the western coast of South America from Cape Horn to Panama, afterwards sailing along the western coast of North America as far as 60° North latitude. He then returned to South America, by way of the Philippine Islands and Australia, rerounded Cape Horn, and reached Cadiz in 1794. During his voyage he visited Nootka Sound and Monterey; he gives an account of his explorations on the California coast. The work also contains Ferrer Maldonado's relation of the discovery of the Straits of Anian; accounts of the principal Spanish expeditions to the North Pacific between 1774 and 1791; a description of the country and customs of California; and a long historical introduction of the voyage by Pedro de Novo y Colson.” (Kenneth E. Hill)



Beautiful manuscripts from the Rare Book Collection were on display during the *Cross References* exhibition.

Some of the more elaborate bindings in the Library's holdings were on display as part of the special exhibition *Of Making Many Books There is No End*.



Oort, Jacob van. *Grieksen adelaer gefnuykt door 't geweld der bloettdorstige Othomannen ofte een kort verhael van alle de gedenk-waerdighste geschiedenissen der Griekse kaizars*. 1st ed. Tot Dordrecht: Voor Abraham Andriessz, [1652].

Dumbarton Oaks is the only library outside of Europe to hold a copy of this rare book. The text describes the history of the Byzantine Empire's struggles against invading armies, in particular the Ottomans.

Portuguese Manuscript of Pen and Watercolor Plates of Different Landscape Terrains, Natural and Cultivated. Early nineteenth century. Watercolor illustrations, highlighted with pen and ink.

A Portuguese manuscript with pen and watercolor plates depicting various landscape terrains, both natural and cultivated, along with designs of fortifications, possibly for the use of mapmakers. The plates are of particular interest, as they demonstrate graphic conventions that may have been used to indicate various topographical features, such as dry fields, riverbanks, marshlands, vineyards, orchards (with indications in the variations of different types of trees), formal gardens, ravines, mountains, as well as conventions for the rendering of fortifications. The last leaf illustrates suggested letter forms.

Rivard, M. (Dominique François). *La gnomonique, ou l'art de faire des cadrans*. 2nd ed. Paris: P. H. Lottin, J. Desaint & C. Saillant, 1746.

This seminal work provides technical information on the construction and placement of sundials. Included as well are methods and tables to locate the declination of the sun. Rivard (1697–1778) was an influential mathematician who helped introduce the teaching of mathematics in the University of Paris.

Sancho de Melgar, E. *Arte de la lengua general del Ynca llamada Quechua compuesto por . . . Consagrado a Don Francisco de Oyague Cavallero del Orden de Santiago Contador juez oficial real del tribunal mayor de cuentas y . . .* Lima: Diego de Lyra, 1691. 12 vols.

First edition of a Quechua grammar of the seventeenth century by a Lima author and professor of Quechua. In the preface, Pedro de Cisneros y Mendoza of the Lima cathedral praises the work for “the many new things that it adds to the explanations given in other grammars, teaching the way to translate the Holy Gospels according to the nature of this language . . . maintaining the sense of the sacred texts.” In the seventeenth century, Quechua was beginning to be developed

in artistic and literary form. From the translations of Christian Spanish prayers and litany to Quechua and from the conversions of Quechua hymns and prayers to Western script, through the original compositions, religious and profane, in Quechua, the beginning of the composition of comedies and dialogues or colloquia in pious rhymes occurs. In the seventeenth century, the richness of words continues to grow with the appearance of the best vocabularies (such as those of González Holguín and Torres Rubio), the new gramáticas or artes, and, particularly, with sermons in which the elegance of the language is used. This *Arte de la lengua* by Sancho de Melgar is one of the least known and most rare of those published in Lima in the seventeenth century. (Librería de Antaño)

Villagomez, Pedro de. *Carta pastoral de exortación e instrucción contra las idolatrías de los indios del Arçobispado de Lima*. Lima: Jorge López de Herrera, 1649.

bound with

Acosta, B. de. *Sermón, en la solemníssima colocación de la Sagrada Reliquia del Santo Lignum Crucis, q' la Santidad de Urbano VIII de felice recordación embió a la Santa Iglesia de Lima . . .* Lima: Luis de Lyra, 1649.

bound with

Avendaño, Fernando de. *Sermones de los misterios de nuestra santa fe católica, en lengua castellana y la general del inca . . .* Lima: Jorge Lopez Herrera, [1649].

A sammelband of Peruvian sermons, two of which are printed in both Spanish and Quechua and are devoted to problems with the Indians of Peru. In the first work, Pedro de Villagomez, archbishop of Lima, exhorts the people of Peru to be vigilant and systematic in their struggle against Andean religiosity, perceived to be concealed beneath the Indians' acceptance of Christianity. Villagomez (1584–1671) was particularly concerned with the stamping out of Indian idolatry during his time in Peru. This work is printed in Spanish and Quechua. The third sermon is also printed in Spanish and Quechua, impugning “the particular errors that the Indians have.” (Librería de Antaño).



# Image Collections and Fieldwork Archives

In October 2010, the Image Collections and Fieldwork Archives (ICFA) became an independent department. That same month, Shalimar Fojas White joined the staff as manager of ICFA. During the fall of 2010, ICFA staff developed a strategic plan for preservation and collection management, which includes a full inventory of the department's holdings. The first phase began with an assessment of more than 73,000 negatives, films, and slides housed in Cold Storage. In addition to a physical inventory, ICFA staff evaluated the levels of film deterioration in order to prioritize preservation and reformatting needs. During the inventory, ICFA staff identified approximately thirty 16-mm motion picture films from the 1930s–1950s that document the fieldwork of the Byzantine Institute and the gardens at Dumbarton Oaks. These films were inspected and analyzed at the Library of Congress's National Audio-Visual Conservation Center in Culpeper, Virginia, and at the Smithsonian Institution's Human Studies Film Archives in Suitland, Maryland, with a view to preserving and digitizing them in the coming year. Following the successful completion of the Cold Storage assessment in February 2011, ICFA staff initiated an inventory of the backlog currently housed in the ICFA stacks. This body of material consisted of more than 46,000 photographic objects, including approximately 9,000 film-based items (negatives, transparencies, etc.) that will eventually be moved to Cold Storage. The inventory will continue with an assessment of ICFA's 35-mm slides, large-format drawings, audio-visual media, and

A photograph from the ICFA collection of Thomas Whittemore and an unidentified aide making a squeeze of the *Virgin Enthroned* in Hagia Sophia, Byzantine Institute, 1939.

Archives Specialist  
Rona Razon  
examines film  
during the ongoing  
ICFA inventory.



other materials, thereby providing a comprehensive appraisal of the department's holdings and overall level of preservation.

With the inventory of ICFA's photographic collections underway, staff continued to assess, arrange, and process its archival collections. In February 2011, Rona Razon joined the staff as an archives specialist. Under Razon's direction, ICFA staff completed the processing and arrangement of the Byzantine Institute and Dumbarton Oaks records and fieldwork papers in August 2011. The collection consists of more than one hundred boxes of correspondence, fieldwork notebooks, drawings, and photographs, documenting fieldwork projects undertaken from the 1920s through the 1960s (including major conservation efforts at Hagia Sophia and Kariye Camii in Istanbul, Turkey). Starting in July 2011, ICFA staff began to process the archive of Robert L. Van Nice (1910–1994), which documents the architectural survey of Hagia Sophia begun by Van Nice in 1937. The collection includes approximately seventy boxes of drawings, correspondence, photographs,

and research materials, as well as more than twenty boxes of negatives and slides. Clare Moran, intern, has cataloged these efforts in an online blog. To support these collection research projects, ICFA staff collaborated with James Carder to develop an oral history program for ICFA. With the support of the Dumbarton Oaks Archives, ICFA conducted oral history interviews with individuals related to its collections, including those associated with the Byzantine Institute, Dumbarton Oaks, or Robert Van Nice fieldwork projects. During April and May 2011, ICFA staff completed interviews with Robin Cormack, Semavi Eyice, and Ercüment Atabay, with several others planned for the coming year.

During the 2010–2011 academic year, ICFA recruited interns and part-time staff from area universities. They include Erica Abbey (University of Pittsburgh), Elizabeth Brander (University of Maryland), Luiza deCamargo (Corcoran College of Art and Design), Alyssa DesRochers (George Washington University), Laurian Douthett (University of Maryland), Kait Handler (Corcoran College of Art and Design), Anna McWilliams (Catholic University of America), Alyssa Murphy (Yale University), and Sara Wendell (George Washington University). In January 2011, ICFA formed a partnership with Elise Friedland, assistant professor in the Department of Classical and Near Eastern Languages and Civilizations at George Washington University, to develop an undergraduate internship program. Gündür Varinlioğlu, Byzantine assistant curator, designed a project to develop an online exhibit for the photographs of Nicholas V. Artamonoff (1908–1989) using the open-source software *OMEKA*. In January 2011, Professor Friedland's student, Alyssa DesRochers, was selected to work with Varinlioğlu to research the life and career of Artamonoff. These investigations provided invaluable context to the photographs, eventually leading to the discovery of additional Artamonoff images in the archives of the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, D.C. In collaboration with other scholars, Varinlioğlu proposed a panel at the Byzantine Studies conference in October 2011, where she will present a paper on Artamonoff's photography.

In December 2010, Varinlioğlu partnered with Margaret Mullett, director of Byzantine Studies, to organize a Digital



Participants and speakers from the Image Collections and Fieldwork Archives in a Digital Age workshop, December 2010.

Humanities workshop. The two-day workshop brought together speakers to discuss how collaborations between humanists and information technologists can lead to new research models, methods, and tools. Speakers included Susan Noakes (University of Minnesota), Doug Reside (Institute for Technology in the Humanities, University of Maryland), Lioba Theis (Digitales Forschungsarchiv Byzanz [DiFaB], Universität Wien), Gareth Darbyshire, Alessandro Pezzati, and Gabriel Pizzorno (Gordion Project, University of Pennsylvania Museum of Archaeology and Anthropology), Jeremy Boggs (Center for History and New



Media, George Mason University), and Joseph Gilbert (Scholars' Lab, University of Virginia Library). In addition, Varinlioğlu and Deborah Maron, digitization specialist, gave a joint presentation entitled "The Byzantine Institute Collection from Analog to Digital," which addressed the challenges of bringing this complex and varied body of material to the digital environment. The paper also described a prototype for a digital platform that would enable collaborative scholarly research and provide access to hidden collections, such as the Byzantine Institute records and other collections currently housed in ICFA.

ΚΩΤΘΩ  
ΕΤΟC  
ΩΝ

+

ΙC

XC



# Museum

2010–2011 was a tremendous year of exhibition activities, public lectures, and scholarly meetings. By developing and designing innovative and experimental installations, the curatorial team has continued to tirelessly articulate the outstanding art historical value of the collections at Dumbarton Oaks. Our docents contributed strongly and enthusiastically to the museum’s mission by offering guided tours in the morning and engaging visitors individually in the afternoon; the Saturday House Tour developed into to a highly sought-after attraction. The Museum Shop continued to present a stunning array of collection-related items. The ten thousand copies of the new museum brochure were distributed in one year; a second edition welcomed visitors with a new cover and presented the floor plan of the galleries in a user-friendly way. Almost daily, the museum gained new “friends” on its mailing list and new “fans” on its Facebook page. The eleventh/twelfth-century Byzantine Gospel, a recent acquisition, was digitized by the Digital Imaging and Photography Services at Widener Library/Harvard University. The high resolution image files are available online through the Dumbarton Oaks website. With a new series of Saturday gallery talks, held in conjunction with the Byzantine spring exhibition, the museum is reaching out to a new, wide-ranging audience.

Curatorial staff organized a museum tour for the Friends of the Busch-Reisinger Museum/Harvard Art Museums in the fall of 2010; hosted the annual meeting of the American Research Institutes in Art History (ARIAH) in October 2010; and welcomed

Visitors to the special exhibition *Cross References* discuss a painted facsimile of a Hagia Sophia wall mosaic by A. A. Green, ca. 1940.

the students of Sarah Brooks (James Madison University), Tom Cummins (Harvard University), Örgü Dalgıç (Catholic University of America and Dumbarton Oaks), Ioli Kalavrezou and Jeffrey Hamburger (Harvard University), and Holger Klein (Columbia University). Professor Robin Cormack kindly presented two special study sessions for fellows and staff members in the Object Study room with the original objects at hand.

Highlights of 2010–2011 included the two temporary exhibitions. The fall exhibition, *American Art at Dumbarton Oaks*, was accompanied by a catalogue by exhibition curator James Carder; it included paintings by James Abbott McNeill Whistler, Elihu Vedder, Walter Gay, Childe Hassam, Albert Sterner, Henry Golden Dearth, and Bernice Cross. The exhibition reflected the broad-palette approach as well as the interests of Mildred and Robert Woods Bliss, who collected contemporary American artworks (in addition to Byzantine and Pre-Columbian objects). Although the majority of these artworks were sold, those that remained offer an important insight into the collecting passion and remarkable breadth of the founders' vision.

The spring exhibition, *Cross References*, was conceived to coincide with the Byzantine Studies symposium, "Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond," and was developed to go alongside the international loan exhibition *Treasures of Heaven* at the Walters Art Museum in Baltimore. *Cross References* was the first U.S. exhibition to focus on the history and representation of the cross. A "cross section" of Byzantine objects and relevant images invited the visitor to follow the story of the cross and its transformation over the first fifteen hundred years of Christianity. Drawing on the strengths of the Byzantine Collection at Dumbarton Oaks, the exhibition emphasized devotional objects and images. It explored the emergence and transformation of the sign of the cross, moving from the beginning of the fourth century, when Emperor Constantine the Great decreed Christianity a tolerated religion, to a time when the cross was established as an independent emblem, used not only in sacred contexts but also adopted by Byzantine emperors as the insignia of their "heavenly" authorization to rule over the oikumene, the inhabited world. The exhibition made unexpected comparisons



The Byzantine Gallery during the special exhibition *Cross References*.

between crosses and crosslike designs, exploring the relationships between form and meaning in various media. It also presented, connected, and juxtaposed a wide variety of objects, drawing fresh attention to the cross as a decorative sign, as a symbol, as a physical object representing—and sometimes even incorporating—the “True Cross,” and as a motif of the Christian visual narrative. The overarching idea was to create an exhibition that was visually and intellectually challenging to individuals familiar and unfamiliar with Byzantine art and the medieval culture of the cross. The exhibition featured more than 230 objects, including metalwork and jewelry, coins and seals, sculptures, paintings, ivory carvings, and illuminated manuscripts, from late antiquity through the end of the Byzantine Empire in the middle of the fifteenth century and beyond. Many of the Dumbarton Oaks objects in the exhibition were on view for the first time. The exhibition was enriched by loans from world-renowned institutions, including the Boston Museum of Fine Arts, Metropolitan Museum of Art, Walters Art Museum, and the Andy Warhol Museum (Pittsburgh). European

museums—including the Staatliche Museen zu Berlin, Hohe Domkirche Hildesheim, Stiftung Schloss Friedenstein Gotha, and the Rockefeller Museum (Jerusalem)—as well as a private collector in the United Kingdom contributed outstanding works, some of which were exhibited in the United States for the first time.

Smaller exhibitions were developed and mounted in the Orientation and Bliss galleries to accompany the Pre-Columbian and Byzantine Studies symposia and to enlighten the history of collecting. Among the themed displays were *Dante and the Gardens at Dumbarton Oaks* (October 1–3, 2010) and *Trade and Artistry: Making a Maya Mosaic Mask* (October 7–November 15, 2010); the *Carved in Stone* display (July 15, 2010–ongoing) represents an eclectic cross section of Pre-Columbian, Byzantine, and modern works of art in stone.

### Postdoctoral Associate

Jonathan Shea

Postdoctoral Associate in Sigillography and Numismatics

In October 2010, Dumbarton Oaks embarked on a project to produce an electronic catalogue of the collection of Byzantine lead seals. In December, Dumbarton Oaks hosted the Second International SigiDoc Workshop, “Cataloguing and Publishing Byzantine Seals in a Digital Age.” This workshop united sigillographers and digital humanities specialists from around the world in an effort to create a set of internationally agreed standards for the electronic cataloguing of Byzantine seals. The result of this meeting was an agreement on many of the fields that would be included in an electronic catalogue and the commissioning of two scholars to do research on standards for cataloguing iconography. The first stage of developing the catalogue was the creation of a wiki, which has allowed Dumbarton Oaks to share its progress with the international community and to receive feedback from scholars working in sigillography. Work is under way with Michael Sohn, in the publications department, to develop the structure of the electronic catalogue and with Joe Mills to begin the mammoth task of photographing the approximately 13,000 seals held by Dumbarton Oaks.



Museum staff work together to establish the object layout of a new exhibition.

## Exhibitions

July 15, 2010–ongoing

*Carved in Stone*

October 1–3, 2010

*Dante and the Gardens at Dumbarton Oaks*

(in conjunction with the symposium “Dante and the Greeks”)

October 7–November 15, 2010

*Trade and Artistry: Making a Maya Mosaic Mask*

October 26, 2010–February 27, 2011

*American Art at Dumbarton Oaks*

March 25, 2011–July 31, 2011

*Cross References*

June 3–October 17, 2011

*Crossing Lalibela: A Photography Exhibition*



*American Art at Dumbarton Oaks* showcased works by artists such as James Abbott McNeill Whistler, Walter Gay, and Berenice Cross.

## Scholarly Activities

### Public Lectures

November 18, 2010

**Beat Brenk**, “Rhetoric, Ambition, and the Function of the Cappella Palatina in Palermo”

March 31, 2011

**Annemarie Weyl Carr**, “Dumbarton Oaks and the Byzantine Churches of Cyprus”

### Exhibition Lectures

March 26, 2011

(presented in conjunction with the special exhibition *Cross References*)

**Timothy Greenwood**, “Early Byzantine and Armenian Silver: The Narses Cross”

May 3, 2011

**Nino Simonischwili**, “Re-Reading an Object: The Metropolitan Museum Crucifixion Ivory”

May 21, 2011

**Eunice Maguire Dauterman**, “*Cross References* and the Theme of Light”

June 4, 2011

**Beatrice Kitzinger**, “Christus quasi pendens: On the Cross and the Early Medieval Crucifix”

June 18, 2011

**Maria Evangelatou**, “Beyond Visuality: Constructing Meaning through Presence and Ritual”

## Informal Talk

April 6, 2011

**Peter Kaulicke**, “Pieced Together: A Dumbarton Oaks Textile’s Provenance Revealed After Fifty Years”

## Study Day

Cyprus from Byzantium to the Renaissance

(cosponsored by the Embassy of the Republic of Cyprus)

*Chaired by Annemarie Weyl Carr, Southern Methodist University*

April 1, 2011

**Tassos Papacostas**, King’s College, London, “Decoding Cyprus from Byzantium to the Renaissance: Relics and Sacred Topography, Cities and Countryside”

**Charles Stewart**, University of St. Thomas, Houston, “The Cities of Byzantine Cyprus and the Latin Levant”

**Maria Parani**, University of Cyprus, “Living in a Sweet Land: The Material Culture of Daily Life on Cyprus, Thirteenth–Fourteenth Centuries”

**Justine Andrews**, University of New Mexico, “The Greeks and the Gothic: The Cathedrals of Nicosia and Famagusta”

**Ioanna Christoforaki**, The Academy of Athens, “From Byzantine Province to Crusader Kingdom: Perspectives and Reflections on the Art of Medieval Cyprus”

**Cristina Stancioiu**, California State University, Long Beach, “The Dead Among Us: Community and Commemoration in Cypriot Churches, Fourteenth–Sixteenth Century”

**Barbara McNulty**, Temple University, “Negotiating between the Feudal and the Commercial: Family Portraiture on Cyprus”

**Allan Langdale**, University of California, Santa Cruz, “Venetian Architecture and Spolia in Famagusta: Pragmatic or Programmatic?”  
Film (*The Stones of Famagusta*) by Allan Langdale

## Workshop

Ivory Analysis Combined—Art History and Natural Science  
June 24–26, 2011

**Francesca Dell’Acqua**, Salerno University, “Playing with Cards: About the Original Destination of the Salerno Ivories”

**Herbert Kessler**, Johns Hopkins University, “Some Lingering Questions about the Grado and Salerno Ivories That Art Historians Hope Scientists Can Answer”

**Anthony Cutler**, Pennsylvania State University, “Supply and Demand: Salerno/Amalfi in the Context of the Ivory Cultures of the Eleventh and Twelfth Centuries”

**Nureen Tuross**, Harvard University, “Radiometric Dating of Cultural Objects: Methods, Sampling, and Museum Responsibilities”

**Charles Little**, The Metropolitan Museum of Art, “The Medieval Ivory Project at the Metropolitan Museum of Art: Old Questions, Some Answers, and More Questions”

Roundtable

*Chaired by Paul Williamson, Victoria and Albert Museum*

**Paul Williamson**, Victoria and Albert Museum, “The Radiocarbon Testing of the V&A Ivories”

**Hiltrud Jehle**, Skulpturensammlung, SMPK, “Colour Changes on Elephant Ivory: An Ongoing Research Project”

**Giovanni Guardia** (paper delivered by Francesca Dell’Acqua), Soprintendenza per i beni storici, artistici ed etnoantropologici per le province di Salerno e Avellino, “The Conservation of the Farfa Casket”

**Francesca Dell’Acqua**, Salerno University, “The Salerno Ivories: Material Matters and Technical Details”

**Francesca Tasso**, Castello Sforzesco, “The Grado Ivories at Castello Sforzesco and Their Collecting History”

**Silvia Armando**, Tuscia University, “‘Siculo-Arabic’ Ivories: Photography of the Fluorescence Induced by UV Radiation; Multispectral Photography of UV and IR Reflectance, Preliminary Considerations”

**Diliana Angelova**, University of California, Berkeley, “Carving on the Box: Observations on the Making of Byzantine Bone and Ivory Boxes”

**Sarah Guérin**, Columbia University, “Ivory Trade Routes in the Eleventh and Twelfth Centuries”

## Gifts and Loans

### Pre-Columbian Collection

#### Gifts

Gift of Moche Archive, including print collection, negative collection, and fine-line drawing collection, from Christopher Donnan, Los Angeles

#### Loans from the Collection

Loan of three objects to the exhibition *The Fiery Pool: The Maritime World of the Ancient Maya*, Kimbell Art Museum, Fort Worth, August 29, 2010–January 2, 2011, and Saint Louis Art Museum, Saint Louis, February 13, 2011–May 8, 2011

Loan of three objects to the exhibition *Olmec: Colossal Masterworks of Ancient Mexico*, Los Angeles County Museum of Art, Los Angeles, September 29, 2010–January 9, 2011, and De Young Museum, San Francisco, February 19–May 9, 2011

#### Loans to the Collection

Loan of one object from the Los Angeles County Museum of Art, Los Angeles, for exhibition in the permanent galleries beginning September 17, 2010

### House Collection

#### Loans from the Collection

Continuing loan of one object to the permanent galleries of the Metropolitan Museum of Art, New York

### Byzantine Collection

#### Acquisitions

(listed by date of acquisition)

Nine Byzantine weights, ranging from one ounce to one pound, bronze, fifth–tenth century

Byzantine 10-solidi coin weight, bronze, fifth–sixth century

Loop pile and tapestry weave textile of a square polychrome panel with an “anch”/cruciform motif at the center, presumably one side of a cushion cover, fourth–fifth century

#### Gifts

Gift of Icon Depicting St. Athanasius from William Livingston Whitwell, seventeenth century

Gift of three sets of reproduction Byzantine armor (klibania) and accessories from Mr. Dimitrios Katsikis, Spata, Greece

### Coins and Seals

Two billon aspron trachea of Manuel I Komnenos (1143–1180)  
Bronze stamenon of John V Palaiologus (1341–1391) and John VI  
Kantakouzenos (1347–1353)

### Loans from the Collection

Loan of five objects to the exhibition *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe*, Cleveland Museum of Art, Cleveland, October 17, 2010–January 16, 2011, and the Walters Art Museum, Baltimore, February 13–May 15, 2011

### Loans to the Collection

Loan of one object from the Israel Antiquities Authority, Jerusalem, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of two objects from the Yanni Petsopoulos Collection, London, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of four objects from the Andy Warhol Museum, Pittsburgh, for exhibition in *Cross References*, March 25–July 31, 2011; Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Loan of four objects from Hohe Domkirche Hildesheim, Hildesheim, Germany, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of one object from Stiftung Schloss Friedenstein Gotha, Gotha, Germany, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of one object from The Metropolitan Museum of Art, New York, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of four objects from the Walters Art Museum, Baltimore, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of two objects from Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Berlin, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of one object from Museum of Fine Arts, Boston, for exhibition in *Cross References*, March 25–July 31, 2011

Loan of thirteen objects from Tiane Doan na Champassak, Paris, for exhibition in *Cross References*, March 25–July 31, 2011

Continuing loan of one John II Comnenus (1118–1143) hyperpyron 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 Mrs. Susanne K. Bennet, Washington, D.C., for exhibition beginning April 11, 2008



Shop Manager Allison Mondel helps former Director of Financial Administration Marlene Chazan choose jewelry during the annual holiday sale.

## Museum Shop

The Museum Shop seeks to uphold the intellectual, educational, and artistic principles on which Dumbarton Oaks is founded and preserved, and as such, it has made great efforts to reach out to all members of our community, including the museum and garden visitors, concert-goers, visiting scholars, and staff members. The shop has enjoyed its most successful year to date in terms of both sales and special events.

Its merchandise offering reflects the museum exhibitions, the changing seasons in the gardens, and academic events. Highlights from 2010–2011 include a themed event, “From the Highlands,” featuring handicrafts of Central and South America, which grew from a special buying trip to Antigua, Guatemala, in the fall of 2010. This theme was intended to underline the connection between the ancient cultures of the Pre-Columbian world and their contemporary counterparts, reflected in items representing an effort to preserve the handicraft and textile traditions of

Guatemala and Peru. In conjunction with the Pre-Columbian symposium, the shop hosted its first annual trunk show, featuring the woven textiles of Ayni, Inc., a local non-profit organization representing the weavers of Ayacucho, Peru. An additional “From the Highlands” special project included the development of a custom tote bag manufactured by women artisans in Guatemala with the assistance of NEST, an organization which provides access to markets to increase sustainable businesses for women. These projects represent an important way that the museum shop, and Dumbarton Oaks, can positively affect and support the modern-day cultures represented in its galleries.

Other special projects realized in 2010–2011 included custom object replicas from the Cross References exhibition (including several Byzantine crosses), as well as the development of a new product line utilizing images from the Rare Book Collection. The shop is also constantly expanding its line of Dumbarton Oaks-related merchandise, including custom coffee mugs, magnets, and notecards, and has collaborated with the Green Team on an environmentally-friendly travel mug designed for the community at Dumbarton Oaks.

## Docents

During 2010–2011, the Docent and Visitor Services Program continued to grow and thrive, with the addition of new volunteers and new responsibilities for existing volunteers. Docents offered scheduled morning tours of the museum, gardens, Rare Book Gallery, and Music Room as well as afternoon group tours of the gardens, special exhibits on weekdays, and the Main House on Saturdays. Docents also worked in the galleries in the afternoons, providing information to visitors on the collections. With the addition of volunteer staff on Friday and Sundays, the roster of information volunteers is now complete. Volunteers greet visitors in the entry lobby and assist the public by providing information about the functions, activities, and planned events of Dumbarton Oaks. Ongoing docent and information volunteer training included general tour-giving sessions as well as lectures from staff, invited speakers, and fellows on the museum’s collections, gardens, and



special exhibits. Two sessions were given to docents on the library as a research tool in preparation for their yearly research paper, and the head of security led two discussions on safety and precautions to take in assisting the public. Tours were arranged at the Walters Art Gallery, the American Horticulture Society, and the Dumbarton House.

### Docent and Visitor Services Volunteers, 2010–2011.

Joan Benziger  
Charlotte Baer  
Evelyn Coburn  
Dawn Cuthell  
Sarah Cahlan  
Alicia Doherty  
Vera Glocklin  
Jerald Goldberg  
Lois Houghton  
Bob Johnston  
Sarah Kelly  
David Keil

Bibi Kidder  
Lind Kirkpatrick  
Yoko Lawless  
Rosemary Lyon  
Monica Papendorp  
Ken Pasmanick  
Anastasia Pratt  
Office Soldin  
Louise Sinclair  
Sheridan Strickland  
Trudy Werner

CPH.B. XLIX

The Taktika  
of Leo VI

DENNIS

BENEŠ

LEE

Clio in the Italia

Collecting the Pre-Columbian Past

THEIR WAY OF WRITING

STER

The House of the Bacabs

Tombs for the Living

ICK

CHARLEMAGNE'S  
SURVEY OF THE HOLY LAND

LANDSCAPE BODY DWELLING

DUMBARTON O

EBODY DWELLING

# Publications

We are very fortunate to have a great group of individuals dedicated to the publication and dissemination of scholarly information and discourse, who are not only well versed in traditional publishing venues but are willing to explore new possibilities in the web and digital realms. Thus, as we forge ahead with traditional publishing projects, we are exploring several new ideas and initiatives, including various forms of e-publishing and other electronic formats as well as born-digital humanities projects.

## Books and Journals

Over the past two years, our publishing schedule has gained momentum and the sale of new and recent titles has been brisk. We now find ourselves in the enviable position of having to reprint several Pre-Columbian and Byzantine titles released in the last four years. We are also reaching into our backlist to revive titles—now rightfully labeled as seminal works in their respective fields—in a paperback, short-run digital format so that they will be available to scholars and students for the long term. We are also exploring other venues for our titles, with the goal of making our publications available in various forms, such as traditional print; downloadable PDF files available on our web site, JSTOR, and other venues; other e-publishing formats (i.e., Kindle and eBooks); and print-on-demand. We will also be integrating XML coding into our traditional publishing workflow in order to make the resultant product agnostic—that is, ready to multipurpose for various print and digital formats.

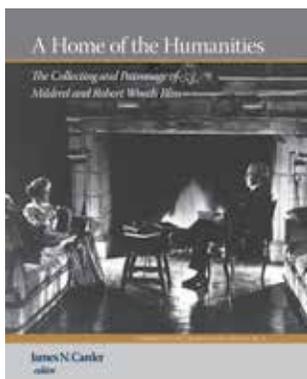
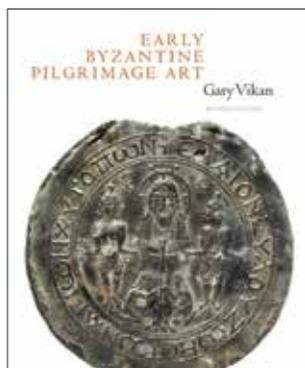
## Books Published

Fall 2010

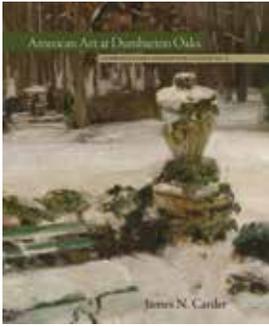


**San Marco, Byzantium,  
and the Myths of Venice**  
Edited by Henry Maguire  
and Robert S. Nelson  
978-0-88402-360-9

**Early Byzantine Pilgrimage Art**  
*Revised Edition*  
Gary Vikan  
978-0-88402-358-6

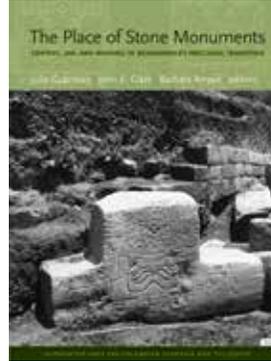


**A Home of the Humanities**  
*The Collecting and Patronage of  
Mildred and Robert Woods Bliss*  
Edited by James N. Carter  
978-0-88402-365-4

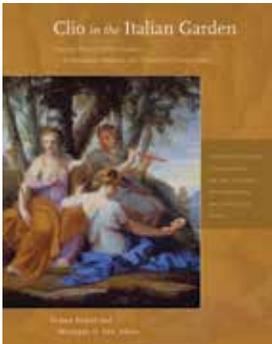


**American Art at  
Dumbarton Oaks**  
James N. Carter  
978-0-88402-366-1

**The Place of Stone Monuments**  
*Context, Use, and Meaning in  
Mesoamerica's Preclassic Transition*  
Edited by Julia Guernsey, John E.  
Clark, and Barbara Arroyo  
978-0-88402-364-7

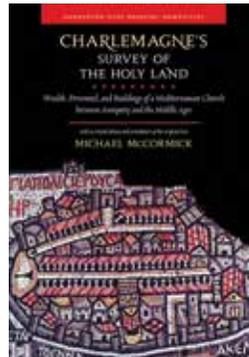


## Spring 2011



**Clio in the Italian Garden**  
*Twenty-First-Century Studies in  
Historical Methods and Theoretical  
Perspectives*  
Edited by Mirka Beneš and  
Michael G. Lee  
978-0-88402-367-8

**Charlemagne's Survey of the Holy Land**  
*Wealth, Personnel, and Buildings of  
a Mediterranean Church between  
Antiquity and the Middle Ages*  
Michael McCormick  
978-0-88402-363-0





The first seven volumes of the new Dumbarton Oaks Medieval Library series were published this academic year.

## Dumbarton Oaks Medieval Library (DOML)

Harvard University Press has a few dual-language series, of which three are particularly relevant here. The Loeb Classical Library, comprising red Latin-and-English volumes and green Greek-and-Latin volumes, has reached the venerable age of one hundred years—but it is a very spry centenarian, since new and engaging volumes come into press with great frequency. For a decade, the Loeb Classical Library has had a sister series in the I Tatti Renaissance Library. Now it has another sibling, as the Dumbarton Oaks Medieval Library (DOML) saw its first three volumes appear in the fall of 2010 and an additional four in the spring of 2011. Another four are in the works for the fall of 2011, and no end is in sight to this new rhythm. The first seven books of the series create a powerful effect in both bulk and beauty. They have bronzed gold dust jackets, Byzantine purple cloth covers, and ribbons (a different color for each language—you will have to inspect one for

yourself to find out what the spectrum is!). Although all three series display the highest production quality, DOML volumes are particularly handsome. They beg to be read—and purchased.

DOML presents original Byzantine Greek, Medieval Latin, and Old English texts with facing-page translations designed to make texts from medieval and Byzantine cultures available to scholars and general readers. The volumes are meant to provide reliable texts and accessible translations of both familiar classics of the medieval canon and lesser-known works. The series has drawn on international talent at the highest level. The general (and founding) editor of DOML is Jan M. Ziolkowski. He relies heavily on Danuta Shanzer, the Medieval Latin editor (professor emerita of the University of Illinois, Urbana-Champaign and professor at the University of Vienna); Daniel Donoghue, the Old English editor (professor at Harvard University); and Alice-Mary Talbot, the Byzantine Greek editor (former director of Byzantine Studies at Dumbarton Oaks). The three language editors call upon their own editorial boards and (to a lesser extent) advisory boards.

Classics at Harvard University has been involved deeply in DOML. A former Classics major, Swift Edgar '07, worked for three years at Dumbarton Oaks as the series took shape and prepared several volumes of the Vulgate Bible (with the Douay Rheims translation en face). (Anna Bonnell-Freidin and Clem Wood, both '08, also had stints at Dumbarton Oaks, but working on other projects.) Michael Sullivan, who earned his Harvard PhD in Classics, will join the team in the summer of 2011. Several students, undergraduates as well as graduates, in the department have served as interns to help with the effort or have otherwise pitched in. In the past, Julian Yolles has also assisted. Presently Christopher Husch and Anne Marie Creighton are in Washington, D.C., as DOML interns.

In sum, DOML aspires to live up to the best of Dumbarton Oaks itself. It is rooted in the scholarship of a research institute that includes a library as a major constituent. It benefits regularly from the counsel of the Dumbarton Oaks publications department. At the same time, it draws upon the scale and additional talents of Harvard, thanks to Harvard University Press and the faculty and students from Cambridge who contribute to the series.

The dream is that DOML will last as long as has the Loeb Classical Library and that it will help to project the name of Dumbarton Oaks before a broader public than would be the case if it did not exist. The study of older languages and literatures such as Byzantine Greek, Medieval Latin, and Old English is sometimes referred to in Europe as the “orchid disciplines,” because of their exoticism. If DOML helps to keep alive and even to thrive the areas for which Dumbarton Oaks was established, it will have achieved one of its major goals.

## Athena Ruby

Dumbarton Oaks has long used advanced typography in its publications, principally for its printed catalogues of Byzantine coins, seals, and silverware. Typographic experimentation in hot metal through the 1970s gave way in the 1980s and 1990s to new fonts being created by the Dumbarton Oaks publications office. In 2010, work began on the next generation of typographic tools, Athena Ruby, named after Glenn Ruby (d. 2004), who cultivated typographic innovation during his twenty-four years as publications manager. This TrueType-flavor OpenType font is designed to allow scholars who study Byzantine inscriptions, especially those on seals and coins, to publish transcriptions that show specialized Byzantine letterforms and symbols. Athena Ruby will be a Unicode-compliant font, and will contain the bulk of stylistic variants of Byzantine letters, ligatures, punctuation, and decoration. The font will be used for print- and Internet-based scholarly publications, including an online catalogue of Byzantine seals at Dumbarton Oaks, now in development.

At a December 2010 sigillography workshop, representatives from Tiro Typeworks demonstrated a prototype of Athena Ruby, showing its applicability for XML-based transcriptions, based on new web standards (particularly CSS 3.0) accommodated by the most recent version of the browser Firefox. In August 2011, an early release of the font was demonstrated at the 22nd International Byzantine Congress in Sofia, Bulgaria, both to herald the achievement and to solicit refinements. The font will be launched officially in the 2011–2012 academic year.



## Digital Humanities at Dumbarton Oaks

In the past year, the publications department has been researching and exploring new possibilities in “digital humanities,” a phrase used to describe everything from multimedia art projects to worldwide databases of carefully gathered and coded information for scholars. The potential of using the internet to gather, present, share, and participate in real-time scholarship and information has been recognized by the scholarly community, and we have been exploring the possibilities of opening Dumbarton Oaks to a wider community of scholars via digital humanities projects.

Joel Kalvesmaki and Michael Sohn have initiated an informal digital humanities lunch group to gather and talk about possibilities, ideas, and technologies. The group meets once a month, as well as after significant meetings and events, to compare notes and to discuss ideas. We hope to continue these informal meetings in the upcoming academic year, and to expand them to include staff at other similar institutions that are facing the same challenges and concerns.

## New Website

As the new academic year begins, we will be converting our static HTML web site to a new Content Management System with the open-source system Plone. This system will enable the entire Dumbarton Oaks community to contribute and manage content. It will also provide the platform we need to initiate a number of new born-digital projects—that is, information published primarily or only on the website. This new system will also allow scholars, interns, and others beyond the walls of Dumbarton Oaks to have access to our many assets in digital form and to participate in real-time scholarship. There is a great deal of excitement about the possibilities of this venue, which is just beginning to be explored. Some of the in-process projects that we hope to integrate on the new website in the coming year include:

**Online Catalogue of Byzantine Seals:** Dumbarton Oaks has 17,000 Byzantine seals, approximately one-quarter of all known seals in the world. We are creating an online database/catalogue in order to facilitate the study of these objects, which provide a valuable window into the history and culture of the Byzantine Empire.

**Oral History Project:** Transcripts of oral histories (i.e., interviews with key individuals from the institution's past) are to be presented online as transcripts with snippets of original audio and video recordings.

**Bliss/Tyler Correspondence Project:** The correspondence between Robert Woods Bliss and Royall Tyler, comprising thousands of letters and spanning several decades, focuses on the conceptualization, acquisition, and evolution of our museum collection. Annotated transcriptions of these letters, with cross-references to images of objects in the collection, will be a valuable reference for scholars.

**Online Exhibitions:** In the past year, the library has unveiled several online exhibits meant to complement and promote on-site exhibits in the research library and Rare Book Collection. Following ICFA's Digital Humanities workshop in fall 2010, the library staff (with help from the publications department) began experimenting with OMEKA, an open-source tool for web publishing. Our first exhibit, *Of Making Many Books There is No End*, considered the materials and significance of historical bookbindings. The second exhibit, *Robert & Monnoyer: French Botanical Artists of the Seventeenth Century*, contrasted the scientific and decorative impulses of

botanical illustration in this period. Our most recent exhibit, *Before the Bliss*, discusses connoisseurship of Byzantine decorative art in the eighteenth and nineteenth centuries. OMEKA makes it very easy to pinpoint exhibit items on a Google map or to “tag” items according to subject, material, maker, and color. It has been very satisfying to use online tools to provide new points of entry to our collections.

Garden Correspondence Index Project: The project involves 1,700 pieces of correspondence related to the design, construction, and maintenance of the Dumbarton Oaks Gardens from 1922 through 1965. The correspondence index will offer hyperlinks from subject terms to digital images of the correspondence.

As we gather the threads of all the projects getting underway, we are excited to work with our many colleagues to bring about this new paradigm of digital humanities scholarship at Dumbarton Oaks. The expanding possibilities of these new ideas and tools will allow us to open our virtual doors to a much wider audience, giving access to our many assets and allowing real-time scholarly conversations, collaborations, and integrations.

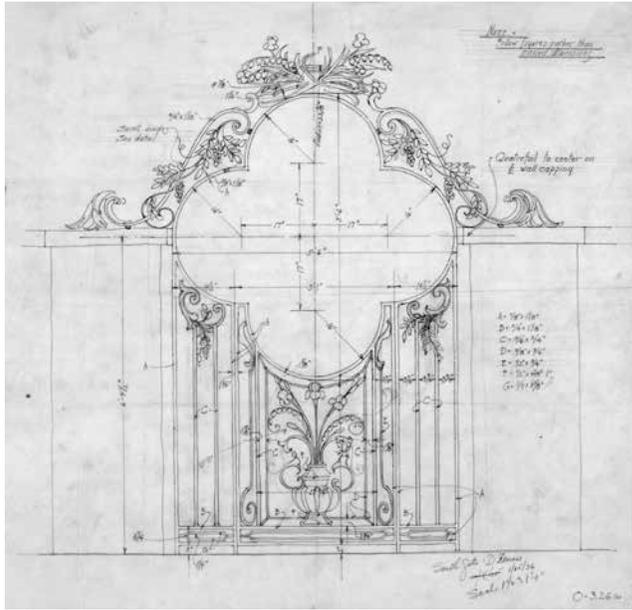


# Gardens

In 2011, the gardens staff completed a number of projects intended to restore elements of the garden's past and to ensure its continuity. Several extraordinary examples of garden ornament had deteriorated since Beatrix Farrand's work of the 1920s and 1930s, most importantly, her wrought-iron gate designed to enclose the southern end of the Fountain Terrace. Flowers of bleeding heart, wisteria, and iris had entwined the large quatrefoil upper panel with tendrils of wisteria swirling around the curves of the gate's framework. An iron vase filled with calla, iris, and bleeding heart formed the lower panel beneath the quatrefoil. For an unknown reason, the ornamental details were later removed and displayed within the Rare Book Collection, and the gate, stripped to its framework, remained in a more austere state.

In memory of her friend Michael Bartlett, Susan Eisenhower contributed funds to restore the gate to its original state. As a garden designer, Michael had been particularly interested in garden ornament and had often visited the gardens at Dumbarton Oaks. Guided by Farrand's drawings and the pieces remaining within the Rare Book Collection, our blacksmith, Francis Flaherty, recreated the original design, hand forging the missing flowers, leaves, and vines. After the pieces were added, all parts of the gate were powder coated to create an enduring finish.

Beatrix Farrand's plan for the wrought iron gate on the Fountain Terrace, January 1936.



In the late 1930s, Beatrix Farrand designed a brick wall with limestone ornament to replace a holly hedge that separated the Music Room Terrace, with its large white oak, from the adjacent Office Garden. The oak tree's roots slowly pushed the wall to the east, cracking the limestone ornament and the joints connecting the wall to the Music Room. To straighten the wall, John Pond removed all ornament, cut through the joint, braced the wall from both wall sides, excavated the base of the wall, jacked the wall into plumb, poured a foundation, and then replaced the ornament. Once the wall was plumb with a full foundation, the garden staff planted camellias, hellebores, and groundcovers in the beds on each side.

In 1927, two lean-to, cold-frame additions, known as the “puppies,” were added on the northern side of the main greenhouse. In 1941, the lean-tos were closed, emptied, and later demolished. In 1949, Mildred Bliss suggested converting the “puppies” into cold frames, using one end as a propagating house, but the work was never completed and the space lay unused. To return this area to service, mason John Pond, carpenter Steve Walker, and staff member Walter Howell rebuilt the wall and frame of the western



The newly straightened wall between the Office Garden and the Music Room Terrace.

lean-to house to use for propagation of hardy species for the gardens, in particular, plants used by Farrand that are no longer available in the nursery trade. The space within the Shade House, with a floor of permeable pavers, serves as a retention area for the rainwater that falls on the greenhouse roof above.

In addition to gates, walls, and garden spaces, Farrand also designed much of the furniture for the gardens. For the balcony overlooking the kitchen garden at Arbor Terrace, she designed teak benches with iron brackets and rails. Over time, sections of the wood have dried and cracked and pieces of rail have fallen. Mason Cook repaired all broken sections and applied materials to preserve the wood's finish and to increase resistance to decay. In 1934, for the Star Garden, Farrand designed furniture with astrological figures framed within. At some point, the iron figures were removed from the chairs and table, placed in storage, and the chair backs filled in with panels of teak. To restore the original design, Francis Flaherty forged the original radiating pattern, welded the pieces in place, and powder coated the finished product.

Wooden benches on the Arbor Terrace were restored this spring by Mason Cook.



Other important elements of Farrand’s design are the pools and fountains, which are particularly vulnerable to damage from the action of both water and visitors. To restore the Fountain Terrace pools, Mason Cook initially cleaned all stone surfaces, repaired cracks and fissures, and then consolidated the cap stones to stabilize and protect the stone.

Several of the projects undertaken to ensure the garden’s continuity involved analysis and mapping of existing conditions. Due to known discrepancies at Dumbarton Oaks between record and field data, Wiles Mensch Corporation initiated a Survey to Mark through the D.C. Office of the Surveyor to define confirmed property line locations throughout the site. Of particular importance was the legal boundary between Dumbarton Oaks and adjacent property owned by D.C. and the National Park Service.

Once these property lines were established, the structural engineering firm Keast & Hood provided a comprehensive prioritized list of structural maintenance concerns and treatment options for walls, walkways, steps, balconies, and doorways, which allows the budgeting and scheduling of repair work for the coming years.



Mason Cook also cleaned and restored the fountains on the Fountain Terrace.

In the summers since 2009, the Garden and Landscape Studies program and the Gardens have jointly sponsored three summer interns to work within the gardens and to conduct research within the library. Each year one intern has worked with Paul Cote, geographic information systems specialist at Harvard's Graduate School of Design, to create a geographic database designed to record and organize information for improved management of the garden and its components. Included within the system are tree maintenance records, locations of utilities, topographical contours, and changes in the garden's design and plantings over time.

In the summer of 2010, intern David Wooden surveyed all trees within the garden's sixteen acres, which he divided into thirty-six rectangular sections for mapping and tree identification assignment purposes. For each tree, he recorded the location, caliper, condition, and height. Within each of the thirty-six mapped sections, David illustrated structures, walls and walkways, topography, and tree identifications.



# Friends of Music

Moving forward with innovations set in motion with the re-opening of the Main House in 2008, the Friends of Music continued to gain greater visibility in the community during 2010–2011. Concert reviews now appear frequently in the print media and online. The local public radio classical music station, WETA, recorded concerts—including Blue Heron’s offering of rarely heard fifteenth-century chansons and Harmonious Blacksmith’s spirited holiday program of Baroque music for voice and instruments—for future broadcast on Front Row Washington. Three groups made their Washington, D.C., debut at Dumbarton Oaks: the chamber orchestra sensation A Far Cry, the a cappella vocal group Blue Heron, and Trio Settecento, a period-instrument ensemble featuring the celebrated violinist Rachel Barton Pine. Last year’s experimental introduction of ticketless subscriptions has proven to be a huge success, and concertgoers have greatly enjoyed access to the museum shop, where they can purchase recordings of the evening’s featured artists. With this season, the Friends of Music has instituted the creation of a photo archive of all musicians who perform at Dumbarton Oaks.

Harmonious Blacksmith presented a beautiful program of French noels, English carols, and Latin American villancicos in December 2010.



The chamber orchestra *A Far Cry* made its Washington, D.C. debut at Dumbarton Oaks in January 2011.

## Performances

October 3–4, 2010

Yolanda Kondonassis, Cynthia Phelps, and Joshua Smith

November 7–8, 2010

Blue Heron

December 5–6, 2010

Harmonious Blacksmith



January 23–24, 2011  
A Far Cry

February 13–14, 2011  
Trio Settecento

March 27–28, 2011  
Altenberg Trio

April 17–18, 2011  
Manasse/Nakamatsu Duo



# Facilities

The Department of Facilities, responsible for security, engineering, cleaning, housekeeping and accommodations, events management, food service, and other services, recently filled the much needed position of Buildings Manager with the appointment of Norwood Marshall. Norwood's initial, primary role is to assist in the ever-expanding realm of events and accommodations management. Currently, all of the department's management staff is in place and all other staffing positions are capably filled; the department is in the mode of improving its ability to become more proactive in the management of its many areas of responsibility.

The organization of engineering, preventive maintenance, and repair and maintenance activities has been aided by the implementation of a new Computerized Maintenance Management System (CMMS) software program. Although not yet up and fully running, the events management part of the software is in process of being adapted to Dumbarton Oaks's requirements and is nearing introduction to staff for testing. The system has the capability for organizing the many events that occur at Dumbarton Oaks; the events management part of the system is expected to begin before the fall term of 2011.

Primary building projects undertaken by the department include the complete renovation of The Oaks townhouse to include a new roofing system, exterior masonry tuckpointing, new heating and cooling systems, upgraded finishes, insulation upgrades for sound and temperature management, life safety items of lighted egress and fire suppression system, and a new meeting room with



The Orangery during renovation, July 2011.

adjacent powder room to accommodate workshops and meetings. Another substantial project is the Orangery accessibility and restoration, which adds new floor space for an accessible restroom and a catering kitchen annex. This project includes the restoration of the glazed roofing system of the Orangery, the replacement of roof gutter and fire suppression systems, and the refurbishment of the finishes on walls and ceilings of the area that connects the Main House to the Orangery. The third project that is currently underway in the concept-planning stage is that of the restoration of the sixty-two pairs of window shutters for the Main House. After a dozen years without window shutters on the Main House, there are plans currently underway to have them restored and reinstalled before the end of the spring 2012 term. Many other projects loom on the horizon, including improvements and corrections to the building envelopes, which are in early planning stages.

Building improvements include installing interior storm windows and refinishing wood floors in the refectory, refinishing cork

floors and cleaning windows in the library, installing guest luggage lockers and additional security door locks at the Guest House, and installing an exhaust fan to remove excess heat from the projection room of the Main House, where a new digital projector has been installed. Improvements to security systems included a new security system in the director's residence and the installation of seventeen IP (Internet Protocol) security cameras and platform in the museum spaces of the Main House. Numerous smaller improvements and repairs are an ongoing accomplishment of the department.

As evidenced by the appointment of Norwood Marshall to the position of Buildings Manager, the department continues to be supported by the administration in its aim of meeting the increased demand for services, especially in the areas of events management and accommodations, housekeeping, and engineering maintenance. The services of valued and trusted contractors are obtained as needed to supplement staff to provide the approved, requested services of all academic, museum, and administrative departments. The lesser discussed, but equally important, services managed by the Department of Facilities—such as mail service, copier management, pest control, and furniture acquisition and management—are carried on in the background of the events and bustle of Dumbarton Oaks, all in support of its mission.

SOUTH GATE - FOUNTAIN TERRACE

for  
ROBERT WOODS BLISS ESQ. - at Washington - D.C.

Interior Fountains & Landscape Gardens 12/19/35

END  
ELEVATION OF  
SCROLL AT K.



SECTION Y-Y

LEAF FRONT & BACK  
OF SCROLL - MERGING  
INTO SCROLL HERE

SPREAD TO 1/8"

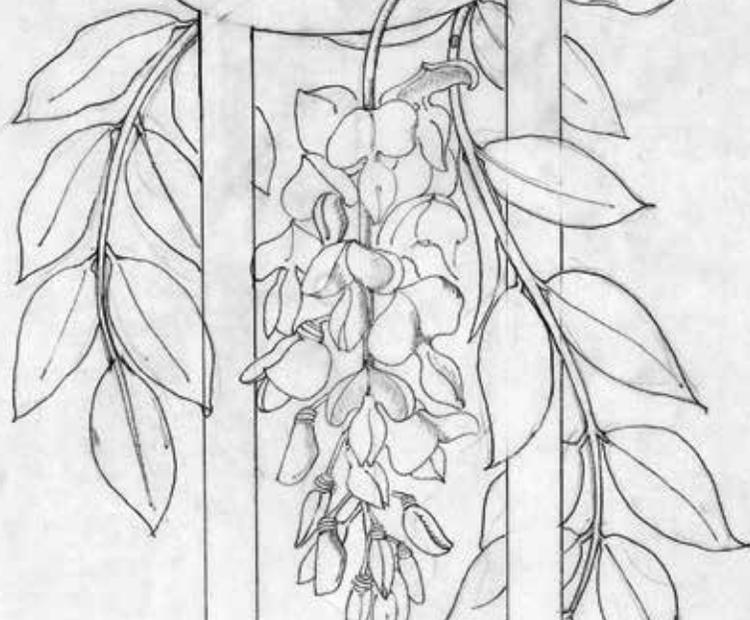
QUARTER FOIL

7/8" x 1/8"

K

5/8" x 9/16"

7/8" x 1/8"



# Finance, Information Technology, Garden Gate, and Green Team

## Financial Office

The Financial Office prides itself on adapting to the needs of a changing institution while maintaining consistency and accountability within existing systems. To that end, in 2010–2011, we have worked to improve our operations in payroll, benefits, and budgeting, as well as in the quotidian accounts payable and receivable tasks that support the activities of the other departments at Dumbarton Oaks. This year, however, was a year like no other and has left the institution forever changed: after a thirty-year-long career spanning the growth and development of Dumbarton Oaks, our beloved financial administration director, Marlene Chazan, passed away in early 2011. We miss Marlene terribly and remember her with warmth and laughter in our hearts. Marlene came to Dumbarton Oaks in 1981 and was a vital member of the community, first as associate director of financial operations, then as director of financial operations, and ultimately as financial administration director—a title that only hints at the myriad talents and skills she bestowed upon the institution. Her financial acumen and foresight enabled Dumbarton Oaks to flourish in terms of programs and reputation as well as in significant construction projects.

When Marlene arrived at Dumbarton Oaks in 1981, the institution faced serious financial constraints. During her three decades, she endeavored to control costs by paying attention to expenditures, large and small. She sought to build the endowment



Former Director of Financial Administration Marlene Chazan when started at Dumbarton Oaks in 1981.

and to put into action director Angeliki Laiou's goal of establishing reserves that could be tapped for capital projects. These achievements may sound obvious, since holding down expenses and increasing savings are basic principles for groups that range in size from nations to families—but recent experiences throughout the world show how hard it can be to remember these goals and to hold fast to them. Suffice it to say that Marlene's prudence played a large role in supporting the capital project that renovated and expanded the main campus and in building the funds that will help secure adequate housing for Dumbarton Oaks fellows in coming years.

In the fall of 2010, Marlene, with the support of the finance staff, arranged for a comprehensive series of presentations by our retirement plan providers, coinciding with important changes to the plans we receive through Harvard University. To help with that transition, staff members from Dumbarton Oaks as well as the Center for Hellenic Studies enrolled in explanatory sessions that



Mike Steen, Jan Ziolkowski, and Marlene Chazan share a bright moment during the snowstorm of 2010.

took place over several days. In the spring of 2011, the Financial Office was proud to host information sessions from one of our health insurance providers during the health care open enrollment season.

In the spring of 2011, DeWahn Coburn and Helen Hubbard-Davis joined a team of Dumbarton Oaks colleagues involved in the new fellows' housing project; they were chosen to represent the Financial Office and the Green Team, respectively.

## Information Technology

Information technology staff continue to support their colleagues as well as visiting fellows in their jobs and research projects. Increased communications and technological demands necessitated work on the web interface for our email access in the spring of 2011.



The 2010 season brought more than 23,000 visitors to the Dumbarton Oaks Gardens.

## Garden Gate

The 2010 garden season was an excellent one. As manager of Garden Gate operations, Helen Hubbard-Davis streamlined procedures for daily ticket sales as well as for season membership to our historic gardens. Season members are now included in outreach efforts by the museum and other departments and receive communications about events and sales that may be of interest to them. For the third year, the gardens and museum participated in Museum Day, an annual event sponsored by Smithsonian Magazine; both the gardens and the museum experienced impressive attendance figures. Additionally, the gardens enjoyed a third year of steady growth in paid admission; in collaboration with many departments and programs across the institution, we continue work to improve our management of such a high volume of visitors and to ensure that the public enjoys pleasant visits to our beautiful property.

## Green Team

In February 2011, the Green Team hosted an information session by Clean Currents, the region's leading provider of clean energy alternatives, with an eye toward encouraging colleagues to consider the program at home and toward decreasing our reliance on nonrenewable energy sources at Dumbarton Oaks. In April 2011, a "Junk the Junk Mail" event drew members of the Dumbarton Oaks community to a morning coffee, which emphasized efforts that we can all take to reduce the amount of paper waste produced by junk mail. Prizes were distributed for participating in a junk mail weigh-in; the contest and the event provided an opportunity to distribute environmentally friendly products and to unveil newly designed reusable cups. The Green Team also updated and enhanced signage across campus for recycling and compost bins, light switches, and public copiers as part of the 2011 Earth Day events. It also completed the Green Garbage Guide, a handy reference guide for the disposal of items we use everyday at work. The guide is available to all staff members on the intranet.



Green Team member Brian Smith with Chris Harrison, winner of the "Junk the Junk Mail" contest.



## Trustees for Harvard University

Drew Gilpin Faust, *President*

James F. Rothenberg, *Treasurer*

Nannerl O. Keohane

Patricia A. King

William F. Lee

Robert D. Reischauer

Robert E. Rubin

## Administrative Committee

Ingrid Monson, *Acting Chair*

William Fash

Sara Oseasohn

Michael D. Smith

Jan M. Ziolkowski

## Director

Jan M. Ziolkowski

## Honorary Affiliates

Susan Boyd, *Curator of the Byzantine Collection, 1979–2004*

Giles Constable, *Director, 1977–1984*

Edward L. Keenan, *Director, 1998–2007*

William C. Loerke, *Professor of Byzantine Art, Emeritus*

Irfan Shahîd, *Affiliate Fellow of Byzantine Studies*

Robert W. Thomson, *Director, 1984–1989*

## Senior Fellows

### Byzantine Studies

Robert S. Nelson, *Chair*

Susan Ashbrook Harvey

Albrecht Berger

John Duffy

John F. Haldon

Ioli Kalavrezou



Museum staff use models to plan the layout of a new exhibition. From left: Chris Harrison, Hillary Olcott, and Gudrun Bühl.

## Garden and Landscape Studies

Kenneth Helphand, *Chair*

Diana Balmori

Alison Hardie

Dorothee Imbert

Mark Laird

D. Fairchild Ruggles

## Pre-Columbian Studies

Elizabeth Boone, *Chair*

Barbara Arroyo

Thomas Cummins

Virginia Fields

Charles Stanish

David L. Webster

## Staff and Interns

### Administration

Jan Ziolkowski, *Director*

Yota Batsaki, *Executive Director*

Marlene Chazan, *Director of Financial Administration*

DeWahn Coburn, *Accountant*

Christian Flow, *Research Associate to the Director*

Jean Frisbie, *Fellowship Program and Guest House Coordinator*

Cynthia Greene, *Administrative Coordinator of Friends of Music*

Pete Haggerty, *Network Systems Administrator*

Nancy Hinton, *Administrative Officer*

Helen Hubbard-Davis, *Financial Assistant and Garden Gate Manager*

Angela Kinney, *Research Associate to the Director*

Jonathan Lee, *Payroll and Benefits Coordinator*

JoAnn Murray, *Computer Specialist*

Valerie Stains, *Artistic Director of Friends of Music, and Dumbarton Oaks Music Advisor*

Alisha Stewart, *Financial Operations Manager and Systems Administrator*

Janne Weissman, *Director of Human Resources*

### Byzantine Studies

Margaret Mullett, *Director of Byzantine Studies*

Örgü Dalgıç, *Postdoctoral Teaching Fellow in Byzantine Studies*

Polly King Evans, *Assistant to the Director of Byzantine Studies*

Susannah Italiano, *Assistant to the Director of Byzantine Studies*

Scott Johnson, *Postdoctoral Teaching Fellow in Byzantine Studies*

Eric McGeer, *Advisor for Byzantine Seals*

Jonathan Shea, *Postdoctoral Associate in Sigillography and Numismatics*

Jack Tannous, *Postdoctoral Teaching Fellow in Byzantine History*

### Garden and Landscape Studies

John Beardsley, *Director of Garden and Landscape Studies*

Michael Lee, *Postdoctoral Associate in Garden and Landscape Studies*

Jane Padelford, *Assistant to the Director of Garden and Landscape Studies*

### Pre-Columbian Studies

Joanne Pillsbury, *Director of Pre-Columbian Studies*

Emily Gulick Jacobs, *Assistant to the Director of Pre-Columbian Studies*

Reiko Ishihara-Brito, *Postdoctoral Associate in Maya Studies*



Colleagues, friends, and family of Polly Evans came together on February 7, 2011, to remember her life and to admire her paintings.

## Library

Sheila Klos, *Director of the Library*

Deborah Brown Stewart, *Librarian, Byzantine Studies*

Sarah Burke, *Reference Associate*

Lee Kimball Clark, *Head Cataloger*

Bridget Gazzo, *Librarian, Pre-Columbian Studies*

Ingrid Gibson, *Interlibrary Loan Librarian*

Jessica Hollingshead, *Acquisitions Assistant for Monographs*

Wendy Johnson, *Copy Cataloger*

Linda Lott, *Librarian, Rare Book Collection*

Barbara Mersereau, *Acquisitions Assistant for Serials*

Sandra Parker-Provenzano, *Cataloger*

Toni Stephens, *Library Assistant*

Tylka Vetula, *Serials and Acquisitions Librarian*

## Image Collections and Fieldwork Archives

Shalimar Fojas White, *Manager, Image Collections and Fieldwork Archives*

Deborah Maron, *Digitization Specialist*

Rona Razon, *Archives Specialist*

Günder Varinlioğlu, *Byzantine Assistant Curator*

## Museum

Gudrun Bühl, *Curator and Museum Director*

Christine Blazina, *Docent Coordinator*

James Carder, *Archivist and House Collection Manager*

Miriam Doutriaux, *Exhibition Associate, Pre-Columbian Collection*

Christopher Harrison, *Senior Exhibits Technician and Cabinetmaker*

Joseph Mills, *Photographer*

Allison Mondel, *Museum Shop Manager*

Cécile Morrisson, *Advisor for Byzantine Numismatics*

Juan Antonio Murro, *Assistant Curator, Pre-Columbian Collection*

Hillary Olcott, *Exhibitions and Programs Coordinator*

Marta Zlotnick, *Registrar and Curatorial Assistant, Byzantine Collection*

Stephen Zwirn, *Assistant Curator, Byzantine Collection*

## Publications

Kathleen Sparkes, *Director of Publications*

Joel Kalvesmaki, *Editor in Byzantine Studies*

Michael Sohn, *Web and Graphic Designer*

Sara Taylor, *Art and Archaeology Editor*

Lisa Wainwright, *Publications Assistant*

## Gardens

Gail Griffin, *Director of Gardens and Grounds*

Ricardo Aguilar, *Gardener*

Miguel Bonilla, *Crew Leader*

Melissa Brizer, *Greenhouse Specialist*

Rigoberto Castellon, *Crew Leader*

Terri Harrison, *Gardener*

Walter Howell, *Gardener*

Robin Lollar, *Gardener*

Donald Mehlman, *Gardener*

Kristin Moe, *Gardener*

Manuel Pineda, *Gardener*

Anastassia Solovieva, *Gardener*

Marc Vedder, *Integrated Pest Management Specialist*

## Facilities

Michael Steen, *Director of Facilities*

### Buildings

Norwood Marshall, *Buildings Manager*

Mario García, *Facilities and Services Coordinator*

Carlos Mendez, *Events and Services Coordinator*

David Delgado, *Buildings Assistant*

Noel Gabitan, *Buildings Assistant*

Jose Luis Guerrero, *Buildings Assistant*

Jose Pineda, *Buildings Assistant*

Maria Romero, *Buildings Assistant*

Brian Smith, *Buildings Assistant*

Rose Soto, *Museum Attendant*

Enrique Jose Tobar, *Buildings Assistant*

### Engineering

Kenneth Johnson, *Senior Building Systems Engineer*

Michael Neal, *Mechanical Maintenance Technician*

Albert Williams, *Mechanical Maintenance Assistant*

### Refectory

Hector Paz, *Refectory Chef and Manager*

Deysi Escobar-Ventura, *Refectory Assistant*

Dominador Salao, *Kitchen Assistant*

### Security

Christopher Franklin, *Security Manager*

Olujimi Adeniyi, *Officer*

Elizardo Arango, *Officer*

J. David Cruz-Delgado, *Officer*

Nora Escobar, *Officer*

Arthur Goggins, *Officer*

Fikre Habtemariam, *Officer*

Douglas Koch, *Officer*

Rodolfo Marston, *Officer*

Larry Marzan, *Officer*

Philip Moss, *Officer*

Norman Slye-Hawkins, *Officer*

Anthony Suchaczewski, *Officer*

Garfield Tyson, *Officer*



On May 27, 2011, Assistant Curator Stephen Zwirn was presented with a Harvard chair to celebrate twenty-five years of work at Dumbarton Oaks.

## Interns

Sara Altman, University of Virginia (Garden and Landscape Studies/  
Gardens)

Ari Caramanica (Pre-Columbian Studies)

Rigoberto Castellon Jr. (Gardens)

Andrea Carter (Gardens)

Jackson Giuricich (Gardens)

Clare Lightfoot Moran, *Intern*

Matthew Perigo (Gardens)

Nancy Seaton, Harvard University (Garden and Landscape Studies/  
Gardens)

David Wooden, University of Virginia (Garden and Landscape Studies/  
Gardens)







*Cover (front and back): Fountain Terrace gate, Dumbarton Oaks Gardens.*

