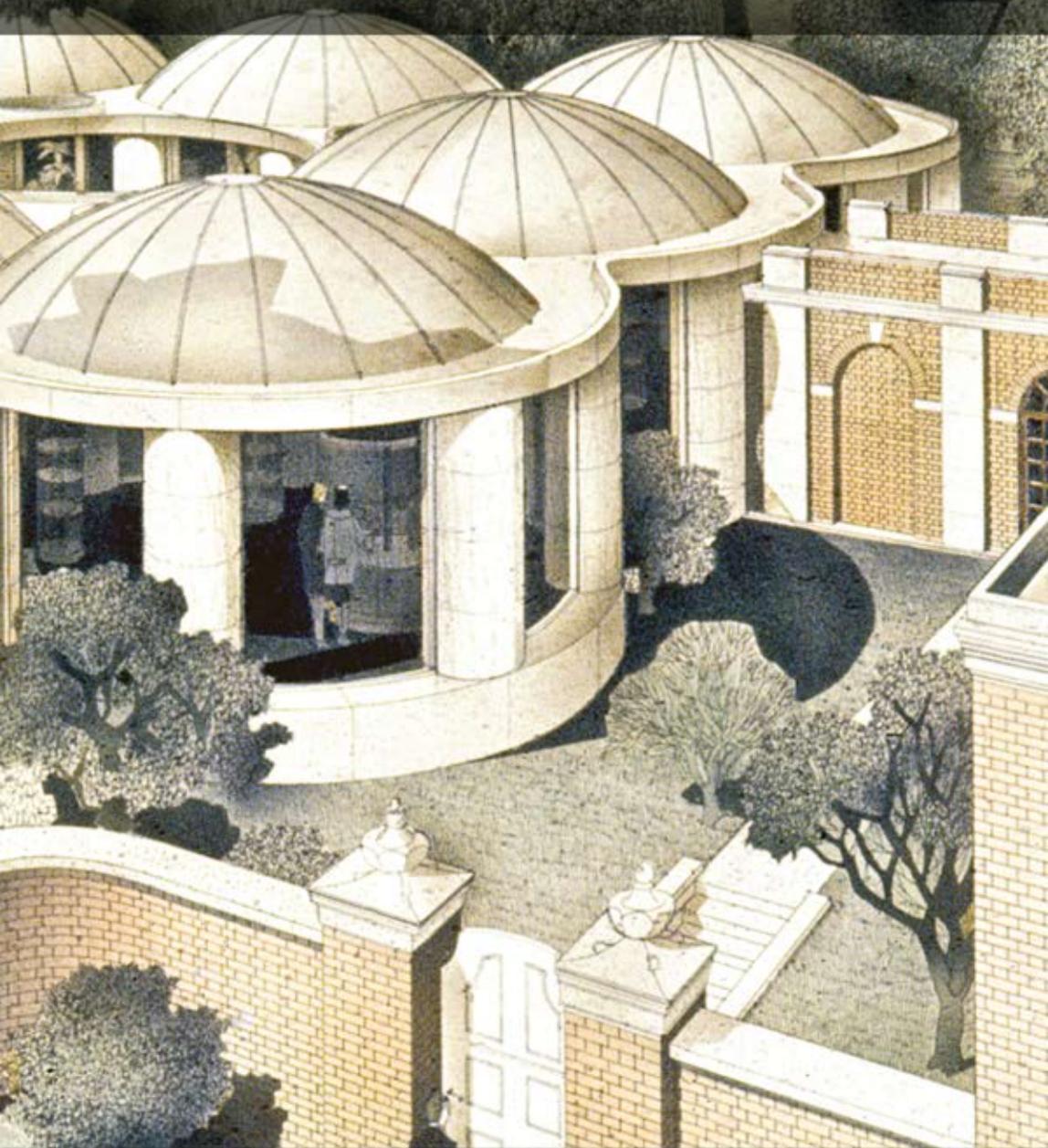


Dumbarton Oaks

RESEARCH LIBRARY AND COLLECTION



ANNUAL REPORT 2012–2013

DUMBARTON OAKS
RESEARCH LIBRARY AND COLLECTION

2012–2013



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Annual Report

2012–2013



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Cover: Project drawing for the Pre-Columbian wing, ca. 1960.

Drawing by Philip Johnson Associates.

Frontispiece: Objects on display in the Pre-Columbian wing, 2010.

Photograph by Alexandre Tokovinine.

www.doaks.org/publications/annual-reports

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From the Director

When my first term as director of Dumbarton Oaks began, six and a half years ago, I counted blithely on not having to expend much time or energy on the physical plant. After all, we were wrapping up a long campus renewal project that my predecessor, Professor Edward Keenan of Harvard University, had overseen with magnificent results. Instead of meddling with real estate development, my intention was to focus resolutely on people and scholarly programming: that is what my training and experience had prepared me to handle. But it did not take long to realize that human beings demand feeding, heating and cooling, plumbing, lighting, internet connections, and much else that pertains to our physicality, and that the Achilles' heel in our little body public was our residential housing for fellows.

As a remedy for this shortcoming, we have committed to renovating and expanding a newly acquired building. Although not on the sixteen and a quarter acres of the original estate given by the Blisses, 1700 Wisconsin Avenue stands at a stone's throw from our main campus and differs from other constructions outside the main property. Far more than any past residence belonging to Dumbarton Oaks, this lot and edifice will be integrated into our community and its programmatic aspirations.

The habitation taking shape on Wisconsin Avenue will be called the Fellowship Building. This name signals that the structure is bigger than any one cohort. It does not belong to a single class of fellows or even to all past and present fellows put together. Rather, it is meant to embody and facilitate a larger ideal of fellowship. When we think of fellows at Dumbarton Oaks, we slip fast into our customary mantra of "Byzantine, Pre-Columbian, and Garden and Landscape Studies."



Final rendering, Fellowship Building at 1700 Wisconsin Avenue.

Those are the donor-driven programs of study, one dating from 1940 and the others from thirty years later, with which the institution has long been proudly associated. At the same time, Dumbarton Oaks was always supposed to be more capacious than those alone, and to serve the broadest public within its given scope.

The moment is ripe for gentle progress in fulfilling that mission, since in 2015 we will be seventy-five years young. We must maintain what we have been all along, but even more than ever before we must project forward and outward what we aspire to accomplish. We have to reflect changes occurring in our own day as we seek to mediate between the pasts we cherish and our challenging but inspiring present.

Accordingly, the building that is to emerge from this chrysalis of brick, mortar, and steel will accommodate not only twenty fellows (more than ever before), spread across the three existing programs, but also five additional ones. Two or three will buttress our existing programs and their missions. The remaining two will formalize and enhance existing aspects of our institution while taking them into new directions.

Additional opportunities will arise to enrich the vibrant intellectual life of the institution by increasing our connection to Harvard University, under whose umbrella we have not merely survived but actually thrived. When circumstances allow, the building will house a professor from fields closely related to ours in Harvard's Faculty of Arts and Sciences who can profit during a sabbatical in residence at Dumbarton Oaks from what we have to offer intellectually and culturally, while engaging with our staff and fellows. Our Friends of Music program will be supplemented by the presence of young musicians,

who in return for the gift of time (and the possibility of practicing in an acoustically insulated room) will perform free concerts to draw a new clientele to our museum, and who will perhaps offer master classes just up the block in the Duke Ellington School of the Arts. Practicing landscape architects, historical garden preservationists, and others will engage with our scholarly community devoted to Garden and Landscape studies, bridging the long-standing disciplinary gap between theory and practice. Translators who have contributed to the Dumbarton Oaks Medieval Library will sometimes be in residence as they push projects to completion.

Other benefits to our community will accrue. For example, a fellow with mobility limitations will be housed only a long block away from the library and study, lunches in the refectory, and events. Fellows and their families will find themselves well served by the nearby public library and many convenience stores, as well as public transportation just feet beyond their doorstep. It is hard to imagine a more convenient situation in which to conduct scholarship. The building will also have features intended for staff, notably an exercise room that, without being extravagant, will contribute to the physical and social well-being of the community.

The building as purchased was the antithesis of green. At the groundbreaking ceremony, considerable ingenuity was required to locate even a tiny patch of ground that could be legitimately broken with a shovel rather than a pneumatic drill or a backhoe. But this will change: when it opens its doors, the Fellowship Building will be green through and through, with plantings on the upper level, vegetation on some facades of the building, and trees and a rain garden in what until now has been an unrelieved stretch of sweltering black asphalt. The site will have seven geothermal wells, to facilitate a highly energy-efficient building that will attain LEED gold status.

The original structure is being transformed into an altogether new and more functional space thanks to great teamwork. To start, a devoted handful of architects from the firm Cunningham/Quill Associates have lavished their efforts: Ralph Cunningham, Chris Morrison, Pete Blum, Jennifer Harty, and David Coxson. Our Cambridge-based project manager, the peripatetic Peter Riley, was among the very first to support me in the wild notion of making this our Fellowship Building. No project could come to fruition in Georgetown without the awareness and approval of the Advisory



Construction at the Fellowship Building at 1700 Wisconsin Avenue.

Neighborhood Commission, chaired by Ron Lewis, with Ed Solomon and Tom Birch among the vice-chairs, and with Charlie Eason. I am grateful to all of them for their commitment to the neighborhood—a commitment I hope to have demonstrated amply and repeatedly that we share at Dumbarton Oaks. The neighbors themselves could not have been more supportive. Last but not least, I want to acknowledge the contribution of my colleagues at Dumbarton Oaks. The raising of the Fellowship Building is a collective achievement, and the building and its activities will involve each and every one of our departments.

Thanks to this collective effort, and like Dumbarton Oaks as a whole, the Fellowship Building will be a Swiss watch of an edifice: elegant, efficient, and closely packed. But in expenditures we are striving

to hit the happy medium between Rolex and Swatch. To give just a couple out of countless possible examples, the housing will be laid out to enable shifting bedrooms from one apartment to another depending on family size. When windows are opened, heating or cooling will be cut off automatically. Alongside such intelligent design will be the aesthetic qualities we associate with Dumbarton Oaks. Art objects that can be safely displayed will be installed, so that the building can be tied in its beauty to the main campus.

Toward the same goal of joining the residences to the main campus, plasma screens will hang near the front entrance so that before stepping out for the day fellows can see what lectures are taking place, what concerts are being held, what books are being published, and what museum installations are on display. All of this confirms that the new Fellowship Building will facilitate intellectual and social exchange well beyond the capacity of the current residence (known as La Quercia) on 30th Street.

As director, I balance with the greatest care what to spend on people, what on research projects, and what on physical resources. In this case, I cannot emphasize enough how much my calculations have been reached with a view to a very long horizon, as I have weighed what this building can achieve for us over a century or more. The costs of the site and the construction will be amortized against many decades of use: the edifice may have begun life as a speculative building in the Eisenhower era, but it is being refined into something radically different, more permanent, and valued.



Director's Office

New Fellowship Building Under Renovation

After years of planning, Dumbarton Oaks has begun work on its new Fellowship Building at 1700 Wisconsin Avenue. The existing building is undergoing substantial renovation to accommodate residential fellows and to host fellowship and institutional activities. The building is projected to open its doors to our staff and fellows in September 2014.

A groundbreaking ceremony was held on May 21, 2013, to mark the beginning of renovations to the building. Located much closer to the main campus than the current fellows' accommodations at La Quercia on 30th Street, the new Fellowship Building will provide state-of-the-art living facilities and is projected to satisfy a LEED gold standard. Its proximity to the library, gardens, and museum will round off the Dumbarton Oaks campus and maximize opportunities for fellows, visiting scholars, and accompanying families to make the most of local amenities. The building will also afford opportunities to accommodate short-term stays by resident musicians and landscape architects as well as longer residencies for scholars involved in the Dumbarton Oaks Medieval Library, to mention but a few of the ways in which it will complement and enhance the mission and activities of Dumbarton Oaks. Last but not least, in tandem with our other residential facilities, the new Fellowship Building should help us maintain our strong connections with Harvard University in Cambridge and elsewhere.

Detail of the final rendering, Fellowship Building at
1700 Wisconsin Avenue.



Groundbreaking ceremony held on May 21, 2013, to mark the beginning of renovations to Fellowship Building at 1700 Wisconsin Avenue.

Executive Committee Meeting

The new Dumbarton Oaks Executive Committee was established in early 2013 by Diana Sorensen, Dean of Arts and Humanities in Harvard University’s Faculty of Arts and Sciences, in consultation with the director. The committee will meet annually to review Dumbarton Oaks’s programs and to provide advice on planning. The committee members—Diana Sorensen, Mathilda van Es (Associate Dean for Administration for Arts and Humanities), Tom Cummins (Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art), Ioli Kalavrezou (Dumbarton Oaks Professor of Byzantine Art), and Michael Puett (Walter C. Klein Professor of Chinese History)—met with the director and executive director at Dumbarton Oaks on April 17, 2013. The group reviewed matters such as previous and forthcoming activities and events, academic programs, opportunities for Harvard students, institutional collaborations, new initiatives, and future plans. The committee also toured

the Fellowship Building and other renovation projects and visited the “Cloud Terrace,” the most recent art installation in the Dumbarton Oaks Gardens.

Director’s Learned Societies Meetings

Dumbarton Oaks director Jan Ziolkowski, in his capacity as Ars Edendi Advisory Board member, participated in the International Medieval Latin Committee (IMLC) meeting in Stockholm, Sweden, in October 2012. The event represented a happy collaboration between Ars Edendi and the IMLC, with the generous assistance of the Dumbarton Oaks Medieval Library.

In May 2013, the director attended the annual meeting of the American Council of Learned Societies (ACLS) held in Baltimore, Maryland. In addition to the ACLS president’s report, the National Endowment for the Humanities chairman’s address, and recent ACLS fellows’ presentations, the director attended a plenary panel on the growth of massive open online courses (MOOCs) and their implications for the humanities and for learned societies.

In June 2013, the director served on the International Jury for the Wittgenstein Award and the START Program in Vienna, which he chairs. The meeting was dedicated to interviews for the short-listed START candidates and to discussions with representatives of the Austrian Science Fund (FWF), an organization that supports the ongoing development of Austrian science and research at the international level.

Visiting Scholars

Harvard professor-in-residence Ioli Kalavrezou was on sabbatical at Dumbarton Oaks during the fall term of 2012, conducting research on various projects, including the figure of Alexander the Great in assemblages of court art. On November 15, Professor Kalavrezou gave a public lecture entitled “Imperial Radiance: Solar Imagery and Cosmic Order.” The director also welcomed two visiting scholars in the spring of 2013. Lawrence Buell, Powell M. Cabot Research Professor of American Literature at Harvard, was in residence at Dumbarton Oaks from March 18 to April 18. During his stay, he researched the role of gardens in world history, particularly

transatlantic history from the colonial era and beyond, as sites of personal and collective memory. The research is part of a book in progress on *The Uses and Abuses of Environmental Memory*. On April 11, Professor Buell gave a public lecture on “Gardens and the Work of Environmental Memory.” John Magee, professor of classics and medieval studies at the University of Toronto and director of the Graduate Centre for Medieval Studies, was in residence from May 4 to May 12. While at Dumbarton Oaks, Professor Magee worked on the last stages of a translation of Calcidius’ Latin *Timaeus* for the Dumbarton Oaks Medieval Library and presented a paper on Calcidius to staff and fellows.

Dumbarton Oaks–Villa I Tatti Exchange Program

The Dumbarton Oaks–Villa I Tatti Exchange was instituted in 2012 by the director of Dumbarton Oaks, Jan Ziolkowski, and the director of Villa I Tatti, Lino Pertile. The program enables staff members of either institution to spend one or two weeks at the other, in order to advance a project, share knowledge, or engage in a collaboration. The first Dumbarton Oaks beneficiaries of the exchange were James Carder, archivist and House Collection manager, who traveled to I Tatti to study Bernard Berenson’s correspondence with Mildred and Robert Woods Bliss and Elisina and Royall Tyler; and Shalimar Fojas White, manager of the Image Collections and Fieldwork Archives, who visited I Tatti to study the Fototeca’s inventory processes and workflows.

Harvard University Class Visits

In the spring, Dumbarton Oaks welcomed three class visits by Harvard professors and students interested in studying the special collections of museum objects, manuscripts, coins, and seals. Professor Ioli Kalavrezou and her students traveled to Dumbarton Oaks on April 11–12 to study the Byzantine manuscript collection. On April 17–18, Professor Dimiter Angelov’s class on Byzantine Civilization met with museum director Gudrun Bühl to view and study objects in the Dumbarton Oaks Collection. On May 6–7, Professor Eurydice Georganteli and her class on The Crusades in Material Culture visited the collections with particular emphasis on Dumbarton Oaks coins and seals.

New Staff Members

Francisco López, formerly executive assistant in the director's office, stepped into the role of fellowship and internship coordinator. Nevena Djurdjevic joined the office as executive assistant. Pallavi Jain was promoted to human resources manager. The director's office team also welcomed Susannah Italiano, who moved from the position of program coordinator in Byzantine Studies to the new role of events manager. In her new position, Susannah will serve as liaison between hosting departments and operations, and will help streamline event procedures in view of the increased activity across Dumbarton Oaks.

Digital Humanities at Dumbarton Oaks

Dumbarton Oaks was named a host institution for the National Digital Stewardship Residency (NDSR), a new program created by the Library of Congress in partnership with the Institute of Museum and Library Services (IMLS). The program enables ten recent graduates of master's programs in relevant fields to complete a nine-month residency at institutions in the Washington, D.C., area, with the aim of advancing their digital stewardship knowledge and skills in real world settings. Starting in September 2013, the NDSR resident will be embedded in the Image Collections and Fieldwork Archives (ICFA). In collaboration with project supervisors Shalimar Fojas White, ICFA manager, and Anne-Marie Viola, metadata and cataloging specialist, the resident will identify an institutional solution for long-term digital asset management at Dumbarton Oaks.

On January 14–15, Dumbarton Oaks hosted Kyle K. Courtney, manager for Faculty Research and Scholarly Support Services at the Harvard Law School. A founder of Harvard's Copyright Working Group, Mr. Courtney gave a presentation on the history of copyright law and the practical applications of current legal code, and answered staff questions about such issues as orphan works, electronic content, facsimiles, and best practices for fair use.

On June 24–25, Peter Der Manuelian, Philip J. King Professor of Egyptology at Harvard, joined the digital humanities group at Dumbarton Oaks and attended presentations of institutional projects such as the online catalogue of Byzantine seals; the digitization of rare and unique items from the Rare Book Collection; the indexing and online publication of the Dumbarton Oaks Garden Archives;

and the online catalogue and 3D simulation of Byzantine textiles in the museum. Professor Der Manuelian also gave a lecture to the Dumbarton Oaks academic community on the Giza Archives project.

Interdisciplinary Symposium

On October 12–14, Dumbarton Oaks hosted an interdisciplinary symposium on “Sign and Design: Script as Image in a Cross-Cultural Perspective (300–1600 CE).” The symposium was organized by Brigitte Bedos-Rezak (New York University) and Jeffrey Hamburger (Harvard University), under the auspices of the director’s office, and brought together scholars of Hebrew, Greek, Latin, Arabic, and Pre-Columbian cultures from numerous disciplines—art history, history, literature, religion, linguistics, and law.

The symposium considered the purpose, operations, agency, and specular forms of iconic scripts. Speakers explored situations in which letter and image were fused, forming hybrid signs that had no vocal equivalent and were not necessarily bound to any specific language. In mediating each other into altered formats, the script-image disrupts a priori models and ideas and thus redefines both text and image in terms of their signifying and representational processes.

Sign and Design: Script as Image in a

Cross-Cultural Perspective (300–1600 CE)

Organized by Brigitte Bedos-Rezak and Jeffrey Hamburger

October 12–14, 2012

Elizabeth Boone, Tulane University, “Pictorial Talking: The Figural Rendering of Speech Acts and Texts in Aztec Mexico”

Ghislain Brunel, Archives nationales, Paris, “Entre glorification du texte et nouvelle esthétique de l’image: L’illustration des chartes françaises au Moyen Age”

İrvin Cemil Schick, Istanbul Şehir University, “Islamic Calligraphy between Representation and Text”

Anne-Marie Christin, Centre d’étude de l’écriture et de l’image, “Visible/Lisible: Pour un typologie iconique de l’écriture”

Tom Cummins, Harvard University, “From Many into One: The Transformation of Pre-Columbian Signs into European Designs in the Sixteenth Century”

Vincent Debiais, Université de Poitiers, “From Christ’s Monogram to God’s Presence: Epigraphic Contribution to the Study of Crimson in Romanesque Sculpture”

- Ivan Drpic**, University of Washington, “Chrysepēs Stichourgia: The Iconicity of the Byzantine Epigram”
- Antony Eastmond**, Courtauld Institute of Art, University of London, “Loud Inscriptions, Silent Prayers”
- Beatrice Fraenkel**, École des hautes études en sciences sociales, “Signatures-rébus”
- Cynthia Hahn**, Hunter College, City University of New York, “Excavating the Letter in the Carolingian Sacramentary”
- Herbert L. Kessler**, Johns Hopkins University, “‘De una essentia innectuntur sibi duo circuli’: Dynamic Signs and Trinitarian Designs”
- Katrin Kogman-Appel**, Ben-Gurion University of the Negev, “The Role of Hebrew Letters in Making the Divine Visible”
- Didier Méhu**, Université Laval, “A Spectacle for the Senses: The Description and Inscription of Church Dedication in Liturgical Manuscripts (Tenth–Twelfth Centuries)”
- Irene Winter**, Harvard University, “Text in Sculpture, Text on Sculpture: Cases of the Ancient Near East”



Fellowships, Project Grants, and Research Stipends

After receiving a record 198 fellowship applications in 2012–2013, Dumbarton Oaks awarded forty-six fellowships: twenty-three in Byzantine Studies, ten in Garden and Landscape Studies, and thirteen in Pre-Columbian Studies. All fellowship applications were received and processed through an online application management system. One visiting scholar in Pre-Columbian Studies, one visiting scholar in Byzantine Studies, two director’s visiting scholars, and one Harvard Exchange visiting scholar contributed to the academic community by being in residence for a portion of the academic year. Dumbarton Oaks also awarded five project grants, eleven one-month postdoctoral research stipends, and nine short-term predoctoral residencies.

Byzantine Studies

Fellows, 2012–2013

Julian Baker, Ashmolean Museum, University of Oxford, “Money in Constantinople, the Sea of Marmara, and the Northeast Aegean during the Fourteenth Century” (spring term)

Floris Bernard, Universiteit Gent, “Playfulness and Wit in Byzantine Letter-Writing (Eleventh and Twelfth Centuries)”

Grigory Kessel, Philipps-Universität Marburg, “Syriac Monastic Anthologies: Reception and Transmission of Syriac and Greek Monastic Literature”

Ralph-Johannes Lilie, Berlin-Brandenburgische Akademie der Wissenschaften, “Byzantine Historiography: Caught Between Literary Ambition and the Demands of Scholarship?”



Academic year fellows, 2012–2013.

Robert Ousterhout, University of Pennsylvania, “Rethinking Byzantine Cappadocia”

Rossitza Schroeder, Pacific School of Religion, “Image and Audience in the Ancillary Spaces of Monastic Churches in Late Byzantium” (fall term)

Junior Fellows, 2012–2013

Rebecca Darley, University of Birmingham, “Indo-Byzantine Exchange (Fourth–Eighth Centuries): A Global History”

Beatrice Daskas, Università degli Studi Milano, “‘See Something, Say Something?’ Toward a New Reading of Mesarites’ *Description of the Church of the Holy Apostles at Constantinople*”

Andrei Gandila, University of Florida, “Marginal Money: Coins, Frontiers, and Barbarians in Early Byzantium (Sixth–Seventh Centuries)”

Nicholas Marinides, Princeton University, “Byzantine Lay Piety, ca. 600–850”

Alberto Rigolio, University of Oxford, “Cross-Fertilizing Worlds: Schools and Monasteries in the Early Byzantine Period” (fall term)

Summer Fellows, 2012

- Patrick Andrist**, Université de Fribourg, “Critical Edition with Commentary of the *Dialogue of Athanasius and Zacchaeus*”
- Massimo Bernabò**, Università degli Studi di Pavia, “The Illustrations of the Arabic Gospels of Infancy (Firenze, Biblioteca Laurenziana cod. Orientale 387)”
- Matthew Briel**, Fordham University, “Translation and Commentary of George-Gennadios Scholarios’s Tracts on Predetermination”
- Krzysztof Domzalski**, Polska Akademia Nauk, “A New Look at the History and Material Culture of the Pontic Region in the Early Byzantine Period: The Evidence of Fine Pottery”
- Wolfram Drews**, Universität Münster Historisches Seminar, “Christians Beyond the Border: An Item on the Agenda of Byzantine Emperors?”
- Heather Hunter Crawley**, University of Bristol, “A Sensory Archaeology of the Riha Hoard”
- Robert Kitchen**, Knox-Metropolitan United Church, “Ethiopian Monastic Translation: Dadisho Qatraya from Syriac to Ge’ez”
- Manuela Studer-Karlen**, Université de Fribourg, “Byzantine Church Iconographic Programs and the Liturgy: The Case of Christ Anapeson”
- Jeffrey Walker**, University of Texas, Austin, “Joseph Rhakendytes’ *Synopsis of Rhetoric*: Translation and Commentary”
- Martin Wallraff**, Universität Basel, “The Canon Tables of the Gospels by Eusebius of Caesarea (Fourth Century): Critical Edition and Commentary”

Project Grants, 2012–2013

- Archibald Dunn**, University of Birmingham, “The Survey of Byzantine Kastorion”
- Marcin Woloszyn**, Polish Academy of Sciences, “Seals at the Border, Seals in Context: Seals and Dorogichin Seals from Czermno”

One-Month Research Stipends, 2012–2013

- Francesca Dell’Acqua**, Università di Salerno, “The Western Theologian Ambrosius Autperus and Mary as ‘the Ladder to Heaven’”
- Sevki Koray Durak**, Bogazici University, “Foreign Drugs in Byzantine Pharmacology: Commerce in Medicinal Items between Byzantines and Muslims”

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

Janet Sorrentino, Washington College, “Places, Prayers, People:
Descriptions of Ritual in Premodern Muslim Travel Accounts”

Short-Term Predoctoral Residencies, 2012–2013

Emanuela Fogliadini, Facoltà Teologica dell’Italia Settentrionale

İnci Türkoğlu, Istanbul University

Mircea Duluşm, Central European University

Armin Bergmeier, Ludwig-Maximilians-University

Aslihan Akisik, Harvard University

Irina Tamarkina, University of Wisconsin, Madison

Garden and Landscape Studies

Fellows, 2012–2013

Mirka Beneš, University of Texas, Austin, “Landscape,
Architecture, and Experience in the Villa Culture of
Seventeenth-Century Rome”

Finola O’Kane Crimmins, University College Dublin,
“Revolutionary Landscapes: Ireland, France, and America from
1700–1810” (spring term)

Bianca Maria Rinaldi, Università degli Studi di Camerino,
“Landscapes on Paper: Western Accounts of Chinese Gardens
from the Thirteenth to the Eighteenth Century” (fall term)

Christine Ruane, University of Tulsa, “Fruits of Our Labor: A Social
and Cultural History of Kitchen Gardening in Imperial Russia”

Junior Fellows, 2012–2013

Maggie Cao, Harvard University, “Refiguring Landscape: Zoological
Agency and Nineteenth-Century American Painting”

Summer Fellows, 2012

Duncan Campbell, Australian National University, “The
Dumbarton Oaks Anthology of Chinese Garden Literature”

Naama Meishar, The Hebrew University, “Politics and Ethics in
Landscape Architecture: Spacing, Expression, and Representation
in Jaffa’s Slope Park”



Fellows at the End-of-Term party, May 2012.

Miranda Mollendorf, Harvard University, “The World in a Book:
Robert John Thornton’s *Temple of Flora* (1799–1812)”

Katherine Rinne, California College of the Arts, “The Source of the
Soul: Water for Villa Waterworks in Renaissance Rome”

Terre Ryan, Loyola University Maryland, “Setting Liberty’s Table”

Xiangpin Zhou, Tongji University, “An Imagination of the Chinese
Shangri-La in a Western Way: Zhang Garden in Shanghai
(1882–1918)”

Project Grants, 2012–2013

Scott Madry, University of North Carolina, Chapel Hill,
“Interdisciplinary History of Rural Water and Land Use in
Southern Burgundy”

One-Month Research Stipends, 2012–2013

Nasiba Baimatowa, Harvard University, “The Eleventh–Fifteenth
Century Gardens and Parks of Khwarezm, Northwest
Turkmenistan, Central Asia”

Maddalena Bellavitis, Università degli Studi de Padova, “The Sixteenth-Century Garden in France and Italy: Description and Presentation”

Martin Bommas, University of Birmingham, “The Creation of Nature Within Temples of Isis in the Roman World”

Dore Levy, Brown University, “The Designer of the Garden of Total Vision in the Chinese Novel *The Story of the Stone*”

Short-Term Predoctoral Residencies, 2012–2013

Sarah Gothie, University of Michigan

Pre-Columbian Studies

Fellows, 2012–2013

Ricardo Agurcia, Asociación Copán, “Art, Architecture, and Archaeology at Temple 16, Copán, Honduras” (spring term)

Paul Goldstein, University of California, San Diego, “Being Tiwanaku: Tiwanaku Social Identities in Diaspora”

Jeff Kowalski, Northern Illinois University, “The Nunnery Quadrangle at Uxmal: Kingship, Court, and Cosmos in a Puuc Palace Complex” (spring term)

Axel Nielsen, Consejo Nacional de Investigaciones Científicas y Técnicas, “Llama Caravans and Interregional Trade in the South Andes: Ethnographic and Archaeological Perspectives”

Frauke Sachse, Universität Bonn, “Changing Otherworlds: Concepts of ‘Heaven’ and ‘Hell’ in the Context of Early Colonial Christianization”

Junior Fellows, 2012–2013

Go Matsumoto, Southern Illinois University, “The Ideological Function of the Middle Sicán Ancestor Cult, Northern North Coast of Peru (ca. 900–1100 CE)”

Maeve Skidmore, Southern Methodist University, “Hatun Cotuyoc: A Domestic Perspective on the Construction of a Wari Province and Empire in Huaró, Cusco, Peru”

Kenichiro Tsukamoto, University of Arizona, “Building Ritual Landscapes: The Hieroglyphic Stairway at the Classic Maya Center of El Palmar, Campeche, Mexico”



Byzantine fellows and staff, June 2013.

Summer Fellows, 2012

Lori Diel, Texas Christian University, “The *Codex Mexicanus* on the Mexica of Tenochtitlan-Tlatelolco”

Cynthia Kristan-Graham, Auburn University, “A Marketplace of Ideas at Chichén Itzá: The Mercado and the Group of the Thousand Columns”

Elisa Mandell, California State University, Fullerton, “Representing Death and Decomposition in Costa Rican Funerary Masks”

Erick Rochette, Pennsylvania State University, “The Price of Prestige: Examining Classic Maya Jade Artifact Use and Economic Organization”

Project Grants

Maria Cecilia Lozada, University of Chicago, “Salvage Excavations of V-05, a Siguas-Ramadas Cemetery in the Vitor Valley of Southern Peru”

One-Month Research Stipends

Miriam Kingsberg, University of Colorado, Boulder, “The Japandean Vision: The Inca in Postwar Japan”

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

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

Short-Term Predoctoral Residencies, 2012–2013

Robert Kett, University of California, Irvine

Yuko Shiratori, City University of New York

William T. Gassaway, Columbia University

Read McFaddin, Harvard University

Arianna Campiani, Universidad Nacional Autónoma de México

William R. Tyler Fellowships

William R. Tyler Fellowships, the most recent addition to the fellowship program at Dumbarton Oaks, are two-year fellowships for advanced Harvard graduate students in art history, archaeology, history, and literature of the Pre-Columbian/early Colonial or Mediterranean/Byzantine worlds; or in Garden and Landscape history. The 2012–2013 academic year saw the inaugural cohort of Tyler fellows—two in Pre-Columbian Studies and two in Byzantine Studies—spend the second year of their fellowship in residence at Dumbarton Oaks. Meanwhile, the second cohort of Tyler fellows—two in Byzantine Studies, one in Garden and Landscape Studies, and one in Pre-Columbian Studies—spent the first year of their fellowship conducting research abroad.

The Tyler fellowship is intended to attract students with genuine intellectual interests in the long-established and traditional programs of Dumbarton Oaks, but who do not necessarily self-identify as Pre-Columbianists, Byzantinists, or Garden and Landscape historians. The program is, therefore, open to candidates working on adjacent or related regions or time periods, and especially those interested in forging connections to Dumbarton Oaks’ traditional fields of study.

The period in residence is intended for fellows to benefit from access to the research library and scholarly resources, but it is also



William R. Tyler fellow Dylan Clark.

designed to enhance their professional skills through contribution to an institutional project related to library, museum, archival, or online and digital resources.

William R. Tyler Fellows, 2012–2013

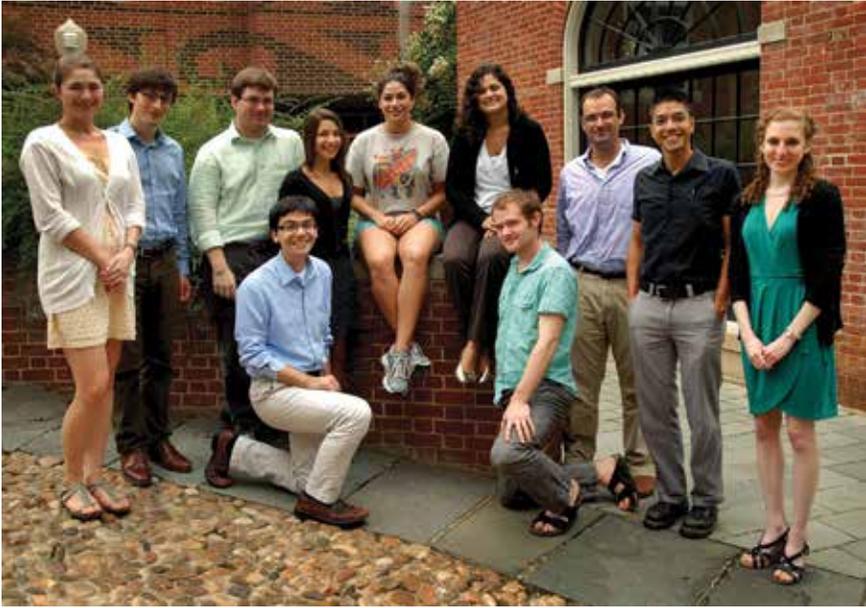
Dylan Clark, Pre-Columbian Studies, “Living on the Edge: The Residential Spaces, Social Organization, and Dynamics of Isla Cerritos, a Maya Port”

Merih Danali, Byzantine Studies, “Negotiating Self-Representation and Cultural Identity: Artistic and Cultural Responses to the Byzantine-Ottoman Encounter (1300–1453)” (in residence at Dumbarton Oaks in 2013–2014)

Saskia Dirkse, Byzantine Studies, “Asceticism, Orality, and Textual Transmission in the Spiritual Meadow of John Moschus” (in residence at Dumbarton Oaks in 2013–2014)

Jakub Kabala, Byzantine Studies, “Frontier Spaces: Eastern Europe, 800–1000”

Konstantina Karterouli, Byzantine Studies, “Mimesis and Identity: Byzantium in the Holy Roman Empire, ca. 1100–1250”



Summer interns, 2012.

Aleksandar Sopov, Garden and Landscape Studies, “Ottoman Horticultural Science and Practice, 1453–1669” (in residence at Dumbarton Oaks in 2013–2014)

Nawa Sugiyama, Pre-Columbian Studies, “Ritualized Animals: Understanding Human-Animal Interactions at Teotihuacan” (in residence at Dumbarton Oaks in 2013–2014)

Lisa Trever, Pre-Columbian Studies, “Moche Mural Painting and Practice at Pañamarca: A Study of Image Making in Ancient Peru”

Internship Program

The summer internship program at Dumbarton Oaks, now in its fifth year, has met with great success. In 2012, thirteen Harvard undergraduate and graduate students and two students from other universities worked on a variety of institutional projects ranging from online exhibits and garden excavations to preparation of publications and the mounting of exhibitions. Expanded in recent years, the internship program is coordinated by the director’s office and draws on many different departments, including the library, archives, museum,

publications, and gardens. Students contribute to specialized projects, gaining valuable work experience and skills while enjoying Dumbarton Oaks's historic campus and resources.

Summer Interns and Projects, 2012

Dumbarton Oaks Catalogue of Byzantine Lead Seals

Lain Wilson, Princeton University

Dumbarton Oaks Medieval Library

Shane Bobrycki, Harvard University

Rebecca Frankel, Harvard University

Christopher Husch, Harvard University

Garden and Landscape Studies/Dumbarton Oaks Gardens

Robin Abad Ocuillo, University of Southern California

Siobhan Aitchison, Harvard University

Alexis Lopez DelVecchio, Harvard University

Image Collections and Fieldwork Archives

Caitlin Ballotta, Harvard University

Library, Manuscripts on Microfilm

Vladimir Boskovic, Harvard University

Saskia Dirkse, Harvard University

Roderick Saxey, Harvard University

Museum Curatorial Intern

Danielle Parga, Harvard University

Oral History Project

Erik Fredericksen, Harvard University

Gabriela Santiago, Harvard University

Publications

Christopher Alessandrini, Harvard University



Fellowship Reports

Byzantine Studies

Fellows, 2012–2013

Julian Baker, “Money in Constantinople, the Sea of Marmara, and the Northeast Aegean during the Fourteenth Century”

My research at Dumbarton Oaks explored the monetary dimension of the rapid collapse of Byzantium in the fourteenth century in the area of the imperial capital, and the parallel establishment of other powers (the Ottomans and Genoese). The project was initially structured around a number of separate, largely numismatic inquiries, which will constitute a comprehensive picture that takes into account and complements the general political and economic historiography of the area.

During my fellowship, I submitted two articles for publication, regarding hoards and stray finds from Ainos in Thrace, and a hoard from Miletos that contained many silver issues relevant to the northern Aegean. I also made good progress in classifying three hoards from the city of Constantinople: the Cerrahpaşa hoard of Byzantine gold hyperpyra; Belgratkapı 1986 of Byzantine tornesi; and Belgratkapı 1987 of Byzantine and foreign silver coins. These hoards are important cornerstones in any description of the fate of Byzantine coinage during this century: the huge output in an increasingly debased gold coinage, its large-scale hoarding, and dramatic demise in mid-century; the failed attempt by the Byzantine authorities to emulate a western-style, debased, fiduciary penny coinage; and the equally failed attempt to partake of the general fashion for large grosso-style silver coins. Both the stray find and hoard data suggest

that Byzantium's fiscal and economic administration was increasingly flawed, while the question of the empire's general balance of payments is much more protracted and remains subject to further enquiries. I hope to flesh out this information in the future with more relevant coin finds from this area, and with a greater degree of quantification of Byzantine, Ottoman, and Genoese coinage issues.

Floris Bernard, "Playfulness and Wit in Byzantine Letter-Writing (Eleventh and Twelfth Centuries)"

During my fellowship, I explored the elusive phenomenon of humor in Byzantium. I first sought to establish the cultural and moral framework of humor and laughter. *Asteiotes*—or urbanity, a notion encompassing wit and playfulness—was an important social ideal for the intellectual elite. I then examined the various functions of humor in social networks that were established and maintained by letters. I read an extensive number of letters, limited at first to those with clearly marked humorous or witty passages. This allowed me to better understand the elaborate, and sometimes deliberately intractable, conventions and codes that govern communication in letters. The phenomenon of derision, both playful and serious, proved to be an important feature in this, as were allusions and riddles.

The commentary of John Tzetzes (twelfth century) on his own letters was a crucial text for understanding the Byzantines' own perspective on their letters. Realizing that humor is inextricably wound up with the question of audience, I spent most of my second term investigating the reception and circulation of letters among contemporary audiences. The tension between intimacy and public character attracted my attention as a fruitful way to analyze the sociological dimension of Byzantine letters.

Grigory Kessel, "Syriac Monastic Anthologies: Reception and Transmission of Syriac and Greek Monastic Literature"

While at Dumbarton Oaks, I investigated the circulation of monastic literature in the Christian Syriac milieu. The problem can be summarized as follows: the overwhelming majority of Syriac monastic literature including translations of Greek patristic writings is preserved solely in a particular kind of manuscript that I propose to call anthologies, and which may contain texts in complete or in fragmentary form. A significant number of monastic texts are no longer extant

outside anthologies, so that their importance appears to be self-evident. But it has not yet been established how many of these anthologies are still extant, and these manuscripts have not been thoroughly studied. In particular, it is important to reveal if a circulation of texts within such anthologies presupposed certain changes that those texts had to undergo. And if so, what were these changes? I approached the problem from two directions. On the one hand, I described these anthologies; on the other, I familiarized myself with the particularities of the transmission of literature in Late Antiquity and Byzantium.

Ralph-Johannes Lilie, "Byzantine Historiography: Caught Between Literary Ambition and the Demands of Scholarship?"

In my project, I investigated whether, and to what extent, Byzantine historians depicted reality in their works, together with their attitude toward fact and fiction. Almost every Byzantine author emphasized his commitment to the truth and his effort to portray an accurate account of events. Most of these historiographical works, however, contain countless statements that clearly do not reflect reality or that are easily refuted. From the sheer profusion of information, I selected a number of significant examples, organized them into various categories, and analyzed them to prepare a foundation for sound conclusions. The individual categories are:

- 1) tendentiousness, i.e., displays of ideological or other reservations;
- 2) the characterization of people by their deeds;
- 3) dramatization of events, sensationalism, and deliberate exaggeration;
- 4) the use of sayings or aphorisms;
- 5) the incorporation of epic episodes in the narrative;
- 6) terminological problems and differing narrative perspectives between authors and their sources, and the resulting misconceptions when analyzing and evaluating the texts;
- 7) the influence of the supernatural in the narrative;
- 8) the use of "ahistorical" material; and
- 9) anonymous quotations and "*imitatio*," i.e., the adoption of earlier authors.

Reality is of considerably less significance in Byzantine texts than one might expect in view of the authors' own assertions. Rather, the intrinsic value of reality and truth, as the numerous episodes studied reveal, are quite relative; the overall picture an individual author was

striving to convey always took precedence. Here, the veracity of individual episodes depended on how suitable they were for completing and fashioning this overall picture convincingly.

Robert Ousterhout, “Rethinking Byzantine Cappadocia”

The volcanic region of Cappadocia in central Turkey preserves at least seven hundred rock-cut churches and chapels from the Byzantine period, of which perhaps one-third retain significant elements of painted decoration, as well as monasteries, houses, towns and villages, underground cities, and countless other examples of nonecclesiastical architecture. Although there are no surviving texts, in terms of material culture, the area is unrivaled in the Byzantine world, and yet the monuments of Cappadocia have never found their rightful place in the canon of Byzantine art and architecture.

In the book-length study written during my residential fellowship, I reassess the physical remains of Byzantine Cappadocia, and attempt to find a methodological balance between visual and material culture, and between art history and social history. Tentatively titled *Visualizing Community: Art, Material Culture, and Settlement in Byzantine Cappadocia*, the study is divided into chapters addressing architecture, painting, settlements, monasteries, and cemeteries. Throughout, I seek ways to contextualize the rich physical remains of the region, to put people back into the landscape—in effect, to visualize community.

Rossitza Schroeder, “Image and Audience in the Ancillary Spaces of Monastic Churches in Late Byzantium”

While at Dumbarton Oaks, I was able to finish one of the chapters of my book, which discusses the relationship between image and audience in the subsidiary spaces of late Byzantine monastic churches. I consider representations from the Old Testament and argue that, while responding to wider ideological trends in Western Europe and the Crusader East, the Byzantines created their own visual paradigms to represent their empire as the Promised Land, their capital city as the New Jerusalem, and their people as the new Israelites. Unlike what we see in Paris, London, or Acre, for example, where warfare and royal virtue were extolled through references to the Old Testament, in Constantinople and Thessalonike it was the renovation and construction of new churches that was emphasized. Subtle

clues, like references to actual building materials, invited audiences to consider the spaces of their churches as equivalent to the Solomonic temple. The images further underlined the special relationship that the Orthodox Byzantines fostered with their God, a relationship made much more immediate and intimate after the Incarnation.

In addition, I researched further the role of monochrome images as the prefigurative skia and typos, connecting them to contemplative practices and ultimately to the completion of icons in one's mind and the creation of mental *acheiropoieta*. I also included a short discussion of the half-shod military saints, commonly referred to as *monosandaloi*. I argued that their icons have a destabilizing effect, which I tied to the liminal nature of the spaces in which they were painted.

Junior Fellows, 2012–2013

Rebecca Darley, "Indo-Byzantine Exchange (Fourth–Eighth Centuries): A Global History"

My PhD project aims to set Byzantine coin finds from southern India into a broader historical context. It stresses the importance of understanding the state structures that interacted through this trade. While at Dumbarton Oaks, I focused on two case studies for which the library resources are ideally suited: the first-century *Periplus of the Erythrean Sea* (PES), and the numismatic evidence from the East African state of Aksum. The PES is a uniquely detailed account of trade between the Red Sea and the Indian Ocean and, as such, is vital for understanding Indo-Byzantine exchange despite its early date. By focusing on its manuscript survival within a ninth-century compilation of works of geography and wonder, as well as on its internal structure, I argue (in common with Graham Shipley's 2011 work on the *Periplus of Pseudo-Skylax*) that a *periplous*-genre cannot be assumed in the classical and postclassical Greek world. Rather, the PES should be viewed as a work of scholarly geography, albeit one written by a man of mercantile interests and limited education.

In my study of the Aksumite coinage, I questioned the theory that it was developed in order to interact with late Roman and Byzantine currency, thereby facilitating eastern trade via the Red Sea. In the context of recent archaeological explorations of Aksum and its dominions, it appears that Aksumite currency, while referencing the imperial model provided by Roman coinage, must be understood

primarily within the economic sphere of the Aksumite state itself. These case studies helped me to refine and nuance key themes running through my dissertation concerning the decontextualized use of sources in earlier scholarship and the assumed centrality of Roman/Byzantine dynamism in east-west trade. Discussions within the Dumbarton Oaks community also directed my attention to the key question of spatial conceptions of India, which underlies much of the western evidence. Having clarified these central foci of my thesis, the final analytical chapters dealing with the coin finds from India and the archaeology of port sites in the Red Sea, Persian Gulf and along the south Indian coast will be revised and molded accordingly to complete my dissertation.

Beatrice Daskas, “‘See Something, Say Something?’ Toward a New Reading of Mesarites’ *Description of the Church of the Holy Apostles at Constantinople*”

My project at Dumbarton Oaks focuses on an old acquaintance of Byzantine art historical studies, the thirteenth-century *Description of the Church of the Holy Apostles at Constantinople* by Nikolaos Mesarites. This text has attracted considerable scholarly interest, mostly if not exclusively in connection to its alleged monumental referent, the now lost church of the Holy Apostles in Constantinople. Yet work still has to be done to critically evaluate the text, as a literary product belonging to a specific historical and cultural context. The aim of my dissertation, which I successfully defended at the Università degli Studi in Milano just before the end of my fellowship period, was to provide a revised translation and commentary of the text, so as to clarify a number of problematic passages overlooked by previous interpretations and to offer an overall assessment of the text.

For this purpose, it has been crucial to move beyond the main reading canon of the text, namely as an ekphrasis intended “to describe a work of art.” A broader inquiry into Mesarites’ writings has proven instrumental in generating a better understanding of his poetics of ekphrasis and its implications in the context of the *Description*. Rather than a simple description, the work is an encomiastic discourse dedicated to the church of the Holy Apostles as a symbol of the Church of Constantinople.

An in-depth analysis of the text has also led me to discern allusions to contemporary historical events, namely the issues between the

Greeks and the Latins in the aftermath of the fall of Constantinople to the crusaders in 1204. Consequently, I have been able to narrow the date of the text, limiting its composition to the years between 1205 and 1206.

Andrei Gandila, “Marginal Money: Coins, Frontiers, and Barbarians in Early Byzantium (Sixth–Seventh Centuries)”

The project undertaken during my eight months at Dumbarton Oaks forms the second part of my dissertation, “Marginal Money: Coins, Frontiers, and Barbarians in Early Byzantium (Sixth–Seventh Centuries).” Employing a comparative framework, I argue that the same frontier acted both as a political/military frontier of exclusion and as a cultural frontier where ideas, fashions, and people circulated more or less freely. In the hands of “barbarians,” early Byzantine coins possessed more than basic economic value, as they brought social prestige, conveyed religious symbolism embedded in the iconography, and offered a general sense of sharing in the early Byzantine lifestyle. On a broader level, my work contributes to the dialogue about multidisciplinary methods, since it uses physical evidence as the basis for a complex account that weaves numismatics, archaeology, anthropology, and history into a homogeneous narrative.

During my first three months at Dumbarton Oaks, I created a corpus of early Byzantine coin finds in barbaricum, from Central Europe to the Caspian Sea. Although my initial intention was to cover only the territory of present-day Hungary, Romania, and Ukraine, the superb resources of the Dumbarton Oaks Library, including hard-to-find journals from Transcaucasia, permitted a much more ambitious undertaking. I spent the following months writing the most important chapter of my dissertation, “Face-Value, Bullion Value, and Prestige Value: Early Byzantine Coins beyond the Frontier.”

Nicholas Marinides, “Byzantine Lay Piety, ca. 600–850”

My dissertation examines the role of laypeople in the early Byzantine spiritual imagination, both in high theology, such as the writings of Maximos the Confessor, and in more popular works, such as the *Spiritual Meadow* of John Moschos. I have sought to understand both the normative place allotted to them in the ecclesiastical and social hierarchy of the Byzantine Church, and their own agency in interpreting and appropriating the spiritual ideal taught and exemplified

by bishops, holy men, and other monks and clergy. In particular, I am interested in the contrast between the monastic way of life, which was supposed to require total dedication to the pursuit of virtue, and lay life, which required care for more mundane matters such as family and money.

During the semester, I was able to write rough drafts of two and a half chapters: one comparing the aforementioned *Spiritual Meadow* with other early seventh-century Palestinian sources; one plumbing the depths of two early seventh-century monastic saints' lives from Asia Minor (the topic of my fellow's presentation); and a half chapter analyzing the rich content of the *Miracles of Kyros and John* by the famous theologian Sophronios of Jerusalem. In the course of my research, I noticed a strong theoretical differentiation between monasticism and the lay world, counterbalanced by a depiction of laypeople as being closely involved in the lives of monastics, whether as suppliants, supporters, or even examples of holiness that could teach the monks a lesson.

Alberto Rigolio, "Cross-Fertilizing Worlds: Schools and Monasteries in the Early Byzantine Period"

During my semester at Dumbarton Oaks, I focused on a corpus of Syriac translations of Greek secular literature (Plutarch, Lucian, Ps.-Isocrates, and Themistius). The translations were carried out in Northern Syria during the fifth or early sixth centuries, and they reveal the impact of the world of higher rhetorical education on the cultural life of early Christian ascetic communities. While at Dumbarton Oaks, I contrasted the instructional settings that the translations reveal with the literary accounts of the cultural life of Syrian ascetic communities that are found in works of the Cappadocian fathers, Libanius, John Chrysostom, and Theodoret of Cyrrhus. A picture begins to emerge. The cultural background of fifth- and sixth-century ascetic leaders reveals their participation in the world of secular paideia, and the composition of instructional literature shows that some ascetic communities in Northern Syria could provide text-based instruction. The impact of secular paideia on ascetic communities has thus guided my research toward Christian educational enterprises that had an ascetic nature and were not limited to the settings represented by traditional schools.

Summer Fellows, 2012

Patrick Andrist, “Critical Edition with Commentary of the
Dialogue of Athanasius and Zacchaeus”

In recent years, the *Dialogue of Athanasius and Zacchaeus* (CPG 2301) has attracted great attention from the scholarly community because of its historical importance. This contra Iudaeos text, composed in Greek in Egypt, probably between 384 and 388, is a crucial witness to the early history of the relationships between Christians and Jews. In addition, it is one of the very few texts written by an Apollinarian author that have been preserved. It also uses the lost report of an early pilgrimage in the area of Jerusalem, and is one of only two (indirect) witnesses to the disputed lost source TAZ that it shares with the *Dialogue of Timothy and Aquila* (CPG 7794), and is most improbably identified by some with the *Dialogue of Jason and Papiscus* (CPG 1101). Yet, so far, the original Greek text is available only in the edition of Conybeare (1898), which is uncritical and, therefore, unreliable. I am preparing a new Greek edition of this text, based on the four extant Greek manuscripts and the Armenian tradition, and which will be published in the Corpus Christianorum Series Graeca. I revised the apparatus and gathered more material for the future commentary.

Massimo Bernabò, “The Illustrations of the Arabic Gospels of
Infancy (Firenze, Biblioteca Laurenziana cod. Orientale 387)”

Cod. Orientale 387 in the Biblioteca Laurenziana, is a pocket-size apocryphal gospel of the Infancy of Jesus. A colophon states that the manuscript was written in Mardin, Mesopotamia, in 1299. The manuscript is an example of the use of Islamic art by the Christians. Parallels are found in scenes with Christian subjects in metalwork from the same period and area. It contains about fifty drawings, illustrating the story of the miracles of Jesus’s swaddling paddles and the water in which he was bathed by his mother, which healed a crowd of people. As an appendix, the manuscript contains excerpts from the text and drawings of the canonical gospels, which complete the narrative up to the resurrection, as well as a chapter and illustrations from the Gospel of Nicodemus. The drawings remained unfinished: only a few areas of them were painted. During my summer fellowship, I made a complete description of the drawings and compared the manuscript with contemporary Islamic art object and Syriac lectionaries.

Matthew Briel, "Translation and Commentary of George-Gennadios Scholarios's Tracts on Predetermination"

Though widely read in the two centuries after his death, Gennadios II Scholarios's tracts on providence have not received much attention since the seventeenth century. There are a number of limitations in the current critical edition. In addition to occasional typographical errors, there is a very scanty index fontium, and many biblical passages are overlooked because they are translations into Greek from the Vulgate and therefore cannot be found in a concordance. The very existence of these translations from the Vulgate, and the fact that they are the same passages used by Aquinas in his discussions of providence in the *Summa Theologiae*, part 1, Q. 23, indicate that Scholarios was using this text in either the original Latin or in Demetrios Kydones' Greek translation.

These texts seem ripe to be opened up through a translation and commentary so that further work may be done on Greek and Latin intellectual exchanges in the fourteenth and fifteenth centuries. In my nine-week fellowship, I completed a draft translation of all five tracts. I also prepared preliminary notes and commentary and planned the introduction.

Krzysztof Domzalski, "A New Look at the History and Material Culture of the Pontic Region in the Early Byzantine Period: The Evidence of Fine Pottery"

The aim of my summer fellowship was to carry out a bibliographical survey and to compose the synthetic part of a monograph presenting finds of red slip pottery and related fine wares dating to the fourth to seventh centuries in the Black Sea region. The finds from the whole Black Sea region have been hitherto rather poorly documented and analyzed, in sharp contrast with successful research conducted in the Mediterranean, and one of the main aspects of my study is to present the Pontic materials as an integral part of the phenomenon concerning the whole Greco-Roman oikoumene.

My work focused on pottery production, trade, and consumption in the period of gradual change of material culture from its late Roman roots to early medieval standards. The materials were classified on the basis of technological, typochronological, and functional criteria in order to gather information on the provenance, dating, and use of the vessels. They can be used to trace the changes

in material culture, as well as to fill in gaps in the economic and political history of some remote areas, especially in the territories adjoining the northern coast, populated by barbarian tribes. One of the interesting aspects of the cultural transformation was the decline of mass-scale production of traditional red-slip pottery, which was replaced by glazed vessels as basic tablewares, produced and traded in smaller quantities. This summer's research proved that this was a gradual process.

Wolfram Drews, "Christians Beyond the Border: An Item on the Agenda of Byzantine Emperors?"

During my stay, I studied the interrelationship between Byzantine emperors and Christians living at the periphery of the empire or beyond its borders. I considered not only the early period, when denominational borders were nonexistent or not yet fixed, but also the middle and later periods, when the emperors were confronted with Christians who were regarded by the imperial church as heterodox, if not heretical.

In the middle period especially, emperors developed different strategies to establish their authority at the periphery. First, they developed the model of the "family of kings," symbolically integrating foreign rulers into Byzantium's orbit. This model seems to have been restricted mainly to rulers professing orthodox Christianity, such as rulers of Georgia, Bulgaria, and the Rus'. In the case of nonorthodox rulers, emperors seem to have preferred other strategies of indirect rule, mainly the bestowal of titles and dignities, but also the exaction of tribute payments. In addition, non-Byzantine Christians such as Syrian Jacobites and Armenians were on different occasions subjected to policies of repopulation, transferring large numbers of people into the empire. Armenians were sometimes integrated into the imperial system by appointing a Chalcedonian Armenian, belonging officially to the imperial church, as ruler over a nonorthodox population.

Very exceptionally, emperors established diplomatic relations with rulers as far away as China. During such diplomatic exchanges, the Byzantines relied on the services of so-called Nestorian Christians, without apparently paying attention to their (from a Byzantine perspective) heterodox faith. While in China, such envoys could rely occasionally on assistance from Chinese Christians belonging to the East Syrian (Nestorian) church.

Heather Hunter Crawley, "A Sensory Archaeology of the Riha Hoard"

Scholarship in the humanities, including in Byzantine art, has of late moved toward questions of embodiment and experience. My doctoral thesis explores the sensory experience of Late Antique Christian ritual, applying new theory to this historical context, through three case studies: the Eucharist in sixth-century Syria, Holy Land pilgrimage, and "magical" practices in the home. During my summer fellowship, I made an in-depth study of the paten, chalice, and fan of the Riha Hoard. I undertook sensory archaeological experiments as appropriate to the objects' condition, including the simulated removal of bread from the paten, the stirring of wine in the chalice with a spoon, the appearance of the fan being waved, and the appearance of all of the objects in candlelight. The objective was to recreate some sense of these objects' dynamism in use, rather than as statically displayed museum objects.

I propose in the thesis that the choice of silver is due to its ability to mirror liturgical action, and thus act as a "mirror of heaven," such that the indistinct reflections in the shining silverware can be understood to provide visual and kinesthetic experience of divine presence, not as metaphor, but as reality. I found that the objects' reflectivity confirmed this affordance, particularly in flickering candlelight, and further that the figural repoussé detail appears to move subtly. In the case of the paten, the golden image of the heavenly Eucharist becomes dynamic, reinforcing the shadowy liturgical actions reflected in the silver and creating a sense of a mirror of heavenly activity. The fan's figural angel, meanwhile, appears to beat its wings, reinforcing the sense that in use the air the object propelled was that from an angel's wing, not as metaphor but as divine presence experienced through the senses. These findings have confirmed and elaborated my ideas about the late antique Eucharist. During these studies, I also gathered video footage for the production of a short film that will convey a sense of these objects' use and my findings to supplement the thesis.

Further work undertaken during the fellowship has included similar close study of a tin ampulla and two amulets from the Dumbarton Oaks Collection, a productive search for similar qualities among comparative archaeological evidence, and the consolidation of three chapters and a forthcoming article.

Robert Kitchen, "Ethiopian Monastic Translation: Dadisho Qatraya from Syriac to Ge'ez"

My research centers on the pilgrimage of one text through two languages: the *Commentary on the Paradise of the Fathers* by Dadisho Qatraya, a late seventh-century Church of the East spiritual author. Written in Syriac in the form of questions and answers from novice monks to the elder Dadisho, this text would eventually be translated into Arabic in the ninth and tenth centuries, and then translated from Arabic into Ge'ez, or Ethiopic, during the fourteenth century.

I have been working on the translations of the Syriac and Ge'ez texts to examine the nuances of the classic desert fathers' stories, which indicate the priorities for a theology of the ascetic and monastic life in the late seventh-century Church of the East, and how the Ethiopian translator receives and adapts the questions and answers to fit the Ethiopian situation seven centuries later. The translator in most instances is faithful to the original Syriac dialogue, yet consistently deletes political, ecclesiastical, and historical details that would not be comprehensible to an Ethiopian novice monk. The primary function of both Syriac and Ethiopic texts is to provide the fundamentals of the life of asceticism and prayer for beginning monks, but in very different situations. Dadisho's *Commentary* preserves the ascetic degrees of the upright and the perfect, which were previously thought to have faded away by the mid-sixth century, and the text, once fully analyzed, promises a new perspective on the development of asceticism in the Eastern churches.

Manuela Studer-Karlen, "Byzantine Church Iconographic Programs and the Liturgy: The Case of Christ Anapeson"

My project concerns the relationship of monumental church programs and the liturgy. Church decoration in medieval Byzantium often illustrates specific moments of liturgical celebration. In my study, I focused especially on the subject of Christ Anapeson in Byzantine art. The first known image of the Anapeson is in the Pantokrator Monastery of Mt. Athos and dates from the late thirteenth century. Subsequently, the image appears frequently in Byzantine churches of the fourteenth and fifteenth century. Its place within the church is variable; the iconographical details and the accompanying inscriptions are changeable. A point of interest is also

to study representations in other materials like manuscripts, icons, and textiles as well as the parallels with related scenes.

The interpretation of the scene is complex, and it is necessary to consider the commentaries on these texts, such as sermons of church fathers and liturgical hymns and prayers. This scene represents an important liturgical ceremony and rite, from which we may draw conclusions about other ceremonies and rites in the Byzantine Church. The conclusions should illuminate our understanding of the experience of the church as a liturgical space used by a wide spectrum of the Byzantine community.

Jeffrey Walker, "Joseph Rhakendytes' *Synopsis of Rhetoric*:
Translation and Commentary"

Rhakendytes' *Synopsis of Rhetoric*, the first part of his encyclopedic summary of the four sciences comprising "all knowledge," occupies thirty-seven folio pages in its best surviving medieval representative (Codex Marcianus Gr. 529), a text produced by three different hands in the late fourteenth and the early fifteenth century. The aim of this project is to produce an accessible translation and commentary and a series of articles for the use of historians of rhetoric and students of late Byzantine secular culture.

Rhakendytes' *Synopsis* has much to show us regarding how the system of rhetorical training inherited from late antiquity was understood and taught, a thousand years later, in the schools of Byzantium. At the same time, it is an index of what that remarkably enduring system was like as a living tradition. Of particular note with Rhakendytes are, first, the elements of the classical Hermogenean system that he omits, reduces, rearranges, and supplements; second, his efforts to assimilate the Hermogenean system to Aristotelian philosophy; and third, his excursions into (and "borrowings" from) other sources and topics. A further and tantalizing question is Rhakendytes's relation to the fourth Ptochoprodromic poem, the last installment in a series of "political verse" satires in demotic Greek supposedly penned by the eminent twelfth-century man of letters, Theodore Prodromos. While Prodromos is the ostensible speaker (and butt of the satire) in the first three poems, in the fourth we find a different speaker, a poor young monk, who identifies himself as "a young and unlettered rhakendytes" and addresses the emperor (Manuel Komnenos) to complain about his treatment at the

monastery, where the superiors live like kings and arrogantly lord it over him and the other low-ranking monks.

Martin Wallraff, “The Canon Tables of the Gospels by Eusebius of Caesarea (Fourth Century): Critical Edition and Commentary”

Although canon tables in many manuscripts of the gospels are lavishly decorated, their primary purpose is practical. They were invented by Eusebius as an exegetical tool to find parallel texts in the four gospels. The system is very intricate, and there are few similar devices known in antiquity. My research during my fellowship concentrated on how these tables were made. What do we know of Eusebius’s preparatory work? What parallels do we have for the use of numbers referring to texts? How do practical and symbolic aspects of numbers interact? Are there other instances of tables of similar complexity in Late Antiquity? What does the architectural framework of the tables mean? The last question is particularly significant because it makes clear that an edition of a work like the canon tables cannot simply follow the rules of philology. The canons are a *Gesamtkunstwerk*, where text and image interact. Apart from technical issues (delicate transmission of numbers, variants, and textual criticism) the edition, therefore, requires some further explanation, especially since very little research has been done on these issues in the last decades. The project is part of a larger inquiry into the culture of the book in late antiquity and of the bible. The canon tables are a major step in the development of a “sacred” framework of the text/book.

Garden and Landscape Studies

Fellows, 2012–2013

Mirka Beneš, “Landscape, Architecture, and Experience in the Villa Culture of Seventeenth-Century Rome”

My fellowship enabled me to advance work considerably on my book manuscript, *Architecture, Landscape, and Experience in the Villa Culture of Seventeenth-Century Rome*. Above all, it supported my primary aim for this year, to recast the book in a more comprehensive and synthetic direction from a work of primarily social-geographical perspective to one integrating essential issues of design

and experience. It was deeply regenerative, intellectually, and will have great impact on the directions of my future scholarly work and on my teaching. Primarily beneficial was the provision of time and respite from teaching and administration, which allowed me to do synthetic thinking, take a broad view of my topic, and restructure the book's chapters by focusing on a small number of key themes. These included the very concept of the villa garden as a designed landscape in Rome, which had evolved so much by about 1600 that Romans were at a loss about what to call it: giardino, villa, vigna, or parco; the relationships between garden and larger landscape in the Roman villa tradition; the role of designed plantings, especially the tree garden, in the visual aesthetic, spatial, and emotional experience of Roman gardens, which I pursued through extensive primary research on botanical treatises in the Rare Book Room. The Dumbarton Oaks community, my fellow fellows in all three disciplines, and my director of studies, John Beardsley, together provided valuable feedback and constant dialogue—a perfect, supportive scholarly environment. Especially enriching were my conversations about Italian gardens with Anatole Tchikine. The exceptional library and archival resources allowed me to update my book's literature and to contextualize my study: of notable importance for me were the Byzantine library materials on Late Antique and Medieval Mediterranean cities, suburbs, and their countrysides—the broader historical contexts for early modern Rome.

Finola O'Kane Crimmins, "Revolutionary Landscapes: Ireland, France, and America from 1700–1810"

During my time at Dumbarton Oaks, I developed and expanded my book project *Landscape and Revolution in Ireland: 1798 and 1916*, writing the chapter "The Other Mount Vernons: Landscape and Revolution in Ireland and America 1776–98". The library and interlibrary loan system provided me with extensive sources for exploring perceptions of American landscape in the long eighteenth century through personal letters, travelers' accounts, published guidebooks, and botanical publications. The museums of Washington, D.C., and the Library of Congress gave me the opportunity to engage with eighteenth-century American landscape painting, mapping, and estate portraiture.

Case studies of key American estates allowed me to compare the on-site reality with each landscape's representation in word and image. Consequently, I was able to identify some of the innate structural differences that existed between European landed estates and their American counterparts in the age of revolution, and to explore how such differences affected the perception, representation, and translation of ideas between the new world and the old. Moving from west to east, and from Philadelphia and Virginia to Dublin and Holland, such reversed vistas question the implicit trajectory of much historical narrative.

My time at Dumbarton Oaks has greatly expanded my interest in American eighteenth-century landscape design and in comparative landscape history in general. This has been greatly helped by discussions with the wider scholarly community at Dumbarton Oaks, the Garden and Landscape Studies staff, and my fellow fellows, whose insightful responses to all inquiries as to the nature of American landscape advanced my project more than I had thought possible. The great American garden of Dumbarton Oaks, in its many guises, was wholly inspirational.

Bianca Maria Rinaldi, "Landscapes on Paper: Western Accounts of Chinese Gardens from the Thirteenth to the Eighteenth Century"

My research project is an anthology of descriptions of Chinese gardens by Western travelers from the thirteenth to the eighteenth century. By analyzing and publishing these texts, my aim is to shed critical light on the reception and interpretation of Chinese gardens by the Western audiences. During my fellowship term at Dumbarton Oaks, I met most of my objectives. These included finishing the translation from French of Cibot's *Essai sur les jardins des plaisance des Chinois* (1782), as well as translating a letter (1767) by the French Jesuit Michel Benoist, which offers an account of the imperial park of Yuanming Yuan. I also translated from Italian the descriptions of the imperial park of the Bishu Shanzhuang by the Italian missionary Matteo Ripa. Furthermore, I compared the original French edition (1749) and the English translation (1752) of a letter describing Yuanming Yuan written by the Jesuit Jean-Denis Attiret, and worked on annotations to several other texts. Visits to the Rare Book Collection proved particularly useful for my

research. I discovered there an abridged edition of George Staunton's account of the Macartney Embassy to the Qianlong Emperor (1797), which I was able to compare with another, better known, version of this important source (*An Authentic Account of an Embassy*, 1797). Finally, I had an opportunity to familiarize myself with some of the most recent publications on Chinese gardens and on their Western reception in the eighteenth century.

Christine Ruane, "Fruits of Our Labor: A Social and Cultural History of Kitchen Gardening in Imperial Russia"

I am working on a social and cultural history of kitchen gardening in Imperial Russia. I seek to understand the practice of kitchen gardening—what was planted, who worked in them, and what cultural meanings Russians attached to the gardens. During my fellowship, my morning excursions through the garden were invaluable in allowing me to better understand the particular role that kitchen gardens played on estates. My research in the library focused on early modern Russian horticultural practices. One of the major themes of my work will be to highlight the conflict between peasant horticulture and scientific agriculture. While I know what scientific agricultural practices at the time were, I was puzzled by what constituted traditional gardening. After reading the work of nineteenth-century Russian ethnographers, contemporary ethnobotanists, and historians, I now feel that I have a greater appreciation of peasants' understanding of their horticultural work and how this formed an essential aspect of their overall worldview. Since peasants constituted the workforce of almost all kitchen gardens in Imperial Russia, this appreciation is essential for my project. Furthermore, I also undertook a study of eighteenth-century landlords and scientists, who introduced new horticultural practices based on European botany. I particularly benefited from my work in the Rare Book Room and at the Library of Congress.

Junior Fellows, 2012–2013

Maggie Cao, "Refiguring Landscape: Zoological Agency and Nineteenth-Century American Painting"

I spent my time at Dumbarton Oaks writing my dissertation, which explores complexities in the failure of American landscape painting

from the 1870s to the 1910s through the work of four artists: Albert Bierstadt, Martin Johnson Heade, Ralph Blakelock, and Abbott Thayer. I began the fellowship with a few loosely connected case studies and very little sense of how they would come together as a coherent project. While in residence, I wrote one full chapter and completed three others, and will leave with a completed first draft. The library resources were particularly useful when I worked on one portion of the project dealing with nineteenth-century perceptions of marshland and early ecological thinking in America. The idyllic environment, ample time to work, and frequency of intellectual exchange made Dumbarton Oaks an ideal place for me to grapple with the framework and larger goals of my project.

Summer Fellows, 2012

Duncan Campbell, “The Dumbarton Oaks Anthology of Chinese Garden Literature”

My fellowship time was spent editing an anthology of translations of Chinese garden literature to be published by Dumbarton Oaks. The anthology features both prose and poetry in a variety of genres, from the Tang Dynasty (618–907) until the Qing Dynasty (1644–1911). My tasks involved selecting material for the anthology from a larger body of material that had been developed over the project’s decade-long duration; supplementing this material with texts that were initially not under consideration but that needed to be included; editing all the translated texts included in the anthology; drafting the introductory material (both to chapters and to individual items); choosing images to accompany the translations; and preparing the front and back matter (chronology, glossary, and permissions list).

Naama Meishar, “Politics and Ethics in Landscape Architecture: Spacing, Expression, and Representation in Jaffa’s Slope Park”

During my summer fellowship at Dumbarton Oaks, I pursued the writing of my dissertation, entitled “Politics and Ethics in Landscape Architecture: Spacing, Expression, and Representation in Jaffa’s Slope Park.” Using library resources, I was able to elaborate on several central concepts and topics related to the landscape architecture of large parks, such as the “picturesque,” “sublime,” “natural,” “lawn,” “meaning,” and “representation.” The interlibrary loan service provided

access to continental philosophy books and to writings on public space from Harvard's libraries and its online resources. Combined with titles from the library collection, this enabled me to review my theoretical ideas in the context of contemporary public parks other than my case study. I also used my time here to complete the final editing of my paper, "In Search of Meta-Landscape-Architecture: The Ethical Experience and Jaffa's Slope Park Design," which will appear in the *Journal of Landscape Architecture* in Autumn 2012. In visits to the Rare Book Collection, I also had the chance to assess my possible future research area, which will be the intersections of botanical and intersubjective colonial encounters in Southern Africa as seen in European visual representations.

Miranda Mollendorf, "The World in a Book: Robert John Thornton's *Temple of Flora* (1799–1812)"

This summer, I continued to revise and expand a third chapter of my dissertation. I also completed a draft of a fourth, introductory chapter, which provides the historical and biographical context for Robert John Thornton and his *Temple of Flora*. In this chapter, I describe Thornton's sociocultural world—his life and work and his classical, botanical, medical, and artistic knowledge. I give a synopsis of the plates and publishing history, as well as set out my historiography and methodology. While Thornton's biography and the material history of his book's production have been discussed as a series of factual details, no critical interpretations of his life and work exist. I situate Thornton within an intellectual network of friends and colleagues who influenced his book, including famous figures such as Erasmus Darwin, William and Samuel Curtis, William Aiton, and Ferdinand Bauer. The Rare Book Collection holds many primary texts by these leading botanical figures. I further investigated locations where Thornton worked as part of his biography, such as the Kew Gardens. My work is premised on the concept that sites of scientific knowledge have a biographical history that informs their inhabitants. This is an offshoot of Janet Browne's work on Charles Darwin and the way that his sites of knowledge shaped his biography. I am also very pleased to participate in an upcoming symposium about botany and empire at Dumbarton Oaks, in which I will speak about the intersections between medicine, botany, and visual culture in Thornton's *Temple of Flora*.

Katherine Rinne, "The Source of the Soul: Water for Villa
Waterworks in Renaissance Rome"

My search for the springs that nourished and animated Rome's Renaissance gardens has expanded over the summer to a broader study of land ownership. My interest is in the rise and fall of the baronial and cardinal families who owned spring-fed lands that later became villa gardens, and how they acquired and transferred ownership amongst themselves and with monastic establishments between the tenth and sixteenth centuries. My expanded topic emerged as a direct result of my summer fellowship, where I made use of research materials that are simply unavailable to me as an independent scholar and part-time professor at an art college. In particular, I made use of the David Coffin Archives, the Rare Book Collection, and interlibrary loan services for obscure publications. The most illuminating work came from spending at least one hour a day simply scanning the shelves for books and journals that were new to me (mostly medieval history) that contained valuable material about land transfers from baronial families to monasteries, and then from those same monasteries to certain cardinals, who later transformed some of those lands into gardens. Consequently, I was able to accomplish more in my two months here than I could have done in six to eight months at home.

Terre Ryan, "Setting Liberty's Table"

My project examines the twentieth-century war garden and victory garden movements and contemporary food security discourse. While in residence at Dumbarton Oaks, I gathered material for my analysis of the White House kitchen garden and began drafting an article that I expect to turn into a book chapter. My work benefited enormously from eight weeks of daily access to the library's collection of both primary and secondary texts. These resources enabled me to consider the White House kitchen garden as engaging in conversation not only with the twentieth century wartime gardening movements, but also with nineteenth-century American landscape aesthetics and the reification, on the landscape, of national narratives. Further, the library's collection of twentieth-century home and gardening periodicals and wartime pamphlets provided critical information about wartime discourses of food and energy security. These texts demonstrate that many twentieth-century Americans were concerned with

sustainability and local and international food justice decades before those terms gained their contemporary currency. The material that I continue to gather from these texts will assist me in analyzing evolving discourses about gender and provisioning; socioeconomic class and public health; the role of regional gardens in energy conservation; and regional food production as a national security strategy in an age of terror.

Xiangpin Zhou, “An Imagination of the Chinese Shangri-La in a Western Way: Zhang Garden in Shanghai (1882–1918)”

My research on the Zhang Garden of Shanghai (1882–1918) progressed significantly during my term as a summer fellow at Dumbarton Oaks. As one of the city’s most attractive urban spaces for the public, Zhang Garden was built and operated as a hybrid of western and traditional Chinese garden cultures. My goal was to reconstruct and analyze its garden design, then to reveal the relationship between spatial characteristics and functions. During my stay, I was able to reconstruct the landscape layout of Zhang Garden based on both textual and visual resources. I also demonstrated that the hybrid spatial layout and garden elements had crucial influences on the occurrence of various recreational and gathering activities. In addition to benefitting from valuable communication with other fellows, I expanded my research scope from Zhang Garden to pleasure gardens in other countries (e.g., Vauxhall), and made a useful and comprehensive comparison of them. I am drafting two journal papers—one focuses on the evolution of the style and functions of Zhang Garden, while the other is an exploratory analysis of the appearance, construction, and public preference for pleasure gardens within societies at the turn of the last century.

Pre-Columbian Studies

Fellows, 2012–2013

Ricardo Agurcia, “Art, Architecture, and Archaeology at Temple 16, Copán, Honduras”

During my fellowship at Dumbarton Oaks, my work on the archaeology and iconography of the Early Classic Oropéndola Temple at Copán, Honduras, saw significant advances. The library allowed me to

pursue comparative analysis of the art and architecture of this unique building. I was also able to further clarify the stratigraphic placement of the building within the sequence of the Copán Acropolis. This has allowed me to prepare an advanced draft of a substantial article on these subjects. Inspired by the museum resources at Dumbarton Oaks, the other fellows in Pre-Columbian Studies, and a very recent publication from here, I started, and was also able to make significant progress on, another publication dealing with the eccentric flints from a unique cache I found inside the Rosalila Temple, which is contiguous to Oropéndola.

Paul Goldstein, “Being Tiwanaku: Tiwanaku Social Identities in Diaspora”

During my fellowship term, I concentrated on two ongoing programs of study on the Tiwanaku civilization of the South-Central Andes. One research program addressed the role of monumental architecture in early Andean states, incorporating results of temple excavations of the Omo Archaeological Project (2010–2012). Advances include the final excavation report and the completion of a three-dimensional digital model of the Omo Temple. Findings were presented at three invited lectures and four major conferences, and one article has been accepted for publication.

I also worked extensively on the problem of Tiwanaku social identity, including analysis of mortuary findings from the Rio Muerto Archaeological Project (2006–2009). One article in press compares Tiwanaku and contemporary Wari statecraft, while another considers gendered ceramic iconography and a possible antipatriarchal goddess cult in Tiwanaku. A new series of coauthored articles addresses the identity of the wearers of Tiwanaku textiles from the Rio Muerto burials, using comparata from Dumbarton Oaks and Washington, D.C., area libraries and museums. Collaborative research further brought the same archaeological individuals to life with strontium isotope analysis to assess Tiwanaku paleomobility and a carbon and nitrogen study on Tiwanaku paleodiet. This multidisciplinary approach yielded vivid life histories, ranging from an elite child buried with an “heirloom” tapestry tunic to a woman from eastern Bolivia who may exemplify long-distance patrilocal marriage exchange in Tiwanaku; as well as general insights on ancient migration, marriage, cuisine, and social

practice. These research themes inform my ongoing synthetic book project on Tiwanaku identity, tentatively titled *Being Tiwanaku*.

Jeff Kowalski, “The Nunnery Quadrangle at Uxmal: Kingship, Court, and Cosmos in a Puuc Palace Complex”

My work at Dumbarton Oaks formed part of an ongoing project to identify and interpret aspects of the form, function(s), and meaning(s) of the Maya palace complex known as the Nunnery Quadrangle at Uxmal. This involved comparative studies of the types of activities that occurred within Maya palaces, with emphasis on William Ringle’s recent discussion of the Nunnery Quadrangle as a group of royal council halls and courtyard. An examination of how the more cosmological or “supernatural” references in the quadrangle’s plan and iconography are related to more historical aspects of its functions and imagery resulted in an interpretive model focused on the following themes: origins and creation; ancestral sources of authority and power; and recent events in ritualized frameworks. I explored the creation-related significance of feathered serpent imagery and of God N/Pawahtun, both found on the West Structure. Ancestral authority may be embodied by crossed torches motifs that refer to foundation events and by mosaic masks on the East Structure. The significance of captive and warrior figures on the North and West Structures was explored, identifying them as inculcations of a desired elite male martial identity, its anathematized counterpart (defeated captive), and as a visual reference to and memory of spectacular performances and tribute presentations within this royal courtyard. Warrior torchbearers refer to specialized captive sacrifice designed to promote agricultural fertility and held either in conjunction with royal accession rituals or cyclical period ending festivals.

Axel Nielsen, “Llama Caravans and Interregional Trade in the South Andes: Ethnographic and Archaeological Perspectives”

The goal of my project is to advance our understanding of Andean long distance trade by integrating archaeological, historical, and ethnographic data from published sources with my own fieldwork among contemporary llama pastoralists in the Bolivian highlands. As an ethnoarchaeologist, I focus on the material dimension of caravan journeys—that is, the artifacts and features involved and the

settings where material traces of this practice could potentially be found, such as pastoral homesteads, trails, mountain passes, overnight campsites, shrines, and caravan resting areas or hubs. My strategy is to develop models relating observable attributes of these “settings” (location, refuse, internal spatial structure) with the activities carried out there and with the cultural logics underlying them. These models can help Andean archaeologists in finding the material traces of Pre-Columbian caravan trade and learning from this evidence about the organization of ancient traffic and its change over time. To demonstrate this potential, I am working on a series of case studies combining ethnoarchaeological models with archaeological data collected along interregional routes of the Southern Andes during the past two decades, illustrating how they can contribute new insights regarding the organization of past economy and society.

Frauke Sachse, “Changing Otherworlds: Concepts of ‘Heaven’ and ‘Hell’ in the Context of Early Colonial Christianization”

My research is concerned with the linguistic transmission of Christianity in early colonial Highland Guatemala. I am exploring how the missionaries translated Christian concepts into the Mayan language K’iche’ and how this new discourse of conversion was mapped onto precolonial conceptualizations of religiosity. During my time at Dumbarton Oaks, I focused primarily on aspects of the afterlife, trying to understand how culturally distinct notions of eschatology were negotiated in the context of the colonial encounter.

The analysis was based on colonial K’iche’ language documents written by missionary and indigenous authors. Some of my time was spent on transcribing and translating selected doctrinal texts with relevant information on Christian eschatology. These included some chapters of Domingo de Vico’s *Theologia Indorum* (Fall of the Angels, Earthly Paradise, among others); various catechisms with accounts of the Apocalypse, the arrival of the Antichrist, and the sufferings in Hell; and selected texts and sermons regarding the Passion of Christ. These sources served as a basis for identifying the translations of terms such as “heaven,” “hell,” “paradise,” or “eternity,” among others, and their respective semantic fields. The next step of analysis was to examine in which way K’iche’ doctrinal terminology reproduced indigenous conceptualizations of “afterlife” and “otherworlds.”

Junior Fellows, 2012–2013

Go Matsumoto, “The Ideological Function of the Middle Sicán Ancestor Cult, Northern North Coast of Peru (ca. 950–1100 CE)”

My dissertation research focuses on the inferred ancestor veneration practices in the Middle Sicán society (950–1100 CE) on the Peruvian North Coast. The excavations at the ceremonial core of the Middle Sicán state capital in the mid-La Leche Valley, which consists of major ceremonial mounds and a large rectangular plaza, revealed material traces of multiple activities in and around the plaza. These activities included burying and caring for the deceased, metal production at a workshop, chicha pouring into a ritual canal, and large-scale food preparation and consumption. Emphasizing the contemporaneity and proximity among these activities within the plaza and drawing upon the results of material analyses, I argue that the Sicán elites hosted feasts on the occasion of the commemoration of their dead and/or their original interment at the Great Plaza. The feasts brought together people of different geographical origin, social class, and even cultural affiliation. The commensality during the feasts among the dead and the living served to consolidate the stratified and multiethnic Sicán society.

While at Dumbarton Oaks, I wrote rough drafts of four chapters of my dissertation. I also presented two papers at conferences and gave a public lecture at the Pre-Columbian Society of Washington, D.C. The library resources were beneficial for the literature review undertaken for the theory chapters of my dissertation. Daily conversations with other fellows and visitors inspired me in many respects and resulted in a plan to organize a symposium on Andean plazas at the 2014 Society for American Archaeology meeting in Austin.

Maeve Skidmore, “Hatun Cotuyoc: A Domestic Perspective on the Construction of a Wari Province and Empire in Huaro, Cusco, Peru”

My fellowship at Dumbarton Oaks allowed me to explore developments in Wari (600–1000 CE) colonial occupation of the Cusco region of Peru for my dissertation. Colonization reconfigured this formerly autonomous region into a key stronghold of the Wari Empire, but how this played out through time and the impact it had

on local life remains hotly debated. Political, social, and economic networks were altered as the Wari moved to incorporate the Cusco region, but some elements of previously existent networks remained in place. With excavation data from houses and mortuary contexts at Hatun Cotuyoc, a sector of the Wari colony at Huaru, I examined household participation in various ties that linked residents to the Wari heartland and other outposts, and those ties forged/maintained with local groups through time. A key goal of the study was to consider how broad populations contribute to processes that build or detract from state power, and consideration was given to how domestic life and administration developed alongside one another. While at Dumbarton Oaks, I completed data and theory chapters of my dissertation (five in total) and also furthered work on several papers lined up for publication.

Kenichiro Tsukamoto, "Building Ritual Landscapes: The Hieroglyphic Stairway at the Classic Maya Center of El Palmar, Campeche, Mexico"

My dissertation research conducted at Dumbarton Oaks examined the dynamic nature of power negotiations embedded in the building of a hieroglyphic stairway and its associated ritual practices at the Classic Maya regional center of El Palmar. The library holds an important collection of site reports and books and, with great support of the librarians, this enabled me to conduct comparative analyses of ritual practices, including termination rituals, that are documented at different sites in the American Southwest, Mesoamerica, and the Andes. In the library, I could compare El Palmar's inscriptions with those of hieroglyphic stairways documented at other major Maya sites. The result suggest that, unlike other sites, the spatial setting of El Palmar's stairway outside the civic-ceremonial core was designed not so much for the legitimization of centralized authority, but rather for the ritual performance of second-tier elites who negotiated and displayed their political power at regional centers. The academic environment created by staff, fellows, and visiting scholars at Dumbarton Oaks provided an invaluable experience that resulted in drafts of three chapters for my dissertation, a coedited volume with Takeshi Inomata, two coauthored articles, and one conference paper.

Summer Fellows, 2012

Lori Diel, “The *Codex Mexicanus* on the Mexica of Tenochtitlan-Tlatelolco”

My research at Dumbarton Oaks focused on a sixteenth-century Aztec manuscript called the *Codex Mexicanus*. Most of the information in this extensive bound book is recorded pictorially, and Dumbarton Oaks’s resources allowed me to hone my reading of this manuscript through comparisons with other contemporary sources from colonial Mexico and Europe. I initially suspected that the manuscript placed an unusual emphasis on Tlatelolco and may have been created in that city, but now I find it more likely that the *Mexicanus* was a product of Mexico City–Tenochtitlan. I was also interested in the calendric sections of the manuscript, which reveal a high degree of contact with European concepts of time and Christianity. I questioned why the creators of the manuscript included such information in a manuscript focused largely on pre- and postconquest Aztec history. To answer this question, I explored the work’s late sixteenth-century context. At the time, the *Mexicanus* was created, New Spain was going through significant upheavals. The indigenous peoples were still healing, physically and mentally, from a massive epidemic that devastated the population, and the church was undergoing its own transformation as the mendicant orders were stripped of their power. I suspect that the *Mexicanus* painters were impacted by these events and created this book out of a desire to preserve historical memory and to have their own guide for Christian worship, one intended only for Nahua eyes.

Cynthia Kristan-Graham, “A Marketplace of Ideas at Chichén Itzá: The Mercado and the Group of the Thousand Columns”

My 2012 summer fellowship allowed me the opportunity to research and write the first part of a long-term project about the Mercado, a gallery-patio building in an elite ritual-residential compound at the Maya site of Chichén Itzá, Yucatan, Mexico. I suggest that the gallery evolved from Late Classic Mesoamerican royal/lineage houses into ritual, performative spaces. The gallery’s focal point was a carved and painted dais. This ubiquitous yet often ignored component of Epiclassic-Postclassic architecture functions here as both throne and artificial landscape. The dais includes a cornice that can be read as a skyband. In place of glyph blocks, plumed serpents and Venus glyphs express the ideas of rulership, fertility, maize, ancestry, and

Kukulcan as a deity or planet. Below, the talus depicts elite prisoners and human sacrifice; the talus profile is that of a pyramid/mountain and symbolizes origins and preciousness. Together these architectural components can be understood as *chan witz*, “sky-mountain,” a Maya creation place and a powerful geographic and political setting for rites of rulership. The throne exemplifies a shift in representation and language after the Classic period, when logographs and symbols replaced phonetic language. The political implications of a ruler sitting on *chan witz* could be expressed to Chichén’s multi-ethnic population without the need for linguistic literacy. This reading has implications for understanding similar daises at Tula, other Epiclassic sites, and even Tenochtitlan. I will publish this in an edited volume of papers from a 2012 Society for American Anthropology symposium about Chichén Itzá.

Elisa Mandell, “Representing Death and Decomposition in Costa Rican Funerary Masks”

I advanced my research on the meaning and significance of a small group of Costa Rican funerary masks (ca. 1–500 CE), which originate from the area of Playas de Sámara of Greater Nicoya. I propose that these Costa Rican masks depict an important biological and spiritual event—the transformation from life to death—and in doing so, a high degree of accuracy is used to communicate the complex series of physical changes of decomposition.

In order to understand what the Costa Rican masks may have meant to the ancient society that created and used them, the excellent resources of the library allowed me to expand my research on several fronts by employing a multidisciplinary methodology. For example, while my search of numerous museum catalogs turned up only one other Costa Rican mask, it is very similar to those that form the basis of my study. As the mask makers probably practiced secondary burial, I was pleased to locate articles in the library about the archaeological excavations of ossuaries in the Americas, including a Costa Rican cemetery consisting of neat bundles of skeletal remains. To better grasp ancient Costa Rican eschatology, I surveyed colonial ethnohistories, such as those by Columbus and Oviedo, as well as ethnographies about the modern Bribri. Finally, I prepared and delivered a lecture about my research to the Pre-Columbian Society of Washington, D.C.

Erick Rochette, "The Price of Prestige: Examining Classic Maya Jade Artifact Use and Economic Organization"

Jade objects were some of the most highly valued and widely circulated goods among the Classic Maya. Their prominent display played a key role in the maintenance of status distinctions between commoners and elites, serving to express elites' exalted social position, ritual and symbolic knowledge, and participation in elite social networks. Despite the voluminous literature on the cosmological meaning and ritual significance of jade, many basic questions remain unanswered. In particular, we lack systematic documentation of variation in quantity and styles of jade artifacts included in mortuary, ritual, and mundane contexts across the Maya area.

During my time as a summer fellow, I used the library's resources to examine published archaeological reports to begin to build a database of jade artifacts recovered at Classic Maya sites. In the process, I reviewed the entire run of over two dozen journals, as well as published reports from over seventy-five Classic Maya sites. I will use this data to continue to build a database of jade artifacts detailing types of artifacts (spherical beads, tubular beads, earflares, etc.); quantity of each type; and stylistic differences (i.e., full figural carving, images depicted) from Classic Maya sites. I will use this data as the basis for forthcoming publications about variation in jade artifact use and exchange during the Classic period, which connects with my own field research on jade artifact production in the Middle Motagua Valley. Additionally, the database will be made publically available online when completed.



Byzantine Studies

The year 2011–2012 ended with the departure of a group of very young and very international fellows, who were much missed, but this departure is of course in the nature of things. We also experienced the departure of two of our teaching fellows—one to take up a prestigious position at Princeton, the other to take maternity leave—and, in allied departments, the retirement of Stephen Zwirn and the move of Günder Varinlioğlu to a Koç fellowship. For a time, departure seemed the norm. Soon, though, Jonathan Shea was appointed to the vacant teaching fellowship at George Washington University, John Hanson returned to the museum, and Fani Gargova moved from Vienna to ICFA. Even before then, the summer picked up with the arrival in June of the Greek Summer School, taught again by Alice-Mary Talbot and Stratis Papaioannou. Ten students from universities at Birmingham, Indiana, Krakow, Budapest, Berkeley, Michigan, Paris, Princeton, and Yale gathered to read Greek together in the mornings, to read a special text in private tutorials, and to have extra training in paleography and epigraphy. Ten summer fellows also gathered. They were a group with very broad interests, ranging from hard-core philology to ceramics, and included our first fellow in sensory archaeology. Three came from Switzerland, a testimony to the strength of Byzantine studies in a small country, others from Poland, Germany, the United States, and Italy, as well as a predoctoral resident, also from Italy.

The new term brought new fellows, including Ralph-Johannes Lilie in the second term after his retirement from the *Prosopographie der mittelbyzantinischen Zeit* (PMBZ). It was a joy to have two senior fellows in residence: one, Bob Ousterhout, for a whole year as fellow; the other, Ioli Kalavrezou, for the first term as Dumbarton

Oaks professor-in-residence. We also had more art historians than in past years, with Rossitza Schroeder in the first term and Beatrice Daskas and Tyler fellow Konstantina Karterouli in both terms. We held, with them, a discussion on the state and future of Byzantine art history in America. We also saw the current trend for Syriacists continue, with Alberto Rigolio in the first term and Grigory Kessel throughout the year, joining Scott Johnson, a teaching fellow at Georgetown University. Most notably, it was a year of numismatists: Rebecca Darley worked on exchange between India and Byzantium, Andrei Gandila on coins and frontiers in early Byzantium, and Julian Baker worked on fourteenth-century monetary circulation. Tyler fellow Kuba Kabala worked on frontier spaces using coins and seals, all joining Jonathan Shea, and, on her much-anticipated visits, Cécile Morrisson, advisor for coins. Deb Brown celebrated this numismatic strength with a library exhibition entitled *Ces pièces immortelles: Early Numismatic Books in the Dumbarton Oaks Research Library*. It was also the year in which the last Bliss Prize grantee, Nicholas Marinides, came to us to finish his dissertation before taking up a position in Basel. Alec Luhring (Georgetown University) joined us as Byzantine Studies intern, helping us restore the Byzantine Studies web pages after the migration to Plone. Now that this is mostly achieved, he will help us extend the range of scholarly resources available to Byzantinists and scholars in neighboring subjects to match the current online exhibitions of coins and seals and the Syriac resources pages put together by Jack Tannous and Scott Johnson. During the year, we lost Susannah Italiano to the director's office as she became events manager; she has been very ably replaced by Amanda Daxon, our new program coordinator for Byzantine Studies.

In the fall, we enjoyed public lectures by Helen Evans, who took us behind the scenes of her highly successful Metropolitan Museum of Art exhibition on *Byzantium and Islam: Age of Transition*, and Ioli Kalavrezou, who spoke on sun imagery in imperial ideology, taking her point of departure from the imperial roundel that for years graced the entrance hall to the old library and now has its place in the museum with a display of imperial ideology on coins. We also hosted an experimental event, the dream clinic, to which we invited students of dreams from various disciplines: a sleep scientist from Harvard, a psychoanalyst (and erstwhile Byzantinist) from London, the editor of the Byzantine dream books, the two developers of the



Byzantine Studies staff and fellows, December 2012.

dreams database in Athens, an expert on the logismoi of Evagrius, an anthropologist working in Central America, the author of a recent historical work on dreams and prophecy, and a philologist with interests in emotions and cognitive science. To give them pabulum for discussion (though the first afternoon opened with fireworks, and differences over Freud suggested that they never would have run out of matter for debate), we encouraged fellows and other Byzantinists to bring a dream narrative, or a dream image, for the “dream doctors” and others in the room to discuss. The rationale for this approach was the existence of a corpus of Byzantine dream books, and some work on the Byzantine dream treatises, but there is much confusion about dream narratives and how they may be interpreted. We were amazed at the enthusiastic response to our call, and enjoyed discussing dreams emanating from a strict ascetic world, as well as erotic dreams from an intellectual milieu, and dreams from the early years of Byzantium to the last centuries. We really needed Alec Luhring’s firm and elegant timekeeping, and vowed to continue the discussions



Participants of the “The (Mis)interpretation of Byzantine Dream Narratives” workshop, November 2012.

through the webpage that Alec established. It is hoped to open this beyond the immediate circle of contributors at a later stage.

In the spring we welcomed back Byzantine archaeologists—this time not for a conversation on the future of the subject, but for a colloquium on Byzantine survey archaeology organized by Sharon Gerstel and John Haldon. Given the genesis of survey methodology, a majority of speakers had experience in Greece, including the Boeotia and Lakonia surveys. We also heard about northern Syria and Turkey, and there was a good balance between the ceramicists, the anthropologists, and the post-processualists. We discussed publication but decided that in such a fast-moving field print publication was not ideal. In April, the teaching fellows organized their third day school, taking advantage of the high concentration of numismatists and sigillographers, in hopes of persuading students at George Washington, Georgetown, and Catholic universities to consider working in these fields in which Dumbarton Oaks is so rich. Students were thrilled by the papers and also the tours of museum, garden, seals, and coins, for which we thank our colleagues. We also welcomed visits in the spring from colleagues in Harvard and their classes: Ioli Kalavrezou,



“The New Testament in Byzantium” symposium speakers, April 2013.

Dimiter Angelov, and Eurydice Georganteli. This year’s Harvard exchange was between Floris Bernard, who began his career working in eleventh-century poetry, but used his fellowship year to examine humor in eleventh- and twelfth-century epistolography, and Daniel Donoghue, who brought us a fascinating paper on silent reading in late antiquity. We also welcomed John Magee, who was in residence at Dumbarton Oaks at the end of the year to progress his volume for the Dumbarton Oaks Medieval Library. Professor Magee spoke about Calcidius and also shared his experiences of medieval research centers and the relations between neighboring fields. A stream of predoctoral and postdoctoral short-term scholars, as well as fellows in other programs and other visitors to Washington, brought us papers on Carolingian, Slavic, and Islamic topics, as well as topics strictly Byzantine. A highlight was the lecture by Jack Tannous and Father

Dumbarton Oaks RETURN TO DUMBARTON OAKS

Leaden Gospels

Engraving Lives



THE OBJECT

ENGRAVING LIVES

- Presentations of the Virgin
- Annunciation
- Nativity
- Epiphany
- Baptism
- Transfiguration
- Crucifixion
- Ascension
- Descent into the Virgin



Engraving Lives

The small size of most seals, as well as the cost and effort expended engraving beautiful, composed to make rare the depiction of complicated compositions on seals. It is unusual to find more than a single scene, at most two, included on a seal. In drastic contrast are the beautiful of specimens which illustrate a narrative scene, many of which include multiple figures and objects. The majority of these examples are of New Testament scenes, all of which are celebrated in embroidery as the twelve great feasts of the church. Seals engrave the lives of the Virgin and of Christ. In total, the Dumbarton Oaks and Pogg Museum of Art collections have seals depicting one of the twelve feasts.

This section presents these scenes, with representative seals accompanied by quotations drawn from the Gospels and from Byzantine literature, including acclamations, poems, and homilies. A short commentary for each scene describes what the seals depict, and provides an indication of how often the scene is illustrated and by whom.

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Leaden Gospels: Byzantine Seals and the New Testament online exhibition, organized by Jonathan Shea and Lain Wilson.

Justin of Sinai on a ninth-century Greek-Arabic bilingual lectionary from the Saint Catherine's New Finds.

The culminating point of the year is always the symposium, and this year's event proved to be extremely popular—one would not expect the New Testament to be a subject that might cause law-abiding scholars to attempt gatecrashing, burglary, and trespass. It was organized by Derek Krueger and Robert Nelson to provide a foil for the highly successful Old Testament symposium, the volume of which is currently out of print. The first session took Byzantinists into a different world—that of biblical criticism—and taught us to refer to manuscripts not by their call numbers but by their Gregory-Aland numbers in the Münster method of understanding the relationships among manuscripts. David Parker provided a clear introduction; Kathleen Maxwell applied the method to illustrated Greek gospel books; and Georgi Parpulov, Robert Nelson, and Nadezhda Kavirus-Hoffmann brought us back into a more familiar world of scribes and scholars. Susan Harvey, Derek Krueger, and Mary Cunningham revealed literary uses of the New Testament in hymnography, hagiography, and homilies. Tia Kolbaba and Father Maximos of Simonopetra dealt with

exegesis, and Stephen Shoemaker addressed the issue of the lack of response to the Apocalypse of Saint John in Byzantine texts. Charles Barber and Nektarios Zarras discussed ways in which the New Testament found itself on the walls of Byzantine churches. We were fortunate to have two exhibitions associated with the symposium—*Four Byzantine Manuscripts*, arranged in the Byzantine Courtyard by museum director Gudrun Bühl, shows off the Dumbarton Oaks New Testament manuscripts and their electronic counterparts. Another exhibition—an online seals exhibition entitled *Leaden Gospels: Byzantine Seals and the New Testament*—was devised for the symposium by Jonathan Shea and Lain Wilson. It reveals the extraordinary richness of iconography in very small compass on these smallest of Byzantine art works.

As well as a year in which the subject lines were happily crossed and a great deal of social activity was organized, it was the year of very high achievement by our fellows; we celebrated the acquisition of one doctorate, three jobs, the publication of the last volumes of the PMBZ, and the completion of at least one book manuscript. We also rejoiced at the publications of staff members. Notable among these were Scott Johnson's *Oxford Handbook of Late Antiquity*, Joel Kalvesmaki's book on arithmology, and the volume on empires edited by Yota Batsaki and Dimiter Angelov. Scott Johnson published his translation of *Jacob of Sarug's Homily on the Sinful Woman*, and Margaret Mullett published the article "Did Byzantium have a Court Literature?" in the proceedings of the second Sevgi Gonul symposium.

It was also a stellar year for Byzantine publications: five volumes were published, including the double issue 65–66 of *Dumbarton Oaks Papers*. *Trade and Markets in Byzantium*, edited by Cécile Morrisson, and *Viewing the Morea*, edited by Sharon Gerstel, updated the symposium and colloquium series. *The Life of Ignatius*, edited by Andrew Smithies and John Duffy, provided another volume in the Dumbarton Oaks Texts series of the *Corpus Fontium Historiae Byzantinae*. The greatest joy was reserved for *Asinou Across Time*, a work long awaited after the Dumbarton Oaks fieldwork campaigns of the 1960s and early 1970s. We congratulate Annemarie Weyl Carr and Andreas Nicolaïdes for finally bringing this handsome volume to our desks, and thank the publications department for their inspiring and meticulous collaboration.

During the year, Margaret Mullett taught a class at Georgetown and addressed the Dumbarton Oaks docents, advised the Folger Shakespeare Library during their review, and helped the Council of American Overseas Research Centers select multicenter fellows. Scott Johnson taught at the Foreign Service Institute; served on the Editorial Board for Publications of the Center for Hellenic Studies, as an academic advisor to vHMML at the Hill Museum and Manuscript Library, and on the governing board of the Byzantine Studies Association of North America; and acted as a visiting scholar at the Center for the Study of Early Christianity at Catholic University of America. Members of the team gave papers at Durham, Holy Cross, Malta, Penn, Brooklyn College, Catholic University, Salzburg, Drew University, and Dumbarton Oaks. It had been a quiet year, which made possible further advances in publications and much collaborative work—some across the programs—towards colloquia and symposia of future years and exhibitions associated with them. Outreach to the wider Byzantine community was achieved through a monthly newsletter, our Facebook page, and by the program director's traditional report to the Byzantine Studies Conference.

Postdoctoral Associates

Scott Johnson, Postdoctoral Teaching Fellow in
Byzantine Greek

My second year as teaching fellow in Byzantine Greek at Georgetown was even busier than the first. In the fall semester, I taught a course on Byzantine book history and intellectual culture entitled *Byzantine Renaissances*. In the spring, I taught an upper-level Greek course on Christian Greek in the Roman Empire. The students from both classes made visits with me to Dumbarton Oaks, and in April my students joined together with students from George Washington University and the Catholic University of America for our annual Teaching Fellows' Day. Co-organized with Jonathan Shea, our theme for this year was "Render Unto Caesar: Coins and Lead Seals in Byzantium." In October 2012, I saw published the *Oxford Handbook of Late Antiquity*, a five-year project and 1,200-page book for which I was sole editor. I am happy to report that in the year since publication, the *Handbook* has sold over 1,000 copies. In addition, this spring I published a slim volume entitled *Jacob of Sarug's Homily on*

the Sinful Woman. The book includes a translation (with facing Syriac text) of an important metrical sermon by the sixth-century poet Jacob of Sarug. It also contains an introduction to Jacob's context within Syriac poetry, as well as a literary comparison with a famous Greek poem on the same subject by Jacob's younger contemporary, Romanos the Melode. Again this year, I was on the program committee for the Byzantine Studies Conference (2013, at Yale University), and I will be on the governing board of the Byzantine Studies Association of North America (BSANA) for another two years. Finally, I gave numerous lectures and talks during the year, including the Procope Costas Distinguished Lecture at Brooklyn College in May, entitled "Roman Power, Christian Scripture: Greek Multilingual Identity in the Late Antique East." This lecture represents one part of my research on multilingualism in Byzantium, which will be published next year.

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

This year, I began teaching at George Washington University with an introductory course on Byzantium entitled *The Empire of the New Rome*. Along with Scott Johnson, I helped organize the third Teaching Fellows' Day, a daylong conference for students from George Washington, Georgetown, and Catholic universities. I gave a paper at Dumbarton Oaks on the economy of the city of Ioannina in the Late Byzantine period. In June, I attended the Linked Ancient World Data Institute workshop at Drew University, presenting on the online catalogue of Byzantine seals and discussing the potential benefits to the project of linked open data. The online seals catalogue made good progress this year, aided by our interns Lain Wilson (who has since joined our publications department) and Joe Glynias. Lain continued his work on the military seals, while Joe catalogued a large number of the seals with monograms and those with Arabic inscriptions. My own work on the catalogue centers on the seals of the Byzantine judiciary. Lain and I created two online exhibitions, *God's Regents on Earth: A Thousand Years of Byzantine Imperial Seals*, focusing on the iconography and inscriptions used by individual emperors and dynasties on their seals, and *Leaden Gospels: Byzantine Seals and the New Testament*, an exhibition to accompany this year's Byzantine symposium, focused on the rare depictions of scenes from the Gospels on seals, as well as images of the authors of the New Testament.



Byzantine Studies fellows, June 2013.

Scholarly Activities

Annual Symposium

The New Testament in Byzantium

Organized by Robert S. Nelson and Derek Krueger

April 26–28, 2013

David Parker, University of Birmingham, “New Testament Textual Traditions in Byzantium”

Kathleen Maxwell, Santa Clara University, “Illustrated Greek Gospel Books and New Testament Textual Criticism”

Georgi R. Parpulov, Lincoln College, Oxford, “Elective Affinities: The Genealogy of Byzantine New Testament Manuscripts”

Robert S. Nelson, Yale University, “Lectionaries of Constantinople”

Nadezhda Kavrus-Hoffmann, independent scholar, New York, “Producing New Testament Manuscripts in Byzantium: Scribes, Scriptoria, and Patrons”

Susan Ashbrook Harvey, Brown University, “Bearing Witness: New Testament Women in Syriac and Byzantine Hymnography”

- Derek Krueger**, University of North Carolina, Greensboro, “The Hagiographer’s Bible”
- Tia M. Kolbaba**, Rutgers University, “New Testament Exegesis in Byzantium”
- Alexander Lingas**, City University, London, “Giving Voice to the New Testament in Byzantine Chant”
- Mary Cunningham**, University of Nottingham, “The Interpretation of the New Testament by Early Byzantine Preachers: Mediating an Encounter with the Word”
- Fr. Maximos of Simonopetra (Nicholas Conostas)**, Mount Athos, “The Reception of Paul and Pauline Theology in the Late Byzantine Period”
- Stephen Shoemaker**, University of Oregon, “The Afterlife of the Apocalypse of John in Byzantium”
- Charles Barber**, University of Notre Dame, “Time and Narrative in Church Spaces”
- Nektarios Zarras**, University of the Aegean, “Narrating the Sacred Story: New Testament Cycles in Middle and Late Byzantine Church Decoration”

Colloquium

Byzantine Survey Archaeology: Reflections and Approaches

Organized by Sharon Gerstel and John Haldon

March 29–30, 2013

- John Bintliff**, Universiteit Leiden, “The Contribution of Regional Survey to the History of Byzantium in Town and Country”
- Jim Newhard**, College of Charleston, South Carolina, “Survey Technologies: Possibilities and Limitations”
- Pamela Armstrong**, Oxford University, “Surface Survey: A Comparative Study of Methodologies and Results”
- Fotini Kondyli**, Brown University, “Survey Locally, Think Globally: Socio-Economic Strategies and Spatial Organization in the Late Byzantine Rural Landscape”
- Myrto Veikou**, University of Crete, “The Reconstruction of Byzantine Lived Spaces: A Challenge for Survey Archaeology”
- Asa Eger**, University of North Carolina, Greensboro, “Considering the ‘Late Periods’: Newer Approaches to Older Methodologies in Northern Syria”
- Owen Doonan**, California State University, Northridge, “Ceramics and Interpreting the Late Roman Transition in Sinop”

Effie Athanassopoulos, University of Nebraska, Lincoln,
“Archaeological Surveys as Social History: Case Studies from
Medieval Southern Greece”

William Caraher, University of North Dakota, “Looking across
Chronological Barriers”

P. Nick Kardulias, College of Wooster, “Staring Down and Seeing
Up: The Role of Surface Survey in Building a Unified Historical
Archaeology”

Workshops

The (Mis)interpretation of Byzantine Dream Narratives

Organized by Susan Ashbrook Harvey and Margaret Mullett

November 8–10, 2012

Dream Doctors: Christine Angelidi, George Calofonos, Catia Galatariotou, J. Allan Hobson, Aglae Pizzone, Steven Oberhelman, Columba Stewart, Barbara Tedlock, Andrei Timotin

Dream Narrators: Christine Angelidi, Floris Bernard, Emmanuel Bourbouhakis, George Calofonos, Beatrice Daskas, Susan Ashbrook Harvey, David Jenkins, Scott Fitzgerald Johnson, Ioli Kalavrezou, Grigory Kessel, Zoie Lafis, Henry Maguire, Stamatina McGrath, Margaret Mullett, Gregory Nagy, Leonora Neville, Alison Noble, Stratis Papaioannou, Aglae Pizzone, Philip Rousseau, Rossitza Schroeder, Columba Stewart, Alice-Mary Talbot, Andrei Timotin, Emanuela Timotin, Niki Tsironis, Robin Darling Young, Jan Ziolkowski

*“Render unto Caesar”: Coins and Seals in Byzantium; A
Dayschool for Students of Catholic University of America,
Georgetown University, and George Washington University*

Organized by Scott Johnson and Jonathan Shea

April 13, 2013

Jonathan Shea, “Byzantine Lead Seals: An Overview with a Case
Study on New Testament Scenes”

Lain Wilson, “Political Space, Christian Faith: Explaining Religious
Iconography on Byzantine Coins”

Jakub Kabala, “The Archaeology of Coin Finds in the
Byzantine Balkans”

Eric McGeer, “Poems in Lead: Byzantine Metrical Seals”

Public Lectures

September 20, 2012

Helen C. Evans, Metropolitan Museum of Art, “Conceiving Byzantium: Behind the Scenes at Byzantium and Islam: Age of Transition”

November 15, 2012

Ioli Kalavrezou, Harvard University, “Imperial Radiance: Solar Imagery and Cosmic Order”

Informal Talks

September 19, 2012

David Jenkins, “Thinking about Michael Psellos: Three Slightly Related Ideas”

October 3, 2012

Jennifer Davis, “The Problem of Charlemagne’s Empire”

October 10, 2012

Douglas Boin, “How a Sectarian Dispute within Hellenistic ‘Judaism’ Gave Rise to the Late Antique World of ‘Pagans and Christians’”

October 17, 2012

Antony Eastmond, “The Courts of Saints and the Great Ivory Triptychs of the Tenth Century”

October 24, 2012

Luca Zavagno, “A Wonderful City of Palms and Dates: Salamis-Constantia in Transition from Late Antiquity to the Early Middle Ages (ca. 500–850 CE)”

November 16, 2012

Father Justin and **Jack Tannous**, “Observations on a Ninth-Century Greek–Arabic Bilingual Lectionary from the Saint Catherine’s New Finds”

November 28, 2012

Konstantina Karterouli, “The So-Called Virgin of the Dom Rupert in the Archaeological Museum of Liège and Byzantine Art”

January 16, 2013

Kuba Kabala, “Territory, Borders, and Language: The Slav Lands between Byzantium and the West, ca. 800–1000”

January 30, 2013

Francesca dell’Acqua, “The Western Theologian Ambrosius Autpertus (†784) and Mary as ‘the Ladder to Heaven’”

February 13, 2013

Janet Sorrentino, “Places, Prayers, People: Descriptions of Ritual in Premodern Muslim Travel Accounts”

February 21, 2013

Daniel Donoghue, “Misreading Ambrose’s Silence: Reconstructing Early Reading Practices”

March 13, 2013

Fani Gargova, “Sofia 1900: Byzantium’s Role in the Creation of a Modern European Capital”

March 20, 2013

Scott Fitzgerald Johnson, “Ninth-Century Greek in the Byzantine Orient: Literary History in the Absence of Texts”

March 27, 2013

Betsy Williams, “Silver and Gold: Uses, Appreciations, and Economies of Precious Metals in the Early Byzantine Eastern Mediterranean”

April 3, 2013

Suna Cagaptay, “A City under the Radar: Archaeology, Earthquakes, and the Anatomy of Prousa”

April 10, 2013

Sevki Koray Durak, “Foreign Drugs in Byzantine Pharmacology: Commerce in Medicinal Items between Byzantines and Muslims”



Participants in the Greek Language Summer School, June 2012.

April 17, 2013

Lain Wilson, “The Rise and Fall of a Byzantine Subaltern: The Office of the Tourmarch”

May 8, 2013

John Magee, “Observations on the Language and Identity of Calcidius”

Summer Program

Greek Language Summer School

Faculty: Alice-Mary Talbot and Stratis Papaioannou

June 4–30, 2012

Participants: Annika Asp-Talwar, Richard Barrett, Lorenzo Ciolfi, Katarzyna Gara, Andras Kraft, Andrew Larson, Thomas Maranda, Lee Mordechai, James Morton, Nicole Paxton Sullon



Garden and Landscape Studies

2012–2013 was a year of firsts for Garden and Landscape Studies, even as we honored the histories that have made Dumbarton Oaks the remarkable institution it is. On the one hand, Garden and Landscape Studies hosted its first-ever symposium on landscape heritage in sub-Saharan Africa. On the other, we convened a colloquium to present new perspectives on Beatrix Farrand, the principal designer of our celebrated gardens. Bridging tradition and innovation, Garden and Landscape Studies is launching a new publication series, *ex horto*, translations of classic and rare texts on garden history and on the philosophy, art, and techniques of landscape architecture.

The annual symposium, organized by Garden and Landscape Studies director John Beardsley and held May 10–11, 2013, brought together a multidisciplinary group of geographers, art historians, anthropologists, and archaeologists to discuss “Cultural Landscape Heritage in Sub-Saharan Africa.” In over forty years of symposia, the Garden and Landscape Studies program has addressed a nearly global range of cultures, epochs, and subjects. But one region has been conspicuous in its absence: Africa south of the Sahara. This omission is particularly glaring, given that the subcontinent is one of the oldest inhabited landscapes on earth, with a staggering range of geographies, cultures, histories, and patterns of settlement. The symposium was intended to help address this gap in scholarship, with a particular focus on landscape heritage and management: what we know—or think we know—of precolonial landscapes, how they were read and misread in the colonial era, and how they are being reinterpreted in the present for various purposes, including conservation, economic development, education, and the creation of national

The Abby Aldrich Rockefeller Garden in Seal Harbor, Maine, was discussed in the colloquium “Working with Farrand/Farrand at Work”



Speakers at the 2013 symposium “Cultural Landscape Heritage in Sub-Saharan Africa.”

identity. Topics included monumental sites such as Djenné and Great Zimbabwe, anthropogenic or “sacred” forests in both East and West Africa, nomadic landscapes in Kenya and South Africa, and iconic landscapes such as Table Mountain. The event was notable as much for the level of interdisciplinary discussion as it was for the range of presentations. As one of the participants, Akin Ogundiran, wrote, “Garden and Landscape Studies has helped open a new frontier in landscape scholarship.”



Patrick Chassé speaking at the “Working with Farrand/Farrand at Work” colloquium on March 8, 2013.

The colloquium, entitled “Working with Farrand/Farrand at Work,” was held on March 8, 2013. The event foregrounded the ways that Farrand thought and worked, as well as the efforts of current designers to work with surviving Farrand landscapes, adapting them to current conditions and purposes. The speakers included Michael Van Valkenburgh on his firm’s work at the Princeton campus, Thaisa Way on Farrand’s relation to emerging ecological practices in the early twentieth century, Betsy Anderson on the entrance drive at the Mount and its anticipation of ideas about sustainable design and storm water management, Dennis Bracale on the relationship between Farrand and the Rockefellers at the Abby Aldrich Rockefeller Garden, Robin Veder on walking in the Dumbarton Oaks Gardens, Patrick Chassé on lost Farrand landscapes, and Judith Tankard on Farrand’s later years and the move from Reef Point to Garland Farm. The goal of the colloquium was to introduce new and unpublished research, much of it by practitioners who are attentive to history and engaged in research. It was also meant to foster discussion of current stewardship of significant Farrand landscapes, including Dumbarton Oaks.

Other public events over the academic year were in a variety of formats and appealed to our diverse constituencies. Visiting scholar Lawrence Buell, Powell M. Cabot Research Professor of American Literature at Harvard, spoke on April 11, 2013, on “Gardens and the Work of Environmental Memory.” Professor Buell took note of some important ways in which gardens can embody or activate environmental memory, but asked if a passion for gardens or gardening correlates with an “ecological conscience,” a sense of connectedness and accountability to the natural world. Stephen Whiteman, the 2012–2014 Andrew W. Mellon postdoctoral fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, delivered the fall 2012 public lecture, speaking on “History and Memory in the Manchu Imperial Park of Bishu Shanzhuang,” one of the earliest and most important Qing dynasty landscapes. Also in the fall, Alberta Campitelli, director of the City of Rome’s Office of Historic Villas and Parks, gave an informal talk on “Management and Conservation in the Historic Villas and Gardens of Rome,” with a particular focus on the Villa Borghese.

In the spring, in anticipation of the symposium, the program hosted a screening of Susan Vogel’s film *The Future of Mud: A Tale of Houses and Lives in Djenne*. Presented in collaboration with the Environmental Film Festival in Washington, D.C., the screening was followed by a discussion with the filmmaker. The consistent success of these events is a testament to the skill of Dumbarton Oaks staff, and especially to the efforts of Garden and Landscape Studies program coordinator Jane Padelford.

Our publications program has been active on several fronts, with capable help from postdoctoral associate Anatole Tchikine. The translation series, *ex horto*, will make available in English works in manuscript that have never been published and books that have long been out of print. The volumes will cover a broad geographical and temporal range—from ancient Chinese poetry to twentieth-century gardening treatises—and will eventually constitute a library of historical sources that have defined the core of the field. By making these works more available, the series will help provide access to the foundational literature of garden and landscape studies. Production of the first two volumes in this series was completed this year. One is a travel report by the German court gardener Hans Jancke, *Travel Report: An Apprenticeship in the Earl of Derby’s Kitchen Gardens and Greenhouses*



Garden and Landscape Studies fellows and staff in spring 2013.

at Knowsley, England, the manuscript of which is in the Rare Book Collection at Dumbarton Oaks. The publication is a joint project with the Zentrum für Gartenkunst und Landschaftsarchitektur at Leibniz Universität Hannover. The other is the translation of *Die Gartenkultur des 20. Jahrhunderts* by the German theoretician and designer Leberecht Migge, which appeared on the centenary of the book's original publication in 1913. We will follow these with an anthology of twelve hundred years of Chinese garden literature that has been over a decade in the making. Other titles published this year include the proceedings of the 2010 symposium, *Designing Wildlife Habitats*, and a reprint of Georgina Masson's 1968 classic *Dumbarton Oaks: A Guide to the Gardens*. Proceedings of the 2011 symposium, *Technology and the Garden*, edited by Michael Lee and Kenneth Helpand, and the 2012 symposium, *Food and the City*, edited by Dorothée Imbert, are now in preparation.

The community of fellows in 2012–2013 included two full-year and two half-year fellows and one full-year junior fellow; their topics ranged from revolutionary landscapes in eighteenth-century Ireland



Garden and Landscape Studies summer fellows and interns playing croquet with the director of studies John Beardsley.

and America, to Russian kitchen gardens and western accounts of Chinese gardens. There were also six summer fellows and three landscape architecture interns in 2012. During the year, Garden and Landscape Studies hosted visiting scholar Lawrence Buell, one predoctoral resident, and four month-long research stipend recipients.

The current project in the program's occasional series of contemporary art installations, "Cloud Terrace," continued to draw visitors and attract media attention. This installation—the creation of artists Andy Cao and Xavier Perrot of cao | perrot studio, Los Angeles and Paris, in collaboration with J.P. Paull of Bodega Architecture—takes the form of a hand-sculpted wire mesh cloud embellished with ten thousand genuine Swarovski Elements water-drop crystals suspended over a reflecting pool. "Cloud Terrace" is the third in the series, following projects by Charles Simonds in 2009 and Patrick Dougherty in 2010. Susan Stamberg of National Public Radio interviewed John Beardsley as part of a feature on the work of cao | perrot studio that

aired on “Morning Edition” on June 26, 2012. The installation series was also the focus of a feature article by Adrian Higgins published in *The Washington Post* on March 1, 2013.

Outreach to Garden and Landscape Studies alumni—both former fellows and former senior fellows—was continued through the annual newsletter issued during the fall term, which is also available on the newly redesigned Dumbarton Oaks website. Other new features of the website include pages on summer internship projects and contemporary art installation programs. Included in the Resources for Scholars section of the website is a bibliography of writings by former fellows and project grant recipients that were produced or substantially advanced while at Dumbarton Oaks. The bibliography testifies to the broad and deep impact that Garden and Landscape Studies has had on the field in the first forty years of the program’s existence.

Scholarly Activities

Annual Symposium

Cultural Landscape Heritage in Sub-Saharan Africa

Organized by John Beardsley

May 10–11, 2013

Suzanne Blier, Harvard University, “Reading the African Landscape”

Joost Fontein, University of Edinburgh, “Rain, Power, Sovereignty, and the Materiality of Signs in Southern Zimbabwe”

Jeremy Foster, Cornell University, “From Table Mountain to Hoerikwaggo: Hybridizing Africa’s ‘first landscape’?”

Grey Gundaker, College of William and Mary, “Design on the World: Blackness and the Absence of Sub-Saharan Africa from the History of Garden and Landscape Design”

Charlotte Joy, University of London, “Cultural Landscapes in Mali: Historic Antecedents and Future Trajectories”

Paul Lane, University of York, “Archaeologies of East African Pastoralist Landscapes: Places and Paths of Memory”

Neil Norman, College of William and Mary, “Royal African Formal Gardens: Geomancy, Politics, and Trees among the Eighteenth-Century Gbe Kingdoms of West Africa”

Akin Ogundiran, University of North Carolina, Charlotte, “Place and Practice in Osun Grove (Nigeria): Analysis of a Landscape Multiplex”

Ikem Stanley Okoye, University of Delaware, “Good Bush, Bad Bush: Representing *Our* Natures in Historical Southern Nigerian Landscapes”

Innocent Pikirayi, University of Pretoria, South Africa, “Great Zimbabwe as Powerscape—How the Past Locates Itself in Contemporary Southern Africa”

Maano Ramutsindela, University of Cape Town, South Africa, “Nature’s Regions and the Mobilization of Cultural Landscapes for Conservation”

Gemma Rodrigues, University of California, Los Angeles, “Sacred Geographies of Chewa-Speaking Zimbabweans in Harare”

Michael Sheridan, Middlebury College, “Cultural Capital and Structural Power in African Landscapes: The Social Dynamics of Sacred Groves”

Colloquium

Working with Farrand / Farrand at Work

Organized by John Beardsley

March 8, 2013

Betsy Anderson, University of Washington, “Succession Accelerated: Beatrix Farrand’s Entrance Drive at The Mount”

Dennis Bracale, landscape architect and historian, Bar Harbor, Maine, “Farrand and the Rockefellers: Design and Inspiration of the Abby Aldrich Rockefeller Garden”

Patrick Chassé, landscape architect, Mount Desert Island, Maine, “Beatrix Jones: Design-Build in Maine”

Judith B. Tankard, landscape historian, Waban, Massachusetts, “Final Chapter: From Reef Point to Garland Farm”

Michael Van Valkenburgh, Michael Van Valkenburgh Associates, “In Farrand’s Shadow: Working at Princeton”

Robin Veder, Pennsylvania State University, “Beatrix Farrand’s Rhythmic Design”

Thaisa Way, University of Washington, “Emerging Ecological Practices in the Early Twentieth Century”

Public Lectures / Film Screenings

December 5, 2012

Stephen Whiteman, Center for Advanced Study in the Visual Arts, National Gallery of Art, “History and Memory in the Manchu Imperial Park of Bishu Shanzhuang”

March 21, 2013

Susan Vogel, director, *The Future of Mud: A Tale of Houses and Lives in Djenne*

April 11, 2013

Lawrence Buell, Harvard University, “Gardens and the Work of Environmental Memory”

Talks

August 1, 2013

Robin Abad, University of Southern California, “Monumentality in Microcosm: Triangle Parks in Washington, D.C.”

Siobhan Aitchison, Harvard University, “Frame Yards That Influenced Beatrix Farrand”

Alexis DelVecchio, Harvard University, “Enhancing the Historical Component of the Dumbarton Oaks Geo-Database While Making the Collected Information Accessible to a Wider Audience”

November 14, 2012

Alberta Campitelli, Director of the City of Rome’s Office of Historic Villas and Parks, “Management and Conservation in the Historical Villas and Gardens of Rome: The Perspective of Today”

Exhibition

April 2012–October 2013

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



Pre-Columbian Studies

In September 2012, the Pre-Columbian Studies program welcomed the arrival of our new director, Colin McEwan, formerly the head of the Americas section in the Department of Africa, Oceania, and the Americas at the British Museum. We bade farewell to Mary E. Pye, whose nine-month tenure as interim director helped assure a seamless transition, ably supported by the indefatigable Emily Gulick Jacobs. We extend grateful thanks to both.

The annual Pre-Columbian symposium, “The Measure and Meaning of Time in the Americas,” was organized by Anthony Aveni and once again drew a full house to the Music Room. The sessions on “timely” themes continued the recent trend of alternating thought-provoking presentations and comparisons between the markedly contrasting calendars that developed in Mesoamerica and the Andes. Two intriguing temporary exhibitions were timed to coincide with the symposium. They graced the halls of the library and the museum. Pre-Columbian Studies librarian Bridget Gazzo created an onsite and online exhibition, *The Ancient Future: Mesoamerican and Andean Timekeeping*, while the museum staff organized *All Sides Considered: New Research on the Maya Collection* to celebrate the publication of the prize-winning *Ancient Maya Art at Dumbarton Oaks* catalogue.

In October, Dr. Joel W. Palka from the University of Illinois, Chicago, gave a public lecture on the art and architecture at Chak Aktuun, offering insights into the extraordinary saurian imagery sculpted on the cliff face of the monumental Maya shrine at Lake Mensabak in Chiapas, Mexico. In early December, Giancarlo Marcone, former fellow from the University of Pittsburgh, organized a roundtable on the renowned Peruvian oracle and pilgrimage site of



Speakers at “The Measure and Meaning of Time in the Americas” symposium, October 2012.

Pachacamac. Over twenty-five scholars convened at Dumbarton Oaks to present new and provocative hypotheses on the nature of this storied site. New data from excavations in different sectors of the site, as well as data from Pachacamac’s hinterland, enabled the roundtable participants to gain a more complete understanding of its history and singular character.

In the spring, we welcomed Katharina Schreiber from the University of California, Santa Barbara, as our visiting scholar. Her public lecture, “Theorizing the Wari Collapse,” considered factors commonly assumed to have contributed to the demise of the empire and presented a radical new perspective that had not yet been considered. Later in the spring, a workshop organized by Stephen Houston and project codirector, Héctor Escobedo, reviewed the broad implications of more than a decade of fieldwork at Piedras Negras, a key dynastic city of the Classic-period Maya. This succeeded in integrating and synthesizing the sustained collective endeavors by archaeologists and epigraphers to understand its development and eventual demise.



“The Pachacamac Sanctuary” roundtable, December 2012.

It was a busy year for Pre-Columbian publications and we acknowledge the unflagging support of our publications department, led by director Kathy Sparkes and editor Sara Taylor. Dumbarton Oaks’s most recent Pre-Columbian catalogue, *Ancient Maya Art at Dumbarton Oaks*, won the Alfred H. Barr Jr. award for best catalogue produced by a smaller museum—ample testimony to the dedicated publications staff. Former director of Pre-Columbian Studies Joanne Pillsbury edited the volume *Past Presented: Archaeological Illustration and the Ancient Americas*, which won the 2013 Arvey Book Award of the Association for Latin American Art. This diverse and visually stunning collection of papers explores the ways in which representations illuminate the concerns and possibilities of a specific time and place, and how these representations, in turn, shaped the field of archaeology. Dumbarton Oaks also published papers from the 2010 Pre-Columbian symposium, organized by Kenneth Hirth and Joanne Pillsbury, in the volume *Merchants, Markets, and Exchange in the Pre-Columbian World*. This volume examines the structure, scale, and complexity of economic systems in the pre-Hispanic Americas,

with a focus on the central highlands of Mexico, the Maya Lowlands, and the central Andes.

2012–2013 saw the arrival of the first two William R. Tyler fellows, Lisa Trever and Dylan Clark. They worked on the inventory of two outstanding Pre-Columbian archives that are being acquired by Dumbarton Oaks. Dylan prepared the Maya Vase Archive, assembled by Justin and Barbara Kerr, for eventual acquisition by Dumbarton Oaks. Lisa conducted an assessment of Christopher Donnan's Moche Archive, which facilitated the archival processing of this recently acquired collection and prepared the ground for its eventual availability for scholarly study. To that end, an archive summit was held at Dumbarton Oaks in May. The meeting brought together the archive donors with Image Collections and Fieldwork Archives (ICFA) to review the year's progress and to discuss future planning for these vital initiatives.

Scholarly Activities

Annual Symposium

The Measure and Meaning of Time in the Americas

Organized by Anthony Aveni

October 5–6, 2012

Anthony F. Aveni, Colgate University, “Some Timely Themes”

Richard Landes, Boston University, “From Counting Down to Counting Out: On the Relationship between Apocalyptic and Normal Time in the Western Passion for Precise Time Measurement”

Juan M. Ossio, Pontificia Universidad Católica del Perú, “Ages of the World in the Andes”

Jalh Dulanto, Pontificia Universidad Católica del Perú, “Time and the Other: The Mythical and Ritual Landscapes of Huarochiri”

Tristan Platt, University of St. Andrews, “Refounding the Past: Metallogenesis and Qaraqara-State Relations; Reading the Symbolic Fields of a Colonial Coat-of-Arms (Potosí, Fifteenth–Seventeenth Centuries)”

Stella Nair, University of California, Los Angeles, “Memory, Time, and the Inca Landscape”

Victoria R. Bricker and **Harvey M. Bricker**, Tulane University, “Linearity and Cyclicity in Pre-Columbian Maya Time Reckoning”



Pre-Columbian Studies staff and fellows, April 2013.

Markus Eberl, Vanderbilt University, “To Put in Order: Concepts of Time and Space among the Classic Maya”

William Landon Barnes, University of St. Thomas, “Divine Reckoning: The Calendrical Ground of Mexican Dynastic Imagery”

Linda A. Brown, George Washington University, “When Pre-Sunrise Beings Inhabit a Post-Sunrise World: Time and the Collection and Curation of Animate Objects by Contemporary Maya Ritual Practitioners”

Alfredo López Austin, Universidad Nacional Autónoma de México, “Ecumene Time, Anecumene Time: Proposal of a Paradigm”

John Monaghan, University of Illinois, Chicago, “Bureaucracy, Religion, and Divination: The Calendars of Mesoamerica and Bali”

Roundtable

The Pachacamac Sanctuary

Organized by Giancarlo Marcone

November 30–December 1, 2012

Participants: Elizabeth Benson, Katiusha Bernuy, Richard Burger, Camila Capriata, Barbara Conklin, William J. Conklin, Anita Cook, Marco Curatola, Lisa DeLeonardis, Miriam Doutriaux, Peter Eeckhout, Clark Erickson, Paul Goldstein, Enrique López-Hurtado, Krzysztof Makowski, Giancarlo Marcone, Go Matsumoto, Colin McEwan, Juan Antonio Murro, Axel Nielsen, Denise Pozzi-Escott, Izumi Shimada, Maeve Skidmore, Lisa Trever, Kenichiro Tsukamoto, Gary Urton

Marco Curatola, Pontificia Universidad Católica del Perú, “The Oracle of Pachacamac and the Incas, Through the Documentary Sources”

Gary Urton, Harvard University, “Pachacamac as an Administrative Center: An Overview of the Khipu Corpus from the Lurín and Rimac Valleys”

Izumi Shimada, Southern Illinois University, Carbondale, “Cosmic Circulation of Life-Sustaining Liquid: Water and Pachacamac”

Richard Burger and **Lucy Salazar**, Yale University, “The Lurín Valley Before Pachacamac”

Giancarlo Marcone, University of Pittsburgh, “In the Pit of the Bi-Headed Serpent: Lurín and Pachacamac under Lima Culture”

Enrique López-Hurtado, Instituto de Estudios Peruanos, “Panquilma, A Rural Community under the ‘Shadow of Pachacamac’”

Krzysztof Makowski, Pontificia Universidad Católica del Perú, “Architecture and Spatial Organization of the Late Horizon Pachacamac”

Denise Pozzi-Escot and **Katiusha Bernuy**, Museo de Sitio y Santuario de Pachacamac, “Unraveling the Occupational Sequence of the Pachacamac Sanctuary: Archaeological Research and Conservation in the North-South Street”

Peter Eeckhout, Université Libre de Bruxelles, “Absolute Chronology, Monumental Architecture, and Social Complexity at Pachacamac”

Clark L. Erickson, University of Pennsylvania, “Max Uhle and Pachacamac”



Participants of the “Along the River of Ruins: Piedras Negras Reviewed” workshop, March 2013.

Denise Pozzi-Escott, Museo de Sitio y Santuario de Pachacamac,
“Pachacamac Master Plan and Preservation Initiatives of the Site
Museum Heritage”

Workshop

Along the River of Ruins: Piedras Negras Reviewed

Organized by Stephen Houston and Héctor Escobedo Ayala

March 1–2, 2013

Participants: Elliot Abrams, Ricardo Agurcia, Héctor Escobedo Ayala, Sheryl Luzzadder Beach, Timothy Beach, Harriet Rae Beaubien, Elizabeth Benson, Ronald Bishop, Jeff Blomster, Sarah Bogart, Linda Brown, Dylan Clark, Michael Coe, Miriam Doutriaux, James Doyle, Susan Toby Evans, Charles Golden, Nancy Houston, Stephen Houston, Jeff Kowalski, Simon Martin, Go Matsumoto, Colin McEwan, Mary Miller, Juan Antonio Murro, Hillary Olcott, Megan O’Neil, Frauke Sachse, Andrew Scherer, Erin Sears, Maeve Skidmore, Rodrigo Liendo Stuardo, Kenichiro Tsukamoto, Gabrielle Vail, David Webster

Charles Golden, Brandeis University, “From the Many, One—
The Making of Piedras Negras as a Central Place in the Terminal
Preclassic”

Stephen Houston, Brown University, “A Peopled Palace in a Royal
City: Acropolis and Dynasty at Piedras Negras”

Héctor Escobedo Ayala, Universidad de San Carlos de Guatemala,
“Of Maya Temples and Kings: Excavations in the Ceremonial
Buildings of Piedras Negras, Guatemala”

David Webster, Pennsylvania State University, “Rural Piedras
Negras and the ‘Urban Fringe’: Implications for Issues of Scale
among the Classic Maya”

Andrew Scherer, Brown University, “Bodies and Burials: Life, Death,
and the Kingdom of Piedras Negras”

Rodrigo Liendo Stuardo, Universidad Nacional Autónoma de
México, “Geography Matters: Similarities and Differences in
Local and Regional Settlement Trends Between Palenque and
Piedras Negras”

Public Lectures

October 25, 2012

Joel Palka, University of Illinois, Chicago, “Chak Aktuun: A
Monumental Maya Pilgrimage Shrine at Lake Mensabak,
Chiapas, Mexico”

March 15, 2013

Teresa Uriarte, Instituto de Investigaciones Estéticas, Universidad
Nacional Autónoma de México, “Sacrificial Blood, Death, and
Renaissance in Pre-Columbian Mural Painting” (co-hosted by the
Association for Latin American Art)

Tertulias

February 7, 2013

Alexei Vranich, University of California, Los Angeles, “The
Narrative of Tiwanaku”

February 28, 2013

Dylan Clark, Dumbarton Oaks, “Living on the Edge: The
Residential Spaces, Social Organization, and Community
Dynamics of Isla Cerritos, a Maya Port”

March 29, 2013

Simon Martin, University of Pennsylvania Museum, “The Metamorphic Polity: Searching for the Origins of the Snake Kingdom”

April 12, 2013

Lisa Trever, Dumbarton Oaks, “The Painted Temples of the Moche: Image and Experience in Ancient Peru”

April 18, 2013

Katharina Schreiber, University of California, Santa Barbara, “Theorizing the Wari Collapse”

May 2, 2013

Alexander Geurds, Universiteit Leiden, “Pre-Columbian Stone Sculpture Practices in Lower Central America”



Library

Enhancements to the research library's facilities continued in 2012–2013 with the design and installation of a glass entry for the Rare Book Reading Room. Where previously, the beauty of the room could not be seen because of wooden doors kept closed nearly all the time, visitors can now see into the reading room from the Rare Book Gallery. Two freestanding exhibit cases were fabricated and installed in the Rare Book Reading Room, complementing the exhibit cases already in place in the gallery, thus completing a multiyear goal of improving the aesthetics and the conservation requirements of casework used for exhibiting rare items.

Development of the collections continued at its usual brisk pace, with researchers in all our disciplines benefitting from strong acquisitions budgets. In the current year, 2,302 new monographs were acquired and 1,129 serials subscriptions and standing orders were received. Twenty-six serials were newly subscribed, with titles spread through all three subjects. A total of 1,176 titles (in 2,952 volumes) were cataloged, bringing the library's current holdings to more than 221,000 volumes. Its holdings break down to roughly 155,700 volumes supporting Byzantine Studies, 29,100 supporting Garden and Landscape Studies, and 34,150 supporting Pre-Columbian Studies, with the remainder being interdisciplinary. During the year, 700 older titles in the library were recataloged or reclassified to provide improved access for scholars, most of these titles in Byzantine Studies.

Interlibrary loan services expanded in 2012–2013, as the library engaged in Harvard Library's Scan and Deliver service for the second year. Lending (via scanned items) increased twofold, while borrowing

from other Harvard libraries increased threefold. Traditional interlibrary loan service increased by 55 percent, with more than 1,050 loans and receipts of hard copy items.

In the fall term, the research library became the first department to add content to the intranet. Library and publications staff collaborated on a simple portal tailored to the needs of our fellows and staff. This portal provides a guide on the library's policies and procedures, as well as providing access to myriad scholarly resources.

In August 2012, Lisa Warwick was hired as the acquisitions and interlibrary loan assistant after previously working as a casual employee in the library. Jessica Hollingshead resigned her position as serials and acquisitions librarian in June 2013 to move out of state. Sarah Pomerantz joined the staff in June to fill that position.

Exhibitions

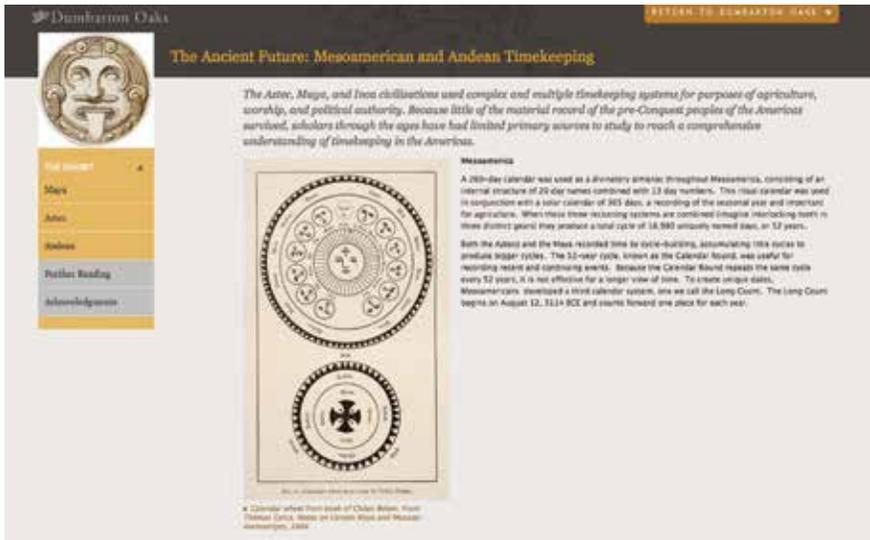
All of the online exhibitions can be viewed at <http://www.doaks.org/library-archives/library/library-exhibitions>

The Ancient Future: Mesoamerican and Andean Timekeeping

Bridget Gazzo worked with Sarah Burke Cahalan to create the library's first online exhibition on the new Plone platform. The exhibition filled the cases in the research library and offered a complementary version, rather than a digital twin, online. The Aztec, Maya, and Inca civilizations used multiple complex timekeeping systems for purposes of agriculture, worship, and political leadership. Because little of the material record of the preconquest peoples of the Americas survived, scholars through the ages have had limited primary sources to study to reach a comprehensive understanding of timekeeping in the Americas.

Humphry Repton—Before and After

Repton is best known for his *Red Books*, which included innovative watercolor sketches with “before and after” flaps to indicate his proposed changes to a client's estate. The exhibition, curated by Linda Lott, focused on the varied works by Repton held in the Rare Book Collection, including Dumbarton Oaks's two *Red Books*, original drawings, and numerous published titles.



The Ancient Future: Mesoamerican and Andean Timekeeping exhibition.

Literary Illustrations and Texts: Works from the Dumbarton Oaks Rare Book Collection

Prior to her collecting in the fields of garden history and landscape architecture, Mildred Barnes Bliss amassed a significant group of books, manuscripts, drawings, and autographed letters in the field of literature. The exhibition, curated by Linda Lott, provided an opportunity to display items from Mrs. Bliss’s early years as an astute bibliophile. Included in the exhibition were first editions, fancy bindings, autographed copies, manuscripts, and drawings.

Margaret Mee (1909–1988)

The Rare Book Collection houses a collection of twenty-one paintings by the renowned British botanical artist Margaret Mee (1909–1988). The online exhibition, developed by Linda Lott and Katy Van Arsdale, displays paintings acquired by Mrs. Bliss that reflect the work of Mee’s early journeys, when she had only just begun to chronicle the flora of the Amazon.

Maria Sibylla Merian

Sarah Burke Cahalan developed a small online exhibition on Maria Sibylla Merian, designed to promote the Rare Book Collection’s



Seed and Plant Catalogs exhibition curated by Sarah Burke Cahalan.

participation in a city-wide project organized by the National Museum of Women in the Arts that celebrated works by great women artists in Washington, D.C., museums. The naturalist Maria Sibylla Merian (1647–1717) was the artist selected for our contribution. Her 1719 publication *Metamorphosis insectorum Surinamensium* (first published in 1705) was exhibited in the Rare Book Gallery, in addition to appearing in the online exhibition with other books by Merian.

Ces pièces immortelles: Early Numismatic Books in the Dumbarton Oaks Research Library

Deborah Brown curated *Ces pièces immortelles: Early Numismatic Books in the Dumbarton Oaks Research Library*, on display from

April 25 to August 2, 2013. Timed to coincide with the Byzantine Coins and Seals seminar, the exhibition explored the study and illustration of Roman and Byzantine coins and seals in printed books from the Renaissance through the mid-nineteenth century. Select images from the books and accompanying texts from the onsite exhibition are available online.

Seed and Plant Catalogs

Sarah Burke Cahalan curated an onsite exhibition on the genre of seed and plant catalogs, including many examples from the seventeenth and eighteenth centuries, as well as a small selection from the large collection of nineteenth- and twentieth-century catalogs held in the Rare Book Collection.

Special Projects

Rare Book Collection Publication

Rare book librarian Linda Lott authored *Four Seasons of Flowers: A Selection of Botanical Illustrations from the Rare Book Collection at Dumbarton Oaks*, which was published (with a preface by Lucia Tongiorgi Tomasi) by Dumbarton Oaks in 2013. Linda selected manuscripts, herbals, and printed botanical texts representing pivotal works in the intellectual history of Europe from the sixteenth to the twentieth centuries. These drawings, books, and manuscripts are among the most significant materials conserved in the Rare Book Collection and offer an illuminating overview of the history of botany as a modern science from its inception to the present day. The text is accompanied by botanical illustrations, whose scientific accuracy and aesthetic beauty testify to the importance of the visual image once the efficacy of the printing press as an instrument for the furtherance of knowledge had been fully recognized. Botanical illustrations constitute an indispensable source of information for historians of not only botanical sciences but also garden and landscape architecture. These illustrations shed light on the study of plants in different periods and on the evolution of the visual arts in areas where the representation of the plant world played a central role.

Manuscripts on Microfilm Project Update

The library continues to prepare its collection of over 1,600 microfilm representing medieval manuscripts, previously described in the 2010–2011 and 2011–2012 annual reports. From June 4 to August 10, 2012, Vladimir Boskovic, Saskia Dirkse, and Roderick Saxey III, returned to Dumbarton Oaks as graduate student interns tasked with evaluating the physical state of each film, identifying its contents, researching the manuscripts represented, and recording information in a FileMaker Pro database. During the second year of their internship, they processed another 721 microfilms, bringing the total of processed film to 1,252, representing approximately 1,220 manuscripts. Saskia Dirkse will continue her work as a Tyler Fellow during the 2013–2014 academic year.

During the 2012–2013 academic year, Deborah Brown, librarian for Byzantine Studies, and Prathmesh Mengane, database specialist from the publications department, worked closely on the creation of the content types and the importation of data from the FileMaker database to the website (<http://www.doaks.org/library-archives/library/mmdb>). Web and graphic designer Michael Sohn designed the appearance of the manuscript and microfilm content types. Library assistants Sarah Mackowski and Katy Van Arsdale assisted with the cleanup of the data import, while publications staff Noah Mlotek and Lain Wilson entered the bibliography for use on the website.

Digitization of Rare Books

Library staff embarked on the first year of a multiyear project to digitize unique or very rare items from its collections, making them freely available through Harvard Library's Page Delivery Service (PDS). Fourteen titles in thirty-five volumes were selected for the first phase, in which books had their catalog records enhanced, metadata for every cover and page created, and digital photography completed using Harvard Library's Imaging Services as the digitization contractor. This work drew on the talents of staff throughout the library as the work progressed, taking many weeks to complete from start to finish.

The fully digitized books can be examined by clicking a link in each title's HOLLIS record, which takes one directly to PDS. Detailed metadata permits homing in directly on a desired page or image as



New exhibit case in the Rare Book Reading Room.

well as easy browsing cover to cover, using astonishing zoom capabilities at any time. Access is also provided through a research library web page dedicated to this project (<http://www.doaks.org/library-archives/rare-book-collection/rare-book-digitization-project>). Digitizing selected titles also allows the library to participate in shared goals such as Los Primeros Libros (<http://www.primeroslibros.org>), a collaborative project to build a digital collection of the first books printed in Mexico prior to 1601, to which Dumbarton Oaks has contributed two digital volumes. With the success of the first year, the library will double its goal for rare books digitization in the next year.

Garden Archives Project

In 2012–2013, photography of the original drawings and historic photographs that document the design and construction of the Dumbarton Oaks Gardens was completed by Megan Cook, a staff photographer hired for this effort. 3,700 digital images are now being organized and metadata is being created to populate an online archive that is under development. The pilot project, completed in summer 2012, yielded a wealth of information on the best methods for arrangement and retrieval of the images and the more than 2,550 pieces of correspondence that relate to the drawings and photographs. A Plone consulting firm, Jazkarta, began working in May 2013 with library director Sheila Klos, and image and book cataloger Wendy Johnson on the custom design of the online archive which, when completed, will permit searching by a wide range of options, such as an index that offers access to materials previously undescribed in any library catalog. Zoomable images of every item in the archive will be online and linked to related items in what is anticipated to be a site popular with scholars and the general public, as it will present the corpus of documents related to one of landscape designer Beatrix Farrand's most important design commissions.

Significant Acquisitions

Suite of thirty-nine engravings after Joris Hoefnagel's *Archetypa Studiaque*. Published in Venice, ca. 1614, by Justus Sadeler.



Hoefnagel's pattern book of flora and fauna was one of the principal sources of seventeenth-century still-life painting. Sadeler copied Hoefnagel's work but also included his own changes and alterations. The lettering is different and a number of plates have small animals,

such as mice and frogs, added and other animals replaced. Each plate is illustrated with insects, small animals, flowers, fruits, and vegetables with Latin captions.

Alzate y Ramírez, Joseph Antonio. *Suplemento a la Gazeta de Literatura. Descripción de las antigüedades de Xochicalco. Dedicada a los señores de la actual expedición marítima al rededor del orbe. Escrita por Don Joseph Antonio Alzate y Ramírez, Socio de la Real Academia de la Ciencias de Paris, de la Sociedad Bascongada, y del Real Jardín Botánico de Madrid.* Mexico: Por Don Felipe de Zuñiga y Ontiveros, 1791.



This is a first edition of the first printed notice of the ruins at Xochicalco, a Pre-Columbian archaeological

site in western Morelos, southwest of Cuernavaca. The name Xochicalco translates from Nahuatl: “In the place of the house of flowers.” The site was first occupied by 200 BC and developed into an urban trading center in the Epiclassic period (700–900 CE). The *Handbook of Middle American Indians* describes the book this way: “In January, 1788, [Alzate y Ramírez] began publication of his most important periodical, *Gazeta de Literatura*, which he continued to publish through October, 1795 . . . through the pages of his own periodicals and of the *Gazeta de México*, Alzate carried on a public scientific conversation and controversy with other Mexican intellectuals of his day, generally enlightening, sometimes very cutting. He included valuable data on the condition of the Indians at his time as well as some information on Indian antiquities.” This is an early, important defense of Mexican indigenous civilizations by a priest who embraced the very religion that had done so much to denigrate and destroy native Mexican civilizations.

Bigelow, Jacob. *American medical botany: being a collection of the native medicinal plants of the United States, containing their botanical history and chemical analysis, and properties and uses in medicine, diet and the arts, with coloured engravings . . .* Boston: Published by Cummings and Hilliard; [Cambridge] University Press, Hilliard and Metcalf, 1817–20 [i. e. 1817–21].

Bigelow’s seminal work in the field of American botanical studies was also the first American book produced with color printing.

Facsimile of *Codex Sinaiticus*, Peabody, Mass.: Hendrickson Publishers Marketing; London: British Library, c2010.

Written in the fourth century CE, the Codex Sinaiticus contains the earliest copy of the Greek New Testament and, at one time, the entire text of the Greek Old Testament. Until 1844, the codex was housed at the Monastery of Saint Catherine on Mount Sinai, but sometime later pages were removed and dispersed. In recent years, the British Library, the National Library of Russia, Saint Catherine's Monastery, Leipzig University Library, and Hendrickson Publishers collaborated to create full-color facsimiles of all the extant pages and present them together again in this edition.



Falda, Giovanni Battista. *Il nuovo teatro delle fabbriche, et edificii, in prospettiva*

di Roma moderna: sotto il felice pontificato di N.S. papa Alessandro VII. Gio. Iacomo Rossi alla Pace; [messe in prospettiva, disegnate & intagliate da Gio. Battista Falda da Valduggia]. [Rome: G.G. de' Rossi], 1665–[1667].

In this extensive study, Falda endeavored to record contemporary Renaissance architecture in Italy. The book is also noteworthy for its depiction of the development in Italy of the realistic approach to architectural representation.

Frisoni, Donato Giuseppe. *Vues de la Residence Ducale de Louisbourg: unterschiedliche Prospect u. Grundriss der herzoglich württembergischen Residenz Schlosses Ludwigsburg.* Augsburg: Heirs of Hieronymus Wolff, 1727.

Donato Giuseppe Frisoni served as the chief architect of Ludwigsburg, an eighteenth-century princely seat. The volume contains folio-size representations of spectacular views of the palace and gardens.



Heineccius, Johann Michael. *De veteribvs Germanorvm aliarvmqve nationvm sigillis*. Frankfurt and Leipzig: Foerster, 1719.

De veteribvs Germanorvm aliarvmqve nationvm sigillis is the first book to have focused exclusively on medieval seals, including Byzantine seals. Heineccius built upon the epistemological framework set out by Jean Mabillon's pioneering *De re diplomatica libri VI* (1681).

Levinus Hulsius. *Impp. romanorvm nvmismatvm series. à C. Iulio Cæsare ad Rvdolphvm II.: Addita est breviter ipsorum vita, aversa pars nummorvm, & eorvndem explicatio*. Frankfurt: self-published, 1605.

Hulsius's book provides brief biographies of Roman emperors, Byzantine emperors, and an assortment of western rulers through Rudolph II. It includes 150 engravings of coin portraits and commentary on the coin types and their relative scarcity.

Jobert, Louis. *La science des medailles*. Paris: Bure l'aîné, 1739.

In the original 1692 edition of *La science des medailles*, Father Jobert gave considerable attention to Byzantine coins. The 1739 edition of this popular handbook is considered the most important edition to be published posthumously, because it includes notes by Baron Joseph Bimard de la Bastie (1703–1742) and engravings by Franz Ertinger (1640–1710).

Nees von Esenbeck, Theodor Friedrich Ludwig. *Sammlung schönblühender gewächse für blumen- und gartenfreunde nach lebenden exemplaren des Königlichen botanischen gartens zu Bonn gezeichnet beschrieben und mit genauer anleitung zu ihrer cultur begleitet*. Dr. Th. Fr. L. Nees von Esenbeck . . . und W. Sinning . . .

Düsseldorf: In der lithographischen anstalt von Arnz & Comp., 1831.

The loveliest exotics from the Bonn Botanic Garden are portrayed in this three-volume set by Nees von Esenbeck, the director of the garden, and Sinning, the head gardener.

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #9 HAGIA SOPHIA: NORTH TYMPANUM (SIMILAR TO FILM 11)
WITH ADDITIONAL FOOTAGE OF CONSERVATION

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #8 HAGIA SOPHIA: SOUTH VESTIBULE, CONSERVATION
TECHNIQUES

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #7 HAGIA SOPHIA: NORTH TYMPANUM
(SIMILAR TO FILM 11)

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #5 HAGIA SOPHIA: SOUTH GALLERY
(SIMILAR TO FILMS 1, 2, 15, 22)

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #3 HAGIA SOPHIA: APSE (SIMILAR TO FILM 11)

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #2 HAGIA SOPHIA: SOUTH GALLERY (SIMILAR TO FILM 11)
WITH ADDITIONAL FOOTAGE OF INNER NARTHEX AND

DUMBARTON OAKS IMAGE COLLECTIONS AND FIELDWORK
FILM #1 HAGIA SOPHIA: SOUTH GALLERY
(SIMILAR TO FILMS 2, 5, 15, 22)

Image Collections and Fieldwork Archives

In 2012–2013, Image Collections and Fieldwork Archives (ICFA) continued its initiative to compile a comprehensive inventory of its Byzantine holdings, while also acquiring new Pre-Columbian and Byzantine collections. In the fall of 2012, Jessica Cebra and Beth Bayley joined the department as part-time assistants. Jessica spearheaded the effort to assess and preserve 80,000 negatives and transparencies and prepare them for cold storage in freezers. The project progressed significantly in the past year with the addition of new freezer units and the final rehousing of negatives in archival boxes and two layers of polyester bags. Beth assisted archivist Rona Razon with the final stages of processing the fieldwork records and papers of Robert L. Van Nice and the Byzantine Institute and Dumbarton Oaks. The finding aid for the Byzantine Institute and Dumbarton Oaks collection, along with finding aids documenting archives related to Thomas Whittemore and Paul Underwood, were published online in April 2013.

Following the selection process managed by metadata and cataloging specialist Anne-Marie Viola, ICFA chose a new collection management system in July 2012. The International Council on Archives Access to Memory (ICA–AtoM) software is an open-source, web-based archival collection management system (CMS), which will serve as an aggregated data repository for descriptions of ICFA’s photographic and archival holdings, and will eventually function as a web platform for discovery and access. In partnership with publications database specialist Prathmesh Mengane, ICFA is developing a VRA Core record template for ICA–AtoM, which will enable the integration of image cataloging alongside archival finding aids. As part of this initiative, Anne-Marie also coordinated the migration of existing data records from

Archival film cans for the Byzantine Institute films, which were reformatted in 2012 and released online in 2013.

several legacy databases, as well as the conversion of ICFA's long-form finding aids into the new system. She has been aided in this effort by Fani Gargova, who joined ICFA in January 2013 as a Byzantine research associate.

Fani also collaborated with Rona to publish ICFA's moving image collection online, which features the fieldwork of the Byzantine Institute at the Red Sea Monasteries in Egypt and at Hagia Sophia and Kariye Camii in Istanbul, Turkey. This collection also includes rare early footage of the Dumbarton Oaks Gardens from the 1920s to the 1940s. Reformatted in 2012, these motion picture films are now available on the Dumbarton Oaks website and through Vimeo. Since they were released in May 2013, the films have been viewed more than 2,200 times through Vimeo. ICFA also published a new online exhibition entitled *Before Byzantium: The Early Activities of Thomas Whittemore (1871–1931)*, which documents Whittemore's personal and professional activities prior to his founding of the Byzantine Institute in 1930 (<http://www.doaks.org/icfa/before-byzantium>). This online exhibition was the culmination of a project started in the summer of 2012 by Rona and intern Caitlin Ballotta.

ICFA has been fortunate to welcome several remarkable interns from a variety of graduate programs, whether library science, museum studies, or art history. Under the direction of Rona and Anne-Marie, interns completed the following projects in 2012–2013:

- Final arrangement and processing of the Margaret Ames Alexander (1916–1996) fieldwork papers: Kelly Hughes, Museum Studies Program, George Washington University
- Evaluation of legacy datasets for migration to and creation of a SKOS XML taxonomy for use in the ICA–AtoM CMS: Alison Miner, IMLS Laura Bush Twenty-first Century eScience Librarianship Fellow, School of Information Studies, Syracuse University
- Conversion of long-form archival finding aids into the ICA–AtoM CMS: Dirk Bos, School of Library and Information Science, Catholic University of America
- Identification and description of photographs by Nicholas Artamonoff in the Smithsonian Institution's Freer-Sackler Archives: Will Harper, Department of Archaeology and History of Art, Koç University

Byzantine Institute Films

This album contains films created by the Byzantine Institute, a non-profit organization that was founded and directed by Thomas Whittemore, starting in 1930. Their goal was to restore and conserve Byzantine frescoes and mosaics in the following locations: Red Sea Monasteries in Egypt, and Hagia Sophia and Kariye Camii in Istanbul, Turkey.

Sort: [Recent](#) / [Date](#) / [Alphabetical](#) / [Plays](#) / [Likes](#) / [Comments](#) / [Duration](#)



The Red Sea Monastery of Saint Anthony, E...
2 months ago



Hagia Sophia: South Gallery Imperial Portr...
2 months ago



Hagia Sophia: Imperial Portraits and South ...
2 months ago



Hagia Sophia: Apse Mosaic of Virgin and C...
2 months ago



Hagia Sophia: Apse Mosaic of Virgin and C...
2 months ago



Hagia Sophia: Conservation Techniques for...
2 months ago



Hagia Sophia: Conservation Techniques for...
2 months ago



Hagia Sophia: Conservation Techniques for...
2 months ago



ALBUMS

There are 10 videos in this album. Albums make it easy to organize a collection of videos. They can be used to display videos together, or sent to friends as a playlist. You can even arrange the order of videos in each album.

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1 Album

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[3 Byzantine Institute Film Videos](#)

Byzantine Institute films on Vimeo, released in May 2013.

Former ICFA Byzantine assistant curator Gnder Varinlioęlu and former ICFA intern Alyssa DesRochers continued their work on the Nicholas Artamonoff collection. Gnder supervised Will's fall 2012 internship, which resulted in the addition of the Freer-Sackler images of Ottoman sites and everyday life in Istanbul and Turkey to the Artamonoff online exhibition, thereby reuniting the photographer's dispersed oeuvre: <http://icfa.doaks.org/collections/artamonoff/>.



Tyler fellow Lisa Trever presenting the Moche Archive to Dumbarton Oaks staff and fellows in April 2013.

Günder and Alyssa also cocurated an exhibition, *Artamonoff: Picturing Byzantine Istanbul, 1930–1947*, at the Research Center for Anatolian Civilizations at Koç University in Istanbul (June 26–November 10, 2013). The fruits of Günder and Alyssa’s extensive investigations into the life and work of Artamonoff are published in the exhibition’s accompanying catalogue, which also includes essays by Robert Ousterhout, Nancy Micklewright, and Shalimar Fojas White.

In the fall of 2012, ICFA assumed administrative responsibility for new archival acquisitions related to Pre-Columbian Studies. With the assistance of two William R. Tyler fellows, ICFA staff endeavored to appraise and inventory these new collections. Tyler fellow Lisa Trever compiled an inventory of the Christopher B. Donnan and Donna McClelland Moche Archive, which consists of approximately 116,000 photographs documenting Moche ceramics held in museums and private collections around the world. Under Lisa’s guidance, Charlotte Guinois, a short-term intern from the Paris IV–Sorbonne University, developed a concordance of iconographic terms used in the archive and the wider scholarly literature. Rona and Tyler



Justin Kerr in his studio in New York City, posing with his rollout camera, which he invented in 1972.

fellow Dylan Clark undertook the preliminary stages of appraising the promised gift of the Justin and Barbara Kerr Archive for eventual transfer to Dumbarton Oaks. They assessed the collection in situ, surveying the Kerrs' photographic documentation of Mesoamerican art, artifacts, monuments, and sites, which they compiled over the course of more than six decades. Justin Kerr is best known for modifying film camera technology to produce rollout images of cylindrical objects, primarily Maya ceramics. Another notable acquisition was the fieldwork archive of Henry Maguire and Ann Terry, which relates to their investigation of the Byzantine mosaics at the Basilica of Saint Euphrasius in Poreč, Croatia.

In January 2013, ICFA was notified that Dumbarton Oaks had been selected as a host institution for the inaugural class of the National Digital Stewardship Residency (NDSR), a program to which the department applied on behalf of the institution. Jointly developed by the Library of Congress and Institute of Museum and Library Services (IMLS), NDSR aims to develop the next generation of stewards to collect, manage, preserve, and make accessible our nation's

digital assets. In the coming year, the NDSR resident will build upon the work undertaken in 2012 by Pete Haggerty, network systems administrator, and Shalimar Fojas White, ICFA manager, to gather information about the digital assets stored and managed by departments across Dumbarton Oaks. The NDSR resident will help develop an institutional solution for the management and preservation of digital assets throughout the institution. These efforts towards digital preservation and data management go hand in hand with ICFA's initiative to fully document and inventory its analog collections. While Dumbarton Oaks has more than seventy years of experience curating and preserving the books, objects, photographs, and documents in its collections, it is just beginning to grapple with its digital collections, whether digitized from originals or born-digital, in order to preserve these resources for the future.

In 2012–2013, ICFA staff continued its outreach efforts to provide wider access to its holdings and build a larger audience for its collections. In the past year, ICFA staff attended several professional conferences and also presented papers about various collections and departmental projects. These conferences included the Society of American Archivists annual meeting (August 2012), Mid-Atlantic Regional Archives conference (October 2012), Institute of Museum and Library Services WebWise conference (March 2013), Visual Resources Association annual conference (April 2013), Art Libraries Society of North America annual conference (April 2013), Society of Imaging Science and Technology Archiving conference (April 2013), the Linked Ancient World Data Institute conference (May 2013), and the Middle Ages in the Modern World multidisciplinary conference (June 2013). Since launching the joint Dumbarton Oaks Library and Archives Facebook page in April 2012, the Library and ICFA's posts have reached nearly 142,000 unique users, receiving more than 412,600 total views and 1,930 "likes." While approximately 84 percent of traffic comes from North America and Europe, audiences in the Middle East and Asia are growing due to a significant number of followers from Turkey and the Philippines.

More generally, Facebook and social media are also driving an increased amount of traffic to ICFA's website (<http://www.doaks.org/icfa>) and blog (<http://icfadumbartonoaks.wordpress.com>). Following the success of the Robert Van Nice processing blog, started in 2011 by



Nitrate negative reformatted for ICFA's *Before Byzantium* online exhibit:
General view of the work site, Egypt Exploration Society excavations at
Abydos, Egypt, 1910s–1920s.

ICFA intern Clare Moran, ICFA expanded the blog to cover all ongoing departmental projects. ICFA staff and interns regularly update the blog with project updates, announcements about new online content, and reports on ongoing research on the collections. Between June 2012 and June 2013, ICFA's eighty-plus blog posts were viewed approximately 14,800 times by visitors from around the world, primarily in North America, the Middle East, and Europe. While search engine traffic represented the majority of referrals to the site, roughly a third of these visits were driven by social media (Facebook, Twitter, LinkedIn, Pinterest, etc.), cultural heritage institutions (libraries, archives, museums, visual resources centers, universities, etc.), and other blogs. This indicates that ICFA's outreach efforts are reaching target groups within the academic and cultural heritage communities, while also making its collections more broadly discoverable to new audiences across the globe.

IN ANGLIÆ QUODAM



Museum

In 2012–2013, the museum continued its mission to engage visitors visually and intellectually, to advance knowledge, and to foster research, interpretation, and exhibition development related to its collections. In the climate of creativity, new paths toward understanding objects have been made with an experimental exhibition lab. The museum continues to explore the interest in and knowledge of the collected objects.

Five years after reopening in the spring of 2008, the museum had an exceptionally creative and innovative time in 2012–2013. A total of nearly 20,000 visitors came to visit the permanent galleries and to experience a wide range of themes in five diverse special exhibitions. To increase the scholarly community's and wider public's appreciation of its collections, the museum launched a dynamic program in conjunction with the fiftieth anniversary of the Robert Woods Bliss Pre-Columbian Collection and the Philip Johnson Pavilion, which kicked off with an opening reception in early January 2013. The related exhibitions and events were widely advertised via electronic means, as well as through a calendar booklet to provide a convenient and attractive overview. The remarkable success of the program is a testament to the vibrancy of the museum's holdings. The museum's Facebook page received over 2,800 "likes" as of June 2013, with followers from around the world. The posted exhibition and event announcements, news, traveling object alerts, articles, collection trivia, and photographs are followed enthusiastically, with the most popular post seen by 2,021 people.

Four Byzantine Manuscripts exhibition, in the Courtyard Gallery, April–October 2013

Exhibitions

The special exhibition *All Sides Considered: New Research on the Maya Collection* opened on September 8, 2012. The artifacts illustrated the ingenuity of Maya art, their remarkable production techniques, and the value placed on quality materials. Selected objects of the ancient Maya treasures on display in *All Sides Considered*—a transnational mosaic, a pendant recycled over two thousand years ago, a bowl that sounds like the sea—highlighted the newly released catalogue raisonné of the Dumbarton Oaks collection of Maya art. The displays also shed light on the modern scientific inquiry that led to various new findings. They are the result of extensive collaboration across disciplines and institutions among Maya archaeologists, art historians, epigraphers, geologists, biologists, and others. The exhibition included mounted samples of stone and other organic material for the visitors to touch, video clips to show the object in motion, digital 3D renderings of artifacts that could be manipulated on touch screens, and a workbench where a variety of stone was offered for the visitor to carve with recreated Maya tools.

In January 2013, selected artworks on loan from U.S. and international museums joined the permanent collection in the Philip Johnson Pavilion. In the spirit of collaborative discovery championed by Robert Woods Bliss during his lifetime, the displays explored connections and contrasts between objects and cultures. A gilded Mixtec atlatl, a painted Maya figurine, ancient glyphs, and delicate Andean mosaics showcased the heights of ancient American artistic achievement and highlighted recent advances in object research. Objects loaned from Harvard University's Peabody Museum continued the tradition of institutional ties cultivated by Robert Woods Bliss himself, who consulted regularly with the museum's curators and conservators. With these year-long special loans, we continued to incite scholarly inquiry, reveal ancient craftsmanship, and delight the eye of the viewer.

In February 2013, the Orientation Gallery and the Bliss Gallery were transformed to house the special exhibition *Architectural Contrasts*. This exhibition marked the architectural extensions and accomplishments from fifty years ago—the building of the Rare Book Reading Room and the Pre-Columbian Pavilion. Designed by Frederic Rhinelanders King and Philip Johnson, respectively, these two wings were constructed simultaneously between 1961 and 1963



Display from the *All Sides Considered: New Research on the Maya Collection* exhibition.

in two dramatically contrasting styles—one traditional and the other modern. This exhibition displayed original drawings, photographs, and a model of the two buildings in order to demonstrate the details of these architectural contrasts as envisioned by Dumbarton Oaks under the patronage of Mildred and Robert Woods Bliss.

In the spring of 2013, in conjunction with the Byzantine Studies symposium on the New Testament, the special exhibition *Four Byzantine Manuscripts* offered a glimpse into the world of handwritten illuminated texts of the New Testament. While book production flourished in the Early Byzantine period (fourth to sixth centuries CE), it waned during Iconoclasm (726–784 CE) when it became controversial to depict Christ and the saints. When holy images were reinstated in the early ninth century, manuscript production quickly and steadily increased. Manuscripts were laborious and costly investments. Written in ink and illuminated with natural pigments and gold, they were commissioned for private use or given to churches and monasteries by wealthy patrons. These manuscripts were displayed on the altar, read to the congregation, carried in processions, and



Curatorial staff training gallery attendants in preparation for the temporary exhibit of Byzantine manuscripts, April 2013.

venerated in churches or libraries, and were already rare and precious at the time of their making. The painted miniatures—whether initials, portraits, or narrative images—emphasize the sacredness of the text. The volumes on display—the Dumbarton Oaks Gospel Lectionary MS1, the Psalter and New Testament MS3, the Gospel of Luke and John MS4, and the latest acquisition, the Gospel Book MS5—were made available online thanks to the completed digitization project. The scanning of each parchment page and diligent handling of the rare material was expertly handled by the Widener Library’s image capturing staff.

On June 27, 2013, the exhibition *Inspiring Art: The Dumbarton Oaks Birthing Figure* opened. The Aztec-style Birthing Figure in the Dumbarton Oaks Collection has incited fascination and controversy for over a century. Celebrated by some as a masterpiece, maligned by others as a fake, it has provided inspiration to generations of artists from Man Ray and Diego Rivera to Steven Spielberg and Eduardo Paolozzi. The exhibition traced the changing perceptions of this one-of-a-kind sculpture and illustrates its powerful hold on the human imagination.

Research and Other Projects

In November 2012, following the hiring of research assistant Elizabeth Williams, the project to establish a catalogue of the unpublished Byzantine textile collection began in earnest. The project's focus on "Furnishing Textiles in Byzantium and Early Islam" concentrates on the material of over one hundred Late Antique through Early Islamic textiles and fragments, such as pillows, curtains, tablecloths, wall hangings, towels, and napkins. The Dumbarton Oaks Collection includes several particularly well-known examples of wall hangings, such as a piece with a representation of a bejeweled woman labeled Hestia Polyolbos. Despite the ubiquitous nature of textiles in the Byzantine and Early Islamic periods and their significant survival in museum collections, furnishing textiles have received little sustained attention in scholarship, which has focused instead on dress. In the broader sense, the aim is to follow the standard of best practices for studying Byzantine and Early Islamic textiles in scientific and art historical research and in digital publication. Due to the range of themes and approaches applicable to this material, the research project has prioritized multidisciplinary collaboration from its start. In the project's initial phases, a team of international specialists was assembled from museums, universities, and conservation departments, including the Metropolitan Museum of Art (Helen Evans and Kathrin Colburn), the Institute of Fine Arts (Thelma Thomas), Brooklyn College (Jennifer Ball), the Museum für Byzantinische Kunst (Caecilia Fluck), the Universität Bonn (Sabine Schrenk), The Textile Museum (Sumru Krody), and Johns Hopkins University (Eunice Maguire); the individual contributors have selected their first (out of three) round of entries.

The project considers the historical conditions of furnishing textiles' production and uses, which will be explored through traditional methods of art historical inquiry, the study of textual sources, and technical analyses. We anticipate that this research will open up discussions about the relationship of textiles to architectural space, the visual effects of textiles in interior settings, and the uses of furnishing textiles through the Late Antique, Byzantine, and Early Islamic periods. We are particularly eager to explore this theme through 3D virtual visualization and electronically animated renderings of textiles in architectural settings.



Detail, *Wall hanging with Nereids*, Byzantine Collection.

The project aims to serve as a creative model for collaborative art historical work by gathering art historians, architectural historians, archaeologists, textile specialists, and conservators in several institutions and museum collections around a focused research goal. We hope that these shared efforts at understanding how textiles functioned in domestic, public, and sacred spaces will prompt further inquiries by scholarly audiences and the general public alike about the daily concerns in the Byzantine and Early Islamic periods. We also continue to forge ahead on other related events that will take place from 2014 to 2016. In the fall of 2014, we plan to organize a conference at Dumbarton Oaks, which will bring together the core group of specialists as well as other invited scholars. The conference will allow our research group to discuss larger ideas and themes amongst themselves and a wider audience. In the longer term, we are planning an exhibition for the spring of 2016 that will feature outstanding examples of furnishing textiles from the Dumbarton Oaks Collection alongside loans we hope to secure.

In the fall of 2012, a new online exhibition was added to the website, presenting a complete series of Byzantine emperor coins. The online exhibition was primarily developed by Tyler fellow Konstantina Karterouli, in close collaboration with Cécile Morrisson, numismatic advisor of the Byzantine Collections coin holding. Over the course

of the past year, Cécile, with the support of the publications department, continued to work on the development of an online database to provide online access to the Byzantine coin collection following the model of the Byzantine seals online catalogue.

In the spring of 2013, the museum welcomed class visits by Harvard professors Ioli Kalavrezou, Dimiter Angelov, Eurydice Georganteli, and their students interested in studying the special collections of museum objects, manuscripts, coins, and seals. And on April 29, 2013, the museum organized and hosted a study day with specialists from various fields—text critique, art history, paleography, and codicology—to collaboratively study the recently acquired Byzantine Gospel book *Dumbarton Oaks MS5*. The day's discussions were based on the scholarly research of Nadhezda Kavrus-Hoffmann, who had developed and submitted a report after a month-long research appointment at Dumbarton Oaks in August 2012.

Staff News

In March–April and July–August 2013, the museum hosted two interns: Charlotte Guinois (Institut de Patrimoine, Paris), who assisted the Pre-Columbian Collection's staff with research on the 2013 anniversary exhibition projects; and Arielle Winnik (Bryn Mawr College), who supported the Byzantine Textile research project. The museum also welcomed three new staff members in 2012–2013: Byzantine textile project research assistant Elizabeth (Betsy) Williams, Byzantine Collection assistant curator John Hanson, and museum shop manager Patti Sheer.

Exhibitions

September 8, 2012–June 2, 2013

All Sides Considered: New Research on the Maya Collection

January 15, 2013–January 5, 2014

Connecting Collections, Collecting Connections:

Fifty Years of Pre-Columbian Art at Dumbarton Oaks

February 2, 2013–January 5, 2014

Architectural Contrasts

April 25–October 20, 2013

Four Byzantine Manuscripts

June 27, 2013–March 2, 2014

Inspiring Art: The Dumbarton Oaks Birthing Figure

Scholarly Activities

Public Lectures

September 29, 2012

Alexandre Tokovinine, “Old Glyphs, New Findings: Tales from a Late Classic Maya Panel”

October 27, 2012

Reiko Ishihara-Brito, “Behind the Mask: Gaining a Better Understanding of Maya Craftsmanship”

February 9, 2013

Andrew Hamilton, “The All-T’oqapu Tunic: A Sartorial Statement of Inka Imperial Power”

March 16, 2013

Sarah Jackson, “Classic Maya Politicking: Perspectives from Three Monuments”

April 18, 2013

Hilary Lewis, “You Cannot Not Know History”

May 16, 2013

Christopher Donnan, “Wrinkle Face and Iguana: Companions in a Moche Epic”

Demonstrations

May 17–19, 2013

Andean Weaving and Music Demonstration



Andean weaving demonstration, held in conjunction with the fiftieth anniversary of the Pre-Columbian Collection, May 2013.

Tours

February 1, March 1, April 5, May 3, and June 7

First Friday gallery tour

February 2, March 2, April 6, May 4, and June 1

Architectural Contrasts walking tour

Gifts and Loans

Byzantine Collection

Acquisitions

Two-Pound Weight of Megas, Count of the Sacred Largesses,
Constantinople, ca. 587

Gifts

Two reproduction oil paintings, *Saint Andrew*, from Saint Sophia Monastery, Lake Ohrid (formerly Yugoslavia) and the *Betrayal of Saint Thomas*, from a monastery in Pec, Kosovo (formerly Yugoslavia), donated in memory of Elizabeth (Bette) Cohen

Eighteenth-century Greek altar cross, donated on behalf of Mrs. George Michopoulos (Urania Souslides Giavis) and Mrs. Peter Anastasopoulos (Valentine Souslides) in memory of their parents, the Reverend Father Dr. Nestor Souslides and Coralia Psalti Souslides

Gift of 455 coins from The Fleischmann Foundation in honor of Mr. and Mrs. Charles Fleischmann III

Coins and Seals Acquisitions

Forty folles in Byzantine style struck in Syria under Persian rule (610–630)

Philippicus Bardanes, mint of Syracuse (711–713)

Loans from the Collection

Loan of two objects to the exhibition *Otto the Great and the Roman Empire: Emperors from Antiquity to the Middle Ages*, Kulturhistorisches Museum Magdeburg, Magdeburg, August 27–December 9, 2012

Loans to the Collection

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

Loan of one object from the Menil Collection, Houston, for study and exhibition beginning March 20, 2012

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

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



Opening of the *Inspiring Art: The Dumbarton Oaks Birthing Figure* exhibition, June 2013.

Pre-Columbian Collection

Loans from the Collection

Loan of three objects to the exhibition *Maya: Secrets of their Ancient World*, Royal Ontario Museum, Toronto, November 19, 2011–April 9, 2012, and the Canadian Museum of Civilization, Gatineau, May 17–October 28, 2012

Loan of two objects to the exhibition *Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico*, Dallas Museum of Art, Dallas, July 29, 2012–November 25, 2012

Loan of one object to the exhibition *Dancing into Dreams: Maya Vases of the Ik' Kingdom*, Princeton University Art Museum, Princeton, October 6, 2012–February 17, 2013

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

Loan of six objects to the exhibition *Chavín: Arrival of the Gods in the Andes*, Museum Rietberg Zürich, Zürich, December 1, 2012–March 10, 2013

Loans to the Collection

Loan of seven objects from the Peabody Museum of Archaeology and Ethnology, Cambridge, to the exhibition *All Sides Considered: New Research on the Maya Collection*, September 8, 2012–June 2, 2013

Loan of twelve objects from the Peabody Museum of Archaeology and Ethnology, Cambridge, to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, January 15, 2013–January 5, 2014

Loan of one object from Museo Nazionale Preistorico–Etnografico “L. Pigorini,” Rome, to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, January 15, 2013–January 5, 2014

Loan of one object from the Fowler Museum at the University of California, Los Angeles, to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, January 15, 2013–January 5, 2014

Loan of one object from the Detroit Institute of Art, Detroit, to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, January 15, 2013–January 5, 2014

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

Loan of three objects from the National Museum of the American Indian, Washington, D.C., to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, June 17, 2013–March 21, 2014

Loan of one object, courtesy of Sam Enslow, to the exhibition *Inspiring Art: The Dumbarton Oaks Birthing Figure*, June 27, 2013–March 2, 2014

Loan of one object from the Museum of Modern Art, New York, to the exhibition *Inspiring Art: The Dumbarton Oaks Birthing Figure*, June 27, 2013–March 2, 2014

House Collection

Loans from the Collection

Loan of one object to the exhibition *Snapshot! Painter/Photographers from Bonnard to Vuillard*, Van Gogh Museum, Amsterdam, October 14, 2011–January 8, 2012, The Phillips Collection, Washington, D.C., February 4–May 6, 2012, and Indianapolis Museum of Art, June 8–September 9, 2012

Loan of one object to the exhibition *El Greco and Modernism*, Stiftung Museum Kunst Palast, Düsseldorf, April 21–August 5, 2012

Loan of two objects to the exhibition *Impressions of Interiors: Gilded Age Paintings by Walter Gay*, Frick Art and Historical Center, Pittsburgh, October 5, 2012–January 6, 2013, and Flagler Museum, Palm Beach, January 29–April 21, 2013

Loan of one object to the exhibition *El Greco's Visual Poetics*, National Museum of Art, Osaka, October 16–December 24, 2012, and Tokyo Metropolitan Art Museum, Tokyo, January 19–April 7, 2013

Loan of one object to the exhibition *Extravagant Inventions: The Princely Furniture of the Roentgens*, Metropolitan Museum of Art, New York, October 29, 2012–January 27, 2013

Docents and Visitor Service Assistants

During the past year, our very busy and dedicated volunteers welcomed 11,548 people to explore the collections. After greeting the visitor and providing them with a museum brochure, the volunteer explains the history of Dumbarton Oaks, as well as the current activities and functions of the institution. In addition to interacting with the public, assistants lead tours of the special exhibits and gardens, attend docent training sessions and visitor service meetings, and conduct research on objects in the collection. There were six active assistants and two alternate assistants in 2012–2013.



The Dumbarton Oaks docents, 2012–2013.

During the same period, the docents provided scheduled tours for 1,424 people. Tours are often seasonally selected by groups. During spring and fall, many groups are interested in tours that highlight the collections, while during the summer and winter most groups ask to see specific collections. This year's offerings included a tour designed to accompany the fiftieth anniversary celebration of the Philip Johnson Pavilion and the Rare Book Room. Docents also serve in the museum to help visitors with questions. The docents spoke with over 4,118 visitors during museum hours. The docent corps consisted of thirteen active docents, one resource docent, and four on leave of absence in 2012–2013.

To help the volunteers stay current in their knowledge, a series of monthly informal, educational programs were conducted both on- and off-site. In May, a former intern presented a portrait tour using objects from the collection. In June, the volunteers took a tour of Brookside Gardens in Silver Spring with their resident horticulturalist and learned how the mission of a public garden differs from that of a private garden. July found the volunteers being given a hands-on demonstration and lecture on Byzantine seals in the Seals Room by Jonathan Shea and Lain Wilson. In September, to welcome the volunteers back from their August vacation, museum director Gudrun Bühl and executive director Yota Batsaki planned a wonderful luncheon in

the refectory. On a lovely October morning, the volunteers took a tour of Mount Vernon's kitchen garden, pleasure garden, and botanical garden with the horticulturalist, then toured the archeology lab with one of the Mount Vernon archeologists. In November, the volunteers took a trip to the Textile Museum for a tour of *The Sultan's Garden: The Blossoming of Ottoman Art*, led by one of our Saturday docents, who also is a member of the Textile Museum's docent group. December found the volunteers meeting with Linda Lott, rare book librarian, to hear about her exhibit on Humphry Repton, a nineteenth-century British landscape designer. After Linda's tour, the volunteers attended a lecture by the artist Andy Cao explaining his installation of "Cloud Terrace." In January, Margaret Mullet, director of Byzantine Studies, presented a lecture entitled "Context for Our Objects: The Komnenian World," to a very appreciative audience of volunteers. On a cold day in late February, Colin McEwan, director of Pre-Columbian Studies, introduced the volunteers to "Inca State Rituals—Ordering the Sacred and Representing Cuzco." This was followed by a thought-provoking lecture in March by Byzantine Tyler fellow Konstantina Karterouli on the "Rupert Madonna and Byzantine Art in Western Art of the Late Twelfth Century." In April, the volunteers had their annual garden walk with Gail Griffin, director of gardens and grounds, who explained the changes made to the garden during the past year. Museum staff Gudrun Bühl, James Carder, Miriam Doutriaux, Juan Antonio Murro, and Hillary Olcott lectured and gave tours to the volunteers of the various special exhibits and provided them background material for their tours. Finally, during the August break, many of the volunteers prepared and submitted a draft of a ten-minute talk on an object of their choice for evaluation. These talks were then presented to the volunteer's day group and will then be presented to museum staff for review before being delivered to the public.



Gardens

In the spring of 2013, the garden staff began replanting the trees of Mélisande's Allée in memory of Donald Smith, who died in October 2012. Don joined the garden staff at Dumbarton Oaks in 1952 after working summers in Beatrix Farrand's garden in Maine. He was superintendent of the gardens from 1973 until his retirement in 1992, and inspired great affection and respect from the garden staff and the Dumbarton Oaks community. Even after retirement, Don often visited to offer advice and counsel. To choose the best tree for replanting the allée, the garden staff met with landscape historians, horticulturists, and arborists to consider species from Beatrix Farrand's original tree selections that would perpetuate the arching canopy of the existing beautiful, but brittle, silver maples. In April, the staff planted ten "Princeton" American elms in the empty spaces among the maples, with plans to choose other disease-resistant American elm cultivars as the remaining maples decline.

During the year, the garden staff planted forty additional trees in other parts of the gardens, adding to the R Street borders, Crabapple Hill, Fairview Hill, and the Wilderness. Ten crabapples of various cultivars were chosen for disease resistance, form, and flower and berry color, and were planted on Crabapple Hill among the existing trees. To maintain Farrand's recommended permanent border screen along R Street, the staff planted a mixture of broad-leaved evergreens, including American Hollies, Mahonias, and Abelias. At the lower end of the East Lawn, the staff planted a dawn redwood, *Metasequoia glyptostroboides*, a species that was planted in Farrand's garden at Reef Point and that will tolerate wet soils. Within the adjacent Wilderness, the staff added three swamp white oaks, *Quercus bicolor*, among the



Reworked plantings within the Herbaceous Borders.

native azaleas, Lobelia, and Iris. Within the Kitchen Garden Orchard, they added a sour cherry and two plums. On Fairview Hill, they added five white native dogwoods.

Janet M. Fesler, a friend and frequent visitor of the gardens, bequeathed the funds to make these plantings possible. In addition to supporting current plantings, Janet's brother, Jim, has requested that part of Janet's bequest be applied to funding the first stages of replanting the hornbeam ellipse. Steve Black of Raemelton Farms has propagated and is training ninety American hornbeams that will be transplanted into the Ellipse as small standardized trees after a few years of growing in the nursery.

In her *Plant Book*, Farrand suggested the need for a small nursery for invalid and replacement plants, perhaps in the neighborhood of the fellows' quarters. Construction of the Gardeners' Court in 2005 displaced the existing nursery, which primarily held small boxwoods. In the fall of 2012, gardeners dug three fifty-foot nursery beds in the lawn to the north of the Guest House (the former Fellows' Building)



Herb and vegetable gardens.

and planted small fruit trees there. Recently, the gardeners have propagated boxwoods for later use in the gardens.

Throughout the year, the staff reworked the plantings within the Herbaceous Borders, introducing shrubs and perennials to strengthen the annual plantings of bulbs and chrysanthemums, as well as adding winter interest. Farrand suggested the borders include “material which is somewhat unusual in its character and harmonious in its color tones.” The staff chose some of Farrand’s favorites, including Montbretia, Phlox, Iris, and lily, all of which have proven successful in the border’s growing conditions.

In the spring, with help from volunteers, the staff doubled the size of the vegetable garden, adding new varieties of vegetables and fruit, including artichokes, asparagus, muscadines, currants, and various brambles. The vegetable garden now covers half the area of the Blissés’ garden of the 1930s and contains many of the same species. On the terraces above the vegetables, the staff redesigned herb gardens, an edging of boxwood enclosing new plantings of lavender,

thyme, artichoke, and sage. On these terraces and throughout the garden, staff member Luis Marmol placed pots of succulents and tender annuals to echo the color schemes of the permanent plantings and to complement the patterns of brick and tile.

In addition to vegetable garden work, the garden volunteers, led by volunteer coordinator Terri Harrison, helped with many of the most arduous, tedious tasks. They deadheaded roses, weeded boggy areas filled with mosquitoes, and cut back English ivy from tree trunks and along walls. On rainy days, they worked within the greenhouse assisting greenhouse manager Melissa Brizer with the propagation of, among other things, English ivy.

Research by summer 2012 garden conservation intern Siobhan Aitchison of Harvard's Graduate School of Design continued the Frame Yard investigation begun in 2011 by summer intern Anna Lawrence. Early digging around the hotbed revealed concrete foundations and a small room that housed the remains of the house's coal stove. Through research in Lord and Burnham's archives at the New York Botanical Garden, Siobhan uncovered drawings for the garden's main greenhouses, but not for the hotbed or other frames. A fuller description of Siobhan's work and the research of fellow 2012 interns, Alexis DelVecchio and Robin Abad Ocubillo, is available at <http://www.planetable.org/omeka/>.

Several conservators worked to preserve or conserve objects within the gardens. In the 1930s, adjacent to the then-Tennis Court (now the Pebble Garden), Beatrix Farrand designed a semicircular wisteria arbor with a teak table and low chairs for comfortable tennis viewing. This past year, using teak from Costa Rica, John Danzer of Munder-Skiles reproduced Farrand's table and chair designs to create seating for both the arbor and the Music Room Terrace.

During the winter of 2012, blacksmith Francis Flaherty restored the two iron balconies and grilles designed by Farrand to overlook the Fountain Terrace. After removal to his foundry, Francis restored missing elements of the grille and metalized and painted the two balconies prior to reinstalling the grilles into the walls with anchor setting mortar. Francis used a similar process of restoration for the iron gates at the north and south entrances to the Rose Garden.

Over the years, several of the walls in the gardens have deteriorated to the point of collapse. Using a source of local stone that closely matches the original, mason John Pond and his assistant,



Bench in honor of Edward (Ned) Keenan.

Nate Trent, rebuilt the wall below the rose bed in Crabapple Hill and the wall along the south side of the Cutting Garden. Also, above Lovers' Lane Pool, they added a low brick wall to prevent soil from washing into the Lovers' Lane theater and reset the adjacent brick path to allow drainage.

Against the brick wall separating Ondine and the Music Room Terrace from the North Vista, John Pond created a bench within which to nestle a section of Illinois marble from the Pre-Columbian Gallery. Given by the Lee and Juliet Folger Fund to honor Edward (Ned) Keenan, director of Dumbarton Oaks from 1998 to 2007, the marble is inscribed with a selection chosen by Ned from *Collected Shorter Poems, 1927–1957*, by W. H. Auden:

And where should an austere philologist
Relax but in the very world of shade
From which the matter of his field was made.



F. G. Wood

S. H. Dumber

Publications

Publications is shifting toward new frontiers in the dissemination of scholarship and information on our collection. We have continued to engage in traditional academic book publishing, but we have also been exploring the possibilities for digital humanities in our new open-source, content management system–based website and pushing to create and implement new tools and resources for digital scholarship. Dumbarton Oaks staff in all departments have been devising new and interesting projects to share institutional resources and to create new online scholarship.

Books and Journals

Dumbarton Oaks is committed to producing high-quality volumes pertaining to our three areas of study. In Byzantine Studies, we published *Viewing the Morea*, a long-anticipated symposium volume; *Asinou across Time*, a volume in the Dumbarton Oaks Studies series; and *The Life of Patriarch Ignatius*, a volume in the Dumbarton Oaks Texts series. In Pre-Columbian Studies, we published two books in the Pre-Columbian Symposia and Colloquia series: *Past Presented* (winner of the 2013 book award of the Association for Latin American Art) and *Merchants, Markets, and Exchange in the Pre-Columbian World*. *Designing Wildlife Habitats* was our latest addition to the Dumbarton Oaks Colloquium on the History of Landscape Architecture series. We also published *Four Seasons of Flowers*, a charming volume featuring photographs of items in our Rare Book Collection. We were also extremely happy to bring our Byzantine journal up to date by publishing a compendium issue, *Dumbarton Oaks Papers* 65–66.

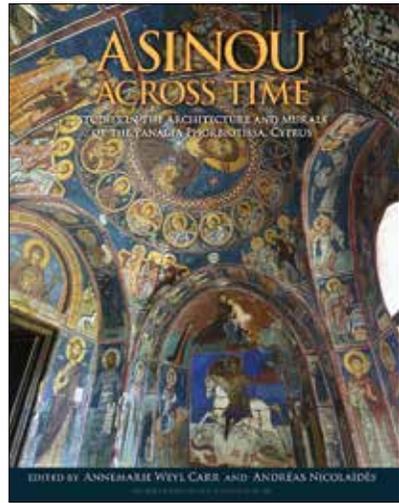
Stela D, Copan, after drawing by Frederick Catherwood, from John Lloyd Stephens, *Incidents of Travel in Central America, Chiapas, and Yucatan*, 1841. One of the illustrations featured in *Past Presented*.

Asinou across Time

Studies in the Architecture
and Murals of the Panagia
Phorbiotissa, Cyprus

Edited by Annemarie Weyl Carr
and Andréas Nicolaidès

978-0-88402-349-4

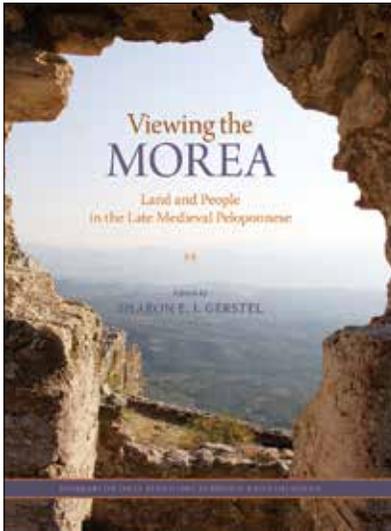


Viewing the Morea

Land and People in the Late
Medieval Peloponnese

Edited by Sharon E. J. Gerstel

978-0-88402-390-6



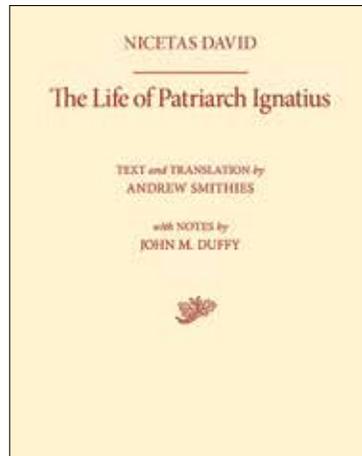
The Life of Patriarch Ignatius

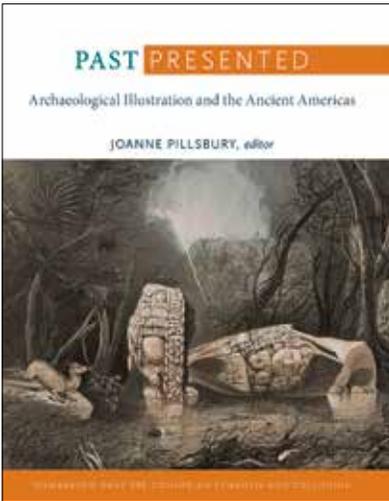
Nicetas David

Edited and translated by
Andrew Smithies

Notes by John M. Duffy

978-0-88402-381-4





Past Presented

Archaeological Illustration and
the Ancient Americas

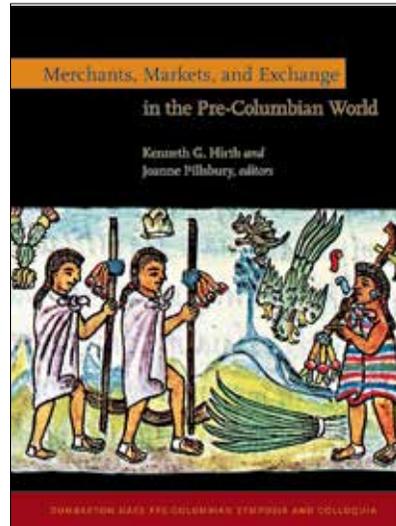
Edited by Joanne Pillsbury

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

Edited by Kenneth G. Hirth and
Joanne Pillsbury

978-0-88402-386-9

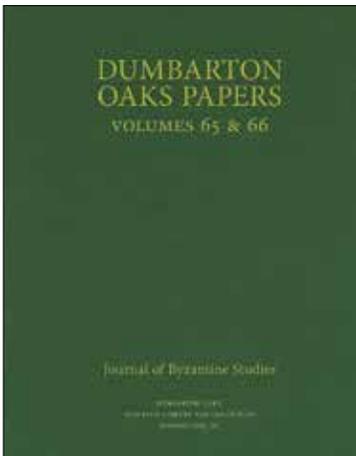


Dumbarton Oaks Papers

Volumes 65 and 66

Edited by Margaret Mullett

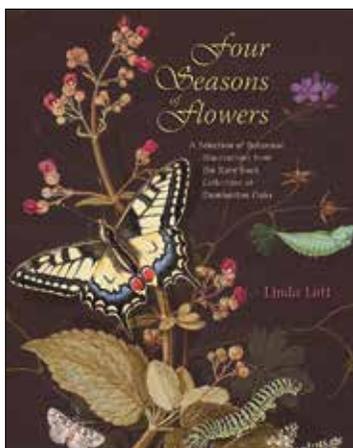
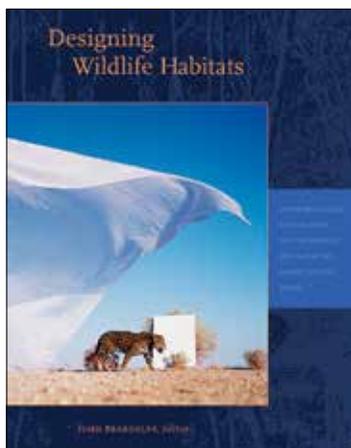
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Designing Wildlife Habitats

Edited by John Beardsley

978-0-88402-385-2



Four Seasons of Flowers

A Selection of Botanical
Illustrations from the Rare Book
Collection at Dumbarton Oaks

Linda Lott

978-0-88402-384-5

Digital Humanities

Our content management system platform, Plone, has allowed us to create new tools and to display our resources in new ways. Staff and fellows have used this platform to create online exhibits, catalogues, and publications for researching our collection and publish original scholarship.

Online Exhibits

We have created a customized tool called “Online Exhibits” allowing scholars to create robust online exhibitions, opening windows into the many aspects of our collections. Some of our online exhibits:

Leaden Gospels

This exhibit presents several of the rare Byzantine lead seals from the Dumbarton Oaks Collection that depict New Testament narrative scenes and figures. www.doaks.org/resources/seals/leaden-gospels

Margaret Mee

This exhibit features a collection of twenty-one paintings by the renowned British botanical artist, Margaret Mee (1909–1988); the paintings reflect the work of Mee’s early journeys to chronicle the flora of the Amazon. www.doaks.org/library-archives/library/library-exhibitions/margaret-mee

Maria Sibylla Merian

An extraordinary artist and naturalist, Maria Sibylla Merian (1647–1717) first published *Metamorphosis insectorum Surinamensium* in 1705. This exhibit provides a glimpse into this extraordinary work and provides examples of the work of other female artists contemporary with Merian. www.doaks.org/library-archives/library/library-exhibitions/maria-sibylla-merian

The Ancient Future: Mesoamerican and Andean Timekeeping

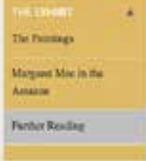
The Aztec, Maya, and Inca civilizations used complex and multiple timekeeping systems for purposes of agriculture, worship, and political authority. Because little of the material record of the preconquest peoples of the Americas has survived, scholars through the ages have had limited primary sources to study to reach a comprehensive understanding of timekeeping in the Americas.

www.doaks.org/library-archives/library/library-exhibitions/the-ancient-future-mesoamerican-and-andean-timekeeping

The Byzantine Emperors on Coins

One hundred and twenty-seven Byzantine coins, one for each Byzantine emperor, plus the few usurpers who struck coins, are presented in this online exhibit. All objects have been selected from the Byzantine coin collection at Dumbarton Oaks in order to present the viewer with a glimpse into one of the largest Byzantine coin collections in the world. www.doaks.org/museum/online-exhibitions/byzantine-emperors-on-coins

Margaret Mee



The Paintings

The Dumbarton Oaks Rare Book Collection presents botanical paintings by Margaret Mee, 1956-1960

These twenty-one paintings, acquired by Mrs. Robert Woods Bliss, were painted by Margaret Mee during her first three expeditions into the Amazon, between 1956 and 1960. The overall purpose of these paintings was to serve as aesthetically accurate scientific illustrations, however, Mee's obvious passion and talent elevates her work.



• Mee at work in the field, Mar 1960. *Herb. Regis*

In 1960, Mee published a book of prints, which featured many of her early paintings. Roberto Burle Marx, a well-known landscape architect and close personal friend, wrote in his introduction to the volume that, "As a specialist in scientific illustration she is the most efficient I have ever known. Her work achieves perfection without becoming stereotyped. ... In fact, Margaret Mee takes the plant from its obscurity and shows its colour, rhythm, texture, and form without ever becoming pretentious in so doing." He praised her work, rating it equal to and in some ways better than the botanical drawings of her peers. He spoke from personal experience about Mee's fieldwork, saying:

"I remember an exclamation I made to collect rare plants: *Nature's not cultivated*. Margaret Mee, with her gift of keen observation, surprised us by always finding the rarest species. She has the desire to

identify her discoveries and the joy of sharing them with plant lovers. It is this which takes her into the forests as an explorer, braving poisonous snakes, illnesses and more, in order to arrive at the supreme moment of flowering, the moment when Nature seems to reveal herself to all her beauty, mystery, and loveliness. The artist takes advantage of this magic moment to discover and portray an infinite series of secrets and revelations, rich in colour and form."¹

The Margaret Mee online exhibition.

God's Regents on Earth: A Thousand Years of Byzantine Imperial Seals

For over a thousand years, the Byzantine emperor ruled as God's regent of earth. The decisions of the individuals who sat on the throne had repercussions throughout the Byzantine world and far beyond. Decrees, letters, judgments, and commands left Constantinople every day signed by the emperor in red ink and secured with the imperial seal. The designs of the imperial seals provide an insight into the minds and policies of the rulers whose image they bore; they tell us not only how they wished to be viewed by the recipients of their letters, but also how they viewed themselves. www.doaks.org/resources/seals/gods-regents-on-earth-a-thousand-years-of-byzantine-imperial-seals

Online Catalogues

The object-oriented database behind the content management system allows us to create online catalogue featuring some of the many objects in our collection. Previously, glimpses of these objects were only available to visitors to Dumbarton Oaks. Now they can be shared with scholars and others at any time and across the world.

Byzantine Seals Online Catalogue

An ongoing project to record the 17,000 Byzantine lead seals held by Dumbarton Oaks and make them available online.

www.doaks.org/resources/seals

Manuscripts on Microfilm

The Dumbarton Oaks Research Library holds almost 2,000 microfilm rolls that are reproductions of medieval and early modern manuscripts, the originals of which are held in institutions around the world. This database allows researchers to search for specific manuscripts represented within the collection.

www.doaks.org/library-archives/library/mmdb

Online Publications

Currently, we are working to develop a tool for publishing scholarly work in an online format, thus allowing scholars free and easy access to materials published according to the same high standards of our printed materials. Our flagship project for this tool, the Bliss-Tyler Correspondence project, will launch in the fall of 2013.

www.doaks.org/resources/bliss-tyler-correspondence



Friends of Music

The Friends of Music enjoyed an abundance of virtuosity in 2012–2013. Opening the season in October, the ten members of the Wind Soloists of New York offered an appealing program of both uncommon and familiar eighteenth- and nineteenth-century works. Rapidly rising on the international scene, pianist Alessio Bax (in November) and violinist Ray Chen (in April) commanded standing ovations following their flawless, musically gratifying performances. Cecelia Porter of the *Washington Post* wrote, “No one could doubt Bax’s virtuosity . . . as he probed and shaped every phrase [of Brahms’s Ballades] through a series of related sections, some playfully jovial, some lyrically mellow.” Commenting on Chen’s recital, the *Post*’s Joan Reinthaler enthused, “The formidable partnership he has forged with pianist Julio Elizalde made entirely satisfying work of everything they touched.”

Making a spirited Washington, D.C., debut, the recently formed period instrument ensemble, Quicksilver, offered a stylish exploration of German seventeenth-century extravagant music for two Baroque violins, viola da gamba, dulcian, theorbo, and harpsichord. Critic Charles Downey praised the group’s music making, drawing attention to “the virtuosity of the group’s talented violinists, Robert Mealy and Julie Andrijeski, who both added showy and fluid embellishments to their paired lines.”

In a welcome return engagement, the distinguished guitarists Sérgio and Odair Assad displayed their legendary artistry in a mix of audience favorites and lesser-known compositions. Reviewer Robert Battey noted that the guitarists’ “ensemble is virtually effortless, needing only the tiniest cues for the most complex passages.”



The Baroque ensemble Quicksilver explored seventeenth-century extravagant and virtuosic chamber music from Germany.

A highlight of the season was the annual holiday concert that provided a little something for everyone. The all-male *a cappella* ensemble, Cantus, crafted a program of significant, yet mostly seldom heard, choral works that spanned centuries, styles, and cultures. The nine singers' voices moved effortlessly from medieval *organum* (Pérotin's *Sederunt*) to a twentieth-century setting of *Alleluia* by Randall Thompson, with a number of intriguing stops along the way, including songs and chants from the Sufi, Estonian, Russian Orthodox, Native American, and African American traditions. Cantus closed the program with their signature work, Franz Biebl's mesmerizing *Ave Maria*. The encore was a moving meditation on peace, set to the celebrated melody of Sibelius' "Finlandia." The concert offered a tranquil yet joyful way to acknowledge the holiday season, bid farewell to a tumultuous 2012, and welcome the upcoming new year.

The Czech Republic's Škampa Quartet delighted the Music Room audience with two works from the ensemble's native land—the

charming “Concerto da Camera” string quartet by Bohuslav Martinů, and a breathtaking rendition of Bedřich Smetana’s deeply moving “From My Life.” Beethoven’s “Harp” quartet rounded out the spring-time concert.

The Friends of Music program continues to welcome music critics from print and online publications. Washington’s classical music radio station, WETA, records selected concerts for “Front Row Washington,” this season opting for the performances by Alessio Bax and Cantus.

Performances

October 14–15, 2012

Wind Soloists of New York

November 4–5, 2012

Alessio Bax

December 2–3, 2012

Cantus

January 13–14, 2013

Quicksilver

February 10–11, 2013

Sérgio and Odair Assad

March 17–18, 2013

Škampa String Quartet

April 21–22, 2013

Ray Chen and Julio Elizalde



Finance, Garden Gate, and Information Technology

The finance and information technology departments form a small team of individuals who are dedicated to serving the Dumbarton Oaks community. Our team values quality customer service for our colleagues as well as for members of the general public, visiting fellows and scholars, and the diverse group of contractors and vendors who conduct business with Dumbarton Oaks.

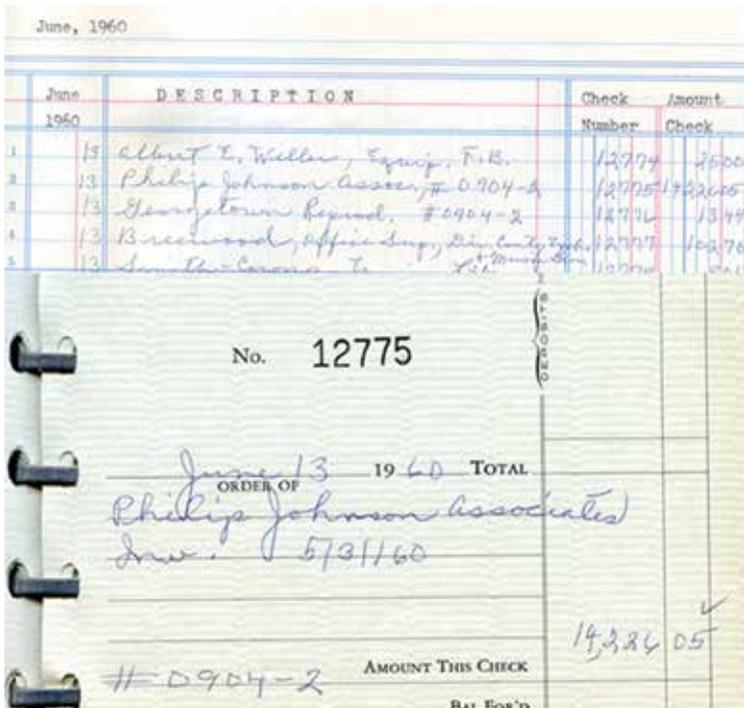
During this past year, the finance office worked to improve departmental procedures and refine policies while continuing to fulfill a variety of roles at the institution. This year, we encouraged open communication both within the department as well as with other groups. At monthly staff meetings, members of the department were invited to update each other on their recent and ongoing projects. Our meetings fostered an open dialogue between colleagues and we hope that, in the future, the monthly meetings will continue to serve as opportunities for creative problem solving and information sharing.

Our goals this year were to increase accessibility and create user-friendly processes. To that end, we now have a shared email address for finance office general inquiries and we are currently working on cross training for key departmental tasks. Additionally, we generated a finance contact reference sheet, guidelines for accounts payable payment processing, and a schedule of financial reports; these references have been made available to colleagues across Dumbarton Oaks. These projects have clarified our individual roles and responsibilities and have expedited the processing of requests and inquiries. We hope to implement some of the ideas for future initiatives that DeWahn Coburn returned with after attending an Eastern Association of College and University Business Officers conference in spring 2013.

In July 2012, Maurice Sanders joined the finance office staff. As staff accountant, Maurice has used his years of experience at other academic institutions to efficiently process accounts payable and support a variety of departmental projects. In December 2012, the finance office and all of Dumbarton Oaks bid a happy retirement to our dear colleague and friend of many years, Muriel Paré. After working at Dumbarton Oaks since 1986 and working with the finance office for much of that time, Muriel embarked on a much-deserved retirement.

In the spring of 2013, Mary Beth Tsikalas and Jonathan Lee, with the assistance of their counterparts at the Center for Hellenic Studies (CHS), coordinated health insurance coverage for Dumbarton Oaks and CHS. Beginning in fiscal year 2014, these two units of Trustees for Harvard University will offer the same range of health insurance options to all their benefits-eligible staff. This effort represents an important collaboration between the two institutions. As part of this open enrollment period, information sessions were hosted at Dumbarton Oaks. Also, for the first time ever, we were visited by the CEO of the Harvard University Credit Union, who invited attendees to participate in this special benefit available to all members of the Harvard community.

Starting in the summer of 2012, Mary Beth Tsikalas and Helen Hubbard-Davis worked with several departments at Dumbarton Oaks to review hundreds of boxes dating back to the 1950s that belonged to the finance office. By spring of 2013, they had reviewed all storage room contents and purged the overfilled space of more than two hundred boxes of old financial records. Some items of interest will be further assessed and retained in the archives, including nearly one hundred check registers and ledgers. The groundbreaking event for the new Fellowship Building at 1700 Wisconsin Avenue in the late spring of 2013 heralded the start of an intense period of construction and project management that the finance office and IT staff continue to support. Pete Haggerty and JoAnn Murray have conducted ongoing work on the extension and upgrade of the existing network. This year, a pathway between the main campus and the Fellowship Building site was completed and, in the coming year, the sites will be fully connected. Additionally, the finance office has streamlined payment processes to handle the increased activity connected with the construction work. The office has also adapted our current records storage systems to accommodate project files.

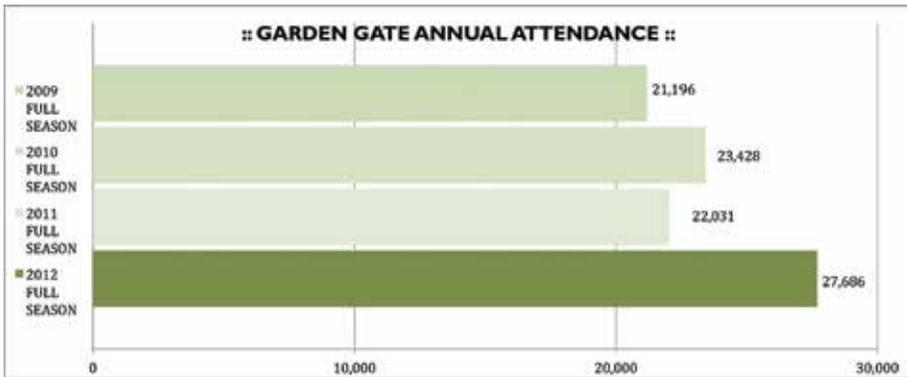


This check stub from Philip Johnson Associates and its companion ledger are examples of the rich history uncovered in storage.

Garden Gate 2012–2013

The 2012 garden season was a remarkable one in terms of both attendance and income. Attendance for the season topped 27,000 visitors, representing a nearly 25 percent increase over the prior season. Membership figures were up over prior years, which led to a new initiative to increase membership in the 2013 season. Enhanced member benefits, as well as greater promotion of membership both in person and on the website, have resulted in a 15 percent growth in membership sales. Attendance in the 2013 season has also been impressive, with nearly 17,000 visitors to the gardens by the end of June.

In keeping with the overall departmental initiatives to improve customer service, garden gate operations also received updates. In the fall of 2012, these initiatives began with the addition of a printer-friendly visitor guide available on the Dumbarton Oaks website;



Annual attendance in the gardens has grown impressively in 2012–2013.

since then, we have continued to make a concerted effort to enhance the visitor experience at Dumbarton Oaks. In addition to the visitor guide, we have prominently placed membership information online and at various locations in the gardens, museum, and museum shop. We now have well-identified sections of the gardens’ website pages that provide tips for visitors as well as information about our policies and membership benefits.

In order to respond to these large numbers, the garden gate coordinator, Helen Hubbard-Davis, and garden gate staff have continued to improve visitor services. Our visitor services initiatives this year have generated interesting feedback and produced several channels for visitor inquiries and opinions. In the spring of 2013, a new email address was created as a tool for the public to communicate with us. There was also consistent additional staffing during the busy spring season to meet the needs of our growing public. Also, in the winter of 2012, garden gate staff joined other Dumbarton Oaks colleagues for customer service training. Lastly, starting in the spring of 2013, we introduced a visitor survey to better understand and serve our visitors.

This year we sought to increase traffic between the gardens, museum, and museum shop. During the peak visitation season of spring, for example, visitors were encouraged to take advantage of the relative quiet of the weekdays and of the museum when they make the trip to our historic property. In the fall of 2012, we promoted Museum Day as an opportunity for the general public to become better acquainted with all of what Dumbarton Oaks has to offer. For



Finance department staff.

example, a coupon for the museum shop (using upcycled old postcard stock that was previously destined for the recycling bin) was distributed at the garden gate entrance to entice museum day visitors to visit multiple sites during that day. Museum Day produced record high visitation to the gardens topping 850—about three times the weekend day average for 2012.

One of the most exciting new benefits offered this year was a special event exclusively for members. In the spring of 2013, members were invited for a first ever Member Hours event which took place on a bright and brisk April morning during peak cherry blossom season. It was an intimate event intended to reward members with a rare glimpse of the breathtaking gardens in the morning light and the quietude of empty green. The attendees were uniformly eager, grateful, and extremely excited. We conducted a survey of attendees and the constructive and thoughtful feedback confirmed the anecdotal impressions of the staff who worked at the event. In the words of our members: *“What a wonderful resource. Here’s to an increasingly diverse demographic enjoying it!”* *“Thank you!”* *“Please make these member events a tradition!”*



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Jessica Tuchman Mathews

Joseph J. O'Donnell

Robert D. Reischauer

Robert E. Rubin

Theodore V. Wells Jr.

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Pre-Columbian and Colonial Art*

Ioli Kalavrezou, *Dumbarton Oaks Professor of Byzantine Art*

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Chair of the Committee on the Study of Religion*

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Dean of Arts and Humanities, Ex Officio*

Mathilda van Es, *Associate Dean for Administration for Arts and
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Giles Constable, *Director, 1977–1984*

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Irfan Shahîd, *Affiliate Fellow of Byzantine Studies*

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Jan Ziolkowski, *Director*

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Susannah Italiano, *Events Manager*

Pallavi Jain, *Human Resources Manager*

Francisco López, *Fellowship Program Coordinator*

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Raquel Begleiter, *Research Associate*

Scott Fitzgerald Johnson, *Postdoctoral Teaching Fellow in Byzantine Greek, Dumbarton Oaks / Georgetown University*

Eric McGeer, *Consultant for Byzantine Sigillography*

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

Michael Sullivan, *Research Associate*

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Margaret Mullett, *Director of Byzantine Studies*

Amanda Daxon, *Program Coordinator in Byzantine Studies*

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Dimiter Angelov

Albrecht Berger

Susan Ashbrook Harvey

Ioli Kalavrezou

Robert Ousterhout

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Jane Padelford, *Program Coordinator in Garden and Landscape Studies*

Anatole Tchikine, *Postdoctoral Associate in Garden and Landscape Studies*

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Gert Gröning

Alison Hardie

Mark Laird

D. Fairchild Ruggles

Thaisa Way

Pre-Columbian Studies

Colin McEwan, *Director of Pre-Columbian Studies*

James Doyle, *Postdoctoral Associate in Pre-Columbian Studies*

Emily Jacobs, *Program Coordinator in Pre-Columbian Studies*

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Barbara Arroyo

Thomas Cummins

Leonardo López Luján

Charles Stanish

Gary Urton

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Buildings

Mario García, *Facilities and Services Coordinator*

Carlos Mendez, *Events and Services Coordinator*

J. David Cruz-Delgado, *Building Assistant*

Noel Gabitan, *Building Assistant*

Jose Luis Guerrero, *Building Assistant*



Music Room decorated for the holiday party, December 2013.

Larry Marzan, *Cleaning Assistant*
José Pineda, *Building Assistant*
José Enrique Tobar, *Building Assistant*

Engineering
Kenneth Johnson, *Senior Building Systems Engineer*
Michael Neal, *Mechanical Maintenance Technician*
Albert Williams, *Mechanical Maintenance Assistant*

Refectory
Hector Paz, *Executive Chef Manager*
Deysi M. Escobar-Ventura, *Refectory Assistant*
Dominador Salao, *Kitchen Assistant*

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DeWahn Coburn, *Manager, Financial Operations*
Cindy Greene, *Administrative Coordinator, Friends of Music*
Pete Haggerty, *Network Systems Administrator*

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

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Gail Griffin, *Director of Gardens and Grounds*

Ricardo Aguilar, *Gardener*

Miguel Bonilla, *Crew Leader*

Melissa Brizer, *Greenhouse Specialist*

Rigoberto Castellon, *Crew Leader*

Terri Harrison, *Garden Volunteer Coordinator*

Walter Howell, *Gardener*

Luis Marmol, *Gardener*

Donald Mehlman, *Gardener*

Pedro Paulino, *Gardener*

Manuel Pineda, *Crew Leader*

Anastassia Solovieva, *Gardener*

Marc Vedder, *Integrated Pest Management Specialist*

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Megan Cook, *Research Assistant*

Fani Gargova, *Byzantine Research Associate*

Rona Razon, *Archivist*

Anne-Marie Viola, *Metadata and Cataloging Specialist*

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Sarah Burke Cahalan, *Special Projects and Reference Librarian*

Kimball Clark, *Cataloger*

Megan Cook, *Research Assistant*

Bridget Gazzo, *Librarian, Pre-Columbian Studies*

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Sandra Parker-Provenzano, *Head Cataloger*
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Toni Stephens, *Library Assistant*
Katharine Van Arsdale, *Research Associate, Garden Archives Project*
Lisa Warwick, *Acquisitions and Interlibrary Loan Assistant*

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James N. Carder, *Archivist and House Collection Manager*
Miriam Doutriaux, *Pre-Columbian Collection Exhibition Associate*
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Christopher Harrison, *Senior Exhibits Technician and Cabinetmaker*
Joseph Mills, *Photographer*
Cécile Morrisson, *Advisor for Byzantine Numismatics*
Juan Antonio Murro, *Assistant Curator, Pre-Columbian Collection*
Hillary Olcott, *Exhibitions and Programs Coordinator*
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Marta Zlotnick, *Registrar / Curatorial Assistant, Byzantine Collection*

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