



Contents

- 2014/15 Dumbarton Oaks Fellows
- Garden and Landscape Studies Symposium
- Visiting Scholar, Amy Hollywood
- New Garden Installation
- MARAC Finding Aid Award for ICFA
- Harvard Art Museums Visit
- From the Archives
- Friends of Music

2014/15 Dumbarton Oaks Fellows

For the 2014/15 academic year, Dumbarton Oaks has awarded fifteen Fellowships, eight Junior Fellowships, twelve Summer Fellowships, one Tyler Fellowship, and six Project Grants.

Find the official list of 2014/15 Fellows and their project titles on the Dumbarton Oaks [website](#).

Garden and Landscape Studies Symposium

“Sound and Scent in the Garden” | May 9 and 10, 2014

Sensory perception is the theme of the 2014 Dumbarton Oaks symposium in Garden and Landscape Studies. While we often approach gardens as things to be seen, thus engaging the rational, intellectual part of the human brain, “Sound and Scent in the Garden” explores the more elusive experiences of sound and smell. These senses have a powerful effect on the human body and are important dimensions of garden design and performance, but they are also ephemeral and can be difficult to study. The papers in the symposium explore the ways that the historical experience of sound and scent can be recovered, and explain the meaning of those senses



for landscape design, past and present.

Please visit the [symposium page](#) to access the program, registration form, and more.

Image: *Allegory of the Sense of Smell*, ca. 1618, Jan Brueghel I and Peter Paul Rubens. Museo del Prado.

Visiting Scholar, Amy Hollywood



Amy Hollywood, Elizabeth H. Monrad Professor of Christian Studies at Harvard University, was a Director's Visiting Scholar at Dumbarton Oaks during March. Francisco López interviewed her.

Have you found any surprising or unexpected connections or relevance between your work and the areas of scholarship pursued at Dumbarton Oaks?

I have been working to finish a paper about an odd medieval Latin hagiography, the *Life of Christina the Astonishing*, about a woman who dies and comes back to life. Although this and other current work, which focuses on Latin and Western materials, do not have an immediately apparent connection to the core interests of Dumbarton Oaks and its collection, I have found that there are people here currently who are indeed asking questions and doing work with a discernible connection to my own research. I look forward to a future return to Dumbarton Oaks, at a time when I am working on something more closely related to the Byzantine world.

Can you tell us a little about your forthcoming book, *Acute Melancholia and Other Essays*?

One argument in *Acute Melancholia* is that the tradition of high and late medieval passion meditation is designed to make it impossible for a person *not* to see Christ's passion before their eyes or to feel his suffering in their bodies and souls.

When I started out on this work, I thought that I was using modern theory to look at medieval material. It turned out that the medieval texts already have a similar theory in place. As the thirteenth-century mystic Hadewijch explains: "In order to be God with God, we must first suffer with Christ in his humanity." Late medieval passion meditation and passion mysticism, as forms of practice and self-formation, are meant to form people as melancholic subjects.

Read more about Professor Hollywood's experience of Dumbarton Oaks, her work in general, and her upcoming publication [here](#).

New Garden Installation



Dumbarton Oaks is thrilled to welcome the composer, cellist, and sound artist [Hugh Livingston](#), who will install a temporary sound sculpture in the [gardens](#) this April.

Dr. Livingston will be installing a group of twelve organ pipes in the [Lover's Lane pool](#). The pipes, constituting a chorus of different voices, will create a soundscape composed of remixed recordings collected in the gardens and augmented by newly composed musical materials. From a distance (on the amphitheater steps), visitors will perceive the chorus as a melded whole. Up close, as one circulates the perimeter of the pool, the individual components and their counterpoint will become more obvious. Sound will resonate off the surface of the water and fill the enclosure created by the amphitheater, the bamboo to the east, and the steep slope to the west. The installation is planned to coincide with this year's [Byzantine](#) and [Garden and Landscape](#) Studies symposia, both of which focus on the senses.

Hugh Livingston graduated *cum laude* in music from Yale, and received an MFA in contemporary music from the California Institute of the Arts and a doctorate from UC San Diego.

Read more about Dr. Livingstone [here](#).

MARAC Finding Aid Award for ICFA

The Image Collections and Fieldwork Archives (ICFA) received the 2013 Finding Aid Award for the [Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers](#) finding aid. The award was bestowed by the Mid-Atlantic Regional Archives Conference (MARAC).

Harvard Art Museums Visit



Dumbarton Oaks was pleased to host a visit in early March from the [Harvard Art Museums](#). The group included the Director of the Harvard Art Museums, Thomas Lentz, as well as museum staff and supporters.

From the Archives

“I’m glad you care to have a photograph”



Mildred and Robert Woods Bliss, the founders of the Dumbarton Oaks Research Library and Collection, were noted collectors. A little-known part of their varied collections, however, is 293 photographs of their friends and diplomatic acquaintances.

Although the circumstances and dates of the Blisses’ acquisition of these photographs are typically unknown, occasionally there is documentation that provides the context. This is true of the photograph of Royal Cortissoz (1869-1948), the American art critic and art editor for the *New York Herald Tribune* (1891-1948). In a letter to Mildred Bliss, dated January 5, 1940, Cortissoz wrote:

“Carissimissima Mildredinella Mia, I’m glad you care to have a photograph of my portrait and am sending it to you by this mail. Everybody at the club seems to think well of it. I have a curious feeling as of one canonized when I see the thing set above the mantelpiece in the west room. Since you will give haven to the photograph, I gather that you think it is faithful.”

Read more about the collection and Cortisoz's photograph [here](#).

Above: Royal Cortisoz, photograph by Peter A. Juley & Son, New York, after a 1939 painting by Louis Betts.

Friends of Music

Bax and Chung | March 9 and 10, 2014

On March 9 and 10, the virtuoso pianists Alessio Bax and Lucille Chung applied four agile hands to the Music Room's Steinway, with impressive results. Their dance-themed program included Igor Stravinsky's own arrangement of his complete ballet *Pétrouchka*; 16 Waltzes, op. 39, by Johannes Brahms; and Four Tangos by Astor Piazzolla, arranged by the artists. The evening opened with *The Hebrides* overture by Felix Mendelssohn.



Follow us on [Facebook](#) and [Twitter](#)!

Dumbarton Oaks
1703 32nd Street, NW
Washington, D.C. 20007

www.doaks.org

©2014 Dumbarton Oaks Research Library and Collection. All rights reserved.

[Subscribe](#) to have The Oaks News delivered directly to your inbox each month.

[unsubscribe from this list](#) | [update subscription preferences](#)