Contents

- Gardens in National Geographic’s Top 10
- Now on View: Seldom Seen
- 2014 Summer Internships
- Visiting Scholar Joseph Disponzio
- Off The Press
- From the Archives
- Good Ink

Gardens in National Geographic’s Top 10
National Geographic ranked the Dumbarton Oaks Gardens among the world’s Top 10, at number six, keeping company with Versailles and Kew.

**Now on View**

Seldom Seen: A Selection of Prints, Drawings, and Decorative Art
Until August 17, 2014

Museum storerooms are filled with artworks that are rarely or never put on public display. This is especially true for the Dumbarton Oaks Museum’s *House Collection*, where only a small fraction of its holdings is exhibited in the Music Room. This temporary exhibition introduces a number of works out of storage. These include light-sensitive artworks—works on paper, textiles, and tooled leather—as well as several metal objects that have never before been on public display. The exhibition closes August 17, 2014.

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**2014 Summer Internships**

The success of the Dumbarton Oaks Summer Internship Program for Harvard students can be measured by the program’s growth. Now entering its fifth year, the program will host more interns in 2014 than in any year since its inception in 2010.

This summer, Dumbarton Oaks welcomes twelve interns who will contribute to a variety of projects across the institution. In the process, they will hone a diverse range of skills, such as editing and translation, exhibition development and curation, use of web content management systems, research and conducting of oral history interviews, and audio and video editing.
Above: Welcome coffee for new interns and Summer Fellows.

The 2014 Dumbarton Oaks Summer Interns are:

**75th Anniversary Social Media Internship**
Dominique Luongo

**Byzantine Seals Project**
Benjamin Selden

**Communications and Public Outreach**
Sara Price
Paige Wallace

**Dumbarton Oaks Medieval Library**
Zachary Fletcher
Jessica Glueck
Jude Russo

**The Dumbarton Oaks Museum**
Colleen O’Leary

**Image Collections and Fieldwork Archives (ICFA)**
Caitlin Ballotta

**Oral History Project**
Alasdair Nicholson
Bailey Trela
You are not a newcomer to Dumbarton Oaks. What did Dumbarton Oaks mean in your professional career?

I am an employee for the City of New York Department of Parks and Recreation, with an appointment as lecturer at Columbia University. For Parks, I am a preservation landscape architect who writes cultural landscape reports. However, my work as an independent scholar has been facilitated by my time at Dumbarton Oaks. Here, the solitary pursuit of scholarship takes place in a very nurturing and supportive environment. It is also an environment that allows for focused and undisturbed concentration, a cardinal point missed by no one who has ever tried to write a worthwhile book. In a career as a public servant and academic, the Dumbarton Oaks experience helped me become a researcher, a writer and scholar, and, most importantly, a lifelong learner.

Jean-Marie Morel has been the focus of your research for many years. What is his importance in the field of landscape architecture?

When I first came to Dumbarton Oaks on a Summer Fellowship, the purpose was to test the viability of working on Morel. Upon my return to Dumbarton Oaks on a Junior Fellowship, I practically lived in the Rare Books Reading Room, which has all the relevant material, and read through the primary literature of eighteenth-century France. This was crucial to put Morel in the context of Enlightenment events, especially the changing concept of Nature and the natural world. As witness to and participant in the transformation of garden design in the course of the eighteenth century, and with such a long and distinguished career, Morel was a pivotal player in the professionalization of garden design. Indeed, Morel coined the term *architecte-paysagiste* (landscape architect), the
professional designation for the designer of landscapes. For me, his *Théorie des jardins* stands as a work that reconceptualized how to think about and design gardens.

**What is the importance of the translation of Morel’s text that you are editing, which will be published as part of Dumbarton Oaks’s new *Ex Horto* series?**

Morel is still a little-known figure even among garden historians. Not only will the English translation of Morel’s text do justice to this important work, it will also be another positive step in making available to an English-speaking audience the major works of the French picturesque. If one follows the history of the profession, one can see the endless struggle with self-definition, partially fueled by a lack of a strong theoretical foundation. Morel’s *Théorie des jardins* is an important work in this theoretical foundation—indeed, it is perhaps the most relevant to landscape architecture.

Read more about Morel and the professionalization of landscape architecture [here](#).

Above: Jean-Marie Morel’s Parc du Chateau d’Arcelot, Arceau, France.

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**Off the Press**

Dumbarton Oaks welcomes *The Life of Saint Basil the Younger* (Dumbarton Oaks Studies 45). The *vita* is one of the longest and most important middle Byzantine saints’ lives. It presents an account of a holy man who lived in Constantinople in the first part of the tenth century and includes many details on daily life in Constantinople, with particular attention to slaves, servants, and eunuchs.

Two lengthy descriptions of visions provide the most comprehensive source of information for Byzantine views on the afterlife. In one, the soul of an elderly servant Theodora journeys past a series of tollbooths, where demons demand an accounting of her sins in life and collect fines for her transgressions. In the other, Gregory describes his own vision of the celestial Jerusalem, the enthronement of the Lord at his Second Coming, and the Last Judgment.

This volume provides a comprehensive introduction and a critical edition of the Greek text facing the annotated English translation, the first in any language.

Find out more about the *vita* [here](#).

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**From the Archives**

Dumbarton Oaks, Evermay, and the Carl Milles Fountain
When Robert Woods Bliss was U.S. minister to Sweden from 1923 to 1927, he and Mildred Bliss became friends with the sculptor Carl Milles (1875–1955), from whom they commissioned a black granite fountain for possible installation at Dumbarton Oaks. The fountain design, sometimes referred to as “Lotus,” was modeled on the sculpture base that Milles had designed for his 1916 bronze sculpture, Small Triton, which the Blisses had seen at his home in Stockholm, now the Millesgården Museum.

After the fountain arrived from Sweden, the Blisses had difficulty incorporating it in the Dumbarton Oaks Gardens, and it was never installed. Correspondence preserved in the Dumbarton Oaks Archives chronicles the eventual disposition of the fountain. In 1959, Ferdinand Lammot Belin (1881–1961), the owner of the Georgetown property Evermay, inquired about purchasing the sculpture from the Blisses.

Robert Bliss wrote Belin on November 24, 1959:

“Regarding the Milles fountain, it would give Mildred and me much pleasure to know that it was to find a permanent home at Evermay. We are not only disappointed, but are really distressed that we did not find a place for it at Dumbarton Oaks. . . . So, as I say, we would be happy to be able to peek at it from time to time through your front gates.”

Read more about the fountain and its eventual home [here](#).

Above: Carl Milles granite fountain installed at Evermay.

### Good Ink

Read a recent blog post on [Popsville](#) about the Blisses' pet cemeteries in the Dumbarton Oaks Gardens and at Dumbarton Oaks Park.

*Travelers Today* ranked Dumbarton Oaks as the number one top place to visit in DC “without feeling like a tourist.”

The *Telegraph* has selected the Dumbarton Oaks Gardens as the sixth best in the United States.

Left: Rose Garden.