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Upcoming Public Lecture in Garden and Landscape Studies

Eugene Wang, Harvard University
“How to Read the Chinese Garden? Qianlong Emperor’s Retreat in the Forbidden City”
Thursday, March 20, 2014, at 5:30 p.m.
The Qianlong Emperor’s Garden, created in the 1770s in the Forbidden City, is an example of a well-preserved, traditional Chinese garden. Due to its privileged seclusion, the garden’s layout and components remain intact, as does its historical character. Moreover, the garden is highly “readable.” Its design reveals an intriguing but intelligible spatial fiction with a discernible “storyline,” in which the concern with the emperor’s longevity is materialized in a “plot” of successive rockeries, pavilions, and towers that suggests a journey into a land of illusion.

Eugene Y. Wang is the Abby Aldrich Rockefeller Professor of Asian Art at Harvard University.

To register, please contact landscape@doaks.org. Read more about the Qianlong Emperor’s Garden and Dr. Wang here.

Byzantine Studies Symposium on Sense Perceptions

“Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium”
April 25–27, 2014
Susan Ashbrook Harvey (Brown University) and Margaret Mullett (Dumbarton Oaks), Symposiarchs
Byzantine culture was notably attuned to a cosmos of multiple dominions: material, bodily, intellectual, physical, spiritual, human, divine. These different domains were concretely perceptible and were encountered daily amidst the mundane no less than the exalted. Icons, incense, music, sacred architecture, ritual activity; saints, imperial families, persons at prayer; hymnography, ascetical or mystical literature: in all of its cultural expressions, the Byzantines excelled in highlighting the intersections between human and divine realms through sensory engagement (whether positive or negative).

The happy coincidence of this symposium with the Garden and Landscape Studies Symposium, “Sound and Scent in the Garden,” and a forthcoming exhibition at the Walters Art Museum on the five senses enables cross-cultural comparisons that include gardens in Islamic Spain, Hebrew hymnography, Syriac wine-poetry, Mediterranean ordure, and Romanesque and Gothic precious objects. Architects, musicologists, art historians, archaeologists, and philologists can all contribute approaches to the revelation of the Byzantine sensorium.

Please visit the symposium website to register and to view the program and abstracts.

New Archival Research Tool: AtoM@DO

A searchable database of Dumbarton Oaks’ archival collections, AtoM@DO brings together the holdings of the Image Collections and Fieldwork Archives (ICFA) and a selection of the Dumbarton Oaks Archives (DOA) into a single virtual space, enabling discovery of related materials across the institution.

ICFA launched the system with over three dozen collections, including archaeological fieldwork archives, scholars’ research papers, and photograph collections, representing each of Dumbarton Oaks’ three studies programs.
In the coming year, ICFA will expand on cataloguing and add digital objects for portions of its photograph collections, thus reuniting the fieldwork photography used to seed the reference collection with the archival collections.

Read more about the new archival tool [here](#).

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**Hagia Sophia Abstractions**

A temporary exhibit in the Orientation Gallery will soon display five pastels by former employee (1963-1993) and artist, Alex De Boeck. De Boeck became intrigued by a black-and-white photograph of a roof section of Hagia Sophia taken by his colleague Robert Van Nice. In 1990, De Boeck transformed the image into abstract compositions of lines, shapes, and colors. Accompanying the pastels is a slide show of images from *Study of Light in Hagia Sophia* taken in the 1930s by the Byzantine Institute of America and now in the ICFA Photograph Collections.


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**Dumbarton Oaks Museum on Google Art Project**

We are pleased to announce that the Dumbarton Oaks Museum has joined the hundreds of museums, art galleries, and cultural heritage institutions from over 40 countries on the Google Art Project. Visitors can now view high-resolution images from the Dumbarton Oaks Byzantine, Pre-Columbian, and House Collections.


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**Graduate Student Visit**

On February 27 and 28, Dumbarton Oaks hosted five PhD candidates from the Harvard University History Department. The students presented their research in medieval and Byzantine topics, toured the library, visited the collections, and had an opportunity to engage with Dumbarton Oaks’ curators, research librarians, and fellows. They also
attended, with Director of Byzantine Studies Margaret Mullett, the *Heaven and Earth* exhibition at the National Gallery of Art.

To learn more about the visit, and read student reactions, please visit our [website](#).

Pictured, left to right: Shane Bobrycki, Nathanael Aschenbrenner, Jake Ransohoff, Patrick Meehan, and Claire Adams.

### From the Archives

**Byzantine Sacred Music**

On May 29, 1950, Father Lorenzo Tardo (1883–1967), from the Exarchic Greek Abbey (the Badia Greca) in Grottaferrata, presented a lecture at Dumbarton Oaks entitled “The Abbey of Grottaferrata and Byzantine Music.” During the lecture, Father Lorenzo played samples of late Byzantine sacred chants that he and his choir, the Schola Melurgica della Badia Greca, had recorded in 1943.

After the 1950 lecture, Father Lorenzo gave Dumbarton Oaks the five 78 RPM shellac discs (RDx 556 to 560) that the Schola Melurgica had recorded in 1943 for the Cetra label. The discs include sixteen titles, translated into Italian for the record labels, although the chants are sung in medieval Greek. Most of the chants date from the twelfth to the fourteenth centuries. These five discs remain in the Dumbarton Oaks Archives.

A sample of the Schola Melurgica della Badia Greca performing the apolitikon, "*O kalé mou*" (from the *Life of St. Nilus*), under the direction of Father Lorenzo Tardo may be found [here](#).

Discover more about Grottaferrata and Byzantine chant [here](#).

Above: Part of the five-album set of Byzantine sacred music recorded in 1943 by the Schola Melurgica della Badia di Grottaferrata, under the direction of Father Lorenzo Tardo.

### Friends of Music

Ashu | February 9 and 10, 2014
A young concert saxophonist who goes by his first name only—Ashu—made his Washington, D.C., recital debut in the Music Room on February 9 and 10. It was also the first time ever that a saxophone soloist has been presented in our concert series. For the performances, Ashu partnered with brilliant pianist Kuang-Hao Huang. The inventor of the saxophone, Adolphe Sax, would have turned 100 in 2014, and this was a concert that would have made him proud.

Find out more about the performances here, and read a review in the Washington Post.

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**Gardens Season Membership**

Regular Season hours and admission for the Dumbarton Oaks Gardens begin March 15. A season membership provides you with unlimited visits to the gardens, complimentary guest tickets, expedited entry, and a ten-percent discount to the Museum Shop.

For more information, and to download your membership order form, please see here.

Right: The Star Garden.

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**Now on View**

*Inspiring Art: The Dumbarton Oaks Birthing Figure* has been extended to March 23.