Dumbarton Oaks Museum is pleased to announce the addition of digital facsimiles of four Byzantine manuscripts to our suite of online scholarly resources.

We experience books sequentially by turning the pages. We can only experience a printed book as openings, and then only one opening at a time. These animated manuscripts allow the reader to page back and forth through their text and images as they were intended to be used, and as they were used for hundreds of years before arriving at the museum.
In these digital facsimiles, the reader can turn the pages of a Greek Gospel lectionary (Dumbarton Oaks MS 1), a Psalter and New Testament (MS 3), the Gospels of Luke and John (MS 4), and a complete Gospel book (MS 5). All include front matter with physical and illumination descriptions, collation, acquisition history, internal navigation to manuscript sections, and links to high-resolution images.

Read more about the new digital facsimiles here, and explore them here. We welcome comments, questions, and other feedback.

Above: Digital facsimile of Dumbarton Oaks MS 1, an eleventh-century Greek Gospel lectionary, fols. 64v and 65r.

**Visiting Scholar Interview: Mary Clayton**

Raquel Begleiter sat down with Mary Clayton to discuss Clayton’s forthcoming volume in the Dumbarton Oaks Medieval Library (DOML) series, Ælfric’s *Lives of Saints*, and her recent stay at Dumbarton Oaks.

**Raquel Begleiter**: In 2013, you produced a facing-page translation of *Old English Poems of Christ and His Saints* with DOML. You have come to Dumbarton Oaks to work on a forthcoming DOML volume of Ælfric’s *Lives of Saints*. Can you talk about how this project and translation process differ from the last?

**Mary Clayton**: The forty texts of saints’ lives and sermons haven’t been edited since the 1880s, and they have been crying out for a new edition for a long, long time. It’s very different from working on the poetry, because almost all of the poems [from *Poems of Christ and His Saints*] are extant in only one manuscript, but most of them have been edited multiple times. There’s one manuscript at Princeton of the *Lives of Saints*. Each of the forty texts—well, many of them, as there are other manuscripts depending on how popular they were—have been copied at different times and in different contexts. It’s a matter of looking at the history of each text, one by one, and each one is a sort of a separate mini-project.

**RB**: How did you find the community here?

**MC**: I found the community very welcoming and really interesting. The obvious cross-pollination for me is with Byzantine Studies, though in fact I’ve had a lot of conversations with people in Landscape Studies and some in Pre-Columbian, as well. In fact, some of the saints in the series I am working on are Byzantine saints, though obviously I’m coming at them from translation through Latin into vernacular in the late tenth century, so it’s a very different take on something that people
here are working on from very different angles, and that’s also been very good. Also, something I think is very healthy is that when you’re talking to somebody completely outside your field, they ask some of the basic questions that you tend to take for granted.

Read more of the interview here.

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**New Exhibit from ICFA**

*The Holy Apostles: Visualizing a Lost Monument*

The Image Collections and Fieldwork Archives, in conjunction with the 2015 Byzantine Studies Symposium, presents *The Holy Apostles: Visualizing a Lost Monument*. The exhibition highlights drawings by architectural historian Paul A. Underwood from a project that reconstructed the lost church of the Holy Apostles in Constantinople. The drawings were recently conserved at Harvard Library’s Weissman Preservation Center and are displayed with related archival materials, all from ICFA’s collections.

In 1945, art historian Albert M. Friend initiated a project to visually reconstruct the church of the Holy Apostles, which was destroyed after the fall of Constantinople to the Ottoman Turks in 1453. The project team included Underwood and philologist Glanville Downey. Their sketches, notes, and large-scale architectural drawings illustrate the scholars’ working methods and the nature of their interdisciplinary work, using both primary sources and comparisons with preserved sites.

With this exhibition, ICFA aims to draw greater attention to this collaborative scholarly project initiated in the early years of Dumbarton Oaks. The exhibition will be on view in the Orientation Gallery and the Bliss Gallery from April 24 to July 20, 2015. An [online exhibit](#) complements the on-site installation.
For a behind-the-scenes look at preparations for the exhibit, see the Dumbarton Oaks Library and Archives Facebook page, and find out more about the exhibit here.

Above: Detail of elevation of the central dome and western dome with depiction of the Pentecost, by Paul A. Underwood, detail of MS.BZ.019-BF.F.1993.F2822, Graphite and red felt-tip pen on artist board, 55.88 cm x 76.2 cm (22 in. x 30 in.).

Class Visit: Dimiter Angelov

“What makes you think this is a coin?” Museum Director Gudrun Buehl asked a group of Harvard undergraduates assembled around the study table in the Dumbarton Oaks Museum’s object storage space, on April 10. The students passed a circular, metal object around the table, examining it with magnifying glasses and describing what they saw. “There’s a central figure here, holding what might be a staff,” one student offered.

The seminar was part of the class visits program, through which Dumbarton Oaks sponsors travel and lodging for Harvard students; in this instance, fourteen undergraduates from Professor Dimiter Angelov’s “Byzantine Civilization” course. Instead of their usual weekly discussion sessions in Cambridge classrooms, Angelov and his students addressed the week’s theme, “Images of Power and the Power of Images,” through a hands-on exploration of the Dumbarton Oaks Byzantine Collection.

Find out more about the class visit on our website!

Update and Launch of Five Online Library Exhibits
Five online exhibits that were created between 2010 and 2012 to accompany on-site exhibits in the Research Library and Pre-Columbian Studies symposia have been updated and launched on the Dumbarton Oaks website.

Three exhibits highlight materials in the Rare Book Collection. *Bookbindings* surveys exemplary specimens in the collection, dating from the sixteenth to the twentieth century, and examines some methods of binding books as well as the broader significance of particular materials and styles. *Robert & Monnoyer* introduces the work of Nicolas Robert and Jean Baptiste Monnoyer, the leading proponents of two parallel styles of botanical illustration that developed in France during the second half of the seventeenth century. Finally, *Before the Blisses* examines the ways in which nineteenth-century collections and illustrated catalogs impacted the study and appreciation of early Christian, Byzantine, and medieval minor arts before Mildred and Robert Bliss began their collection.

Two exhibits accompanying the Pre-Columbian symposia draw from the Rare Book Collection, the Research Library, and the Image Collections and Fieldwork Archives. *Capturing Warfare* highlights two representations of warfare in pre-Hispanic Mesoamerica and the Andes: fine line drawings of images painted on Moche ceramic vessels and illustrations from the sixteenth-century *Lienzo de Quauhquechollan*. *The Ancient Future* introduces the complex and multiple timekeeping systems of the Aztec, Maya, and Inca civilizations.

Find out more about both online and on-site library exhibits [here](#).

Above: Small bouquets tied with ribbon, from Jean Baptiste Monnoyer’s *Livre de toutes sortes de fleurs d’après nature* (Paris, 1680?).

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**From the Archives**

**The Musical Art Quartet and the Bliss Stradivarius Viola**

Mildred Barnes Bliss was an enthusiastic patron of the Musical Art Quartet. She supported the string quartet from soon after its inception, in 1926, until it disbanded, in 1944. Initially, the quartet comprised four students from the Institute of Musical Art in New York, later known as the Julliard School of Music. After Dumbarton Oaks was transferred to Harvard University, in late 1940, the quartet continued to perform in the Music Room each year between 1941 and 1944, and it was largely due to the success of these performances that Dumbarton Oaks decided to inaugurate a Friends of Music concert series, in 1946.

In 1937, several patrons joined together to acquire for the quartet string instruments made by the famed Antonio Stradivari (ca. 1648–1737), so that
the group could remain an all-Stradivarius quartet. The banker Felix Warburg (1871–1937) had previously provided the quartet with Stradivarius instruments from his collection, but on his death in 1937, they were returned to his estate. To replace the Warburg instruments, Mildred Bliss purchased a ca. 1734 viola (“Saint Senoch”) for William Hymanson (1914–2015), who had recently joined the quartet. Thought to be the last viola made by Stradivari, the “Saint Senoch” took its name from Édouard Haincque de Saint-Senoch (1826–1885), who had owned a quartet of Stradivarius instruments that was dispersed after his death. The Blisses eventually sold the viola, in 1961.

Read more about the Musical Art Quartet's instruments and history with Dumbarton Oaks here.

Above: Bliss Stradivarius Viola "Saint Senoch," ca. 1734, front and back.

New Publications

Dumbarton Oaks is pleased to announce the arrival of two new publications: Food and the City: Histories of Culture and Cultivation, edited by Dorothée Imbert, and The Measure and Meaning of Time in Mesoamerica and the Andes, edited by Anthony F. Aveni.

Food and the City: Histories of Culture and Cultivation explores the physical, social, and political relations between the production of food and urban settlements. Its thirteen essays discuss the multiple scales and ideologies of productive landscapes—from market gardens in sixteenth-century Paris to polder planning near mid-twentieth-century Amsterdam and opportunistic agriculture in today’s Global South.

The Measure and Meaning of Time in Mesoamerica and the Andes brings together specialists in anthropology, archaeology, art history, calendrics and astronomy, and the history of science to contemplate concrete and abstract temporal concepts gleaned from the ancient and contemporary cultures of the Central Mexicans, Mayans, and Andeans.

Both books are available for purchase through our distributor, Harvard University Press.

To find out more about the books, click here.

Pre-Columbian Scholars Reunite in San Francisco

On Thursday, April 16, 2015, former fellows in Pre-Columbian Studies gathered at the Salvage and Rescue Lounge in San Francisco for their annual alumni reunion. Each year, over sixty former fellows attend this animated
reunion, which is held in conjunction with the Society for American Archaeology’s annual meeting.

**Good Ink**


Matthew Aucoin, who will join Dumbarton Oaks in the fall as the 2015–2016 Early-Career Resident Musician, sat down with Harvard Magazine to **talk** about his work.

**Behind the Scenes**

Ever wonder how rare books are transported in and out of Dumbarton Oaks? This crate contains selections from the Rare Book Collection that were sent to Cambridge this spring to be scanned by Harvard’s Digital Imaging Services. They were returned to Dumbarton Oaks by truck on May 5, at which point Rare Book Librarian Linda Lott and Library Assistant Melissa Fast wheeled them safely back into storage by securing them to a specially sized dolly.

**From the Garden Blog**
Now on View

DRINK AND PROSPER

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