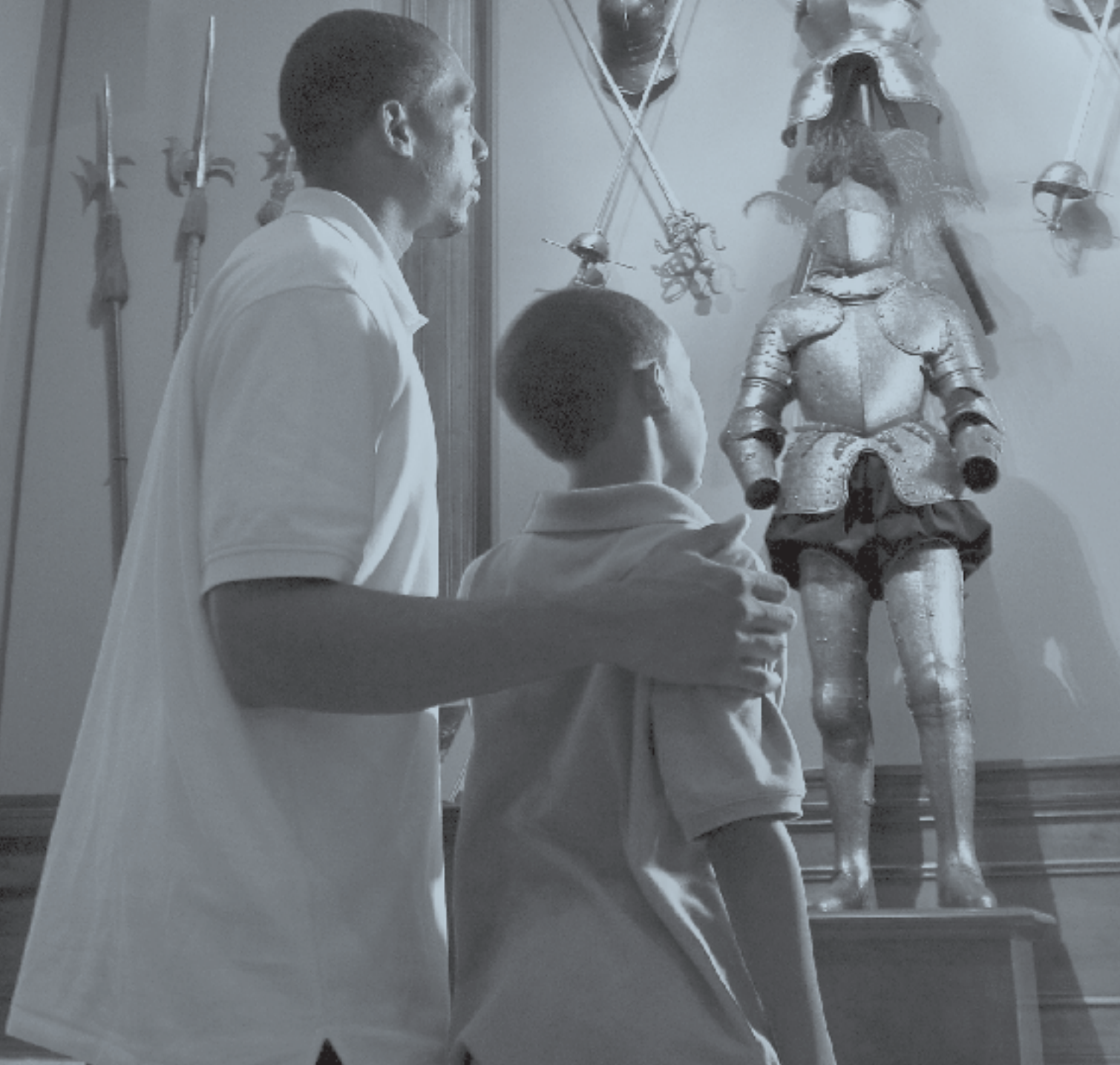


The Walters Art Museum
The Year in Review
2008–2009



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This window into the world of conservation
has been given in memory of
Elizabeth C. G. Packard, curator here 1937-76,
by Eleanor McGowan.



Letter from the Director

Dear Friends,

The World Economy

For the Walters, the big story of the 2009 fiscal year was the impact of the world economy on the museum. Our endowment lost more than 30 percent of its value between the winters of 2008 and 2009; given that it accounts for about one quarter of our operating budget, the impact of that decline is very significant. Like virtually all nonprofits, we use a rolling 36-month average of our endowment to calculate the basis for our annual 5 percent draw; the impact of the 2008–2009 market collapse will therefore not be fully realized until FY 2011. This enormous financial challenge was compounded by a 30 percent cut in operational support from Baltimore City and an 18 percent decline in funding from the Maryland State Arts Council. The Walters' financial "perfect storm" was further exacerbated by the fact that the generous term funding from Baltimore City and Baltimore County for our 2006 initiative to eliminate our general admission fee came to an end on June 30, 2009.

Fortunately, the Walters entered these troubled waters from a position of strength: our buildings and galleries have never been in better condition, our attendance is strong, we are debt-free, and our leadership team of Board and staff is cohesive, experienced, and committed. Moreover, despite these enormous

challenges, we remain fully committed to maintaining the highly successful free admission policy that we began in 2006, sustaining without compromise our school and family programs, and continuing to present innovative, scholarly exhibitions. Our Mission Statement, with its call to public service, is more important to us than ever in these difficult times.

Our institutional response to the economy came in three phases, informed by budget forecasts out to FY 2013. In mid-December we instituted a salary freeze and a selective hiring freeze; in addition, we cancelled a major international loan exhibition scheduled for the spring of 2010 and closed Hackerman House, our museum of Asian art and the arts of the ancient Americas, on weekdays. The second phase, a restructuring of the museum's staff, came in late February. We eliminated sixteen positions and announced a furlough policy which goes into effect in FY 2010, beginning with the director and senior staff. The final phase of our response to the economy unfolded during the spring: once the staff had done its work, the Walters' Board of Trustees boldly stepped forward to close what remained a significant budgetary gap for FY 2010. Happily, our broader circle of donors responded with extraordinary generosity as well. Despite the dismal economy, their donations propelled our Annual Fund more than 5 percent beyond its already ambitious goal!

While major challenges remain for the Walters over the next three years, we have gone a long way toward addressing the core financial issues brought on by the worldwide recession. We finished FY 2009 with a balanced budget and forecast a balanced budget for FY 2010.

Opportunities in Adversity

Board and staff are committed to seizing opportunities even in these difficult economic times to realize more fully our mission of public service. We have come to recognize that the open dissemination of information through our website is a natural complement to our free admission policy. Building on the Trustees' strategic technology initiative of 2006, we reorganized our Division of Information Technology this year, hired a new chief technology officer, and made two important additional hires to guide the Walters toward a position of national leadership in online access to our collections and in making the museum a nexus of social networking. (Have a look at our enhanced website: <http://thewalters.org>) This year we brought online all five thousand works of art that we display in our galleries and created an online interactive game for children based on our museum mascot, Waltee, called "Waltee's Quest"—which received a prestigious Muse award from the American Association of Museums.

Thanks to federal grants from the National Endowment for the Humanities and the Institute for Museum and Library Services, we were able to set up two onsite digital photography studios, one to document important, though little-known, aspects of our collection of Japanese art and the other to create digital surrogates (complete copies) of our renowned collection of 126 Islamic manuscripts. The results of both initiatives are now coming online; moreover, last October the Archimedes Palimpsest, which has been the subject of intense technical and scholarly research at the Walters for nearly a decade, went online as well. Through technology, the Walters Art Museum, even in these troubled times, is reaching out to our community and to the world as never before.

A note about the Walters Master Plan, which was developed with the guidance of Polshek Partnership Architects of New York and completed in June 2008. Because of the economic downturn, its call for expansion of our campus westward with a new structure on our surface parking lot at the corner of Centre and Cathedral Streets was necessarily postponed. (Indeed, we were already aware before the onset of the recession that significant enhancement to the endowment that supports our operational budget must precede any building expansion.) Nevertheless, what we learned during the preparation of this master plan is informing conversations now taking place among Board, staff, and Polshek Partnership Architects on how to make use of the Home Mutual Insurance Building at 100 West Centre Street, which we have owned since 2005, for art storage and for housing the woodshop

where we prepare our exhibitions.

Finally, in June we learned that we had been awarded a \$1.5 million challenge grant from the Mellon Foundation to endow permanently a staff conservation scientist. This extraordinary honor, which has been bestowed by the Mellon Foundation on only a small number of art museums nationwide, is a testament to the high regard in which the Walters' Division of Conservation and Technical Research is held. A year earlier, the Mellon Foundation awarded the Walters a \$1.75 million challenge grant to endow two postdoctoral positions in the curatorial division. Because both challenge grants included funds that could be spent immediately, we are now in the process of filling these three positions.

Temporary Exhibitions and Our Permanent Collections

Fiscal Year 2009 was marked by three successful temporary exhibitions, each of which drew its strength from our renowned permanent collections.

Faces of Ancient Arabia, our 2008 summer show, celebrated the donation to the Walters of sixty works of ancient South Arabian art from the collection of Carolyn and Giraud Foster. These strangely modern-looking alabaster sculptures of the late Hellenistic and Roman periods were virtually unknown to Henry Walters and his generation. Thankfully, they have found their public home here in Baltimore, where they represent one of the most important additions to the Walters' ancient art holdings since the museum opened in 1934.

Bedazzled: 5,000 Years of Jewelry, our highly successful fall exhibition, celebrated the Walters' renowned collection of historical jewelry, arguably the finest of any American museum. In addition to two hundred individual works, supplanted by rings from the collection of Benjamin Zucker, the exhibition included a number of paintings showing how jewelry was worn in various regions and periods, a section that examined forgeries through the eyes and examination techniques of our conservators, and an area for children to try on costumes and jewelry. A smaller version of *Bedazzled* had toured last year to Nashville and Sarasota, drawing large and enthusiastic crowds in both cities.

The Saint John's Bible: A Modern Manuscript through Medieval Methods, presented by our Women's Committee, and organized in association with the Hill Museum and Manuscript Library of Saint John's Abbey and University in Collegeville, Minnesota, was our spring 2009 exhibition. The installation centered on twenty-two bifolia (open double pages) from a large vellum manuscript of the Bible that is now being written in English and illuminated with provocative, contemporary iconography by a team of talented calligraphers and artists on behalf of the Abbey. What made this already compelling display truly extraordinary was the assembly around the bifolia from the Saint John's Bible of a

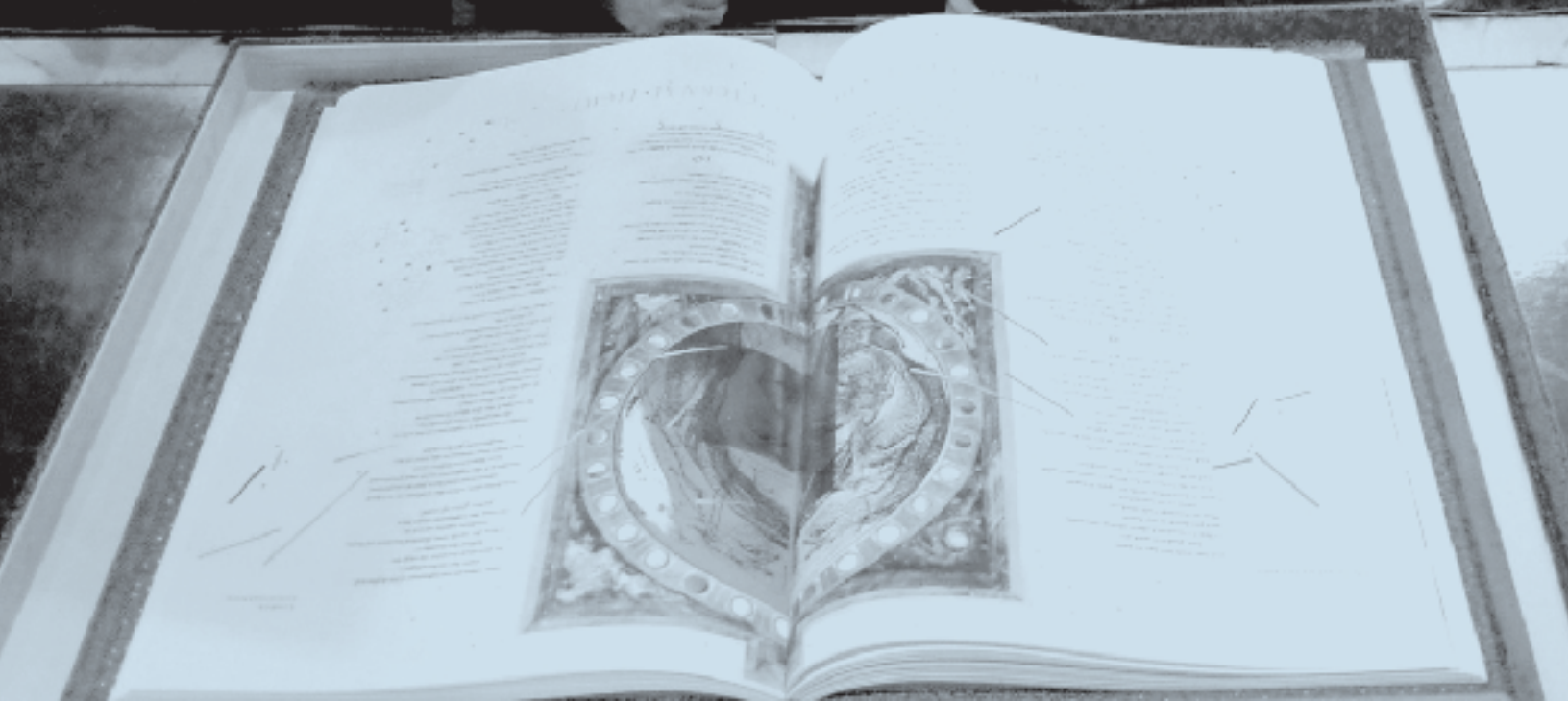
wide selection of the very best and most interesting of the more than eight hundred illuminated medieval manuscripts from all over the world in the Walters' permanent collection. The Saint John's Bible was truly a feast for those who love books!

Portraits Re/Examined: A Dawoud Bey Project was a small but important show in our Level 4 exhibition space. In celebration of our permanent collection and our belief in public access that is at the heart of free admission, we invited Dawoud Bey, one of America's leading photographic artists, to be our first-ever Walters artist-in-residence. Working with a diverse group of local teens, Dawoud and his team searched our storage collections for historical portraits that would resonate with photographic portraits that he has taken over the last thirty years. These teens, in collaboration with a gifted contemporary artist, offered our visitors their own interpretive voice for our collections.

All in all, this was a great year for the Walters! And so we thank those hundreds of you who have helped see this very special museum through this very difficult period with extraordinary success.



Gary Vikan
Director



Exhibitions

Faces of Ancient Arabia: The Giraud and Carolyn Foster Collection of South Arabian Art

July 20–September 7, 2008

South Arabia—the land of the queen of Sheba—played an important role during antiquity. This exhibition of ninety-three objects—drawn primarily from a recent gift of approximately sixty works of South Arabian statuary, principally in alabaster and dating from the third century BC to the third century AD—focused on the importance and splendor of the region's kingdoms, which prospered through lucrative trade, in incense and other precious commodities, with Egypt, the Near East, and the Roman Empire. These impressive artifacts bring to life the art and history of an important (but for many Westerners, unknown) culture of the ancient world. The exhibition also offered images of contemporary Yemen through the drawings and painting of Yemeni artists Fuad al-Futaih, Hashim Ali Abdalla, and Mohamed Zaidan. Photographs and a video of Yemen by Detlef Michael Noack were also on view. There was an education gallery and a publication.

The generous support of Kathryn Coke Rienhoff helped to make this exhibition possible.

Bedazzled: 5,000 Years of Jewelry

October 19, 2008–January 4, 2009

The Walters is one of the few museums in the world that can provide an array of exquisite jewelry from over five thousand years of world history and from a vast spectrum of cultures. This exhibition of more than two hundred pieces from the Walters' collection—many of them never displayed before—presented the

evolution of techniques and materials throughout the ages and demonstrated the importance of jewelry as an expression of creativity--and often wealth and position as well. A special emphasis was placed on finger rings throughout history, with important examples on loan from the distinguished collection of the New York gemologist Benjamin Zucker. The exhibition was accompanied by a highlights guide.

Bedazzled was organized by the Walters Art Museum. The exhibition included many spectacular pieces from the renowned collection of Benjamin Zucker (New York), which were loaned to the Walters. *Bedazzled* was presented by The Women's Committee of the Walters Art Museum with lead support from Betty Cooke, Bill Steinmetz, and The Store Ltd.; the Richard S. and Rosalee C. Davison Foundation; The Eliasberg Family Foundation; and The Tiffany & Co. Foundation. Additional support was provided by Bob and Jackie Smelkinson.

The Saint John's Bible: A Modern Vision through Medieval Methods

February 15–May 24, 2009

The Saint John's Bible is a new manuscript of the Bible commissioned by Saint John's Abbey and University in Collegeville, Minnesota. Written in English and fully illuminated, this large-scale book is being created under the direction of master scribe Donald Jackson. Even though *The Saint John's Bible* is yet to be finished, it has already been widely recognized as a major monument of contemporary calligraphy and book arts, particularly for its use of new and innovative imagery within an ancient tradition. This exhibition featured twenty-two bifolios (openings) from two volumes of the manuscript, the Book of Wisdom

and the Book of Prophets, set alongside approximately forty-nine manuscripts and objects from the Walters' permanent collection. There was a discovery gallery focusing on the scriptorium.

The exhibition was organized by the Walters Art Museum in association with the Hill Museum & Manuscript Library, Saint John's Abbey and University. The exhibition was presented by the Women's Committee of the Walters Art Museum, with lead support from Edgar and Betty Sweren. Contributing supporters were Michael P. Cataneo, Carole Barney, and Cynthia Alderdice. Additional support was provided by Mary Catherine Bunting and Mary Mangione in memory of Nick Mangione.

Herman Maril: An American Modernist

June 28–August 30, 2009

In celebration of the hundredth anniversary of his birth and in concert with exhibitions held at the Ward Museum in Salisbury, Maryland, the University of Maryland Art Gallery, and the Provincetown Art Association Museum in Massachusetts, the Walters presented a group of paintings by Baltimore artist Herman Maril (1908–86). A graduate of the Maryland Institute College of Art, Maril initially painted in the Social Realist style, but over the years, his style evolved into one of semi-abstraction reflecting his admiration of works by artists such as Mark Rothko and Milton Avery. In his later paintings, Maril adopted a bolder palette, applying his pigments in broad fields of color. For over thirty years, Maril served on the faculty of Art/Art History Department of the University of Maryland at College Park, teaching painting to countless students. Twenty-six of his seascapes, landscapes, and still lifes, painted in Baltimore, Cape Cod, or during his travels across the country and abroad, were shown.

This exhibition was generously sponsored by the law firm of Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC.

ANCIENT FOCUS EXHIBITIONS

Salviati and the Antique: Ancient Inspiration for Modern Glassmaking

December 1, 2007–November 9, 2008

Like many other artists, glassmakers of the late nineteenth century were inspired by ancient art, and recent excavations had made the splendor of ancient glass accessible to them. Drawing on various qualities of ancient glass—techniques, motifs, shapes, and colors—Salviati & Co. in Venice produced stunning new creations. By juxtaposing ancient glass with its nineteenth-century counterparts, this exhibition of eighteen objects highlighted the ancient sources for Salviati & Co. and their creative response to earlier glassmaking techniques and aesthetics.

Mummified

November 15, 2008–November 2010

In 2008, the University of Maryland and the Walters Art Museum performed a CT scan on the Walters' mummy to conduct a "virtual autopsy" to find out more about the age, possible illnesses, and the cause of the death of the mummified person. The visitor could experience the examination of the Walters' mummy at the two computer stations in the Level 2 lobby and learn more about ancient Egyptian mummification. The exhibition of twenty ancient Egyptian objects included animal mummies and works showing mummiform persons and deities

(such as Osiris and Prah) and explained the resurrection symbolism of the ancient Egyptian mummiform.

MANUSCRIPT FOCUS EXHIBITIONS

The Romance of the Rose: Visions of Love in Illuminated Medieval Manuscripts

January 24–April 19, 2009

A thirteenth-century poem written in Old French, *The Romance of the Rose* was among the most popular and influential literary texts of its day. The allegorical treatment of such an enduring subject as "Love" and the exploration of the notion of "Quest" make it widely accessible to diverse audiences. This exhibition featured nine very different manuscripts of *The Romance of the Rose*, including Walters MS W.143, drawn from collections in North America. Four fourteenth- and fifteenth-century ivories from the Walters were also displayed. This was a collaborative endeavor between the Johns Hopkins University and the Walters in association with the launch of a major digitization initiative by Hopkins and the Bibliothèque Nationale de France.

The Romance of the Rose was presented by the Walters Art Museum in partnership with the Johns Hopkins University Sheridan Libraries' Sheridan Society and the Florence Gould Foundation.

Prayers in Code: Books of Hours from Renaissance France

April 25–July 19, 2009

During the late Middle Ages, Books of Hours became common tools of private devotion and sought-after status symbols. Carried by fashionable ladies in church and collected by rich bibliophiles, Books of Hours differed greatly in style and ornament but were rather predictable in their choice of pictures. The twenty-four manuscripts in this exhibition, however, presented unusual images that challenge our understanding of the relationship between the words of the prayers and their illustrations. Drawn primarily from the Walters' collection with a few loans (three from the Library of Congress and two from a private collector), the exhibition explored patronage at the court of King François I (1494–1547) at a time when controversies over humanism, religious reform, and orthodoxy shaped the intellectual life of discerning patrons. A small catalogue accompanied the exhibition.

NINETEENTH-CENTURY FOCUS EXHIBITION

Rembrandt Peale's Portrait of John Meer: A New Addition to the American Collection

March 4–August 23, 2009

This exhibition featured eleven works drawn from the collections of the Walters, the National Gallery of Art, Washington, D.C. (including the spectacular *Rubens Peale with a Geranium Pot*), the Maryland Historical Society, and the Atwater Kent Museum of Philadelphia. The show examined Rembrandt Peale's astonishingly rapid technical development in his youth. It also investigated the iconographical meaning of the skull, which is an attribute featured prominently in the Walters' recently gifted portrait of John Meer.

PORTRAIT MINIATURE FOCUS EXHIBITIONS

American Miniatures from the A. J. Fink Collection

June 28–December 14, 2008

In 1963, the A. Jay Fink Foundation, Inc., presented to the Walters Art Museum a collection of over 400 portrait miniatures. Given in memory of Abraham Jay Fink, the works range in date from the sixteenth through the mid-nineteenth century. Mr. Fink, who died in 1962, inherited a collection begun in 1930 by an uncle and continued to add to it while attending the major auctions in the field held from the 1930s through the 1950s. This exhibition displayed eleven miniatures painted by American artists.

Portraits Produced by and for Women in 18th-Century France

December 20, 2008–June 21, 2009

While on the face of it, there would seem to be very few French women painters in the eighteenth century, there were, in fact, many. Frequently related to better-known male artists by marriage or descent, these women have often gone unremarked, mostly because so much of what they produced has been undocumented. Miniatures provide compelling visual evidence of their activity, as was demonstrated in this selection of six works from the Walters' collection.

JAPANESE PRINT FOCUS EXHIBITION

Scenes of Daily Life in Edo Japan

July 26–October 19, 2008

Inexpensive, mass-produced prints, known as *ukiyo-e*, provide a vivid picture of Japan during the Edo period (1603–1868). Their low cost and dynamic visual appeal made prints of this type popular with a broad audience, including common people and elite members of society. They offer an idealized, simplified vision of everyday life in the final years of Japan's feudal society. The emphatic presentation of high fashion and elegance, even among figures shown working in the fields, is a striking feature. The twelve prints exhibited in this focus exhibition vividly brought to life a fantasy reflective of the desires of Japan's emergent middle class, who saw in the images both the real world and a world known only in dreams.

OTHER FOCUS EXHIBITIONS

Mapping the Cosmos: Images from the Hubble Space Telescope

February 2–July 27, 2008

Coinciding with the exhibition *Maps: Finding Our Place in the World*, this focus exhibition presented ten images from space taken by the Hubble Space Telescope. Hubble images have been instrumental to mapping unknown parts of the universe and documenting the death and birth of stars millions of light years away from us. This exhibition was a joint venture with the Johns Hopkins University's museum program, the students of which served as curators. (Eight additional Hubble images not directly related to this exhibition were installed in the Sculpture Court.)

Sonya Clark: Loose Strands, Tight Knots

June 28–September 21, 2008

This exhibition featured nine works of sculpture, beadwork, photography, and three pieces of video art by contemporary artist

Sonya Clark with a selection of eleven objects from the Walters' collection. All express in their creative process and/or material composition a relationship with shifting—often highly subjective—notions of beauty. Clark, a contemporary artist whose methods are concerned with the function of objects (and art) in material culture, makes works that engage the organic life of the object as well as her concerns for its heritage and legacy. There was an interactive, educational component.

The Special Dead: A Medieval Reliquary Revealed

August 2, 2008–January 18, 2009

Human beings in all cultures treasure the mementos of the dead whom they have loved. With the advent of Christianity, the followers who died for God or lived accordingly to his principles were given special status as saints, and their remains were thought to unite heaven and earth. The works of art made to contain saintly bodies, known as reliquaries, played a fundamental role in communicating holiness for audiences of medieval pilgrims and the faithful. Using both art historical and technical research, this experimental installation—part of a larger exhibition project planned for the spring of 2011 that will explore the Christian cult of relics from late antiquity to the end of the Middle Ages—focused on the early thirteenth-century reliquary shrine of St. Amandus.

Autumn Colors: Japanese Paintings from the Edo Period

September 27–November 30, 2008

Through this selection of six paintings from the collection of Betsy and Robert Feinberg, visitors were able to explore the imaging and meaning of the autumn season as it resonated with the various Japanese schools of painting active during the eighteenth and nineteenth centuries. Works by *nanga*, *rimpa*, *ukiyo-e*, and *Maruyama-Shijo* painters explored sites and subjects that have long been synonymous with autumn in Japan, including the red leaves of Takao and the crimson *momiji*, or Japanese maple.

Portraits Re/Examined: A Dawoud Bey Project

December 13, 2008–February 16, 2009

This artist-in-residence project took place in conjunction with the Contemporary Museum's exhibition *Class Pictures*, featuring photographs by American artist Dawoud Bey, who for the past several years created portraits of young people challenging stereotypes about urban youth. The Walters' exhibition featured ten of Bey's works juxtaposed with thirteen portraits from the Walters' permanent collection. During Bey's artist-in-residency project, the artist collaborated with local teens from several Baltimore neighborhoods in a summer workshop that began with an exploration of how race, class, and identity have been addressed in portraiture throughout history. The Walters' collection was the basis for discussions about museum practice, the role of the museum in society, and the role of contemporary art in museums with historical collections.

OFF-SITE EXHIBITIONS

Realms of Faith: Medieval Art from the Walters Art Museum

Museum of Biblical Art, New York City, New York

March 5–July 13, 2008

Colby College Museum of Art, Waterville, Maine

September 6, 2008–January 4, 2009

Organized by the Walters, this exhibition presented a selection of fifty medieval works from the Walters' collection, spanning more than a millennium and covering a vast geographic range. Focusing on the function of religious objects and the meanings they had for their Byzantine and Western medieval users, the two main sections—"The Realm of the Sacraments" and "The Realm of Devotion"—related these objects to what is known about the way medieval people interacted with similar works, whether in public liturgical celebrations or in more personal devotional experiences. A third section, "The Realm of Nature," explored medieval views of animals and nature symbolism.

The Road to Impressionism

The Dixon Gallery and Gardens, Memphis, Tennessee

October 18, 2008–January 11, 2009

Frick Art and Historical Center, Pittsburgh, Pennsylvania

February 7–May 24, 2009

The impressionists famously celebrated the virtues of outdoor painting and the beauty of color and light. Their experiments did not emerge out of a vacuum, and the artists of the Barbizon school, in particular, played a crucial role in the rise of Impressionism. This exhibition highlighted for the first time the exceptional strength of the Walters, particularly in the work of the Barbizon school artists but also in that of the impressionists. The exhibition presented thirty-two paintings, providing a superb opportunity to view the full range of mid-nineteenth-century landscape painting from forest scenes to stormy seascapes, from scenes of bright sunlight to atmospheric moonlight, and from moving depictions of peasant hardship to humorous pictures of leisurely activities.

Things with Wings

Ward Museum of Wildfowl Art, Salisbury, Maryland

May 15–July 19, 2009

This exhibition explored the various winged gods and hybrid creatures in ancient Greek art. The Greeks conceived of messenger gods like Hermes and Iris as winged, so they could go anywhere and swiftly deliver their messages to gods and mortals alike. Personifications of abstract concepts, such as Love (Eros) and Victory (Nike), could also appear as winged humans. The wings of monsters like griffins, sirens, and sphinxes enhanced their terrifying appearance but also protected the beings they guarded. The installation presented thirty-two objects, which included Greek bronze and marble statuettes, vases, and gems from the Walters' collection.

LOANS TO THE WALTERS ART MUSEUM

Faces of Ancient Arabia: The Giraud and Carolyn Foster Collection of South Arabian Art

Arthur Houghton

The George Peabody Library, the Sheridan Libraries of the Johns Hopkins University, Baltimore, Maryland
Private Collection

Bedazzled: 5,000 Years of Jewelry

Anonymous (2)

U.S. Fish and Wildlife Service

Zucker Family Collection (RCZ, GFC)

The Saint John's Bible: A Modern Vision through Medieval Methods

Hill Museum and Manuscript Library, Saint John's Abbey and University, Collegeville, Minnesota

The John Work Garrett Library of the Sheridan Libraries of the Johns Hopkins University, Baltimore, Maryland

Julian Waters

Sheila Waters

Mohamed Zakariya

Herman Maril: An American Modernist

Collection of David Maril

Collection of Esta Maril

Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC

Collection of Jan B. Lange

The Mason Lord Collection at Garrison Forest School

University of Maryland University College, Permanent Collection, Adelphi, Maryland

Private Collection

Collection of Robert and Jane Meyerhoff

Lent by Martin and Thalia Resnick

Mummified

Johns Hopkins Archaeological Museum, Baltimore, Maryland

Autumn Colors: Japanese Paintings from the Edo Period

Collection of Betsy and Robert Feinberg

Portraits Re/Examined: A Dawoud Bey Project

Courtesy of the artist and Howard Yezerski Gallery

Rembrandt Peale's Portrait of John Meier:

A New Addition to the American Collection

Courtesy of the Historical Society of Pennsylvania Collection,

Atwater Kent Museum of Philadelphia, Pennsylvania

Maryland Historical Society, Baltimore, Maryland

National Gallery of Art, Washington, D.C.

The Romance of the Rose

Private Collection

The J. Paul Getty Museum, Los Angeles, California

The Morgan Library and Museum, New York, New York

Philadelphia Museum of Art, Pennsylvania

Special Collections Research Center,

University of Chicago Library, Chicago, Illinois

Prayers in Code: Books of Hours from Renaissance France

Private Collection

Rare Book and Special Collections Division,

Library of Congress, Washington, D.C.

LOANS FROM THE MUSEUM

In the Forest of Fontainebleau:

Painters and Photographers from Corot to Monet

Museum of Fine Arts Houston, Texas

Corot: Souvenir et Variations

Kobe City Museum, Japan

Realms of Faith: Medieval and Byzantine Art

from the Walters Art Museum

Colby College Museum of Art, Waterville, Maine

The Road to Impressionism

The Dixon Gallery and Gardens, Memphis, Tennessee
Frick Art and Historical Center, Pittsburgh, Pennsylvania

Art in the Age of Steam

Nelson-Atkins Museum of Art, Kansas City, Missouri

Sentimental Journey: The Art of Alfred Jacob Miller

Amon-Carter Museum, Fort Worth, Texas
Joslyn Art Museum, Omaha, Nebraska

Giovanni Bellini

Scuderie del Quirinale, Rome, Italy

Amico Aspertini, 1475–1552

Pinacoteca Nazionale di Bologna, Italy

Masterpieces in Bronze: Riccio

Frick Collection, New York, New York

The Triumph of Marriage

Isabella Stewart Gardner Museum, Boston, Massachusetts
John and Mabel Ringling Museum of Art, Sarasota, Florida

Pompeii and the Roman Villa

National Gallery of Art, Washington, D.C.
Los Angeles County Museum of Art, California

Artistic Luxury: Fabergé, Tiffany, Lalique

Cleveland Museum of Art, Ohio
Fine Arts Museum of San Francisco, California

Byzantium, 330–1453

Royal Academy of Arts, London, England

Jan Lievens (1607–1674)

National Gallery of Art, Washington, D.C.
Milwaukee Art Museum, Wisconsin

Art and Love in Renaissance Italy

The Metropolitan Museum of Art, New York, New York
Kimbell Art Museum, Fort Worth, Texas

Hearst the Collector

Los Angeles County Museum of Art, California

Things with Wings

Ward Museum of Wildfowl Art, Salisbury, Maryland

The Reunification of an Early Italian Triptych:

Tomasso del Massa and the Florentine Tradition

Bob Jones University Museum and Gallery, Greenville, S.C.

A Circus Family: Picasso to Léger

Baltimore Museum of Art, Maryland

Shah 'Abbas and the Three Great Shrines of Safavids

British Museum, London, England

Pen and Parchment: The Art of Drawing in the Middle Ages

The Metropolitan Museum of Art, New York, New York

Alfred Stevens 1823–1906

Musées royaux des Beaux Arts de Belgique, Brussels, Belgium

Titian, Tintoretto, Veronese: Rivals in Renaissance Venice

Museum of Fine Arts, Boston, Massachusetts
Musée du Louvre, Paris, France

An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture

National Gallery of Art, Washington, D.C.

From Raphael to the Carracci: The Art of Papal Rome

National Gallery of Canada, Ottawa, Canada

Patron and Painter: Situ Panchen and the Encampment Style

Rubin Museum of Art, New York, New York

I tesori del collezionismo dei Gonzaga. Pier Jacopo Alari Bonacolsi ditto

l'Anitco: uno scultore nella Mantova di Mantegna e Isabella d'Este
Museo di Palazzo Ducale, Mantova, Italy



Acquisitions

GIFTS

Anonymous Gift, 2008

- Colima, *Face Mask*, ceramic black/brownware (48.2786)
- Colima, *Seated Dwarf Shaman with Horn on Forehead and Hands on the Knees*, ceramic buffware with red and brown paint (48.2792)
- Colima (Comala), *Tlaloc Incensario*, ceramic buffware (48.2803)
- Colima (Ortices), *Standing Figure with Elaborate Costume Holding Rattles*, ceramic tanware (48.2808)
- Colima, *Armadillo Effigy Vessel*, ceramic redware (2008.17.1)
- Jalisco, *Kneeling Female Figure Holding a Bowl*, ceramic creamware with black paint (48.2794)
- Jalisco, *Seated Male Figure*, ceramic buffware with reddish orange paint (48.2802)
- Jalisco (Ameca Gray), *Seated Puppy*, ceramic buffware with ochre paint overall (48.2816)
- Maya, *Pair of Painted Earflares with Profile Deity Heads*, ceramic buffware with black brown paint (48.2790A-B)
- Maya (Quiche), *Polychrome Lidded Urn with Seated Figure*, ceramic buffware with polychrome (48.2793)
- Maya, *Lidded Tripod Vase with Jaguar Head Finial*, ceramic blackware (48.2799)
- Maya, *Tripod Dish with Mammiform Supports and Resist Zigzag Lines in the Interior*, ceramic orangeware (48.2810)
- Maya (Quiche), *Polychrome Figural Urn with Jaguars and Skulls*, ceramic buffware with polychrome (48.4818)
- Maya (Jaina), *Engraved Profile Head with Inlaid Eye*, shell with inlay (72.32)
- Mixtec, *Polychrome Standing Figure with Raised Hand*, ceramic buffware with polychrome (48.2812)
- Mixtec, *Tlaloc Head Flask*, ceramic buffware with polychrome (48.2813)
- Mixtec, *Polychrome Effigy Shell*, ceramic buffware with polychrome (48.2814)
- Mixtec, *Polychrome Effigy Shell*, ceramic buffware with polychrome (48.2815)
- Nayarit (Ixtlan del Rio), *Polychrome Seated Old Female Figure with Bowl*, ceramic with cream and dark brown (48.2787)
- Nayarit, *Kneeling Female Figure with Hands on Abdomen*, ceramic buffware with sienna, white and black paint (48.2791)
- Nayarit, *Polychrome Standing Female with Bowl on Shoulder*, ceramic buffware with polychrome (48.2795)
- Nayarit (Chinesco), *Seated Male Figure with Arms Resting on Upraised Knees*, reddish orange ceramic with tan and black paint (48.2817)
- Olmec (Las Bocas), *Bowl with Carved Design*, ceramic blackware with traces of red pigment (48.2785)
- Olmec (Las Bocas), *Carved Bowl with Jaguar Dragon Motif*, ceramic blackware with cinnabar (48.2797)
- Olmec (Las Bocas), *Reclining Figure Resting on Pillow*, ceramic buffware with cream slip and traces of reddish orange pigment (48.2800)
- Olmec (Las Bocas), *Seated Figurine*, ceramic buffware with cream slip and cinnabar (48.2796)
- Olmec (Las Bocas), *Standing Figure with Topknot*, ceramic buffware with white slip and cinnabar (48.2798)
- Olmec (Las Bocas), *Standing Figurine*, ceramic buffware with cream slip and cinnabar (48.4819)
- Olmec (Las Bocas), *Standing Figurine*, ceramic buffware with cream slip and cinnabar (48.4820)
- Olmec (Tenenexpan), *Hollow Seated Figure with Asphalt Paint*, pale orangeware ceramic with ivory slip, black and red pigment (48.2801)

Olmec (Tlapacoya), *Hollow Seated Figure*, ceramic buffware with cream slip and red pigment (48.2805)
 Tarascan, *Spouted Vessel with Stirrup Handle*, ceramic buffware with cream and orange paint (48.2789)
 Tlatilco, *Tripod Effigy Vessel*, ceramic orangeware (48.2809)
 Tlatilco, *Bottle with Sharp Shoulders with Incised Design*, ceramic redware (48.2811)
 Tlatilco, *Figure*, ceramic buffware with yellow and red paint (48.2821)
 Tlatilco, *Figure*, ceramic buffware with yellow and red paint (48.2822)
 Veracruz, *Hacha of a Human Head with Helmet*, gray volcanic stone (29.8)
 Veracruz, *Weight in Dumbbell Shape*, stone (29.9)
 Veracruz (Remojadas), *Standing Female Figure with Tall Headdress and Ankle length Dress*, ceramic orangeware (48.2804)
 Veracruz (Remojadas), *Seated Nude Male Smiling Figure with Upraised Arms*, ceramic buffware (48.2807)
 Xochipala, *Bloodletter with Standing Human Figure on Handle*, greenstone with cinabar and white pigment (29.7)
 Xochipala, *Standing Ballplayer*, ceramic buffware with traces of red pigment (48.2806)
 Zapotec, *Effigy Urn of Cocijo*, ceramic grayware with traces of polychrome paint (48.2788)

Anonymous Gift, 2009

Bahia, *Bowl with Flower Motif*, ceramic tanware with polychrome (48.2857)
 Chancay, *Mummy Mask with Wig*, wood, textile, hair (61.355)
 Chancay, Peruvian, *Orator's Staff with Carved Warriors*, wood (61.356)
 Chancay, *Textile Doll*, cotton, wool, wood (83.768)
 Chavín, *Stirrup Vessel with Incised Designs*, ceramic grayware (48.2823)
 Chavín, *Spouted Vessel with Carved Designs*, ceramic blackware (48.2829)
 Chavín, *Temple Effigy Stirrup Vessel*, ceramic brownware (48.2830)
 Chavín, *Feline and Cactus Stirrup Vessel*, ceramic grayware (48.2832)
 Chavín, *Stirrup Vessel with Figure*, ceramic blackware (48.2837)
 Chavín, *Stirrup Spout Vessel*, ceramic orangeware (48.2839)
 Chavín, *Stirrup Vessel*, ceramic grayware (48.2848)
 Chavín, *Standing Figure*, ceramic buffware with paint (48.2850)
 Chavín, *Stirrup spout Vessel with Ridged Surface*, burnished ceramic gray brownware (48.2861)

Chavín, *Acrobat Effigy Stirrup Spout Vessel*, ceramic gray brownware (2009.12.11)
 Chimú, *Stirrup Vessel*, ceramic (48.2854)
 Chimú, *Jar*, ceramic (48.2858)
 Chimú, *Beaker*, silver (57.2307)
 Chimú, *Headband*, silver (57.2308)
 Chimú, *Standing Female Figure*, wood (61.353)
 Chimú, *Standing Figure*, wood, textile (61.354)
 Chimú, *Carved Standing Figure*, wood (61.357)
 Chimú, *Standing Figure*, wood (61.358)
 Chimú, *Erotic Couple*, wood and textile (2009.13.14)
 Chimú, *Standing Figure*, wood, hair, textile (2009.13.33)
 Colombian, *Vessel with Flared Rim*, ceramic (48.2856)
 Guangala, *Head*, ceramic (48.2846)
 Huari, *Head Pot with Painted Design*, ceramic (48.2849)
 Inca, *Vessel of Spirit Man on Gourd*, ceramic (48.2834)
 Jama Coaque, *Figure Seated on a Bench with Hands Held to Mouth*, ceramic buffware (48.2862)
 Lambayeque, *Double Whistle Vessel with Sea Birds*, ceramic (48.2826)
 Moche, *Portrait Vessel*, ceramic (48.2827)
 Moche, *Dipper Depicting Singing Man*, ceramic redware (48.2828)
 Moche, *Female Figure in Birthing Position*, ceramic orangeware with cream paint (48.2836)
 Moche, *Seated Prisoner Stirrup Vessel*, ceramic orangeware with paint (48.2840)
 Moche, *Seal Effigy Stirrup Vessel*, ceramic blackware (48.2842)
 Moche, *Feline Effigy Stirrup Vessel*, ceramic grayware (48.2843)
 Moche, *Knife (tumi) with Removable Figural Handle*, green copper with patina (54.3078)
 Nazca, *Effigy Vessel of a Seated Figure with Long Tunic*, ceramic with polychrome (48.2331)
 Nazca, *Bowl with Janus Heads*, ceramic (48.2855)
 Nazca, *Post with Carved Faces*, wood with red paint (61.351)
 Nazca, *Post with Carved Faces*, wood with red paint (61.352)
 Peruvian, *Bone Object*, bone (71.1214)
 Peruvian, *Bone Object*, bone (71.1215)
 Peruvian, *Bone Object*, bone (71.1216)
 Peruvian, *Bone Object*, bone (71.1217)
 Peruvian, *Bone Object*, bone (71.1218)
 Peruvian, *Bone Object*, bone (71.1219)
 Peruvian, *Bird Plaque*, bone (71.1220)
 Recuay, *House or Temple Scene Vessel*, beige ceramic with polychrome (48.2824)

Recuay, *Fertility Scene Vessel*, ceramic buffware with polychrome (48.2825)
 Recuay, *Painted Dipper Vessel*, ceramic buffware with polychrome (48.2838)
 Recuay, *Temple or House Vessel*, ceramic whiteware with polychrome (48.2841)
 Recuay, *Spouted Effigy Vessel*, ceramic with paint (48.2847)
 Recuay, *Blackware Vessel*, ceramic blackware (48.2859)
 Salinar, *Figurative Bottle*, ceramic orangeware (48.2852)
 San Agustín, *Lidded Burial Urn*, ceramic brown/blackware (48.2844)
 Sinú, *Standing Figure of a Mother and Child*, brown-gray terracotta (48.2853)
 Sinú, *Olla with Annular Base and Modeled Figures*, ceramic yellowware (48.2860)
 Tairona, *Stone Adze*, stone (41.329)
 Tairona, *Ancestral Figure*, brown stone (41.330)
 Tairona, *Ancestral Figure*, brown stone (41.331)
 Tairona, *Ancestral Figure*, brown stone (41.332)
 Tairona, *Ancestral Figure*, brown stone (41.333)
 Tairona, *Ancestral Figure*, brown stone (41.334)
 Tairona, *Ancestral Figure*, brown stone (41.335)
 Tairona, *Ocarina with Standing Zoomorphic Figure with Crescent Headdress*, ceramic grayware (48.2845)
 Tairona, *Zoomorphic Effigy Whistle*, ceramic brown blackware (48.2851)
 Tairona, *Bat Pendant with Outstretched Wings with Openwork Design*, shell (72.33)
 Vicus, *Feline Vessel*, ceramic (48.2835)

Gift of The Austen-Stokes Ancient Americas Foundation, 2008

Mexico, Teotihuacan, *Face Plaque*, AD 250–600, black limestone (29.6)

Promised Gift of Dorothy D. Bair and Robert R. Bair, 2008

William-Adolphe Bouguereau (French, 1825–1905), *The Cherry Picker*, 1871, oil on canvas (37.2780)

Gift of Jenny Blomquist, 2008

Greek, *Tanagra Figurine*, ca. 4th–2nd century BC, terracotta (23.281)
 Greek, *Tanagra Figurine*, 19th–20th century copy, terracotta (2007.19.2)

Gift of Stephen W. Fisher, 2008

Japanese, *Pair of Vases*, late 19th century, cloisonné enamel (2008.28.1–2)

Gift of John and Berthe Ford, 2008

Indian (Madhya Pradesh), *Lotus Man (Pradmapurusha)*, ca. 600, sandstone (25.258)
 Pakistan (Ancient Gandhara), *Narrative Panels with Scenes from the Buddha's Life*, 2nd century, grey schist (25.259)
 Indian (Uttar or Madhya Pradesh), *Dwarf Form of Vishnu*, 10th century, pink sandstone (25.260)
 China or eastern Tibet, *Cosmic Mount Meru*, 18th century, appliqué and embroidery with silk (35.302)
 Tibet (Kham), *Mahasiddha Gbantapa and the Great Flood*, 18th century, pigments on cotton (35.303)
 India (Bihar) or Tibet, *A Buddhist Votive Tablet*, ca. 1400, bronze (54.3075)
 India (West Bengal), *Shiva and Family*, 10th century, bronze (54.3076)

Gift of the Estate of Henry Ginsburg, 2008

Burmese, *Votive Tablet: Buddha at the Mahabodhi Temple*, 11th century, terracotta (25.257)

Gift of Dr. Hans Goedicke, 2008

Egyptian/Kushite, *Situla Bearing the Names of Kashtar and Amenirdis*, 745–715 BC, bronze (54.3077)

Gift of Dr. Hans Goedicke, 2009

Egyptian, *Fragment of a Mummy Wrapping*, 664–525 BC, ink on linen (83.767)

Gift of Michael de Havenon in memory of Henry Ginsburg, 2008

Tai, *Manuscript*, 19th century, ink and pigments on paper (W.921)

Gift of Arthur Houghton, 2008

Palmyrean, *Funerary Portrait of a Priest*, 1st–2nd century AD, limestone (22.475)

Gift of the Maril Family in memory of John Dorsey, 2009

Herman Maril (American, 1908–1896), *City Street*, 1928, ink and wash on paper (2009.25.15)

Gift of The Joseph F. McCrindle Foundation, 2009

After Antoine-Louis Barye (French, 1796–1875), *Hercules and Pythie*, 1920s, pencil on paper (2009.8.26)
 After Antoine-Louis Barye (French, 1796–1875), *Medallion with Figure of Europa*, 1920s, pencil on paper (2009.8.18)
 Émile Bernard (French, 1868–1941), *Nudes*, ink on cream-colored paper (37.3808)
 Albert Besnard (French, 1849–1934), *View of "Columbo"*, ink on paper (2009.8.16)

Nicolas-Toussaint Charlet (French, 1792–1845), *Napoleon with Folded Hands Seen from the Rear*, graphite on laid paper (37.3803)

Eugène Delacroix (French, 1798–1863), *Children of Niobe Killed by Diana*, graphite on paper (37.2786)

Jean Baptiste Edouard Detaille (French, 1848–1912), *Two Soldiers with Horses*, ink and wash on beige paper (37.2795)

Gustave Doré (French, 1832–1883), *Four Children Playing*, ink on cream-colored paper (37.3807)

Gustave Doré (French, 1832–1883), *Portrait of the Artist's Brother*, watercolor on laid beige paper with watermark (37.2796)

Jean-Léon Gérôme (French, 1824–1904), *Man Walking on a Road*, 1890s, pencil and ink on thin beige paper (37.2798)

Jean-Léon Gérôme (French, 1824–1904), *Study of Lions*, ca. 1900, pencil on thin beige paper tipped onto a sheet (37.2789)

François Marius Granet (French, 1775–1849), *View of a Cloister*, sepia ink and wash on heavy beige paper mounted on a mat of white paper (37.2787)

Alfred Grévin (French, 1827–1892), *Man Bowing to a Woman*, watercolor on paper adhered to a French mat (37.3806)

Antoine-Jean Gros (French, 1771–1835), *Portrait of Joachim Murat, King of Naples*, ca. 1808, ink on beige paper (37.2788)

Jean Jacques Henner (French, 1829–1905), *Studies of Six Heads*, graphite with added white on dark beige paper (37.3805)

Eugène Louis Lami (French, 1800–1890), *Portrait of a Man with a Beard*, brown ink wash, chalk and pencil on paper (37.2800)

Jean-Louis-Ernest Meissonnier (French, 1815–1891), *Four Figural Studies*, ink on paper with traces of an under drawing in pencil (37.3802)

Prosper Mérimée (French, 1803–1870), *Hommes en Grande Bottes*, watercolor on cream-colored paper tipped onto a white sheet (37.2790)

Prosper Mérimée (French, 1803–1870), *Le Militaire*, watercolor on cream-colored paper tipped onto a white sheet (37.2791)

Prosper Mérimée (French, 1803–1870), *Homme au tutu*, watercolor on cream-colored paper tipped onto a white sheet (37.2792)

Prosper Mérimée (French, 1803–1870), one of two *Espagnols*, watercolor on cream-colored paper tipped onto a white sheet (37.2793)

Prosper Mérimée (French, 1803–1870), one of two *Espagnols*, watercolor on cream-colored paper tipped onto a white sheet (37.2794)

Prosper Mérimée (French, 1803–1870), *A Horse and a Woman*, ink on paper (37.2797)
 Armand Point (French, 1861–1932), *Bust of a Maiden in a Landscape*, pencil on paper (37.2801)

Félicien Rops (Belgian, 1833–1898), *Confessional*, Toledo, 1889, graphite and wash on paper (37.3804)

Henry Somm (French, 1844–1907), *Third-Class Carriage*, pen and ink on beige paper tipped in a mat (37.2799)

Gift of Jean and Sidney Silber, 2008

After Thomas Tuttle (English, active 1695–1702), *Scrimshaw Sundial*, early 19th century?, ivory (2008.22)

Gift of Dr. Joaneath Spicer, 2008

Austrian, *Taler of Archduke Ferdinand of Austria* (1529–96), ca. 1590–95, silver (57.2303)
 Conrad Bloc (Flemish [Antwerp], active 1577–1602), *Medal of Archduke Albert* (1559–1621), 1596, bronze (54.3074)
 Bohemian (Prague), *Taler of Emperor Rudolf II* (1552–1612), 1604, silver (57.2304)
 George Bower (English [London], active 1650–90), *Coronation Medal of William* (Willem III) and Mary, 1689, silver (57.2306)
 Flemish (Antwerp mint), *Coin of Archdukes Albert and Isabella*, 1618, silver (57.2305)

Gift of the executors of Henk L. Visser estate and his children (his heirs) donated in loving memory of Henk L. Visser by his Family, 2008
 Dutch, *Sandglass*, 19th century, bone and glass (1999.3.1)

Gift of Mr. Edward T. Wilson, 2008

Jean-Léon Gérôme (French, 1824–1904), *Study for the Roman Slave Market*, pencil on paper (37.2783)

Gift of Mr. Edward T. Wilson in honor of William R. Johnston, 2008

Jean-Léon Gérôme (French, 1824–1904), *Study for The Tulip Folly*, pencil on paper (37.2784)

PURCHASES

Museum purchase, 2008

Egyptian, *Necklace*, ca. 1450 BC,
gold and carnelian (42.1515)

Museum purchase, 2008

Circle of the Boucicaut Master, *Illuminated manuscript: Fragment from a Book of Hours in the Walters Collection*, Paris, c. 1420; pigment, ink on parchment; 27 leaves and 4 miniatures (W.273 add)

Museum purchase, Renaissance & Baroque Acquisition Fund and a generous grant and individual donations through the Banner-Lewis-Tanner Circle, 2009

German, *Fragment of a wall painting of St. Maurice*, ca. 1490–1500, tempera on gesso transferred to canvas, laid down on chipboard (37.2785)

Museum purchase, Ancient Art Acquisition Fund, 2009

Aryballos, 6th–5th century BC, faience (48.2863)

Museum purchase, with funds provided by the W. Alton Jones Foundation Acquisition Fund and Joel Goldfrank, 2009

Thomas Wyck (Dutch, 1616–1677), *Kitchen Interior*, ca. 1660, oil on canvas laid on panel (37.2809)

BEQUESTS

Bequest of the estate of Laura Delano Eastman, 2008

Assorted items including an Andy Warhol (American, 1928–1987) cut-out “Horse;” a pair of pencil sketches attributed to George Cruikshank (English, 1792–1878); Asian jade, ivory, and wood objects; pair of chairs; jewelry; rugs; and a tapestry. William Makepeace Thackeray (English, 1811–1863), *Travelers in a Mountain Pass*, watercolor (2008.18.2)
Seal with Henry Walters’ monogram, brass, wood handle (A.13)

Bequest of Mrs. Arthur Gutman, 2008

English, *Pitcher with Parrot*, 1790–1830, lusterware (2008.24.1)
English, *Wellington Pitcher*, 1790–1830, lusterware (2008.24.2)
English, *Pitcher with Three Masks*, 1790–1830, lusterware (2008.24.3)
English, *Pitcher with Mask*, 1790–1830, lusterware (2008.24.4)
English, *Pitcher*, Sir Francis Burdets, 1790–1830, lusterware (2008.24.5)
English, *Pitcher*, George Lawton, 1790–1830, lusterware (2008.24.6)

English, *Port Mug*, 1790–1830, lusterware (2008.24.7)
English, *Child’s Mug*, 1790–1830, lusterware (2008.24.8)
English, *Child’s Mug*, 1790–1830, lusterware (2008.24.9)
English, *Bank in the Shape of a House*, 1790–1830, lusterware (2008.24.10)
English, *Pitcher with Two Birds*, 1790–1830, lusterware (2008.24.11)
English, *Pitcher with Leaves*, 1790–1830, lusterware (2008.24.12)
Bequest, The Joseph F. McCrindle Collection, 2008
Giorgio Vasari (Italian, 1511–1574), *The Virgin and Child with Saints*, ca. 1545, pencil and brown ink and wash over metal point (37.2781)
Giorgio Vasari (Italian, 1511–1574), *Two Men in a Landscape with Intertwined Serpents*, ca. 1555, pen and brown ink on blue paper (37.2782)



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Suzana Williams, *Maintenance Technician*
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Lois Guy, *Security Supervisor*
Moses Hunter, *Security Supervisor*
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Owen Stokes, *Assistant Security Supervisor*
Ebony Wiley, *Assistant Security Supervisor*
Troy Rosebud, *Monitor Room Security Officer*
Hester Tiggel, *Monitor Room Security Officer*
Harry Birch, Jr., *Security Officer*
Harry Bodnar, *Security Officer*
William Boles, Jr., *Security Officer*
Charles Bullock, *Security Officer*
Dennis Cloutier, *Security Officer*

Scott Dozier, *Security Officer*
Berline Dunnock, *Security Officer*
Stanley Ferguson, II, *Security Officer*
Joseph Franks, *Security Officer*
Constance Gregory, *Security Officer*
William Gross, Jr., *Security Officer*
Omar Knight, *Security Officer*
Patricia Lockhart, *Security Officer*
John Monti, *Security Officer*
Jerry Moseley, *Security Officer*
Jacqueline Stewart, *Security Officer*
Eugene Antonelli, *Relief Security Officer*
Paulette Parker, *Relief Security Officer*
Arnechia Warren, *Security Officer*
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Financial Information

Statement of Financial Position

June 30, 2009 (With Comparative Totals for June 30, 2008)

Assets	2009	2008
Cash and cash equivalents	\$ 1,912,471	\$ 1,301,050
Accrued investment income	177,746	303,832
Grants and accounts receivable	563,908	350,365
Inventories, at lower of cost (first-in, first-out method) or market	351,442	349,397
Prepaid expenses	323,586	204,004
Investments, at fair value	67,804,490	80,984,072
Unconditional promises to give, net	729,896	722,654
Buildings and equipment, at cost, net	32,454,224	33,740,015
Total Assets	\$ 104,317,000	\$ 117,955,389
Liabilities and Net Assets	2009	2008
LIABILITIES		
Accounts payable and accrued expenses	\$ 596,574	\$ 1,242,876
Notes payable, bank		
Long-term debt	233,941	252,204
Deposits and memberships received in advance	752,913	551,101
Annuity obligation	19,553	47,680
Total Liabilities	1,602,981	2,093,861
NET ASSETS	2009	2008
UNRESTRICTED		
Operating (deficit)	200,360	180,840
Board designated for long-term investment	14,519,829	15,100,436
Net investment in plant	30,220,283	33,487,811
Working capital reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	2,207,127	3,911,123
	49,147,599	54,680,210
Temporarily Restricted	11,264,491	13,767,466
Permanently Restricted	42,302,692	47,413,852
Total Net Assets	102,714,000	115,861,528
Total Liabilities and Net Assets	\$ 104,317,763	\$ 117,955,389

Statement of Activities

Year Ended June 30, 2009 (With Comparative Totals for the year ended June 30, 2008)

	2009	2008
Revenues, Gains and Other Support		
Investment Income	3,042,113	3,554,689
Grant income		
<i>Baltimore City</i>	810,000	864,489
<i>Other public grants</i>	1,683,516	1,716,618
<i>Private grants</i>	2,324,813	2,383,606
Contributions	3,201,826	3,674,453
Change in value of annuity obligation and contribution	51,271	123,211
Realized gains (losses)	(14,399,893)	(12,992,658)
Unrealized appreciation (depreciation)		
Annual giving	1,724,689	1,634,077
Membership	351,409	319,982
Museum store	561,270	753,777
Employee benefit contributions	2,205,310	2,149,540
Admissions—special exhibits		
Admissions—general		
Exhibit rental	85,000	237,500
Deaccessions		
Other income	1,431,616	1,196,833
Total Revenue, Gains and Other Support	3,072,940	5,616,117
Expenses	2009	2008
Curatorial	1,786,842	2,008,837
Conservation	804,778	879,978
Exhibitions	1,718,022	3,060,186
Education and public programs	1,009,141	973,128
Development and membership	891,092	1,063,067
Marketing and communications	971,703	699,282
Management, building and security	8,475,384	8,657,168
Museum store	482,225	627,978
Accessions	80,499	54,911
Total Expenses	16,219,686	18,024,535
Change in Net Assets	(13,146,746)	(12,408,418)
Net Assets at Beginning of Year	115,861,528	128,408,418
Net Assets at End of Year	\$102,714,782	\$115,861,528

