



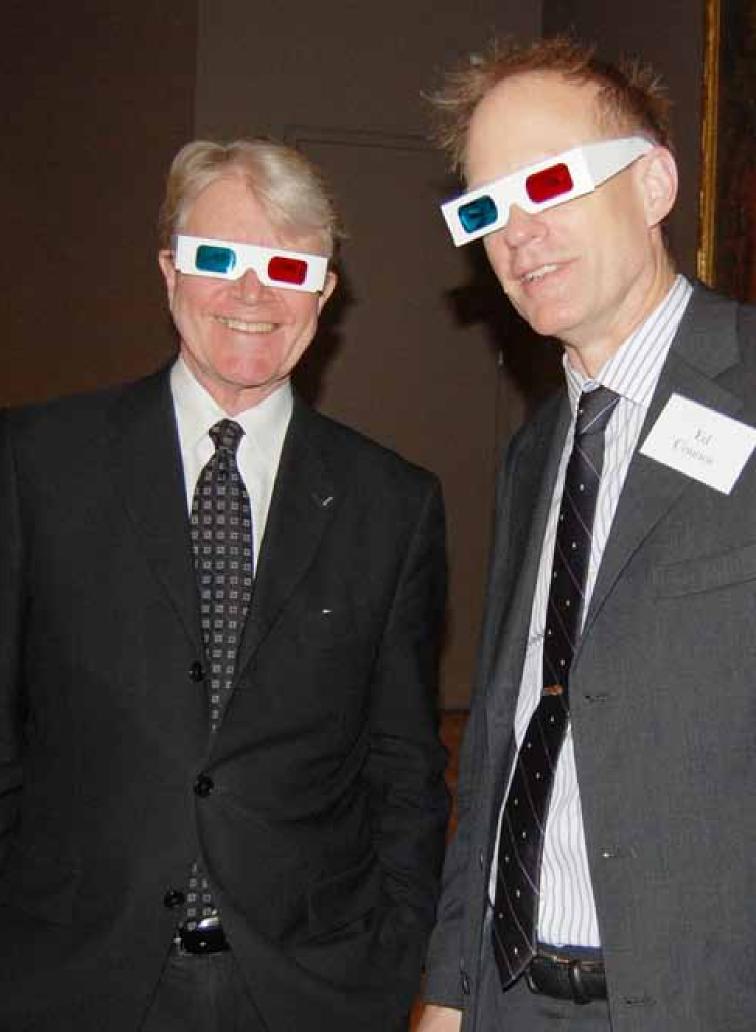
THE YEAR IN REVIEW 2009-2010





CONTENTS

EXHIBITIONS EXHIBITIONS	10
DONORS	30
VOLUNTEERS	46
STAFF	52
BOARD OF TRUSTEES	57
FINANCIALS	60



LETTER FROM THE DIRECTOR

A YEAR OF RECOVERY, GROWTH & NEW STRATEGIC INITIATIVES

Dear Friends,

Despite significant cuts in Baltimore City and State funding in the response to the recession, the Walters achieved a balanced budget in FY2010 while offering a full menu of programs and maintaining free admission. This was achieved through a combination of factors, including our staff restructuring of March 2009, the resilience of our endowment portfolio under the careful management of our Investment Committee, and the generosity of you, our members. Staff, working with our Board and the William T. Walters Association, surpassed an ambitious annual giving goal; our exhibition program was substantially underwritten by a variety of regional and national sponsors; and we garnered an unprecedented series of successful federal grants. We also received a grant from the Qatar Foundation US to develop online educational tools based on our Islamic art collection. This momentum toward recovery was reinforced by the continued double-digit yearly growth in our family programs and by the success of our two major exhibitions, Heroes and Japanese Cloisonné Enamels, both of which exceeded their attendance goals by more than 50 percent. Moreover, Heroes then went on national tour, to be enjoyed by more than 120,000 visitors at venues in Nashville, Tennessee, and San Diego, California, before going on to its final venue at the Onassis Cultural Center in New York.

FY2010 was a year of tremendous growth as well in our outreach to the world through technology, with an increase in website visitors of more than 40 percent. This resulted from several strategic steps taken the previous year, during the depth of the recession. One was to invest in staff positions to enhance our professional capacity, another was to commit to offering thousands of high-resolution

digital images of works in our collection on line; another-with the support of the National Endowment for the Humanities—was to create digital surrogates (cover-to-cover copies) of all 126 Islamic manuscripts in our collection, thus making 50,000 high-resolution images available world-wide through creative commons. The final strategic step was to enter the arena of social networking, which resulted in the growth of our list of Facebook friends to more than 4,000 by year end. Our service to the Baltimore region through free admission, our service to other parts of the country through our touring exhibition program, and our service to the world at large through our webbased open-access digital images all spring from our mission to bring "art and people together for enjoyment, discovery, and learning"—and fulfill our founder Henry Walters' mandate to use his collection "for the benefit of the public."

As the impact of the recession began to recede, the Walters Board recommitted itself to a vision for the future that emerged out of an off-site retreat in September 2008. The first Board priority set at that gathering was to shore up our endowment so that the Walters will be less susceptible to the impact of future economic downturns; the second priority, which will become apparent in the months ahead, was to plan for physical changes in the museum's campus in order to accommodate the wonderful growth that we have experienced over the last decade in our school and family programs, and

LETTER FROM THE DIRECTOR

to create new gallery space for very important collections that have recently been gifted to the Walters. Stay tuned for some truly exciting developments! Finally, Walters staff, working with LaPlaca Cohen of New York, developed a new word mark, positioning statement and tag line ("What will you discover?") in order to better bring our public message into alignment with our commitment to open access for all audiences and our policy of free admission to our permanent collections; this package will provide the platform for an ambitious marketing campaign in the months ahead.

All in all, it was a good year for the Walters, though it ended on a bittersweet note with the departure of Associate Director for External Affairs and Operations Kate Markert for Hillwood Museum and Gardens in Washington, DC, where she became Director, in August 2010. This ends fourteen years of inspired service to the Walters and the community. Kate, we wish you well! And finally, I want to extend a special thank you on behalf of the Walters' staff to our



Board of Trustees, who, at their final meeting of the fiscal year, committed to "buy back" the scheduled staff furlough program for FY2011. This news was met with a roar of approval when it was announced by our Board Chair at an all-staff meeting the next morning. We all then realized how far we had come in just twelve months.

Gary Vikan Director





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 this exhibition 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 more than thirty years, Maril served on the faculty of Art / Art History Department 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, were on view.

Herman Maril: An American Modernist was generously supported by the law firm of Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC.



HEROES: MORTALS & MYTHS IN ANCIENT GREECE OCTOBER 11, 2009–JANUARY 3, 2010

This exhibition of 106 objects from U.S. and European museums explored the inherent human need for heroes by using ancient Greek culture as a point of origin. What makes somebody a hero or heroine? What was expected of them? How were they portrayed and worshiped? Greek history and mythology are especially rich in various kinds of heroes who were represented in the arts but were also the object of cult, receiving sacrifices and offerings from worshipers who sought their intervention. *Heroes* brought together a range of statues, reliefs, vases, bronzes, and jewelry to illustrate the lifecycle of heroes and heroines—their births, childhoods, adversaries, challenges, turning points, and failures, as well as their private moments. The exhibition subsequently traveled to the Frist Center for the Visual Arts, Nashville, the San Diego Museum of Art and continued on to the Onassis Cultural Center, New York.

Heroes: Mortals and Myths in Ancient Greece was organized by the Walters Art Museum, Baltimore, in cooperation with the Frist Center for the Visual Arts, Nashville, the San Diego Museum of Art, and the Onassis Foundation, New York. The planning and implementation of the exhibition were generously supported by grants from the Samuel H. Kress Foundation. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. The presentation in Baltimore was made possible by the Women's Committee of the Walters Art Museum, the Bank of America Charitable Foundation, the Gladys Krieble Delmas Foundation, and generous individual donors. The exhibition catalogue received a leadership grant from the Alexander S. Onassis Public Benefit Foundation (USA). Through the generous gift of Mr. and Mrs. Peter G. Angelos, this exhibition was offered at the Walters Art Museum free of admission charge.



JAPANESE CLOISONNÉ ENAMELS FROM THE STEPHEN W. FISHER COLLECTION FEBRUARY 14-JUNE 13, 2010

Beginning in the 1870s and lasting through the first decades of the twentieth century, cloisonné enamels were a distinctive and significant art in Japan. Production was stimulated by the demand at international expositions, or world's fairs, and was driven by the interest in creating works that would simultaneously embody Japanese character and demonstrate extraordinary technical sophistication, including the incorporation of chemical pigments introduced from Europe.

The Stephen W. Fisher collection of Japanese cloisonné enamels is one of the finest in the world. Different styles and periods are represented by outstanding examples in the collection, including works by the masters Namikawa Yasuyuki, Namikawa Sōsuke, and Andō Jubei. The exhibition consisted of 131 beautiful objects from the Fisher collection chosen to illustrate the wide range of forms, styles, and techniques that have come to define the high point in the production of Japanese cloisonné. Six paintings from the Walters' collection complemented the enamels in the exhibition.

Japanese Cloisonné Enamels from the Stephen W. Fisher Collection was made possible through the generous support of the E. Rhodes and Leona B. Carpenter Foundation and The Walters Art Museum Friends of the Asian Collection. Educational programming was supported by a grant from the U.S. Institute of Museum and Library Services. Publication of the accompanying catalog, Japanese Cloisonné Enamels: The Stephen W. Fisher Collection, was supported by Tsognie and Douglas Hamilton.

ANCIENT FOCUS EXHIBITION



Mummified
November 15, 2008–

In 2008, the University of Maryland and the Walters Art Museum performed a CT scan on an Egyptian mummy in the Walters' collection as a "virtual autopsy" to find out more about its age, possible illnesses, and cause of the death. Visitors to the focus exhibition 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 includes animal mummies and works showing mummiform persons and deities (such as Osiris and Ptah) and explains the resurrection symbolism of the ancient Egyptian mummy.

MANUSCRIPT FOCUS EXHIBITIONS



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, book of hours differed greatly in style and ornament but were rather predictable in terms of their choice of pictures. The twenty-five manuscripts in this exhibition are exceptional in presenting 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 three loans from the Library of Congress and two from a private collector in Washington, D.C., the exhibition explored patronage at the court of King François I (1494-1547) at a time when controversies over humanism, reformation and orthodoxy shaped the intellectual life of discerning patrons.

The accompanying publication was funded by the generosity of an anonymous donor.



Shrunken Treasures: Miniaturization in Books and Art August 15-November 8, 2009

Miniature books have delighted and fascinated readers the world over for centuries and continue to be avidly collected today. This exhibition highlighted twenty-nine small-scale manuscripts and rare books from the Walters' collection, ranging from religious texts, such as books of hours and Qur'ans, to almanacs and books of poetry. Through these books and a selection of eighteen other works of art from the Walters' collection, the exhibition explored the many reasons for the phenomenon of miniaturized art, including the purely practical need to make something portable, the desire to concentrate supernatural powers in a small package, and the ambition to make art that stretches the boundaries of artistic skill and human perception.



The Christmas Story: Picturing the Birth of Christ in Medieval Manuscripts December 3, 2009–February 28, 2010

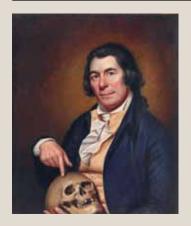
Christmas, one of the most joyful seasons for Christian communities worldwide, celebrates the birth of Jesus Christ. It commemorates the dramatic events that took place during his infancy: from his birth in a lowly stable and the angel's announcement of this news to local shepherds, to Herod's murder of all the babies in Bethlehem and Jesus's narrow escape from that slaughter. As it is recounted in the Christian New Testament, the Christmas story is short on specifics. In rendering the story into pictures, it therefore fell to medieval painters and illuminators to supply the details, as can be seen in the twenty manuscripts and one object displayed. Even today, popular representations of these events are based on images that were first devised by artists of the Middle Ages. The focal point of the exhibition was the great sixteenthcentury Cornaro Missal (on loan from a private collection), which contains an image of the Nativity that marks the culmination of this artistic tradition.



Poetry and Prayer: Islamic Manuscripts from the Walters Art Museum March 20-June 13, 2010

This exhibition of fifteen manuscripts or framed folios and eight objects showcased masterpieces of illuminated and illustrated manuscripts produced in Islamic lands from the ninth to the nineteenth century. These art objects cover a range of textual genres: devotional, scientific, historical, epic, and poetic. In the Islamic book, the primary vehicle for literary and artistic expression, the power of poetry, prayer, and visual form collides. The exhibition coincided with the initiative to catalogue and make high-resolution digital surrogates of all Islamic manuscripts and single pages preserved at the Walters, a project generously funded by a Preservation and Access Grant from the National Endowment for the Humanities. The exhibition included two listening stations with recitations from the Qur'an and the Persian epic poem the Shahnama.

NINETEENTH-CENTURY FOCUS EXHIBITIONS



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 (including the spectacular Rubens Peale with a Geranium Pot), the Maryland Historical Society, and the Atwater Kent Museum of Philadelphia. The show examined the artist's astonishingly rapid technical development in his youth. It also investigated the iconographic meaning of the skull—an attribute featured prominently in the Walters' recently gifted portrait of John Meer.

OTHER FOCUS EXHIBITIONS



Expanding Horizons: Recent Additions to the Drawings Collection April 17–July 3, 2010

In 2009, the Joseph F. McCrindle Foundation presented to the Walters twenty-six works on paper by a number of nineteenth-century French artists. Mr. McCrindle was the founder of the Transatlantic Review and the publisher for such authors as W. H. Auden, Harold Pinter, John Updike and Iris Murdoch. His interests as a collector were wide-ranging: they included Old Master paintings and drawings as well as nineteenth-century works on paper. The Walters is among the thirty institutions to benefit from his generous foresight. Twenty-two drawings and watercolors from the McCrindle collection, by such artists as Delacroix, Meissonier, Doré, and Gérôme, were exhibited along with two other recent donations.



The Portrait Medallions of Jean-Baptiste Nini July 1, 2009–July 2011

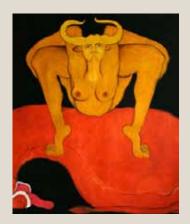
Born in Italy, Jean-Baptiste Nini (1717–86) produced terracotta medallions featuring the Parisian elite and European royalty in France from 1762 forward. He is best known for his series of medallions of Benjamin Franklin, made while the statesman was serving as commissioner to France (1776–85). Nini's medallions served as inspiration for portrait miniatures well into the next century. Today, they offer us a glimpse of late 18th-century Parisian society. Eight examples were displayed.



Art on Purpose: Heroes in Our Midst September 16, 2009-January 3, 2010

Inspired by the Walters' Heroes exhibition, Art on Purpose conceived Heroes in Our Midst, a project about present-day individuals who share attributes with ancient Greek heroes. Art on Purpose, an organization dedicated to using art to bring people together around issues and ideas, presented two exhibitions: A Thousand Ships (September 16-November 8), featuring art and stories of heroes from Baltimore City public school communities, and Twenty Years of Wandering (November 11-January 3), with art and stories from Baltimore's homeless and immigrant populations.

The following groups graciously invited Art on Purpose to work with their staff and clients in a series of workshops to generate art for Twenty Years of Wandering: Adelante Familia; Baltimore City Community College's Refugee Assistance Program; Health Care for the Homeless; The International Rescue Committee; The Jewish Community Center's Senior Friendly Neighborhoods Program; My Sister's Place Women's Center; and students attending Education Based Latino Outreach and the Garrison Forest School. A Thousand Ships was sponsored by the Paige Family Foundation and supported by grants from the Maryland Humanities Council and Maryland State Arts Council.



Desire, Destruction, Transcendence October 31–December 13, 2009

Indian artist Amita Bhatt's work explores and reinterprets tantric themes rooted in centuries-old Hindu and Buddhist art and spiritual literature. Her large canvases, painted in bright colors and adorned with images of writhing bodies and bold symbolism, pull images and ideas from tantric tradition and offer a vivid commentary on the timelessness of human experience. Her works make the foundational ideas of the Hindu and Buddhist tantras relevant to the experiences of the modern viewer. Five paintings by Ms. Bhatt were presented in juxtaposition with historical works drawn from the John and Berthe Ford collections of Indian and Tibetan art.



Beauty and the Brain: A Neural Approach to Aesthetics January 23–April 11, 2010

Why do some works of art appeal so strongly to the human mind? Are artists really neuroscientists, trying to discover new and powerful ways to stimulate perceptual mechanisms in the brain? This collaboration between the Walters and the Zanvyl Krieger Mind / Brain Institute at the Johns Hopkins University pioneered a new approach to the neural basis of the aesthetic experience. Beauty and the Brain was both an exhibition and an experiment. Visitors were invited to explore their aesthetic preferences among digitally altered original works of art. Subjects included a modern abstract sculpture by renowned twentieth-century artist Jean Arp. Responses from participants will be used to analyze how three-dimensional shape characteristics define aesthetic preference. The results will inform experiments measuring aesthetic responses in the human brain with functional magnetic resonance imaging.



Bearing Witness: Work by Bradley McCallum & Jacqueline Tarry May 8-August 1, 2010

A husband-and-wife collaborative artist team since 1998, Bradley Mc-Callum and Jacqueline Tarry have worked and exhibited globally, seeking to discuss issues revolving around marginalized members of society. The portraits in *Bearing* were made to recall the Madonna and Child, paralleling the struggles as well as the beauty and dignity of motherhood that the Virgin Mary faced with the context of contemporary mothers facing their own obstacles today.

The artists give special thanks to the teen parents who lent their image and testimony: Danielle Hughes, Lakia Taylor, Tymia Myers, Hakima Mercer, Jazmine Stamps, Shaquanna Jones, and Darnetta Jones. Thanks are likewise due to Jane Golden and Sherman Flemming for their support.

Bearing was commissioned by the City of Philadelphia Mural Arts Program (MAP) with the support of the Mid-Atlantic Arts Foundation, the Ford Foundation, and the City of Philadelphia, Department of Human Services. The exhibition was made possible partially through generous support from the National Endowment for the Arts, the Maryland State Arts Council, and the William G. Baker, Jr. Memorial Fund. MICA's exhibitions and public programs receive generous support from the Robert and Jane Meyerhoff Special Programs Endowment, Amalie Rothschild '34 Residency Programs Endowment, the Rouse Company Endowment, Richard Kelter Endowment, the Maryland State Arts Council, and the generous contributions to MICA's Annual Fund.

OFF-SITE EXHIBITIONS

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 installation presented thirty-two objects, which included Greek bronze and marble statuettes, vases, and gems from the Walters' collection.

Heroes: Mortals and Myths in Ancient Greece

The Frist Center for the Visual Arts, Nashville, Tennessee January 29-April 25, 2010

San Diego Museum of Art, California May 22–September 5, 2010

Heroes, an exhibition of nearly a hundred objects from U.S. and European museums, explored the inherent human need for heroes by using ancient Greek culture as a point of origin. Statues, reliefs, vases, bronzes, and jewelry illustrated the lifecycle of heroes and heroines with their tasks, adversaries, challenges, turning points, and failures, as well as their private moments.

Nineteenth-Century Masterpieces from the Walters Art Museum Santa Barbara Museum of Art, California January 30-May 2, 2010

Selected for their art-historical significance and superior quality, these forty paintings made for a ravishing exhibition that captured the historical breadth and depth of the Walters' collection of 19th-century paintings.

Bedazzled: 5,000 Years of Jewelry El Paso Museum of Art, Texas March 27–July 25, 2010

This touring exhibition showcased a selection of nearly one hundred and fifty pieces of jewelry from the collections of the Walters and of Benjamin Zucker with a sub-theme that focused on "the ring."

LOANS TO THE WALTERS ART MUSEUM

Herman Maril: An American Modernist

University of Maryland University College, Permanent Collection, Adelphi, Maryland Private Collection Collection of Jan B. Lange

Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC Collection of Robert & Jane

Dollection of Robert & Jane Meyerhoff

On loan from the Mason Lord Collection at Garrison Forest School

Lent by Martin and Thalia Resnick Collection of David Maril Collection of Esta Maril

Heroes: Mortals and Myths in Ancient Greece

American Numismatic Society,
New York, New York
Joslyn Art Museum,
Omaha, Nebraska
Los Angeles County Museum of Art,
Los Angeles, California
Mount Holyoke College Art
Museum, South Hadley,
Massachusetts
The Metropolitan Museum of Art

The Metropolitan Museum of Art, New York, New York

Museum of Fine Arts,

Boston. Massachusetts

Toledo Museum of Art, Toledo, Ohio University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, Pennsylvania

Worcester Art Museum, Worcester, Massachusetts Mr. Christian Clive Levett Royal Ontario Museum,

Toronto, Canada

Badisches Landesmuseum Karlsruhe, Karlsruhe, Germany

Kunshalle zu Kiel, Antikensammlung, Kiel, Germany

Staatliche Museen zu Berlin, Antikensammlung, Berlin, Germany

Museumlandschaft Hessen Kassel, Kassel, Germany

National Archaeological Museum, Athens, Greece

Heroes in Our Midst

Art on Purpose, working with Baltimore City public school communities and Baltimore's homeless and immigrant populations

Japanese Cloisonné Enamels from the Stephen W. Fisher Collection

Stephen W. Fisher Mrs. Eugene Tosk

Mummified

The Johns Hopkins Archaeological Museum, Baltimore, Maryland

Prayers in Code: Books of Hours from Renaissance France

Private Collection
Rare Book and Special Collections
Division, Library of Congress,
Washington

Shrunken Treasures: Miniaturization on Books and Art

The John Work Garrett Library of the Johns Hopkins University, Baltimore, Maryland George and Julianne Alderman

The Christmas Story: Picturing the Birth of Christ in Medieval Manuscripts Private Collection

Fourth-Floor installation C. Sylvia and Eddie C. Brown

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

National Gallery of Art, Washington Maryland Historical Society Baltimore, Maryland

Courtesy of the Historical Society of Pennsylvania Collection, Atwater Kent Museum of Philadelphia, Philadelphia, Pennsylvania

Desire, Destruction, Transcendence
Private Collection of
John & Berthe Ford
Amita Bhatt

Beauty and the Brain: A Neural Approach to Aesthetics Adler & Conkright Fine Art, New York, New York

Bearing Witness: Work by Bradley
McCallum & Jacqueline Tarry
Museum of Contemporary Art,
Baltimore, Maryland

LOANS FROM THE MUSEUM

Pompeii and the Roman Villa Los Angeles County Museum of Art, Los Angeles, California

Pen and Parchment: The Art of
Drawing in the Middle Ages
The Metropolitan Museum of Art,
New York, New York

From Raphael to the Carracci: The Art of Papal Rome National Gallery of Canada, Ottawa, Canada

An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture National Gallery of Art,

Washington, DC
Things with Wings

Ward Museum of Wildfowl Art, Salisbury, Maryland

Alfred Stevens, 1823–1906 Musées royaux des Beaux-Arts de Belgique, Brussels, Belgium Van Gogh Museum, Amsterdam, Netherlands

Titian, Tinttoretto, Veronese:
Rivals in Renaissance Venice
Museum of Fine Arts,
Boston, Massachusetts
Musée du Louvre, Paris, France

Imaging China:

The View from England, 1550-1700
Folger Shakespeare Library,
Washington, DC
De la scène au tableau
Musee Cantini, Marseille, France

Musee Cantini, Marseille, France Museo di arte moderna e contemporanea di Trento, Rovereto, Italy Art Gallery of Ontario, Toronto, Canada

Sèvres Then and Now: Tradition and Innovation in Porcelain Hillwood Estate, Museum & Garden, Washington DC

Venice in Canaletto's Age
The John and Mable Ringling
Museum of Art, Sarasota, Florida

Mirror of a Medieval World: The Hours of Catherine of Cleves Museum Het Valkhof Nijmegen, Nijmegen, Netherlands

Horace Walpole's Strawberry Hill Yale Center for British Art, New Haven, Connecticut Victoria and Albert Museum, London, United Kingdom

American Stories: Paintings of
Everyday Life, 1765–1915
The Metropolitan Museum of Art,
New York, New York
Los Angeles County Museum of Art,

Los Angeles, California

Heirs of the Empire in North Africa— The Kingdom of the Vandals Badisches Landesmuseum, Karlsruhe, Germany

Pearls

Museum of Islamic Art Qatar, Doha, Qatar

Nineteenth-Century Masterpieces from the Walters Art Museum Santa Barbara Museum of Art, Santa Barbara, California

Heroes: Mortals and Myths in Ancient Greece

Frist Center for the Visual Arts, Nashville, Tennessee San Diego Museum of Art, San Diego, California
Art of Illumination: The Belles Heures
of Jean de France, Duc de Berry
The Metropolitan Museum of Art,
New York, New York

Patron and Painter: Situ Panchen and the Encampment Style Rubin Museum of Art, New York, New York Freer Gallery of Art, Washington DC

Pilgrimage and Buddhist Art Asia Society, New York

The Early Renaissance in Siena Complesso Museale Santa Maria della Scala, Siena, Italy

Through African Eyes: The European in African Art, 1500–Present
The Detroit Institute of Arts,
Detroit, Michigan

Bedazzled
El Paso Museum of Art,
El Paso, Texas

The Spectacular Art

of Jean-Léon Gérôme J. Paul Getty Museum, Los Angeles, California



Gift of Marcia Merry Baker, 2010

Gerolamo Scarsello (Italian, active ca. 1670), Fortuna with a Purse, ca. 1670, etching on paper (93.159)

Italian, Frame, ca. 1650 (?), carved and gilded wood (2010.1.1)

Gift of John Bourne, 2009

Colombian, Figure Pendant, cast gold (2009.20.67)

Colombian, Figure Pendant, cast gold (2009.20.68)

Colombian (Calima), *Bead*, 3rd-4th century, 489.6 carat emerald (2009.20.9)

Colombian (Calima), Nose Ornament, 3rd–4th century, gold repoussé (2009.20.69)

Colombian (Calima), *Pectoral*, 3rd–4th century, gold repoussé (2009.20.70)

Costa Rican, *Figure*, 800–1200 (?), stone (2009.20.25)

Costa Rican (Atlantic Watershed), Flying Panel Metate, AD 800–1200, stone (2009.20.24)

Costa Rican (Guanacaste-Nicoya), Jaguar Tripod Vessel, 1000–1350, polychrome ceramic (2009.20.56)

Costa Rican (Guanacaste-Nicoya), Lidded Vessel Surmounted by a Feline, 500–1350, ceramic (2009.20.45)

Guatemalan (Maya), Burial Urn, 6th– 10th century, polychrome ceramic (2009.20.41)

Guatemalan (Maya), *Incense Burner*, 350–500 (?), polychrome ceramic (2009.20.57)

Guatemalan (Maya), Lidded Vessel, 350–550, ceramic (2009.20.39)

Guatemalan (Maya), *Pendant*, 6th–1oth century, pale green jade (2009.20.6) Honduran (Maya), *Tripod Vessel*, 6th–1oth century, polychrome ceramic (2009.20.34)

Mexican, Miniature Mask of a Deer, 6th–1oth century, earthenware with traces of green pigment (2009.20.2)

Mexican (Aztec), *Mask*, 14th–15th century, wood with traces of pigment (2009.20.1)

Mexican (Chinesco Type C), Seated Figure, 1st century BC-3rd century AD, earthenware with cream slip over red clay (2009.20.61)

Mexican (Chinesco Type C), Standing Female Figure, 1st century BC-3rd century AD, ceramic (2009.20.59)

Mexican (Chinesco Type C), Standing Figure, 1st century BC-3rd century AD, earthenware with white slip with red and black pigment (2009.20.62)

Mexican (Colima), Figure, 5th–7th century, earthenware with traces of green pigment (2009.20.11)

Mexican (Colima), *Dancing Figure*, 1st century BC-3rd century AD, ceramic (2009.20.29)

Mexican (Colima), *Dog Effigy*, 1st century BC-3rd century AD, ceramic (2009.20.51)

Mexican (Colima), Four Figures, 1st century BC-3rd century AD, earthenware with white slip with red and black pigment (2009.20.60.1-4)

Mexican (Colima), *Kneeling Figure* (also Chinesco Seated Female, Type E), 1st century BC–3rd century AD, red-slipped ceramic (2009.20.14)

Mexican (Colima), Recumbent Dog Spouted Vessel, 1st century BC-3rd century AD, redslipped ceramic (2009.20.63) Mexican (Colima), Seated Figure Holding an Oversized Bowl, 1st century BC-3rd century AD, earthenware with traces of green pigment (2009.20.18)

Mexican (Colima), Seated Figure of a Shaman, 1st century BC-3rd century AD, earthenware (2009.20.13)

Mexican (Colima), Seated Figure with Trophy Heads Holding a Bowl to His Mouth, 1st century BC-3rd century AD, earthenware with traces of green pigment (2009.20.10)

Mexican (Colima), Seated Figure, 1st century BC-3rd century AD, red-slipped ceramic (2009.20.16)

Mexican (Colima), Small Figural Group: Pitchedroof House and Nine Small Figures, 1st century BC-3rd century AD, ceramic (2009.20.33.1–10)

Mexican (Colima), Vessel (Seated Figure Holding an Oversized Gourd Cut in the Shape of a Basket), 1st century BC-3rd century AD, earthenware with traces of green pigment (2009.20.20)

Mexican (Colima), Vessel of a Seated Female Holding a Bowl, Coahuayana Style, 1st century BC–3rd century AD, ceramic (2009.20.53)

Mexican (El Arenal) Two Joined Figures (Seated Mother and Child), 1st century BC-3rd century AD, kaolinslipped ceramic (2009.20.15)

Mexican (Jalisco), *Dog Effigy Vessel*, 1st century BC–3rd century AD, ceramic (2009.20.23)

Mexican (Jalisco), Seated Warrior Figure, 1st century BC-3rd century AD, ceramic (2009.20.58)

Mexican (Maya), *Dwarf Figure*, 6th–1oth century, ceramic (2009.20.36)

Mexican (Maya), Figure of a Standing Warrior, 6th–1oth century, ceramic (2009.20.38)

Mexican (Maya), *Male Portrait Head*, 6th–1oth century, stucco over stone (2009.20.26)

Mexican (Maya), *Pectoral*, 650–850 (?), green jade (2009.20.8)

Mexican (Maya), Sculpted Head of a Dignitary, 6th–10th century, ceramic (2009.20.46)

Mexican (Maya), Seated Dignitary on a Throne, 6th–10th century, ceramic (2009.20.31)

Mexican (Maya), Vessel, 6th–10th century, polychrome ceramic (2009.20.30)

Mexican (Mezcula), Temple, 3rd-2nd century BC, stone (2009.20.4)

Mexican (Mixtec), *Incense Burner*, 10th–15th century, earthenware with traces of green pigment (2009.20.19)

Mexican (Nayarit), Figure on a Stool, 1st century BC–3rd century AD, ceramic (2009.20.32)

Mexican (Nayarit), Figure, 1st century BC-3rd century AD, earthenware with traces of green pigment (2009.20.12)

Mexican (Nayarit), Large Seated Figure, 1st century BC-3rd century AD, ceramic (2009.20.40)

Mexican (Nayarit), Large Seated Figure, 1st century BC-3rd century AD, polychrome ceramic (2009.20.42)

Mexican (Nopiloa), *Mayoid Figure*, 550–850, buff-colored earthenware with traces of white paint (2009.20.27)

Mexican (Nopiloa), Smiling Figure, 6th–1oth century, ceramic (2009.20.47)

Mexican (Nopiloa), *Smiling Figure*, 6th–1oth century, earthenware (2009.20.48)

Mexican (Nopiloa), Standing Figure, 6th–10th century, ceramic (2009.20.43)

Mexican (Olmec), Seated Figure, 1200–900 BC, earthenware with creamcolored slip (2009.20.64)

Mexican (pre-Classic), Standing Female Figure, 1000–500 BC, ceramic (2009.20.52)

Mexican (Remojadas), Seated Figures, 550–850 (?), ceramic (2009.20.44)

Mexican (Tlatilco), Figure, 1200–600 вс, ceramic (2009.20.50)

Mexican (Zapotec), A Pair of Urns (Seated Cross-legged Figure Wearing Buccal Mask Representing a Serpent), AD 450–800), ceramic (gray clay) (2009.20.21, 2009.20.22)

Peruvian (Chancay), Llama, 12th–14th century, ceramic (2009.20.49)

Peruvian (Chancay), Tall Cylindrical Vessel Decorated with a Polychrome Bird at the Top and Kilted Figures (Holding Zoomorphic Staffs) with a Double Serpent Headdress, 12th— 14th century, polychrome ceramic (2009.20.35)

Peruvian (Lambayeque), *Mask* (Sican Mummy Mask), gold repoussé, turquoise (2009.20.17)

Peruvian (Lambayeque), *Kero* (ceremonial drinking vessel), 1000–1450, silver (2009.20.5)

Peruvian (Moche), *Mask*, 1st century BC 7th century AD, copper, shell (2009.20.3)

Peruvian (Nacza), Double Spouted Vessel with Stirrup Handle, AD 500–600, polychrome ceramic (2009.20.28)

Peruvian (Nazca), Small Carved Figure, 4th–5th century, sperm whale tooth (2009.20.7)

Peruvian (Nazca), Seated Hunchbacked Effigy Figure, 1st century BC-3rd century AD, ceramic (2009.20.54) Peruvian (Nazca), Stirrup Vessel in the Form of a Lobster, 4th–6th century AD, ceramic (2009.20.55)

Peruvian (Recuay), Vessel, 2nd— 3rd century, burnished polych rome ceramic (2009.20.37)

Gift of Mrs. Elizabeth Edgell, 2010

Cameo Pendant, 1860–1869, helmut-conch shell, seed pearls (2008.5.8)

Cameo under Glass, cameo, glass, gold (57.2333)

Ring with Miniature Painting, silver, rubies (2008.5.6)

American, Monogrammed Repeater Watch, gold (58.291)

French, Cannetille Ware Bracelet, 1830–1839, gold (57.2332)

Tiffany and Company, Lady's Openface Pocket Watch, gold (58.290)

Verger (French), made for Marcus & Co., Watch Pendant Painting, platinum, seed pearls, diamonds (58.292)

Gift of the Mildred M. Erlich Estate Trust, 2009

Slava Kholodnov, Lot of Jewelry, 20th century (TL.2009.22.19)

Gift of Stephen W. Fisher, 2009

Hayashi Kodenji (Japanese, 1831–1915), Rectangular Baluster Vase with Chrysanthemums, ca. 1895, cloisonné enamel on copper (44.711)

Hayashi Kodenji (Japanese, 1831–1915), *Baluster Vase with Prunus*, ca. 1890, cloisonné enamel on copper (44.712)

Goto Seizaburo (Japanese, late 19th–early 20th century), *Baluster Vase with Plum Blossoms*, ca. 1890, cloisonné enamel on copper (44.713)

Gift of John and Berthe Ford, 2009

Indian, Head of a Jain Tirthankara, 10th–11th century, stone (25.262)

Indian, Head of Shiva in form of Bhairava, 11th century, pink sandstone (25.261)

Indian, The Toddler Krishna with Butterball, 17th century, bronze with ivory inlay (54.3079)

Indian, *Bodhisattva Maitreya*, 12th century, bronze with silver and copper inlay (54.3080)

Nepalese, *Head of Bhairava*, late 14th–15th century, wood with polychrome (61.359)

Gift of Dr. Ernst Niedermeyer, 2009

Peruvian (Nacza), Happy Fisherman Vessel, 200 BC-AD 600, terracotta (48.2865)

Gift of Joaneath Spicer, 2009

Francis van Bossuit (Flemish, 1635–1692), Judith with the Head of Holofernes, ca. 1680, ivory (71.1221)

Rembert Dodoens (Flemish, 1517–1585), Stirpivm Historiae Pemptades Sex, Sive Libri xxx, 17th century, printed book with woodcut and engraved illustrations (92.661)

Leo Africanus (Andalusian, ca. 1492–ca. 1550), A Geographical History of Africa, ca. 1633, printed book, leather binding (92.662)

Gift of Claire Van Vliet, 2009

Claire Van Vliet (American, b. 1933), The Gospel of Mary, 2006, printer's ink on paper (2009.6)

Gift of Mr. Benjamin Zucker and Mr. Derek Content in honor of Mrs. Barbara Zucker and Mrs. Amanda Content, 2010

Yemeni, Sheath of a Thuma, AH 1139–1161 / AD 1775–1809, silver with remains of gilding (51.1449)

Yemeni, *Sheath of a Thuma*, AH 1176 / AD 1762–1763, silver with remains of gilding (51.1450)

Yemeni, *Thuma*, AH 1267 / AD 1850–1851, silver with gilding and wood (51.1451) Yemeni, Woman's Headband, AH 1171 / AD 1757–1758, silver with gilding and enamel (57.2309)

Yemeni, Woman's Headband, AH 1287 / AD 1870–1871, silver with gilding (57.2310)

Yemeni, Pair of Triangular Pendants from a Woman's Headpiece, AH 1161– 1189 / AD 1748–1775, silver (57.2311A, 57.2311B)

Yemeni, Pair of Triangular Pendants from a Woman's Headpiece, AH 1215 / AD 1800–1801, silver (57.2312A, 57.2312B)

Yemeni, Pair of Linked Triangular Pendants from a Woman's Headpiece, AH 1287 / AD 1870–1871, silver (57.2313)

Yemeni, Triangular Pendant from a Woman's Headpiece, AH 1285–1289 / AD 1865–1875, Silver (57.2314)

Yemeni, Necklace, AH 1189–1224 / AD 1775–1809, silver with gilding, green enamel (57.2315)

Yemeni, *Bracelet*, 19th century, silver cast, remains of green glass (57.2316)

Yemeni, Bracelet with Dangles, 19th century, cast silver with gilding (57.2317)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding (57.2318)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding (57.2319)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding, green enamel (57.2320)

Yemeni, *Bracelet*, AH 1189 / AD 1783–1784, silver with gilding (?) (57.2321)

Yemeni, *Bracelet*, AH 1189–1224 / AD 1775–1809, silver with gilding (57.2322)

Yemeni, Bracelet, AH 1189–1224 / AD 1775–1809, silver with remains of gilding (57.2323)

Yemeni, Bracelet, AH 1189–1224 / AD 1775–1809, silver with gilding, green enamel (57.2324)

Yemeni, *Girdle*, AH 1170 / AD 1756–1757, silver with gilding (57.2325)

Yemeni, *Buckle of a Girdle*, AH 1139–1161 / AD 1727–1748, silver with gilding (57.2326)

Yemeni, *Buckle of a Girdle*, AH 1139–1161 / AD 1727–1748, silver with gilding (57.2327)

Yemeni, Buckle of a Girdle, AH 1189 / AD 1775, silver with gilding (57.2328)

Yemeni, *Buckle of a Girdle*, 2nd half 19th century, silver with gilding (57.2329)

Yemeni, Buckle of a Girdle, AH 1215 / AD 1800–1801, silver with remains of gilding (57.2330)

Yemeni, *Buckle of a Girdle*, ca. 1800, silver with niello and gilding (57.2331)





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Named Endowment Funds

The following named funds are part of the Walters' permanent endowment and were established with gifts of \$250,000 or more.

The Jacob and Hilda Blaustein Endowment Fund and the Louis and Henrietta Blaustein Endowment Fund In 1989, the Trustees of the Jacob and Hilda Blaustein Foundation and of the Louis and Henrietta Blaustein Foundation established these funds at the Walters to provide support for essential programmatic activities, such as permanent and temporary exhibitions, publications, education programs, and visiting specialists.

The Laura F. Delano Fund
Miss Delano, niece of Henry Walters, served as a trustee of the
Walters for twenty-eight years
and took particular interest in the
collections of jewelry and portrait
miniatures. Upon her death in 1972,
she left a significant bequest to
the museum's endowment, with
income unrestricted.

Alexander Brown Griswold Fund
Alexander Brown Griswold, an
eminent scholar of Thai art, greatly
enriched the Walters' collection of
Asian art with the gift of his large
and important collection of Thai and
other Asian sculpture. In addition, he
established this endowment fund,
with income unrestricted.

W. Alton Jones Acquisition Fund In 1983, the W. Alton Jones Foundation made a major gift to the Walters to establish an endowment fund whose income would be used to purchase works of art.

The Mellon Conservation Fellowship Fund Established in 1982 by the Andrew W. Mellon Foundation, this fund provides annual income to support the Walters' program that trains postgraduate fellows in conservation.

The Andrew W. Mellon Foundation Fund for Scholarly Research and Publications

In 1985, the Andrew W. Mellon Foundation established a fund to support research and publications at the Walters

The Perlman Memorial Fund
Philip B. Perlman was one of the
original members of the Walters'
Board of Trustees, which he established in 1932 following Henry
Walters' bequest to the City of Baltimore in 1931. He became President
of the Board of Trustees in 1955 and
remained in that position until his
death in 1960. His bequest, and a
generous donation by an anonymous
donor, funded the Perlman Memorial
Fund, with income unrestricted.

The Loretta Lee Ver Valen Fund
This fund was established in 2001
with a bequest from the estate of
Mrs. Loretta Lee Ver Valen. It was
given to honor the memory of Mrs.
Ver Valen's mother. The income
from this fund is to be used to support the acquisition of works of art.

The Jay M. Wilson Endowment Fund Jay M. Wilson was President of the Walters' Board of Trustees from 1979 to 1985, Chairman from 1985 to 1988, and President again from 1991 to 1994. Established in 2000 by his family, this fund is designated for endowment, with income unrestricted.

Endowed Positions

The David Hirschhorn Community Outreach Coordinator The position of Community Outreach Coordinator is named in memory of David Hirshchorn, a former trustee. Established in 2007 by the David and Barbara B. Hirschhorn Foundation, this position promotes the Walters Art Museum's programs and services as resources for learning and cultural development across Maryland. The Andrew W. Mellon Foundation Curatorial Chair for Ancient Art The position of Curator of Ancient Art is named in honor of The Andrew W. Mellon Foundation, which, through a challenge grant awarded in 1996, helped to endow two senior curatorial positions.

James A. Murnaghan Curatorial Chair in Renaissance and Baroque Art
James A. Murnaghan, the distinguished Irish jurist and art collector, was the uncle of the Hon. Francis D. Murnaghan, Jr., Chairman Emeritus of the Walters' Board of Trustees. The income from this fund supports the position of Curator of Renaissance and Baroque Art.

Mr. and Mrs. Thomas Quincy Scott Curatorial Chair for Asian Art This fund was established in 1997, in response to a challenge from The Andrew W. Mellon Foundation, with income restricted to support of the position of Curator of Asian Art.

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FINANCIAL STATEMENTS

FINANCIAL STATEMENTS

STATEMENTS OF ACTIVITIES

Year ended June 30, 2010 (with comparative totals for the year ended June 30, 2009)

	2010	2009
REVENUES, GAINS AND OTHER SUPPORT		
Investment income	1,506,262	3,042,113
Grant income		
Baltimore City	427,000	810,000
Other public grants	1,607,947	1,683,516
Private grants	3,627,015	2,324,813
Contributions	3,821,368	3,201,826
Change in value of annuity obligation and contribution	125,274	51,271
Realized gains (losses)	9,005,155	(14,399,893)
(Unrealized appreciation [depreciation])	_	_
Annual giving	1,755,237	1,724,689
Membership	260,210	351,409
Museum store	464,918	561,270
Employee benefit contributions	2,136,348	2,205,310
Admissions–special exhibits	_	_
Admissions-general	_	_
Exhibit rental	225,000	85,000
Deaccessions	_	_
Other income	1,124,894	1,431,616
Total revenue, gains and other support	26,086,628	3,072,940
EXPENSES		
Curatorial	1,769,436	1,786,842
Conservation	784,476	804,778
Exhibitions	1,665,908	1,718,022
Education and public programs	1,028,153	1,009,141
Development and membership	739,454	891,092
Marketing and communications	920,772	971,703
Management, building and security	8,206,492	8,475,384
Museum store	402,178	482,225
Accessions	1,568	80,499
Total expenses	15,518,437	16,219,686
Change in net assets	10,568,191	(13,146,746)
Net assets at beginning of year	102,714,782	115,861,528
Net assets at end of year	113,282,973	102,714,782

FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

June 30, 2010 (with comparative totals for June 30, 2009)

	2010	2009
ASSETS		
Cash and cash equivalents	\$2,281,018	\$1,912,471
Accrued investment income	119,748	177,746
Grants and accounts receivable	537,951	563,908
Inventories, at lower of cost	340,255	351,442
(first-in, first-out method) or market		
Prepaid expenses	741,160	323,586
Investments, at fair value	80,455,085	67,804,490
Unconditional promises to give, net	369,913	729,896
Buildings and equipment, at cost, net	30,432,835	32,454,224
Total assets	\$115,277,965	\$104,317,763
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$775,659	\$596,574
Note payable, bank		
Long-term debt	196,864	233,941
Deposits and memberships received in advance	999,191	752,913
Annuity obligation	23,278	19,553
Total liabilities	1,994,992	1,602,981
Net Assets		
Unrestricted		
Operating (deficit)	228,457	200,360
Board designated for long-term investment	17,022,336	14,519,829
Net investment in plant	28,235,971	30,220,283
Working capital reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	2,395,147	2,207,127
	49,881,911	49,147,599
Temporarily Restricted	17,928,505	11,264,491
Permanently Restricted	45,472,557	42,302,692
Total net assets	113,282,973	102,714,782
Total liabilities and net assets	\$115,277,965	\$104,317,763

PHOTO INFORMATION

PAGE 2 Emile van Marcke de Lummen (French, 1827–1890), *The* Approach of a Storm (detail), ca. 1872. Oil on canvas. Acquired by William T. Walters, 1904. Walters Art Museum, bequest of Henry Walters, 1931 (37.77).

PAGE 4 Sakamaki Kogyo (Japanese, 1869-1927), Scene from a Nō Play (detail), 1898. Woodblock print, on mulberry paper. Walters Art Museum, Gift of Mr. and Mrs. C. R. Snell, Jr., 1989 (95.239).

PAGE 10 Heroes, exhibition installation, Walters Art Museum.

PAGE 12 Herman Maril (American, 1906–1986), *Self-Portrait*, 1929. Oil on canvas. Collection of David Maril

PAGE 14 Corinthian helmet, ca. 700–500 BCE. Bronze. Walters Art Museum, museum purchase with funds provided by the S. & A.P. Fund, 1946 (54.2304).

PAGE 16 Namikawa Yasuyuki, Vase decorated with scene of pines in the clouds. Cloisonné enamel with forged silver wire over copper. The Stephen W. Fisher Collection.

PAGE 18 (L) CT scan of mummy and painted cartonnage of an unknown woman (Western Thebes, ca. 850–750 BC). Walters Art Museum (79.1). Courtesy Department of Diagnostic Radiology of the University of Maryland School of Medicine

PAGE 18 (M) The Tower of Tribulation and Crucifixion (fol. 76v). Bellemare Group (?), Book of Hours for the Use of Rome, ca. 1524. Ink, paint, and gold on parchment. Walters Art Museum, bequest of Henry Walters, 1931 (W. 451).

PAGE 18 (R) Illuminated Bible (fol. 352r), French (Paris), 1225–75. Ink, paint, and gold on parchment. Walters Art Museum, bequest of Henry Walters, 1931 (W.48)

PAGE 19 (L) Nativity (fol. 1r, detail) from the Cornaro Missal (Italy, ca. 1503). Parchment with ink, paint and gold. Private collection.

PAGE 19 (M) Sharaf al-Din Muhammad al-Busiri, *Poem in Honor of the Prophet Muhammad*, 17th century AD Ink, paint and gold on paper. Walters Art Museum, bequest of Henry Walters, 1931 (W.582, fol. 5b)

PAGE 19 (R) Rembrandt Peale (American, 1778–1860), *Portrait of John Meer*, ca. 1795. Oil on canvas, Walters Art Museum, Gift of Jennifer H. Moon, in fond memory of David Painter Mohr, 2007 (37.2778)

PAGE 20 (L) Henry Somm (French, 1844–1907), *The Third-Class Carriage*, undated. Pen and ink on beige paper. Gift of the Joseph F. McCrindle Collection, 2009 (37.2799)

PAGE 20 (M) William Hackwood (English, 1757–1836), after Giovanni Battista Nini (Italian, 1717–1786), Portrait medallion of Benjamin Franklin, ca. 1779. Black basalt Walters Art Museum, Gift of Messrs. M. W. and E. F. Furman, 1974 (48.2386).

PAGE 20 (R) Art on Purpose. Photo Walters Education Division.

PAGE 21 (L) Amita Bhatt, Desire.

Desire, 2009. Oil on canvas. Lent by Amita Bhatt.

PAGE 21 (M) Jean (Hans) Arp (German-French, 1886–1966). The Woman of Delos (La dame de Delos). Plaster, conceived in 1959. Photo Courtesy Adler & Conkright Fine Art, New York City

PAGE 21 (R) Bradley McCallum and Jacqueline Terry, *Bearing Wit*ness. Installation at the Walters Art Museum. Photo Susan Tobin

PAGE 22 Mexican (Colima), Seated Figure with Trophy Heads Holding a Bowl to His Mouth, 1st century BC-3rd century AD, earthenware with traces of green pigment (2009.20.10). Gift of John Bourne, 2009 PAGE 28 Yemeni, Thuma, AH 1267 / AD 1850–1851, silver with gilding and wood (51.1451). Gift of Mr. Benjamin Zucker and Mr. Derek Content in honor of Mrs. Barbara Zucker and Mrs. Amanda Content, 2010.

PAGE 30 Photo by R. Lippenholz

PAGE 52 Cambodian, Eight-armed Avalokiteshvara. Bronze, ca. 12th–13th century (Bàyon). Bequest of A.B. Griswold, 1992 (54.2726). Photo Susan Tobin

