Every year at the Walters, as the joy of summer brings new energy to the museum, I am treated to meeting visitors who range from longtime art lovers to vacationing families who heard of us as a must-see destination in the city. These interactions always fill me with a deep sense of gratitude that we are able to offer to everyone and for free the Walters collections of more than seven millennia of art and history, all of which we steward for today and for the future. We continually focus on our mission “to bring art and people together for enjoyment, discovery, and learning” (in whatever order you choose!), and I hope you will see that the exhibitions and installations you can read about in this issue do just that.

Select works from the Walters collection of 19th-century European and North American art are brought front-and-center in the Treasury Vestibule and Special Exhibitions gallery. Part of the foundational collection of the museum, the 19th-century European and North American art collections contain some of the most popular works at the Walters, and this installation combines both longtime visitor favorites and a few works returning to view. Read more on page 5.

Ahead of a major reinstallation of the Asian and Islamic collections, we are also proud to present Art of the Medieval Mediterranean, illuminating the diversity and historic interconnectivity of cultures and artistic traditions around the Mediterranean Sea during the medieval period. This extraordinary installation features standout works such as two gilt and enameled glass beakers with Christian scenes and Arabic inscriptions, the Ben Ezra Torah Ark door, and the Conradin Bible. Read more on page 8.

You can also get a sneak peek of the reinstallation of our Asian and Islamic collections, Across Asia: Arts of Asia and the Islamic World, in this incredible photo journey through the ongoing conservation, curation, and installation of this landmark project on page 16.

We return to our commitment of working with local artists in this year’s Janet and Walter Sondheim Art exhibition. Organized by the Baltimore Office of Promotion and the Arts (BOPA), this annual exhibition at the Walters awards a $30,000 fellowship to assist in furthering the career of a visual artist or visual artist collaborators living and working in the greater Baltimore region. The winner of this year’s competition, James Williams II, was announced during an award ceremony at the museum. You can see his and the other two finalists’ work at the Walters through September 18. Read more on page 12. And we check in with last year’s recipient of the award, Hae Won Sohn, on page 14.

Finally, visitors continue to enjoy Activating the Renaissance, which features works by Jessica Bastidas, Tawny Chatmon, Bernhard Hildebrandt, Murjoni Merriweather, Stephen Towns, and Ventiko alongside paintings from the Walters collection of Italian masters such as Guido Reni and Giovanni Battista Tiepolo. The exhibition reflects our commitment to Baltimore and its vibrant culture of living artists. Come see it before it closes February 26, 2023.

I hope you will enjoy reading about all the exciting things happening at the Walters and that you’ll plan a visit to see it all in person. And, as always, remember that the Walters Art Museum is free and with open access to all because of you!
Standouts from the Walters’ 19th-century European and North American collection are on view on the first floor of the Centre Street building. Works in this intimate display of 68 paintings and 16 sculptures are grouped thematically to create new perspectives on much loved artworks. In addition, René Lalique’s Orchid Comb (ca. 1903–1904), the Walters’ two Fabergé imperial Easter eggs, and other jeweled objects from Carl Fabergé’s workshop are installed in the vestibule of the European Treasury galleries off the Sculpture Court.
“THE WALTERS COLLECTION of 19th-century art is one of our most cherished and popular collections in the museum,” said Julia Marciari-Alexander, Andrea B. and John H. Laporte Director. “This installation highlights some of the unique art in the collection and also gives visitors an opportunity to examine how these works speak to each other and the sometimes surprising connections that arise between them.”

The installations feature a number of visitor favorites returning to view, such as Claude Monet’s *Springtime* (1872), Antoine-Louis Barye’s bronze “Tom” the Algerian Greyhound (ca. 1889), last on view in 2014, and Jacob-Emile-Edouard Brandon’s *Portuguese Synagogue at Amsterdam* (ca. 1867), which recently underwent extensive treatment in the Walters’ paintings conservation studio and will be on display for the first time in decades. Works by artists with a Baltimore connection, such as the sculptors Edward Berge, William Henry Rinehart, and Hans Schuler are also included, as well as the recent acquisition *Child with Strawberries* (ca. 1803–1805) by Black American painter Joshua Johnson.

Focusing around themes including war and peace, fame, rural life, childhood, and music, the installations are an opportunity for visitors to examine the art and to form their own connections and ideas about the works.
“Often collections of 19th-century European and North American art are arranged by date, the nationality of the artists, or the group to which they belonged, for example the Impressionists or the Hudson River School. For this installation we are experimenting with a different approach: grouping paintings by theme,” said Jo Briggs, Jennie Walters Delano Curator of 18th- and 19th-Century Art. “Some interesting commonalities emerged. For example, four artworks on the theme of childhood revealed a shared association of children with the natural world in paintings created decades apart and on both sides of the Atlantic.”

This installation is generously funded by supporters of the Walters Art Museum.
ART OF THE MEDIEVAL MEDITERRANEAN
This fall at the Walters Art Museum, two galleries on the 3rd floor of the Centre Street building bring together works from the medieval European and Islamic art collections to tell new stories about the Mediterranean region during the medieval period.

Art of the Medieval Mediterranean illuminates the diversity and historic interconnectivity of cultures and artistic traditions around the Mediterranean Sea during the medieval period. Using new object groupings to illustrate the cultural exchanges that occurred, the exhibition focuses on the interactions between cultures and religions, such as between Christian and Islamic Spain, North Africa and Sicily, and within the Levant during the Crusader period. The installation will be divided between two galleries: a new permanent display and a temporary exhibition of manuscripts, textiles, and light-sensitive materials in the adjoining space.
“THE MEDITERRANEAN REGION DURING THE MEDIEVAL PERIOD IS A DYNAMIC ZONE OF CULTURAL INTERACTION AND EXCHANGE, NOT JUST ACROSS BORDERS BUT ALSO BETWEEN DIVERSE CULTURES LIVING SIDE-BY-SIDE.

ASHLEY DIMMIG

THESE INSTALLATIONS OF MEDIEVAL MEDITERRANEAN ART contain incredible history and captivating works which illustrate a key theme of the Walters collections: the breadth of cultural and artistic exchange that took place between civilizations throughout time,” said Julia Marciani-Alexander, Andrea B. and John H. Laporte Director. “The Medieval Mediterranean installations are part of our larger rethinking of the way we present works and the cultures that created them. Rather than separated by continents and cultures—or by curatorial divisions—the artistic output of this dynamic multicultural region takes center stage in these installations to speak to universal issues and the way that people and art traveled and influenced each other.”

The installation focuses on themes of architecture and the environment, the shared tradition of aquamanilia (a type of ewer or jug often in the form of animals or people), commerce and exchange, ivories, Arabic and pseudo-Arabic, pilgrimage and ritual, lusterware across continents and centuries, and light and illumination. Manuscripts in the adjacent temporary exhibition focus on themes of traveling artists and styles, text and textiles, conquest and crusades, and interfaith connections between Judaism, Islam, and Christianity. These two galleries complement a larger reinstallation of the Asian and Islamic collections that opens in April 2023.

“Interactions among multiple cultures create affinities, but also sometimes conflict. We touch upon those tensions in the manuscripts section under the theme of the Crusades, but we’re approaching the topic from multiple cultural viewpoints rather than the traditional ‘Europeans claiming the Holy Land’ narrative,” said Christine Sciacca, Curator of European Art, 300–1400 CE. “The installations show that both artists and objects traveled, resulting in shared visual languages and aesthetics across diverse cultures, as seen in such works as the oliphant, an ivory horn carved in Southern Italy by Muslim craftsmen but probably used by Christian patrons, and in the aquamanilia, three dynamic, charming sculptures that represent a common tradition of ritual hand washing among Islam, Judaism, and Christianity.”

Featuring 88 works between the two galleries, including 20 manuscripts and textiles and 68 works permanently installed, the installations include standout works such as two gilt and enameled glass beakers with Christian scenes and Arabic inscriptions, as well as the Ben Ezra Torah Ark Door, part of the sacred architecture of a Jewish synagogue in Islamic Cairo, and the Conradin Bible illuminated by a southern Italian artist working in a Byzantine style. The works are placed to draw connections across cultures and collections.

“The Mediterranean region during the medieval period is a dynamic zone of cultural interaction and exchange, not just across borders but also between diverse cultures living side-by-side. We have examples of Jewish cultures in Islamic Cairo and Muslim artists in Christian Italy, and all of these peoples interacted and exchanged artistically,” said Ashley Dimmig, Wieler-Mellon Postdoctoral Curatorial Fellow in Islamic Art. “These collections have always been seen as separate, and we wanted to show the expanse of the Islamic world and to demonstrate the cultural and artistic connections across the Mediterranean.”

This installation is generously funded by supporters of the Walters Art Museum.
Beaker (drinking vessel), Syria, ca. 1260, glass with gilding and enamel. Acquired by Henry Walters, 1925.
The 17th annual Janet and Walters Sondheim Artscape Prize, which awards a $30,000 fellowship to assist in furthering the career of a visual artist or visual artist collaborators living and working in the greater Baltimore region, opened in July with a finalists’ exhibition at the Walters Art Museum. Jurors for the 2022 competition were curator Catherine Morris, artist Jean Shin, and artist Kambui Olujimi.

(left to right)
James Williams II, Mind Racing (detail), 2022; Maren Henson, Letter to an Engine (detail), 2019; Megan Koeppel, Hands Quilt (detail), 2022. All artwork © the artists.
The Three Individual Artists selected as this year's finalists were Maren Henson, Megan Koeppel, and James Williams II. Their work was on view July 21 through September 18, 2022. The winner of the 2022 Sondheim Art Prize was Baltimore-based multimedia artist James Williams II. His winning artwork was announced during a special reception and award ceremony on July 28.

Named in honor of the philanthropists and civic leaders Janet and Walter Sondheim, the Sondheim exhibition is co-organized by the Baltimore Office of Promotion and the Arts (BOPA), which serves as the city's arts council, events producer, and film office, in addition to organizing free citywide events. The Sondheim exhibition brings together artists from disciplines including painting, photography, sculpture, animation, and fiber craft.

BOPA also awarded two residencies to finalists not selected for the Sondheim Art Prize: a six-week, fully funded residency at Civitella Ranieri in the Umbria region of Italy was awarded to fiber-artist Megan Koeppel, and a six-month residency at the Bromo Seltzer Arts Tower in Baltimore was awarded to Maren Henson.

Civitella Ranieri (www.civitella.org) is a residency program for international writers, composers, and visual artists. Since 1995, Civitella has hosted more than 1,000 Fellows and Director's Guests. The Center enables its Fellows to pursue their work and to exchange ideas in a unique and inspiring setting.

The Bromo Seltzer Arts Tower has been transformed into studio spaces for visual and literary artists. Located at 21 S. Eutaw Street in the heart of the Bromo Arts & Entertainment District, the 15-story city landmark is the ideal location for artists to explore their practice.

The exhibition at the Walters Art Museum is made possible thanks to generous gifts from individual donors, foundations, corporations, and grants from the City of Baltimore, Maryland State Arts Council, Citizens of Baltimore County, and Howard County Government and Howard County Arts Council.
In 2020, visual artist and craftswoman Hae Won Sohn was awarded the Sondheim Grand Prize for her installations *Hiatus*, *Square Dreams*, *Pilgrim I* (*Sang-gam Series*), *Staccato in Legato* (*Sang-gam Series*), *Untitled* (*deux*), *Pilgrim II* (*Sang-gam Series*), *Mid-summer Cliff*, /skwer/ I, and /skwer/ II, which used studio artifacts such as broken molds and material remnants to metaphorically reference archeology and geography. Recently, Sohn sat down with the Walters to talk about her work after Sondheim.

Since winning the Sondheim prize, how has your practice been affected?

Immediately after winning the prize, I was able to take on an opportunity which I otherwise wouldn’t have been able to. I was accepted for a residency/fellowship, and the Sondheim award allowed me to fund myself and helped give me confidence in the studio practice I have been developing. Winning the Sondheim prize was both a psychologically and physically uplifting experience. Preparing for the show, I was able to reassure myself of the community that supports me. During and after the show I was introduced to a greater community that remains as a source of valuable inspirations and resources to my artistic trajectory. Overall, working through and after the Sondheim Prize was an experience which gave my work exposure and allowed me to expand as an artist.

What can you tell about your experience working with the Walters to exhibit your work during Sondheim?

It was certainly an interesting experience as it was the first time in my professional years that I was showing my work at a museum. It was a learning experience, and an interesting one since the Sondheim exhibition is one of the rare moments the museum works with contemporary artists, I believe. There was turbulence but overall I deeply appreciate the support from the staff members who were very supportive in the process of my installation and over the duration of the show. My favorite moment(s) have to be when I would be greeted by the security team and museum store staff whenever I would revisit my own show, and they would share stories of visitors having special reactions and responses to my show. It was a great feeling to learn about people’s experiences with the work I create, which I would not have been aware of otherwise.

Thinking back to your winning installation, how did you see your work in conversation with the museum’s historic collection?

My works, similar to ancient art, represent their own time and are born through a system of failure and ritual. I often refer to my works as “studio artifacts” due to the nature of how they are created, and how I identify them. For research, I much enjoy visiting museums (the Walters being one of them) that have a good collection and program on ancient art to study how they are displayed both technically and in relation to its historical context. I perhaps study my objects the way an excavator would study historical and cultural artifacts, so I often wonder how my works are perceived by a general audience. Looking back, showing my work at the Walters was both special and odd as I saw so much of my work aligning with the museum’s collection metaphorically, while there was a sense of otherworldliness forming between the two. If there were to be another chance, I would love to create works that respond more proactively to the concept of objects/artifacts being subject to an institutional context as representations of times and paradigms.

Any current or upcoming projects you’re working on and would like to share?

I am looking forward to and working on presenting my works through a solo opportunity at the Stamp Gallery of University of Maryland at College Park. I was contacted for a studio visit after Maura Callahan, the graduate assistant at the Stamp gallery, saw my Sondheim presentation at the Walters last year. I am especially excited for this show as I will be sharing new bodies of work and directions that have been evolving in my studio for the past year.
ACROSS ASIA
IN PROGRESS

Left | Adam Franchino, Art Handler, works on installing works for the upcoming Across Asia installation.
Opening in April 2023, the Walters Art Museum is excited to announce a landmark reinstallation of its Asian and Islamic collections that offers a new way to examine and experience Asian art. *Across Asia: Arts of Asia and the Islamic World* highlights the connections among art, cultures, religions, and ideas across the vast geography of Asia, and speaks to the artistic and cultural exchanges with Europe, Africa, and beyond.
Gillian Quinn, contract conservator, works on a long Thai banner painting to stabilize flaking paint.

The Buddha Preaches in Indra’s Heaven and Descends to Earth, with Hell Below, Thailand, ca. 1885, glue tempera paint on cloth. Gift of Mr. Yoshie Shinomoto, 1992
Conservation treatment and X-ray imaging revealed this bowl was assembled from remaining fragments of different Fritware bowls, creating a single piece for sale to satisfy collectors’ demands in the early 20th century.

_Bowl with Hunter_, Islamic, Iran, late 12th–early 13th century, fritware with underglaze and overglaze enamels, gilding. Acquired by Henry Walters

Conservation X-ray and underside of _Bowl with Hunter_.

| ABOVE |
Conservation treatment and X-ray imaging revealed this bowl was assembled from remaining fragments of different Fritware bowls, creating a single piece for sale to satisfy collectors’ demands in the early 20th century.

_Bowl with Hunter_, Islamic, Iran, late 12th–early 13th century, fritware with underglaze and overglaze enamels, gilding. Acquired by Henry Walters

| LEFT |
Conservation X-ray and underside of _Bowl with Hunter_.

| ABOVE | Conservation treatment and X-ray imaging revealed this bowl was assembled from remaining fragments of different Fritware bowls, creating a single piece for sale to satisfy collectors’ demands in the early 20th century.

_Bowl with Hunter_, Islamic, Iran, late 12th–early 13th century, fritware with underglaze and overglaze enamels, gilding. Acquired by Henry Walters

| LEFT | Conservation X-ray and underside of _Bowl with Hunter_.
Although being a member of the Walters Art Museum is always free, your generosity ensures that exhibitions, installations, and art-making activities remain free and accessible to the public. No matter the size of your gift, your contribution makes a difference.

Your annual donation is an investment in our collection, a commitment to free school tours, and an inspiration to future generations of art lovers.

OPPORTUNITIES FOR YOU TO MAKE AN IMPACT:

$60–499 supplies materials for free art-making activities and advances our commitment to providing free and open access to the museum.

$500–2,999 digitizes the collection to be accessible online anytime and provides educational opportunities for thousands of PreK–12 students from Baltimore City and throughout Maryland.

$3,000–4,999 supports conservation efforts to preserve our collection and offers hands-on programs and dynamic tours that engage children, families, and adults.

$5,000+ develops new exhibitions and installations that deepen visitors’ understanding of art.
WAYS TO GIVE

By setting up an automatic recurring gift, supporters can divide their annual contribution into smaller monthly payments, while providing steady funding for the museum. As little as $5 a month keeps the museum free for all. Many of our supporters also recommend gifts through a Donor-Advised Fund, Family Foundation, or Qualified Charitable Distribution from their IRA, or support the museum through a gift of appreciated securities.

For information about ways to give to the Walters, email giving@thewalters.org

CHARITABLE GIFT ANNUITIES

The Walters Art Museum offers Charitable Gift Annuities to individuals 65 and over. With a minimum gift amount of at least $10,000 in cash or appreciated securities, you can receive dependable income now, and preserve the collection for future generations of art lovers.

For a customized illustration of how a charitable gift annuity could benefit you, contact Ashley Mancinelli at amancinelli@thewalters.org

COLLECTION CONNECTIONS

All Walters supporters are invited to attend Collection Connections, a series of onsite and virtual behind-the-scenes experiences with the collection. Look for details about upcoming events on our website and in your inbox.

DAY OF GIVING

Mark your calendar for November 3, 2022, the first-ever Walters Day of Giving! We are asking friends of the Walters Art Museum to come together and support the Baltimore arts community with a gift to the museum.

FEDERAL GRANT SPOTLIGHT

The Walters is honored to highlight four federal grants awarded to the museum. This spring, the National Endowment for the Humanities (NEH) awarded a $400,000 grant to the Walters Art Museum for the forthcoming major exhibition Ethiopia at the Crossroads, planned to open in fall 2023. In winter 2021, as part of the American Rescue Plan, the museum was awarded another grant from the NEH through the Sustaining the Humanities through the American Rescue Plan (SHARP) program in support of jobs, as well as community outreach, learning, evaluation, accessibility, and inclusion activities. An American Rescue Plan for Museums and Libraries grant from the Institute of Museum and Library Services (IMLS) provides support toward curriculum-aligned school programming. The Walters was also selected to receive a FY22 Museums for America grant from the IMLS for Across Asia. We extend gratitude to these agencies for their generous support of the Walters Art Museum.

For information about ways to give to the Walters, email giving@thewalters.org
Visitors explore the museum and participate in the annual Spring Day celebration, a cherished event that brings floral designers to the museum for a lecture and demonstration. Proceeds from the event support exhibitions and education programs.
AN EVENING AT THE WALTERS

The Walters Art Museum’s re-imagined gala, An Evening at the Walters, will be held on Saturday, October 15th. Proceeds from this event support the museum’s mission and operations, and provide open access and free admission to our collections, both in person and online. Join us in making an impact in Baltimore.

The evening begins with a cocktail hour on the Sculpture Court, followed by dinner served in the galleries. At 9 p.m., the late-night party begins and guests enjoy an open bar, light fare, dessert, and dancing. As part of the experience, local artists, community partners, and vendors will be highlighted during the event. Sponsorship opportunities and tickets are available at thewalters.org/evening.
ETHIOPIA AT THE CROSSROADS

In 2023, the Walters Art Museum is pleased to present a landmark exhibition celebrating the artistic traditions of Ethiopia from antiquity to the present day and spanning over 1,700 years of history. *Ethiopia at the Crossroads* will be the first major art exhibition in America to examine Ethiopian art in a global context.

Seated in the Horn of Africa between Europe and the Middle East, Ethiopia is an intersection of diverse climates, religions, and cultures. *Ethiopia at the Crossroads* examines Ethiopian art as representative of the nation’s notable history and demonstrates the enormous cultural significance of this often-overlooked African nation through the themes of cross-cultural exchange and the human role in the creation and movement of art objects. The Walters is uniquely capable of exploring this topic as the museum holds one of the most extensive collections of Ethiopian art outside of Ethiopia.

*Ethiopia at the Crossroads* has previously received an Exhibition Planning Grant from the National Endowment for the Humanities (NEH), and the inaugural International Center of Medieval Art (ICMA)-Samuel H. Kress Foundation Exhibition Development Grant. This funding has supported several aspects of the show, including travel to Ethiopia for the lead curator and conservator, conservation and technical analysis on Ethiopian objects in the Walters collection, and the formation of a Community Advisory Group composed of leaders from the Ethiopian community in the Baltimore and Washington, DC, area. The Community Group has been offering invaluable feedback on the exhibition themes, content, and design.

Visitors will see historical works of Ethiopian art including coins, painted icons, illuminated manuscripts, metalwork, and carved wood crosses of various scales side-by-side with works by contemporary Ethiopian artists Wosene Worke Kosrof, Tsedaye Makonnen, and Elias Sime, among others.

The exhibition features more than 200 objects drawn from the Walters’ world-renowned collection of Ethiopian art and is augmented with loans from other American, European, and Ethiopian lenders.

An illustrated catalogue, edited by Christine Sciacca, Curator of European Art, 300–1400 CE, and published by the Walters, will accompany the exhibition, along with a robust schedule of programs.
NEW WRITING ON ARTISTS IN THE COLLECTION

This past March, in honor of Women’s History Month, the Walters Art Museum collaborated with Art+Feminism, an international community made up of activists focused on closing the gender gap by hosting Wikipedia Edit-a-thon in which visitors were invited to contribute to the Wikipedia pages of women, gender nonbinary, and trans artists and figural representations in the collection. The month long asynchronous event allowed participants to make edits to Wikipedia pages connected to the Walters collection, with guidance from resources that were created in collaboration with a cross-departmental team of staff.

More than 60 edits were made to 26 articles providing greater information and context about artists such as Sofonisba Anguissola and Marie-Anne Fragonard. The Edit-a-thon took place both onsite and virtually.

“Wikipedia is the tenth most visited site on the internet, so it’s very important that when people visit these articles they’re receiving complete and accurate information that reflects the full contributions of women and nonbinary artists,” said Paloma Feliciano, Manager of Public Programs and College Initiatives. “We had assistance from curators and Assistant Manager of Gallery Experience Elizabeth Norman, who helped identify topics, artists, and artworks in the collection that are missing from or only minimally represented in Wikipedia pages. As a result, we were able to expand several articles with additional information and images.”

| ABOVE |
| Sofonisba Anguissola, Portrait of Marquess Massimiliano Stampa, ca. 1557; oil on canvas. Acquired by Henry Walters, 1927 |
4TH FLOOR RENOVATION

In mid-April, the 4th floor of the Centre Street building underwent a complete renovation and refresh of the galleries in preparation for the reinstallation of the Asian and Islamic collections titled *Across Asia*.

The Walters partnered with Lewis Contractors as the construction manager on the project. Previously, Lewis was the general contractor on the award-winning renovation of the historic Hackerman House at 1 West Mount Vernon Place.

The renovations included new walls and layout, new paint and wall colors, built-in cases, and new flooring, along with updated electrical work, lighting, millwork, and replacement of shades and scrims. Concurrently, in April, a separate project to replace the humidification system was completed. This project began last fall and had to be postponed to allow for warmer weather and higher humidity levels in order to complete.

“We undertook this project as part of our commitment to continuously improving the Walters’ visitor experience and to maintaining the buildings of our campus, which are some of the largest works of art in our care,” said Julia Marciari-Alexander, Andrea B. and John H. Laporte Director. “It has been many years since we did a major renovation of these galleries. It is thanks to the partnership and support of the many teams that worked so closely together on these transitions that has allowed us to get to this exciting moment.”
NEW ANCIENT MEDITERRANEAN ACQUISITIONS

Walters curators guide the museum on acquisitions to the collection. This year, Lisa Anderson-Zhu, Associate Curator of Ancient Mediterranean Art, made three exceptional acquisitions: a Tetradrachm of Akragas, ca. 465-440 BCE, a Coin of Judaea, ca. 132-133 CE, and an Infant Sarcophagus with Erotes and a Shield, ca. late 2nd–early 3rd century CE. Below, Anderson-Zhu discusses the recent acquisitions.

INFANT SARCOPHAGUS WITH EROTES AND A SHIELD, ROMAN, CA. LATE 2ND–EARLY 3RD CENTURY CE

This small sarcophagus, most likely for an infant or toddler, depicts two flying erotes (cupids) holding a round shield. Two panthers crouch below the outstretched arms of the erotes. On one end is the carved representation of overlapping shields and spears, and the lid is missing. This object was formerly part of the collection acquired by Henry Walters in 1902 from Don Marcello Massarenti.

This sarcophagus was identified as part of the Licinian tomb in the late 19th century and was published as the eighth sarcophagus from the Licinian tomb group in publications of the Massarenti collection. The other seven sarcophagi from the tomb group that were in the Massarenti collection are currently on display together in the Roman galleries (see, e.g., the Triumph of Dionysus Sarcophagus). The Licinian tomb group was excavated in Rome in 1884–1885. The finds, along with these sarcophagi, included portrait sculpture and inscriptions related to the prominent families, the Licinii and Calpurnii, who were buried in the tomb from the 1st to 3rd centuries CE.

In 1991, this sarcophagus had unfortunately been included in the deaccession and sale of 57 classical marbles (to benefit the acquisition fund). Due to the lack of information in the object file and the relative speed at which the deaccession was processed, the connection between this sarcophagus and the rest of the Licinian tomb group at the Walters was not recognized. Scholarly works related to the tomb group published in 2003 included images of the infant sarcophagus with other objects from the tomb group at the Walters, but the location of this object at that point was listed as “unknown.” When the opportunity arose to buy it back, it was a pleasure to be able to reunite it with its family, that is, the seven spectacular sarcophagi that remained in the Walters Art Museum collection.
TETRADRACHM OF AKRAGAS, GREEK CA. 465–440 BCE

The Walters Art Museum has a very small collection of ancient Greek and Roman coins (approx. 150 items). Henry Walters collected coins, but most were sold by Mrs. Walters after his death and not acquired by the museum. This acquisition is an excellent first step to augmenting the collection of ancient coins at the Walters.

During the Classical through Hellenistic periods (480–30 BCE), Sicily produced coins of the highest artistry, often with innovative designs. The Walters currently possesses only four Sicilian coins, as well as a Carthaginian coin in Sicilian style, dated from the early Classical to early Hellenistic periods. The obverse (front) of this silver tetradrachm shows an eagle, standing in profile to the left. Around the body of the eagle, the name of the city of Akragas, Sicily (modern Agrigento), is written in boustrophedon, that is, with lines written in different directions and with reversed letters. Above the eagle, the letters AKRAC are written from right to left; the word “wraps” under the eagle, where the letters ANTON appear in mirror image (meaning “of Akragas”). On the reverse (back) of the coin, a naturalistically rendered crab is shown with its claws extended and eight legs carefully articulated. The shell of the crab additionally has what appears to be a face on its back, possibly representing the eponymous city god “Akragas.”

The fresh water river crab was employed on the coins of the city of Akragas as the city’s symbol to show the city’s dominance over land and sea. Greek poleis (city states) often adopted a symbol such as a plant or animal that appeared on their coinage. Akragas was the most prominent city state to use crabs on its coinage, often in combination with other sea life, such as octopi, prawns, and clams. Maryland blue crabs are used as a symbol of the state in almost the same way that river crabs were used as the symbol of Akragas. Marylanders will easily be able to connect with this beautiful, interesting image.

COIN OF JUDAEA, JUDAEAN, CA. 132–133 CE

This coin was struck during the conflict between Judaea and the Roman empire commonly known as the Bar Kochba revolt (132–136 CE), after the leader Shimon Bar Koseba or Bar Kochba (“son of the star”). On the obverse is shown a palm tree with date fruits, and the legend in Paleo-Hebrew reads “Eleazer the Priest.” The grape bunch on the reverse is surrounded by another inscription that reads “Year One of the redemption of Israel.” The act of minting coinage was a sign of rebellion and sovereignty. Most of the Bar Kochba coins are minted on foreign coinage. That is, coins minted by other states were taken out of circulation and the images were filed down, then the coins were overstruck with symbols and legends related to Judaea and the Temple, which was destroyed by the Romans in the First Jewish Revolt (66–70 CE).

There is one other coin of Judaea in the collection, a Shekel of Judaea from the period of the First Jewish Revolt. Both Judaecon coins are useful for expanding gallery didactics relating to Roman imperialism and provincial resistance. The museum is interested in increasing its holdings of Judaica and has made notable acquisitions over the last few years, including the Arthur Szyk Haggadah in 2018 and a Jewish marriage ring from the Zucker Family Collection in 2021.
1. *The Bookseller of Florence: The Story of the Manuscripts that Illuminated the Renaissance*  
Supporter Price: $27.00  
$30.00  
Ross King’s newest book celebrates a remarkable man: Vespasiano da Bisticci. Born in 1422, he became what a friend called “the king of the world’s booksellers.” At a time when all books were made by hand, for over four decades Vespasiano produced and sold many hundreds of volumes from his bookshop, which also became a gathering spot for debate and discussion.  
Hardcover, 496 pages

Supporter Price: $22.45  
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Author Christina Riggs explores how the Egyptians thought about magic, who performed it and why, and also helps readers understand why we’ve come to think of ancient Egypt in such a mystical way. A fascinating read with illustrations from tomb paintings and papyrus scrolls.  
Hardcover, 224 pages, 95 illustrations

3. *Van Gogh and the Artists He Loved*  
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Vincent van Gogh’s paintings look utterly unique—his vivid palette and boldly interpretive portraits are unmistakably his. Yet however revolutionary his style may have been, it was actually built on a strong foundation of paintings by other artists. Based on the correspondence with his brother, Theo, the author reconstructs the artist’s journey in this compelling book.  
Hardcover, 448 pages

4. *Ganbatte! The Japanese Art of Always Moving Forward*  
Supporter Price: $13.49  
$14.99  
Ganbatte (gan-ba-tay) is a Japanese philosophy focused on doing the best you can with what you have. Though there is no direct translation, “Keep Going” and “Give it your all” embody the sentiments behind the word to help you achieve a happier, more fulfilling life. A customer favorite in our store!  
Hardcover, 160 pages

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OUR MISSION
The Walters Art Museum brings art and people together for enjoyment, discovery, and learning. We create a place where people of every background can be touched by art. We engage and strengthen our community by collecting, preserving, and interpreting art.

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Hours
Wednesday, Friday–Sunday 10 a.m.–5 p.m.
Thursday 1–8 p.m.
Closed Mondays and Tuesdays
Please visit thewalters.org for holiday hours and closures.

Admission
General admission to the museum is free.
Free admission to the Walters Art Museum is made possible through the combined generosity of individual supporters and donors, foundations, corporations, and grants from the City of Baltimore, Maryland State Arts Council, Citizens of Baltimore County, and Howard County Government and Howard County Arts Council.

Masks encouraged
Masks are encouraged in the museum for all staff and visitors, including children over the age of two. Complimentary masks are available.

Accessibility
Visitors with limited mobility, please enter through our Centre Street entrance. Complimentary wheelchairs are available at the Visitors Experience desk.

Parking
Supporters, pay when you park and remember to bring your physical or digital membership card to receive your discount. No cash payments will be accepted. There is also free and metered street parking in the neighborhood immediately surrounding the museum.

Contact Us
INFORMATION 410-547-9000
E-MAIL visitorexperience@thewalters.org

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thewalters.org
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| BACK COVER |
Chime from an Imperial Set, China, 1764, nephrite and gold. Acquired by Henry Walters, 1903
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ACROSS ASIA

OPENS APRIL 2023