



**THE WALTERS ART
MUSEUM**

**YEAR IN REVIEW
2011-2012**

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2011–2012**

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A LETTER FROM THE DIRECTOR

This is my eighteenth and final Annual Report Director's Letter. In March 2012 I announced my intention to retire from the position to which I was appointed in April 1994; by the end of the fiscal year the Board had formed a committee, and the search for my replacement had begun.

What a rare privilege and honor it has been to serve this wonderful museum for so many years in fulfillment of our founder Henry Walters' mandate to act "for the benefit of the public." My successor will inherit a superb collection, a wonderful staff, and a meaningful mission.

Exhibitions

FY2012 was an ambitious and innovative year for exhibitions. In the fall *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* closed its three-city tour (Cleveland, Baltimore, London) at the British Museum to great critical success. Our most ambitious medieval project in a generation, *Treasures*, though its more than 126,000 visitors and its more than 10,000 catalogues, will have a broad and lasting impact on both scholarly and general-public understanding of the critical role of relics and reliquaries in the Middle Ages. Andrew W. Mellon Curator of Medieval Art Martina Bagnoli was not only co-curator of *Treasures*; she edited its catalogue, and with Mellon Fellow Kate Gerry authored a highlights guide to our medieval collections.

As *Treasures* was closing in London, we opened *Lost and Found: The Secrets of Archimedes* in Baltimore. The culmination of nearly twelve years of collaborative research by scholars and scientists from around the world—orchestrated by Curator Will Noel—*Archimedes* told the story, to great critical and visitor acclaim, of our quest to read precious ancient texts captured in a tenth-century Constantinople manuscript erased and overwritten in the thirteenth century. Its two-volume publication (one volume in Greek), that we produced with Cambridge University Press, was praised in the *Times Literary Supplement* for its scholarly ambition and its handsome design. After closing at the Walters, a smaller version of the exhibition was shown at the Roemer- und Pelizaeus Museum in Hildesheim, Germany.

As *Treasures* and *Archimedes* both represented the culmination of years of work, our final two exhibitions of the year—*Exploring the Arts of the Ancient Americas: The John Bourne Collection Gift and Public Property*—were each, in their own way, very forward-looking. The former launched the Walters' ambitious, generously endowed commitment to the collection, study, and exhibition of the arts of the ancient Americas. Not only will we now be able to offer our visitors works from our own hemisphere that will complement our rich pre-Renaissance holdings in Mediterranean, European, and Asian Art; we have already firmly established our position among American museums in our commitment to the role of conservation in the study of this art. After the Walters showing, this exhibition went on to the Albuquerque Museum of Art and History.

Our last exhibition of the year, *Public Property*, was small in scope but very ambitious in concept, insofar as its theme, title, and the specific works it included were all chosen in collaboration with our audiences—both in cyberspace and on site. And although the "hackathon" associated with this show fell technically in FY2013, the three-day event, which invited innovators in technology to solve tough museum problems in a warm and joyful competition for \$5,000 in prizes offered by the Abell Foundation, should be noted as the first of its kind ever hosted by an art museum.

Acquisitions

I want to mention one item in particular that entered our collections through purchase this year. It is a large, late medieval Armenian stone tombstone, called a "khatchkar," whose relief decoration includes an elaborately carved cross. This imposing, distinctively Armenian work, the only one to date owned by

an American museum, provides a fitting complement to our superb collection of illuminated Armenian manuscripts and our small but important selection of Armenian metalwork. It was essential that this purchase was made with the full cooperation of Armenian officials, both in Washington, DC, and in Armenia, to whom we are grateful.

Education

Nearly half of all visitors to the Walters participated in a variety of education programs at the museum in FY12. Of the 47,129 teachers and students who participated in school programs (a dramatic increase over last year), 14,354 experienced the museum through a new digital learning program. This aligns with museum-wide efforts within the museum to use technology to provide free access to the museum, and to redefine the ways audiences explore the collections of the Walters. A popular destination because of our alignment with the K–12 school curriculum, Baltimore City students and teachers increased their visits to the museum by 23 percent over last year. Since going free in 2006, the Walters has sustained our attendance by families that participate in a wide range of family-focused programs including ArtCarts and Drop-In art activities, and new programs—Sensory Mornings (for differently abled) and Waltee’s Cubs, for ages birth to 18 months. Our David Hirschhorn Community Outreach Coordinator works with all museum divisions to ensure that the Walters serves a variety of communities and constituents through partnerships and outreach activities.

The Walters would not be able to accomplish its mission to bring art and people together without incredible staff and the commitment of dedicated volunteers including those in Visitor Services, who contributed 6,440 hours of volunteer service, and Walters docents, who contributed 17,755 volunteer hours touring students and adults through the collections and special exhibitions.

Technology

This was an enormously significant year for the Walters in its strategy of creating a world-wide digital identity. During the course of FY2012 we adopted an open-access policy for free access to our digital assets (via a Creative Commons license), surpassed 20,000 Walters images on our Works of Art website, and continued the digitization "cover-to-cover" of our world-renowned collection of illuminated medieval manuscripts, with support from the National Endowment for the Humanities. We up-loaded those 20,000 images to Wikimedia Commons, which means that Walters images are not only available through that popular access point; they are already being used to illustrate scores of Wikipedia articles. Those with whom we interacted digitally around the world are not only growing exponentially, they already add up to more than six times the number of visitors that enjoy our collections on site. Our commitment to open access has guided both initiatives.

June brought good news—and sad news. The good news was that through generous contributions from three members of our Board of Trustees, we were able to match 1:1 an Andrew W. Mellon Foundation challenge grant of \$1.5 million to endow a conservation science position and program at the Walters. The sad news was that Will Noel, after fourteen years of inspired and innovative leadership as our Curator of Manuscripts and Rare Books, accepted the position of Director of the Special Collections Center and Founding Director of the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania. We owe much to Will, but perhaps his most profound and lasting contribution was to guide the Walters toward establishing its open-source digital identity.

EXHIBITIONS

SPECIAL EXHIBITIONS

Lost & Found: The Secrets of Archimedes

October 16, 2011–January 1, 2012

In AD 1229 in Jerusalem, great works of the Greek mathematician Archimedes were erased and overwritten with a prayer book by a priest called Ioannes Myronas. In the year 2000, a project was begun by a team of experts at the Walters to read these erased texts. By the time they had finished, the team had recovered Archimedes' secrets, rewritten the history of mathematics, and discovered entirely new texts from the ancient world. This exhibition told that famous story. It recounted the history of the book, detailed the patient conservation, explained the cutting-edge imaging, and highlighted the discoveries of the dogged and determined scholars who finally read what had been obliterated. Twenty folios from the Archimedes Palimpsest were displayed along with twelve other books and manuscripts.

Research at the Walters This interactive exhibition featured 13 objects comprising eight types of artworks from the Walters' collection. Each type was highlighted in a learning station, which addressed the question, "What will we discover next?" The exhibition posed questions about the artworks and showed how research at the Walters is designed to discover the answers. Each learning station explored a problem and included hands-on activities. The exhibition encouraged visitors to think about questions they have about artworks and how science may provide the answers.

The exhibition was generously supported by an anonymous donor and by leadership gifts from the Selz Foundation and the Stockman Family Foundation.

Exploring Art of the Ancient Americas:

The John Bourne Collection Gift

February 12–May 20, 2012

This exhibition presented 135 pre-Columbian works from the collection of ancient Mesoamerican, Central American, and Andean South American art (spanning 1200 BCE to 1530 CE) assembled by John G. Bourne beginning in 1940. Organized geographically and culturally, the exhibition featured artworks as illustrations of their societies' most fundamental principles: the feminine origins of royal power in ancient Mexico, the shamanic foundation of Central American chiefs, and the cosmic principles embodied by gold and silver in Peru. Other artworks, from elaborate musical instruments to portrayals of dancers, explored the importance of performance to politics and religion throughout the ancient Americas.

The exhibition was made possible through the generous contributions of John Bourne, the Women's Committee of the Walters Art Museum, the Selz Foundation, and the Ziff Family, through its endowed exhibition fund for the arts of the ancient Americas.

Public Property

June 17–August 19, 2012

This participatory exhibition was created collectively by the public. From December 2011 through March 2012, a series of public choices were made, from deciding the exhibition title and theme to selecting artworks. First, we asked the public to browse the collection and tell us which artworks they would collect and tag them with key words. We found some popular themes from among the choices. We held a vote to determine which would become this exhibition's theme, and "Creatures" was

selected. Using an online voting tool, the public selected the works of art to include in the exhibition, including the twenty-three paintings that were displayed. While on view, visitors continued to contribute to, and changed, the exhibition.

FOCUS EXHIBITIONS

Setting Sail: Drawings of the Sea from the Walters' Collection

June 18–September 11, 2011

This show focused on drawings, prints, and watercolors of ships, sailors, and the sea from the permanent collection of the Walters. Life on shipboard and on shore was shown in a variety of graphic media. The exhibition of eighteen works included those by Jean-Baptiste Isabey, Paul Gavarni, and Alfred Jacob Miller, among other artists.

The Art of the Writing Instrument from Paris to Persia

July 2–September 25, 2011

This focus show featured writing instruments produced in cosmopolitan centers such as Paris, Isfahan, and Kyoto. Every culture that values the art of writing has found ways to reflect the prestige and pleasure of writing through beautiful tools. Writing implements, such as pens, knives, and scissors, as well as storage chests, pen cases, and writing desks, were often fashioned with precious materials: mother-of-pearl, gems, imported woods, gold, and silver. Once owned by statesmen, calligraphers, wealthy merchants, and women of fashion, these thirty-six stunning objects highlighted the ingenuity of the artists who created them and underlined the centrality of the written word in the diverse cultures that produced them.



Abigail Quandt, Head of Book and Paper Conservation, examining a leaf from the Archimedes Palimpsest. Photo Vincent Carney



El Arenal, Jalisco, Mexico. Mother and Child, 100 BC–200 BC. Earthenware, white slip, with black and red paint. Gift of John Bourne, 2009 (2009.20.15).

From Exploring Art of the Ancient Americas: The John Bourne Collection Gift (2012)

Puzzles of the Brain: An Artist's Journey through Amnesia

September 17–December 11, 2011

The Walters partnered with the Cognitive Science Department of the Zanvyl Krieger School of Arts & Science at The Johns Hopkins University in an innovative focus show that explored the impact of severe brain damage on an artist. Visitors were introduced to the artist's work through magazine covers she drew for *The New Yorker* and followed her journey through amnesia resulting from an attack of encephalitis in late 2007. The artist's post-illness creations document her struggle to "capture the moment" through words and images on paper. Visitors joined in her courageous journey and became acquainted with what art and science together can teach us about memory, creativity, and the human spirit. Thirty-six works were displayed.

Thai Story: The Vessantara Jataka

October 29, 2011–January 22, 2012

Twelve paintings illustrating the jataka story of Prince Vessantara extol the virtue of unlimited charity. In this painting cycle, the prince, an embodiment of the Buddha-to-be, gives away his elephant, his land, his palace, his garments, and even his children and his wife, until he has given all that can be given. His charity is limitless, and this attracts the attention of the divine. He is rewarded with the return of his wife and children, omniscient understanding, and the restoration of his kingdom.

Touch and the Enjoyment of Sculpture: Exploring the Appeal of Renaissance Statuettes

January 21–April 15, 2012

This groundbreaking focus show explored the implications of tactile

perception for enjoying sculpture by melding the research of a Johns Hopkins University neuroscientist studying how the brain reacts to tactile stimuli and a Walters curator interested in the increased appreciation of tactility as an aspect of European Renaissance art—a period marked by a new availability of small "collectibles" meant to be held. Did artists anticipate a reaction to tactile stimulus in shaping sculpture, specifically statuettes of female nudes? Visitors were able to hold and register their evaluations of replicas of "appealing" statuettes, as well as variants assumed to be unappealing. Displays illustrated the Renaissance attitudes toward touch, the sensation of touch being stimulated without actual contact, and the neural processing and perception of objects during touch.

Near Paris: The Watercolors of Léon Bonvin

February 25–May 20, 2012

Highly detailed and original, Léon Bonvin's watercolors of flowers, landscapes, and moonlit scenes represent a distinctive contribution to the Realist movement in mid-nineteenth-century France. Bonvin's luminous paintings reflect the humble surroundings accessible to the artist, an innkeeper on the outskirts of Paris. Museum founder William Walters acquired an outstanding collection of Bonvin's work following the self-taught artist's tragic suicide in 1866. Nineteen watercolors and three additional objects were displayed.

Floral Conversations

April 4–June 24, 2012

Drawn from the Robert and Jane Meyerhoff collection, three floral-themed works on paper by René

Magritte, Frank Stella, and Andy Warhol were juxtaposed with nineteenth-century decorative arts.

Hashiguchi Goyo's Beautiful Women
May 18–August 12, 2012

Through just a handful of images, Hashiguchi Goyo, the last of Japan's ukiyo-e printmakers, captured the spirit and the dynamic visual character of the pre-war era. Between 1918 and his death in 1920, Goyo oversaw the production of just thirteen prints. Of these, eight were images of beautiful women. To this small group of images, his brother and nephew added a handful of posthumous works based on completed designs. The twelve prints and two drawings in this exhibition comprise first editions of all of Goyo's prints of beautiful women and reveal the elegant design sense of this important twentieth-century Japanese artist.

OFF-SITE EXHIBITIONS

Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe

The British Museum, London June 23–October 9, 2011

The Walters partnered with the Cleveland Museum of Art (where the exhibition was on view from October 17, 2010 through January 16, 2011) and the British Museum on this exhibition of 135 works that explored the emergence and transformation of several key types of special containers, known as reliquaries, moving from an age in which saintly remains were enshrined within closed containers to an era in which relics were increasingly presented directly to worshipers. Medieval Christians venerated saints, and their bodily remains were often displayed in reliquaries. Covered in gold and silver and embellished with gems and semiprecious

stones, reliquaries proclaimed the special status of their sacred contents to worshipers and pilgrims. For this reason, reliquaries emerged as important objects of artistic innovation, as expressions of civic and religious identity, and as focal points of ritual action.

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Puzzles of the Brain: An Artist's Journey through Amnesia

Morven Museum & Gardens,
Princeton, New Jersey,
January 26–June 3, 2012

Organized by the Walters with the Cognitive Science Department of the Zanvyl Krieger School of Arts & Science at The Johns Hopkins University, this innovative exhibition the impact of severe brain damage on an artist. The Morven Museum supplemented its presentation of the exhibition with several examples of the artist's most recent work.

—
Der Archimedes-Code. Auf den Spuren eines Genies (The Archimedes Code: In the footsteps of a genius)

Roemer- und Pelizaeus-Museum
Hildesheim, Germany, June 4–
September 9, 2012

A smaller version of the Walters' exhibition *Lost & Found: The Secrets of Archimedes* was supplemented with additional objects and didactic information by the hosting institution.

—
Exploring Art of the Ancient Americas: The John Bourne Collection Gift

Albuquerque Museum of Art & History,
Albuquerque, New Mexico,
June 10–August 26, 2012

Organized by the Walters, this exhibition presented 124 pre-Columbian works from the collection of ancient Mesoamerican, Central American, and Andean South American art (spanning 1200 BCE to 1530 CE) assembled by John G. Bourne

beginning in 1940. Displayed geographically and culturally, the exhibition featured artworks as illustrations of their societies' most fundamental principles: the feminine origins of royal power in ancient Mexico, the shamanic foundation of Central American chiefs, and the cosmic principles embodied by gold and silver in Peru. Other artworks, from elaborate musical instruments to portrayals of dancers, explore the importance of performance to politics and religion throughout the ancient Americas.

LOANS TO THE MUSEUM

Third-Floor installation

Private Collection, United Kingdom

—
Lost & Found: The Secrets of Archimedes Private Collection

The Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland

—
Exploring Art of the Ancient Americas: The John Bourne Collection Gift

Promised gift of John Bourne
Los Angeles County Museum of Art,
Los Angeles, California
The New Mexico History Museum,
Palace of the Governors, Santa Fe, New Mexico
Michael de Havenon

—
Mummified

Johns Hopkins Archaeological
Museum, Baltimore, Maryland

LOANS FROM THE MUSEUM

Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism

Rubin Museum of Art, New York, New York

L'Orientalisme, de Delacroix à Kandinsky
Musée des Beaux-Arts, Marseille,
France

—
Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe

The British Museum, London, England

—
Vishnu Hinduism's Blue-Skinned Savior

The Brooklyn Museum, New York

—
Nature et Idéal: Le paysage à Rome, 1600–1650

Museo Nacional del Prado, Madrid,
Spain

—
Cross References

Dumbarton Oaks, Washington, DC

—
Caravaggio and His Circle in Rome

National Gallery of Canada, Ottawa,
Canada
Kimball Art Museum, Fort Worth,
Texas

—
Jerusalem Saved

Krannert Art Museum, Champaign,
Illinois

—
The Düsseldorf School of Painting—Crossing Bridges between Cultures

Museum KunstPalast, Düsseldorf,
Germany

—
All Things Round: Galaxies, Eyeballs, and Karma

American Visionary Art Museum,
Baltimore, Maryland

—
Theophile Gautier dans son cadre

Musée de l'Île de France, Château de
Sceaux, Sceaux, France

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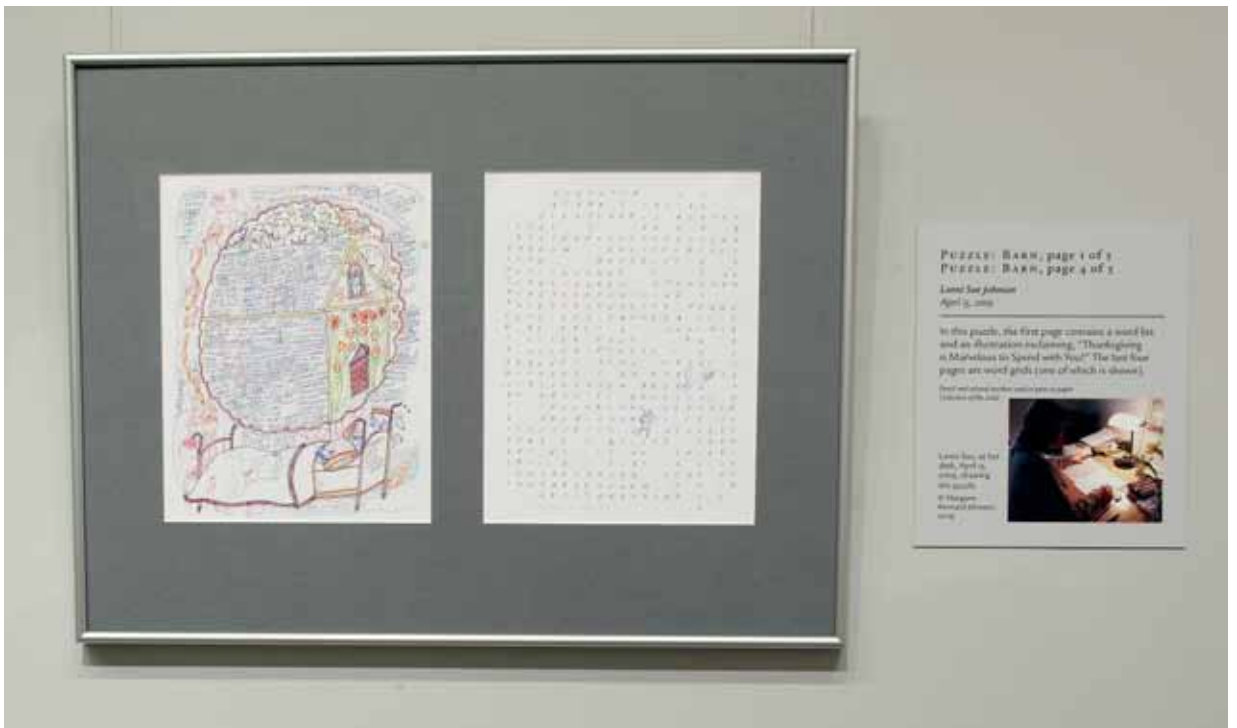


Public Property, installation photographs



Léon Bonvin, *Glimpse in a Thicket (detail)*, 1865. Watercolor on paper. Acquired by William T. or Henry Walters (35.1667). From *Near Paris: The Watercolors of Léon Bonvin* (2012)

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The Art of the Writing Instrument from Persia to Paris, installation photograph

Puzzles of the Brain: An Artist's Journey through Amnesia (2011), installation photograph



Eugène Isabey, *Fishing Boats* (detail), 1836. Watercolor on paper. Acquired by William T. Walters, before 1884 (37.888). From *Setting Sail: Drawings of the Sea from the Walters' Collection* (2011)

North Italian, *Modest Venus*, ca. 1500. Bronze with dark brown lacquer patina, silver. Acquired by Henry Walters, 1904 (54.244). From *Touch and the Enjoyment of Sculpture: Exploring the Appeal of Renaissance Statuettes* (2011)

Thai, *Vessantara Gives the White Elephant to the Kalinga Brahmin* (detail). ca. 1850 -70. Paint on cloth, gilt. Gift from Doris Duke Charitable Foundation's Southeast Asian Art Collection, 2002 (35.265). From *Thai Story: The Vessantara Jataka* (2011–2012)

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Eugène Delacroix

Caixa Forum Madrid, Spain
Caixa Forum Barcelona, Spain

Mirror of the Buddha

Rubin Art Museum, New York, New York

Antico: The Golden Age of Renaissance Bronzes

National Gallery of Art, Washington, D.C.
The Frick Collection, New York, New York

Howard Pyle Retrospective

Delaware Art Museum, Wilmington, Delaware
Norman Rockwell Museum, Stockbridge, Massachusetts

Transition

Onassis Foundation, New York, New York

Henry O. Tanner: Modern Spirit

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Cincinnati Art Museum, Cincinnati, Ohio

Princes and Painters in Mughal Delhi, 1707–1857

Asia Society, New York, New York

Exploring Wonder: The John Bourne Collection of Ancient American Art

The Albuquerque Museum of Art and History, Albuquerque, New Mexico

Beauty and Belief: Crossing Bridges with the Arts of Islam

Brigham Young University Museum of Art, Provo, Utah

Chefs d'oeuvre des derniers pharaons

Musee Jacquemart-Andre, Paris, France

Il mito della Città Ideale

Galleria Nazionale delle Marche, Urbino, Italy

Illuminated: The Art of Sacred Books

Rubin Museum of Art, New York, New York

Gold, Jasper and Cornelian: J.C. Neuber at the Saxon Court

The Frick Collection, New York, New York

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939

The Nelson-Atkins Museum of Art, Kansas City, Missouri

Archimedes: Verschollene Schriften eines Genies

Roemer-und Pelizaeus Museum, Hildesheim, Germany

Late Raphael

Museo Nacional del Prado, Madrid, Spain

Valley of the Shadow

Washington County Museum of Fine Arts, Hagerstown, Maryland

ACQUISITIONS

21

GIFTS TO THE PERMANENT COLLECTION

Gift from the Erna and Charles Bertram Hoffberger Collection, 2011

Japanese, *Wooden Printing Block*, ca. 1900, wood (cherry) (2011.11.1)

—

Gift of Dr. Edward T. Wilson, 2011

John Leon Moran, *Youth with Lute*, 1884, oil on panel (2010.8)

—

Gift of Dr. Jeremy Kisch, 2011

William Whiston, *The Genuine Works of Flavius Josephus, The Jewish Historian*, 1737, printer's ink on paper (2011.13.1)

—

Gift of Jean and Sidney Silber, 2011

Gerardus Mercator, *Virginia Item et Floridae*, 1606, hand-colored engraving (93.160)
Sebastian Münster, *Novae Insulae*, 1540, woodcut (93.161)

Abraham Ortelius, *Indiae Orientalis Insularumque Adiacentium Typus*, 1595, hand-colored engraving (93.162)

Abraham Ortelius, *Maris Pacifica, quoad vulgo Mar del Sur*, 1589, hand-colored engraving (93.163)

Abraham Ortelius, *America Sive Novi Orbis Nova Descriptio*, 1587–1595, hand-colored engraving (93.164)

Johannes van Keulen, *West Indiche Paskaret...* ca. 1710, engraving (93.165)

Wright-Moxon, *A Plat of All the World*, 1655–1657, hand-colored engraving (93.166)

—

Gift of John and Berthe Ford, 2011

Pakistani, *Bust of a Bodhisattva*, 2nd–3rd century, grey schist (25.265)

Indian, *Festival Image of Shiva*, ca. 1300, bronze (54.3084)

Chinese, *Simhavaktra*, 18th century, gilt bronze with pigments and semiprecious stones (54.3085)

—

Gift of Laura Thomson Schneider in memory of her mother, Sarah Thomson Schneider, 2011

Olga Tritt, *Bracelet with Eleven Charms*, 1920–1929, black onyx (or jade?), apple-green jade, gold (2011.23.1)

Charm with Profile of Queen Victoria, 1887, turquoise enamel, silver shilling (2011.23.2)

—

Gift of Mr. and Mrs. Henry Walters Edgell, 2011

Tiffany and Company, *Repeater Pocket Watch*, gold (58.523)

—

Gift of the School for Advanced Research, 2011

Lacandón, *Garment*, cotton (2011.18.1)

Lacandón, *Bow*, wood (2011.18.2, 2011.18.3)

Lacandón, *Arrow*, wood, feather (2011.18.4–2008.18.11)

—

Gift of Yanni Petsopoulos, 2012

Cretan, *Saint John the Theologian Dictates His Gospel to Prochoros*, 1475–1525, tempera on panel (37.2931)

ARCHIVES

Gift of PCN Bank, N.A., 2011

Final Settlement Papers Relating to the Walters' Family Interests in Atlantic Coast Line Railroad and Subsidiary ALICO, 1900–1973 (A.27)

—

Gift of the School for Advanced Research, 2011

John Bourne Field Research Papers, Recordings, Photographs, and Negatives (A.26)

—

Gifts to the Conservation Study Collection

Bequest of Constance D. Bendann, 2011

Dutch, *Interior Scene of Woman with Basket at Table*, 19th century, oil on pane (2011.24.1)

—

Gift of E. O'Loughlin, 2011

American, *Ewer*, 19th century, bisque-ware (2011.14.1)

PURCHASES

Museum purchase with funds provided by the W. Alton Jones Foundation Acquisition Fund, 2012

Armenian, *Katchkar*, 13th–16th century, limestone (27.608)

—

Museum purchase with funds provided through the bequest of Laura Delano Eastman by exchange, 2011

Richard Caton Woodville, *Old Woman and Child Reading a Book*, 1840s, oil on canvas (37.2930)

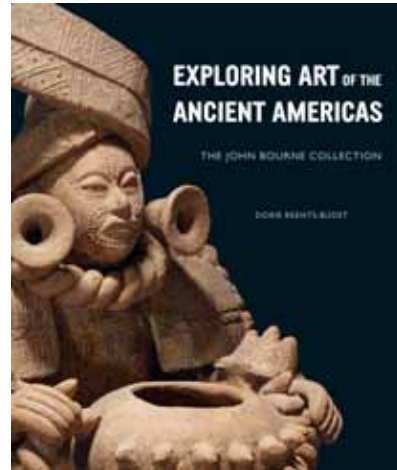
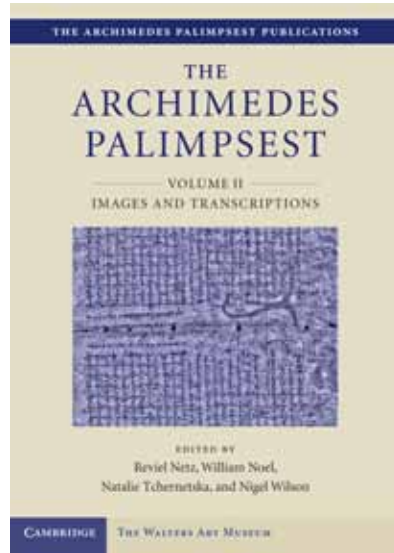
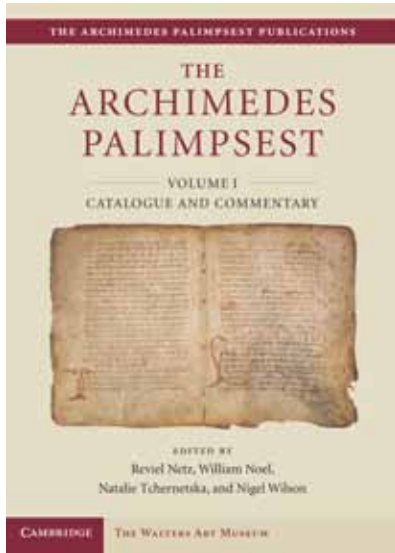


Armenian, Katchkar, 13th–16th century. Limestone. Museum purchase with funds provided by the W. Alton Jones Foundation Acquisition Fund, 2012



Richard Caton Woodville, *Old Woman and Child Reading a Book*, 1840s. Oil on canvas. Museum purchase with funds provided through the bequest of Laura Delano Eastman by exchange, 2011 (37.2930).

PUBLICATIONS



The Archimedes Palimpsest

Edited by Reviel Netz, William Noel, Natalia Tchernetska, and Nigel Wilson

Volume 1: Catalogue and Commentary
Volume 2: Images and Transcriptions

The Archimedes Palimpsest is a Byzantine prayer book that was written over a number of earlier manuscripts, including one that contained two unique works by Archimedes, unquestionably the greatest mathematician of antiquity. Sold at auction in 1998, the palimpsest was the subject of a ten-year privately funded project at the Walters to conserve, image, and transcribe its texts. This two-volume publication documents the research findings from that project, including transcriptions of the texts that will serve as the basis of scholarship for decades to come.

Published for the Walters Art Museum by Cambridge University Press

"These are, quite simply, among the loveliest printed books produced this century. Both volumes contain hundreds of photographs, all in breathtaking full colour; the type is elegant and spacious, and the page proportions of the layout are beautifully harmonious. It is a joy that serious books of such extraordinary art can still be produced." —Peter Thonemann, Times Literary Supplement

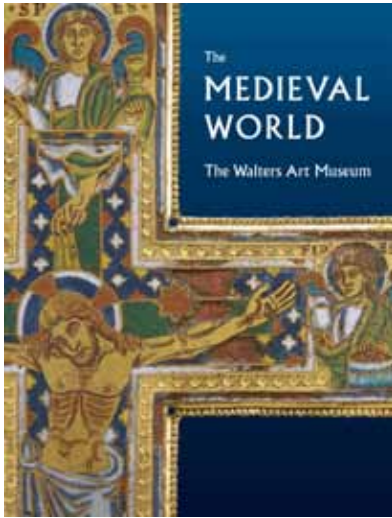
Named Classics Book of the Year by the Times Literary Supplement.

Exploring Art of the Ancient Americas: The John Bourne Collection

Dorie Reents-Budet with contributions by Julie Lauffenburger, Jessica Arista, Glenn Gates, and Marc Zender; introduction by John Bourne

Accompanying the exhibition of an outstanding collection of art of the Ancient Americas recently gifted to the Walters, this catalogue presents nearly 150 exquisite objects in discursive entries accompanied by technical commentary documenting extensive research by Walters conservators, together with a checklist of the remaining 158 objects in the collection.

Published by D. Giles Ltd in association with the Walters Art Museum



The Medieval World

Martina Bagnoli and Kathryn Gerry

The third in a series of guides to the collection generously supported by a gift from Clarice and Robert Smith, *The Medieval World* presents more than 150 works from one of the richest collections of medieval art in the United States. By means of a lively narrative, the book serves as guide into a fuller understanding and appreciation of art of the Middle Ages, including sculpture, metalwork, enamels, jewelry, textiles, and illuminated manuscripts.

Published by D. Giles Ltd. in association with the Walters Art Museum

"In its visual appeal, its accessible essays, and its broad-ranging subject matter, this book will prove attractive to readers already interested in medieval culture generally as well as to those concerned with the Walters Art Museum as an institution. It also bids fair to attract its share of converts to medievalism." Pamela A. Patton, *The Medieval Review*



The Journal of the Walters Art Museum: volume 66/67

This issue of the *Journal*—the oldest continuously published museum journal in the United States—features four articles:

- Sharon Gerstel, with technical analysis by Julie Lauffenburger: The Nikomedia Workshop: New Evidence on Byzantine Tiles
- Santo Lucà: On the Dating and Provenance of the Euchologion the Archimedes Palimpsest
- William R. Johnston: A Bibliophile's Confession
- Stanley Mazaroff: From Massarenti to Berenson: Henry Walters' Catalogue of Paintings Reconsidered.

DONORS

GENERAL OPERATING SUPPORT

Maryland State Arts Council
City of Baltimore
Baltimore County Executive, County Council,
and the Commission on Arts & Sciences
Carroll County Government & Carroll County
Arts Council
Howard County Government & Howard
County Arts Council

INDIVIDUAL

Presidents Club (\$50,000+)

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The Feinberg Foundation /
Mr. & Mrs. Robert S. Feinberg
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Benefactor (\$25,000–49,999)

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

The Jacob & Hilda Blaustein Endowment Fund and the Louis & Henrietta Blaustein Endowment Fund

In 1989, the trustees of the Jacob & Hilda Blaustein Foundation and of the Louis & 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 28 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.

—

The Robert & Nancy Hall Assistant Curatorship
Museum patrons Robert and Nancy Hall established this endowed mid-level curatorial position in response to a challenge from the Andrew W. Mellon Foundation.

—

W. Alton Jones Acquisition Fund

In 1983, the W. Alton Jones Foundation made a major gift to the Walters to establish an acquisition endowment. The income from this fund is to be used to support the acquisition of works of art.

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.

—

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.

—

Mr. & 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.

—

The Loretta Lee Ver Valen Fund

This fund was established in 2001 with a bequest from the estate of 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.

The Ruth T. Rauch Early Childhood Program Endowment Fund

This fund was established in 2012 with gifts from Lynn and Phil Rauch and the Rauch Foundation in memory of Mr. Rauch's mother, Ruth T. Rauch. Income from this endowed fund will support early childhood programs providing a foundation for success in school and a framework for learning through art.

—

The David Hirschhorn Community Outreach Coordinator Fund

The David and Barbara B. Hirschhorn Foundation established the museum's first endowed education position in 2007, the David Hirschhorn Community Outreach Coordinator, to honor the memory of the former Walters' Trustee David Hirschhorn and promote the Walters' programs for learning and cultural development.

—

The Herbert A. Silverman Fund for Asian Art

Herbert Silverman served as a docent at the Walters for twelve years and took a particular interest in Asian Art. He established this fund during his lifetime and by bequest to support the acquisition, preservation, interpretation, display and enhancement of the Asian Art Collection of the Walters Art Museum.

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Mark Kooi, *Lighting Designer & Coordinator*
Joan-Elisabeth Reid, *Chief Registrar*

Betsy Dahl, *Associate Registrar, Collection Management*
Danielle Bennett, *Assistant Registrar, Loans & Exhibitions*
Barbara Fegley, *Associate Registrar*
Meghan Gross, *Data & Imaging Assistant*
Michael McKee, *Senior Collections Technician*
Craig Bowen, *Collections Technician*
Gill Furoy, *Collections Technician*

FINANCE & ADMINISTRATION

Kathleen Basham, *Chief Operating Officer*

FINANCE

James Huebler, *Controller*
Mary Cromwell, *Finance Coordinator*
Robin Bristow, *Finance Assistant*

FACILITIES & ENGINEERING

Max Gasker, *Manager, Facilities & Engineering*
Edward Walsh, *Supervisor & Senior Engineering Technician*
Robert Catlin, *Senior Engineering Technician*
Joseph Moran, *Engineering Assistant*

HUMAN RESOURCES

Brenda Jackson, *Manager, Human Resources*
Diane Van Pelt, *Human Resources Coordinator*

MAINTENANCE

Emory Bowie, *Manager, Facilities*
Ronnie Baker, *Maintenance & Custodial Supervisor*
Walter Cain, *Lead Maintenance Technician*
William Murray, *Lead Maintenance Technician*
Alonzo Bacon, *Maintenance Technician*
Jemal Cherry, *Maintenance Technician*
Edward Garey, *Maintenance Technician*
Randolph Hammett, *Maintenance Technician*
Thelma Mitchell, *Maintenance Technician*
Donald Parker, *Maintenance Technician*
Suzana Williams, *Maintenance Technician*

MUSEUM STORE

Alice McAuliffe, *Manager, Retail Operations*
Judith Hurlock, *Assistant Store Manager*
Dianne Lowe, *Lead Sales Assistant*
Leah Shifflett, *Sales Assistant*
Aubrey Herr, *Shipping & Receiving / Sales Assistant*

SECURITY

Christopher Kunkel, *Head of Safety & Security*
Lois Guy, *Assistant Manager, Safety & Security Services*
Troy Rosebud, *Security Supervisor*

Jarreau Harris, *Assistant Security Supervisor*
 Hester Tiggie, *Assistant Security Supervisor*
 Alan Voss, *Assistant Security Supervisor*
 Samira Ware, *Evening Shift Security Supervisor*
 Christina Jackson, *Monitor Room Security Officer*
 Carmen Aponte, *Security Officer*
 William Boles, *Security Officer*
 Shanae Brooks, *Security Officer*
 Dennis Cloutier, *Security Officer*
 Berline Dunnock, *Security Officer*
 Joseph Franks, *Security Officer*
 William Gross, Jr., *Security Officer*
 Patricia Herrington, *Security Officer*
 Reginald Johnson, *Security Officer*
 Barry Leonard, *Security Officer*
 Patricia Lockhart, *Security Officer*
 John Monti, *Security Officer*
 Jerry Moseley, *Security Officer*
 Carleen Stewart, *Security Officer*
 James Thompson, *Security Officer*
 Tearsa Tolliver, *Security Officer*
 Eugene Antonelli, *Relief Security Officer*
 Dorothy Johnson, *Relief Security Officer*
 Deborah Swords, *Receptionist*

INFORMATION TECHNOLOGY

James Maza, *Chief Technology Officer*
 Susan Tobin, *Head of Photography & Digital Imaging*
 Ruth Bowler, *Photo & Digital Imaging Coordinator*
 Kate Blanch, *Administrator of Museum Databases*
 Henry Alperovich, *Network Administrator*
 Jessica Figard, *Information Technology Assistant*
 Eric Domineck, *Mailroom Clerk / AV Technician*

MARKETING

Matthew Fry, *Director, Marketing & Communications*
 Johanna Biehler, *Head of Graphic Design*
 Anthony Venne, *Graphic Designer*
 Amy Mannarino, *Manager, Public Relations*
 Dylan Kinnett, *Manager, Web & Social Media*

BOARD OF TRUSTEES

45

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Douglas W. Hamilton, Jr., *President*
Ellen N. Bernard, *Vice President*
Thomas S. Bozzuto, *Vice President*
Nancy R. Sasser, *Vice President*
Dr. Hervey (Peter) S. Stockman, Jr., *Vice President*
Mary Baily Wieler, *Vice President*
Frank K. Turner, Jr., *Treasurer*
Dr. Gary K. Vikan, *Director, Secretary*

Julianne E. Alderman
Peter L. Bain
Calvin H. Baker
Neal D. Borden
H. Ward Classen
Rosalee C. Davison
Michael De Havenon
Cynthia L. Egan
Christine M. Espenshade
Jonathan M. Fishman
Bruce W. Fleming
Guy E. Flynn
Michael B. Glick
Sanford M. Gross
The Honorable C. Yvonne Holt-Stone
Stanley Mazaroff
Neil A. Meyerhoff
Bailey Morris-Eck
Jennifer Murphy
Charles J. Nabit
Marilyn A. Pedersen
William H. Perkins
Lynn Homeier Rauch
George K. Reynolds, III
John R. Rockwell
Edward L. Rosenberg
Bernard Selz
Gail L. Shawe

Ex-Officio Members
The Honorable Stephanie Rawlings-Blake
The Honorable Bernard C. Young
The Honorable Martin J. O'Malley
The Honorable Kevin Kamenetz
The Honorable Ken Ulman
Anne N. Apgar
Rosemary Eck
Margaret Z. Ferguson
Laura L. Freedlander
Barbara Guarnieri
Adele Kass
Elizabeth Koontz
Marco K. Merrick
Tom Noonan
Sharon W. Paul
Diana Ulman
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Dr. Robert S. Feinberg
Samuel K. Himmelrich, Sr.
Cynthia R. Mead
William L. Paternotte
Adena W. Testa
Jay M. Wilson

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Dr. James Michael Bradburne
Wendyce H. Brody
Eddie C. Brown
Dr. Myrna Bustani
Constance R. Caplan
Philip D. English
Sam Fogg
Laura L. Freedlander
Leah Gansler
Joel Goldfrank
Bruce Livie
Dr. James Marrow
Angela Moore
Dwight Platt
George Roche
Paul Ruddock
The Honorable Paul Sarbanes
Donald J. Shepard
George M. Sherman
John Waters, Jr.
Dr. Daniel H. Weiss
Benjamin B. Zucker

FINANCIALS

STATEMENTS OF FINANCIAL POSITION

June 30, 2011 (with comparative totals for June 30, 2010)

| | 2012 | 2011 |
|--|--------------------|--------------------|
| ASSETS | | |
| Cash and cash equivalents | 1,117,474 | 1,285,849 |
| Accrued investment income | 95,679 | 113,149 |
| Grants and accounts receivable | 830,182 | 1,006,491 |
| Inventories, at lower of cost (first-in, first-out method) or market | 339,163 | 328,288 |
| Prepaid expenses | 296,315 | 338,474 |
| Investments, at fair value | 98,712,833 | 98,654,126 |
| Unconditional promises to give, net | 2,462,655 | 765,477 |
| Buildings and equipment, at cost, net | 26,265,144 | 28,167,884 |
| Total assets | 130,119,445 | 130,659,738 |
| LIABILITIES AND NET ASSETS | | |
| Liabilities | | |
| Accounts payable and accrued expenses | 642,422 | 992,660 |
| Note payable, bank | | |
| Long-term debt | 100,880 | 139,848 |
| Deposits and memberships received in advance | 502,039 | 431,320 |
| Annuity obligation | 17,675 | 30,237 |
| Total liabilities | 1,263,016 | 1,594,065 |
| Net Assets | | |
| Unrestricted | | |
| Operating (deficit) | 248,926 | 247,037 |
| Board designated for long-term investment | 21,251,096 | 22,493,221 |
| Net investment in plant | 24,164,264 | 26,028,036 |
| Working capital reserve | 2,000,000 | 2,000,000 |
| Walters Art Gallery Endowment Foundation | 2,461,248 | 2,626,015 |
| | 50,125,534 | 53,394,309 |
| Temporarily Restricted | 21,772,082 | 23,408,839 |
| Permanently Restricted | 56,958,813 | 52,262,525 |
| Total net assets | 128,856,429 | 129,065,673 |
| Total liabilities and net assets | 130,119,445 | 130,659,738 |

STATEMENTS OF ACTIVITIES

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

| | 2012 | 2011 |
|--|--------------------|--------------------|
| REVENUES, GAINS AND OTHER SUPPORT | | |
| Investment income | 2,129,852 | 1,671,922 |
| Grant income | | |
| Baltimore City | 213,500 | 213,500 |
| Other public grants | 1,614,390 | 1,902,088 |
| Private grants | 1,523,083 | 1,302,596 |
| Contributions | 5,960,620 | 3,082,960 |
| Change in value of annuity obligation and contribution | 202,561 | 75,202 |
| Realized gains (losses) | (2,102,064) | 17,258,494 |
| Unrealized appreciation (depreciation) | | |
| Annual giving | 1,924,127 | 1,815,725 |
| Membership | 247,790 | 250,270 |
| Museum store | 442,607 | 529,890 |
| Employee benefit contributions | 2,125,395 | 2,208,163 |
| Admissions—special exhibits | | |
| Admissions—general | | |
| Exhibit rental | 68,621 | 388,732 |
| Deaccessions | | |
| Other income | 768,465 | 846,975 |
| Total revenue, gains and other support | 15,118,947 | 31,546,517 |
| EXPENSES | | |
| Curatorial | 1,366,173 | 1,479,181 |
| Conservation | 1,043,078 | 958,553 |
| Exhibitions | 1,914,049 | 2,356,943 |
| Education and public programs | 1,113,501 | 1,125,269 |
| Development and membership | 1,060,227 | 946,331 |
| Marketing and communications | 485,205 | 629,766 |
| Management, building and security | 7,544,807 | 7,794,463 |
| Museum store | 376,230 | 458,460 |
| Accessions | 424,921 | 14,851 |
| Total expenses | 15,328,191 | 15,763,817 |
| Change in net assets | (209,244) | 15,782,700 |
| Net assets at beginning of year | 129,065,673 | 113,282,973 |
| Net assets at end of year | 128,856,429 | 129,065,673 |

