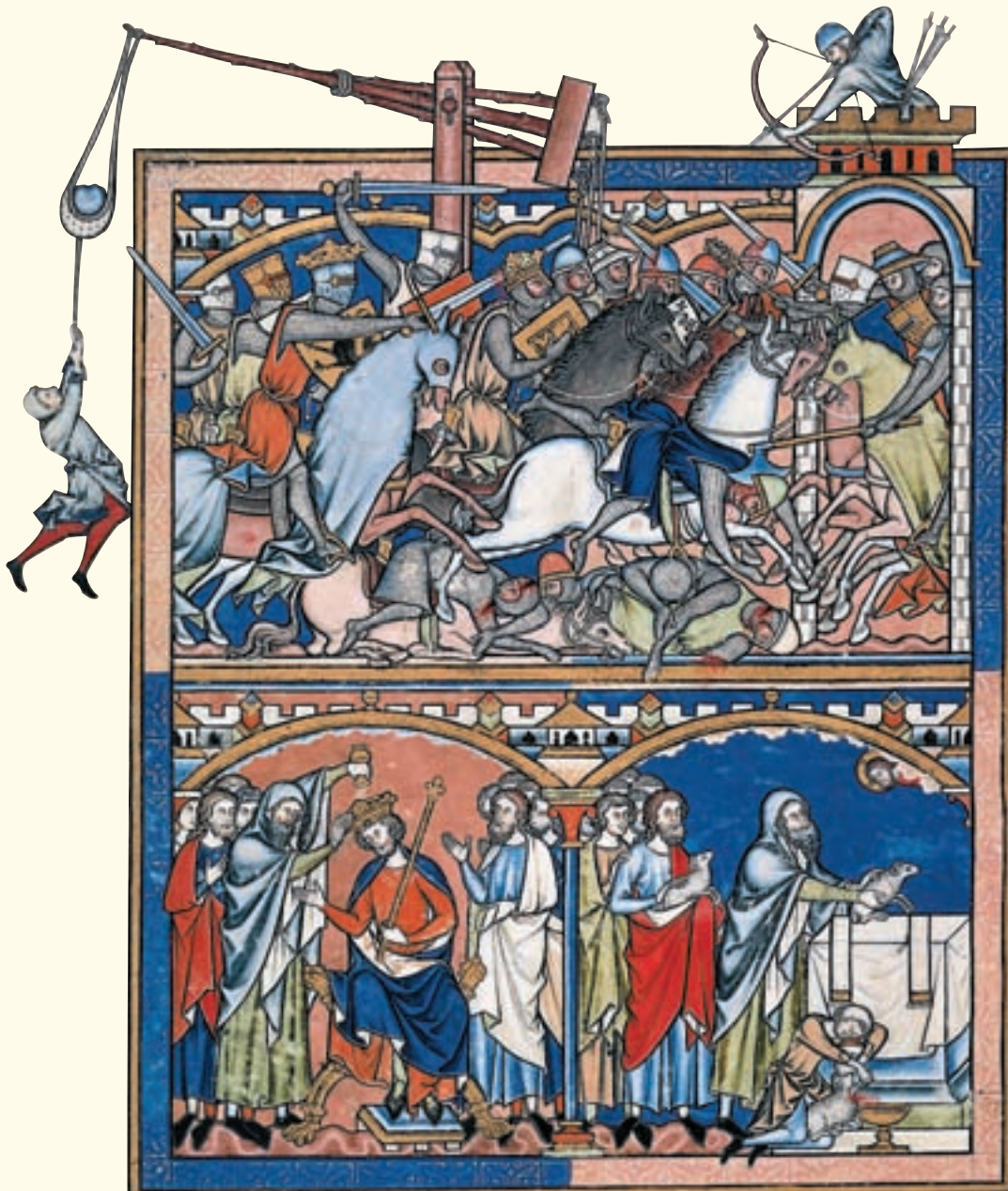




THE YEAR IN REVIEW

THE WALTERS ART MUSEUM ANNUAL REPORT 2003



Dear Friends:

After more than three intense years renovating and reinstalling our Centre Street Building, which concluded in June 2002 with the opening of our transformed 19th-century galleries, we stepped back in fiscal year 2002–2003 to refocus attention on our Charles Street Building, with its Renaissance, baroque, and rococo collections, in preparation for its complete reinstallation for a fall 2005 opening. For the Walters, as for cultural institutions nationwide, this was more generally a time of reflection and retrenchment in the wake of lingering uncertainty after the terrorist attack of 9/11, the general economic downturn, and significant loss of public funds. Nevertheless, thanks to Mellon Foundation funding, we were able to make three new mid-level curatorial hires, in the departments of ancient, medieval, and Renaissance and baroque art.

Those three endowed positions will have lasting impact on the museum, as will a major addition to our galleries: in September 2002, we opened a comprehensive display of the arts of the ancient Americas, thanks to a long-term loan from the Austen-Stokes Foundation. Now, for the first time, we are able to expand on a collecting area Henry Walters entered nearly a century ago, to match our renowned ancient and medieval holdings in quality and range with more than four millennia of works from the western hemisphere.



The 2002–2003 season was marked by three major exhibitions organized by the Walters, and by the continued international tour of a fourth Walters show, *Desire and Devotion*. In the fall, *The Book of Kings*, funded in part by the National Endowment for the Humanities, explored in depth one of the greatest of all medieval manuscripts, a picture Bible of the 13th century in the Morgan Library, possibly made for King Louis IX of France. Then, in the late winter and spring, we mounted two exhibitions as our contribution to the city-wide celebration of St. Petersburg's 300th anniversary, *Vivat! St. Petersburg*. One, *The Fabergé Menagerie*, was assembled from collections worldwide and went on a national tour after it closed at the Walters, whereas the other, *Origins of the Russian Avant-Garde*, was a collaborative project between the Walters and the State Russian Museum. The latter was favorably reviewed in the *Wall Street Journal*, *New York Times*, and *Washington Post*, as well as in local press.

However, exhibitions were not the only changes at the Walters. After more than two decades of increasing leadership, including six years as board president (1994–2000) and then three as chair, Adena Testa stepped back (and up) to the status of emerita. Though we will greatly miss her, I am absolutely certain that Dena Testa will continue to be at the heart of all that the Walters is and does.

During these challenging economic times, our ability to move forward with our mission “to bring art and people together,” and thereby to fulfill Henry Walter's mandate to act “for the benefit of the public,” depends all the more on you, our supporters.

Yours sincerely,

Gary Vikan
Director

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CURATORIAL AFFAIRS & EXHIBITIONS



TOGETHER, THE CURATORIAL AND EXHIBITIONS DIVISIONS produced 23 discrete exhibition projects in-house. Four traveling exhibitions organized by the Walters were enjoyed by audiences in Albuquerque, Birmingham, Kansas City, Nashville, and Leuven, Belgium. As part of the citywide festival *Vivat! St. Petersburg*, the Walters Art Museum celebrated the 300th anniversary of the founding of St. Petersburg, Russia, with two international loan exhibitions: *Origins of the Russian Avant Garde* and *The Fabergé Menagerie*.



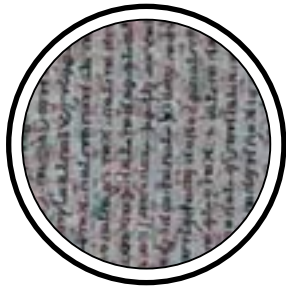
IN ADDITION TO GROWING THROUGH INDIVIDUAL ACQUISITIONS, the permanent collection increased significantly in one core department, Asian art, and dramatically expanded into another field, the art of the ancient Americas. The gifts of John and Berthe Ford and the Doris Duke Charitable Foundation have fundamentally transformed the museum's collection of southeast Asian art. A long-term loan from the Austen-Stokes Foundation provided the museum with a superlative collection of the art of the ancient Americas.

THE CURATORIAL DIVISION PRODUCED THREE EXHIBITION CATALOGUES, and individual curators and curatorial fellows authored and/or edited one additional exhibition catalogue, one book, and thirteen articles.

THE CURATORIAL DIVISION PARTICIPATED IN EXHIBITION SYMPOSIA held in conjunction with *The Book of Kings: Art, War, and The Morgan Library's Medieval Picture Bible* and *Origins of the Russian Avant-Garde*, and the curators and curatorial fellows delivered 42 lectures and/or professional papers.

THE REINSTALLATION OF THE COLLECTIONS IN THE CHARLES STREET BUILDING, scheduled to reopen in October 2005, is the major, ongoing project spearheaded by the curatorial division, working closely with every other division in the museum. During fiscal year 2003, enormous strides were made in all areas of the project, including the overall vision, object selection, installation design, and preparation of interpretive didactics.

CONSERVATION & TECHNICAL RESEARCH



AS THE MUSEUM HAS FOCUSED ON THE CHARLES STREET BUILDING REINSTALLATION, conservation has made progress in the treatment of Renaissance works of art. With funding from the Kress Foundation and the Mangione family, two large-scale altarpieces were studied and treated. The treatment has so transformed the Neri di Bicci altarpiece that many visitors will not recognize it. The Giovanni di Paolo altarpiece will be on view for the first time in the history of the Walters when the Charles Street Building reopens.

THROUGH THE GENEROSITY OF THE VON HESS FOUNDATION, we have been able to carry out a study of a group of our Renaissance bronzes in collaboration with the National Gallery in Washington, D.C. We have also been able to analyze the enamel on our Renaissance jewelry, enabling us to distinguish between Renaissance creations and later imitations.

SIGNIFICANT PROGRESS HAS BEEN MADE IN THE CONSERVATION OF THE ARCHIMEDES PALIMPSEST. Half of the manuscript was disbound to facilitate imaging and transcription by scientists and scholars. The biggest challenge was developing a protocol for removing a tenacious, intractable adhesive that had been applied in the past to the second half of the manuscript.

WITH FUNDING FROM THE WYETH FOUNDATION, research was begun on a large landscape painting by George Inness. The goal was to test the theory of an art historian that our painting was a part of a larger painting thought to have been destroyed in an accident in the 19th century. Two paintings in other collections, also believed to be from the same larger painting, were brought together with ours with startling results.

THE CARE OF OUR ISLAMIC MANUSCRIPT COLLECTION has also been a priority this year. A study of the Walters' copy of the Piri Reis Ottoman map album has highlighted European influences on Ottoman mapmakers and suggests re-dating the manuscript to the second quarter of the 18th century.

EDUCATION & PUBLIC PROGRAMS



THE FIRST WALTERS AND SMITHSONIAN ASSOCIATES COLLABORATIVE SEMINAR sold out in less than one month. The seminar, “St. Petersburg: The Splendor of Its Arts,” was held on March 1, 2003, in conjunction with the Baltimore citywide festival *Vivat! St. Petersburg*.

THREE FAMILY FESTIVAL DAYS brought in a record attendance of over 5,000 kids and families.

THE WALTERS COMPLETED THE THREE-YEAR *Mummies, Manuscripts and Myths* art and literacy program for selected Baltimore City elementary students. The program, which served over 1,000 2nd-, 3rd-, and 4th-grade students successfully demonstrated that art museums such as the Walters can be used to motivate academic achievement and support emerging literacy skills.

THE FAMILY ART CENTER EXPANDED to include a puppet theater, costume area, and Discovery Cart, based on Walters’ collections, for visitors to enjoy without an educator present.

THE WALTERS’ FIRST MOTHER’S DAY TEA AND CONCERT, a collaboration with the Women’s Committee of the Walters Art Museum, was a sold-out event that featured a performance by the United States Army Field Band on the Sculpture Court.

ATTENDANCE AT OUR DROP-IN FAMILY ART PROGRAMS on Saturday increased by 136%, and at our Studio Art Programs for schoolchildren by 70%.



DEVELOPMENT



WITH THE SUPPORT AND GENEROSITY OF OVER 1,300 FRIENDS, Annual Giving raised a record \$1,237,201 for the operating budget. Without these critical gifts from donors at all giving levels, the museum would not be able to present the collection and related programs to the public, and we offer our heartfelt thanks.



A MEMBERSHIP DRIVE DURING *The Fabergé Menagerie* and *Origins of the Russian Avant-Garde* exhibitions resulted in the acquisition of 900 members, bringing membership to 9,621. Members enjoy free admission to the collection, discounts at the café and store, and reduced or waived fees at programs.

THE EXHIBITION *Art of the Ancient Americas* opened with great flourish at the “Where the Wild Things Were” gala on October 12, 2002. Llamas and alpacas nuzzled up to 500 guests as they arrived and then led them to a dinner under palm trees.

TWELVE PEOPLE JOINED THE LEGACY SOCIETY, bringing the group to a record high of 133 people who have made provisions for the Walters in their estate plans. These generous donors have helped the Walters secure for future generations access to excellent programming and unparalleled works of art.

THE FRIENDS OF THE WALTERS CONTINUED TO GET “SHAKEN AND STIRRED BY ART!” The Friends hosted two very successful special events and enjoyed two behind the scenes tours with the museum director.

IN ADDITION TO THE GENEROUS INDIVIDUAL SUPPORT THE WALTERS RECEIVES, we are fortunate to be associated with a dedicated group of corporate partners. These partners, a group of commitment businesses throughout the region, recognize the importance of the Walters to the vitality of Baltimore. Again, many thanks for your continued support and dedication.

MARKETING & COMMUNICATION



PUBLIC RELATIONS EFFORTS RESULTED IN OVER 1,000 STORIES in print and on radio and television worldwide, bringing news of Walters exhibitions, collections, projects, and people to an audience of over 84 million.

THE DIVISION COORDINATED FOUR POPULAR “WALTERS AFTER HOURS” Friday night events, attracting young and diverse crowds of between 500 and 800 per night for lively evenings of gallery tours, adult art activities, music, and dance ranging from blues to salsa to swing.



MARKETING STAFF PARTNERED WITH THE BALTIMORE AREA CONVENTION AND VISITORS ASSOCIATION and the Baltimore cultural community to package and promote *Vivat! St. Petersburg*. This citywide festival of Russian art and culture generated regional and national attention and brought new cultural tourists to Baltimore. Walters’ staff hosted media tours for national arts and travel writers.

OUR VISITOR SERVICES DEPARTMENT COORDINATED THE EFFORTS of 34 information desk volunteers, who contributed 2,722 hours as greeters and hospitality providers to some 200,000 visitors. Marketing staff also took the Walters to the outside world, coordinating outreach booths at Artscape and the African American Heritage Festival as well as participating in the national American Bus Association travel conference.

THE MUSEUM STORE EXPANDED ITS WALTERS’ COLLECTIONS-RELATED MERCHANDISE with a reproduction of the 19th-century bronze figure *Prince Said*, a companion piece to the best-selling *African Venus* reproduction introduced in 2001. In addition, the store developed a series of notecards and other gift items inspired by images from the 19th-century collection to accompany the Walters’ touring exhibition *Raphael to Monet*.

EXHIBITIONS

HIGHLIGHTS FROM THE PERMANENT COLLECTION

Everyday Life and Love in Dutch and Flemish Painting of the 17th Century

March 28–November 17, 2002

A selection of 22 paintings comprised this small exhibition of highlights of Dutch and Flemish art from the Walters' collection.

A Magnificent Age: The 19th-Century Collection of the Walters Art Museum

June 16, 2002–May 25, 2003

The completion of the renovation and reinstallation of the Centre Street Building was celebrated with the reopening of the 19th-century art galleries.

Art of the Ancient Americas

Opened September 22, 2002

This long-term installation, the majority of which is on loan from the directors of the Austen-Stokes Ancient Americas Foundation, surveys the major cultures of the ancient Americas, including the Olmec, Maya, Teotihuacan, and Aztec from Mexico, and the Valdivia and Inca from South America. In the 127 beautiful and striking sculptures, vessels, and jewelry, the artists and craftsmen of these cultures encoded a wide range of religious beliefs in representations of humans, animals, and supernatural beings. From gem-like objects of stone and gold to paintings and ceramic figures, the intricate compositions, remarkable naturalism, and sometimes powerful abstraction indicates how much remains to be learned about these ancient cultures.



SPECIAL EXHIBITIONS

The Book of Kings: Art, War, and The Morgan Library's Medieval Picture Bible

October 27–December 29, 2002

The Bible, one of the greatest manuscripts produced in France during the 13th century, and now owned by the Pierpont Morgan Library, New York, was loaned to the Walters for this exhibition. The book was disbound, presenting the opportunity to display many of the pages at once. It recounts biblical history in sumptuous color and vivid detail. A large education gallery accompanied the exhibition. This exhibition was supported by a grant from the National Endowment for the Humanities.

Ringside: The Boxing Paintings and Sculptures of Joseph Sheppard

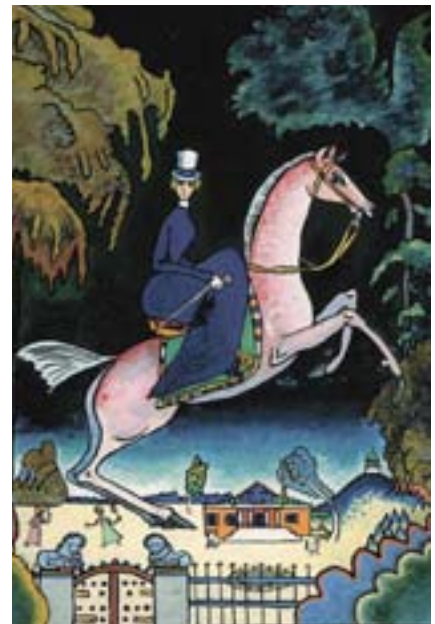
November 10, 2002–March 9, 2003

The exhibition focused on 11 boxing subjects—executed in oil on canvas and in bronze—as well as two self-portraits by Joseph Sheppard. His documentary film “Mr. Mack’s Fighter’s Gym” was also shown in the gallery. The Walters’ exhibition was part of a multi-venue retrospective celebrating Sheppard’s 50 years as an artist.

The World of Jerry Pinkney

February 1–April 27, 2003 and
May 3–July 27, 2003

Jerry Pinkney’s delicate, intricately detailed illustrations have been critically acclaimed both for their beauty and for their revisionist take on traditional narratives from the point of view of the African-



American experience. The 47 watercolors and drawings exhibited (in two parts) are from some of his most beloved books: *Sam and the Tigers*; *The Hired Hand*; *Black Cowboy*; *Wild Horses*; *The Little Match Girl*; *The Ugly Duckling*; and *Journeys with Elijah*. This exhibition was organized by the National Center for Children’s Illustrated Literature, Abilene, Texas.

Origins of the Russian Avant-Garde

February 13–May 25, 2003

Drawing on the collection of the State Russian Museum, St. Petersburg, and part of the *Vivat! St. Petersburg* festival, this exhibition presented 163 works by some of the most original and celebrated artists of the 20th century, such as Kandinsky, Malevich, and Goncharova, and concentrated on the relationship between the art of the Russian avant-garde (ca. 1908–25) and its stylistically “primitive” sources—including icons, signboards, toys, fabrics, and ethnographic objects.

The Fabergé Menagerie

February 13–July 27, 2003

Organized in collaboration with the Fabergé Arts Foundation and part of the citywide *Vivat! St. Petersburg* festival, the exhibition showcased 124 Fabergé works, primarily animal creations, from collections in the United States and Europe. Inspired by Japanese *netsukes*, Fabergé carved delightful, tiny animals from semiprecious stones. Set within the context of the Russian tradition of hardstone carving, the artistry of these miniature creatures was, for the first time, the focus of a Fabergé exhibition.

MANUSCRIPT EXHIBITIONS

The Closed Book: Seven Short Stories

January 26–August 4, 2002

From the medieval period, when entire manuscripts were handmade, to the present day, bindings have been created or altered to reflect the interests, heritage, wealth, and tastes of their owners. This exhibition of 24 books explored how certain markings on, or materials of, bindings often reveal fascinating details about the people who once owned and used the books.

***A Renaissance Gem Revealed:
Petrarch's Triumphs Disbound***

August 10–November 10, 2002

The spectacular late 15th-century manuscript of Petrarch's *Triumphs* (W.755) possesses qualities central to the Italian Renaissance: exquisite, jewel-like paintings by master artists from Florence and Padua; a text by the renowned 14th-century poet Petrarch; calligraphy by a scribe to the popes; and a passion for classical history, art, and literature. Disbound for conservation treatment, the manuscript's six illustrated pages were on view for the first time. Nine manuscripts, three books, 22 decorative arts objects, and four paintings enhanced the significance of this gem of the Italian Renaissance.

***The Artful Book: Selections from a
Contemporary Collection of Books by Artists***

November 16, 2002–February 23, 2003

The exhibition featured 26 books designed by great book artists of the 20th century. The books were lent by Betty and Edgar Sweren of Timonium, Maryland.

***The Cross and the Crescent: Books from the
Ottoman Age***

March 1–May 18, 2003

This exhibition focused on 23 glorious books created by various cultures within the political sphere of the Ottoman Empire and explored the interaction of religions and cultures during the 15th and 16th centuries.

***The White Beryl: Tibetan Elemental Divination
Paintings***

May 24–August 10, 2003

This exhibition focused on the finest existing copy of the *White Beryl*, which was generously on loan from a private collection. The manuscript, a masterpiece of Tibetan painting consisting of 59 intricate and exquisitely designed leaves, was commissioned during the second half of the 18th century. Decorated by the artist Sonam Peljor of Tsedong, the *White Beryl* is a treatise written by Sangye Gyatso (1653–1705), regent to the Fifth Dalai Lama, that unites the astrological learning of China and India.

ANCIENT FOCUS EXHIBITIONS

Serapis: The Creation of a God

April 2–September 22, 2002

The god Serapis was created in the late 4th century B.C. and served as the dynastic deity of the Ptolemaic rulers of Egypt (the successors of Alexander the Great) until the 1st century B.C. The Romans adopted his cult, and it spread widely throughout the empire. Thirty small sculptures, gems, and coins were featured in this exhibition.

***Tradition and Innovation: Red-Figure Vases
from South Italy***

**November 23, 2002–
May 11, 2003**

In the ancient Greek world, vase painting was a highly appreciated art form. During the 4th century B.C., artists, ideas, and styles spread from Athens to Italy. At first, South Italian vase painters depended on Greek prototypes, but soon they developed a style all their own. This exhibition examined the

variety and quality of ancient South Italian art using nine examples from a private collection.

Faience: The Colors of the Heavens

May 17–August 3, 2003

Faience was a very popular material in Egypt for more than 4,000 years. Its blue-green color symbolized the heavens. Craftsmen realized early on that by only a small change in the components they were able to produce a material with an intense blue color, a discovery that allowed them to create the first artificial color in antiquity. This exhibition looked at 46 objects to explore the production and uses of Egyptian faience.

**EXHIBITIONS OF 19TH- AND
20TH-CENTURY WORKS ON PAPER**

Awash with Color

June 16–October 27, 2002

In England in the late 18th century, there was a surge in watercolor painting among both professional and amateur artists that was sustained throughout the next century in Europe and America. This exhibition of 23 works demonstrated that painting in watercolors and gouache was not confined to any one school of artists during the 19th century.

***Russian Avant-Garde Prints by El Lissitzky and
Moholy-Nagy***

March 15–May 25, 2003

This exhibition focused on the set of 11 lithographs known as *Victory over the Sun* by El Lissitzky (1890–1941), based on his costume designs for the futuristic opera of the same name, first performed in 1913. Lissitzky's version of Constructivism was juxtaposed with a selection of six constructivist lithographs known as the *Kestmermappe* by László Moholy-Nagy (1895–1946). The works were on loan from the Rothschild Art Foundation.

JAPANESE PRINT EXHIBITIONS

A generous grant from the E. Rhodes and Leona B. Carpenter Foundation provided essential support for the conservation, storage, identification, study, and exhibition of Japanese prints. Chinese and Japanese paintings were rotated throughout the year on the same schedule as the print exhibitions.

Hirosada and Friends

April 10–July 14, 2002

These seven woodblock prints by Hirosada—the leading printmaker in Osaka during the mid-19th century—and other artists all come from a single album of actor portraits collected by a Kabuki theater fan of the time.

Kuniyoshi and Sadahide

July 17–October 27, 2002

Kuniyoshi and Sadahide were 19th-century printmakers who were adept at creating innovative compositions in three of the major genres of Japanese prints—landscapes, Kabuki theater actors, and legendary warriors—as seen in these eight prints.

Osaka Prints I

October 30, 2002–January 12, 2003

In 19th-century Osaka, printmakers focused almost

exclusively on producing portraits of actors in current productions of the Kabuki theater, as this selection of 12 prints illustrates.

Osaka Prints II

January 15–April 13, 2003

The Kabuki theater of Osaka was the center of the city's cultural and intellectual life during the 19th century. Many of the actors identified in this selection of 10 prints were learned men, accomplished in the literary arts.

Osaka Prints III

April 16–July 13, 2003

The print designers of Osaka tended to become involved in all aspects of the production process, paying careful attention to color balance and to such effects as embossing. This selection of 13 prints includes four by Hirosada, the leading print designer of the mid-19th century, who was also a publisher.

TRAVELING EXHIBITIONS

***Realms of Faith: Medieval and Byzantine Art
from the Walters Art Museum, Baltimore***

**April 13, 2002–January 2, 2005,
The Frist Center for the Visual Arts,
Nashville, Tennessee**

This exhibition comprises 55 works of art from the Middle Ages, A.D. 300–1400, representing the Migration, Romanesque, and Gothic periods in the West, and Late Antique, Byzantine, Russian, and Ethiopian in the East.

***Desire and Devotion: Art from India, Nepal,
and Tibet in the John and Berthe Ford
Collection***

**September 7, 2002–January 5, 2003,
Albuquerque Museum, Albuquerque,
New Mexico**

**March 9–May 25, 2003, Birmingham
Museum of Art, Birmingham, Alabama**

The approximately 150 works of art in this exhibition span nearly 2,000 years and represent the great religious traditions of India, both as they developed in India itself and as they were carried to Nepal and Tibet. This exhibition opened at the Walters and is circulating internationally.

***Medieval Mastery: Book Illumination from
Charlemagne to Charles the Bold (800–1475)***

**September 21–December 8, 2002,
Stedelijk Museum Vander
Kelen-Mertens, Leuven, Belgium**

The Walters collaborated on this exhibition with the Studiecentrum Vlaamse Miniaturisten, associated with the Catholic University of Leuven, and the Royal Library Albert I in Brussels.

***A Magnificent Age: Masterpieces from the
Walters Art Museum, Baltimore***

**June 28–September 7, 2003,
The Nelson Atkins Museum,
Kansas City, Missouri**

This loan exhibition featured approximately 46 paintings and six works of decorative arts by premier artists of the 16th through 19th centuries from the Walters' collection.

ACQUISITIONS

Whether due to the generous gifts of individuals or through museum purchases, the new acquisitions this year strengthened the already world-renowned collection at the Walters Art Museum.

GIFTS

Gift of Mr. & Mrs. P. Dow Berggren, 2003

Kishi Ganryo, Japanese (1798–1852), *Sage and Boys*, ink and light color on silk, mounted as a hanging scroll (35.296)

Takahashi Hiroaki, Japanese (1871–1945), *Man Pulling a Cart*, in *Moonlight*, color woodblock print (95.873)

Gift of Jean A. Blake, 2002

China, *Celadon Vase with Waves and Dragon*, mark of Ch'eng-hua (Chenghua), 1465–87 in underglaze blue, attributed to the K'ang-his (Kang Xi) period (1662–1722) (49.2810)

Gift of Kenneth Blumberg, from the collection of Stanley & Bertie Blumberg, 2003

Hiroshige, Japanese (1797–1858), *Fifty-three Stations of the Tokaido Road, Station 22, Okabe*, from the Kyoda Tokaido series, ca. 1838, color woodblock print (95.870)

Hiroshige, Japanese (1797–1858) or Hiroshige II, Japanese (1826–69), *Fifty-three Stations of the Tokaido Road, Station 22, Okabe*, color woodblock print (95.871)

Kim Dae-jung, Korean (1925–) *Calligraphy*, hanging scroll (35.294)

Utawaga Toyokuni III, Japanese (1786–1864), *Man Holding a Satchel*, color woodblock print (95.872)

China, *The Philosopher Lao Tzu (Laozi) as "Tai Shang Lao Chun"* ("Taishang Laojun"), color woodcut print (96.282)

Gift of Rosalee C. Davison and Charlotte C. Weinberg, in memory of their parents Ben and Zelda Cohen, 2003

Tiffany and Company, *Tulip Vase*, 1905, glass (47.730)

Gift from Doris Duke Charitable Foundation's Southeast Asian Art Collection, 2002

Burma, *Pair of Attendant Figures*, 19th century, wood, lacquer, gilt, and glass inlay (25.227, 25.228)

Cambodia, *Shiva*, 10th century, sandstone (25.229)

Thailand (Lopburi), *Head of a Guardian Lion*, 8th–9th century, stucco (25.230)

Burma, *Adorant Disciple*, 19th century, wood, gilt, and lacquer (25.231)

Burma, *Buddha in Royal Attire*, 18th–19th century, wood, gilt, glass inlay, and dry lacquer (25.232)

Burma, *Standing Buddha*, 18th century, wood, lacquer, lacquer relief, and pigments (25.233)

Thailand, *Head of a Divinity*, 8th century, stucco (25.234)

Thailand, *Head of the Buddha*, 7th century, terracotta (25.235)

Thailand, *Head of the Bodhisattva Vajrapani*, 7th century, terracotta (25.236)

Thailand, *Naga-Protected Buddha*, 12th–13th century, stone, traces of lacquer and gilt (25.237)

Northern Thailand, *Seated Buddha in Maravijaya*, 19th century, inscribed, wood, lacquer, gilt, and glass inlay (25.238)

Northern Thailand, *Standing Buddha*, 19th century, wood, gilt, and red lacquer (25.239)

Burma, *Adorant Disciple*, 19th century, wood, leather, gilt, and glass inlay (25.240)

Thailand, *Review of the Troops*, ca. 1900, pigments on paper (35.228)

Thailand, *Battle Scene*, ca. 1900, pigments on paper (35.229)

Thailand, *Life of the Buddha: Buddha Preaching*, 19th century, pigments and gilt on wood (35.230)

Thailand, *Scene of Worship*, 19th century, pigments and gilt on wood (35.231)

Thailand, *Vessanta Jataka*, 19th century, set of nine paintings, pigments on wood, framed: *Chapter 2 (Himavanta Forest): Kalinga Brahmins are Given the White Elephant* (35.232); *Chapter 3 (The Gift): Vessantara Gives Away the Chariot* (35.233); *Chapter 4 (The Forest Edge): Vessantara, Maddi, Jali, and Kanha* (35.234); *Chapter 5*

(Jujaka): The Woodsman Cetaputta's Dogs Send Jujaka up a Tree (35.235); *Chapter 7 (The Deep Forest): Accata Directs Jujaka* (35.236); *Chapter 8 (The Royal Children): Jali at Vessantara's Feet* (35.237); *Chapter 8 (The Royal Children): As Jujaka Sleeps, Jali and Kanha Dream of Vessantara and Maddi Comforting Them* (35.238); *Chapter 11 (Maharaja): The Enjoyment of Jujaka's Reward* (35.239); *Chapter 12 (Six Royal Personages) or 13 (The Capital City): Jali's Army Recovers Vessantara and Returns to the Capital* (35.240)

Thailand, *Vessantara Jataka*, 19th century, set of eleven paintings, pigments on paper: *Chapter 1 (Ten Boons): Queen Phusati as Queen Sudhamma, in Indra's heaven (?)* (35.241); *Chapter 2 (Himavanta Forest): Vessantara Gives the White Elephant to the Kalinga Brahmins* (35.242); *Chapter 3 (The Gift): Vessantara Gives Away the Chariot* (35.243); *Chapter 4 (The Forest Edge): The Ceta Princes Implore Vessantara to Remain in Ceta* (35.244); *Chapters 5 (Jujaka) and 6 (The Light Forest): The Woodsman Cetaputta's Dogs Send Jujaka up a Tree; Cetaputta Sends Jujaka to Accata* (35.245); *Chapter 8 (The Royal Children): Vessantara Gives Jali and Kanha to Jujaka* (35.246); *Chapter 9 (Maddi): Wild Beasts Prevent Maddi from Joining the Royal Children* (35.247); *Chapter 10 (Indra's Realm): Indra, in the Form of a Brahman, Requests Maddi* (35.248); *Chapter 11 (Maharaja): Jujaka and the Royal Children (Jali and Kanha) are Brought to King Sanjaya* (35.249); *Chapter 11 (Maharaja): The Enjoyment of Jujaka's Reward* (35.250); *Chapter 12 (Six Royal Personages): Jali's Army Recovers Vessantara and Returns to the Capital* (35.251)

Thailand, *Buddha Preaching to the Five Hermits*, 19th century, pigments on cloth, gilt (35.252)

Thailand, *Buddha and Adorants*, 19th century, temple banner, pigments on cloth (35.253)

Thailand, *Buddha and Adorants*, late 19th–20th century, temple banner, pigments on cloth (35.254)

Thailand, *Buddha, Demons, and Attendants*, 19th century, temple banner, pigments on cloth (35.255)

Northeastern Thailand, *Vessantara Jataka*, 1st half of the 20th century, narrative scroll, pigments on cloth (35.256)

Thailand, *Temple Banner with Life of Buddha*, Bangkok Period, late 19th–early 20th century, pigments on cloth (35.257)

Northeastern Thailand, *Vessantara Jataka*, narrative scroll, Bangkok Period, 1st half of the 20th century, pigments on cloth (35.258)

Thailand, *Life of the Buddha*, late 19th–early 20th century, temple banner, pigments on canvas (35.259)

Thailand, *Painting on Stand: Buddha with Adorants*, 19th century, wood, gilt, pigments, glass, lacquer, paper (35.260)

Thailand, *Scenes from Vessantara Jataka*, 19th century, pigments on wood (35.261)

Thailand, *Life of the Buddha: Taming of the Elephant*, second-half of the 19th century, pigments on wood (35.262)

Thailand, *Buddha's Descent from Tavatimsa Heaven*, 19th century, pigments on wood (35.263)

Thailand, *Vessantara Jataka*, 19th century, set of six paintings, pigments on cloth, gilt: Chapter 2 (*Himavanta Forest*): *Vessantara Gives the White Elephant to the Kalinga Brahmins* (35.264); Chapter 1 (*Ten Boons*): *The God Indra Grants the Ten Boons to Phusati* (35.265); Chapter 8 (*The Royal Children*): *Vessantara Gives Jali and Kanha to Jujaka* (35.266); Chapter 10 (*Indra's Realm*): *Indra, in the Form of a Brahman, Requests Maddi from Vessantara* (35.267); Chapter 5 (*Jujaka*): *The Brahman Jujaka with His Wife Amittapana* (35.268); Chapter 3 (*The Gift*): *Vessantara Gives Away the Chariot* (35.269)

Thailand, *Vessantara Jataka*, 19th century, set of seven paintings, pigments on cloth, gilt: Chapter 1 (*Ten Boons*): *The God Indra Grants Ten Boons to Phusati* (35.270); Chapter 2 (*Himavanta Forest*): *Vessantara Gives the White Elephant to the Kalinga Brahmins* (35.271); Chapter 3 (*The Gift*): *Vessantara Gives Away the Chariot* (35.272); Chapter 4 (*The Forest Edge*): *Vessantara, Maddi, Jali, and Kanha* (35.273); Chapter 8 (*The Royal Children*): *Vessantara Gives Jali and Kanha to Jujaka* (35.274); Chapter 9 (*Maddi*): *Wild Beasts Prevent Maddi from Joining the Royal Children; Vessantara and Maddi* (35.275); Chapter 12 (*Royal Six Reunited*): *Vessantara Returns to Sivi* (35.276)

Thailand, *The Buddha Descending from Tavatimsa Heaven*, 19th century, pigments on cloth (35.277)

Thailand, *Naga-Protected Buddha*, 19th century, pigments on cloth (35.278)

Thailand, *Birth of the Buddha*, 19th century, pigments on cloth, gilt (35.279)

Thailand, *The Demon Ravana with a Buddhist Monk* (?), 19th century, pigments on cloth, gilt (35.280)

Thailand, *Vessantara Jataka*, set of four paintings, 19th century, pigments on cloth, gilt: Chapter 2 (*Himavanta Forest*): *Vessantara Gives the White Elephant to the Kalinga Brahmins*

(35.281); Chapter 3 (*The Gift*): *Vessantara Gives Away the Chariot* (35.282); Chapter 10 (*Indra's Realm*): *Indra, in the Form of a Brahman, Requests Maddi from Vessantara* (35.283); Chapter 12 (*Royal Six Reunited*): *above: Vessantara and King Sanjaya; below: Maddi, Kanha, Jali, and Queen Phusat* (35.284)

Thailand, *Parinirvana*, 19th century, pigments on cloth, gilt (35.285)

Thailand, *Presenting Alms to the Buddha*, 19th century, pigments on cloth, gilt (35.286)

Northeastern Thailand, *Vessantara Jataka*, 1st half of the 20th century, narrative scroll in four sections (chapters 1–3, 4–5, 6–8, and 12–13), pigments on cloth (35.287, 35.288, 35.289, 35.290)

Northeastern Thailand, *Vessantara Jataka*, 1st half of the 20th century, section from a narrative scroll (chapters 6–8), pigments on cloth (35.291)

Thailand (Si Satchanalai), *Standing Man with Jar*, 15th century, glazed stoneware (49.2795)

Thailand (Si Satchanalai), *Pitcher in the Form of a Cat*, 15th century, stoneware (49.2796)

China, *Covered Jar*, 19th century, Bencharong ware, porcelain with enamels and gold (49.2797)

China, *Covered Bowl*, 19th century, Bencharong ware, porcelain with enamels and gold (49.2798)

China, *Teapot*, 19th century, Bencharong ware, porcelain with enamels and metal (49.2799)

China, *Covered Jar with Tiered Lid*, 19th century, Bencharong ware, porcelain with enamels and gold (49.2800)

Thailand (Si Satchanalai), *Finial with Divine Adorant*, 15th century, glazed stoneware (49.2801)

Thailand (Si Satchanalai), *Finial in the Form of*

the God Brahma, 15th century, glazed stoneware (49.2802)

Thailand (Si Satchanalai), *Miniature Roof*, 15th century, glazed stoneware (49.2803)

China, *Pair of Cups and Saucers*, 19th–20th century, blue-and-white porcelain (49.2804, 49.2805)

China, *Cup with Thai Monogram*, 19th–20th century, blue-and-white porcelain, brass fittings (49.2806)

China, *Jar with Lid, Decorated with the Numeral 5*, 1868–1910, blue-and-white porcelain (49.2807)

China, *Seated Kuan-yin (Guanyin)*, 19th–20th century, blue-and-white porcelain (49.2808)

China, *Covered Bowl*, Bencharong ware, 19th century, porcelain with enamels (49.2809)

Thailand, *Pair of Swordblades Mounted with Grips and Scabbards*, 19th–20th century, wood, niello, lacquer, brass, steel (51.1442, 51.1443, 51.1444, 51.1445, 51.1446, 51.1447)

Thailand, *Scissors*, 18th–19th century, iron, niello (52.309)

Thailand, *Seated Buddha in Maravijaya*, Bangkok Period, ca. 1900, bronze, gilt (54.2987)

Thailand, *Figures from the Scene in the Palilay Forest: Monkey and Elephant*, 20th century, bronze and gilt (54.2988, 54.2989)

Thailand, *Pair of Kneeling Disciples*, 19th century, bronze, lacquer, and gilt (54.2990, 54.2991)

Thailand, *Pair of Kneeling Disciples*, 19th–20th century, bronze and gilt (54.2992, 54.2993)

Thailand, *Mythical Lion*, 19th–20th century, bronze, gilt, and lacquer (54.2994)

Thailand, *Shiva on Nandi*, 19th–20th century, bronze and gilt (54.2995)

Burma, *Fabulous Lion (Chinte)*, 19th century, bronze (54.2996)

Thailand, *Seated Sibing-Type Buddha in Maravijaya*, 16th century, bronze with traces of gilt (54.2997)

Thailand, *Seated Crowned Buddha in Maravijaya, Together with the Back of a Tabernacle*, 13th–14th century, bronze (54.2998)

Thailand, *Altarpiece with Standing Crowned Buddha*, 12th century, bronze (54.2999)

Thailand, *Standing Buddha in Royal Attire*, Bangkok Period, 19th century, bronze, lacquer, gilt, and glass inlay (54.3000)

Cambodia, *Pair of Palanquin Fittings*, 13th century, bronze (54.3001, 54.3002)

Thailand, *Elephant-Lion (Gajasingha)*, 18th–19th century, bronze, gilt (54.3003)

Thailand, *Votive Table with Walking Buddha*, 15th century, metal, gilt (55.106)

Burma, *Weights in the Form of a Hamsa and Lions*, lead (55.107, 55.108, 55.109, 55.110, 55.111)

Thailand, *Teapot*, 19th century, silver niello (57.2284)

Burma, *Bird Offering Dish*, 19th–20th century, wood, metal, gilt, glass inlay, lacquer, and leather (61.344)



Thailand, *Pulpit*, Bangkok Period, 19th century, wood, glass inlay, lacquer, and gilt (63.4)

Northern Thailand, *Candle Holder*, 19th century, wood, lacquer, and glass inlay (64.182)

Thailand, *Model of a Shrine*, 19th–20th century, wood, gilt, and lacquer (64.183)

Northern Thailand, *Gable End with Intertwined Nagas*, 19th century, wood, lacquer, pigments, and inlaid glass (64.184)

Thailand, *Pair of Doors with Figures of Divine Adorants*, 19th century, wood, gilt, and lacquer (64.185)

Thailand, *Cabinet with Carved Doors with Figures from the Ramayana*, 19th–20th century, wood and glass inlay (65.133)

Northern Thailand, *Manuscript Cabinet with Figures of Divine Guardians*, 19th century, wood, gilt, and red lacquer (65.134)

Thailand, *Manuscript Cabinet with Figures from the Ramayana*, 19th century, wood, black lacquer, and gilt (65.135)

Thailand, *Manuscript Cabinet with Scenes of Hermits in the Himalaya Forest*, 19th century, wood, black and red lacquer, and gilt (65.136)

Thailand, *Manuscript Cabinet with Carved Doors with Guardian Figures*, Bangkok Period, 19th–20th century, wood and glass inlay (65.137)

Thailand, *Manuscript Cabinet with Scenes of the Himalaya Forest*, 19th century, wood, green lacquer, and gilt (65.138)

Thailand, *Manuscript Cabinet with Scenes from the Ramayana*, 19th century, wood, black lacquer, and gilt (65.139)

Thailand, *Manuscript Chest*, 19th century, wood, black lacquer, and gilt (65.140)

Thailand, *Manuscript Cabinet with Scenes from the Dasajati*, 19th century, wood, black lacquer, and gilt (65.141)

Burma, *Wooden Chest with Buddhist Narrative Scenes*, 19th century, wood, lacquer, raised lacquer, and gilt (65.142)

Thailand, *Tray*, 19th century, wood, lacquer, and mother-of-pearl (67.667)

Northern Thailand, *Group of Six Wooden Panels with Scenes from the Jatakas, the Ramayana, and Hindu Myth*, 19th century, wood, lacquer, and gilt (67.668, 67.669, 67.670, 67.671, 67.672, 67.673)

Burma, *Buddha Protected by the Naga*, 19th century, ivory (71.1201)

Thailand, *Standing Buddha*, 19th century, ivory (71.1202)

Burma, *Jewelry Box*, 18th–19th century, ivory, wood, and lacquer (71.1203)

Thailand, *Four Seals*, Bangkok Period, 19th century, ivory (71.1204, 71.1205, 71.1206, 71.1208)

Thailand, *Powder Flask*, ca. 18th century, ivory, silver (71.1207)

Thailand, *Two Manuscript Markers*, 19th century, ivory (71.1209, 71.1210)

Thailand, *Seven Texts of the Abhidhamma*, mid-19th century, accordion-pleated manuscript with illustrations of divine adorants, paper, pigments, and lacquer (W.892)

Thailand, *Treatise on Elephants*, first half of the 19th century, accordion-pleated manuscript with illustrations throughout, paper, pigments, and lacquer (W.893)

Thailand, *Phra Malai*, first half of the 19th century, accordion-pleated manuscript with illustrations of the story of divine adorants, paper, pigments, and lacquer (W.894)

Thailand, *Phra Malai*, 19th century, illustrated accordion-pleated manuscript, paper, pigments, and lacquer (W.895)

Gift of Mr. and Mrs. John Gilmore Ford, 2002

Roman, *Ancient Burial Lamp*, Earthenware, black paint (1993.49.1)

India (Tamil Nadu), *Shiva as a Supreme Teacher*, 17th–18th century, wood (25.241)

Bangladesh or India (West Bengal), *Vishnu Riding Garuda*, 11th century, gray schist (25.242)

Pakistan (Ancient Gandhara), *Head of the Buddha*, 4th century, stucco with pigments (25.243)

Eastern Tibet or China, *Sarasvati*, ca. 1500, pigments and ink on silk (35.292)

Eastern Tibet, *Vajrabhairava with Retinue*, 18th century, pigments on cotton (35.293)

Tibet, *Phurbu (Ritual Dagger)*, 16th century, iron, silver, and gold (52.311)

India (Orissa), *Krishna as Venugopala*, 15th century, brass with silver and gemstone inlays (54.3005)

Bangladesh, *Bodhisattva Avalokiteshvara*, 9th century, bronze (54.3006)

India (Karnataka), *Mandala of Padmavati*, 11th century, bronze (54.3007)

Central Tibet, Tsapa Namgyal (active 17th century), *Teacher/Philosopher Nagarjuna (Klugrub)*, 17th century, gilt bronze with pigments (54.3008)

South-Central Tibet, *Ascetic Master*, 16th century, bronze with silver inlay (54.3009)

Nepal or Tibet, *Bodhisattva Shadakshari Lokeshvara*, ca. 1300, gilt bronze with pigments (54.3010)

Nepal, *Dancing Ganesha*, 16th century, gilt copper alloy (54.3011)

Western Nepal, *Tara*, ca. 1300, gilt copper alloy (54.3012)

India (Karnataka), *Jina Parshvanatha with Attendants*, 1589, brass (54.3013)

Western Himalayas or Tibet, *Transcendental Buddha Vajrasattva*, 1000–1300, brass (54.3014)

Tibet, *Bodhisattva Manjushri*, 1000–1200, brass (54.3015)

Tibet or Mongolia, *Portable Prayer Wheel*, 17th–18th century, silver, green jadeite, rubies, and turquoise (57.2285)

Northern India, *Box with Vegetal Forms*, 17th century, ivory (71.1211)

Tibet, *Damaru (Hand Drum)*, 18th century?, mixed media (73.144)

South-central Tibet, *Cover of a Buddhist Manuscript*, 13th century, wood with pigments and gilding (W.896)

India (Himachal Pradesh, Chamba?), *Kali as the Supreme Deity*, pigments on paper (W.897)

India (Himachal Pradesh, Kangra), *Portrait of Kirat Prakash of Sirmur*, 1760–70, pigments and gold on paper (W.898)

Northern India (Mughal), *Animal Study: A Ram*, 1615–50, pigments on paper (W.899)

India (Himachal Pradesh, Kangra), *A Superior Ganesha*, ca. 1800, pigments on paper (W.900)

India (Himachal Pradesh, Mandi), *Cosmic Form of Shiva*, pigments on paper (W.901)

India (Himachal Pradesh, Kangra), *Lakshmana Fights Indrajit*, 1775–1800, pigments and gold on paper (W.902)

Northern India (Imperial Mughal), *The Virgin and Child*, 1600–25, pigments on paper (W.903)

Northern India (late Mughal style), *A Popular Pleasure Pavilion*, ca. 1750, pigments on paper (W.904)

India (Andhra Pradesh, Golconda?), *Ragini Saindhavi*, ca. 1700, pigments on paper (W.905)

India (Himachal Pradesh, Guler), *The Recumbent Vishnu and the Creation of Brahma*, 1775–1800, pigments on paper (W.906)

India (Himachal Pradesh, Kangra), *The Holy Family of Shiva*, ca. 1800–25, pigments on paper (W.907)

India (Uttar Pradesh, Garwhal), *Episodes from the Krishna Saga*, ca. 1800–50, pigments and gold on paper (W.908)

India (Himachal Pradesh, Kangra), *Narada Visits Valmiki*, 1775–1800, pigments and gold on paper (W.909)

India (Gujarat), *Two Leaves from a Kalpasutra*





Manuscript: *King Siddhartha in Court and Renunciation of Mahavira*, ca. 1450, pigments, ink, and gold on paper (W.910)

India (Gujarat), *Two Leaves from a Kalpasutra Manuscript: Birth of Mahavira and Renunciation of Mahavira*, 1450–1500, pigments and ink on paper (W.911)

Northern India (late Mughal style), *An Album Page with Picture and Calligraphy*, 18th century, pigments, gold, and ink on paper (W.912)

India (Hyderabad), *Portrait of a Lady in European Attire*, ca. 1700, pigments on paper (W.913)

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Fance Franck, *Three Bowls*, copper red glaze (2003.9.1, 2003.9.2, 2003.9.3)

Test Samples (2003.9.4)

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French, *Washington Mantle Clock*, 1806–17, gilt bronze (58.285)

Gift of Ms. Devera Glazer-Schoenberg, 2003

Coptic or Ethiopian, *Processional Cross*, 19th century?, silver alloy (57.2287)

Egyptian, *Mummy Cartonnage with Seated Jackal-Headed God*, Late Period (6th–1st century B.C.), linen, stucco painted (78.5)

Egyptian, *Mummy Cartonnage Fragment with Seated Human-Headed God*, Late Period (6th–1st century B.C.), linen, stucco painted (78.6)

Gift of Jesse Kalisher, 2003

Jesse Kalisher, *Giza Plateau at Dawn*, silver gelatin print (2003.22)

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Roman (Balkans), *Military Diploma Fragment*, 2nd century A.D., bronze (54.3016)

Gift of Laurance and Isabel Roberts, 2002

Shibata Zeshin (1807–91), Japanese, after Ogata Kenzan (1663–1743), *Dish with Lilly and Poem, in incised box*, lacquer (67.674)

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Egyptian, *Shawabti Figure*, 26th–30th Dynasty (646–323 B.C.), faience (48.2758)

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Etruscan, *Balsamarium in the Form of a Deity*, 4th–3rd century B.C., bronze (54.3004)

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Indo-Pacific, *Marble Cone Shell (conus marmoreus)* (2002.39.1)

Indo-Pacific, *Striated Cone Shell (conus striatus)* (2002.39.2)

Fossil Tooth of Mosasaur (2002.39.3)

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Shark Tooth Fossil (2002.38)

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French, *Annual Dial Clock*, late 19th century (2000.27)

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Baltic or German, *Small Square Table Clock*, 1st half of the 17th century, fire gilded brass case, iron movement (58.284)

Gift of Ms. Paula Gately Tillman in memory of her mother and in honor of her father, 2002

Turkish, *Two Endpieces of Towel with Embroidery*, late 19th century, cotton, silk (83.763, 83.764)

Gift of Mrs. William E. Ward, 2003

Fujiwara Tanesuke, *Scenes from the Life of a Great Calligrapher (Wang Hsi-chib; Japanese, Ogishi)*, 1894, hanging scroll (35.295)

Source unknown

Chinese, *Shwee dagon, Rahgoon*, 1930–40, watercolor (35.227)

Hiroshi Yoshida, Japanese (1876–1950), *Osaka Castle*, color woodblock print (95.869)

PURCHASES

The Laurance P. Roberts Memorial Fund, gift of his friends and family, 2003

Ho I, (Heyi, active 1702–28), *Spring Landscape*, fan painting (35.297)

Museum Purchase, 2002

English, *Pair of Gothic-Style Andirons*, ca. 1880, steel (2002.35)

Hardstone Samples (2002.43)

Museum Purchase, 2003

Jean-François Champollion, *Precis du Systeme Hieroglyphique*, 1827–28, two volumes bound in one (92.97)

Illuminated Manuscript Fragment from the Conradin Bible: Letter D, tempera and gold leaf on parchment (W.152.24)

Illuminated Manuscript Fragment from the Conradin Bible: Letter V, tempera and gold leaf on parchment (W.152.25)

Illuminated Manuscript Fragment from the Conradin Bible: S-Shaped Dragon, tempera and gold leaf on parchment (W.152.26)

Illuminated Manuscript Fragment from the Conradin Bible: Jeremiah Looks toward Heaven, tempera and gold leaf on parchment (W.152.27)

Illuminated Manuscript Fragment from the Conradin Bible: Solomon with the Sword of Justice, tempera and gold leaf on parchment (W.152.28)

Illuminated Manuscript Fragment from the Conradin Bible: Fool Holding a Pot and Sponging His Own Face, tempera and gold leaf on parchment (W.152.29)

Museum purchase with funds provided in memory of Mr. and Mrs. Kendall Berry, Blytheville, Arkansas, 2002

German (Berlin), *Gothic revival bracelet*, 1830s, cast iron (52.310)

Purchased with funds from anonymous donor, 2002

Follower of Antoine Le Moiturier, *Saint Denis*, ca. 1460–70, limestone with polychromy (27.606)

Ethiopian, *Icon of the Virgin and Child with Angels*, late 15th century, tempera on wood (36.14)

Attributed to Niccolò Brancaloneo, *Icon of the Virgin and Child*, ca. 1500, tempera on wood (36.15)



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Top: Joseph Sheppard, *Knockdown*, 2000; bottom: Mexico (Olmec), *Knecching Figure*, 900 B.C.–600 B.C.



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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 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.

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 post-graduate 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 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.

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. 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.

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.

While every effort has been made to list donors accurately, should you notice an error, please accept our apologies. Please notify us at 410-547-9000, ext. 295, with the correction.

Top: Jerry Pinkney, from *Sam and the Tigers*, © 1996 Jerry Pinkney



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Special thanks to the William T. Walters Association for their commitment and dedication in assisting the Annual Giving campaign efforts for 2003.

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 Irina Dolgikh, *Intern, Paintings*
 Sarah Barack, *Intern, Objects*
 Batyah Shtrum, *Intern, Objects*
 Tina Wasson, *Summer Intern, Objects*
 Anya McDavis-Conway, *Conservation Volunteer*

CURATORIAL AFFAIRS

Regine Schulz, *Director of Curatorial Affairs, Curator of Ancient Art*
 C. Griffith Mann, *Assistant Director of Curatorial Affairs, Assistant Curator of Medieval Art*
 Sabine Albersmeier, *Assistant Curator of Ancient Art*
 Morten Hansen, *Assistant Curator of Renaissance and Baroque Art*
 William R. Johnston, *Senior Curator of 18th- and 19th-Century Art*
 Eileen Kahng, *Curator of 18th- and 19th-Century Art*
 William Noel, *Curator of Manuscripts and Rare Books*
 Lynn Ransom, *Mellon Fellow, Manuscripts and Rare Books*
 Joaneath Spicer, *Curator of Renaissance and Baroque Art*
 Hiram Woodward, *Curator of Asian Art*
 Matthew Robb, *Visiting Assistant Curator, Art of the Ancient Americas*
 Cathleen Fleck, *Visiting Assistant Curator, Manuscripts and Rare Books*
 Simon Kelly, *Mellon Fellow, 18th- and 19th-Century Art*
 Georgi Parpulov, *Bates Fellow, Manuscripts and Rare Books*
 Kathleen Emerson-Dell, *Project Coordinator, Charles Street Building Reinstallation*
 Elizabeth Flood, *Curatorial Division Administrator*
 Deborah Horowitz, *Editor/Manager of Curatorial Publications*
 Christianne Henry, *Curatorial Publications Assistant*
 Kathleen Stacey, *Head Librarian*
 Nancy Patterson, *Assistant Librarian*
 Susan Tobin, *Head of Photography*
 Jennifer Campbell, *Photo Darkroom Technician*
 Kate Lau, *Photo Services Assistant*
 Joan Elisabeth Reid, *Chief Registrar*
 Laura Graziano, *Associate Registrar for Loans and Exhibitions*
 George Chang, *Assistant Registrar for Collections Management*
 Barbara Fegley, *Associate Registrar for Loans and Traveling Exhibitions*
 Ryan Heilman, *Assistant Registrar for Information Management*
 Michael McKee, *Senior Collections Technician*

Gil Furoy, *Collections Technician*
 William Goode, *Collections Technician*
 David Fouts, *Temporary Art Handler*

DEVELOPMENT

Bennett Samson, *Director of Development*
 T. Ridgeway Trimble, *Manager of Planned Giving*
 Genevieve Haines, *Annual Giving Manager*
 Steven Gearhart, *Annual Giving Coordinator*
 Susan Sierra, *Annual Giving Coordinator*
 Bridgid Kernan, *Grants Manager*
 Christina Miller, *Grants Associate*
 Marietta Nolley, *Special Events Manager*
 Stanley Dunaj, *Museum Rentals*
 Phillip Scharper, *Membership Manager*
 Shirley Plank Thomas, *Senior Membership Assistant*
 Elissa Winer, *Membership Assistant*
 Lynley Herbert, *Membership Sales Assistant*
 Margaret Kocis, *Secretary to the Board*

EDUCATION

Jacqueline Copeland, *Director of Education and Public Programs*
 Emily Onstott, *Manager of School Programs*
 Amanda Kodeck, *School Programs Coordinator*
 Marianne Laino, *School Programs Coordinator*
 Megan Luther, *School Programs Assistant*
 Kendra Banks, *Education Division Administrator*
 Melinda Evasius, *Manager of Adult Programs*
 Najah Gabriel, *Adult Programs Assistant*
 Emily Blumenthal, *Adult Programs Assistant*
 Kathleen Nusbaum, *Manager of Children and Family Programs*
 Kirsten Schafer, *Children and Family Programs Coordinator*
 Jennifer Santos, *Public Programs Facilitator*



Top: Firm of Carl Fabergé, *Striding Elephant*, Andre Ruzhnikov Collection; bottom: Natalia Goncharova, *Bleeding Linen*, 1908, oil on canvas, The State Russian Museum, St. Petersburg



John Shields, *Docent and Internship Programs Manager*
 Cynthia Clinton, *Docent and Internship Programs Coordinator*
 Molly Edgar, *Speakers Bureau Coordinator*
 Susan Scherz, *Tour Scheduler*
 Michelle Dunn, *Teacher*
 Amy Charleroy, *Teacher*
 Sandy Gray-Murray, *Teacher*
 Alicia Kunz, *Teacher*
 Rashana Rasheid-Walker, *Teacher*
 Katherine Rohe, *Teacher*
 Regina Tumasella, *Teacher*
 George Figgs, *AV, Public Programs*

EXHIBITIONS

Nancy Zinn, *Director of Exhibitions, Assistant to the Director*
 Elizabeth Gordon, *Manager of Traveling Exhibitions*
 Susan Wallace, *Head of Exhibition Scheduling and Graphics*
 Fred Nitsch, *Graphic Production Artist*
 Paula Millet, *Chief Exhibition Designer and Production Manager*
 Danielle Ayers, *Exhibition Assistant*
 William Conrow, *Lighting Designer/Supervisor*
 Darius Thomas, *Lighting Technician*
 Asa Osbourne, *Manager of Exhibition Production*

Davi Peterson, *Exhibition Production Assistant*
 Wayne Johnson, *Senior Cabinetmaker*
 Franz Wise, *Cabinetmaker*

INFORMATION TECHNOLOGY

Nancy Pinn, *Director of Information Technology*
 Henry Alperovich, *Network Administrator*

MARKETING AND COMMUNICATIONS

Ann Wilson, *Director of Marketing and Communications*
 Johanna Biehler, *Senior Graphic Designer*
 Catherine Pierre, *Manager of Public Relations*
 Jennifer Renard, *Public Relations Coordinator*
 Wade Price, *Manager of Group Sales*
 Dale Griffin, *Manager of Visitor Services*
 Alice McAuliffe, *Manager of Retail Operations*
 Judith Hurlock, *Assistant Manager, Museum Store*
 Kevin Donnelly, *Assistant Manager, Museum Store*
 Gregory Rago, *Publications Coordinator*

Charles Barnard, *Museum Store Bookkeeper*
 Ryan Brown, *Admissions Cashier*
 Deborah Cho, *Museum Store Sales Associate*
 Danielle Fuller, *Admissions Cashier*
 Jacqueline Gray, *Museum Store Sales Associate*
 Leah Shifflett, *Museum Store Sales Associate*
 Paula Tillman, *Visitor Services Associate*
 Patricia Toth, *Museum Store Sales Associate*

OPERATIONS AND SUPPORT SERVICES

John Cagnet, *Director of Operations*
 Jessica Voorheis, *Operations Administrator*
 Emily Lightner, *Operations Assistant*
 Eric Domineck, *Mailroom/Receiving Clerk*
 Deborah Swords, *Receptionist*
 Chris Kunkel, *Security Manager*
 Max Gasker, *Operations Manager*
 Emory Bowie, *Maintenance Supervisor*
 John Bixler, *Maintenance Technician*
 Joseph Moran, *Maintenance Technician*
 William Day, *Maintenance Night Shift Manager*
 Mark Taylor, *Audio Visual Technician*

Maintenance/Custodial

Assistants
 Alonzo Bacon
 Leon Berry
 Walter Cain
 Jemal Cherry
 Joseph Davenport
 Raymond Farmer
 Edward Garey
 James Johnson
 Melida Lane
 Timothy Mason
 William Murray
 Kenneth Oliver
 Susana Williams

Security
 Linda Hanna, *Supervisor*
 Rodney Brown, *Supervisor*
 Moses Hunter, *Supervisor*
 Bernard Thomas, *Supervisor*
 Donald Addison, *Security Officer*
 Natina Bennett, *Security Officer*

Harry Birch, Jr., *Security Officer*
 Ed Brown, *Security Officer*
 Charles Bullock, *Security Officer*
 Shawnta Cunningham, *Security Officer*
 Stanley Ferguson, *Security Officer*
 Ronald Ferguson, *Security Officer*
 Joseph Franks, *Security Officer*
 Terrence Gallagher, *Security Officer*
 Alexander Gough, *Security Officer*
 Isaac Green, *Security Officer*
 Keith Harris, *Security Officer*
 Johnny Harrison, *Security Officer*
 Delores Johnson, *Security Officer*
 Robert Jones, *Security Officer*
 Patricia Lockhart, *Security Officer*
 Harry Mackey, *Security Officer*
 Chrstina McDaniel-Santos, *Security Officer*
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 Owen Stokes, *Security Officer*
 Dorothy Storrs, *Security Officer*
 Arnold Turner, *Security Officer*
 Robert Watson, *Security Officer*



FINANCIALS

Management prepared these summarized financial statements. For a copy of the audited financial report, please send a request to the Walters Art Museum, Department of Finance, 600 North Charles Street, Baltimore, Maryland 21201.

THE WALTERS ART MUSEUM

STATEMENTS OF FINANCIAL POSITION

June 30, 2003 (With Comparative Totals for June 30, 2002)

	2003	2002
ASSETS		
Cash and cash equivalents	\$ 489,507	\$ 556,035
Accrued investment income	302,331	313,384
Grants and accounts receivable	757,193	312,655
Inventories, at lower of cost (first-in, first-out method) or market	309,521	281,343
Prepaid expenses	848,416	674,153
Investments, at fair value	66,517,404	65,526,221
Unconditional promises to give, net	3,197,635	5,308,036
Buildings and equipment, at cost, net	38,319,260	37,984,397
Total assets	<u>110,741,267</u>	<u>\$ 110,956,224</u>
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$ 3,104,213	\$ 2,105,086
Note payable, bank	3,200,000	3,850,000
Long-term debt	229,543	302,696
Deposits and memberships received in advance	219,377	187,736
Annuity obligation	76,020	142,689
Total liabilities	<u>6,829,153</u>	<u>6,588,207</u>
Net Assets		
Unrestricted		
Operating (deficit)	\$ (360,118)	(440,064)
Board designated for long-term investment	16,414,335	18,656,313
Net investment in plant	34,889,717	33,831,701
Working capital reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	3,758,934	3,775,998
	56,702,868	57,823,948
Temporarily Restricted	9,205,390	8,239,840
Permanently Restricted	38,003,856	38,304,229
Total net assets	<u>103,912,114</u>	<u>104,368,017</u>
Total liabilities and net assets	<u>\$ 110,741,267</u>	<u>\$ 110,956,224</u>

THE WALTERS ART MUSEUM

STATEMENTS OF ACTIVITIES

Year Ended June 30, 2003 (With Comparative Totals for the year ended June 30, 2002)

	2003	2002
Revenues, gains and other support:		
Investment income	\$ 1,893,154	\$ 2,107,914
Grant income		
Baltimore City	744,000	744,108
Other public grants	1,453,099	1,274,622
Private grants	2,204,010	1,959,092
Contributions	1,965,085	2,657,617
Change in value of annuity obligation and contribution	33,121	77,263
Realized gains (losses)	(748,220)	(618,335)
Unrealized appreciation (depreciation)	616,839	(3,246,106)
Annual giving	1,237,201	1,274,780
Membership	509,791	459,789
Museum store	700,328	756,460
Employee benefit contributions	1,653,527	1,658,724
Admissions - special exhibits	220,527	561,067
Admissions - general	153,166	50,808
Exhibit rental	515,000	307,643
Deaccessions	17,141	102,858
Other income	758,669	841,975
Total revenue, gains, and other support	<u>13,926,438</u>	<u>10,970,279</u>
Expenses		
Curatorial	1,922,177	1,929,233
Conservation	632,673	641,117
Exhibitions	1,426,997	1,347,153
Education	1,088,661	1,122,916
Development and membership	1,237,772	1,569,254
Marketing and communications	793,516	1,488,317
Management, building, and security	6,530,337	6,058,346
Museum store	546,863	582,187
Accessions	203,345	425,511
Total expenses	<u>14,382,341</u>	<u>15,164,034</u>
Change in net assets	<u>(455,903)</u>	<u>(4,193,755)</u>
Net assets at beginning of year	104,368,017	108,561,772
Net assets at end of year	<u>\$ 103,912,114</u>	<u>\$ 104,368,017</u>

The Walters receives major annual operating grants from the City of Baltimore, the Maryland State Arts Council, and Baltimore County, as well as additional grants from Harford, Anne Arundel, Howard, and Carroll counties. Thank you.

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MISSION

The Walters Art Museum brings art and people together for enjoyment, discovery, and learning. We strive to create a place where people of every background can be touched by art. We are committed to exhibitions and programs that will strengthen and sustain our community.



The WALTERS
ART MUSEUM

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