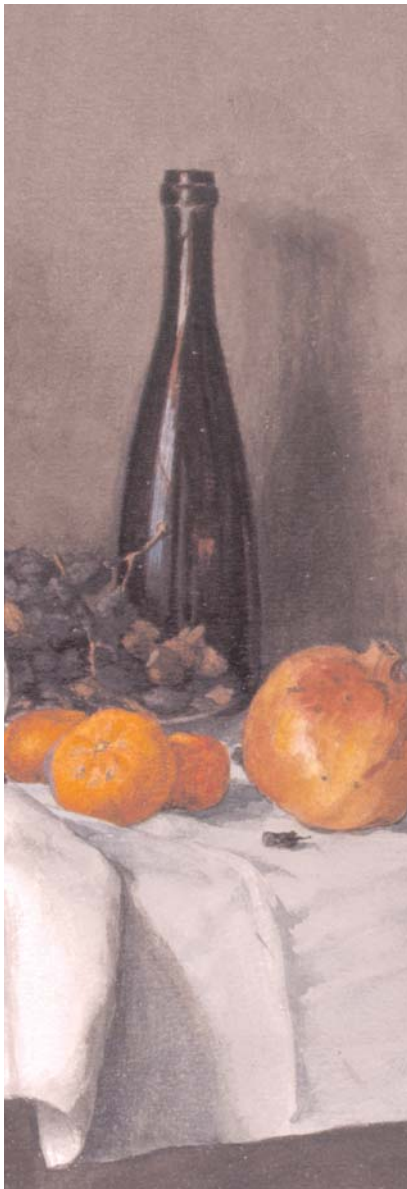




THE WALTERS ART MUSEUM
2005 ANNUAL REPORT





A MESSAGE FROM THE DIRECTOR

EXHIBITIONS

ACQUISITIONS

DONORS

STAFF

VOLUNTEERS

BOARD OF TRUSTEES

FINANCIAL INFORMATION

INDEX OF ARTWORK



A MESSAGE FROM THE DIRECTOR

DEAR FRIENDS:

This has been an exciting year for bringing art and people together at the Walters Art Museum. FY2005 began with the opening of a new gallery that substantially enhanced the museum's international standing in the arts of Asia: The John and Berthe Ford Gallery of the Art of India, Nepal, and Tibet. The former restaurant space in the Hackerman House became, in July 2004, the permanent home for this stunning collection that opened as a temporary exhibition, *Desire and Devotion*, in late 2001 and subsequently toured internationally. Generations to come will owe a profound debt of gratitude to the Fords, who personify the highest discernment in collecting and the most generous and enlightened philanthropy; indeed, John and Berthe have demonstrated their devotion to the

Walters in enumerable ways for more than thirty years.

Our fall exhibition, *The Road to Impressionism: Landscapes from Corot to Monet*, was not only a visual delight and critical success, it was a demonstration to us all of the extraordinary strength of the Walters' own Barbizon holdings—perhaps the finest of any American museum. And as an added bonus, we discovered in our own storage, as part of research for the show, a Corot and what may be a Courbet! For this we thank the Women's Committee of the Walters, a tireless group of museum supporters who sponsored the show.

But what could possibly top the star of our spring show, *Stubbs and the Horse*? There, on the end wall of our second gallery, the grandest and stately in the museum, rose the magnificent *Whistlejacket*, the greatest Stubbs of all, and the most beloved painting in the

National Gallery, London. It was as if the artist and the building's architect, William Adams Delano, had conspired to find the most perfect union of wall and canvas. *Stubbs and the Horse* was not only critically acclaimed, it was a hit with many in our region who love horses, from breeders and adult riders to scores of children who were then learning to ride and drew whimsical pictures of their own horses in the visitor comment book. A special thanks goes to our lead sponsors, Brown Advisory, Fancy Hill Foundation, and Howard and Martha Head Foundation for helping us bring *Whistlejacket* and the many amazing paintings by George Stubbs to Baltimore.

Two unusual opportunities for collections sharing fell in FY2005. Masterworks of medieval art—including America's finest Byzantine icon (St. Peter)—began an extended visit to our

medieval galleries from the galleries of Dumbarton Oaks in Washington, D.C., as that facility was undergoing a major renovation. This was an example of “strength to strength,” for the benefit of our visitors. Also to their benefit, but indirectly, was the extended loan of 55 works of medieval art from the Walters to the Frist Center for the Visual Arts in Nashville, Tennessee, which came to a close in August 2004. In response to this three-year loan, the Frist supported curatorial and conservation programs here at the Walters which we otherwise could not afford ourselves.

Finally, I want to draw attention to a compelling juxtaposition of exhibitions that closed out the year: *The Essence of Line: French Drawings from Ingres to Degas* and *Pearls of the Parrot of India*. Both were collaborations, and both traveled. The former brought together the finest French drawings of the Walters and the Baltimore Museum of Art—with an enormous scholarly catalogue and its own website—and traveled on to Birmingham, Alabama and Tacoma, Washington. Both the Walters and the BMA venues of the show were sponsored by the Von Hess Foundation and the National Endowment for the Arts, while the Walters exhibition received support from our dear friends Jay and Stephanie Wilson, Peter and Millicent Bain, and Eleanor Abell Owen.

And the latter, another great project supported by the Carpenter Foundation, brought together 29 surviving full-page illustrations, as well as ornamental pages and the cover, from

one of the most sumptuous manuscripts ever produced by the Mughal court of India—21 from the Walters and eight from the Metropolitan Museum of Art in New York, where the show went after it closed in Baltimore. All three museums—the Walters, the BMA, and the Met—were able, through these creative collaborations, to bring quality art experiences to their visitors which none could have so fully achieved alone.

This has been an exciting and successful year for the Walters, and as it drew to a close, we found ourselves on the threshold of reopening our renovated and reinstalled Palazzo with our magnificent holdings of Renaissance and Baroque art. And we did, in October 2005, on time, on budget, and on beauty!

Looking even farther to the future but firmly anchored in FY2005, was the

work of our Strategic Expansion Committee, chaired by Andrea Laporte. The committee was formed as an extension of our FY2004 Strategic Plan, in recognition of the fact that the Walters is facing critical space challenges in its existing buildings for collections display, both permanent and temporary (thus, the Ford Collection supplanting the restaurant), for art storage, our conservation lab and library, for staff offices, and for educational and family programs. The first major outcome of the committee’s work was realized in December 2005; namely, the purchase of 100 West Centre Street from the Maryland Historical Society. Now, looking forward, we have many attractive options to consider.

Gary Vikan,

Director



EXHIBITIONS

TEMPORARY EXHIBITIONS

The John and Berthe Ford Gallery of the Art of India, Nepal, and Tibet

Opened July 3, 2004

Ninety-one works of art were installed in the new gallery for the art of India, Nepal, and Tibet. The gallery is named for John and Berthe Ford, and most of the artworks on view were acquired by them; each year objects from their collection become part of the permanent holdings of the Walters. Nearly all of these works of art were made for places of worship—from Indian stone temples honoring Hindu gods to Tibetan Buddhist monasteries where revered teachers gave lessons in secret techniques of meditation.

The Road to Impressionism: Landscapes from Corot to Monet

October 3, 2004–January 17, 2005

The innovations made by the painters associated with the Barbizon school led to the development of Impressionism. The exhibition explored the wide range of the Barbizon artists (including Théodore Rousseau, Jean-François Millet, Camille Corot, and Charles-François Daubigny), from forest scenes to stormy seascapes, from scenes of bright sunlight to atmospheric moonlight, and from moving pictures of peasant hardship to humorous depictions of leisurely boat trips. It focused on the importance of place for the

Barbizon artists both in terms of their outdoors paintings and their studio works inspired by the process of memory. Drawn from the Walters' collection and complemented by loans from the Baltimore Museum of Art, the exhibition presented 70 works of art, consisting of 40 paintings, 14 drawings, 12 prints, and four artists' palettes. There was also an interactive gallery. *The Road to Impressionism* was generously supported by the Women's Committee of the Walters Art Museum.

Stubbs and the Horse

March 13–June 5, 2005

George Stubbs (1724–1806) was a versatile artistic genius whose work includes paintings, prints, and detailed anatomical studies. His many images of horses show a classical beauty, expressiveness, and heroism previously reserved for human figures. This was the first major exhibition to focus on this central theme in Stubbs's work, from refined portraits of race horses to dramatic scenes of horses attacked by lions in the wild, and celebrated the artist whom many consider to be the greatest painter of horses in the history of art. The exhibition of 61 works included 28 paintings, 18 drawings, three books, two enamels, and 10 etchings, mezzotints, and engravings. *Stubbs and the Horse* was organized by the Kimbell Art Museum, Fort Worth, in association with the Walters Art Museum, Baltimore, and the National Gallery, London. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The lead sponsors for the



Baltimore venue were Brown Advisory, Fancy Hill Foundation, and Howard and Martha Head Fund, Inc. Contributing sponsors included Audi of Hunt Valley, Maryland Horse Breeders Association & Dark Hollow Farm, Maryland Saddlery/Hope Birch & Stephen Plakotoris, Miss Dorothy McIlvain Scott, and Mr. and Mrs. M. David Testa. Additional support was provided by Alex. Brown & Sons Charitable Foundation, Inc., Frank and Helen Bonsal, Richard and Rosalee Davison, Hannah and Thorne Gould, Legg Mason Trust, F.S.B., Sotheby's, and The Stiles Ewing Tuttle Charitable Trust; Mr. Stiles T. Colwill and Mr. Jonathan Gargiulo.

Byzantine Art from the Dumbarton Oaks Collection

April 27, 2005–TDB

Dumbarton Oaks closed for renovation at the end of 2004. Its Byzantine collection (4th–15th centuries) ranks among the most



significant in the world. The collection also includes several pieces of western medieval art and examples of Greek and Roman art. For approximately 24 months, while the galleries at Dumbarton Oaks are closed, 17 of these objects—including ivory caskets and devotional panels, a relief statue, and a magnificent icon of St. Peter—are on view in the Walters' medieval galleries. The temporary installation of Dumbarton Oaks' objects at the Walters offers a rare opportunity to see these great collections side-by-side.

The Essence of Line: French Drawings from Ingres to Degas

June 19–September 11, 2005

In collaboration with The Baltimore Museum of Art (BMA), this exhibition displayed 76 French works on paper at the Walters; at the same time, a similar num-

ber were on display at the BMA. The works selected demonstrate the remarkable range that distinguishes French art of the period: neoclassical landscapes through symbolist fantasies; sketches through highly-finished narrative scenes; poignant views of peasant life through bawdy caricatures and social satire. Those works conveying a sense of intimacy with the artist, whether preparatory sketches or personal jottings, were on view at the Walters, while drawings that from the outset were intended for the market were at the BMA. There is a catalogue combining the works from both institutions and a searchable online catalogue of the over 700 French works on paper in the collections of the Walters, the BMA, and the Peabody Art Collection: Maryland State Archives. The exhibition opened at the Walters, and traveled to the Birmingham Museum of Art (2-19-06-5-14-06) and the Tacoma Art Museum (6-9-

06-9-17-06). The exhibition was organized by The Baltimore Museum of Art and the Walters Art Museum with funding provided by The Richard C. von Hess Foundation and the National Endowment for the Arts. The Walters venue has been generously supported by Stephanie and Jay Wilson, Millicent and Peter Bain, and Eleanor Abell Owen.

Pearls of the Parrot of India

June 19–September 11, 2005

This exhibition featured one of the most sumptuous manuscripts ever produced by the Mughal court of India, an illustrated edition of the *Khamsa* (Quintet of Tales) by Amir Khusraw, dating from ca. 1595–98. All 29 of the surviving full-page illustrations were shown, as well as ornamental pages and the cover. Twenty-one of the illustrated pages are part of the bound volume at the Walters (W.624), which was dis-bound for conservation, and the remaining eight were borrowed from the Metropolitan Museum of Art. Also on view were decorative and text pages from the manuscript and five other Persian and Indian manuscripts belonging to the Walters. Photographic wall panels helped explain the stories depicted. The exhibition was also on view at the Metropolitan Museum of Art October 14, 2005–January 15, 2006.

MAEF Winners' Circle

June 18–July 3, 2004

Coordinated by the Maryland Artists Equity Foundation (MAEF), the Walters Art Museum, and the Maryland Institute College of Art, this juried exhibition featured approximately 30 works by current and past winners of MAEF scholarships.



MANUSCRIPT EXHIBITIONS

REVOLUTION!—Documents from the American War of Independence

March 27–July 3, 2004

This loan exhibition from a private collection in the Washington, D.C. area featured 14 extraordinary manuscripts and printed materials from the time of the American Revolution, including the letter that Paul Revere wrote to John Hancock asking for reimbursement for expenses incurred during his “ride,” and copies of the Declaration of Independence as printed in several states. Ten works from the Walters and a loan from the Winterthur Museum were also included.

Illuminating the Word: Gospel Books in the Middle Ages

July 10–October 3, 2004

Among the great treasures of the Walters’ manuscript collection are several exquisitely illuminated Gospel books ranging in date from the 9th century to the 17th century. The splendor and opulence of these manuscripts reflect the reverence with which the four Gospels were esteemed. This exhibition explored the richness of medieval Gospel book illumination from the Latin West to the far reaches of the Byzantine Empire, tracing traditions and departures as Christianity itself changed and developed throughout the Middle Ages. A computer station allowed visitors to “turn the pages” of some of the books on view.

Gathering Jewels: Japanese Illustrated Books from the Lionel Katzoff Collection

October 9, 2004–January 16, 2005

This exhibition presented 28 beautiful and diverse books of woodblock-prints from the collection of Lionel Katzoff. Dating from the 17th–19th centuries, the works included color and black-and-white picture books containing landscapes, figural scenes, and representations of birds and flowers; illustrated literature and poetry; and guides to painting. Some of the works were by such notable artists as Katsushika Hokusai and others were by a range of artists equally well known in their day, including Kawanabe Kyosai, Kawamura Bumpo, and Yoshida Hambei.

The Early History of the Bible: Transmission of Sacred Scripture from Ancient Times to the Age of Printing

January 22–May 1, 2005

This exhibition showcased a recently donated 17th-century Torah scroll and looked at Old and New Testament scripture in different religious traditions. Eighteen objects, including scrolls, manuscripts, and printed books, helped to illustrate how other texts were added to the Torah over the centuries to form the Hebrew and Christian Bibles.

The Closed Book: Seven Short Stories

May 7–June 12, 2005, and July 23–October 6, 2005

Before you open a book at the Walters, you can often find clues from its binding about its past as a prized item in a collection. From the medieval period, when entire manuscripts were handmade, to the 20th century, bindings were created or altered to reflect the interests, heritage, wealth, and tastes of the owners. This exhibition explored how certain markings on or materials of bindings often reveal fascinating details about the people who once owned and used these 24 books.

ANCIENT FOCUS SHOWS

Tools and Models: The Art of the Sculptor in Ancient Egypt

August 9, 2003–October 31, 2004

Ancient Egyptian artists and craftsmen used many different kinds of tools made of stone, metal, and wood. They made colors from natural pigments, the basic materials for which were available in the desert regions. Sketches, study pieces, and models played an important role in their training. This focus exhibition of 25 objects looked at the artists' tools, techniques, and training methods.

Carved for Immortality

November 6, 2004–October 2, 2005

In ancient Egypt, carved wooden figures of the deceased were placed in special chambers or niches in tombs. Some tombs contained many different statues and statuettes, depicting not only the owner of the tomb at different stages throughout his life, but also family members and servants. Originally, these carvings were brightly painted to be as lifelike as possible. Twenty-three statuettes were displayed in this focus exhibition.

EXHIBITIONS OF 19TH-CENTURY WORKS ON PAPER

The Recollections of a Baltimore Artist: Sketches by Alfred Jacob Miller (1810–74)

August 9, 2003–October 31, 2004

Alfred Jacob Miller is most widely known as the artist who recorded the early American

fur-trade when he accompanied the Scottish adventurer William Drummond Stewart to the annual fur-traders' rendezvous held in 1837 in the Green River Valley in Wyoming. The countless sketches that he drew for his own enjoyment were only known to his relatives and friends. This exhibition displayed 36 humorous sketches that included scenes recalling Miller's youth at his father's house on Old Market Square in Baltimore's inner harbor, trips to the resorts of Harpers Ferry and Cape May, and his travels in France, England, and Italy in the early 1830s. As he was widely read in both popular and serious literature of the present and past, Miller frequently took inspiration from literary and theatrical sources for his drawings. A portrait of the artist was included.

Popular Prints from the French Revolution (Part 1)

October 3, 2004–January 17, 2005

Popular Prints from the French Revolution (Part 2)

February 12–June 19, 2005

This two-part exhibition examined popular prints from the French Revolutionary period (approximately 1789–93), highlighting how such prints were used, sold, and displayed and exploring the sources for their imagery in popular culture. Forty-four never-before exhibited prints from the Walters' collection were grouped into thematic sections (21 in part one, and 23 in part two). The installation outlined the chronological course of the Revolution and also demonstrated how prints were used both to communicate news and events and to disseminate political opinions.

The Walters' American Collection

June 29, 2005–January 1, 2006

While strong in many types of art, the Walters has only a relatively small number of American works. William Walters first collected American art, but, while living abroad, he became interested in European art and sold off most of his American holdings. Henry Walters acquired some American works, but he never consistently tried to expand his collecting in this field. Since its opening as a public museum in 1934, the Walters has been given paintings by American artists, many of which were once displayed in the parlors of William Walters' Baltimore contemporaries. Fourteen paintings by Americans were on view in this focus exhibition.

JAPANESE PRINT EXHIBITIONS

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

Fantastic Tales: The World of the Supernatural

April 14–July 11, 2004

The 10 prints in this exhibition were part of the response to the enormous upsurge in popularity of supernatural themes in Japan during the 19th century.

On the Eve of Battle

July 14–October 17, 2004

This exhibition of 9 prints from the 19th century illustrated some of the less dynamic moments before battle, when the Japanese warrior prepared himself physically and mentally for the ensuing fight, the unexpected, and the possibility of death.

Romance, Murder, and Revenge: Kabuki Prints by Konishi Hirosada (ca. 1810–64)

October 20, 2004–January 2, 2005

The 9 prints in this exhibition were records of the 1850 and 1851 theater seasons in the city of Osaka, Japan, as seen through the eyes of Osaka's greatest printmaker.

Make Them Laugh: Slapstick and Satire in Japan

January 5–April 17, 2005

This exhibition displayed 14 prints that inspire both smiles and belly laughs and contain touches of the fascinating and the weird.

Defeated Warriors: The Fall of the Heike Clan

April 20–July 31, 2005

The episodes depicted in these nine prints have as their source *The Tale of the Heike*, an epic account of the 12th-century Japanese civil wars, composed during the 13th century and kept alive orally for 600 years by Buddhist monks.

PORTRAIT MINIATURE EXHIBITIONS

The Last Bourbon Monarchs of France

July 24, 2004–May 22, 2005

From the reign of Henri IV (1594–1610) until 1793, the Bourbon dynasty ruled France. After the French Revolution and the collapse of Napoleon's empire, the royal family was restored, but without absolute powers. These seven miniatures included portraits of Louis XVI, Marie Antoinette, Louis XVIII, and Charles X.

English Portrait Miniatures

May 28–December 4, 2005

Miniature painting flourished in England during the second half of the 18th century. This selection of 13 portrait miniatures included those by such noted masters in the field as Jeremiah Meyer, C. F. Zincke, John Smart, and George Englehart.

OFF-SITE EXHIBITIONS

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

The Frist Center for the Visual Arts, Nashville, Tennessee

April 13, 2002–August 15, 2004

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

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

Elizabeth Myers Mitchell Art Gallery at St. John's College, Annapolis, Maryland

November 8–December 20, 2004;

Williams College Museum of Art, Williamstown, Massachusetts

January 30–April 25, 2005

The Crusader Bible is one of the greatest manuscripts produced in France during the 13th century and now owned by the Morgan Library, New York. Facsimiles of 25 folios recount biblical history in sumptuous color and vivid detail, accurately portraying life, love, and death during the Middle Ages. Eleven objects and eight manuscripts from the Walters' collection elaborated on the themes of the picture bible, from techniques of storytelling and propaganda to the portrayal of 13th-century life. An education gallery accompanied the exhibition. This exhibition was supported by a grant from the National Endowment for the Humanities.

ACQUISITIONS

Gift of Stephen W. Fisher, 2004

Takeuchi Chubei (Japanese), *Vase Decorated with Vines and Tendrils*, ca. 1880, cloisonné enamel (49.2821)

Gift of John and Berthe Ford, 2004

India (Uttar Pradesh), *Dancing Ganesha*, 9th–10th century, beige sandstone (25.253)

India (Karnataka or Bagli?), *Shiva*, 10th century, grayish-green granite (25.254)

India (Madhya Pradesh), *Ascetic Shaiva Deity*, 10th–11th century, pink sandstone (25.255)

India (Kerala), *Krishna with Butterballs*, 13th century, bronze (54.3019)

India (Andhra Pradesh or Tamil Nadu?), *Vishnu*, 13th century, bronze (54.3020)

Gift of Dr. William L. Guyton, 2004

Attributed to Francisco José de Goya y Lucientes (Spanish), *Portrait Miniature*, 18th century, oil on copper mounted on board (38.666)

Gift of Carol and Furman Hebb, 2004

Byzantine, *Gold Cross with Glass Inset*, 7th century, gold with glass inset (57.2296)

Gift of Lloyd and Jeanne Raport, 2004

Roman, *Stele with Menorah Decoration*, 1st–6th century, basalt (23.280)

Germany or Austria, *Torah Scroll*, ca. 1600, ink on vellum (W.914)

Gift of Mrs. Charlotte Truesdell, 2005

Venice, *Glass Bowl in a Vetro a Retorti Pattern*, ca. 1580–1620, glass (47.738)

Source unknown

Portrait of Harry Gladding, oil on canvas (2004.61)

GIFTS TO THE CHAMBER OF WONDERS

Gift of Michael Abromaitis, 2004

Bear Skull, bone (2004.42)

Tibia Fusus Linne Shell (2004.53.1)

Murex Pecten Shell (2004.53.2)

Gift of Sabine Albersmeier, 2004

Illustration of Callimachus Inventing the Corinthian Column, 1690, engraving from a printed book (2004.56)

Gift of Luise and Oskar Biehler, 2004

Three Pairs of Mounted European Deer Antlers (2004.39.1–3)

Gift of Jane Calegari, 2005

Baltic Amber, amber resin (2005.12)

Gift of The Colmers Family, 2004

Goliathus goliatus Beetle (2004.44)

Gift of Matthew and Moriah Dandridge, 2005

Petrified Wood Slice, cut and polished (2005.15)

Gift of Rosalyn and Lauren Hamlett, 2004

Wildebeest (Gnu) Skull and Horns, bone (2004.69.1)

Sebastian Munster (German), *Map of Jerba Isle, Tunisia, from 1574 German Edition of "Cosmographia"*, woodcut print with watercolors (2004.69.2)

Gift of Mrs. Joaneath Spicer Hopkins, 2005

Australian Trumpet Shell (Syrinx aruanus) (2005.10)

Gift of James Lide and Deborah Horowitz, 2004

Morpho menelaus Butterfly (Blue Morpho) (2004.35)

Gift of Trent and Jessica Gates, in memory of Patricia Ritterhoff, 2005

North America (Florida), *Pair of Agraulis vanillae Butterflies (Gulf Fritillary)* (2005.1)

Gift of Avan Van Leuven Geenen and William Elliot Geenen, 2004

White-tail Deer Skull with Five-point Antlers, bone (2004.30.1)

Helmet Shell (2004.30.2)

Shedded Snakeskin (2004.30.3)

Gift of Nathan and Natalie Grimmitt, 2005

Africa, *Cymothoe sangaris butterfly* (2005.11)

Gift of Denva Jackson, 2004

Africa, *Cymothoe sangaris Butterfly* (2004.34)

Gift of Simon Kelly, 2004

Indonesia, *Lschioopspha bifasciata (Flower Beetle)* (2004.47)

Gift of Dr. Atlee C. Kepler, 2005

Crocodile Skull (2005.32)

Gift of the Klose Family, 2004

Sarina Brewer (American), *Sea Devil*, taxidermized sting-ray and thread (2004.58)

Gift of Marcy Feeney and Mark Klotzback, 2004

Africa, *Moon Moth (Argema mimosae)* (2004.67.1)
Illustration of Ancient Shoes from Unidentified Book, 1690, engraved print on paper, (2004.67.2)

Gift of Margaret Mary Kocis, 2005

Pair of Euphaea variegata Dragonflies (2005.30)

Gift of Elizabeth Kruppa, 2004

Costa Rica, *Twenty Butterfly Specimens* (2004.62)

Gift of Chris and Karen Kunkel, 2004

Mounted Pheasant, taxidermized and mounted (2004.40)

Gift of Marianne Laino, 2004

Indonesia, *Indonesian Order Hemiptera (Stink Bug)* (2004.45)

Gift of Kate Lau, 2005

Purple Spotted Swallowtail Butterfly (*Graphium weiskei*) (2005.14)

Gift of Richard Leson, 2004

North America (Florida), *Luna Moth* (2004.43)

Gift of Charlie Mann, 2004

Dorcus titanus titanus Beetle (2004.38)

Gift of Neil, Kyle, Sarah, and Mitchell Britton, Shari McCormick and Tom Mead, 2005

Pacific Thorny Oyster Shell (*Spondylous princes*) (2005.19)

Gift of Paula, Dale, and Lydia Millet, 2004

Alligator Skull (2004.57)

Gift of Zachary Mittelman, 2005

North America, *Pair of Tiger Moths* (*Gramelia navadensis arctiidae*) (2005.13)

Gift of Alexandra and Martin Niemczewski, 2005

Africa, *Goliathus cacicus goliatus* Beetle (2005.2)

Gift of Marietta Nolley, 2004

Africa, *Stag Beetle* (2004.68.1)

Cyclommattus metallifer Beetle (2004.68.2)

Gift of Elissa O'Loughlin, 2004

Endive Murex Shell (2004.59.1)

Letter Cone Shell (2004.59.2)

Gift of Kathleen O'Meara Farley, 2004

Afghanistan, *Lapis Lazuli* (2004.72)

Gift of Rebecca Perlmutter, 2004

El Salvador (Santa Ana), *Volcanic Rocks* (2004.60)

Gift of Howard, Nancy, and Lisa Pinn in memory of Elizabeth Conn, 2005

Malaysia, *Bold Spiked Birdwing Butterfly* (*Trogonoptera brookiana*) (2005.20.1)

New Guinea (Papua), *Green Swallowtail Butterfly* (*Papilio blumei*) (2005.20.2)

Indonesia, *Blue Ulysses Swallowtail Butterfly* (*Ulysses ulysses*) (2005.20.3)

Madagascar, *Giraffe-neck Weevils* (*Trachelophorus giraffe*) (2005.20.4)

Madagascar, *Sand Dollar Fossil* (*Clypeus Species, Jurassic Period*) (2005.20.5)

Gift of Elias Christopher Ramos, 2004

Indonesia (Java), *Javanese Stick Insect* (2004.33)

Gift of Jacqueline Marie Musacchio and Anthony J. Ratyna, 2005

Indonesia, *Draco haematopogon* (*Flying Lizard*) (2005.4)

Gift of Robert and Eleanor Rodini, 2004

Africa, *Papilio phorcas congoanus* (*Green Banded Swallowtail Butterfly*) (2004.73)

Gift of Sandra Murphy Schmidt, 2005

Reproduction of 1541 Mercator Terrestrial Globe (2005.18)

Gift of Emily, Rebecca and Krista Schumm, 2004

Four-horned Ram Skull, bone (2004.37.1)

Emerald in the Rough, emerald (2004.37.2)

Rhinoceros Beetle (2004.37.3)

Gift of Alec and Douglas Scott, 2004

Thailand, *Chloridolum itoi* (*Long-horned Beetle*) (2004.51)

Gift of Marianne and Frank Seger, 2004

Czechoslovakia, *Natural Silver Nugget*, silver (2004.54.1)

North America (Michigan, Caledonia Mine), *Three Natural Copper Nuggets*, copper (2004.54.2)

Gift in memory of I.D. Shapiro by his children Jane S. Baum and James R. Shapiro, 2004

Quebec, *Moose Head*, 1947, taxidermized and mounted (2004.66.1)

Tanzania, *Warthog*, 1968, taxidermized and mounted (2004.66.2)

North America (Alaska), *Barren Ground Caribou Antlers*, 1962, bone, taxidermized and mounted (2004.66.3)

Africa, *Leopard Skin*, 1958 (2004.66.4)

Spain, *Red Stag Skull and Antlers*, 1979, bone, taxidermized and mounted (2004.66.5)

North America (Point Barrow, Alaska), *Polar Bear Skull*, 1961, bone (2004.66.6)

North America (Kotzebue, Alaska), *Grizzly Bear Skull*, bone (2004.66.7)

British Honduras, *Jaguar Skull*, 1970, bone (2004.66.8)

North America (Arizona), *Cougar Skull*, 1969, bone (2004.66.9)

Gift of Dr. Abdel Ghaffar Shedid, 2005

Egypt, *Dung Beetle* (2005.34)

Gift of Hanna-Sophia Shine, 2005

Coconut Crab (2005.3)

Gift of Barbara Sheehan Simmons, 2005

Illustration of Aldrovandi's Dragon and Basilisk from a Natural History Book by Jan Jonston (Polish, 1603-1675), copperplate engraving on paper (2005.17)

Gift of Kate Siplon, 2004

Mormolyce phylloides Beetle (*Violin or Fiddle Beetle*) (2004.55)

Gift of Jacqueline Slavney, 2004

Human Skull, bone (2004.52)

Gift of Sam and Max Sobkov, 2005

Crown of Thorns Starfish (2005.22.1)

Box Crab (2005.22.2)

Gift of Ted and Joan Sobkov, 2005

Illustration of the Hebrew Alphabet from a Printed Book, 1690, copperplate engraving on paper (2005.23)

Gift of Joaneath Spicer, in memory of Mary Ellen Reno, 2004

Asia, *Cryestis thyodamas* (*Common Map Butterfly*) (2004.48)

Gift of Joaneath Spicer, in honor of Ann Wilson, 2004

Burma, *Ruby in the Rough*, ruby (2004.49)

Gift of Nicholas and Sally Stchur, 2004

Cicada (2004.25)

Gift of Morten Steen Hansen, 2004

Monocco, *Azurite* (2004.50)

Gift of Susan Tobin, 2005

Asia, *Scarab Beetle (Cetoniidae Rhomborrhina resplendens)* (2005.31.1)

Gift of Susan Tobin in memory of Rachel K. Tobin, 2005

Alain Manesson Mallet, *Illustration of Mummies of Egypt*, from "Description de l'Universe," 1684-1685 German Edition, 1684-1685, printed copper engraving (2005.31.2)

Illustration of Syrian, Phoenician, and Egyptian Alphabets, from a Printed Book, 1690, printed copper engraving (2005.31.3)

Gift of Spencer Throckmorton in honor of Julianne Alderman, 2005

Mexico, *Spondylous Shell Necklace*, ancient spondylous shell beads and with modern string (2004.70)

Gift of Grant and Garrett Voigt, 2004

Amber with Fossilized Lizard Remains, fossil resin (2004.36.1)

Amber with Fossilized Crustacean Remains, fossil resin (2004.36.2)

Gift of Françoise G. von Mayer, 2005

South Pacific, *Elbow Crab (Rhinolambrus pelagicus)* (2005.16.1)

Alain Manesson Mallet, *Map of India and Malay Peninsula*, from 1683 edition of "Description de l'Univers," 1683, copperplate engraving on paper (2005.16.2)

Abraham Jansz van Diepenbeck, *Man from Bisnagar, India*, from 1667 edition of "Kerkelijke Histoire van de gebele wereld (Religious History of the Whole World)" by Cornelius Hazart, 1667, copperplate engraving on paper (2005.16.3)

Gift of Susan Wallace, 2005

Africa, *Charaxes ameliae Butterfly* (2005.35)

Gift of Patricia Durkin and Richard Smith, members of the Washington Area Butterfly Club, 2004

North America, *Male Eastern Tiger Swallowtail (Papilio glaucus)* (2004.63.1)

North America, *Female Pipevine Swallowtail (Battus philenor)* (2004.63.2)

North America, *Female Zebra Swallowtail (Eurytides marcellus)* (2004.63.3)

North America, *Male Meadow Fritillary (Boloria bellona)* (2004.63.4)

North America, *Female Meadow Fritillary (Boloria bellona)* (2004.63.5)

North America, *Female Black Swallowtail (Papilio polyxenes)* (2004.63.6)

North America, *Male Common Buckeye (Junonia coenia)* (2004.63.7)

North America, *Male Red-spotted Purple (Limenitis astyanax)* (2004.63.8)

North America, *Male Baltimore Checkerspot (Euphydryas phaeton)* (2004.63.9)

North America, *Female Baltimore Checkerspot (Euphydryas phaeton)* (2004.63.10)

North America, *Male Clouded Sulphur (Colias philodice)* (2004.63.11)

North America, *Female Sleepy Orange (Eurema nicippe)* (2004.63.12)

North America, *Female Cloudless Sulphur (Phoebis sennae)* (2004.63.13)

North America, *Male Great Spangled Fritillary (Speyeria cybele)* (2004.63.14)

North America, *Male Northern Pearly-Eye (Enodia anthedon)* (2004.63.15)

North America, *Male Variegated Fritillary (Euptoieta claudia)* (2004.63.16)

Gift of The Wilde Family, 2005

Stuffed Iguana, taxidermized (2005.33)

Gift of Marieke J. Wilson, 2005

Madagascan Sunset Moth (Chrysidia riphearia) (2005.21)

Gift of Nancy and Stephan Zinn, 2004

Thailand, *Batocera roylei (Longhorn Beetle)* (2004.41)

PURCHASES

Museum purchase, with funds provided by the Women's Committee of the Walters Art Museum, 2004

Marcello Del Colle (Italian), *Reproduction Marble Fountain for Courtyard*, 2004, Carrara rosso francia marble (2004.46)

Museum purchase with funds provided by the Dr. Francis D. Murnaghan Fund and the Von Hess Foundation, 2005

Netherlands (Liège), *Wineglass (Façon de Venise)*, ca. 1650-1690, cristallijn or soda lime glass (47.739)

Museum purchase with funds provided by the Eddie and Sylvia Brown Challenge Grant for the Acquisition of African American Art and the Estate of Anna Feel, 2004

Henry Osaka Tanner (African), *Portrait Bust of Bishop Benjamin Tucker Tanner (1835-1923)*, 1894, patinated plaster (28.33)

LOANS FROM THE MUSEUM'S COLLECTION

The Greek Athlete and the Games

Museum of Fine Arts, Boston, Massachusetts

Gilbert Stuart

Metropolitan Museum of Art, New York, New York; National Gallery of Art, Washington, D.C.

Creating a Renaissance Identity: Fra Carnevale, Filippo Lippi and the Court of Urbino

Metropolitan Museum of Art, New York, New York

The Castellani and Italian Archaeological Jewelry

Bard Graduate Center, New York, New York

An American Impressionist: Theodore Robinson in Giverny

Baltimore Museum of Art, Baltimore, Maryland; Phoenix Art Museum, Phoenix, Arizona; Wadsworth Atheneum, Hartford, Connecticut

Eternal Presence: Handprints and Footprints in Buddhist Art

Bard Graduate Center, New York, New York

Pontorno, Bronzino and the Medici: The Transformation of the Renaissance Portrait

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Alexander the Great, King of the Macedonians

Alexander S. Onassis Public Benefit Foundation, New York, New York

The Kingdom of Siam: Arts of Central Thailand, 1350 - 1800

Asian Art Museum, San Francisco, California; Peabody Essex Museum, Salem, Massachusetts

Reading and Writing the Pedagogy of the Renaissance

The Peabody Institute, Baltimore, Maryland

The Essence of Line: French Drawings from Ingres to Degas

Baltimore Museum of Art, Baltimore, Maryland; Birmingham Museum of Art, Birmingham, Alabama; Tacoma Art Museum, Tacoma, Washington

LOANS TO THE WALTERS
ART MUSEUM

The Road to Impressionism: Landscapes from Corot to Monet

Baltimore Museum of Art, Baltimore, Maryland

Gathering Jewels: Japanese Illustrated Books from the Lionel Katzoff Collection

Lionel Katzoff, Baltimore, Maryland

The Early History of the Bible

Chizuk Amuno Congregation, Baltimore, Maryland

Byzantine Art from Dumbarton Oaks

Dumbarton Oaks, Washington, D.C.

Stubbs and the Horse

Johnny Bute, Cumbrae, London, United Kingdom

The Earl of Halifax, York, United Kingdom
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The Earl of March, West Sussex, United Kingdom

National Gallery, London, United Kingdom

National Galleries of Scotland, Edinburgh, Scotland

National Museum and Galleries on Merseyside, Liverpool, United Kingdom

National Portrait Gallery, London, United Kingdom

Private Collections, London, United Kingdom

Private Collection, Northampton, United Kingdom

The Duke of Portland, North Nottinghamshire, United Kingdom

Royal Academy of Arts, London, United Kingdom

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Royal Collection, London, United Kingdom

Lady Juliet Tadgell, Kent, United Kingdom

Tate Britain, London, United Kingdom

Duke of Westminster, Chester, United Kingdom

Kimbell Art Museum, Fort Worth, Texas

The Marion Koogler McNay Art Museum, San Antonio, Texas

National Gallery of Art, Washington, D.C.

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Private Collection, New York

The Pierpont Morgan Library, New York, New York

Yale Center for British Art, New Haven, Connecticut

Yale University Art Gallery, New Haven, Connecticut

Pearls of the Parrot

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The Essence of Line: French Drawings from Ingres to Degas

Baltimore Museum of Art

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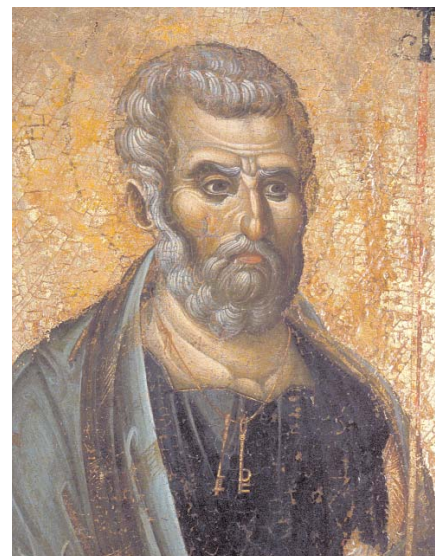
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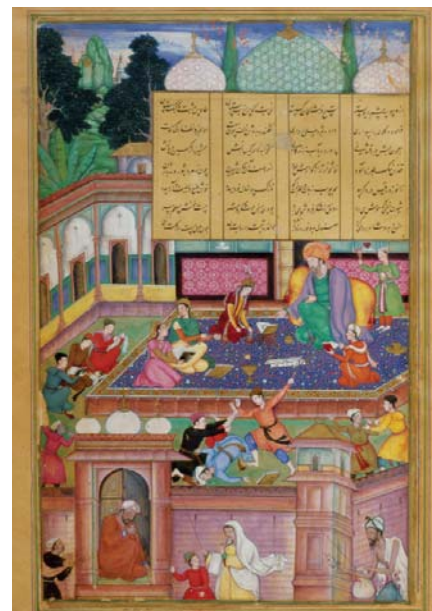
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The Jacob and Hilda Blaustein Endowment Fund and the Louis and Henrietta Blaustein Endowment Fund

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.

The Robert and Nancy Hall Assistant Curatorship

Museum patrons Robert and Nancy Hall established this endowed mid-level curatorial position in response to the 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 endowment fund whose income would be used to purchase 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. 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.

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The Mellon Foundation provides important support of art museums throughout the United States. Over the years, it has bolstered conservation, scholarly research and publications, curatorial staff, and training with the following gifts to the Walters Art Museum:

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 Curatorship 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.

The Andrew W. Mellon Foundation Endowment for Mid-Level Curatorship

In 2004, the Walters completed the matching requirements to receive an endowment from the Mellon Foundation restricted to the support salaries, research, and travel costs for two mid-level curatorial positions. These are not affiliated with specific collection areas, but can be deployed where the museum has greatest need.



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THE WALTERS ART MUSEUM

STATEMENTS OF FINANCIAL POSITION

June 30, 2005 (With Comparative Totals for June 30, 2004)

	2005	2004
ASSETS		
Cash and cash equivalents	\$ 347,359	\$ 502,484
Accrued investment income	287,645	285,259
Grants and accounts receivable	187,719	156,074
Inventories, at lower of cost (first-in, first-out method) or market	270,575	269,124
Prepaid expenses	263,483	188,983
Investments, at fair value	75,081,568	72,303,938
Unconditional promises to give, net	3,472,871	3,555,848
Buildings and equipment, at cost, net	<u>36,362,902</u>	<u>36,840,163</u>
Total assets	<u><u>116,274,122</u></u>	<u><u>114,101,873</u></u>
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$ 862,187	\$ 504,686
Note payable, bank	285,000	1,325,000
Long-term debt	78,232	154,734
Deposits and memberships received in advance	356,034	236,169
Annuity obligation	<u>81,000</u>	<u>69,756</u>
Total liabilities	<u>1,662,453</u>	<u>2,290,345</u>
Net Assets		
Unrestricted		
Operating (deficit)	\$ (187,119)	\$ (313,466)
Board designated for long-term investment	17,943,958	17,293,239
Net investment in plant	35,999,670	35,360,429
Walters Art Gallery Endowment Foundation	<u>3,460,637</u>	<u>3,351,439</u>
	57,217,146	55,691,641
Temporarily Restricted	10,886,333	13,139,457
Permanently Restricted	<u>46,508,190</u>	<u>42,980,430</u>
Total net assets	<u>114,611,669</u>	<u>111,811,528</u>
Total liabilities and net assets	<u><u>\$ 116,274,122</u></u>	<u><u>\$ 114,101,873</u></u>

THE WALTERS ART MUSEUM

STATEMENTS OF ACTIVITIES

Year Ended June 30, 2005 (With Comparative Totals for the year ended June 30, 2004)

	2005	2004
Revenues, gains and other support:		
Investment income	\$ 1,907,446	\$ 1,799,149
Grant income		
Baltimore City	664,489	699,400
Other public grants	1,287,292	1,207,179
Private grants	1,336,058	1,033,569
Contributions	3,151,623	6,026,498
Change in value of annuity obligation and contribution	163,666	299,799
Realized gains (losses)	775,369	1,552,861
Unrealized appreciation (depreciation)	1,940,734	4,103,654
Annual giving	1,381,623	1,272,763
Membership	610,044	525,062
Museum store	653,941	980,363
Employee benefit contributions	1,829,701	1,852,031
Admissions - special exhibits	205,144	654,696
Admissions - general	62,067	102,914
Exhibit rental	103,918	359,083
Other income	683,655	853,566
Total revenue, gains, and other support	<u>16,756,770</u>	<u>23,322,586</u>
Expenses		
Curatorial	2,057,733	1,783,490
Conservation	685,666	589,489
Exhibitions	1,016,759	2,119,495
Education	797,447	752,428
Development and membership	1,129,190	1,206,932
Marketing and communications	723,026	957,609
Management, building, and security	6,641,359	6,848,182
Museum store	492,733	768,687
Accessions	412,716	396,860
Total expenses	<u>13,956,629</u>	<u>15,423,172</u>
Change in net assets	2,800,141	7,899,414
Net assets at beginning of year	111,811,528	103,912,114
Net assets at end of year	<u>\$ 114,611,669</u>	<u>\$ 111,811,528</u>

INDEX OF ARTWORKS

COVER: Alfred Sisley, *The Terrace at St-Germain: Spring*, 1875

PAGE 2: Léon Bonvin, *Still Life: Wine, Water, Fruit, and Nuts*, 1864

PAGE 4: George Stubbs, *Mares and Foals*, 1762, oil on canvas, Reproduced by permission of the Trustees of the Rt. Hon. Olive, Countess Fitzwilliam's Chattels Settlement, and Lady Juliet Tadgell

PAGE 5, TOP: George Stubbs, *Whistlejacket*, ca. 1762, oil on canvas, © The National Gallery, London. Bought with the support of the Heritage Lottery Fund, 1997

PAGE 5, BOTTOM: India (Rajasthan or Madhya Pradesh), *A Maiden, a Monkey, and the Mango Tree*, ca. 850

PAGE 6: Honoré Daumier, *The Omnibus*, 1864, watercolor on paper

PAGE 7: Armenian, *Decorated Page Beginning the Gospel of Matthew*, 1475

PAGE 14: *Icon of Saint Peter*, Macedonian, 14th century, tempera and gilding on wood, Dumbarton Oaks, Byzantine Collection, Washington, D.C.

PAGE 15: Jean-François Millet, *Shepherdess and Her Flock*, ca. 1865, pastel on paper

PAGE 16: Pierre Étienne Théodore Rousseau, *Early Summer Afternoon*, late 1850s

PAGE 17: India, *Layla and Majnun fall in love at school*, ascribed 'amal-i Dharmadasa, Folio 98a, 1590s

PAGE 18: George Stubbs, *Gimcrack on Newmarket Heath, with a Trainer, a Stable-Lad, and a Jockey*, 1765, oil on canvas, The Woolavington Collection

PAGE 19: Léon Bonvin, *Canterbury Bells*, 1863, watercolor

PAGE 20: India, *Saddened by the news of Khusraw's marriage to Shakar, Shirin takes a ride with her maids and meets the sculptor Farhad*, ascribed 'amal-i Sanvala, Folio 59a, 1590s

PAGE 21: Charles François Daubigny, *The Coming Storm, Early Spring*, 1874, oil on panel

PAGE 22: Byzantine (Constantinople), *Relief of the Virgin as Intercessor*, mid-IIth century, marble, IL.2005.2.17, on loan from Dumbarton Oaks, Washington, D.C.

PAGE 23: George Stubbs, *Mares and Foals*, 1763–1765, oil on canvas, Tate, London. Purchased with assistance from the

Pilgrim Trust, 1959

PAGE 24: Narcisse Virgile Diaz de la Peña, *Forest of Fontainebleau, Autumn*, 1871

PAGE 25: Constant Troyon, *Coast Near Villers*, ca. 1859, oil on canvas

PAGE 26: Edgar Degas, *Ballet Dancer Standing*, 1897–1900, pastel and charcoal on heavy-weight wove paper, BMA 1950.12.659

PAGE 27: George Stubbs, *Horse and Lion*, 1762–68, oil on canvas, Yale Center for British Arts, New Haven. Paul Mellon Collection

PAGE 28: George Stubbs, *Lord Torrington's Hunt Servants Setting Out from Southill Bedfordshire*, 1767, oil on canvas. Private Collection

PAGE 29: Louis-Eugène Boudin, *Trouville*, 1871, oil on panel

PAGE 32: Jean-Auguste-Dominique Ingres, *The Architect André-Marie Chatillon*, 1810 Graphite on cream light-weight wove paper, BMA 1979.43

PAGE 34: Jules-Adolphe-Aimé-Louis Breton, *Returning from the Fields*, 1871, oil on canvas

PAGE 36: Jean-François Millet, *The Goose Girl*, 1863, oil on canvas

PAGE 38: Edgar Degas, *Head of a Roman Girl*, ca. 1856, conté crayon with stumping on pale beige moderately light-weight wove paper, BMA 1950.12.457