The M.A. Fact Sheet contains important information that graduate students need to know about the program, advisors, and the M.A. thesis. Please read it carefully.

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1. Please Give the Art Department your Contact Information

It is extremely important that we are able to contact you via email and phone. The Art Department may periodically need to contact you about administrative details related to your transcript, thesis, requirements, and deadlines. In addition, the Art Department needs your email for sending announcements about speakers, exhibitions, job and internship opportunities, and other Art Department events. If your contact information changes, please fill out a card (in the Art Department office) with your current address, phone and email. Also, please make sure that Kathy Smith, the graduate office secretary, has your contact information on file. Her contact information is at the end of this packet.

We encourage you to visit the department’s blog (brooklynartdept.wordpress.com) and Facebook page (Art Department at Brooklyn College).

2. Introduce yourself to your advisor

You will be assigned an advisor when you begin the program. Introduce yourself to your advisor as soon as you are able to discuss your plans. At some point you will likely elect to change advisors and work with a faculty member whose specialization is aligned with your thesis research topic(s).

You should also inform your advisor of any of the following types of information: internships you receive, places you work, and goals beyond graduation.

3. General Introductory Exam

All incoming matriculated students are required to pass an introductory exam, which will be given in the week prior to the beginning of Fall and Spring semesters. Even if you are accepted last minute to the program, please be aware that you still need to take the exam with the other students.

It is a pass/fail exam. A student has two chances to pass the exam: a passing grade for the first attempt is 75; a passing grade for the second attempt is 80. Two failing grades will result in the student being dropped from the program. The exam must be passed within the first year of matriculation.

Alternatively, after one failed exam, a student can audit Brooklyn College's undergraduate Art 1010 (Art: Its History and Meaning) rather than take the exam a second time. A student will be required to pass the midterm and final exam with an 85 ('B') or higher in order to continue in the program. If a student fails the exam twice, they are required to take Art 1010. If they do not receive a B in the course or pass the department's intro exam for the second time, s/he will be dropped from the program.

The exam is comprised of slide identifications (1 pt.) and short answers about the work’s significance (3 pts.).

1) Artist or Culture - ¼ point
2) Title - ¼ point
3) Date - ¼ point
4) Period, Style or School - ¼ point
5) Significance (3-4 major points) - 3 points (see below)
There are a number of different ways to answer the short answer/significance portion. Depending on the work, some are more relevant than others. You could discuss, for example:
--the artist (e.g., the place of the work in his/her career; his/her influence on other artists with the work).
--the subject (e.g., the theme, meaning, iconography; whether a new or recurring subject; part of a series; an innovation or new treatment).
--the historical importance (e.g., political, religious, or social relevance; turning point in art/architectural history; exhibition history).
--the style (e.g., distinctive personal characteristics; the use of particular techniques; how it fits into a particular movement or school; whether a revival or use of past periods).

If you simply describe the work, however, you will get no credit. If you are uncertain as to the difference between description and significance, ask yourself whether someone who never saw the work before and knew no art history would give the same answer (e.g., the work shows bright colors, or thick paint, or is carved wood).

If you write only generic statements that might apply to any work by the artist, culture, or artistic movement, you will receive, at best, partial credit.

Images for Study
Students are required to know all 250 images in the list at the end of the fact sheet. Complete ID information can be found for each object in an appendix at the end. For information on these objects, you can consult major art history survey texts like Gardner’s Art Through the Ages: The Global Edition, Janson’s History of Art, Stockstad’s Art: A Brief History, and the online open-access web-book Smarthistory (smarthistory.khanacademy.org). Moreover, for any images not found easily within any of these textbooks, consult the museum’s webpage for more information or contact that faculty member in charge of the exam. The Art Library owns many of these textbooks in many editions. A copy of Gardner’s is also in the Art Dept. office.

4. Language Requirement
As of Fall 2012, students must pass a reading examination in French, German, Spanish or Italian. French or German are required as disciplinary languages. However, if a student is going to work on a thesis topic that necessitates knowledge of Spanish or Italian for conducting research, then please consult with your advisor about taking an exam in this language.

Program language examinations are approximately one hour and consist of one passage to be translated without the use of a dictionary, and one to be translated with dictionary assistance. The language exams are generally given at the beginning of each semester. The exam may be taken more than once. You should consult with your advisor about the language exam prior to scheduling it.

As an alternative, the CUNY Language Reading Program offers courses at the beginning, intermediate, and advanced levels during the academic year and in the summer. Students may fulfill their language requirement by completing, with a final grade of a B+ or above, two language courses in the same language (i.e., through the intermediate level) or by receiving an
A- or better in the intermediate level course. Approved language courses elsewhere may be substituted with permission of the program chair. Entering students are encouraged to begin their study of language the summer before they matriculate and may take the language exams their first semester.

Please contact the Grad Center’s language program for a schedule of courses. The phone number is 212/817-2081.

A student may petition the Art Department to waive the language requirement if the student meets the following two conditions: (1) the student is a native speaker of French, German, Italian, or Spanish and can demonstrate that they have studied in that language; and (2) the student is concentrating on a specialization where this language is appropriate. A petition form needs to be signed by the Graduate Deputy and submitted to the Committee on Graduate Admissions and Standards. The form can be found on the website for the Office of Graduate Studies or in the Art Department Graduate Office.

5. Required Courses for the M.A. Program
30 Credits total are required.

Students must complete 30 credits in Art History. Typically students take six courses (18 credits) in their area of concentration and four courses (12 credits) outside of their area.

Students must take our Method’s course (ARTD 7190G). It will be offered every Fall semester, and you should take it as soon as you can.

A Library and Thesis workshop will be offered every Fall semester as well, and it is required for those in their 2nd or 3rd semester. For those students who enter in the Spring semester, you will take the Methods class and the Library and thesis workshop together in Fall semester (your second semester).

During the first two years, a minimum of 1 course per semester is required. This requirement may be waived by the program advisor. Every semester students will receive an emailed list of appropriate Brooklyn College courses, sent from the deputy chair. Any other courses require approval of the Deputy Chair in consultation with your advisor.

Every semester students should have their course selections approved by their advisor or the deputy chair. You can accomplish this through a meeting or by email.

A student is allowed to take 2 courses in other programs, including the Grad Center, but the choices must be approved by your advisor and the deputy chair. The courses must be on the graduate level. See item 7 for more information on Grad Center courses.

6. Grading
A ‘B’ is the lowest acceptable grade for graduate work. If your average falls below a B, the student is placed on probation. Some students are accepted in a non-matriculated status: a B or better is required in their first three courses. These students’ status will be reviewed when
they complete 9 credits. If these students apply to the program and are accepted, then their credits count towards their degree.

7. Classes at the Graduate Center
Students are encouraged to take courses outside of Brooklyn College at the CUNY Graduate Center. Students generally are not given permission to attend courses at the Graduate Center before their second year. **To take a Grad Center course you must first get permission from the Deputy Chair or your advisor. Permission will only be granted to students who have taken at least 1 semester or courses and have received at least a B+ in each.** Students may only register for these courses just before the course begins (after GC students have registered). You will need to fill out a cross-registration form that must be signed by the Department Chair.

8. Writing a Thesis
To complete the M.A. degree, students are expected to write a thesis. The Master’s thesis should be an original piece of research, written in polished prose. A thesis typically emerges from a course paper, and it is **approximately 40 pages** (excluding footnotes, images, and bibliography). It should demonstrate your ability 1) to formulate a thesis 2) to carry an extended argument, and 3) to conduct original research. Theses must be formatted according to the guidelines for M.A. theses available at the dean’s office.

You should discuss the possibility of turning a paper into a thesis with your advisor before beginning the process. In consultation with advisors, students will set up a research and writing plan in the year or semester before you plan to graduate. For example, if you plan to graduate at the end of Spring semester, you need to have a plan in place by the middle of the previous semester.

You must finish a completed final draft of your thesis by October 1 (Fall)/March 1 (Spring) of your last semester and hand it in to your first advisor. This will give you sufficient time to make revisions and submit the final version by the appropriate file date. A completed final draft means that you need to submit everything: titlepage, table of contents, all chapters and footnotes, images with captions, any appendices, and bibliography. Prior to this due date, you should be submitting portions of your thesis to your thesis advisor based on the schedule you devised in the previous semester.

Only with your thesis advisor’s permission should you provide the thesis to your other reader(s). This allows time for revisions, as well as any last minute changes that need to be made.

In the graduate office, there is a helpful pamphlet on thesis writing that we recommend you pick up; it is also posted on the Art Department website. For more information on the thesis process, please refer to the separate Art History packet on Thesis Guidelines.

At the beginning of the semester in which you wish to graduate (at the latest), you will need to file a Submission of Thesis Title form, which can be found on the website for the Office of Graduate Studies or in the Art Department Graduate Office. A student selects the first and
second readers of their thesis and fills out the appropriate forms with our secretary and with the graduate dean's office.

At the beginning of the semester in which you wish to graduate, you will also need to fill out a department form with the title of your thesis, as well as the signatures of your first and second readers.

When you are finished with your thesis, place two copies in appropriate binders, label them, and take them to your advisor. Your advisor should then complete and sign a form, titled Approval of Thesis. You should bring the two copies and the approval form to your graduate deputy by the final due date for the semester in which you are planning to graduate. If everything is in order, the Graduate Deputy will sign the form and take one copy to the Office of Graduate Studies. After their approval, that copy will be placed in the Brooklyn College Library. The second copy will remain in your department.

You should obtain credit for writing your thesis/qualifying paper research. This credit is an independent study (7199G) taken with your advisor. Together you will set your writing/research plan for the semester. An independent study can be taken more than once.

A Library and Thesis workshop will be offered every Fall semester as well, and it is required for those in their 2nd or 3rd semester. For those students who enter in the Spring semester, you will take the Methods class and the Library and thesis workshop together in Fall semester (your second semester).

9. Advisors
Each student is assigned an advisor upon entry to the program. If a student decides, in consultation with their initial advisor, to change topics or that another faculty member's expertise is more germane to their thesis topic, then a change of advisors/readers may be warranted. However, students may not change advisors at the end of the process or without reason and approval of their advisor. If students wish to change advisors at this late date then they must change their thesis topic as well.

10. Internships
Internships may be taken for course credit with the approval of the department. Students need to set up their own internships. Information about available internships can be found in the Career Notebook in the Art Office (5306 Boylan); internship announcements are also posted in the Art Department blog (brooklynartdept.wordpress.com) and Facebook page. Once you have secured an internship, please see Professor Ball about getting it approved and filling out the proper paperwork. You will need a faculty advisor to oversee the internship. At the completion of the internship, a letter from your supervisor at the institution where the internship was completed is necessary for a faculty member to assign you a grade.

If you receive an internship, please inform the department.

11. Teaching Assistantships
Each semester one or two Teaching Assistantships for our department are offered with a stipend (finances permitting). Responsibilities are set by the supervising faculty member, but they typically include attending class, providing extra help for students, grading papers and tests, and completing some administrative duties. Some lecturing experience will be given to the TA as well. A call for applications will be announced at the end of the semester prior to the Assistantship.

12. Museum Education Certificate Program (begins Fall 2014)
The certificate in Museum Education is open to matriculated students in the M.A. Art History program and can be completed alongside the Master’s Degree. Students will learn various methods of teaching in museum environments, including the production of curricular materials. Tools used by museum educators including new technologies will be explored. Students will gain real-world experience and contacts to aid in future job placement.

The certificate requires an additional 12 credits, 6 credits of which will be completed in two internships in Museum Education, to be completed during the semester and/or during the summer. The other 6 credits will be taken in two intensive seminars (Museum Education I and II) to be completed in the January term between the Fall and Spring semesters. You must take Museum Education I prior to beginning internships.

Internships already taken for the M.A. do not count towards the museum certificate program.

13. Conferences and Symposium
The department encourages students to consider submitting papers to graduate conferences and symposia. If you are interested in delivering a paper in such a venue, then please consult with your advisor. He or she will assist you in crafting and practicing the talk, both of which are crucial to do prior to the paper’s delivery. The Brooklyn College Art Department also hosts an annual Art History Graduate Student Symposium in the Spring semester. All M.A. students are welcome to submit apply for consideration. A call for papers will be sent with details. Typically, you will need to write an abstract of your talk to be considered for the symposium. If you are accepted, you will work with your advisor to write the talk.

A good resource for graduate student conferences can be found here: http://members.efn.org/~acd/resources.html. Emails sent to graduate students will often also contain local conferences of interest to students.

14. Post-Graduation
The department would like to be informed of what paths our graduates take after graduation. Please inform the department of this path, whether a Ph.D. or other arts-related career.

15. Helpful Contacts:
1. **Deputy Chair for the MA program in Art History**: Professor Mona Hadler
   mhadler@brooklyn.cuny.edu

2. **Chair, Art Department**: Professor Michael Mallory (5306 Boylan):
   mmallory@brooklyn.cuny.edu

3. **Graduate Office Secretary**: Kathy Smith (5144 Boylan): artmfa@brooklyn.cuny.edu

**16. Graduate Art History Society**
To become a member of the graduate art history society, please contact the executive committee at gahsociety@gmail.com and join their facebook page (https://www.facebook.com/pages/Graduate-Art-History-Society/1651782721629343). The group organizes activities, lectures, and other events for M.A. art history students. It is composed only of Art History grad students.
ART HISTORY M.A. DEGREE REQUIREMENTS CHECKLIST

Name: __________________________________________
Mailing Address: ________________________________________________________________
Email: ___________________________________________
Phone Number: _________________________________

**Requirements**

30 credit hours are required to complete the M.A., in addition to the M.A. Thesis.

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**Thesis Calendar**

[ ] Declare thesis topic and advisor

**Date:**

[ ] File a Submission of Thesis Title form

**Date:**
| [ ] Signatures of first and second reader for the department | Date: |
| [ ] Writing plan has been approved by advisor | Date: |
| [ ] Copy of approved thesis placed in the Office of Grad Studies | Date: |
M.A. GENERAL INTRODUCTORY EXAM
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1) Artist or Culture - ¼ point
2) Title - ¼ point
3) Date - ¼ point
4) Period, Style or School - ¼ point
5) Significance (3-4 major points written on exam) - 3 points (see below)

How to answer the significance portion of the exam
There are a number of different ways to answer the short answer/significance portion. Depending on the work, some are more relevant than others. You could discuss, for example:
--the artist (e.g., the place of the work in his/her career; his/her influence on other artists with the work).
--the subject (e.g., the theme, meaning, iconography; whether a new or recurring subject; part of a series; an innovation or new treatment).
--the historical importance (e.g., political, religious, or social relevance; turning point in art/architectural history; exhibition history).
--the style (e.g., distinctive personal characteristics; the use of particular techniques; how it fits into a particular movement or school; whether a revival or use of past periods).

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Images for Study
Students are required to know all 250 images in the following list. Complete ID information can be found for each object in an appendix at the end. For information on
these objects, you can consult major art history survey texts like Gardner’s *Art Through the Ages: The Global Edition*, Janson’s *History of Art*, Stockstad’s *Art: A Brief History*, and the online open-access web-book Smarthistory (smarthistory.khanacademy.org). Moreover, for any images not found easily within any of these textbooks, consult the museum’s webpage for more information or contact that faculty member in charge of the exam. The Art Library owns many of these textbooks in many editions. A copy of Gardner’s is also in the Art Dept. office.

**Sample Answer**

![Image of a painting with birds and bamboo]

**Slide identification (1 pt.)**
1) **Artist or Culture** - Emperor Huizong, Chinese  
2) **Title** – Finches and Bamboo  
3) **Date** – c. 1100-25 (must get date within 25 years + or -; don’t simply list a century unless that is what is listed in *Gardner’s*)  
4) **Period, Style or School** – Northern Song Dynasty

**Sample Answer for Significance (3-4 major points) - 3 points on exam**  
Huizong was the eighth emperor of the Song dynasty and the most artistically accomplished of his imperial line. As a Daoist, Huizong saw his paintings as the representation of a perfect and harmonious world. His careful rendering of each element and skilful balance of form and void are characteristics which influenced the academic style of the Song dynasty. *Finches and Bamboo* exemplifies the realistic style of flower-and-bird painting practiced at Huizong’s Imperial Painting Academy. In such works, the artist displayed his intimate knowledge of the appearance and growth of plants and his ability to render accurately the movements of birds as they hop about or stand poised ready for flight. Whether making a study from nature or illustrating a line of poetry, however, the emperor valued capturing the spirit of a subject over literal representation. Here the minutely observed finches are imbued with the vitality of their living counterparts. Drops of lacquer added to the birds’ eyes impart a final life-like touch.
1. **Apollo 11 stones.** Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.

2. **Great Hall of the Bulls.** Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.

3. **Camelid sacrum in the shape of a canine.** Tequixquiac, central Mexico. 14,000–7000 B.C.E. Bone.

4. **Running horned woman.** Tassili n'Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. Bushel with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.


8. **Stonehenge**. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone. (2 images)

Stonehenge
© Luca de Ros/SOPA/Corbis


The Ambum Stone
© National Gallery of Australia, Canberra

Tlatilco female figurine
© Princeton University Art Museum/Art Resource, NY


Terra cotta fragment
Courtesy of the Anthropology Photographic Archive, Department of Anthropology, The University of Auckland

White Temple
© Richard Ashworth/Robert Harding World Imagery


Palette of King Narmer, front
© Werner Forman/Art Resource, NY

Palette of King Narmer, back
© Werner Forman/Art Resource, NY


16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone. (2 images)
17. **Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx.** Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone. (2 images)

![Great Pyramids with Sphinx](image1.png)

![Great Pyramids plan](image2.png)

18. **King Menkaura and queen.** Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.

![King Menkaura and queen](image3.png)


![The Code of Hammurabi](image4.png)

Mortuary temple of Hatshepsut
© Erich Lessing/Art Resource, NY


Akhenaton, Nefertiti, and three daughters
© bpk, Berlin/Staatliche Museen/Art Resource, NY

23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.

Tutankhamun's innermost coffin
© Sandre Vannini/Corbis
24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.


27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.
28. **Peplos Kore from the Acropolis.**
Archaic Greek. c. 530 B.C.E. Marble, painted details.

29. **Sarcophagus of the Spouses.**
Etruscan. c. 520 B.C.E. Terra cotta.

30. **Audience Hall (apadana) of Darius and Xerxes.** Persepolis, Iran. Persian. c. 520–465 B.C.E. Limestone. (2 images)
31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture. (3 images)
32. Tomb of the Triclinium. Tarquinia, Italy.
Etruscan. c. 480–470 B.C.E. Tufa and fresco.

Tomb of the Triclinium
© Nimatallah/Art Resource, NY

33. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights). (2 images)
34. *Doryphoros (Spear Bearer).* Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).

*Doryphoros*
© Museo Archeologico Nazionale, Naples, Italy/
The Bridgeman Art Library

Acropolis, continued

Helios, horses, and Dionysus (Heracles?)
© The Trustees of the British Museum

Temple of Athena Nike
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

Plaque of the Ergastines
© RMN-Grand Palais/Art Resource, NY

Victory adjusting her sandal
© Nimatallah/Art Resource, NY
36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

37. Winged Victory of Samothrace. Hellenistic Greek. c. 190 B.C.E. Marble.

38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture). (3 images)
Great Altar of Zeus and Athena at Pergamon, continued

Great Altar of Zeus and Athena plan


House of the Vettii plan

Atrium

Photo © Henri Stierlin, Genève
House of the Vettii, continued

**40. Alexander Mosaic from the House of Faun, Pompeii.** Republican Roman. c. 100 B.C.E. Mosaic.

*Alexander Mosaic*
© Araldo de Luca/Corbis

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**41. Seated boxer.** Hellenistic Greek. c. 100 B.C.E. Bronze.

*Seated boxer*
© Vanni Archive/Art Resource, NY

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**42. Head of a Roman patrician.** Republican Roman. c. 75–50 B.C.E. Marble.

*Head of a Roman patrician*
© Alinari/Art Resource, NY

Augustus of Prima Porta
© Erin Babnik/Alamy

44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete. (2 images)

Colosseum
© Patrick Durand/Sygma/Corbis

Colosseum
© Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY
45. **Forum of Trajan.** Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column). (4 images)

**Forum of Trajan (reconstruction drawing)**
© John Burge and James Packer

**Basilica Ulpia (reconstruction drawing)**
© Gilbert Gorski and James Packer

**Trajan markets**
© Franz-Marc Frei/Corbis

**Column of Trajan**
© Vittoriano Rastelli/Corbis
46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing. (2 images)

Pantheon
© Scala/Art Resource, NY

47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

Ludovisi Battle Sarcophagus
© Gianni Dagli Orti/The Art Archive at Art Resource, NY
48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E.
Excavated tufa and fresco. (3 images)

Greek Chapel
© Scala/Art Resource, NY

Orant fresco
© Araldo de Luca/Corbis

Good Shepherd fresco
© Scala/Art Resource, NY
49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof. (3 images)

Santa Sabina
© Holly Hayes/Art History Images

Santa Sabina
© Scala/Art Resource, NY

Santa Sabina plan
50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum). (2 images)

Rebecca and Eliezer at the Well
© Österreichische Nationalbibliothek, Gr. 31, fol. 7r

Jacob Wrestling the Angel
© Österreichische Nationalbibliothek, Gr. 31, fol. 12r

51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic. (5 images)

San Vitale
© Gérard Degeorge/The Bridgeman Art Library

San Vitale
© Canali Photobank, Milan, Italy
San Vitale, continued

Justinian panel
© Cameraphoto Arte, Venice/Art Resource, NY

Theodora panel
© Giraudon/The Bridgeman Art Library

San Vitale plan
52. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer. (3 images)
53. Merovingian looped fibula. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.

Merovingian looped fibula
© RMN-Grand Palais/Art Resource, NY

54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.

Virgin (Theotokos) and Child between Saints Theodore and George
© Erich Lessing/Art Resource, NY

55. Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum). (3 images)

St. Matthew, cross-carpet page
© British Library Board/Robana/Art Resource, NY

St. Luke portrait page
© British Library Board/Robana/Art Resource, NY
56. **Great Mosque.** Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry. (6 images)
Great Mosque, continued

Detail
© Werner Forman/Art Resource, NY

Great Mosque arches
© The Bridgeman Art Library

c. 968 C.E. Ivory.

Pyxis of al-Mughira
© RMN-Grand Palais/Art Resource, NY
58. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary). (4 images)

Cavalry attack
© Erich Lessing/Art Resource, NY

First meal
© Erich Lessing/Art Resource, NY


Chartres Cathedral
© Alinari Archives/Corbis

Chartres Cathedral
© Vanni Archive/Art Resource, NY
61. Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a *Bible moralisée*. Gothic Europe. c. 1226–1234 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum). (2 images)

Dedication Page with Blanche of Castile and King Louis IX of France
© The Pierpont Morgan Library/Art Resource, NY

Scenes from the Apocalypse
© British Library/Rebana/Hulton Fine Art Collection/Getty Images

62. Röttgen Pietà. Late medieval Europe. c. 1300–1325 C.E. Painted wood.

Röttgen Pietà
© Erich Lessing/Art Resource, NY
63. Arena (Scrovegni) Chapel, including Lamentation. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco. (3 images)

Arena (Scrovegni) Chapel
© Alfredo Dagli Orti/The Art Archive at Art Resource, NY

Lamentation
© Scala/Art Resource, NY
64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum). (3 images)

The Plagues of Egypt
© British Library/Robana/Hulton Fine Art Collection/Getty Images

Scenes of Liberation
© The British Library Board, Add. 27210, f.14v

Preparation for Passover
© The British Library Board, Add. 27210, f.14v

![Alhambra Palace](© Visions Of Our Land/The Image Bank/Getty Images)

![Court of the Lions](© Cianni Dagli Ortì/The Art Archive at Art Resource, NY)

![Hall of the Sisters](© Raffaello Bencini/The Bridgeman Art Library)

![Alhambra Palace plan](© Visions Of Our Land/The Image Bank/Getty Images)
66. **Annunciation Triptych (Merode Altarpiece)**. Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.

**Annunciation Triptych**
Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY


**Pazzi Chapel**
© Erich Lessing/Art Resource, NY

**Pazzi Chapel**
© Scala/Art Resource, NY
68. **The Arnolfini Portrait.** Jan van Eyck. c. 1434 C.E. Oil on wood.

![The Arnolfini Portrait](image1.png)

© National Gallery, London, UK/The Bridgeman Art Library

69. **David.** Donatello. c. 1440–1460 C.E. Bronze.

![David](image2.png)

© Scala/Art Resource, NY


![Palazzo Rucellai](image3.png)

71. **Madonna and Child with Two Angels.** Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.

![Madonna and Child with Two Angels](image4.png)

© Erich Lessing/Art Resource, NY

*Birth of Venus*
© Erich Lessing/Art Resource, NY


*Last Supper*
© The Bridgeman Art Library

74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.

*Adam and Eve*
© Bridgeman-Giraudon/Art Resource, NY

Sistine Chapel
© The Bridgeman Art Library

The Delphic Sibyl
© Erich Lessing/Art Resource, NY

The Flood
© Erich Lessing/Art Resource, NY

Sistine Chapel
© Reinhard Dirscherl/Alamy

*School of Athens*
© The Bridgeman Art Library Ltd./Alamy

77. *Isenheim altarpiece*. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood. (2 images)

*Isenheim altarpiece, closed*  © Erich Lessing/Art Resource, NY
*Isenheim altarpiece, open*  © Scala/Art Resource, NY

80. **Venus of Urbino.** Titian. c. 1538 C.E. Oil on canvas.

79. **Allegory of Law and Grace.** Lucas Cranach the Elder. c. 1530 C.E. Woodcut.

81. **Frontispiece of the Codex Mendoza.** Viceroyalty of New Spain. c. 1541–1542 C.E. Pigment on paper.
82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco. (3 images)

83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.
84. **Mosque of Selim II.** Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone. (3 images)

Mosque of Selim II
© Giraudon/The Bridgeman Art Library

Mosque of Selim II
© Vanni Archive/Art Resource, NY

85. **Calling of Saint Matthew.** Caravaggio. c. 1597–1601 C.E. Oil on canvas.

Calling of Saint Matthew
© Scala/Art Resource, NY
86. Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.

87. Self-Portrait with Saskia. Rembrandt van Rijn. 1636 C.E. Etching.

89. Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel). (3 images)
Ecstasy of Saint Teresa, continued

90. Angel with Arquebus, Asiel Timor Dei. Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.

91. Las Meninas. Diego Velázquez. c. 1656 C.E. Oil on canvas.

93. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens. (5 images)
94. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay. (2 images)
95. **The Virgin of Guadalupe (Virgen de Guadalupe)**. Miguel González. c. 1698 C.E.
Based on original Virgin of Guadalupe.
Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.

![Virgen de Guadalupe](image)

**Virgen de Guadalupe**
Digital Image © 2011 Museum Associates/LACMA.
Licensed by Art Resource, NY

96. **Fruit and Insects**. Rachel Ruysch.
1711 C.E. Oil on wood.

![Fruit and Insects](image)

**Fruit and Insects**
© Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library

97. **Spaniard and Indian Produce a Mestizo**. Attributed to Juan Rodríguez Juárez. c. 1715 C.E.
Oil on canvas.

![Spaniard and Indian Produce a Mestizo](image)

**Spaniard and Indian Produce a Mestizo**
© Breamore House, Hampshire, UK/The Bridgeman Art Library

98. **The Tête à Tête, from Marriage à la Mode**. William Hogarth. c. 1743 C.E.
Oil on canvas.

![The Tête à Tête](image)

**The Tête à Tête**
© National Gallery, London, UK/The Bridgeman Art Library
99. Portrait of Sor Juana Inés de la Cruz. Miguel Cabrera. c. 1750 C.E. Oil on canvas.


Monticello
© David Muenker/Alamy


The Oath of the Horatii
© Gianni Dagli Orti/The Art Archive at Art Resource, NY


George Washington
© Buddy Mays/Corbis
105. **Self-Portrait**. Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.

![Self-Portrait](image1)

© Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library


![Y no hai remedio](image2)

© Private Collection/Index/The Bridgeman Art Library

107. **La Grande Odalisque**. Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.

![La Grande Odalisque](image3)

© Giraudon/The Bridgeman Art Library

108. **Liberty Leading the People**. Eugène Delacroix. 1830 C.E. Oil on canvas.

![Liberty Leading the People](image4)

© Erich Lessing/Art Resource, NY
109. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). Thomas Cole. 1836 C.E. Oil on canvas.

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

Image © The Metropolitan Museum of Art/image source © Art Resource, NY


Still Life in Studio

© Louis Daguerre/Time & Life Pictures/Getty Images


Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)

Photograph © 2013 Museum of Fine Arts, Boston

Palace of Westminster  
© Vanni Archive/Art Resource, NY

Central Lobby  
© Adam Woolfitt/Corbis


Westminster Hall  
© Adam Woolfitt/Corbis

The Stone Breakers  
© Staatliche Kunstsammlungen Dresden/The Bridgeman Art Library

Nadar Raising Photography to the Height of Art
© The Stapleton Collection/The Bridgeman Art Library

115. Olympia. Édouard Manet. 1863 C.E. Oil on canvas.

Olympia
© The Gallery Collection/Corbis


The Saint-Lazare Station
© Musée d’Orsay, Paris, France/The Bridgeman Art Library

117. The Horse in Motion. Eadweard Muybridge. 1878 C.E. Photograph.

The Horse in Motion
Courtesy of the Library of Congress # LC-USZ62-58070
118. The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel). Jose María Velasco. 1882 C.E. Oil on canvas.


120. The Starry Night. Vincent van Gogh. 1889 C.E. Oil on canvas.

121. The Coiffure. Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint on laid paper.

*The Scream*

Digital Image © Bridgeman Art Library © 2013 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York

123. *Where Do We Come From? What Are We? Where Are We Going?*. Paul Gauguin. 1897–1898 C.E. Oil on canvas.

*Where Do We Come From? What Are We? Where Are We Going?*

Photograph © 2013 Museum of Fine Arts, Boston


*Carson, Pirie, Scott and Company Building*

© Hedrich Blessing Collection/Chicago History Museum/Getty Images
Carson, Pirie, Scott and Company Building, continued

Carson, Pirie, Scott and Company Building plan


Mont Sainte-Victoire
© The Philadelphia Museum of Art/Art Resource, NY


Les Demoiselles d’Avignon
Digital Image © Bridgeman Art Library © Estate of Pablo Picasso/2013 Artists Rights Society (ARS), New York


The Steerage
© RMN-Grand Palais/Art Resource, NY © Georgia O’Keeffe Museum/Artists Rights Society (ARS), New York


The Kiss
© The Gallery Collection/Corbis

The Kiss
© Album/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

130. The Portuguese. Georges Braque. 1911 C.E. Oil on canvas.


The Portuguese
Photo © Bridgeman-Giraudon/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

Goldfish
© Alexander Burkatovski/Corbis
132. *Improvisation 28 (second version).* Vassily Kandinsky. 1912 C.E. Oil on canvas.

*Improvisation 28 (second version)*

133. *Self-Portrait as a Soldier.* Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.

*Self-Portrait as a Soldier*
© Allen Memorial Art Museum, Oberlin College, Ohio, USA/Charles F. Olney Fund/The Bridgeman Art Library


*Memorial Sheet for Karl Liebknecht*
Photo © Snark/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich

*Villa Savoye*


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136. **Composition with Red, Blue and Yellow.** Piet Mondrian. 1930 C.E. Oil on canvas.

*Composition with Red, Blue and Yellow*

Piet Mondrian (1872-1944) Composition with Red, Blue and Yellow, 1930 © 2013 Mondrian/Holtzman Trust c/o HCR International USA/Photo © 2013 Erich Lessing/Art Resource, NY

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137. Illustration from *The Results of the First Five-Year Plan*. Varvara Stepanova. 1932 C.E. Photomontage.

Illustration from *The Results of the First Five-Year Plan*

© The Gallery Collection/Corbis

*Object (Le Déjeuner en fourrure)*

Digital Image © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich


*Fallingwater*

© Art Resource, NY © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), New York
Fallingwater, continued

Fallingwater site plan
© Astorino

140. The Two Fridas. Frida Kahlo. 1939 C.E. Oil on canvas.

The Two Fridas
© Schalkwijk/Art Resource, NY © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

141. The Migration of the Negro, Panel no. 49. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.

The Migration of the Negro, Panel no. 49
© The Phillips Collection, Washington, DC © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

142. The Jungle. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.

The Jungle


*Marilyn Diptych*
© Tate, London/Art Resource, NY © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York


*Narcissus Garden* (Paris, 2010 installation)
Courtesy Yayoi Kusama Studio Inc., Ota Fine Arts, Tokyo and Victoria Miro, London © Yayoi Kusama


*The Bay*
© Estate of the Artist/2013 Artists Rights Society (ARS), Bridgeman Art Library, New York


*Lipstick (Ascending) on Caterpillar Tracks*
© Used by Permission of the Artist

Spiral Jetty
© The Artist/Licensed by VAGA, New York, NY/Courtesy James Cohan Gallery, New York & Shanghai


House in New Castle County
© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo

House in New Castle County
© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo
153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry). (4 images)

Chavín de Huántar plan

Lanzón Stela
© Richard List/Corbis

Relief sculpture
© Charles & Josette Lenars/Corbis

Nose ornament
Photograph © The Cleveland Museum of Art

Mesa Verde cliff dwellings
© Kerrick James/Corbis


Structure 40
© vario images GmbH & Co. KG/Alamy

Lintel 25, Structure 23
© Werner Forman/Art Resource, NY
Yaxchilán, continued

Structure 33
© Christian Kober/Robert Harding World Imagery/Corbis


Great Serpent Mound
© Richard A. Cooke/Corbis

157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone). (4 images)

Templo Mayor (reconstruction drawing)
© Archives Larousse, Paris, France/Giraudon/The Bridgeman Art Library

The Coyolxauhqui Stone
© Gianni Dagli Orti/Corbis

159. Ruler’s feather headdress (probably of Motecuhzoma II). Mexico (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.
160. City of Cusco, including Qorikancha (main temple/church and convent of Santo Domingo) and Walls at Saqsay Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E. Sandstone. (3 images)

Curved Inka wall of Qorikancha and church of Santo Domingo
© Michael Freeman/Corbis

City of Cusco plan

Walls at Saqsay Waman (Sacsayhuaman)
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

City of Machu Picchu
© Hugh Sitton/Corbis

Observatory
© Nick Saunders/Barbara Heller Photo Library, London/Art Resource, NY

162. All-T'qapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.

Intihuatana Stone
© DEA/G. DAGLI ORTI/De Agostini Picture Library/Getty Images

All-T'qapu tunic
© Dumbarton Oaks, Washington, D.C.
163. Bandolier bag. Lenape (eastern Delaware) tribe. c. 1850 C.E. Beadwork on leather.

Bandolier bag
Used by permission

164. Transformation mask. Kwakiutl, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string. (2 images)

Transformation mask, closed
© Musée du Quai Branly/Scala/Art Resource, NY

Transformation mask, open
© Musée du Quai Branly/Scala/Art Resource, NY

Hide painting of Sun Dance
Courtesy of School for Advanced Research, Catalog Number SAR 1978-1-67/Photograph by Addison Doty

166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

Black-on-black ceramic vessel
© Barbara Gonzales, Great Granddaughter of Maria and Julian Martinez

Conical tower
© Werner Forman Archive/The Bridgeman Art Library

Circular wall
© Werner Forman Archive/The Bridgeman Art Library


Great Mosque of Djenne
© George Steinmetz/Corbis

Monday market at the Great Mosque of Djenne
© Remi Benali/Corbis
169. Wall plaque, from Oba’s Palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass. (2 images)

Wall plaque, from Oba’s Palace

© The Metropolitan Museum of Art/Image source
© Art Resource, NY


Sika dwa kofi

© Marc Deville/Gamma-Rapho via Getty Images

Contextual photograph: Sika dwa kofi

© Marc Deville/Gamma-Rapho via Getty Images
171. Ndop (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood. (2 images)

Ndop
© Brooklyn Museum of Art, New York, USA/The Bridgeman Art Library


Nkisi n’kondi
© Detroit Institute of Arts, USA/Founders Society Purchase/Eleanor Clay Ford Fund for African Art/The Bridgeman Art Library
173. Portrait mask *(Mblo)*. Baule peoples (Côte d’Ivoire). Late 19th to early 20th century C.E. Wood and pigment. *(2 images)*

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Mblo
© Jerry L. Thompson
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Female *(Pwo)* mask
Photograph © by Franko Khoury/National Museum of African Art/Smithsonian Institution
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175. Bundu mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber. (2 images)

Bundu mask
© Schomburg Center, NYPL/Art Resource, NY


Ikenga
© Werner Forman/Art Resource, NY
177. **Lukasa** (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal. *(2 images)*

![Lukasa](image1)

*Lukasa*

Photo © Heini Schneebeli/The Bridgeman Art Library

![Contextual photograph: Lukasa](image2)

Contextual photograph: *Lukasa*

Courtesy of Mary Nooter Roberts

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178. **Aka elephant mask**. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads. *(2 images)*

![Aka elephant mask](image3)

*Aka elephant mask*

Image copyright © The Metropolitan Museum of Art/
Image Source © Art Resource, NY

![Contextual photograph: Aka elephant mask](image4)

Contextual photograph: *Aka elephant mask*

© George Holton/Photo Researchers/Getty Images
179. Reliquary figure (nlo bieri). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.

c. 400 B.C.E.–100 C.E. Cut rock. (3 images)

Petra
© De Agostini Picture Library/C. Sappa/The Bridgeman Art Library

Treasury
© Bernard Gagnon

Great Temple
© Bernard Gagnon

184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings.

186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile. (4 images)

Masjid-e Jameh
© Bruno Morandi/Hemis/Corbis

Detail
© EmmePi Travel/Alamy

Courtyard
© Paule Seux/Hemis/Corbis

Mihrab (prayer room)
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

188. **Basin (Baptistère de St. Louis).** Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver.

189. **Bahram Gur Fights the Karg,** folio from the Great II-Khanid Shahnama. Islamic; Persian, Il’Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.

190. **The Court of Gayumars,** folio from Shah Tahmasp’s Shahnama. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.

The Ardabil Carpet
© Victoria & Albert Museum, London, UK/The Bridgeman Art Library
192. **Great Stupa at Sanchi.** Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome. *(4 images)*

*Great Stupa at Sanchi*
© Atlantide Phototravel/Corbis

*Detail*
© Atlantide Phototravel/Corbis

*North Gate*
© Raveesh Vyas

*Plan and elevation*
193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta. (2 images)

Terra cotta warriors
© Imagerec Co., Ltd./Corbis

194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.

Funeral banner of Xin Zhui
© Bettman/Corbis
195. **Longmen caves.** Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone. *(3 images)*

Longmen caves
© CLARO CORTES IV/Reuters/Corbis

Detail
© Christian Kober/Robert Harding World Imagery/Corbis

196. **Gold and jade crown.** Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork.

Detail
Used by Permission

Gold and jade crown
© DeA Picture Library/Art Resource, NY
197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture). (5 images)
Todai-ji, continued

Gate
© Paulo Fridman/Corbis


Borobudur Temple
© Charles & Josette Lenars/Corbis

Detail
© Edifice/Corbis
Borobudur Temple, continued

Buddha
© Dallas and John Heaton/Free Agents 1 Limited/Corbis

199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone. (5 images)

Angkor Wat
© Michele Falzone/JAI/Corbis

South Gate of Angkor Thom
© Christophe Boisvieux/Corbis
Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia, continued

Churning of the Ocean of Milk
© Kevin R. Morris/Corbis

Jayavarman VII as Buddha
HansStieglitz@t-online.de

Angkor Wat plan
Angkor site plan

Lakshmana Temple
© Jose Fuste Raga/Corbis

Detail
© Atlantide Phototavel/Corbis

Detail
© Michele Burgess/Alamy

Lakshmana Temple plan
201. *Travelers among Mountains and Streams*. Fan Kuan. c. 1000 C.E. Ink on silk.


203. *Night Attack on the Sanjō Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper). (2 images)
204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).

206. Forbidden City, Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile. (5 images)
Forbidden City, continued

Hall of Supreme Harmony
© Steven Vidler/Eurasia Press/Corbis

The Palace of Tranquility and Longevity
© As seen in Art and Antiques

Forbidden City plan
207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden. (3 images)

Ryoan-ji, wet garden
© John Lander Photography

Ryoan-ji, dry garden
© Vanni Archive/Art Resource, NY

208. Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

Jahangir Preferring a Sufi Shaikh to Kings
© Freer Gallery of Art, Smithsonian Institution, Washington, D.C.
209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens. (2 images)

Taj Mahal
© Ocean/Corbis

Taj Mahal
© David Pearson/Alamy


White and Red Plum Blossoms
© MOA Museum of Art

White and Red Plum Blossoms
© MOA Museum of Art
211. Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.

Kanagawa oki nami ura
Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

212. Chairman Mao en Route to Anyuan. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

Chairman Mao en Route to Anyuan
© The Chambers Gallery, London/The Bridgeman Art Library
Image Set


216. **Staff god.** Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers. (3 images)

Staff god
© The Trustees of the British Museum

Detail
© The Trustees of the British Museum

217. **Female deity.** Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.

Contextual image: staff god
© The Trustees of the British Museum

Female deity
© Werner Forman Archive/The Bridgeman Art Library
218. **Buk** (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.

219. **Hiapo** (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.

220. **Tamati Waka Nene**. Gottfried Lindauer. 1890 C.E. Oil on canvas.

221. **Navigation chart**. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.
222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell. (2 images)

Malagan mask
University Museum, Pennsylvania, PA, USA/Photo ©AISA/The Bridgeman Art Library

Malagan display
© Peter Horner, 1978 © Museum der Kulturen Basel, Switzerland

223. Processional welcoming Queen Elizabeth II to Tonga with Ngatu launima (tapa cloth). Tonga, central Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and pandanus fiber/hibiscus fiber mats), photographic documentation.

Processional welcoming Queen Elizabeth II to Tonga with Ngatu launima
Courtesy of Alexander Turnbull Library, Wellington, New Zealand

![The Gates](image1)

*The Gates*

© Panoramic Images/Getty Images


![Vietnam Veterans Memorial](image2)

*Vietnam Veterans Memorial*

© James P. Blair/Corbis

![Detail](image3)

*Detail*

© Ian Dagnall/Alamy

![Horn Players](image1.png)

_Horn Players_

Photography © Douglas M. Parker Studio, Los Angeles
© The Estate of the Artist/ADAGP, Paris/ARS New York 2013


![Summer Trees](image2.png)

_Summer Trees_

© The Trustees of the British Museum

228. **Androgyne III.** Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, and string.

![Androgyne III](image3.png)

_Androgyne III_


![A Book from the Sky](image4.png)

_A Book from the Sky_

Used by Permission

*Pink Panther*
Permission of the Artist © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

231. **Untitled (#228), from the History Portraits series.** Cindy Sherman. 1990 C.E. Photograph.

*Untitled (#228)*
Courtesy of the Artist and Metro Pictures

232. **Dancing at the Louvre, from the series The French Collection, Part I; #1.** Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.

*Dancing at the Louvre, from the series The French Collection, Part I; #1*
Faith Ringgold © 1991

233. **Trade (Gifts for Trading Land with White People).** Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.

*Trade (Gifts for Trading Land with White People)*
Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation, Montana) and the Accentra Griegen Gallery, NY

Earth’s Creation


Rebellious Silence
Courtesy Gladstone Gallery, New York and Brussels


En la Barberia no se Llora
Courtesy Ronald Feldman Fine Arte, New York/ www.feldmangallery.com


Pisupo Lua Afe
© Michel Tuffery MNZM/Museum of New Zealand Te Papa Tongarewa #FE010516


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*Guggenheim Museum Bilbao*
© Rolf Haid/dpa/Corbis

*Guggenheim Museum Bilbao*
© Jacques Pavlovsky/Sygma/CORBIS
241. **Pure Land.** Mariko Mori. 1998 C.E.
Color photograph on glass.

**Pure Land**
© 2013 Mariko Mori, Member Artists Rights Society (ARS), New York/
Digital Image © 2013 Museum Associates/LACMA/Licensed by Art
Resource, NY

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242. **Lying with the Wolf.** Kiki Smith.
2001 C.E. Ink and pencil on paper.

**Lying with the Wolf**
© The Artist/Courtesy of the Pace Gallery

243. **Darkytown Rebellion.** Kara Walker. 2001 C.E.
Cut paper and projection on wall.

**Darkytown Rebellion**
Used by Permission

*The Swing (after Fragonard)*
© 2013 Tate, London


*Old Man’s Cloth*
© Samuel P. Harn Museum of Art, University of Florida, Gainesville/Museum purchase with funds from friends of the Harn Museum


*Stadia II*


*Praying Mantra*
© Gladstone Gallery, New York and Brussels

Shibboleth
© Luke Macgregor/Reuters/Corbis

2009 C.E. Glass, steel, and cement. (2 images)

MAXXI National Museum of XXI Century Arts
© Atlantide Photorevel/Corbis

*Kui Hua Zi*

© Oliver Strewe/Getty Images
Appendix A: List of Required Works

Content Area 1: Global Prehistory
30,000–500 B.C.E. (11 WORKS)

2. Great Hall of the Bulls. Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.
4. Running horned woman. Tassili n’Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. Bushel with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.

Content Area 2: Ancient Mediterranean
3500 B.C.E.–300 C.E. (36 WORKS)

17. Great Pyramids (Menkaure, Khafre, Khufru) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.
23. Tutankhamun’s tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.

24. Last judgment of Hu-Nefer, from his tomb (page from the Book of the Dead). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.


27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.


31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.


34. Doryphoros (Spear Bearer). Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).


36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

37. Winged Victory of Samothrace. Hellenistic Greek. c. 190 B.C.E. Marble.

38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture).


40. Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.

41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.

42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.


44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.


46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.

47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.
Content Area 3: Early Europe and Colonial Americas

200–1750 C.E. (51 WORKS)


49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.

50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum).

51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.


53. Merovingian looped fibula. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.

54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.


61. Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a Bible moralisée. Gothic Europe. c. 1226–1234 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).

62. Rötgen Pietà. Late medieval Europe. c. 1300–1325 C.E. Painted wood.


64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum).


68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.

74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood.
79. Allegory of Law and Grace. Lucas Cranach the Elder. c. 1530 C.E. Woodcut.
83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.
86. *Henri IV Receives the Portrait of Marie de’ Medici*, from the Marie de’ Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.
89. *Ecstasy of Saint Teresa*. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).
90. *Angel with Arquebus, Asiel Timor Dei*. Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.
91. *Las Meninas*. Diego Velázquez. c. 1656 C.E. Oil on canvas.
93. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.
94. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay.
97. *Spaniard and Indian Produce a Mestizo*. Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.
Content Area 4: Later Europe and Americas

1750–1980 C.E. (54 WORKS)

99. Portrait of Sor Juana Inés de la Cruz. Miguel Cabrera. c. 1750 C.E. Oil on canvas.


105. Self-Portrait. Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.

106. Y no hai remedio (And There’s Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15. Francisco de Goya. 1810–1823 C.E. (published 1863). Drypoint etching.


108. Liberty Leading the People. Eugène Delacroix. 1830 C.E. Oil on canvas.

109. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). Thomas Cole. 1836 C.E. Oil on canvas.


115. Olympia. Édouard Manet. 1863 C.E. Oil on canvas.


117. The Horse in Motion. Eadweard Muybridge. 1878 C.E. Photograph.

118. The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel). Jose María Velasco. 1882 C.E. Oil on canvas.


120. The Starry Night. Vincent van Gogh. 1889 C.E. Oil on canvas.

121. The Coiffure. Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint on laid paper.

122. The Scream. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.

123. Where Do We Come From? What Are We? Where Are We Going? Paul Gauguin. 1897–1898 C.E. Oil on canvas.


130. The Portuguese. Georges Braque. 1911 C.E. Oil on canvas.
133. Self-Portrait as a Soldier. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.
137. Illustration from The Results of the First Five-Year Plan. Varvara Stepanova. 1932 C.E. Photomontage.
140. The Two Fridas. Frida Kahlo. 1939 C.E. Oil on canvas.
141. The Migration of the Negro, Panel no. 49. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.
142. The Jungle. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.
149. The Bay. Helen Frankenthaler. 1963 C.E. Acrylic on canvas.

**Content Area 5: Indigenous Americas**


153. Chavin de Huántar. Northern highlands, Peru. Chavin. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).
157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone).
159. Ruler’s feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.
160. City of Cusco, including Qorikancha (main temple/church and convent of Santo Domingo) and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E. Sandstone.
162. All-T’oqapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
163. Bandolier bag. Lenape (eastern Delaware) tribe. c. 1850 C.E. Beadwork on leather.
166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

**Content Area 6: Africa**

**1100–1980 C.E. (14 WORKS)**

172. Power figure (*Nkisi n’kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.
173. Portrait mask (*Mblo*). Baule peoples (Côte d’Ivoire). Late 19th to early 20th century C.E. Wood and pigment.


179. Reliquary figure (*ndi bieri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.


**Content Area 7: West and Central Asia**

**500 B.C.E.–1980 C.E. (11 WORKS)**


184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings.


186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile.


189. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*. Islamic; Persian, Il’Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.


**Content Area 8: South, East, and Southeast Asia**


194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.


197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).


201. Travelers among Mountains and Streams. Fan Kuan. c. 1000 C.E. Ink on silk.

202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.


204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).


208. Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.


211. Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.

212. Chairman Mao en Route to Anyuan. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

Content Area 9: The Pacific
700–1980 C.E. (11 WORKS)


216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.

217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.

218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.


222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.

223. Processional welcoming Queen Elizabeth II to Tonga with Ngatu launima (tapa cloth). Tonga, central Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

**Content Area 10: Global Contemporary**

1980 C.E. to Present (27 WORKS)


