



Art History M.A. Fact Sheet

2013-2014

[Updated 4/10/2013]

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.

TABLE OF CONTENTS

| | |
|--|-----|
| 1. Student Contact Information | 2 |
| 2. Your advisor | 2 |
| 3. General Introductory Exam | 2-3 |
| 4. Language Requirement | 3-4 |
| 5. Required Courses | 4 |
| 6. Grading | 4 |
| 7. Classes at the Grad Center | 5 |
| 8. Writing the M.A. Thesis | 5-6 |
| 9. Advisors | 6 |
| 10. Internships | 6 |
| 11. Teaching Assistantships | 6 |
| 12. Museum Education Certificate Program | 7 |
| 13. Conferences and Symposium | 7 |
| 14. Post-Graduation | 7 |
| 15. Helpful Contacts | 7 |
| 16. Graduate Art History Society | 8 |
| 17. Art History M.A. Degree Requirements Checklist | 9 |
| 18. Object List for General Intro. Exam | 10 |

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.

| | | |
|--|-------------------------------|-----------------------|
| | Introductory Art History Exam | Date Passed: _____ |
|--|-------------------------------|-----------------------|

| | | |
|--|--------------------------------|-----------------------|
| | Language Requirement: _____ | Date Passed: _____ |
|--|--------------------------------|-----------------------|

| | | | |
|--|--------------------------------|-----------|--------------------------|
| | Methodology Course (Art 7190G) | 3 credits | Term Completed: _____ |
| | Library and Thesis Workshop | required | Term Completed: _____ |

| | <u>OTHER COURSES</u> | <u>CREDIT</u> <u>S</u> | <u>TERM COMPLETED</u> |
|--|----------------------|---------------------------|-----------------------|
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|--|---------------------------------|---------|--------------------------|
| | Thesis Credit Independent Study | credits | Term Completed: _____ |
|--|---------------------------------|---------|--------------------------|

Thesis Calendar

[] Declare thesis topic and advisor

Date: _____

[] File a *Submission of Thesis Title* form

Date: _____

| | |
|---|-------|
| <input type="checkbox"/> Signatures of first and second reader for the department | Date: |
| <input type="checkbox"/> Writing plan has been approved by advisor | Date: |
| <input type="checkbox"/> Copy of approved thesis placed in the Office of Grad Studies | Date: |

M.A. 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.

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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).

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).

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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



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.

Image Set

1. Apollo 11 stones. Namibia.
c. 25,500–25,300 B.C.E. Charcoal
on stone.



Apollo 11 stones

© Human Origins Program, Smithsonian Institution

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



Great Hall of the Bulls

© The Bridgeman Art Library

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



Camelid sacrum

Photo © Jorge Pérez de Lara

4. Running horned woman. Tassili n'Ajjer, Algeria. 6000–4000 B.C.E.
Pigment on rock.



Running horned woman

© The Granger Collection, New York

5. Bushel with ibex motifs.
Susa, Iran. 4200–3500 B.C.E.
Painted terra cotta.



Bushel with ibex motifs

© RMN-Grand Palais/Art Resource, NY

6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.



Anthropomorphic stele

© Album/Art Resource, NY

7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.



Jade *cong*

© Asian Art & Archaeology, Inc./Corbis

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



Stonehenge

© Luca da Ros/SOPA/Corbis

Stonehenge

© Last Refuge/Robert Harding World Imagery/Corbis

9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.



The Ambum Stone

© National Gallery of Australia, Canberra

10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.



Tlatilco female figurine

© Princeton University Art Museum/Art Resource, NY

11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

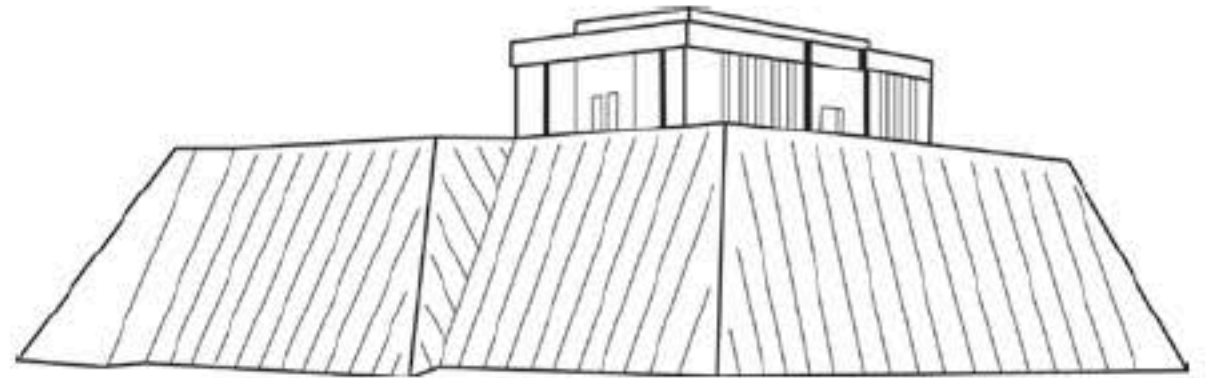


Terra cotta fragment

Courtesy of the Anthropology Photographic Archive,
Department of Anthropology, The University of Auckland

Image Set

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick. (2 images)



White Temple and ziggurat (reconstruction drawing)

White Temple

© Richard Ashworth/Robert Harding World Imagery

13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke. (2 images)



Palette of King Narmer, front

© Werner Forman/Art Resource, NY



Palette of King Narmer, back

© Werner Forman/Art Resource, NY

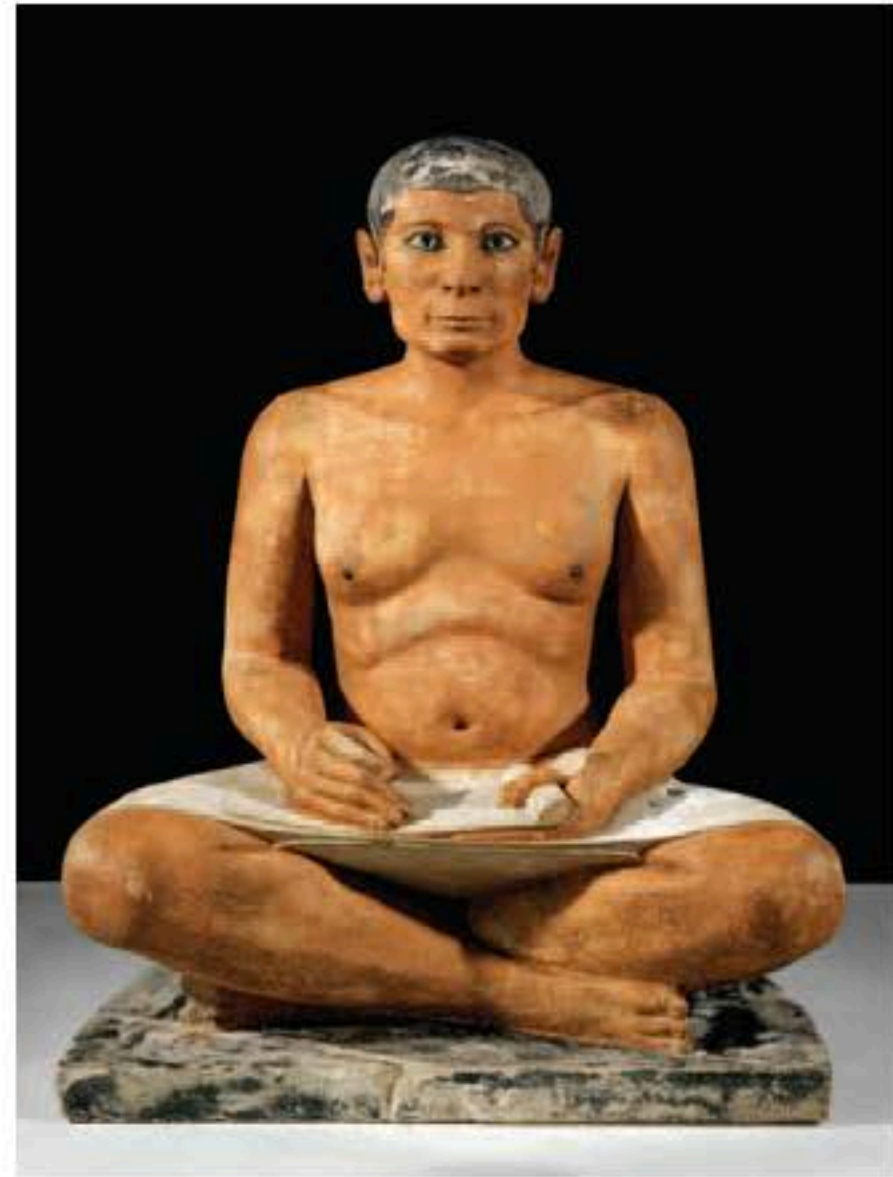
14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian. c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.



Statues of votive figures

© Erich Lessing/Art Resource, NY

15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.



Seated scribe

© Erich Lessing/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)



Standard of Ur, Peace

© Erich Lessing/Art Resource, NY



Standard of Ur, War

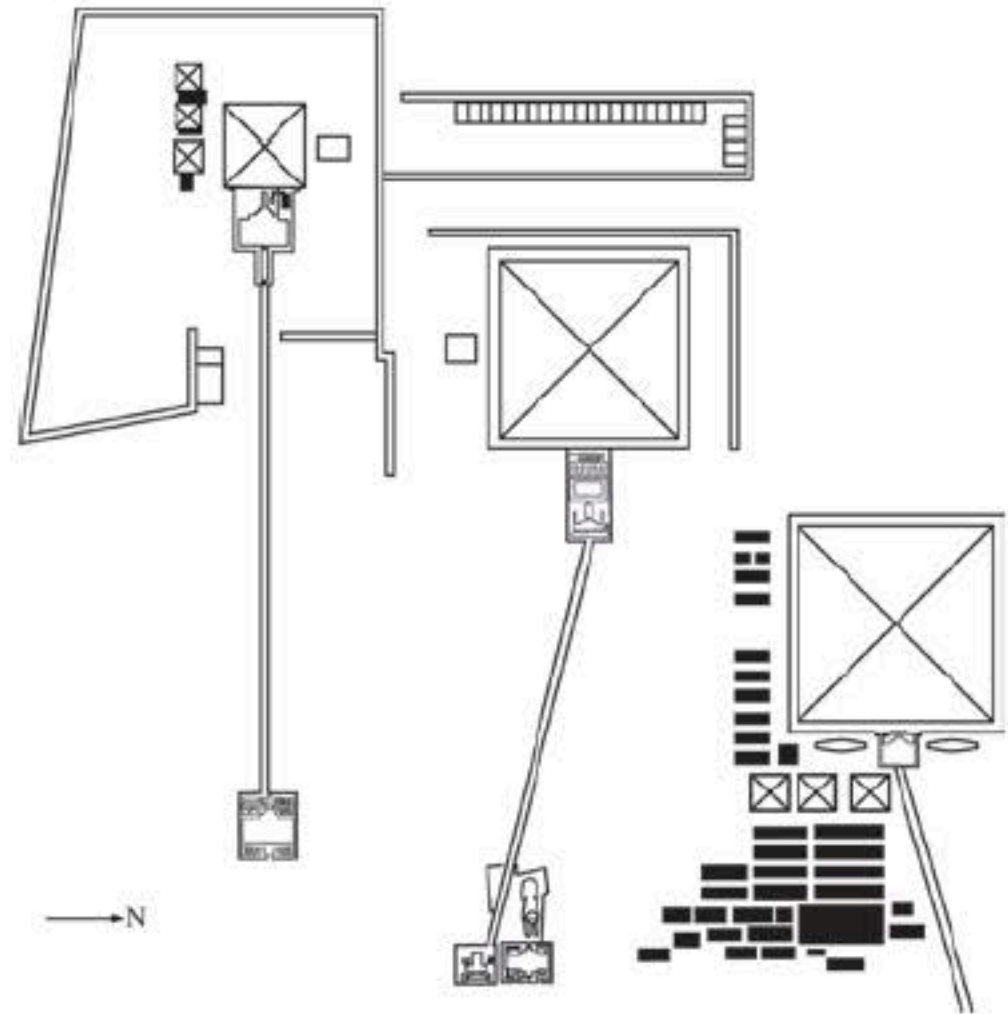
© Eileen Tweedy/The Art Archive at Art Resource, NY

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

© Roger Wood/Corbis



Great Pyramids plan

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



King Menkaura and queen

Photograph © 2013 Museum of Fine Arts, Boston

19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.



The Code of Hammurabi

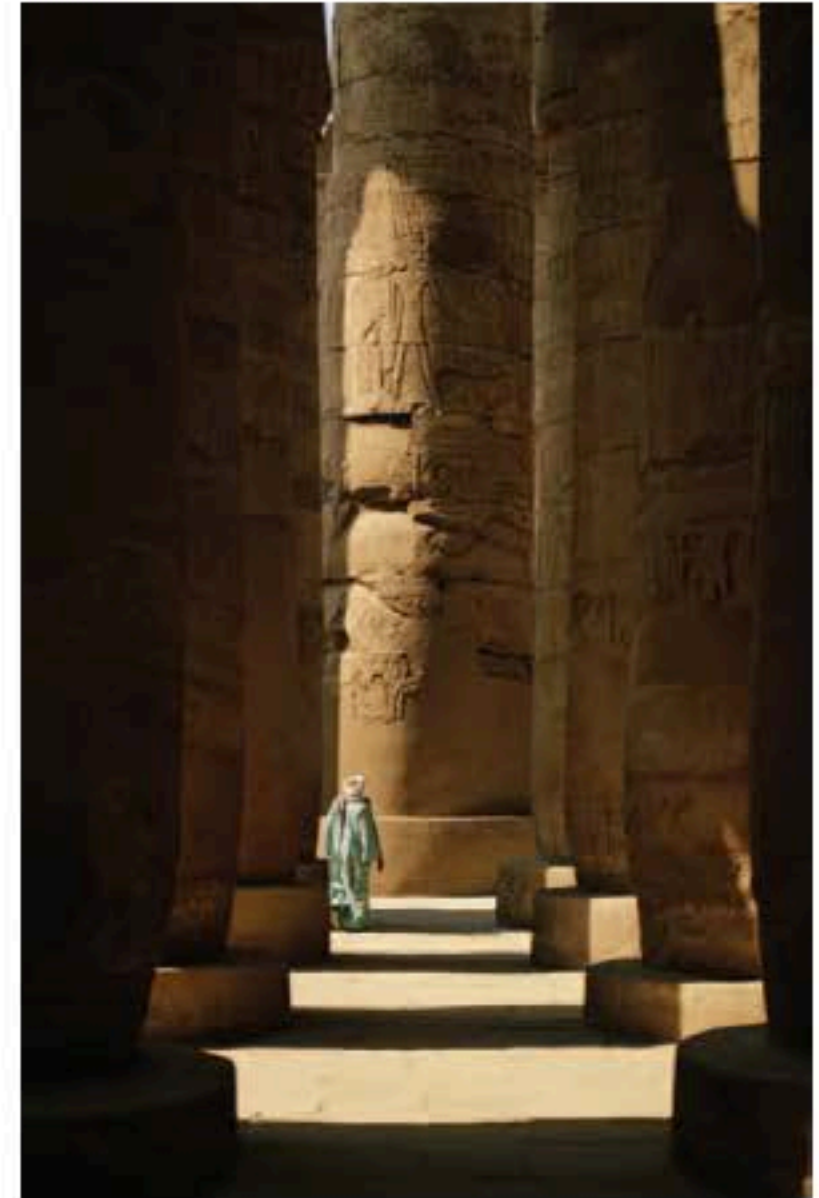
© The Gallery Collection/Corbis

20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick. (3 images)



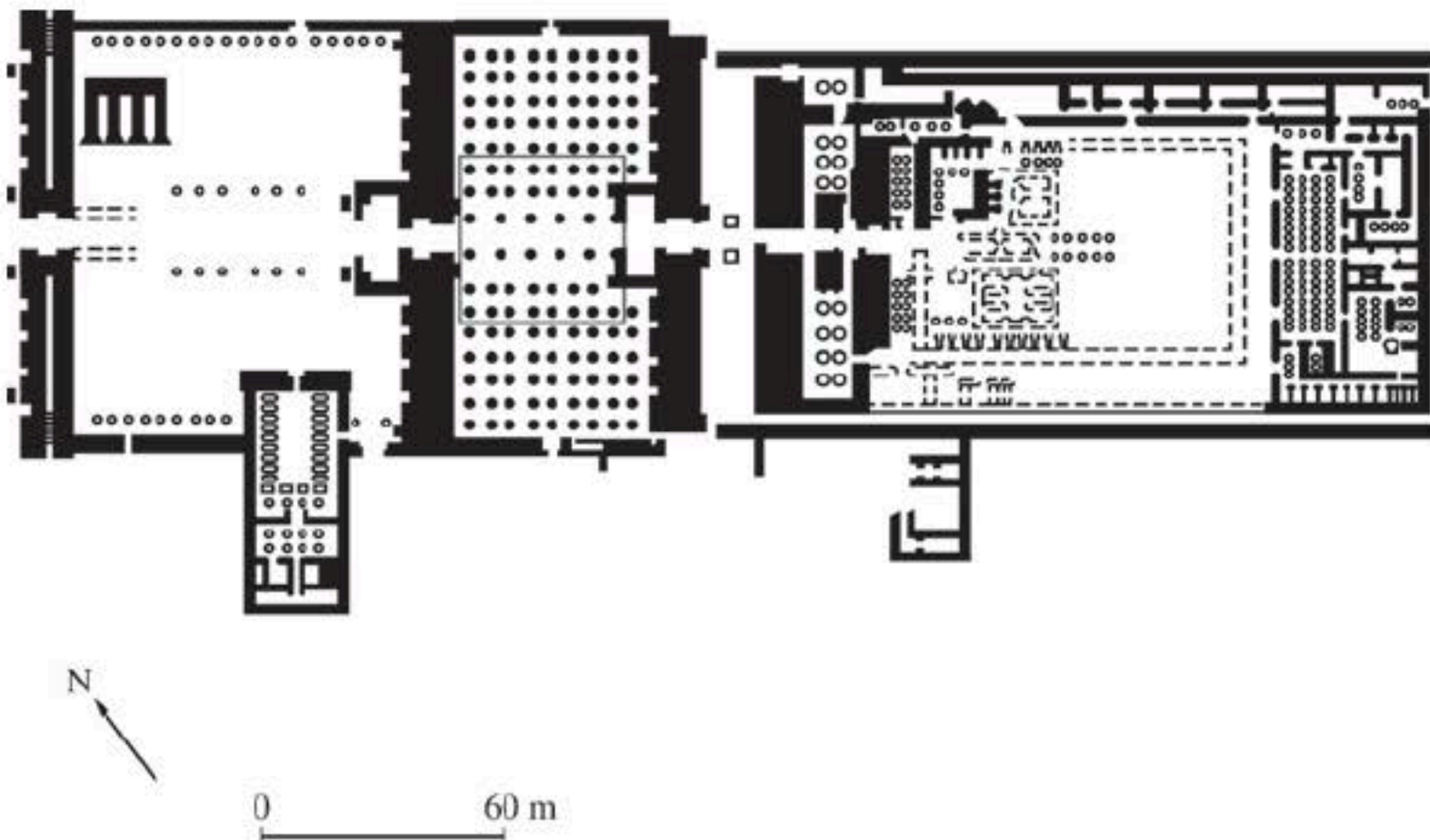
Temple of Amun-Re

© Yann Arthus-Bertrand/Corbis



Hypostyle Hall

© Jochem D. Wijnands/Getty Images



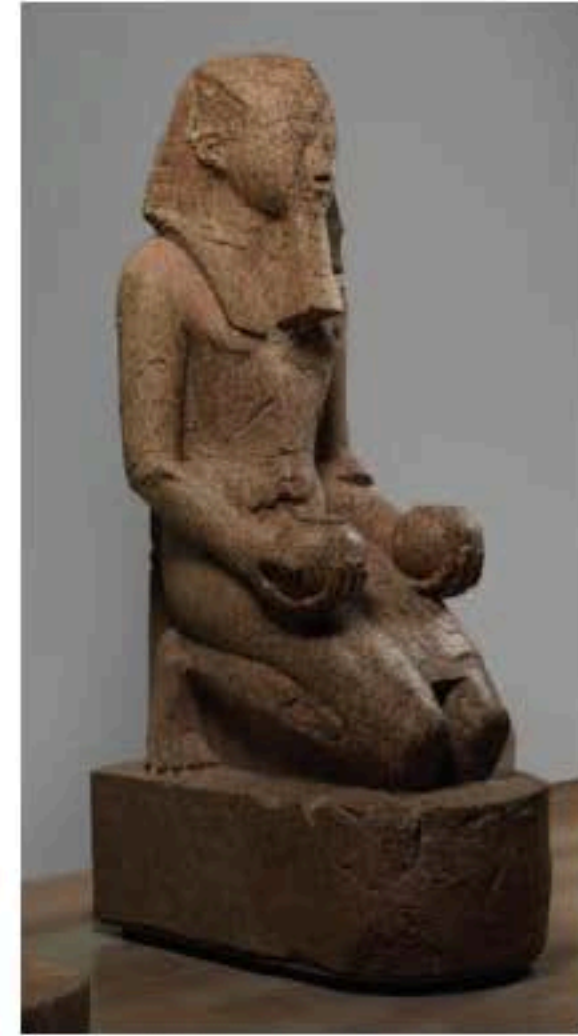
Temple of Amun-Re plan

21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite. (2 images)



Mortuary temple of Hatshepsut

© Erich Lessing/Art Resource, NY



Kneeling statue of Hatshepsut

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

22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.



Akhenaton, Nefertiti, and three daughters

© bpk, Berlin/Staatliche Museen/Art Resource, NY

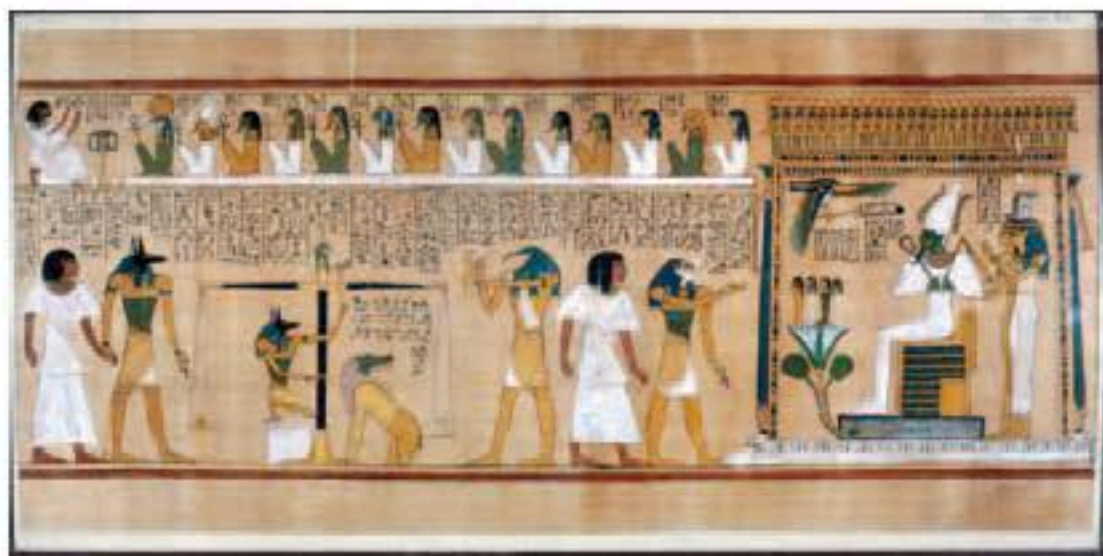
23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.



Tutankhamun's innermost coffin

© Sandra Vannini/Corbis

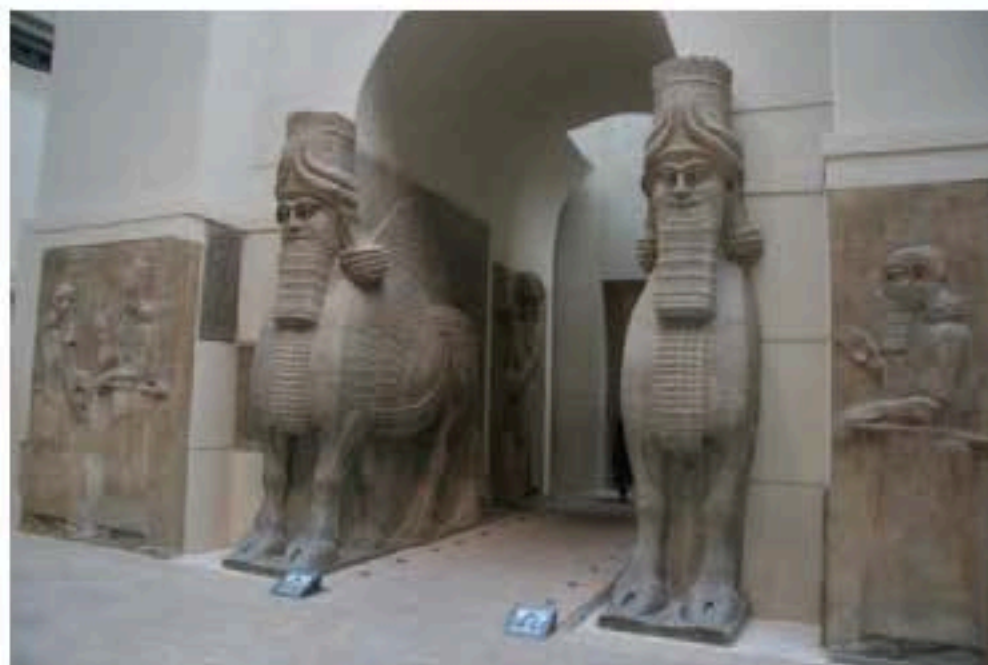
24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.



Last judgment of Hu-Nefer

© The Trustees of the British Museum/Art Resource, NY

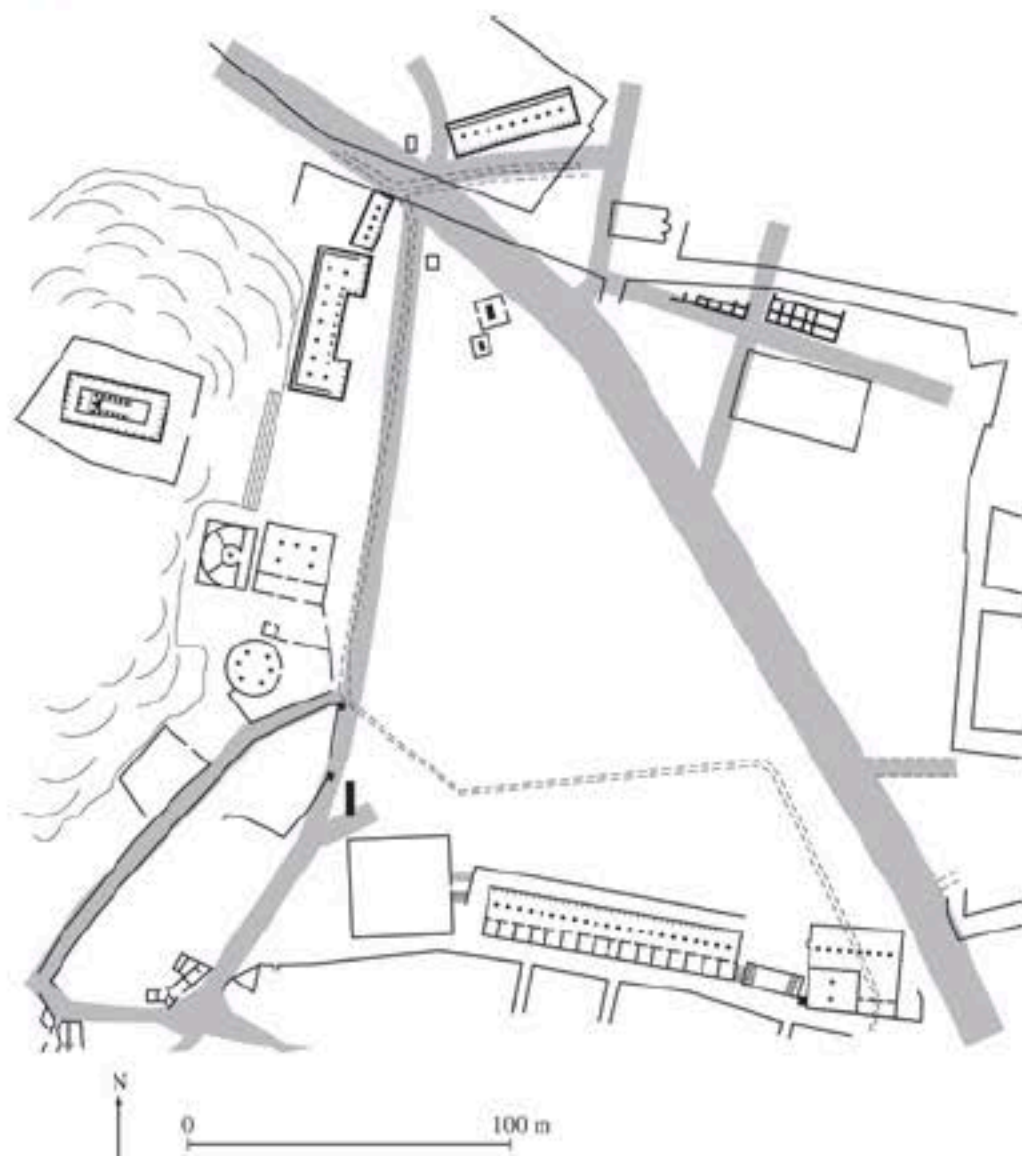
25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.



Lamassu

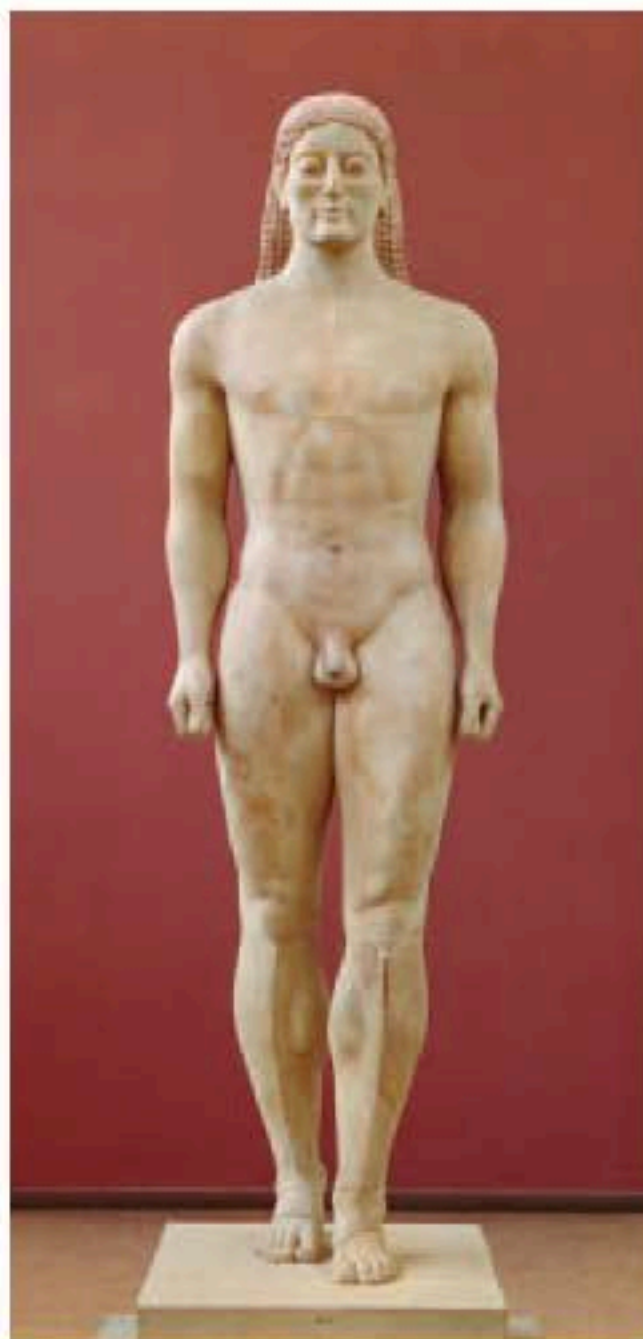
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26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.



Athenian agora site plan

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



Anavysos Kouros

© Scala/Art Resource, NY

28. Peplos Kore from the Acropolis.
Archaic Greek. c. 530 B.C.E. Marble,
painted details.



Peplos Kore

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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



Sarcophagus of the Spouses

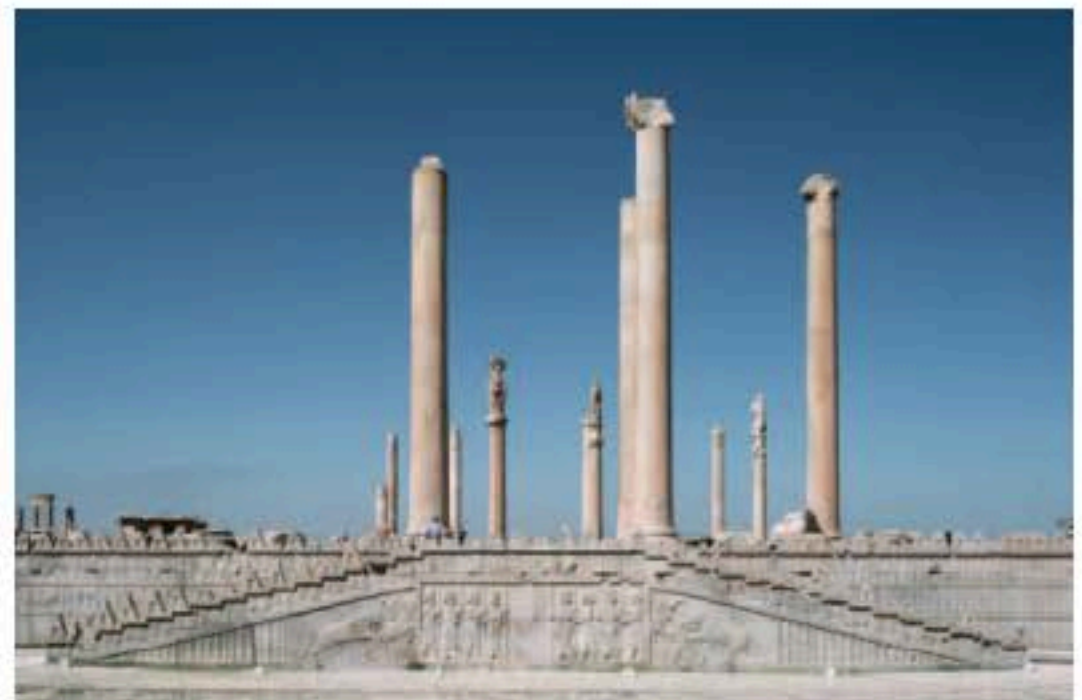
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30. Audience Hall (*apadana*) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520–465 B.C.E.
Limestone. (2 images)



Apadana

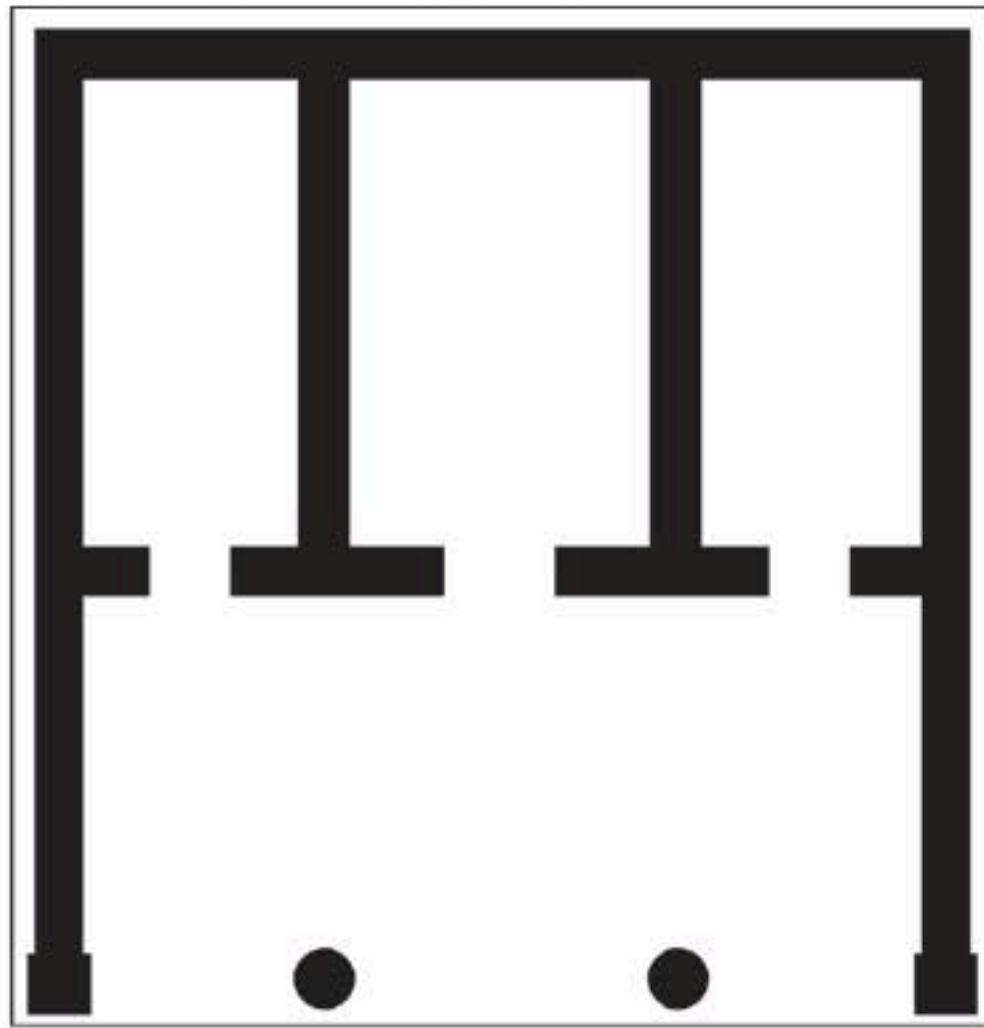
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Apadana stairway

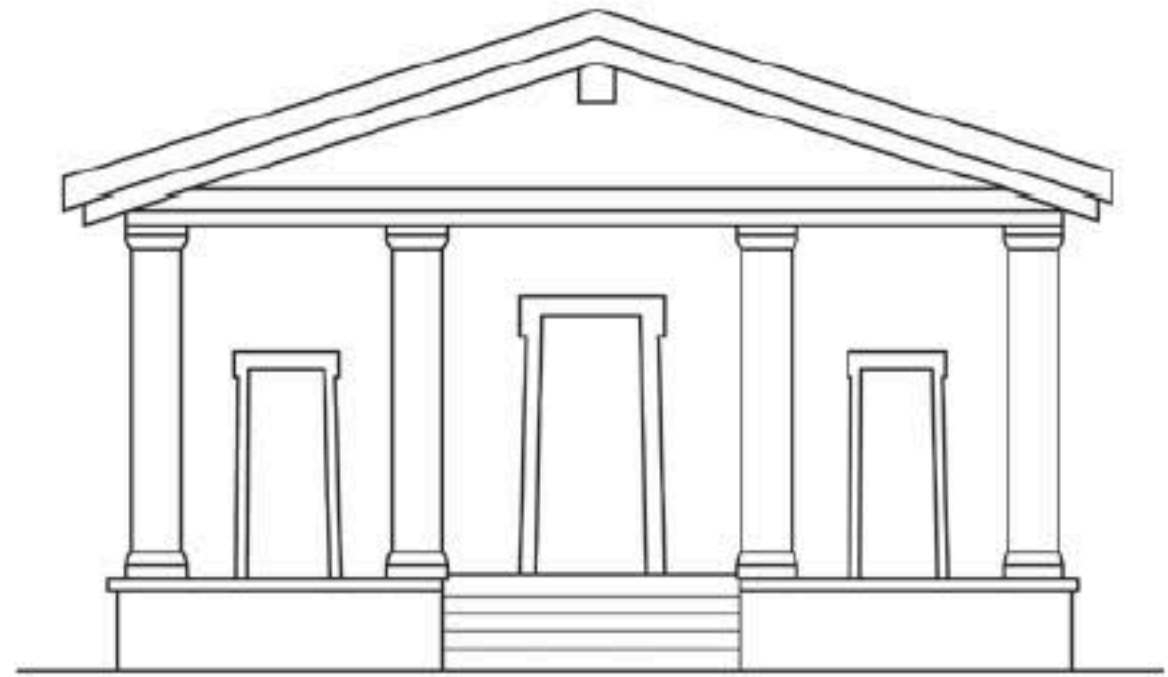
© Gérard Degeorge/Corbis

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)



0 10 m

Temple of Minerva plan



0 10 m

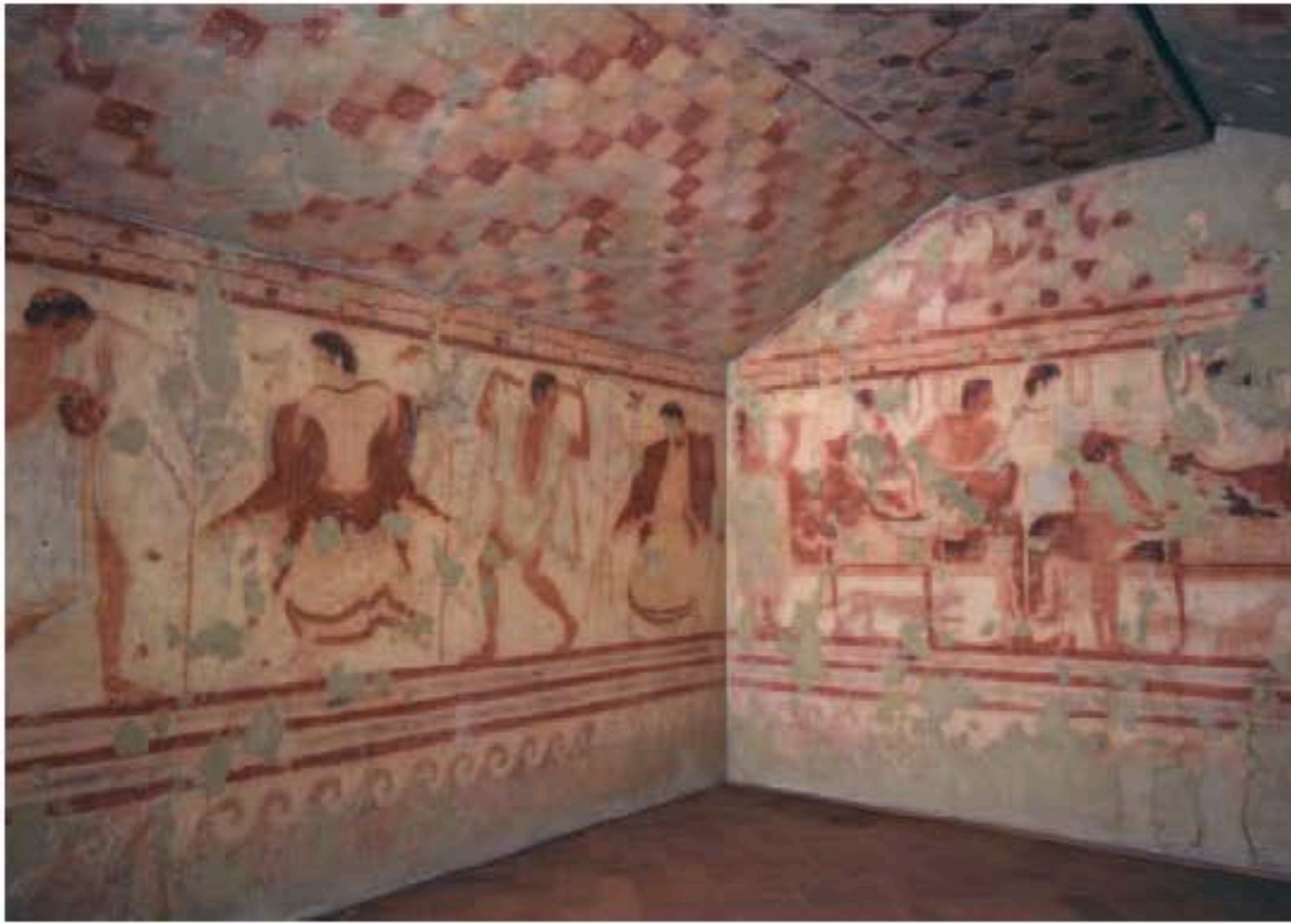
Temple of Minerva elevation



Apollo

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32. Tomb of the Triclinium. Tarquinia, Italy.
Etruscan. c. 480–470 B.C.E. Tufa and fresco.



Tomb of the Triclinium

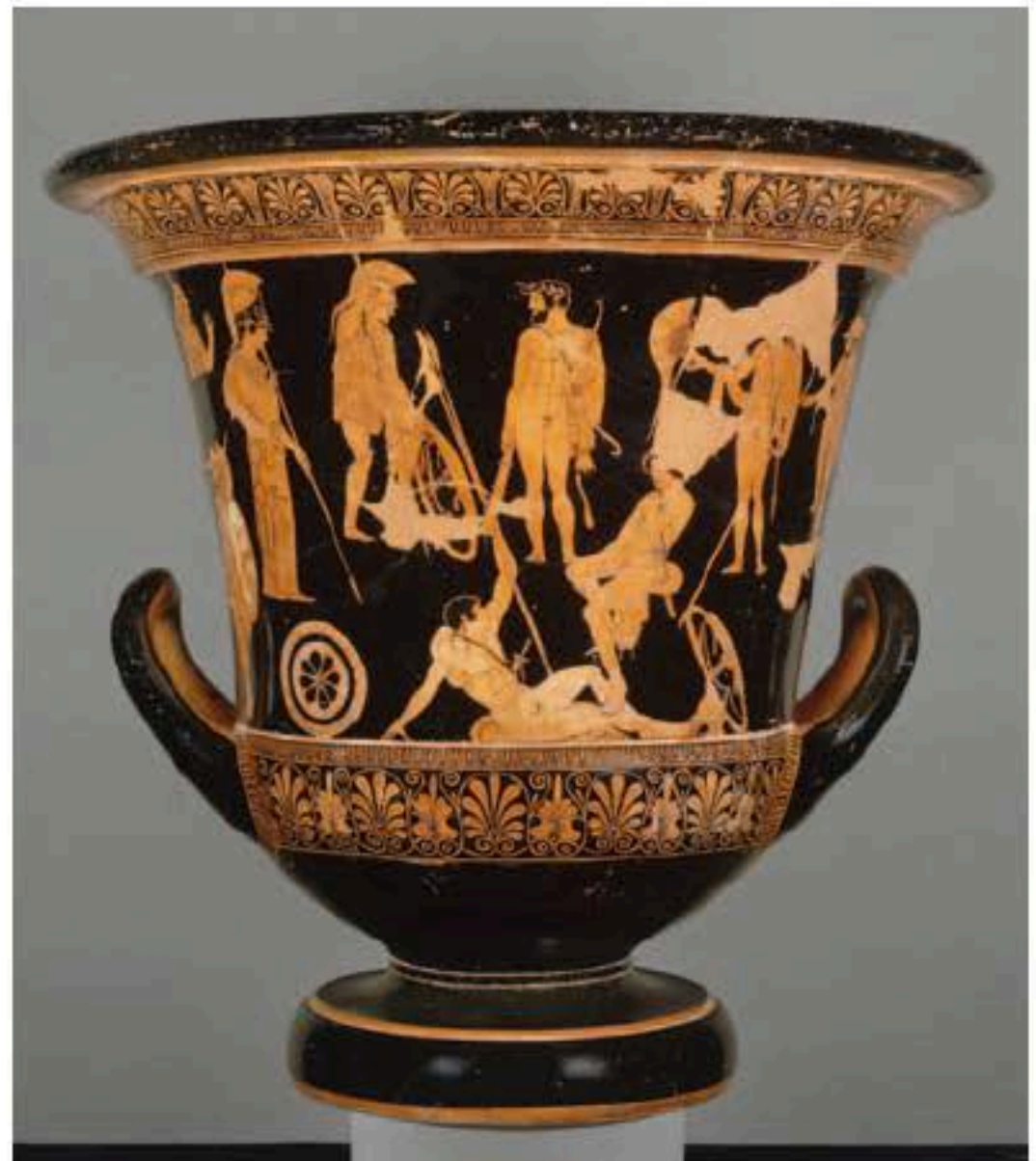
© Nimatallah/Art Resource, NY

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)



Niobides Krater

© RMN-Grand Palais/Art Resource, NY



Niobides Krater

© RMN-Grand Palais/Art Resource, NY

34. *Doryphoros (Spear Bearer)*.

Polykleitos. Original 450–440 B.C.E.

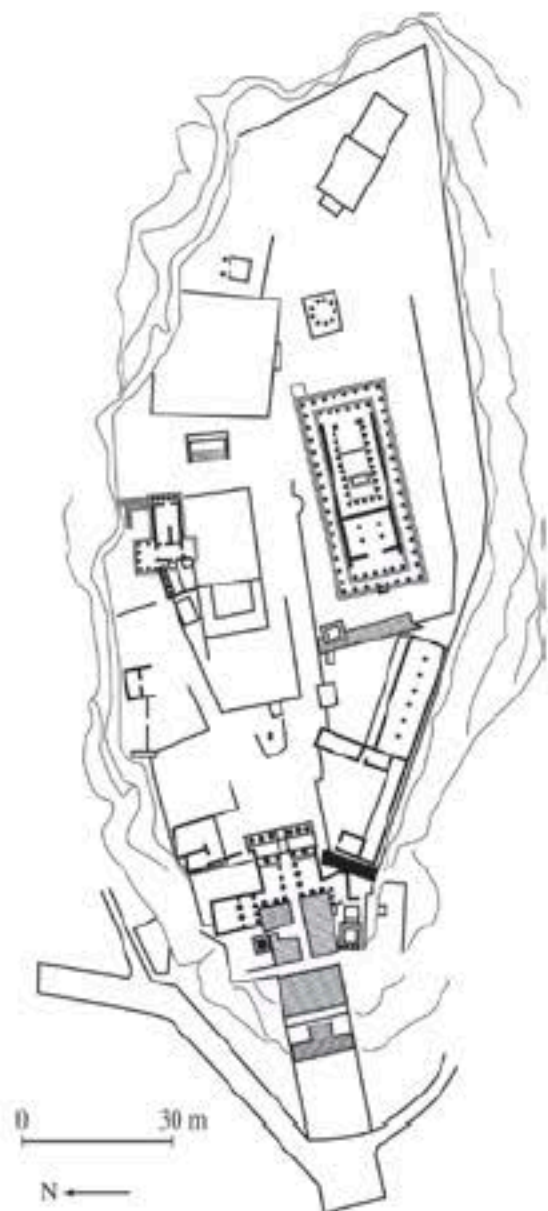
Roman copy (marble) of Greek original (bronze).



Doryphoros

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

35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble. (6 images)



Acropolis plan



Parthenon

© SGM/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



Victory adjusting her sandal

© Nimatallah/Art Resource, NY



Plaque of the Ergastines

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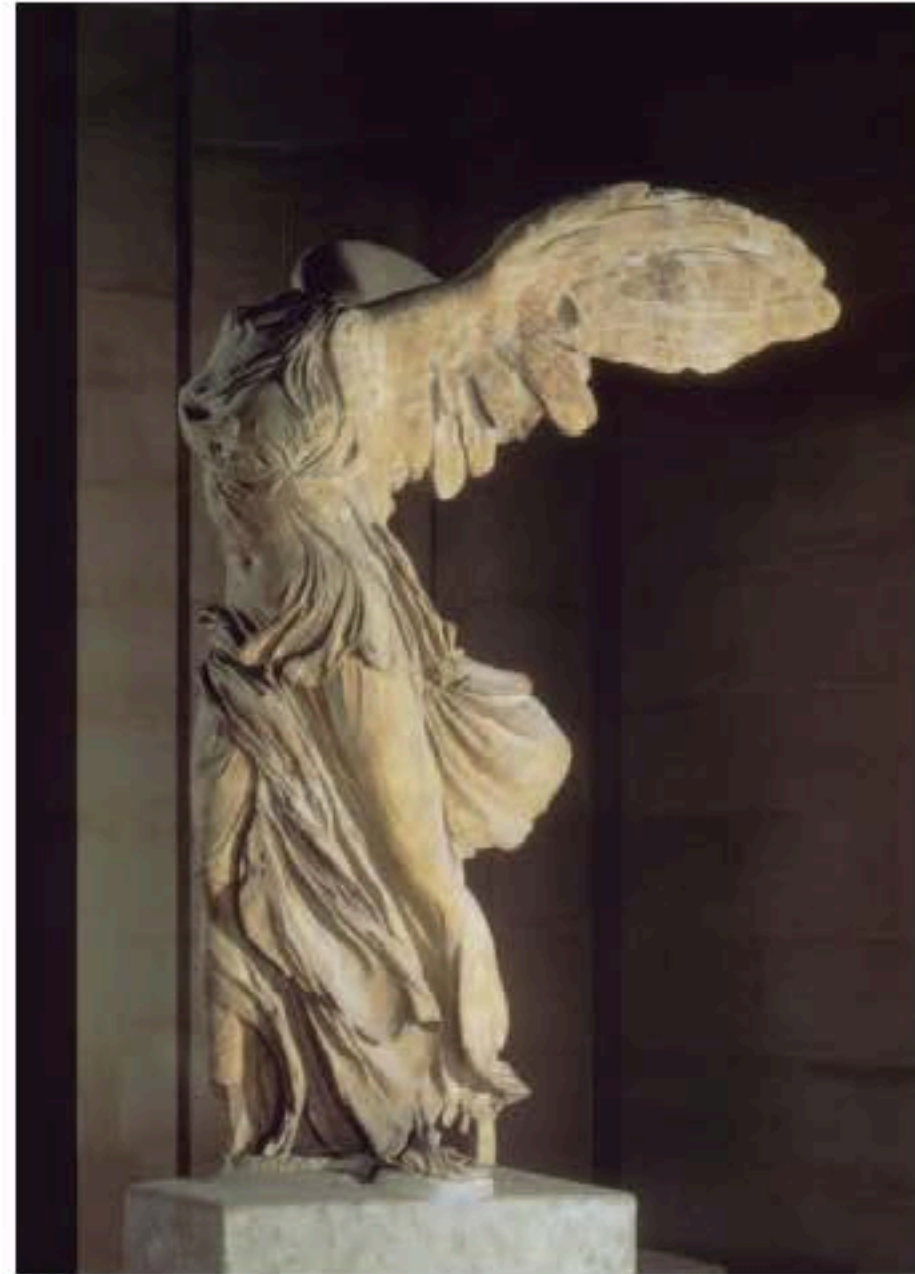
36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.



Grave stele of Hegeso

© Nimatallah/Art Resource, NY

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



Winged Victory of Samothrace

© RMN-Grand Palais/Art Resource, NY

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

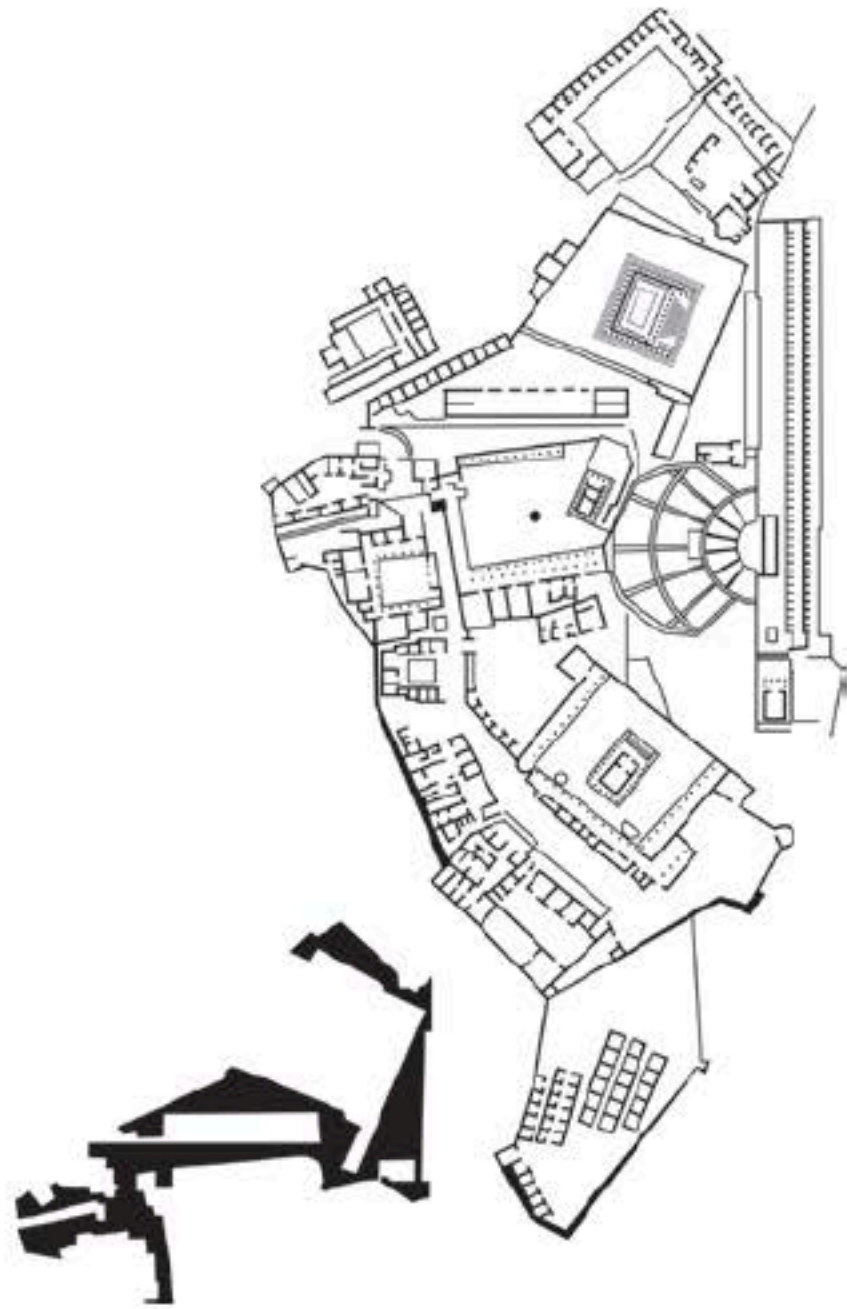
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Athena

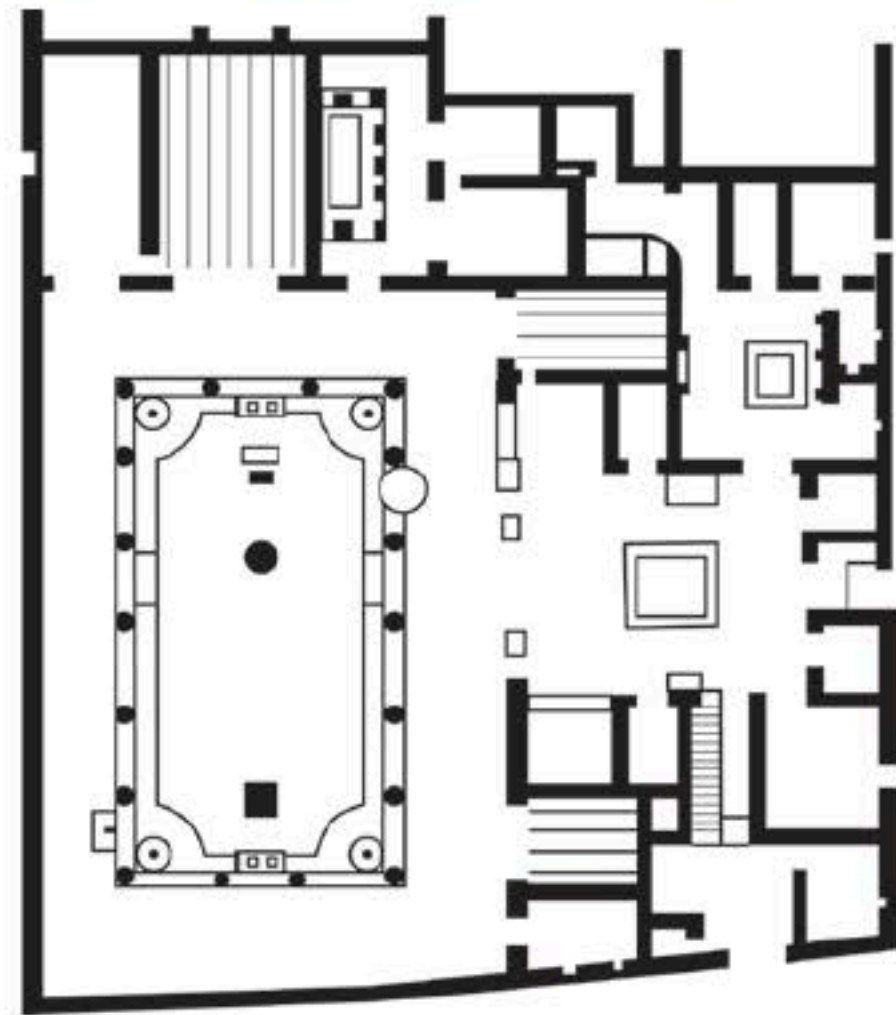
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Great Altar of Zeus and Athena at Pergamon, *continued*



Great Altar of Zeus and Athena plan

39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco. (3 images)



0 10 m

House of the Vettii plan



Atrium

Photo © Henri Stierlin, Genève

House of the Vettii, continued



Frescoes

© Scala/Art Resource, NY

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



Alexander Mosaic

© Araldo de Luca/Corbis

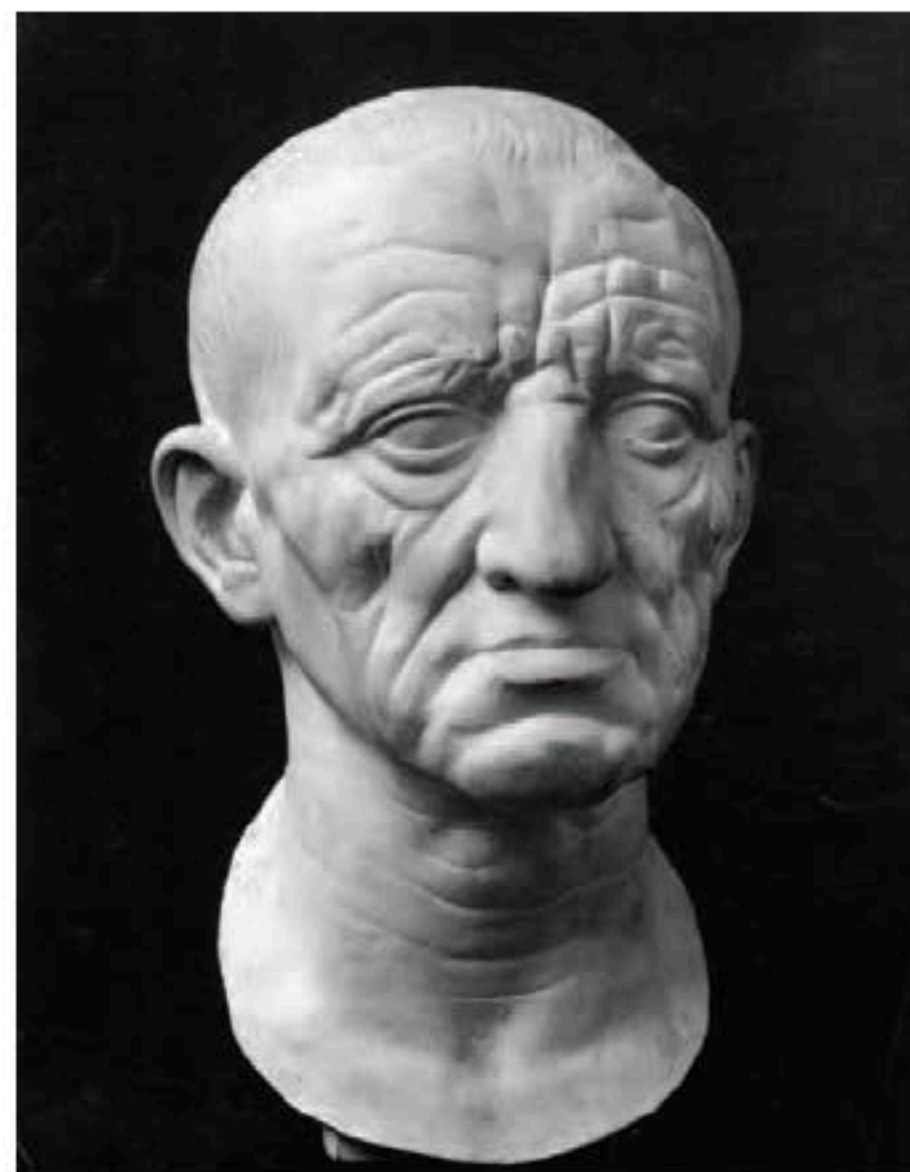
41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.



Seated boxer

© Vanni Archive/Art Resource, NY

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



Head of a Roman patrician

© Alinari/Art Resource, NY

43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.



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



Pantheon

© Vanni Archive/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

Image Set

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

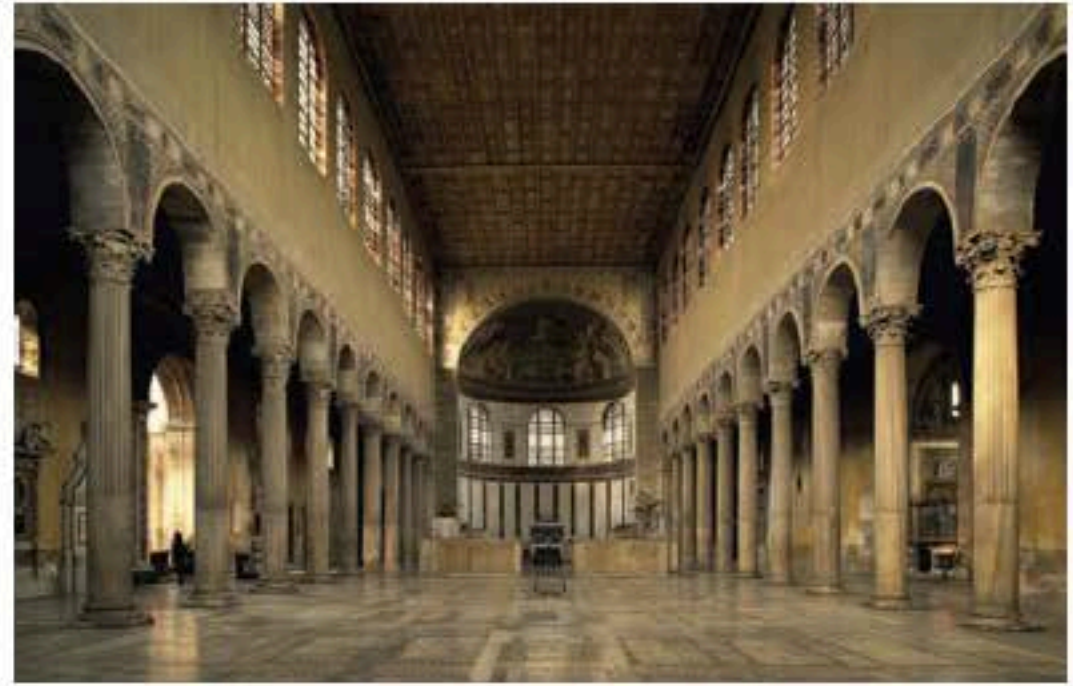
© Scala/Art Resource, NY

49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof. (3 images)



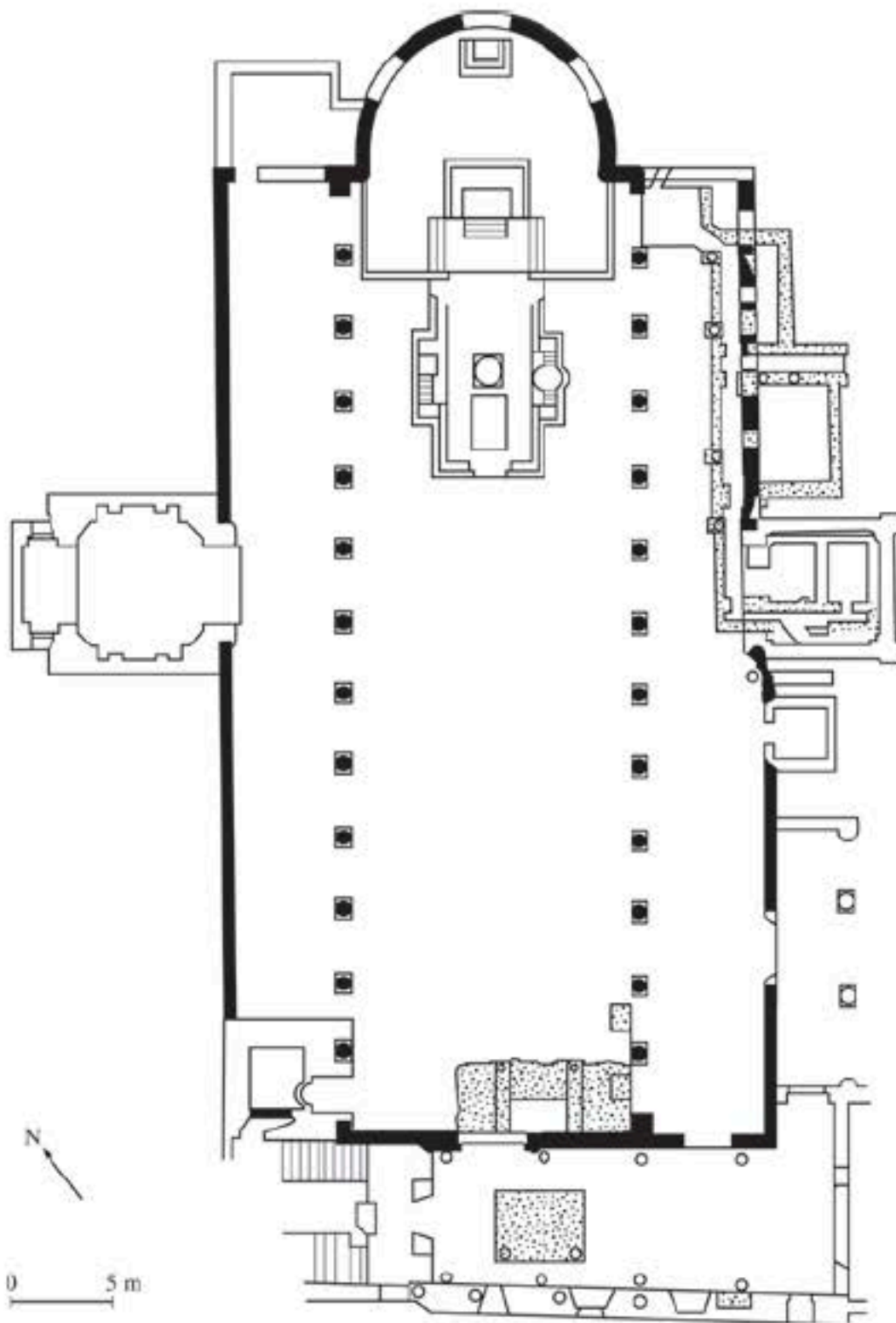
Santa Sabina

© 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

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Jacob Wrestling the Angel

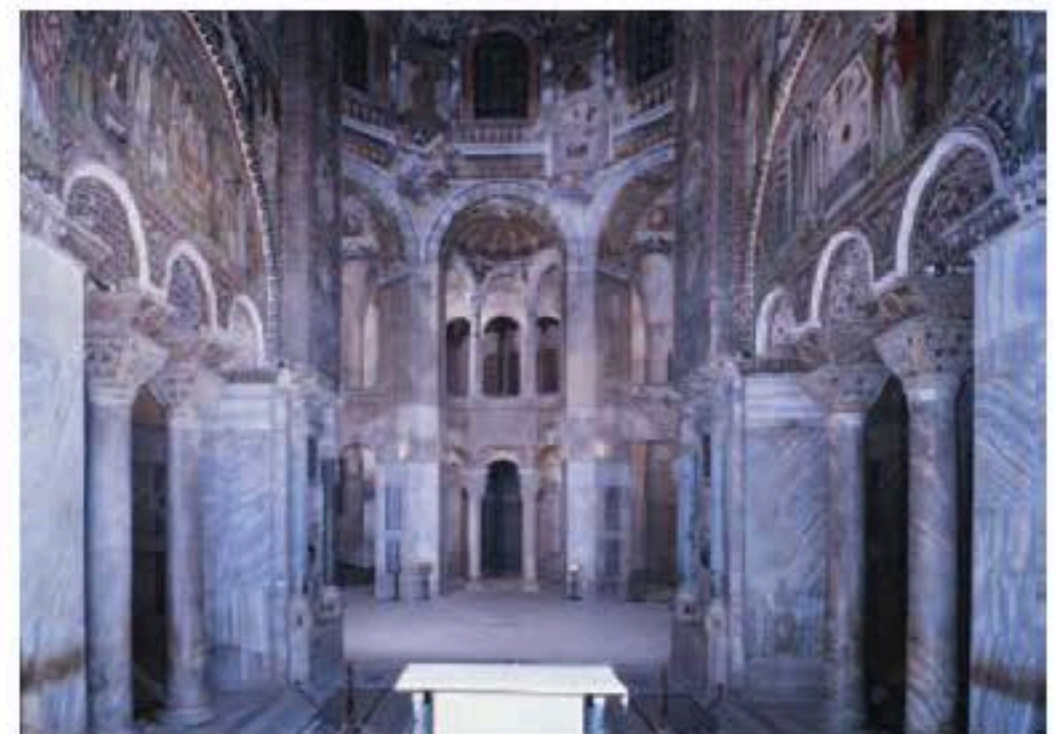
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51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic. (5 images)



San Vitale

© Gérard Degeorge/The Bridgeman Art Library



San Vitale

© Canali Photobank, Milan, Italy

San Vitale, continued



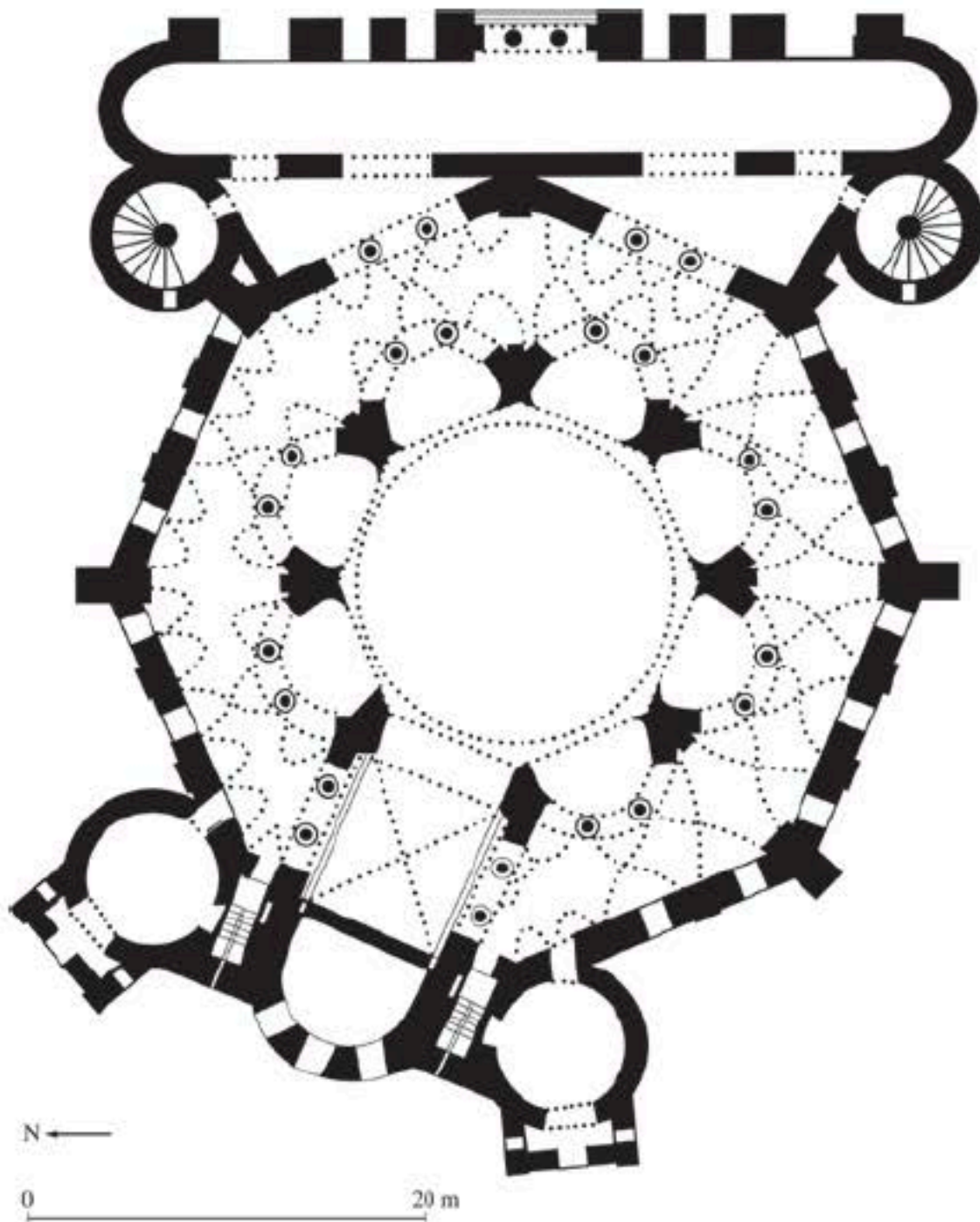
Justinian panel

© 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)



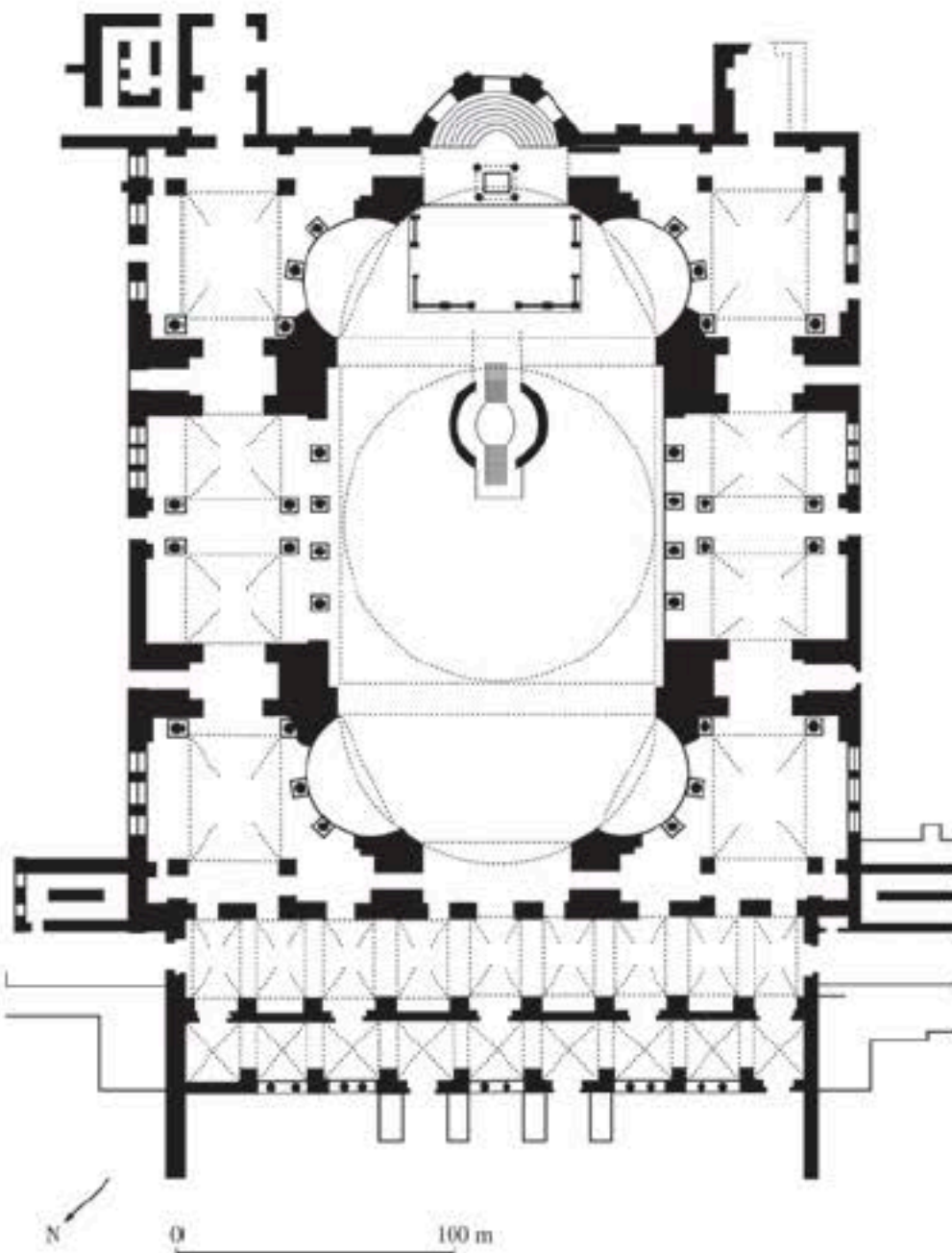
Hagia Sophia

© Yann Arthus-Bertrand/Corbis



Hagia Sophia

© De Agostini Picture Library/G. Dagli Orti/The Bridgeman Art Library



Hagia Sophia plan

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

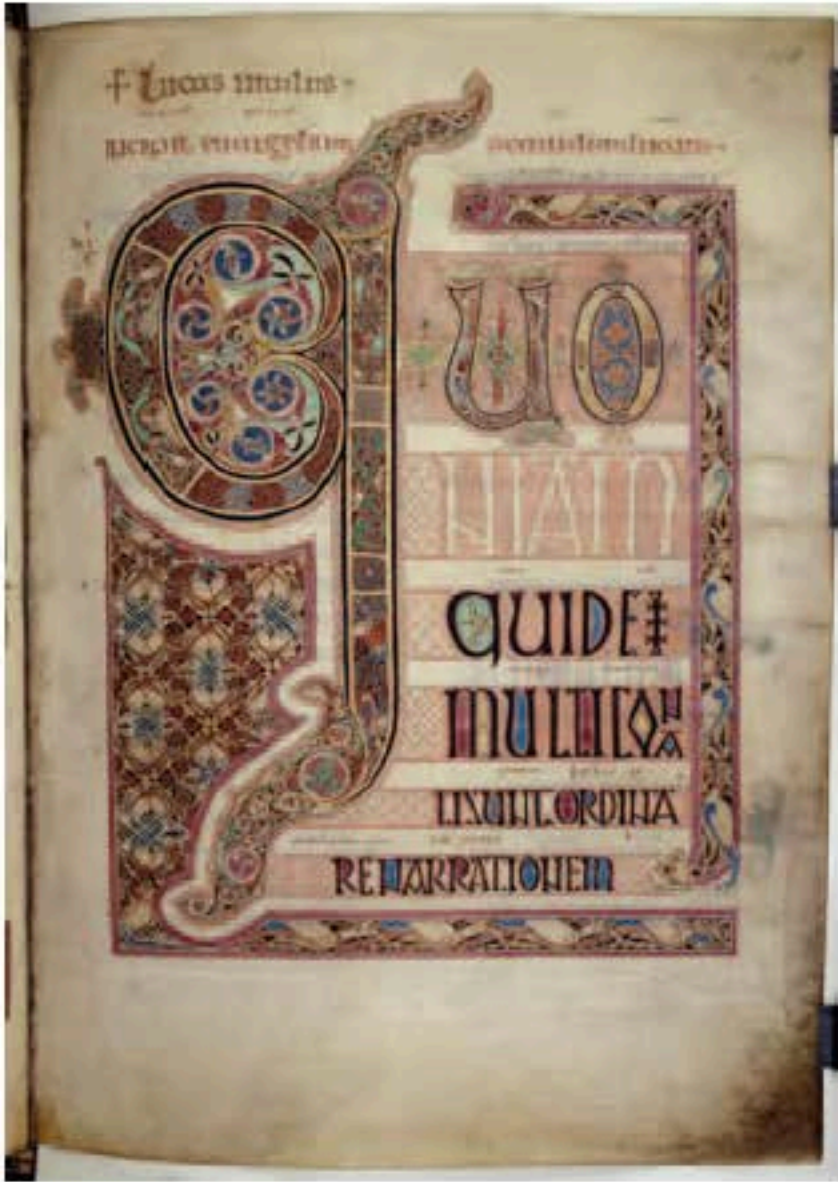
© British Library Board/Robana/Art Resource, NY



St. Luke portrait page

© British Library Board/Robana/Art Resource, NY

Lindisfarne Gospels: St. Matthew, cross-carpet page;
St. Luke portrait page; St. Luke incipit page, *continued*



St. Luke incipit page

© Art Resource, NY

56. Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry. (5 images)



Great Mosque

© Toni Castillo/Getty Images



Great Mosque

© Ken Welsh/The Bridgeman Art Library

Great Mosque, *continued*



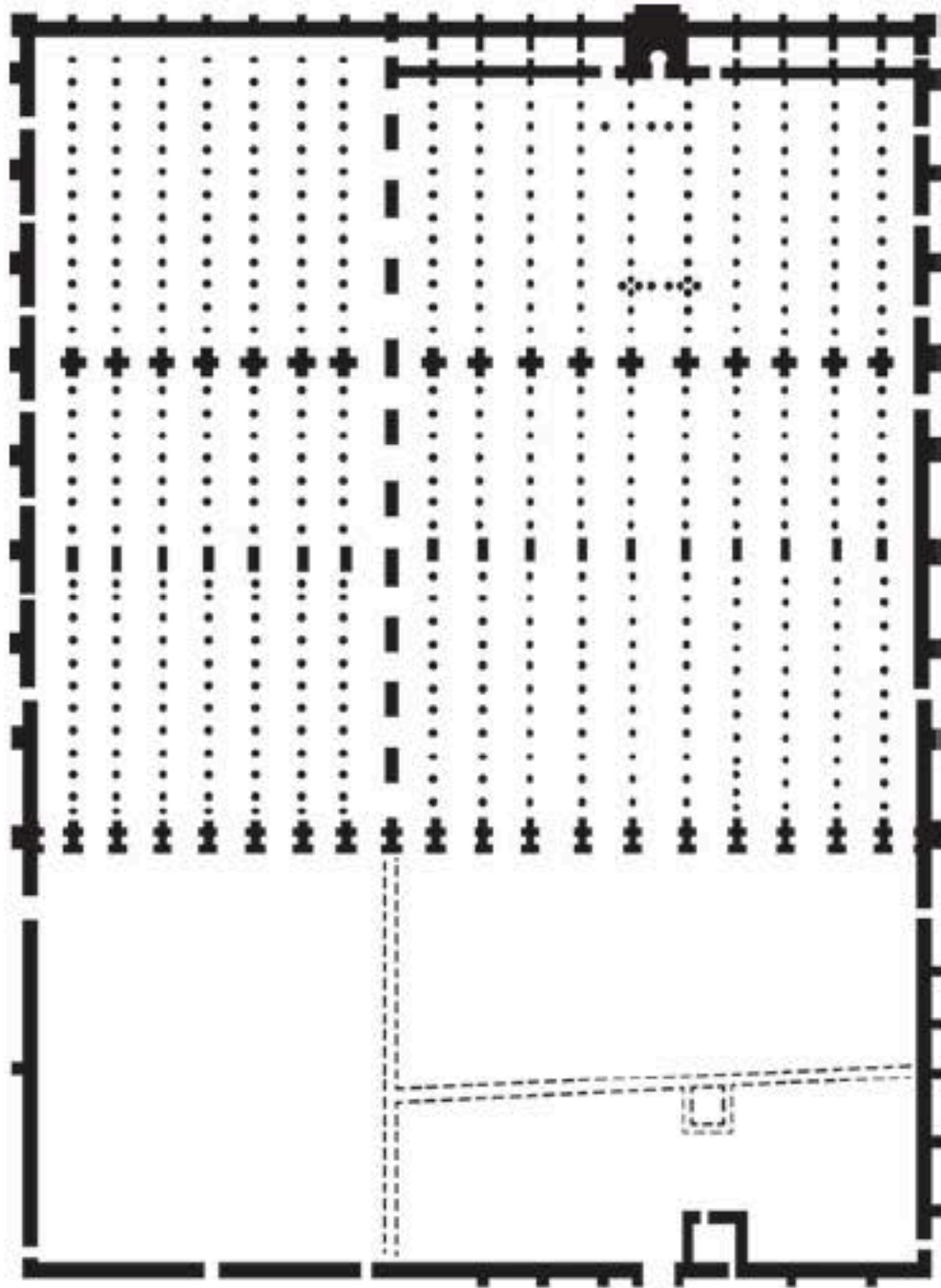
Detail

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Great Mosque arches

© The Bridgeman Art Library



Great Mosque plan

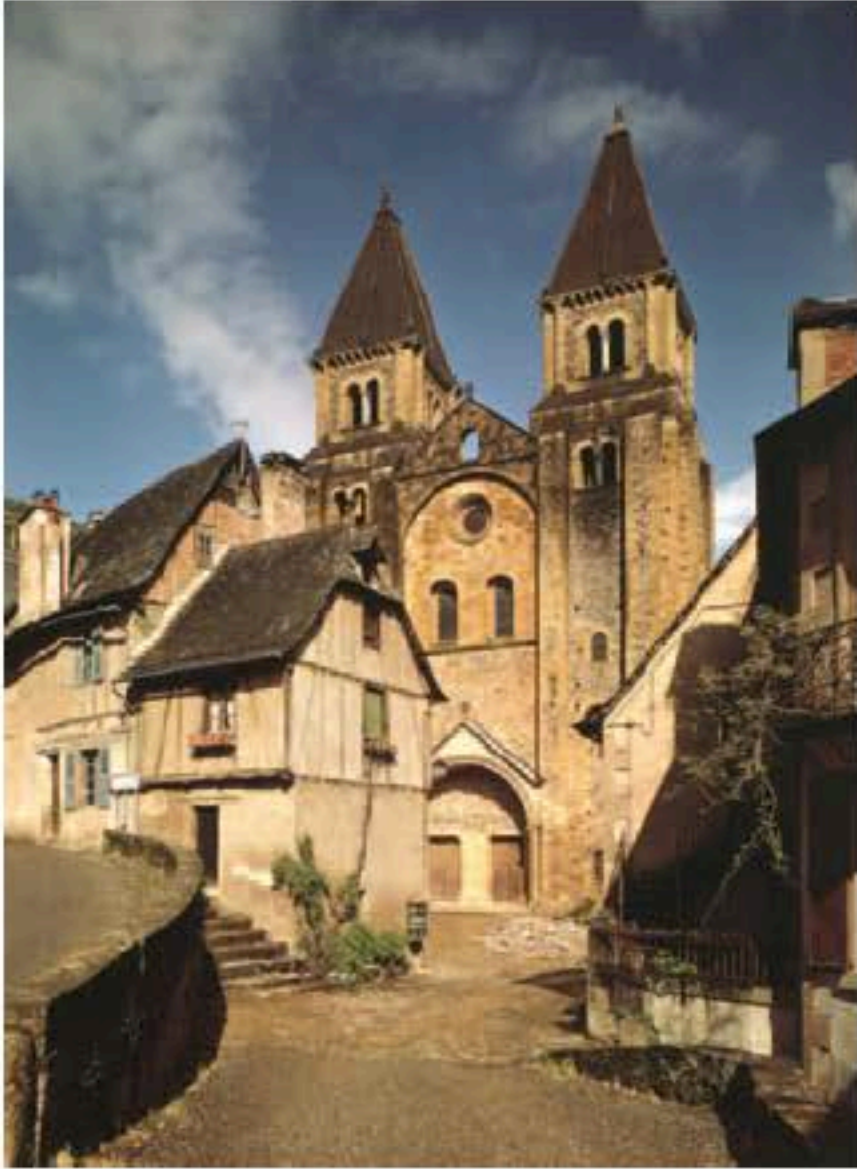
57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.



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)



Church of Sainte-Foy

© Scala/Art Resource, NY



The Last Judgment

© Peter Willi/The Bridgeman Art Library



Church of Sainte-Foy

© The Bridgeman Art Library



Reliquary of Sainte-Foy

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

59. **Bayeux Tapestry.** Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen. (2 images)



Cavalry attack

© Erich Lessing/Art Resource, NY



First meal

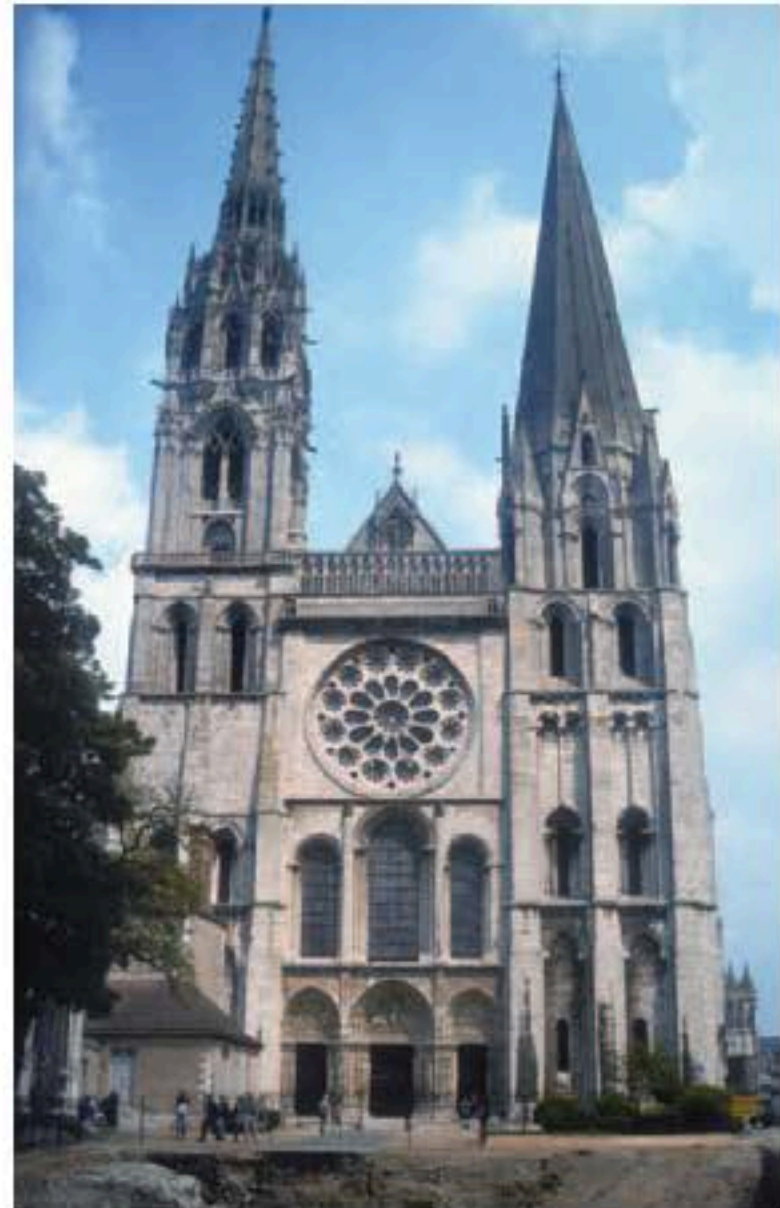
© Erich Lessing/Art Resource, NY

60. **Chartres Cathedral.** Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass. (6 images)



Chartres Cathedral

© Alinari Archives/Corbis



Chartres Cathedral

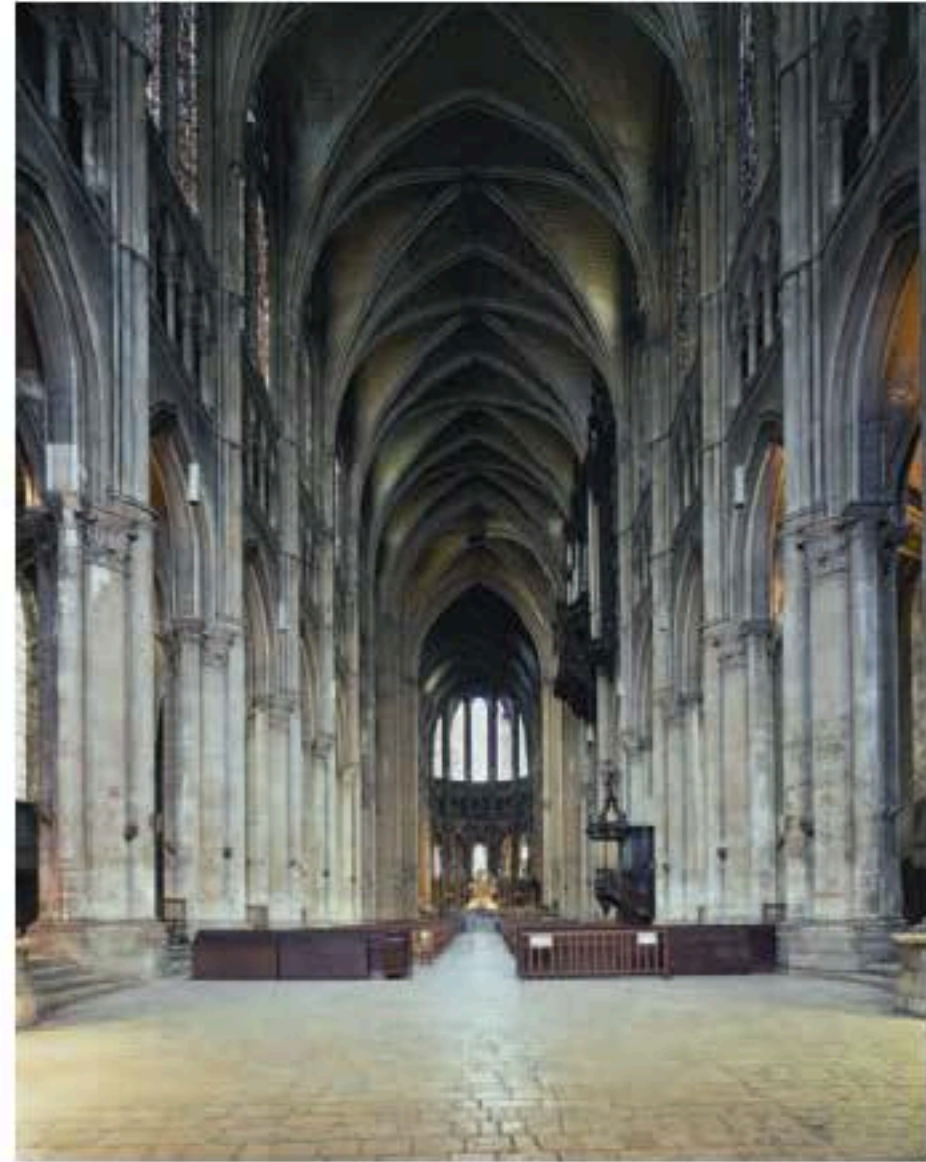
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Chartres Cathedral, *continued*



Great Portal of the West Facade

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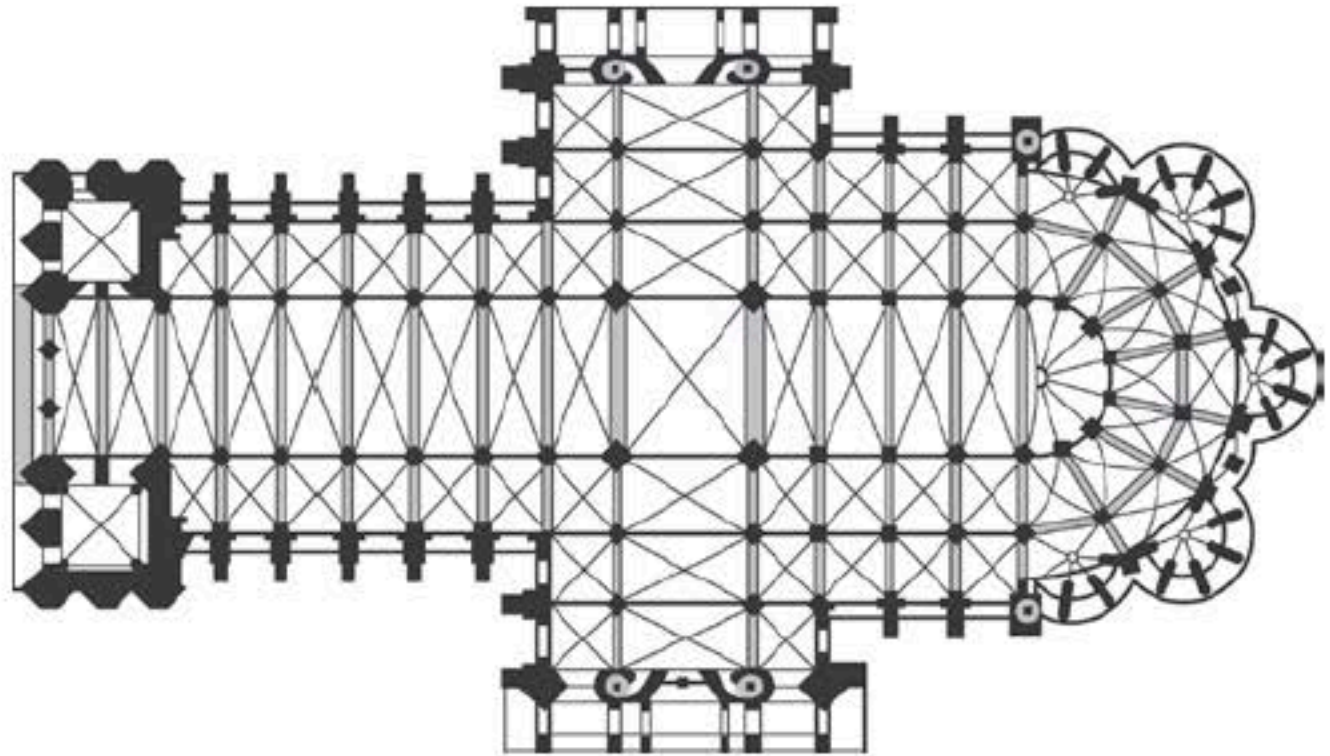
Chartres Cathedral

© Paul Maeyaert/The Bridgeman Art Library



Notre Dame de la Belle Verriere window

© Anthony Scibilia/Art Resource, NY



Chartres Cathedral plan

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/Robana/Hulton Fine Art Collection/Getty Images

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



Röttgen Pietà

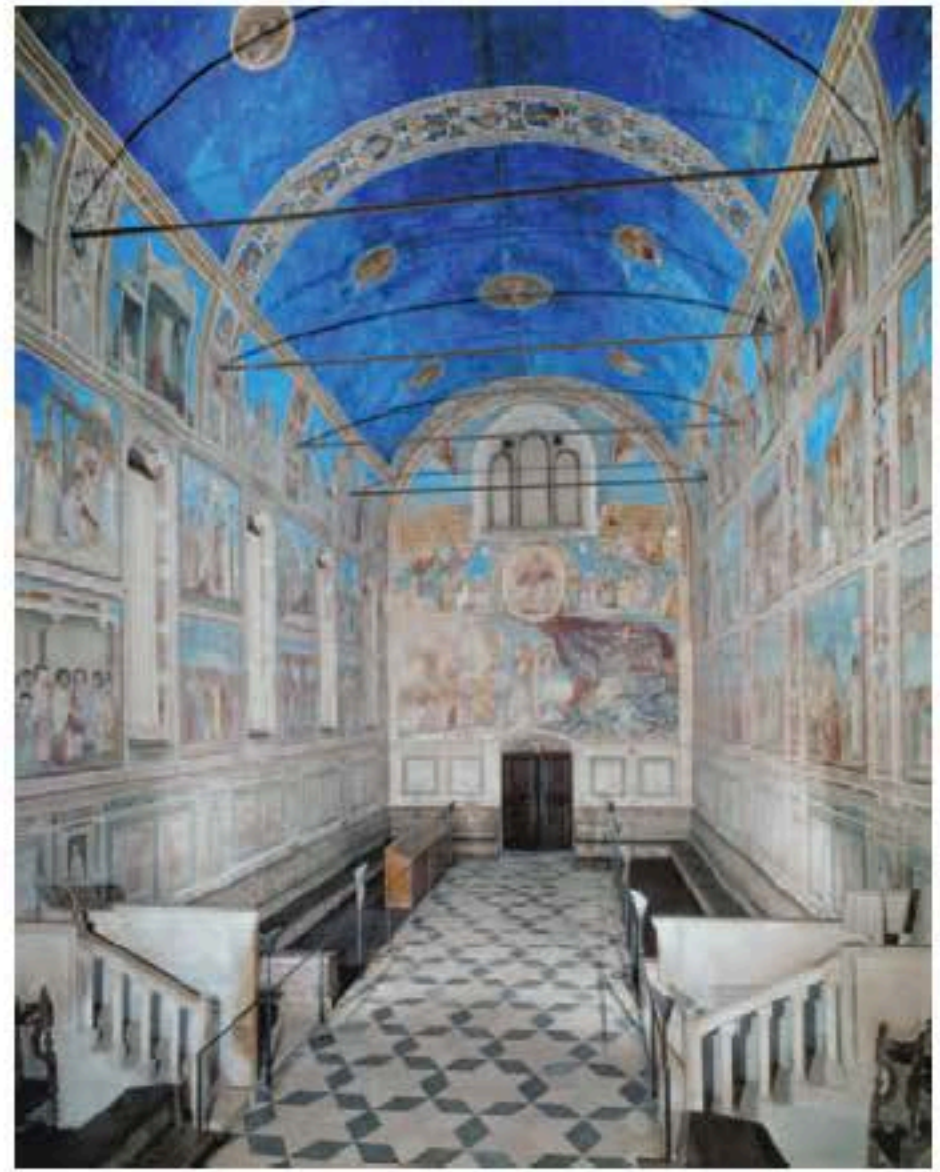
© Erich Lessing/Art Resource, NY

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



Arena (Scrovegni) Chapel

© Scala/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

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Preparation for Passover

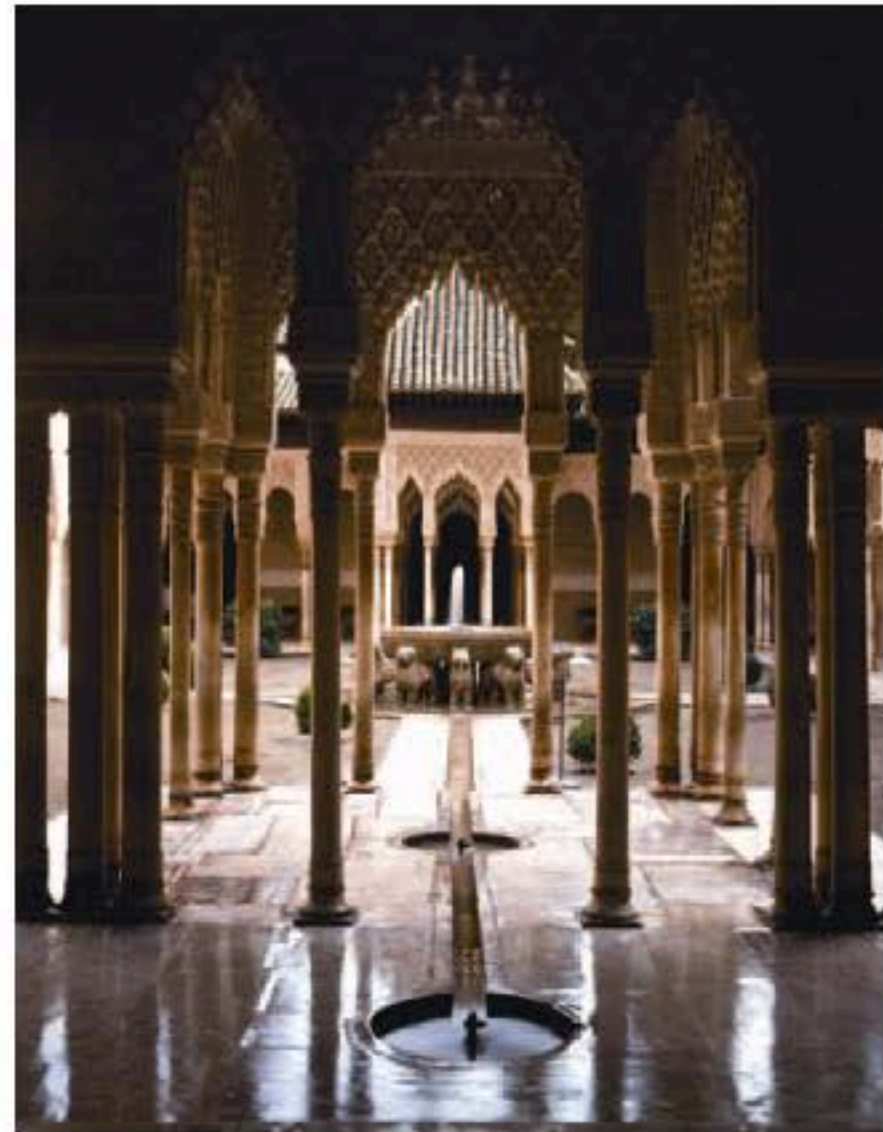
© The British Library Board, Add. 27210, f.14v

65. Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding. (4 images)



Alhambra Palace

© Visions Of Our Land/The Image Bank/Getty Images



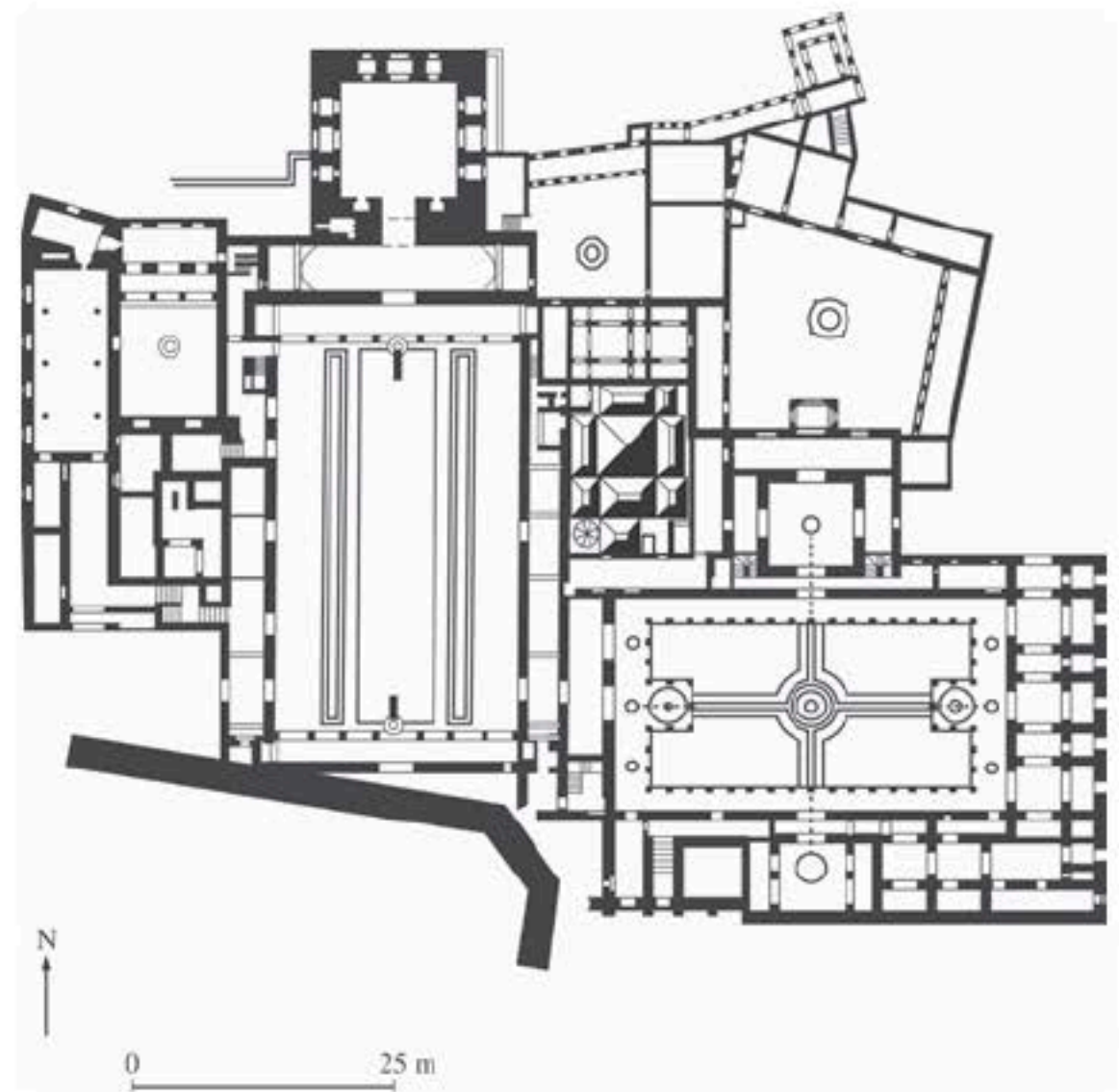
Court of the Lions

© Gianni Dagli Orti/The Art Archive at Art Resource, NY



Hall of the Sisters

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Alhambra Palace plan

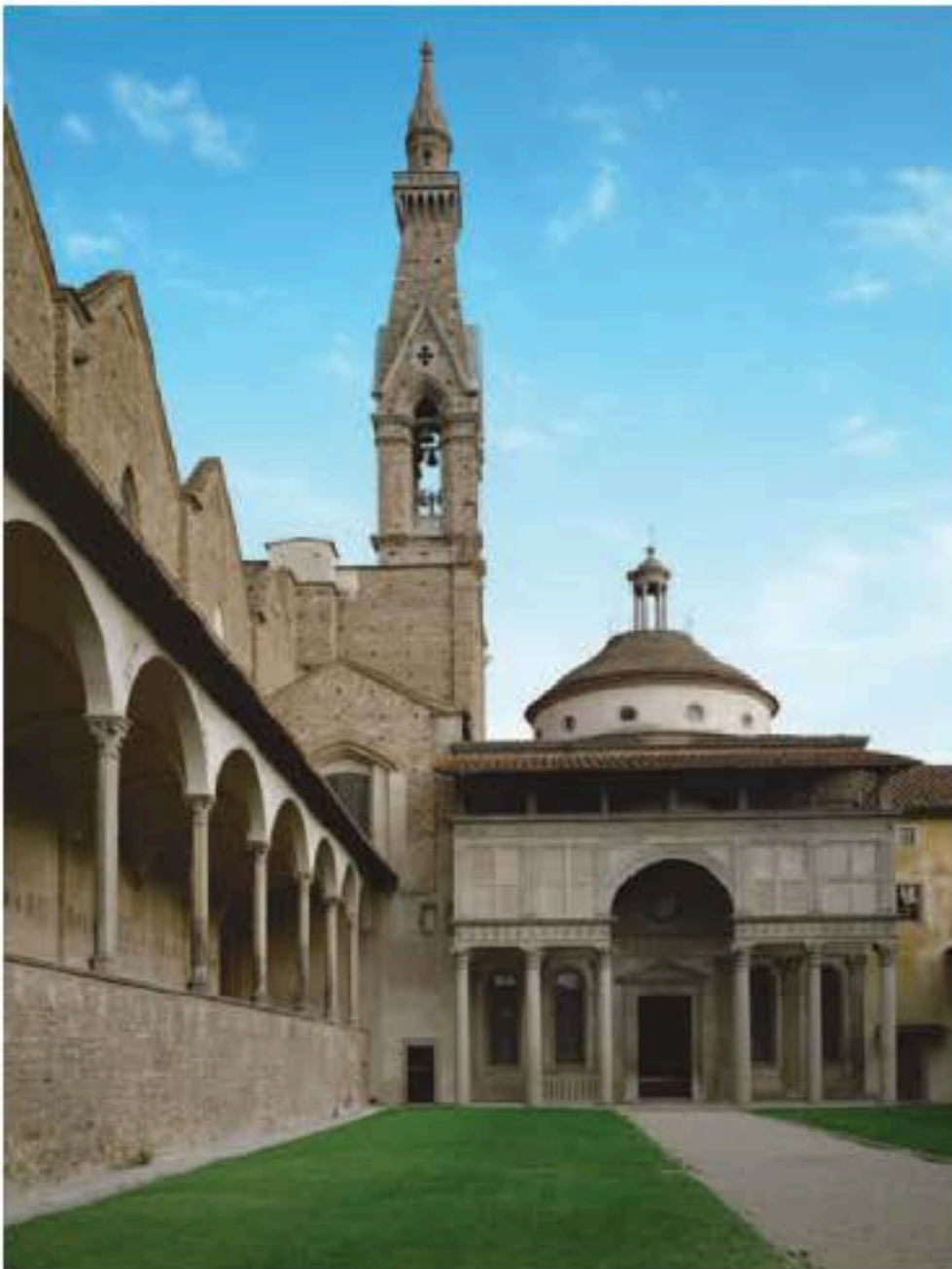
66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.



Annunciation Triptych

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

67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry. (2 images)



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

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

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



David

© Scala/Art Resource, NY

70. **Palazzo Rucellai.** Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.



Palazzo Rucellai

© Scala/Art Resource, NY

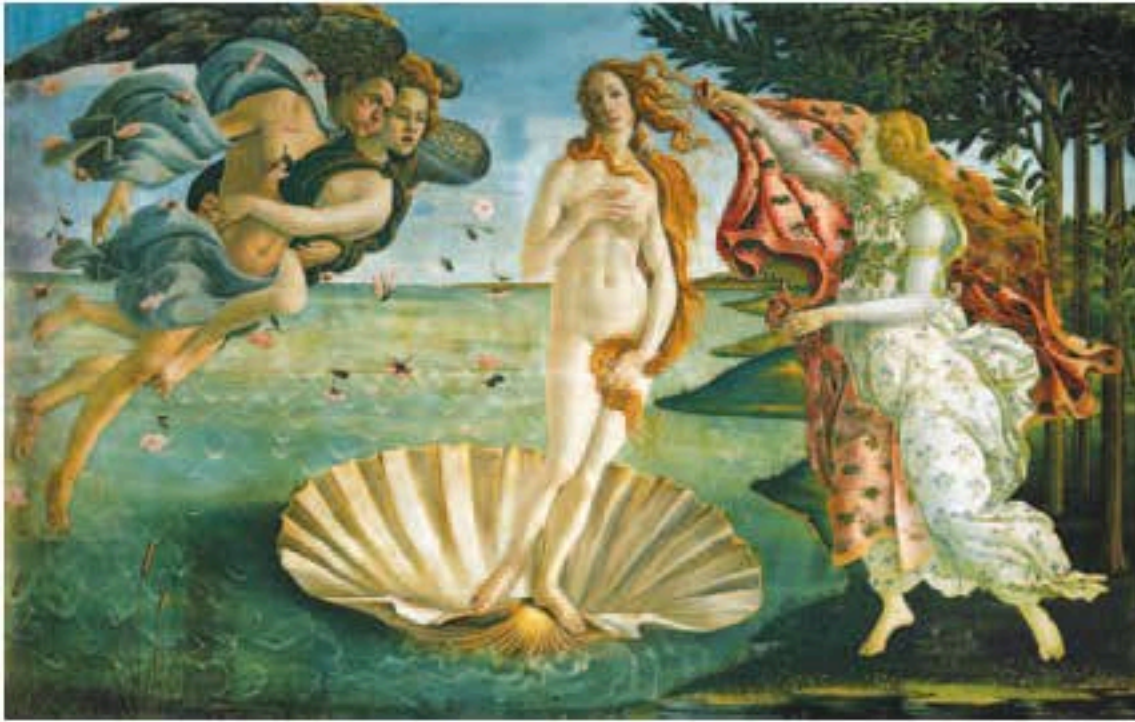
71. **Madonna and Child with Two Angels.** Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.



Madonna and Child with Two Angels

© Erich Lessing/Art Resource, NY

72. *Birth of Venus*. Sandro Botticelli.
c. 1484–1486 C.E. Tempera on canvas.



Birth of Venus

© Erich Lessing/Art Resource, NY

73. *Last Supper*. Leonardo da Vinci.
c. 1494–1498 C.E. Oil and tempera.



Last Supper

© The Bridgeman Art Library

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



Adam and Eve

© Bridgeman-Giraudon/Art Resource, NY

75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco. (4 images)



Sistine Chapel

© The Bridgeman Art Library



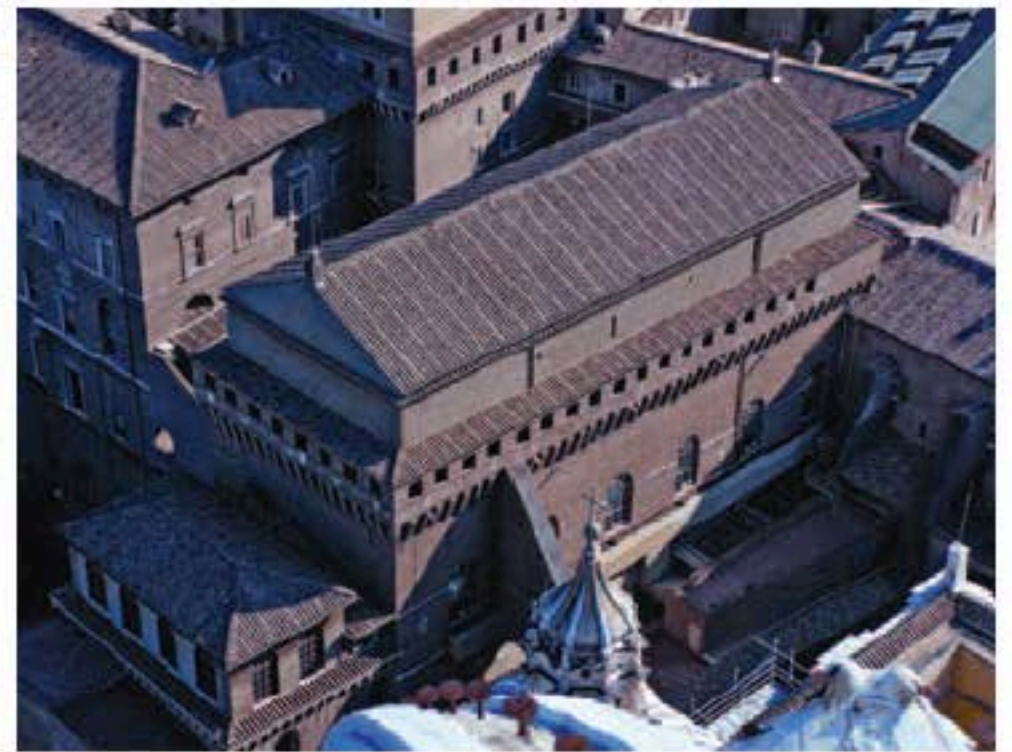
The Delphic Sibyl

© Erich Lessing/Art Resource, NY



The Flood

© Erich Lessing/Art Resource, NY



Sistine Chapel

© Reinhard Dirscherl/Alamy

76. *School of Athens*. Raphael. 1509–1511 C.E. Fresco.



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

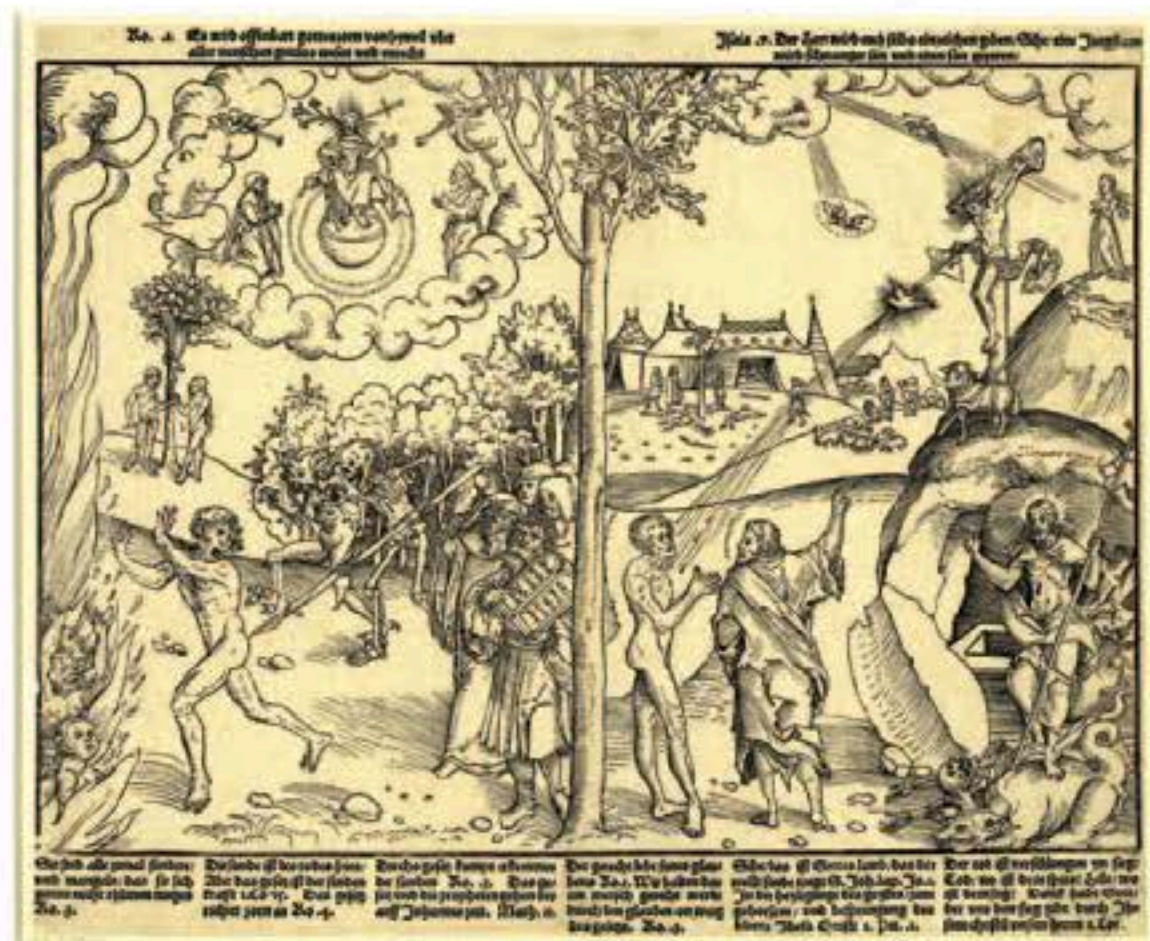
78. *Entombment of Christ*. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.



Entombment of Christ

© De Agostini Picture Library/The Bridgeman Art Library

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



Allegory of Law and Grace

© The Trustees of the British Museum/Art Resource, NY

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



Venus of Urbino

© Scala/Ministero per i Beni e la Attività culturali/Art Resource, NY

81. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542 C.E. Pigment on paper.



Frontispiece of the Codex Mendoza

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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)



Il Gesù

© Scala/Art Resource, NY



Il Gesù

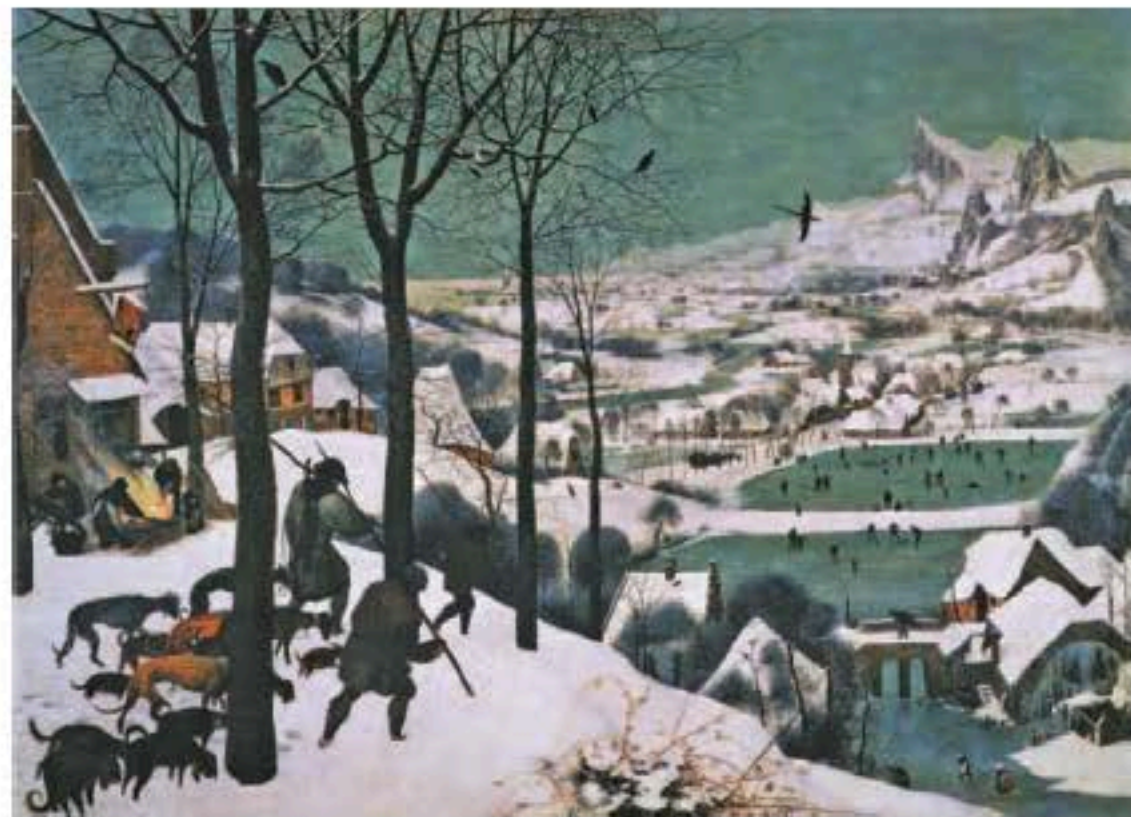
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Triumph of the Name of Jesus

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83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.



Hunters in the Snow

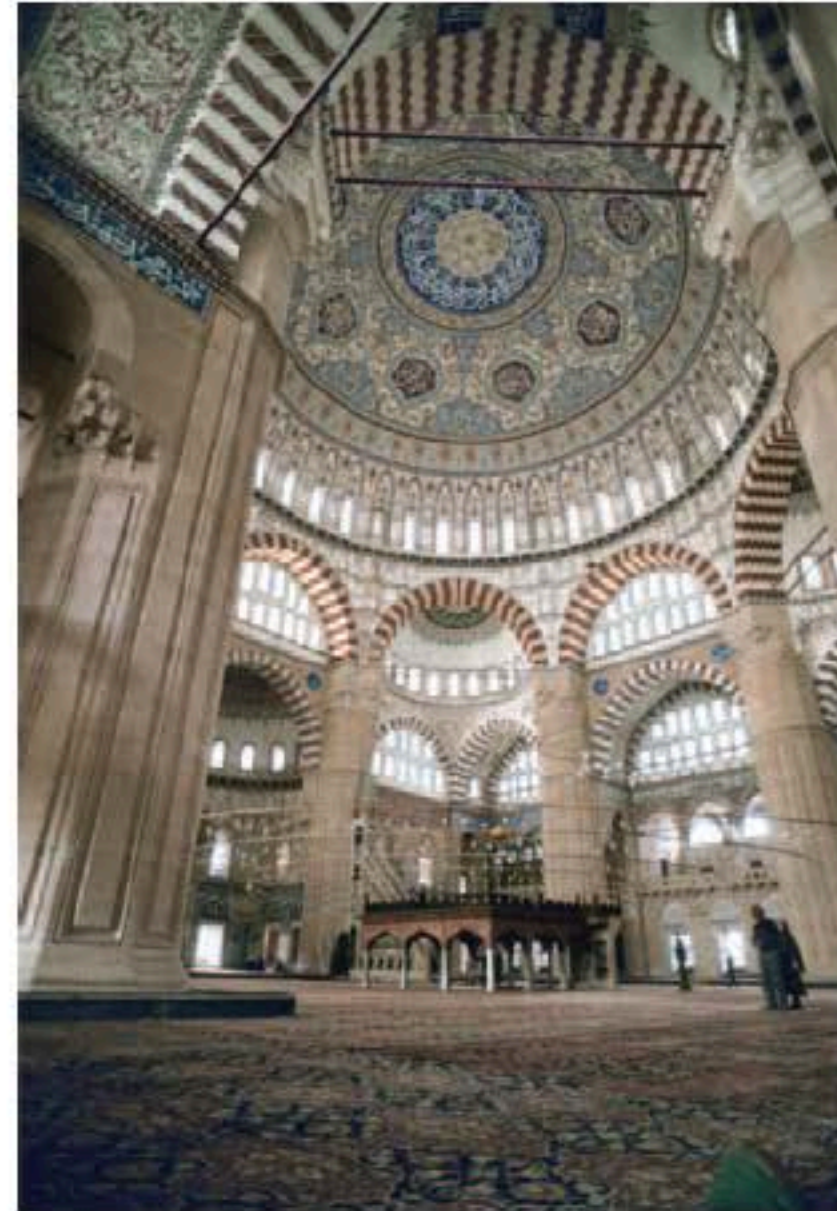
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84. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone. (3 images)



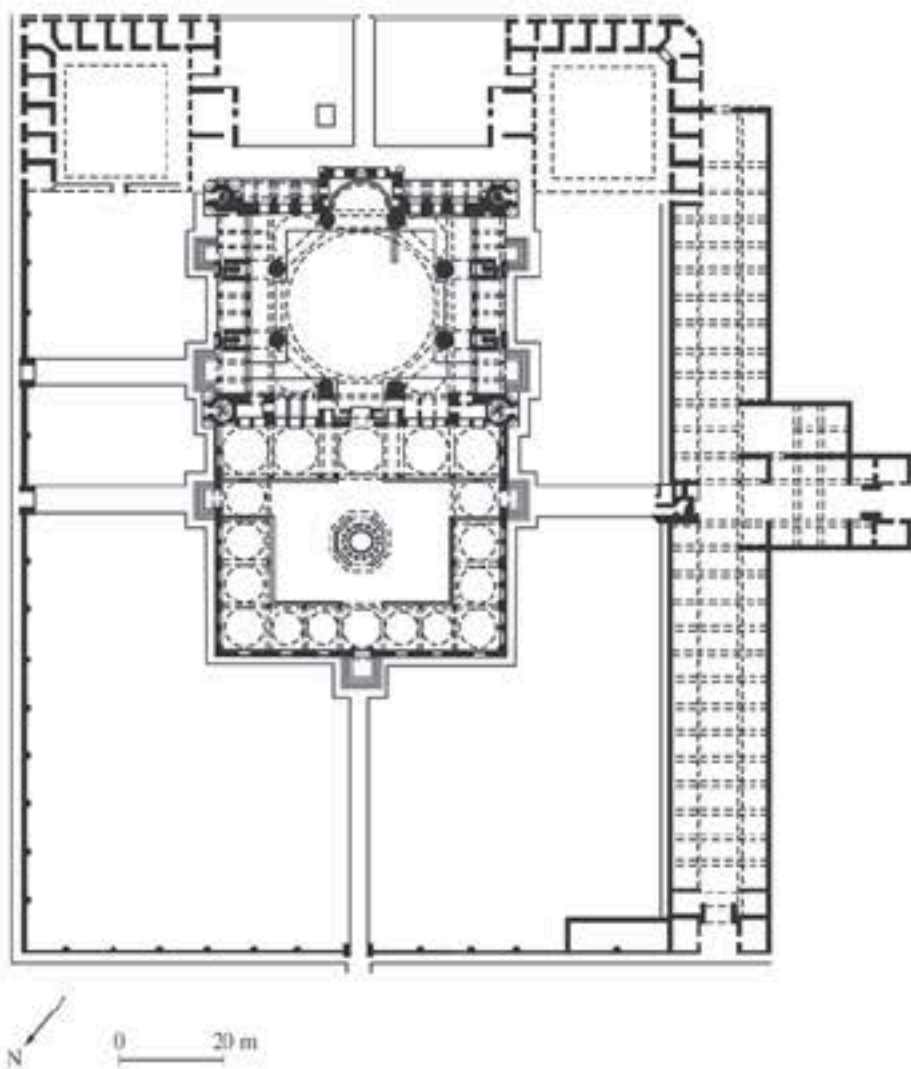
Mosque of Selim II

© Giraudon/The Bridgeman Art Library



Mosque of Selim II

© Vanni Archive/Art Resource, NY



Mosque of Selim II plan

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.



Henri IV Receives the Portrait of Marie de' Medici

© RMN-Grand Palais/Art Resource, NY

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



Self-Portrait with Saskia

© The Pierpont Morgan Library/Art Resource, NY

88. *San Carlo alle Quattro Fontane*. Rome, Italy. Francesco Borromini (architect). 1638–1646 C.E. Stone and stucco. (3 images)



San Carlo alle Quattro Fontane

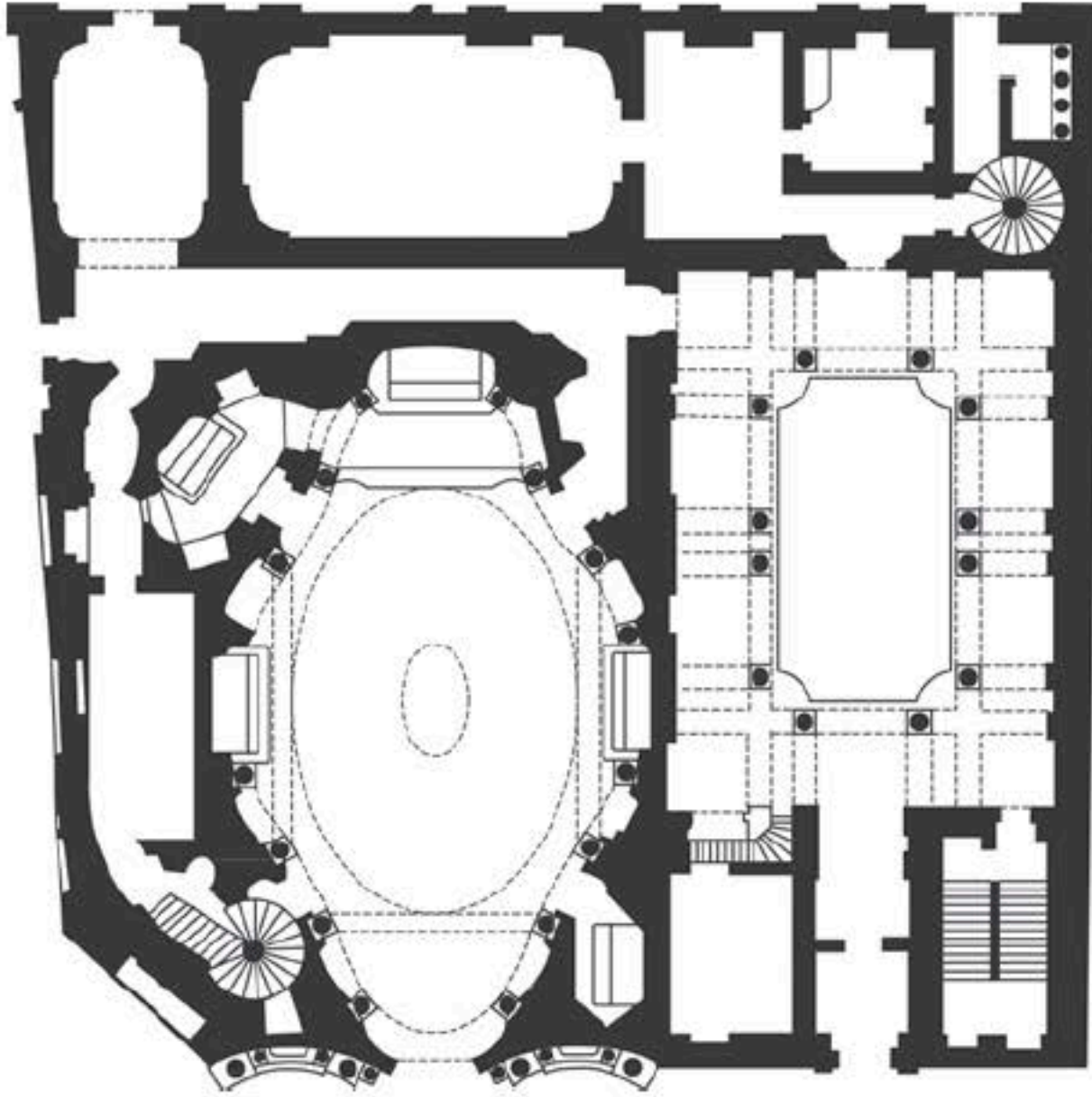
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San Carlo alle Quattro Fontane

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San Carlo alle Quattro Fontane, *continued*



San Carlo alle Quattro Fontane plan

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)



Church of Santa Maria della Vittoria

© ANDREW MEDICHINI/AP/Corbis



Cornaro Chapel

© Nimatallah/Art Resource, NY

Ecstasy of Saint Teresa, continued



Ecstasy of Saint Teresa

© Nimatallah/Art Resource, NY

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



Angel with Arquebus, Asiel Timor Dei

© Paul Maeyaert/The Bridgeman Art Library

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



Las Meninas

© Erich Lessing/Art Resource, NY

**92. *Woman Holding a Balance*.
Johannes Vermeer. c. 1664 C.E. Oil on
canvas.**



Woman Holding a Balance

© National Gallery of Art, Washington D.C., USA/The Bridgeman Art Library

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)



The Palace at Versailles

© Yann Arthus-Bertrand/ALTITUDE



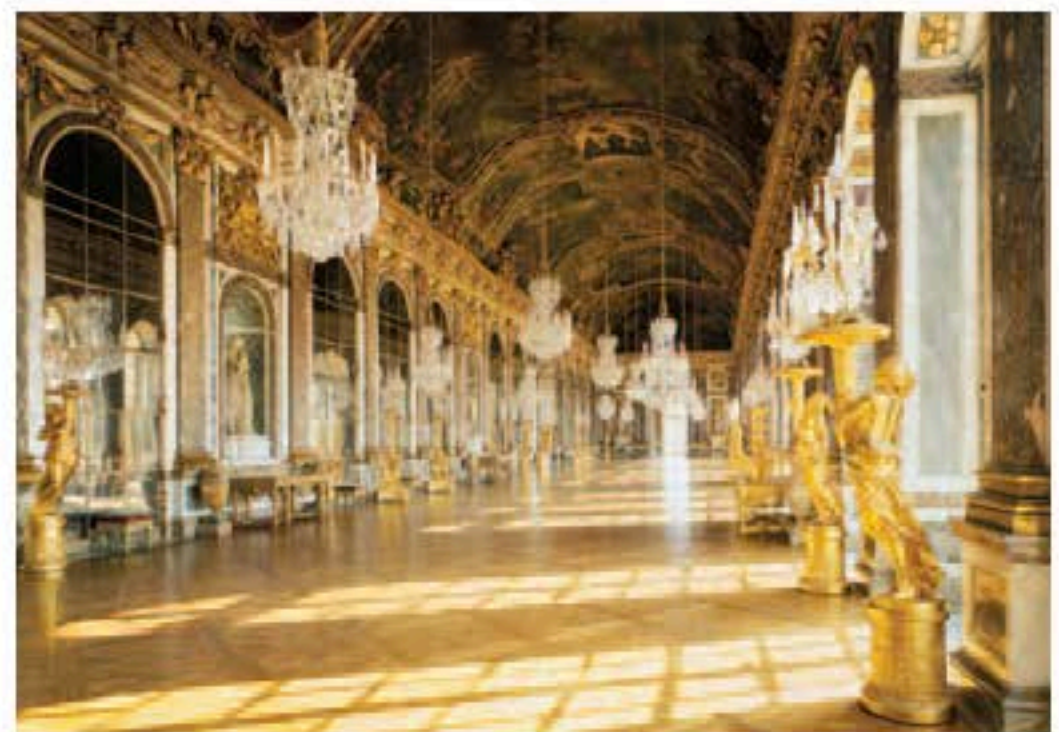
The Palace at Versailles

© RMN-Grand Palais/Art Resource, NY



Courtyard

© Warren Jacobi/Corbis



Hall of Mirrors

© RMN-Grand Palais/Art Resource, NY

The Palace at Versailles, *continued*



Gardens

© Adam Woolfitt/Corbis

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)



Siege of Belgrade

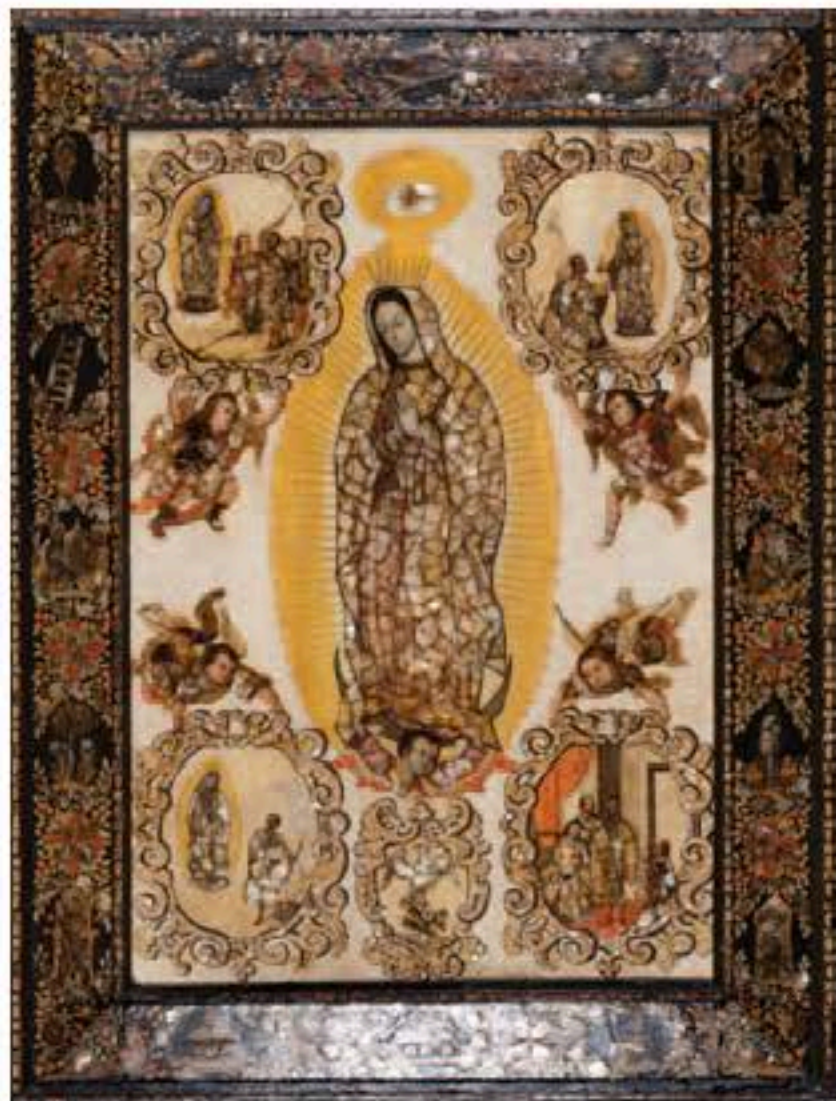
© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21



Hunting scene

© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21

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

Digital Image © 2011 Museum Associates/LACMA.
Licensed by Art Resource, NY

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

© Breamore House, Hampshire, UK/The Bridgeman Art Library

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



Fruit and Insects

© Galleria degli Uffizi, Florence, Italy/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

© 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.



Portrait of Sor Juana Inés de la Cruz

© Jean-Pierre Courau/The Bridgeman Art Library

100. *A Philosopher Giving a Lecture at the Orrery*. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.



A Philosopher Giving a Lecture at the Orrery

© The Bridgeman Art Library

101. *The Swing*. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.



The Swing

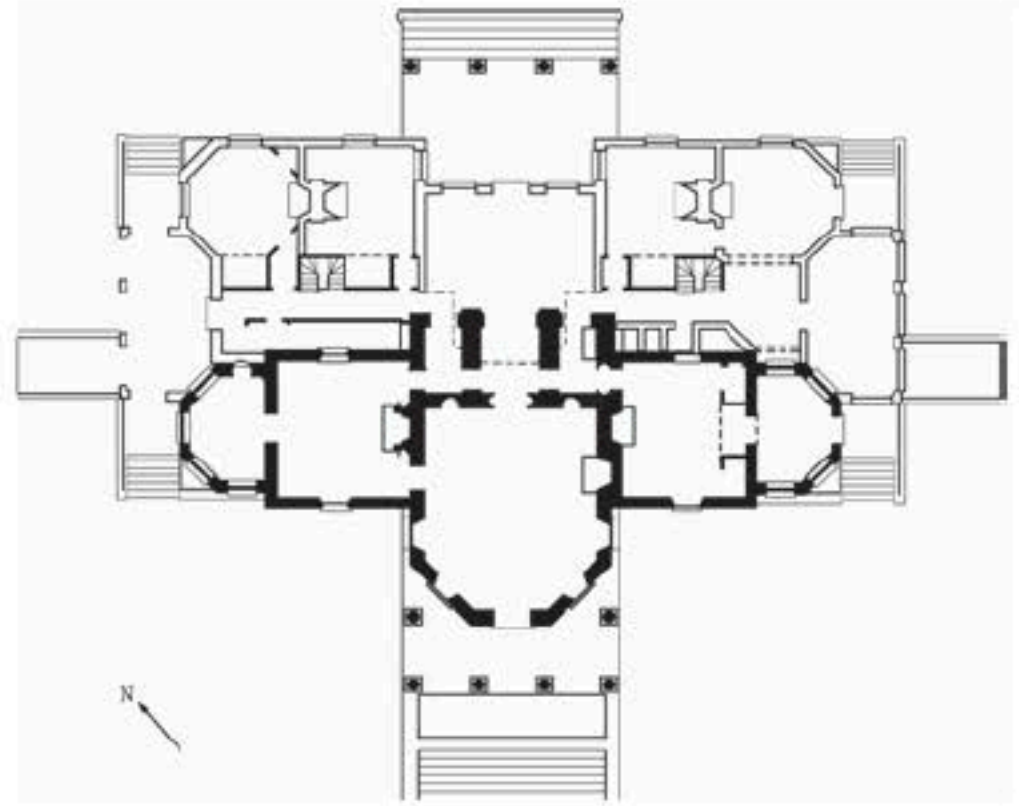
© Wallace Collection, London, UK/The Bridgeman Art Library

102. Monticello. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 C.E. Brick, glass, stone, and wood. (2 images)



Monticello

© David Muenker/Alamy



Monticello plan

103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.



The Oath of the Horatii

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.



George Washington

© Buddy Mays/Corbis

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



Self-Portrait

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

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.



Y no hai remedio

© Private Collection/Index/The Bridgeman Art Library

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



La Grande Odalisque

© Giraudon/The Bridgeman Art Library

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



Liberty Leading the People

© 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

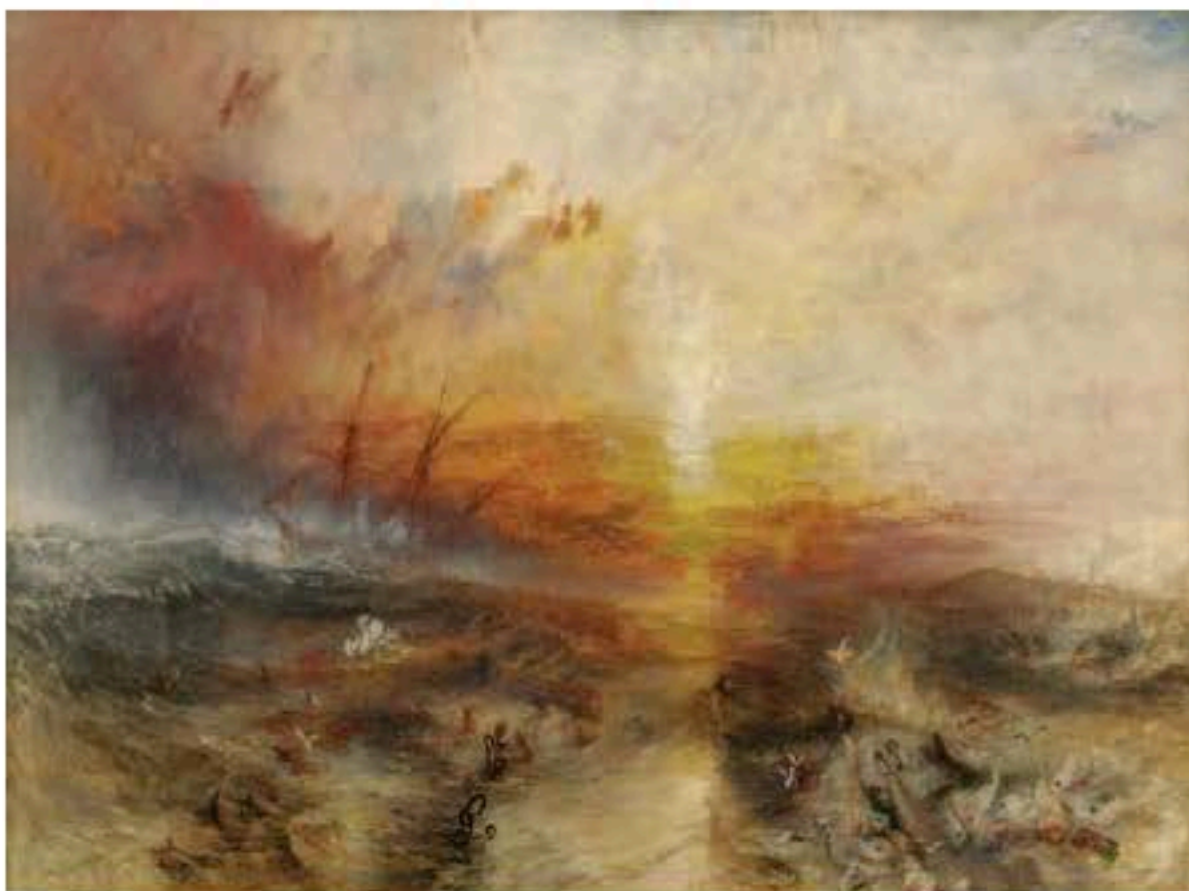
110. *Still Life in Studio*. Louis-Jacques-Mandé Daguerre. 1837 C.E. Photograph.



Still Life in Studio

© Louis Daguerre/Time & Life Pictures/Getty Images

111. *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*. Joseph Mallord William Turner. 1840 C.E. Oil on canvas.



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

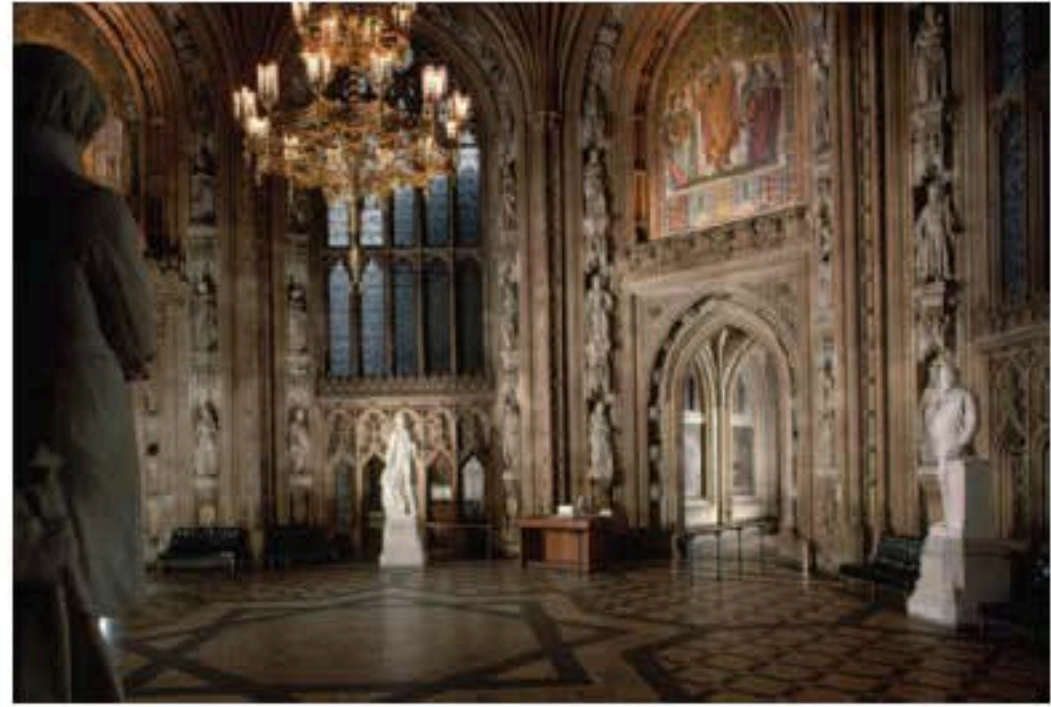
Photograph © 2013 Museum of Fine Arts, Boston

112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass. (3 images)



Palace of Westminster

© Vanni Archive/Art Resource, NY



Central Lobby

© Adam Woolfitt/Corbis



Westminster Hall

© Adam Woolfitt/Corbis

113. *The Stone Breakers*. Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas.



The Stone Breakers

© Staatliche Kunstsammlungen Dresden/The Bridgeman Art Library

114. *Nadar Raising Photography to the Height of Art.* Honoré Daumier. 1862 C.E. Lithograph.



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

116. *The Saint-Lazare Station.* Claude Monet. 1877 C.E. Oil on canvas.



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.



El Valle de México desde el Cerro de Santa Isabel

© Art Resource, NY

119. *The Burghers of Calais*. Auguste Rodin. 1884–1895 C.E. Bronze.



The Burghers of Calais

© Scala/Art Resource, NY

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



The Starry Night

Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

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



The Coiffure

Used by Permission

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



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

124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta. (3 images)



Carson, Pirie, Scott and Company Building

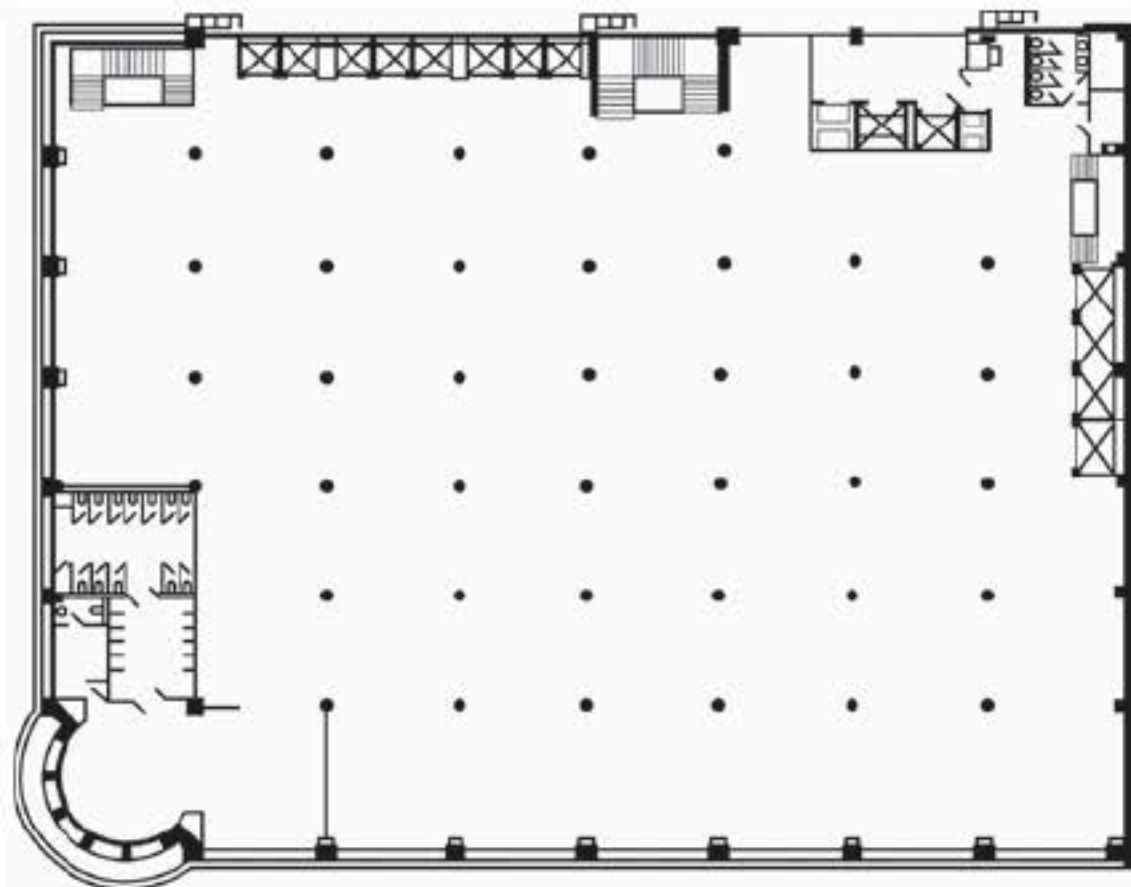
© Hedrich Blessing Collection/Chicago History Museum/Getty Images



Detail

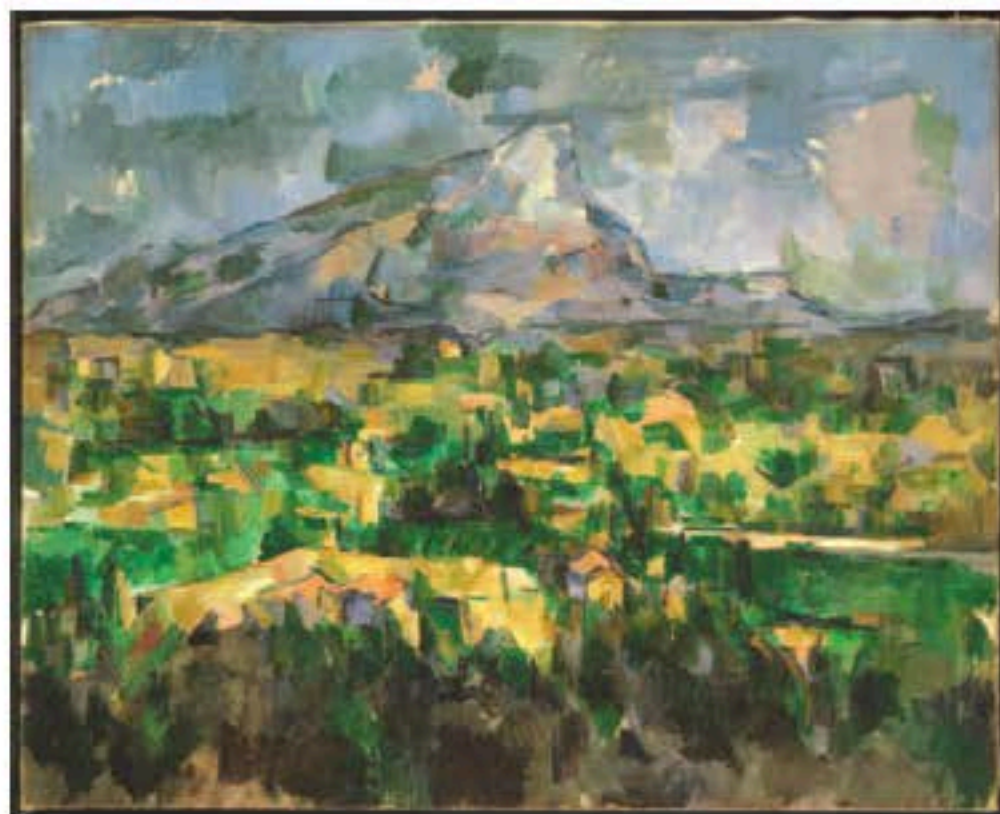
© Raymond Boyd/Michael Ochs Archives/Getty Images

Carson, Pirie, Scott and Company Building, continued



Carson, Pirie, Scott and Company Building plan

125. *Mont Sainte-Victoire*. Paul Cézanne. 1902–1904 C.E. Oil on canvas.



Mont Sainte-Victoire

© The Philadelphia Museum of Art/Art Resource, NY

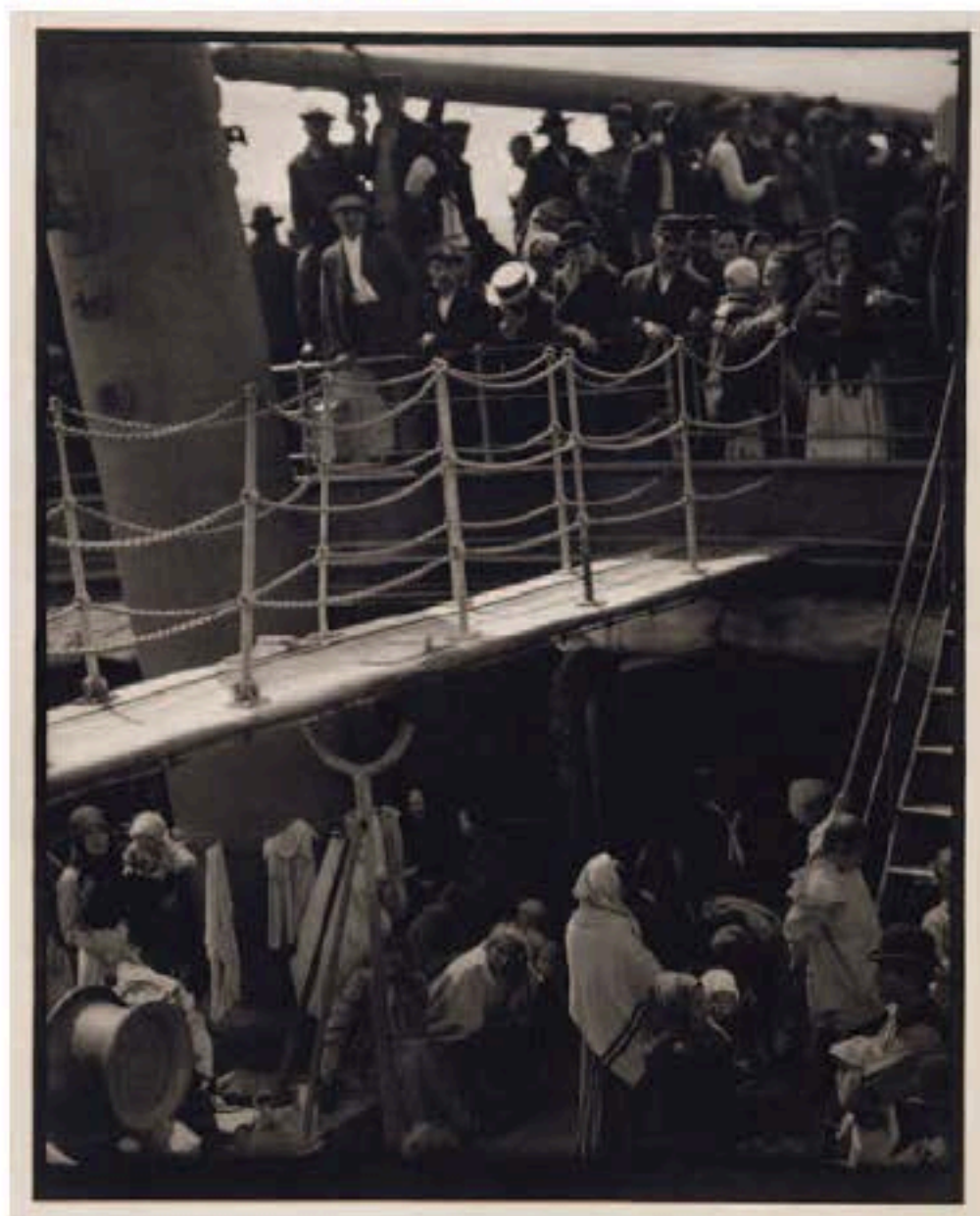
126. *Les Femmes d'Alger (O. J.)*. Pablo Picasso. 1907 C.E. Oil on canvas.



Les Femmes d'Alger (O. J.)

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

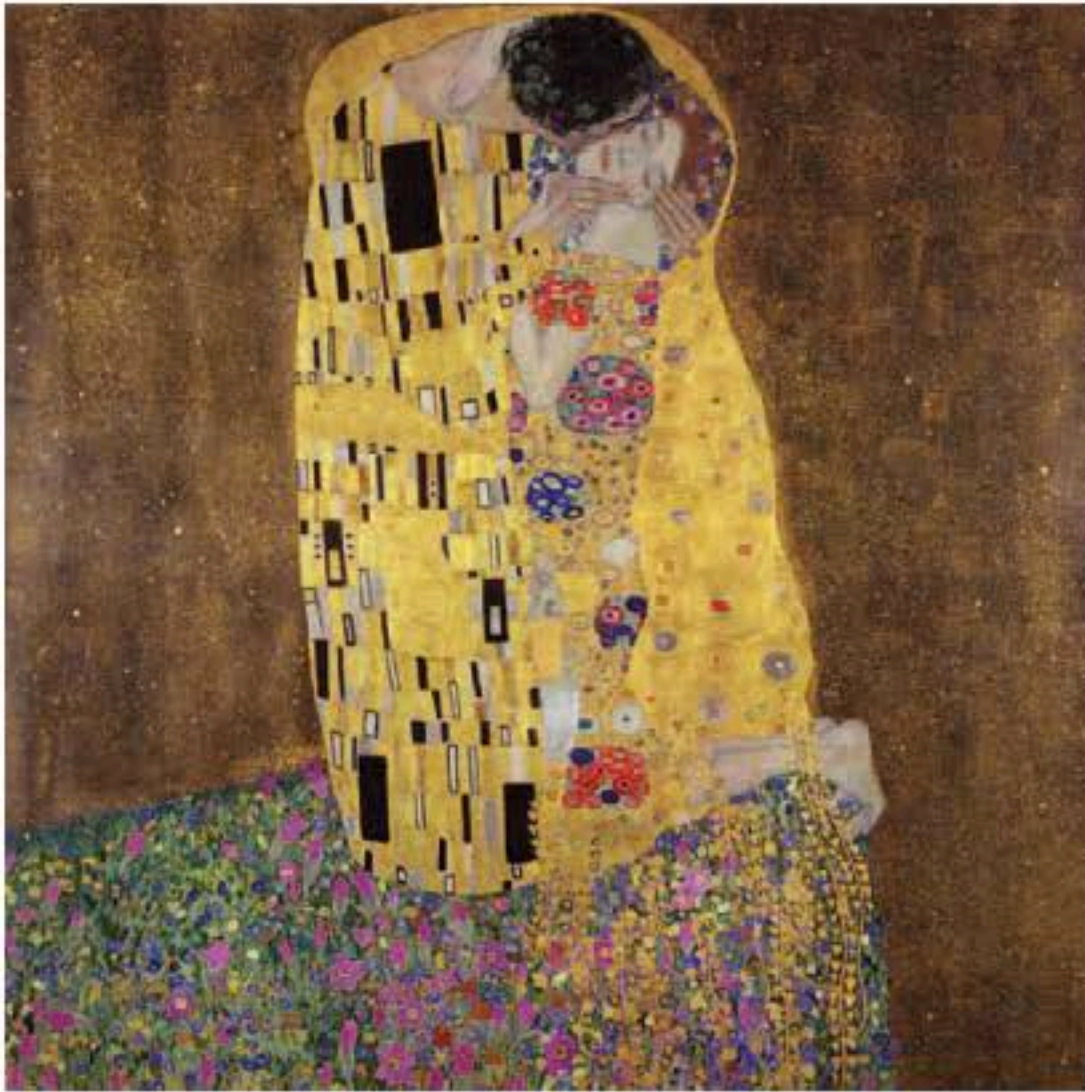
127. *The Steerage*. Alfred Stieglitz. 1907 C.E. Photograph.



The Steerage

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

128. *The Kiss*. Gustav Klimt. 1907–1908 C.E.
Oil on canvas.



The Kiss

© The Gallery Collection/Corbis

129. *The Kiss*. Constantin Brancusi. 1907–1908 C.E. Limestone.



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

131. *Goldfish*. Henri Matisse. 1912 C.E. Oil on canvas.



Goldfish

© Alexander Burkatovski/Corbis

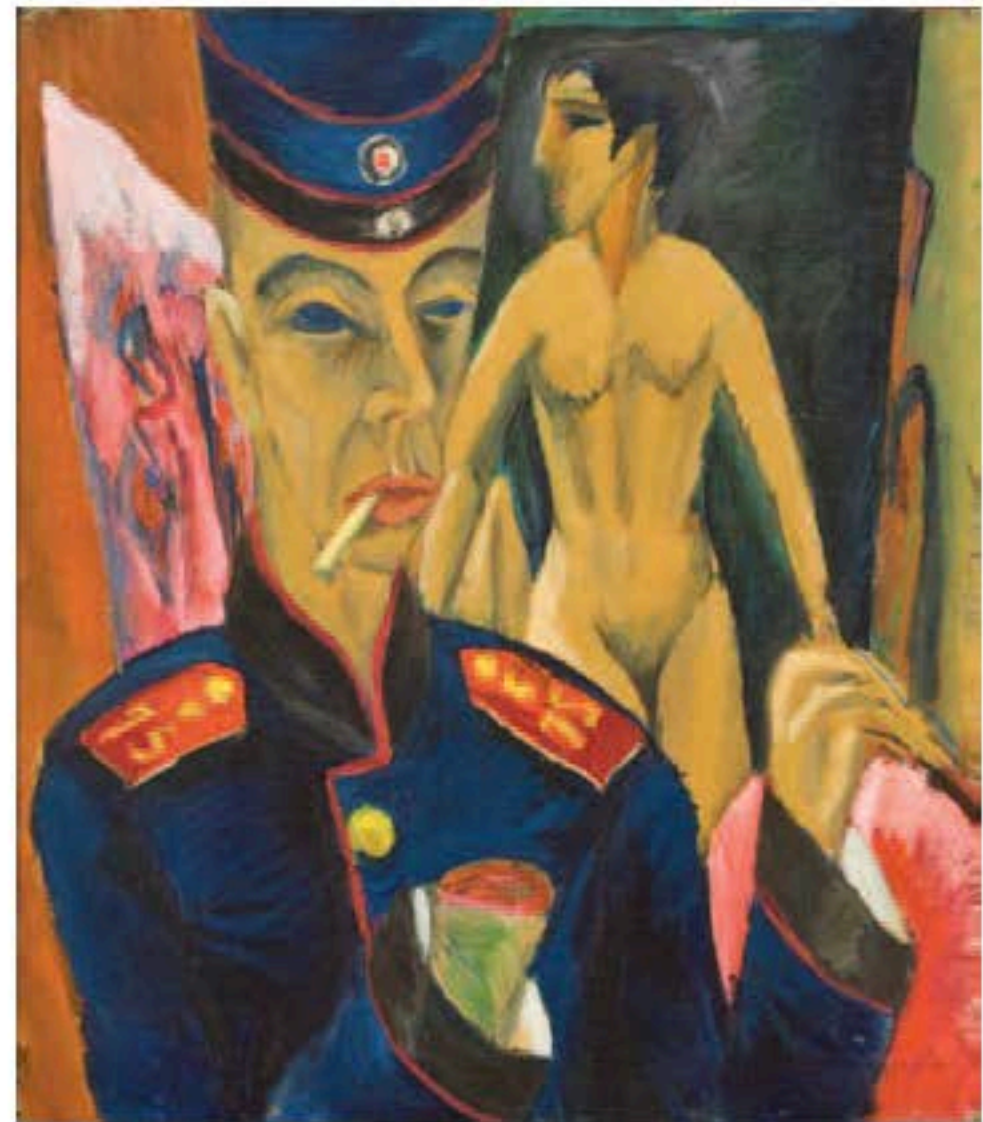
132. *Improvisation 28 (second version).* Vassily Kandinsky. 1912 C.E. Oil on canvas.



Improvisation 28 (second version)

Digital Image © The Bridgeman Art Library © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

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

134. *Memorial Sheet for Karl Liebknecht.* Käthe Kollwitz. 1919–1920 C.E. Woodcut.



Memorial Sheet for Karl Liebknecht

Photo © Snark/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich

135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete. (2 images)



Villa Savoye

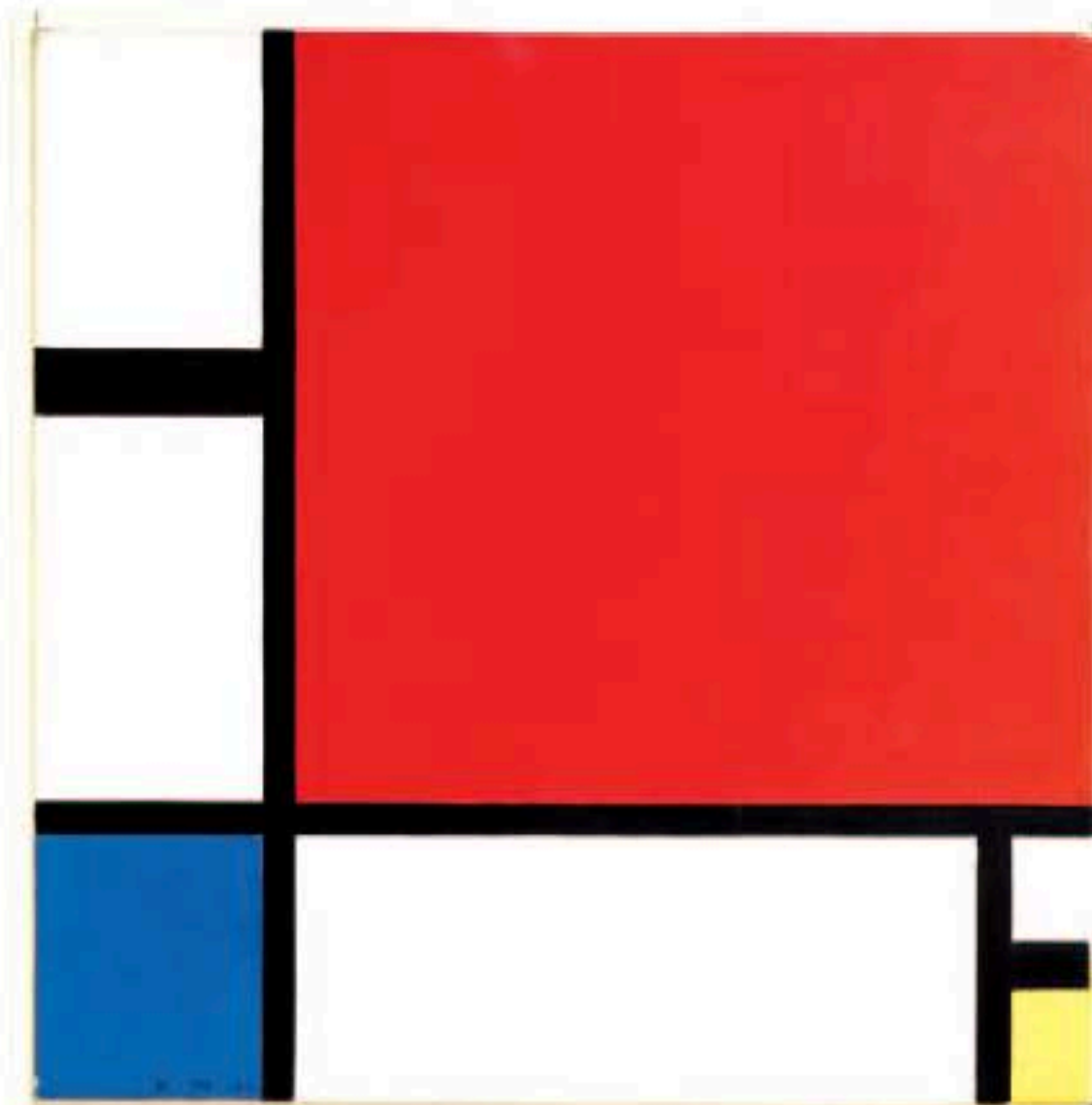
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Villa Savoye

© Anthony Scibilia/Art Resource, NY © Artists Rights Society (ARS), New York/ADAGP, Paris/F.L.C

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

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

138. *Object (Le Déjeuner en fourrure)*. Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.



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

139. **Fallingwater**. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass. (3 images)



Fallingwater

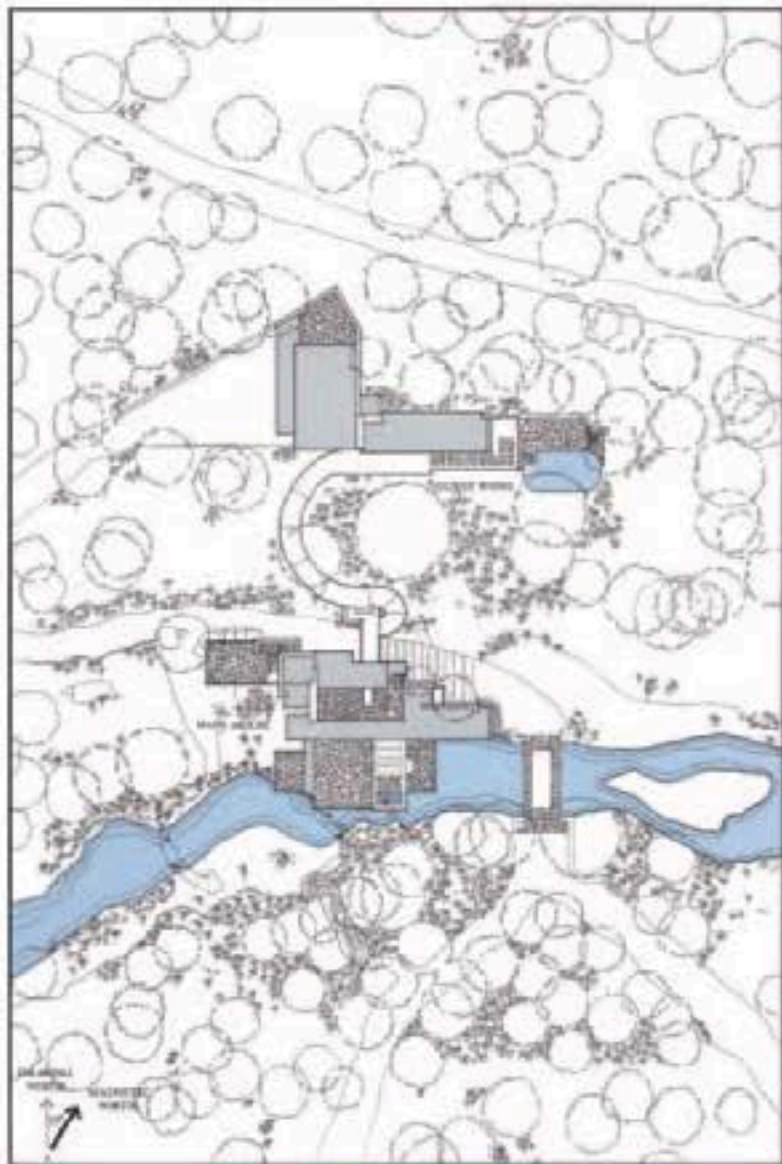
© Art Resource, NY © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), New York



Fallingwater

© Robert P. Ruschak/Courtesy of Western Pennsylvania Conservancy

Fallingwater, continued



Fallingwater site plan

© Astorino

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

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

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



The Jungle

Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

143. *Dream of a Sunday Afternoon in the Alameda Park*. Diego Rivera. 1947–1948 C.E. Fresco.



Dream of a Sunday Afternoon in the Alameda Park

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

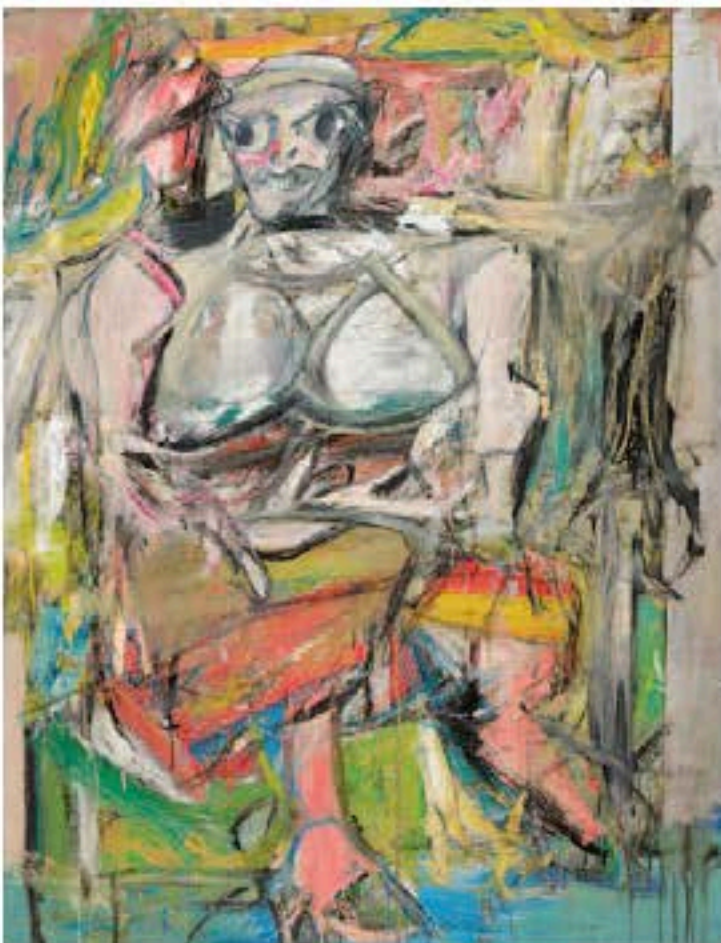
144. *Fountain* (second version). Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.



Fountain (second version)

Photo © The Philadelphia Museum of Art/Art Resource, NY © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2013

145. *Woman, I*. Willem de Kooning. 1950–1952 C.E. Oil on canvas.



Woman, I

Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

146. *Seagram Building*. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze.



Seagram Building

© Angelo Hornak/Corbis

147. *Marilyn Diptych*. Andy Warhol. 1962 C.E.
Oil, acrylic, and silkscreen enamel on canvas.



Marilyn Diptych

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

148. *Narcissus Garden*. Yayoi Kusama. Original installation and performance 1966. Mirror balls.



Narcissus Garden (Paris, 2010 installation)

Courtesy Yayoi Kusama Studio Inc., Ota Fine Arts, Tokyo and Victoria Miro, London © Yayoi Kusama

149. *The Bay*. Helen Frankenthaler. 1963 C.E.
Acrylic on canvas.



The Bay

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

150. *Lipstick (Ascending) on Caterpillar Tracks*. Claes Oldenburg. 1969–1974 C.E.
Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.



Lipstick (Ascending) on Caterpillar Tracks

© Used by Permission of the Artist

151. *Spiral Jetty*. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.



Spiral Jetty

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

152. *House in New Castle County*. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco. (2 images)



House in New Castle County

© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo

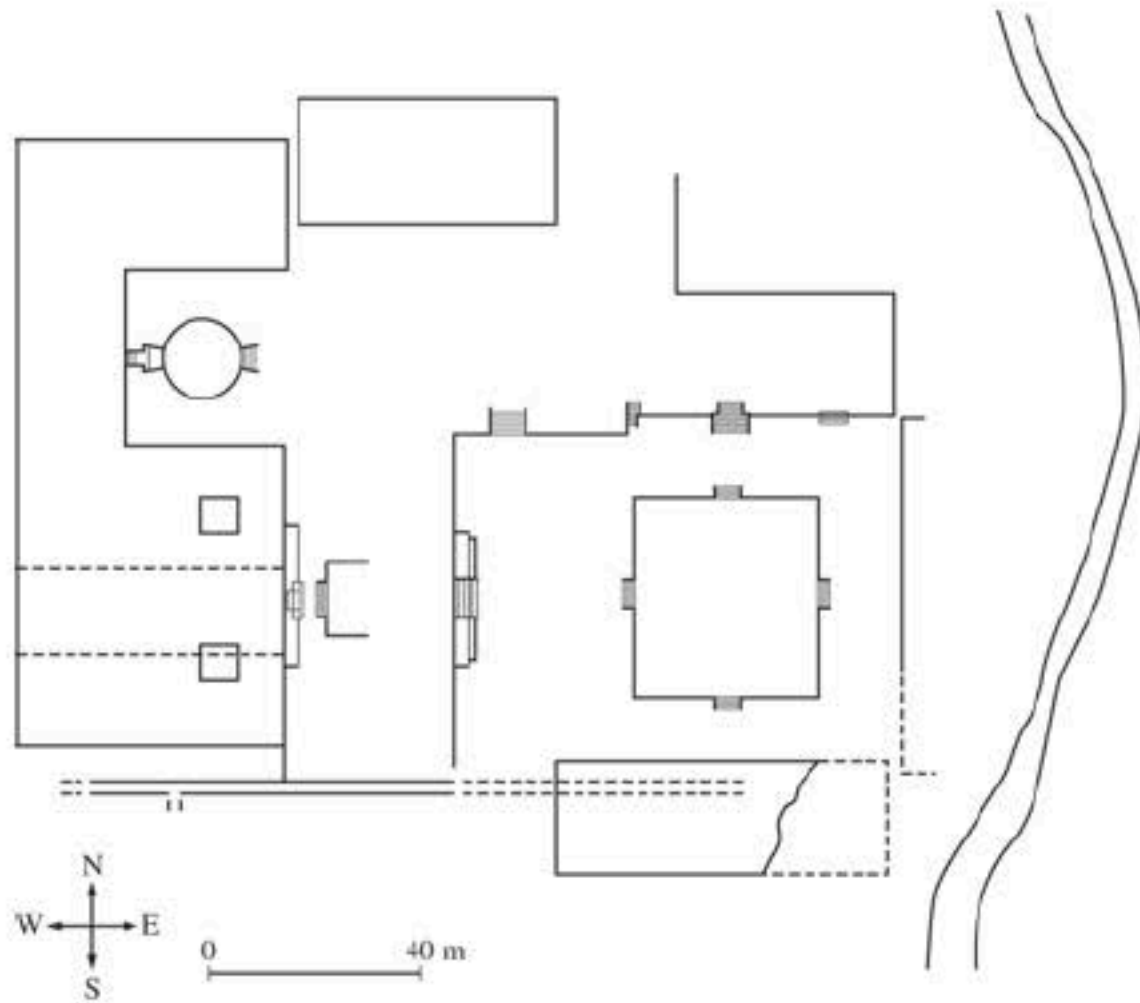


House in New Castle County

© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo

Image Set

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

154. Mesa Verde cliff dwellings. Montezuma County, Colorado. Anasazi. 450–1300 C.E. Sandstone.



Mesa Verde cliff dwellings

© Kerrick James/Corbis

155. Yaxchilán. Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex).
(3 images)



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

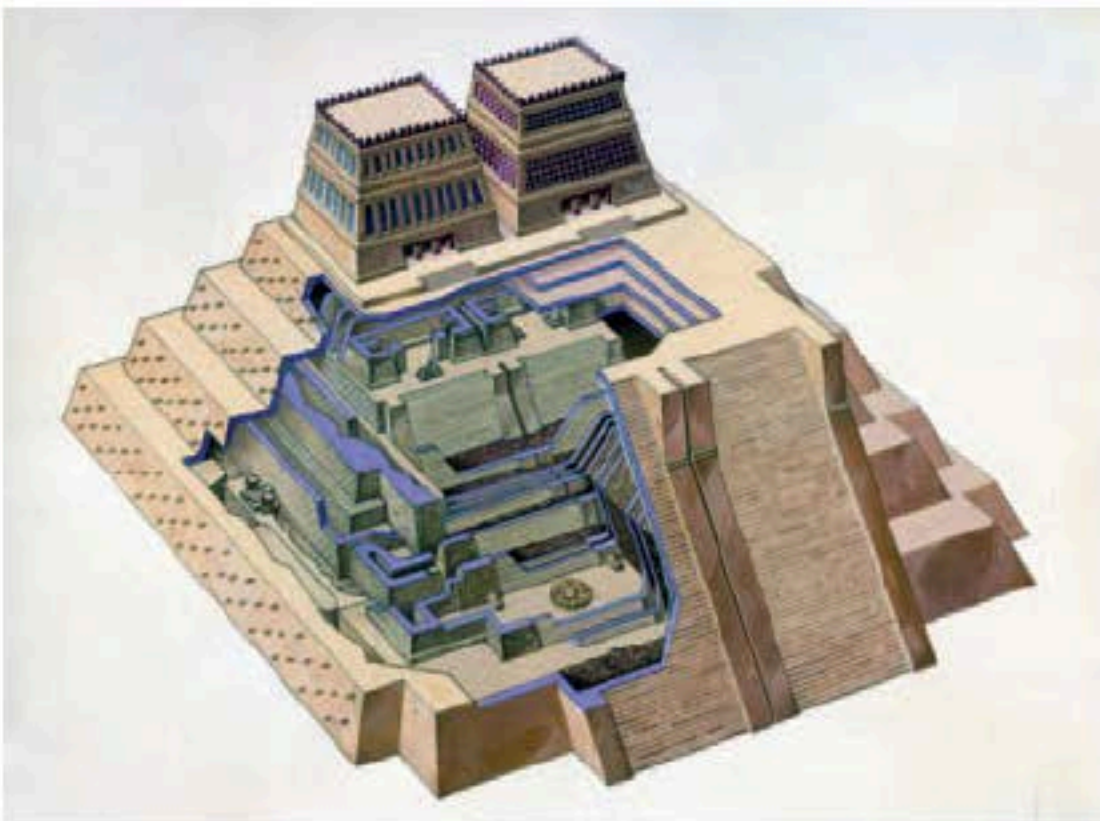
156. Great Serpent Mound. Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.



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

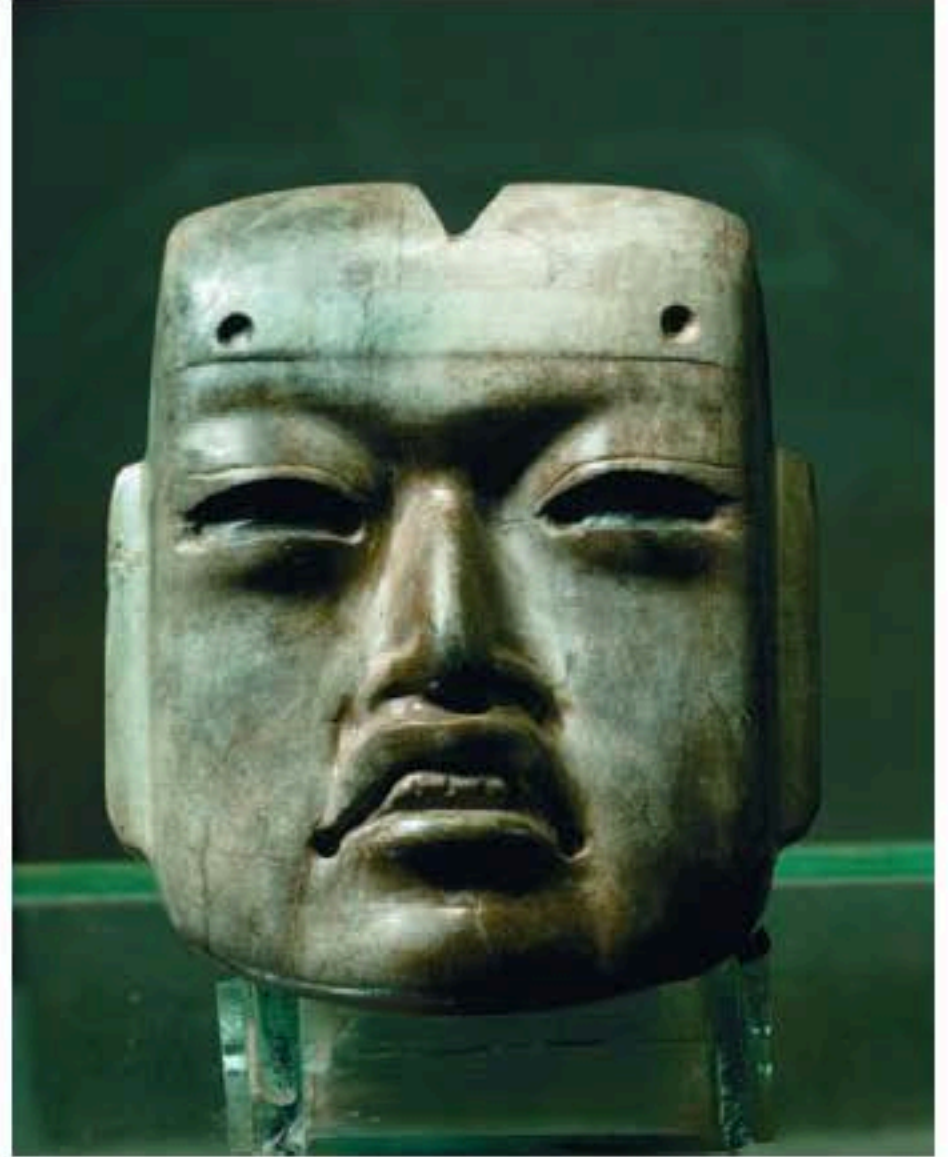
© Gianni Dagli Orti/Corbis

Templo Mayor (Main Temple), *continued*



Calendar Stone

© AZA/Archive Zabé/Art Resource, NY



Olmec-style mask

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

158. Silver and gold maize cobs. Inka. c. 1400–1533 C.E. Sheet metal/repoussée, gold and silver alloys.



Silver and gold maize cobs

© bpk, Berlin/Ethnologisches Museum, Staatliche Museen/Claudia Obrocki/Art Resource, NY

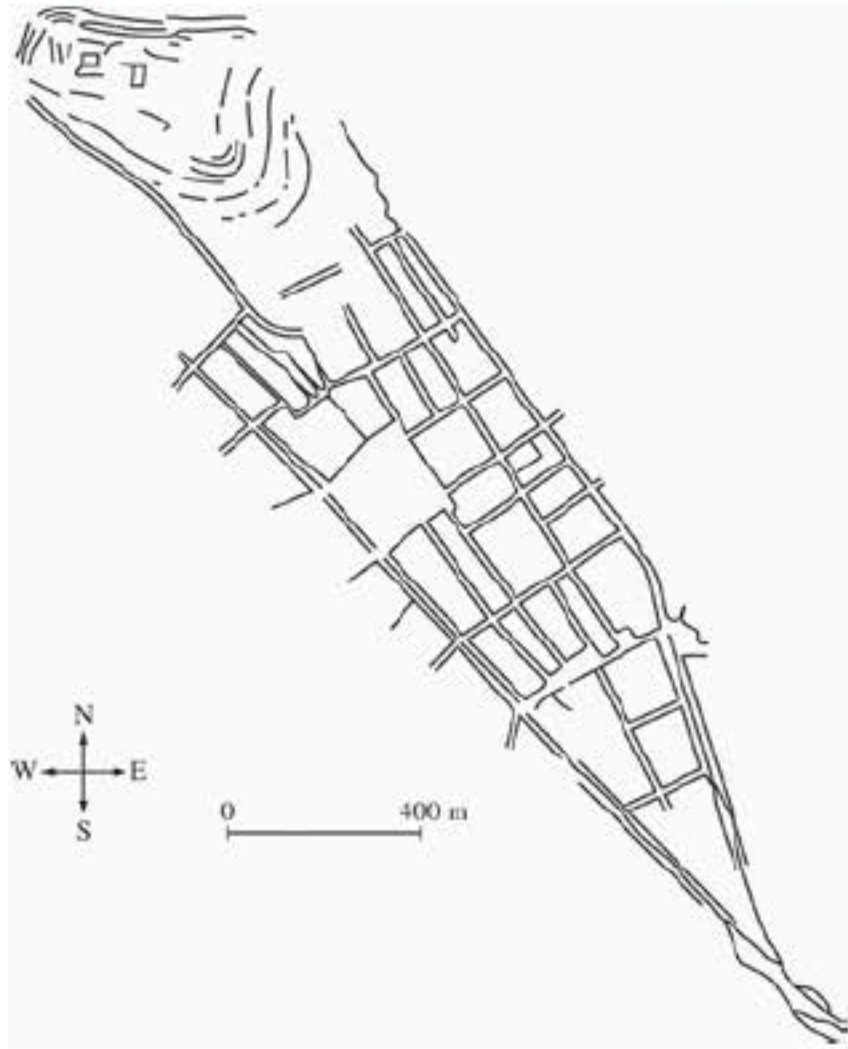
159. Ruler's feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.



Ruler's feather headdress

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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. (3 images)



City of Cusco plan



Curved Inka wall of Qorikancha and church of Santo Domingo

© Michael Freeman/Corbis



Walls at Saqsa Waman (Sacsayhuaman)

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex). (3 images)



City of Machu Picchu

© Hugh Sitton/Corbis



Observatory

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



Intihuatana Stone

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

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



All-T'oaapu 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

165. Hide painting of Sun Dance.
Attributed to Cotsiogo (Cadzi Cody),
Eastern Shoshone, Wind River
Reservation, Wyoming. c. 1890–1900 C.E.
Painted elk hide.



Hide painting of Sun Dance

Courtesy of School for Advanced Research, Catalog
Number SAR.1978-1-87/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

Image Set

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks. (2 images)



Conical tower

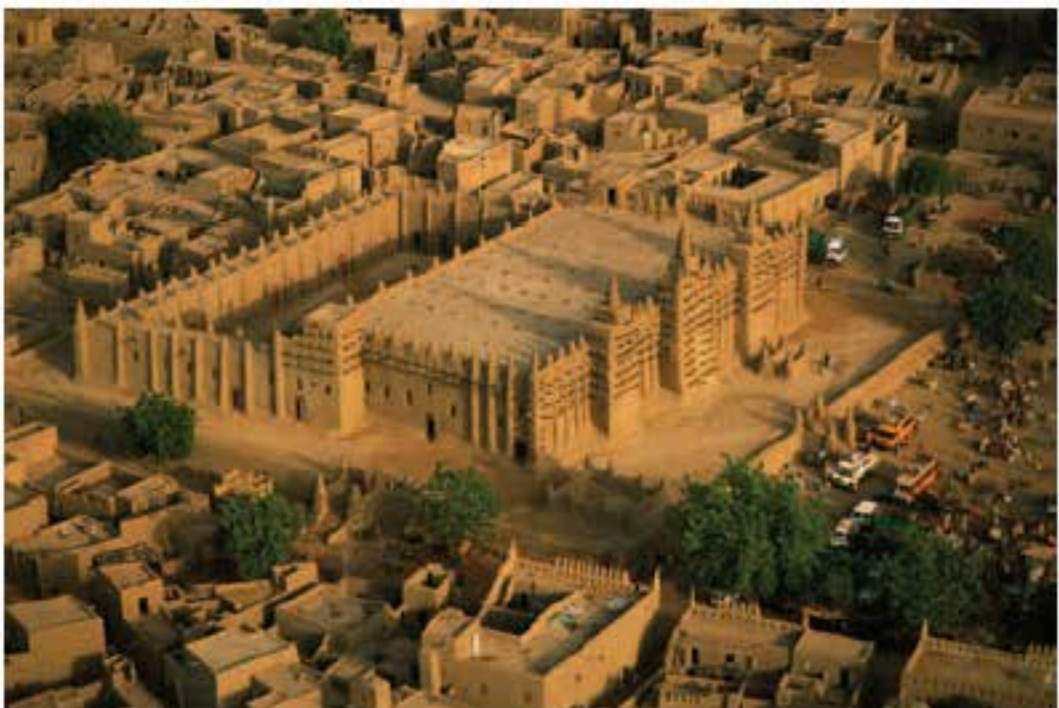
© Werner Forman Archive/The Bridgeman Art Library



Circular wall

© Werner Forman Archive/The Bridgeman Art Library

168. Great Mosque of Djenne. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe. (2 images)



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

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



Contextual photograph: Oba of Benin

© Werner Forman/Art Resource, NY

170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments. (2 images)



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



Contextual photograph: *Ndop*

Kuba Nyim (ruler) Kot a Mbweeky III in state dress with royal drum in Mushenge, Democratic Republic of the Congo. Photograph by Eliot Elisofon, 1971. EEPA EECL 2139/Eliot Elisofon Photographic Archives/National Museum of African Art/Smithsonian Institution

172. Power figure (*Nkisi n'kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.



Nkisi n'kondi

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173. Portrait mask (*Mblo*). Baule peoples (Côte d'Ivoire). Late 19th to early 20th century C.E. Wood and pigment. (2 images)



Contextual photograph: *Mblo*

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Mblo

© Jerry L. Thompson

174. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.



Female (*Pwo*) mask

Photograph © by Franko Khoury/National Museum of African Art/Smithsonian Institution

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



Contextual photograph: *Bundu* mask

© William Siegmann Estate, Edward DeCarbo, Executor

176. *Ikenga* (shrine figure). Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood.



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

Photo © Heini Schneebeil/The Bridgeman Art Library



Contextual photograph: *Lukasa*

Courtesy of Mary Nooter Roberts

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

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



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.



Reliquary figure (*nlo bieri*)

© Brooklyn Museum/Corbis

180. Veranda post: equestrian figure and female caryatid. Olowe of Ise (Yoruba peoples). Before 1938 C.E. Wood and pigment.



Veranda post: equestrian figure and female caryatid

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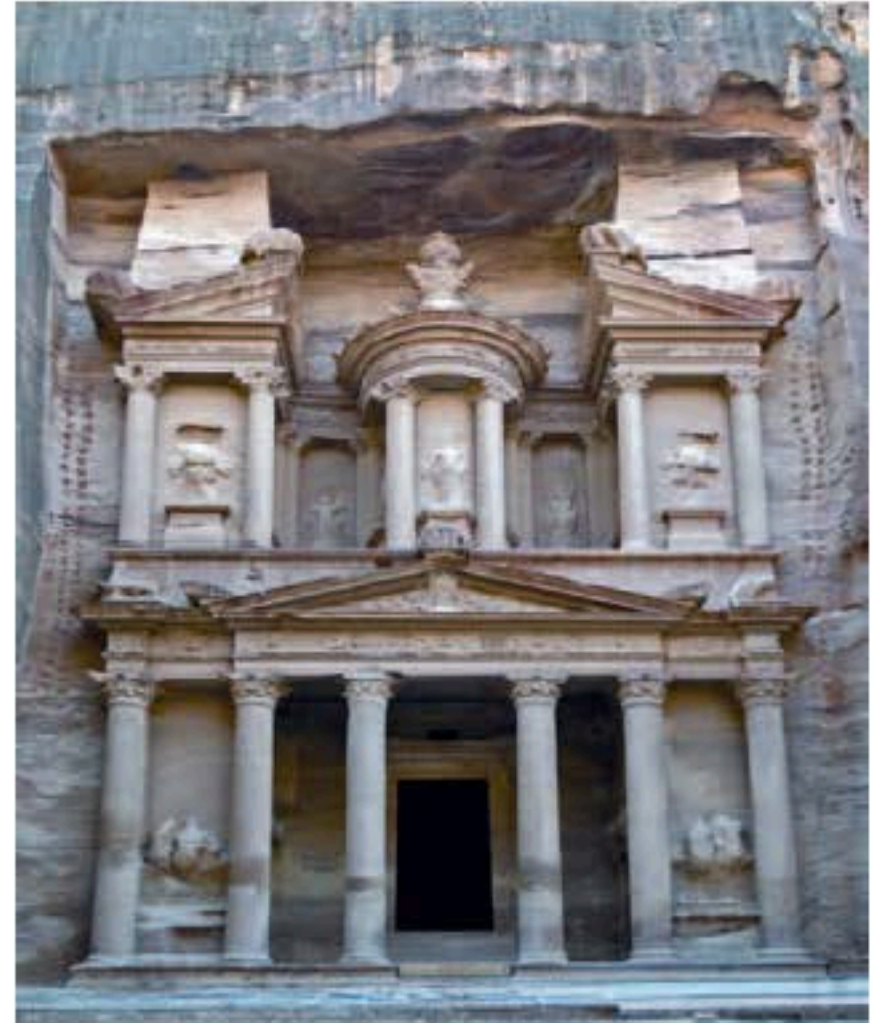
Image Set

181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman.
c. 400 B.C.E.–100 C.E. Cut rock. (3 images)



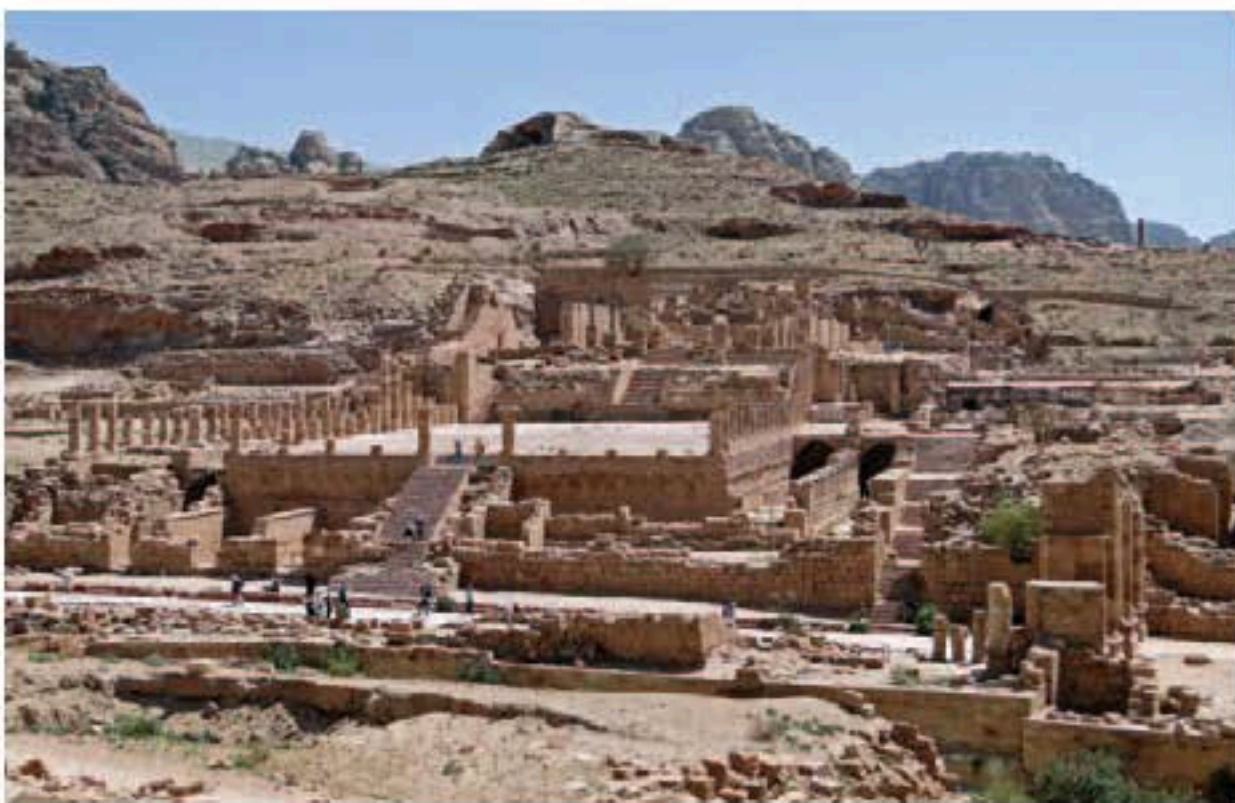
Petra

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



Treasury

© Bernard Gagnon



Great Temple

© Bernard Gagnon

182. Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint. (2 images)



Buddha

© Borromeo/Art Resource, NY



Buddha

© Paul Almasy/Corbis

183. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread. (3 images)



The Kaaba

© ALI JAREKJI/Reuters/Corbis



The Kaaba

© Kazuyoshi Nomachi/Corbis

The Kaaba, *continued*



Gathering at the Kaaba

© ALI JAREKJI/Reuters/Corbis

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.



Jowo Rinpoche

© Christophe Boisvieux/Corbis

185. Dome of the Rock. Jerusalem, Palestine. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome. (2 images)



Dome of the Rock

© SEF/Art Resource, NY



Dome of the Rock

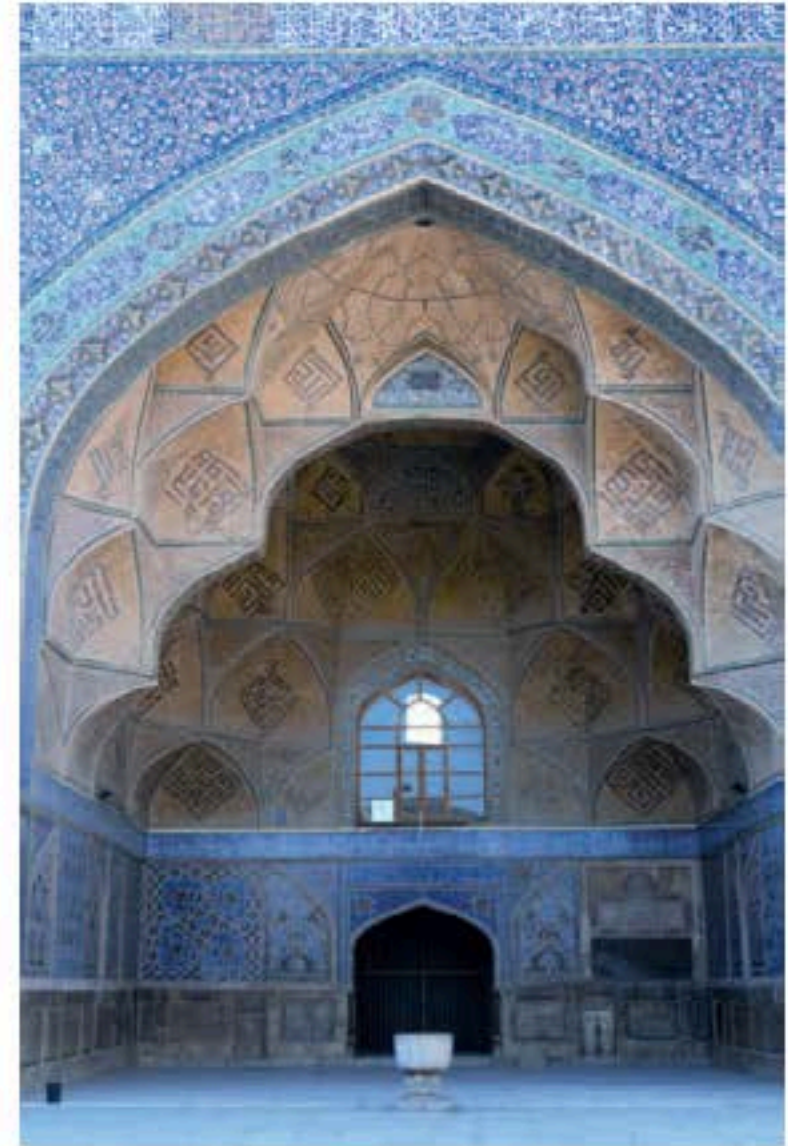
© Erich Lessing/Art Resource, NY

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)



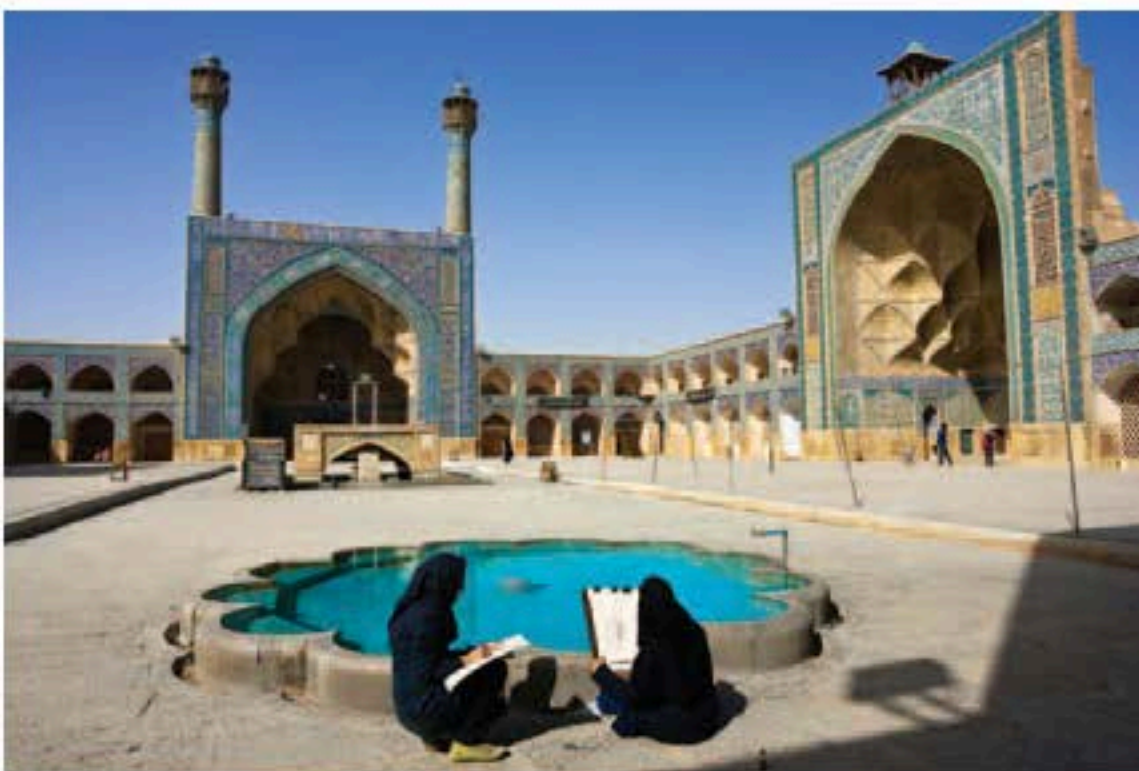
Masjid-e Jameh

© Bruno Morandi/Hemis/Corbis



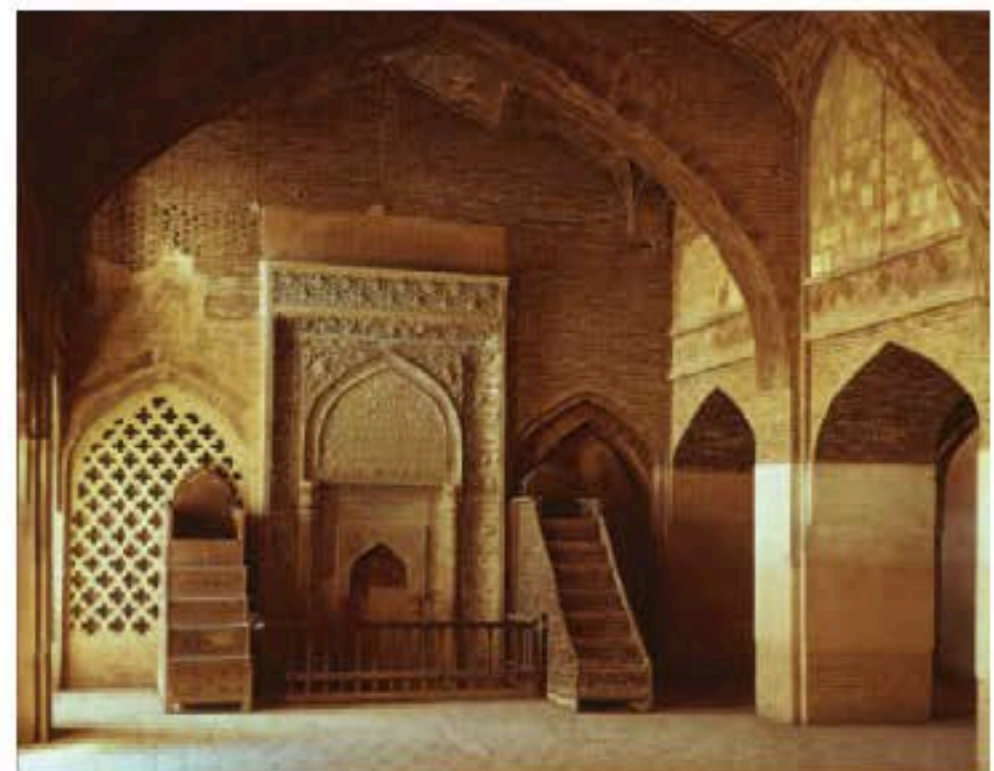
Detail

© EmmePi Travel/Alamy



Courtyard

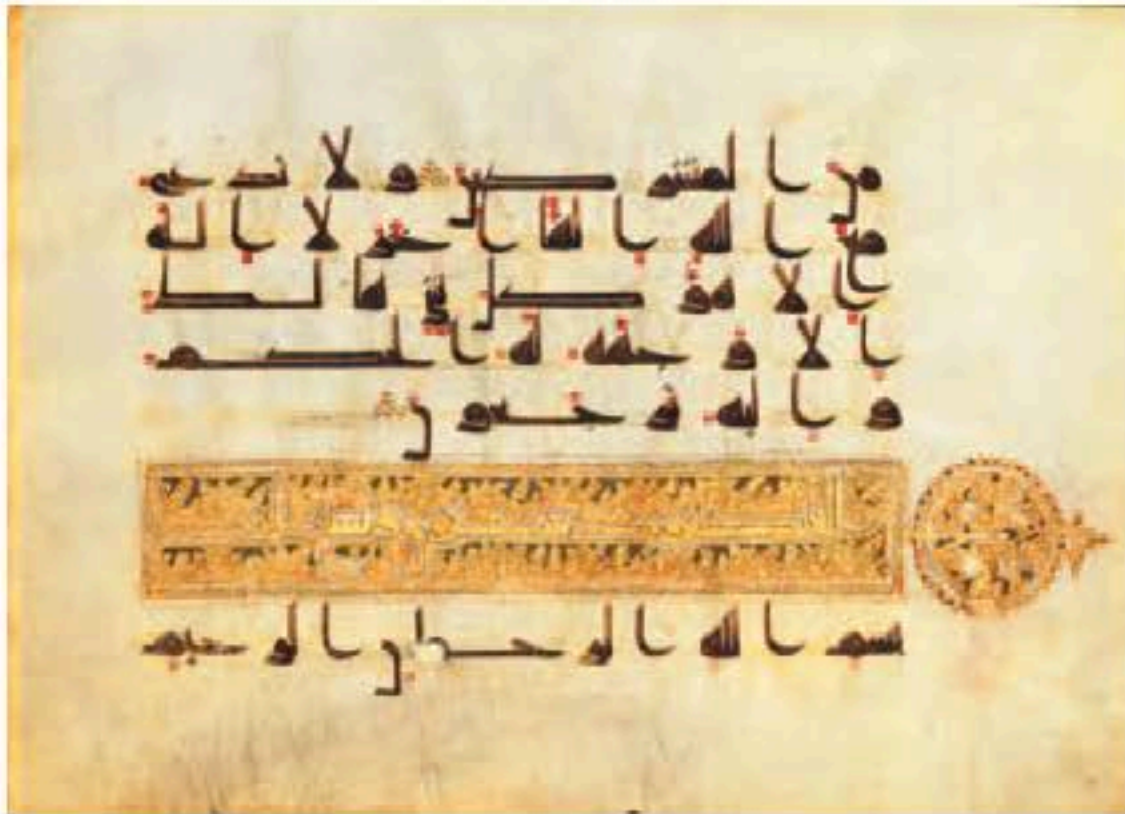
© Paule Seux/Hemis/Corbis



Mihrab (prayer room)

© Gianni Dagli Orti/The Art Archive at Art Resource, NY

187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment.



Folio from a Qur'an

© The Pierpont Morgan Library/Art Resource, NY

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



Basin (*Baptistère de St. Louis*)

© Gianni Dagli Orti/The Archive at Art Resource, NY

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.



Bahram Gur Fights the Karg

Reproduction print used by permission of the Harvard Art Museums

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 Court of Gayumars

Courtesy of Wikimedia

191. The Ardabil Carpet. Maqsud of Kashan. 1539–1540 C.E. Silk and wool.



The Ardabil Carpet

© Victoria & Albert Museum, London, UK/The Bridgeman Art Library

Image Set

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



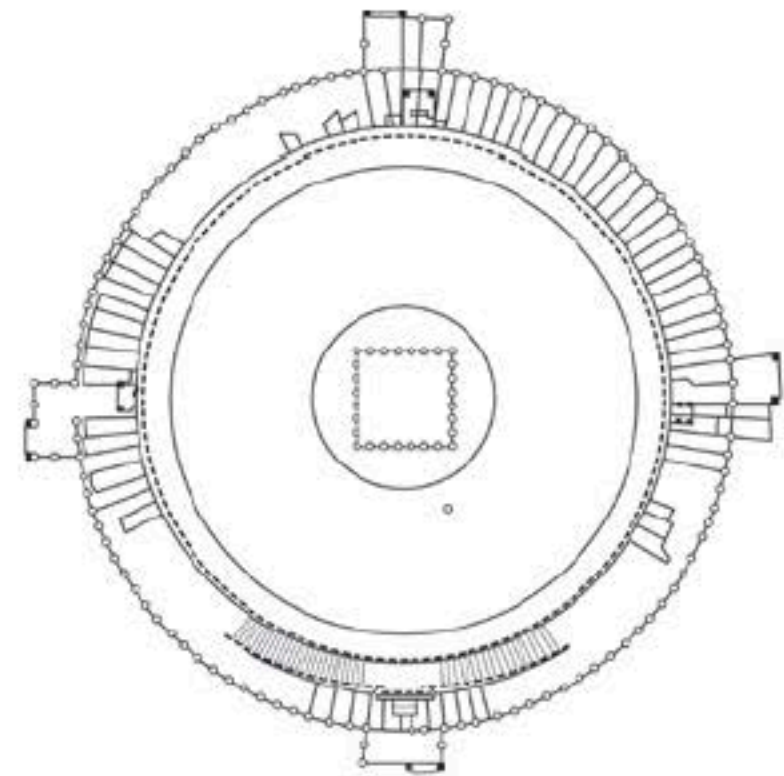
Detail

© 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

© Imagemore Co., Ltd./Corbis



Terra cotta warriors

© Imagemore 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



Detail

Used by Permission

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



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

© Vanni Archive/Art Resource, NY



Great Buddha

© Vanni Archive/Art Resource, NY



Nio guardian statue

© Keith Levit/Alamy



Nio guardian statue

© Alex Ramsay/Alamy

Todai-ji, *continued*



Gate

© Paulo Fridman/Corbis

198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry. (3 images)



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*

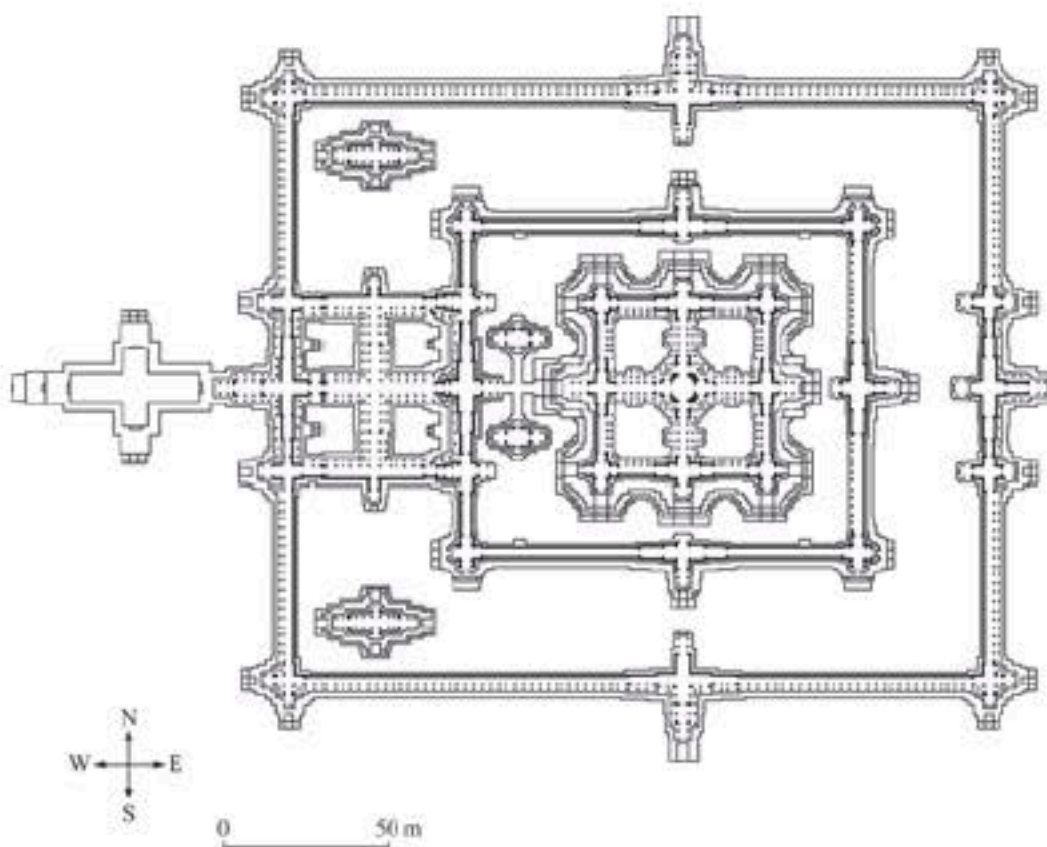


Jayavarman VII as Buddha

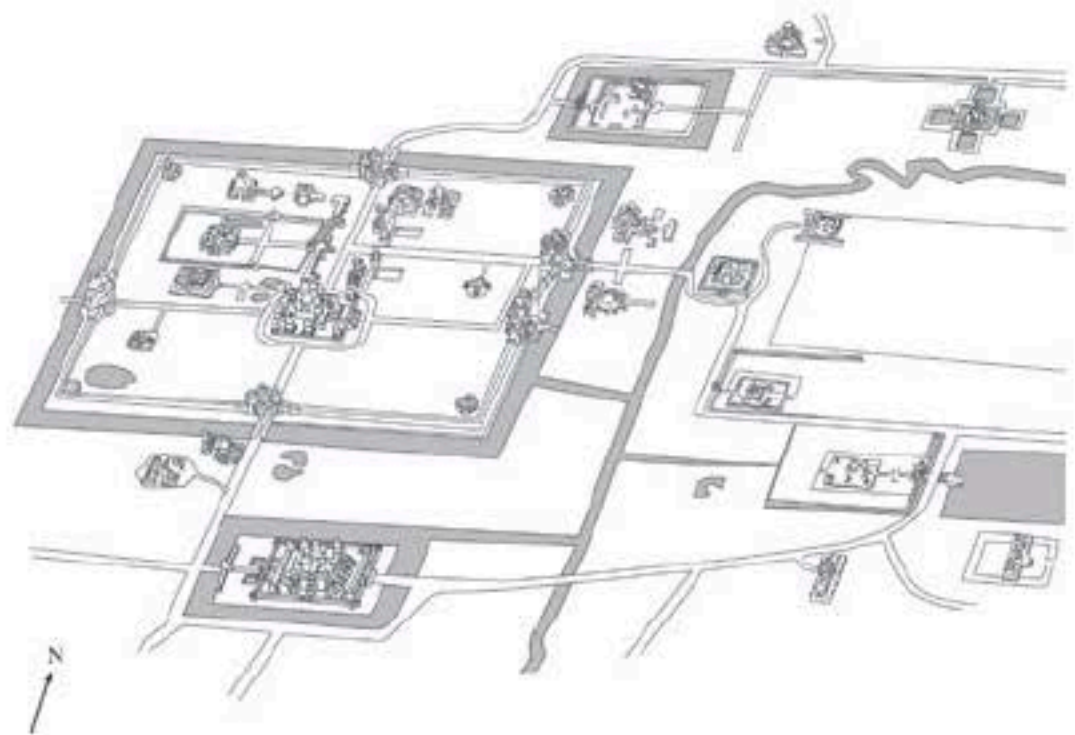
HansStieglitz@t-online.de

Churning of the Ocean of Milk

© Kevin R. Morris/Corbis



Angkor Wat plan



Angkor site plan

200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone. (4 images)



Lakshmana Temple

© Jose Fuste Raga/Corbis



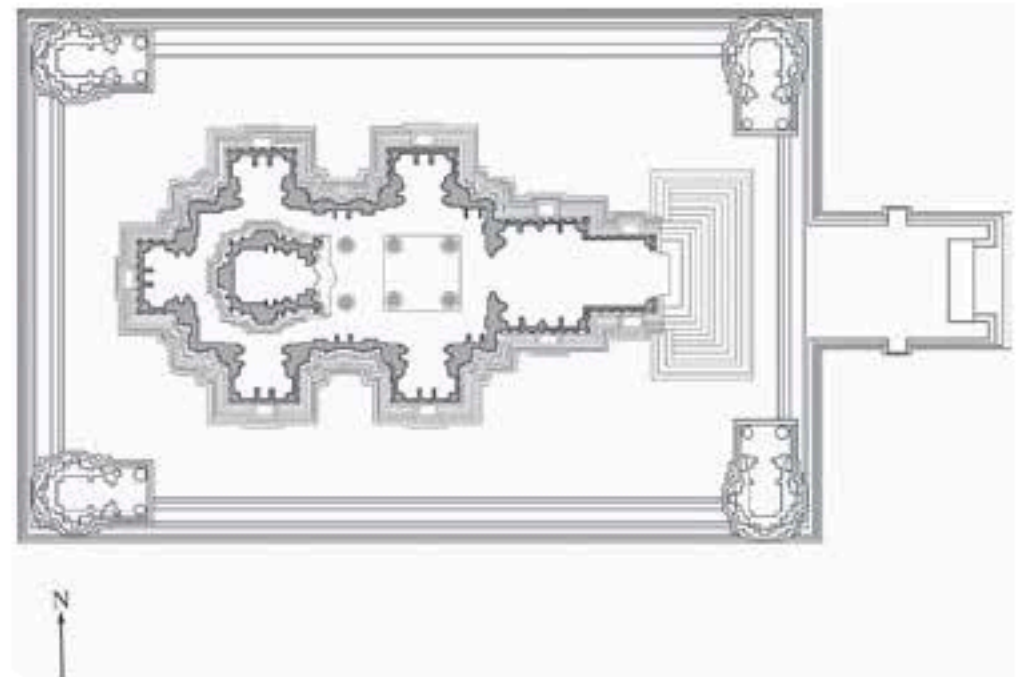
Detail

© Atlantide Phototravel/Corbis



Detail

© Michele Burgess/Alamy



Lakshmana Temple plan

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



Travelers among Mountains and Streams

© Fan Kuan/Corbis

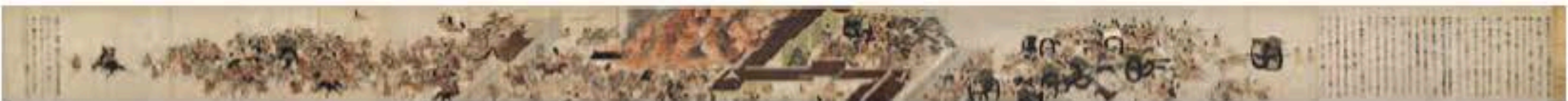
202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.



Shiva as Nataraja

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

203. *Night Attack on the Sanjō Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper). (2 images)



Night Attack on the Sanjō Palace

Photograph © 2013 Museum of Fine Arts, Boston



Detail

Photograph © 2013 Museum of Fine Arts, Boston

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



The David Vases

© The Trustees of the British Museum/Art Resource, NY

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



Portrait of Sin Sukju

Used by Permission

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

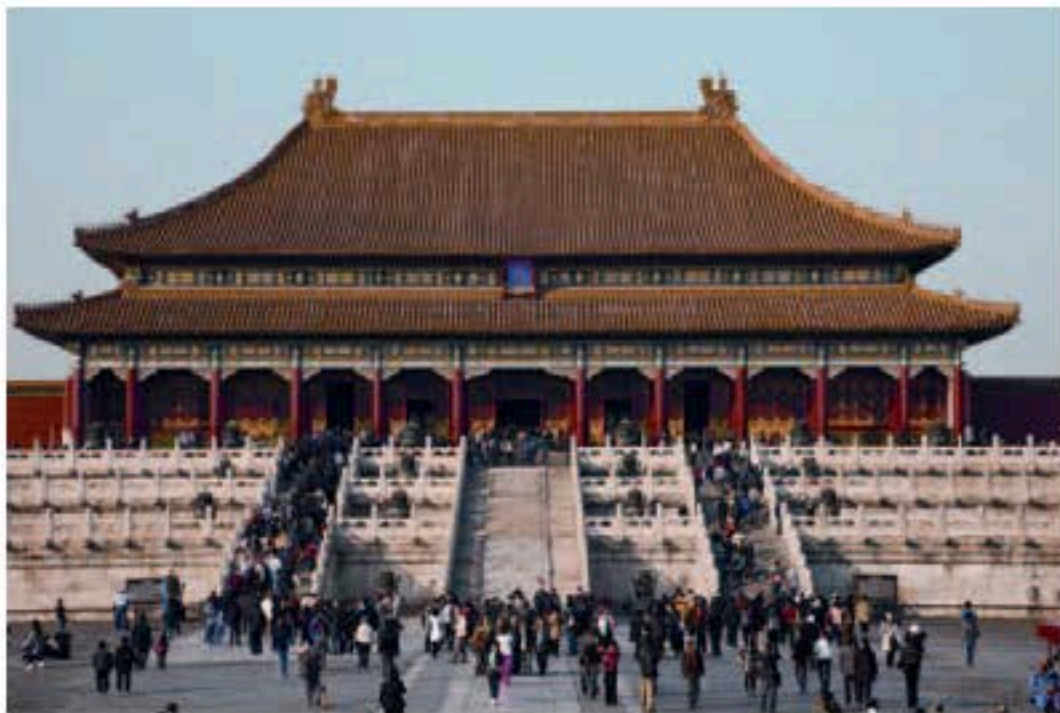
© Atlantide Phototravel/Corbis



Front Gate

© John Lander Photography

Forbidden City, *continued*



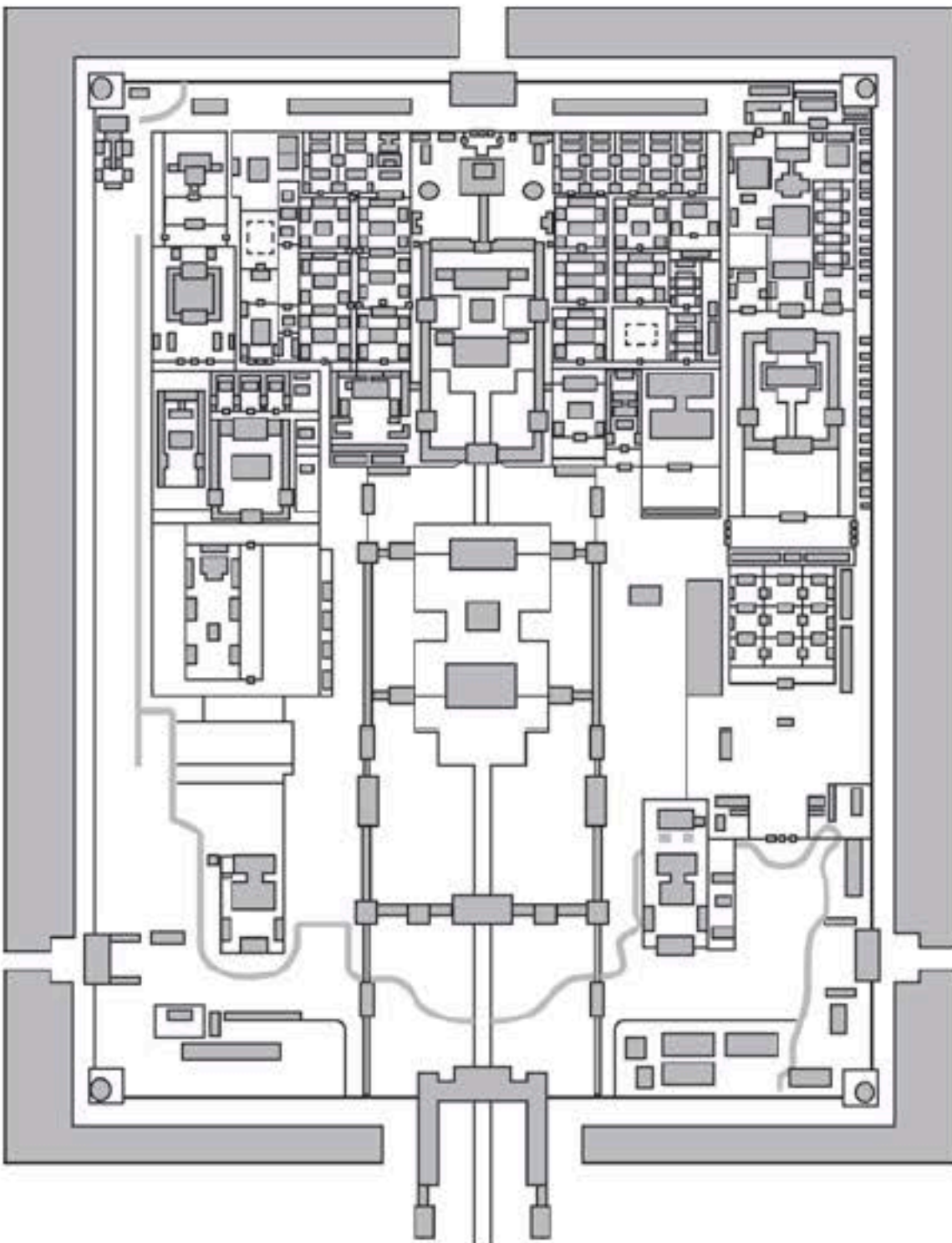
Hall of Supreme Harmony

© Steven Vidler/Eurasia Press/Corbis



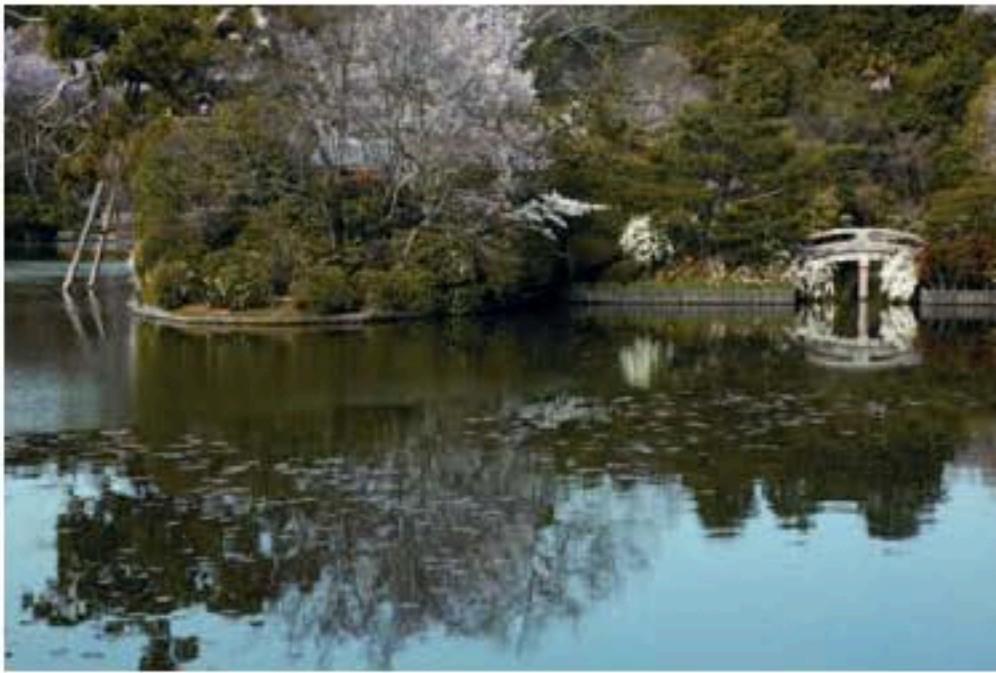
The Palace of Tranquility and Longevity

© 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)



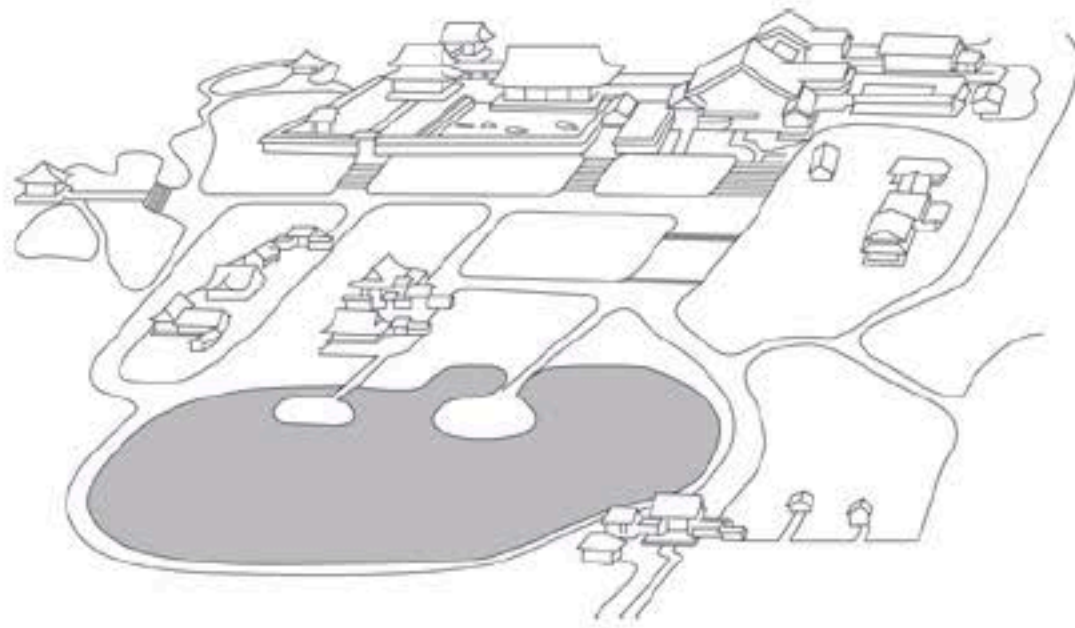
Ryoan-ji, wet garden

© John Lander Photography



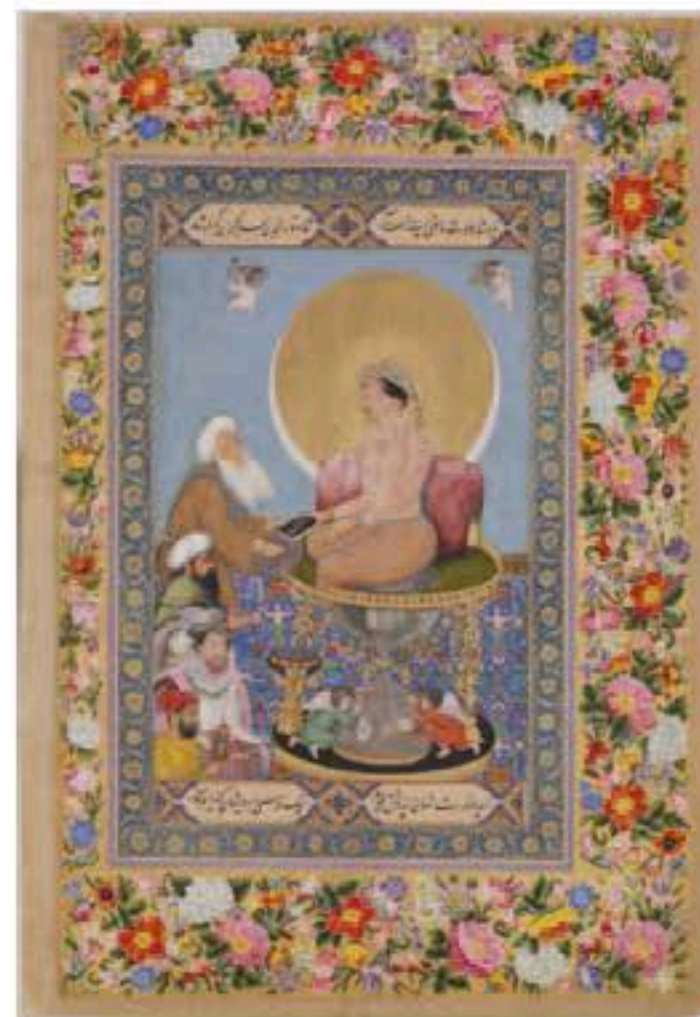
Ryoan-ji, dry garden

© Vanni Archive/Art Resource, NY



Ryoan-ji plan

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

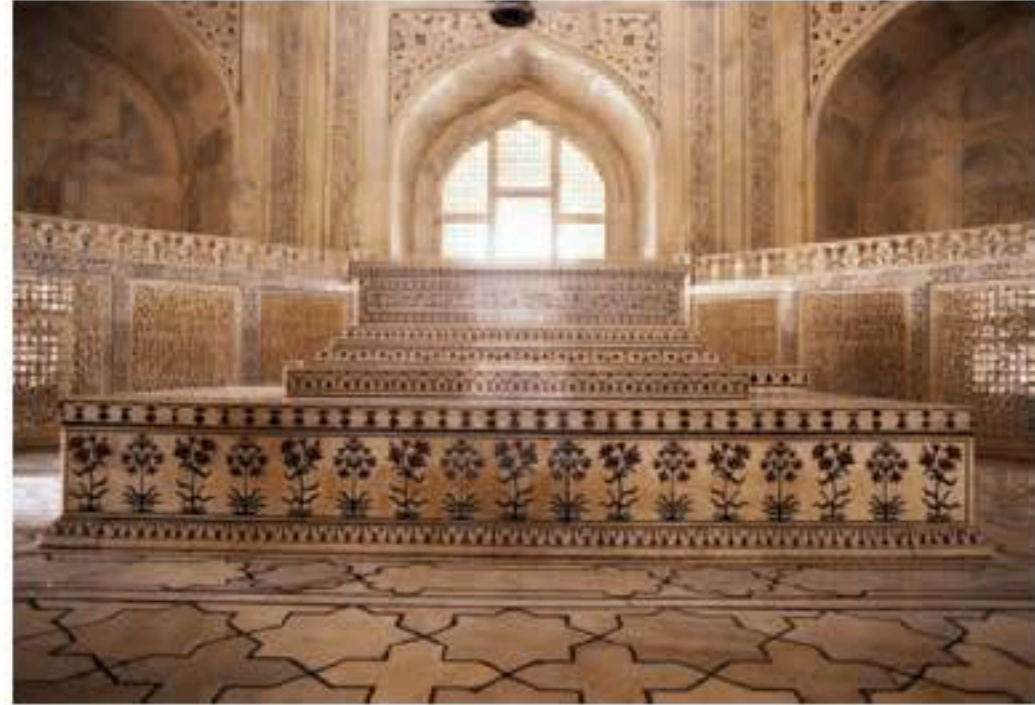
© Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

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

© David Pearson/Alamy



Taj Mahal

© Ocean/Corbis

210. **White and Red Plum Blossoms.** Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper. (2 images)



White and Red Plum Blossoms

© MOA Museum of Art



White and Red Plum Blossoms

© MOA Museum of Art

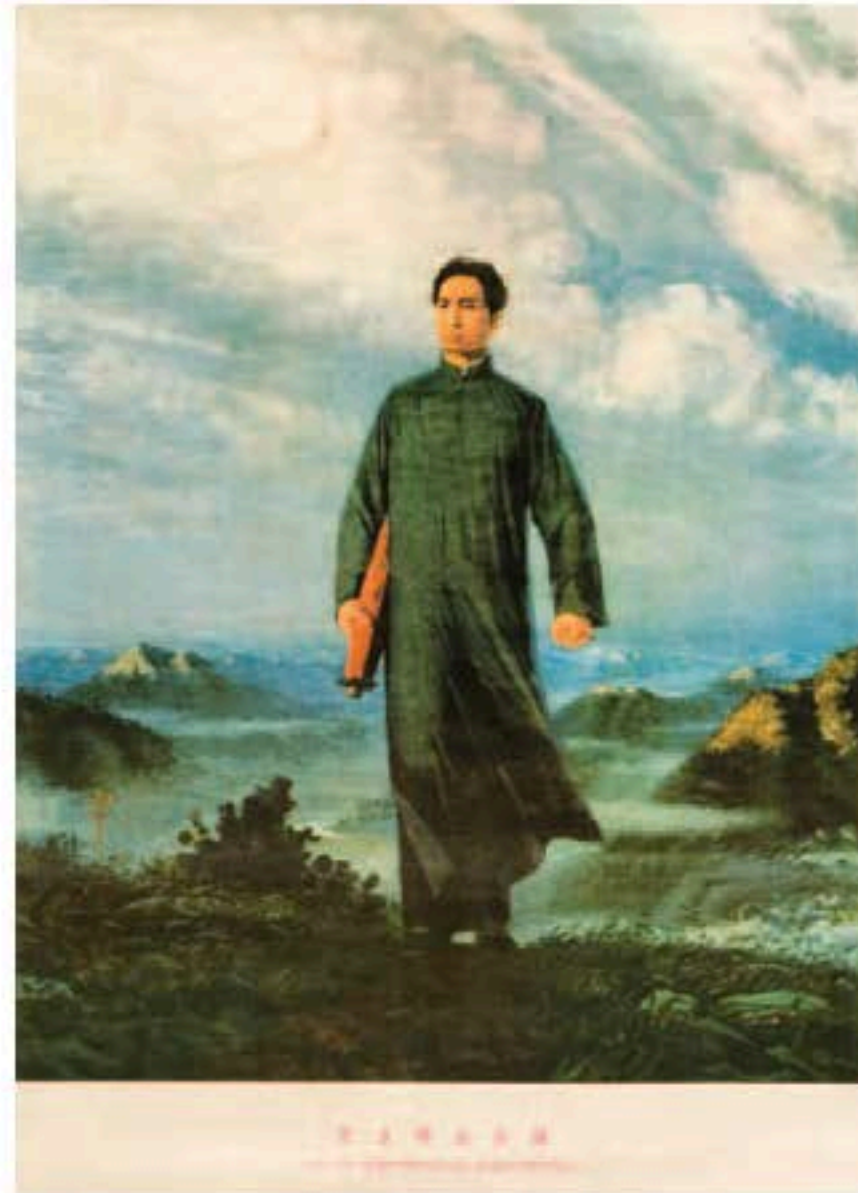
211. *Under the Wave off Kanagawa* (*Kanagawa oki nami ura*), also known as the Great Wave, from the series *Thirty-six Views of Mount Fuji*. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.



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

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns. (2 images)



Nan Madol

© Jack Fields/Corbis



Nan Madol

© Jack Fields/Corbis

214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.



Moai

© Peter Langer/Design Pics/Corbis

215. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.



'Ahu 'ula

© The Trustees of the British Museum/Art Resource, NY

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



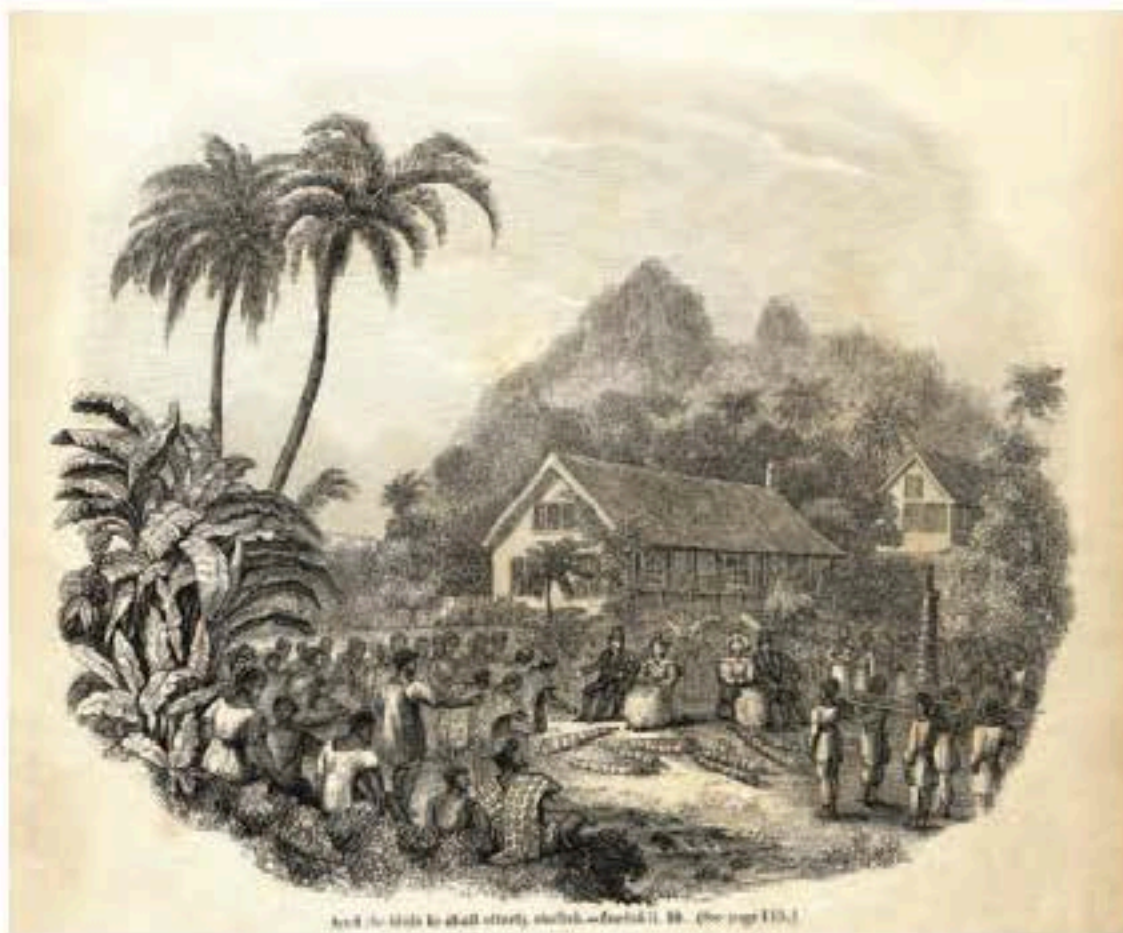
Staff god

© The Trustees of the British Museum



Detail

© The Trustees of the British Museum



Contextual image: staff god

© The Trustees of the British Museum

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



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.



Buk

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

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



Tamati Waka Nene

© Corbis

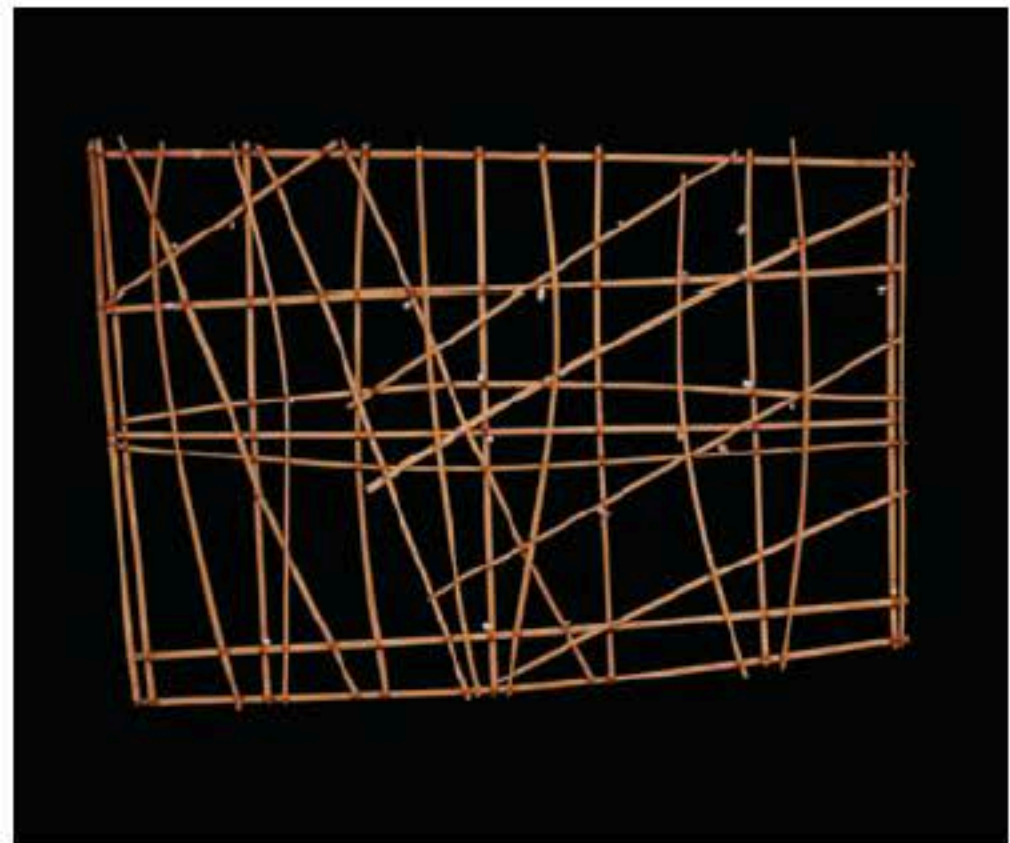
219. Hiapo (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.



Hiapo

© Auckland War Memorial Museum/Pacific Collection 1948.34

221. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.



Navigation chart

© The Trustees of the British Museum

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

Image Set

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E.
Mixed-media installation. (2 images)



The Gates

© Chip East/Reuters/Corbis



The Gates

© Panoramic Images/Getty Images

225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.
(2 images)



Vietnam Veterans Memorial

© James P. Blair/Corbis



Detail

© Ian Dagnall/Alamy

226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.



Horn Players

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

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



Androgyne III

© Magdalena Abakanowicz, Courtesy Marlborough Gallery, New York/Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

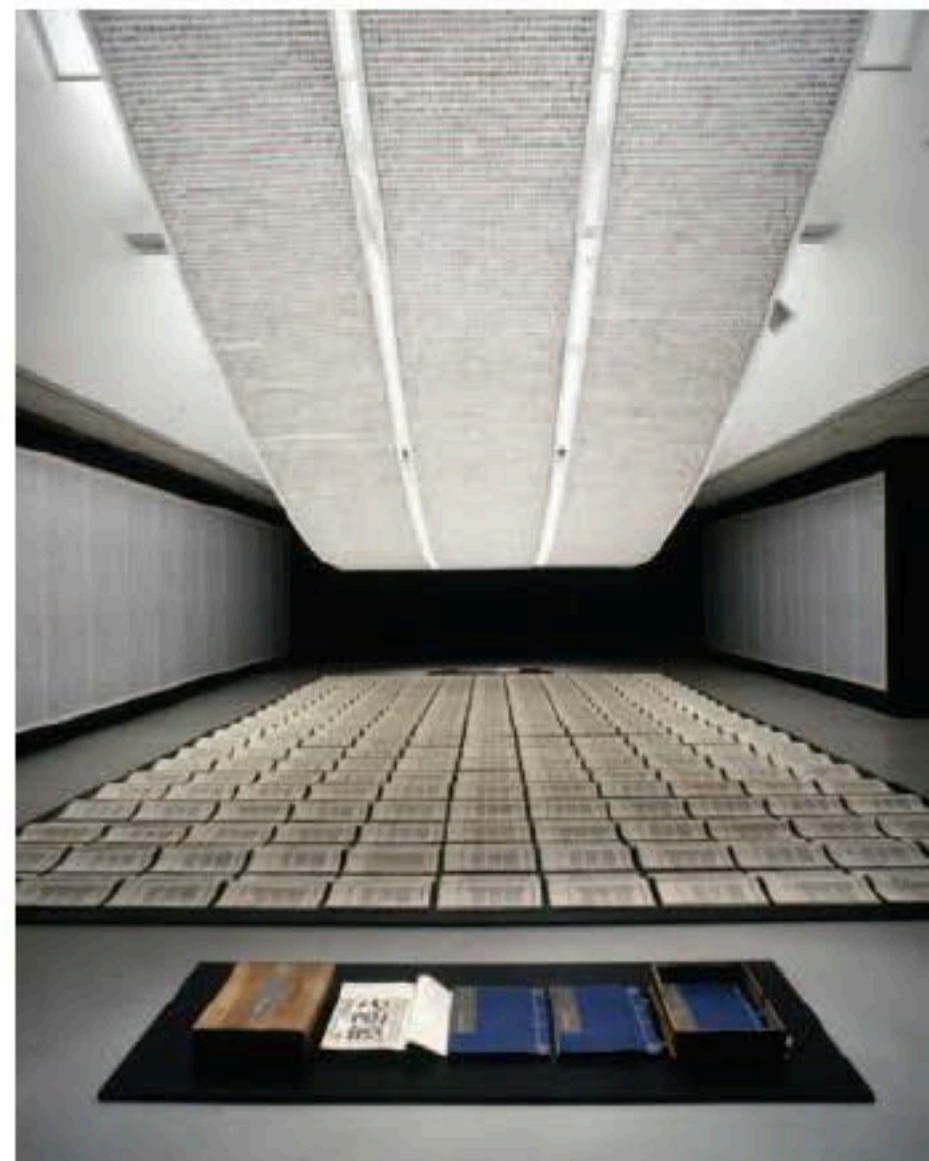
227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.



Summer Trees

© The Trustees of the British Museum

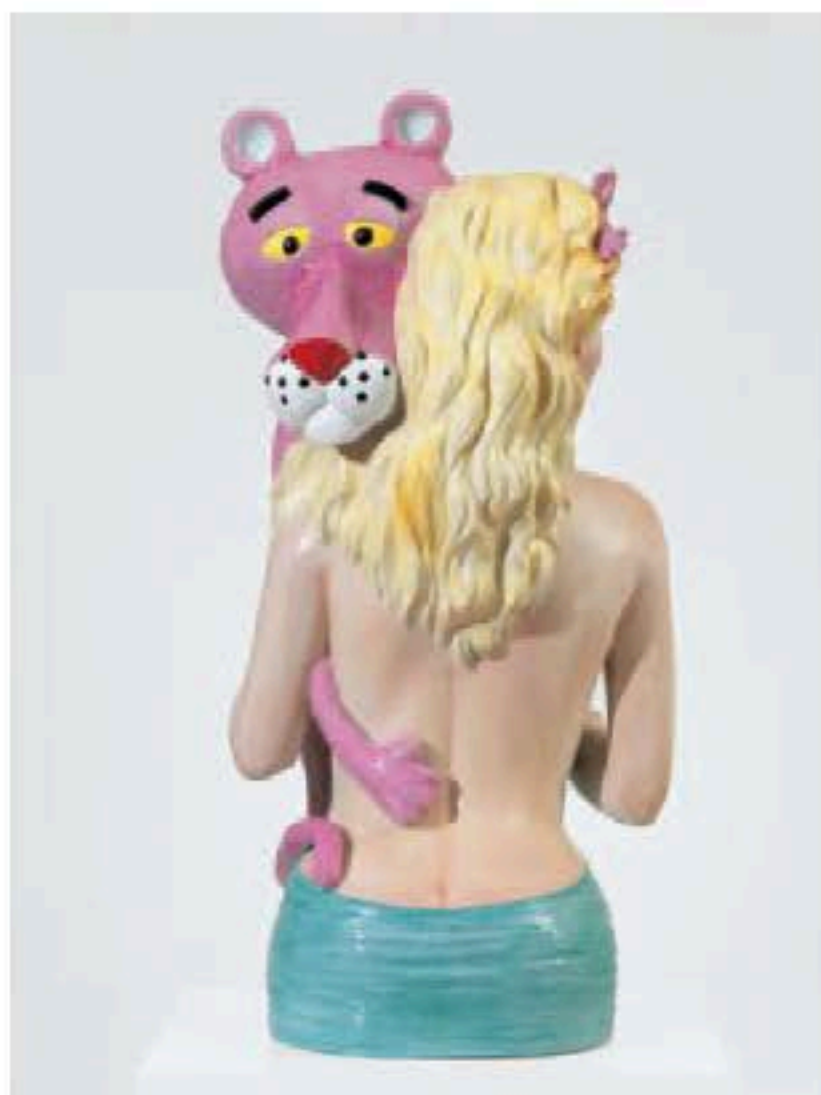
229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.



A Book from the Sky

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230. *Pink Panther*. Jeff Koons. 1988 C.E.
Glazed porcelain.



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 Accola Griefen Gallery, NY

234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.



Earth's Creation

© VISCOPY, Australia/Image © National Museum of Australia/© 2013 Artists Rights Society (ARS), New York

235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.



Rebellious Silence

Courtesy Gladstone Gallery, New York and Brussels

236. *En la Barberia no se Lloro (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.



En la Barberia no se Lloro

Courtesy Ronald Feldman Fine Arts, New York/
www.feldmangallery.com

237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.



Pisupo Lua Afe

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

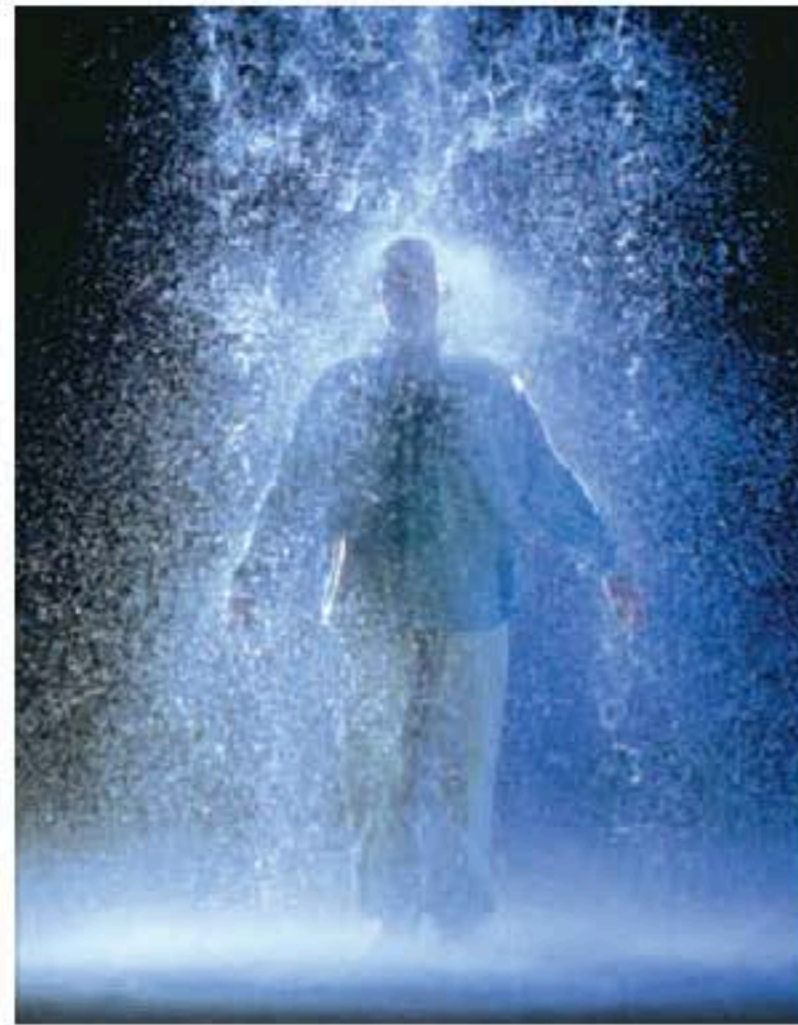
238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).



Electronic Superhighway

Photo © Smithsonian American Art Museum, Washington, DC/Art Resource, NY

239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.



The Crossing

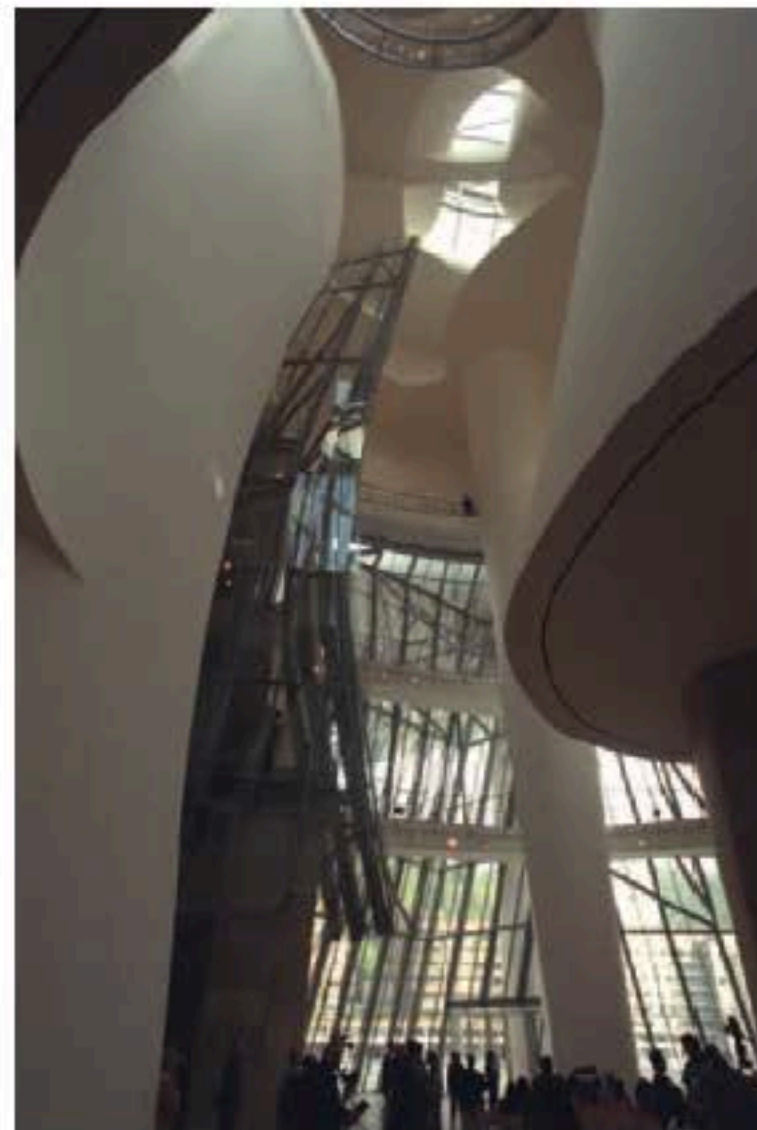
Photo © Kira Perov

240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone. (3 images)



Guggenheim Museum Bilbao

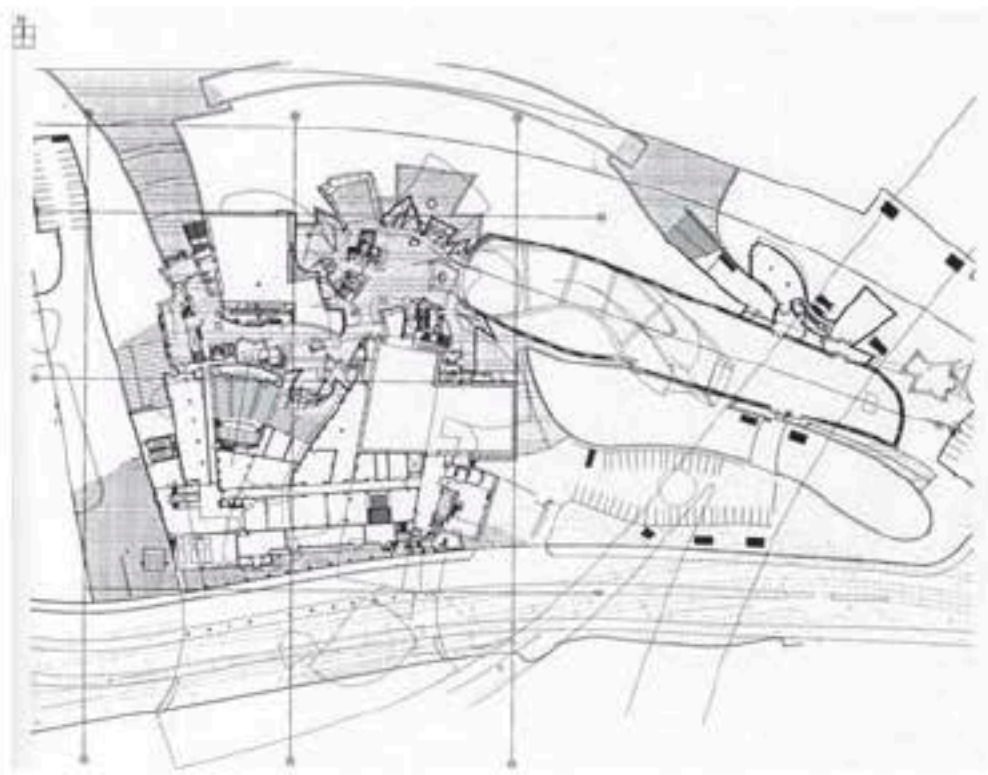
© Rolf Haid/dpa/Corbis



Guggenheim Museum Bilbao

© Jacques Pavlovsky/Sygma/CORBIS

Guggenheim Museum Bilbao, continued



Guggenheim Museum Bilbao site plan

© FMGB Guggenheim Bilbao Museoa

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

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

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244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.



The Swing (after Fragonard)

© 2013 Tate, London

245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.



Old Man's Cloth

© Samuel P. Harn Museum of Art, University of Florida, Gainesville/
Museum purchase with funds from friends of the Harn Museum

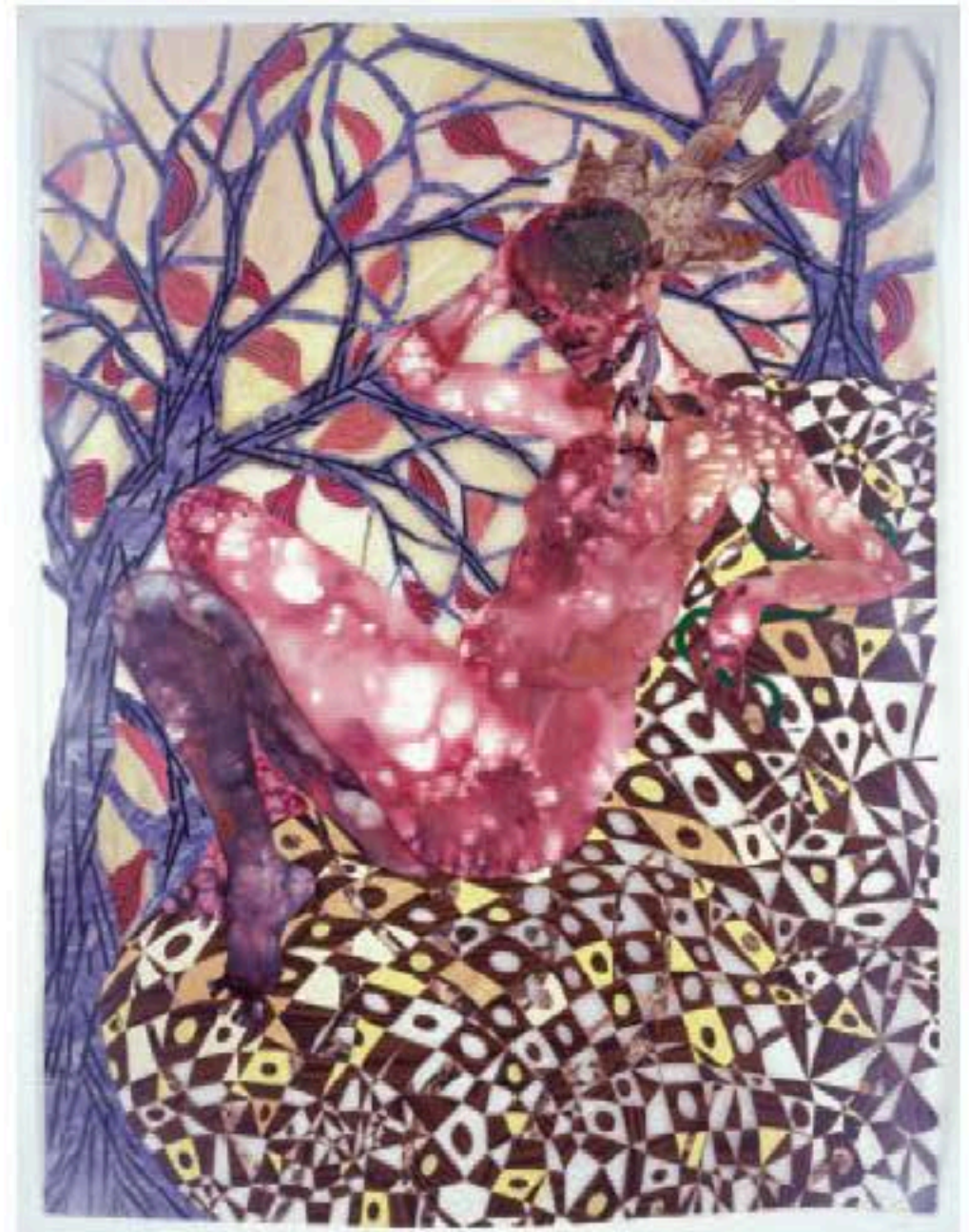
246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.



Stadia II

© Julie Mehretu, American, b. 1970, *Stadia II*, 2004, Carnegie Museum of Art, Pittsburgh/Photograph © 2013 Carnegie Museum of Art, Pittsburgh

247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.



Preying Mantra

© Gladstone Gallery, New York and Brussels

248. *Shibboleth*. Doris Salcedo.
2007–2008 C.E. Installation.



Shibboleth

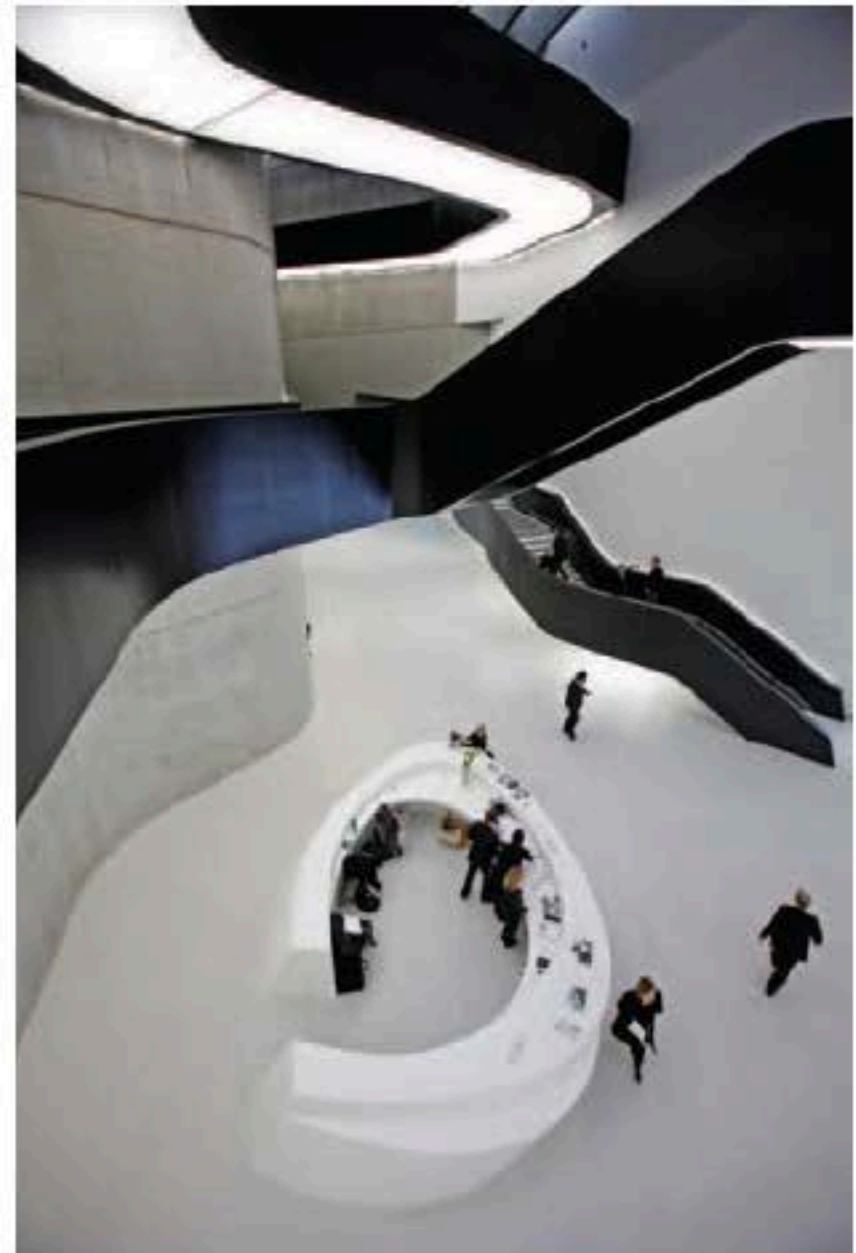
© Luke Macgregor/Reuters/Corbis

249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect).
2009 C.E. Glass, steel, and cement. (2 images)



MAXXI National Museum of XXI Century Arts

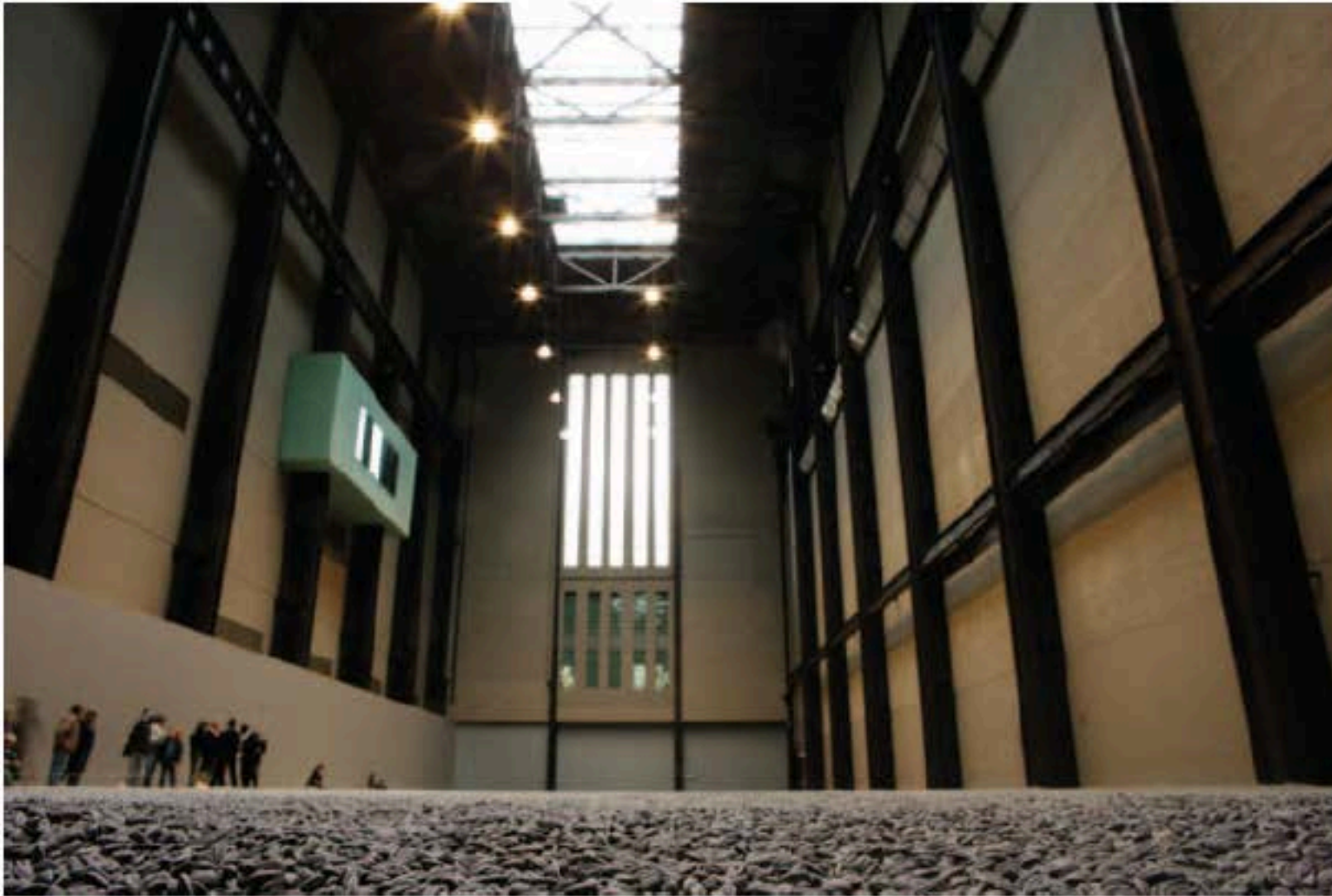
© Atlantide Photoravel/Corbis



MAXXI National Museum of XXI Century Arts

© Alessandro Di Meo/epa/Corbis

250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E.
Sculpted and painted porcelain.



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)

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.
6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.
7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.
8. Stonehenge. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone.
9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.
10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.
11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

Content Area 2: Ancient Mediterranean

3500 B.C.E.–300 C.E. (36 WORKS)

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick.
13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.
14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian. c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.
15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.
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.
17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.
18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.
19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.
20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick.
21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.
22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. 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.
25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.
26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.
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.
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.
32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.
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).
34. *Doryphoros (Spear Bearer)*. Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).
35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble.
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).
39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco.
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.
43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.
44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.
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).
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)

48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco.
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.
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.
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.
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).
56. Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.
57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.
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).
59. *Bayeux Tapestry*. Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen.
60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.
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. *Röttgen Pietà*. Late medieval Europe. c. 1300–1325 C.E. Painted wood.
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.
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).
65. Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding.
66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.
67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry.
68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.
69. *David*. Donatello. c. 1440–1460 C.E. Bronze.

70. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.
71. *Madonna and Child with Two Angels*. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.
72. *Birth of Venus*. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.
73. *Last Supper*. Leonardo da Vinci. c. 1494–1498 C.E. Oil and tempera.
74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.
75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco.
76. *School of Athens*. Raphael. 1509–1511 C.E. Fresco.
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood.
78. *Entombment of Christ*. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.
79. *Allegory of Law and Grace*. Lucas Cranach the Elder. c. 1530 C.E. Woodcut.
80. *Venus of Urbino*. Titian. c. 1538 C.E. Oil on canvas.
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.
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.
85. *Calling of Saint Matthew*. Caravaggio. c. 1597–1601 C.E. Oil on canvas.
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.
88. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638–1646 C.E. Stone and stucco.
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.
92. *Woman Holding a Balance*. Johannes Vermeer. c. 1664 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.
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.
96. *Fruit and Insects*. Rachel Ruysch. 1711 C.E. Oil on wood.
97. *Spaniard and Indian Produce a Mestizo*. Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.
98. *The Tête à Tête*, from *Marriage à la Mode*. William Hogarth. c. 1743 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.
100. *A Philosopher Giving a Lecture at the Orrery*. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.
101. *The Swing*. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.
102. Monticello. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 C.E. Brick, glass, stone, and wood.
103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.
104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.
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.
107. *La Grande Odalisque*. Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.
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.
110. *Still Life in Studio*. Louis-Jacques-Mandé Daguerre. 1837 C.E. Photograph.
111. *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*. Joseph Mallord William Turner. 1840 C.E. Oil on canvas.
112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass.
113. *The Stone Breakers*. Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas.
114. *Nadar Raising Photography to the Height of Art*. Honoré Daumier. 1862 C.E. Lithograph.
115. *Olympia*. Édouard Manet. 1863 C.E. Oil on canvas.
116. *The Saint-Lazare Station*. Claude Monet. 1877 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.
119. *The Burghers of Calais*. Auguste Rodin. 1884–1895 C.E. Bronze.
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.
124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta.
125. *Mont Sainte-Victoire*. Paul Cézanne. 1902–1904 C.E. Oil on canvas.
126. *Les Femmes d'Alger (O. J. M.)*. Pablo Picasso. 1907 C.E. Oil on canvas.
127. *The Steerage*. Alfred Stieglitz. 1907 C.E. Photograph.

128. *The Kiss*. Gustav Klimt. 1907–1908 C.E. Oil on canvas.
129. *The Kiss*. Constantin Brancusi. 1907–1908 C.E. Limestone.
130. *The Portuguese*. Georges Braque. 1911 C.E. Oil on canvas.
131. *Goldfish*. Henri Matisse. 1912 C.E. Oil on canvas.
132. *Improvisation 28 (second version)*. Vassily Kandinsky. 1912 C.E. Oil on canvas.
133. *Self-Portrait as a Soldier*. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.
134. *Memorial Sheet for Karl Liebknecht*. Käthe Kollwitz. 1919–1920 C.E. Woodcut.
135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete.
136. *Composition with Red, Blue and Yellow*. Piet Mondrian. 1930 C.E. Oil on canvas.
137. Illustration from *The Results of the First Five-Year Plan*. Varvara Stepanova. 1932 C.E. Photomontage.
138. *Object (Le Déjeuner en fourrure)*. Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.
139. Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass.
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.
143. *Dream of a Sunday Afternoon in the Alameda Park*. Diego Rivera. 1947–1948 C.E. Fresco.
144. *Fountain* (second version). Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.
145. *Woman, I*. Willem de Kooning. 1950–1952 C.E. Oil on canvas.
146. Seagram Building. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze.
147. *Marilyn Diptych*. Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.
148. *Narcissus Garden*. Yayoi Kusama. Original installation and performance 1966. Mirror balls.
149. *The Bay*. Helen Frankenthaler. 1963 C.E. Acrylic on canvas.
150. *Lipstick (Ascending) on Caterpillar Tracks*. Claes Oldenburg. 1969–1974 C.E. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.
151. *Spiral Jetty*. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.
152. House in New Castle County. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco.

Content Area 5: Indigenous Americas

1000 B.C.E.–1980 C.E. (14 WORKS)

153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).
154. Mesa Verde cliff dwellings. Montezuma County, Colorado. Anasazi. 450–1300 C.E. Sandstone.

155. Yaxchilán. Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex).
156. Great Serpent Mound. Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.
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).
158. Silver and gold maize cobs. Inka. c. 1400–1533 C.E. Sheet metal/repoussée, gold and silver alloys.
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 Saqsá Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E. Sandstone.
161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex).
162. All-T'oaqpu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
163. Bandolier bag. Lenape (eastern Delaware) tribe. c. 1850 C.E. Beadwork on leather.
164. Transformation mask. Kwakiutl, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string.
165. Hide painting of Sun Dance. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 C.E. Painted elk hide.
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)

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks.
168. Great Mosque of Djenné. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe.
169. Wall plaque, from Oba's Palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass.
170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.
171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.
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.
174. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.
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.
176. *Ikenga* (shrine figure). Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood.

177. *Lukasa* (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal.
178. Aka elephant mask. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads.
179. Reliquary figure (*nlo bieri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.
180. Veranda post: equestrian figure and female caryatid. Olowe of Ise (Yoruba peoples). Before 1938 C.E. Wood and pigment.

Content Area 7: West and Central Asia

500 B.C.E.–1980 C.E. (11 WORKS)

181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman. c. 400 B.C.E.–100 C.E. Cut rock.
182. Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint.
183. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread.
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.
185. Dome of the Rock. Jerusalem, Palestine. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome.
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.
187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment.
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 Il-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.
191. The Ardabil Carpet. Maqsur of Kashan. 1539–1540 C.E. Silk and wool.

Content Area 8: South, East, and Southeast Asia

300 B.C.E.–1980 C.E. (21 WORKS)

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.

193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta.
194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.
195. Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.
196. Gold and jade crown. Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork.
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).
198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry.
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.
200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone.
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.
203. *Night Attack on the Sanjō Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper).
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.
207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden.
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.
210. *White and Red Plum Blossoms*. Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper.
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)

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns.

214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.
215. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.
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.
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.
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)

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation.
225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.
226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.
227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.
228. *Androgyn III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, string.
229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.
230. *Pink Panther*. Jeff Koons. 1988 C.E. Glazed porcelain.
231. *Untitled* (#228), from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.
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.
233. *Trade (Gifts for Trading Land with White People)*. Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.
234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.
235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.
236. *En la Barberia no se Lloro (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.
237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.
238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).
239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.

240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.
241. *Pure Land*. Mariko Mori. 1998 C.E. Color photograph on glass.
242. *Lying with the Wolf*. Kiki Smith. 2001 C.E. Ink and pencil on paper.
243. *Darkytown Rebellion*. Kara Walker. 2001 C.E. Cut paper and projection on wall.
244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.
245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.
246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.
247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.
248. *Shibboleth*. Doris Salcedo. 2007–2008 C.E. Installation.
249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement.
250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E. Sculpted and painted porcelain.