

The MA Art History Student Handbook
Department of Art and Art History
Hixson-Lied College of Fine & Performing Arts
University of Nebraska – Lincoln

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I. ENTERING THE MA PROGRAM

- A. Students are admitted only in the fall.
- B. All graduate students are assigned a faculty mentor in their discipline who serves as a temporary major advisor and is available to answer questions about the program, curriculum, and teaching.
- C. New graduate students should plan to arrive on campus a week before their initial semester to finalize their course schedules and any GTA or fellowships assignments with their advisor. All entering students are required to attend a University-mandated health and safety meeting and a department meeting in which they are introduced to the graduate faculty. Other meetings may be required, so students should check their e-mail frequently.
- D. Incoming graduate students who are receiving a Graduate Teaching Assistantship (GTA) or any other money from the University must sign the required federal paperwork before the end of July in their entering year. The government requires that this paperwork be filled out and signed in person, so each student will need to either visit campus or arrive at the department before the end of July. Students who do not do so will not be paid until the end of September. Michaela Olson (Department Financial Specialist) will notify incoming grads of this date after their acceptance into the

program. Those who cannot arrive on campus this early MUST contact Michaela and make other arrangements.

- E. Both entering and returning students who have been awarded assistantships should be available the week before the first day of classes. They are required to attend University teaching workshops and other scheduled meetings during the week prior to the beginning of classes.

II. THE MA DEGREE PROGRAM

- A. The Office of Graduate Studies has several helpful sites with information about graduate degrees:
 - a. Overview: This [://www.unl.edu/gradstudies/current/](http://www.unl.edu/gradstudies/current/)
 - b. The Graduate Bulletin: <http://bulletin.unl.edu/>
 - c. Forms and Deadlines: <http://www.unl.edu/gradstudies/current/degrees/masters>
- B. The MA in Art History is designed as a two-year program of study offering a broad range of courses in Western art history, opportunities for advanced study, and experience with independent research. The MA program requires a minimum of 36 credit hours, balanced between coursework designed to promote coverage of the field, cross-disciplinary explorations, focused research, and a written thesis. A full-time student can complete the degree in two years. Students may graduate only in spring or fall.
- C. Areas of emphasis are: Ancient (Greek and Roman), Medieval/Renaissance/Baroque, and American/Modern/Contemporary.

III. COURSEWORK

- A. The MA program requires a minimum of 36 credit hours; students are expected to enroll in 3 courses per semester (9 credit hours total).
- B. 20-24 hours graduate level (400/800 or 900-level) coursework. 10-12 hours must be in regularly scheduled classes. Remaining hours may include directed study, courses outside department, internships, etc., but does not include thesis hours.
- C. One required collateral course (outside of AHIS): may be taken at 200-level or higher, but only 800 or 900-level courses count toward the total of 36 hours required for the MA degree.
- D. A minor or specialization (e.g. in Ethnic Studies, 19th Century Studies, Great Plains Studies, Women and Gender Studies, Digital Humanities, and Medieval-Renaissance Studies) is optional, but if selected, it needs to be at least 9 hours of graduate level coursework, and depending on the department's requirements, may require more. The Graduate Committee of the Department where the minor is taken may also need to approve the memorandum of courses. If you plan to do a minor, we encourage you to begin coursework in your first semester.
- E. Three 900-level (or 800-level with no undergraduate component) courses, which must include AHIS 901 (offered every other fall). Art history courses cross-listed with other UNL departments do not count towards this requirement.

- F. 6-10 hours thesis credit hours. Students typically register for 3 thesis credit hours in the fall of their second year and 3 thesis credit hours in the spring of their second year.
- G. Two AHIS courses in thesis area.
- H. Half of the required 36 hours for the degree (can include thesis hours) must be in Art History at UNL.
- I. A minimum grade of B is required for **800-level courses** (B- does not count) in Art History. A minimum grade of C or Pass is required for credit in 800-level courses in minor or collateral areas of work. A minimum grade of C or Pass is required for graduate credit in **900-level courses**. *Students who receive a grade below these minimums may be placed on academic probation by the student's adviser (masters students) or the Supervisory Committee (doctoral students) and must be approved by the Art History Graduate Committee*
- J. Only courses in Art History at the 900-level, or 800-level without a 400-level counterpart, may be taken on a Pass/No Pass basis.

IV. TRANSFER CREDIT

- A. Graduate credits earned before entering our MA program may be applied, under certain circumstances, toward the 36-hour requirement.
- B. No more than 12 credit hours in art history may be accepted for transfer; no more than 3 transfer credits may be applied to a minor.
- C. No credits that were part of a previously completed graduate degree may be applied towards the satisfaction of the department's MA requirements.
- D. A request for transfer credits may occur only after the candidate has begun the program.
- E. Requests for credit transfer must be in writing, directed to the student's advisor, and accompanied by an official transcript of the relevant courses.
- F. Both the department and Graduate Studies must review any graduate credit before it is transferred; grades in courses proposed for credit must meet UNL grade minimums.
 - a. The advisory committee is required to follow the policies of the UNL Office of Graduate Studies (as stated in the Graduate Bulletin), which reads:
No graduate credits will be accepted as transfer credits unless earned at an institution fully accredited to offer graduate work in the field of the student's major, nor should the student expect any graduate credits to be transferred unless the graduate committee evaluates the quality and suitability equal to or superior to offerings available at the University of Nebraska–Lincoln.
- G. Notification of decisions about transfer credit:
 - a. Any decisions about transfer credit must be submitted, in writing, by the chair of the advisory committee to the chair of the Department Graduate Committee.
 - b. The Graduate Committee, as the agent of the departmental graduate faculty, must ratify or reject these decisions and report either action to the department graduate faculty.
 - c. The chair of the Department Graduate Committee must notify the student in writing of the final decision.

- d. The Office of Graduate Studies is notified of the approval of transfer credit when the student submits the signed Memorandum of Courses (MoC) form.
- H. All work to earn a graduate degree at the University of Nebraska–Lincoln must be completed within ten years of the first course taken toward the degree. This includes transfer credit coursework.

V. MODERN LANGUAGE REQUIREMENT

- A. Students are required to take a language translation exam in French, German or Italian.
- B. The department will offer the language translation exam each semester; dates TBA.
- C. The language exam is a translation of 500 words from an art historical text. Students will have 2 hours to complete the exam; dictionaries are permitted.

VI. WRITTEN COMPREHENSIVE EXAM

- A. Students will receive a comprehensive list of artworks and a power point document of the corresponding images at the start of their first year of coursework.
- B. The written comprehensive exam will be offered at the end of the first year (early May). The exam requires students to identify selected artworks and briefly expand upon their significance.
- C. The exam will be graded Pass/Fail (75% is passing). Students who do not pass the exam in May will be allowed to retake the exam at the beginning of the second year (early September).

VII. MEMORANDUM of COURSES (MOC)

- A. The MoC form can be found at: <http://www.unl.edu/gradstudies/current/Masters-Memorandum.pdf>. A short screencast explaining how to complete the MoC can be found at: <http://mediahub.unl.edu/media/3130>
- B. The MoC must be filed with Graduate Studies before the student has received grades in more than half of their courses. Graduate Studies suggests that the MOC be submitted in the spring of the student's first year. If the student takes a trip for credit during the summer after their first year they may need to submit the MoC before their summer grade is filed. This makes sense because the student will be signing up for summer and fall courses in the spring so they should be planning the rest of their degree program at that time.
- C. The MoC lists all courses taken and proposed to satisfy degree requirements. Courses on the final transcript must match those listed on the MOC for graduation to take place.
- D. The MoC must be approved by the student's advisor, and if the student has a minor or specialization, by a member of the Graduate Committee in that department/area of study. The student must also bring the form to be signed by *either* the chair of the Graduate Committee in Art and Art History *or* the Art History Coordinator. The form must also be signed by the Dean of Graduate Studies.

- E. If the initial memorandum submitted by the student turns out to be inaccurate then it must be corrected. The student's major advisor should notify the Master's Degree Specialist in the Office of Graduate Studies by email, indicating what changes should be made to the MoC
- F. A student may NOT file a MoC and graduate in the same semester. This means that any changes in the MoC MUST be completed before grades are submitted at the end of the student's third semester.

VIII. THESIS COMMITTEE

- A. Thesis committees are composed of three resident graduate faculty members.
- B. Members must belong to the Graduate Faculty (no adjuncts) and include at least two art historians, one of whom is the chair and main adviser.
- C. If the student has a minor, then the third committee member may be from that department.

IX. MASTER'S THESIS and ORAL DEFENSE

- A. Guidelines for the Master's Thesis:
 - a. The length and structure of the thesis will vary in different fields; students should consult their adviser for specific expectations
 - b. 40 pages of text is the expected minimum.
 - c. The student *must* circulate drafts to their committee **at least two weeks before their oral defense**; this preliminary draft *must* have been first read and approved by the student's adviser. It is recommended that students meet with their individual committee members before the oral exam.
 - d. The student *must* submit a preliminary copy of the thesis to the Master's Specialist in the Office of Graduate Studies for approval **at least two weeks prior to the date of the oral exam**. The document should be properly formatted and sent as an e-mail attachment to Terri Eastin at teastin1@unl.edu.
 - e. The final thesis is due to Graduate Studies approximately two weeks before graduation.
 - f. Guidelines for the preparation and submission of the electronic thesis can be found at: <http://www.unl.edu/gradstudies/current/GuidelinesForTheses.pdf>
 - g. The student should consult with their advisor about the number of additional copies of the thesis to prepare, and also about the binding of these copies. One copy must be filed in the departmental office of the major; ordinarily one copy is furnished to the major advisor who directed the study and to other committee members.
- B. Guidelines for the Oral Defense:
 - a. An oral defense is required for the thesis.
 - b. It is the student's responsibility to schedule the time and room and to circulate the Final Examination Report to Committee Members *at least four weeks prior to*

the date of the oral exam. The Final Examination Report form can be found at: <http://www.unl.edu/gradstudies/current/Masters-FinalExam.pdf>

- c. The completed Final Exam Report must be filed with the Master's Specialist in the Office of Graduate Studies *at least four weeks prior to the date of the oral exam.* The form must indicate the date and time of the examination and the names of the oral examining committee.
 - d. Parts 1 through 5 of the form — including signatures in Part 3, but omitting signatures in Part 4 — must be completed **before** it is submitted to Graduate Studies.
- C. Structure of the Oral Defense:
- a. Oral defenses are typically scheduled for two hours.
 - b. Oral Defenses are officially open to the public, but it is up to the individual student if they want to invite anyone to attend other than their committee.
 - c. Students present a 15-20 minute summary of their research findings and their significance, followed by questions from their committee members, and, if stated, from the public.
 - d. At the end of the oral, the committee meets privately to determine if the student has passed.
 - e. The committee chairperson will bring the Final Examination Report for the Master's Degree form to the oral examination. At the conclusion of the examination the committee members will each sign the form and designate "pass" or "not pass" in the proper space. From the Graduate Bulletin:
 - i. *In the event that members of an oral examining committee are not unanimous regarding passing a Candidate, the student is to be approved for the degree if only one examiner dissents. However, in each case, the dissenting member of the committee will be expected to file a letter of explanation in the Office of Graduate Studies.*
 - ii. *If a student fails to pass the final oral or written examination for an advanced degree, their committee must file a report on the failure in the Office of Graduate Studies and indicate what the student must do before taking another examination. Another examination may not be held during the same semester or the same summer session in which the student failed.*

X. COMPLETING THE DEGREE

- A. Once the student has passed the final oral defense they must make any changes to the written thesis as required by their advisor and committee.
- B. Convert the final thesis to a PDF file and send it as an e-mail attachment to Terri Eastin at teastin1@unl.edu for final review. Once the student has received e-mail notification that the format of the abstract has been reviewed and approved they must upload the file to the Digital Commons at: <http://digitalcommons.unl.edu/gsdissinfo/>

Before uploading the file the student should read *Where to deposit your master's thesis in the UNL Digital Commons* and the *Step-by-Step Guide to Uploading your Master's Thesis* in UNL Digital Commons.

- C. The student will receive e-mail confirmation upon successful uploading of the thesis file to Digital Commons. Print out the e-mail confirmation.
- D. The process of delivering the thesis must begin in the Office of Graduate Studies before 4:00 pm as it requires visits to several offices.
- E. Go to the OFFICE OF GRADUATE STUDIES, 1100 SEATON HALL. Bring these items to Terri Eastin:
 - a. The printed e-mail confirming the thesis upload to Digital Commons
 - b. The Final Examination Report Form
 - c. Two paper copies of the thesis abstract
 - d. One paper copy of the title page
- F. Go to the OFFICE OF THE DEAN OF LIBRARIES, 318 LOVE LIBRARY. Present the upload confirmation and one copy of the title page and abstract; have the Final Examination Report Form signed.
- G. Go to the CASHIER, 121 CANFIELD ADMINISTRATION BUILDING. Pay the \$25 digital archiving fee at the cashier's window and have the Final Examination Report Form signed. One copy of the cashier's receipt should be attached to the Final Examination Report Form.
- H. Go back to the OFFICE OF GRADUATE STUDIES, 1100 SEATON HALL. Bring the completed and signed Final Examination Report Form to Terri Eastin.

XI. FINANCIAL AID and GRADUATE ASSISTANTSHIPS

- A. Funding sources that contribute to graduate assistantship awards include the Regents Fellowships, Chancellors Fellowships, and Centennial Fellowships. These awards are provided by the Office of Graduate Studies and awarded by the department. The Hixson-Lied College of Fine and Performing Arts also awards fellowships (Hixson-Lied Fellowships), as does the Department of Art and Art History (Trabold Fellowships). Financial packages are assembled from these various funding sources and assigned at the time of acceptance into the graduate program. An assistantship brings a stipend and may also include a reduction in tuition charges and health care benefits during the period of the assistantship.
 - a. The duties of graduate teaching assistants (GTA) require 15 hours of work per week (.33 FTE).
 - b. GTAs are assigned to work with a faculty member on a course (typically AHIS 101 or 102); GTAs assist faculty members for at least 12 hours a week with the other 3 hours per week of their work assignment potentially assigned to other faculty or classes as needed.
 - c. Assignments will vary from semester to semester, and expectations for what is involved will vary from professor to professor. Be sure to meet with the professor before the semester to clarify what will be needed.

- d. The work of GTAs and all continuing graduate students will be reviewed each February; the expectation is that funding will be renewed for the second year, but if work has been unsatisfactory (missed classes, insufficient work hours, incomplete tasks, etc.) then funding may be withdrawn.
- B. Credit Hour Limitations: An assistant in the department must enroll for at least 9 credit hours of course work per semester, but for no more than 12.
 - a. The Department of Art and Art History requires that students awarded an assistantship be enrolled full-time. Nine credit hours is the minimum set by the Office of Graduate Studies for full-time standing.
 - b. The full-time requirement may be waived in the final semester for students who need fewer than nine credit hours to complete the degree.
 - c. The 12-credit ceiling is a Office of Graduate Studies rule. It applies to any assistant assigned a 15-hours a week workload, which is the load for all GTAs in the Department of Art and Art History.
- C. Financial restrictions with assistantships:
 - a. The Office of Graduate Studies rules state that a student with an assistantship may not perform more than 19.6 hours per week (.49 FTE) of income-producing work during the regular school year, including the 15-hour commitment required by an Art and Art History assistantship.
 - b. The 19.6 hour restriction covers all employment, whether at the University or elsewhere.
- D. During the summer an assistant may be employed as a GTA up to a full time basis (1.0 FTE or 40 hours per week). The Chair hires summer assistants as the need arises.

XII. GRANTS

- A. Check the College website for due dates for applications for funding for graduate student scholarly presentations (e.g. at conferences) and for funding for research and international and domestic study programs.
 - a. **Student Study (Domestic or International) Grant:** Partial support on a competitive basis for students who are selected to study either in the U.S. or abroad. This includes education abroad opportunities led by faculty in the Hixson-Lied College of Fine and Performing Arts. Funding is intended to help defray costs such as travel and lodging that are associated with such study.
 - b. **Graduate Student Scholarly and Creative Activity Grant:** These grants provide partial support for graduate students who wish to produce work otherwise difficult to accomplish due to cost.
- B. Forms and guidelines can be found at: <http://www.unl.edu/finearts/students/grants/>

XIII. PROBATION and DISMISSAL

The Graduate Faculty of the Department of Art and Art History may recommend dismissal of candidates from the MA program or impose probation on them. Either action may be taken if faculty members judge a student's work in the program to be

unsatisfactory. Graduate chairs may formally place a student on probation for a low grade and, in some cases may notify Graduate Studies when this action is taken. However, Graduate Studies does not take any formal action when a student is put on academic probation.

- A. In case of a dismissal the following procedure will take place:
 - a. The student's advisor recommends dismissal to the Graduate Committee overseeing the student's major
 - b. The Graduate Committee rules on the overseeing the student's major reviews and approves the recommendation for dismissal.
 - c. The Graduate Committee overseeing the student's major must communicate the termination recommendation in writing to the Dean of Graduate Studies. A copy of the recommendation must be sent to the student.
 - d. The Dean for Graduate Studies sends the student an official dismissal letter explaining the reason for the termination
- B. When considered appropriate, probation may be offered as an opportunity for the student to recover their satisfactory status. The procedure for imposing probation is as follows:
 - a. The student's advisor initiates a decision to impose probation.
 - b. Upon imposition of probation the advisory committee must provide the student with a clear written statement of:
 - i. The causes of the unsatisfactory evaluation.
 - ii. The actions required for the removal of probation.
 - c. The committee must inform the graduate chair of any probation decision.
 - d. A follow-up review must be scheduled during the semester after the one in which probation is imposed.
 - e. A judgment in the follow-up review that performance is satisfactory will remove probation.
 - f. A decision that performance continues to be unsatisfactory may result in the student being dismissed from the program.
- C. Graduate Studies' policies concerning Probation, Termination, and Appeals may be found in the Graduate Bulletin at:
<http://www.unl.edu/gradstudies/bulletin/probation-termination-and-appeals>

XIV. Letters of Recommendation

- A. At some point in the program you may need various letters of recommendation for fellowships, internships, teaching jobs, or PhD programs. In order to help you get the best possible letters of reference, here are a few guidelines that may help:
 - a. Contact the faculty member *at least two weeks before the letter is due*. Provide the faculty member with all of your application materials, which may include: cover letter, statement, CV, and budget.
 - b. Describe the type of position or grant for which you are applying. Specificity will help the faculty member. If possible, provide a web link to the grant, position, or school.

- c. Provide the faculty member with a current resume and possibly copies of art history papers you have recently written.
- d. Give the faculty member all necessary information about the letter, including the name and title of the addressee where the letter should be sent, and any deadlines.
- e. Provide any special forms that the prospective employer or institution requires.
- f. Sign any necessary waiver releasing your right to read the recommendation.

XV: STUDENT REPRESENTATION

- A. Students are invited to elect a representative to attend faculty meetings. The representative serves as a liaison between graduate students and faculty members.

XVI. THE DEGREE CHECKLIST

- A. First Semester
 - a. Select a minor or specialization (if desired).
 - b. Take the language exam (mid-semester).
 - c. Apply for any relevant grants and fellowships (e.g. for summer research or travel).
- B. Second Semester
 - a. Begin to narrow down a thesis topic.
 - b. Select a thesis advisor and thesis committee members.
 - c. Apply for any relevant grants and fellowships (e.g. for summer research or travel).
 - d. Apply for summer internships.
 - e. Take language exam (if necessary).
 - f. Take comprehensive exam (end of the semester).
- C. Third Semester
 - a. Complete the Memorandum of Courses form; submit to your advisor, then the department graduate chair for signatures, and then the Office of Graduate Studies. It **MUST** be completed before grades are issued at the end of the third semester.
 - b. Enroll in thesis hours with your advisor; meet regularly with your advisor to discuss the thesis.
 - c. Apply for any relevant grants and fellowships.
 - d. Apply to PhD or other graduate programs (if desired).
- D. Fourth semester
 - a. During the first month of the semester fill out the Application for Advanced Degree form and submit it to Registration and Records, 107 Canfield Administration Building South
 - b. Work with your advisor and committee members to schedule a time and location for the oral defense. It is the student's responsibility to find a time and date that works for all.

- c. Fill out the Final Examination Report for the Master's Degree at least four weeks before the oral exam.
- d. Resolve all grades of Incomplete from previous semesters (if the courses involved are needed for graduation).
- e. Complete the thesis and distribute it to your committee *at least two weeks prior to the oral exam*.
- f. Email a copy to the Master's Degree Specialist in the Office of Graduate Studies for approval at least two weeks before the oral exam.
- g. Oral defense of the thesis.
- h. **After the oral exam has been passed, your committee should give you the signed Final Examination Report Form so that you have it for the final steps outlined in section X**
- i. Clean out your desk and return all keys to the department office on or before the Wednesday of the final exam week (the week before graduation).

APPENDIX

MA COMPREHENSIVE EXAM

You will be shown **sixty** monuments from this list to identify as fully as possible (title, date, period; artist, if known; and location, if relevant). In addition, you will choose **ten** of these works from **five** different periods to further expand upon the historical significance of the work (this may include formal developments, political messages, patronage, etc.). You will have a total of two hours to complete the exam. The first hour will consist of slide identifications (1 minute per image); you will have the remaining hour to write on the ten works of your choosing.

Choose **ten** of the artworks shown to briefly (in a few sentences) explain their significance. Include in the ten at least one from each of the following areas:

Ancient (BCE to CE 315)

Medieval (CE 320-1300)

Renaissance and Mannerism (1300-1600)

Early Modern (Baroque, Rococo, Neo-Classicism, Romanticism) (1600-1850)

Modern and Contemporary (1850-present)

Passing is 75%. For dates, an error in giving a specific year will not be evaluated as harshly as an error that shows a serious misunderstanding of the period style the work represents.

Slide list for M.A. Exam

ANCIENT

Prehistoric

- 1) Woman of Willendorf, ca. 28,000 - 25,000 BCE
- 2) Stonehenge, Salisbury Plain (England), ca. 2000 BCE
- 3) Hall of Bulls, cave painting, Lascaux, France

Near East

- 4) Ziggurat, Ur (El Mugeiyar) ca. 2100 BCE
- 5) Standard of Ur, Royal Cemetery, ca. 2600 BCE
- 6) Victory Stele of Naram Sin, from Susa, ca. 2200 BCE
- 7) Lion Hunt Relief, Palace of Ashurbanipal, Nineveh, ca. 645-40 BCE

Egyptian

- 8) Palette of Narmer, from Hierakonpolis, ca. 3000 - 2920 BCE
- 9) Stepped Pyramid of Zoser, Saqqara, ca. 2630 BCE
- 10) Seated Statue of Khafre, from Gizeh, ca. 2500 BCE
- 11) Great Pyramids at Gizeh, limestone architecture, ca. 3200 BCE
- 12) Mortuary Temple of Hatshepsut, Deir el-Bahari, ca. 1460 BCE
- 13) Akhenaton (Amenhotep IV), from Karnak, ca. 1355 - 1335 BCE

Bronze Age Greece

- 14) Female Idols, from Syros, ca. 2500 - 2300 BCE
- 15) Palace of Minos, Knossos (Crete), ca. 1700-1400 BCE
- 16) Toreador Fresco, Palace of Minos, Knossos (Crete), ca. 1700-1400 BCE
- 17) "Treasury of Atreus", Mycenae, ca. 1300 – 1250 BCE
- 18) Citadel, Tiryns, ca. 1400 - 1200 BCE

Geometric Greek

- 19) Dipylos Master, Amphora, Athens (Dipylos cemetery), 740 BCE

Orientalizing Period

- 20) MacMillan Painter, "Chigi Vase", Corinthian oinochoe, ca. 640 BCE
- 21) 'Lady of Auxerre', ca. 650 - 625 BCE (G 5-7)

Archaic Greek

- 22) Temple of Hera I ("Basilica"), Paestum, ca. 550 BCE
- 23) Kouros ("New York Kouros"), from Attica, ca. 600 BCE
- 24) Peplos Kore, from Athenian Akropolis, ca. 530 BCE

Classical

- 25) Kritios Boy, from Athenian Akropolis, ca. 480 BCE
- 26) Myron, Diskobolos (Discus Thrower), ca. 450 BCE
- 27) West Pediment (Lapiths and Centaurs), Temple of Zeus, Olympia, ca. 470-56 BCE
- 28) Polykleitos, Doryphoros (Spear Bearer), ca. 440 BCE
- 29) Exekias, Ajax and Achilles Gaming, Attic BF amphora, ca. 540-30 BCE
- 30) Euphronios, Herakles and Antaios, Attic RF krater, ca. 510 BCE
- 31) Athenian Akropolis, ca. 450 – 410 BCE; especially Iktinos and Kallikrates, The Parthenon, marble, 447-438 B.C.E.(architecture) and Horsemen, west frieze, Dionysus (Herakles?), east pediment, marble, over life-size

Late Classical

- 32) Praxiteles, Hermes and Dionysos, from Olympia, ca. 340 BCE
- 33) Polykleitos the Younger, Theater, Epidauros, ca. 350 BCE
- 34) Aphrodite of Melos (Venus de Milo), marble

Hellenistic

- 35) Victory Monument of Attalos I, from Pergamon, ca. 230-20 BCE
- 36) Seated Boxer, from Rome, ca. 100 - 50 BCE
- 37) Winged Nike (Victory) of Samothrace, ca. 190 BCE
- 38) Athanadoros, Hagesandros, and Polydoros, Laocoön, early 1st c. CE

Etruscan

- 39) Vulca of Veii, Apollo, Portonaccio Temple, Veii, ca. 510-500 BCE

40) Todi Mars, early 4th cent. BCE

41) Tomb of Hunting and Fishing, Tarquinia, ca. 530-520 BCE

Roman Republican

42) Temple of "Fortuna Virilis" (Temple of Portunus), Rome, ca. 75 BCE

43) Samnite House, Herculaneum, late 2nd cent. BCE

44) Villa of the Mysteries, Pompeii, ca. 50 BCE

Roman Imperial

45) Augustus of Prima Porta, ca. 20 BCE

46) Ara Pacis Augustae (Altar of Augustan Peace), Rome, 13-9 BCE

47) Colosseum (Flavian Amphitheater), Rome, CE 70-80

48) Arch of Titus, Rome, after CE 81

49) Pantheon, Rome, ca. CE 118-25

50) Equestrian Statue of Marcus Aurelius, from Capitoline Hill, Rome, ca. CE 175

51) Porphyry Statue Group of the Four Tetrarchs, Venice, ca. CE 305

52) Arch of Constantine, Rome, CE 312-15

MEDIEVAL

Late Antique and Early Christian Period

53) Colossal Portrait of Constantine, marble, Basilica of Constantine, ca. CE 315

54) Catacomb of SS. Peter and Marcellinus, Rome, early 4th century

55) Good Shepherd Sarcophagus, from Cata. of Praetextus, Rome, late 4th century

56) Old St. Peter's, Rome (Vatican), ca. CE 320

57) Santa Costanza, Rome, ca. 350 or Church of the Holy Sepulchre, Jerusalem

58) Ivory Diptych of the Symmachi, ca. 400

59) Synagogue at Dura-Europas, Syria, wall painting of biblical themes

Byzantine

60) Mausoleum of Galla Placidia, Ravenna, ca. 425

61) S. Vitale, Ravenna, ca. 526-47; the building and mosaics of Justinian and Theodora

62) Hagia Sophia, Constantinople (Istanbul), 532-37

63) Vladimir Madonna, early 12th century

64) St Michael Ivory Diptych, early 6th cent.

Islamic

65) Great Mosque, Samarra (Iraq), 848-52

66) Mosque of Cordoba, Spain, 8-10th cent.

67) Dome of the Rock, Jerusalem, c. 700

68) Taj Mahal, Agra (India), 1632-54

Early Medieval

69) Sutton Hoo Ship Burial, Suffolk (England), ca. 625, especially Purse cover, gold and enamel

- 70) Book of Durrow, late 7th cent.
- 71) Books of Kells, Chi Rho, ca. 800
- 72) St. Matthew, Lindesfarne Gospels, early 8th cent.
- 73) Lindau Gospels, carpet page, 9th century
- 74) Ezra, Codex Amiatinus, from Jarrow Monastery (England), early 8th cent.

Carolingian and Ottonian

- 75) Monastery at St. Gall, Switzerland, 8th century
- 76) Odo of Metz, Palatine Chapel of Charlemagne, Aachen (Germany), 792-805
- 77) St. Matthew, Coronation Gospels of Charlemagne, early 9th cent.
- 78) St. Matthew, Gospels of Archbishop Ebbo, near Reims (France), ca. 816-35
- 79) Utrecht Psalter, from Reims, ca. 830

- 80) St. Michael's, Hildesheim (Germany), ca. 1001-31, building and bronze doors
- 81) Crucifix of Archbishop Gero, Cologne Cathedral (Germany), 970

Romanesque

- 82) St. Sernin, Toulouse (France), ca. 1070-1120
- 83) Pisa Cathedral (Italy), begun 1063; campanile begun 1174
- 84) St. Étienne, Caen (France), begun ca. 1067; vaulted in early 12th cent.
- 85) Durham Cathedral (England), 1093-1130
- 86) South Portal, St. Pierre, Moissac (France), 1115-1135
- 87) Last Judgement, (Giselbertus), west tympanum, St. Lazare, Autun (France), ca. 1120-1135
- 88) Reliquary Statue of St. Fois at Conques, gold, wood, enamel, jewels
- 89) Ascension of Christ and the Pentecost Mission of the Apostles, stone, tympanum, central portal, narthex, La Madeleine, Vezelay

Gothic

- 90) Paris, Abbey Church of St.-Denis, 1140-44, with stained glass, Early Gothic parts: west face and lower choir
- 91) Laon, Cathedral, ca. 1160 -1205
- 92) Cathedral of Notre-Dame, Paris, 1175, cut stone, flying buttresses
- 93) Chartres, Cathedral, 1194-1220, architecture and architectural sculpture, stained glass, especially west portals ("Royal Portal"), Chartres, 1145-1155, and south transept portal, 1220-1230
- 94) Paris, Sainte Chapelle, 1243-48
- 95) Salisbury, Cathedral, 1220-1260
- 96) Marburg, St. Elizabeth, 1235-1283
- 97) Reims Cathedral (France), especially west facade, ca. 1230, Annunciation and Visitation Groups
- 98) Ekkehard and Uta, Naumburg Cathedral, west choir, ca. 1250-1255

RENAISSANCE THROUGH ROMANTICISM (EARLY MODERN)

Northern Renaissance

- 99) Claus Sluter, Well of Moses, ca. 1400

- 100) Robert Campin, Merode Triptych, ca. 1425
- 101) Jan van Eyck, Arnolfini Portrait, 1434
- 102) Jan van Eyck, Ghent Altarpiece, 1432
- 103) Rogier van der Weyden, Deposition, ca. 1435
- 104) Albrecht Altdorfer, Battle of Issus (Battle of Alexander), 1529
- 105) Hieronymus Bosch, Garden of Earthly Delights, ca. 1510
- 106) Grunewald, Isenheim Altarpiece, open and closed, ca. 1510-15
- 107) Martin Schongauer, Temptation of St. Anthony, engraving, ca. 1480
- 108) Albrecht Durer, Four Horsemen of the Apocalypse (Apocalypse series), woodcut, 1498
- 109) Durer, Melencolia I, engraving, 1514
- 110) Durer, Four Holy Men (Four Apostles), oil on panel, 1526
- 111) Hans Holbein the Younger, The French Ambassadors, 1533
- 112) Durer, Last Supper, woodcut, 1523
- 113) Unknown Bavarian, St. Dorothy, woodcut, ca. 1410
- 114) Lucas Cranach, Allegory of Law and Grace, woodcut, ca. 1530
- 115) Pieter Aertsen, Meat Still Life, 1551
- 116) Pieter Bruegel, Wheat Harvest, 1565
- 117) Pieter Bruegel, Peasant Dance, ca. 1567
- 118) Pieter Bruegel, Landscape, drawing for engraving, 1553

Italian Renaissance

- 119) Giovanni Pisano, Pistoia Pulpit, ca. 1300 (Nativity, Massacre of the Innocents)
- 120) Giotto, Scrovegni Chapel, (Lamentation, Last Judgment), ca. 1305
- 121) Duccio, Maestà, front & back, ca. 1310
- 122) Ambrogio Lorenzetti, Sala della Pace, Siena, Palazzo Pubblico, ca. 1330
- 123) Arnolfo di Cambio et al., Florence Cathedral, begun ca. 1300
- 124) Siena Cathedral, begun 13th century
- 125) Arnolfo di Cambio, Palazzo Vecchio, begun ca. 1300
- 126) Lorenzo Ghiberti & Filippo Brunelleschi, Competition panels (Sacrifice of Isaac), ca. 1400
- 127) Donatello, S. Mark, Orsanmichele, ca. 1410
- 128) Lorenzo Ghiberti, Gates of Paradise, Florence Baptistery, begun ca. 1425
- 129) Donatello, bronze David, ca. 1440 (?)
- 130) Filippo Brunelleschi, Florence Cathedral Dome, 1420-36
- 131) Filippo Brunelleschi, S. Spirito, begun 1430s
- 132) Leon Battista Alberti, Palazzo Rucellai, Florence, c. 1452-70
- 133) Leon Battista Alberti, S. Andrea, Mantua, begun 1470
- 134) Masaccio, Brancacci Chapel frescoes (Expulsion, Tribute Money), Florence, S. M d. Carmine, 1420s
- 135) Masaccio, Holy Trinity, Florence, S. Maria Novella, 1420s
- 136) Andrea del Castagno, Last Supper, Florence, 1440s
- 137) Fra Angelico, Annunciation in main hallway, Florence, S. Marco, 1440s
- 138) Piero della Francesca, Brera Altarpiece, ca. 1470
- 139) Andrea Mantegna, Camera Picta (Camera degli Sposi), Mantua, 1460s-70s
- 140) Andrea Mantegna, Battle of the Sea Gods, engraving

- 141) Andrea del Verrocchio, David, 1460s
- 142) Antonio Pollaiuolo, Battle of the Ten Nudes, engraving, 1470 ca.
- 143) Sandro Botticelli, Primavera, 1480s
- 144) Sandro Botticelli, Birth of Venus, 1480s
- 145) Leonardo da Vinci, Last Supper, ca. 1490
- 146) Leonardo da Vinci, Portrait of Mona Lisa, ca. 1505
- 147) Michelangelo, Vatican Pietà, 1490s
- 148) Michelangelo, David, ca. 1500
- 149) Raphael, Madonna of the Meadow, ca. 1505
- 150) Michelangelo, Sistine Chapel Ceiling, 1508-12
- 151) Michelangelo, Last Judgment, ca. 1536-41
- 152) Michelangelo, St. Peter's, 1546-64
- 153) Raphael, School of Athens, 1509
- 154) Raphael, Galatea, ca. 1512
- 155) Donato Bramante, Tempietto, ca. 1510
- 156) Donato Bramante, Plan for St. Peter's, 1506
- 157) Giorgione, The Tempest, ca. 1506
- 158) Titian(?), Fête Champetre, ca. 1509
- 159) Titian, Venus of Urbino, 1538
- 160) Titian, Rape of Europa, ca. 1560
- 161) Pontormo, Deposition, Florence, Capponi Chapel, 1520s
- 162) Parmigianino, Madonna of the Long Neck, 1535
- 163) Bronzino, Allegory (Venus, Cupid, Folly & Time), 1540s
- 164) Giambologna, Rape of the Sabine, Florence, 1580s
- 165) Veronese, Feast in the House of Levi, Venice, Accademia, 1570s
- 166) Sophonisba Anguissola, Portrait of the Artist's Sisters Playing Chess, ca. 1560

Baroque and Rococo

- 167) Caravaggio, Bacchus, 1590s
- 168) Caravaggio, Entombment, ca. 1600
- 169) Annibale Carracci, Farnese Gallery, 1590s
- 170) Carlo Maderno, St. Peter's, nave, façade & atrium, begun 1606
- 171) Artemisia Gentileschi, Judith Slaying Holofernes, ca. 1620
- 172) Guido Reni, Aurora, ca. 1613-14
- 173) Il Guercino, Aurora, Casino Ludovisi, 1610
- 174) Pietro da Cortona, Barberini Ceiling, 1630s
- 175) Gian Lorenzo Bernini, Apollo & Daphne, 1620s
- 176) Gian Lorenzo Bernini, Baldacchino, S. Peter's, 1620s-30s
- 177) Gian Lorenzo Bernini, Cathedra Petri, 1650s-60s
- 178) Gian Lorenzo Bernini, Cornaro Chapel, 1640s-50s
- 179) Francesco Borromini, S. Carlo alle Quattro Fontane, ca. 1640, 1660s
- 180) Peter Paul Rubens, Elevation of the Cross, ca. 1610
- 181) Peter Paul Rubens, Maria de Medici Series (Arrival at Marseilles), 1620s
- 182) Peter Paul Rubens, Garden of Love, 1630s

- 183) Anthony van Dyck, Le Roi a la Chasse, 1630s
- 184) Frans Hals, The Merry Drinker, 1620s
- 185) Rembrandt, The Night Watch, 1640s
- 186) Rembrandt, The Hundred Guilder Print, 1640s
- 187) Rembrandt van Rijn, Self-Portrait, etching, 1639
- 188) Jan Vermeer, The Art of Painting, 1660s
- 189) Ruisdael, View of Haarlem, 1670
- 190) Steen, World Turned Upside Down 1663
- 191) Claesz, Vanitas Still-life, c. 1636
- 192) Diego Velázquez, Las Meninas, 1650s
- 193) Francisco de Zurbarán, St. Serapion, 1628
- 194) Nicolas Poussin, Et in Arcadia Ego, ca. 1640
- 195) Nicolas Poussin, Funeral of Phocion, 1648
- 196) Le Vau, Perrault & Le Brun, East façade of the Louvre, 1660s
- 197) Le Vau, Hardouin-Mansart & Le Brun, Versailles Palace (Galerie des Glaces), 1660s-70s
- 198) Christopher Wren, St. Paul's, London, begun 1670s
- 199) Antoine Watteau, Pilgrimage to Cythera, 1717
- 200) Francois Boucher, Triumph of Venus, 1740
- 201) J-H Fragonard, The Swing, 1760s
- 202) Hogarth, Marriage a la Mode, 1743
- 203) Greuze, Village Betrothal 1761
- 204) G. B. Piranesi, Carceri prints, ca. 1760s

Neo-Classicism and Romanticism

- 205) Joseph Wright of Derby, Experiment with an Air Pump 1768
- 206) Elisabeth Vigée-LeBrun, Marie Antoinette and her Children, 1788
- 207) Angelica Kauffmann, Cornelia Presenting her Children as her Treasures, 1785
- 208) Jacques-Louis David, Oath of the Horatii, 1780s
- 209) Jacques-Louis David, Dead Marat, 1790s
- 210) Antonio Canova, Pauline Borghese as Venus, ca. 1805
- 211) David, Bonaparte Crossing the St. Bernard Pass, 1800-01
- 212) Ingres, Jupiter and Thetis, c. 1811
- 213) Ingres, La Grande Odalisque, 1814
- 214) Goya, Caprichos No. 43: The Sleep of Reason, 1797
- 215) Goya, The Third of May 1808, 1814
- 216) Turner, Snow Storm: Hannibal and his Army Crossing the Alps, 1812.
- 217) Constable, Flatford Mill on the River Stour, 1817
- 218) Friedrich, Monk by the Sea, 1809
- 219) Gericault, Raft of the Medusa, 1818-19
- 220) Delacroix, Death of Sardanapalus, 1827-28
- 221) Delacroix Liberty Leading the People, 1830
- 222) Daumier, Rue Transnonain, le 15 Avril 1834, lithograph, July 1834

MODERN AND CONTEMPORARY (1850-present)

Modern

- 223) Hunt, Awakening Conscience, 1852-54
- 224) Millet, The Sower, 1850
- 225) Courbet, Funeral at Ornans, 1849
- 226) Gustave Courbet, The Artist's Studio: A Real Allegory Summing up Seven Years of my Artistic Life from 1848-1855 (1855)
- 227) Rosa Bonheur, Horse Fair, 1853
- 228) Edouard Manet – Olympia (1863)
- 229) Manet, A Bar at the Folies-Bergère, 1882
- 230) Claude Monet – Impression: Sunrise (1872)
- 231) Degas, The Dance Class, 1874
- 232) Mary Cassatt – La Loge (1878)
- 233) Vincent van Gogh – Starry Night (1889)
- 234) Paul Gauguin – Manao Tupapao (1892)
- 235) Paul Cezanne – Great Bathers (1898-1905)
- 236) Georges Seurat, Sunday on the Island of La Grand Jatte, 1884
- 237) Henri Matisse – Harmony in Red (1908-09)
- 238) Pablo Picasso – Les Femmes d'Alger (O. J. R. M.) (1907)
- 239) Pablo Picasso – Ma Jolie (1911-12)
- 240) Wassily Kandinsky – Improvisation 30 (Cannons) (1913)
- 241) Käthe Kollwitz – Mother with Dead Child (1903)
- 242) Kazimir Malevich – Suprematist Composition: White on White (1918)
- 243) Marcel Duchamp – Fountain (1917)
- 244) Salvador Dali – The Persistence of Memory (1931)
- 245) Frida Kahlo – The Two Fridas (1939)
- 246) Piet Mondrian – Broadway Boogie Woogie (1942-43)
- 247) Jackson Pollock – Autumn Rhythm (1950)
- 248) Willem de Kooning – Woman, I (1950-52)
- 249) Helen Frankenthaler – Mountains and Sea (1952)
- 250) Mark Rothko – Untitled (1968)
- 251) Robert Rauschenberg – Bed (1955)
- 252) Jasper Johns – Target with Plaster Casts (1955)
- 253) Andy Warhol – Gold Marilyn (1962)
- 254) Claes Oldenburg – The Store (1961)
- 255) Yoko Ono – Cut Piece (1965)
- 256) Nam June Paik – TV Buddha (1974)
- 257) Valie Export – Tap-and-Touch Cinema (1968)
- 258) Richard Serra – Tilted Arc (1980)
- 259) Donald Judd – Untitled (1967)
- 260) Eva Hesse – Hang Up (1966)
- 261) Joseph Kosuth – One and Three Chairs (1965)
- 262) Robert Smithson – Spiral Jetty (1970)
- 263) Michael Heizer – Double Negative (1969)

- 264) Joan Jonas – Left Side, Right Side (1972)
- 265) Vito Acconci – Seedbed (1972)
- 266) Feminist Art Program, Womanhouse (1972)
- 267) Judy Chicago, The Dinner Party (1974-79)
- 268) Carolee Schneemann, Interior Scroll (1975)
- 269) Hannah Wilke – S.O.S. – Starification Object Series (1974-82)
- 270) Martha Rosler – Semiotics of the Kitchen (1975)

Postmodern

- 271) Cindy Sherman – Untitled Film Stills (1977-80)
- 272) Barbara Kruger – Untitled (You Invest in the Divinity of the Masterpiece) (1982)
- 273) Richard Prince – Untitled (Cowboy) (1989)
- 274) Julian Schnabel – Exile (1980)
- 275) Anselm Kiefer – Margarete (1981)
- 276) Jeff Koons – Three Ball 50/50 Tank (Two Dr. J Silver Series, One Wilson Supershot) (1985)
- 277) Gerhard Richter – October 18, 1977 (1988)
- 278) Rachel Whiteread – House (1993)
- 279) Jeff Wall – A Sudden Gust of Wind (after Hokusai) (1993)
- 280) Zhang Huan – 12 Square Meters (1994)
- 281) Shirin Neshat – Women of Allah (1994)
- 282) Pipilotti Rist – Ever is After All (1997)