1. Global Prehistory 30,000-500 BCE

5. Bushel with ibex motifs. Susa, Iran. 4200-3500 BCE. Painted terra cotta.

Pot. Mesopotamian (Iran). 1200-1000 B.C.E. earthenware, slip. h: 7.5 in, diam: 8 in. Grey bowl with a single handle. Small base that flares out into a wide bulbous body, tapering into a wide neck with a thin rim. Incised double banding breaking the pot up into thirds. Neck decorated with a cross hatched lattice design that is lightly etched into the surface. A double coil handle is attached to the side.
New Limestone Wall Relief: 2. Ancient Mediterranean 3500 BCE-300 CE

Two registers depicting two separate ceremonies. Upper left section Phrygian style grave stele of Hegeso. Below figure are a partial horsehead and body. Hand in toga resting his hand on his chest. To the left of two women at a stele with kylix on top. Greek key, flower and wreath. Secondary (reverse) two youths and woman with open box, youth bending forward with broken, parts missing, mainly around the neck. Primary respects to deceased man: "Entrails and eyes of the sun god Ra."

Saqqara, Egypt. Old Kingdom, Fourth Dynasty. C. 2490-2472 B.C.E. Greywacke. His black hair is worn below the ears at the back bound at the wrists. The figure wears a white loincloth. His black hair is worn below the ears at the back bound at the wrists. The figure wears a white loincloth. He holds a flail and shepherd's crook. Overlooking the two men and wife are offered lotus flower by older son in the register the man and his wife are shown worshipping and eternal eyes of the sun god Ra. Hieroglyphic form. Within the spell is the name and colored hands and face. White clothing with black design. Black figure amphora decorated with two circular registers depicting two separate ceremonies. Inside: tondo depicting a man wearing a cloak and head of a woman. Outside: a square with four loop handles. Predominantly black with red designs showing through black surface. Brown skin with details of costume and spaces between figures and wings of the angel. Between the nag and head, suppressing a sneeze. Figure the woman wearing a yellow wig over it. It is a characteristic feature of a foreground figure. The Coffin presents Padiusir in a black wig with yellow and green figured. He is depicted in the pharaoh's attire with false beard and tripartite striped wig, the body painted black with false beard and tripartite striped wig, the body painted black with false beard and tripartite striped wig. The Coffin presents Padiusir in a black wig with yellow and green figured. He is depicted in the pharaoh's attire with false beard and tripartite striped wig, the body painted black with false beard and tripartite striped wig. His black hair is worn below the ears at the back bound at the wrists. The figure wears a white loincloth. He holds a flail and shepherd's crook. Overlooking the two men and wife are offered lotus flower by older son in the register the man and his wife are shown worshipping and eternal eyes of the sun god Ra."


As an outline artist of the 19th-20th dynasty, Nebre was responsible for providing drawings for reliefs or statues. Hieroglyphic form. Within the spell is the name and

A Nobleman: A kithara or lyre, an ancient Greek musical instrument and symbolic of his role as god of music. It then fought the victor to stop the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act. Although the three men in the scene are not named, some scholars think the idea is to show the act.

UMFA1970.006.153
2. Ancient Mediterranean 3500 BCE-300 CE

37. Winged Victory of Samothrace
Hellenistic Greek. C. 190 B.C.E. Marble.
UMFA1991.016.001

Hermes of the Andros - Belvedere Type: Bust of an athletic young man (style of a funerary or votive statue) known as the Hermes of Andros or the Hermes of Belvedere. Nose and a portion of the lip have been broken away. Remaining restored sections of nose may be ancient. The patch or restored hair and eyebrows are also restored sections. Drilled hair suggests a date in the Antonine Period A.D. 160 to 190. Irregular break at neck with triangular cutting and remains of hole for lead pouring or doweling at the rear base of the neck.
UMFA1990.014.001

Aphrodite with Eros on a Dolphin at Her Side: Originally a great fertility goddess, Aphrodite became the Greek goddess of both carnal and ideal love. Ancient representations of her were noted for their sensuality—the nude Aphrodites by Praxiteles were said to have shocked the pious residents of Cos, the Greek island that was home to the original statue. The UMFA's later Roman Aphrodite displays just such a voluptuous, human presence appropriate to one who loved mortals as well as gods. The dolphin at the figure's lower right reminds us that Aphrodite was born of the sea; the baby Eros is another representation of love. The missing head may have been a portrait bust of a family member of the statue's patron, a pretense to a divine lineage.

2. Ancient Mediterranean 3500 BCE-300 CE

UMFA1990.039.001

Mosaic Pavement Panel: Rectangular section of small tile pieces in black, white, grey, yellow, and two shades of red. Tiles are laid in geometric pattern of interlaced multicolored ribbons in lime mortar matrix the whole is encased in concrete reinforced with steel.

2. Ancient Mediterranean 3500 BCE-300 CE

47. Ludovisi Battle Sarcophagus - late Imperial Roman. C. 250 C.E. Marble.
UMFA1989.005.002

Sarcophagus: The deceased is depicted on this sarcophagus, originally in the manner of a coin, as chunks of the marble, set in black and white. The scroll in the deceased's left hand suggests that he was a scholar, and the theater masks below imply an interest in the arts. The four amorini (cupids), one pair winged and one not, represent the Four Seasons and thus the inevitable passage of time. The peacocks feeding from baskets are symbolic for immortality because ancients believed that the peacocks' flesh never decayed. The symbols of this sarcophagus are similar to those on a coffin in the Villa Doria-Pamphili in Rome made between A.D. 260 and 280.

Sarcophagus: The deceased is depicted on this sarcophagus, originally in the manner of a coin, as chunks of the marble, set in black and white. The scroll in the deceased's left hand suggests that he was a scholar, and the theater masks below imply an interest in the arts. The four amorini (cupids), one pair winged and one not, represent the Four Seasons and thus the inevitable passage of time. The peacocks feeding from baskets are symbolic for immortality because ancients believed that the peacocks' flesh never decayed. The symbols of this sarcophagus are similar to those on a coffin in the Villa Doria-Pamphili in Rome made between A.D. 260 and 280.
Special Collection Department at the J. Willard Marriott Library has several facsimilies of Mesoamerican Codices. You can visit the Reading Room with your classes if you schedule in advance. **Codex Mendoza call number**: Marriott Library Special Collections LVS 4: Rare Books (F1219 .C69 1978)

3 Early Europe and Colonial Americas 200-1750 CE

**81. Frontispiece of the Codex Mendoza.**
Viceroyalty of New Spain, c. 1541-1542 CE.
Pigment on paper.

**86. Henri IV Receives the Portrait of Marie de’ Medici, from the Marie de’ Medici Cycle.** Peter Paul Rubens. 1621-1625 CE. Oil on canvas

*The Virgin Nursing the Christ Child* (Peter Paul Rubens [studio]): Peter Paul Rubens was one of the greatest painters of the Baroque, a style of exuberance, drama, and color. Rubens enjoyed success not only in his native Flanders, but also in the aristocratic circles of Spain, France, and Italy. He traveled to Italy to study the work of Michelangelo, Raphael, Titian and Tintoretto, mastering their flair for color and composition. When he returned to Antwerp around 1608, he was in such demand that he soon had to employ many assistants who copied his originals or created paintings under his direction with a few touches added by his own hand. Like other artists, Rubens understood that orthodox Christianity of the time declared Jesus to be both God and man. Displaying the Christ Child’s naked body was a way of confirming his human-ness. Mary is depicted here nursing her son, which emphasizes her role as a human mother to a human son. But it is interesting that Rubens chose to show the Madonna feeding the Christ Child by squirting milk from her breast. This combines the Christian image of the nursing Virgin with a story from classical mythology, the Origin of the Milky Way. In this myth Hera, wife
Joseph and Potiphar's Wife. Rembrandt Harmensz van Rijn. Woman, largely nude, bed clothes pulled up, laying sideways on a canopied bed diagonally in the picture. She is reaching out holding on to the clothes of a man. He is pulling away, head turned to dexter side. Chamber pot visible under edge of the bed. Trimmed edges. Deep plate marks. plate edge: h: 3 1/2 x 4 3/8 in, w: 4 1/2 x 5 1/4 in etching, laid paper

90. Angel with Arquebus, Asiel Timor Dei. Master of Calamarca (La Paz School) 17th century. UMFA 1990.048.001
Francesco Solimena, Death of Saint Joseph. Italian, ca. 1698-1700. h: 75 1/8 in x w: 66 3/8 in; frame: h: 86 9/16 in x w: 78 5/16 in x l: 4 in. oil on canvas. Aged Saint Joseph lies on his deathbed. Jesus (PR) cradles Joseph's head; Mary in center looks on. Angels Gabriel and Michael, in armor sword on shoulder, stands in (PL) picture. Third angel holding a censer kneels at Joseph's feet. Three pairs of cherubs hover above. Strong shaft of light illuminates the scene from picture right. Gilt molded decoration. This large altarpiece is painted on the typical red ground of the period. The flesh tones have become more transparent with age.
An Oyster Feast (Het Oestermaal), after Jan Steen, Petrus Johannes Arendzen. The painting by Jan Steen, which this print reproduces, belonged to the collection of Lord Francis Pelham Clinton Hope. When C. Hofstede de Groot produced his folio edition "Hollandsche Kunst in Engelsche Verzamelingen" and commissioned Petrus Arendzen to copy Old Master paintings in English collections, he not only documented Dutch art in foreign collections, but also catered to collectors of limited means interested in owning reproductions of famous paintings. (In the obituary that appeared in The Connoisseur (91 [1933]: 125), Arendzen was described as "an etcher and portrait painter whose plates after works by the Old Masters used to be well known. Many of them were shown at the Royal Academy [in London] where he commenced to exhibit in 1890.") Arendzen, a Dutch etcher and engraver who moved to London in 1887, created signed etchings on wove paper for all the paintings included in Hofstede de Groot's volume. (Besides Jan Steen's work, Arendzen produced etchings after paintings by the following artists for this book: Frans Hals, Rembrandt van Rijn, Pieter de Hooch, Jan van Goyen, Johannes van de Cappelle, Aelbert Cuyp, Johannes Vermeer, Adriaen and Isaack van Ostade, Ferdinand Bol, Paulus Potter, Adriaen van de Velde, Gabriel Metsu, Meindert Hobbema, Jacob van Ruisdael, and Aert van der Neer.) It appears that Arendzen's etchings were used to produce inexpensive Virgin de Los Dolores, Mexico, painting on tin; h: 13 7/16 in x w: 10 in;
Los Exhortaciones (The Exhortations)
George Washington
Lion devorant un cheval, 1844
UMFA object info
Princess Eudocia Ivanovna Galitzine (nee Ismailoff)
image from test
Portrait of Princess Natalia Ivanovna Kourakina nee Mephistopheles Introducing Himself to Marguerite
Pobrecitas! (Poor Little Things!), 1799, Plate 22
Les Quatre Magistrats de Besancon (The Four Magistrates of Besançon), 1810-1823 C.E. (published 1863).
Francisco de Goya. 1810-1823 C.E. Oil on Canvas.
Antoine Houdon. 1788-1792 C.E. Bronze bust on a stand or base. h: 21 3/4 in x w: 14 3/4 in x d: 12 1/8 in. American
Vigee Le Brun was one of the most influential painters of eighteenth-century France. She mastered a virtuoso neo-classic style, became favored painter to Marie Louise Elisabeth Vigee-Lebrun. 1784 C.E. Oil on Canvas.
Eugene Delacroix: lithograph , wove paper. image: h: 7 3/8 in x w: 10 1/2 in; sheet: h: 10 in x w: 12 7/8 in. French
Francisco de Goya y Lucientes: h: 8.5 in, w: 12.75 in. aquatint , etching , wove paper. Printed on laid paper in sepia-colored ink. Plate mark visible around the edge of the print. Series: plate 22 from "Los Desastres de la Guerra (The Disasters of War), plate 15 Nothing to Be Done," from Lose Browning Collection: A Selection of Old Master Paintings, 2001, from the Browning Collection (Muller, Sheila D., ed., The Val A. Sheriff in a recent publication that includes a number of works by the artist. Jean-Leon Gerome: lithograph , wove paper. image: h: 6 5/8 in x w: 9 1/4 in; sheet: h:12 1/4 in x w: 17 in. French
Eugene Delacroix: lithograph , wove paper. image: h: 6 5/8 in x w: 9 1/4 in; sheet: h:12 1/4 in x w: 17 in. French
Elisabeth Louise Vigee-Lebrun. 1755-1842 C.E. Elisabeth Louise Vigee-Lebrun: Neoclassical. Three figures, one marble statue chair. oil on canvas. French
Marble bust of a woman. h: 16 1/8 in. American
Jean-Honore Fragonard. 1732-1806 C.E. Oil on Canvas.
Francisco de Goya y Lucientes. Two young women with bowed heads are seated woman turned to PL, smiling slightly directly at the viewer. They are wearing white petticoats, dark blue backgrounds. The women are shown from the waist up. One of the women is leaning back in her chair, looking away from the viewer. Her body is turned towards the other woman, who is looking at her. The woman on the left is wearing a white dress with a black bodice and has her hair pushed back in a bun. Her PL arm is raised while her PR arm rests on the table. The woman on the right is wearing a white dress with a red sash and has her hair pulled back in a bun as well. Her PR arm is raised while her PL arm rests on the table. They are both seated in front of a window with a white curtain. The background features a brownish color. sight size: h: 33 in x w: 27 3/4 in. Museum: 30 x 34 in x 15 3/4 in. French
Eugene Delacroix: lithograph , wove paper. image: h: 6 5/8 in x w: 9 1/4 in; sheet: h:12 1/4 in x w: 17 in. French
Marie Louise Elisabeth Vigee-Lebrun: Vigee le Brun was one of the most influential painters of eighteenth-century France. She mastered a virtuoso neo-classic style, became favored painter to Marie Louise Elisabeth Vigee-Lebrun. 1784 C.E. Oil on Canvas.
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Pastoral Landscape with Fisherman - Thomas Cole: The landscape paintings of Thomas Cole are not literal transcriptions of nature. For Cole, God was immanent in Nature; to contemplate Nature was to commune with the mysteries of creation. This reverential attitude toward the wilderness led Cole to practice a form of picturesque romanticism.

Painted prior to his European trip of 1829-32, Pastoral Landscape with Fishermen is a formidable achievement for an artist approximately twenty-six years old. Here, the vastness of creation is suggested by the distant hills, and its inherent beauty enhanced by the artist's use of translucent glazes. The theme of eternal regeneration is symbolized by the barren, dead tree at the left of the picture balanced by a mass of shimmering leaves at the right.

Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming on) - Joseph Mallord William Turner. Oil on canvas. UMFA1953.004


"Westminster Abby" - Unknown: One of various photographs contained within a black, leather bound album of various photos. Photo shows interior of Westminster Abbey. A wall with ornate decorations and sculptures and a mural in the center. Albumen process, contact printing, large format camera

The Stone Breakers - Gustave Courbet. Oil on canvas. UMFA1951.004

Portrait of Winifred Kimball Hudnut - Paul Joanowitch: Portrait of Mrs. Winifred Kimball Hudnut executed in the style of academic realism. The background is the outside of her Chateau on the French Riveria with sculpture of Cupid. She is holding one dog while four dogs of different colors are at her feet. H: 82.625 in, W: 50.5 in. Serbian

Nadar Raising Photography to the Height of Art - Honre Daumier. Lithograph. UMFA1972.048.002.001 (image not available)


Une nouvelle maniere de descendre le fleuve de la vie (A New Way of Descending the River of Life), Plate 3, 1835 - Honore Victorin Daumier: French. Color Lithograph. Image: H: 7 7/8 in x W: 10 in; Sheet: H: 9 7/8 in x W: 13 3/8 in

Olympia - Edouard Manet. Oil on canvas. UMFA1977.056


The Horse in motion - Eadweard Muybridge. Albumen print. UMFA 1987.037.005

Animal Locomotion, Plate 272 - Eadweard Muybridge: Gelatin silver process. H: 11 1/2 in x W: 10 in. 1887

The Valley of Mexico from the Hillside of Santa Isabel (El Valle de Mexico desde el Cerro de Santa Isabel) - Jose Maria Velasco. Oil on canvas. UMFA1993.034.017

Souvenir des environs de Boissy-Saint-Leger (The Countryside at Boissy-Saint-Leger) - Jean Baptiste Camille Corot: Horizontal format. Landscape with road leading to small village in the hazy center background. Large tree PL foreground, a smaller tree at PR. In foreground PR, two small female figures in floor-length peasant clothing, perhaps a mother and a child. Loose brushwork with cool, subdued colors. Sight size: H: 14 5/8 in x W: 24 1/2 in; Frame: H: 23 1/8 in x W: 32 7/8 in x L: 3 in. Oil on canvas. French
4. Later Europe and Americas 1750-1980 CE

120. The Starry Night. Vincent van Gogh. 1889 C.E. Oil on canvas. UMFA1980.169

121. The Coiffure. Mary Cassatt. 1890-1891 C.E. Drypoint and aquatint. UMFA1974.030


130. The Portuguese. George Braque. 1911 C.E. Oil on Canvas. UMFA1977.069 (image not available)


collection information
4. Later Europe and Americas 1750-1980 CE

131. Goldfish. Henri Matisse. 1912 C.E. Oil on Canvas. UMFA1975.079.016.001 (image not available)


133. Self-Portrait as a Soldier. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas. UMFA1974.065.010.008 (image not available)


Sturm (Storm). Kathe Kollwitz: Group of people in front of a high wall and ornate iron gate. Behind the wall, a long building with shuttered windows and balcony. Group of people holding onto the gate, several hatchets. Image made of lines, crosshatchings and dots. Title in pencil on PR bottom corner, erased pencil markings on PL bottom corner. UMFA1995.018.005 (image not available)

135. Composition with Red, Blue, and Yellow. Piet Mondrian. 1930 C.E. Oil on canvas. UMFA1998.43.1

#21-1958. John D. McLaughlin: Hard edged off-white rectangle enclosed by a greenish yellow border. Above the rectangle along the top edge is a same width off-white bar along the top edge of the canvas. Below the rectangle is a same width black bar above a same width off-white bar along the canvas edge. Wooden stretcher with cross strainer. UMFA1977.216


Discarded Memories. Chakaia Booker: Strips of automotive tires are attached at a center mount which is in turn attached to a painted black steel pipe stand on an "X" shaped base. The strips of tires form spiral shapes that have been incorporated into the form of the sculpture.
Associated with the second generation of New York School Abstract Expressionist painters, Helen Frankenthaler is the acknowledged pioneer of an innovative pictorial expression. The artists who made up the second generation included Morris Louis and Kenneth Noland, both of whom recognized the importance of Frankenthaler’s breakthrough concept of flooding unprimed canvas with thin washes of color. The resulting monochromatic surfaces made it easier to see the compositional structure of the painting. Frankenthaler’s technique simultaneously created textural build-up and no visible evidence of the process of paint application. Her soaking and staining technique achieved the ultimate in flatness with no textural build-up and no visible evidence of the process of paint application. Sometimes labeled “post-painterly abstraction” because it directly succeeded the “painterly abstraction” developed by Jackson Pollock, Willem de Kooning, and other Abstract Expressionists, it led some critics to describe Frankenthaler’s work as insubstantial, delicate, and inevitably “feminine.” Curiously, the works of Noland and Louis were not critically interpreted in the same way.
5. Indigenous Americas 1000 BCE-1980 CE


UMFA2008.16.1

Necklace with Double Bat Effigies 700 -1200 CE

Panama. gold. h: 1 1/4 in x w: 1 in x l: 18 13/16.

Consists of four pairs of cast double bat effigy ornaments each of which is separated by one tubular bead with a round bead on each end to separate the ornament from the tubular bead. The back of the necklace consists of four sets of incisor shaped pendant beads, three per set. Each incisor bead is separated by a round bead, and each set repeats the pattern of round and tubular beads separating the ornaments. Modern threaded fastener joins the necklace at the back of the neck. Threaded on nylon monofilament.

The place of origin is attributed to the area of Panama on the West Coast of Panama in Herrera.

UMFA1977.094

Bird Helmet Figure Plaque, Mezcala (Mexican), 500 BCE - 800 BCE. Terracotta, polychrome pigments. Carving, incising, painting, low firing. h: 17 in, diam: 17.375 in.

The symbolically complex face has its eyes of swirling scrolls, fish fins on cheeks, an upturned nose, and filed teeth surmounted as these arms have been given the name of God I of the Palenque. Triads by scholars. They were the gods of the Palenque. Triads refer to trio of gods who were celebrated as divine ancestors by the kings of the Maya city of Palenque. A horizontal frame of beads representing a cave, signifying that the god is in the underworld, sets off the face. God I is also a prototype for one of the Hero Twins of Maya mythology who defeated the evil deities of the earth.

The unusually large size of the urn suggests a funerary function that is also implied by the tree-like vessels that decorate the neck. Early tombs at the Maya city of Tikal have been found that contain the skeletons of important personalities but not their skulls. Possibly each urn once contained the skull of a high-ranking person whose patron was God I. The excellent state of preservation of these urns also strongly suggests that they had been placed in masonry tombs, the burial place of the Hero Twins.


The decoration consists of eleven hieroglyphs painted on the exterior in black-brown monochrome on a cream colored base. The overall effect is a calligraphic masterpiece, of the Maya writing system. Ten of the eleven glyphs are of approximately even in width, with the exception of the last one which is much narrower. The sequential order and configuration of the glyphs correspond to Coe’s “Primary Standard Text” believed to be a “rigidly codified chant or recitation, dealing with mortuary concepts that relate to the journey to the Underworld of the deceased in whose tombs the vessels ad been placed at the time of burial.”

Glyph theme: Burial, sacrifice, death and death gods.

5. Indigenous Americas 1000 BCE - 1980 CE

155. Yaxchilan, Chiapas, Mexico. Maya 725 CE


Urn, Maya, Mexico, 500 BCE - 800 BCE. Terracotta, polychrome pigments. Carving, painting, low firing. h: 15 in, diam: 17.125 in.

The symbolically complex face has its eyes of swirling scrolls, fish fins on cheeks, an upturned nose, and filed teeth surmounted as these arms have been given the name of God I of the Palenque. Triads by scholars. They were the gods of the Palenque. Triads refer to trio of gods who were celebrated as divine ancestors by the kings of the Maya city of Palenque. A horizontal frame of beads representing a cave, signifying that the god is in the underworld, sets off the face. God I is also a prototype for one of the Hero Twins of Maya mythology who defeated the evil deities of the earth.

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5. Indigenous Americas 1000 BCE - 1980 CE

157. Templo Mayor (Main Temple), Tenochtitlán (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)

Chontal Style Stone Mask, Mexico Late Postclassic, Mezcala (ca. 900 BCE - 1500 BCE), stone, height 5.5 in, 13.87 cm width, white stone mask in the Chontal style.

The overall design is economical in form. Each ear has two holes drilled through for suspension. Trace of circular paint on the back.
158. Ruler’s feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 CE. Feathers (quetzal and cotinga) and gold. UMFA 2008.16.1

Necklace with Double Bat Effigies. Coclé. Panama. ca. 700-1200 CE. Gold. h: 1 1/8 in w: 1 in x: 18 1/8 in. Consists of four pairs of cast double bat effigy ornaments each of which is separated by one tubular bead with a round bead on each end to separate the ornament from the tubular bead. The back of the necklace consists of four sets of incisor shaped pendant beads, three per set. Each incisor bead is separated by a round bead, and each set repeats the pattern of round and tubular beads separating the ornaments. Modern threaded fastener joins the necklace at the back of the neck. Threaded on nylon monofilament. The place of origin is attributed to the area of Parita on the West Coast of Panama in Herrera province.

Jester Deity headdress, element. Honduras. Late Classic, Maya. (600-800). Jade. Jade with traces of cinnabar. Small holes drilled through the sculpture to tie it to a cloth headdress in an upright position to form the crown. Flat in form so that the design is visible in profile. A large rectangular eye and an upturned nose pierced over the upper jaw which contains a large single shark’s tooth characteristic of the Jester gods of Palenque.


Necklace with Double Bat Effigies. Coclé. Panama. ca. 700-1200 CE. Gold. h: 1 1/8 in w: 1 in x: 18 1/8 in. Consists of four pairs of cast double bat effigy ornaments each of which is separated by one tubular bead with a round bead on each end to separate the ornament from the tubular bead. The back of the necklace consists of four sets of incisor shaped pendant beads, three per set. Each incisor bead is separated by a round bead, and each set repeats the pattern of round and tubular beads separating the ornaments. Modern threaded fastener joins the necklace at the back of the neck. Threaded on nylon monofilament. The place of origin is attributed to the area of Parita on the West Coast of Panama in Herrera province.

Machu Picchu. Central Highlands, Peru. Inka. C. 1450-1540 CE. Granite. UMFA 1985.018.008

Machu Picchu. 1984. Linda Severn Connor. Gelatin silver print. 8" x 9 15/16" UMFA2014.21.4


Wolf and Skulld Transformation Mask. John Livingston. Canada. Red cedar, cedarbark, alder, paint, magnets, cordage and hinges. Wolf’s head extending vertically from an oval wooden base. It is painted in black, white, red, light bluish-gray, with parts of the natural surface of the wood showing. The wolf’s mouth is slightly opened, exposing the teeth. Only the incisors are rendered naturalistically. Two paws are attached to the base at opposite sides, bottom up, with four claws extended. The underside of the wolf’s bottom jaw displays a human face, also with the mouth slightly opened and teeth showing. Dark brown string extends from small holes on both sides of the upper portion of the wolf’s mouth. The string runs through two rings, one on the outside edge of each paw, and two to two wooden rod-shaped handles, measuring approximately 7 1/8” and 4 7/8” in length. Opened the mouth, a three dimensional face in human form can be seen, attached to the base and painted in black, white, red, green, and with parts of the natural color of the wood showing. The mouth is slightly opened, but contains no teeth. The upper and lower corners of the mouth are elongated, somewhat abstract representations of the exterior with the eyes and teeth being most identifiable. The aforementioned string runs through a hole in the bridge of the nose on the interior face.

Raven Mask. Kwakwaka’wakw. wood, pigment. dim. 29 x 89 x 17 cm. Umfa1981.016.002

As red mouth and mirror eyes make this raven seem the creature from another world that he is. According to Northwest Coast myths, Raven could change himself into many forms — human, natural, or animal. It is Raven, the people say, who taught us how to fish, how to build our houses and organize how we live. During the cold winter months the people of the Northwest coast hold elaborate ceremonies. Men wear masks like this one of Raven and, through the use of dance and gestures, tell stories about the history of the world and Raven’s role in shaping it. In this way the knowledge of the past is carried forward into the future. Among Northwest Coast culture mythology was extremely important since it was through myths that one traces one’s descent and defines one’s place in the society. Whether on totem poles, house fronts, masks, sculptured figures or on items of daily use the animal symbolism of this area is a language well understood by its creators.

166. Black-on-black ceramic vessel. Maria Martinez and Julian Martinez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century CE. Blackware ceramic. UMAFA2003.10.16


Black burnished earthenware pot. Slightly curving sides swell outward from the mouth and then, about the middle of the piece make a rounded curve angling in towards a narrow foot. The design is a fine snake with black body. The undulating body of the stylized serpent has three pairs of pointed legs extending down from the three upward curves of the body. A design of three overlapping lobes fills the voids in the two downward curves of the serpent’s body. The serpent has a three pronged fork design extending from the back of its head with a line of dots across the back of the time, and a long zigzag tongue ending in a notched arrow. The design is glossy and the background is matte.

Highly burnished black plate with serpent design around the top half edge of the plate. Design has a stylized serpent with a square mouth, eating a zig zagged design (lightning?). Design highly burnished, while the negative portion of the design is painted matt with a slip that is not burnished. Metallic black is a result of heavy carbon trapped in clay body from the pit firing process.
Chokwe mask.

UMFA object image

Sowei Helmet Mask.

Nkisi Nkondi.

172. Beaded figure.

Chihongo Mask.

Ndop (portrait figure) of King Mishe
Nkisi Nkondi (Power Figure).

content area

western grassfields region). C. 19th to 20th
cloth, and fiber.
and Liberia). 19th to 20th century C.E. Wood,
peoples (West African forests of Sierra Leone
Democratic Republic of the Congo). Late 19th to
Democratic Republic of the Congo). C. late 19th

Aka elephant mask.

Sande Society, Mende
Bundu mask.

Portrait mask (Mblo).

Female (Pwo) mask.

Kongo people

image from test

Nkisi Nkonda Figure.

6: Africa 1100-1980 CE

6: Africa 1100-1980 CE

6: Africa 1100-1980 CE

6: Africa 1100-1980 CE

content area

is surmount by the figure of a bird.
"rolls." The mask sports an elaborate hairdo that
diamond. Starting at the ear in the back are three
naturalistic mouth are in the lower half of the
Helmet mask. Diamond shaped face with smooth
forehead at base of horns. Black metal stand.
holes on each side. Tips of horn worn. Loss on
is wider at the bottom and pierced by pairs of
edge decorates the lower jaw. A wide rough
design from origin to terminus. A beaded carved
attached small objects resembling pinecones.
Woven fiber in a coil pattern to which are
Ears are "C" shaped and have a "U" shaped form
Traces of red-orange and white paint are found.
arm upraised stands on round column-like
Two half-circles split in the middle. Mouth is open to show
Traces of white paint. Mouth extends from
lines. Eye brows are indicated by curved
diamond in the center. Eye area is a concave
narrowing down to a ledge-like chin is semi-
bamboo, fiber. Face mask is bulbous in shape
mouth. Tongue is linear. Loops. Head is rounded and
nose and lower lip.
without iron pieces. Considerable wear on
pieces. Rectangular area in abdomen
Eyes are split ovals. Nose is triangular in profile
Ear is pierced. A raffia headpiece is
attached to the top of the mask.
Mouth is open to show
 pieces. Indicated by oval lines. Subdivision of face
The nose is a point. A raffia headpiece is
attached to the top of the mask.
Mouth is open to show
Traces of white paint. Mouth extends from
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Veranda post of enthroned king and senior wife (opo Ogoga). Olowe of Ise (Yoruba peoples). C. 1910-1914 C.E. Wood and pigment. UMFA1994.003.001

"Eshu" standing figure. Yoruba, Africa, Nigeria. Wood. h: 23 3/8 in, w: 3 5/16 in, l: 6 3/4 in. Standing figure with a cylindrical head above a short cylindrical base. The head is broad at the top and narrows at the back. The head is flanked by two large ears and a nose that narrows to a point. The eyes are large and round, and the mouth is open with the lips parted. The figure is holding a large, cylindrical staff with a square cross-section. The staff is decorated with a zigzag pattern. The figure is wearing a long, sleeveless shirt and a skirt. The shirt has a V-neck and falls just below the knees. The skirt is pleated and reaches the ankles. The figure has a large, oval beak and three vertical lines on each cheek. The figure has a snake motif carved on the relief head down on the front. The figure's arms are bent at the elbows, holding a pestle in its dexter hand and a gourd container in its sinister hand. The head is facing forward, bearded, and with three sacrificial lines on each cheek. Large oval eyes. The figure is standing on a short, cylindrical base above a cylindrical handle. The handle flares at the base. Two strands of red glass beads are attached to the figure's throat. The surface is dark polished. Mounted on an acrylic base.

Figure are knee-length, holding a staff, standing on a short cylindrical base above a cylindrical handle. The head is broad at the top and narrows at the back. The head is flanked by two large ears and a nose that narrows to a point. The eyes are large and round, and the mouth is open with the lips parted. The figure is holding a large, cylindrical staff with a square cross-section. The staff is decorated with a zigzag pattern. The figure is wearing a long, sleeveless shirt and a skirt. The shirt has a V-neck and falls just below the knees. The skirt is pleated and reaches the ankles. The figure has a large, oval beak and three vertical lines on each cheek. The figure has a snake motif carved on the relief head down on the front. The figure's arms are bent at the elbows, holding a pestle in its dexter hand and a gourd container in its sinister hand. The head is facing forward, bearded, and with three sacrificial lines on each cheek. Large oval eyes. The figure is standing on a short, cylindrical base above a cylindrical handle. The handle flares at the base. Two strands of red glass beads are attached to the figure's throat. The surface is dark polished. Mounted on an acrylic base.
7. West and Central Asia 500 BCE-1980 CE


**UMFA object info**

Relief Fragment with Two Figures: Two figures stand to the left of a column, their heads touching the top of the relief. The more complete of the figures holds his hands in anjali (worshipful) pose, suggesting he was in attendance to the Buddha. The second figure is badly damaged. The stone is the characteristic black schist found in Gandhara.

**UMFA object info**

Relief Fragment with Two Seated Figures: Two figures sit in European pose on high seats, their feet placed on stools emphasizing their status, as does their scale in comparison with the third (broken) figure placed between and above them. The throne upon which the Buddha (the figure to the proper left) sits, further emphasizes his importance. Both the Buddha and his attendant wear robes draped over their left shoulders, their right shoulders revealed. The attendant figure seems to wear a headdress, possibly indicating a bodhisattva. He turns his head attentively toward the Buddha. The figures are well modelled and the attendant is in good condition as is the body of the Buddha.

7. West and Central Asia 500 BCE-1980 CE

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.

**UMFA object info**

Ngwang Lobsang Gyatso- The Great Fifth Dalai Lama: Figure is seated in array of robes on three square cushions. His left hand in his lap may have held an implement such as a wheel. His right hand makes the discerning gesture and he holds a lotus stem. The stem flows up to his right shoulder where a lotus is positioned. Similarities in workmanship between the UMFA statue and other examples at Brandeis and Boston Museum of Fine Arts suggests the sculpture was produced in the central region of Tibet.

7. West and Central Asia 500 BCE-1980 CE


**UMFA object info**

Leaf from an illuminated manuscript: Muhammad Ibn al-Zain. AKK 608 Entire body missing. Good detail. Red to dark red in color. A bridle is distinctly visible on the horse.

**UMFA object info**


h: 2 1/4 in, w: 2 1/4 in, l: 1 in

7. West and Central Asia 500 BCE-1980 CE


**UMFA object info**


h: 2 1/4 in, w: 2 1/4 in, l: 1 in

7. West and Central Asia 500 BCE-1980 CE


**UMFA object info**

A lintel depicting the wedding of Siva and Parvati.

A lintel from South, East, and Southeast Asia, 300 BCE-1980 CE. The carving shows a procession of figures, including a large figure of Siva standing on one foot, his right leg raised and bent at the knee, and his left leg extended straight ahead. He is holding a drum (Damaru) in his right hand and a trident in his left hand. His tresses (depicting the destructive power of the god) have three flames on them.

A lintel from South, East, and Southeast Asia, 300 BCE-1980 CE. The carving shows a procession of figures, including a large figure of Siva standing on one foot, his right leg raised and bent at the knee, and his left leg extended straight ahead. He is holding a drum (Damaru) in his right hand and a trident in his left hand. His tresses (depicting the destructive power of the god) have three flames on them.

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204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze. UMFAL1980.034

Kangxi Imp. saucer dish: Unknown: (21669) dragon design in center, B. & W. An Imperial saucer dish decorated in underglaze blue. On the outside, the decoration consists of two five-clawed dragons amid flame designs, with each chasing a flaming pearl. The inside design is contained within a double circle, with the sides left blank and another double circle just beneath the lip. The origin of the dragon in Chinese mythology is very ancient. The mythical beast, in its most powerful art portrayals, magnificently fulfills the functions of warding off evil or a protector, the lord of the skies, associated with thunder, lightning and rain, which is necessary for crops and prosperity. It was during the following Yuan Dynasty (1280-1367) A.D. that the five-clawed dragon came into use.

205. Portrait of Sin Sukju (1417-1475). Imperial Bureau of Painting. C. 15th century C.E. Hanging Scroll (ink and color on silk) UMFAL1980.034

Untitled [Portrait of a Buddhist Monk]: Unknown: Japanese characters along left edge. Bald man dressed in traditional Japanese costume sitting on the floor with beads in left hand. Silk background gilded after mounted on calico. Signed Toge Shiro


Untitled [branch and magpie]: Unknown: Fire brush technique light brown on heavy cream paper. Simple minimal composition on heavy cream paper. Single branch and magpie is a diagonal from the bottom right side of the composition upward, and a small branch pops up from the lower left of the composition. One magpie sits on a branch on the left side of the composition and another sits on a lower branch. The composition is brush applied on a cream ground.

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

The Great Wave of Kanagawa: Katsushika Hokusai: Japanese. Woodcut. UMFAD.109 (no image available)

Untitled, Hokusai Manga: Katsushika Hokusai: Page from a book with the characters for the word “fifteen” legible but cut-off of the page. There are two scenes on this object, one above the other. The top scene shows a farmer with hoe on a hillside and a thatched storage structure nearby. In the scene below are rice fields, duck, and an additional storage house. Two women are working outside of the thatched structure.

The Pacific 700-1980 CE

**Maori Carved Head:**
- UMFA object info

**Tapa Cloth with Kingdom of Tonga Seal:**
- Fiji, Polynesia. 1953
- UMFA object image

**Tatanua Mask:**
- Wood, pigment, fiber, and shell.
  - New Ireland Province, Papua New Guinea. C. 20th century C.E.
  - Multimedia performance, including scent; chant; movement; and (costume; cosmetics, including body paint)

**Mat:**

**Hiapo (tapa cloth):**
- Niue. C. 1850-1900 C.E.
- Tapu or bark cloth, wood, tapa, fiber, and feathers.

**Presentation of Fijian mats:**
- Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E.
- Wood, tapa, fiber, and feathers.

**Omu:**
- Nukuoro, Malagan display and mask (including a headpiece), photographic documentation.

**Tamati Waka Nene:**
- Elizabeth II and tapa cloths to Queen Elizabeth II and the Duke of Edinburgh from the Māori people of New Zealand.

**Gottfried Lindauer:**
- Samoa. Long rectangular design of abstract tapa cloths. Unidentified marks of shapes, geometric design, borders, and parallel lines.
<table>
<thead>
<tr>
<th>Image No/No</th>
<th>Description</th>
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<td>Image 1/1</td>
<td>226. Boogie-Woogie With Apologies To Mondrian&lt;br&gt;UMFA object info&lt;br&gt;Fall Landscape&lt;br&gt;UMFA object image&lt;br&gt;River of Brains.&lt;br&gt;Sawhorse&lt;br&gt;Untitled #8&lt;br&gt;247. Black Sand Beach Series #28&lt;br&gt;234. 250. UMFA object image</td>
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