

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
O'Keeffe - Pedernal - From the Ranch	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Pedernal -- From the Ranch #1, 1956; Painting: Oil on canvas; MIA 64.43.2
O'Keeffe - Pedernal 1941-42	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Pedernal, 1941 / 1942; Oil on canvas; Georgia O'Keeffe Museum; 1997.05.12
O'Keeffe - Pedernal - From the Ranch	Vaccaro - Georgia O'Keeffe in Santa Fe	Tony Vaccaro, American, 1922-; Georgia O'Keeffe in Santa Fe, 1960; Photograph, Look Magazine
O'Keeffe - Ghost Ranch Landscape	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Ghost Ranch Landscape, 1936; Oil on canvas; Georgia O'Keeffe Museum; 2005.02.01
O'Keeffe - Deer's Skull and Pedernal	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Deer's Skull with Pedernal (Deer's Skull and Pedernal), 1936; Oil on canvas; Museum of Fine Arts, Boston; 1990.432
Newman - Georgia O'Keeffe, Ghost Ranch, New Mexico	Pedernal From the Ranch; City Night	Newman, Arnold, 1918- Title Georgia O'Keeffe, Ghost Ranch, New Mexico Date 1968 Material gelatin silver print Subject O'Keeffe, Georgia, 1887-1986 Photography--20th C. A.D ranches ARTstor Collection ARTstor Slide Gallery Source Data from: University of California, San Diego
O'Keeffe - Road to Pedernal	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Road to Pedernal, 1941; Oil on canvas; Georgia O'Keeffe Museum; 2006.05.170
O'Keeffe - Cottonwood and Pedernal	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Cottonwood and Pedernal, 1948; Oil on canvas; Georgia O'Keeffe Museum; 2006.05.205
O'Keeffe - City Night	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; City Night, 1926; Painting: Oil on canvas; MIA 80.28
O'Keeffe - Radiator Building-Night, New York	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Radiator Building-Night, New York, 1927; Oil on canvas; Carl Van Vechten Gallery of Fine Arts
Stieglitz - From the Shelton, West	Pedernal From the Ranch; City Night	Alfred Stieglitz, American, 1864 - 1946, From the Shelton, West 1935; Photograph: Gelatin silver print; MIA 83.151
O'Keeffe - Lake George Barns	Pedernal From the Ranch; City Night	Georgia O'Keeffe, American, Sun Prairie, WI, 1887 - 1986; Lake George Barns, 1926; Oil on canvas; Walker 1954.9
Shonibare - The Sleep of Reason Produces Monsters (Australia)	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; The Sleep of Reason Produces Monsters (Australia), 2008; Photograph C-print mounted on aluminum; Minneapolis Institute of Arts 2008.79
Goya - The Sleep of Reason Produces Monsters	The Sleep of Reason Produces Monsters (Australia)	Francisco Goya, Spanish, 1746-1828; Los Caprichos 43 The Sleep of Reason Produces Monsters, 1797-98; Etching, aquatint
Shonibare - Victorian Couple	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Victorian Couple, 1999; Wax printed cotton textile
Shonibare - Diary of a Victorian Dandy 11 00 Hours	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Diary of a Victorian Dandy: 11:00 Hours, 1998; Photograph
Shonibare - Diary of a Victorian Dandy 17 00 Hours	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Diary of a Victorian Dandy: 17.00 Hours, 1998; Photograph
Shonibare - Diary of a Victorian Dandy - 19 00 Hours	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Diary of a Victorian Dandy: 19:00 Hours, 1998; Photograph
Shonibare - Bonnet II	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Bonnet II, 1998; Wax printed cotton textile, mannequin head, Plexiglas, and painted wood
Shonibare - Hopscotch	The Sleep of Reason Produces Monsters (Australia)	Yinka Shonibare, English, born 1962; Hopscotch, 2000; Wax printed cotton textile and wooden plinth
Morimura - Exchange of Devouring	The Sleep of Reason Produces Monsters (Australia)	Yasumasa Morimura, b.1951; Exchange of devouring, 2004. C-print on canvas
Morimura - Look, this is in fashion	The Sleep of Reason Produces Monsters (Australia)	Yasumasa Morimura, b.1951; Look, this is in fashion!, 2004 from Los Nuevos Caprichos; C-Print

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Goya - Saturn Devouring One of His Sons	The Sleep of Reason Produces Monsters (Australia)	Francisco Goya, Spanish, 1746-1828; Saturn Devouring His Son, c. 1819–1823. Oil mural transferred to canvas, Museo del Prado, Madrid
Goya - They Already have a Seat	The Sleep of Reason Produces Monsters (Australia)	Francisco Goya, Spanish, 1746-1828; Los Caprichos 26 They Already have a Seat, 1799; Etching, aquatint
van Gogh - Olive Trees	Olive Trees	Vincent van Gogh, Dutch, 1853 - 1890; Olive Trees, 1889; Oil on canvas; MIA 51.7
van Gogh - Olive Trees - Goteborg Museum	Olive Trees	Vincent van Gogh, Dutch, 1853 - 1890; Olive Trees, 1889; Oil on canvas; Göteborg Museum of Art
van Gogh - The Olive Trees - MoMA	Olive Trees	Vincent van Gogh, Dutch, 1853 - 1890; The Olive Trees, 1889; Oil on canvas; Museum of Modern Art
Photograph of Olive trees at Saint Remy	Olive Trees	Photograph of Olive trees at Saint Remy
Photograph of Olive trees at Saint Remy 2	Olive Trees	Photograph of Olive trees at Saint Remy 2
van Gogh - Self-portrait	Olive Trees	Creator Vincent van Gogh Title Self-portrait Work Type painting Date 1887 Material oil on canvas Repository Rijksmuseum Kröller-Müller
van Gogh - Corridor in the Asylum	Olive Trees	Corridor in the Asylum; Oil color and essence over black chalk on pink laid ("Ingres") paper; Metropolitan Museum of Art
Photograph - Corridor of the Asylum at Saint-Remy	Olive Trees	Photograph - Corridor of the Asylum at Saint-Remy
Map of Silk Road from China to East Mediteranean	Silk Road - China	Map of Silk Road from China to East Mediteranean
Map of Silk Road	Silk Road - China	Map of Silk Road - China
Map of Neolithic Era - China	Neolithic Period - China 6500-1700 BCE	Map of Neolithic Era - China
Map of Neolithic Culture of China 6000-2000 BCE	Neolithic Period - China 6500-1700 BCE	Map of Neolithic Culture of China 6000-2000 BCE
Map of neolithic China, showing the legendary Nine Regions	Neolithic Period - China 6500-1700 BCE	Map of neolithic China, showing the legendary Nine Regions
Storage Bottle - 5000-4000 BCE - Neolithic period	Neolithic Period - China 6500-1700 BCE	Pan-po type earthenware with striated markings; China; Neolithic period, Yang-shao culture; 5000-4000 B.C.E.; Minneapolis Institute of Arts 98.125
Ceremonial Stem Cup - 3000-2000 BCE - Neolithic Period	Neolithic Period - China 6500-1700 BCE	Ceremonial Stem Cup; 3000-2000 BCE, Burnished earthenware; China, Neolithic period, Lung-shan culture; Minneapolis Institute of Arts 94.63
Neolithic China - Diagram of Tomb 10 at Dawenkou	Neolithic Period - China 6500-1700 BCE	Neolithic China - Diagram of Tomb 10 at Dawenkou; http://depts.washington.edu/chinaciv/archae/2dwkmain.htm
Illustration of Banpo house - Neolithic Period - China	Neolithic Period - China 6500-1700 BCE	This reconstruction of a Neolithic house at Banpo illustrates how early Chinese farmers protected themselves against the harsh north China winters by living in pit-houses.
Map of Neolithic Period - Cultures	Neolithic Period - China 6500-1700 BCE	Map of Neolithic Period - Showing cultures
Neolithic China - Banpo, Shaanxi - Part of the Neolithic village after excavation	Neolithic Period - China 6500-1700 BCE	Banpo, Shaanxi. Part of the Neolithic village after excavation. Now a museum.
Map of Hsia (Xia) Dynasty - China	Hsia (Xia) Dynasty - 2205–1766 BCE	Map shows the location of the Xia Dynasty
Map of Shang Dynasty - China	Shang Dynasty - 1766–1122 BCE	Map of Shang Dynasty - China
Map of Shang Dynasty 1600 BC–1046 BC - China	Shang Dynasty - 1766–1122 BCE	Map of Shang Dynasty 1600 BC–1046 BC - China
Map 2 of Shang Dynasty 1600 BC–1046 BC - China	Shang Dynasty - 1766–1122 BCE	Map 2 of Shang Dynasty 1600 BC–1046 BC - China
Excavating Fu Hao's tomb, Shang Dynasty - China	Shang Dynasty - 1766–1122 BCE	http://depts.washington.edu/chinaciv/archae/2fuhmain.htm
Bronzeware from the excavated tomb of Fu Hao, c. 1250 BC.	Shang Dynasty - 1766–1122 BCE	Bronzeware from the excavated tomb of Fu Hao, c. 1250 BC.
Map of Shang dynasty China, showing the traditional terms for the non-Han peoples	Shang Dynasty - 1766–1122 BCE	A map of Shang dynasty China, showing the traditional terms for the non-Han peoples of the north, south, east, and west.
Shang Dynasty - Oracle bones	Shang Dynasty - 1766–1122 BCE	The Shang had a fully developed system of writing, preserved on bronze inscriptions and a small number of other writings on pottery, jade and other stones, horn, etc, but most prolifically on oracle bones.
Shang Dynasty - Oracle bone detail	Shang Dynasty - 1766–1122 BCE	The inscriptions on the bones are either declarations of fact or of the ruler's intentions, or questions about the future that could be answered with a simple yes or not. They relate chiefly to agriculture, war, hunting, the weather, journeys, and the all-important sacrifices.

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Vessel in the Shape of an Owl - Shang Dynasty	Shang Dynasty - 1766–1122 BCE	Vessel in the Shape of an Owl; Artist Unknown (China); late 14th-13th century B.C.; Minneapolis Institute of Arts; 50.46.119
Map of Shang, Zhou, Qin, and Han Dynasties - China	Chinese Dynasties - BCE	Map of Shang, Zhou, Qin, and Han Dynasties - China
Map of the Nine Zhou Provinces - China	Nine Zhou Provinces	The Nine Provinces is a term used in ancient Chinese histories to refer to territorial divisions during the Xia and Shang dynasties, and has now come to symbolically represent China
Map of Zhou Dynasty 1000 BCE	Zhou Dynasty - 1122-221 BCE	Population concentration and boundaries of the Western Zhōu Dynasty (1050–771 BCE) in China
Map of Chou (Zhou) Dynasty - China	Zhou Dynasty - 1122-221 BCE	Map of Chou (Zhou) Dynasty - China
Map of Western Zhou Dynasty	Western Chou (Zhou) Dynasty - 1122–772 BCE	Western Zhou Dynasty Map
Map of States of the Western Zhou dynasty - China	Western Chou (Zhou) Dynasty - 1122–772 BCE	States of the Western Zhōu Dynasty
Ritual Altar Table - Western Chou (Zhou) Dynasty	Western Chou (Zhou) Dynasty - 1122–772 BCE	Ritual Altar Table; Western Zhou dynasty (1046-771 B.C.); late 11th century B.C.; Found/excavated: China, Shanxi province; Bronze; H. 7 1/8 in. (18.1 cm); W. 18 1/4 in. (46.4 cm); L. 35 3/8 in. (89.9 cm); The Metropolitan Museum of Art,
Excavation of bronze vessels - Western Chou (Zhou) Dynasty	Western Chou (Zhou) Dynasty - 1122–772 BCE	Bronze Vessels Discovered in West Zhou Dynasty Tomb
Tripod (Ritual Food Vessel) - Western Chou (Zhou) Dynasty	Western Chou (Zhou) Dynasty - 1122–772 BCE	Tripod (Ritual Food Vessel) - Western Chou (Zhou) Dynasty, 11th century B.C.E.; Minneapolis Institute of Arts; 50.46.105; Physical Description: Ting with supporting Animals, inscribed. Boldly modelled birds, hooked beaks facing outward and big horns facing inward, support a broad, shallow bowl with uprights. The body decor is in three belts, the two lower ones interrupted by flanges corresponding to the supporting birds. The middle belt, of realistic cicades in rounded relief on spiral ground, is bordered by narrower bands with big eyes connected by diagonal lines, C-figures, and fork-like elements which may represent strongly disfigured dragons. Patina grey-green patches of brighter green.
Kuei (Ritual Food Vessel) - Western Chou (Zhou) Dynasty	Western Chou (Zhou) Dynasty - 1122–772 BCE	Kuei (Ritual Food Vessel); Artist Unknown (China); 10th century B.C.; Minneapolis Institute of Arts; 50.46.119
Map of Eastern Zhou Dynasty	Eastern Chou (Zhou) Dynasty - 772–221 BCE	Map of Eastern Zhou Dynasty
Yung Cheng (Ceremonial Bell) - Eastern Chou (Zhou) Dynasty	Eastern Chou (Zhou) Dynasty - 772–221 BCE	Yung Cheng (Ceremonial Bell) - Eastern Chou (Zhou) Dynasty, Spring and Autumn period, 6th-5th century B.C.E., Minneapolis Institute of Arts; Accession Number: 50.46.110; Physical Description: The decor of this bell, in cross section a pointed oval with an arched line at the bottom, is quite complicated. The shaft has three decor belts and one bulky ring with a vertically placed suspending device formed by a contorted tiger. The beast stands with body half raised against the shaft, its claws pressing against the lower of the three decor belts. The upper body and neck turn backward, with the tiger biting its own tail. The loop thus completed serves for the suspension of the bell by a strap passed through the loop. Of the three decor belts on the shaft, the upper displays a t'ao-t'ieh (to be seen from above). The two lower belts have dragons that turn alternately upward and downward. The bulbous ring supporting the tiger is decorated with a loosely twined cord pattern and interlaced lines. The top of the bell has rolled up dragons, their bodies formed of bands filled with voluted and triangles. In the two belts between the spikes on the outer surface of the bell are dragons placed alternately upward and downward. The decor field of the lower part of the bell is a magnificent specimen of gaudy Huai decor in which a t'ao-t'ieh bites on the body of a bird-dragon with a big, hooked beak, an S-shaped crest, and a heart-shaped horn. This involved and elaborate decor is carried out with the brilliance and dazzling skill of the Huai-style bronze art. Patina green and blue-green.
Set of twenty-six zhong bells - Eastern Chou (Zhou) Dynasty	Eastern Chou (Zhou) Dynasty - 772–221 BCE	Set of twenty-six zhong bells; bronze; Eastern Chou (Zhou) Dynasty

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Map of Zhou dynasty China, showing the royal domain and ten major fiefs	Eastern Chou (Zhou) Dynasty - 772–221 BCE	A map of Zhou dynasty China during the Spring and Autumn Period, showing the royal domain and ten major fiefs.
Warring States of China - 260 BCE	Warring States Period - 480-221 BCE	The Warring States Period, also known as the Era of Warring States, covers the Iron Age period from about 475 BCE to the unification of China under the Qin Dynasty in 221 BCE. It is nominally considered to be the second part of the Eastern Zhou Dynasty, following the Spring and Autumn Period, although the Zhou Dynasty ended in 256 BCE, 35 years earlier than the end of the Warring States period.
Chariot burial - Warring States Period	Warring States Period - 480-221 BCE	Chariot burial - Warring States Period
Silver Inlaid Bronze Chariot Fitting - 3rd-2nd century B.C.E.	Warring States Period - 480-221 BCE	Silver Inlaid Bronze Chariot Fitting - 3rd-2nd century B.C.E.; Minneapolis Institute of Arts, 2001.135.2; This extraordinary ornamental fitting was made for the central coupling of a wood shaft supporting the umbrella-like canopy over the chariot of an imperial prince or high ranking dignitary. The production of such complex designs in precious metals inlaid in bronze was an innovation of the Warring States period (480-221 b.c.).
Ch'in (Qin) Dynasty - China	Ch'in (Qin) Dynasty - 221–206 BCE	Ch'in (Qin) Dynasty - China
Map of Ch'in (Qin) Dynasty - 210 BCE	Ch'in (Qin) Dynasty - 221–206 BCE	Map of Ch'in (Qin) Dynasty - 210 BCE
Tomb of Qin Shi Huang - Terracotta Army - Ch'in (Qin) Dynasty	Ch'in (Qin) Dynasty - 221–206 BCE	Tomb of Ch'in Shih-Huang-Ti: standing soldiers and horses: back
Portrait of Qin Shi Huang - Qin Dynasty	Ch'in (Qin) Dynasty - 221–206 BCE	Portrait of Qin Shi Huang - Qin Dynasty
Terracotta Army - Mausoleum of the First Qin Emperor	Ch'in (Qin) Dynasty - 221–206 BCE	Terracotta Army - Mausoleum of the First Qin Emperor
Terracotta Army Pit - Mausoleum of the First Qin Emperor	Ch'in (Qin) Dynasty - 221–206 BCE	Terracotta Army Pit - Mausoleum of the First Qin Emperor
Emperor's Chariot - Terracotta Army	Ch'in (Qin) Dynasty - 221–206 BCE	Emperor's Chariot - Terracotta Army
Map of Han dynasty - China - 206 BC - 220 AD	Han Dynasty 206 BCE - 220 AD	Map of Han dynasty - China
Map of Han dynasty - China	Han Dynasty 206 BCE - 220 AD	A map of Han dynasty China circa 2, showing the surrounding kingdoms and peoples.
Map of Han Dynasty in 87 BCE - China	Han Dynasty 206 BCE - 220 AD	The Han Dynasty in 87 BCE (brown), with commanderies (red dots) and protectorates (green dots) shown
Pottery model of a palace from a Han Dynasty tomb	Han Dynasty 206 BCE - 220 AD	A pottery model of a palace from a Han-dynasty tomb; the entrances to the emperor's palaces were strictly guarded by the Minister of the Guards.
Cosmetic Container - Han Dynasty	Han Dynasty 206 BCE - 220 AD	Han dynasty, 2nd century B.C.-A.D. 3rd century; Minneapolis Institute of Arts 2001.69.2.4a,b; The boxes are made of thin wood protected by several coats of dark brown lacquer. They are decorated with elaborate tracery painted in red and ochre lacquer, and their sides and shoulders are inset with silver sheet images of striding animals. The interiors of all boxes and lids are lacquered and embellished with identical scrollwork. This luxurious group of ancient lacquer is one of the best-preserved sets to have survived from the Han dynasty. Radiocarbon tests have dated it to between 98 B.C. and A.D. 89.
Map of Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Map of Western Han Dynasty
Mingtang Imperial Ancestral Temple - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	The Mingtang and the Piyong were part of a group of ritual halls that Wangmang built in the southern outskirts of Chang'an City during the Yuanshi reign (1 AD - 5 AD) of Emperor Pingdi of the Han Dynasty. The site is situated near Datument Village in the western suburbs of today's Xi'an. The dig was begun in 1975 and a representation of the reconstruction is shown in the sketch above. Historical documents describe the Mingtang as the temple for the emperors' ancestors.
Entrance to Liu Sheng's tomb, Han Dynasty - China	Western Han Dynasty - 221 BCE–AD 9	The first undisturbed royal Western Han tombs ever discovered, they belong to the prince Liu Sheng (d. 113 BC), who was a son of Emperor Jing Di, and Liu Sheng's consort Dou Wan. The structure and layout of the tombs departs from earlier traditions in significant ways. http://depts.washington.edu/chinaciv/archae/2liumain.htm
Lacquer coffin as it was found at Mawangdui tomb 1 - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Mawangdui tomb #1: lacquer coffin with black ground: Ref.: coffin as it was found; the boards stacked around are from outer coffins
Lacquer coffin at Tomb 1 at Mawangdui 180 BCE - Western Han Dynasty.jpg	Western Han Dynasty - 221 BCE–AD 9	Tomb 1 at Mawangdui, tomb of Lady Dai, coffin 1; 180 BCE; wood, lacquer; Western Han Dynasty

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Tomb 1 at Mawangdui 180 BCE - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Tomb 1 at Mawangdui, tomb of Lady Dai at time of excavation; 180 BCE; Western Han Dynasty; west section food in the excavation
Jade shroud sewn with gold wire - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Jade shroud sewn with gold wire, and set of plugs, Western Han Dynasty (c. 113 B.C.) Hebei Provincial Museum, Shijiazhuang
Silk map from Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	An early Western-Han silk map found in tomb 3 of Mawangdui, depicting the Kingdom of Changsha and Kingdom of Nanyue in southern China (note: the south direction is oriented at the top)
Horse and Rider - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Horse and Rider; Western Han dynasty, 3rd-2nd century B.C.; Minneapolis Institute of Arts 2001.205a-c
Funerary model of a pig sty - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Funerary model of a pig sty; Western Han dynasty, 2nd century B.C.; Minneapolis Institute of Arts 95.118.1a-l
Tomb of Emperor Jing Di - Western Han Dynasty	Western Han Dynasty - 221 BCE–AD 9	Tomb of Emperor Jing Di - Western Han Dynasty. Tomb figures in the mausoleum at Xianyang, near Xi'an
Map of Eastern Han Dynasty	Eastern Han Dynasty - 25-220 AD	Map of Eastern Han Dynasty
Map of Eastern Han Dynasty - 2	Eastern Han Dynasty - 25-220 AD	Map of Eastern Han Dynasty
Military Watchtower - Eastern Han Dynasty	Eastern Han Dynasty - 25-220 AD	Military Watchtower; Eastern Han Dynasty, 1st century; Minneapolis Institute of Arts 98.69a,b
Eastern Han tomb models of towers	Eastern Han Dynasty - 25-220 AD	Eastern-Han tomb models of towers with dougong brackets supporting balconies.
Celestial Horse - Eastern Han Dynasty	Eastern Han Dynasty - 25-220 AD	Bronze with traces of polychrome; Eastern Han dynasty, 1st-3rd century; Minneapolis Institute of Arts 2002.45; This magnificent statue of a young stallion represents one of the fabled "heavenly horses" of the Eastern Han dynasty (A.D. 25-220). Imported along the Silk Road from Ferghana in Central Asia, western horses were greatly admired for their strength, size, and endurance by the Han military and aristocracy. All members of Han elite owned horses for riding and to pull their beautifully appointed carriages. Bronze horses such as this one were placed in elaborately furnished aristocratic tombs and were meant to provide transportation for the deceased in the afterlife.
Money tree - Eastern Han Dynasty	Eastern Han Dynasty - 25-220 AD	Money tree; 2nd century; bronze with ceramic base; 60 in high; Eastern Han Dynasty
Mirror, 1st-2nd century - Six Dynasties	Six Dynasties - 220-589 AD	Mirror, 1st-2nd century, Six Dynasties; Bronze mirror, round, with pictorial decoration in relief, Yeuh type; Minneapolis Institute of Arts 52.11.6
Map of the Three Kingdoms in 262 AD	Three Kingdoms - 221–265 AD	Map of the Three Kingdoms in 262, on the eve of the conquest of Shu.
Decorated brick taken from the wall of a tomb - Three Kingdoms	Three Kingdoms - 221–265 AD	A Chinese Three Kingdoms era decorated brick taken from the wall of an underground tomb, with miniature paintings depicting people in domestic scenes
Covered jar with winged figures - Three Kingdoms	Three Kingdoms - 221–265 AD	Covered jar with winged figures; Three Kingdoms, Wu (222-280); porcelain; Excavated at Yuhuatai, Nanjing, Jiangsu Province, 1983; The decoration on the body is divided into two registers of fantastic creatures alternating with curling clouds and overhanging floral motifs. The decorative elements on the jar are painted with a brown-black pigment, except for the rings and Buddhist figures, which are molded and attached onto the surface. The jar is covered with a glossy, gray-green glaze
Mirror with figure and dragons - Three Kingdoms period	Three Kingdoms - 221–265 AD	1st-2nd century, Three Kingdom period Physical Description: Mirror with figure and dragons. Credit: Collection Minneapolis Institute of Arts; The Miscellaneous Works of Art Purchase Fund Accession Number: 56.35.3
Map of Western Chin (Jin) Dynasty in 280 AD	Western Chin (Jin) Dynasty - 265–317 AD	Map of Western Chin (Jin) Dynasty in 280 AD
Funerary urn - Western Chin (Jin) Dynasty	Western Chin (Jin) Dynasty - 265–317 AD	Funerary urn (hunping), c.250-300 AD; Western Jin dynasty; Stoneware with olive-green glaze (Yue ware); The Metropolitan Museum of Art; 1992.165.21
Spirit Jar (hun ping) - Western Chin (Jin) Dynasty	Western Chin (Jin) Dynasty - 265–317 AD	Spirit Jar; 3rd century, Western Chin dynasty; ceramic stoneware; Minneapolis Institute of Arts 98.51

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Tomb of Liu Hong - Western Chin (Jin) Dynasty	Western Chin (Jin) Dynasty - 265–317 AD	Tomb of Liu Hong; c.265-316; Western Jin Dynasty; jade; Measurements 4.13 in. high by 3.35 in. wide
Map of Eastern Chin (Jin) Dynasty in 376 AD	Eastern Chin (Jin) Dynasty - 317–420 AD	Map of Eastern Chin (Jin) Dynasty in 376 AD
Chicken-Head Ewer - Eastern Chin (Jin) Dynasty	Eastern Chin (Jin) Dynasty - 317–420 AD	Chicken-Head Ewer; 4th century, Eastern Chin dynasty; Yueh ware stoneware with dark brown glaze; Minneapolis Institute of Arts 2001.7.1
Ewer with Dragon Handle and Twin Chicken-head - Eastern Chin (Jin) Dynasty	Eastern Chin (Jin) Dynasty - 317–420 AD	Ewer with Dragon Handle and Twin Chicken-head Spouts; c. 400 CE; Eastern Jin Dynasty; stoneware with brown glaze; Indianapolis Museum of Art 2000.87
Map of Northern Wei and Southern Song states in AD 440	Northern and Southern Dynasties - 420–589 AD	Approximate territories of the Northern Wei (blue) and Southern Song (maroon) states in AD 440.
Map of Northern and Southern Dynasties 560 BCE	Northern and Southern Dynasties - 420–589 AD	Northern and Southern Dynasties by AD 560.
Tun-huang Mogao Caves main hall and a tomb	Northern and Southern Dynasties - 420–589 AD	Gansu Sheng; Tun-huang; Mogao Caves: Main Hall and a tomb Dunhuang; China: Northern & Southern Dynasties, 386-589 A.D
Gansu Sheng - Tun-huang - Mogao Caves - Main Hall and a tomb	Northern and Southern Dynasties - 420–589 AD	Gansu Sheng; Tun-huang; Mogao Caves: Main Hall and a tomb; China, Northern & Southern Dynasties, 386-589 A.D
Buddhist Text - Fragment from Tun Huang Cave Sanctuary	Northern and Southern Dynasties - 420–589 AD	Calligraphy, ink on paper; 10 3/8 x 16 1/4 in.; Dunhuang, China; 6th-7th century, Sui dynasty; Minneapolis Institute of Arts 2003.98.1
Standing Buddha - Northern Ch'i dynasty	Northern and Southern Dynasties - 420–589 AD	Limestone; China; 6th century, Northern Ch'i dynasty; Minneapolis Institute of Arts 2000.207
Striding Horse - Northern Ch'i dynasty	Northern and Southern Dynasties - 420–589 AD	Striding Horse, 549-577; Northern Ch'i dynasty; Red earthenware with molded and sculpted decoration under white slip; painted with cold pigments; Physical Description: standing brown-spotted white horse with red mane; red bridle; red, white and brown cloth-covered saddle; horse wears chestpiece with shells and decorative trappings on backside; hair on mane between ears pulled into a vertical horn-like tail Credit: Collection Minneapolis Institute of Arts 2004.205.2; Label: This elegant figure of a gloriously festooned striding stallion is remarkable for its large size and detailed modeling. The basic style, including slender legs, powerfully arched neck, small head, large saddle blanket, and exquisitely modeled trappings, is peculiar to the Northern Wei (385-535), Eastern Wei (534-539), and Northern Ch'i (549-577) dynasties. Horses were highly valued during this period and the great imperial mounts, symbols of wealth and prestige, were magnificently decorated showpieces that were ridden with pride by their owners
Songyue Pagoda - Mount Song - Northern Wei Dynasty	Northern and Southern Dynasties - 420–589 AD	Pagoda of Songyue Monastery; 523 A.D; Northern Wei; Mount Song, Henan, China
Architecture plan - Songyue Pagoda - Northern Wei Dynasty	Northern and Southern Dynasties - 420–589 AD	Architecture plan of pagoda of Songyue Monastery; 523 A.D; Northern Wei; Mount Song, Henan, China
Illustration of Maijishan (Mai-chi-Shan) caves - Seven Buddha Pavilion section	Northern and Southern Dynasties - 420–589 AD	Illustration of Maijishan (Mai-chi-Shan) caves: Seven Buddha Pavilion section; Gansu Sheng, China; Maijishan (Mai-chi-Shan) caves; Northern and Southern Dynasties 386-589 A.D
Exterior view of Maijishan (Mai-chi-Shan) caves	Northern and Southern Dynasties - 420–589 AD	Exterior view of Maijishan (Mai-chi-Shan) caves; View of the entire Maiji hill
Bodhisattva sculptures - Exterior view of Maijishan (Mai-chi-Shan) caves	Northern and Southern Dynasties - 420–589 AD	Exterior view of Maijishan (Mai-chi-Shan) caves; Huge Bodhisattva sculptures at Maijishan
Stone tablet from Maijishan (Mai-chi-Shan) cave - Northern Wei	Northern and Southern Dynasties - 420–589 AD	Maijishan (Mai-chi-Shan) cave #133 detail of #10 stone tablet; Gansu Sheng, China; Northern and Southern Dynasties, Northern Wei
Detail of Maijishan (Mai-chi-Shan) cave wall - Northern Chou	Northern and Southern Dynasties - 420–589 AD	Maijishan (Mai-chi-Shan) cave #4, 2nd sub-cave: detail of Gaudharva; Gansu Sheng, China; Northern and Southern Dynasties, Northern Chou
Interior of Maijishan (Mai-chi-Shan) cave - Ananda and Buddha	Northern and Southern Dynasties - 420–589 AD	Maijishan (Mai-chi-Shan) cave #142: left side of the main wall: Ananda and Buddha; Gansu Sheng, China; Northern and Southern Dynasties; Northern Wei

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Bodhisattva, one of a pair - Northern Ch'i or Sui dynasty	Northern and Southern Dynasties - 420–589 AD	Bodhisattva, one of a pair - Northern Ch'i or Sui dynasty; 6th century, Northern Ch'i or Sui dynasty; Asia, China; White marble; 27 in. (68.58 cm); Minneapolis Institute of Arts 42.4.1
Map of Sui Dynasty - China	Sui Dynasty - 581–618 AD	Map of Sui Dynasty - China
Map of Sui Dynasty 609 AD - China	Sui Dynasty - 581–618 AD	Map of Sui Dynasty 609 AD - China
Bodhisattva, one of a pair - Northern Ch'i or Sui dynasty	Sui Dynasty - 581–618 AD	Bodhisattva, one of a pair - Northern Ch'i or Sui dynasty; 6th century, Northern Ch'i or Sui dynasty; Asia, China; White marble; 27 in. (68.58 cm); Minneapolis Institute of Arts 42.4.1
Altarpiece with Amitabha and Attendants - Sui Dynasty	Sui Dynasty - 581–618 AD	Altarpiece with Amitabha and Attendants Work Type Decorative Arts and Utilitarian Objects Bronze Date dated 593 Material Bronze Measurements H: 76.5 cm Style Period Chinese; Sui Dynasty Description Full view Repository Museum of Fine Arts, Boston Boston, Massachusetts, USA a) Gift of Mrs. W. Scott Fitz, b) Gift of Edward Jackson Holmes in memory of his mother, Mrs. W. Scott Fitz CR231
Buddhist Text - Fragment from Tun Huang Cave Sanctuary	Sui Dynasty - 581–618 AD	Buddhist Text: Fragment from Tun Huang Cave Sanctuary; Artist Unknown (Dunhuang); c. 600 AD; Calligraphy, ink on paper; 10 3/8 x 16 1/4 in.; Dunhuang, China; 6th-7th century, Sui dynasty; Minneapolis Institute of Arts 2003.98.1
Teaching Buddha with attendants - Cave 420 at Tun Huang (Dunhuang)	Sui Dynasty - 581–618 AD	Cave 420 at Dunhuang Mogao Cave 420 teaching Buddha with attendants Date 581-618 Location China (PRC) Gansu Dunhuang Material pigment Style Period Sui Description view from west, looking east interior, east wall, above door Subject Sui Dynasty ARTstor Collection The John C. and Susan L. Huntington Archive of Buddhist and Related Art Source Data From: The John C. and Susan L. Huntington Archive of Buddhist and Related Art, The Ohio State University
Swords with scabbard mounts - Sui Dynasty	Sui Dynasty - 581–618 AD	Swords, with scabbard mounts Work Type Decorative Arts and Utilitarian Objects Date Sui dynasty (581-618), ca. 600 Material Iron, gilt bronze, silver, wood Measurements Not available Description These swords are said to have been found in an imperial tomb at Beijueshan, near Luoyang, Henan Province. The P-shaped scabbard mounts, which probably derive from the long swords worn in West and Central Asia by the nomadic Sarmatian and Sasanian horsemen, allowed the weapon to hang at an angle and served as a prototype for the Japanese tachi (slung sword). The ring pommel on one sword encloses a phoenix head and on the other takes the form of two confronted dragons. Principal view Repository The Metropolitan Museum of Art New York, New York Gift of George D. Pratt, 1930 (30.65.1); Gift of Clarence H. Mackay, 1930 30.65.2
Equestrian Hunter with Quiver	Sui Dynasty - 581–618 AD	Equestrian Hunter with Quiver; Artist Unknown (China); 7th century AD; Glazed and painted stoneware; Asia, China; Late Sui or early Tang dynasty, 7th century; Minneapolis Institute of Arts 50.46.196
Map of Tang Dynasty - China	Tang Dynasty - 618–906 AD	Map of Tang Dynasty - China

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Map of Tang Dynasty circa 700 AD - China	Tang Dynasty - 618–906 AD	Map of Tang Dynasty circa 700 AD - China
Equestrian Hunter with Quiver	Tang Dynasty - 618–906 AD	Equestrian Hunter with Quiver; Artist Unknown (China); 7th century AD; Glazed and painted stoneware; Asia, China; Late Sui or early T'ang dynasty, 7th century; Minneapolis Institute of Arts 50.46.196
Main chamber, Mogao Caves, Dunhuang, Gansu Province	Tang Dynasty - 618–906 AD	Cave 365, Main chamber, North wall; Wall painting; c.832-834 AD (Mid-Tang); Restoration Date Tangut Period (W. Xia, 1036-1227); Mogao Caves, Dunhuang, China; materials: pebbled sandstone, mud, dried plant material, lime-based ground, mineral and vegetable pigments.
Parcel-gilt silver casket with the Four Guardian Kings - Tang Dynasty	Tang Dynasty - 618–906 AD	Parcel-gilt silver casket with the Four Guardian Kings, Tang Dynasty (ninth century A.D.) Famen Monastery Museum, Fufeng, Shaanxi Province
Figure of a Woman - Tang Dynasty	Tang Dynasty - 618–906 AD	Figure of a Woman Artist Artist Unknown (China) Date 618-906; Painted earthenware with white slip Size: 7 1/8 in. (18.1 cm) Creation Place: Asia, China Culture: Asia, China Style: T'ang dynasty, 7th-10th century Physical Description: Figure of woman making deep bow. Polychromed in red. Credit: Collection Minneapolis Institute of Arts; Bequest of Alfred F. Pillsbury Accession Number: 50.46.182
Ceramic figure of woman on horseback - Tang Dynasty	Tang Dynasty - 618–906 AD	Woman on Horseback Work Type figurines Dynasty Tang [T'ang] Dynasty Date 618-906 Location Place of Origin: China Material earthenware with paint Measurements 11 5/8 in. (29.5 cm) Repository The Walters Art Museum Acquired by William T. or Henry Walters 49.2328 49.2329
Female polo player - Tang Dynasty	Tang Dynasty - 618–906 AD	Female polo player Work Type sculpture Date 8th century Material polychromed terracotta Measurements height 31 cm Style Period Tang Dynasty (618-907) Description From northern China. Photographer: Robert Asselberghs Repository Musée Guimet (Paris, France) Accession Number MA 6117
Tomb figures - Tang Dynasty	Tang Dynasty - 618–906 AD	Tomb Figure Artist Artist Unknown (China) Date early 8th century; White earthenware with three-color lead glaze Size: 39 x 16 in. (99.06 x 40.64 cm) Creation Place: Asia, China Culture: Asia, China Style: T'ang dynasty, 8th century Physical Description: Guardian of one of the quarters of the Buddhist heaven. Glazed pottery tomb figure, one of a pair, dressed in armor and standing on a kneeling bull. A fine blue predominates in color scheme, with details in white, brown, mottled green and yellow. Elements of Sassanian design appear on the armor. Head, phoenix headdress, and hands unglazed. Credit: Collection Minneapolis Institute of Arts; The Ethel Morrison Van Derlip Fund Accession Number: 49.1.3

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Figure of a Guardian - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Figure of a Guardian Period Tang dynasty (618-907) Date early 8th century Material Earthenware with painted decoration and gilding Measurements H. 48 5/8 in. (123.5 cm) Credit Line The Metropolitan Museum of Art, Anonymous Gift, 1992 (1992.255.1)</p>
Figure of Court Lady - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Court Lady Work Type Sculpture Date Tang period, 8th century Location North China Material Earthenware with multicolored lead glazes and traces of pigment (sancai ware) Measurements H. 14 1/8 in. (35.9 cm) Description Full view The use of clay to make sculptures and other furnishings for tombs is one of the most distinctive aspects of Chinese ceramic history. The Chinese belief in and desire for an afterlife that continued the pleasures and activities of the world is reflected in the use of ceramics to make models (known as spirit goods, or mingqi) of attendants, entertainers, pets, domestic animals, and a host of worldly goods, all of which would be needed and used by the deceased in his or her afterlife.</p> <p>Many tomb sculptures from the Tang period (618-906) are coated with the vibrant lead glazes known as three-color or sancai. The abundant use of a glaze colored with cobalt blue in the dress worn by this seated figure of a court lady holding cymbals helps to distinguish this piece as a luxurious example of Tang sancai. Imported to China from Iran, cobalt was expensive and used sparingly.</p> <p>Both the high-waisted dress worn by this figure and her youthful</p>
Zodiac figure with head of an ox - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Zodiac figure with head of an ox Work Type Ceramics Date 8th century Material Glazed earthenware Measurements 9 15/16 x 2 7/8 x 3 3/4 in. (25.2 x 7.3 x 9.5 cm) Style Period Tang dynasty Repository The John and Mable Ringling Museum of Art, the State Art Museum of Florida, a division of Florida State University Accession Number SN11122.7</p>
Group of tomb figures - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Group of tomb figures Work Type figure sculpture Date early 8th cent. Site probably from Henan Province, China Material sancai ceramic Measurements approximate 1 m (height) Style Period Tang Dynasty Description The group comprises two fabulous beasts (one with a human face), two fierce lokapala, guardian figures usually seen at the entrance to temples, and in the center, two officials, one military, one civil. The military official has armor over his green robe and a bird of prey on his hat. About one meter high, these are among the tallest known burial figures from the Tang dynasty (618-906). They are reputed to be from the tomb of Liu Tingxun, an important military commander who died in 728. The memorial tablet found with these figures records his skill in military matters and the arts of statesmanship, and that he died at the age of seventy-two. Apart from the heads, the figures are completely covered with lead sancai (three-color) glaze. Repository British Museum Accession Number OA, 1936.10-12.220-9</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Small book, Three sutras - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Small book Work Type book;sutra;painting Date 9thC Discovery Site Cave 17, Mogao Caves, Dunhuang, Gansu Province, China Material paper Technique painted Style Period Tang dynasty Description Book originally inscribed with three sutras. Two devarajas (heavenly kings) are painted on page 1 and 2. The full text of one sutra, the Fo shuo hui xiang lun jing, which prescribes doing good deeds to gain merit, runs from page 5 to page 19, followed by sections of two other sutras. Ink and colours on paper. Acquired by Aurel Stein on his expeditions to the Silk Road Repository The British Museum Accession Number 1919,0101,0.208</p>
Benediction Scene - Tang Dynasty, 8th century AD	Tang Dynasty - 618–906 AD	<p>Benediction Scene; Tang Dynasty, 8th century AD; Sandstone; 21 1/8 x 23 7/8 x 3 1/4in. (53.7 x 60.6 x 8.3cm); Asia, China; Tang dynasty, 8th century; Minneapolis Institute of Arts 99.174.3</p>
Wall of Tun Huang (Dunhuang) Caves - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Wall of Tun Huang (Dunhuang) Caves - Tang Dynasty; Cave 9, Main Chamber, East Face of Pillar Work Type Wall painting Sculpture surface Date Ca. 892 (Late Tang) Ca. 892 (Late Tang) Restoration Date Qing Dynasty (1644-1911) Site Cave 9</p>
Gentleman followed by his groom (fragment from a scene from the Life of the Buddha) - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Gentleman followed by his groom (fragment from a scene from the Life of the Buddha) Work Type Painting Votive painting, portable Fragmentary Date 750-800 Discovery Site Mogao Caves, Dunhuang, Gansu Province China Material Paper Technique Tempera Measurements 13.4 cm. high 18.8 cm. wide Style Period Tang Dynasty Description Good condition The scene calls to mind an episode in the life of the Buddha. This could refer to the visit to the prince Siddhartha made in the king's name by messengers intent on persuading him to return to the palace. This painting represents two horsemen on their standing white horses. The leading one makes a gesture that suggests that he is not only addressing someone but also making a command. He wears an unusual cap of black gauze held in place with a hat pin. The long pole held by his groom must be the shaft of a parasol. The landscape is simply suggested by trees, a few branches and some red berries. Giès, Arts de l'Asie centrale, Kôdansa, 1994 I.,p 303, pl.1/ Mission</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Camel, one of a pair - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Camel, one of a pair Artist Artist Unknown (China) Date 618-907; Earthenware with pigments Size: 41 1/2 x 28 1/2 x 12 in. (105.41 x 72.39 x 30.48 cm) Creation Place: Asia, China Culture: Asia, China Style: Tang dynasty, 7th-10th century Physical Description: camel standing on diamond-shaped base; head up, tail up and curled; yellow with traces of red and black pigment; single hump Credit: Collection Minneapolis Institute of Arts; The John R. Van Derlip Fund Accession Number: 2004.205.1.1</p>
Tribute horse and camel - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Tribute horse and camel Work Type painting Date 851-900 Discovery Site Cave 17, Mogao Caves, Dunhuang, Gansu Province, China Material paper Technique painted Style Period Tang dynasty Description Lively sketch of horse and camel, each led by a groom. Two sheets of paper, one animal and groom on each, stuck together. Whip of a third groom is visible on the small surviving bit of paper attached on the right. Served as a record of tribute received. On the reverse, an inscription dating to AD 966. It relates to temple repair and appears to be a rough draft. Ink and colours on paper. Acquired by Aurel Stein on his expeditions to the Silk Road Repository The British Museum Accession Number 1919,0101,0.77</p>
Woodblock print frontispiece of the Diamond Sutra -Tang Dynasty	Tang Dynasty - 618–906 AD	<p>The intricate frontispiece of the Diamond Sutra from Tang Dynasty China, the world's earliest dated printed book, AD 868. The British Library.</p>
Monk accompanied by a tiger - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>Monk accompanied by a tiger Work Type Painting Votive painting, portable Date 850-900 Discovery Site Mogao Caves, Dunhuang, Gansu Province China Material Silk Technique Painting on silk, golden ink Measurements 79.8 cm. high 54 cm. wide Style Period Tang Dynasty Description Good condition, a few losses The inscription in the cartouche reads: "An image of the tathagata Baoseng" invoked in ceremonies during which offerings of food are made for the starving soul, here for Zhiqiu, the deceased commander's brother. The artist's desire for realistic portraiture is clearly evident in this image, even if the picture is only intended for devotion. The subject of this painting is an evocation of the Chinese monks who went to Central Asia and India in search of texts. This monk appears to be exhausted, carrying an enormous basket which contains sutra scrolls, wrapped in bundles. Dressed with a robe and a kasaya, he wears at his side a blue bag tied with a string, from which hang scissors, a duster and other everyday objects. Behind him, a small table for reading sutras. A pink volute rising from the lower corner serves as a background for</p>
Small wild goose pagoda - Tang Dynasty	Tang Dynasty - 618–906 AD	<p>The Small Wild Goose Pagoda was built between 707–709, during the Tang Dynasty under Emperor Zhongzong of Tang (r 705–710). The pagoda stood 45 m (147 ft) until the 1556 Shaanxi earthquake. The earthquake shook the pagoda and damaged it so that it now stands at a height of 43 m (141 ft) with fifteen levels of tiers.[</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Map of Five Dynasties - China	Five Dynasties and Ten Kingdoms - 907–960 AD	Map of Five Dynasties - China
Map of Five Dynasties and Ten Kingdoms - Later Liang 923 AD	Five Dynasties and Ten Kingdoms - 907–960 AD	Map of Five Dynasties and Ten Kingdoms - Later Liang 923 AD
Painted marble relief of musicians - Later Liang Dynasty	Five Dynasties and Ten Kingdoms - 907–960 AD	Painted marble relief of musicians, Later Liang Dynasty (A.D. 924) Hebei Provincial Cultural Relics Institute, Shijiazhuang
Map of Liao Dynasty 1111 AD	Liao Dynasty - 916-1279 AD	Map of Liao Dynasty 1111 AD
Brushwasher - Liao Dynasty	Liao Dynasty - 916-1279 AD	Brushwasher Artist Artist Unknown (China); Stoneware with moulded decor under green and amber glaze Size: 2 1/16 x 6 1/16 x 4 1/8 in. (5.24 x 15.4 x 10.48 cm) Creation Place: Asia, China Culture: Asia, China Style: 10th century, Liao dynasty Physical Description: quadrilobed design; edges decorated with applied stamped scroll and floral designs; green and tan glaze Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2000.158.2
Eight-lobed dish - Liao Dynasty	Liao Dynasty - 916-1279 AD	Eight-lobed dish, Artist unknown (China); 11th century; China, Liao Dynasty; glazed stoneware; 1 inch (height), 5 1/2 inches (diameter); Denver Art Museum 1984.237
Gourd-Shaped Vase - Liao Dynasty	Liao Dynasty - 916-1279 AD	Gourd-Shaped Vase; Artist Unknown (China); 11th century; Liao dynasty; Porcelaneous stoneware; 5 x 9-7/16 x 9-7/16 in. (12.7 x 24.0 x 24.0 cm); Minneapolis Institute of Arts 2001.5.2
Pouring vessel - Liao Dynasty	Liao Dynasty - 916-1279 AD	Pouring vessel; Artist unknown (China); 907-1125; China, Liao dynasty; Glazed white stoneware; 11 in. (27.9 cm); The John and Mable Ringling Museum of Art SN11122.18
Harness Trapping - Liao Dynasty	Liao Dynasty - 916-1279 AD	Harness Trapping, one of a pair; Artist Unknown (China); 11th-12th century, Liao dynasty; Gilt bronze; H.3-3/4 x W.9-3/8 x D.3/4 in.; Minneapolis Institute of Arts 2000.34.1.1
Crown - Northern Song dynasty or Liao dynasty	Liao Dynasty - 916-1279 AD	Crown; Artist unknown (China); 10th–11th century; China, Northern Song dynasty or Liao dynasty; bronze with gilding and repoussé decor; 7 5/8 x 8 x 8 1/2 in. (19.4 x 20.3 x 21.6 cm); Saint Louis Art Museum 108:2002
Funerary Mask of a Young Woman - Liao Dynasty	Liao Dynasty - 916-1279 AD	Funerary Mask of a Young Woman; Artist Unknown (China); 916-1125; China, Liao dynasty, 10th-12th century; Gilt bronze; 4 5/8 x 13 1/2 x 8 1/4 in. (11.75 x 34.29 x 20.96 cm); Minneapolis Institute of Arts 2002.220.1
Woman's Robe - Liao Dynasty	Liao Dynasty - 916-1279 AD	Woman's Robe; 907 - 1125; China, Liao Dynasty; embroidery, silk and gold thread on silk gauze ground; silk lining, silk batting; 177cm; Description Woman's RobeEmbroidery; silk and gold thread on silk gauze ground; silk lining, silk batting; The robe is embroidered on the back with clouds and paired phoenixes(associated with female members of the imperial family). Single phoenixesand clouds occur at the shoulders. On the front, fragments of another largepair of phoenixes remain. The birds and clouds are set against a scrollingvine pattern embroidered with gold thread, of which only the gold leafremains.The design was drawn and then embroidered with silk and gold threads onlengths of fabric (gauze backed with silk) before they were cut and seamed.The robe was then lined, with silk batting between the layers for warmth.Toward the end of the Liao dynasty, rules for wearing Khitan-style dress(overlapping toward the left) became increasingly relaxed. This may explainthe robe's front overlap toward the right, which accords with Chinesecustom.A description of the reconstruction of this robe can be found in theexhibition catalogue. The Cleveland Museum of Art 1995.20
Pagoda of Fogong Temple - Liao Dynasty	Liao Dynasty - 916-1279 AD	The Pagoda of Fogong Temple, built in 1056 during the reign of Emperor Daozong of Liao.
Map of Northern Sung (Song) Dynasty - China	Northern Sung (Song) Dynasty - 960–1127 AD	Map of Northern Sung (Song) Dynasty - China

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Map of Northern Sung Dynsaty - 1111 AD	Northern Sung (Song) Dynasty - 960–1127 AD	Map of Northern Sung Dynsaty - 1111 AD
Flying Apsaras - 1- Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Flying Apsaras; Artist Unknown (China);12th century; Fresco; 23 3/4 x 24 3/4 in. (60.3 x 62.9 cm); Asia, China, Honan Province, Shansi border (?); 12th century, Northern Sung dynasty; Minneapolis Institute of Arts 50.41.2
Flying Apsaras - 2 - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Flying Apsaras; Artist Unknown (China);12th century; Fresco; 16 3/4 x 23 in. (42.5 x 58.4 cm); Asia, China, Honan Province, Shansi border (?); 12th century, Northern Sung dynasty; Minneapolis Institute of Arts 50.41.3
The Bodhisattva Kuan-yin and Flying Apsaras - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	The Bodhisattva Kuan-yin and Flying Apsaras; Artist Unknown (China); Colors on plaster; 68 x 48 in. (172.72 x 121.92 cm); Asia, China, Honan Province, Shansi border (?); 12th century, Northern Sung dynasty; Physical Description: Jewelled headdress with pendants suspended from the beaks of decorative birds or from projecting scrolls. Right hand is on right knee, left hand is raised toward the chief diety. Sitting in a cross-legged position, the image of his Dhyani-Buddha in his headdress. Hip-length blouse, with wide round neck and rolled over collar, has a center vertical panel which is pulled into the neck when seated. Three-quarter length sleeves. The skirt is finely pleated and caught up slightly on either side of the leg; Minneapolis Institute of Arts 50.41.1
Pillow - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Pillow; Artist Unknown (China); late 11th-early 12th century; Stoneware with black and white slips and sgraffito decoration under transparent glaze; 7 x 11 x 12 1/4 in. (17.78 x 27.94 x 31.12 cm); Asia, China; 11th-12th century, Northern Sung dynasty; Minneapolis Institute of Arts 99.69.1
Floral pillow - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Pillow; Artist Unknown (China); early 11th century; Stoneware with white slip with incised and stamped décor under a clear glaze; 5 3/8 x 9 x 6 7/16 in. (13.65 x 22.86 x 16.35 cm); China, Northern Sung dynasty, 11th century; Minneapolis Institute of Arts 2004.12.1
Covered Cosmetic Box - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Covered Cosmetic Box; Artist Unknown (China); 11th-early 12th century; Porcelain with incised décor under a pale blue glaze with iron brown details; 1 7/8 x 5 5/16 in. (4.8 x 13.49 cm); Asia, China, Northern Sung dynasty; Physical Description: circular, flat box on a low foot ring; light blue glaze; cover decorated with lightly incised floral decoration; box contains 3 small attached bowls with 4 floral shapes connected with vines (all made from clay) attached to bottom; Minneapolis Institute of Arts 2000.83.5a,b
Court Ladies Preparing Newly-Woven Silk - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Hui-Tsung, 1082-1135 Title Court Ladies Preparing Newly-Woven Silk Work Type handscroll Date 12th cent Material ink, color, gold on silk Measurements 37.0 x 145.3 cm Repository Museum of Fine Arts, Boston Subject Handscrolls Northern Song Painting--China: Song--960-1279 A.D ☐

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Court Ladies Preparing Newly-Woven Silk - 2 - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Hui-Tsung, 1082-1135 Title Court Ladies Preparing Newly-woven Silk Date 12th cent Material handscroll ink, color, gold on silk Measurements 37.0 x 145.3 cm Repository Museum of Fine Arts, Boston Subject Handscrolls Northern Song Painting--China: Song--960-1279 A.D
Emperor Taizu of Song - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Song Taizu, the founder of the Song dynasty; ca. 1000(1000); hanging scroll; color on silk; 191 x 169.7 cm (75.2 x 66.8 in); National Palace Museum Taipei; China, Northern Song dynasty; The painting is among those recorded in Wang Yun's "Catalog of Painting and Calligraphy" written during the Yuan dynasty.
Ewer - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Ewer; Artist Unknown (China); 10th-early 11th century; China, Northern Sung dynasty, 10th-11th century; Stoneware with white slip and "cut-glaze" peony decor against a grey body; 7 5/8 x 6 5/16 in. (19.4 x 16 cm); Minneapolis Institute of Arts 2001.136
Vase with two leopards - Northern Sung Dynasty	Northern Sung (Song) Dynasty - 960–1127 AD	Vase with two leopards; c.960-1127; China; stoneware, white slip and transparent glaze; 12.6 x 3.9 in.; Northern Song Dynasty, China; Palace Museum, Beijing, China
Map of Southern Sung (Song) Dynasty - China	Southern Sung (Song) Dynasty - 1127–1279 AD	Map of Southern Sung (Song) Dynasty - China
Map of Southern Sung (Song) Dynasty	Southern Sung (Song) Dynasty - 1127–1279 AD	Map of Southern Sung (Song) Dynasty
Seated Kuan-yin - Southern Sung (Song) Dynasty	Southern Sung (Song) Dynasty - 1127–1279 AD	Seated Kuan-yin Sculpture; 12th century, Southern Sung dynasty; Wood, gesso and polychrome; Minneapolis Institute of Arts 99.24.2
Round Covered Box - Southern Sung Dynasty	Southern Sung (Song) Dynasty - 1127–1279 AD	Round Covered Box; Artist Unknown (China); 13th century Carved red and yellow lacquer; 1 3/4 x 6 1/2 x 6 1/2 in. (4.4 x 16.5 x 16.5 cm); China, Southern Sung dynasty; Minneapolis Institute of Arts 2001.73.1a,b
Melon Form Cosmetic Box - Southern Sung Dynasty	Southern Sung (Song) Dynasty - 1127–1279 AD	Melon Form Cosmetic Box Artist Tuan Family Workshop Date 12th-13th century; Ch'ing-pai ware Porcelain with pale blue glaze Size: 2 1/2 x 5 3/8 x 5 3/8 in. (6.35 x 13.65 x 13.65 cm) (overall) Creation Place: Asia, China Culture: Asia, China Style: 12th-13th century, Southern Sung dynasty Inscriptions: "Tuan Chia ho chi", stamped, on bottom Physical Description: light blue glaze; slightly flattened melon form; interior has 3 small compartments divided by flowering branches Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2002.10.2a,b
Wang Juzheng - Lady Watching a Maid with a Parrot - Southern Song dynasty	Southern Sung (Song) Dynasty - 1127–1279 AD	Wang Juzheng Formerly attributed to Chinese, early 11th century, Asian; Far East Asian; Chinese Title Lady Watching a Maid with a Parrot Paintings Date early 13th century Material Ink and color on silk Measurements 23.4 x 24.2 cm (9 3/16 x 9 1/2 in.) Style Period Southern Song dynasty Description China; Museum of Fine Arts, Boston 37.302

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Jin Dynasty Ceramic Pillow, Reclining Child, front view- Chin (Jin) Dynasty	Chin (Jin) Dynasty - 1115–1234 AD	Jin Dynasty Ceramic Pillow/Reclining Child front view Work Type Ceramics Date 1115-1234 Material Ceramic Measurements 5 in. x 13 1/2 in. x 5 3/4 in. Repository Colby College Museum of Art The Colville Collection of Early Chinese Art, The Lunder Collection Accession Number 179.2004
Jin Dynasty Ceramic Pillow, Reclining Child, back view- Chin (Jin) Dynasty	Chin (Jin) Dynasty - 1115–1234 AD	Jin Dynasty Ceramic Pillow/Reclining Child back view Work Type Ceramics Date 1115-1234 Material Ceramic Measurements 5 in. x 13 1/2 in. x 5 3/4 in. Repository Colby College Museum of Art The Colville Collection of Early Chinese Art, The Lunder Collection Accession Number 179.2004
Map of Yuan Dynasty - China	Yuan Dynasty - 1280–1368 AD	Map of Yuan Dynasty - China
Map of Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	Map of Yuan Dynasty
Yuan coinage - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	Yuan coinage
Yuan dynasty banknote with its printing plate, 1287 - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	Yuan dynasty banknote with its printing plate, 1287.
Blue-and-White Dish - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	Blue-and-White Dish Artist Artist Unknown (China) Date 14th century Porcelain with molded and underglaze blue decor, Ching-te-chen ware Size: 2 5/8 x 16 5/16 x 16 5/16 in. (6.67 x 41.43 x 41.43 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Physical Description: dish, porcelain; decorated in a deep blue in the center with a large peahen flying amongst peonies, the cavetto molded with a band of peonies in white in a blue ground, the rim with a border of stylized waves and a molded foliated edge; the reverse has a typical wide unglazed base with a short foot ring and the exterior is decorated with a band of scrolling lotus Credit: Collection Minneapolis Institute of Arts; The John R. Van Derlip Fund and Gift of the Director's Tour Accession Number: 87.62

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Square Tray - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Square Tray Artist Artist Unknown (China) Date 14th century Carved red lacquer (<l>t'i-hung<l>) Size: 1 1/8 x 9 3/16 x 9 3/16 in. (2.9 x 23.3 x 23.3 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Inscriptions: '0323', in white, on bottom at one corner Physical Description: square with rounded corners; carved red lacquer with 2 birds in peonies; short foot with scrolls on exterior edge Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.68.1 This shallow tray or dish with its dense design featuring two pheasants flying amongst camellias represents a new approach to carved lacquer. The Yuan artisan has used foreshortening and overlapping along with fine incisions to convey texture in the bird's feathers, veins of the leaves and blossoms, and the centers of the flowers, thus creating a stronger sense of three dimensionality than lacquer artists of preceding periods. The outside of the tray is carved in the ti-hsi (marbled) technique with a classic "fragrant grass" scroll revealing layers of alternating red, black, and cream lacquer where carved through the red surface. The base is lacquered plain black.</p>
Udhyana Buddha - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Udhyana Buddha Artist Artist Unknown (China) Date 14th century Gilt bronze Size: 5 in. (12.7 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Credit: Collection Minneapolis Institute of Arts; Gift of Augustus L. Searle Accession Number: 59.5 The most important statue of Sakyamuni Buddha was a large sandalwood image commissioned by King Udhyana that was claimed to be a direct portrait of the historical Buddha. A sandalwood copy of the Udhyana Buddha was brought from India to China by the great pilgrim Kumarajiva in 405. The famous image resided in several monasteries until it was transferred to the newly built Ta-shang-shou-an-ssu temple in Peking in 1289. The statue was immensely popular during the Yuan dynasty (1280-1368) and it is probable that this gilt bronze image is a copy of the sandalwood image in Peking made during the 14th century.</p>
Cosmological Mandala with Mount Meru - Yuan dynasty	Yuan Dynasty - 1280–1368 AD	<p>Cosmological Mandala with Mount Meru, Yuan dynasty (1271–1368) China Silk tapestry (kesi) 33 x 33 in. (83.8 x 83.8 cm) Metropolitan Museum of Art, 1989 (1989.140) This mandala is in the form of the Tibetan cosmological diagram. In the center is Mount Meru, the axis of the cosmos, surrounded by oceans and mountains of the four quarters. The work is typical of the Mongol Yuan period in China: technically superb, while stylistically and iconographically eclectic—Indian, Tibetan, and Chinese elements are all present.</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Lotus-Shaped Tray - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Lotus-Shaped Tray Artist Artist Unknown (China) Date 14th century Carved black and red lacquer on wood core Size: 3/4 x 7-5/16 x 7-5/16 in. (1.9 x 18.6 x 18.6 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Physical Description: brownish black dish; top carved in the design of a lotus flower with seeds in the center, the pod outlined in red; underside carved in Guri design (scroll pattern around edge) Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.74.1</p>
Yamantaka Mandala with imperial portraits - Yuan dynasty	Yuan Dynasty - 1280–1368 AD	<p>Yamantaka Mandala with imperial portraits, Yuan dynasty (1271–1368), 1330–1332 China Silk tapestry (kesi) 96 5/8 x 82 1/4 in. (245.4 x 208.9 cm) Metropolitan Museum of Art, 1992 (1992.54); The basic scheme of this mandala follows the convention of the Sakyapa school in the fourteenth century, and the decoration is rich and complex. Color changes and slits in the weave make up the design, and the use of gilded paper in the crowns and jewelry gives a three-dimensional effect. Shading is achieved by combining wefts of two different colors or two shades of the same color, a technique developed during the Southern Song dynasty (1271–1368).</p>
Detail 1 of Yamantaka Mandala with imperial portraits - Yuan dynasty	Yuan Dynasty - 1280–1368 AD	<p>Detail of Yamantaka Mandala with imperial portraits, Yuan dynasty (1271–1368), 1330–1332 China Silk tapestry (kesi) 96 5/8 x 82 1/4 in. (245.4 x 208.9 cm) Metropolitan Museum of Art, 1992 (1992.54); The donors depicted in the lower corners, identified by Tibetan inscriptions in the cartouche above their portraits, are (from the left): Tugh Temur, great-great-grandson of Kublai Khan, who reigned as Emperor Wenzong of the Yuan dynasty in China from 1328 to 1332; Khosila, elder brother of Tugh Temur, who reigned briefly in 1329 as Emperor Mingzong; and Budashri and Babusha, their respective spouses. The vertical strips that originally extended from the cartouches, which may have included the names of the emperors and empresses in Chinese, have been cut out.</p>
Detail 2 of Yamantaka Mandala with imperial portraits - Yuan dynasty	Yuan Dynasty - 1280–1368 AD	<p>Detail of Yamantaka Mandala with imperial portraits, Yuan dynasty (1271–1368), 1330–1332 China Silk tapestry (kesi) 96 5/8 x 82 1/4 in. (245.4 x 208.9 cm) Metropolitan Museum of Art, 1992 (1992.54); In the Yuan period, woven images were thought to demonstrate greater skill than painted ones, and from 1294 onward imperial portraits were commissioned as paintings only to be converted into woven silk. The Museum's mandala with imperial portraits is the only complete example known of this singular class of imperially commissioned works of art from the Mongol empire.</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Foliate Box and Cover - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Foliate Box and Cover Artist Artist Unknown (China) Date 14th century Lacquer with mother-of-pearl inlay Size: 12 x 14 5/8 in. (30.48 x 37.15 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Physical Description: Lacquer circular foliate box with mother-of-pearl inlay; nine lobes; dignitaries at leisure with attendants on a terrace Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 96.71a,b Most landscape and floral decoration on Yuan dynasty (1280-1368) mother-of-pearl lacquer is based on contemporary paintings or pattern books. It represents a new pictorial direction in lacquer decoration that remained popular into the nineteenth century. The mother-of-pearl inlay is extremely thin and the thousands of pieces of mollusk shells used in the work were carefully selected for their color and iridescence.</p>
Landscape in the Style of Mi Fu - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Landscape in the Style of Mi Fu Artist Attributed to Kao K'o-kung Date 14th century Ink on paper Size: 42 x 15-5/16 in. (106.7 x 38.9 cm) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Inscriptions: 4 blocks of text, in black, to R and L of edges of image; 7 stamps, in red, at bottom of text blocks Physical Description: misty landscape with rolling hills; building at center; bridge in LLQ; 2 figures at lower center; inscriptions on silk panels Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.7.3 A colophon on the mounting of this painting written by the collector Wang Wen-chih (1730-1802) attributes this inkwash landscape to the important late Sung, early Yuan artist, Kao K'o-kung (1248-1310). Although associated with Kao's early style, technically and conceptually this moist atmospheric landscape is a clear link to an earlier tradition begun by Mi Fu (1051-1107) during the Northern Sung era. Graduated inkwashes have been applied in a limited range of tonal densities, and only a few brushstrokes, many consisting of simple horizontal dots, are used to construct the impressionistic</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Portrait of Confucius - Late Yuan Dynasty or Early Ming Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Portrait of Confucius Artist Artist Unknown (China) Date late 14th century Ink and colors on silk Size: 115 x 27 1/2 in. (292.1 x 69.85 cm) (image) Creation Place: Asia, China Culture: Asia, China Style: 14th century, late Yuan - early Ming dynasty Physical Description: standing Confucius facing to his proper right, wearing a green coat; hands held together in front; long white fingernails; red shoes curl up from under edge of robe Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 98.65.1</p> <p>This large depiction of Confucius (Kung Fu-tzu), one of the great cultural heroes of Chinese history, was most likely used in a temple or at an altar dedicated to his system of thought. Confucius was born at Ch'u-fu (Shantung Province), their capital of the state of Lu in 551 B.C. After spending much of his life travelling from state to state seeking a ruler who would adopt his principles of government, he returned to Ch'u-fu and spent many years teaching disciples until his death in 479 B.C. A great political and social thinker, his ideas, writings and moral precepts were codified and provided a basis for Chinese societal and government organization for over 2000 years. Confucian temples used to be found throughout China and the official worship of</p>
Scholars Playing Go Under Pine Trees - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Scholars Playing "Go" Under Pine Trees Artist Artist Unknown (China) Date 14th century Ink and colors on silk Size: 48 1/8 x 27 3/16 in. (122.24 x 69.06 cm) (image)86 x 29 5/16 in. (218.44 x 74.45 cm) (without roller) Creation Place: Asia, China Culture: Asia, China Style: 14th century, Yuan dynasty Physical Description: two men playing a board game while four others watch; the game is being played outdoors in a rock garden under the pine trees; two distinctive stools and various other decorative objects scattered about scene Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 97.141</p> <p>This fourteenth century painting depicts a group of five scholars enjoying a game of go in an outdoor setting. It was a Confucian tradition that scholars be embodiments of moral, intellectual, and artistic perfection. The ancient board games of go (wei-ch'i), Chinese chess (hsiang ch'i), and double sixes (liu-po) symbolized this valued trait of intellectual refinement. Four of the participants are seated on stools. The empty drum stool to the left is probably carved from white marble, a material common in outdoor furniture. The large round stool in the center has five fancy legs and is cushioned for comfort while the scholar seated</p>
Bailin Temple Pagoda - Yuan Dynasty	Yuan Dynasty - 1280–1368 AD	Bailin Temple Pagoda - Yuan Dynasty
Celadon jar - Yuan or early Ming Dynasty	Yuan Dynasty - 1280–1368 AD	<p>Celadon jar Artist Unknown (China) 14th century; Earthenware, glaze; 10 1/8 x 11 3/4 in. (25.72 x 29.85 cm) Creation Place: Asia, China Style: 14th century, Yuan-early Ming dynasty Minneapolis Institute of Arts 98.167.1</p>
Map of Ming Dynasty - China	Ming Dynasty - 1368–1644 AD	Map of Ming Dynasty - China

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Seal Box - Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>Seal Box; Artist Unknown (China) Date c. 1410; Red lacquer with engraved gold decoration (ch'iang-chin) Size: 8 5/8 x 7 3/4 x 7 3/4 in. (21.9 x 19.7 x 19.7 cm) Creation Place: Asia, China Culture: Asia, China Style: 15th century, Ming dynasty Physical Description: red lacquer with gold incised decoration of a goat-like animal, lying down facing PR, in a landscape, on each side and lid; hinged cover Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.69.1</p>
Celadon jar - Yuan or early Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>Celadon jar Artist Unknown (China) 14th century; Earthenware, glaze; 10 1/8 x 11 3/4 in. (25.72 x 29.85 cm) Creation Place: Asia, China Style: 14th century, Yuan-early Ming dynasty Minneapolis Institute of Arts 98.167.1</p>
The Great Wall of China - Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>The Great Wall of China; although the rammed earth walls of the ancient Warring States were combined into a unified wall under the Qin and Han dynasties, the vast majority of the brick and stone Great Wall as it is seen today is a product of the Ming Dynasty. Great wall of China at Mutianyu near Beijing. Picture taken in March 2006 by Fabienkhan.</p>
Brush and Cover - Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>Brush and Cover Artist Artist Unknown (China) Date c. 1600 Carved red lacquer (<l>ti-hung<l>) on wood and animal fur Size: 8 7/16 x 5/8 in. (21.43 x 1.59 cm) Creation Place: Asia, China Culture: Asia, China Style: Ming dynasty, 16th-17th century Inscriptions: Inscription Chinese character at top of cover Physical Description: brush with carved cover and handle; circular medallions decorated with geometric patterning scattered over an organic leaf pattern background; meandering band at brush tip and lower end of cover Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 97.23.2a,b Certain Neolithic pottery of the Yang-shao culture (3rd millennium b.c.) shows evidence of being painted with the same type of pointed tip brush used by painters and calligraphers today. The Chinese brush is an exceptionally versatile and sensitive writing and painting instrument. Responsive to the slightest pressure, its mastery requires years of difficult practice. However, it provided talented painters and calligraphers an extraordinary tool for self-expression by producing the individualized brushstrokes that formed the aesthetic basis of their art.</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
The Three Purities, one of three - Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>The Three Purities, one of three Artist Artist Unknown (China) Date late 16th century Ink, colors and gold on silk Size: 61 9/16 x 34 1/8 in. (156.37 x 86.68 cm) (image)95 1/8 x 39 3/4 in. (241.62 x 100.97 cm) (without roller) Creation Place: Asia, China Culture: Asia, China Style: 16th century, Ming dynasty Physical Description: man with thin black mustache and beard seated on a throne; 2 standing male figures in lower corners; blue sky with clouds at top behind throne; central figure holds red pearl Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2002.126.2.1 These three magnificent paintings depict the "Three Purities," the highest of all Taoist deities. They include (from left to right) the Celestial Worthy of Primordial Beginning, the Celestial Worthy of Numinous Treasure, and the Celestial Worthy of the Way and Its Power (Lao-tsu). Although images of the Three Purities would have been essential in any Taoist temple, few examples remain, and this exceptionally rare set is the only complete set known to survive from the Ming dynasty. The Taoist canon compiled in 1444-45 identifies these deities as the source of all Taoist teachings and, as rulers of the Taoist</p>
Square Dish - Ming Dynasty	Ming Dynasty - 1368–1644 AD	<p>Square Dish Artist Artist Unknown (China) Date mid 16th century; Carved red and yellow lacquer (<l>t'i-hung<l>) Size: 1 5/16 x 6 3/4 x 6 7/8 in. (3.3 x 17.1 x 17.5 cm) Creation Place: Asia, China Culture: Asia, China Style: 16th century, Ming dynasty Inscriptions: '0669', in white, on bottom Physical Description: small tray with square form on a short foot; central scene in circular frame of 3 scholars seated in a landscape playing a board game; floral patterns around edge; red lacquer Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.68.9; Lobed and scalloped lacquer forms that evolved during the Yuan dynasty (1280-1368) remained popular throughout the Ming. In the center of this red lacquer eight-lobed square form dish are three scholars playing a board game. They are surrounded by an eight-lobed reserve carved with sprigs of ling-chih fungus on a star-diaper ground. The cavetto (or inward curve) is carved with sprays of flowering plants against a yellowish-brown plain ground. The exterior is carved with a classic or "fragrant grass" scroll in ti-hsi technique.</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Circular Box - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>Circular Box Artist Artist Unknown (China) Date 1403-1427 Carved red lacquer (t'i-hung) Size: 2 x 5 1/2 x 5 1/2 in. (5.08 x 13.97 x 13.97 cm) Creation Place: Asia, China Culture: Asia, China Style: 15th century, Ming dynasty Inscriptions: Yung-lo mark and period (1403-1424) Physical Description: red with brown interior and bottom; carved with leaf and flower design around edges of box and cover; two figures on a balcony overlooking rocks, trees and clouds on cover; six characters lightly incised on bottom Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton and the Ruth Ann Dayton Chinese Room Endowment Fund Accession Number: 2007.40a,b The court wares of the early fifteenth century are generally considered amongst the finest of all Chinese carved lacquer. This well-crafted circular box bears the six-character imperial reign mark of the Yung-lo (1403-1424) emperor on its base. Fine craftsmanship was always stressed in imperial ware. The base coatings alone could consist of over 100 layers of polished lacquer allowing for the deeply carved motifs with soft contours and rounded edges typical of the style.</p>
The Bodhisattva Avalokitesvara - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>The Bodhisattva Avalokitesvara Artist Artist Unknown (China) Date 1403-1424 Gilt bronze Size: 10 1/8 x 6 1/2 x 6 3/8 in. (25.72 x 16.51 x 16.19 cm) Creation Place: Asia, China Culture: Asia, China Style: 15th century, Ming dynasty, Yung-lo period Inscriptions: Mark Yung-lo mark and period (1403-1424); 'Yung-lo' mark at front of figure, top edge of lotus base Physical Description: figure seated on lotus, proper right leg hanging off and supported by smaller lotus; lotus growing from both palms and flowering at shoulders; elaborate headdress and oversize earrings Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 98.77.2; Identifiable by the diminutive figure of the Adi-Buddha Amitaba in the hair behind the crown, this image of Avalokitesvara (Kuan-yin) bears a six character Yung-lo mark on its base, dating it between 1403 and 1424. The exquisitely crafted statue has an outgoing smiling expression befitting the deity whose role it is to aid those sentient beings seeking enlightenment. The Tibetan style of this image underscores the strength of the interrelationship of the Chinese court and the Tibetan religion during the Yung-lo period. Missions between the court and Lamaist Tibet during the Yuan</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Ritual Dagger (Phurba) - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>Ritual Dagger (Phurba) Artist Artist Unknown (China) Date 1403-1424; Gilt bronze Size: 9 3/4 x 2 x 2 in. (24.8 x 5.1 x 5.1 cm) Creation Place: Asia, China Culture: Asia, China Style: 15th century, Ming dynasty; Yung-lo period Physical Description: three-sided dagger with snake on each side of blade; three heads surrounded by skulls at end of handle; split at center; three dragon heads below center Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2000.148; The phurba is used in Lamaist Buddhism during rites to exorcise evil influences. Based on a tent peg, the ritual weapon is employed to pin down demons harmful to Buddhist thought in the process of taming and teaching them.</p>
Warrior in Coat of Mail On Sacred Way to Tomb of Emperor Yung-Lo Near Peking - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>Warrior in Coat of Mail On Sacred Way to Tomb of Emperor Yung-Lo Near Peking Date c.1424-30 A.D Material stone Subject Sculpture--China: Ming--1368-1644 A.D Warriors ARTstor Collection ARTstor Slide Gallery Source Data from: University of California, San Diego</p>
Bowl with image of Xiwangmu - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>Bowl with image of Xiwangmu Work Type vessel Date c. 1401-c. 1424 Material porcelain, blue underglaze Style Period Ming Dynasty, Yongle (Yung-lo) Period Repository British Museum Accession Number OA, 1968.4-22.30; Xi Wangmu, literally Queen Mother of the West is an ancient Chinese goddess, also known in Japan and Korea. Her origins can be traced back to oracle bone inscriptions of the 15th century BCE that record sacrifices to a "western mother". Even though these inscriptions illustrate that she predates organized Taoism, she is most often associated with Taoism. From her name alone some of her most important characteristics are revealed: she is royal, female and is associated with the west.</p>
Vajra and ghanta with their pouches - Ming Dynasty - Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>Vajra and ghanta with their pouches Date 15th century Location China (PRC) Material gilt bronze inlaid with coral; ghanta has iron clapper paper pouches are constructed of paper mache, interwoven with textile Measurements 9 in. high 13 in. wide Style Period Yuan Description overview Patronage: Emperor Yongle (Yung-lo) Reign: Emperor Yongle Repository Museum der Kulturen, Basel, Switzerland</p>
Ming Dynasty Tombs- Yung-lo	Ming Dynasty - Yung-lo - 1403-1424 AD	<p>The Ming Dynasty Tombs located 50 km (31 mi) north of Beijing; the site was chosen by Yongle (Yung-lo)</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Imperial Dragon Vase - Ming Dynasty - Hsuan-te	Ming Dynasty - Hsuan-te - 1426-1435 AD	<p>Imperial Dragon Vase Artist Artist Unknown (China) Date 1426-1435; Porcelain with cobalt blue décor under a clear glaze Size: 21 1/2 x 11 7/16 in. (54.6 x 29.1 cm) Creation Place: China Culture: China Style: 15th century, Ming dynasty Inscriptions: 4-character untranslated inscription, between 2 fantastic heads Hsuan-te mark and period Physical Description: large blue and white glazed jar with dragon and 4 fantastic heads; wide foot and shoulder; narrow reel mouth Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 2001.139.2; In many respects, Hsuan-te period blue-and-white wares illustrate this important decorative technique at its apogee. These vessels combine a freedom and energy of a newly emergent art form with the sophistication of concept and mastery of technique that comes with maturity.</p> <p>This impressive early fifteenth century vase bears the four-character mark of the Hsuan-te reign period (1426-35) written in underglaze blue on the shoulder. It also features an exuberant five-claw imperial dragon as the central motif projecting an air of majesty and power as it strides around the surface of the vessel.</p>
Dice bowl - Ming Dynasty - Hsuan-te	Ming Dynasty - Hsuan-te - 1426-1435 AD	<p>Dice bowl Date 1426-1435 Material Porcelain, white-pink clay, transparent clear glaze Measurements H: 0.118 m Diam.: 0.310 m Style Period China, Ming Dynasty, Hsuan-te period (1426-35) Description Full View Repository Museum of Fine Arts, Boston Boston, Massachusetts, USA Keith McLeod Fund 63.1083</p>
Jar - Ming Dynasty - Hsuan-te	Ming Dynasty - Hsuan-te - 1426-1435 AD	<p>Jar Period Ming dynasty, Xuande mark and period (1426-35) Material Porcelain painted in underglaze blue Measurements H. 19 in. (48.3 cm); Diam. 19 in. (48.3 cm) Description On shoulder "Xuan de nian zhi (made in the Xuande period, [1426-1435]) Xuande (Hsuan-te) mark Credit Line The Metropolitan Museum of Art, Gift of Robert E. Tod, 1937 (37.191.1)</p>
Brush holder decorated with figures - Ming Dynasty - Hsuan-te	Ming Dynasty - Hsuan-te - 1426-1435 AD	<p>Brush holder decorated with figures Work Type porcelain Date 2nd quarter of the 15th century Material blue and white biscuit Measurements height 8.4 cm Style Period Ming Dynasty, Reign of Xuande (1426-1435) Description Fired at Jingdezhen. From southeast China. Photographer: Thierry Ollivier Repository Musée Guimet (Paris, France) Accession Number G 3119 ARTstor Collection Réunion des Musées Nationaux (RMN)</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Contemporary painting of Emperor Xuanzong of the Ming dynasty - Ming Dynasty - Hsuan-te	Ming Dynasty - Hsuan-te - 1426-1435 AD	<p>Contemporary painting of Emperor Xuanzong of the Ming dynasty.</p> <p>Hanging scroll, color on silk. Size 210 x 171.8 cm (height x width). Painting is located in the National Palace Museum, Taipei. Masterpieces of Chinese Portrait Painting in the National Palace Museum. Taipei: National Palace Museum. 1971.)</p> <p>Date approx 1425–1435</p> <p>Source National Palace Museum, Taipei</p> <p>Author Anonymous court painter</p>
Cosmetic Jar, one of a pair - Ming Dynasty - Cheng-hua	Ming Dynasty - Ch'eng-hua - 1465-1487 AD	<p>Cosmetic Jar, one of a pair</p> <p>Artist Artist Unknown (China)</p> <p>Date Chenghua period; Ceramic, glazed porcelain</p> <p>Size: H.4-1/16 x Dia.2-1/2 in. (overall)</p> <p>Creation Place: Asia, China</p> <p>Culture: Asia, China</p> <p>Style: Ming dynasty, Chenghua period</p> <p>Inscriptions: Inscription 4 untranslated characters inside 2 squares, in blue, on bottom</p> <p>Physical Description: small foot flaring out to a wide shoulder and small mouth opening; lid with small cone-shaped finial; white glaze</p> <p>Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton</p> <p>Accession Number: 2000.40.3.1a,b</p>
Bottle (with molded designs) - Ming Dynasty - Cheng-hua	Ming Dynasty - Ch'eng-hua - 1465-1487 AD	<p>Bottle (with molded designs)</p> <p>Work Type Ceramics</p> <p>Date 1465-1487</p> <p>Material Porcelain</p> <p>Measurements Height: 8 7/8 in. (22.5 cm)</p> <p>Style Period Qing dynasty, reign of Chenghua</p> <p>Repository The John and Mable Ringling Museum of Art, the State Art Museum of Florida, a division of Florida State University</p> <p>Accession Number SN11122.231</p>
Chenghua Emperor (AD 1464 - 1487) of the Ming Dynasty - Cheng-hua	Ming Dynasty - Ch'eng-hua - 1465-1487 AD	<p>The Chenghua Emperor (AD 1464 - 1487) of the Ming Dynasty of China.</p> <p>Česky: Čcheng-chua, císař čínské dynastie Ming (1368-1644), vládl 1464-1487.</p> <p>Date AD 1464 - 1487</p> <p>Source http://history.cultural-china.com/chinaWH/images/arbimages/8cadf74caf1821d110f137c2581fc539.jpg</p>
Court portrait of the Hongzhi (Hung-chih) Emperor - Ming Dynasty - Hung-chih	Ming Dynasty - Hung-chih - 1488-1505 AD	<p>Court portrait of the Hongzhi (Hung-chih) Emperor (r. 1488–1505). Source: http://www.geissfoundation.org/pear_publications/pearpub_min_g_emperors/hongzhi.jpg</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Jar - Ming Dynasty - Hung-chih	Ming Dynasty - Hung-chih - 1488-1505 AD	<p>Jar Work Type Ceramics Decorative Arts and Utilitarian Objects Date Ming period, late 15th century (probably Hongzhi (Hung-chih) era, 1488-1505) Location China, Shanxi or Henan Province Material Stoneware with trailed slip under glaze and overglaze enamels (Jingdezhen ware) Measurements H. 13 7/8 in. (35.2 cm); D. 11 7/8 in. (30.2 cm) Description Full view</p> <p>A change from delicate shapes and elegant designs to larger, bolder forms and new decorative motifs distinguishes Chinese ceramics produced from the late 15th through mid-17th century. This change reflects both the weakening of imperial control and the development of new domestic and foreign markets in response to the loss of imperial patronage, circumstances that would also spur the production of ceramics at other kilns besides the famous imperial complex at Jingdezhen. For example, fahua stonewares, which were produced from the 14th century onward at kilns mostly in Shanxi Province, became popular in the late Ming period (1368-1644); they were even imitated at Jingdezhen.</p> <p>The liveliness and sense of movement seen in the decoration of a phoenix and scrolling lotus flowers on this fahua jar, which can be dated to the late 15th century, typifies the decoration that would</p>
Cosmetic Cabinet - Ming Dynasty - Jiajing	Ming Dynasty - Jiajing (Chia-ching) - 1522-1566 AD	<p>Cosmetic Cabinet Artist Artist Unknown (China) Date 16th century Institution Minneapolis Institute of Arts; Carved red lacquer on a softwood frame Size: 12 1/8 x 13 3/8 x 9 1/2 in. (30.8 x 33.97 x 24.13 cm) Creation Place: Asia, China Culture: Asia, China Style: 16th century, Ming dynasty; Jiajing period Inscriptions: Chia-ching mark and period (1522-1566) Physical Description: hinged covered red lacquer box with a removable front panel; tray under cover, six drawers behind panel; flying crane and phoenix over rock and crashing waves, main design at top and sides of box Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 97.136a-h</p>
The Ming Dynasty court portrait of the Jiajing Emperor - Jiajing	Ming Dynasty - Jiajing (Chia-ching) - 1522-1566 AD	<p>The Ming Dynasty court portrait of the Jiajing Emperor (r. 1521-1567). Source: http://www.geissfoundation.org/pear_publications/pearpub_min_g_emperors/jiajing.jpg</p>
Covered Jar Ming Dynasty - Jiajing (Chia-ching)	Ming Dynasty - Jiajing (Chia-ching) - 1522-1566 AD	<p>Artist: Anonymous (Chinese) Title Covered Jar Work Type jars Dynasty Jiajing [Chia-ching] (1521-1566), Ming [Ming] Dynasty Date 1521-1566 Location Place of Origin: China Material cloisonné enamels on copper Measurements 8 in. (20.3 cm) Description [Reign mark] Jiajing [Chia-ching] Repository The Walters Art Museum 44.564</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Brush Holder - Ming Dynasty - Wan-li	Ming Dynasty - Wan-li - 1573-1619 AD	Artist Artist Unknown (China) Date 1573-1620 Porcelain with underglaze blue decor Size: 1 1/4 x 10 5/8 x 4 3/4 in. (3.18 x 26.99 x 12.07 cm) Creation Place: Asia, China Culture: Asia, China Style: 16th-17th century, Ming dynasty; Wan-li period Inscriptions: Inscription; Sticker untranslated inscription on bottom; 'Lally & Co. New York 2426', sticker on bottom Physical Description: blue and white; flat rim with rounded corners and meander design; organic design inside center framed
Processional tomb figurines from the tomb of Pan Yongzheng - Ming Dynasty - Wan-li	Ming Dynasty - Wan-li - 1573-1619 AD	Processional tomb figurines from the tomb of Pan Yongzheng. He lived during the Jiajing and Wanli reigns of the Ming dynasty, and was an Guanlushi official. The figurines are made of Ju wood. The tomb was discovered in Shanghai by Zhaojiabang Road in August
Document Box - Ming Dynasty - Wan-li	Ming Dynasty - Wan-li - 1573-1619 AD	Document Box Artist Artist Unknown (China) Date
Map of Ch'ing (Qing) Dynasty - China	Ch'ing (Qing) Dynasty - 1644-1911 AD	Ch'ing (Qing) Dynasty - China
Map of Ch'ing (Qing) Dynasty in 1820 - China	Ch'ing (Qing) Dynasty - 1644-1911 AD	Map of Ch'ing (Qing) Dynasty - China. Qing Dynasty in 1820, with provinces in yellow, military governorates and protectorates in light yellow, tributary states in orange.
Manchu Woman's Informal Court Robe - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Manchu Woman's Informal Court Robe Artist Artist Unknown (China) Date late 19th century Silk tapestry (k'o-ssu)
Bride's Robe - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Bride's Robe Artist Artist Unknown (China) Date 19th century silk
Wedding hat - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Wedding hat Artist Artist Unknown (China) Date 19th century silk, pearl
Presentation Boxes - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Presentation Boxes Artist Artist Unknown (China) Date 1779 Cast and chased gold with rubies, sapphires and jade
Manchu Military Officer's Ceremonial Helmet - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Manchu Military Officer's Ceremonial Helmet Artist Artist Unknown (China) Date mid 19th century Silk brocade, gold metals, pearls, fur, feathers
Birthday Portrait of a Young Manchu Lady - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Birthday Portrait of a Young Manchu Lady Artist Anonymous Chinese Artist Date c. 1800-1850 Ink and colors on silk
Scholarly Pursuits - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Scholarly Pursuits Artist Artist Unknown (China) Date late 17th-mid 18th century Ink and colors on silk
Cricket Fighting Ring - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Cricket Fighting Ring Artist Artist Unknown (China) Date 19th century wood, bamboo
Cricket Tickler and Case - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644-1911 AD	Cricket Tickler and Case Artist Artist Unknown (China) Date 19th century wood, bamboo

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Pillow - Ch'ing (Qing) Dynasty	Ch'ing (Qing) Dynasty - 1644–1911 AD	<p>Pillow Artist Artist Unknown (China) Date 18th century Silk, embroidery Size: 8 x 8in. (20.3 x 20.3cm) Creation Place: Asia, China Culture: Asia, China Style: 18th century, Ch'ing dynasty Physical Description: Elbow Pillow; blue silk with yellow and rose embroidery. Credit: Collection Minneapolis Institute of Arts; Gift of Mrs. John Washburn Accession Number: 27.76</p>
Dragon Robe - Ch'ing Dynasty - Yung Cheng	Ch'ing Dynasty - Yung-cheng - 1723-1735 AD	<p>Dragon Robe Artist Artist Unknown (China) Date 1723-1735; Silk Size: L.55 in. Creation Place: Asia, China Culture: Asia, China Style: 18th century, Ch'ing dynasty; Yung Cheng period Physical Description: Imperial k'ossu robe of K'ang Hsi (?) blue with all-over tendril pattern of gold in ground, nine five-clawed dragons. Loosely drawn clouds in shades of green, yellow, rose, and aubergine, and spaced motifs of red bats enfolding a gold character with their wings. These are supplemented by bats in yellow, white and rose. Fine border design of rolling waves sprinkled with sprays of flowers, Buddhist and Taoist symbols. From the waves emerge sprags of maricissus, pagodas, etc. Note areas where waves have been painted. Sleeves finished with a band of dark blue k'ossu decorated with universe and dragon motif, above a widely flaring cuff of the same K'ossu. Collar and front band of same k'ossu. Coat slit at sides and lined with yellow raw silk. Inscription inside front. Credit: Collection Minneapolis Institute of Arts; The John R. Van Derlip Fund Accession Number: 42.8.13</p>
Jade Mountain Illustrating the Gathering of Poets at the Lan T'ing Pavilion - Ch'ing Dynsty - Ch'ien-lung	Ch'ing Dynasty - Ch'ien-lung - 1736-1795 AD	<p>Jade Mountain Illustrating the Gathering of Poets at the Lan T'ing Pavilion Artist Artist Unknown (China) Date 1784; Light green jade Size: 22 1/2 x 38 3/8 in. (57.15 x 97.47 cm) Creation Place: Asia, China Culture: Asia, China Style: 18th century, Ch'ing dynasty, Ch'ien-lung period, Ch'ien-lung reign 1736-95 Physical Description: Carved from pale gray-green stone with cloudy white mottling and black and brown rivering throughout, the mountain landscape with high rising peaks and numerous figures and pavillions amid foliage on both sides, with the seal of the Emperor Qianlong above a long inscription on one side, the reverse with a further inscription and a seal, one seal referring to the eightieth year of the Emperor Qianlong, corresponding to the year 1784. Credit: Collection Minneapolis Institute of Arts; The John R. Van Derlip Fund and Gift of the Thomas Barlow Walker Foundation Accession Number: 92.103.13</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Imperial Throne - Ch'ing (Qing) Dynasty - Ch'ien-lung	Ch'ing Dynasty - Ch'ien-lung - 1736-1795 AD	<p>Imperial Throne Artist Artist Unknown (China) Date 18th century Polychrome lacquer over a softwood frame Size: 49 1/4 x 64 1/2 x 41 3/4 in. (125.1 x 163.83 x 106.05 cm) Creation Place: Asia, China Culture: Asia, China Style: 18th century, Ch'ing dynasty, Ch'ien-lung period, Ch'ien-lung period Physical Description: carved decor Credit: Collection Minneapolis Institute of Arts; Gift of Ruth and Bruce Dayton Accession Number: 93.32a-d Made during the Ch'ien-lung period (1736-95), this rare piece of court furniture is one of the larger and more fully decorated thrones outside of China. Few lacquered thrones have dragons and celestial landscapes like those found here painted in gold lacquer across the entire expanse of the seat. The composition and iconography of the five-clawed imperial dragons cavorting amongst clouds and flaming pearls above the ocean is an official insignia and is similar to the decoration of court robes and other official court textiles of the period. The cabriole legs, aprons, and openwork back and side panels are all carved in relief with scrolls and lacquered in green, red, and gold. The panels of the removable back and side rails are decorated with stylized dragons and shou medallions emblematic of imperial rule and long life.</p>
Map of Mongol Dominions, 1300-1405 - China	Mongol Dominions	1300-1405
Corinthian Helmet - Greek - 540 BCE	Arms and Armor - Corinthian Helmet - Greek	Corinthian Helmet; c.540 BCE; Bronze; Greek, Peleponisos; 6th-5th century B.C.; Minneapolis Institute of Arts 2001.80.1
Corinthian Helmet side view - Greek - 540 BCE	Arms and Armor - Corinthian Helmet - Greek	Corinthian Helmet; c.540 BCE; Bronze; Greek, Peleponisos; 6th-5th century B.C.; Minneapolis Institute of Arts 2001.80.1
Red-Figure Plate with Ajax and Cassandra	Arms and Armor - Corinthian Helmet - Greek	<p>Red-Figure Plate with Ajax and Cassandra; Greek; Paseas, ca. 530-510 B.C.; Terracotta; 3 x 18.7cm (1 3/16 x 7 3/8in.); Description According to the epic tradition, after a ten year siege, the walls of the city of Troy were breached by its Greek enemies, who laid waste to the captured city. This red-figure plate, one of two at Yale painted by the artist Paseas (see 1913.170), depicts one aspect of that destruction: the abduction of the Trojan princess Cassandra by the Greek hero Ajax. Ajax, wearing a Corinthian helmet that hides his face, grabs the arms of the diminutive Cassandra, who clings futilely to a statue of the goddess Athena for protection from her rapist. This composition is a basic convention for the scene that Paseas has adopted from earlier black-figure depictions. Yet the new medium of red-figure allows the complex overlapping of limbs at the center of the plate, which becomes the visual focus of the scene; Yale University Art Gallery, Ancient Art 1913.169</p>
Kleophrades Painter's hydria depicting the Iliupersis -Left	Arms and Armor - Corinthian Helmet - Greek	<p>Kleophrades Painter's hydria depicting the Iliupersis: drawing of the figural scene (left), showing the Ajax and Cassandra, Aeneas and Anchises; Early 5th century BCE; From FR, pl. 34, 1993; Naples 2422; http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1993.01.0234</p>
Kleophrades Painter's hydria depicting the Iliupersis -Right	Arms and Armor - Corinthian Helmet - Greek	<p>Kleophrades Painter's hydria depicting the Iliupersis: drawing of the figural scene (right), showing the rescue of Aithra, and a Trojan woman attacking Greek; http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1993.01.0233</p>
Kleophrades Painter's hydria depicting the Iliupersis - full view	Arms and Armor - Corinthian Helmet - Greek	<p>Kleophrades Painter's hydria depicting the Iliupersis; Early 5th century BCE; From FR, pl. 34, 1993; Naples 2422; http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1993.01.0231</p>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Volute krater attributed to the Painter of the Woolly Satyrs - Right side	Arms and Armor - Corinthian Helmet - Greek	Volute krater attributed to the Painter of the Woolly Satyrs: Drawing of side A (right), showing a hoplite attacking two standing Amazons with axes, and a kneeling Amazon viewing her reflection; Mid-5th century BCE; New York 07.286.84; http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1993.01.0561
Athenian Cup, from Vulci	Arms and Armor - Corinthian Helmet - Greek	Athenian Cup, From Vulci; Second quarter of 5th century BCE; Battle of Greeks and Amazons; (D. 46 cm.) 2688, Staatliche Antikensammlungen, Munich. http://www.mlahanas.de/Hellas/Mythos/Bild/Penthesilea1.jpg
Corinthian column krater - Detail	Arms and Armor - Corinthian Helmet - Greek	Corinthian column krater; Eurytos krater; Circa 600 BC; Cerveteri, Italy; Corinth, Greece; Clay; black-figure technique, incised lines, red and white highlights, line drawings; H. 46 cm; W. 46.5 cm; Diam. 28.2 cm; Musee du Louvre E 635; Greek, Etruscan, and Roman Antiquities; Each figure named in a retrograde inscription in Corinthian letters: Toxos, Klytios, Didaios, Eurytos, Iphitos, Iole, Herakles, ..om..es (Diomedes), Aias (Ajax), Odysseus. http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Cecnt_id=10134198673225573&CURRENT_LLW_NOTICE%3C%3Cecnt_id=10134198673225573&FOLDER%3C%3Efolder_id=9852723696500782&bmLocale=en#
Black-figured Hydria, detail 1- Greek	Arms and Armor - Corinthian Helmet - Greek	Black-figured Hydria; 6th-5th century B.C.; Greek, Europe, Greek, Attica; Physical Description: Attic; black-figured hydria (three-handled water jar) in the main scene the goddess Athena, painted white, harnesses her four-horse chariot; the scene on the shoulder depicts the divine battle between Heracles and Cynus, with Zeus intervening; Minneapolis Institute of Arts 61.59
Black-figured Hydria, detail 2- Greek	Arms and Armor - Corinthian Helmet - Greek	Black-figured Hydria; 6th-5th century B.C.; Greek, Europe, Greek, Attica; Physical Description: Attic; black-figured hydria (three-handled water jar) in the main scene the goddess Athena, painted white, harnesses her four-horse chariot; the scene on the shoulder depicts the divine battle between Heracles and Cynus, with Zeus intervening; Minneapolis Institute of Arts 61.59
Amphora - Greek Hoplite Spearing a Persian Soldier detail	Arms and Armor - Corinthian Helmet - Greek	Amphora: Greek Hoplite Spearing a Persian Soldier: detail; 520-480 B.C.; Greek Description: Fully armed Greek hoplite driving his spear into his Persian adversary, while at the same time defending himself with his shield. The Persian is armed with a bow and a sword; Metropolitan Museum of Art
Re-creation of a 4th-3rd Century BCE Hoplite, 'armoured man'	Arms and Armor - Corinthian Helmet - Greek	http://upload.wikimedia.org/wikipedia/commons/d/d2/Hop2.jpg
Corinthian stater. Obverse- Pegasus. Reverse- Athena wearing Corinthian helmet	Arms and Armor - Corinthian Helmet - Greek	Corinthian stater. Obverse: Pegasus with Qoppa (Q) beneath. Reverse: Athena wearing Corinthian helmet. Qoppa symbolised the archaic writing of the city. http://upload.wikimedia.org/wikipedia/commons/4/41/Ravel_1008.2.jpg
Hoplite fight from Athens Archaeological Museum	Arms and Armor - Corinthian Helmet - Greek	http://upload.wikimedia.org/wikipedia/commons/6/69/Hoplite_fight_from_Athens_Museum.jpg
Mail shirt - Southern Germany 15th century	Arms and Armor - Mail shirt - 15th century Western Europe	Mail shirt, 15th century Southern German (?) Steel, brass L. overall 36 in. (99.5 cm), W. approx. 33 in. (83.9 cm) Gift of William H. Riggs, 1913 (14.25.1540) Source: Mail shirt [Southern German (?)] (14.25.1540) Heilbrunn Timeline of Art History The Metropolitan Museum of Art http://www.metmuseum.org/toah/works-of-art/14.25.1540

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Coello - Philip II of Spain - wearing mail shirt - 1566	Arms and Armor - Mail shirt - 15th century Western Europe	Alonso Sánchez Coello (c. 1531-1588) after Antonis Mor (born 1512-1516, died c. 1576) Title Philip II of Spain (1527-1598) Work Type painting Date 1566 Material oil on canvas Measurements 200 x 104 cm Description The sitter was the son of Emperor Charles V. He wears the armor and mail of the light cavalry and holds a field marshal's baton in his right hand. The original by Mor was painted in 1557 and is now in the Escorial. Repository Kunsthistorisches Museum, Vienna, Austria
Mail - illustrating detail of 3-link structure	Arms and Armor - Mail shirt - 15th century Western Europe	http://www.wikihow.com/Image:Chainmail10.jpg
A manuscript from 1698 showing the manufacture of mail	Arms and Armor - Mail shirt - 15th century Western Europe	Deutsche Fotothek; Deutsch: Ständebuch & Handwerk & Plattner & Rüstung & Harnisch & Kettenhemd; http://upload.wikimedia.org/wikipedia/commons/a/a9/Fotothek_df_tg_0008481_St%C3%A4ndebuch_%5E_Handwerk_%5E_Plattner_%5E_R%C3%BCstung_%5E_Harnisch_%5E_Kettenhemd.jpg
Illustration of classic knight's surcoat	Arms and Armor - Mail shirt - 15th century Western Europe	The classic knight's surcoat is on the left; the knight on the right has a different style
Illustration of knight with surcoat and shield	Arms and Armor - Mail shirt - 15th century Western Europe	Illustration of knight with surcoat and shield; http://upload.wikimedia.org/wikipedia/commons/a/a1/Surcoat_%28PSF%29.png
Armor, ca. 1400 and later - Italian	Arms and Armor - Mail shirt - 15th century Western Europe	Armor, ca. 1400 and later; Italian; Steel, brass, textile; H. 66 1/2 in. (168.9 cm); Metropolitan Museum of Art, 1929 (29.154.3); http://www.metmuseum.org/toah/works-of-art/29.154.3
Illustration of different sallets	Arms and Armor - Sallet - Milan, Italy c.1460	Illustration of different sallets; http://upload.wikimedia.org/wikipedia/commons/1/14/Sallets_by_Emanuel_Viollet-le-Duc.jpg
Coriolano - A Knight with a Sword	Arms and Armor - Sallet - Milan, Italy c.1460	Giovanni Battista Coriolano Title A Knight with a Sword Series Title Il Torneo of Bonaventura Pistofilo Date published 1627 Technique etching Measurements plate mark: 153 x 126 mm Description From Il Torneo of Bonaventura Pistofilo. 113. [Not by Coriolano] Repository New York (NYPL) ARTstor Collection The Illustrated Bartsch ID Number 220 (65) Source The Illustrated Bartsch. Vol. 41, Italian Masters of the Seventeenth Century
Carpaccio, ca. 1460-ca. 1526 - Studies for knight and armour	Arms and Armor - Sallet - Milan, Italy c.1460	Vittore Carpaccio (ca. 1460-ca. 1526) Title Studies for knight and armour Material brush and gray wash heightened with white on blue paper Measurements 189 x 180 mm Description Provenance: Rogers Fund Repository Metropolitan Museum of Art (New York, N.Y.). Rogers Fund, 54.119 http://www.metmuseum.org/
Knight on Horseback with Four Eagles' Heads - Italy-15th century	Arms and Armor - Sallet - Milan, Italy c.1460	Knight on Horseback with Four Eagles' Heads Date 2nd and 3rd quarters 15th C Material red chalk, pen, on paper Measurements 236x178mm Repository Graphische Sammlung Albertina Subject Armor Drawing--Italy--15th C. A.D Equestrian--Figures Horses Knights eagles

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Raphael - Vision of a Knight - 1502-3	Arms and Armor - Sallet - Milan, Italy c.1460	Raphael Artist dates 1483 - 1520 Full title An Allegory ('Vision of a Knight') Date made about 1504 Medium and support Oil on poplar Dimensions 17.1 x 17.3 cm; National Gallery
Close helmet with mask visor	Arms and Armor - Close helmet with grotesque mask - Germany 16th century	Close helmet with mask visor, ca. 1515; Attributed to Kolman Helmschmid (German, 1471–1532); Augsburg, Germany; Steel, embossed, etched, and gilt; Metropolitan Museum of Art, Rogers Fund, 1904 (04.3.286a); http://www.metmuseum.org/toah/works-of-art/04.3.286a
Close helmet with mask visor profile	Arms and Armor - Close helmet with grotesque mask - Germany 16th century	Close helmet with mask visor, ca. 1515; Attributed to Kolman Helmschmid (German, 1471–1532); Augsburg, Germany; Steel, embossed, etched, and gilt; Metropolitan Museum of Art, Rogers Fund, 1904 (04.3.286a); http://www.metmuseum.org/toah/works-of-art/04.3.286a
Durer - The German Tournament - c. 1516	Arms and Armor - Close helmet with grotesque mask - Germany 16th century	Albrecht Dürer Title The German Tournament Deux joueurs Series Title Illustration of Freydal Date circa 1516 Technique woodcut Measurements 223 x 243 mm Description Bartsch Appendix c.1516 ARTstor Collection The Illustrated Bartsch
Durer - The Italian Tournament - c. 1516	Arms and Armor - Close helmet with grotesque mask - Germany 16th century	Albrecht Dürer, 1471 - 1528 Title THE ITALIAN TOURNAMENT Series Title Freydal Date circa 1516 Technique woodcut Measurements 223 x 243 mm Description Without monogram. Woodcut Book Illustrations Not Listed by Bartsch (in chronological order) Circa 1516. Entitled "Das welsche Gestech" (The Italian Tournament), this is the third of the series of woodcuts intended for the projected history of Freydal. Here the knight is shown behind the barrier, his helmet surmounted by a lion, ¹ whereas his opponent, Jacob de Neri, has been thrown to the ground. The latter's helmet is surmounted by antlers. Both weapons have been broken in two. See the remarks for .529. 1. According to Winkler (1928, p. 347), the lion is based on the drawing SD.1515/50. a. Sharp and black; full borders. WM: Trimount with Star 11748, c. 1520; or Halberd 7519 & 7521, 1499 & 1527 (M.c. 1520). b. Uneven border, as if the block was warped; sometimes hand-colored. WM: 7519 & 7521, 1499 & 1527. c. Good; black. WM: Lily 6933, 1500-17. Related Item C1001-529 ARTstor Collection The Illustrated Bartsch
Fogolino - Scene of Tournament	Arms and Armor - Close helmet with grotesque mask - Germany 16th century	Marcello Fogolino Title Scene of Tournament Work Type painting Date 1520-30 Location Castello di Malpaga (Malpaga, Italy)
Diagram of 16th century armor	Arms and Armor - Armor - Germany c.1520	Diagram of 16th century armor; Higgins Armory Museum; http://www.higgins.org/PartsofA.pdf
The Judgment of Paris, Lucas Cranach the Elder	Arms and Armor - Armor - Germany c.1520	The Judgment of Paris, possibly ca. 1528; Lucas Cranach the Elder (German, 1472–1553); Oil on wood; 40 1/8 x 28 in. (101.9 x 71.1 cm); Metropolitan Museum of Art, Rogers Fund, 1928 (28.221); http://www.metmuseum.org/toah/works-of-art/28.221

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Shaffron - Germany c.1540	Arms and Armor - Armor - Germany c.1520	Shaffron, ca. 1540; German (probably Landshut); Steel, pewter, leather, textile; Wt. 4 lb. 13 oz. (2188 g); Metropolitan Museum of Art 1913 (14.25.1644); http://www.metmuseum.org/toah/works-of-art/14.25.1644
Crossbow of Ulrich V, Count of Württemberg, German 1460	Arms and Armor - Armor - Germany c.1520	Crossbow of Ulrich V, Count of Württemberg, 1460; German; Wood, iron, ivory, horn, whalebone, tendon; L. 28 1/4 in. (71.7 cm); Metropolitan Museum of Art, Rogers Fund, 1904 (04.3.36); http://www.metmuseum.org/toah/works-of-art/04.3.36
Crossbow - Germany c.1460-1470	Arms and Armor - Armor - Germany c.1520	Germany, c. 1460-1470 Culture European; Northern European; German Title Crossbow Work Type Decorative Arts and Utilitarian Objects Armor Arms Date c. 1460-1470 Material wood (walnut?) inlaid with bone; horn; iron and steel; composite bow (horn and parchment) Measurements Overall: , Bow: 74.5cm, Butt: 4.2cm Description Full View Repository The Cleveland Museum of Art Cleveland, Ohio, USA Gift of Mr. and Mrs. John L. Severance 1916.1725
Durer - Knight, Death, and the Devil, 1513–14 - engraving	Arms and Armor - Armor - Germany c.1520	Albrecht Dürer (German, 1471–1528); Knight, Death, and the Devil, 1513–14; Engraving; 9 5/8 x 7 1/2 in. (24.4 x 19.1 cm); Metropolitan Museum of Art 1943 (43.106.2); http://www.metmuseum.org/toah/works-of-art/43.106.2
Half armor - Northern Italy - c. 1570-1580	Arms and Armor - Half armor - Northern Italy c.1570	Half armor; Northern Italy; c. 1570-1580; Steel, leather, cloth Size: 11 1/4 x 13 x 9 Creation Place: Europe, Northern Italy Culture: Europe, Northern Italy Style: 16th century Physical Description: Steel with etched bands of stylized trophies alternating with polished bands and cartouches framing classical and biblical figures. The figure of Judith with the head of Holofernes is at center of the breast plate. Leather straps hold tassets of one plate, embossed and etched to simulate separate articulated horizontal lames. Includes a cabasset helmet with brass rivets in stylized flower shape around brim. Credit: Collection Minneapolis Institute of Arts; Gift of Wayne and Rosalee MacFarlane Accession Number: 2001.111a-j
Lucas Cranach the Elder - Judith with the Head of Holofernes	Arms and Armor - Half armor - Northern Italy c.1570	Lucas Cranach the Elder, German, 1472-1553; Judith with the Head of Holofernes; ca. 1530; Oil on wood; 35 1/4 x 24 3/8 in. (89.5 x 61.9 cm); Metropolitan Museum of Art, Rogers Fund, 1911 (11.15)
Sketch of Judith with the Head of Holofernes	Arms and Armor - Half armor - Northern Italy c.1570	manner of Guido Reni, European; Southern European; Italian, 1575 - 1642; Judith with the Head of Holofernes; Pen and brown ink, black chalk, dark red and white opaque watercolor on blue laid paper faded to gray; 25.5 x 19.5 cm (sheet); Fine Arts Museums of San Francisco 1963.24.46
Tintoretto - Judith and Holofernes	Arms and Armor - Half armor - Northern Italy c.1570	Jacopo Tintoretto; Judith and Holofernes; Oil on canvas; 1579; Museo del Prado

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Armor for Man and Horse with Völs-Colonna Arms - North Italy - 1575	Arms and Armor - Half armor - Northern Italy c.1570	<p>North Italy, c. 1575 Culture European; Southern European; Italian Title Armor for Man and Horse with Völs-Colonna Arms; Date c. 1575 Material steel Measurements unmeasured Style Period North Italy Description A knight depended on his horse both as a weapon and a means of defense. He therefore had to take great care to protect his charger. From the 1100s on, knights first covered their steeds in trappings of fabric and later of mail. By around 1400, full steel plate armor for horses was complete. It is possible that this armor made for both man and horse originally belonged to a 'garniture', that is an armor with multiple customized exchange elements which could convert the basic suit to various field and sporting uses. With different pieces of the garniture attached, this suit could have been worn either in battle or in various games of the tournament. The total combined weight of both the man's and horse's armor is 114 pounds. The etched decoration of this armor is of a type that became fashionable in northern Italy during the late 1500s. It consists of ornamental bands of etched figures, animals, portrait busts, and armor trophies. In addition, a coat of arms is represented seven times in different places on the armor-- the center of the breastplate and blackplate, the front and back of each pauldron (shoulder defense), and the center of the pectoral (horse's breastplate.) The</p>
Etching Tools - the echoppe - etching needle	Arms and Armor - Half armor - Northern Italy c.1570	Intaglio: Etching Tools: the echoppe; 1645; From Bosse's, "Traicte des Manieres..."
Exterior of a wheel lock mechanism	Arms and Armor - Wheel lock puffer	The exterior of a wheellock mechanism from a "puffer" or pistol made in Augsburg in about 1580. The photo has been reversed in order to facilitate comparison with the interior view below. http://upload.wikimedia.org/wikipedia/commons/0/0a/Wheellock_mechanism_explained_2.jpg
Interior of a wheel lock mechanism	Arms and Armor - Wheel lock puffer	The interior of a wheellock mechanism from a "puffer" or pistol made in Augsburg in about 1580. The mechanism is shown at rest, with the long arm of the mainspring resting on the bottom of the wheel bracket. Invisible behind the wheel bracket is the chain linking the end of the mainspring with the eccentric on the wheel shaft. Also not visible are the sear spring (hidden behind the sear arm itself) and the secondary sear (the end can just be seen to the right of the end of the main sear arm). Note the "nose" of the main sear going through a hole in the lock plate where it engages with the wheel on the other side. http://upload.wikimedia.org/wikipedia/commons/4/4a/Wheellock_mechanism_explained.jpg
Hondius - Wild Boar Hunt	Arms and Armor - Wheel lock puffer	Abraham Hondius; Wild Boar Hunt; mid- to late 17th century; oil on canvas; Galleria Palatina, Florence, Italy
Peake the Elder - Henry Frederick (1594–1612), Prince of Wales, with Sir John Harington (1592–1614), in the Hunting Field	Arms and Armor - Wheel lock puffer	Robert Peake the Elder (English, ca. 1551–1619 London); Henry Frederick (1594–1612), Prince of Wales, with Sir John Harington (1592–1614), in the Hunting Field; 1603; Oil on canvas; 79 1/2 x 58 in. (201.9 x 147.3 cm) Metropolitan Museum of Art 44.27
Cuyp - Equestrian Portrait of Cornelis (1639–1680) and Michiel Pompe van Meerdervoort (1638–1653) ... Starting the Hunt.	Arms and Armor - Wheel lock puffer	Aelbert Cuyp (Dutch, Dordrecht 1620–1691 Dordrecht); Equestrian Portrait of Cornelis (1639–1680) and Michiel Pompe van Meerdervoort (1638–1653) with Their Tutor and Coachman ("Starting for the Hunt"); 1650s; Oil on canvas; 43 1/4 x 61 1/2 in. (109.9 x 156.2 cm); Metropolitan Museum of Art 32.100.20
Lucini Family Banquet after the Hunt	Arms and Armor - Wheel lock puffer	Lombard School; attributed to Carlo del Cane; Lucini Family Banquet after the Hunt; 1680-90s; oil on canvas
Illustration of use of sword and parrying dagger	Arms and Armor - Rapier and parrying dagger	http://upload.wikimedia.org/wikipedia/en/a/a3/DuelSwords.png

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
King Francois I of France - sword and dagger	Arms and Armor - Rapier and parrying dagger	Erhard Schoen, not before 1491-1542; KING FRANÇOIS I OF FRANCE, FULL-LENGTH; woodcut; 380 x 240 mm; Description Temporal Subjects. Without monogram. No date. The king is here shown with the ceremonial imperial sword, as well as his personal one and a dagger. He is once more wearing the collar of the Order of St. Michael. His coat of arms is at the upper right. Roettinger regards this portrait as the counterpart of the one of Charles V (.258). The lower portion of the block, measuring 193 millimeters, was utilized for the woodcut portrait of Albrecht of Brandenburg (.271a). - Wend 1975, p. 404, no. 1.
Great duke of Mercia with sword and dagger	Arms and Armor - Rapier and parrying dagger	Founder's and benefactors' book of Tewkesbury abbey; whole page; Folio #: fol. 010r; 16th century, beginning; parchment; English; Made in: Tewkesbury; Description Hugh, 'great duke of Mercia', lord of the manor of Tewkesbury (buried at Tewkesbury 812), he stands wearing a red bonnet, plate armour, with sword and dagger.
van Groningen - A knight in full armor, holding a two-handed sword in his left hand and a poniard in his right	Arms and Armor - Two-hand processional sword - Northern Germany	Jan Swart van Groningen; A knight in full armor, holding a two-handed sword in his left hand and a poniard in his right; drawing; early to mid-16th Century; pen and brown ink, with gray-brown wash, touched with watercolor on paper; 272 x 184 mm; British Museum
Ace of Swords	Arms and Armor - Two-hand processional sword - Northern Germany	Anonymous; ACE OF SWORDS (SPADE 1); THE SOLA-BUSCA TAROCCHI; late 15th century; engraving; Description Painted at the lower left: ·1·; on either side of the figure: ·M· and ·S· The Ace of Swords is represented by a huge sword set vertically on the central axis of the image, as is customary in standard early packs of tarocchi (see, for example, the version in the mid-fifteenth-century Visconti-Sforza pack, ill. Dummett 1986, p. 81). Unlike regular tarocchi, however, here the sword does not stand alone but is supported by two men in half-length viewed against an open sky dotted with clouds. Like the three other Aces in the series (.015, .029, .043), the hand-painted portions of the present one include the unexplained initials MS, as well as an unidentified (and, in all likelihood, unidentifiable) coat of arms on the shield apparently consisting of two or three horizontal red bars on a silver background, one of them crossed diagonally by a gold bend; the same coat of arms, or one very much like it, is also painted on several other shields in the series (see .029, .057, .060, .070, .071); Hind 1910, p. 261, no. 1; 1938, vol. 1, p. 244, no. 1 Mottola Molfino and Natale, p. 265 (color ill.) The Illustrated Bartsch. Vol. 24, pt. 3, commentary, Early Italian Masters
Anguissola - Portrait of Marquess Massimiliano Stampa, 1557	Arms and Armor - Small swords	Sofonisba Anguissola, Italian, ca. 1532-1625; Portrait of Marquess Massimiliano Stampa, 1557; Cremona, Italy; oil on canvas; 53 7/8 x 28 1/8 in. (136.8 x 71.5 cm); Description An inscription on the back of this striking portrait identifies the boy as the nine-year-old Massimiliano Stampa, third marquis of the small northern Italian city of Soncino. The painting commemorates his inheritance of the title in 1557, when his father died. Black clothing was fashionable in Italian courts during the 16th century. The full-length figure with the column in the background and a faithful dog is typical of aristocratic portraiture and treats the new marquis as an adult. His gloves and sword are expressive of his social status. [Transcription] Inscribed by a contemporary hand on the verso of the original canvas in black paint: MAX.STA.MAR.SON.III-AET.AN.VIII-1557; [Translation] Massimiliano Stampa, the 3rd marquis of Soncino, in his ninth year, 1557; Walters Art Museum 37.1016
Peale - George Washington, c. 1779-81	Arms and Armor - Small swords	Charles Willson Peale, 1741-1827 (American); George Washington; ca. 1779-81; Oil on canvas; 95 x 61 3/4 in. (241.3 x 156.8 cm); Metropolitan Museum of Art 1897 (97.33)
Manet - Boy with a Sword, 1861	Arms and Armor - Small swords	Édouard Manet (French, Paris 1832–1883 Paris); Boy with a Sword, 1861; Oil on canvas; 51 5/8 x 36 3/4 in. (131.1 x 93.4 cm); Metropolitan Museum of Art 89.21.2

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
A knight with his squire (from the Manesse Codex) Germany circa 1320	Arms and Armor	A knight with his squire (from the Manesse Codex) Germany circa 1320
Augustus of Prima Porta, Roman, 1st century Vatican museums	Arms and Armor	Augustus of Prima Porta, Roman, 1st century Vatican museums
Christian, Hereditary Bishop of Halberstadt, Paulus Moreelse (1571-1638), German, 1619	Arms and Armor	Christian, Hereditary Bishop of Halberstadt, Paulus Moreelse (1571-1638), German, 1619
Gothic Plate Armor	Arms and Armor	Gothic Plate Armor
Hilt of a Rapier	Arms and Armor	Hilt of a Rapier
Hydria, Greek, Attic, circa 520 BC	Arms and Armor	Hydria, Greek, Attic, circa 520 BC
Old Man with a Gold Chain - Rembrandt van Rijn	Arms and Armor	Old Man with a Gold Chain - Rembrandt van Rijn
The Knight, Death and the Devil - Albrecht Durer	Arms and Armor	The Knight, Death and the Devil - Albrecht Durer
The Mail Maker, from Hausbuch der Mendelschen Zwolfbruderstiftung	Arms and Armor	The Mail Maker, from Hausbuch der Mendelschen Zwolfbruderstiftung
Three-quarter cuirassier armour, Italian, 1605-10	Arms and Armor	Three-quarter cuirassier armour, Italian, 1605-10
Waistcoat cuirass, North Italy circa 1580	Arms and Armor	Waistcoat cuirass, North Italy circa 1580
Maps of Africa - Color	1. Maps of Africa	Maps of Africa - Color
Maps of Africa - Blue and White	1. Maps of Africa	Maps of Africa - Blue and White
James VanDerZee, <i>Dancer</i>	2. American Photographers	James VanDerZee, <i>Dancer</i>
Dorothea Lange, <i>Former Slave</i>	2. American Photographers	Dorothea Lange, <i>Former Slave</i>
James VanDerZee, <i>Marcus Garvey and the Garvey Militia</i>	2. American Photographers	James VanDerZee, <i>Marcus Garvey and the Garvey Militia</i>
Dorothea Lange, <i>Migrant Mother</i>	2. American Photographers	Dorothea Lange, <i>Migrant Mother</i>
James VanDerZee, <i>Of Lace and Pearls</i>	2. American Photographers	James VanDerZee, <i>Of Lace and Pearls</i>
Dorothea Lange, <i>Resident Conway Arkansas</i>	2. American Photographers	Dorothea Lange, <i>Resident Conway Arkansas</i>
James VanDerZee, <i>Wedding Day</i>	2. American Photographers	James VanDerZee, <i>Wedding Day</i>
Dorothea Lange, <i>White Angel Breadline</i>	2. American Photographers	Dorothea Lange, <i>White Angel Breadline</i>
3. Ancient Roman Lararium, House of Vetii, Pompeii	3. Ancient Roman Lararium, House of Vetii, Pompeii	3. Ancient Roman Lararium, House of Vetii, Pompeii
Simulation, Nineveh Palace	4. Assyrian Winged Genius	Simulation, Nineveh Palace
Illustration, Nineveh Palace	4. Assyrian Winged Genius	Illustration, Nineveh Palace
Map of Mesopotamia	4. Assyrian Winged Genius	Map of Mesopotamia
Two Details of Hercules	5. Baer Silver Cup	Two Details of Hercules
Detail of Cup	5. Baer Silver Cup	Detail of Cup
Detail of Stem	5. Baer Silver Cup	Detail of Stem
Two Details of Base	5. Baer Silver Cup	Two Details of Base
Image of Cup, Cover and Case	5. Baer Silver Cup	Image of Cup, Cover and Case
Images of Bronzes in Shrine	6. Benin Bronze	Images of Bronzes in Shrine
Images of Bronzes in Shrine - Straight Forward	6. Benin Bronze	Images of Bronzes in Shrine - Straight Forward
Images of Bronzes in Shrine - At an Angle	6. Benin Bronze	Images of Bronzes in Shrine - At an Angle
Benin City in 17 th Century, Print (Black and White)	6. Benin Bronze	Benin City in 17 th Century, Print (Black and White)
Benin City in 17 th Century, Print (Color)	6. Benin Bronze	Benin City in 17 th Century, Print (Color)
Images of Obas	6. Benin Bronze	Images of Obas
Images of Obas - Oba in Ceremony	6. Benin Bronze	Images of Obas - Oba in Ceremony
Images of Obas - Nigeria, The Oba of Benin	6. Benin Bronze	Images of Obas - Nigeria, The Oba of Benin
Images of Obas - Image of Oba of Benin, Omo N'oba N'edo Uku Akpolokpolo, Erediauwu,	6. Benin Bronze	Images of Obas - Image of Oba of Benin, Omo N'oba N'edo Uku Akpolokpolo, Erediauwu,
Images of Obas - Oba in red	6. Benin Bronze	Images of Obas - Oba in red
Images of Obas - Illustration (Color)	6. Benin Bronze	Images of Obas - Illustration (Color)
Images of Obas - Diagram of Bronze making	6. Benin Bronze	Images of Obas - Diagram of Bronze making
7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868	7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868	7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868
Photo of Wilderness, Watkins	7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868	Photo of Wilderness, Watkins
El Capitan, Adams	7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868	El Capitan, Adams
El Capitan, Watkins	7. Albert Bierstadt, <i>The Merced River in Yosemite</i> , 1868	El Capitan, Watkins
8. <i>Bird Stone</i> , Mississippian	8. <i>Bird Stone</i> , Mississippian	8. <i>Bird Stone</i> , Mississippian
Diagram of possible use of Birdstone with atlatl	8. <i>Bird Stone</i> , Mississippian	Diagram of possible use of Birdstone with atlatl
Image of throwing rods (atlatl)	8. <i>Bird Stone</i> , Mississippian	Image of throwing rods (atlatl)
9. Caron, Tea Set (Detail of cups)	9. Caron, Tea Set (Detail of cups)	9. Caron, Tea Set (Detail of cups)
10. Carpeaux, Dance, <i>The Three Graces</i>	10. Carpeaux, Dance, <i>The Three Graces</i>	10. Carpeaux, Dance, <i>The Three Graces</i>

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Image of Paris Opera House	10. Carpeaux, Dance, <i>The Three Graces</i>	Image of Paris Opera House
Carpeaux on the Opera House	10. Carpeaux, Dance, <i>The Three Graces</i>	Carpeaux on the Opera House
Straightforward	10. Carpeaux, Dance, <i>The Three Graces</i>	Straightforward
From Downward Angle	10. Carpeaux, Dance, <i>The Three Graces</i>	From Downward Angle
Image of Three Graces	10. Carpeaux, Dance, <i>The Three Graces</i>	Image of Three Graces
11. Chihuly Chandeliers	11. Chihuly Chandeliers	11. Chihuly Chandeliers
Images of Chihuly Chandeliers	11. Chihuly Chandeliers	Images of Chihuly Chandeliers
Images of Chihuly Chandeliers - Multi-Colored	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Multi-Colored
Images of Chihuly Chandeliers - Red	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Red
Images of Chihuly Chandeliers - Multiples over a Table	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Multiples over a Table
Images of Chihuly Chandeliers - Yellow, with Pool	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Yellow, with Pool
Images of Chihuly Chandeliers - Detail of Pool	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Detail of Pool
Images of Chihuly Chandeliers - Yellow in the Dark	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Yellow in the Dark
Images of Chihuly Chandeliers - Blue held up by the ground	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Blue held up by the ground
Images of Chihuly Chandeliers - Yellow with black center	11. Chihuly Chandeliers	Images of Chihuly Chandeliers - Yellow with black center
Three People in Chihuly's Studio	11. Chihuly Chandeliers	Three People in Chihuly's Studio
Images of Chihuly	11. Chihuly Chandeliers	Images of Chihuly
Images of Chihuly - In garden	11. Chihuly Chandeliers	Images of Chihuly - In garden
Images of Chihuly - In Studio	11. Chihuly Chandeliers	Images of Chihuly - In Studio
MIA's <i>Sunburst</i>	11. Chihuly Chandeliers	MIA's <i>Sunburst</i>
MIA's <i>Sunburst</i> - Image of Chandelier	11. Chihuly Chandeliers	MIA's <i>Sunburst</i> - Image of Chandelier
MIA's <i>Sunburst</i> - Woman assembling	11. Chihuly Chandeliers	MIA's <i>Sunburst</i> - Woman assembling
MIA's <i>Sunburst</i> - Man assembling	11. Chihuly Chandeliers	MIA's <i>Sunburst</i> - Man assembling
Images of Chihuly's creation method	11. Chihuly Chandeliers	Images of Chihuly's creation method
Images of Chihuly's creation method - Boots with paint splatter	11. Chihuly Chandeliers	Images of Chihuly's creation method - Boots with paint splatter
Images of Chihuly's creation method - Chihuly sweeping paint	11. Chihuly Chandeliers	Images of Chihuly's creation method - Chihuly sweeping paint
Images of Chihuly's creation method - Design painting	11. Chihuly Chandeliers	Images of Chihuly's creation method - Design painting
Demonstrations of Neon	11. Chihuly Chandeliers	Demonstrations of Neon
Demonstrations of Neon - Glowing Neon	11. Chihuly Chandeliers	Demonstrations of Neon - Glowing Neon
Demonstrations of Neon - Glowing Tube	11. Chihuly Chandeliers	Demonstrations of Neon - Glowing Tube
12. China Celestial Horse	12. China Celestial Horse	12. China Celestial Horse
Images of Ferghana Horses, Al-teke	12. China Celestial Horse	Images of Ferghana Horses, Al-teke
Images of Ferghana Horses, Al-teke - A horse bucking	12. China Celestial Horse	Images of Ferghana Horses, Al-teke - A horse bucking
Images of Ferghana Horses, Al-teke - A horse standing	12. China Celestial Horse	Images of Ferghana Horses, Al-teke - A horse standing
Images of Ferghana Horses, Al-teke - A horse standing	12. China Celestial Horse	Images of Ferghana Horses, Al-teke - A horse standing
Images of Ferghana Horses, Al-teke - A horse galloping	12. China Celestial Horse	Images of Ferghana Horses, Al-teke - A horse galloping
Images of Ferghana Horses, Al-teke - A horse from neck up	12. China Celestial Horse	Images of Ferghana Horses, Al-teke - A horse from neck up
Mongolian Horse with Traditional Rider's Gear	12. China Celestial Horse	Mongolian Horse with Traditional Rider's Gear
13. China Silk Road	13. China Silk Road	13. China Silk Road
China Silk Road - Topographical Map	13. China Silk Road	China Silk Road - Topographical Map
China Silk Road - Graphic Map	13. China Silk Road	China Silk Road - Graphic Map
14. Chinese Ancient Bronze	14. Chinese Ancient Bronze	14. Chinese Ancient Bronze
Diagram of Piece Mold Bronze Method	14. Chinese Ancient Bronze	Diagram of Piece Mold Bronze Method
Diagram of Piece Mold	14. Chinese Ancient Bronze	Diagram of Piece Mold
Diagram of Taotie Motif	14. Chinese Ancient Bronze	Diagram of Taotie Motif
15. Chinese Ancient Ceramics	15. Chinese Ancient Ceramics	15. Chinese Ancient Ceramics
Chinese Dragon Kiln	15. Chinese Ancient Ceramics	Chinese Dragon Kiln
Chinese Dragon Kiln	15. Chinese Ancient Ceramics	Chinese Dragon Kiln
Updraft Kiln	15. Chinese Ancient Ceramics	Updraft Kiln
Jade Merchants	15. Chinese Ancient Ceramics	Jade Merchants

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
16. Claymore, <i>Beaded Suitcase</i>	16. Claymore, <i>Beaded Suitcase</i>	16. Claymore, <i>Beaded Suitcase</i>
Photo of Ida Claymoore, with Suitcases	16. Claymore, <i>Beaded Suitcase</i>	Photo of Ida Claymoore, with Suitcases
17. Clouet, <i>Portrait of Charlotte of France</i> , 1522	17. Clouet, <i>Portrait of Charlotte of France</i> , 1522	17. Clouet, <i>Portrait of Charlotte of France</i> , 1522
18. Coaci, <i>Inkstand</i> , 1792	18. Coaci, <i>Inkstand</i> , 1792	18. Coaci, <i>Inkstand</i> , 1792
Details of inkwells, inside of drawer and doves on fountain	18. Coaci, <i>Inkstand</i> , 1792	Details of inkwells, inside of drawer and doves on fountain
19. Copley, Mrs. Allen	19. Copley, Mrs. Allen	19. Copley, Mrs. Allen
John Saber, <i>Portrait of Francis Lady Byron</i>	19. Copley, Mrs. Allen	John Saber, <i>Portrait of Francis Lady Byron</i>
20. <i>Dance Blanket</i> , Anishinabe/Dakota, c. 1840-50	20. <i>Dance Blanket</i> , Anishinabe/Dakota, c. 1840-50	20. <i>Dance Blanket</i> , Anishinabe/Dakota, c. 1840-50
21. Courbet Photos (Chateau d'Ornans)	21. Courbet Photos (Chateau d'Ornans)	21. Courbet Photos (Chateau d'Ornans)
Image of Ornans	21. Courbet Photos (Chateau d'Ornans)	Image of Ornans
Courbet, <i>The Valley of the Loue in Stormy Weather</i> , 1849	21. Courbet Photos (Chateau d'Ornans)	Courbet, <i>The Valley of the Loue in Stormy Weather</i> , 1849
Courbet, <i>Chateau d'Ornans</i> , 1855	21. Courbet Photos (Chateau d'Ornans)	Courbet, <i>Chateau d'Ornans</i> , 1855
22. <i>Diptych with scenes from the life of Christ</i> , 1375	22. <i>Diptych with scenes from the life of Christ</i> , 1375	22. <i>Diptych with scenes from the life of Christ</i> , 1375
23. Doryphorous	23. Doryphorous	23. Doryphorous
Michaelangelo, <i>David</i>	23. Doryphorous	Michaelangelo, <i>David</i>
Diagram of Chiastic Principle	23. Doryphorous	Diagram of Chiastic Principle
Images of Doryphorous	23. Doryphorous	Images of Doryphorous
Images of Doryphorous - Naples Museum	23. Doryphorous	Images of Doryphorous - Naples Museum
Images of Doryphorous - Vatican	23. Doryphorous	Images of Doryphorous - Vatican
Images of Doryphorous - Bronze Doryphoros, Outside	23. Doryphorous	Images of Doryphorous - Bronze Doryphoros, Outside
Diagram of Canon	23. Doryphorous	Diagram of Canon
Apollo Belvedere, Vatican	23. Doryphorous	Apollo Belvedere, Vatican
24. Durer, <i>St. Jerome Penitence</i> , 1497	24. Durer, <i>St. Jerome Penitence</i> , 1497	24. Durer, <i>St. Jerome Penitence</i> , 1497
Durer, <i>St. Jerome in His Study</i> , 1514	24. Durer, <i>St. Jerome Penitence</i> , 1497	Durer, <i>St. Jerome in His Study</i> , 1514
25. Egyptian Canon of Proportions	25. Egyptian Canon of Proportions	25. Egyptian Canon of Proportions
26. Egyptian False Door	26. Egyptian False Door	26. Egyptian False Door
A typical Old Kingdom Simple Mastaba Tomb Diagram	26. Egyptian False Door	A typical Old Kingdom Simple Mastaba Tomb Diagram
Rosetta Stone	26. Egyptian False Door	Rosetta Stone
Rosetta Stone, Language Key	26. Egyptian False Door	Rosetta Stone, Language Key
Image of Mastaba Archaeological Dig	26. Egyptian False Door	Image of Mastaba Archaeological Dig
27. <i>Embroidered Box</i> , England, 1662	27. <i>Embroidered Box</i> , England, 1662	27. <i>Embroidered Box</i> , England, 1662
Image of Box opened	27. <i>Embroidered Box</i> , England, 1662	Image of Box opened
Detail of Box	27. <i>Embroidered Box</i> , England, 1662	Detail of Box
Image of Box	27. <i>Embroidered Box</i> , England, 1662	Image of Box
28. Gandharan Buddha	28. Gandharan Buddha	28. Gandharan Buddha
29. Goya, <i>Sleep of Reasons produces Monsters</i> , 1797-98	29. Goya, <i>Sleep of Reasons produces Monsters</i> , 1797-98	29. Goya, <i>Sleep of Reasons produces Monsters</i> , 1797-98
30. Greek and Roman Sculpture, Miscellaneous	30. Greek and Roman Sculpture, Miscellaneous	30. Greek and Roman Sculpture, Miscellaneous
Bronze of a Man	30. Greek and Roman Sculpture, Miscellaneous	Bronze of a Man
Diagram of Lost Wax Process	30. Greek and Roman Sculpture, Miscellaneous	Diagram of Lost Wax Process
Contemporary Example of Polychrome Sculpture	30. Greek and Roman Sculpture, Miscellaneous	Contemporary Example of Polychrome Sculpture
Image of the Parthenon	30. Greek and Roman Sculpture, Miscellaneous	Image of the Parthenon
Da Vinci, <i>Vitruvian Man</i> , c. 1487	30. Greek and Roman Sculpture, Miscellaneous	Da Vinci, <i>Vitruvian Man</i> , c. 1487
31. Haniwa Figures	31. Haniwa Figures	31. Haniwa Figures
Haniwa next to Burial Ground (close up)	31. Haniwa Figures	Haniwa next to Burial Ground (close up)
Haniwa next to Burial Ground (from a distance)	31. Haniwa Figures	Haniwa next to Burial Ground (from a distance)
32. Ibeji	32. Ibeji	32. Ibeji
Image of Woman holding her Ibeji twin figure	32. Ibeji	Image of Woman holding her Ibeji twin figure
33. Ife Shrine Head	33. Ife Shrine Head	33. Ife Shrine Head
Image of Man with Scarification	33. Ife Shrine Head	Image of Man with Scarification
34. Kehinde Wiley	34. Kehinde Wiley	34. Kehinde Wiley
<i>Three Graces</i> , 2005	34. Kehinde Wiley	<i>Three Graces</i> , 2005

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
In front of Santos Dumont- <i>The Father of Aviation II</i> , 2009	34. Kehinde Wiley	In front of Santos Dumont- <i>The Father of Aviation II</i> , 2009
<i>LL Cool J</i> , 2005	34. Kehinde Wiley	<i>LL Cool J</i> , 2005
Andrea Mantegna, <i>Lamentation Over the Dead Christ</i> , 1480	34. Kehinde Wiley	Andrea Mantegna, <i>Lamentation Over the Dead Christ</i> , 1480
Image of the Airplane of Santos Dumont	34. Kehinde Wiley	Image of the Airplane of Santos Dumont
Image of Santos Dumont	34. Kehinde Wiley	Image of Santos Dumont
<i>Lamentation Over The Dead Christ</i> , 2008	34. Kehinde Wiley	<i>Lamentation Over The Dead Christ</i> , 2008
35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century
Alhambra Court of Lions (detail)	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	Alhambra Court of Lions (detail)
Alhambra Court of Lions	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	Alhambra Court of Lions
Map of Umayyad Dynasty	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	Map of Umayyad Dynasty
Inside the Mezquita, The Moorish Mosque of Cordoba	35. <i>Lion Statuette</i> , Hispano-Moorish, 11 th -12 th Century	Inside the Mezquita, The Moorish Mosque of Cordoba
36. Luba Diviner	36. Luba Diviner	36. Luba Diviner
37. Rembrandt, <i>Lucretia</i> , 1666	37. Rembrandt, <i>Lucretia</i> , 1666	37. Rembrandt, <i>Lucretia</i> , 1666
Durer, <i>Lucretia</i> , 1518	37. Rembrandt, <i>Lucretia</i> , 1666	Durer, <i>Lucretia</i> , 1518
Pietro Fancelli, <i>Drawing of Lucretia</i> , 18 th Century	37. Rembrandt, <i>Lucretia</i> , 1666	Pietro Fancelli, <i>Drawing of Lucretia</i> , 18 th Century
Rembrandt, <i>Lucretia</i> , 1664	37. Rembrandt, <i>Lucretia</i> , 1666	Rembrandt, <i>Lucretia</i> , 1664
Rubens, <i>Tarquinius and Lucretia</i> , 1610	37. Rembrandt, <i>Lucretia</i> , 1666	Rubens, <i>Tarquinius and Lucretia</i> , 1610
Titian, <i>The Rape of Lucretia</i> , 1488-90	37. Rembrandt, <i>Lucretia</i> , 1666	Titian, <i>The Rape of Lucretia</i> , 1488-90
38. Majolica Plate	38. Majolica Plate	38. Majolica Plate
The Golden House of Nero	38. Majolica Plate	The Golden House of Nero
The Loggias of Raphael, reproduction at the State Hermitage in Russia	38. Majolica Plate	The Loggias of Raphael, reproduction at the State Hermitage in Russia
<i>Basin with Hercules and Cacus</i> , Italian (Urbino), about 1570	38. Majolica Plate	<i>Basin with Hercules and Cacus</i> , Italian (Urbino), about 1570
Basin with Hercules and Cacus, Italian (Urbino), about 1570 - Back view	38. Majolica Plate	Basin with Hercules and Cacus, Italian (Urbino), about 1570 - Back view
Basin with Hercules and Cacus, Italian (Urbino), about 1570 - Frontal view	38. Majolica Plate	Basin with Hercules and Cacus, Italian (Urbino), about 1570 - Frontal view
39. Mende Sande Mask	39. Mende Sande Mask	39. Mende Sande Mask
Images of Women in Mende Masks	39. Mende Sande Mask	Images of Women in Mende Masks
Images of Women in Mende Masks - Color, in motion	39. Mende Sande Mask	Images of Women in Mende Masks - Color, in motion
Images of Women in Mende Masks - Initiation	39. Mende Sande Mask	Images of Women in Mende Masks - Initiation
Images of Women in Mende Masks - Black and White, in motion	39. Mende Sande Mask	Images of Women in Mende Masks - Black and White, in motion
Image of Women's plated hair	39. Mende Sande Mask	Image of Women's plated hair
Elders and initiates sitting with masks	39. Mende Sande Mask	Elders and initiates sitting with masks
40. MIA Logos	40. MIA Logos	40. MIA Logos
41. Millais, <i>Peace Concluded</i> , 1856	41. Millais, <i>Peace Concluded</i> , 1856	41. Millais, <i>Peace Concluded</i> , 1856
Map of the Crimea	41. Millais, <i>Peace Concluded</i> , 1856	Map of the Crimea
Photograph of Soldiers from the Crimean War	41. Millais, <i>Peace Concluded</i> , 1856	Photograph of Soldiers from the Crimean War
Map of the Crimean War	41. Millais, <i>Peace Concluded</i> , 1856	Map of the Crimean War
Millais, <i>Portrait of Effie Millais</i> , 1873	41. Millais, <i>Peace Concluded</i> , 1856	Millais, <i>Portrait of Effie Millais</i> , 1873
<i>Millais with Wife and Daughters</i> , 1865	41. Millais, <i>Peace Concluded</i> , 1856	<i>Millais with Wife and Daughters</i> , 1865
42. Moore, <i>Battledore</i> , 1868-70	42. Moore, <i>Battledore</i> , 1868-70	42. Moore, <i>Battledore</i> , 1868-70
Infrared Image	42. Moore, <i>Battledore</i> , 1868-70	Infrared Image
43. Nail Figure, Democratic Republic of Congo	43. Nail Figure, Democratic Republic of Congo	43. Nail Figure, Democratic Republic of Congo
44. Nayarit Map	44. Nayarit Map	44. Nayarit Map
45. Nazca	45. Nazca	45. Nazca
Cactus Fruit	45. Nazca	Cactus Fruit
Diagram of Nazca Lines	45. Nazca	Diagram of Nazca Lines
Hummingbird, Nazca Lines	45. Nazca	Hummingbird, Nazca Lines
Spider, Nazca Lines	45. Nazca	Spider, Nazca Lines
Walking the Nazca Lines	45. Nazca	Walking the Nazca Lines
Map of Peru	45. Nazca	Map of Peru
46. <i>Norwegian Cupboard</i> , Aslak Lie ; John Eriksen Engesaethe, 1870	46. <i>Norwegian Cupboard</i> , Aslak Lie ; John Eriksen Engesaethe, 1870	46. <i>Norwegian Cupboard</i> , Aslak Lie ; John Eriksen Engesaethe, 1870
Norwegian Cupboard, Aslak Lie ; John Eriksen Engesaethe, 1870 - Back View	46. <i>Norwegian Cupboard</i> , Aslak Lie ; John Eriksen Engesaethe, 1870	Norwegian Cupboard, Aslak Lie ; John Eriksen Engesaethe, 1870 - Back View

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Norwegian Cupboard, Aslak Lie ; John Eriksen Engesaethe, 1870 - Detail	46. <i>Norwegian Cupboard</i> , Aslak Lie ; John Eriksen Engesaethe, 1870	Norwegian Cupboard, Aslak Lie ; John Eriksen Engesaethe, 1870 - Detail
47. Paleolithic, <i>Venus Figure</i> , c. 20,000 B.C.E.	47. Paleolithic, <i>Venus Figure</i> , c. 20,000 B.C.E.	47. Paleolithic, <i>Venus Figure</i> , c. 20,000 B.C.E.
Paleolithic Horse Drawing	47. Paleolithic, <i>Venus Figure</i> , c. 20,000 B.C.E.	Paleolithic Horse Drawing
<i>Woman of Willendorf</i> , 24,000-22,000 B.C.E.	47. Paleolithic, <i>Venus Figure</i> , c. 20,000 B.C.E.	<i>Woman of Willendorf</i> , 24,000-22,000 B.C.E.
48. Prairie School	48. Prairie School	48. Prairie School
Louis Sullivan, <i>Transportation Building</i> , Chicago World's Fair	48. Prairie School	Louis Sullivan, <i>Transportation Building</i> , Chicago World's Fair
Louis Sullivan, <i>National Farmers Bank</i> , Owatonna	48. Prairie School	Louis Sullivan, <i>National Farmers Bank</i> , Owatonna
Purcell and Elmslie, <i>Merchant National Bank</i> , Winona	48. Prairie School	Purcell and Elmslie, <i>Merchant National Bank</i> , Winona
Purcell and Elmslie, <i>Merchant National Bank</i> , Winona - Architecture Detail	48. Prairie School	Purcell and Elmslie, <i>Merchant National Bank</i> , Winona - Architecture Detail
Purcell and Elmslie, <i>Merchant National Bank</i> , Winona - Skylight Detail	48. Prairie School	Purcell and Elmslie, <i>Merchant National Bank</i> , Winona - Skylight Detail
Louis Sullivan, <i>Auditorium Building</i> , Chicago	48. Prairie School	Louis Sullivan, <i>Auditorium Building</i> , Chicago
Louis Sullivan, <i>Chicago Stock Exchange</i> , Art Institute of Chicago	48. Prairie School	Louis Sullivan, <i>Chicago Stock Exchange</i> , Art Institute of Chicago
49. Printing Processes	49. Printing Processes	49. Printing Processes
Illustration of Engraving	49. Printing Processes	Illustration of Engraving
Illustration of Etching	49. Printing Processes	Illustration of Etching
Illustration of Woodcut	49. Printing Processes	Illustration of Woodcut
50. Richard Hunt, <i>Mask</i>	50. Richard Hunt, <i>Mask</i>	50. Richard Hunt, <i>Mask</i>
Image of Hunt in his Studio	50. Richard Hunt, <i>Mask</i>	Image of Hunt in his Studio
Kwakiutl Dancers	50. Richard Hunt, <i>Mask</i>	Kwakiutl Dancers
Image of Hunt next to a Mask	50. Richard Hunt, <i>Mask</i>	Image of Hunt next to a Mask
Map of Native American Groups on the Northwest Coast	50. Richard Hunt, <i>Mask</i>	Map of Native American Groups on the Northwest Coast
Photograph of Mask (closed)	50. Richard Hunt, <i>Mask</i>	Photograph of Mask (closed)
Image of Hunt (Black and White)	50. Richard Hunt, <i>Mask</i>	Image of Hunt (Black and White)
51. Shiva	51. Shiva	51. Shiva
Shiva Temple, Khajuraho, India, 11 th Century	51. Shiva	Shiva Temple, Khajuraho, India, 11 th Century
Shiva Procession	51. Shiva	Shiva Procession
Shiva Procession	51. Shiva	Shiva Procession
Painted Temple, Pachaiamman Koil	51. Shiva	Painted Temple, Pachaiamman Koil
52. Stieglitz	52. Stieglitz	52. Stieglitz
Francis Picabia, <i>Here this is Stieglitz Here</i> , 1915	52. Stieglitz	Francis Picabia, <i>Here this is Stieglitz Here</i> , 1915
Photo of Stieglitz taking a Picture	52. Stieglitz	Photo of Stieglitz taking a Picture
53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948
Images of Tatra	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra
Images of Tatra - With Door open	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - With Door open
Images of Tatra - From Above	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - From Above
Images of Tatra - With Hood open	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - With Hood open
Images of Tatra - With Trunk open	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - With Trunk open
Images of Tatra - Of Engine	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - Of Engine
Images of Tatra - Of Engine from the side	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - Of Engine from the side

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
Images of Tatra - Interior	53. <i>Tatra T87 four-door sedan</i> , Hans Ledwinka, Ringhoffer-Tatra-Werke AG, 1948	Images of Tatra - Interior
54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century
Roman Courtyard Garden	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Roman Courtyard Garden
Images of the Tiber Muse	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Images of the Tiber Muse
Images of the Tiber Muse - From the Sides	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Images of the Tiber Muse - From the Sides
Images of the Tiber Muse - From the Back	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Images of the Tiber Muse - From the Back
Images of the Tiber Muse - Map showing Tiber River	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Images of the Tiber Muse - Map showing Tiber River
Images of the Tiber Muse - Map of Western Europe	54. Tiber Muse, Graeco-Roman, 2 nd - 1 st Century	Images of the Tiber Muse - Map of Western Europe
55. Venetian Writing Desk	55. Venetian Writing Desk	55. Venetian Writing Desk
Detail of Storage Compartment	55. Venetian Writing Desk	Detail of Storage Compartment
Frontal View of Desk	55. Venetian Writing Desk	Frontal View of Desk
Details of Molding	55. Venetian Writing Desk	Details of Molding
Bedroom from Sagredo Palace, Metropolitan Museum	55. Venetian Writing Desk	Bedroom from Sagredo Palace, Metropolitan Museum
Drawer Detail	55. Venetian Writing Desk	Drawer Detail
56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790	56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790	56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790
Detail of "Am I not a Man and a Brother?"	56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790	Detail of "Am I not a Man and a Brother?"
Image of Box	56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790	Image of Box
Image of Box - Illustration of "Am I not a Man and a Brother?"	56. <i>Wedgwood Writing Box</i> , William Hackwood, Josiah Wedgwood & Sons, c. 1790	Image of Box - Illustration of "Am I not a Man and a Brother?"
57. Wu Reception Hall	57. Wu Reception Hall	57. Wu Reception Hall
Photograph of a Courtyard House	57. Wu Reception Hall	Photograph of a Courtyard House
Diagram of a Courtyard House	57. Wu Reception Hall	Diagram of a Courtyard House
Illustration of a Courtyard House	57. Wu Reception Hall	Illustration of a Courtyard House
Image of a Courtyard House	57. Wu Reception Hall	Image of a Courtyard House
58. Yombe	58. Yombe	58. Yombe
Photograph of Leopards	58. Yombe	Photograph of Leopards
<i>Mother with Child</i> , Yombe, 20 th Century	58. Yombe	<i>Mother with Child</i> , Yombe, 20 th Century
59. Yoruba	59. Yoruba	59. Yoruba
Images of an Oba in his Crown	59. Yoruba	Images of an Oba in his Crown
<i>Crown</i> , Yoruba, Date unknown	59. Yoruba	<i>Crown</i> , Yoruba, Date unknown
Crown, Yoruba, Date unknown - Multiple Views	59. Yoruba	Crown, Yoruba, Date unknown - Multiple Views
Amusements along the Riverside at Shijo	Japanese Prints	
Amusements along the Riverside at Shijo Large1	Japanese Prints	
Amusements along the Riverside at Shijo Large2	Japanese Prints	
David and Goliath- Caravaggio	Lucretia	Similar pose/composition
Death of Meleager_detail	<i>Death of Germanicus</i> , Poussin	2nd century Sarcophagus
Death of Meleager_full	<i>Death of Germanicus</i> , Poussin	2nd century Sarcophagus
Death of Constantine-Rubens	<i>Death of Germanicus</i> , Poussin	Tapestry Poussin could have studied before creating Death of Germanicus
divali1	Winterlights	Rangoli
divali2	Winterlights	Rangoli
divali3	Winterlights	Lakshmi
divali4	Winterlights	Dancing
dreidel	Winterlights	dreidel and geld
eid2	Winterlights	henna
eid3	Winterlights	Children greeting each other
eid4	Winterlights	Prayer

File Name	Supports MIA Collection (Name of folder)	Image description, details, and attribution
eid5	Winterlights	Bangle Shop
hanuka1	Winterlights	treats
hanuka3	Winterlights	Hannukah Lamp
hanuka4	Winterlights	Spinning the dreidel
hanukah2	Winterlights	food and lamp
kwaanza1	Winterlights	Kwanzaa lamp
kwanzaa2	Winterlights	Priestess lighting Imap
xmas2	Winterlights	stockings
xmas3	Winterlights	nativity
xmas4	Winterlights	Carolers
xmas 1	Winterlights	Tree, fireplace, and decorations
Pop-Up Park Images	Pop-Up Park	Images of completed or almost completed Park in the lobby
Pop-Up Park Images2	Pop-Up Park	Images of completed or almost completed Park in the lobby
Pop-Up Park Images3	Pop-Up Park	Images of completed or almost completed Park in the lobby
Pop-Up Park Plans	Pop-Up Park	Mapping out the Park for the lobby
Pop-Up Park Prep	Pop-Up Park	Smaller model for the grass mounds
Pop-Up Park Prep2	Pop-Up Park	making the grass mounds (islands) framework
Pop-Up Park Prep3	Pop-Up Park	making the grass mounds (islands) testing putting in plants
Pop-Up Park Prep4	Pop-Up Park	making the grass mounds (islands) prepping the surface
Pop-Up Park Prep5	Pop-Up Park	making the grass mounds (islands) prepping the surface
Pop-Up Park Prep6	Pop-Up Park	making the grass mounds (islands) prepping the surface
Pop-Up Park Prep7	Pop-Up Park	making the grass mounds (islands) sitting in the U.S. Bank gallery
Pop-Up Park Prep8	Pop-Up Park	making the grass mounds (islands) putting on the turf
Pop-Up Park Sketches	Pop-Up Park	preliminary islands idea
Pop-Up Park Sketches	Pop-Up Park	view to the ocean idea
Pop-Up Park Sketches	Pop-Up Park	island concept'
Pop-Up Park Sketches	Pop-Up Park	one big island idea
Pop-Up Park Sketches	Pop-Up Park	final mock-up ideas
Pop-Up Park Sketches	Pop-Up Park	final mock-up ideas
Bacon Study for Portrait I	Bacon Pope Innocent X	
Einsentein Battleship Potemkin	Bacon Pope Innocent X	
Pope I	Bacon Pope Innocent X	
Pope II	Bacon Pope Innocent X	
Portrait of Cardinal Filippo Archinto c1555	Bacon Pope Innocent X	
Study for Portrait II	Bacon Pope Innocent X	
Study for Portrait III	Bacon Pope Innocent X	
Study for Portrait IV	Bacon Pope Innocent X	
Study for Portrait V	Bacon Pope Innocent X	
Study for Portrait VI	Bacon Pope Innocent X	
Study for Portrait VII	Bacon Pope Innocent X	
Study for Portrait VIII	Bacon Pope Innocent X	
Velazques.innocent x	Bacon Pope Innocent X	
Luxembourg Gardens at Twilight	Strapless	John Singer Sargent
Daughters of Edward Darley	Strapless	John Singer Sargent
Sargent_Madame X	Strapless	John Singer Sargent
Sargent_Madame X	Strapless	John Singer Sargent
Le Salon de Madame Geoffrin	Strapless	
The Youth of Bacchus	Strapless	by Bougeureau
The Right Honorable Frances Lady Byron	Strapless	by William Hogarth
Carnation_lily_lily_rose	Strapless	John Singer Sargent
FalguiereDianaFull	Strapless	
Fumee_Web	Strapless	
Isabelle_Stewart_Gardner	Strapless	John Singer Sargent
John Singer Sargent Self Portrait	Strapless	John Singer Sargent
Paul-Albert Besnard-Art-A-Family	Strapless	
Andy-Warhol-Marilyn	Strapless	