History of Design
History of Design

DECORATIVE ARTS AND MATERIAL CULTURE, 1400–2000

WITH CONTRIBUTIONS BY
John Robert Alderman
Marcus B. Burke
Silke Bettermann
Jeffrey Collins
Aiméé E. From
Annette Hagedorn
David Jaffee
Rose Kerr
Pat Kirkham
Patricia Lara-Betancourt
Christian A. Larsen
Dana Leibsohn
Sarah A. Lichtman
Andrew Morrall
George Michell
Barbara E. Mundy
Amy F. Ogata
Jorge F. Rivas Pérez
Maria Ruvoldt
Tomoko Sakomura
Enid Schildkrot
Lee Talbot
Sarah Teasley
Carol Thompson
Tom Tredway
Norman Vorano
Catherine L. Whalen

PUBLISHED BY
Bard Graduate Center: Decorative Arts, Design History, Material Culture
NEW YORK
Yale University Press
NEW HAVEN AND LONDON

EDITORS
THE BARD GRADUATE CENTER
## CONTENTS

**Contributors** viii  
**Director's Foreword** x  
**Editors' Acknowledgments** xi  
**Editors' Introduction** xii  
**Editors' Note to the Reader** xiii

### 1400–1600

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Region</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>East Asia</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>India</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>The Islamic World</td>
<td>48</td>
</tr>
<tr>
<td>4</td>
<td>Africa</td>
<td>66</td>
</tr>
<tr>
<td>5</td>
<td>Europe</td>
<td>82</td>
</tr>
<tr>
<td>6</td>
<td>The Americas</td>
<td>116</td>
</tr>
</tbody>
</table>

### 1600–1750

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Region</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>East Asia</td>
<td>144</td>
</tr>
<tr>
<td>8</td>
<td>India</td>
<td>174</td>
</tr>
<tr>
<td>9</td>
<td>The Islamic World</td>
<td>196</td>
</tr>
<tr>
<td>10</td>
<td>Africa</td>
<td>212</td>
</tr>
<tr>
<td>11</td>
<td>Europe</td>
<td>230</td>
</tr>
<tr>
<td>12</td>
<td>The Americas</td>
<td>268</td>
</tr>
</tbody>
</table>

### 1750–1900

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Region</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>East Asia</td>
<td>308</td>
</tr>
<tr>
<td>14</td>
<td>India</td>
<td>338</td>
</tr>
<tr>
<td>15</td>
<td>The Islamic World</td>
<td>358</td>
</tr>
<tr>
<td>16</td>
<td>Africa</td>
<td>374</td>
</tr>
<tr>
<td>17</td>
<td>Europe</td>
<td>394</td>
</tr>
<tr>
<td>18</td>
<td>The Americas</td>
<td>436</td>
</tr>
</tbody>
</table>

### 1900–2000

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Region</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>East Asia</td>
<td>482</td>
</tr>
<tr>
<td>20</td>
<td>India</td>
<td>514</td>
</tr>
<tr>
<td>21</td>
<td>The Islamic World</td>
<td>532</td>
</tr>
<tr>
<td>22</td>
<td>Africa</td>
<td>546</td>
</tr>
<tr>
<td>23</td>
<td>Europe and the Americas</td>
<td>566</td>
</tr>
</tbody>
</table>

**Maps** 654  
**Quotation Sources** 660  
**Further Reading** 662  
**Index** 671  
**Illustration Credits** 689
CONTRIBUTORS

JOHN ROBERT ALDERMAN—Independent art historian and writer on India, contributor to Afrikén Ellis in India (2008), and author of numerous books reviews about India.


JEFFREY COLLINS—Professor and Chair of Academic Programs, Bard Graduate Center. Publications include Papacy and Politics in Eighteenth-Century Rome: Pius VI and the Arts (2004), Pedro Friedeberg (contributing author, 2000), and studies of painting, prints, sculpture, architecture, urbanism, muscology, furniture, and film.

AIMÉE E. FROOM—Independent scholar, formerly Hagop Kevorkian Associate Curator of Islamic Art, Brooklyn Museum, New York, and former visiting professor at Brown University and the Bard Graduate Center. Publications include Spirits and Life: Masterpieces of Islamic Art from the Aga Khan Museum and the Bard Graduate Center (2007) and Persian Ceramics from Collections of the Asian Art Museum (2008).


DAVID JAFFEE—Professor and Head of New Media Research, Bard Graduate Center, specializes in North American material culture. Publications include The New Nation of Goods: Material Culture in Early America (2010) and numerous essays on early American artisans and the visual and material culture of eighteenth-century New York.

ROSE KERR—Honorary Associate of the Neuland Research Institute, Cambridge, has written widely on Asian art and design. Publications include Ceramic Technology: Science and Civilization in China (2004), Song China Through 21st Century Eyes (2009), and Chinese Export Ceramics (2011).


PATRICIA LARA-BETANCOURT—Research Fellow, the Modern Interiors Research Centre, Kingston University, London. Publications include Performance, Fashion, and the Modern Interior (co-editor, 2012) and articles on the history of the nineteenth-century drawing room in Colombia.


DANA LEIBSOHN—Professor, Art Department, Smith College, specializes in indigenous visual culture in Spanish America and trans-Pacific trade in the early modern period. Publications include Strip and Glyph (2009) and Vistas: Visual Culture in Spanish America, 1520–1820 (with Barbara E. Mundy, 2010).

MARIA RUVOLDT—Assistant Professor, Bard Graduate Center, New York. Publications include The Italian Renaissance Imagery of Inspiration: Metaphors of Sight, Sleep, and Dreams (2004), Approaching the Italian Renaissance Interior (contributing author, 2007), and “Michelangelo’s Slaves and the Gift of Liberty” (Renaisance Quarterly, 2012).


SUSAN WEBER—Director, Curator, Late Antique, and Medieval Art, Textile Museum, Washington, DC, is editor of The Fabric of Medieval Europe: 500–1500 (2008–9). She has written widely on European textiles and their role in cultural and religious expression.

CATHARINE L. WHALEN—Assistant Professor, Bard Graduate Center; has written and lectured widely on North American decorative arts, craft, and design, history and theory of collecting, gender and material culture, and vernacular photography.
DIRECTOR’S FOREWORD

Creating some form of textbook of decorative arts has been in the back of my mind since I founded the Bard Graduate Center for Studies in the Decorative Arts (BGC) in 1993. I realized that to expand the range of graduate and undergraduate courses addressing the decorative arts, we needed more pedagogical tools, and better ones. I remembered how central Janos’s History of Art was to the survey courses I had taken while studying at Barnard College, and how, together, the book and the courses had provided me with a framework for further research. I envisaged a similar type of resource for our degree candidates at the BGC, and for students, teachers, and others outside the Center. There was simply nothing comparable at the time. This was largely because the examination of such things was seen as secondary to the exploration of the “fine arts” of painting, sculpture, and architecture. Indeed, to overturn this relegation of the decorative arts to a place of lesser importance was why I founded the BGC in the first place.

Publications have always been central to activities at the BGC (now the Bard Graduate Center: Decorative Arts, Design History, Material Culture). Over the past two decades, the Center has created pioneering exhibition catalogues; supported books by outside scholars; published the scholarly journal Cultural Histories of the Material World; and, most recently, inaugurated a monograph series entitled Studies in Decorative Arts (expanded in 2013 and relaunched as West 86th); and, for making it happen, I give the Center my heartfelt thanks.

In 2013, the BGC celebrates its twentieth anniversary as a Center for graduate studies, exhibitions, and publications. Looking back, I realize that our achievements have far outreached even my most ambitious aims. Without the vision and leadership of Leon Botstein, President of Bard College, the BGC would never have taken shape. He was a constant advocate even when the Center was little more than an abstract idea, and I want to thank him for all his help and guidance over the last two decades. Dean Peter Miller, under whom the Center has grown to its recent status as a research institute with a broad disciplinary, methodological, and geo-cultural scope, also deserves my thanks, as does Nina Stritzler-Levine, Gallery Director, who for almost twenty years has guided our ground-breaking exhibitions programs. I also owe tremendous thanks to my fellow editor and the director of this particular project, Professor Pat Kirkham, who took on an enormous project with energy and enthusiasm. Her broad knowledge and insights helped to shape and refine this book at every stage, from the commissioning of the chapters to their final iteration.

As Director of the BGC, I gratefully acknowledge The Tiffany & Co. Foundation for its leadership role in supporting this publication and The Sherell Foundation and Fundación Cienmás/Colèccion Patricia Phelps de Cisneros which generously provided additional funds. Finally, as the BGC celebrates its twentieth anniversary, an occasion this publication helps to mark, I want to thank everyone who believed in the Center’s mission, and supported its development, as well as all those who are contributing to its future growth.

Susan Weber
Iris Horowitz Professor, and
Founder and Director of the Bard Graduate Center

EDITORS’ ACKNOWLEDGMENTS

For a project that has been in the making for nearly a decade we have many people to thank. The title of Project Editor does not begin to cover the extraordinary contribution of Heather Jane McCormick (who holds an MA and an MPhil from the BGC and is also a doctoral candidate here). She assisted us in many and varied ways, and her subject knowledge, love of the chase, wonderful people skills, and unfailing attention to detail have been central to the quality of this publication. We thank her from the bottom of our hearts, as we do Martina D’Alton, Senior Manuscript Editor, whose consummate skills and tenacity have done so much to shepherd yet another major BGC publication (our largest ever) to completion. Sally Salvesen, the BGC’s longtime editor at Yale University Press in London, once again provided wisdom and guidance in the many decisions, small and large, faced by our team at every stage of publication. These three women are the very best and most professional and congenial of colleagues. We were also blessed with designers who understood our many ambitions for this project: Rita Jule, who brought to the project much that she learned while gaining an MA at the BGC, and Mike McGinty, whose previous commissions have included editions of Janson’s History of Art. Their design skills and aesthetic sensibilities shine through the beautiful book they have produced.

We count ourselves fortunate in that specialists from many countries and areas of interest graciously agreed to write for this project, and we extend our deepest appreciation to them: John Robert Alderman, Silke Bettermann, Marcus B. Burke, Jeffery Collins, Aimée B. Fromm, Annette Hagdorn, David Jaffe, Ross Kerr, Patricia Lara-Botanocour, Christian A. Larsen, Dana Loebohn, Sarah A. Lichtman, Andrew Morrall, George Michell, Barbara E. Mundy, Amy F. Ogata, Jorge F. Rivas Pérez, Maria Ravill, Tomoko Sakomura, Enid Schildkraut, Lee Talbot, Sarah Teasley, Carol Thompson, Tom Tredway, Norman Vorano, and Catherine L. Whalen.

Our thanks also to the consultants who took time out of busy schedules to advise us. They are: Komesti L. Ames, Hazel Clark, Gustavo Curiel, Erin Eisenbush, Aaron Glass, Stephan Heidemann, Ann Jaffer, Helena Kiberg, François Louis, Michele Major, Sarah B. Sheriff, Carol Smith, and Paul Stirton. By the nature of their task, our peer reviewers and external readers must remain anonymous, but we thank you nonetheless for your suggestions and expertise.

We extend our appreciation to our copy editors, Margaret A. Hogan, Heidi Downey, Karen Hinkle, and Jason Best, who did a wonderful job, as did our Photographic Rights Assistant, Emily Orr, proofreaders Caroline Hannah and Roberta Fineman, and typesetter Tina Henderson. Thanks also to those BGC faculty and guests who have contributed to our ever-evolving survey course, and whose knowledge and ideas helped shape this book. This project could not have been completed without the help of many other colleagues and collaborators at the BGC, including the Librarians and staff in Visual Media Resources, Dean Elena Pinto Simon, Isabella Elwert, Daniel Lee, Alexis Mucha, Earl Martin, Ivan Gaskell, Allison Ong, Deborah Tint, and Lynn Thommen, as well as BGC students Luke Baker, Tenann Bell, Yvonne Chan, Martina D’Alton, William DeGregorio, Shoshana Greenwald, Craig Lee, and Sequina Miller. Special thanks also to Fernanda Kellogg and Ann Pyne for their support throughout this project.

Last but not least, we thank all the private individuals as well as the many museums, libraries, picture agencies, and other institutions that have permitted us to publish images of items in their care. We are especially grateful to The Metropolitan Museum of Art and Brooklyn Museum in New York, and the British Museum and Victoria and Albert Museum in London.
EDITORS’ INTRODUCTION

This book began with the idea of producing a series of intro-
duc tory texts for students entering the Bard Graduate Center. We were expanding and reshaping our year-long “Survey of
the Decorative Arts, Design and Material Culture: The Ancient
World to the Present” (required of all entering MA students) in
order to reflect the greater plurality of approaches that inform
the BGC’s work and reinforce its ambition to be the leading
study center for the cultural history of the material world.
This project represents both a new direction for the BGC and
a reaffirmation of the ideals that brought the institution
into being. It was founded to address a gap in university cur-
diculums in the United States which placed the decorative arts
(sometimes referred to as fine art) as the applied arts, and con-
strued them at all, within the contexts of art history and architec-
tural history, while seeing them as secondary to the fine arts.
The many rich and compelling histories offered by studios in
decorative arts, design, and material culture stand at the heart
of the BGC’s curriculum, and we hope that this publication will
play its part in raising the profile of such studies.

The lack of a broadly based “textbook” or “survey book”
of the model on those of other educational fields has often
been commented upon, especially by students. Our intention
is for this book to provide a platform on which to construct
broad geo-cultural introductions to the study of decorative
arts, design, and material culture at graduate and undergrad-
uate levels, and to help familiarize students with a wide range
of objects, contexts, materials, and techniques, as well as
approaches and issues. We are not seeking to establish canons,
but rather to give frameworks, encourage discussion, and point
to fertile areas for further study and research. The book’s title invokes “History” but there are many histories, and we envi-
sion the ones told herein taking their place alongside existing
and future ones.

The diverse voices that shine through the chapters that
follow indicate something of the variety of approaches between
and within particular academic disciplines. Various approaches to
the study of objects are evident. Some, for example, are
associated with the academic disciplines of Art History and
Architectural History; others with Anthropology, but all are
informed by the various shifts within the discipline of His-
tory to include wider ranges of people, events, movements,
and ideas than had previously been considered worthy of seri-
ous examination. Sometimes referred to as “History from
below,” this perspective challenged traditional hierarchies.
In some circles, even the term “decorative arts” came under attack,
In part because some curators and scholars focused so greatly
upon elite objects that everything else seemed marginalized.
As they emerged in the 1970s, two new disciplines—Design
History and Material Culture Studies—both of which
addressed the intersections between objects and culture
and embraced sociological, ethnographic, and anthropological
approaches to objects, nearly sidestepped accusations
of elitism and marginalization while broadening the institution’s
objectives and audience considerably. As a result, design—no longer
considered within the purview of the decorative arts. In the years since we began the project,
the fields of study have further expanded, with a renewed
interest in inter- and cross-disciplinarity. Post-disciplinary
approaches to scholarship have also gone significantly. Art
History and Architectural History have become more wel-
come of Design History; Material Culture Studies; and
“object studies” approaches. Many historians, philosophers,
sociologists, literary scholars, and others now take greater
notice of materiality, and this book, by its scope at least,
contributes to current concerns for international, transna-
tional, and global histories.

One of our challenges was to identify expert and adven-
turous scholars willing to write across broad swaths of time
and place, including some relatively new areas of study. In
some of the latter, such as the Americas, we felt that
the material was best served by scholars working in teams. From
the outset, we encouraged authors to address continuities as
well as changes, in part to transcend Modernist narratives of
innovation but also to stress the deep immersions of objects
and ideas in broader cultural, ideological, socio-economic, and
political contexts. Our contributors have been attentive to
the ways design and the decorative arts enriched daily life,
and as well as special ceremonies and rituals. Readers are
encouraged to think about how prevailing ideas, tastes, tech-
nologies, materials, and traditions shaped the ways things
looked and how they were fabricated, thought about, and
used. The chapters that follow raise questions about hierar-
chies of value, relationships between “high” and “low” cul-
ture, the interaction of objects with notions of race, class,
status, and gender, as well as personal, regional, and national
identities. When read together, the chapters presented here
encourage attention to wide-ranging issues of manufacture,
patronage, consumption, reception, cross-cultural appropri-
ation, and cross fertilization.

Collaboration has been central to this project; indeed, all
scholarship, especially surveys, builds upon what has gone before.
We and all of our contributors remain deeply grateful
to the teachers, peers, and students, both past and present, on
whom research and ideas we have drawn and to whom we
owe so much. We thank all the generations of scholars whose
pioneering efforts in little-trodden, nontraditional, and some-
times unorthodox fields have made a profound and lasting
impact that is just thinkable but doable. It is only because of those who came
before that we can offer this contribution to a burgeoning
field of historical inquiry. If this project has taught us one thing, it is that we are all students with a great deal more to
learn. We hope this book takes you, and us, some distance
toward where we want to go.

Pat Kirkham, BGC Professor, Project Director, and Editor
Susan Weber, BGC Founder and Director, Professor, and Editor

EDITORS’ NOTE TO THE READER

As the project took shape, it became clear that it would be
beyond the scope of a single volume to explore every period,
from antiquity to the present, while still preserving the
desired level of detail and interpretive complexity. We there-
fore decided to begin our coverage in 1400. The six centuries
this book addresses are divided into four chronological sec-
ctions—1400–1600, 1600–1750, 1750–1900, and 1900–2000—
and six geo-cultural areas, namely East Asia, India, the
Islamic World (including North Africa), Africa (primarily
sub-Saharan Africa), Europe, and the Americas. As far as
future editions, we plan to include Australia/Oceania.

To help orient readers and guide those who wish to read
continuously through chapters related to a particular area,
pages are color-coded with a tab in the margin. East Asia, for
example, is always ORANGE, Africa always TURQUOISE
BLUE. This aids navigation within and across the four sec-
tions, as does the repetition of chapter number, title, and date
at the foot of each page. The area chapters build on each other
from section to section, with numerous cross-currents within
and across the sections. Rather than burden the printed text
with a platform of cross-references, the index serves as a
means of identifying thematic and historical connections.

Primarily for reasons of accessibility and ease of reading,
we also decided not to encumber the texts with extensive
notes or citations of the specific sources used in researching
the texts. Only sources for direct quotations are given in end-
notes, which start on page 000. Instead, further reading lists
are provided for those seeking more information; many of
these entries were consulted by the authors. Decorative arts
terms and techniques are often explained in a general way
when they are first mentioned, but readers in search of more
detailed information will discover excellent resources online,
such as the databases on the Getty Research Institute web-
site, and again, our index will serve as a guide.

In the captions, the reader will find enough information
to enhance their understanding of the object, particularly
within the framework of this book. In general, we identify
the designer(s) or maker(s) responsible for originating the object,
give the title or a description of the piece illustrated, and state
where and when it was made. We are sometimes able to iden-
tify others who contributed to the piece, such as craftsmen
or manufacturers, and in a few places we have included
inscriptions or other relevant information. Dimensions are
arranged with height preceding width preceding depth. Oc-
casionally a single dimension is used, with an abbreviation.
L. (length), Diam. (diameter), and H. (height). The repository
that owns an object is identified in the caption, but all photo-
graphic credits are listed separately at the end of the book.
Maps for each geographical area, starting on page 000, are
intended to complement the text rather than provide the level
of information available in a comprehensive historical atlas.

Primarily for reasons of accessibility and ease of reading,
we also decided not to encumber the texts with extensive
notes or citations of the specific sources used in researching
the texts. Only sources for direct quotations are given in end-
notes, which start on page 000. Instead, further reading lists
are provided for those seeking more information; many of
these entries were consulted by the authors. Decorative arts
terms and techniques are often explained in a general way
when they are first mentioned, but readers in search of more
detailed information will discover excellent resources online,
such as the databases on the Getty Research Institute web-