

History of Design



Pat Kirkham
Susan Weber
EDITORS
THE BARD GRADUATE CENTER

History of Design

DECORATIVE ARTS AND MATERIAL CULTURE, 1400-2000

WITH CONTRIBUTIONS BY

John Robert Alderman
Marcus B. Burke
Silke Bettermann
Jeffrey Collins
Aimée E. Froom
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 Schildkrout
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

Copyright © 2013 Bard Graduate Center: Decorative Arts,
Design History, Material Culture

All rights reserved. This book may not be reproduced in whole or in part, in any form (beyond that copying permitted in Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publisher.

Project Director: Pat Kirkham
Project Editor: Heather Jane McCormick
Senior Manuscript Editor: Martina D'Alton
Managing Editor (2009–11): Sarah B. Sherrill
Design: Rita Jules, Miko McGinty Inc.
Typesetting: Tina Henderson

Printed in China

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

History of design : decorative arts and material culture, 1400-2000 /
[edited by] Pat Kirkham and Susan Weber.

pages cm
Includes bibliographical references and index.

ISBN 978-0-300-19614-6 (hardback)

I. Decorative arts—History. I. Kirkham, Pat, editor of compilation.

II. Weber, Susan, 1954- editor of compilation.

NK600.H57 2013

745—dc23

2013019464

Cover: t/k

Frontispiece: t/k

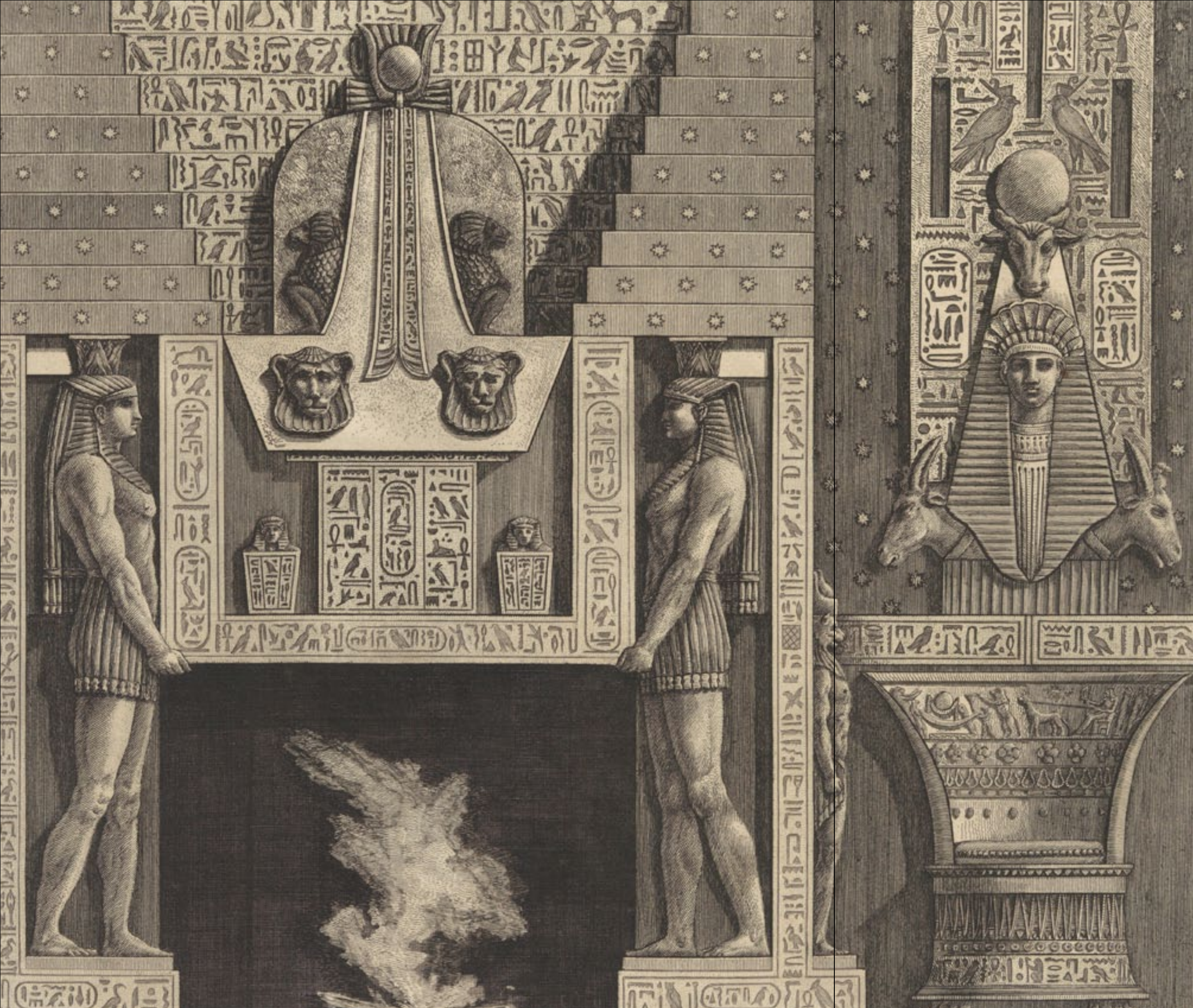
Page vii: t/k

This book has been typeset in Mercury and Ideal Sans designed by Jonathan Hoefler and Tobias Frere-Jones, winners of the 2013 American Institute of Graphics Arts Medal. Mercury, released in 1996, is a contemporary font family inspired by the spirited forms of Dutch Baroque typefaces, including the punches cut by Johann Michael Fleischman (1701–1768). This volume is composed in Mercury Text Grade 3, one of the four grades available that allow for fine control of text color at different sizes. It is included in the collection of the Museum of Modern Art, New York. Ideal Sans, released in 2011, engagingly incorporates the clarity of sans serif letterforms with humanist proportions and modulated strokes suggesting hand craftsmanship. As an extensive type family incorporating eight weight gradations, Ideal Sans is both legible at small sizes and expressive as a display font.

The Bard Graduate Center gratefully acknowledges
The Tiffany & Co. Foundation for its leadership support
of this publication.

THE TIFFANY & CO. FOUNDATION

Additional funds were generously given by The Sherrill Foundation
and Fundación Cisneros/Colección Patricia Phelps de Cisneros.



CONTENTS

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

1400-1600

CHAPTER 1	East Asia	2
CHAPTER 2	India	32
CHAPTER 3	The Islamic World	48
CHAPTER 4	Africa	66
CHAPTER 5	Europe	82
CHAPTER 6	The Americas	116

1600-1750

CHAPTER 7	East Asia	144
CHAPTER 8	India	174
CHAPTER 9	The Islamic World	196
CHAPTER 10	Africa	212
CHAPTER 11	Europe	230
CHAPTER 12	The Americas	268

1750-1900

CHAPTER 13	East Asia	308
CHAPTER 14	India	338
CHAPTER 15	The Islamic World	358
CHAPTER 16	Africa	374
CHAPTER 17	Europe	394
CHAPTER 18	The Americas	436

1900-2000

CHAPTER 19	East Asia	482
CHAPTER 20	India	514
CHAPTER 21	The Islamic World	532
CHAPTER 22	Africa	546
CHAPTER 23	Europe and the Americas	566

Maps	654
Quotation Sources	660
Further Reading	662
Authors' Acknowledgments	670
Index	671
Illustration Credits	689

CONTRIBUTORS

JOHN ROBERT ALDERMAN—Independent art historian and writer on India, contributor to *African Elites in India* (2006), and author of numerous book reviews about India.

MARCUS B. BURKE—Senior Curator, The Hispanic Society of America, New York, has written extensively on Spanish and Latin American art and culture. Publications range from *Spain and New Spain* (1979) to *El Alma de España / The Soul of Spain* (2005) and “The Madrazo-Fortuny Family” in *Fortuny y Madrazo: An Artistic Legacy* (2012).

SILKE BETTERMANN—Librarian and scholar at the Beethoven-Haus, Bonn, specializing in correlations between fine arts and music. Publications include *Naoum Aronson und Ludwig Van Beethoven* (2002), “Oriental Themes in the Work of Moritz Von Schwind,” in *Facts and Artefacts: Art in the Islamic World* (2007), and *Beethoven im Bild* (2012).

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, 2009), and studies of painting, prints, sculpture, architecture, urbanism, museology, 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 *Spirit and Life: Masterpieces of Islamic Art from the Aga Khan Museum Collection* (2007) and *Persian Ceramics from Collections of the Asian Art Museum* (2008).

ANNETTE HAGEDORN—Independent scholar specializing in Islamic applied arts and European Orientalism in the decorative arts. Publications include *Auf der Suche nach dem neuen Stil: Die Einflüsse der osmanischen Kunst auf die europäische Keramik im 19. Jahrhundert* (1998), *The Phenomenon of “Foreign” in Oriental Art* (editor, 2006), and *Islamic Art* (2009).

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 nineteenth-century New York.

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

PAT KIRKHAM—Professor, Bard Graduate Center; Editorial Board: *Journal of Design History* (1988–1999). She has written widely on design, gender, film, and material culture. Publications range from *The London Furniture Trade* (1988) to *The Gendered Object* (editor and contributing author, 1996), *Women Designers in the USA, 1900–2000* (editor and contributing author, 2000), and *Saul Bass: A Life in Design and Film* (2011).

PATRICIA LARA-BETANCOURT—Research Fellow, the Modern Interiors Research Centre, Kingston University, London. Publications include *Performance, Fashion and the Modern Interior* (co-editor, 2011) and articles on the history of the nineteenth-century drawing room in Colombia.

CHRISTIAN A. LARSEN—Doctoral candidate and Curatorial Fellow, Bard Graduate Center; former Assistant Curator, Department of Architecture & Design, Museum of Modern Art, New York. Publications include *Digitally Mastered* (2006–7), *50 Years of Helvetica* (2007–8), and *Ateliers Jean Prouvé* (2008–9).

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 *Script and Glyph* (2009) and *Vistas: Visual Culture in Spanish America, 1520–1820* (with Barbara E. Mundy, 2010).

SARAH A. LICHTMAN—Assistant Professor of Design History, Parsons, The New School for Design, New York. Publications include articles and reviews in *The Journal of Design History*, *Studies in the Decorative Arts, Design and Culture*, and *West 86th*.

ANDREW MORRALL—Professor, Bard Graduate Center; has written widely on the arts and culture of early modern northern Europe. Publications include *Jörg Breu the Elder: Art, Culture and Belief in Reformation Augsburg* (2002) and *English Embroidery from The Metropolitan Museum of Art, 1580–1700: Twixt Art and Nature* (co-editor and contributing author, 2008).

GEORGE MICHELL—Independent scholar, trained as an architect and studied Indian art and archaeology at the School of Oriental and African Studies, London. His publications range from two volumes of *The New Cambridge History of India* (1993, 1995) to *Hindu Art and Architecture* (2000) and *The Majesty of Mughal Decoration* (2007).

BARBARA E. MUNDY—Associate Professor, Art History, Fordham University, New York. Publications include *The Mapping of New Spain* (1996), *Vistas: Visual Culture in Spanish America, 1520–1820* (with Dana Leibsohn, 2010), *Remembering Tenochtitlan: The Transformation of Mexico City* (forthcoming).

AMY F. OGATA—Professor, Bard Graduate Center, has written widely on European and American modern architecture and design. Publications include *Art Nouveau and the Social Vision of Modern Living: Belgian Artists in a European Context* (2001) and *Designing the Creative Child: Playthings and Places in Midcentury America* (2013).

JORGE F. RIVAS PÉREZ—Curator, Colección Patricia Phelps de Cisneros. Publications include *Arte del Período Hispánico Venezolano* (2000), *Devoción Privada* (2004), *El Repertorio Clásico en el Mobiliario Venezolano* (2007), *De Oficio Pintor* (2007), and *Cornelis Zitman* (2011).

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

TOMOKO SAKOMURA—Associate Professor of Art History, Swarthmore College, specializes in the visual culture of late medieval Japan and the relationships between text and image in Japanese art and design. Contributing author to *Kazari: Decoration and Display in Japan, 15th–19th Centuries* (2002), *Asian Games: The Art of Contest* (2004), and *The Golden Journey: Japanese Art from Australian Collections* (2009).

ENID SCHILDKROUT—Curator Emerita, American Museum of Natural History, New York, and former Director of Exhibitions and Publications, Museum for African Art, New York. Publications include *African Reflections: Art from North-eastern Zaïre* (1990), *Grass Roots: African Origins of and American Art* (2008), and *Dynasty and Divinity: Ife Art in Ancient Nigeria* (2009).

LEE TALBOT—Curator, Eastern Hemisphere Collections, The Textile Museum, Washington, DC, and doctoral candidate, Bard Graduate Center. Publications include *Threads of Heaven: Textiles in East Asian Rituals and Ceremony* (2006) and *Woven Treasures of Japan’s Tawarayama Workshop* (2012).

SARAH TEASLEY—Reader in Design History and Theory, Royal College of Art, London. She has written widely on design and architecture in modern and contemporary Japan. Publications include *Global Design History* (co-editor, 2011) and *Designing Modern Japan* (2013).

CAROL THOMPSON—The Fred and Rita Richman Curator of African Art, High Museum, Atlanta. Exhibitions and publications include: *African Art Portfolio, An Illustrated Introduction* (1993), *For This World and Beyond* (2002), and *Radcliffe Bailey: Memory as Medicine* (2011).

TOM TREDWAY—Doctoral candidate, Bard Graduate Center. Author of several book chapters and articles on twentieth-century designers and architects, including Eva Zeisel, Elsa Schiaparelli, and Paul Rudolph.

NORMAN VORANO—Curator of Contemporary Inuit Art, Canadian Museum of Civilization; has lectured, taught, and published widely on Indigenous North American arts, museum studies, and modernism. Publications include *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic* (2011) and *Creation and Transformation: Defining Moments in Inuit Art* (contributing author, 2013).

SUSAN WEBER—Director, Founder, and Iris Horowitz Professor, Bard Graduate Center. She has served as editor or co-editor and contributing author to a range of publications, including *E.W. Godwin: Aesthetic Movement Architect and Designer* (1999), *James “Athenian” Stuart, 1713–1788: The Rediscovery of Antiquity* (2006), *The American Circus* (2012), and *William Kent: Designing Georgian Britain* (2013).

CATHERINE 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 *Janson'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 *Studies in Decorative Arts* (expanded in 2011 and relaunched as *West 86th*); and, most recently, inaugurated a monograph series entitled *Cultural Histories of the Material World*. The volume before you, which covers a period of six hundred years and was almost ten years in the making, is part of the BGC's continuing commitment to encouraging and facilitating studies of the decorative arts, design, and material culture.

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 out-reached 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 advisor 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 Strizler-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 Sherrill Foundation and Fundación Cisneros/Colección 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 Jules, who brought to the project much that she learned while gaining an MA at the BGC, and Miiko 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, Jeffrey Collins, Aimée E. Froom, Annette Hagedorn, David Jaffee, Rose Kerr, 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 Schildkrout, 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: Kenneth L. Ames, Hazel Clark, Gustavo Curiel, Erin Eisenbarth, Aaron Glass, Stephan Heidemann, Amin Jaffer, Helena Käberg, François Louis, Michele Majer, Sarah B. Sherrill, Caron 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, Karyn 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, Izabella Elwart, Daniel Lee, Alexis Mucha, Earl Martin, Ivan Gaskell, Allison Ong, Deborah Tint, and Lynn Thommen, as well as BGC students Luke Baker, Tenann Bell, Yenna Chan, Martina D'Amato, William DeGregorio, Shoshana Greenwald, Craig Lee, and Sequoia 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 introductory 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 curriculums in the United States which placed the decorative arts (sometimes referred to as the applied arts), if they considered them at all, within the contexts of art history and architectural history, while seeing them as secondary to the fine arts. The many rich and compelling histories offered by studies in decorative arts, design, and material culture stand at the heart of the BGC 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” on the model of those in 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 undergraduate 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 envision 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 History to include wider ranges of people, events, movements, and ideas than had previously been considered worthy of serious 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, neatly sidestepped accusations of elitism and marginalization while broadening the questions asked of objects, their appearance, production, and consumption. They also accommodated a wider range of objects—such as clothing, graphics, interiors, gardens, and theater and film design—not traditionally 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 grown significantly. Art History and Architectural History have become more welcoming 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, transnational, and global histories.

One of our challenges was to identify expert and adventurous scholars willing to write across broad swathes 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 immersion 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, as well as to special ceremonies and rituals. Readers are encouraged to think about how prevailing ideas, tastes, technologies, materials, and traditions shaped the ways things looked and how they were fabricated, thought about, and used. The chapters that follow raise questions about hierarchies of value, relationships between “high” and “low” culture, the intersection 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 appropriation, 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 whose 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 sometimes unorthodox fields have made a project such as this not 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 therefore decided to begin our coverage in 1400. The six centuries this book addresses are divided into four chronological sections—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. In 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 sections, 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 plethora of cross-references, the index serves as a means of identifying thematic and historical connections. Wherever possible, we have included references to images in other chapters which help to reinforce these cross-cultural connections. The figure numbers begin with the chapter number; “fig. 20.3,” for example, is the third illustration in chapter 20 (India 1900–2000).

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 endnotes, 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 website, 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 identify others who contributed to the piece, such as craftspeople or manufacturers, and in a few places we have included inscriptions or other relevant information. Dimensions are arranged with height preceding width preceding depth. Occasionally 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 photographic 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.