

A World History of Art

REVISED SEVENTH EDITION

มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร
ห้องสมุดสาขาโชติเวช



202003690



Fleming

Contents

Preface xii

Introduction 2

Art as Craft 2

Systems of Building 3

Sculptural Techniques and Materials 3

Painting Techniques and Materials 5

Print-making 7

Photography 9

Pictorial Representation 9

Perspective 9

Color 11

Style and Individual Expression 13

Context: Function and Meaning 14

The Power of Images 16

Women Artists 18

The History of Art 20

PART ONE

Foundations of Art



CHAPTER ONE

Before History 24

TIMECHART 24

The Art of the Hunters 25

MAP Prehistoric Europe and West Asia 26

Cave Art 27

Mesolithic Art 33

The Art of Farmers 33

IN CONTEXT Çatal Hüyük: A Neolithic Town 34

Neolithic Architecture 37

Stonehenge 38

CHAPTER TWO

The Early Civilizations 40

TIMECHART 40

Mesopotamia 41

Sumer 41

MAP Ancient West Asia 43

Akkadian Art 45

Ziggurats 46

SOURCES AND DOCUMENTS Gudea's Dream 47

Babylon 48

The Indus Valley 49

Ancient Egypt 52

Predynastic 52

MAP Ancient Egypt 53

Early Dynastic 54

Old Kingdom Architecture 55

SOURCES AND DOCUMENTS Ancient Egyptian Pyramid Texts 58

Old Kingdom Sculpture and Painting 59

Middle Kingdom 63

The Aegean 65

MAP The Ancient Aegean 65

Minoan Crete 66

Mycenae and the Mainland 71

IN CONTEXT The Homeric World 74

China 75

Shang Dynasty 75

MAP Ancient China 76

CHAPTER THREE

Developments Across the Continents 80

The Hittites 80

TIMECHART 80

The Discovery of Iron 82

MAP Anatolia, Syria and Mesopotamia 83

The New Kingdom in Ancient Egypt 83

SOURCES AND DOCUMENTS Thutmose III Instructs his Vizier 85

IN CONTEXT Hatshepsut: Women in Ancient Egypt 86

New Kingdom Architecture 88

Akhenaten 90

Rameside Art 93

Assyria and Babylon 95

Narrative Relief 98

Babylon 100

Iran 102

Achaemenid Art 102

Persepolis 104

Zhou China 106

The Americas 109

MAP Ancient Mesoamerica 109

The Olmecs 110

Peru 111

MAP Ancient Peru 112

IN CONTEXT Chavín de Huántar: Religion and Society, in Ancient Peru 113

Africa: Nok Culture 115

CHAPTER FOUR

The Greeks and Their Neighbours 116

TIMECHART 116

Archaic Greece 117

MAP Ancient Greece 118

The Male Nude 121

The *Polis* 125

The Classical Period 126

The Parthenon 126

SOURCES AND DOCUMENTS Pausanias on the Parthenon 128

IN CONTEXT The Delphi *Charioteer*: Ancient Greek Religion and Athletics 134

Naturalism and Idealization 138

CONCEPTS The Ideal: Idealism, Proportion and the 'Canon' 139

Vase Painting 143

Stelae 145

PART TWO

Art and the World
Religions

The Late Classical Period 146

Barbarian Alternatives: Scythians and the Animal Style 149

URBAN DEVELOPMENT Organic Growth and Urban Planning from Jericho to Athens 150

Hallstatt and La Tène 154

Iberia and Sardinia 156

The Etruscans 157

SOURCES AND DOCUMENTS Pliny on Etruscan Sculpture 161

CHAPTER FIVE

Hellenistic and Roman Art 165

TIMECHART 165

MAP Etruscan and Roman Italy 167

The Hellenistic Period 167

Plato, Aristotle and the Arts 169

Allegory 173

Hellenistic Architecture 175

Hellenistic and Roman Painting and

Mosaics 178

IN CONTEXT Roman Luxury: Silver and Cameo Glass 179

SOURCES AND DOCUMENTS Vitruvius on Roman Painting 183

Roman Architecture 185

Domestic Architecture 186

Temples and Public Works 187

URBAN DEVELOPMENT The Roman City: From the Republic to the Late Empire 188

The Colosseum and the Invention of Concrete 191

The Pantheon 193

Roman Sculpture 195

Towards a Definition of Roman Art 196

IN CONTEXT Family Piety: The Roman Portrait Bust 200

Late Antique Art 207



CHAPTER SIX

Buddhism, Hinduism and the Arts of South and East Asia 216

TIMECHART 216

Buddhist Art in India 219

MAP India 219

IN CONTEXT The Life of the Buddha: Scriptures and Images 222

The Image of Buddha 224

Hindu Art in India 230

CONCEPTS The Divine: From Apollo to Vishnu 233

IN CONTEXT Ellora: An Architect-Sculptor's Summit 237

SOURCES AND DOCUMENTS Konarak Temple Building Accounts 238

Buddhist and Hindu Art in Sri Lanka and Java 244

MAP South-East Asia 244

Buddhist and Hindu Art on the South-East Asian Mainland 249

Confucian, Daoist and Buddhist Art in China 255

Han Dynasty 255

IN CONTEXT Confucius: Han Relief Carving 258

Tang Dynasty and the Five Dynasties 265

Song Dynasty 268

Landscape Painting 272

Shinto and Buddhist Art in Japan 277

SOURCES AND DOCUMENTS The *Nihongi* on the First Buddhist Images in Japan 279

The Heian, Fujiwara and Kamakura

Periods (794–1333) 282

SOURCES AND DOCUMENTS Lady Murasaki on Calligraphy 285

CHAPTER SEVEN

Early Christian and Byzantine Art 288

TIMECHART 288

The Beginnings of Christian Art 289

IN CONTEXT The Catacombs: Early Christian Art 292

From *Domus Ecclesiae* to the Christian Basilica 294

The Image of Christ 297

SOURCES AND DOCUMENTS Agnellus on S Apollinare Nuovo 300

Ravenna 303

Byzantine Art 306

Ecclesiastical Architecture 306

MAP The Byzantine World 307

Hagia Sophia 307

URBAN DEVELOPMENT Constantinople: The Creation of a Christian Imperial Capital City 308

The Classical Tradition 313

Icons and Iconoclasts 315

The Triumph of Orthodoxy 316

IN CONTEXT The Virgin: The First Images 318

Christian Art in Northern Europe 320

Interlace and Illumination 322

Christian Art in Western Europe 324

The Carolingian *Renovatio* 326

SOURCES AND DOCUMENTS Einhard on the Palatine Chapel 327

IN CONTEXT Monasticism: East and West 328

Developments in Christian Imagery 329

CHAPTER EIGHT

Early Islamic Art 333

TIMECHART 333

MAP The Islamic World 334

Umayyad Art and Architecture 336

SOURCES AND DOCUMENTS The Byzantine Ambassadors Visit Baghdad 341

Abbasid Art and Architecture 342

Islamic Spain 345

Samanid and Seljuk Architecture 348

Islamic Decoration 349

IN CONTEXT The Madrasa: Architecture for Education 350

PART THREE

Sacred and Secular
Art

CHAPTER NINE

Medieval Christendom

356

TIMECHART 356

MAP Western Europe in the Middle Ages 358

Ottonian Art 359

Romanesque Architecture in Italy 362

Romanesque Art and Architecture in
Northern Europe 366Innovations in Romanesque Architecture
373

Gothic Art and Architecture 375

SOURCES AND DOCUMENTS Abbot Suger Finds

Columns and Beams for St-Denis 376

IN CONTEXT The Gothic Cathedral: The New
Jerusalem 378

High Gothic 380

Stained Glass and Flying Buttresses 381

URBAN DEVELOPMENT Medieval Towns:

Commercial Prosperity and Civic Pride 382

Economics and Theology 387

SOURCES AND DOCUMENTS Abbot Haymo and the
'Cult of the Carts' at Chartres 387

Sculpture and Painting 388

English and German Gothic 391

SOURCES AND DOCUMENTS Piers Plowman on

Stained Glass and *Opus Anglicanum* 392

Italian Gothic 393

IN CONTEXT St Francis and St Clare 396

Giotto 403

SOURCES AND DOCUMENTS The Monks in Padua

Complain about the Scrovegni Chapel 405

Secular and International Gothic 408

CHAPTER TEN

The Fifteenth Century in
Europe 416

TIMECHART 416

The Beginnings of the Italian
Renaissance 417

MAP Renaissance Italy 418

Brunelleschi 418

Masaccio 420

'Progress' in Sculpture 421

A New Style in Flanders 424

Van Eyck and van der Weyden 424

IN CONTEXT The *Ghent Altarpiece*: Jan van Eyck
and his Patrons 426SOURCES AND DOCUMENTS Bartolommeo Fazio
on Jan van Eyck 430

Architecture in Italy 430

Alberti 431

Sculpture in Italy 433

Donatello 433

New Departures 434

Italian Painting and the Church 438

Fra Angelico, Uccello and Piero della

Francesca 439

SOURCES AND DOCUMENTS Filippino Lippi and
Filippo Strozzi: Financial and other Problems
over the Strozzi Chapel 441

Secular Painting 443

Botticelli 445

The Venetian Synthesis 449

Mantegna and Bellini 449

International Humanism 453

Dürer 453

IN CONTEXT Bellini and Carpaccio: Corporate
Patronage in Renaissance Venice 454

CHAPTER ELEVEN

The Sixteenth Century in
Europe 457

TIMECHART 457

Reform and Early Sixteenth-Century Art
in the North 458

Hieronymus Bosch 460

Grünewald 461

Protestant Art 463

The High Renaissance in Italy 466

Leonardo da Vinci 466

Harmony, Unity and Raphael 469

IN CONTEXT Bramante's Tempietto: Alberti,
Leonardo and the Ideal Renaissance Church
472

Michelangelo 474

SOURCES AND DOCUMENTS Michelangelo's *David*:
Contract and Installation 475

The Venetian High Renaissance 485

URBAN DEVELOPMENT Renaissance Urbanism:
The Rome of Sixtus V 486

Giorgione 488

Titian 489

Tintoretto and Veronese 492

Sansovino, Palladio and the Laws of
Harmony 493SOURCES AND DOCUMENTS Veronese's Interroga-
tion by the Inquisition 494

Mannerism and Mannerisms 497

Correggio and Mannerist 'Licence' 497

Pieter Bruegel the Elder 502

El Greco 503

IN CONTEXT Pieter Bruegel's Months: Patronage
in Flanders 504

CHAPTER TWELVE

The Americas, Africa
and Asia 507

TIMECHART 507

Mesoamerica and Peru 508

MAP Pre-Columbian Mesoamerica 509

The Maya, Toltecs and Mixtecs 510

The Aztecs 513

The Incas 516

SOURCES AND DOCUMENTS Cortés and Dürer on
Mexico and Montezuma's Treasure 517

Africa 519

MAP Africa 519

SOURCES AND DOCUMENTS Dapper on Benin 523

The Islamic World 524

Ottoman Architecture 528

Safavid Art and Architecture 529

URBAN DEVELOPMENT Isfahan and Samarkand:
Islamic Urban Design 534

Mughal Art and Architecture 536

IN CONTEXT Nur-Jahan and Jahangir: Art at the
Mughal Court 540SOURCES AND DOCUMENTS Domingo Paes on
Vijayanagar 544

China 545

The Yuan Dynasty 545

The Ming Dynasty 549

SOURCES AND DOCUMENTS Dong Qichang on
Painting: The Study of Nature and Old
Masters 555

Japan – Kamakura to Edo 556

MAP Japan 557

The Influence of Zen Buddhism 558

IN CONTEXT Namban Screens: The Japanese
Encounter with Europeans 562

PART FOUR

The Making of the
Modern World

CHAPTER THIRTEEN

The Seventeenth Century
in Europe 567

TIMECHART 567

New Beginnings in Rome 568

CONCEPTS Nature, Imitation and Invention: The
Formation of Academic Theory 570

Baroque Art and Architecture 571

Rubens and van Dyck 572

IN CONTEXT The Jesuit Missions: Evangelization
and Colonization 576

The Easel Painting in Italy 578

Bernini 580

Borromini 583

Poussin and Claude 585

Velázquez 588

SOURCES AND DOCUMENTS Pacheco on Art in the
Service of Religion 590

Dutch Painting 591

Hals 591

Rembrandt 592

Landscape 595

IN CONTEXT Rembrandt's 'Hundred-Guilder
Print': The Development of Graphic Processes
596

Still Life and Genre 600

Vermeer 602

England and France 603

CHAPTER FOURTEEN

Enlightenment and
Liberty 607

TIMECHART 607

French Rococo Art 608

Watteau, de Troy and the Rococo Interior
609

Boucher, Chardin and Fragonard 612

SOURCES AND DOCUMENTS Diderot on Boucher,
Greuze and Chardin 612IN CONTEXT Fragonard and Greuze: Sex Objects
and Virtuous Mothers 614

The Rococo in Germany and Italy 616

Tiepolo, Guardi and Canaletto 619

English Sense and Sensibility 622

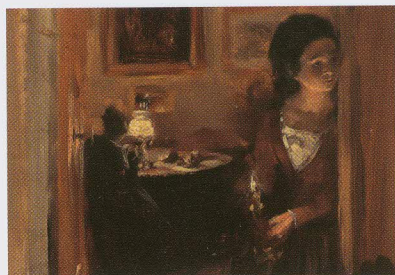
Hogarth and Gainsborough 622

Landscape and Classicism 623

Neoclassicism, or the 'True Style' 627

SOURCES AND DOCUMENTS Washington and
Jefferson: Antique versus Modern Dress 629

Canova and David 630



CHAPTER FIFTEEN

Romanticism to Realism

636

TIMECHART 636

URBAN DEVELOPMENT Factories and Public Parks:
Owen, Nash and Olmsted 638

Romanticism 640

The Heirs of David 642

Goya 644

Géricault 646

Ingres 647

Delacroix 648

SOURCES AND DOCUMENTS Heine on Delacroix's
Liberty Leading the People 651

Romanticism and Philosophy 651

Friedrich 651

Blake 652

Romantic Landscape Painting 653

Constable 653

Turner 654

IN CONTEXT Turner's *Slave Ship*: Images of
Slavery 656Corot and the *Etude* 658

Photography 659

In which Style should we Build? 662

SOURCES AND DOCUMENTS Pugin on the
Principles of Christian Architecture 664

Historicism and Realism 665

The Pre-Raphaelites 666

Courbet 666

CONCEPTS Art for Art's Sake: Aestheticism
versus Realism 668

Millet 669

Manet 670

SOURCES AND DOCUMENTS Baudelaire: 'What is
the good of criticism?' 670

The USA 674

IN CONTEXT Caleb Bingham's *Fur Traders*: Art
and the Frontier 678

Photography Comes of Age 681

CHAPTER SIXTEEN

Eastern Traditions 686

TIMECHART 686

Qing-dynasty China 687

IN CONTEXT Wang Hui and Others, *Portrait of
An Qi*: Painters and Patrons under the Qing
Dynasty 689

Architecture and the Decorative Arts 690

Japan in the Edo Period 693

Hokusai and Hiroshige 695

SOURCES AND DOCUMENTS Hokusai and Frank
Lloyd Wright on the Japanese Print 698

CHAPTER SEVENTEEN

Impressionism to
Post-Impressionism 700

TIMECHART 700

Impressionism 701

Monet 704

SOURCES AND DOCUMENTS Laforge on
Impressionism 705

Morisot, Renoir and Manet 705

IN CONTEXT Degas and Manet: City Lights and
the Exploitation of Women 708

Degas 710

Japonisme 712

Neo-Impressionism 715

Seurat, Divisionism and Socialism 715

Symbolism 717

Gauguin and van Gogh 718

Allegories of Modern Life: Munch and
Rodin 720Art Nouveau and the New Architecture
723

Sullivan and the Skyscraper 725

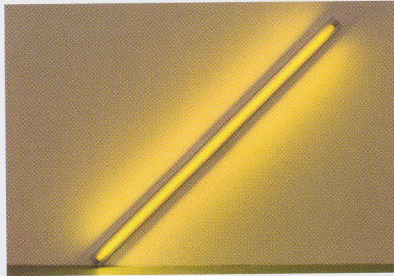
IN CONTEXT The Crystal Palace and the Statue
of Liberty: Metal and New Building Methods
726

Domestic Architecture 728

Cézanne 729

SOURCES AND DOCUMENTS Cézanne to Emile
Bernard 730

PART FIVE

Twentieth-Century
Art and Beyond

CHAPTER EIGHTEEN

Indigenous Arts of
Africa, the Americas,
Australia and Oceania

734

TIMECHART 734

Oceania 736

MAP Oceania 736

Polynesia 736

SOURCES AND DOCUMENTS Captain Cook and the
Arts of the Pacific 739

Melanesia and Micronesia 742

Australia 744

The North American North-West

Coast 746

IN CONTEXT A Shaman's Mask: Art and the
Supernatural 748The Plains and the Arid Lands of North
America 750

Africa 752

IN CONTEXT A Complex Legacy: The European
Presence in African Art 756

CHAPTER NINETEEN

Art from 1900 to 1919

768

TIMECHART 768

New Ways of Looking 769

IN CONTEXT Picasso's *Demoiselles*: Anarchism,
Colonialism and Art as Exorcism 772

The Fauves and Expressionism 774

Matisse 775

The German Expressionists 776

Kandinsky 779

SOURCES AND DOCUMENTS Kandinsky on Color
780

Marc 781

Cubism 782

Picasso and Braque: Analytical and
Synthetic Cubism 782SOURCES AND DOCUMENTS Braque and Picasso
on Cubism 785

Orphic Cubism 789

Futurism 790

Abstract or Non-Objective Art 793

Suprematism and the Founding of *De Stijl*
793

Architecture 795

Frank Lloyd Wright 795

CHAPTER TWENTY

Between the Two World
Wars 798

TIMECHART 798

Dada and Surrealism 799

Duchamp 800

America and the Precisionist View 803

Diego Rivera and the Mexican Muralists
805IN CONTEXT Orozco, Rivera and Siqueiros: Art
and Politics 806

Breton, de Chirico and Ernst 808

SOURCES AND DOCUMENTS Louis Aragon, Max
Ernst and Others Issue a Surrealist Declaration
809

Dali, Magritte and Miró 810

Welded Metal: A Revolution in
Sculpture 813Photography and Modern Movements
815SOURCES AND DOCUMENTS Walter Benjamin on
Photography 815Constructivism, *De Stijl* and the Interna-
tional Style 819

Art and Revolution 819

The Bauhaus 821

SOURCES AND DOCUMENTS Walter Gropius on the
Bauhaus 821

Mondrian 823

Le Corbusier and Mies van der Rohe 825

URBAN DEVELOPMENT Cities of the Future: Le
Corbusier and Frank Lloyd Wright 826

Brancusi and Moore 828

Art Deco 830

CHAPTER TWENTY-ONE

Post-War to Post-
Modern 832

By Michael Archer

TIMECHART 832

Abstract Expressionism 833

Pollock and de Kooning 835

Still, Rothko and Neuman 837

European Survivors 840

Post-Painterly Abstraction 841

Jasper Johns and Robert Rauschenberg
843

CONCEPTS Modernism and Formalism 844

Pop Art 845

Photographic Imagery 848

Minimal Art 851

Conceptual Art 853

Arte Povera 855

Body Art and Process Art 857

Earth and Land Art 858

Photo-Realism and New Image Painting
861

Modernism and Post-Modernism 865

CHAPTER TWENTY-TWO

**Into the Third
Millennium** 870

By Michael Archer

TIMECHART 870

Questioning Modernism 872

Neo-Expressionism 877

Art as Identity 883

Post-Modern Multiculturalism 888

**Video and the Post-Medium
Condition** 894

**Photography and the Construction of
Reality** 898

Abjection 902

The New Museums of Art 904

URBAN DEVELOPMENT Berlin and its International
Building Exhibitions 908

Art after Post-Modernism 910

**Globalization, Sensation
and Spectacle** 917

The Turn of the Millennium 924

Glossary 937

Further Reading 950

Index 960

Picture Credits 981

Preface

We have been indebted to many friends for help and encouragement in writing this book, above all to the late John Calmann, without whom we should never have had the temerity to embark on it. His death, when it was little more than half finished, deprived us of a warm friend and an outstandingly gifted publisher. Since then all possible assistance has been given to us by his sister Marianne and by his loyal staff. To Sarah Riddell's meticulous editorial skill we owe a very great deal as also to Elisabeth Ingles and Dr I. Grafe whose careful reading of the text has saved us from many errors. Susan Bolsom-Morris was indefatigable in searching for the photographs we wanted. And the book owes much to the patient cooperation and visual sensibility of the designer, Harold Bartram.

For guidance and information either on specific points or more general issues we have importuned a number of scholars, several of whom have kindly read whole chapters or sections and have given us the benefit of their specialized knowledge. They include James Ackerman, Bruce Boucher, Richard Brilliant, J. F. Cahill, Lorenz Eitner, Nicholas Gendle, Oleg Grabar, Ian Graham, Michael Grant, Francis Haskell, Howard Hibbard, Derek Hill, Robert Hillenbrand, John Dixon Hunt, Charles Jencks, Alastair Laing, Sherman E. Lee, Norbert Lynton, M. D. McLeod, Margaret Medley, Patricia Phillips, Aaron Scharf, Dorota Starzecka, William Watson and Sarah Jane Whitfield. To all of them we are deeply indebted, as also to the authors of books and periodical articles, too few of whom are recorded in our necessarily very brief bibliography, and of course to many librarians, especially those of the London Library and the Kunsthistorisches Institut in Florence.

For help in connection with photographs and other problems we are most grateful to Naomi Caplin, Peter Carson, Françoise Chiarini, John and Thekla Clark, Anne Distel, Aastrid Fischer, Michael Graves, Andreina Griseri, Anne d'Harnoncourt, John Harris, Carlos van Hasselt, John Irwin, Arata Isozaki, Margaret Keswick, Islay Lyons, Henry P. McIlhenny, Dominique de Menil, John H. Morley, John Ross, Laurence Sickman, William Kelly Simpson, Nikos Stangos, Mary Tregear, Hermione Waterfield and William Weaver. And, finally, we must also thank, most gratefully, the friends who have helped us in more personal ways – Noel and Giana Blakiston, Milton Gendel, Nicholas and Susanna Johnston, Ornella Francisci Osti, Donald Richard, Richard Sachs, Gary Schwartz and Sebastian Walker.

Hugh Honour and John Fleming, November 1981

Preface to the Revised Seventh Edition

The sixth edition of this book was the first to be prepared without the collaboration of John Fleming, who was able to do no more than discuss improvements to its predecessor before his death. Additions to its text have been retained in the present edition: the expansions to record recent discoveries – from the prehistoric Chauvet Cave in south-western France to the late thirteenth-century frescoes in the Sancta Sanctorum in Rome; the 'Urban

Development' boxes dealing with the ancient world from Jericho to Athens, and those discussing the Roman empire, medieval Europe (contributed by Delia Gaze), renaissance Rome, seventeenth-century Islam and nineteenth- and twentieth-century Europe and America; the quotations in the 'Sources and Documents' boxes (to which passages from Walter Benjamin's writings on photography have now been added). Also carried over from the sixth edition are the pages on the arts of Africa which were revised and partially re-written by Michael Bird, to whom I remain very grateful.

In the present, revised seventh edition, a significant number of the images have had the benefit of new photography, which has also allowed many of them that were formerly printed in black and white to be now in colour. Throughout, insertions have been made to clarify, or correct, remarks in the original text, and I have re-written the pages on Meso-American art in the light of the excavation of the great temple of the Aztecs in Mexico City. To other and more recent archaeological discoveries that call into question former assumptions I could do no more than allude. Two important developments in this area have been the steady increase in the corpus of prehistoric paintings, which now includes an example in England – dating from before the country was isolated from the European continent by the rise of the North Sea, and the excavations directed by Klaus Schmidt at Göbekli Tepe in south-eastern Turkey that are revealing a cult centre built soon after 9600 BC and mark a new beginning for the history of architecture and organised religion.

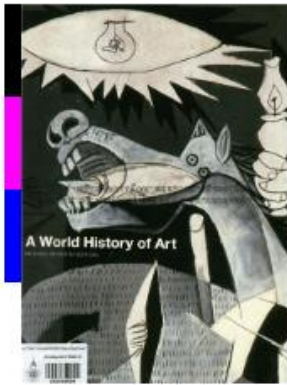
Most conspicuously, however, this edition differs from its predecessors in the final chapters. Chapters 21 and 22 have been completely revised and greatly expanded by Michael Archer, whose contributions in these chapters was one of the significant features of the sixth edition. In this edition, he not only revised and expanded his previous discussion, but has charted in detail the significant developments in the arts of our own troubled times. I am deeply grateful to him.

The successive editions of this book could not have been written without the help and encouragement of a number of advisers and personal friends, who are in addition to those listed in the main preface. It is a pleasure to thank by name: Eve Borsook, Michael Craig-Martin, Margaret Daly Davis, Richard Dorment, Cornelia Grassi, Claudio Guenzani, James Hall, Larissa Haskell, Walter Kaiser, Ronald de Leeuw, Michael Mallon, Vernon Hyde Minor, David Plante, Ida Rigby, Brian Robertson, Michael Rogers, Robert Skelton, Carl Strehlke, David Sylvester and Dimitros Zikos. I remain, of course, alone responsible for expressions of opinion and errors of fact. For the enthusiastic support of Laurence King Publishing – Laurence King himself, Lee Ripley, the designer Nick Newton, the picture researcher Julia Ruxton, and above all my dedicated editors Kara Hattersley-Smith, Jessica Spencer, Donald Dinwiddie and Susie May – I am extremely grateful.

Hugh Honour, March 2008

สามารถยืมและติดตามหนังสือใหม่ได้ที่ ระบบห้องสมุดอัตโนมัติ Walai Autolib

<https://lib.rmutp.ac.th/catalog/BibItem.aspx?BibID=b00108272>



A world history of art / Hugh Honour and John Fleming.

Author	Honour, Hugh
Published	London : Laurence King Pub., 2009
Edition	7th ed
Detail	xii, 984 p : ill ; 29 cm
Subject	Art Art --History[+]
Added Author	Fleming, John
ISBN	9781856695848
ประเภทแหล่งที่มา	 Book

" สำหรับเพื่อการศึกษาระดับปริญญาและอ้างอิงเท่านั้น "