she thought exemplified the ideal of personal craftsmanship advocated by the Arts and Crafts movement. This led her to travel to Japan in 1907, where she studied printing techniques under the guidance of Nishimura Bonkotsu. Through him, she was introduced to the work of Meiji printers such as Kobayashi Kiyochika (with whom Bonkotsu had collaborated) as well as to that of members of the *sōsaku hanga*, "creative print," movement which was just taking hold when she made her first extended visit to Japan. The breadth and uniqueness of her artistic vision can be attributed to her assimilation of these diverse influences.

While the strength of *Japonisme Comes to America* lies in its thoughtful characterization of the work of and interrelationships among artists who sought personal inspiration from Japan and its artistic legacy, that of *The Japan Idea* lies in its provocative analysis of the social and cultural framework within which Japanese taste evolved. For Hosley, the focus is not artistic personalities but trends in popular taste. His exhibition and accompanying catalogue examine how and why, in the words of Edward Morse, the arts of Japan "at first so little understood, modified our own methods of ornamentation until frescoes and wallpapers, woodwork and carpets, christmas cards and even railroad advertisements were decorated, modelled, and designed after the Japan style" (p. 31).

This volume exemplifies the trend in art history to study what have traditionally been considered "low arts" as a means of understanding period style. If many of the objects in the show fall into the category of bric-a-brac, it is because, as the author notes, "a room filled with carefully chosen and placed bric-a-brac is unmistakably Japanesque and must be recognized as the look sought after at the height of the Japan craze" (p. 111). *The Japan Idea* embraces an array of bric-a-brac that is varied and at times startling. Many of the articles—doorknobs and latches, wall plaques, clocks, and picture frames, to name only a few—fall outside the boundaries of traditional art historical study. But it is precisely such articles that testify most vividly to the way the Japan craze affected the details of Victorian interior decor.

Women played a key role both as consumers and creators of Japanese-style art. Since the Japan craze coincided with the women's suffrage movement, it is not surprising that Japanese influence can be seen in the crafts—embroidered tablecloths, carved and hand-painted vases, and quilts—fashioned by women as a means of self-expression. One of the most interesting examples of this is the patchwork or crazy quilt, which is generally thought to be a quintessentially American art form. Hosley's comments about the patchwork quilt are characteristically insightful. Its Japanesque character is suggested by the arrangement of fabric scraps in a haphazard manner reminiscent of the craze or crackle of old china—whence its name. The crazy quilt thus exemplifies the aesthetic of random occurrence and accidental effect that was at the heart of many manifestations of the Japan idea. The appearance of randomness appealed to Western viewers not only because it was so different from their own scientific tradition but because it provoked thoughts of a society where the artist was a creature of impulse, working free from all cares. As Hosley remarks, "What could be more unlike the West's tradition of rationalism and time-work discipline?" (p. 51).

The diverse objects included in the show not only support the author's contention that the decorative arts were as important as woodblock prints in the diffusion of Japanese taste; they also challenge our relatively narrow view of what Japanese taste meant to Victorian Americans. The Japanese aesthetic defined in these studies is as revealing, to quote Hosley, "for what it says about Victorian aspirations as for its teachings about Japan. . . . In essence, the Japan idea was more about confirming traditional values than creating new ones" (p. 48).

Just as the majority of the artists discussed by Meech and Weisberg have been overlooked by modern scholars, so too the majority of the decorative arts discussed by Hosley have been relegated to the basements of museums. By rediscovering and assembling a representative sampling of the Japanesque art forms created, admired, and collected by turn-of-the-century Americans, these volumes not only remind us of the way modern art history has reshaped and distorted our perception of what Japan and its art have meant to Western viewers but offer a basis for reexamining this material within its proper historical context.

CHRISTINE M. E. GUTH

Mughal Architecture: An Outline of Its History and Development (1526–1858). By Ebba Koch. 160 pp., glossary, map, 19 color plates, 162 black-and-white plates, plans and drawings. Munich: Prestel-Verlag, 1991. $24.95.

Despite the fame of Mughal monuments such as the white marble Taj Mahal or the Shalimar gardens of Kashmir, there are few volumes on Mughal architecture. Those that have appeared, largely in the past decade, have concentrated on a single site such as Fatehpur Sikri or even, like W. E. Begley and Z. A. Desai's *The Taj Mahal: The Illuminated Tomb*, on a sole monument. Ebba Koch is the first scholar to publish a survey of Mughal architecture. This well-illustrated volume covers Mughal construction from the time of this dynasty's inception in 1526 until its demise in 1858. The text is brief for such a vast topic, but, as the author explains in her preface, the book results from copy originally written for the *Encyclopaedia of Islam*. Koch states her goal succinctly: "to provide . . . concise, up-to-date information about . . . [Mughal architecture's] stylistic development and types of building" (pp. 7–8). This she successfully achieves.

The volume contains seven chapters divided along regnal lines. Her rationale for following this approach is solid for, as she argues, the Mughals, at least until the reign of Aurangzib (1658–1707), used the construction of buildings and gardens to project their imperial image. This follows well-established Islamic practice, thus placing Mughal architecture in a larger world context. Moreover, under the auspices of each ruler, the character of Mughal architecture changes subtly yet distinctly. Within each chapter Koch discusses monuments on a typological basis, with an overriding concern for stylistic continuity and developments across architectural types and periods.

The book opens with an introduction that gives a compact overview of Mughal history, administration, and political theory, commenting on their relationship to subsequent architectural developments. The second half of the introduction focuses on the stimuli that motivated these emperors to build on such a vast scale, as well as the wealth of styles utilized in construction. Koch attributes the innovative and highly creative character of Mughal architecture to its synthesis of Timurid, Indian, and Persian traditions, among others.

Koch's chapters on the first two Mughal emperors, Babur (1526–30) and Humayun (1530–43; 1555–56), reveal the extent to which these early rulers were wedded to the visual traditions of their Timurid homeland. During this period mosques, palaces, *char-bagh* gardens, pleasure pavilions, and tombs—while constructed from locally available materials and often in a style reflecting the clumsy techniques of the Delhi sultanate—were in fact modeled on Timurid prototypes. Even later Mughal

palaces—such as the well-known trabeated Panch Mahal at Fatehpur Sikri, usually assumed to be modeled on indigenous prototypes—in fact have precedents in the Humayun-period pavilion at the Vijiyamandirgarh at Bayana. Koch shows that it in turn derived from Timurid-Safawid pavilion types.

It was during Akbar's nearly fifty-year reign that Mughal architecture began truly to flourish. Tracing the continued Timurid influence on funereal and palace architecture, among other building types, Koch indicates the increasing use of uniquely Indian devices as well, for instance the red sandstone facing found almost uniformly on Akbar's imperial, as well as sub-imperial, buildings. Highly useful is her analysis of palace pavilion types reserved for imperial use alone. Equally compelling is her conclusion that "funerary and residential architecture were almost interchangeable" (p. 46). This observation, which I believe to be accurate, opens up rich grounds for potential discussion of the symbolic meaning that these building types may have held for the patron and/or viewer in contemporary Mughal India.

The first author to offer a careful stylistic analysis of the emperor Jahangir's patronage, Koch concludes that the architecture of this period is characterized by innovative vaulting techniques and highly decorated surfaces, often in the form of repeated small niches. These interior and exterior surfaces could be carved, inlaid, painted, or tiled. Tombs were built in the largest number, with their interiors frequently a variation on the Timurid-inspired ninefold type found throughout the Mughal period. Koch shows that the construction of monumental mausolea was not an imperial perquisite; rather, noble families throughout the empire constructed fine tombs in styles reflecting those current in the capitals. Also immensely important for maintaining the stability of the empire were the numerous *karwansara'i* built along major trade routes.

Koch argues that a new aesthetic developed under Shah Jahan (1628–58) essentially became the canon for all future Mughal architecture. The shift included a move away from the highly ornate surfaces of Jahangiri architecture to clean, uncluttered lines with an emphasis on uniformity and symmetry. Increasingly, white marble became the preferred medium for palaces and mosques, while forms such as the European-inspired baluster column and *bangla* canopy were used on Shah Jahan's palace pavilions to assert his political and spiritual authority. Koch has earlier published a more elaborated version of some material in this and previous chapters, but here for the first time she presents an important analysis of the Shahjahanabad fort's overall plan and design. This allows her to determine the unit of measurement used in the Shahjahani *gaz* or *zira'*.

In the last portion of the text, Koch addresses Shah Jahan's influence on the architecture of the later Mughals. She concludes that the influence of the Mughal style was so pervasive that it is seen even in structures as far afield as the royal pavilion at Brighton.

Koch's text is profusely illustrated. The inclusion of color plates makes the book especially appealing. In addition, she has prepared plans, mostly original, to complement the text. The author's glossary, based on careful reading of Mughal sources, is invaluable for the study of Mughal monuments.

Koch commences her book by stating that her goal is to stimulate further research and discussion on Mughal architecture. This she has done by tantalizing us with a taste of riches. This study must be read by any scholar interested in Islamic or Indian art.

CATHERINE B. ASHER

Leaves from the Bodhi Tree: The Art of Pāla India (8th–12th Centuries) and Its International Legacy. By Susan L. Huntington and John C. Huntington. 616 pp., 165 illustrations, 46 in color, appendixes, bibliography, glossary, maps. Seattle: University of Washington Press, 1990. $50.00 (paper only).

Here is an exception to the generalization that museum exhibitions seldom provide the opportunity to make important scholarly statements. The curator, of course, is restricted to works that happen to be available, not necessarily those that might best illustrate a point. What exhibitions do, however, is bring together original works of art that are normally dispersed and thus permit comparative study otherwise not possible.

Why, then, is *Leaves from the Bodhi Tree* so important? There are much larger existing collections of Pāla sculpture, for example, in the Patna Museum; the Indian Museum, Calcutta; or the Varendra Research Museum, Rajshahi. But all of those collections, and others too, are almost exclusively regional, while *Leaves* draws upon sculptures and paintings from the entire Pāla realm. And the Huntingtons, in preparing the exhibition, conceived Pāla not just as the dynasty's political arena but as the larger cultural realm that drew inspiration from Pāla India.

As important as the dazzling exhibition (even the black stone sculptures forming the bulk of the show appeared magnificent in the superb installation I saw at the University of Chicago) is the voluminous catalogue. A fifty-two-page introductory text provides excellent background on the Pāla dynasty, the religious environment, and the art itself. This is followed by a detailed catalogue of sixty bronze and stone sculptures as well as manuscript painting from the Indian subcontinent. The figures present a comprehensive picture of Pāla art both chronologically and iconographically. I might be inclined to dispute the date assigned a few of the figures. For example, an Umā-Maheśvara and a Sūrya, both from the Asian Art Museum of San Francisco, are here dated seventh century, though I would assign them to the eighth century. But the absence of dated eastern Indian images from the seventh and eighth centuries makes it difficult to defend either position rigorously. The catalogue entries usually attempt to assign a rather precise provenance to the works, generally in terms of modern districts. The case is almost always well made, and I would dispute none of the suggestions. Still, we need to understand better the area in which a particular style prevailed or, to think less passively, the area in which the works of a particular group of artists were distributed.

Subsequent sections of the catalogue, at least by implication, ask about the extent to which the Pāla realm served as center to a periphery in other parts of Asia: Southeast Asia, Nepal, Tibet, and China. The catalogue's introduction (p. 69) notes that, as a corollary to the transmission of Buddhism, much of Pāla-period culture was also transplanted to these regions. That may be, but the works selected and the subsequent text of the volume suggest that the transplanted culture often flourished quite independently of the source. When introducing the art of Nepal, for example, the Huntingtons note (p. 257) that it cannot be viewed simply "as a northward extension of Indic cultural expression." I am very much inclined to agree and feel that an important contribution of the exhibition, as important as depicting the international Pāla legacy, is the illustration of significant distinctions among the forms in each of the regions. Old notions such as Indo-Javanese may be laid to rest as we see how ideas that may have traveled with Buddhist pilgrims are given independent life when they are fostered by a culture with a longstanding indigenous heritage. We might ask, finally, whether the center/periphery notions inherent in a world system sustained by economic relationships pertains when the links are primarily religious.