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Mughal Architecture: An Outline of Its Historical Development (1526-1858) by Ebba Koch

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hatred for the creative spirit, thus reversing the notion of the destructive anger put forth in "The Three Worlds."

This collection is an excellent contribution to the body of Urdu literature in translation. Whether read as social commentary or philosophical and mystical reflection, each story is masterfully constructed and beautifully told with multidimensional and ethically ambiguous characters. The translation, accompanied by a helpful glossary of terms, succeeds nicely in bringing these worlds and their inhabitants to life for the English reader.

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*Mughal Architecture: An Outline of its Historical Development (1526–1858)*. By EBBA KOCH. Reprint, New Delhi: Oxford University Press, 2002. 160 pp. \$45.00 (paper).

Oxford University Press's New Delhi bureau recently reprinted Ebba Koch's survey of Mughal architecture, originally published by Prestel-Verlag in 1991 and reprinted in 1998. This is welcome news to those interested in South Asian architecture, whether specialist or student. In fact, the book, which presents a wealth of information in a manageable 160 pages and with an equally reasonable price, makes an excellent supplemental textbook to college courses on Indian and Islamic art.

The purpose of the volume, as its subtitle indicates, is to provide readers with an outline of Mughal architectural development between 1526 and 1858, when the rich and powerful Indo-Islamic dynasty ruled over much of the Indian subcontinent and produced scores of world-class monuments. As such, the book does not put forth a particular theory or viewpoint, nor does it discuss the larger context in which the architecture was developed. Rather, Koch focuses on accurately and succinctly presenting the stylistic development of Mughal architecture. Linking such development to the patronage of individual emperors, she gives each of the first six Mughal rulers, Babur (1526–30), Humayun (1530–43, 1555–56), Akbar (1556–1605), Jahangir (1605–27), Shah Jahan (1628–58), and Aurangzib (1658–1707), his own chapter. As the apex of Mughal architecture, Shah Jahan's reign receives the most attention. Each chapter begins with a summary of the period's developments, followed by sections devoted to building types: tomb, mosque, palace, garden, and public works. Numerous photographs, architectural renderings, and meticulously drawn plans supplement the information about individual monuments. In fact, the book is one of the best resources available for ground plans, the designs of which, as Koch demonstrates, are central to Mughal architecture, often articulated and reflected in building elevations. (Unfortunately, the reproduction of three of the finest plans, those laying out the forts at Agra, Delhi, and Lahore, are too small to be utilized fully.)

In addition to the plans, the book's strength emerges from two fundamental aspects: thorough research and careful presentation of information to appeal to both general and specialized audiences. For example, for architectural terms, Koch provides both the Persian phrases used by the Mughals and their English equivalents. This, along with a glossary, makes the book accessible to nonspecialists. At the same time, details such as placing in quotation marks building names not believed to be original ensure that specialists have the nuances that they require, making the book a useful reference tool. Koch fortifies the accuracy of her research by grounding it in primary

evidence of two types: written sources from the Mughal period, mainly official court histories, and the buildings themselves. She has visited most, if not all, of the monuments discussed, scrupulously measuring and photographing them, and she compares this visual evidence to discussions of architecture and patronage in the Mughal texts. This comparison allows her to distinguish among the poetic conceits common in the court histories and the more factual information also present. Such high-quality scholarship undoubtedly will keep the survey up-to-date for a long time to come. Indeed, although the book has not been revised from its 1991 edition, almost all of the information remains current. (One sad exception is her statement that Emperor Babur's mosque at Ayodha remains as an important monument to his reign. The mosque, although extant when Koch wrote *Mughal Architecture*, was destroyed in 1992.)

It is difficult to find faults with the volume, which so clearly fulfills its objectives, but perhaps one criticism to be levied is that it glosses over subimperial patronage and later Mughal architecture. For example, the last two hundred years of the Mughal dynasty, 1658 to 1858, are covered in a mere nine pages. This replicates the traditional approach to Mughal art, in which the focus is on the large imperial projects of the classical period. Because of the concise nature of the book, this is understandable. Yet, as Koch herself points out, the later period and its accompanying diversification of patronage are significant. "With Aurangzib began a process in Mughal architecture which eventually led to its general acceptance as an all-Indian style, not just the expression of a ruling elite" (p. 136).

By producing scholarship that is thorough, detailed, and firmly grounded in primary sources, both textual and visual, Koch has made herself one of the leading experts on Mughal art. *Mughal Architecture* exemplifies her approach, and such unfailingly accurate scholarship combined with precise prose and abundant visual aids makes it an ideal introduction to the subject.

In addition to reprinting this book, Oxford University Press, New Delhi, recently collected many of Koch's articles into one volume, *Mughal Art and Imperial Ideology: Collected Essays* (2001). With these two publications, Oxford University Press is ensuring that Koch's ample contributions to the field of South Asian art are accessible to as many readers as possible, and for that they should be heartily commended.

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*Mind, Language, and World.* Edited by JONARDON GANERI. Vol. 1 of *Philosophy, Culture, and Religion: The Collected Essays of Bimal Krishna Matilal*. New York: Oxford University Press, 2002. 496 pp. \$35.00 (cloth).

The first in a companion set of selected essays by the late Professor Bimal Krishna Matilal, *Mind, Language, and World* emphasizes the traditionally trained Sanskrit pandit and Harvard Ph.D's long engagement with Indian and Euro-American philosophy, particularly topics related to the skeptical, mystical, and realist traditions of India. Complementing his well-known books on Indian theories of rationality, the essays in this collection aim to broaden the scope of his contribution to India studies. Accordingly, the anthology includes published and unpublished work on issues of Sanskrit semantics, contemporary movements in Indian philosophy, and diverse discussions on the politics, mechanics, and ethics of cross-cultural and comparativist