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***The New Cambridge History of India: Architecture and Art of the Deccan Sultanates.* By George Michell and Mark Zebrowski. pp. xxiv, 297, 200 figs., 16 col. plates. Cambridge, Cambridge University Press, 1999.**

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Su are several centuries older. Ah is a lengthy text in verse form, which, as its title suggests, presents the essence of the eight branches of medicine as taught in Ca and Su. It has been an important medical textbook throughout the ages, and is still considered as the most important āyurvedic medical book by the Aṣṭavaidya Nambudiri Brahmans of Kerala.¹ By all accounts, Ah is a central treatise of āyurveda, and like Ca and Su, has never been critically edited and studied.

R. E. Emmerick and R. P. Das have now made up for this lack by publishing this voluminous work on Ah with support from the Deutsche Forschungsgemeinschaft. The grant which extended over a decade (1982–92) has also covered indexes to Ca and Su, as well as the index to the *Aṣṭāṅgasamgraha* (As), which is a roughly contemporary verse with prose version of the Ah. These will be published in the future. R. P. Das was responsible for indexing all but a small part of the Ah (Emmerick began the work). The original index cards were transferred to a computer database designed by Emmerick.

Taking advantage of the currently available electronic technology, Emmerick and Das have rendered a valuable service to āyurvedic textual scholarship by giving “help in finding correspondences between individual texts and individual parts of the same text with regard to lines and words” (p. x). Although a grammatical word index to Ah already exists,² the index under review is considerably more comprehensive. It includes a line index, a word index, and a reverse word index, along with a romanised version of the root text and a detailed guide on how to use the work. The 1939 edition of Ah with the commentaries of Aruṇadatta and Hemādri, published by Nirṇaya Sāgar Press, was the sole basis of the edition and indexes. Misprints have been corrected and orthography standardised.

The utility of this work cannot be questioned. However, it must be borne in mind that the ultimate desideratum is the generation of critical editions of the Sanskrit medical literature. The indexes provided by Emmerick and Das will definitely aid that endeavour. As for the (corrected and standardised) romanised version of the 1939 edition contained in this work, it is not a critical edition and yet occupies a little over a third of the entire book (351 pages). It is, therefore, a needless embellishment, since the original edition is easily available in reprint (via Chowkhamba). Moreover, there are plenty of more or less similar editions that one can consult. A book of this size and production quality surely costs more than most students and scholars can afford. In light of this concern, unless substantial improvement to existing editions can be offered, I would suggest that only the indexes should be printed in the subsequent volumes planned in this project.

The indexes of Ah given in this book are definitely the first steps toward bring āyurvedic textual studies in line with other fields of Indology, such as Vedic studies. It is hoped that it will encourage essential work on critical editions of the Sanskrit medical classics.

KENNETH G. ZYSK

THE NEW CAMBRIDGE HISTORY OF INDIA: ARCHITECTURE AND ART OF THE DECCAN SULTANATES. By GEORGE MICHELL and MARK ZEBROWSKI. pp. xxiv, 297, 200 figs., 16 col. plates. Cambridge, Cambridge University Press, 1999.

George Michell and Mark Zebrowski have written a valuable book surveying the art and architecture produced in the Deccan over five centuries from the fourteenth to the eighteenth century. The wide chronological span is matched by the geographical spread of the material, covering the plateau region

¹ Cf. Francis Zimmermann, *Le discours des remèdes au pay des épices* (Paris, Éditions Payot, 1989), 40f.

² Publication information is not available, but a copy of this index exists in the Library of the Société Asiatique in Paris.

of peninsular India, corresponding to modern Maharashtra, northern Karnataka and parts of Andhra Pradesh. The period covered spans the Muslim invasions of the Deccan from Delhi in the late thirteenth century, the establishment of the independent Bahmani sultanate and its early sixteenth-century fragmentation into further sultanate kingdoms, through to the Mughal invasions under Aurangzeb and the rise of the Marathas in the late seventeenth century.

Both authors have a long-standing connection with the art of the region. George Michell is well known for his extensive research and prolific publications on the Hindu architecture and sculpture of the Deccan and southern India. This is embodied in another volume for the Cambridge series, *Architecture and Art of Southern India: Vijayanagara and the successor states* (Cambridge, 1995). He has also previously written on Deccani Sultanate architecture as editor of *Islamic Architecture of the Deccan* (Bombay, 1986). Mark Zebrowski similarly has a long connection with the art of this region of India, from his doctoral research on painting at the Sultanate courts, published in 1983 as *Deccani Painting*, and subsequent work on the textiles and decorative arts of both the Deccan and the Mughal North. Both authors are thus well placed to provide a scholarly survey of the wide range of artistic activity in this relatively neglected region.

Their respective interests and areas of expertise are reflected in the division of the book between them. Following an introduction, the first chapter provides a historical framework for the subsequent chapters on architecture and art. The book's format is that of an introductory survey, adopting a chronological approach to the main monuments and representative examples of paintings and other arts. Descriptive surveys, such as this one, are valuable in areas where the existing literature is scattered. If the reader is left wanting to know more about the "how" and "why" of Deccani art rather than the more straightforward "what" of much of this survey, then the *Architecture and Art of the Deccan Sultanates* has served its purpose. For the Cambridge History's volumes "are intended to give a view of the subject as it now stands and to act as a stimulus to further research" rather than be the last scholarly word on it (p. xix).

Art-historians of the Islamic world have generally been reluctant to venture beyond the vast area from Spain to Iran and Central Asia to study the art and architecture of Islamic South Asia, and indeed Indonesia, despite the wealth of material. This volume is an excellent example of the comparable riches to be discovered there. A recurring theme in this book is the Deccan's connection to the Middle East, for the Deccani Sultanates were more closely connected culturally to the Islamic heartland than any other Muslim state in India, including the Mughals. This connection is through trade and the migration of Turks, Arabs, Persians and East Africans to the Deccan courts, and the deliberate political and religious alignment of many Deccani rulers towards the Middle East, especially Shia Iran under Safavid rule.

The forging of a distinctive Deccani artistic identity went alongside the often strong influence of the Islamic heartland on Deccani architecture and material culture. In chapters two and three, surveying the military architecture, palaces, mosques and tombs of the Deccan, Michell repeatedly draws attention to the stylistic connections between the Deccani monuments and those in Iran or other areas of the Middle East. This relationship is embodied in monuments such as the *madrassa* erected at Bidar by Mahmud Gawan in 1472, cited as evidence of direct architectural transposition of a well-known Central Asian building type (p. 71). Similarly Safavid Persian influence is seen in the city-planning of the new Qutb Shahi capital, Hyderabad, founded in 1591 though with the famous distinctively Deccan Char Minar at its centre (p. 51). Tombs are a significant Islamic contribution to Indian architecture, and this tradition is well represented by the many royal mausoleums at the Deccani Sultanate capitals. The Gol Gumbad at Bijapur of 1656 is striking for its size, but it is the quality of the architectural decoration that makes Deccani mausoleums the finest monuments of the region. Chapter four, jointly written by the authors, surveys the incised plasterwork, carved

stonework with crisply carved Arabic inscriptions, woodwork, wall paintings and glazed tile work used to decorate mosques and tombs.

Zebrowski's two chapters on painting survey the evidence for court painting: the brief flowering of the art at Ahmadnagar in the late sixteenth century, the greater volume of paintings from Bijapur through the seventeenth century, and the paintings from the court at Golconda and other smaller centres. The discussion is enlivened with quotations from contemporary literature, which illuminates the study of paintings from the reign of Ibrahim II of Bijapur (1580–1627), for example, a patron of notable mystical temperament who was fascinated by Hinduism like his older Mughal contemporary Akbar. Setting Deccani arts within the wider Islamic world is a theme equally evident in the chapters on court painting: Zebrowski, for example, favourably compares the Deccani use of marbled paper with the better-known Turkish and Iranian examples (p. 183). Qutb Shahi painting at Golconda demonstrate close ties with Safavid Persian painting, in part because the ruling house itself descended from Qara Qoyunlu (Black Sheep) Turkman sultans from western Iran and Anatolia (p. 191). It was from Golconda kingdom that the highly regarded painted and dyed cottons, that so impressed early European traders, derived. These and other decorative arts of the Deccan, such as the distinctive *bidri* ware are surveyed in chapter seven by Zebrowski.

Chapter eight, again by George Michell, on Hindu temples is a rather curious addition to a book entitled the *Architecture and Art of the Deccan Sultanates*, but a very welcome and stimulating section it is. Later Hindu architecture from the sixteenth century and later is not well documented, with the exception of the sixteenth and seventeenth-century *bhakti* temples of the Mathura region and the brick temples of eighteenth and nineteenth-century Bengal, and so this chapter discussing the major Maratha-period temples of the later seventeenth and eighteenth centuries is a significant step forward. Ellora, for example, is well known for the eighth-century Hindu and Buddhist cave temples, but Michell is to be commended for drawing attention to the late eighteenth century Ghrishneshvara temple at the site, one of many temples discussed that were built in this period in the Deccan. These temples are striking for both the stylistic borrowings from much earlier eleventh-century Yadava temples as well as contemporary Sultanate and Mughal architecture. The funerary architecture surveyed in the chapter on mosques and tombs is reflected in the notable introduction of the memorial shrine as a distinctive Hindu building type in the Deccan in the eighteenth century, a practice Michell suggests derives from Rajasthan (p. 247). The two authors conclude their survey with a broader study of the overall stylistic character of Deccani art and architecture.

Overall, this is a good introduction to an understudied area of the Indian Subcontinent. The book is produced to a characteristically high standard and is illustrated throughout with black-and-white photographs and sixteen architectural plans. A further sixteen colour photographs of paintings and architectural details are placed together at the centre, for both are ill-served by monochrome photographs. No doubt the authors wished they could have included more colour plates to reflect the full glory of Deccani painting. The book concludes with a very useful bibliographic essay guiding those wishing to pursue the field further to relevant scholarly literature.

CRISPIN BRANFOOT

THE ARTIFICIAL EMPIRE. THE INDIAN LANDSCAPES OF WILLIAM HODGES. By GILES TILLOTSON, pp. viii, 162. 8 plates, 60 figures, bibliography, index. Richmond, Curzon Press, 2000.

This work is a welcome addition to the ever-growing scholarship on British painters in India. On the one hand it is a detailed study of a single artist, William Hodges; while, on the other, it presents a broad discussion, of the complex cultural and historical setting which played a part in the formation