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many narratives that the author has *not* selected as a source material for his book, which make up the largest part of the *Ragaḷegaḷu*; some more critical considerations about the textual transmission and the criteria adopted by the author in dealing with possible questions of authorship and textual alterations, considering the popularity of these stories. This feels all the more necessary given the author's brief depiction (p. 59) of an unstable textual situation in which one edition of the *Ragaḷegaḷu* includes over 100 narratives, while the one that the author follows is more restrictive and stops the count at 61. Moreover, only some of the narratives listed as sources of this study are effectively discussed in detail throughout the book, a fact that makes a structured general presentation even more desirable.

Florinda De Simini (University "L'Orientale", Naples)

Monika Horstmann & Dalpat Singh Rajpurohit, *In the Shrine of the Heart. Sants of Rajasthan from the Sixteenth and Seventeenth Centuries*, Heidelberg, Heidelberg Asian Studies Publishing, 2023, 220 pages – ISBN 978-3-948791-46-9, ISBN (PDF) 978-3-948791-47-6

Monika Horstmann and Dalpat Singh Rajpurohit have produced an outstanding book that combines a detailed study of the history and literature of the Dādū Panth, a religious sect founded by Dādū Dayāl (d. 1603 CE) and centred in Rajasthan, together with a selection of English translations of their texts composed in Hindi-related vernacular dialects. It also includes a selection of colour photographs. The translated poets include one poet who preceded Dādū, Dādū himself, and five poets who were his disciples. The earlier poet is Hardās or Haridās (c. 1455–1540), and Dādū's five disciples are Bakhanāṃ (d. before 1636), Rajab (or Rajjab) (d. before 1689), Santdās (d. 1639), Sundardās (d. 1689), and Bājīd (his poetry is known from c. 1600). Collections of the compositions of each of these poets, with the exception of Santdās, have been published in their original Hindi-related languages. Nonetheless, other still unpublished texts by these poets survive in the manuscripts of Rajasthani archives.

Several of these poets were born and raised in Muslim families. These include Dādū, Bakhanāṃ, Rajab, and Bājīd. Dādū was from a family of modest cotton carders. Rajab and Bājīd were from Pathan families. Santdās and Sundardās were from Hindu merchant castes. Among them only Sundardās was highly educated in traditional Hindu theology and Sanskrit-Hindi poetics. Dādū himself and all his followers were grounded in the so-called *nirguṇī* movement of the Sants led by Kabīr and Raidās, both of whom are identified by the hagiographer Nābhādās as low-caste disciples of a Brahmin of Banaras named Rāmānanda. Our knowledge of the lives of Dādū and his disciples comes mostly from an early biography of Dādū by his disciple Jan

Gopāl and from the 1660 CE *Bhaktamāl* of the Dādū panthī author Rāghavdas. Nābhādās, in his *Bhaktamāl* (c. 1600), curiously omits any mention of Dādū.

Horstmann and Rajpurohit include a remarkably detailed history of Rajasthani history in this period and how it relates to the development of the Dādū Panth, its monastic centres, and the relations of the sect with the political dynasties of the region and with rival sects. In the competition for economic patronage, the sect won support from both Muslim and Hindu political leaders and from wealthy Rajasthani merchants. The Panth continued to wield a powerful influence in this region into the twentieth century.

Particularly interesting in the book are the discussions of the varied influences on the religious and social visions of these seven poets. *Nirguṇī* sects like the Dādū Panth developed a complex religious vision that centred on devotion to a unique formless God using mostly Vaiṣṇava terminology, but a vision that also included influences from yoga, Islamic ideas, Vedanta, and a rejection of traditional caste ideology. Horstmann and Rajpurohit particularly stress the ties between the Dādū panthīs and the Nāth Siddhas who followed the legendary yogi Gorakhnāth. Many of the larger Dādū panthī manuscripts include vernacular compositions attributed to Gorakhnāth and other Nāth yogis. Horstmann has discussed this topic in great detail in her recent book, *Bhakti and Yoga* (2021). Nonetheless, the comments on yoga and on Nāth yogis in the songs and verses of Dādū panthī poets are often quite critical of yoga and yogis. Also, despite the links of the Nāth Siddhas with a loosely defined tantric religion, Dādū panthīs sharply rejected the detailed worship of female and male Śaiva deities that form the basis for the tantric religion of the Sanskrit tantras, *āgama*s and *yāmala*s.

Another important influence was clearly Islam. Horstmann and Rajpurohit acknowledge this influence, but it is a difficult topic that needs further research. In any case, the Dādū panthī authors, like Kabīr and Raidās before them, clearly reject much of both traditional Hindu and Islamic religions, the religions of pandits, qazis and mullahs and their Vedas and Coran (*bed* and *kateb*). Another important influence discussed by Horstmann and Rajpurohit is that of the role of merchant families, mostly followers of Vaiṣṇava religion, in the Dādū Panth. Merchant authors like Sundardās, Santdās, and Jan Gopāl were an important intellectual elite in the Panth and brought with them a strong Vaiṣṇava element based in large part on the *Bhāgavata Purāṇa*. One topic that needs more discussion is the possible influence of the Vedanta theology associated with the schools of Śaṃkarācārya and Rāmānuja.

The translations by Horstmann and Rajpurohit of songs and verses composed by these seven poets are a wonderful introduction and contribution to the study and appreciation of this literature. They warmly thank Daniel Gold for his help with these translations. The difficulties in the language used by these poets makes them often challenging to understand, even for scholars. Modern Hindi commentaries can help, but they are not available for the works of most of these poets. The translations in the book are clear, elegant, and accurate. The number of songs and verses translated is limited, but well illustrates the poets' skill in discussing many of the salient topics of

Sant religion including their views on Vaiṣṇava devotion, Islam, caste, old age and death, and the dynamics of family relations. Here, as an example of their translations, is one of a song (no. 72) by Sundardās in which the poet uses his merchant identity as a religious metaphor:

> *Earlier I was a simple boy,*
> *I then made my trade reflecting on the Self and grew into a wise elder.*
> *I've collected a wonderful thing that people come to buy from me.*
> *Our business cannot be done on loan, you need to pay all up front.*
> *If a customer draws on love for his purchase, he gets rid of his sorrows.*
> *The thing that I sell is the truth alone, says Sundar, everything else is trash.*

David N. Lorenzen (El Colegio de México)

Annick Fenet, *Le musée Guimet et ses Amis. Cent ans d'histoire partagée*, Paris, Société des amis du musée Guimet / Gand, Snoeck, 2023, 310 pages – ISBN 978-94-6161-857-3

Le centenaire de la Société des amis du musée Guimet (SAMG) a donné lieu à une exposition au musée national des arts asiatiques – Guimet en 2023, avec un florilège des œuvres acquises pour le musée au cours du siècle. Surtout, il a amené la Société à se pencher sur son histoire par le biais de ses archives, confiées à Annick Fenet, qui signe ici un ouvrage de recherche d'une ampleur insoupçonnée au regard de la relative pauvreté des archives conservées. Au-delà de l'histoire de la Société, toute une époque renaît sous nos yeux autour d'une discipline qui s'affirme, les études orientales. L'auteure n'en est pas à ses premières armes dans le domaine, puisqu'on lui doit notamment le remarquable ouvrage *Documents d'archéologie militante. La mission Foucher en Afghanistan (1922-1925)*, publié à Paris en 2010 par l'Académie des Inscriptions et Belles-Lettres. Cet ouvrage sur la SAMG, comme on l'appelle souvent, a requis deux années d'un patient travail, de recoupement des sources et de recherches complémentaires pour pallier les lacunes des documents.

L'auteure a en effet écumé toutes les sources possibles ; outre les archives de la Société et du musée Guimet, elle a arpenté les Archives nationales, la Société asiatique, de nombreuses bibliothèques, des archives privées, sans oublier de convoquer la presse et des témoignages oraux. Une abondante iconographie également très fouillée éclaire ce long cheminement.

La première partie, « 100 ans au service des arts asiatiques », qui couvre la période 1919-2022, s'ouvre sur une surprenante constatation : il n'existe pas de société des amis du vivant d'Émile Guimet, fondateur du musée, bien qu'il en ait exprimé la nécessité dès 1907, car les acquisitions onéreuses sont de son seul fait. Sa disparition en 1918, puis celle de son fils et successeur