

If one desideratum had to be expressed for the future of the series, it would be the inclusion of media other than the literary one in the exploration of dialogue within and between religious traditions. The concentration on the written and oral media is fully justified in this volume which primarily seeks to study the literary genre of dialogue. Yet one may wonder whether this restriction to the literary might not distort the enquiry into the plurality of South Asian religious identity which the series proposes to undertake. If one assumes, as the editors of the series do, that dialogues shaped not only texts but also rituals and practices, “the dynamic historical and literary mode of analysis” which this book has started to establish is certainly a powerful tool but also potentially one-sided. Visual imageries for instance are often, particularly in ancient India, worthy additional sources to infer testimonies of the encounters between religious groups, their circumstances, their modes, and their consequences.

Yet one should not expect one volume in a newly established series (2012) to answer from the start questions which have far-reaching implications. *Dialogue in Early South Asian Religions. Hindu, Buddhist, and Jain Traditions* fulfils the promises eloquently articulated in the introduction. It engages with an extensive range of literary sources, gives a lucid and rigorous insight into the dialogical genre, and offers an innovative and inspiring theoretical framework within which to consider the multiplicity of South Asian religions and their literary productions.

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PURUSHOTTAMA BILIMORIA and ALEKSANDRA WENTA (eds):

Emotions in Indian Thought-Systems.

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Emotions have a history in South Asia, if hardly anything like an adequate historiography. The editors of this book agree: “much more work . . . needs to be done to improve our understanding of emotions in India, especially with regard to historical development of emotional experience and the methods of its conceptualization” (p. 1). Any such history will have to be twinned with the history of what we, not always helpfully, call religions, tracked in this book as species of a genus the editors call “Indian thought-systems” in the title, and “pre-modern Indian traditions of knowledge” in the preface (p. ix). The vast South Asian corpus of theoretical literature affords us one of the best sources for the contested descriptions under which emotions can be seen to come into view and change. To that end, this book represents what the editors call “a modest step” (p. 1). Along with love – surely the best-studied emotion in South Asia – the book includes desire, fear, heroism, awe, anger, disgust and “modern” despair. Severally, the papers address many traditions, in not a few languages, periods and places. The step may be modest but the stride is wide.

The path from conference to publication risks a book uneven in focus and unevenly successful. A collection of nine essays stemming from a seminar at the Institute for Advanced Study in Shimla in 2012, this book does not escape the limitations of its genre. The essays that do succeed, however, recommend the book to any serious student of South Asia and emotions in general.

The contributions by Rafaele Torella, Bettina Sharada Bäumer and Aleksandra Wenta are uniformly rewarding, combining exacting philological rigour with

sophisticated interpretations. In these essays *tantra* is revealed to be something of a new paradigm for religious praxis and sensibility, with the trans-valuation of emotion in general, and the revaluation of particular emotions, partly constitutive of that paradigm. These essays are profitably read together with Andrea Acri's excellent "Between impetus, fear and disgust", where the familiar yet difficult word *saṃvega* is tracked across Buddhist, Yoga and Śaiva traditions for the subtle nuances in the meanings the word comes to express and the increasingly prominent role of theology in reframing the meanings of emotional experiences. The essay on love in Sahajiyā Vaiṣṇavism in colonial Bengal by Delmonico and Sarkar is a gift of rare material (a practitioner's notebooks!) and sensitive commentary. They valuably underscore in closing that the experience of love is here oriented towards the achievement of "becoming fully human" (p. 175). Collocate the insights of Delmonico and Sarkar with the resonating convictions the eighth-century playwright Bhavabhūti gave Rāma to express in verse 1.39 of *Rāma's Last Act* for an indication of how a history of the emotions ought to include the history of literature in South Asia.

It is unfortunate that the history of aesthetics, whose long and perhaps unique investment in cataloguing the emotions as such, and whose developing concern with a hermeneutics of emotions was pivotal for many Indian scriptures and communities, is only weakly represented here. For a more balanced diet, see Sheldon Pollock's "From Rasa seen to Rasa heard" in Caterina Guenzi and Sylvia d'Intino (eds), *Aux Abords de la clarière: Études indiennes et comparées en l'honneur de Charles Malamoud* (Paris: Brepols, 2012), 189–207. More generally, as the work of Lee Siegel and Daud Ali among others has shown, without the intimately related disciplines of pleasure and power, no history of Indian religions is complete.

More worryingly, "Pre-modern India" in this book, however unintentionally, excludes Islam. One loses thereby the kind of climate of thought and feeling which informed *bhakti* in North and Central India, and obscures from view more finely grained stories of possible connections and continuities, such as that of the Jain layman Banarsidas of the fifteenth century, firmly in love with love as expressed by a Sūfi (Ardhakāṅhak 171a–b) long before he invested himself in experiments with new forms of Jaina spirituality (*adhyatma*). Happily, the work of many, such as Aditya Behl and Francesca Orsini, can be used to make up for such omissions.

In the long run, any history of the emotions will have to be promiscuous with respect to disciplines, traditions and archives. One outstanding contribution this book makes lies in the introduction where the editors, by way of "theorizing emotions in India", provide a veritable genealogy of what one might call the history of philosophical anthropology in India (10–47). Covering some of the same ground as Raffaele Torella's essay in the book, the editors' genealogy explicitly builds on Alexis Sanderson's path-breaking "Purity and power among the Brahmins of Kashmir", in M. Carrithers, S. Collins and S. Lukes (eds), *The Category of the Person: Anthropology, Philosophy, History* (Cambridge University Press, 1985), 190–216. Together, such genealogies valuably suggest that the way in which emotions have been understood and valued in South Asia varies with the ways in which personhood has been valued and conceived. If what we call "emotions" have in South Asia at times been conceived as being more or less bound up with categories such as unconscious dispositions, experiential memory and praxis, while at other times being treated as more-or-less of a piece with what a phenomenology of consciousness might disclose, such decisions matter. Can we make sense of the possibility of being, like Bhavabhūti's Rāma, angry, or in pain for a long time without knowing it? At least, any history of emotions in South Asia will have to consider

such questions if it is to make use of the editors' insight that the essays in this volume can show how "the emotions . . . contribute to the praxical modes of religious 'being-in-the-world'" (p. 36).

Ironically, this book's attempt to think with South Asia's theoretical pasts has convinced me that a history of emotions would do well to think with a less monolithic category than the modern "emotion". Pre-moderns, whether in Europe (as Anastasia Philippa Scrutton has long argued) or South Asia, typically had recourse to far more diverse, nuanced and flexible vocabularies. We ought to understand them better.

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GEORGE MICHELL:

Late Temple Architecture of India, 15th to 19th Centuries: Continuities, Revivals, Appropriations and Innovations.

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This wide-ranging volume invokes pertinent questions for the reviewer concerning the nature of knowledge production on South Asian art and architecture, while accepting that it introduces a range of unexplored material for general readership. First, the author must be commended for providing a useful overview of late temple architecture in India between the fifteenth and nineteenth centuries using non-technical, accessible language and a format which will be helpful to both specialists and non-specialists. The book is intended as an introduction, offering 300 case studies on a pan-Indian basis covering a 500-year timespan, and in this sense does the work of an anthology, as opposed to a detailed study of the production of temple architecture. Further, knowledge about late temples that otherwise remains scattered in specialist publications and websites (i.e. photographs, plan illustrations and the examples themselves) has been presented in a new arrangement, drawing attention to the immense transculturations that builders and patrons aligned themselves to during the period of study.

In addition to highlighting a range of temple building traditions through these case studies from different geographical settings (including the extreme north, central India, eastern India, western India, Malwa and the Deccan, the western coast and southern India), the book aims to overcome a bias among art and architectural historians that privileges early Indian art and architecture. Scholars wishing to acquaint themselves with temple architecture of India are only too conversant with the problem of encountering a cut-off point of perceived architectural ingenuity, which seems to be settled around the thirteenth century, assuming that building activity thereafter is less worthy of study or is a fossilization of early examples. Michell's motivations for the book are fuelled by the fact that the bias is accompanied by more than adequate documentation of Hindu and Jain monuments prior to the thirteenth century such as in the several volumes of the *Encyclopaedia of Indian Temple Architecture*, with relatively little known about the period covered in the book. It may be added that the bias persists in academic writings not only on the "late" temples covered up to the nineteenth century, but also in relation to the works of contemporary hereditary temple architects currently engaged in a global production of temples, such as the Sompuras of western India and the *sthapatis* of south India.