



12th International Indology Graduate Research Symposium

Vienna/online, July 22nd to 24th, 2021

Programme

Organizers:

Vitus Angermeier, Christian Ferstl, Dominik A. Haas, Channa Li



**universität
wien**
Institut für
Südasien-
Tibet- und
Buddhismuskunde



Schedule

Time zone: UTC+2

Day 1: Thursday, July 22nd

9:00-9:30 Welcoming Session

Section 1: Myths, Rituals, and Religious Ideologies

Chair: Marion Rastelli

9:30-10:00 [Amandine Wattelier-Bricout](#): *Which Soteriological Path Do the Myths Told in the Skandapurāṇa Suggest? A Case Study: Sukeśa and His Ancestors (SP35-SP51)*

10:00-10:30 [Dominique Marcel Baur](#): *Of Toothsticks, Dreams and Lizards: Omens in Jyotiḥśāstra, Pāñcarātra-Saṃhitās and Purāṇas*

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11:00-11:30 [Barbora Sojkova](#): *When Cows Sacrifice*

11:30-12:00 [Anna Scarabel](#): *Svāmī Karapātrī and Dayānanda Sarasvatī: Two Competing Discourses on Icon Worship*

12:00-12:30 [Chiara Policardi](#): *The Elephant-Faced Goddess in Mediaeval Śaiva Tantric Traditions: Female Gaṇeśa or Independent Deity?*

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Section 2: Tantrism and Yoga: A Textual Perspective

Chair: Georgi Krastev

14:00-14:30 [Marine Schoettel](#): *“Thus Are the Words of Sañ Hyañ Mataṅga”: Quotations of the Mataṅga-Pārameśvara in an Old Javanese Treatise*

14:30-15:00 [Nicholas Lua](#): *Dr. Tumburu, I Presume? Tantric Tumburu’s Āyurvedic Precursor*

15:00-15:30 [Hagar Shalev](#): *The Notion of Health in Pre-Modern Hindu Yoga Systems*

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16:00-17:00 [Jürgen Hanneder](#): *Keynote Lecture: “Akademischer Nachwuchs” – Reflections of a Veteran on a Strange Concept*

Day 2: Friday, July 23rd

Section 3: Jain Studies: Ethics and Narrative Perspectives

Chair: Himil Trikha

9:00-09:30 [Jinesh R. Sheth](#): *On the Importance of Anekāntavāda and Ubiquity of Ahimsā in Jaina Ethics: Reflections on Amṛtacandrasūri’s Puruṣārthasiddhyupāya*

09:30-10:00 [Seema K. Chauhan](#): *How to Read a “Jaina Retelling” of a Hindu Tale: The Tale of Kṛṣṇa’s Sister in Jinasena’s Harivaṃśapurāṇa*

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Section 4: Buddhist Studies: Philosophy, Literature and Art History

Chair: Markus Viehbeck

- 10:30-11:00 [Seongho Choi](#): *Yogācāra and Madhyamaka in Pañcaskandha Texts*
- 11:00-11:30 [Xiaoqiang Meng](#): *Multifaced Nāgakumāra: Further Notes on Kṣemendra's Sources of Bodhisattvāvadānakalpalatā*
- 11:30-12:00 [Charlotte Gorant](#): *Nāgas in Early Buddhism: A Heavenly Abode and an Unfortunate Birth in Art*

--- LUNCH BREAK ---

Section 5: Literature, Manuscript and Arts

Chair: Daisy Sze Yui Cheung

- 13:30-14:00 [Shihong Zhao](#): *Notes on the Manuscripts of the Alaṃkāraratnākara*
- 14:00-14:30 [Devdutta Kakati](#): *The Harṣacarita and Two Contemporary Eulogies in Epigraphic Texts: Reflections on the Polity of Kāmarūpa during Bhāskaravarman (c. 7th century CE)*

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- 15:00-15:30 [Mercy Dutta](#): *In Pursuit of Love: Understanding the Dynamics of 'Loving' Relationships in Bāṇabhaṭṭa's Kādambarī*
- 15:30-16:00 [Hermina Cielas](#): *One Hundred Steps to the Court: śatalekhinī's and the Art of avadhāna in the Nāyakas' and Marāṭhās' Tañjāvur*

Day 3: Saturday, July 24th

Section 6: Grammar Studies

Chair: Marco Ferrante

- 9:00-9:30 [Rishi Rajpopat](#): *The Evolution of Rule-Conflict Resolution Tools in the Pāṇinian Grammatical Tradition*
- 9:30-10:00 [Sibylle Koch](#): *The Philosophical Problem Around the Grammatical Gender of Terms such as puruṣaḥ, citiḥ and caitanyam, as well as the Gender of Terms Denoting Non-Existent Things*

Section 7: Probing the universe of Indian Philosophy

Chair: Michael Williams

- 10:00-10:30 [Ge Ge](#): *maṅgala in the Eyes of Śāṅkara Mīśra Based on the Opening of the Upaskāra*

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- 11:00-11:30 [Rafał Kłeczek](#): *Nyāyabhūṣaṇa on Distinctiveness of Its Own Tradition*
- 11:30-12:00 [Aditya Chaturvedi](#): *Kṛṣṇa as the Purport of the pramāṇacatuṣṭaya: Vallabhācārya on ekavākyatā and the Order of Authoritative Texts*
- 12:00-12:30 [Rosina Pastore](#): *Discussing Nyāya in Brajbhāṣā? On Six Categories of Reasoning in Brajvāsīdās's Prabodhacandrodaya Nāṭaka*

--- LUNCH BREAK ---

Afternoon Section

- 14:00 Concluding Session

Supporting Programme

Part of the event programme will be the screening of the documentary **Dreaming of Words** (2021) by Nandan. The film will be made freely available on YouTube to all participants during the time of the conference:

<https://www.youtube.com/watch?v=Ww3gBQAFxyY>



Summary: Njattiyela Sreedharan, a fourth standard drop-out, compiles a dictionary connecting four Indian languages. Travelling across four states and doing extensive research, he spent twenty five years making the multilingual dictionary. This unique dictionary offers a comparative study of Malayalam, Kannada, Tamil and Telugu. 'Dreaming of Words' traces Sreedharan's life, work, love for languages and the struggles to get the dictionary published. The film also explores the linguistic and cultural diversity in India.

We highly recommend watching it!

Dominique Marcel **Baur** (PhD student, Ruprecht Karl University of Heidelberg)

Of Toothsticks, Dreams and Lizards: Omens in Jyotiḥśāstra, Pāñcarātra-Saṃhitās and Purāṇas

July 22nd, 10:00–10:30

This paper examines omens in Hindu religious literature systematically in an attempt to demonstrate the transfer of knowledge across different genres of religious text production and how this reflects in present-day worship, by means of which we can learn something about an important part of Indian astrology.

By cutting through the layers of corresponding qualities, we will see that each omen can be placed logically within a particular system of references.

Analysing the different categories of omens like *nimitta*, *adbhuta*, *utpāta* and *śakuna*, this paper will show how directional orientation and the practitioner's body provide the conceptual background for a variety of omens, such as the cries of animals, the fall of the toothstick (*dantakāṣṭha*), the throbbing of limbs, dreams, etc. While many omens can share the same concept, multiple concepts may exist within a particular omen. The set of omens and therefore that of concepts are regulated by the narrative of the text or genre.

Drawing from Jyotiḥśāstra, the Pāñcarātra-Saṃhitās and Purāṇas this paper will show that specific narratives become visible through a comparison of the omens represented in texts like the *Bṛhat-Saṃhitā*, *Muhūrtamārtaṇḍa*, *Vasantarājaśakuna*, *Jayākhyā-Saṃhitā*, *Kapiñjala-Saṃhitā*, *Agni-Purāṇa* and *Matsya-Purāṇa*.

The result of the above analysis reveals that the lizard which is found as an ominous animal in the Jyotiḥśāstra has actually shifted from one kind to another kind of omen, making it a part of daily worship in Kāñcipuram, whereas dreams as omens belong to all three genres and throwing the toothstick occurs especially in the Pāñcarātra-Saṃhitās.

Aditya **Chaturvedi** (PhD student, Emory University, Atlanta)

**Kṛṣṇa as the Purport of the *pramāṇacatuṣṭaya*:
Vallabhācārya on *ekavākyatā* and the Order of Authoritative Texts**

July 24th, 11:30–12:00

Vallabhācārya (1479–1531 CE), the founder of the Puṣṭimārga *bhakti* tradition, was a Śuddhādvaita Vaiṣṇava Vedāntin. Vallabhācārya’s extant commentarial works include his commentaries on some sections of the *Jaiminīyasūtras*, the *Vyāsaśūtras*, the *Bhagavadgītā*, and the *Bhāgavatapurāṇam* (BhP hereafter). Apart from this commentarial literature, his oeuvre includes the compendium of sixteen short texts called the *Ṣoḍaśagranthas*, *stotras* (hymns), and the *Tattvārthadīpanibandha* on the BhP. The commentarial tradition on the BhP can be traced to Madhvācārya (c. 1238–1317 CE). By Vallabhācārya’s time, the BhP had taken the centre stage in Vaiṣṇava Vedāntin canons. Since most Vedāntic traditions considered *purāṇas* to be secondary to the *Vedas* as the sources of valid knowledge, these commentators had to make a case for the BhP as a *pramāṇa*.

In this paper, I focus on the *kārikās* from Vallabhācārya’s *Tattvārthadīpanibandha* (TdN hereafter) along with his auto-commentary *Prakāśa* where he defines the canon for Puṣṭimārga. Vallabhācārya identifies the *Vedas*, the *Bhagavadgītā*, the *Vyāsaśūtras*, and the BhP as *pramāṇacatuṣṭaya* or the quartet of texts for valid knowledge. Here, he also determines an order (of reading) within these four texts and accords the ultimate decisive position to the BhP, as the resolver of doubts arising in other three texts. I discuss how Vallabhācārya employed the Mīmāṃsā concept of *ekavākyatā* or unitary sententiality to tie these four texts together and present them as a single statement as well as to place the BhP at the highest and decisive position. *Ekavākyatā* implies the mutual dependence of components of a statement governed by their singularity of purpose. I conclude that Vallabhācārya establishes the *ekavākyatā* of the *pramāṇacatuṣṭaya* by identifying Kṛṣṇa as their purport.

Seema K. Chauhan (PhD student, University of Chicago)

**How to Read a “Jaina Retelling” of a Hindu Tale:
The Tale of Kṛṣṇa’s Sister in Jinasena’s *Harivaṃśapurāṇa***

July 23rd, 9:30–10:00

In secondary scholarship on epic narratives, it remains unclear what constitutes the relation between Jaina *purāṇas* and Brahmanical epics and *purāṇas*. What does it mean to call Raviṣena’s *Padmacarita* a Jaina retelling of Vālmīki’s *Rāmāyaṇa*, or Jinasena’s *Harivaṃśapurāṇa* a Jaina retelling of Vyāsa’s *Harivaṃśa*? To call such Jaina *purāṇas* “retellings” is to gloss over the diverse ways in which each text engages with the literary tradition it inherits, while the qualification “Jaina” can wrongly presume that there exists a single hermeneutic among all Jaina authors that is informed by homogenous theological perspective. Far more problematic than the use of these terms is the fact that the contents of these Jaina narratives remain understudied. We cannot understand the complex relations between Jaina *purāṇas* and Brahmanical texts through a top-down, structural comparison, nor through the short, theoretical comments on genre that Jaina authors make at the beginning or end of the text.

My paper takes up Jinasena’s *Harivaṃśapurāṇa* (8th century CE). In this Jaina *purāṇa*, Jinasena constructs a new tale for Kṛṣṇa’s sister in which she renounces her life to become a Jaina nun and is later mistaken for a goddess because she is engaged in asceticism. I undertake a close reading of this Sanskrit subtale, examining its language, plotline, and character portrayals. These literary devices, I argue, not only generate a model for reading the subtale itself but tell us how Jinasena’s *Harivaṃśapurāṇa* views its meta-relation to Vyāsa’s *Harivaṃśa* and contemporaneous Brahmanical narrative texts, more than explicit, theoretical comments on genre allow. In using the tale of Kṛṣṇa’s sister as a case study, my paper suggests one way of reading subtales as microcosmic sites in which Jaina authors think through the meta-relation between Jaina *purāṇas* and Brahmanical epics and *purāṇas*.

Seongho **Choi** (PhD student, Ludwig Maximilians University of Munich)

Yogācāra and Madhyamaka in *Pañcaskandha* Texts

July 23rd, 10:30–11:00

The Sanskrit edition of the *Pañcaskandhaka* (PSk) of Vasubandhu has been published by Xuezhu Li and Ernst Steinkellner in 2008 for the first time. Subsequently the first Sanskrit edition of the *Pañcaskandhakavibhāṣā* (PSkV) of Sthiramati has been published by Jowita Kramer in 2014. These recent publications shed light on Yogācārins' understanding of five “constituents” (*skandha*). Vasubandhu as a Yogācārin explains the “factors” (*dharma*) included in the five constituents in a different way than Vasubandhu as the author of *Abhidharmakośabhāṣya* (AKBh) does. He quotes different texts, and thus his wordings and definitions are also changed. The Yogācāra commentator Sthiramati elaborates the explanation of the PSk in his PSkV, with a consideration of the debates concerning factors after Vasubandhu. These two texts, together with two other commentaries of the PSk which are available only in Tibetan, bespeak how Indian Yogācārins had developed their own definitions of five constituents. It is also noteworthy that Indian Madhyamakas seem to have entirely ignored these Yogācārins' definitions. The *Pañcaskandhaka* of Candrakīrti who has worked after Sthiramati does not quote or refer to the PSk and its commentaries. Some definitions of this text available only in Tibetan are even conflicting to those of the Yogācārins. Candrakīrti has probably stated the nature of the five constituents on the basis of the definitions which had been established before the PSk of Vasubandhu.

I will attempt to argue for the aforementioned points with specific reference to three factors related to language, that is, “name set” (*nāmakāya*), “phrase set” (*padakāya*), and “phoneme set” (*vyañjanakāya*).

Hermina Cielas (Post-doctoral researcher, Jagiellonian University, Cracow)

One Hundred Steps to the Court: *śatalekhinīs* and the Art of *avadhāna* in the Nāyakas' and Marāṭhās' Tañjāvur

July 23rd, 15:30–16:00

The origin of *avadhāna* ('concentration', 'focus'), a still practised Indian performative art based on the ability to achieve extraordinary concentration, the power of human memory, creativity and multitasking, can be traced at least to the 12th–13th centuries CE. Those who complete challenges set before them during the performance earn the title of *avadhānin/avadhānini* – a guarantee of success and high social status. Only a few women managed to join this group. The most famous female practitioners of *avadhāna*, such as Raṅgājamma, Madhuravāṇī, Rāmabhadrāmbā or Muddupaḷani, were active at the courts of the Nāyaka and Marāṭhā dynasties in the 17th and 18th centuries. The poetesses' achievements have never been a subject of the study in the context of the art of attentiveness. The *avadhāna* has remained outside the academic interest for a very long time and, despite the art's longevity, still, there is no extensive and in-depth scientific study of it. Moreover, the role of *avadhāninīs* has often been marginalised or completely ignored.

The present paper aims to fill this gap at least partially. To present the achievements of poetesses who have gone down in the history of the art of attentiveness, I will analyse selected passages from literary works and available information from other sources. I will point out the characteristics of their activity in the field, and try to answer why female performers specialise only in selected types of *avadhāna*.

Mercy **Dutta** (PhD student, Jawaharlal Nehru University, New Delhi)

In Pursuit of Love: Understanding the Dynamics of “Loving” Relationships in Bāṇabhaṭṭa’s *Kādambarī*

July 23rd, 15:00–15:30

Scholars dealing with history of emotions agree that the act of storytelling plays a pivotal role in influencing the sentimental lives of people in a society by organizing certain social practices which are to be enacted or expressed. In the case of early India we see that writing and engaging with creative compositions (*kāvya*s) plays a critical role in emotional disciplining and negotiation of social relationships, particularly within the courtly realm. The current paper will address the issue of control and navigation of love through a reading of Bāṇabhaṭṭa’s *Kādambarī*. In order to do so it is divided into two sections, the first section dealing exclusively with the question of story-telling and its role in emotional training in early India as outlined through episodes like Jābālī’s discourse and Śukanāsa’s advice, simultaneously delineating the ways in which Bāṇa grapples with the issue of ‘good emotions’ vis-a-vis ‘bad emotions’. This leads us to the second section that assesses the ways in which Bāṇa constructs the emotion of love (particularly, love in separation or *vipralambha śṅgāra*) through two pairs of lovers. In doing so, the text highlights the prevailing emotional standards of the society in which the author existed and posits the possibilities of negotiating conflicts between personal emotions and religious or royal duties. Bāṇa’s work is *atidvayī* (second to no other) for it is located within a context of major literary innovations, reflecting their impact on the construction of emotional tropes.

Hence, this paper will provide an insight into the ways in which *kāvya*s can be utilised to uncover the attitudes of post-Gupta society towards the experience and expression of the sentiment of love.

Ge Ge (PhD student, University of Vienna)

***maṅgala* in the Eyes of Śaṅkara Miśra
Based on the Opening of the *Upaskāra***

July 24th, 10:00–10:30

The Sanskrit word *maṅgala* has the meaning of being auspicious or auspiciousness in general. Traditionally, one can see *maṅgalaśloka*, often translated as “auspicious verse” or “invocation”, at the beginning of a Sanskrit text, may it be literary or scholastic. When Śaṅkara Miśra (c. 15–16th century CE) composed his *Upaskāra*, a commentary on the *Vaiśeṣikasūtra*, he also followed this tradition and discussed the meaning of *maṅgala*. Śaṅkara Miśra is not the only Navya-Nyāya author who has chewed over *maṅgala*. For instance, one of his predecessors Gaṅgeśa also cast light on this topic in the *Maṅgalavāda* of his *Tattvacintāmaṇi* extensively. Authors like Gaṅgeśa etc. held a “modern view” of *maṅgala* as argued by V. Varadachari (1962). By contrast, Śaṅkara Miśra and others possessed a different “ancient view”, namely *maṅgala* yielded completion of the work through the vanishing of impediments. Hence, it would be interesting to see how Śaṅkara Miśra elaborated his arguments in light of the so-called ancient view of *maṅgala* at a later time.

The content of this paper consists chiefly of two parts. First of all, I will examine Śaṅkara Miśra's arguments in depth based on a close reading of the original Sanskrit texts with annotations. Furthermore, I will make a preliminary analysis including a comparison with other authors who have contributed to this topic within the same tradition. How did Śaṅkara Miśra think differently? Did he contribute any new aspect to this ancient view? Did his arguments have any impact on others? If so, how and to what extent? These are the questions that I would like to answer in this paper.

Charlotte **Gorant** (PhD student, Columbia University)

Nāgas in Early Buddhism: A Heavenly Abode and an Unfortunate Birth in Art

July 23rd, 11:30–12:00

At early Buddhist sites on the Indian subcontinent, the *nāga* as cobra and human hybrid being is illustrated in narrative stone sculptures as seeking the presence of a Buddha. These images help to enliven the Buddha's presence through the relics kept at the center of a *stūpa*, a Buddhist monument and stone mound intended for worship through circumambulation. According to Buddhist visual and textual accounts in Pāli and Sanskrit, the *nāga* has a transitory status marked by its extraordinary ability to inhabit cobra royal abodes beneath the water and also interact with humans above the surface.

A comparison of *nāgas* in depicted forms across carved images reveals a remarkable conception of bodily fluidity, a defining feature that has been overlooked in previous scholarship. I argue that this fluidity demonstrates how the *nāgas* express an embodiment of self-transformation as a metaphor for the path towards enlightenment. At the sites of Bhārhut and Sānchī, in which the Buddha is indicated in absence between an empty seat and tree or as relics within a *stūpa*, the representation of *nāga* bodies in proximity to the Buddha illuminates the devotional path for worshippers before the arrival of the anthropomorphic Buddha image as an icon. Through their fluidity in visual depictions, the *nāga* thus highlights and makes visible the importance of seeking the presence of a Buddha to achieve enlightenment in this early period of Buddhism.

Jürgen **Hanneder** (Professor, Philipps University of Marburg)

Keynote Lecture:
**“Akademischer Nachwuchs” – Reflections of a Veteran
on a Strange Concept**

July 22nd, 16:00–17:00

The German idea of “Akademischer Nachwuchs”, that is, young academics, is part of a structure built into our universities and based on a hierarchical teacher-student relationship. We know from Indological history that right from the beginning the often unpaid assistants contributed no less to the field than their well-paid superiors, and we also know from recent history that attempts to change some of the basic parameters of this system for the better came to naught. The lecture combines some general thoughts on the topic with some personal observations, and a few historical examples from the early days of our subject.

Devdutta **Kakati** (Assistant Professor, Darrang College, Tezpur)

**The *Harṣacarita* and Two Contemporary Eulogies
in Epigraphic Texts: Reflections on the Polity of Kāmarūpa
during the time of Bhāskaravarman (c. 7th century CE)**

July 23rd, 14:00–14:30

The period from c. 300 to 700 CE witnessed the emergence of Sanskrit literary traditions, pertaining to the past (*itihāsa-purāṇa* texts) in two broad forms: *caritas* (life-histories) and *praśastis* (eulogies). These *caritas* (historical biographies) and *praśastis* (eulogies or panegyrics), belong to the *kāvya* style (poetic compositions) with an aesthetic appeal in ornate Sanskrit to highlight the life of charismatic rulers. The earliest of the *caritas* was Bāṇabhaṭṭa's *Harṣacarita* ("Deeds of Harṣavardhana", 606–647 CE) which captures the historical ambience of the 7th century CE. The seventh *ucchvāsa* (chapter) of the *Harṣacarita* entitled "The Gift of an Umbrella" narrates a treaty sealed in common interest between Harṣavardhana and Bhāskaravarman (a ruler of the Varman dynasty of Kāmarūpa, Assam, 600–650 CE) through the latter's emissary Haṃsavega, against the ruler of Gauḍa, Śaśāṅka (c. 600–625 CE).

This paper attempts to situate the seventh *ucchvāsa* (chapter) of the *Harṣacarita* vis-à-vis two significant royal eulogies – the Nidhanpur and Dubi copper plate inscriptions (both dated c. 7th century CE) issued by Bhāskaravarman himself. Bhāskaravarman was eulogized in versified *praśastis* which appeared as preambles to the operative part of these royal epigraphic texts recording the grants of landed property (exempted from revenue) to *brāhmaṇas* as a pious act of patronage by the ruler. These compositions which shower praises on Bhāskaravarman will be analysed to compare the representations and political profiles of Bhāskaravarman in two different genres of courtly literature: the first in the form of a life history (*carita* in prose) by Bāṇa, the court poet of Harṣa, and the second in the form of panegyrics (*praśasti* in verse) in royal epigraphic documents. While the historical traditions in the compositions of this genre of texts are well recognized, the *Harṣacarita* and the two aforementioned *praśastis* of Bhāskaravarman will be explored here for seeking the process of the emergence of a regional monarchical polity in Kāmarūpa which had been portrayed as a *pratyanta* (frontier) zone in the first *praśasti* of the Gupta period, Samudragupta's Allahabad *praśasti* of the fourth century CE, composed by his court poet Hariṣena. In other words, our use of the three literary and epigraphic texts will reflect on the making of the monarchical state society in the early 7th century CE in the Brahmaputra valley.

Rafał **Kłeczek** (PhD student, University of Vienna)

***Nyāyabhūṣaṇa* on Distinctiveness of Its Own Tradition**

July 24th, 11:00–11:30

The proposed paper is focused on several passages of Bhāsarvajña's *Nyāyabhūṣaṇa*, a tenth-century philosophical text from the logical tradition of Nyāya, which explicitly formulate its own tradition as different from other traditions in terms of spiritual practice or the philosophical concepts presented in the text. As *Nyāyabhūṣaṇa* has a special place in the history of Nyāya due to its unorthodox features, it is a task of major importance to establish how the text was meant to follow the tradition while at the same time going against some of the basic tenets established within its boundaries.

This exercise becomes even more interesting due to the alleged association of the author of the text, Bhāsarvajña, with Pāśupata Śaivism, a religious tradition our knowledge of which is quite unsatisfactory due to scarcity of extant textual sources. As some of the key concepts presented in *Nyāyabhūṣaṇa* have been greatly influenced by the philosophy of Yoga, one cannot but wonder whether the concepts of Yoga presented by Bhāsarvajña shares common elements with yoga as known in the extant Pāśupata texts. While the investigation of the proposed passages does not answer questions on the nature of these connections, it opens interesting avenues of their possible interpretation.

Sibylle Koch (PhD student, University of Oxford)

**The Philosophical Problem Around the Grammatical Gender
of Terms Such as *puruṣaḥ*, *citiḥ* and *caitanyaḥ*,
as well as the Gender of Terms Denoting Non-Existent Things**

July 24th, 9:30–10:00

The Sanskrit grammarians' theory of grammatical gender is mentioned for the first time in the *śloka-vārttikas* that form part of the *Mahābhāṣya* (composed circa 150 BCE). This theory would seem to implicate the three grammatical genders in a broader theory regarding the transformation of matter and, as such, is therefore readily applicable to all words referring to concrete objects, be they animate or inanimate. Its application to words referring to abstract objects, however, is harder to construe: a small number of terms that refer to the 'ultimate reality' or 'consciousness', for example '*puruṣaḥ*', '*citiḥ*' and '*caitanyaḥ*', pose a particular problem in this regard. Here, the separate philosophical assertion that the 'ultimate reality' is permanent and does not undergo change stands in conflict with the grammatically gendered words (implicated, therefore, in 'transformation') used to refer to it. Non-existent things, such as the 'hare's horn' (*śaśaśṛṅgaḥ*), which may also be expressed with terms in different genders, are likewise problematic in this way.

In my presentation, I shall seek to more fully explore these problems before then presenting some solutions as posited by the grammarians themselves. I will start by outlining the grammarians' theory of grammatical gender and shall then evaluate the solutions relevant sources offer as to why it may be justified for terms such as '*puruṣaḥ*' etc., as well as '*śaśaśṛṅgaḥ*', to also take a grammatical gender. Finally, I will consider what wider implications this problem may have for the field of traditional Sanskrit linguistics as a whole.

Nicholas **Lua** (MA student, Nanyang Technological University, Singapore)

**Dr. Tumburu, I Presume?
Tantric Tumburu’s Āyurvedic Precursor**

July 22nd, 14:30–15:00

In studying the deity Tumburu, Indologists have rightly emphasised the importance of his cult within Tantric Śaivism. Teun Goudriaan, who worked extensively on the deity, noted that Tumburu possesses subjugatory, healing, and mantric aspects. Tantric texts describe Tumburu presiding over, and controlling, his four demonic sister-deities. *Vīṇāśikhatantra* 92cd–93 states that Tumburu and his sisters’ seed-syllables (*bījas*) treat numerous diseases, including fever. These apotropaic qualities may explain why, as Alexis Sanderson and Judit Törzsök observe, ferocious Tumburu was absorbed within the mainstream, non-transgressive Śaiva Siddhānta, and identified with that Tantric strain’s main deity, the peaceful Sadāśiva.

While important, this research in Tantric Studies risks drawing attention away from references to the word *tumburu* in other Sanskrit genres. Pushing back against such scholarly oversight, this paper deploys a philological approach to argue that Tantric Tumburu finds his precursor in the botanical drug *tumburu*, mentioned in the *Carakasamhitā* and *Suśrutasamhitā*. In these Classical Āyurvedic texts, *tumburu* heals: it ameliorates conditions caused by *vāta* (wind) and *kapha* (phlegm), two of the three Āyurvedic *doṣas* (humours). Applied alongside mantras, *tumburu* also subdued illnesses the Āyurveda considers caused by demonic possession: *apasmāra* (broadly “epilepsy”), *apatantraka* (convulsions) and *unmāda* (madness). The *tumburu*-drug, then, strikingly resembles in function and apotropaic logic the later deity that shares its name. Given that the *Carakasamhitā* and *Suśrutasamhitā* were compiled in the 1st–4th centuries CE, long before the first Tantric Śaiva text,¹ the drug must predate – even as it prefigures – the deity.

¹ The *Niśvāsātattvasamhitā*’s Mūlasūtra (450–550 CE).

Xiaoqiang Meng (PhD student, Leiden University)

**Multifaced Nāgakumāra: Further Notes on Kṣemendra’s Sources
of *Bodhisattvāvadānakalpalatā***

July 23rd, 11:00–11:30

As a poetic exemplar in mediaeval Indian *Belles-Lettres*, *Bodhisattvāvadānakalpalatā* (BAK, below), composed by the Kashmirian *kavi* Kṣemendra, has long attracted scholars in Sanskrit *kāvya* as well as in Buddhist literature.

This essay offers, after many excellent precedents, another case study scrutinizing the representation of its Buddhist *Überlieferung*, focusing on the chapter 60 *Nāgakumārāvadāna*. First, an updated review on extant Sanskrit and Tibetan recensions of BAK is given, emphasizing the textual value of newly discovered traditions. Then, regarding the *Überlieferung*, we argue that the Nāgakumāra story in BAK is a literary recreation more akin to the chapter 55 of the *Karmaśataka*, than to the corresponding text in Mūlasarvāstivāda Vinaya *Pravrajyāvastu*. Thereafter, multiple narrative traditions surrounding the “multifaced” Nāgakumāra in (Mūla-)Sarvāstivāda school are closely examined in light of textual and iconographical materials. At last, the *Nāgakumārāvadāna* in BAK itself turns out to be the text-source of a chapter in *Ratnamālāvadāna*, and also possibly inspires some later Tibetan literati, to which some interpretive guesswork is contributed. All in all, more research on the interaction of BAK with its Buddhist literary background would bring good to our understanding of Kṣemendra’s poetic craft, as well as of the Buddhism he perceived and represented there then.

Rosina **Pastore** (PhD student, Université de Lausanne)

**Discussing Nyāya in Brajbhāṣā? On Six Categories of Reasoning
in Brajvāsīdās's *Prabodhacandrodaya Nāṭaka***

July 24th, 12:00–12:30

This paper sheds light on philosophical discussions in languages different from Sanskrit and in literary genres different from *śāstra*. How does Brajvāsīdās present the instruments of reasoning (*tarka upāya*) in his *Prabodhacandrodaya Nāṭaka* (“The Drama of the Rise of the Wisdom Moon”)? Brajvāsīdās, a Vallabhite living in the Braj region, composed it in 1760 CE. In his play, he blends teachings about Vedānta (the Upaniṣads), *bhakti*, *jñāna*, and *vairāgya*. As author he shows interest in developing some themes (for example, the eight limbs of yoga), among which six categories of Nyāya: *vāda*, *nigraha*, *jalpa*, *vitaṇḍā*, *chala*, and *jāti*.

This paper looks at how these categories are expressed in a dramatic mould and at the context of their exposition. Furthermore, the proposed study draws connections with classical textual sources of Nyāya and highlights the reinterpretation offered by Brajvāsīdās. Finally, this paper questions the possible purposes and aims of including a fairly long treatment of Nyāya principles in an allegorical drama of Vedantic and Bhakti leanings.

Chiara **Policardi** (post-doctoral fellow, Università degli Studi di Milano)

The Elephant-Faced Goddess in Mediaeval Śaiva Tantric Traditions: Female Gaṇeśa or Independent Deity?

July 22nd, 12:00–12:30

An Indian female deity characterised by an elephant head is usually identified with Gaṇeśa's female form. Known as Vināyakī, Gaṇeśvarī, Gajānanā and with numerous other epithets, this little-studied elephant-faced figure however very early on appears as an independent, if minor, divinity in her own right, across Hindu, Buddhist, and Jain contexts. The earliest material attestations of this figure date from the first century BC and come from Mathura and Rairh (Rajasthan).

The autonomous character of the figure, detached from the sphere of Gaṇeśa, seems to emerge with particular clarity in the tantric context. After the 8th century, she sometimes features as one of the Seven Mothers and is often included in groups of *yoginīs*. An elephantine *yoginī* occurs, under various names, in both Vidyāpīṭha (7th–8th century) and Kaula (post-10th century) scriptures – in particular, in *Brahmayāmalatantra*, *Siddhayogeśvarīmatatantra* and *Ṣaṭsāhasrasaṃhitā*. The *yoginīs*' pantheons of these textual traditions find correspondence, to some extent, in different extant *yoginī* temples. Indeed, an elephant-faced female sculpture, with a pot-bellied body, is found in the sixty-four *yoginī* temples of Hīrāpur (early 10th century) and Rānīpur-Jhariāl (mid 10th century) in Odisha and in the eighty-one *yoginī* temple of Bherāghāṭ in Mādhyā Pradesh (last decades of 10th century). What meanings and implications lie behind the elephantine characterisation of this *yoginī*? What is the connection, if any, of this goddess with Gaṇeśa? What is the significance of her vehicle, which is clearly a donkey at Hīrāpur while at Bherāghāṭ it is an elephant-headed male figure? Is it possible to trace the genesis of this figure in marginal, local, non-tantric traditions?

This contribution, thus, aims at shedding light on the significances and role of the elephant-faced female figure in the thought-world of mediaeval śaiva tantric traditions, analysing, in particular, relevant textual passages from Vidyāpīṭha and Kaula literature as well as iconographic evidence from *yoginī* temples. The research will highlight dynamics of interrelation between local and tantric traditions as reflected in the specific case of a deity that combines animal and feminine features.

Rishi **Rajpopat** (PhD student, University of Cambridge)

The Evolution of Rule-Conflict Resolution Tools in the Pāṇinian Grammatical Tradition

July 24th, 9:00–9:30

Pāṇini's grammar is thought to function like a generative machine: it adds affixes to bases, performs the required morpho-phonological operations on them through a multi-step derivation process, and strings these words into sentences. However, sometimes, multiple rules become applicable at the same step of the derivational process, leading to what we call *vipratishedha* 'rule conflict'. How does the Pāṇinian grammatical tradition resolve this conflict?

The modern consensus on this is that the Pāṇinīyas, from Kātyāyana to Nāgeśa, broadly agreed on how rule conflict should be defined and resolved. However, I will show that different Pāṇinīyas actually adopted significantly distinct and divergent approaches to both conceptualizing and solving the problem of rule conflict.

I will start by arguing that Kātyāyana, the first known commentator on Pāṇini's rules, devised and used the names of these conflict resolution tools, as mere concepts. I shall then show how these concepts morphed into full-fledged conflict resolution tools in Patañjali's *Mahābhāṣya*. Having done this, I will touch upon select excerpts from *Mahābhāṣya* commentaries, the *Kāśikā*, and the *Paribhāṣenduśekhara* to further demonstrate how these tools crystallized into their present versions because of misunderstandings by successive authors in the commentarial tradition.

I shall conclude by expounding on how the aforementioned traditional scholars positioned themselves with respect to their predecessors, and also which roles – those of linguists, grammarians, commentators and/or reviewers – they saw themselves as playing, when making their contributions to the Indian grammatical tradition.

Anna **Scarabel** (PhD student, Heidelberg University)

Svāmī Karapātrī and Dayānanda Sarasvatī: Two Competing Discourses on Icon Worship

July 22nd, 11:30–12:00

Icon worship is a widespread ritual practice in the Hindu traditions. In the 19th century, Dayānanda Sarasvatī, the founder of the Ārya Samāja, challenged this practice and opened the debate on its ‘authenticity’ within Hindu traditions. Dayānanda claims that the Vedas, ‘the only source of knowledge’, do not prescribe icon worship as correct religious practice. However, several orthodox scholars of the Śaṅkarācārya lineages (here ‘Sanātana Dharmī’) oppose Dayānanda’s opinion and defend this tradition, citing evidence of such practices even in the Vedas.

In this paper, I present and analyze the ontological discourse about icon worship established by the ‘Sanātana Dharmī’, pointing out how they refute the theory developed by the Ārya Samājins. To this aim, I use material from Hindi and Sanskrit sources, produced in the colonial and post-colonial periods, which are heavily influenced by the Mīmāṃsā and Vedānta schools of thought. The main focus for the present study is the work of Svāmī Karapātrī (1907-1982), a very influential figure of the ‘Sanātana Dharma’, who devoted several compositions, such as the *Vedārthapārijāta* (‘The Night Jasmine of the Meaning of the Vedas’) to comment on the Ārya Samājin’s standpoints. In particular, this presentation looks at a ‘traditional’ response to a new religion, that of the Ārya Samāja, illustrating how the adaptation of old systems of thought can be a means to confront (and refute) new religious interpretations.

Marine Schoettel (PhD student, École Pratique des Hautes Études)

**“Thus Are the Words of Sañ Hyañ Mataṅga”: Quotations of the
Mataṅga-Pārameśvara in an Old Javanese Treatise**

July 22nd, 14:00–14:30

In the field of Old Javanese literature, texts labelled as *śāsanas* belong to a group of didactic treatises which often resort to a mode of exegesis through “translation dyads”: Sanskrit *ślokas* followed by an Old Javanese paraphrase. These stanzas are as a rule difficult to trace to any known Sanskrit source. Based on my ongoing edition of the heretofore unpublished Old Javanese *Ṛṣiśāsana*, I have found that this text contains a series of verses borrowed from the *Caryāpāda* of the pre-10th-century Tantra called *Mataṅga-Pārameśvara*. This passage of the Old Javanese text describes the correct procedure for the disposal of a deceased hermit’s possessions in the institutional context of a Śaiva monastery.

After having described the nature of the *Ṛṣiśāsana* as a vernacular legal work inspired by Sanskrit *Dharmaśāstra*, I will go on to present my reconstruction of the *ślokas* as found in their Javano-Balinese transmission. Commenting on the discrepancies between the Indonesian and Indian witnesses, I focus on doubtfully transmitted instances. I inquire whether these might indicate modification in transmission on the Indonesian side, or preservation of old readings that would not have survived in the Indian manuscripts. I will finally address the question of the understanding of these verses by Javanese or Balinese redactors and scribes of the *Ṛṣiśāsana* in a discussion of the particular treatment that the vernacular “voice” makes of the Sanskrit material, comparing the case of the *Ṛṣiśāsana* with other Old Javanese *śāsanas*.

The occurrence of these stanzas in the undated *Ṛṣiśāsana* might have significant implications both for the reconstruction of the textual history of the *Mataṅga-Pārameśvara* and its reception beyond the Indian subcontinent, as well as for our understanding of the presence of the Śaivism of the mantramārga in the history of Java.

Hagar **Shalev** (PhD student, Hebrew University of Jerusalem)

The Notion of Health in Pre-Modern Hindu Yoga Systems

July 22nd, 15:00–15:30

One of the South Asian religious worldview's defining features is a belief in the impermanence of the body and its perception as a source of suffering due to a misguided attachment of the self to its corporeal manifestation. This view underwent a profound shift from the beginning of the second millennium with the increased popularity of South Asian tantrism and yogic traditions, emphasizing the importance of the physical body as a means of purifying the mind and the senses.

The physical body is the primary tool in modern transnational globalized yoga, particularly in contemporary posture-based yoga – the declared role of the physical body in modern globalized yoga connects with health and well-being. Indeed, modern postural yoga is often treated as a “health product.” However, much of what is now considered yoga, in India and elsewhere, is drawn from Sanskrit medieval texts.

This paper focuses on the questions: What is health's conceptualization according to early medieval yoga texts? Is the physical body an object of cultivation or dismissal? The answer helps to locate yoga within Hindu traditions before it became a global phenomenon. It indicates that health in the early *haṭha* corpus has two ontological notions – a) the normal state of somatic cultivation (the absence of diseases) and b) the ability to achieve subtler mental states and supernatural skills. Unlike classical yoga, where the body is an object of dismissal, health is an integral part of medieval yoga practice. The texts themselves do not distinguish between overcoming diseases and obtaining special powers by controlling the body's vital energies.

Jinesh R. **Sheth** (PhD student, University of Mumbai)

**On the Importance of *Anekāntavāda* and Ubiquity of *Ahiṃsā*
in Jaina Ethics: Reflections on Amṛtacandrasūri's
*Puruṣārthasiddhyupāya***

July 23rd, 9:00–9:30

The present paper examines the concepts of *anekāntavāda* (non-one-sidedness) and *ahiṃsā* (nonviolence) in relation to Jaina ethics. Amṛtacandrasūri's (10th century CE) *Puruṣārthasiddhyupāya*, a text predominantly focused on the ethics for laity (*śrāvaka*), is taken up as the case for this task. The central task of the paper is to lay bare two ideas which, as I shall argue, pervade the entire text: importance of *anekāntavāda* and the ubiquitous nature of *ahiṃsā*.

It is probably in the present work that the non-one-sided approach finds its way into an ethical discourse for the first time. The two standpoints, absolute and conventional, are referred to frequently by the author. A close reading of the text would not only reveal the connection between *anekāntavāda* and the two standpoints but will also establish the importance of the former in Jaina ethics. As regards the ubiquity of *ahiṃsā*, Amṛtacandra reinvents the notion of *ahiṃsā* in such a way that it becomes the foundation of each vow of the *śrāvaka*. This would thus inevitably also involve a re-examination of the notion of *hiṃsā* (and *ahiṃsā*) as evident in this text and situating it in the larger corpus of the Jaina ethics. Throughout the discussion, the paper will also critically engage with Klaus Bruhn's "*Die ahiṃsā der Ethik des Jaina-Autors Amṛtacandra*" (2007) which is so far the only scholarly work that extensively (though not exclusively) deals with the text and its contents.

Barbora **Sojkova** (PhD student, University of Oxford)

When Cows Sacrifice

July 22nd, 11:00–11:30

According to a number of Vedic Brāhmaṇas, cattle decided to organize a *sattra*, a year-long soma sacrifice, in order to obtain horns and hooves. In this paper, I will explore this myth and attempt to interpret it.

In the first part of the paper, I will present the core narratives of my presentation. The narrative passages are found in three Brāhmaṇas (JB 2.374, AB 4.17, PB 4.1) and two Yajurvedic Saṃhitās (TS 7.5.1.1-2, TS 7.5.2.1-2, and KS 33.1). These vary considerably both in terms of language and content; therefore, I will compare them and argue that only by reading all the passages simultaneously can we properly understand the story. The collated narrative tells us that the cows held the ritual for ten months before obtaining their wanted horns. Half of the cattle, however, decided to complete the full year-long ritual. As a result, their horns changed, and either fell off or became curved (*prāvartanta*). From this point, these animals have been called *tūpara*, the hornless cattle.

In the second part of my presentation, I will look at the hornless cattle more closely. Firstly, I will examine their behaviour. According to the myth, they are active throughout the year and remain outside even during the rainy season and winter. This implies that horned cattle struggle in colder seasons. The zooarchaeological record suggests that the Vedic literature might be describing the behaviour of bovine species other than the taurine cattle, perhaps the indigenous *Bos indicus*, or perhaps even nilgai, a large antelope reminding cattle. Lastly, I will compare the myth with other narratives from the Brāhmaṇas concerned with the mythical history of livestock (*paśu*). I will argue that this myth is an example of a narrative which establishes a closeness of human and non-human animals that is conspicuous at the level of ritual.

Amandine **Wattelier-Bricout** (PhD student, Université Sorbonne Nouvelle)

Which Soteriological Path do the Myths Told in the *Skandapurāṇa* Suggest? A Case Study: Sukeśa and his Ancestors (SP35–SP51)

July 22nd, 9:30–10:00

From Hazra¹ to Smith², many scholars consider the Purāṇas have been composed to restore or maintain brahmanical ideal. The composite and syncretic aspect of this literature is seen as the result of brahmanical attempt to integrate and dominate other beliefs, sectarian or popular. The obedience of the original *Skandapurāṇa* (SP) is still under debate: if the *māhātmya* have been related to pāśupata centers, chapters dealing with hells could reflect orthodox values. These chapters are introduced by a traditional framework which seems to glorify salvation through a son: one day, a pious brahmin called Sukeśa finds his ancestors clinging to a clump of grass and is enjoined by them to produce a son in order to save them from hell. But its conclusion is totally original: Sukeśa saves his ancestors without having a son.

The requirement of having a son is precisely the main point of difference between brahmanical and pāśupata soteriological system. Indeed, the pāśupata religion rejects the cult of ancestors. According to the *Pāśupatasūtra* and its commentary written by Kaunḍinya, salvation is won by practising fivefold observance and awaiting Śiva's grace.

So far, the ideological values underlying the SP's myths have not been studied. In this presentation, I will search for clues of the SP's obedience by examining values conveyed in Sukeśa's story. To this end I will identify features which seem to belong to brahmanical or pāśupata ideology in the story. Then I will analyse how Sukeśa saves his ancestors from hell by comparing his behaviour with the injunctions of the pāśupata religion. Finally I will show how brahmanical and pāśupata values intertwined and try to define in whose favour this tangle is made. To conclude I will sketch a new reading of the chapters describing hells and will point out how the common assumption of orthodox obedience for the Purāṇas might somewhat distort our understanding.

1 Hazra, R.C. (1975). *Studies in the Purāṇic records on Hindu Rites and Customs*. Motilal Banarsidass, Delhi, p.193-214.

2 Smith, T.L. (2016). Textuality on the Brahmanical 'Frontier'. *The Genre of the Sanskrit Purāṇas. Philological Encounters*, 1 : p.363.

Shihong **Zhao** (PhD student, Kyoto University)

Notes on the Manuscripts of the *Alaṃkāraratnākara*

July 23rd, 13:30–14:00

The *Alaṃkāraratnākara* is a Sanskrit rhetorical treatise composed by the Kashmirian rhetorician Śobhākaramitra (c. 1150). He questions and criticizes Ruyyaka's re-systemization of Sanskrit rhetorics (*alaṃkāra*), and is again refuted by Ruyyaka's defender Jayaratha. The scholarly interaction among the three authors can be unraveled only by the investigation of their works.

In this paper, several noteworthy points of the available manuscripts of the *Alaṃkāraratnākara* are discussed, including the date, marginalia, additional contents, possible grouping of manuscripts, reasonable readings, etc. Among all the manuscripts, one from the BORI, No. 227 A, 1875–1876, one from the Bodleian Library, No. MS Sansk. d. 87, and one from the Asiatic Society, No. G 1553, are the most interesting three. They may form an independent group in the transmission of the *Alaṃkāraratnākara*. The additional contents in the manuscripts cover Vaiṣṇava praising, pictures of *citrakāvya*s found in the *Alaṃkāraratnākara* and other textual materials. The study of these manuscripts will help scholars to produce a better understanding of the transmission of the *Alaṃkāraratnākara* as well as some aspects of Indian manuscript culture.