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Abstracts

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**Giovanni Ciotti**

University of Cambridge

Does *vyākaraṇa* possess grammatical components? The case of the *pratyāhārasūtras*

According to Paul Kiparsky's (2002) article "On the Architecture of Pāṇini's Grammar", *sūtrapāṭha*, *pratyāhārasūtras*, *dhātupāṭha* and *gaṇapāṭha* can be defined as the four components of *vyākaraṇa*, i.e. the field of the ancient Indian speculation devoted to the study of the Sanskrit grammar.

This kind of categorisation finds parallels in the Western linguistic speculation where, according to structural linguistics, components are meant to be areas of research, whereas, according to generative linguistics, they stand for the internal organisation of our representation of the 'language organ'. Kiparsky himself (2002: 6) does not want to see in the above mentioned fourfold classification a "theory of grammar", stressing rather the point that it represents the result of the consistent application of the concept of *lāghava* ("economy"), more than a full-fledged interpretation of the architecture of the language.

In my paper, I will further investigate on the legitimacy at the base of such a categorisation, focusing in particular on sounds. Assuming as valid a clear-cut distinction between *sūtrapāṭha* and *pratyāhārasūtras*, I will investigate what are the implications at the level of sounds representation, what the commentarial literature can tell about it and also how the *śikṣāvedāṅga* tradition deals with the same kind of issues that *vyākaraṇa* fronts, without recurring to a component-based representation of the Sanskrit sounds and of their functioning in the language.

## Jean-Michel Creismas

University of Paris 3, Sorbonne Nouvelle.

### Anatomical and embryological data of the *Yājñavalkya-Smṛti*

The *Yājñavalkya-Smṛti*, in accordance with all other *dharmasāstra*, prescribes to the ascetic a life of self-restraint, begging and wandering. The duty of meditating upon the state of the human being burdened by suffering and afflicted by transmigration, is the starting point of a long, probably interpolated, development in which the author features the nature of the human being. For his purpose, he relies on literary materials the sources of which are in most cases easily traceable: he refers several times to the Vedic lore, particularly to the *Bṛhadāraṇyaka-Upaniṣad*, and to the Code of *Manu* – which is doubtless the base of most part of *Yājñavalkya*'s treatise.

The passage dealing with the formation of the embryo and the human anatomy is unexpected in a *dharmasāstra*. With a highly specialized terminology, the author describes the growth of the embryo, month after month. Then he classifies, enumerates and reckons the parts of the human body. The *Viṣṇu-Smṛti* is the only other *dharmasāstra* containing a parallel passage. The source of both texts is almost certainly the book of anatomy (*śārīrasthāna*) of *Caraka*'s medical treatise. The great similarity of all three texts points clearly at an identical origin. Their comparison provides evidence that *Caraka*'s text which contains medical data useful to the physician only but little understandable to the common man, is the most comprehensive. *Yājñavalkya*'s treatise has taken out of it the elements of a basic knowledge in anatomy. The passage of the *Viṣṇu-Smṛti*, less comprehensive than the one of *Yājñavalkya-Smṛti*, has probably been composed on the basis of the latter. Thus a relative chronology of the three treatises can be established through philological analysis.

## Daniele Cuneo

Vienna University

The changing garbs of the autonomy of aesthetic experience : Dhanika's *laukikarasa* = Abhinavagupta's *bhāva*?

After the revolutionary introduction of the concept of *dhvani* (suggestion or implicature) by Ānandavardhan's *Dhvanyāloka*, the second paradigmatic shift in the history of classical Indian aesthetics is, in my opinion, Abhinavagupta's recognition of the autonomy of aesthetic experience, i.e. the unambiguous acknowledgment of a complete difference of plane between the pleasurable-cum-painful experiences determined by the 'real world' (the *laukika* experience of *bhāvas*) and the inherently blissful experiences triggered by an artwork (the *alaukika* experience of *rasa*). As it is well known, this speculative distinction pivots on the concept of *sādhāraṇīkarana*, ('generalization'), which Abhinavagupta borrowed from Bhaṭṭa Nāyaka, one of his predecessor in the analysis of the aesthetic experience. Although Bhaṭṭa Nāyaka's own work, the *Hṛdayadarpaṇa*, is no longer extant and his ideas can only be gleaned through scattered quotations, a recent article by Sheldon Pollock<sup>1</sup> has argued, among other things, that the aesthetic theory of another dramaturgical treatise, the *Daśarūpaka* by Dhanañjaya and, especially, of its commentary, the *Avaloka* by Dhanika, are covertly but decidedly based on the aesthetic ideas of Bhaṭṭa Nāyaka. The present essay will evaluate this proposal and hence examine how some passages in Dhanika's work (see, for instance, *Avaloka* on *Daśarūpaka* 4.39-40) contain what seems to be an ontological distinction between aesthetic emotions –there called *kāvyarasa* (Abhinavagupta's *rasa*)– and ordinary emotions – there called *laukikarasa* (Abhinavagupta's *bhāva*)– quite similar to the theoretical divide postulated by Abhinavagupta on the basis of Bhaṭṭa Nāyaka's intuitions. The appraisal of the similarities and dissimilarities between the two postulated theories about the autonomy of aesthetic experience will be furthermore supported by the interpretations of two ancient sub-commentaries on Dhanañjaya's *Daśarūpaka*, the *Laghuṭīkā* by Bhaṭṭa Nṛsiṃha and the *Dīpikā* by Bahurūpamiśra.

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<sup>1</sup> "What was Bhaṭṭa Nāyaka Saying? The Hermeneutical Transformation of Indian Aesthetics", in S. Pollock (2010: 143-184) *Epic and Argument in Sanskrit Literary History. Essays in Honor of Robert P. Goldman*, New Delhi: Manohar.

## Hugo David

École Pratique des Hautes Études (“Section des sciences religieuses”) – Paris

Maṇḍana Mīśra’s interpretation of *upadeśa* in the *Vidhiviveka* and the beginnings of Indian classical theory of action

According to Śabaravāmin’s interpretation of *Mīmāṃsāsūtra* 1.1.5 [5], Jaimini used the term *upadeśa* to designate “the utterance of a determinate speech unit” (*viśiṣṭasya śabdasyoccāraṇam*), in other words the “instruction” given by the authorless Veda about religious duties (*dharma*). A few centuries later, Maṇḍana Mīśra (7<sup>th</sup>/8<sup>th</sup> century) made a substantially different use of this term in the *Vidhiviveka* (“An enquiry into *vidhi*”), where it refers to a particular kind of injunctive discourse, used both in a sacred and in a secular context and ranging from simple “advice” to systematic “teaching”. There, *upadeśa* is defined principally on a pragmatic basis, through characteristics of the speaker such as the specific goal he aims at, his position towards the hearer, etc. In my presentation, I will explain why I hold this evolution to be particularly significant, through a close scrutiny of a few passages from the *Vidhiviveka*. Maṇḍana’s redefinition of *upadeśa* first seems to fill a gap within a general pragmatics of injunctive discourse he probably borrowed from the grammatical tradition, especially Bhartṛhari’s *Vākyapadīya*. However, this is nothing but a provisional step towards its radical subversion and its replacement by a general theory of human action, according to which action occurs as soon as an agent knows it to be “the means to obtain what [he] desires” (*iṣṭasādhana*). My hypothesis is that this depersonalization of injunctive behaviour can serve two distinct purposes. First, by excluding the consideration of the speaker, it paves the way for a general theory of action, in a linguistic as well as in a non-linguistic context. Then, by making human action a result of a certain relationship of man with existing (*siddha*) things, it makes the understanding of injunctions a particular case of theoretical knowledge; it thus inscribes itself in Maṇḍana’s Vedāntic perspective, as it undermines some of the most deep-rooted dogmas of the Indian exegetical tradition.

**Svevo D’Onofrio**

University of Bologna

Gauging Islam at Naimiṣa: Premodern prophecies in ancient garb

In this paper I wish to investigate comparatively two premodern texts dealing with the figure of Muḥammad (!) and the advent of Islam in South Asia, namely, the Sanskrit *Pratisargaparvan*, third book of the *Bhaviṣyapurāṇa* (18<sup>th</sup>-19<sup>th</sup> century), and ‘Abd al-Raḥmān Ciṣṭī’s Persian treatise, the *Mir’āt al-maḥlūqāt* or “The Mirror of Creatures” (1631-32 AD).

The passages I intend to focus on are both set in the omnipresent yet elusive forest of Naimiṣa. Here a dialogue takes place between a *sūta* (bard) and the *ṛṣis* (seers) headed by Śaunaka which includes, among others, a prophecy concerning the birth of Muḥammad and the spread of Islam in Bharatavarṣa. The striking analogy between the two narrative frames will help to better highlight the several similarities and the far reaching differences in the way these two texts appropriate and creatively rework older – and largely foreign, in the case of ‘Abd al-Raḥmān – material in order to cope with the new challenges posed by their age.

Drawing from select passages in the original languages, I seek to emphasize how both texts show a markedly transcultural attitude, actively engaging different religious and literary traditions according to their own distinct yet comparable agendas. In a dynamic and inventive interplay of accommodation, subsumption and denial, these text eventually forge a new hierohistory in order to account for, and make sense of, momentous religio-historical developments.

**Marco Ferrante**

University of Rome

How can we get salvation through language? Bhartṛhari on the concept of *śabdapūrvayoga*

The relation between language and salvation has been a central theme in almost all the schools of ancient Indian philosophy. The grammatical tradition (*vyākaraṇa*) that originates with Pāṇini (IV century BCE) is no exception to the rule: already in Patañjali's time (II century BCE) the causal connection between the use of correct words and some kind of reward in the afterlife was clearly established. Yet the thinker who manages to put this problem in a wider philosophical perspective is certainly Bhartṛhari (V century CE). His thought, exposed in his magnum opus the *Vākyapadīya*, is a coherent account in which linguistic, metaphysical and epistemological viewpoints are consistently harmonised.

Within this framework the soteriological value of language is preserved and emphasised. Nevertheless the way language is related to salvation is not clearly stated by Bhartṛhari and remains, in many respects, unclear. A key in role in this context is played by a particularly puzzling Sanskrit expression: *śabdapūrvayoga* (roughly translatable as “union with language” or “union based on language”).

The present paper aims precisely at investigating the various possible meanings associated with this expression in all the occurrences present in the text. Ranging from the mystic explanation that sees *śabdapūrvayoga* as the description of a sort of “yogic path” that would eventually lead the devotee to the supreme knowledge, to a more philosophically consistent interpretation according which the soteriological value of language is a logical consequence of the metaphysical and ontological tenets accepted in Bhartṛhari's *weltanschauung*.

**Elaine Fisher**

Columbia University

“Just Like Kālidāsa”: Śākta Intellectuals of Seventeenth-century South India

In the prologue to his *Kuśakumudvatīyanāṭaka*, which was debuted at Madurai’s annual Chittirai festival in the mid seventeenth-century, court poet Atirātra Yajvan, brother of Nīlakaṇṭha Dīkṣita, publicly declares the following about himself: “This poet, being himself a servant of Ambikā—just like Kālidāsa—does not even take a breath without her consent.” Atirātra Yajvan is one of a number of poets and intellectuals whose relationship with his colleagues was founded, not merely on family and professional ties, but on their shared participation in an initiatory lineage: that of Śrīvidyā Śākta Tantrism. He shared this affiliation with two of the most influential intellectuals of the period, namely Nīlakaṇṭha and Rājacūḍāmaṇi Dīkṣita. Perhaps the last truly first rate poet of the Sanskrit tradition, Nīlakaṇṭha authored numerous works of literature including the *Nīlakaṇṭhaviḷayacampū* and *Śivalīlārṇava*. Through his celebrated *Kāvyaadarpaṇa*, his elder contemporary Rājacūḍāmaṇi made substantial contributions to the study of Sanskrit aesthetics. In short, both of these authors are typically represented as paragons of secular Sanskrit intellectual practice.

This paper presents an overview of some of the textual and inscriptional evidence concerning this group of scholars and their role in the development and propagation of Śrīvidyā ritual practice. Among texts of particular interest are the *Śaṅkarābhyudaya* of Rājacūḍāmaṇi Dīkṣita, the *Ambāstavavyākhyā* of his brother, Ardhanārīśvara Dīkṣita (commentary on the stava attributed to Kālidāsa), and an unpublished Śrīvidyā ritual manual by Nīlakaṇṭha Dīkṣita, the *Saubhāgyacandrātapa*. I am currently in the process of preparing a critical edition of this latter text as a component of my dissertation research.



**Elisa Ganser**

Sapienza University, Rome

The creativity of the performer: a śaiva perspective

In the treatises where the artistic practices were codified, an admonishing finger is often raised at the artist who does not follow the rules laid down in the *śāstra*. The search for authenticity in the textual authority derived from this conservative attitude may appear as a limiting factor for the creativity of the artist. However, far from being banned from the treatises themselves, the question of originality remains a central and debated one. In a recent article, Phyllis Granoff<sup>2</sup> has shown how one and the same author could indeed assume conflicting attitudes towards individual creativity, depending on his writing as a traditional theorist or as a practicing poet. In this paper, I wish to examine the conflicting ideas of traditionalism and creativity with reference to the figure of the actor/dancer, as delineated in the *Abhinavabhāratī*. My analysis will start from Abhinavagupta's exegesis of two verses from the *Nāṭyaśāstra*: in the first one (NŚ 4.13), dance is said to be recollected (*smṛta*) by Śiva, while in the second (NŚ 4.260) it is said to be created (*sr̥ṣṭa*) by him. Thereafter, dance was transmitted to Taṇḍu, who in his turn passed it to Bharata. This last then, transmitted the art to his sons, the actors, and the actors to their own pupils. In order to solve the apparent contradiction between the eternality of Śiva's dance –indicated by the word *smṛta*– and its being timely produced–as implied by the participle *sr̥ṣṭa*– Abhinavagupta takes recourse to the well-known metaphor of the Veda and the eternal phonemes composing it, and provides it with a peculiar śaiva interpretation capable to accommodate creativity within the institute of tradition.

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<sup>2</sup> “The Alchemy of Poetry: Poetic Borrowing and the Transmission of Texts”, in G. Colas; G. Gerscheimer (2009: 135-146) *Écrire et transmettre en Inde classique*, Paris: École française d'Extrême-Orient.

**Marie-Hélène Gorisse**

University of Lille-3, UMR 8163 STL, France

Jain theory of inference in the *Prameya-kamala-mārtaṇḍa*

Late Jain treatises about theory of knowledge essentially deal with the following question: how to gain new knowledge? In the field of argumentation, this task is generally handled by an inference (*anumāna*), the means by which one might gain a piece of knowledge of the form ‘*x* is *A*’ from both knowledge of ‘*x* is *B*’ and knowledge about the relation of universal concomitance (*vyāpti*) between *A* and *B*.

Now, while Buddhist and Naiyāyikas theories of inference are well documented, Jain ones still call for further explanations.

In his *Prameya-kamala-mārtaṇḍa*, *The sun [that grows] the day-lotus of the knowables*, the Digambara master Prabhācandra (980-1065 CA) grants five main types of universal concomitance, namely inherence, co-presence, causality, succession and essence. Since the answer to the question ‘given an epistemic situation and a universal concomitance, is one justified to draw an inference?’ differs for each type of universal concomitance, Prabhācandra offers for each type an extensive picture of the situations from which a correct inference is to be drawn.

The objective of this talk is, from a study of Prabhācandra’s text, to understand the specificities of Jain theory of inference and, from this, to formulate a set of rules concerning the way one is justified to correctly use an inference in a logical dispute.

Background: Working group DDAHL ‘Dynamic and Dialogical approaches to historical logic’, whose aim is to come back to the historical roots of logic, where proof is conceived as a demonstration and not as a *calculus*.

**Alastair Gornall**

University of Cambridge

The Buddhism of Grammar in 12<sup>th</sup> Century Sri Lanka: An Alternative Perspective on the *Saṅgha* Reforms of Parākramabāhu I

In the first half of the 12<sup>th</sup> century, king Parākramabāhu I gained complete political control of Sri Lanka and in 1156 he created a council to unite the Buddhist monastic community on the island. These reforms profoundly influenced the history of Theravāda Buddhism in both Sri Lanka and South East Asia, however their nature and purpose is still highly contested. Research on the reforms has largely focused on Pāli historiography (*vaṃsa*) or on the Pāli sub-commentaries patronised during his reign. However, it is less well known that Parākramabāhu's reforms led to the production of a large number of grammatical texts, both in Sanskrit and Pāli, and to the creation of a new system of Pāli grammar, the *Moggallāna* school. This new system of grammar maintained a prestigious position within the literary culture of the reformed *saṅgha* as all the leading monks of the reforms and each head monk (*mahāsāmi/saṅgharāja*) until the advent of colonialism contributed to it. This neglected grammatical literature therefore provides a unique historical resource for obtaining a better understanding of Parākramabāhu's reforms. In this paper then I present the historical evidence that can be gleaned from these grammars and show that the experiences of the grammarian monks differ markedly from the historical narratives contained within the Pāli *vaṃsa* literature. In addition, I speculate on the role of grammar within medieval Sri Lankan Buddhism and explore how it helped to shape a new religious identity for the reform *saṅgha*.

**Robert Leach**

University of Edinburgh

A Brief History of the Ekāntins

In the *Nārāyaṇīya* section of the *Mahābhārata*, the most accomplished devotees, those uniquely capable of attaining the highest goal, are called *ekāntin*. Ekāntins are distinguished from other devotees primarily by their form of worship, which combines an attitude of intensely concentrated devotion with the renunciation of all personal desires. In the first part of my paper, I will give a brief overview of the Ekāntins as depicted in the *Nārāyaṇīya*. Here, I will question several previous scholarly accounts of these idealised worshippers, especially those which attribute to this group membership within a particular “sect”.

Alongside other themes and characters from the *Nārāyaṇīya*, the Ekāntins are commonly invoked in later Pāñcarātra works, including the Saṃhitās, and portions of the *Skandapurāṇa* and the *Viṣṇudharmottarapurāṇa*. In South India, the Ekāntins came to be identified with one particular Pāñcarātra tradition, but as this tradition underwent significant changes, so too did representations of the Ekāntins. Thus, the yogic and ascetic ideals with which the Ekāntins were initially associated gradually receive less emphasis as authors adapt to a religious environment that is increasingly dominated by the priestly performance of temple rituals for fee-paying clients. In the second part of my paper, I will focus on these South Indian depictions of the Ekāntins, and suggest that they can tell us something important about developments within the Pāñcarātra between the 12<sup>th</sup> and 14<sup>th</sup> centuries.

**Nina Mirnig**

University of Oxford

Pāśupata Śaivism during the Licchavi Period: Towards a Survey of Epigraphical Evidence from Nepal

The co-existence of a wide range of religious traditions has long been prevalent in the Kathmandu Valley, where religious life in its variety has been influenced through vibrant cultural and religious exchange with India. Thus, the kings of the Licchavi period concurrently supported religious institutions ranging from temples dedicated to Śiva or Viṣṇu to Buddhist monasteries. However, amongst the religious movements Pāśupata Śaivism held a dominant role being favoured by royals. Starting with Aṃśuvarman (ca. 605 – 621 AD), allegiance to Paśupati - until today the main shrine in the Kathmandu Valley - was publicly expressed in inscriptions.

The beginnings of the tradition's institutionalization are not accessible to us but epigraphical evidence indicates that by the 7<sup>th</sup> century several groups of Pāśupatas had established themselves in Nepal. By then a variety of Pāśupata cults had already existed for some time in the area of the tradition's origin in North- and West-India. The social reality of their teachings and practices remains largely an enigma, since the only extant Pāśupata scriptural corpus belongs to the branch of the Pāñcārthika Pāśupatas. However, Hara and Pathak and more recently Oberlies, Bakker, Sanderson, Acharya, Bisschop and Griffiths amongst others, started to shed some light on these movements and draw their social history in India, based in addition to the aforementioned Pāñcārthika scriptures on epigraphical evidence, as well as sources on Pāśupatism that have been identified outside the Pāñcārthika corpus, including *purāṇic* and tantric Śaiva material.

Building on and linking to these findings, I would like to turn to Nepal and give a preliminary overview of the epigraphical evidence for Pāśupata Śaivism found in the corpus of Licchavi inscriptions. As a starting point I will discuss concrete institutional references in eight inscriptions mentioned by Acharya in his Nepalese article *Prācīṇa Nepālamā Pāśupata Mata* (1998), and further look at other Śaiva traces found in the epigraphical material that may contribute towards uncovering the kind of Śaivism prevalent in Nepal during the Licchavi period.

**Jessie Pons**

University of Paris IV – Sorbonne

Buddhist visual and textual narratives in Gandhāra

The Buddhist manuscripts in Gāndhārī language written in Kharoṣṭhī script discovered over these past fifteen years in Pakistan and Afghanistan have cast new light on the history of Great Gandhāra. These documents have provided ferment for the study of Gāndhārī, for the comprehension of Buddhism in the region as well as for research on its art and on the development of Buddhist iconography. Among the texts, around fifty Buddhist narratives, such as *purvayoga*, *avadāna* and accounts of the Buddha's historical life have been identified. Most probably dating to a time when the first Gandhāran reliefs were being produced (ca. 1<sup>st</sup> century AD), the Gāndhārī manuscripts allow for a fresh reassessment of the relationship between texts and images in the depiction of Buddhist narratives in Gandhāra.

The foundation of such research was laid out by A. Foucher in the early XX<sup>th</sup> century. Although admitting that resorting to written texts such as the *Mahāvastu* or the *Lalitavistara* is necessary to identify the subjects carved on Gandhāran reliefs, the author stressed that the latter should not be taken as mere illustrations of the former and that one should not assume the primacy of text over image. Written and visual narrations share common themes but do not conform from one end to the other, subsequently implying that both compilers and sculptors drew upon common oral sources.

Confrontation between the recently discovered Gāndhārī documents and Gandhāran Buddhist sculptures supports A. Foucher's warning and corroborates his theory. Narratives in Gāndhārī bring to light the oral tradition and their comparison to images calls attention to the codification of certain aspects of Gandhāran Buddhist iconography. This paper will investigate the dynamics of oral, textual and visual Buddhist narratives from Gandhāra and questions the formation process of Gandhāran Buddhist iconography.

## Paolo Visigalli

University of Cambridge

The Cultural Specific Purposes of Grammar.

This paper is an investigation of the goals of grammar and the performative power of speech as they are depicted in the *Paspāsāhnikā* and *Nirukta*. I will also link this depiction with the preceding Brahmanical and Vedic traditions.

We often feel in awe of the high level of sophistication reached by traditional Indian grammar. Its refinement and complexity have captured the attention of many a modern linguist and there have been attempts to read Pāṇini's system in light of modern linguistic ideas.

This attitude, for all its potential significance eventuating in a stimulating and atemporal survey of ideas, may lead us to underrate certain undeniable factors, all of them roughly inscribed under the same heading: the historical dimension of this grammatical tradition.

It may sound trivial but one should not overlook the fact that Pāṇini and the other grammarians were men of their time, set in a cultural specific environment, whose way of thinking was shaped by it.

This paper will follow this line and investigate some cultural features, which, instead of bringing this tradition closer to us, wrench it away from our horizon and place it back in its proper light. Leitmotiv of this talk is the scrutiny of the purposes of grammar, the main stress of which is placed on the idea that correct language is thought of to perform a modification of reality in accordance with the speaker's wishes. This is done through a close reading of Patañjali's *Paspāsāhnikā* and the first two chapters of Yāska's *Nirukta*. In particular the Vedic stanzas quoted and commented upon in both treatises are carefully analysed and an attempt is made to gauge how grammarians see and negotiate their relationship with ancient ṛṣis. Some excursions in the preceding Brahmanical literature allow us to look at these ideas from a telling historical perspective, whereas some references to later grammatical exponents (Bhaṭṭhari) show the persistence of these patterns of thought

Lastly, I would like to address a general question that calls for an answer and yet is generally eschewed in a rather facile manner: "how can language exert a performative power capable of shaping reality?" Or, which is essentially the same: "how does language create?"

**Sven Wortmann**

Ruhr-University Bochum, Germany

Concealment as strategy of exclusion? Early Brahmanical attitudes against ‘heterodox’ groups

At last year’s IIGRS I talked about how ‘intra-Brahmanical’ tensions were presented in the disputes and teaching narratives of the early Upaniṣads. This time I want to raise the question why the early Brahmanical tradition does not mention (from their point of view) ‘heterodox’ ascetic groups by name, while at the same time Buddhist and Jain texts mention and discuss openly and excessively their respective rivals by means of conversion narratives. I will try to show how we can nevertheless trace legal judgements and social sanctions towards heterodox ascetic groups in the *dharma* texts and how these sanctions are rooted in the broader Brahmanical system as ‘socio-ritual boundaries’. At the same time we will consider how the *dharma* authors try to legalize and to regulate ascetism within the Brahmanical *āśrama* system. In an analytical step I will try to explain how the different strategies of established, traditional authority (Brahmins) and challengers (Buddhists, Jains) can be analyzed in terms of Pierre Bourdieu’s ‘field theory’ as two typical strategies in a heterogeneous religious field.



**Juan Wu**

Cardiff University

Manipulating Karma: Future Rebirths of Śreṇika Bimbisāra and Kūṇika Ajātaśatru in Buddhist and Jain Texts

Of many contemporaries of the Buddha that have been recorded in Buddhist literature, the Magadhan king Bimbisāra and his son Ajātaśatru are among the most influential. Stories about them are not only told by Buddhists, but also by Jains (especially the Śvetāmbaras) to whom they are separately known as Śreṇika and Kūṇika. In comparing Buddhist and Jain sources, previous studies have generally focused on the episode of Kūṇika Ajātaśatru's causing the death of his father, with relatively little attention given to other episodes, say, future rebirths of the two personages which are also presented in both Buddhist and Jain texts. It is notable that Buddhists and Jains differ considerably in determining future existences of Śreṇika Bimbisāra and Kūṇika Ajātaśatru. According to Jain sources (e.g. *Āvaśyaka* commentaries), Śreṇika will be reborn in hell after death and then rise again to become the next Jina due to his right faith, while nothing more is said about Kūṇika than that he fell into the sixth hell after death. In contrast, in Buddhist sources (e.g. the *Sumaṅgala-vilāsinī*, the *Saṅghabheda- vastu* of the *Mūlasarvāstivāda-vinaya*, the *Bodhisattvāvadāna-kalpalatā*, and/or the *Ajātaśatrukaukṛtyavinodana-sūtra*), while Bimbisāra is said to have only been reborn as a son or an attendant of Vaiśravaṇa despite his consistent faith, his patricidal son Ajātaśatru is prophesized to finally become a *pratyekabuddha* or even a *buddha* in the future after rising from hell.

In this paper, I will examine the reasons and implications of different prophecies about these two personages in Buddhist and Jain sources. Such an examination may help to understand the contextual flexibility and therefore relative uncontrollability of Buddhist attitudes towards *karma* and karmic retribution in comparison with the Jains.

**Mei Yang**

University of Goettingen

Explaining the Teaching of the Yoginī: Abhayākaragupta's commentary : *Abhayapaddhati* on the *Buddhakaṭālatantra*

The *Buddhakaṭālatantra* is an unusual Buddhist scripture of the yoginītantra class, written in 'tantric Sanskrit' and Apabhraṃśa, in which it is for most of the tantra the Bhagavatī Citrasenā, the consort of the Buddha Heruka Buddhakaṭāla, who teaches. This paper will illustrate how the famous Buddhist scholar Abhayākaragupta, writing in the early 12th century, dealt with the scripture in his commentary on it, the *Abhayapaddhati*, harmonizing its sometimes apparently outrageous teachings with Mahāyāna Buddhist doctrine. It will also consider the tendency which seems to be present in this scripture (as in some other Buddhist and non-Buddhist tantras) to place the figure of the goddess/yoginī even higher than the Buddha (or, in the case of non-Buddhist tantras, the male supreme deity, for instance Śiva) and show how Abhayākaragupta deals with this, maintaining the supremacy of the Buddha as teacher, despite the theoretical equality of female and male and hints of a special devotion (*bhakti*) towards yoginīs.