

Shivdasani Conference 2007

Archaeology and Text:
The Temple in South Asia

Danson Room, Trinity College, Oxford

Saturday 20 – Sunday 21 October 2007

Schedule

Saturday 20th October 2007

9.30–10.00 Welcome Address

Prof. Gavin Flood, Director, OCHS

10.00–10.30 Tea/Coffee

Session I: The Archaeology of the Temple

Chairperson: Prof. Richard Gombrich, Oxford

10.30–11.00 Creating Religious Identity: The Archaeology of Early Temples in the Malaprabha Valley”

Prof. Himanshu Prabha Ray; JNU, New Delhi; (Co-Convenor)

11.00–11.30 Temple Sponsorship and Money Use in Early Medieval Deccan

Dr Shailendra Bhandare; Ashmolean Museum, Oxford

11.30–12.00 The Ambika Temple at Jagat: A Biographical Sketch

Delhi–Humboldt fellow at Berlin in 2007–8

12.00–1.30 Lunch break

Session II: The Archaeology of the Temple

Chairperson: Prof. Gavin Flood, Oxford

1.30–2.00 The Social Impact of Hindu Temples in East Bengal under the Mughals

Dr Sandrine Gill; Paris

2.00–2.30 Money of the Gods: The Religious Tokens of India

Delhi–Humboldt fellow at Berlin in 2007–8

2.30–3.00 Sacred Space and the Making of Monuments in Colonial Orissa

Delhi–Humboldt fellow at Berlin in 2007–8

3.00–3.30 Coffee break

Session III: Texts and Religious Action

Chairperson: Prof. Alexis Sanderson, Oxford

3.30–4.00

Archetypes

Academy of Sciences

4.00–4.30

Textual Tradition and the Temples of Khajuraho

Dr Devangana Desai, Mumbai

4.30–5.00

The Style and Aesthetics of Indian Erotic Temple Sculpture

5.00–5.30

The Indian Temple: Production, Place, Patronage

Sunday 21st October 2007

9.30–10.00

Tea/Coffee

Session IV: Asceticism and the Bhakti Tradition

Prof. Christopher Minkowski, Oxford

10.00–10.30

The Temple in Sanskrit Legal Literature

10.30–11.00

Hindu Samnyasins in the Temple Context

Professor T.S. Rukmani; Concordia University, Canada

11.00–11.30

Seeing the Bhakti Movement

Columbia University

11.30–12.00

World Renouncing Monks And World Celebrating Temples And Icons: The Ritual Culture Of Temples And Icons in Jainism

Professor John E. Cort, Denison University, Ohio

12.00–1.30

Lunch break

Session V: Performance and Text

Chairperson Prof. Patrick Olivelle, University of Texas,

1.30–2.00 **Absence and Presence: Worshipping the Jina at Ellora**

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2.00–2.30 **The Dance Performed by the Temple: the Dynamics of Hindu Temple Architecture**

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2.30–3.00 **Temple Texts and Cultural Performances in South Asia**

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3.00–3.30 **Coffee break**

Session VI: Performance and Text

Dr Crispin Branfoot, SOAS

3.30–4.00 **Performing Konarak, Performing Hirapur**

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4.00–4.30 **Colonial Modernity, Memory and the Devadasi Dance Tradition of the Viralmalai Murukan Temple**

Dr Davesh Soneji, McGill University, Montreal

4.30–5.00 **Sastra and Proyoga: Building Bridges Between Text and Performance in the Sanskrit Tradition**

Professor Mandakranta Bose; UBC, Vancouver, Canada

5.00–5.30 **Concluding plenary session**

Saturday 20 October

9.30–10.00 **Welcome Address**

Prof. Gavin Flood, Director, OCHS

10.00–10.30 **Tea/Coffee**

Session I: The Archaeology of the Temple

Chairperson: Prof. Richard Gombrich, Oxford

10.30–11.00 **Creating Religious Identity: The Archaeology of Early Temples in the Malaprabha Valley**

Prof. Himanshu Prabha Ray; JNU, New Delhi; (Co-Convenor)

The spectacular temple complexes of Aihole, Badami

and Mahabalipuram are well known for their
Mamallapuram (Mamallapuri) was the
capital at Vatapi or present Badami and built a fort on

the Malaprabha river valley. The temple
complexes of Aihole, Badami and Mahabalipuram

are well known for their sculptures and carvings.
The temple complexes of Aihole, Badami and
Mahabalipuram are well known for their

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Mahabalipuram are well known for their
sculptures and carvings.

Epics and the Puranas.

The larger issue that this paper raises is the disjuncture
in the study of the past as a result of colonial
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temple structures came to be studied in terms of style,
architecture and sculpture, the emphasis being on
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our understanding of the structures from being abodes

be understood in terms of doctrine, which could only be comprehended through the texts rather than through

judicious use of archaeological data provides evidence to

11.00–11.30 Temple Sponsorship and Money Use in Early Medieval Deccan

Dr Shailendra Bhandare; Ashmolean Museum, Oxford

the Deccan. Imperial and feudatory houses such as Shilaharas and the Yadavas patronised varied religious sects and endowed shrines, temples and monasteries.

component of which concerns money. This paper will address select instances of patronage

in it, on circulatory and socio-economic trajectories. Emphasis will be placed on references dealing with the instrumentality of money in the enterprise of temple-building - how was money generated, disseminated and

of the temple. It will discuss what sort of coins were in use, how they circulated and what were the dynamics

As a broader historical end-note, the paper will shed light on the early medieval period.

11.30–12.00

The Ambika Temple at Jagat: A Biographical Sketch

Delhi–Humboldt fellow at Berlin in 2007–8

of Udaipur in the western Indian State of Rajasthan, dates back to the early medieval period. The temple is situated in the heart of the city, and its architecture is a blend of the early medieval and the later medieval styles. The temple is a fine example of the early medieval architecture of Rajasthan. The temple is a fine example of the early medieval architecture of Rajasthan. The temple is a fine example of the early medieval architecture of Rajasthan.

worship. The principal image of Devi presently placed in the temple is a fine example of the early medieval art of Rajasthan.

does archaeological evidence and the iconography of the temple sculptures reveal about the nature of goddess.

regarding worship in a temple when the main image is placed in the temple.

the temple in addressing such concerns.

12.00–1.30

Lunch break

Session II: The Archaeology of the Temple

Chairperson: Prof. Gavin Flood, Oxford

1.30–2.00

The Social Impact of Hindu Temples in East Bengal under the Mughals

Dr Sandrine Gill; Paris

Paradoxically, in Bengal, most of the standing Hindu

temples were destroyed during the Mughal period. However, the archaeological remains of these temples provide valuable insights into the social and religious life of the region. The integration of Hindu temples into the landscape is a key feature of the region's heritage.

Hindu temples integrate landscapes with outstanding

The archaeology of the imposing Kantanagar temple

is a testament to the region's rich cultural heritage. The temple's architecture and its integration into the landscape are a reflection of the social and religious life of the region. The archaeological remains of the temple provide valuable insights into the social and religious life of the region.

2.00–2.30

Money of the Gods: The Religious Tokens of India

The archaeological remains of religious tokens provide valuable insights into the social and religious life of the region. The integration of these tokens into the landscape is a key feature of the region's heritage. The archaeological remains of the tokens provide valuable insights into the social and religious life of the region.

so far on this topic and analyse this data in the context of other archaeological remains such as monuments and sculptures as well as religious texts.

the cultural and religious aspects of the social life of our people.

2.30–3.00

Sacred Space and the Making of Monuments in Colonial Orissa

for itself from the early days of the rule of the English
 understanding, derived largely from a heavily text-based
 religious groups. Thus, establishing hegemony could not,
 introduced by the colonial state in India and enshrined
 in the Government department of the Archaeological
 sacred space between the claims of colonial archaeology
 India's past and the various indigenous groups who one
 of religious architecture and on the other used sacred

3.00–3.30

Coffee break

Session III: Texts and Religious Action

Chairperson: Prof. Alexis Sanderson, Oxford

3.30–4.00

Archetypes

Academy of Sciences

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became widespread in the post-Vedic era to become
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purely external aspects of ritualism, his concept failed to

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all proceeded from comparisons between the outward

approach, which allows comparison not only of the
outward aspects of rites but ritual principles underlying

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features of a ritual archetype are determined by three
principal aspects, which can be put into the form of three

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of the worship.

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conceptual bases of the Vedic ritualism, as well as the

technical details of the actual ritual. The ritual archetype

4.00–4.30 **Textual Tradition and the Temples of Khajuraho**

Dr Devangana Desai, Mumbai

from this site, but the texts of this School found from the neighbouring regions, and the religious texts such as the Puranas, Pancaratras and Saivagamas, dealing with ritual the imagery of the Khajuraho temples.

the Khajuraho architects in the context of the structural wall and the door of the sanctum. It examines some

and the sanctum of the divinity, on which the architects of images and presents the temple as an ordered whole by showing the doctrinal unfolding in the graded iconic

The paper proposes that though the Khajuraho architects

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concepts in visual language.

4.30–5.00

The Style and Aesthetics of Indian Erotic Temple Sculpture

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5.00–5.30

The Indian Temple: Production, Place, Patronage

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In the forms of shrine, which developed between the 7th

centuries, the Indian temple is a complex of interconnected spaces, with a sense of centrifugal dynamism that appears to

progressing downwards from this point and outwards from the body of the shrine, and out from one another, as if

each element is a momentary glimpse, or rather, a succession of such glimpses, can be sensed not so much as a chain of

connected elements, but rather as a series of overlapping architectural means.

the development of architectural forms during the course of the history of Indian temple architecture is a process of

continuous evolution, where new forms emerge from old ones, design springing from an old one, while preserving the old one within the new.

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of emergence and growth, as if from an all-containing
or coming into being of the divine or of the universe
one form or principle from another.

This is not to say that such ideas gave rise to the architectural forms, or that the temple builders deliberately set out to embody these concepts: rather, it would seem, the forms and the ideas both spring from

Sunday 21 October

9.30–10.00 Tea/Coffee

Session IV: Asceticism and the Bhakti Tradition

Prof. Christopher Minkowski, Oxford

10.00–10.30 **The Temple in Sanskrit Legal Literature**

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the common era. Brahmanical ritual both in its public and

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10.30–11.00 **Hindu Samnyasins in the Temple Context**

Professor T.S. Rukmani; Concordia University, Canada

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in real life this is indeed a contested issue and this paper

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11.00-11.30

Seeing the Bhakti Movement

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Columbia University

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choice of the terms movement and andolan suggests

the temples themselves or in documents that concern them.

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text usually held to have exerted the greatest force on

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the Alvars and other Sri Vaisnava Tamil poets.

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11.30–12.00

World Renouncing Monks And World Celebrating Temples And Icons: The Ritual Culture Of Temples And Icons in Jainism

Professor John E. Cort, Denison University, Ohio

to total non-possession.* He owns nothing. He is

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these, and if the laity choose not to provide them, he should do without.

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most temples, and in other ways be seen as prominent

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icons are ornamented with expensive gold and jewellery.

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itself, as it is understood to be the divine palace of the

One might expect, therefore, that mendicancy and

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to connect the two. Surely the ritual, visual, material, and

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are integrally intertwined, and the resistance to those

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to uncouple the two indicates just how strong are the

In this paper I explore four facets of the mendicant

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of a more renunciatory, non-material nature, the

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the medieval period. But they show that mendicants

Both medieval and contemporary evidence shows that mendicants have frequently promoted the ritual culture of temples and icons to their devotees.

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their lay devotees to restore old and dilapidated U

distribute new consecrated icons to many temples as

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focus. Further, that accurate portrayal needs to see how mendicants have been central to the culture of temples and icons, and vice versa.

most part they have not played the same role in the ritual culture
pronoun here.

12.00–1.30 **Lunch break**

Session V: Performance and Text

Chairperson Prof. Patrick Olivelle, University of Texas,

1.30–2.00 **Absence and Presence: Worshipping the Jina at Ellora**

How does one worship a liberated being who is technically

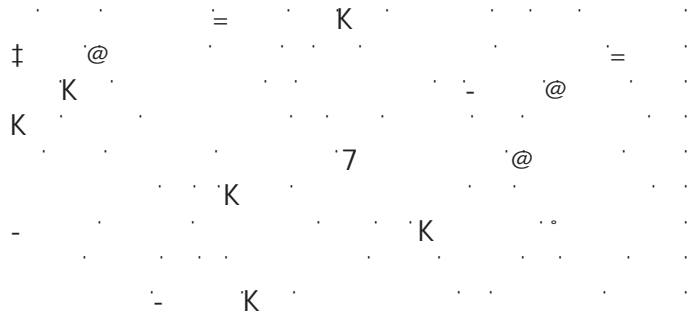
the early ninth through tenth century, temples with shrines

this temple resembles the site's larger and more famous M

Ellora's Kailasanatha temple has long been recognised as a divine residence for the Hindu god Shiva, similar ways yet been conducted. One reason for this neglect may be

monuments at Ellora, especially in some of their external

between these two monuments and address important



2.00–2.30

The Dance Performed by the Temple: the Dynamics of Hindu Temple Architecture

In the forms of shrine, which developed between the 7th



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the body of the shrine, and out from one another, as

is a momentary glimpse, or rather, a succession of such of elements, can be sensed not so much as a chain of

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This is not to say that such ideas gave rise to the architectural forms, or that the temple builders deliberately set out to embody these concepts: rather, it would seem, the forms and the ideas both spring from

2.30–3.00

Temple Texts and Cultural Performances in South Asia

This paper will discuss the centrality of the temple text

Bharatanatyam. For her debut recital of Bharatanatyam in

a stage prop to present her Bharatanatyam recital. In

icon of Nataraja on one side of her temple stage, and seated her guru on the other. In this way, Devi created

epistemology for classical Bharatanatyam.

of the dance, she was aware that Bharatanatyam was

was perceived as being compromised by virtue of King Serfoji's subordinate status as an English educated vassal

were also sexualised and demonised as temple-dancers

idealising it not as a feudal dance, but rather as a temple

the textual tenets of the ancient Natyasastra, and thus

of Bharatanatyam, and were preserved in the temple

including A.K Commaraswamy, V. Raghavan and Kapila

imaginary of Indian classical arts. Scholars and dancers

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Bharatanatyam revival. But few have gone beyond

performances such as Bharatanatyam that emerged from these dramas. Drawing on Victor Turner and U

dimensions of the temple-stage, and to show how it helped rescue from historical oblivion the ritual based

3.00–3.30 Coffee break

Session VI: Performance and Text

Dr Crispin Branfoot, SOAS

3.30–4.00 Performing Konarak, Performing Hirapur

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this case, Odissi, and archaeology, here represented M

Hirapur, in Orissa, where the dance performance I will †

performance in our project of re-imagining history and re-imagining the past.

Odissi is one of the recognised classical dances of contemporary India, said to have originated from the

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history of Odissi is however complex. It really evolved #

streams. Turning Odissi into a classical dance form was not a unique phenomenon, it was part of a broader of Indian dance, of which Odissi was only a chapter. There as 'transgressive' – by which I mean transgressive of its of the dance.

One of such transgressive forms is the Odissi reimagined had reimagined Odissi out of his engagement with two temple sites which seem to have sustained the whole of within the contemporary Indian classical dance discourse

that performance was an extraordinary experience, between dance in India and Indian temples, going beyond site is animated, breathing life into the imagery of the worship of their ancient cults. The dance performance,

choreographed movement seems to be vital to imagine

artefact in the present – such sites, it should be noted, showed that opening sites up to performers might be yet a further way to contextualise humanity: far from

engagement with the archaeological site. The project of

the past as an immobile moment.

4.00–4.30

Colonial Modernity, Memory and the Devadasi Dance Tradition of the Viralmalai Murukan Temple

Dr Davesh Soneji, McGill University, Montreal

4.30–5.00

Sastra and Proyoga: Sastra and Proyoga: Building Bridges Between Text and Performance in the Sanskrit Tradition

Professor Mandakranta Bose; UBC, Vancouver, Canada.

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performing arts of India, that is, the extensive body of

this discussion closer than it might appear to the theme of the temple in the Indian imaginary.

5.00–5.30

Concluding plenary session





