

Editor's Preface

The seventh volume of Cracow Indological Studies contains the Proceedings of the International *Kāvya* Seminar which took place from 22nd to 25th September, 2005, in Cracow and Zakopane. The Seminar began with the opening session held at the Istituto Italiano di Cultura in Cracow. The opening speeches were delivered by Prof. Marcela Świątkowska, the Dean of Philological Faculty of the Jagiellonian University, and Mr. Giovanni Sciola, the Director of the hosting institution. Afterwards the participants moved to Zakopane to proceed with their speeches in the Conference Centre of the Jagiellonian University.

The subject of the Seminar had been decided already in Milan in 2004 during the International Seminar "Origins of *Mahākāvya*" organized by Prof. Giuliano Boccali from the Università degli Studi di Milano and his collaborators. The Cracow & Zakopane Seminar provided a forum for the discussion of an extremely vital subject for classical Indian literature, namely love and nature, although some other issues were also considered. Within the three days of the Seminar the participants could listen to and discuss 22 papers. The volume encompasses most of the presented themes duly elaborated by their authors.

The collected articles have been arranged subject-wise. The longest section is devoted to Kālidāsa's oeuvre. It is remarkable that his works have been drawing continuous attention of not only readers, but also critics and scholars of different times, cultures and parts of the world. This fact legitimizes the commonly held opinion about the merits and the outstanding importance of his poems and dramas. Kālidāsa still remains the brightest star in the galaxy of Indian writers.

The next section is devoted to the descriptions of the sea which constitute one of the conventional set of images that *Kāvya* literature offers. The motifs by means of which the description (*varṇana*) develops pertain to the repertoire of

classical poets irrespective of times and places they belong to. The question of relationship between the literary convention of *Kāvya* and that of earlier Indian literature is an important matter that finds its treatment in this section too.

One of the frequently met *topoi* of *Kāvya* is the description of the characters. The body is usually described from the toes to head or the other way round. The realization of the heroine's depiction in Sanskrit court epic prose is dealt with subsequently.

The themes, motifs and rhetorical devices specific for *Kāvya* do occur in the Buddhist, philosophical and religious literatures as well. Quite often these aspects are neglected by the researchers dealing with treatises on philosophy and religion. The subsequent chapters offer due consideration to the presence and treatment of such themes as love and nature in these works .

The section introducing Tamil and Hindi literatures provides a wider perspective for the subject of the Seminar.

The *Supplement* gives space for introducing some other issues enriching the volume and the understanding of the *Kāvya* tradition.

The Seminar and the present volume could not come into existence without the help and support of the authorities of the Jagiellonian University, the Indian Council for Cultural Relations, the Embassy of the Republic of India in Warsaw and the Istituto Italiano di Cultura in Cracow.

I would like to thank Piotr Łoniewski for designing the Seminar website. I am also indebted to Prof. Jaroslav Vacek (Charles University, Prague) for reviewing the volume and Hubert Hladij for proofreading. Not to a lesser extent do I wish to express my gratitude to the Board of the Management at the Raja Kelkar Dinkar Museum in Pune (www.rajakelkarmuseum.com) for allowing me to reproduce the painting "Pratiksha" (Rajasthan, 19 century) from the collection of the Museum.

Lidia Sudyka

Preface

*yasya nāsti nijā prajñā kevalaṃ tu bahuśrutaḥ /
na sa jānāti śāstrārthaṃ darvī sūparasaṃ yathā //*

He, who does not have knowledge of his own, but only heard much,
Does not know the meaning of the *śāstra*-s like the spoon the taste of soup.¹

It was an early autumn day, nice but relatively cool, that we landed in Cracow, not far from the north boundaries of the Tatra Mountains. We proceeded to the city to attend the opening ceremony of the seminar on *Kāvya* in the Italian Cultural Centre in Cracow, and then we continued by bus to the seclusion in Zakopane, surprisingly enough not to attend any sports event (as might be expected in the case of Zakopane) but to stay at the Jagiellonian University mountain resort and discuss the topics of our seminar. The participants in the Cracow/Zakopane seminar came from all over Europe, one colleague came from as far as South India, and the event resulted in intellectually interesting and stimulating discussions – in fact two and a half days of discussions in the fresh and still cooler air of the mountain resort and at the same time in a warm and friendly atmosphere created by the hosts for all of us.

Now to turn to the contents of the present volume of the *Cracow Indological Studies*, which presents the fruit of the above-mentioned seminar, we should underline the fact that the volume deals not only with *Kāvya* literature in the narrow sense, but also includes papers on other classical (Old Tamil) and modern classical (Hindi) literatures. As far as the subject matter is concerned, the nineteen contributions can be subdivided into several clearly definable areas in which 'love and nature' are more or less freely intermingled, with a few exceptions, however.

The **first section** represented by six papers is devoted to ***Kālidāsa's works***, though several of the papers take a broader perspective and see Kālidāsa in comparison with other works of Sanskrit literature. The first paper by ***Chettiarthody Rajendran*** is more general in the sense that it presents Kālidāsa in the context of the

¹A verse reportedly from the *Mahābhāratam*, which I learned many years ago from an Indian friend.

development of Sanskrit literature as a whole and pinpoints some important aspects of his attitude towards nature in terms of 'humanizing' it, a feature, which elsewhere is called the 'anthropomorphic' element in describing nature: man being an inseparable part of nature, nature being a background for the existence of man. But not only that, in Kālidāsa the process goes further in making nature not just a mute spectator of the human drama, but a 'living presence partaking of the joys and sorrows of the sentient world'.

Cinzia Pieruccini's paper on the other hand is a case study of the symbolism of the union of the tree with the *navamālikā* creeper climbing on it. This is an ancient symbolic description of the love union found already in the *Rgveda* and in some Atharvanic love spells (the tree is seen as the male lover, the creeper as the female). In the first act of the *Abhijñānaśākuntalam*, the discussion of this image by Śakuntalā appears to imply her imminent marriage. The paper also describes some specific creepers and the contexts in which they occur.

Iwona Milewska discusses the love stories connected with ascetics as they are found in the third book of the *Mahābhāratam* (Agastya, Cyavana, R̥śyaśṛṅga). She tries to trace common motifs in these stories and asks the question whether the epic stories could have offered a paradigm to be followed in the later development of love stories. In the end she points to some parallels in the love story of Umā and Śiva in the *Kumārasambhavam*. In his paper **David Smith** offers a detailed and analytical review of kissing as it is described in *Kāvya*. He pays special attention to the *Kumārasambhavam*, while also referring to several other works including the epics or the *Kāmasūtram*. He analyzes the verbs used for kissing and refers to various types of kissing, besides briefly mentioning some elements of nature (the lotus, the bee) in the context of love-making, including the love-making of gods. **Mariola Pigoñowa's** paper analyses the lament of Rati in *Kumārasambhavam*, Canto IV and shows various aspects of mourning and lamentation. Besides drawing some parallels with the Greek tradition, she points to various parallel features of lamentation found particularly in the Sanskrit epics.

Anna Bonisoli Alquati analyses the broader cultural context of the episode of King Kuśa in the sixteenth *sarga* of Kālidāsa's *Raghuvamśa*. She shows in which way the king's duties and amusements are linked with love and marriage. She divides the canto into three parts, each appearing to implement a different traditional target, viz. *artha* (marriage with his kingdom embodied by the capital city's goddess), *kāma* (amusements with his harem) and *dharma* (marrying for the purpose of ensuring an heir to the kingdom).

The **second section** includes three papers dealing with the **description of the ocean** in Sanskrit literature. The first of them by **Tiziana Pontillo** is a lexical study that

analyzes the terms for the sea in the *Rāmāyaṇa* and in the *Raghuvamśa*. She compares about three hundred occurrences of *sāgara* and *samudra* in various contexts. This paper continues the topic already discussed by her in one of the Prague *Pandanus* volumes (2003). The image of the ocean from the literary point of view is further discussed by **Giuliano Boccali**, who traces the position of 'the sea' in ancient Indian landscape from the *Itihāsa*-s to Pravarasena. He observes that in the earlier texts the theme was less developed than other themes (mountains and forests) and was rather conventional. Pravarasena's *Setubandha* II,1-36, which he analyses more thoroughly, appears to be the first longer digression devoted to the sea. The third paper in this section by **Lidia Sudyka** analyses the *Bhaṭṭikāvya* and particularly the structure of the ocean descriptions in Chapter XIII and their role in the composition of the work. In comparison with the descriptions in Chapters VII and X, there is a difference of 'atmosphere'. While the latter two display the 'shining' quality of the sea, Chapter XIII brings forward the frightening and dark quality of the sea surroundings. There also appears to be a difference in the style of the respective texts, which the author duly underlines in the concluding part of her paper.

One paper is devoted to *poetry in prose*, an interesting genre of classical *Kāvya*. Intending to show the qualities of the Sanskrit poetic prose (following R. Hueckstedt), **Anna Trynkowska** analyses the second *ucchvāsa* of Daṇḍin's *Daśakumāracarita*. She presents the text, its philological translation and interpretation. She shows that the text is rather sophisticated, that there is gradation in it and that it is in no way an accidental accumulation of epithets, but that, as could probably have been expected, it is carefully planned.

One group of papers concerns the subject of love and nature in *Buddhist literature*. **Camillo Formigatti's** paper deals with the 'skill in means' in Buddhist poetic literature. Love is certainly not the main topic in Buddhist literature, it is rather viewed as an obstacle on the way to 'awakening', but occasionally, it can serve in an indirect manner as the *means* to achieve *nirvāṇa*. The paper discusses, from a broader perspective, two examples where love serves this purpose and compares two renderings of Nanda's conversion by Aśvaghōṣa and Kṣemendra, and the conversion of Udrāyaṇa, the King of Roruka. On the other hand, **Paola Rossi's** paper offers a systematic description of the *apsaras* figure as reflected in the narrative portions of the Buddhist canon, particularly in the *Jātakas*, however, with reference to various parts of Sanskrit literature, both Vedic and classical. She presents the *apsaras*-es as polymorphous beings, which, though originally reflecting folk imagination, became a rewarding topic of literary descriptions.

The next section deals with love and nature in *religious and philosophical literature*, partly also from the comparative point of view. **Mimma Congedo's** paper on the transformation of nature in the aesthetics of A. K. Coomaraswamy offers an interpretation of one stream of thought concerning traditional Indian view of nature and its various aspects (along the lines of Śaṅkara's Vedānta). It shows the way in which A. K. Coomaraswamy took advantage of his intimate knowledge of both Indian and European thought and was able to show bridges (both terminological and conceptual), which may help to clarify the view of nature in the two traditions and understand the Indian tradition by means of Western concepts. In his paper on love and nature in the *Mokṣopāya*, **Bruno Lo Turco** provides a philosophical background for the relation of the two concepts. He shows how the *śāstra* and *kāvya* elements are mingled in the *Mokṣopāya* texts and what role love and nature can play there. He then briefly exemplifies his analysis by the example of Ahalyā and Līlā. **Daniela Rossella** reveals another fascinating feature, in fact a universal, which is reflected in the various forms of partly erotic experiences of 'savouring God' in sacred love both in the Indian tradition (Krishnaism) and in the Western mystical tradition of the Middle-Ages. She presents a thoroughly documented comparative view of various forms of 'partaking' of God in both traditions with many interesting examples also from European mediaeval mystics as well.

Two papers discuss literatures written in other languages, viz. *Tamil and Hindi* classical literature respectively. **Alexander Dubyanskiy's** paper resumes the topic of messenger poems in Tamil literature starting from the Sangam period up to late middle-ages. He sees the topic in the context of similar creation in Sanskrit literature (esp. Kālidāsa's *Meghadūta*) and describes the various characteristic features of this genre (contents of the message, the messenger, the route etc.) and their transformations in the course of centuries and also in various contexts (from love poetry to religious poetry). **Danuta Stasiak's** paper, on the other hand, interprets Keśavdās' *Kavi-priyā*, a classical work of Hindi *rīti* literature, a manual for adepts of poetry written by a genius of the genre. The author pays attention especially to chapter 7, which deals with nature, and demonstrates Keśavdās' views by copious examples and their interpretation. From the arguments it appears that it is worth analysing the work in the context of classical *Kāvya* theory, particularly that of Daṇḍin.

The last two papers take up two different topics. **Herman Tieken's** paper deals with what he calls the 'authors' signatures' in early *Kāvya*. He points out that many of the poets have developed their own special features (the pattern of giving names to the *nāṭikās* in Harṣa's plays, curses in Kālidāsa's creation, twofold division of Bāṇa's

works, and the like), which can be considered as their 'signatures'. This is an interesting suggestion, not appearing in the indigenous theory, and the author proposes that it should be further tested on other authors as well, which, if confirmed to be more universal, would be an exciting idea. **Lidia Sudyka** and **Cezary Galewicz** conclude the volume by a report on the first results of a special project, which is about to investigate the role of traditional poetry in present-day Kerala. An interesting testimony proving that under certain conditions the oral tradition of classical poetry practised 'alive' in a *samiti* is a phenomenon surviving in modern India. At the same time it is a document of a thrilling experience of encountering something really unexpected (though obviously the *samitis* were there all the time and for them it is unimportant whether they are 'discovered' or not). An awe-inspiring breeze of the olden times, which should be inhaled with all respect and humbleness...

The present volume of papers represents a ripe autumn harvest of scholarship brought to this meeting in Cracow/Zakopane by colleagues from academic institutions from all over Europe and also India, a meeting which already has some tradition. Here we met a number of friends whom we knew from the previous meetings in Milano and in Prague, and there were several other colleagues invited by our Polish hosts. This was not the first meeting of its kind. One stream of the tradition of *Kāvya* seminars was launched by Prof. Boccali in Venezia and Milano some years ago (starting already from 1994)², another one, dealing with nature in literature, started in Prague in 1998, in fact in co-operation with colleagues from Leipzig (Prof. B. Koelver) and Milano (Prof. G. Boccali)³. The Cracow Jagiellonian

²Prof. Giuliano Boccali organised two international seminars in Venice in 1994 and 1995, with the scientific collaboration of Prof. Siegfried Lienhard. He continued by seminars in Milan: in June 1999 ("Key Motifs in Indian *Kāvya* Literature"), in May 2001 ("Research in Indian *Kāvya* Literature", papers published in *Pandanus* '01). In November 2002 a seminar was held in Milan under the title "La Natura nel Pensiero, nella Letteratura e nelle Arti dell'India" ("Nature in Indian Thought, Literature and Arts"; on the occasion of the XI National Conference of Sanskrit Studies); the Proceedings were published under the title: *Atti del Seminario "La Natura nel Pensiero, nella Letteratura e nelle Arti dell'India"*. In occasione dell'Undicesimo Convegno Nazionale di Studi Sanscriti, Milano, 23 novembre 2002. Eds. Giuliano Boccali and Paola Maria Rossi. Associazione Italiana di Studi Sanscriti, Torino 2004. In June 2004 another seminar was held on the topic of the "Origins of Mahākāvya" in Milan.

³Published in *Pandanus* '98. The series continued starting from 1999 onwards, partly publishing materials also from seminars in Prague (1998, 2000, 2002, 2003) and in Milano (*Pandanus* '01). There are seven volumes in the series by now: *Pandanus* '98, *Pandanus* 2000, *Pandanus* '01, *Pandanus* '02, *Pandanus* '03, *Pandanus* '04, *Pandanus* '05.

University was no less active and many colleagues attended their conferences and seminars organised in the last ten to fifteen years⁴. However, it was in Milano in 2004 that I had the chance to meet several of the Polish colleagues for the first time.

And thus for me the 2005 autumn seminar in Cracow/Zakopane was a logical outcome of the development of broadly speaking 'central European' Indian studies, or could we speak about a Cracow–Milano–Prague axis/triangle? However it may be, the Cracow event was another step on the way to a better understanding of the concepts and also values of Indian literature, and we can only wish for more such occasions.

Jaroslav Vacek

The Pandanus seminars were preceded by a European Symposium on Indian Studies held at Charles University in the spring of 1995 and organised jointly by me and my friend Prof. A. J. Gail from the Free University, Berlin (papers published in: *Trends in Indian studies. Proceedings of the ESIS. Studia Orientalia Pragensia XVIII*. Edited by J. Vacek and J. Dvořák. Karolinum, Prague 1998). Further cf. the web page: <http://ujca.ff.cuni.cz/english/publications.php>.

⁴Our colleagues in Cracow organised two greater Indological conferences in recent years.

1. The 1st International Conference of Sanskrit and Related Studies, to mark the 100th Anniversary of the Indian Studies at the Jagiellonian University (1993) with Proceedings (1995 in *Cracow Indological Studies I*).

2. The 2nd International Conference on Indian Studies organised to commemorate the 10th anniversary of Prof. Tadeusz Pobożniak's death (2001) with Proceedings (2003 in *Cracow Indological Studies IV and V*).

Besides that there were international translation seminars (2001-2003) organised by Dr. Renata Czekalska (concerning Hindi) and international interdisciplinary seminars entitled Intellectual Tradition of The East & A Comparative History of Intellectual Practices (from 2004 onwards) organised by dr. C. Galewicz.