Jnanapravaha

JPM QUARTERLY Jan - Mar '17

James Mallinson speaks during '*Yoga and Yogis: The History of Hatha Yoga in India*'

JPM Quarterly

Halfway through our academic year we have much to celebrate and much to look forward to. While our year-long courses on Indian Aesthetics and Art, Criticism & Theory continue on track, we completed the second iteration of the well-received quarterly Yoga & Tantra course which had renowned specialists, both national and international, sharing their current research with the participants. The second module of the Theoretical Foundations course on "Psychoanalysis: Marx, Freud, Lacan and the Slovenian School" laid the preparatory groundwork for the international conference titled "Fantasies of Capital: Alienation, Enjoyment, Psychoanalysis" which ended on a very high note on the 18th of December with three full days of rich deliberations. Nine renowned theorists and philosophers Raymond Brassier, Lorenzo Chiesa, Joan Copjec, Faisal Devji, Mladen Dolar, William Mazzarella, Aaron Schuster, Slavoj Žižek, and Alenka Zupančič spoke on the intersection of Marxian and Lacanian thought to analyse neoliberalism capital today. The conference was book-ended by seminars - Lorenzo Chiesa on "The Trojan Castle: Lacan on All-Knowledge, Surplus-Enjoyment, and the big Other" and Aaron Schuster on "Debt Drive: Norman O. Brown's *Life Against Death*" providing the perfect context and a grand finale.

Our new Certificate Course on Islamic Aesthetics begins on January 4th when scholars and curators such as Finbarr Barry Flood, Sheila Canby, Marika Sardar, Vivek Gupta and Irina Koshoridze will engage with the diversity of Islamic thought pegging their arguments around text and image, the complexity of the narrative and geographical mobility. Close on the heels is our third iteration of Southeast Asian Art & Architecture. Core thematic issues such as early state formations, kingdoms, religious changes, artistic practice, art and identity, art and politics, kingship and temple, temple iconography and rituals will be covered during this three-month long course.

We will also be welcoming the renowned author of political writing and columnist on international affairs, Prof. Timothy Garton Ash, as well as the Lebanese artist and writer Walid Sadek amidst us.

All very thrilling and of course extremely satisfying, as we await your visit to our Institute.

Season's greetings and A Happy New Year!

Rashmi Poddar PhD.

Director

Outside the Box

International Seminar on 'Symbolism in Indian Art, Archaeology and Linguistics'
Deccan College Postgraduate and Research Institute (Deemed to be University)
Sponsored by the Indian Council for Historical Research
(December 01 - 03, 2016)
André Baptista (Manager | Institute Affairs, JPM)

André Baptista during his presentation '*Prehistoric Icons and Indices: Archaeological Evidences for Early Symbolling Activity during the Early Palaeolithic*'

The Deccan College Post-Graduate and Research Institute, Deemed to be University, Pune and Indian Council of Historical Research, New Delhi, jointly organized an International Seminar 'Symbolism in Indian Art, Archaeology and Literature' concurrently with the 25th session of the Indian Art History Congress. The main purpose of this Seminar was to discuss the significance of symbolism in art, archaeology and literature. This would further enable a holistic reconstruction of cultural history; one, which takes into consideration symbolling activity as envisaged in art, archaeological remains, culture, architecture and texts, as well as cultural, sociological, religious, anthropological, mythological significance with spatial and temporal contexts.

Different and wide-ranging themes were discussed. These ranged from topics such as symbolism depicted in prehistoric art, epistemological analysis of ancient belief systems to symbolism of different paradigms of ancient culture, and religious meaning of ancient symbols. Also presented were the contextual analyses of decorative motifs, iconographic and iconological interpretation of architectural and art-historical heritage, symbolism reflected through iconographic and architectural elements, and historiographic analysis of symbolism, folk deities and their symbolic association. Other discussion points included the mystery of symbols depicted on coins and seals, contextual meaning of religious narratives, analytical study of rituals, symmetrical analysis of motifs on pottery, symbolic

interpretation of landscape, symbolism envisioned through texts, etymology of symbols, and symbolic interpretation of memorial stones.

Andre Baptista presented a paper *Prehistoric Icons and Indices: Archaeological Evidences for Early Symbolling Activity during the Early Palaeolithic*. As symbols are an inextricable part of modern human culture and society, his work endeavored to document and understand the evolution of cognitive systems capable of symboling activity by juxtaposing objects from the archaeological record reminiscent of such intent against models prescribed by cognitive science.

While there exists ample evidence of 'artistic' representation and symboling activity for the late-middle Pleistocene (~150 ka) onwards in the form of beads, rock paintings, etc., investigations into symbolic culture for the Early Palaeolithic period (~1.8 ma – 150 ka) have proven to be a tedious exercise, since the vast expanse of Early Palaeolithic cultures aren't associated with modern humans. The application of theories of semiotics and language to understand these cultures could therefore be inaccurate.

However, a review of select Early Palaeolithic objects, with neither discernible utilitarian value, nor whose modified form enhances functional output provides an interesting alternative. These objects seem to facilitate the explication of hypothetical stages for cognitive and cultural development. This inquiry draws from structures of mental modularity propounded by cognitive science to postulate the possible existence, and thereby attempt to take into consideration the presence of aesthetic sensibilities in our study of lithic industries contemporary to the Early Paleolithic. The processes of tool production are considered to have adhered to a defined set of rules (procedures) rooted in neuro-muscular memory, and formed a part of a mimetic culture.

However, the variations reflected in reconstructing *chaîne opératoire* are not only indicative of general patterns involved in stone tool production, but also the possible existence of high-levels of individual variability. This consideration could dictate a fresh perspective to the processes that drive stone tool production. In the light of archaeological evidence representative of aesthetic sense, these technologies should be examined from not only the situational (environmental, raw material availability, requirement), but also the immediate (individual action and input) influences. This micro-level examination of individual knapping episodes would in turn signal the rich, albeit quiet, expressions of the diversity in stone tool quality.

An attempt to reframe our questions from '*What* were they thinking,' to '*How* were they thinking,' will enable a better understanding cognitive evolution. Then perhaps we would be better equipped to answer the questions dealing with the *beginning* of culture. When did it pose a challenge to the environment as the key determinant factor in evolution, more specifically 'cognitive evolution'? A balanced model of human cultural evolution can only be achieved through an unbiased study of the technological and behavioral components driving the processes of various stone tool industries *vis-à-vis* associated objects reflective of aesthetically inclined behavior.

Indian Aesthetics

The Indian Aesthetics Diwali quarter moves through Jainism, studies the principal Brahmanical deities, temple architecture and Tantra, before beginning the exploration of Islam and is augmented by several scholars' experience in the field.

Using images drawn from her personal research, Dr. Viraj Shah steered the class through the myths, iconography and philosophy of Jainism, building her lectures on texts and material evidence and tethering them to the importance of *Vira Rasa*. The Jinas sought no ordinary victory; with the corner stones of forbearance and penance they conquered the senses and attained enlightenment leading to 'nirvana'. Later thinkers, influenced by contemporary ideas, altered the doctrine of the Jinas to attract new followers. The Jain pantheon came to include folk and agrarian deities and popular heroes, moving from a non-theistic philosophy to one where a plethora of

Detail of Adinatha Temple at Ranakpur | circa 15th cent. C.E.

deities are worshipped for specific material benefits which cannot be granted by the ascetic Jinas. There is no evidence that the more esoteric tantric practices entered the faith. The individualistic goal of the non-violent Jain ascetics was to attain tranquility and detachment, which Dr. Shah related to *Shanta Rasa*.

Dr. Kirit Mankodi explored Shiva and Vishnu, marginal gods that became principle deities. The presentation of sculptural evidence and texts covered many objects, sites and several types of iconography in tracing the multiple strands contributing to the development of each deity. The erotic, local, tribal, as well as fierce aspects of Shiva's personality combined with yogi-like asceticism makes the deity more complex than the Vedic Vishnu model for kingship. Shiva is commonly represented in aniconic form, but also in iconic and combined forms. Specific myths of Shiva are associated with different forms. Vishnu, helper of mankind, also has multiple forms due to the 'avatar' myths associated with him. Historical reconstruction shows how these gods came to be seen as personal during the Bhakti period. Sharing his first-hand knowledge of several temples, the scholar also introduced myths and images of Surya and the Ashtadikapalas.

The complex Devi, the feminine cosmic principle is an amalgam of both the motherly (*Vatsalya Rasa*) and the fierce (*Raudra Rasa*). Tracing the creation of the theology of Devi to the *Devi Mahatmya* (5th-6th cent CE), Dr. Rashmi Poddar explained that the text probably emerged from a long tradition of thought and forms, describing the creation of the eternal, unitary, feminine principle

Kirit Mankodi speaks during '*Rudra Shiva: The Erotic Ascetic*' on the Indian Aesthetics course

as the symbol of ultimate reality. The product of *Shakta* theology, rooted in myriad folk deities of non-urban areas where feminine worship was an important part of non-Brahmanical indigenous culture, *Mahadevi* or the Great Goddess as well as *Shakti* are not mere consorts of male gods. The worship of fundamentally plural, autochthonous goddesses possessing the capacity for destruction and demanding propitiation indicates a non-patriarchal and egalitarian culture. The Goddess is thus ambivalent; protective and dangerous, associated with blood sacrifice and worshipped in many forms. The lecture connected to Dr. Poddar's lecture on Shakti, the kinetic principle which

animates Shiva, without which he would be a *shava* or corpse, and Tantra, a systematic and scientific experiential method which offers the possibility of expanding man's consciousness and faculties, which affirms the senses in the journey towards the ultimate, and is anti-ascetic and anti-speculative. Tantra evolved from the traditional system, but over time became radical and heretical, using sound, space and energy controlled by *Kundalini Yoga* as well as abhorrent, esoteric practices such as *panchamakara* in its journey requiring initiation by a guru.

Mr. Kaiwan Mehta's lecture on the temple as *kriya* (or action), which uses specific formulae for building and sanctifying the Axis Mundi of the Gods, was a timely intervention connecting to the lectures on Jain and Brahmanical deities, thought and places of worship. The temple represents sacred space where the Gods are enshrined, and itself is the embodiment of God; it also represents sacred time as the palace in which God dwells eternally. Explaining the combination of elements of temples and their development, Mr. Mehta's lectures linked to Dr. Devangana Desai's lectures on the Kandariya Mahadeva and Lakshmana temples of Khajuraho. Touching on *Jnanamarga* (path of knowledge), Dr. Desai discussed each temple as a *yantra/mandala*, describing structure, placement of deities in the *garbhagriha* and surrounding icons, which form successively emanating rings around them, and specific forms of Vishnu and Shiva, connecting back to Dr. Mankodi's lectures.

Ms. Smita Dalvi's lectures on Islamic art and architecture introduced students to the courtly

Devangana Desai speaks during '*Jnana: The Philosophical Systems as Formalized through Ritual and Iconography'* on the Indian Aesthetics course

(urban) sophistication, ornamentation, inventiveness, delicacy and high achievement of Islamic art and architecture in India; the syncretic forms which sprang out of the subcontinent's engagement with Islam; and the philosophical strand of Sufism. These lectures will be augmented by the Islamic Aesthetics module in January, 2017. – *J.K.*

Scholar-king Serfoji II of Tanjore (1798-1832): Transforming Tradition, Shaping Modernity
(January 9, 2016)
Indira Peterson (Mount Holyoke College, U.S.A)

King Serfoji II of Thanjavur was a polymath with interest in literature, medicine, science, geography, travel, astronomy and more. As a result, he navigated two very different worlds — the world of traditional Hindu kingship and the world of European enlightenment. Historical descriptions of Serfoji underscore this and paint a picture of the kind of person that he was. Shivakurandu Desikar, a Shaiva priest and court poet of Serfoji, describes him as pious, with knowledge of Manu's Laws, ritual texts and art, and protector of the Earth. Reginald Haber, the 2nd Bishop of the Church of England in India describes him as a man who freely quoted Lavoisier, Buffon, and Linnaeus, and someone who had a more accurate judgement of the poetical merits of Shakespeare. Haber also acknowledged Serfoji as someone who had mastered European knowledge systems.

When Serfoji took over as the King of Thanjavur, the kingdom was severely reduced in size, but was still rich with language, literature, art, culture and history through its temples, learning centres, music

Indira Peterson speaks during '*Scholar-king Serfoji II of Tanjore (1798-1832):Transforming Tradition, Shaping Modernity*'

and dance that its various rulers Pallavas, Cholas, Nayakas and then the Marathas had contributed to. Serfoji ensured that the region remained polyglot and multi-cultural and if anything, took it to greater heights. How he did this by negotiating the strands of both traditional Hindu Rajadharma and Western thought, formed the crux of this talk, which was richly illustrated with case studies.

Serfoji created a huge body of art, poetry, dance and music in praise of achievements of the Marathas and previous kings. He also brought back the practice of public inscriptions; 23 of his inscriptions are in Marathi and one of them is at the Brihadeshwara Temple. Serfoji also created dance dramas, which were enacted at the Brihadeeshwara Temple and were public performances in celebration of the King.

Leaf manuscripts in Saraswathi Mahal Library, Tanjore

One of the biggest achievements of Serfoji II was the Saraswati Mahal Library which has more than 40,000 manuscripts in Sanskrit. This includes 5,000 rare and unique manuscripts that Serfoji procured from Varanasi when he went on a pilgrimage there in 1821. He also archived all Nayaka and pre-Nayaka literature in the Library, as also the vast literature in Tamil and Marathi that he created.

Arguably, Serfoji's greatest legacy his patronage of a generation of dance and music teachers, including the Tanjore quartet who wrote hundreds of pieces which form the core of Bharatanatyam and Karnatik music today. This music, which is in Telugu, Tamil, Sanskrit, and Hindi, to name a few, are archived at the Saraswati Mahal Library. Serfoji II is responsible for introducing instruments like the violin to South Indian music.

Serfoji was the one who made Devanagari the default script for Sanskrit. He did this through his printing press. His was the first Devanagari press in India and he was also the first Indian to own a printing press. One of the first books produced was the *Amarakosha*, the most important book for learning Sanskrit. He also published the first translation of the *Aesop's Fables* into Marathi in 1809 – *Balabodhamuktavalli*. He wanted to standardise and systematise Devanagari as the script for all South Indian languages and also for Thanjavur to become part of the Devanagari circuit in India.

Serfoji was not just interested in creating something new – he wanted to document it, archive it and preserve it for posterity. He also wanted to foster people who would continue with the learning and teaching knowledge. From traditional oral, memory-based learning to book

learning, from private sessions to public knowledge, from teachers to translators -- the pandit was a central figure in knowledge transfer. Serfoji spearheaded the publication of critical Sanskrit texts in literature, logic, and even analytics as books. Serfoji also translated books on anatomy from Latin to Marathi and created a compendium of traditional, indigenous medicine in 18 volumes with information compiled as a synthesis of unani, ayurveda, siddha vaidya, and local knowledge in Tamil.

Serfoji set up the first public schools run by a government in South India in 1801. These schools taught in five languages and all languages that would be useful for employment – Persian, Tamil, Telugu, Marathi and Hindustani. The tradition of Sanskrit paathshaalas, where Sanskrit was taught to the Pandits, also continued. He used to run free schools at the public almhouses or chhatrams.

Serfoji ushered in modern public education and from shastric criticism to oriental philology, printed books – he revolutionised everything. He filled his libraries with star charts, models and books in various fields to impart to impart education in the latest developments around the world. He used innovative pedagogy and methods like dance dramas to teach geography and astronomy to the public. For all these contributions, Serfoji became the first non-European member of the Royal Asiatic Society in 1824.

Serfoji was not an ordinary individual or intellectual. While he wanted to be the upholder of tradition he also wanted to bring in modernity, albeit his own version of colonial modernity. He did this through his printing presses and a broad-based, multi-cultural vision. He was also able to implement it because he was an independent king with a purpose and that is why Thanjavur subsequently became the hub for arts, culture, science, education and pedagogy as well. - *S.G.*

Portait of Serfoji II (L) with his son and heir Shivaji II (R)
Source: *Raja Serfoji II, monograph by Babaji Rajah Bhonsle Chhatrapati*

Islamic Aesthetics

Forthcoming Programmes:

Word and Image from the Deccan to Mughal Courts: Indo-Islamic Aesthetics, ca. 1400-1800
(January 4, 5, and 6, 2017 - 6:30 PM)
Vivek Gupta (Assistant Curator and Fellow, American Numismatic Society)

Shrine of Ahmad Shah Bahmani (r. 1422—36),
Image courtesy of Finbarr Barry Flood; edited by Alan Roche

From Sufi shrines in the medieval Deccan to illustrated manuscripts made for the Mughal nobility, interpreting Indo-Islamic works of art and architecture involve bending the norms of established Indian, Persianate, or Islamic aesthetic systems. How do we interpret buildings, paintings, and objects made in Indo-Islamic contexts? How do the meanings of these works shift over time?

This series of lectures offers three distinct case studies—of a monument, illustrated manuscript, and large-scale warfare artillery—where the reading of a literary text facilitates our interpretation. Likewise, the visual evidence reflects back on the reading of the text. Word and image thus become interdependent evincing a deeply rich interpretive process.

January 4:
'Introduction: How to define Indo-Islamic aesthetics?'

'Interpreting the Eye: Poetry and Painting in the Shrine of Ahmad Shah al-Wali al-Bahmani (r. 1422-36)'

January 5:
'Sanskrit Epic and Persian Poetics in Praise of the Mughal Governor 'Abd al-Rahim (ca. 1556-1626)'

January 6:
'Art and Artillery: The Iconography of the Malik-i Maidan'

Court and Cosmos: The Great Age of the Seljuqs

(January 9, 2017 - 6:30 PM)

Sheila Canby (Patti Cadby Birch Curator, Dept. of Islamic Art, Metropolitan Museum of Art)

This lecture will focus on a range of exceptional artworks produced in Iran, Anatolia, Iraq and Syria during the period of the Seljuq Turks and their immediate successors, from 1038 to 1307.

Image: Bowl with Lute Player and Audience
Iran, late 12th-early 13th century
Source: Henry G. Leberthon Collection, The Metropolitan Museum of Art (NY)

'Court and Cosmos: The Great Age of the Seljuqs', based on a recent exhibition at the Metropolitan Museum, will discuss the themes of Seljuq art and how they were influenced by the exchange and synthesis of diverse traditions—including Turkmen, Perso-Arabo-Islamic, Byzantine, Armenian, Crusader, and other Christian cultures.

The Intersection of Narrative and Visuality: Indian Manuscript Painting

(January 10, 11, and 12, 2017 - 6:30 PM)

Marika Sardar (Associate Curator of Southern Asian and Islamic Art, San Diego Museum of Art)

Makara, Lava and Kusha battle Lakshmana and Rama's army,
Folio from a Razmnama (1598)
Source: San Diego Museum of Art, Edwin Binney 3rd Collection, 1990.306

This three-lecture series will examine the topic of narrative and Indian painting through the lens of three texts: Sufi romances, Ragamala and

Mahabharata/Razmnama. It will deal with questions of the relationship between text and image (not only how the paintings relate to the text, but also how text is incorporated into different manuscript copies), pictorial strategies for conveying narrative, and the development of illustrations to each of these stories.

January 10:
'Mysticism as Romance: Sufi Ideals in Narrative Form'

January 11:
'Stories of Music, Love and the Seasons: *Ragamala* Paintings'

January 12:
'Razmnama: Illustrations to the Persian Mahabharata'

Of Carpets and Kalamkaris: The Deccan and its Textile Trade Connections
The Deccan Heritage Foundation, India, Mirella Petteni Haggiag Annual Lecture
(January 13, 2017 - 6:30 PM)
Marika Sardar (Associate Curator of Southern Asian and Islamic Art, San Diego Museum of Art)

In the 17th and 18th centuries, the Deccan produced luxury textiles that were sought around the world. This lecture will trace the evolution of the design and manufacture of these textiles from their courtly origins to their later iterations for the East Asian and European markets, looking in particular at kalamkaris and carpets whose design and structure were unique to the Deccan. These textiles' journey to far-flung ports will also be traced, as these goods traveled alongside diamonds, steel, manuscripts and human cargo, as evidence for yet another aspect of the Deccan's many international connections.

Turning Turk? Islamic Textiles and Islamicate Dress in Medieval Georgia and Ladakh
(January 14, 2017 - 5:30 PM)
Irina Koshoridze (Associate Professor, Institute of Fine Arts, Department of Humanities, Tbilisi State University) and Finbarr Barry Flood (William R. Kenan Jr., Professor of Humanities at the Institute of Fine Arts and the Department of Art History, New York University)

The medieval churches and church treasuries of the Republic Georgia in the Caucasus preserve a rich array of spectacular Islamic silks. Many also contain wall-paintings depicting Georgian elites wearing modes of dress once associated with the Turkic dynasties that dominated the central Islamic lands during the eleventh and twelfth centuries. The proliferation of such modes of elite self-representation was a truly transregional phenomenon: during the same period, wall-paintings from Ladakh, western Tibet, show local Buddhist elites wearing Turkic robes of similar form.

In both regions, the robes worn by depicted elites bear arm-bands containing inscriptions or pseudo-inscriptions written in angular Kufic script. Such inscribed bands seem closely related to the epigraphic *tiraz* textiles well-known from the eastern Islamic world. The near contemporary appearance of Christian and Buddhist elites

dwelling on the western and eastern extremities of the mountainous northern frontier of the Islamic world in Turkic dress raises a series of important questions regarding the relationship between royal self-representations, Islamic textiles, medieval sartorial practices, and their role in the formation and presentation of elite identities.

Does Islam have an "Image Problem"? Perspectives from European History
(January 14, 2017 - 7:00 PM)
Finbarr Barry Flood (William R. Kenan Jr., Professor of Humanities at the Institute of Fine Arts and the Department of Art History, New York University)

The idea that Islam fosters distinctive, and often negative, attitudes towards figurative imagery is wide-spread and pervasive. Recent controversies about Islam, aniconism and iconoclasm are typical in this respect, often taking the idea of an essential and monolithic Islamic *Bilderverbot* (image prohibition) as a given. Seen from the perspective of the longue durée, however, this idea of an 'image problem' in Islam is only partly informed by knowledge or understanding of beliefs and practices that are internal to Islam. Representations of Islam produced by non-Muslims over more than a millennium have been no less important to the perception, perhaps even creation, of an Islamic *Bilderverbot*. This persistent idea should, therefore, be analyzed not only in light of the tenets of Islam, but also in relation to histories of the representation of Islamic cultures. Surveying European representations of Islam and Muslim from the medieval period to modernity, this lecture will demonstrate their relevance to the current reinvestment of the image as a perceived locus of cultural difference in debates about Islam, secularism and European identity. It will suggest that recent acts of iconoclasm carried out by extremist groups such as Islamic State/Daesh are not comprehensible as part of a history of internal debates about the acceptability of figurative images in Islam alone, but also actively exploit essentialist and Orientalist notions of an essentially Islamic image prohibition.

Yoga and Tantra

As the second iteration of Yoga and Tantra (Y&T) has come to an end, we trace the concluding half of the course in this issue of the JPM Quarterly and celebrate the journey that has been.

Historically driven and aiming to be broad-based, Y&T is premised on the understanding that the subject matter can be designed and treated variously. Thus acknowledging, the focuses this iteration have been on bringing awareness to current research in the field, inviting national and international scholars leading innovative research projects to lecture and deliver public lecture-series; to explore the historic development of yoga and tantra, their symbiotic relations and mutual contributions especially as evidenced in the formulation of the system of hatha yoga around the end of the 1st millennium CE/beginning of the second millennium CE; and to make a unique contribution to the ever expanding field using both academic and practice-based approaches.

The vastness of the content of Yoga and Tantra

Detail of Yogini; India, Uttar Pradesh, circa 11th century;
Source: San Antonio Museum of Art; purchased with the John and Karen McFarlin Fund and Asian Art Challenge Fund

provides the impulse and abundant material to keep such a course looking fresh, with the promise of adding layers of complexity in successive years. It was a delight planning and then executing this second iteration of Y&T and we hope to gain momentum from the richness gathered and lessons learnt.

So continuing from where we left off last Quarterly, the second half of the course (week 8) kicked off with a two-part lecture series titled, '*Yoginis in South Asia*' largely based on the 2013 edited volume of the same name by Prof. István Keul (Professor of Department of Archaeology, History, Cultural Studies and Religion, University of Bergen, Norway). In the first lecture he examined the polysemous nature of the term 'yogini' and took up the architectural and iconographic representations of these goddesses at the medieval sites of Hirapur and Bheraghat. In his second lecture he presented case studies that focused on contemporary interpretations and practices related to the yoginis and their cult.

In week 9, we had the one lecture on Sufism, Islam and Yoga based on the original scholarship of two very fine scholars: Prof. Carl Ernst (Professor of Islamic Studies at the Department of Religious Studies at the University of North Carolina at Chapel Hill, US) and to a lesser degree, Dr. Shaman Hatley (Associate Professor of Asian and Religious Studies at the University of Massachusetts, Boston, US) delivered by Gazala Singh (Course Director, Yoga and Tantra, JPM). The lecture was divided into 3 elements: origins and development of the terms 'Islam' and 'Sufism'; an exploration of the term 'Sufism' in its emic and etic representations; and *Sufis, Islam, Yoga and Yogis: an encounter in medieval India*. The lecture ended with showing a few video clippings and slide presentations of current expressions of Sufism in India.

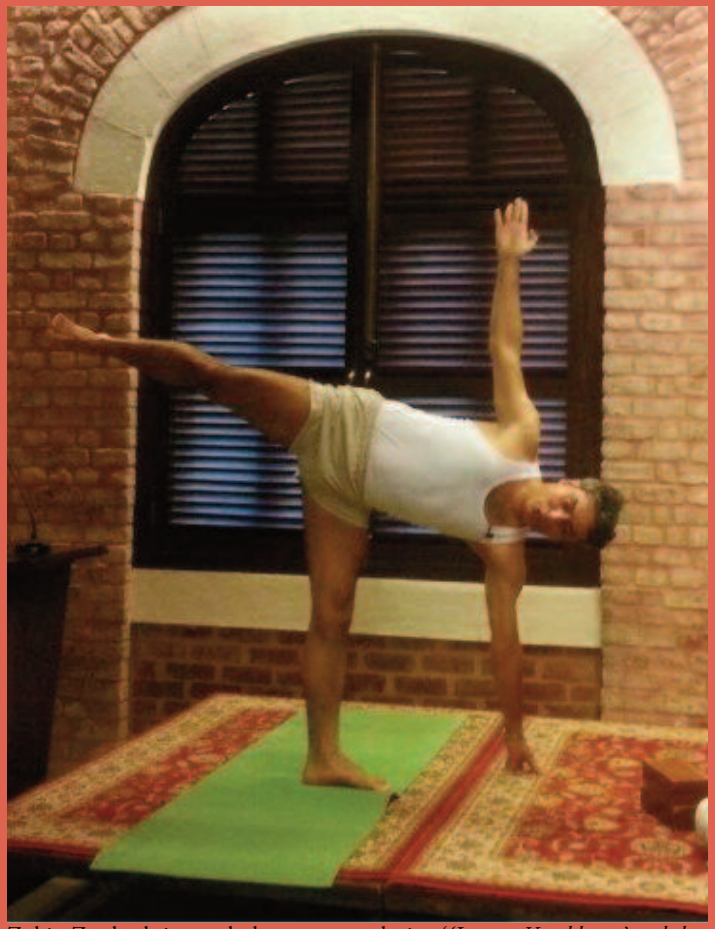
In week 10, we were delighted to have amidst us Dr. James Mallinson, a foremost scholar and specialist on premodern or traditional Hatha Yoga (lecturer in Sanskrit and Classical Indian Studies at SOAS, University of London) to deliver a four-part lecture-series titled, *Yoga and Yogis: The History of Hatha Yoga in India.*

Day 1 of the series was an introductory lecture, wherein he presented a historical overview of Haṭha Yoga. On the following day, he took up the different Haṭha Yoga methods: 'āsana', 'prāṇāyāma' and 'mudrā' with special reference to the esoteric mudras – 'khecharimudra' (which was the subject of his doctoral thesis) and 'vajrolimudra' (recent research). The lecture was a lively discussion tracing the continuities and differences in the development of asana (postural yoga), especially as asana was codified in medieval Hatha Yoga texts to be included as part of traditional Hatha Yoga technology down to contemporary postural yoga to answer questions such as: what is old? what is new? what has changed? On the third day he concentrated on Haṭha Yoga's practitioners, citing their representation in textual and art historical sources. This lecture was a visual treat, detailing some of the masterpieces shown in the 2013-2014 pioneering exhibition titled, *Yoga: The Art of Transformation* curated by Debra Diamond at the Smithsonian, Freer and Sackler Galleries. In the

concluding lecture Dr. Mallinson presented an overview of his ongoing research program – the Haṭha Yoga Project (2015-2020) that he's currently leading. He contextualized the project in the history of yoga scholarship and shared his very exciting preliminary research findings from his most recent research field trip to the Konkan coast earlier this year. His current research project promises regular trips to India and we at JPM would like to travel with him on his explorations and truly hope to continually bring him back for future public lecture series.

In the final two weeks of the course, under the section: *Yoga in Practice*, we invited senior teachers from 'modern' yogic schools, to story-tell how oral traditions have transmitted and transferred yogic knowledge and its embodied practice. Their goal was to explore the continuities and discontinuities from traditional or premodern Hatha Yoga and also trace reformulations or innovations made in the yoga praxis of modern times. In the 2016 iteration we looked at two foremost living traditions: Iyengar Yoga and yoga as taught in the tradition of Shri Yogendra, founder of the Yoga Institute at Santacruz, Mumbai. These traditions are part of what is often referred to as 'Modern Yoga' after the pioneering scholarship of Elizabeth de Michelis and Globalised Modern Yoga or Transnational Yoga after Mark Singleton, author of the *Yoga Body*, who is to deliver a public lecture-series at JPM in March 2017.

Zubin Zarthoshtimanesh (senior teacher in the Iyengar Yoga tradition with over 25 years of experience, teaching yoga in Mumbai and across the globe) delivered a lecture-demonstration class in week 11 where his delivery was done speaking for a bulk of time in a head stand! From this 'mind-altering' space, Zubin explored the primacy of the asana practice, its position in the Iyengar Yoga tradition and the rationale for why it has been considered as the entry-point for teaching yoga. He also explained what characterizes Iyengar Yoga and what differentiates it from other systems and schools of modern yoga.



Zubin Zarthoshtimanesh demonstrates during '*'Iyengar Yogabhyasa' and the Tradition of Iyengar Yoga* ' on the Yoga and Tantra course

And finally in week 12, we turned to the style of yoga being taught and practiced in the tradition of Shri Yogendra. He is considered one of the founding fathers of modern yoga renaissance having founded the Yoga Institute in 1918 in Mumbai. Ms. Suchitra Parekh (senior *sadhaka*/teacher of the Institute) outlined for us the historical personality of Shri Yogendra as well as discussed his legacy, including the work of the Yogendra family. She provided further insight with regards to the contribution of senior sadhakas such as the speaker who is currently engaged in shaping the pedagogy of yoga teacher training in India, and their collaboration with the Quality Council of India's Yoga project under the Central Government Ministry of AYUSH (Ayurveda, Yoga, Unani, Siddha and Homeopathy) set up in 2014 under the stewardship of the present Prime Minister.

The concluding class was a working session, stringing together the entire course, open to clarifying questions and open discussion of the continuities and breaks observed in the personal practice or experience of course participants. Gazala Singh discussed the framing of contemporary forms and schools of yoga using the interpretive model from Elizabeth de Michelis' 2005 publication, *A History of Modern Yoga*. Also, together the class revisited the collective journey made in the three months, pausing at personal highlights of the course and making wish-lists for future iterations. We're left with a sense of a very rich and satisfying finish with an abundance of enthusiasm going forward integrating the acquired learning in our individual lives, and best wishes planning the next iteration as also continuing the journey at JPM with future Y&T public lectures and seminars. The journey carries on! – *G.S.*

Suchitra Parekh speaks during '*The Yogendra Family and 'Householder Yoga'*' on the Yoga and Tantra course

Yoginis in South Asia
(September 28 and 29, 2016)
István Keul (Professor, Department of Archaeology, History, Cultural Studies and Religion, University of Bergen, Norway)

Yogini, Chausathi Jogini Temple | Hirapur, Orissa | circa 9th cent. C.E.

Yoginis and Their Temples, Categories, History, Mythology, Iconography

In this inspiring lecture series, Dr. István Keul alluded to his seminal monograph on the Hindu God Hanuman. Dr. Keul modestly stated that he was not a Sanskritist or textual scholar but an Indologist. He went on to recount that in 2001, his PhD supervisor asked him to collaborate with scholars on the Orissa Project. On his travels, he came upon the Hirapur Temple, the space of which appealed to him strongly. It was "an attraction that lasted well beyond the first impression." The "dense circle of artful yogini images in the small but harmonious temple," drew many questions of contemporary practices and their historical contexts.

The study of religion is often obsessed with taxonomies, and looks to a vocabulary to understand the phenomena. In this way, *Yogini* is a polysemic term, which blurs the boundaries between goddess and woman, and makes a scale from the divine to the mortal. Dr. Keul referred to Dehejia's book, *Yogini Cult and Temples*, in which '[t]he word yogini allows for a number of different interpretations, each being entirely at variance with the next and yet quite correct in its own context'. The number of yoginis also varies. Historically in the sixth and seventh century the number was six. However, by the tenth century the accepted number was sixty-four. Dr. Keul pointed out that if you add the names from the works of Dehejia and Hatley there will be a hundred names, and therefore, identifying yoginis with a particular name leads nowhere. Scholars such as Peter Sharrock propose that the dancing goddesses of Bayon could be interpreted as yoginis in a Hevajra cult. This semantic term therefore covers fifteen hundred years of South Asian history pertinent to significant groups of yoginis.

According to Dr. Keul, mapping the semantic fields, examining the origins and development of myths, and studying temples and images could structure the interpretation of yoginis. He introduced the concept of 'religious polysemy' as a model towards a more comprehensive understanding of yoginis. Adopting this, the field of yoginis opens into categories of human or superhuman religious players, such as 'goddess', demigoddess', 'ghostlike being', 'female ascetic', tantric practioner' and so on. The goddess category consists of: *matra/matrka, mahavidya,*

István Keul speaks during '*Yoginis in South Asia*'

sakini, and *dakini*. The demi-goddesses would include *apsaras, vidyadharis, yaksa/yaksinis*. *Shiva's ganas, Bhutas, Pretas vetalas,* and *pisacas* are the ghostlike beings while *sadhvi, sanyasini*, and *gurvi* fall into the female ascetic category.

Dr. Keul also elucidated on Shaman Hatley's concepts of multiplicity, blurring boundaries, polymorphism and danger, ritual impurity, and power. The texts of *Kathisaritsagar* do not clearly state whether we are examining humans or divine beings, and it is not important to know. Yoginis, may be, zoomorphic (knee high human bodies with faces of jackals, vultures, parrots), attractive or horrific. They are a danger to apostates or the uninitiated. They participate in rituals connected to death, which are deemed impure in mainstream religiosity, and have the power to harm if not propitiated.

Further examining origin and myths, Dr. Keul explained that in Vedic rituals, there were traces of yoginis; as female agents in *Ashwamedha yagna* and the wife of the *yagnamana* who fashions a womb shaped fire pot. In the *Rig Veda*, a hymn speaks of a Gandhara's wife who was noisy, dusky, and dice loving. He theorized that main root of yoginis lie in the mother goddess / *matr.* Citing the

scholar, David White, Dr. Keul states that the mythology of the *matrs* places them in Book Three of *The Mahabharata* relating the birth of *Skanda* and his retinue of *grahas* or "seizers". Dr. Keul showed slides of two groups of *matrs* which, by the fifth century coalesced with identities mirroring the major Brahamanical gods- *Brahma, Siva, Skanda, Visnu, Varaha,* and *Indra.* Texts such as *The Jatakas* mention *dakhinis* who lure shipwrecked sailors, and in the *Kathasaritsagar* (11th cent. C.E.) yoginis cast spells and fight each other in the shape of horses. Tantric *Saiva* literature too has a diverse group of yoginis of immense potency, organized into *Kulas/Gotras* who guard and transmit tantric teachings.

In the second session, Dr. Keul showed us slides of the yogini temples and their iconography, beginning with the Hirapur Temple. The images showed us the entrance, which is like a yoni-shaped pedestal, and the outer circular wall with its nine goddesses that Donaldson identifies as *Katyayanis.* Two male skeletal deities were on the left and right sides. Inside were sixty niches consisting of sixty yoginis facing a large empty shrine, which once probably housed a Shiva or a Bhairava. Pictures of yoginis showed; one adjusting her anklet, another with bow and arrows. Anthropomorphic yoginis, bear headed, snake headed, lion headed and a *Chamunda*-like yogini with a lion's carcass over her. Dr. Keul described them as beautiful, delicate, anthropomorphic images with no attendant figures.

Next were images of a temple at Jhara (Rampur), which has sixty-four niches in which the yoginis are poised in the first steps of Indian classical dance (Dehejia) and they face Shiva in the central temple. He concluded with pictures of the Bheraghat temple with Gauri Shankar in the sanctum and ornamented yoginis in the colonnades, some with haloes whom Dehejia says were maybe acolytes of the *devis.*

Yoginis, Past and Present: Transformations, Interpretations, and Practices

Chausathi Jogini Temple | Hirapur, Orissa | circa 9th cent. C.E.

Dr. Keul opened his second lecture with the Hirapur temple. It is registered as a historical monument with the Archaeological Survey of India (ASI), and has a restored tenth century hypaethral temple building manned by an ASI employee. However, the temple together with the expansive area enclosed by a stone wall, is a fully operational place of worship. He screened images, which displayed the temple in 1870, prior to its restoration, dispelling any notion that these sites were ever eternal, as is currently imagined. The temple has more than seventy statues and these

yoginis rarely figure in the imagination of the locals. The devotees direct all their prayers to Mahamaya who is adorned by cloth, flowers and coconut offerings. Mahamaya is prayed to for marriage, health, the girl child, business and favorable court decisions (slide shown). Devotees do not acknowledge the fact that it was a *Kaula* site of sixty-four yoginis. According to the local priest, about forty years ago tantric rituals were conducted but now Mahamaya forbids it, as people are more vicious and selfish. The yoginis of Hirapur are said to regularly draw their circles at night time around the village limits and are considered as *grama devis* protecting its inhabitants. The Hirapur temple is a temple of power and a stop in the yearly circumambulations of the local network of religious sites.

Dr. Keul also presented an image of the Odissi master, Surendranath Jena. In 2005, a dance performance of his composition *Saktirupa Yogini* turned the Hirapur temple into the site of a yearly music and dance festival. This, he said, shows that the Hirapur temple is a multifaceted, polyvalent site.

He shared anecdotes of the attributes of yoginis as narrated by the *gunias* (image) in inner Orissa. Particularly interesting were the stories of the site at Hiradei where a red flag, a long bamboo pole and an upside down tin pot marked the site of the goddess who manifested the desire to help, caution and even punish people drastically.

We were shown images of the temple of Bheraghat, with its sanctum of Gauri-shankar and its substantially damaged yoginis enshrined within the temple walls. According to Dr. Keul, prohibiting the worship of damaged idols became the focus of a process of signification in which the past valences of the Bheraghat yoginis and their temple are re-imagined and integrated into wider individual or collective models of meaning, making and interpretation. Dr. Poddar asked why the Hirapur Mahamaya although damaged, is still worshipped. Dr. Keul's response pointed out her apparent success as a grantor of boons, thus her worship.

Elaborating on such instances, after the break, Dr. Keul used slide images to narrate a story about Hyderabad devotees whom he visited in 2007. Sajjubhai and her children who worshipped the *Caumsath* yoginis as their *kuladevi*, consecrated a *thali* of sand from the river Narmada, with ritual pujas in the Gauri Shankar shrine of the Bheraghat temple. After a *pranapratistha* ceremony the sand was taken by car to Hyderabad. A brick temple was constructed according to the rules of *vastusastra* and after an all night vigil and prayers the following day, the mound of sand was coated with a thin layer of cement and became the central image, worshipped as "the goddess Caumsath Yogini'.

Today the temple is the central place of worship for the extended family and on Dussehra a goat is sacrificed.

Dr. Keul's second Bherghat story was about a German couple who had shown their film, *The Enchantress of Bheraghat*, at the World Psychedelic Forum at Basel. The male, whom he calls Hubert, had integrated the yogini teachings into his psychotherapy practice. During their visit to Bheraghat in 2008 they had ordered copies of three yogini statues (namely Phanendri, Sarvatomukhi, and Kamada). These were then

installed together with statues of Shiva, Parvati and two *dwarapalas* in a tented pavilion in his garden, which became the couple's private yogini sanctuary. Slides were screened of the images and the pavilion. – *A.N.*

Yoga and Yogis: the History of Hatha Yoga in India

(October 12, 13, 14, and 15, 2016)

James Mallinson (Lecturer, SOAS, University of London, U.K.)

In his deceptively casual style, Dr. James Mallinson, Senior Lecturer in Sanskrit and Classical Indian Studies at SOAS, University of London, recently delivered a series of remarkable lectures at Jnanapravaha Mumbai, a leading cultural institute in India. The material was drawn from several decades of philological study of Sanskrit texts, ethnography, art history, travel, close personal encounters and extensive field work based on his initiation into the *Rāmānandi* sect of Hatḥa Yoga practitioners.

Presenting the historical trajectory of Hatḥa Yoga as a form that uses the particular techniques of *hatha* (force), Dr. Mallinson's rigorous research traced its origins to a corpus of Sanskrit texts dating to around 11th cent. C.E. Some of the practices reach back to at least a thousand years ago, to the epics and the Buddhist Pali canon.

According to his research, these techniques were called Hatḥa because like *tapas* (*tap*: drying up of the body through austerities), they were difficult and results were mostly coerced. Further philological study reveals that the distinguishing characteristic of Hatḥa Yoga at the time was the practice of techniques known as *mudrās* and *bandhās*, which were used to channelize one's breath, raise *bindu* (semen) and control the mind. Aimed at achieving *jivanmuktī* (liberation), we find forerunners of the relatively simple *mūlabandha* (*mula*: root; *bandha*: bond, or contracting) and the *jālandharabandha* (*jala*: web, *dhara*: holding) in early Brahmanical works. But the quintessentially Hatḥa yogic techniques of *Khecarimudrā* and *Vajrotīmudrā* are taught in the text *Dattātreyayogasūtra* from the 13th century. This was the first systemised text that taught Hatḥa Yoga and called it as such.

Yoga and Tapas: Fasting Buddha | Kashmir, India | 8th cent. C.E.

Mudrās (lit. seals, a variety of physical techniques for controlling vital energies) taught in the *Dattātreyayogasūtra*, include *mahāmudrā, khecărimudrā and the bandhās (locks) are mahābandha, jālandharabandha, uddiyānabandha* and *mūlabandha, viparitakareṇi* (inversion), *vajroli* (*vajra*: thunderbolt) and *sahajoli* (*saha*j: spontaneous). The aims and results of Hatḥa Yoga were the attainment of *siddhis* (both mundane and magical powers) and *muktī*, the latter often being understood as attained in a body immortalized by Hathạ Yoga practices. Rigorous practice can be used to effect *kālavacăna* (cheat death), *utkranti* (yogic suicide), *parakāyapraveśa* (entering another's body), elimination of wrinkles and grey hair, divine sight or the ability to levitate. Paradoxically, *siddhis* are said to be a hindrance or distraction to *jivanmuktī* (liberation in life), Hatḥa Yoga's ultimate aim. The pursuit of specific *siddhis*, however, is taught in some *Kaula* influenced Shakt texts.

In addition to the *Dattātreyayogaśāstra*, there were several earlier and contemporaneous texts like the *Amritasiddhi* (11th cent. C.E.), *Vivekemārtaṇḍa* (13th cent. C.E.), and *Goraḳśaśataka* (13th cent. C.E.). None of these texts refer to their practices as Hatḥa Yoga; rather, they work in varying degrees with *bandhas, bindu, kundalinī* and *mudrās.*

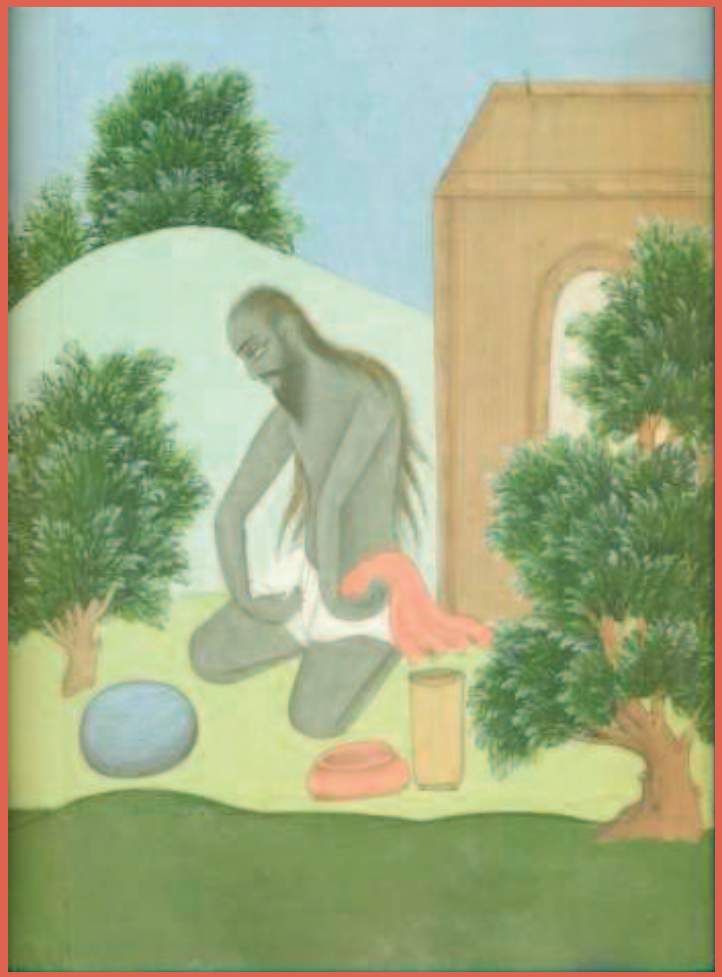
Hatḥapradipika and Classical Hatḥa Yoga

It is only with the *Hatḥapradīpīka* compiled by *Svātmārāma* in the 15th cent. C.E. that we find a text that explicitly sets off to teach Hatḥa Yoga above all other yoga such as *Mantrayoga*, *Layayoga* and *Rājayoga.*

In addition to the *mudrās* taught in earlier works, it names asana (lit. seat, posture), *kumbhaka* (breath retention) and *nādānusandhāna* (concentration on internal sound) as Hatḥa Yoga's constituents. Together with the cleansing practices *Śatkarmāṇi* taught in the *Hatḥapradīpīka* without specifically including it constitutively, they are what is termed as Classical Hatḥa Yoga. The *Hatḥapradīpīka* compilation thus becomes the root text. All subsequent Sanskrit Hatḥa Yoga anthologies and commentaries refer to it and most take its definition of practices to be authoritative. Incidentally, *Śatkarmāṇi* cleansing techniques bear a resemblance to Ayurvedic therapies, but there are no direct parallels that have been found in textual sources.

It is the first text on Yoga to include *āsana* among its techniques. It teaches fifteen *āsanas,* eight are varieties of sitting or lying down poses for meditation and seven are non-seated *āsanas.* Overlaid onto these techniques were more recently developed *Shakt-Tantric* visualisations of the ascent of the *kundalini* up the body's centre through a series of *cakras* (refer Dr. Madhu Khanna's lectures on *Tantric Shakta Traditions and the Theology of the Feminine Power*, JPM Quarterly Oct-Dec '16).

Classical Hatḥa Yoga thus coalesces and combines elements from a wide range of texts and oral traditions, but in essence comprises gross physical techniques. It is an ancient extra-vedic tradition overlaid with subtle visualization-based *Śaiva* (*Tantric*) yoga. The purpose of *Svātmārāma* was to lay claim to this new synthesis for a broad



Tratak posture from the Bahr-al-Hayat,
AH11Rabi-al-awwal 1130 (FEB 12, 1718)

tradition of *Śaiva Siddha* schools. This synthesis has resulted in some ingenious assimilation and reinterpretation of earlier praxis, a process Dr. Mallinson averred still continues today.

Later developments include ascetic mortification, Sufi practices, wrestling exercises and western body building gymnastic poses that are all integrated into asana practice. The benefits include steadiness, health, suppleness, awakening of *kundalini,* increasing of digestive fires and destruction of disease; aims not dissimilar to modern yoga, but the heirs to the root source remain distinct. The 17th century *Hatharatnavali* is the first text to teach eighty-four individual *āsanas.* Descriptions of these are found in the 18th century *Jogapradipika* and the early 19th century *Mahāmandir* in Jodhpur, even has a frieze depicting the eighty-four *āsanas*. It is important to note that it was only from the 18th century onward that the number of *āsanas* taught in texts increased beyond this number.

Folios from the Bahr-al-Hayat (Ocean of Life) | Uttar Pradesh, India
Allahabad 1600-1604

The modern yoga widely practiced today, is thus, a derivative of Haṭha Yoga, although it places a greater emphasis on *āsana* than is found in

traditional Haṭha Yoga and includes innovations from India and foreign sources that are not found in traditional teachings.

The Universal Appeal of Haṭha Yoga

In the light of this *Śaiva* (*Shakt-Tantric*) appropriation of Haṭha Yoga, Dr. Mallinson argued, one might expect *Haṭhapradīpīkā*'s compiler *Svātmārāma*, to declare Haṭha Yoga to be grounded in one or other formulation of *Śaiva* metaphysics yet as much as any other work that teaches Haṭha Yoga, the *Haṭhapradīpīkā* is devoid of detailed philosophical teachings of any kind. Furthermore its *Śaiva* orientation, which is to be inferred by its *maṅgala* verse, is not complemented by descriptions of sectarian identity such as *mantras, maṇḍalas* or *cakras* that came to be synonymous with the practice of Haṭha Yoga. What we see here, Dr. Mallinson observed, is the apotheosis of a process identified by Csaba Kiss in his analysis of *Matsyendrasamhitā* (a 13th cent. C.E. text by Matsyendra one of the gurus of the *Nāthsampradāya*). This is a text which he suggests is indicative of "a phase in the history of yoga teachings where yogic techniques, tried to become detached, perhaps not the first time from the mainstream religion, in this case *Śaivism*, by eliminating sectarian boundaries through the concealment of sectarian mantras and iconography and to prepare for a formative period of a pan-Indian yoga, which can become an alternative for the official conservative religion."

Dr. Mallinson was careful to point out the relevance of philological research in that it dispelled commonly held misconceptions and mapped the complexities and hybridization of yoga practice. Mughal paintings of the 16th and 17th century have enormous value as historical documents; they confirm two contrasting features of pre-modern Indian asceticism. First, a variety of ascetic traditions shared an ascetic archetype and freely exchanged doctrines and practices. Second, increasing sectarianism came to accentuate the differences between lineages, giving rise to the clearly demarcated orders of today.

The Tantric tradition of the Haṭha Yoga's originators was identified with the first gurus of the *Nāthsampradāya*. The master yogi Gorakhnath lived in South India in the 11th to 12th century and Dr. Mallinson's research of the *Nath* hagiography reveals that Gorakhnath established the *Nath* order with its 12 subdivisions called *bārābhang*. Archaeological evidence at *PanhaleKaji* in Maharashtra has remains of eighty-four *Siddhas* with a sculpture of *Matsayendra* overlooking Siva teaching *Pārvati*, the *Śakt*, and *Kaula* doctrine. Those Haṭha practitioners whose yoga practice was linked to the long attested ascetic techniques of bodily mortification, such as holding both arms in the air for years (*Udhvabāhu*), were represented by the forerunners of India's biggest ascetic orders. These were the *Dasnāmi Sanyāsis* and *Rāmānandi*. Hindu theology is split between the *Śaivas* and the *Vaiśnavas*. While the *Naths* and the *Dasnāmi sanyāsis* are doggedly *Śaiva*, the *Rāmānandi* are *Vaiśnavites*, in the sense that they are India's largest *Rāma* worshipping ascetic order, and like the *Dasnāmis* include among them several expert Haṭha yogis. Today the *Naths*, are avowedly *Śaiva*, but pictorial evidence, essentially Mughal

paintings, indicate a historical shift. *Naths* are not shown sporting *Śaiva* insignia such as rudraksha beads, singi (horn) neckpieces and horizontal forehead markings until the late 18th century. The *Naths*' roots in *Śaiva* Tantric traditions made this surprising, and Dr. Mallinson suggested that perhaps it is symptomatic of their devotion to a formless, unconditioned Absolute. This theological openness, unlike that of the Hindus, allowed them to mix freely with the "barbarians" such as the Muslim Mughals. Moreover, unlike other *sanyāsi* yogis, they were not militarized and hence there were no impediments to free interaction with the ruling Mughal powers. The *Naths* greatest influence on *Sufism* and the Mughal court is borne out by their predominance in Mughal depictions of ascetics and the foregrounding of their doctrines in Persian yoga texts produced during that period.

The Yogis at Gurkhattri | Memoirs of Babur | 1505 C.E.
Source: British Library

Today the *Naths* pay little emphasis to *asana* practice.

Mughals visit an encampment of Saddhus
Source: St. Petersburg Album

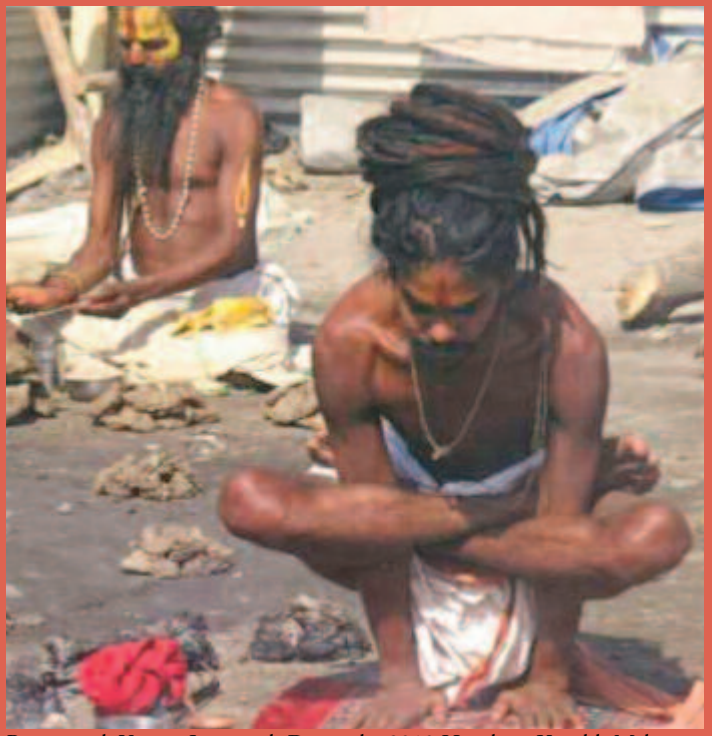
Dr. Mallinson's research is unparalleled. His immersive fieldwork and initiation as an *Rāmānandi*, combined with regular visits to the *Kumbh Mela*, has given him a unique opportunity to live with and study the ritual practices and doctrines of this order. The key aspect of

Rāmānandi identity, as it coalesced in the 17-18 century was the adoption of an ultra-*Vaiśnavite* association with *Bhaktī* and *Cārsampradāya* of *Vaiśnavism*. The Mughal paintings of that time show them as the new ultra-*Vaiśnav* order that wore white cloth eschewing the saffron of the *Śaivite* renouncers and did not perform *Udhvabāhu* as it would permanently deform the body and render it unfit for Vedic rituals.

The Hatha Yoga Project

The history of Hatha Yoga is crucial for an understanding of both Indian religion and modern yoga. The paucity of good textual scholarship on Hatha Yoga is surprising, when one considers how, of all subjects best understood by philological study, it has the most relevance for the modern world. This anomaly has been more apparent in recent years when modern yoga's popularity and associated marketability have raised several controversies: *Is yoga Hindu? Is it about sex? Is modern practice an invention derived from modern methods of physical culture? What constituted yoga practice on the eve of colonialism in India? What are the parallels and discontinuities between pre-modern physical yoga and modern globalised yoga?*

The *Hatha Yoga Project* led by Dr. Mallinson, will seek to address these questions by expanding on his current research and charting the historical development of Haṭha Yoga through a study of Sanskrit manuals, further documentation of interaction with iterant Indian yogis and collaboration with scholars. These include Mark Singleton, whose doctoral thesis shows that much of modern yoga is Western in origin, and Jason Birch whose doctoral thesis included a survey of Haṭha Yoga texts from the medieval period in India.



Ramanandi Yogiraj Jagannath Das at the 2010 Haridwar Kumbh Mela

The project will be located and documented from *Man Singh Pustak Prakash* library in Jodhpur, and will result in a number of publications, workshops, conferences, critical editions and annotated translations of ten critical Sanskrit texts, in addition to the documentation of conference proceedings. A searchable database of Sanskrit texts will be created and it is hoped that the project will provide future scholars and commentators with a body of solid data with which to answer questions on yoga as it cements its place as one of the world's most popular pursuits. – *A.T.*

Criticism & Theory

We concluded the first semester of our newly revamped "Art, Criticism, and Theory" (ACT) course with a series of lectures by Aaron Schuster on "Debt Drive: Norman O. Brown's *Life Against Death*." Schuster engaged students in a close reading of Brown's chapter, "Filthy Lucre," unpacking Freud's and Lacan's understandings of anxiety, fantasy, and guilt in relation to the origins of primitive, Christian, and capitalist economies. He showed the class how Brown's text provides a unique window onto the origins of economy from the impasses of human desire, developing a theory of the psychological meaning and power of money.

This challenging consideration of continental psychoanalysis in relation to the Marxian critique

Sol LeWitt, wall drawing, in May 2012 during the Wall Drawings from 1968 to 2007 *Sol LeWitt Restrospective* exhibition at the Centre Pompidou-Metz, Metz, France.

of political economy and capital was made possible by the ACT sessions that came before. Students gained a foundational understanding of Marx's early and mature social theory, working through the five forms of alienation in capitalist society and moving to Marx's analysis of the commodity form, understanding the historically specific character of capitalist society. Capitalism is a social form unique to human history insofar as time comes to dominate human activity in the world: we must work for 8 hours a day even as we've innovated labor-saving technologies that ought to allow us to work less in order to meet our needs and enjoy our lives.

Alka Hingorani speaks during her session on the ACT course

Students also engaged debates on the meanings of modernity. Bruno Latour's anti-Marxian *We Have Never Been Modern* claims that what we take to be modern — capitalism, civilization, science, etc. — is new only insofar as it pretends to be different from so-called primitive forms of social organization. Specifically, modernity claims that knowledge and the world are divided into distinct disciplines and that individuals are now autonomous agents independent of one another. Latour argues that the "modern" world is as interconnected by networks as the "primitive" world — that the supposed disciplinary difference between ecology, law, and the economy is an illusion.

We considered sophisticated rebuttals to Latour's claim, including Fred Jameson, who takes postmodern rejections of the historical specificity

Biraj Mehta speaks during her session on the ACT course

of modern capitalism to be dangerous insofar as they produce the very thing — capitalist social relations — they aim to critique. In this way, Jameson sees postmodernism as "the cultural logic of late capitalism." Armed with Jameson's caution against easy celebrations of postmodern or contemporary theory and art, students turned to Walter Benjamin's prescient analysis of "The Work of Art in the Age of Mechanical Reproduction," a Freudo-Marxian call to social realism in theoretical and artistic creation. - *R.G.*

The Trojan Castle: Lacan on All-Knowledge, Surplus-Enjoyment, and the big Other
(December 12, 13, 14, and 15, 2016)
Lorenzo Chiesa (Director of the Genoa School of Humanities, Italy)

Lacanian philosopher and professor, Lorenzo Chiesa, analyzed Jacques Lacan's three marginal references to Franz Kafka's 1962 novel, 'The Castle,' and his 1931 short story, 'The Burrow,' in a four-day seminar series. Chiesa stated in regard to these references, "Not merely the words, but their circumstantial nature in his seminars are the 'opaque details' that throw light on Lacan's discourse." He examined each passage to succinctly explain ideas from Lacanian psychoanalysis such as the *fantasy of absolute knowledge, object a, the big Other, and surplus enjoyment*.

Lacan's first reference to Kafka appeared in his second seminar. Jean Hyppolite mentioned Kafka during a discussion of Hegel's idea of absolute knowledge. Hyppolite hypothesized absolute knowledge as a final stage, referencing Kafka's 'door of knowledge.' In 'The Castle,' K. the protagonist wants to visit Klamm, a castle official, to negotiate the terms of his job in the village. He is denied permission, despite having been invited to the village by the castle administration. Thus, while this symbolic 'door of knowledge' is created for K., he cannot enter it. Lacan responded with two ideas, first that absolute knowledge is embodied in a discourse; and second, that discourse closes in on itself. Chiesa explained, "Given that knowledge 'closes in on itself,' we may assume that there is no exit, but structurally, an exit is imperative." Effectively, the notion of absolute knowledge is weakened. Lacan states that this has been true "since the Neanderthal idiots," as humans are born into the structure of language that involves a closure with an exit. This idea is topologically evidenced in Kafka's 'The Burrow,' that Lacan discusses in his 9th seminar.

In 'The Burrow,' a badger-like creature builds a labyrinth of tunnels over the course of its life. Although the badger longs to exit the burrow, it is frightened to venture too far. It watches the entrance for days to feel safe. Chiesa cited two arguments posited by Mladen Dolar in discussing Lacan's reference to the burrow. The first stated that the burrow's hollow nature insinuates a dialectic relation between the inside and outside- one cannot be defined without the other, presenting an impression of no way out. This reveals a similar dialectic between the subject and the other, placing the subject's desire in relation with the other's desire. On one hand, the subject may desire to know all about the other, but on the other, there is a desire not to know of the other's lack of knowledge. Chiesa explained that it is very important for the subject to come to terms with the other's absence of knowledge, but this awareness needs to be veiled, or repressed subconsciously. The badger "turns the others ignorance into the object of the other's desire." It states, "The decisive factor will be whether the beast knows me; if so - what it wants." The focus here is on 'whether' it knows, which is the point where the badger represses the knowledge of the other's ignorance. Chiesa described this as the moment where the "subject washes his hands off what the other

knows or doesn't know, and acts," endorsing the level of *castration* in Lacan's rewriting of the Oedipus complex. Dolar's second argument is that Lacan views the topology as a subject. The burrow for Lacan speaks symbolically of humans, "Except we are not in the burrow, we are the burrow." Chiesa agreed with this but he also (unlike Dolar) treated the badger as a normal, neurotic subject, in his engagement with the other. Thus we are simultaneously the burrow, and the badger.

Lacan's third reference to Kafka is in his 16th seminar, where he speaks of an "entire population queuing up in front of the Kafkaesque castle of power," in context of the Trojan horse. Lacan discusses the image of the Trojan horse, an object that contains something unknown inside its gut. Lacan believes that Kafka's castle could provide us a key to understand the Trojan horse. What is at stake for Lacan are the Trojans who party outside the horse (according to Virgil's Aeneid) and desire to be absorbed by it. Kafka's K and villagers can be paralleled to the Trojans in the way they wish the same from the castle. The subjects represent the discontent of civilization, paradoxically; they are content with the discontent. Chiesa illustrated that in order to understand the classical Trojan Horse, or the Castle, you need what Lacan terms *object a, or objet petit a*.

Lacan defines *object a* as the object cause of desire—an extimate object that is the remainder when a signifier is used to represent an object, giving rise to a presence/absence structure due to the differential nature of language. Lacan further uses the idea of an *agalma* (Greek charm) to explain *object a*. The agalma is a precious object, hidden in a box. While the box is insignificant, what lies inside is the object cause of desire. It may be associated with deceit and lure, and is also an unusual and embarrassing object. These attributes are clearly assigned to the Castle, as well as the Trojan Horse, within their narratives. The *object a* occupies the place of the structural exit, it is an object of desire only as partial object. It corresponds to the void that is created in the space between signifiers. Given the structural nature of his discourse, the subject and the other, for Lacan, can only emerge in the *big Other*, the place of civilization, or the locus of language.


Lorenzo Chiesa speaks during '*The Trojan Castle*'

Lacan also treats *object a* in terms of surplus enjoyment. In Chiesa's view of the badger's situation, "its food supplies are structurally limited, so the badger structurally compensates them by an illusion of absolute enjoyment portrayed through its accumulation in its castle keep." In a Lacanian manner, the badger acknowledges, "It is stupid but

true that one's self-conceit suffers if one cannot see all one's stores together, and so at one glance know how much one possesses." The notion of surplus enjoyment (plus-de-jouir) arrives from Marx's notion of absolute surplus value. It involves a mythical renunciation of enjoyment of the subject for the *big Other*. This results in the subject to suppose that the *big Other* is enjoying what it renounced.

For Chiesa, 'The Castle' could be read as about work and renunciation of enjoyment. There is delineation between the villagers (the subjects), and the officials of the castle (emissaries of the *big Other*). That Klamm is "asleep whilst working," or that "official decisions are as elusive as young girls" establish the inconsistency of the *big Other*. Lacan defines the *big Other* as "where the subject's discourse would become consistent, yet in the field of the other, there is no possibility for full consistency." The *big Other* always remains elusive in the absence of a meta language. Lacan believed the structural exit is veiled by the notion of surplus enjoyment, which also creates the illusion that the *big Other* is consistent. This concealment could also be treated as a fantasy that needs to be repressed.

For Lacan, the subject has two ways of dealing with the other: perversion, and neurosis. In perversion, the acting out of the fantasy is treated as the veiling of the void. The pervert is "a crusader in the faith of the inconsistency of the other," and is happy to accept his lack of freedom, and enjoy for the other. Chiesa asserted that the villagers in 'The Castle' are all perverts. In neurosis, the fantasy is repressed. The neurotic would like to be autonomous within the field of the other. Although the neurotic prefers not to enjoy, rather than to enjoy for the other, this farther renunciation of enjoyment becomes paradoxical because the neurotic consequently enjoys the renunciation of enjoyment. Chiesa analysed K. as an obsessional neurotic. K's ultimate aim remains to negotiate with Klamm to receive what is due to him. He hopes to negotiate a conclusive treaty with the other, but in 'The Castle,' "every contract can only give rise to a series of payments, and the enjoyment of non-enjoyment is the enjoyment of ceremonies of debt; the neurotic obsessional is busy concentrating on what is owed to him." Thus K. is characterized as an obsessional neurotic in a village of perverts.

Chiesa treated the Castle as "allegory of perversion," based on his methodical analysis Kafka's and Lacan's work. In his concluding remarks that provided an overview of the political implications of his analysis, he postulated that one could read 'The Castle,' as university discourse or capitalist discourse, based on the anarchic power over knowledge. As the mayor in the novel says, "The castle never makes a mistake because you will never know whether it will be a mistake in the long run." Ultimately while the structure remains trans historical, Chiesa concluded that the goal of psychoanalysis is for all subjects to consistently work with an awareness of their desires and fantasies that arise in relation to the other.

In his rich analysis of the references made to Kafka, Chiesa successfully provided an introduction to Lacanian concepts. The seminar served as a valuable prelude to the 'Fantasies of Capital' conference. – *P.S.*

Debt Drive: Norman O. Brown's *Life Against Death*
(December 20, 21, and 22, 2016)
Aaron Schuster (Visiting Professor at the University of Chicago, U.S.)

In this three-day lecture series, we read Norman O. Brown's classic work *Life Against Death: The Psychoanalytic Meaning of History*, focusing on the section "Filthy Lucre." In this part of the book, Brown presents an original account of the origins of economy from the impasses of human desire, and a theory of the psychological meaning and power of money. We explored the way Brown conceives the intersection between philosophical anthropology and political economy, while also making reference to other authors on the subject: Paolo Virno, Maurizio Lazzarato, Gilles Deleuze and Félix Guattari, and Jacques Lacan.

A detailed note on this lecture series will be carried in the forthcoming edition of the JPM Quarterly (Apr – Jun 2017)

Forthcoming Programmes:

Notes from a Protracted War
(January 17, 18, and 19, 2017 - 6:30 PM)
Walid Sadek (Associate Professor in the Department of Fine Arts and Art History at the American University of Beirut, Lebanon)

During this three day lecture series, Walid Sadek will share with his interlocutors some of the concepts with which to live, persist but also think and critique the conditions of a protracted war. These lectures will propose ways to think the connections between the concepts of labour, the open, and the image, and accordingly give substance to a disinclination to join state sanctioned and market driven projects of reconstruction, but also propose ways to erupt through this dominant discourse of reconstruction and its concomitant allegedly edifying practice of hope.

Caspar David Friedrich, *The Sea of Ice* also called *The Wreck of Hope* (1823–1824)

January 17:
'On the Figure of the Non-Posthumous Survivor'

January 18:
'On the Open and Beirut Open city'

January 19:
'That the image is an Image Impossible'

Theoretical Foundations

Module II
Psychoanalysis: Marx, Freud, Lacan, and the Slovenian School
(November 2016) *Rohit Goel (Academic Director, Jnanapravaha)*

In November 2016, JPM completed the second module, "Psychoanalysis: Marx, Freud, Lacan, and the Slovenian School," of our new postgraduate diploma course — “Theoretical Foundations” (TF). We launched the course to offer students a foundational knowledge of difficult theoretical approaches, closely reading and unpacking primary texts.

We began Module II with the young Freud, Breuer’s case study of “Anna O” and Freud’s analysis of “Elisabeth von. R.” In these early studies of hysteria, the open science of Freudian psychoanalysis was in its nascent stage. Cures to manifest symptoms — paraphasia, parapraxes, paralysis (the psychopathology of everyday life) — were sought in the discovery of latent experiences and thoughts. Wrestling with the classical scientific logic of cause and effect, Breuer in particular saw the unveiling of the past “secret” of a symptom as sufficient to cure.

Freud moves past this one-to-one correspondence theory of cause and effect in his “Introductory Lectures,” through which students tracked the evolution of Freud’s maturing total program of psychoanalysis, particularly in his systematic interpretation of dreams. In his analysis of dreams, Freud developed a topography of the

Rohit Goel speaks during ‘*Psychoanalysis: Marx, Freud, Lacan, and the Slovenian School*’

human psyche, whereby the unconscious and conscious are in perpetual conversation. In the Lectures, Freud saw the limitations of seeking a latent secret to cure a manifest symptom, pointing up the "dream-work" — the laborious process of translating latent content into manifest form — as the key to understanding the psychopathology of everyday life.

The class then pursued Freud's *Civilization and its Discontents*, one of the first great works of critical theory. Here Freud hones his mature psychoanalytic approaches to the human psyche through a historical — onto- as well as phylogenetic — reading of the paradox of man's social being in a study of 20th century, interwar politics: how human innovation and discontent operate in proportional relation. We related Freud's explanation of this paradox to Marx's analysis of the contradiction of capitalism — how man is increasingly fettered the more he innovates — as well as Ashis Nandy's reading of colonialism — how colonization actually deepens at the moment that, in his case, India, attains "independence." – *R.G.*

Forthcoming Programmes:

Module III
Reading Marx: Writing Against the Grain
(March 1, 7, 8, 14, 15, 21, 22, 28, 29, and 30, 2017, from 6:30 – 8:30 PM)
Rohit Goel (Academic Director, Jnanapravaha)

This module offers a rigorous account of Marx's oeuvre, connecting his early work on alienation, ideology, and historical epochs to his mature social theory of capital. We will read and discuss selections of Marx's "Economic and Philosophical Manuscripts of 1844," "Theses on Feuerbach," and "Communist Manifesto," move through his method of political economy in the "Grundrisse," and arrive at his critical analysis of Capital. In the final seminar, we will situate our analysis of time, labor, and social domination in the context of subaltern approaches to studying European colonial expansion in South Asia. Focusing on Ranajit Guha's seminal text, "The Prose of Counter-Insurgency," participants will learn to read official or "canonical" texts and images contrapuntally-against the grain-a means to writing subaltern voices of resistance to capital and colonialism.

COURSE MATERIAL
Registered students will receive all course material (schedules, announcements, required reading, recommended reading, and assignments) through *JPM Think*, our online education management portal.

Community Engagement

Forthcoming Programmes:

Why India is a crucial swing state for global free speech
(January 16, 2017 - 6:30 PM)
Timothy Garton Ash (Professor of European Studies in the University of Oxford, U.K.)

Drawing on his new book *Free Speech: Ten Principles for a Connected World*, Timothy Garton Ash will argue that we live in an unprecedentedly connected world where, as a result of mass migration and the internet, we are all becoming neighbours. This is both the greatest chance ever for freedom of expression and brings unprecedented threats. A great battle is now going on to determine how and whether we seize the chances and fend off the threats. What Garton Ash calls 'private superpowers', such as Facebook, Google, and Twitter, are as important in this 'struggle for word power' as most governments. Between the American and European model of liberal order for free speech, and the Chinese model of authoritarian control, the struggle may well be decided in a few major swing states. India, with its own deep civilisational traditions as well as a more recent liberal constitutional heritage, is one of the most important swing states.

Slant/Stance

Anxiety After the Arab Spring

ON DECEMBER 17, 2010 a Tunisian fruit-vendor, Mohammad Bouazizi, self-immolated after a police officer stole his cart, the last straw in his wretched life under Zeyn Abedine Ben Ali's rule. Tunisians rioted and ultimately ousted the tyrant. No sooner had Ben Ali landed in Paris, Middle East specialists flocked to the airwaves, declaring the impossibility of revolt in Egypt. There, Hosni Mubarak governed through "managed authoritarianism," political science speak for power that tolerates certain quantities of popular dissent or degrees of state representation for competing social, political, and religious groups—strategies for sustaining autocratic rule. When Egyptians rallied in Tahrir Square and captured Mubarak, the same soothsayers turned to Syria, where the Assad family's history of terrorizing restive citizens was said to be too much.

Syria was probably the experts' last straw, though unlike Bouazizi's response, the experts' responses were counter-revolutionary. Bruce Bueno De Mesquito and Alastair Smith's June 10, 2011 *New York Times* op-ed is the clearest example: "The New Nostradamus" and Smith declared in a twelve-paragraph column that the Arab Spring was in fact predictable; indeed, they foresaw all of this, or, at least: "Mr. Mubarak's fall in a meeting with investors last May." When asked, "*What* surprised you about the Arab Spring?," Sciences Po Paris Dean of International Affairs Ghassan Salame, evidently mistaking the question, replied: "The Arab Spring didn't surprise me." The Obama regime took a different tack, stylistically if not epistemologically. The US *could have* known about the Spring in advance but didn't; "intelligence failure"—unfortunate but correctable problems with resource allocation and analyst coordination across state intelligence bodies—"intelligence failure," Obama said, had the Americans caught off guard when the Spring began.

In this talk, I begin a diagnosis of epistemological anxiety after the Arab Spring: not *knowing* about the events in advance generated an overlooked havoc in our current world order of things—a havoc, I suggest, that endows the Spring with *eventfulness*. My goal is to offer an initial assessment of this crisis in knowledge production in addition to the mechanisms that have been employed to allay rather than overcome anxiety after the Arab Spring.

Feeling Bad about Feeling Good

AS THE UPRISINGS IN Tunisia prompted further struggle throughout the Middle East and North Africa, the West's—and here I should stress that what I mean by "the West" is not primarily geographical but "the ensemble formed by

procedural democracy and market capitalism," the "insuperable norm" of today's "international community" (Badiou 2011)—the West's immediate response was to *feel bad about feeling good* about the events. Speaking a few days after Ben Ali's ouster, the French philosopher Alain Badiou noted – "Today it isn't easy to declare: 'I love Ben Ali, I'm truly heartbroken that he must leave power.' When one says that, one finds oneself in a very bad position. The reason we must pay tribute to minister Alliot-Marie [—Michele Alliot-Marie, the French Minister of Foreign Affairs under Sarkozy—], the reason we must pay tribute to minister Alliot-Marie, who publicly regretted her delay in putting the '*know-how*' of the French police force at the service of Ben Ali, is that she expressed aloud what her political colleagues only whispered…Just as everyone, who, only a few weeks before, were congratulating themselves on having Ben Ali as a solid bulwark against Islamism and an excellent pupil of the West, are today forced, because of a consensus of opinion, to pretend to rejoice in his departure, tail between legs." Alliot-Marie was forced to resign not, and this is crucial, *not* because the Sarkozy regime felt differently, but because it correctly feared riots in the *banlieue*."

Similarly, as protests in Tahrir gained momentum and threatened to topple Egyptian president Hosni Mubarak, the White House press office rushed to ensure the world community that the Obama regime was no friend of the Mubaraks. After all, in a 2009 interview with al-Arabiya television, Obama's Secretary of State Hillary Clinton remarked: "I really consider President and Mrs. Mubarak to be friends of my family. So I hope to see him often here in Egypt and in the United States." On the brink of Mubarak's fall, the White House dispatched senior diplomatic officials to feed the press: "Hillary knows Mubarak is a dictator, and they aren't close friends." Clinton was spared Alliot-Marie's fate, accepting as punishment trips to the Sunday morning talk shows. Clinton successfully buried her cozy relationship with the Mubaraks beneath a trumpeted love for free elections: "We want to see free and fair elections, and we expect that will be one of the outcomes of what is going on in Egypt right now."

I want to suggest that this initial, anxious Western response—*a feeling bad about feeling good* about what was taking place— compels us to name the Arab Spring an *event*. For my purposes here, I treat the "event" along the lines of Alain Badiou. An event cannot be predicted in advance; an event is a *subtraction* from the ongoing historical situation, a radically new way of thinking and feeling. As a result, the eventful character of a historical happening can only be determined in retrospect. This is why enthusiasts who name the Arab Spring an event because of its ongoing orientation toward free elections, speech, markets, and human rights are wrong. As welcome as these outcomes may be, free elections, speech, markets and human rights are well within our "horizon of the taken for granted;" they *realize* the current historical situation rather than depart from it *eventfully.*

In pointing up the eventful character of the Arab uprisings I don't mean to fetishize newness. The Arab uprisings must not be valued according to their ability or inability to usher in something other

than we already have. Again, free elections, speech, and human rights are welcome developments, particularly in the Middle East and North Africa, where they have been denied far too long. However, there is something new in the Arab Spring that gets missed when free elections, speech, and human rights are *mistaken* for the eventfulness of the uprisings.

The Arab Spring is an event because, in a singular moment, the West *felt bad about feeling good* about what was happening in the world. Consider again Obama's manic response to the Spring in the moment of its emergence. He used, at one and the same time, a language of failure *and* celebration to characterize the event: manifest *joy* that a party was taking place…latent *lament* that America wasn't invited. But what makes this initial Western response to the Arab uprisings—what makes this *feeling bad about feeling good*—singular, new…*eventfu*l?

AT LEAST SINCE THE end of the Cold War—and here I take my points from Robert Meister's recent opus, *After Evil*— the only permissible game in town has been a global ethos of humanitarian sentimentalism. Humanitarian sentimentalism, the "structure of feeling" of our post-Cold War, hegemonic Human Rights Discourse, requires the world community to *feel good about feeling bad* about human suffering whenever and wherever it occurs. The *raison d'être* of the international community since '89 has been to *prevent* evil rather than pursue good, to *rescue* bodies from pain rather than cultivate the conditions of possibility for fulfilling their desires. In other words, the world community after '89 *justifies* itself—the international community after '89 derives its self-worth, its *goodness,* from the compassionate witnessing and elimination of human suffering.

To illuminate the eventful status of the Arab Spring—to point up what was new about the world community *feeling bad about feeling good* about the uprisings—let me say a bit more about the post-Cold War situation of *feeling good about feeling bad* about human suffering that the uprisings eventfully interrupted. With capital's defeat of Communism in 1989, history was to have ended: nothing new was supposed to happen. The possibility of purposive, world-making human action collapsed with the Berlin Wall, giving way to a new "*nomos* of the earth," a radically presentist, ethical orientation toward keeping humans alive. Political violence, revolutionary and counter-revolutionary alike, was denounced as mindlessly cyclical; 20th century evil was to be a thing of the past; and, a new world order of human rights, responsibility to protect, and "never again" emerged.

1989 ushered in a global texture of time that is inherently *transitional*, opposed to the concrete, active, and urgent orientation toward time spent in the service of cause that came before. Transitional time requires patience, a hyper-vigilance against the return of 20th century evil that has continued to take intermittent form in local violations of human rights across the globe. Even John Rawls's "liberalism of hope" is denounced in a post-Cold War culture of human rights opposed to any subjective orientation toward future good, for fear of detracting from the mission at hand: *preventing* renewed evil (38). Judith Shklar's "liberalism of

fear," for instance, "repudiates all utopian hopes, because their immediate political effect is to desensitize us to the cruelties that might be committed in their name." What's more, her fellow humanitarian warrior George Kateb argues that any future-oriented politics, including movements explicitly grounded in an opposition to 20th century violence, Kateb argues that *any* future-oriented politics is evil. He writes-

-"It may be that evils of the greatest scale come about when governments and political groups persuade people to believe that there is evil greater than moral evil, or good greater than moral goodness…[W]hen morality is dislodged from its supremacy, terrible evils result…On the other hand the production of evil on behalf of fighting moral evil or trying to achieve a positive moral good has also been enormous…Inflamed identity pursues its purposes without regard to moral limits: I mean respect for individual human beings, for what we now call human rights" (Kateb 1992: 212-213; quoted in Meister 2011: 38-39).

This view—the view of a transitional liberalism committed to a humanitarian ethics after the Cold War—is inherently nihilist, Badiou argues in *Logics of World,* "because its underlying conviction is that the only thing that can really happen to someone is death." Or, as Slavoj Zizek puts it in agreement with Badiou: after Auschwitz, "the fundamental lesson of postmodernist politics is…that *there is no Event,* that "nothing really happens'" except for fleeting moments of collective identification that must be "dispelled…in order to avoid catastrophic 'totalitarian' consequences." Badiou goes further, arguing that from the Iranian Revolution until the Arab uprisings, we have lived

"…thirty years during which the dominant conviction was that such events were no longer really possible. The thesis of "the end of history" made this claim. That thesis obviously didn't mean that nothing more would happen: "the end of history" meant "the end of events in history." The normal course of things was the alliance of the market economy and parliamentary democracy, an alliance that was the only tenable norm of the general subjectivity. Such is the meaning of the term "globalisation": [in the last 30 years] this subjectivity became global subjectivity."

The current injunction of Human Rights Discourse in the post-Cold War world—the only thing we are permitted to do after '89 – *is feel good about feeling bad* about human suffering. What HRD says we must do is bear compassionate witness to suffering where and when it occurs, intervening to stop it where and when we can. The *raison d'être* of the international community since '89—*its justification*—derives from *preventing* evil rather than pursuing good, *rescuing* bodies from pain rather than cultivating the conditions of possibility for fulfilling their desire. The Arab uprisings constitute an "event" because they interrupted this "structure of feeling" good about feeling bad regnant in the post-Cold War world; for a singular moment, the Arab uprisings made the world *feel bad about feeling good.*

Feeling Good about Feeling Bad Again

WESTERN ANXIETY AFTER the Arab Spring—the eventful moment when the world *felt bad about feeling good* about what was happening— did not

last long. Quickly, the world community recalibrated the uprisings in its "own image:" a feeling good about feeling bad about human suffering. Historical analysis of colonialism in the Middle East and North Africa, world complicity in sustaining its autocratic rulers, as well as an analysis of capital and class relations in the region has, for the most part, been off the table. Rather, restoring the universal human right to dignity, free expression through elections, and a fair opportunity to participate in the market have become the sine qua non of the uprisings.

To confirm this, one needn't look further than the world's enthusiastic response to Rashid al-Ghannouchi, the "intellectual leader" of Tunisia's *an-nahda*, which was the political party that led the country's "transition" after Ben Ali. Already one of *Time* magazine's "100 most influential people in the world" and *Foreign Policy's* "top 100 global thinkers," al-Gahnnouchi reassured the world community that nothing new occurred when Tunisians revolted. Here are a few of his most quoted bromides -

on capital: "I*n the economic sphere Islam is close to the left-wing outlook, without violating the right to private property."*

on democracy: "*Tunisia needs a Parliamentary system where power is more directly invested in the people."*

on *an-nahda*'s Islamism: *"Islamists can be trendy too!…The main lesson is that Islamists have to work with others. Democracy is crucial to dealing with and reconciling different and even conflicting interests in society. Islam has a strong democratic spirit inasmuch as it respects religious, social and political differences."*

Little surprise that Chokri Bel 'Aid, the Tunisian Communist who saw Ben Ali and *an-nahda* as two sides of the same coin, was assassinated in February 2013 without a word from the international community.

I'm picking on al-Ghannouchi, but Egypt's Morsi also allayed the world community's anxiety after the Arab Spring, confirming existing international treaties and trade agreements, Egypt's continued commitment to depend on American aid, as well as his government's respect for property rights and religious difference (although, it took Morsi a bit longer to get his liberal humanitarian story straight). In Libya, the international community intervened directly, deploying NATO forces to rescue Gadhafi's victims—past, present, and future. On the surface, the West's response to Syria's ruthless civil war appears exceptional: with over 100,000 dead, how can an international community, whose very reason for being is rescuing bodies from pain, stand by? On closer analysis, it is clear that the international community has already intervened in Syria, if not directly, if not militarily. What began in part as an active revolt against Bashar al-Assad's increasingly neoliberal Syria—where wealth inequality and unemployment has been on a steady rise— has been reframed as a passive opposition of violated bodies in need of rescue. The West is satisfied with this remaking of the Syrian revolt in its own image: into a movement that wants to feel good about feeling bad about injured bodies. Moreover, the official justification for not intervening in Syria is never that the world community *should not* rescue. Of course it *should*;

debates around humanitarian intervention in Syria are about *how* and *when* it ought to take place: the world community is currently undecided as to how best to rescue Syrians, not whether Syrians *should* be rescued.

I've tried to give a sense of how the Arab uprisings have been domesticated in the image of the world community, a community that, at least since 1989, has been structured through a feeling good about feeling bad about human suffering. I've also tried to show how this domestication has obscured the eventfulness of the Arab Spring—the fleeting moment when the world felt bad about feeling good about the uprisings. The "transitional" regimes that have emerged in the wake of the revolts—in direct or indirect cooperation with the international community—have worked hard to reassure the world that nothing new really happened, that the uprisings realized what we have always already known: no human being should suffer.

In his January 2011 remarks, Badiou presciently anticipated the emergence of figures such as al-Ghannouchi, Morsi, and the spokesmen of the Syrian opposition,

"On what criteria, then, can we evaluate the [Tunisian] riot?…[Certainly, one] criterion is the recognition of its negative power, the hated power collapses at least symbolically. But what is *affirmed*? The Western press has already responded by saying that what was expressed [in Tunisia] was a desire for the West. How can we define a popular movement as reducible to "a desire for the West"? We could say, and this definition applies to any country, that it involves a movement that realises itself in the figure of the anti-despotic rioter whose negative and popular power takes the form of the crowd and whose affirmative power has no other norm than those the West invokes. A popular movement meeting this definition has every chance of ending in elections [market capitalism, and humanitarian sentimentalism] and there is no reason for another political perspective to develop. I claim that at the end of such a process, we will have witnessed the phenomena of *Western inclusion*. For what we call the West, this phenomena is the ineluctable result of the riot's development."

Now, I would be remiss to neglect critics of the West's response to the Arab uprisings, to its narcissistic remaking of the Arab uprisings in its own image, to the "Western inclusion" that Badiou cautioned against from the outset. Critics of the Western response to the uprisings have rightly focused on the ways in which the Arab Spring posed a potential threat to the material interests of NATO and its allies (i.e. the Gulf states). The Tunisian and Egyptian dictators facilitated Western economic and security interests in the region, from the opening of markets to peace treaties with Israel. Rhetorical battles aside, at least since September 11, Gadhafi's Libya and Assad's Syria worked closely with the West on market liberalization, oil trade, and the "war on terror." Moreover, of all the Arab states, Syria under the Assads maintained the quietest border with Israel, despite Israel's ongoing occupation of Golan. With the Arab uprisings, an unpredicted shake-up in the world order of things, the West had to act quickly to domesticate the movements in its own image

and steer their course, a domestication, these critics argue correctly, that the West has accomplished successfully.

But at a formal level, these critics mirror the international community's response to the Arab uprisings; they too argue that nothing new really happened, albeit with seeming lament rather than relief. Joseph Massad's critique of the Western response to Syria is a case in point -

- "Those who see the Syrian popular struggle for democracy as having already been hijacked by these imperial and pro-imperial forces inside and outside Syria understand that a continuation of the revolt will only bring about one outcome, and it is not a democratic one – namely, a US-imposed pliant and repressive regime à la Iraq and Libya. If this is what the Syrian demonstrators are struggling for, then they should continue their uprising; if this is not their goal, then they must face up to the very difficult conclusion that they have been effectively *defeated*, not by the horrifying repression of their own dictatorial regime which they have valiantly resisted, but rather by the international forces that are as committed as the Syrian regime itself to deny Syrians the democracy they so deserve."

In a less strident tone, Asef Bayyat cautions against treating the Arab uprisings as an event, contending that they are in fact "refolutions." He writes, "Here lies a key anomaly of these revolutions—they enjoy enormous social power, but lack administrative authority; they garner remarkable hegemony, but do not actually rule…In the Arab Revolutions, the demands of 'change, freedom, and social justice' are broad enough to be claimed even by the counter-revolution."

I agree with these criticisms of the Arab uprisings. As I mentioned earlier, the eventful energy of the Syrian uprising has been put to the service of the narcissistic need of the international community: feeling good about feeling bad about human suffering. And, I concur with Bayyat: counter-revolutionary forces have stolen the eventful energy of the uprisings more generally. But in rightfully criticizing the theft of the Spring's eventful energy, Massad and Bayyat obscure the fact that any such energy—any eventfulness—existed in the first place. Like their adversary—the international community—they deny the event of the Arab Spring, they *deny* that anything new really happened.

Conclusion: Fidelity to the Arab Spring

IN LOGICS OF THE WORLD, Badiou calls one type of subject that denies the event—those who insist that nothing new has happened when something new has happened— "obscure." Against the *faithful* subject of the event,

"…things stand differently for the obscure subject…What bears [its] body is directly linked to the past. [The] only demand [of the obscure subject] is that one serve it by nurturing everywhere and at all times the hatred of every living thought, every transparent language and every uncertain becoming."

The event of the Arab Spring produced three variations on the obscure subject: (1) social scientists such as Buena de Mesquita and Salame who insist on the predictability—the non-newness—of every political and historical

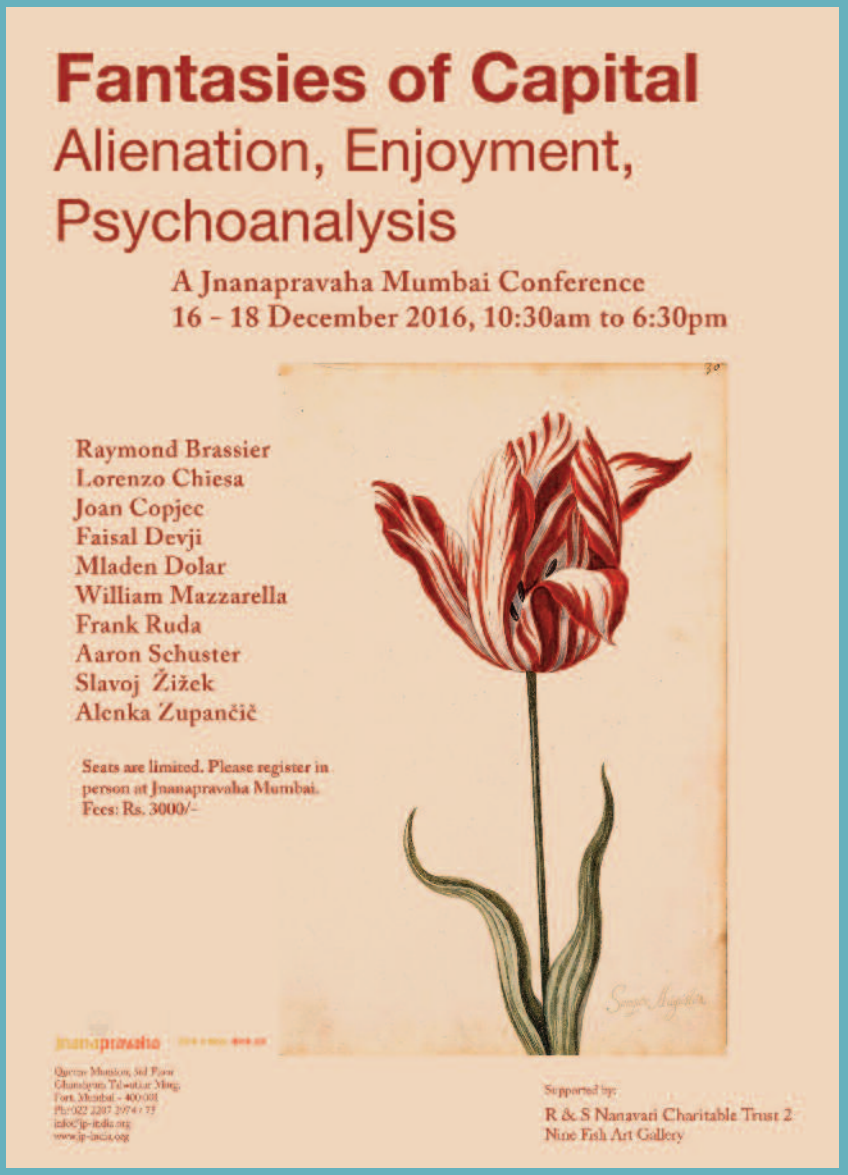
outcome, including the Arab uprisings; (2) the international community and "transitional" regimes which, through direct and indirect modes of cooperation, have remade the uprisings in the image of the West: *feeling good about feeling bad* about human suffering; and, (3) critics such as Massad who, cynically, can see nothing but defeat in the Arab uprisings. All three positions "obscure" the Arab Spring, they shatter the event that has fundamentally changed the present by clinging to an atemporal, absolute truth: for the social scientists, that everything is predictable; for the international community, that no man should suffer; and, for critics like Massad, that the West can never lose.

What would it mean to be faithful to the event of the Arab Spring, a singular moment after the Cold War in which the West was excluded from a globally significant occurrence? What would it mean to *treat* rather than allay the West's anxiety after the Arab Spring, to overcome rather than repress its manic response of celebration and lamentation to what occurred? To be faithful to the Arab Spring, I want to suggest in conclusion, is to refuse to obscure the event, to bring the international community's manic response to the surface in order to justify its *exclusion*; to declare affirmatively, "The West is not ready for what has been done. The international community must be *treated* if it wishes to be included in the event." Faithfulness to the event of the Arab Spring demands "a break with the west, a dewesternisation," an *exclusion* of the West until it is cured. In other words, the Arab Spring compels us to declare a new international.

This paper is a transcript of a talk which Rohit Goel delivered at Jnanapravaha Mumbai on February 19, 2016.

JPM Conference: Fantasies of Capital: Alienation, Enjoyment, Psychoanalysis

December 16-18, 2016



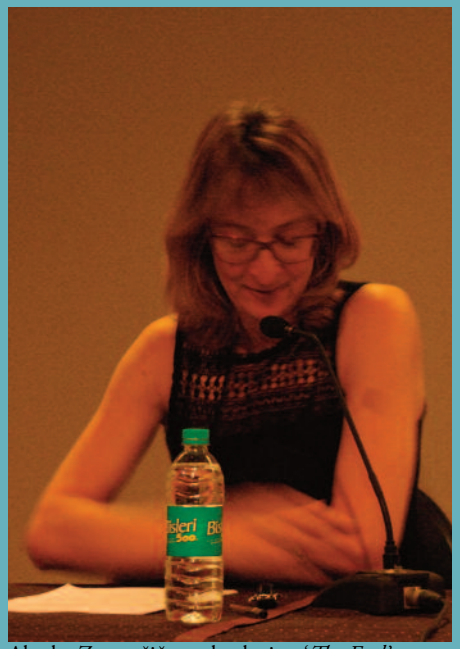
A detailed note on this conference will be featured in the forthcoming edition of the JPM Quarterly (Apr - Jun '17)

Mladen Dolar speaks during '*Avatars of Avarice*'


Lorenzo Chiesa speaks during '*Jouissance, Inherent Transgression, and Revolution: Lacan on Genet's Le balcon*'


Raymond Brassier speaks during '*The Persistence of Form*'


Aaron Schuster speaks during '*TThe Debt Drive: Political Economy and Philosophical Anthropology*'



Alenka Zupančič speaks during '*The End*'

Slavoj Žižek speaks during '*The Real of the Capitalist Illusion*'

William Mazzarella speaks during '*Ecstatic Life and Social Form: The Mana of Mass Society*'

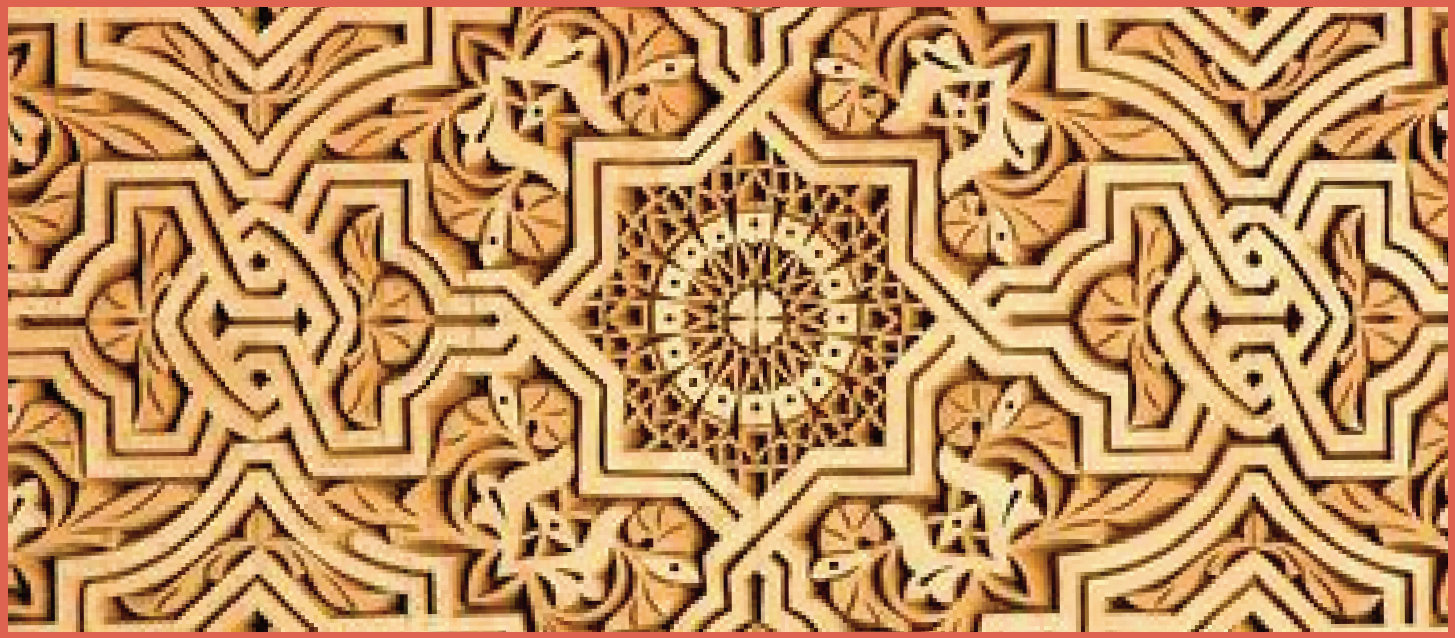
Faisal Devji speaks during '*Idols, Commodities, and Islam*'

Joan Copjec speaks during '*Twenty Shovelsful of Dirt*'

Announcements

Certificate Course - 'Islamic Aesthetics: In Praise of *Aj'aib*, the Wondrous'

(January 4-14, 2017)



The endless inventiveness of Islamic art, evidenced in paradisiacal imagery and ornamentation, produces forms of expression that celebrate the splendour and sublimity of Allah's creation and testify to the tradition, 'Verily, God is Beauty and loves that which is beautiful'. Manifestations of faith and an environmental quest of radiant magnificence can be seen in architecture and design which are not only exemplary of sophisticated urbanism but also of the unique absorption and integration of disparate cultural forms. The language of Islamic Art, its aesthetics and its syntax, can thus be summed up as at once heavenly and earthly.

In January 2017, Jnanapravaha Mumbai is pleased to offer a new certificate course in Islamic Aesthetics:

1. Word and Image from the Deccan to Mughal Courts: Indo-Islamic Aesthetics, ca. 1400-1800
(January 4, 5, and 6, 2017 at 6:30 PM)
Vivek Gupta (Assistant Curator and Fellow, American Numismatic Society)
Registration: INR 3000

2. Court and Cosmos: The Great Age of the Seljuqs
(January 9, 2017 at 6:30 PM)
Sheila Canby (Patti Cadby Birch Curator, Dept. of Islamic Art, Metropolitan Museum of Art)
Registration: INR 500

3. The Intersection of Narrative and Visuality: Indian Manuscript Painting
(January 10, 11, and 12, 2017 – 6:30 PM)
Marika Sardar (Associate Curator of Southern Asian and Islamic Art, San Diego Museum of Art)
Registration: INR 3000

4. Of Carpets and Kalamkaris: The Deccan and its Textile Trade Connections
(The Deccan Heritage Foundation, India, Mirella Petteni Haggiag Annual Lecture)
(January 13, 2017 at 6:30 PM)
Marika Sardar (Associate Curator of Southern Asian and Islamic Art, San Diego Museum of Art)
Registration: INR 500 (Proceeds go to restoration projects in the Deccan)

5. Turning Turk? Islamic Textiles and Islamicate Dress in Medieval Georgia and Ladakh
(January 14, 2017 at 5:30 PM)
Irina Koshoridze (Associate Professor, Institute of Fine Arts, Department of Humanities, Tbilisi State University) and Finbarr Barry Flood (William R. Kenan Jr., Professor of Humanities at the Institute of Fine Arts and the Department of Art History, New York University)
Registration: INR 500

6. Does Islam have an 'Image Problem'? Perspectives from European History
(January 14, 2017 at 7:00 PM)
Finbarr Barry Flood (William R. Kenan Jr., Professor of Humanities at the Institute of Fine Arts and the Department of Art History, New York University)
Registration: INR 500

Participants can opt for individual programmes based on the aforementioned fees or the course in its entirety. Those who choose to attend the entire programme will be offered a special registration fee of INR 7000, have access to reading material on *JPM Think*, our online education management portal, and are eligible for a Certificate in 'Islamic Aesthetics'.

Registration is open at the Jnanapravaha Mumbai office.

For a description of each programme, please refer to 'Forthcoming Programmes' under 'Islamic Aesthetics' on pg 10.

ADMISSIONS OPEN!

Certificate Course - 'Southeast Asian Art and Architecture'

(January - April, 2017)

Angkor Wat, Cambodia
Photo Credit: Swati Chemburkar

From the 5th to the 14th century, a series of Hindu-Buddhist kingdoms emerged in Southeast Asia. The cultures of these kingdoms were deeply enriched by the religious movements, texts, kingship, art/architecture, philosophy, science, scripts and gods that were of the Indic origin. However the selections made by the Southeast Asian societies transformed the source material with abundant creativity. The Indic seeds were planted in local earth.

With the spread of Sanskrit in text and liturgy, people crossing the Bay of Bengal in either direction a thousand years ago would have found enough linguistic and cultural connections between the regions of South and Southeast Asia to consider all to be members of a large and varied but coherent community. Even today, when an Indian travels to Southeast Asia he has the impression of being in the known territory. Similarly, a Southeast Asian visiting India would see some

familiar figures, cults and practices of worship.

The reason for the adoption of Indic concepts and beliefs by the Southeast Asian societies and the process through which, they were assimilated by the locals, are extremely difficult to pin down. The earliest Vishnu images of Southeast Asia were partly Indian in style fully Indian in their iconography, but this need not mean that the symbolism was understood only in Indic terms. The process of acculturation begins necessarily with a perception of the relevance of the original concept, but embedding in the local culture entails new layers of meaning that are hard to determine. Though Khmers worshipped Vishnu for example, in the vast palatial stone Angkor Wat in the 12th century, today an Indian visitor will find a 3 metre-icon of Vishnu daily venerated as the principal local earth spirit Ta Reac.

Future research has to address questions such as when and why specific Indic cultural elements come to be adopted and adapted by Southeast Asians?

The course is designed to help students familiarise themselves with the Hindu-Buddhist art, and material culture of Southeast Asia from early centuries to the advancement of Islam in the 14th century. A range of approaches based on current international scholarship will enable the students to critically analyse key representative monuments, sculpture and artefacts. Students will be required to write a catalogue entry of 1000 to1200 words on an object, as an important means of getting reinforcing their foundational knowledge of this region.

This certificate course consists of about 25 sessions

Duration: January 2017 – April 2017; classes mainly on Wednesdays and Thursdays from 4:00 – 6:30 PM

Fees: Rs. 18,000/-

Registration is open at the Jnanapravaha Mumbai office.

ADMISSIONS OPEN!

For more information visit www.jp-india.org or email us at info@jp-india.org

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International Conference | '*Fantasies of Capital: Alienation, Enjoyment, Psychoanalysis*'
(From L to R): Top: Faisal Devji, Lorenzo Chiesa, Alenka Zupančič, Raymond Brassier
Bottom: Mladen Dolar, Joan Copjec, Aaron Schuster, Rohit Goel, William Mazzarella

We know we have made a difference. Our endeavour to encourage and facilitate creative expression meaningfully, continues with the firm belief that the arts are indispensable to the well-being of the community and the individual.

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