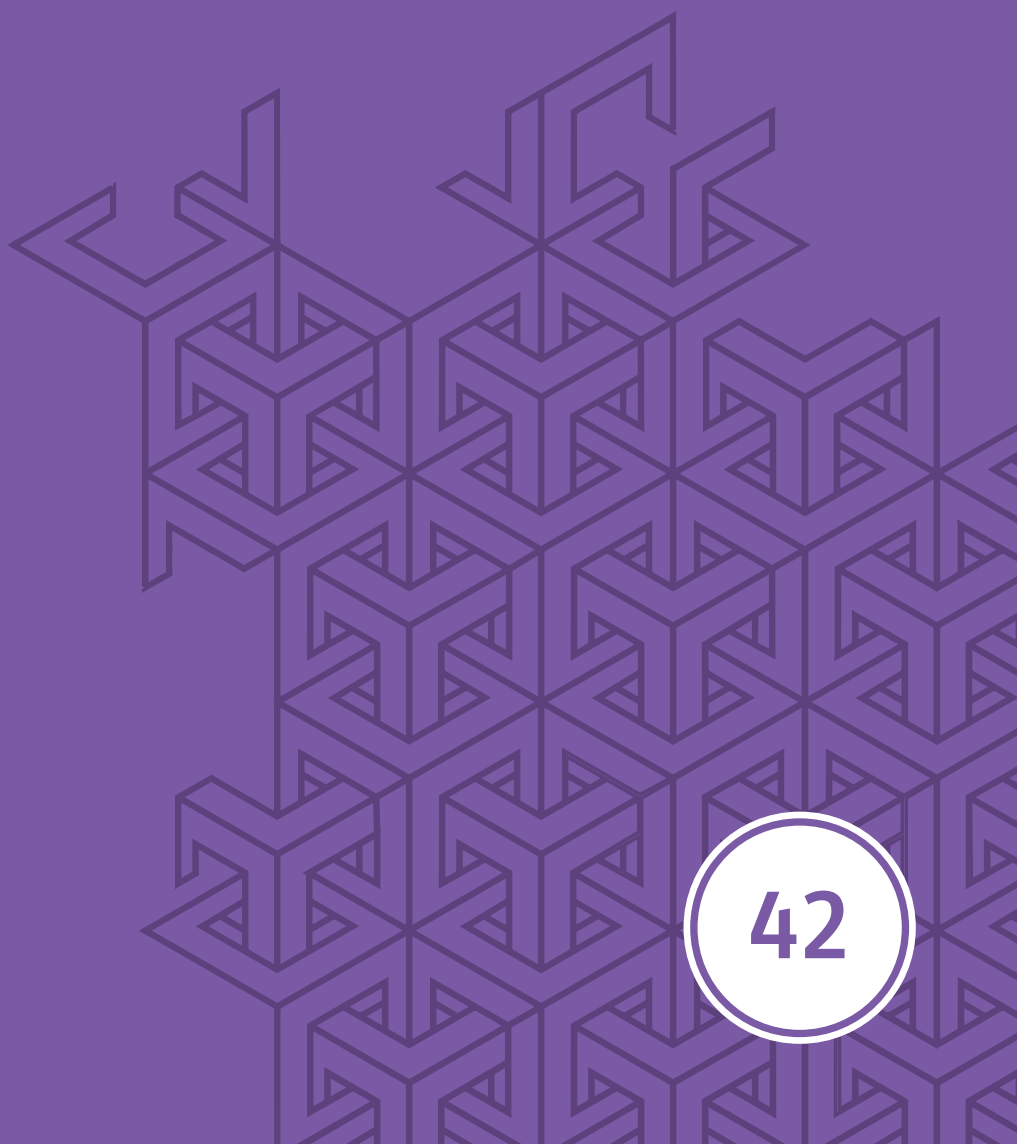


Zeitschrift für Indologie und Südasienstudien



42

BUSKE

ZIS
42/2025

Zeitschrift
für
Indologie und Südasiastudien

bis einschließlich Band 27/2010

Studien zur Indologie und Iranistik

Zeitschrift
für
Indologie und Südasiestudien

herausgegeben von
Hans Harder und Ute Hüsken

Band 42/2025



BUSKE

Zeitschrift für Indologie und Südasiestudien

von O. von Hinüber, G. Klingenschmitt, A. Wezler und M. Witzel
gegründet als »Studien zur Indologie und Iranistik«,
ab Band 28 mit dem neuen Titel

Redaktion:

Prof. Dr. Hans Harder
Abteilung Neusprachliche
Südasiestudien
Südasiestitut
Universität Heidelberg
Voßstr. 2, Gebäude 4130
69115 Heidelberg
e-mail: h.harder@uni-heidelberg.de
[https://www.sai.uni-heidelberg.de/nsp/
index.php](https://www.sai.uni-heidelberg.de/nsp/index.php)

Prof. Dr. Ute Hüsken
Abteilung für Kultur- und
Religionsgeschichte Südasiens
Südasiestitut
Universität Heidelberg
Voßstraße 2
69115 Heidelberg
e-mail: huesken@uni-heidelberg.de

Erscheinungsweise: jährlich

Bibliografische Information der Deutschen Nationalbibliothek
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der
Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im
Internet über <https://portal.dnb.de> abrufbar.

ISSN 2193-9144
ISBN (Print) 978-3-69110-027-3
ISBN (eBook-PDF) 978-3-69110-028-0

© 2025 Helmut Buske Verlag GmbH, Hamburg. Alle Rechte vorbehalten. Dies gilt auch für
Vervielfältigungen, Übertragungen, Mikroverfilmungen und die Einspeicherung und Verarbeitung
in elektronischen Systemen, soweit es nicht §§ 53 und 54 UrhG ausdrücklich gestatten.
Druck und Bindung: Stücker Druck, Ettenheim. Printed in Germany.

Kontaktadresse nach EU-Produktsicherheitsverordnung:
Helmut Buske Verlag GmbH
Richardstraße 47, 22081 Hamburg
Info@buske.de

Inhalt

PERCY ARFEEN-WEGNER Where Arches Meet: Architectural Convergences in Malabar, South India.....	3
MONIKA HORSTMANN AND DANIEL GOLD Prithināth: Nāth Siddha Yoga and Intertwined Traditions in the Sixteenth Century	32
ANNE KEBLER-PERSAUD Apālā's Substitute Hero: Reinterpreting Ṛgveda 8.91.....	150
RAINER GRAFENHORST Die Kunst der Koketterie. Mit Georg Simmel im alten Indien.....	206

Where Arches Meet: Architectural Convergences in Malabar, South India

Percy Arfeen-Wegner

Abstract

This paper examines the architectural element of the arch as a lens through which to explore transcultural convergences in religious buildings of premodern and early modern Malabar, a coastal region in South India shaped by long-standing religious plurality and Indian Ocean trade. Moving beyond conventional approaches that categorize religious buildings by confessional identity – Hindu, Muslim, Christian, or Jewish – the study adopts a transcultural framework to trace how arches were deployed across temples, mosques, churches, and synagogues, and how their forms reflect shared vocabularies, be it ritual meanings, ornamentations, and techniques of construction.

Through a diachronic analysis of arch-building practices drawing on visual and material sources, the paper demonstrates that Malabar's built environment was not a mosaic of isolated traditions, but a site of deep and sustained architectural synthesis. The study also explores how indigenous artisans engaged creatively with newly introduced forms, post European colonial interventions, resulting in hybrid structures that defy rigid distinctions between local and global, or precolonial and colonial. In centring the arch as a site of cultural encounter, the article offers a fresh lens of looking at Malabar's entangled architectural history and contributes to broader discussions of connected histories in South Asia and the Indian Ocean World.

Keywords: Malabar, transcultural architecture, arches, arch-building, religious buildings, Indian Ocean exchanges.

Introduction

The architectural history of Malabar¹ is deeply shaped by the region's long-standing role as a crossroads of cultural exchange, economic circulation, and religious plurality. For over a millennium, this southwestern

1 Malabar in this paper refers to the precolonial association of the region, which roughly extended from present-day Goa to the southern tip of the peninsula, encompassing the southwestern region of present-day India.

Prithīnāth: Nāth Siddha Yoga and Intertwined Traditions in the Sixteenth Century

Monika Horstmann and Daniel Gold

Abstract

The topic of this article is the Hindi oeuvre of Prithīnāth, a Nāth Siddha of the sixteenth century. Like the Hindi works assigned to Gorakhnāth and in length second only to his, Prithīnāth's works were first transmitted by the Dādūpanth of Rajasthan. In Dādūpanthī hagiography, Prithīnāth was praised as an author of treatises, called *granth*s. The article explores these *granth*s by editing and translating select representatives of them.

The edition is based on the oldest available manuscript sources and presents a wealth of hitherto unknown material. Prithīnāth's oeuvre then emerges as a receptacle of traditions forming the mixed religious culture of Rajasthan. Notably, his compositions exhibit an interface with the legacy of Śaiva yoga, Sant bhakti, and the blending Ismaili and Sufi traditions. In their interpretations the authors seek, accordingly, to trace relevant strands in the rope of the religious traditions at play in the region. Instead of presenting essentializing conclusions on the dynamics of religious influence, their approach emphasizes the irreducible fuzzi-ness of the region's composite religious culture.

In the vernacular literature of early modern Rajasthan, the cousin traditions of yoga and bhakti, as devotion to a formless god, are inextricably intertwined. Yoga appears specifically in the Hindi corpus of Nāth Siddha compositions, while the devotion to a formless god is at the centre of the various Sant oeuvres. Moreover these coupled traditions are embedded in the popular regional Hindu-Muslim religious cultures, which are also embodied by a good number of their authors. These religious cultures have been aptly described as liminal, sprawling across the categories of Hindu and Muslim. By their literati representatives, the entanglement of yoga and bhakti and their respective own position in this is not simply taken for granted but self-consciously reflected. The following focuses on the Nāth Siddha element in that complex religious culture as it is represented in the compositions of Prithīnāth (16th century) .

Apālā's Substitute Hero: Reinterpreting Ṛgveda 8.91¹

Anne Keßler-Persaud

Abstract

This paper presents an interpretation of the Apālāsūkta (Ṛgveda 8.91) that combines text-linguistic and hermeneutic approaches. The text-linguistic analysis is based on Adamzik's (2016) text-model. I argue that the Apālā hymn is firmly embedded within the context of the Ṛgveda. Accordingly, I determine each stanza's meaning through comparison with other passages exclusively drawn from the Ṛgveda. This analysis suggests that the Apālāsūkta addresses a situation of distress that is solved through a variation of the wedding ritual. Apālā's father appears to be in a precarious situation, apparently due to the absence of a male heir. As a result, Apālā wishes – or is expected – to have her offspring assigned to her father's patriline, while avoiding any implication of incest. I conclude that the Apālāsūkta thematises Apālā's nominal marriage, and constitutes a priestly 'report', intended for recitation within the framework of other rituals. The linguistic form of the Apālāsūkta is shown to be artfully constructed in support of its thematic content.

Keywords: Veda, text linguistics, hermeneutics, ritual, nominal marriage, patrilineal descent, *putrikā*.

The Apālāsūkta is a short hymn from the Ṛgveda (RV 8.91) that has elicited considerable scholarly attention. The validity of competing interpretations may be assessed by the extent to which they account for the hymn's transmitted linguistic form. In the case of the Ṛgvedic hymns, this form arguably offers the most reliable indicator, since "there are no other texts of the same period and no archaeological remains that manifest Vedic culture of this period" (Brereton/Jamison 2020: 5).

In the present paper, I propose a new interpretation of the Apālāsūkta, grounded exclusively in the internal context of the Ṛgveda. The analysis combines a text-linguistic approach with a hermeneutic

1 I would like to thank Dr. Per-Johan Norelius (Uppsala) and Dr. Dániel Balogh (Berlin) as well as the anonymous peer reviewers for their valuable comments on earlier versions of this paper.

Die Kunst der Koketterie. Mit Georg Simmel im alten Indien

Rainer Grafenhorst

*na rathā na ca mātaṅgā na hayā na ca pattayaḥ |
strīṅāṃ apāṅgaḍṛṣṭyaiva jīyate jagatāṃ trayam | |*
No chariots! No elephants or horses! No infantry!
With sidelong glances alone
do the ladies conquer the three worlds!
Kāvyaḍarśa

*kṣaṇāt krodhaparāvṛttaiḥ kṣaṇāt pṛtivilokitaiḥ (...)
yūno rāgo vivardhate | |*
Bald durch Abwenden in Zorn, bald durch
Anblicken in Liebe (...) wächst des Jünglings
Leidenschaft.
Kāmasūtra

I. Koketterie und Modernität

Gilt Georg Simmel (1858–1918) heute unbestritten als einer der bedeutendsten Mitbegründer der modernen Soziologie und wichtigsten Vertreter der deutschen Kulturphilosophie an der Wende zum 20. Jahrhundert,¹ dürfte er – ganz im Unterschied zu Max Weber – in der indologischen Forschung ein weithin Unbekannter geblieben sein. In seinem umfassenden und thematisch breitgefächerten Gesamtwerk ist Indien als Kulturkreis mit einer mehrtausendjährigen Geschichte bis auf einige eher beiläufige (zumeist ethnographische) Erwähnungen² nicht präsent, wie auch umgekehrt keine der soziologischen Ideen und Erkenntnisse Simmels in die einschlägigen indologischen Analysen der

1 Zur Einführung in das Werk Simmels siehe vor allem die Veröffentlichungen von Klaus Lichtblau und Otthein Rammstedt in der Bibliographie. Zum Einfluss Simmels auf die zeitgenössische Soziologie siehe insbes. Lautmann (2018).

2 In der „Philosophie des Geldes“ wird Indien gerade einmal an zehn Stellen erwähnt, zumeist in nicht viel mehr als einem Halbsatz. In der „Soziologie“ ist von Indien an noch weniger Stellen die Rede.