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| Year<br>2024 | The Manuscript of the Sahṛdayāloka-Locana: Seminal Text of Indian Poetics | |

## 1 Title of Documentary Heritage Item or Collection (max 10 words)

The Manuscript of the Sahṛdayāloka-Locana: Seminal Text of Indian Poetics

## 2 Summary (max 200 words)

The Bhandarkar Oriental Research Institute Manuscript of the *Sahṛdayāloka* with *Locana* is one of the remarkable manuscripts which had been noticed by G. Bühler while travelling in search of Sanskrit manuscripts in the year 1875 in Kashmir. The manuscript contains two texts namely the *Sahṛdayāloka* and the *Locana*, which are the seminal texts of Indian Poetics.

The *Sahṛdayāloka* is a *tour de force* of Rājānaka Ānandavardhana who lived in Kashmir in latter half of the ninth century C.E. The *Locana* - an explanatory text of the *Sahṛdayāloka* - is composed by Abhinavagupta, another thinker, art-critic and theatre-theorist of the tenth century C.E.

The *Sahṛdayāloka* of Ānandavardhana is an epoch-making text, which focuses on *dhvani* (evoked meaning) as the inner secret of poetry for the first time in the history of Indian Poetics. This new feature led to a reexamination and redefinition of the various components of poetry.

This *dhvani* theory, although highly influential, had been criticized by many thinkers of that time, but it was Abhinavagupta who through his *Locana* commentary defended *dhvani* and established it on a wider canvas.

The manuscript of the *Sahṛdayāloka with Locana* is undoubtedly an important knowledge document having profound influence on subsequent thinkers of India and beyond.

## 3 Nominator/s Contact details

### 3.1 Name of nominator/s (person/s or organisation/s)

Shri Sudheer Vaishampayan, Honorary Secretary, Bhandarkar Oriental Research Institute (BORI), Pune

Prof. (Dr.) Ramesh C. Gaur, Head of the Division, Kala Nidhi Division; Indira Gandhi National Centre for the Arts (IGNCA), Delhi

### 3.2 Relationship to the nominated documentary heritage

The nominated documentary entitled '*The Manuscript of the Sahṛdayāloka-Locana: Seminal Text of Indian Poetics* (Accession Number 256/1875-76)' is physically housed at the Bhandarkar Oriental Research Institute, Pune (hence, BORI). The BORI is the custodian of the manuscript and responsible for its preservation and management.

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The BORI also has a Manuscripts Resource and Conservation Centre (MRCC), a flagship programme of the National Mission for Manuscripts, one of the divisions of the Indira Gandhi National Centre for the Arts, New Delhi.

**3.3 Contact person/s**

Shri Sudheer Vaishampayan, Honorary Secretary, Bhandarkar Oriental Research Institute (BORI), Pune

Prof. (Dr.) Ramesh C. Gaur, Head, Kala Nidhi Division, Indira Gandhi National Centre for the Arts (IGNCA), Delhi

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## 4 Declaration of Authority

I certify that I/we have the authority to nominate the documentary heritage described in this document to the Asia Pacific Regional Memory of the World Register. All nominators must sign here. (A signed support letter from the nominators' National Commissions is required when the nomination is from two or more Member States. See Section J in the Process document for more details)

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| Name | Position |
|---|---|
| 1. Shri Sudheer Vaishampayan | Honorary Secretary, Bhandarkar Oriental Research Institute, (BORI), Pune |
| 2. Prof.(Dr.) Ramesh C. Gaur | Head, Kala Nidhi Division, Indira Gandhi National Centre for the Arts (IGNCA), Delhi |
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Signature/s of nominator/s

## 5 Legal Information

### 5.1 Owner/s of the documentary heritage (name and contact details, if different from the nominator/s)

| Name | Address |
|---|---|
| Shri Sudheer Vaishampayan | Honorary Secretary, Bhandarkar Oriental Research Institute, (BORI), Pune |
| Prof. (Dr.) Ramesh C. Gaur | Head, Kala Nidhi Division, Indira Gandhi National Centre for the Arts (IGNCA), Delhi |
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**5.2 Custodian/s of the documentary heritage (name and contact details if different from the owner/s) –Not Applicable**

| | |
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| Name | Address |
| Telephone | Email |

Please note: Written permission for nomination of this item from the Owners and/or Custodian/s if different from the nominator **must be attached** to this Nomination Form.

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**5.3 Legal status**

- To protect different kinds of materials namely, tangible or intangible, India has mainly four acts, namely, *The Ancient Monuments Preservation Act, 1904*; *The Treasure Trove Act, 1878*; *The Ancient Monuments and Archaeological Sites Remains Act, 1958*; and *The Antiquities and Art Treasures Act, 1972*.
- The nominated manuscript entitled as the *Sahṛdayāloka* with *Locana* is physically housed at Manuscript library, BORI which is primarily responsible for proper management of its repositories. It also adopted a strict policy regarding handling of its collection. The BORI is also designated as one of the Manuscript Resource Centers (MRC) and Manuscript Conservation Centers (MCC) with the National Mission for Manuscripts (NMM), Ministry of Culture, Government of India. The rich and rare manuscripts collection at BORI is currently legally regulated by the overarching framework of NMM, the body established by the Indian Government in the year 2003 to locate, document, preserve, and safeguard the vast manuscript wealth of India. The NMM also mandated for preventive and curative conservation of the manuscript treasures of India. Very soon, all the manuscripts treasure will be regulated by the National Manuscript Authority (NMA) which would have the power of a civil court.
- At the BORI, physical access of any manuscripts for research/academic pursuit is allowed with due permission of the concerned authority, and also the manuscript is meticulously shown by trained officials to the researcher.

**5.4 Accessibility**

The nominated manuscript entitled the *Sahṛdayāloka* with *Locana* is physically housed at the BORI, Pune. The microfilmed and digital copy can be accessed offline at the BORI and the IGNCA, New Delhi. There are no legal or cultural constraints which bar the manuscript's easy accessibility. The catalogue of the manuscript is available online. In future the manuscript is planned to be made accessible online. The manuscript has been digitized by the IGNCA. The BORI is one of the Manuscript Resource Centers and Manuscript Conservation Centers of the National Mission for Manuscript under the IGNCA.

**5.5 Copyright status**

As per Indian Copyright Laws, 1957 as amended in 2012, manuscripts are out of any copyright. The BORI, Pune is the custodian of the physical copy while the IGNCA possesses the Micro-film/digital copy of the manuscript.

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## 6 Details of the Nominated Documentary Heritage

### 6.1 Exact title of the documentary heritage

The Manuscript of the Sahṛdayāloka-Locana: Seminal Text of Indian Poetics

Nominating Institutions:

The Bhandarkar Oriental Research Institute (BORI, Pune)
The Indira Gandhi National Centre for the Arts (IGNCA, New Delhi)

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**6.2 Type of documentary heritage**

Manuscript

## 6.3 Catalogue or registration details (attached as Annexure I, II, III, IV, V, VI)

**The Sahṛdayāloka with Locana**

Author:- Ānandavardhana, Commentator:- Abhinavagupta
Place:- Bhandarkar Oriental Research Institute
Accession no.- 256/1875-76
Serial no.- 187
Material:- Country paper very old, thin and worn out
Script: Śāradā, Hand writing
Language:-Sanskrit
Extent: Folios 188; 20 lines to a page; 27 letters to a line.
Size: 9.37 inch by 6.62 inch
Age: The Manuscript to be old.

Description: Complete, Country paper very old, thin and worn out, hand-writing, small, clear and legible but not uniform.

**Begins:- folio 2a**

ॐ स्वस्ति।। ॐ नमो भगवते वासुदेवाय।।
ॐ उपास्महे स्वानुभवैकवेद्यं स्वच्छन्दमानन्दसमुद्रसीमम्।
व्याप्तं जगच्छक्तितरत्तरङ्गैरदृष्टपारं परमेष्ठिनापि।।

अपूर्वं यद्वस्तु प्रथयति विना कारणकलां जगद्भावप्राप्यं निजरस भरात्सांरयति च।
क्रमात्प्रख्योपाख्याप्रसरसुभगं भावयति तत् सरस्वत्यास्तत्वं कविसहृदयाख्यं विजयते।।

**Ends.- folio 182a**

इत्यानन्दवर्धनाचार्यविरचिते सहृदयहृदयालोके चतुर्थ उद्योतः।

नित्याक्लिष्ट रसाश्रयोचितगुणालङ्कार शोभयुतं,
यस्माद्वस्तुसमीहितं सुकृतिभिः सर्वं समासाद्यते।
काव्याख्ये खिल सौख्यधाम्नि विबुधोद्याने ध्वनिर्दर्शितः।
सोयं कल्पतरूपमानमहिमाभोग्योस्तु भव्यात्मनाम्।।

समाप्तश्चायं सहृदयहृदयालोकः काव्यालङ्कारोध्वनिरिति।।

सत्काव्यतत्वविषयं स्फुरित प्रसुप्तकल्पं मनःसु परिपक्वधियां यदासीत्।।
तद्व्याकरोत्सहृदयोदयलाभहेतोरानन्दवर्धन इति प्रथिताभिधानः।।

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### 6.4 Images of the documentary heritage

Images (1-10) are attached as separate file with email

### 6.5 History/Origin/Background/Provenance

The manuscript of the *Sahṛdayāloka* with *Locana* with accession Number 256/1875-76 is undoubtedly one of the most significant manuscripts which had been noticed by Johann Georg Bühler, the foremost Sanskritist and Indologist while travelling in search of Sanskrit manuscripts in the year 1875. The manuscript envelops two texts namely the *Sahṛdayāloka* (of Ānandavardhana) and the *Locana* (of Abhinavagupta) an explanatory text (*vyākhyā-grantha*) of the former. Both the texts are the outstanding texts of Indian Poetics.

The provenance of the nominated manuscript of the *Sahṛdayāloka-Locana* can be gleaned from Prof. S. K. Belvalkar's comprehensive note to the first volume of the "Descriptive catalogue of the manuscripts deposited at Bhandarkar Institute" and the "Detailed report of search of Sanskrit manuscripts for the period 1875-76" of Bühler. The book entitled "Papers related to the Collection and Preservation of the Records of Ancient Sanskrit Literature in India" by Archibald Edward Gough also proves useful to find some relevant official records.

The history of collecting manuscripts and printing their catalogues on behalf of Government can be traced back to late sixties of 19th century. Before that a consistent effort had been initiated by private individuals like Robert Chambers, Mackenzie, William Jones, H. H. Wilson, and T. Colebrooke to survey and collect the valuable Sanskrit manuscripts scattered in different part of India. The first systematic effort aided by the Government then was started in 1868. Whitney Stokes, the Secretary of the Legislative Council formulated a far-sighted pan-Indian plan consisting of four-points- (i) to print uniformly all procurable unprinted lists of Sanskrit manuscripts of Indian libraries, (ii) to institute searches for manuscripts with a view to get an idea of the situation, extent, and nature of the manuscripts, (iii) to copy the un-accessible amongst them, (iv) to strengthen financially the Asiatic Society of Calcutta for the publication of Bibliotheca Indica. (Gough 1878: 3)

Consequently, the Government of Bombay deputed two learned Indologists namely, Dr. Kielhorn and Dr. Bühler to explore the rich collection of manuscripts all over the country. Kielhorn explored the southern India while the latter the northern part of India. Bühler and Kielhorn journeys in their initial phases were confined to territorial limits which later on their request had been extended to whole of the country. The Government of India allotted Rs. 5000/- for purchase of the manuscripts and Rs. 1000/- for travelling expenditures. As a result, both of them surveyed the areas of Gujrat; Ahmedabad, Dholka, Limdi, Rajkot, Gondal along with Jaisalmer, Bikaner Rajputana, Lahore, Delhi, Banaras,

Kashmir, Jaipur and Ujjain. They brought an immense collection of Sanskrit manuscripts of intrinsic value which till then scarcely known. Keilhorn acquired mostly the palm-leaf manuscripts and in-charge of take care of manuscripts while Bühler had the credit to purchase the manuscripts.

The collection of the manuscripts was carried in phases. The first phase 1868-1881 was carried by Kielhorn and Bühler. The second phase 1882-1895 was represented by R. G. Bhandarkar and Peterson. The third phase 1895-1902 was mostly done by various scholars. The last phase was represented by S. R. Bhandarkar, P. Kathavate, Prof. K. B. Pathak, and Prof. V. S. Ghate.

Bühler's own records say that the total number of manuscripts collected by him for the government was around 2876 which was earlier deposited in the library of the Elphinstone College, Bombay. But due to damp and moist climate of Bombay, it was later decided in the year 1st April 1918 to transfer all these collection of manuscripts at Deccan College in Poona. Currently, all these manuscripts are in possession of Bhandarkar Oriental Research Institute.

The catalogue of all the manuscripts acquired by Bühler and Kielhorn is compiled by Prof. S. R. Bhandarkar as "Catalogue of collections of manuscripts deposited in the Deccan College from 1868 to 1884" and got published in 1888.

In his Kashmir trip, Bühler managed to acquire around 838 manuscripts, all important and rare in nature. In his detailed report of the trip, Bühler mentions that the order of Government to proceed on a tour to Kashmir, Rajputana, and Central India in search of Sanskrit manuscripts reached him on July 18, 1875. He initiated his long journey from Surat on the following day and went to Lahore first. He has given a wonderful account of his own personal experiences, daily life, custom, behavior of the Kashmirian brahmanas, and exhaustive discussions about unknown works. He entered Kashmir via Bhimbher and the Pir Panchal. Reaching Srinagar on 11th August 1875, he received a list of Sanskrit manuscripts and works prepared by Nilambar Mukherji which were on the verge of extinction in Kashmir. (Bühler 1877: 3) During his stay in Kashmir, he met with many Sanskrit pundits who possessed large or small libraries. Some notable pundits who had such libraries were Dayaram, Kesavram, Suraj kak, Bida saheb, Ramakol sahib, Matabju, Sahej kol, Rajkak, Kaval Ramadan, Chandram, Mahanandjiv, Lal pandit, Kaval Rayadan, Gopal Kuklu, Prakaschand, Janardan, Prakasmekh, Mukund Jotsi, Hariram Jotsi, Dayaram Jotsi, Tutaram Jotsi, and Balakak. ((Bühler 1877: 27,28) The manuscripts deposited in their personal libraries may be categorized in four classes, namely, (i) Bhūrja manuscripts, (ii) Śāradā manuscripts on paper, (iii) Devanāgarī manuscript on paper copied in Kashmir, and (iv) Devanāgarī manuscript on paper imported from other places.

Bühler noticed the following five manuscripts of the *Sahṛdayāloka* with *Locana***.** Their details are as below-

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- Manuscript No. 256: Dhvanyāloka or Sahṛdayāloka with Locana

  Author: Anandavardhana, Abhinavagupta
  Folios: 188
  Lines: 15
  Age: Not Confirmed
  Material: Paper
  Character: Śāradā
  Place where bought: Kashmir
  Status: Complete

- Manuscript No. 255: Dhvanyālokalocana or Sahṛdayālokalocana

  Folios: 168
  Lines: 12
  Age: Saptarshi 4951
  Material: Paper
  Character: Devanagri
  Place where bought: Kashmir
  Status: Complete

- Manuscript No. 254: Dhvanyāloka or Sahṛdayāloka

  Author: Ānandavardhana
  Folios: 27
  Lines: 12
  Age: Not Confirmed
  Material: Paper
  Character: Devanagri
  Place where bought: Kashmir
  Status: Complete

- Manuscript No. 257: Dhvanyāloka or Sahṛdayāloka with Locana

  Author: Anandavardhana, Abhinavagupta
  Folios: 357
  Lines: 14
  Age: Not Confirmed
  Material: Paper
  Character: Sarada
  Place where bought: Kashmir
  Status: Complete

- Manuscript No. 64: Dhvanyalokalocana

  Author: Anandavardhana, Abhinavagupta
  Folios: 172
  No. of slokas: 5000

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All the above manuscripts are currently deposited at manuscript library of the Bhandarkar Oriental Research Institute, Pune. Among these, Manuscript No. 256: *Sahṛdayāloka* with *Locana* is hereby nominated for the inclusion.

**6.6 Bibliography**

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**6.7 Names, qualifications and contact details of experts**

| Name | Qualifications | Address |
|---|---|---|
| [redacted] | Ph.D. | Senior Professor, Department of Sanskrit, & Coordinator, Bharat Adhyayana Kendra, Banaras Hindu University, Varanasi, Uttar Pradesh [redacted] |
| [redacted] | D. Phil | Professor, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi [redacted] |
| [redacted] | Ph.D. | [redacted] Oriental Institute, The M. S. University of Baroda, [redacted] |

I certify that the above-named experts have given their written permission for their names and contact details to be used in connection with this nomination to the Memory of the World Asia Pacific Regional Register.

Signature Full name (Please PRINT) Prof. (Dr.) Ramesh C. Gaur

Date 08.09.2023

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## 7 Authenticity and Integrity

### 7.1 Authenticity and Integrity

The nominated documentary entitled as "The Manuscript of the Sahṛdayāloka-Locana" is undoubtedly authentic and its integrity is fully established in the learned circle through the following facts-

(a) Its provenance is fully established by the records as mentioned under the clause 6.5.

(b) The physical manuscript and its catalogue entry are symmetrically proven.

(c) Using the nominated manuscript, the text of the Sahṛdayāloka or *Dhvanyāloka* with *Locana* commentary was first published in 1890 under the Kāvyamāla Series number 25 of the Nirṇaya Sagar Press, Bombay. The editors of the edition namely Mahamahopadhyaya Pandit Durgaprasad and Kashinath Pandurang Parab inform that to prepare the text, they have consulted following three manuscripts of the *Dhvanyāloka* –

- A copy of the manuscript received from Sri Dayaram Sharma of Kashmir mentioned as "क"
- A manuscript received from Sri Ramakrishna Bhandarkar of Pune, which is plausibly a copy of the Kashmirian manuscript and mentioned as "ख"
- A copy of the palm-leaf manuscript received from Sri Pandit Anantacharya of Mysore, mentioned as "ग"

(d) The nominated manuscript is in Śāradā script, hand-written on country paper, very thin, old and complete in 188 folios.

(e) In 1902-03, noted German scholar Herman Jacobi translated the text into German language serially in the volumes LVI-LVII of the *Zeitschrift der Deutschen Morgenlandischen Gesellschaft.*

(f) Later, the Niryan Sagar Press brought subsequent revised editions of the text (1920, 1935) using the nominated manuscript.

(g) In the year 1940, Under the Kashi Sanskrit Series, Pattabhiram Shastri brought an edition of the Dhvanyaloka-Locana along with a new commentary Balapriya.

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## 8 Primary criteria: Regional Significance

### 8.1 Historical Significance

In terms of historical enquiry, the fact that the manuscript under consideration is in Śāradā script documents the importance of Kashmir as a center of the evolution of ingenious theories on Sanskrit Poetics. The document for nomination has an immense significance not only for its provenance in Kashmir but is one of the five manuscripts noticed and purchased by Bühler, an Indologist of the 19th century.

The manuscript contains two texts namely the *Sahṛdayāloka* and the *Locana* – the texts which have proven over the centuries to be the most outstanding and influential texts of Indian Poetics. It is pertinent to note that the *Sahṛdayāloka* (Light for the Lover of literature) is also known as *Dhvanyāloka*. The *Sahṛdayāloka* is composed by Ānandavardhana, the 9th century thinker of Kashmir; whereas the *Locana* (The Eye) - an explanatory text (*vyākhyā-grantha*) of the *Sahṛdayāloka* - is composed by Abhinavagupta, of the 10th century Kashmir.

Many noted scholars across the globe like L. Renou, P. V. Kane, S. K. De, K. Krishnamoorthy, Daniel H Ingalls, Edgerton, and R. Gnoli to name just a few astonished with ingenuity of the two texts. It is worthwhile to quote two statements of Sushil Kumar De and K. Krishnamoorthy regarding the significance of the text enveloped in the manuscript-

> "No other work on Sanskrit Poetics has indeed exerted so much influence as the *Sahṛdayāloka*, which brought to a focus the tentative efforts of earlier thinkers, and by its thoroughness and masterly exposition eclipsed all its predecessors, dominating as it did, thoughts of generations of theorists even down to the present time". (S. K. De: History of Sanskrit Poetics, 1976, pp-175)
>
> It is most outstanding work in the history of Indian literary criticism. It represents the highest watermark reached by Indians in their speculations about poetry. (K. Krishnamoorthy: *Dhvanyāloka* or Theory Of Suggestion In Sanskrit Poetics, 1955, preface)

**<u>Significance of the Sahṛdayāloka-locana</u>**

- Reexamining all the components of poetry, namely, *guṇa*, *alaṅkāra*, *rīti*, *vṛtti*, and *doṣa*, Ānandavardhana in his *Sahṛdayāloka* first time in the history of Indian Poetics offers *dhvani* as the quintessence of poetry (काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः) and positioned all the above components in relation to this *dhvani*. For him, this *dhvani* appears in three forms (nature), namely, *vastu-dhvani*, *alankara-dhvani* and *rasa-dhvani*.
- For Ānandavardhana, this *dhvani* distinctively different from the body of poetry which are *śabda* (word) and *artha* (meaning). *Dhvani* is a typology of poetry (*kāvyaviśeṣa*) where a word or its meaning, or both subordinating itself manifests some another meaning (*vyaṅgya artha*: suggested meaning/evoked meaning) - यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ । व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ॥

(*Sahṛdayāloka*, I.13)

- To show, how the literal meaning can evoke another meaning (*vyaṅgya artha*), the author by subordinating itself, he cites an example involving a woman lover who wishes to dissuade an ascetic who is founding plucking flowers near the place of her rendezvous.

  **भ्रम धार्मिक** विस्रब्धः स शुनकोऽद्य मारितस्तेन ।
  गोदावरीनदीकूललतागहनवासिना दृप्तसिंहेन ॥

  "O, religious minded man! You can now move freely over this place. For, the dog, of whom you were so afraid, has been killed today by fearsome lion, who, as you know very well, lives in the thickets on the bank of Godavarī."

  Here, the literal meaning is of the nature of positive-ness i.e. 'you can move freely'; but on the force of this literal meaning there appears another meaning which is of the nature of prohibition i.e. 'do not move because the dog has been killed by a Lion'. This prohibition is the suggested or implied meaning and helps explain implicature as the soul of poetry.

- One of the unique significances of the text is that it conceives *rasa* theory of Bharatamuni in much wider canvass and extended it to the world of poetry. Ānandavardhana and Abhinavagupta emphasized that this *rasa* can only be manifested through suggestion. It is the *vyañjanā vyāpāra* (implication) that accomplishes the manifestation of *rasa*. And verily, this *rasa-dhvani*, a nature of *dhvani* is the soul of the poetry which can be seen everywhere in the works of great poets. This *dhvani* is not restricted to Poetics alone but to the philosophy of language in particular.
- Ānandavardhana and Abhinavagupta developed many concepts, namely, the concept of *Sādhāraṇīkaraṇa* (the concept of Universalisation), *Hṛdayasaṁvāda* (the consent of heart), *Tanmayībhavana* (merging the self), and *Sahṛdaya* (the concept of art connoisseur) which are relevant even today in the literary discourse.
- Later theorists like Mahima Bhaṭṭa, Mammaṭa, Ruyyaka, Viśvanatha, Paṇḍitarāja Jagannātha, Hemacandra, and Vidyādhara in their respective texts more or less followed literally the ideas of Ānandavardhana and Abhinavagupta. That is why, it has been said that the path of later rhetoricians has been systematized by Ānandavardhana- ध्वनिकृतामालङ्कारिकसरणिव्यवस्थापकत्वात् ।
- The text thus, marked a profound turning point, inducing a seismic shift in aesthetics within the Indian literary panorama. It laid the foundation for a new school of thought in Indian Poetics known as the 'Dhvani School' - which left an indelible imprint that transcended temporal boundaries, resonating through

generations of poets, scholars, and critics across Asia-Pacific who ventured into the intricate tapestry of literary expression.

**Contemporary Relevance of the text**

- There has been a recent revival of interest in Ānandavardhana and Abhinavagupta's theories among contemporary literary critics and Indologists both in India and the West. K Krishnamoorthy of Dharwad, Kanti Chandra Pandey of Lucknow, Sushil Kumar De of Calcutta, V. M. Kulkarni, Shiv Prasad Bhattacharya, V. K. Chari, G. T. Deshpande, V. Raghvan, Biswanath Bhattacharya, Rewa Prasad Dwivedi, Chandika Prasad Shukla, K. D. Tripathi, Radhavallabh Tripathi, and C Rajendran are some of the noted Indian scholars who worked in the field and published a number of significant books, and articles highlighting the peculiarities of *dhvani* theory. Many Hindi as well as English poets, critics have adopted the idea of *dhvani* (suggestion) in their works.
- An important episode is pertinent to refer here to highlight the significance of the nominated text. In February 2006, Umberto Eco – Professor of Semiotics at University of Bologana delivered a lecture on "Rasa and Taste" at Jawaharlal Nehru University in which he drew attention to Ānandavardhana and Abhinavagupta's ingenious theories of *rasa* and *dhvani*. Speaking at the occasion, he talked about the importance of the contributions of these two thinkers by saying-

  "*Let now me try to tell a personal experience. During the fifties, more or less after my doctoral dissertation on Medieval aesthetics, I was stimulated by some English translation of Indian aestheticians of the same period, like Anandavardhana (the Dhvanyaloka of is from the IXth century) and Abhinavagupta, who lived at the beginning of the XIth century……*
- Priyadashi Patnaik of Indian Institute of Technology, Kharagpur has recently brought a study entitled "Rasa in Aesthetics: An Application of Rasa theory to Modern Western literature" in which he has shown the validity of *rasa-dhvani* theory as an aesthetics and how it is equally applicable to modern Western literature referring to Majakovskij, Kafka, Camus, Conrad, Hemingway, Faulkner, Marquez, Eliot, Ionesco, Beckett, Lorca, Neruda and so on.
- R B Patankar in his article "Does the Rasa/Dhvani theory have any modern relevance" publish in Philosophy East and West has shown beautifully that **there is a universal human mind which responds to similar situations in similar ways, irrespective of age and country. The *rasa* theory developed by Bharatamuni and Ānandavardhana contains many clusters that are basic to contemporary times also.**
- Ahinpunya Mitra in his article entitled *Anandavardhana's concept of Dhvani and Kant's concept of Aesthetic Idea: Forging a Concord* has illustrated how Kant's aesthetic idea as the soul of any work of art corresponds to what Anandavardhana calls *dhvani*.

Some of the noted contemporary Western scholars who are working on Ānandavardhana and Abhinavagupta are Raniero Gnoli, Arindam Chakrabarti, Sheldon Pollock, McCrea J Lawrence, Raffaele Torella, Lyne Bansat-Boudon, and Natalia Lidova - to name just a few. It is interesting to see some of the comments made by scholars on the text or thinker.

- Raniero Gnoli - student of Giuseppe Tucci and retired Professor, University of Rome La Sapienza – in his stupendous work entitled *The Aesthetic Experience of Abhinavagupta* underlines the significance of Ānandavardhana by saying that

  *….the theory of Anandavardhana, which we have expounded in its essentials here, is one of the greatest contributions of India to the aesthetic problem, and it deserves even now all our attention. One of the most sensitive critics of our times, Paul Valery, more than ten centuries later, ideally connects himself to him.*

- Arindam Chakrabarti - Professor at University of Stony Brook – in his recent edited book **The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art** provides an extensive research resource to the burgeoning field of Asian aesthetics by including chapters on 'Rasa Aesthetics goes Global: Relevance and Legitimacy', 'Who is afraid of Mimesis? Contesting the Common Sense of Indian Aesthetics through the Theory of 'Mimesis' or Anukaranavāda' and 'Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music'.
- Sheldon Pollock - Professor Emeritus at Columbia University- in his outstanding work *"A Rasa Reader: Classical Indian Aesthetics"* discusses the ideas of Ānandavardhana regarding *rasa* and *dhvani* and how these two make the core of literature.
- J. L. McCrea – University of Michigan – in his seminal work "The Teleology of Poetics in Medieval Kashmir" discusses and examines the revolution in Indian Poetics initiated by the 9th century Kashmiri thinker Ānandavardhana.
- Daniel H. H. Ingalls aptly reminds that "there is nothing in Western classical (Greek and Latin) tradition of criticism that corresponds to *rasa* and nothing that corresponds to *dhvani* in the grand dimensions in which Ānandavardhana and Abhinavagupta conceived it…… One man of this tradition, however, the author of the treatise *On the Sublime*, had an uncanny skill at recognizing passages of literature which excite the reader or, as he put it, drive him to ecstasy. The sublime in literature is actually an instance of suggestion." (Ingalls:1990, Introduction)

The manuscript of the *Sahṛdayāloka* with *Locana* stands as timeless treasures, offering profound insights into the intricacies of Indian Poetics. Its enduring relevance transcends time, enriching both scholarly inquiry and creative endeavours while serving as guiding lights for understanding and appreciating the beauty and depth of literary expression across generations.

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## 8.2 Form and Style Significance

Bühler in his famous Kashmir trip of 1875 acquired around 838 manuscripts. All the manuscripts are important and rare in nature. These manuscripts were possessed by Kashmiri Pandits in their personal libraries. Among 838 manuscripts (purchased by Bühler) one of the manuscripts was of *Dhvanyāloka or Sahṛdayāloka* with *Locana* categorized as *Manuscript No. 256* in his list. At present, this manuscript is in possession of the Bhandarkar Oriental Research Institute, Pune with accession number 256 of 1875-76.

The nominated manuscript of the *Sahṛdayāloka with Locana* is in Śāradā script hand-written on country paper, very thin, old and complete in 188 folios. Each folio contains 20 lines and in each line there are 27 letters. The letters are small, clear but not uniform. The manuscript measures length 9.37 inch, width 6.62 inch. The manuscript is wrapped in cloth and well preserved in the self.

As mentioned by Bühler in his trip, in Kashmir, there were four varieties of manuscripts. These were Bhūrja (birch-bark) manuscripts, Śāradā manuscripts on paper, Devanāgarī manuscript on paper copied in Kashmir, and Devanāgarī manuscript on paper imported from other places. Among these, *bhūrja* manuscripts are the most ancient.

The nominated document falls under second category. The Śāradā manuscripts on paper stand next to *bhūrja* manuscripts in their significance. The writing technique of the Śāradā paper manuscript imitates the *bhūrja* (birch-bark) manuscript. The manuscript has been written on square shape paper whose edges now display visible signs of cracking. The nominated manuscript contains some side notes which are visible on the folios which might be written by the scriber fulfilling certain lacunae or further elaboration of the text.

Regarding their age, Bühler opined that nothing can be said with certainty but plausibly they are not older than 200 years ago. On this statement, we may speculate the age of the nominated manuscript is around 16$^{th}$ century i.e. at least 400 years old.

A general phenomenon of writing style in Kashmir is roughness of the binding and absence of blank leaves at the beginning and the end. This normally caused the loss of some portions of the manuscript. Sometimes pundits cut the bundle to copy the manuscript easily which again caused loss of pages from the manuscript. In this regard, we are fortunate that the nominated manuscript contains all the folios and thus complete which makes the document valuable for posterity.

## 8.3 Social Community or Spiritual Significance

The manuscripts written in Śāradā script have a prominent place in the Indian knowledge tradition. Ānandavardhana's *Sahṛdayāloka* with *Locana* commentary of Abhinavagupta may prove a paradigm for developing an Asian aesthetics. It offers a rich resource for the field of comparative aesthetics, which studies conversations about

aesthetics across various cultures. That is why; this heritage should be safeguarded and entrusted to the memory of future generations.

## 9 Regional Significance: Comparative criteria

Exploring the inscriptions that listed on the UNESCO Memory of the World Regional Committee for Asia and the Pacific, no such item is found. This literary heritage should be safeguarded and entrusted to the memory of future generations.

### 9.1 Uniqueness or Rarity

The nominated manuscript of the *Sahṛdayāloka –Locana* is unique due to its paramount importance as a knowledge document which illustrates first time in Indian literary history the *dhvani* element i.e. suggestion by integrating all the other components of poetry and makes them subservient to the one overarching principle of *rasa*. It is true that the concept of *dhvani* has pertinence in the context of Sanskrit poetics; its scope and application have far-reaching consequences in the field of the philosophy of symbol, language, and hermeneutics along with comparative aesthetics and poetics.

## 10 Gender

The nominated manuscript is one of the well-known Sanskrit texts *Sahṛdayāloka* of Ānandavardhana with *Locana* commentary of Abhinavagupta. Its subject matter is to explain the nature and role of *dhvani* (suggestion) in poetry and how with this *dhvani*, the imagination of poets can take infinite forms. The universe of poetry is replete with sociological, cultural, anthropological, psychological as well as ontological realities. Thus, the manuscript is totally context-free of any gender perspective. It is a document of literary world.

Although the text is a document of the literary world, there is a gender slant given the fact that the field of poetics was largely a male oriented world. When it comes to giving examples of literary tropes, often women emerge prominently. Again, in the light of scant information of women poets or those who contributed to poetics, the field of Sanskrit literature can certainly not be viewed in gender-neutral terms.

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## 11 Statement of Significance

- The manuscript for nomination is in Śāradā script, hand hand-written on country paper, very thin, old and complete in 188 folios has an immense significance not only for its provenance in Kashmir but is one of the five manuscripts noticed and purchased by Bühler, an Indologist of the 19th century.
- The manuscript envelops two texts namely the *Sahṛdayāloka* and the *Locana*. The *Sahṛdayāloka* is composed by Ānandavardhana, whereas the *Locana* is further elaboration of the text by Abhinavagupta. Taken together these two texts constitute the most profound examination of poetic theory India has produced.
- Using the manuscript, the text of the *Dhvanyāloka* with *Locana* commentary was first published in 1890 under the Kāvyamāla Series number 25 of the Niryana Sagar Press, Bombay. The editors of the edition namely Mahamahopadhyaya Pandit Durgaprasad and Kashinath Pandurang Parab informs that to prepare the text, they have consulted the three manuscripts of the *Dhvanyāloka.* The manuscript under consideration is one of three manuscripts used by them.
- The *Sahṛdayāloka* of Ānandavardhana is an epoch-making text, which focuses on *dhvani* (evoked meaning) as the inner secret of poetry for the first time in the history of Indian Poetics. This new feature led to a reexamination and redefinition of the various components of poetry like *guṇa*, *alaṅkāra*, *rīti*, and *vṛtti*, etc. The text marked a profound turning point, inducing a seismic shift in the landscape of premodern aesthetics within the Indian literary panorama. It laid the foundation for a new school of thought in Indian Poetics known as the *Dhvani* School - which left an indelible imprint that led to a wide-ranging impact transcending temporal boundary, and resonating through generations of poets, scholars, and critics across Asia-Pacific.
- Ken-ichi Sasaki in his edited volume entitled as *Asian Aesthetics* discussed about artistic traditions of Japan, Korea, China, India, and Southeast Asia which display distinctive aesthetic features. The book looks to find out a framework which could inter-connect the distinct aesthetical attitudes of these nations. Ken-ichi Sasaki observes that Indian aesthetics worldview is crystalized in the core concept *rasa*: feeling without one who feels. And Ānandavardhana and Abhinavagupta are the two prominent theorists of the same.
- The *Sahṛdayāloka* elaborates the soul of poetry or *dhvani,* and discourses on its nature, taxonomy, and its applications in great length with subtle logical arguments aided with experience. The text exquisitely opens with a defense of suggestion

(*dhvani*) as an independent semantic power. Earlier, only two semantic powers of the words are accepted, first, the power of denotation (*abhidhā*), and second the secondary power of indirect indication (*lakṣaṇā*). To conceive the aspect of *vyañjakatva* (suggestor) of the word and meaning in the universe of poetry is an exceptional contribution by Ānandavardhana. This *dhvani* theory, although highly influential, had been criticized by many thinkers of that time, but it was Abhinavagupta who through his *Locana* commentary managed to defend *dhvani* and established it on a wider canvas.

- One of Ānandavardhana's unique contributions was his extension of the idea of *rasa*, originally expounded by Bharatamuni in the field of drama, into the domain of poetry. Conceiving *rasa* as *rasa-dhvani* par excellence, Ānandavardhana had meticulously shown that this *rasa* can be manifested only through suggestion (*dhvani*).

## 12 Risk Assessment

### 12.1 Condition

The nominated document the manuscript of *Sahṛdayāloka* with *Locana,* Accession No 256/1875-76 is housed and preserved at BORI. It has been kept in a cupboard (no. 28) made of well-seasoned Burma teakwood. The document is wrapped in a red colour silk and cotton cloth which effectively controls to a great extent dust, light, heat and humidity. The 'red colour' of the cloth serves both an aesthetic role marking symbolically its sanctified nature and acts as a natural deterrent against insects. This artefact holds the distinction of being one of the earliest known manuscripts of the *Sahṛdayāloka* with *Locana*, noticed and discovered by the famous Indologist George Bühler (1837-1898).

Although, the manuscript is well preserved in BORI; but the manuscript's physical state is marked by frailty and brittleness, presenting a notable concern as the edges of its pages display visible signs of cracking.

### 12.2 Threat/Risk

The nominated textual artefact is an exceptional and scarce Śāradā paper manuscript currently housed in BORI. This artefact holds the distinction of being one of the earliest known manuscripts of the *Sahṛdayāloka* with *Locana*, noticed and discovered by the famous Indologist George Bühler (1837-1898).

Although, the manuscript is preserved in BORI; but the manuscript's physical state is marked by frailty and brittleness, presenting a notable concern as the edges of its pages display visible signs of cracking. This inherent fragility is a potential risk that threatens

the document's integrity and longevity.

This esteemed institution shoulders the responsibility of overseeing a substantial collection encompassing 29,000 manuscripts, one of the largest collections in India. However, the financial resources allocated for the preservation of these invaluable artefacts are constrained.

To address these multifaceted concerns, the institute has undertaken a comprehensive approach that integrates preservation, security enhancement, and prudent resource allocation. By prioritizing conservation efforts, embracing technological solutions like digitization, fostering community engagement, seeking external partnerships, and developing a strategic long-term preservation strategy, the institute sincerely honours its commitment to safeguarding this unique manuscript and the entirety of its precious collection for generations to come.

In recent years, institutions like Indira Gandhi National Centre for the Arts (IGNCA) and National Mission for Manuscripts (NMM) have become important partners in extending critical support and continuation of efforts in mitigating risk assessment and devising plans for conservation and management.

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## 13 Preservation and Access Management Plan

**Management Plan**

**Are there management plans to preserve and provide access to the nominated documentary heritage?**

YES NO

If YES, describe or attach a summary of the plan or plans.

Preservation activities are a fundamental element of manuscript processing and management protocols at BORI. The institute undertakes a meticulous blend of both preventive and curative preservation of manuscripts based on physical assessment and a scrupulous appraisal of associated risks.

The approach taken by BORI towards preservation is both holistic and nuanced. It encompasses a multifaceted strategy, pivoting around a central program that harmoniously amalgamates traditional indigenous methods with cutting-edge contemporary techniques, all orchestrated to ensure the enduring safeguarding of these invaluable manuscripts.

To execute this preservation mission with utmost efficiency, BORI has established a state-of-the-art Manuscript Conservation Centre. This center is meticulously outfitted with modern facilities and amenities that are at the forefront of technological advancement. This carefully curated infrastructure serves as a dynamic hub, providing essential support and serving as the locus for implementing a diverse array of conservation strategies.

The nominated document the manuscript of *Sahṛdayāloka* with *Locana,* Accession No 256/1875-76 is preserved at BORI. It is kept in a cupboard (cupboard no. 28) made of well-seasoned Burma teakwood. The document is wrapped in a red colour silk and cotton cloth which effectively controls to a great extent dust, light, heat and humidity. The 'red colour' of the cloth serves both an aesthetic role marking symbolically its sanctified nature and acts as a natural deterrent against insects.

The manuscript is further supported with hard cardboard at both ends and has been placed carefully in the wooden drawer. Regular cleaning with brushes and insecticidal treatments are routinely conducted. As the institute is located in Pune which exists in an arid climate zone, the environmental conditions do not provide a conducive environment for the proliferation of fungi and insects, the manuscripts typically remain unaffected by these agents of deterioration. The handling has been kept limited as much as possible, and when required, a delicate and precise process is observed following all the handling protocols to ensure longevity and proper preservation of the manuscript. Any other physical or

biological factors are controlled through regular monitoring and adopting curative treatments as and when felt necessary.

(Image 11: Preservation activities at BORI)

((Image 11: Preservation activities at BORI)

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Is there a disaster risk management plan in place to support the preservation and safeguarding of the nominated documentary heritage?

YES NO

If YES, describe or attach a summary of the disaster risk management plan or plans (if not included in the management plan).

To ensure the enduring preservation of manuscripts and to provide durable longevity to the textual documents, the institute has encompassed a multifaceted approach that synergizes innovative practices aided with some modern techniques. It has adopted an advanced digitization initiative to create high-resolution digital copies of the manuscript. This reduces physical handling and increases availability of the copies for the new research.

The institute is also planning to set advanced laboratory besides the already existing manuscript conservation center. This will facilitate conservation research and will help in mitigating extraordinary damages. Recognizing the need for enhanced security, the institute is working towards implementing advanced security systems and protocols for safeguarding archival materials.

There is an ample protocol system in existence at BORI to evacuate the manuscripts quickly and safely in case of certain emergency. Proper smoke detector and comprehensive fire-alarm system are installed in critical areas including public spaces to safeguard and minimize damage in any unprecedented crisis.

## 14 Consultation with Stakeholders

A detailed consultation regarding the nominated manuscript has been pursued with the BORI, Pune and their permission to put up the candidature file has been received.

## 15 Other Information to Support the Nomination

Please provide any other information that supports the inclusion of this documentary heritage collection on the Memory of the World Asia Pacific Regional Register.

17/12/2014

BHANDARKAR ORIENTAL RESEARCH INSTITUTE