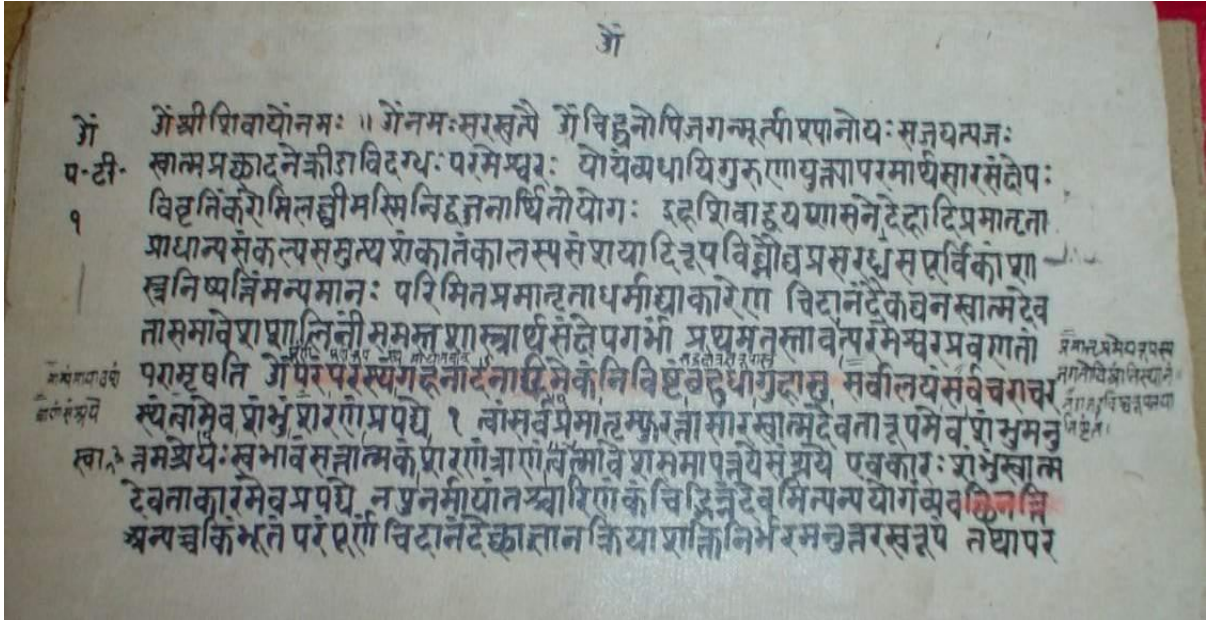




**ABHINAVAGUPTA (940-1015 CE)
COLLECTION OF MANUSCRIPTS OF HIS WORKS**



A PROPOSAL FOR

**NOMINATION FOR UNESCO'S MEMORY OF THE WORLD
INTERNATIONAL REGISTER FOR CYCLE 2022-23**

UNESCO INTERNATIONAL MEMORY OF THE WORLD REGISTER NOMINATION FORM

1.0 Title of item or collection being proposed

ABHINAVAGUPTA (940-1015 CE): COLLECTION OF MANUSCRIPTS OF HIS WORKS

2.0 Summary (max 200 words)

This is a Nomination for International Register of a Collection of 248 Manuscripts of Abhinavagupta (CE 940-1015), an outstanding Indian thinker in the domain of philosophy, aesthetics, literary theory, performative art, music, *tantra*, yoga, and deevotion who lived in Srinagar, Kashmir in the 10th century and composed around 41 *granthas* (texts). The manuscripts of his works are the only extant copies of his works held as parts of the holdings of different manuscript libraries in India. These manuscripts transmit texts in six subject areas in eight Indian scripts of which three are now archaic.

These manuscripts document a knowledge culture whose intellectual and artistic influence once permeated North East Asia, Central Asia and South Asia. These documents, are truly the heritage of mankind being the only surviving records of the expression by an exceptional mind of a Non-Theo-centric Knowledge Culture – the Vedic/ Āgamika, ‘pagan’ if you please (as against the Hebraic God-centered knowledge culture) – a knowledge system with distinct ontology, distinct belief system, distinct modes of worship and distinct practices in the arts and their reception. With this culture becoming esoteric in its own homeland, this knowledge system itself is threatened and not just the documents. As the records presented here show, a good deal of the original work known to have once existed is already lost. If they are lost or their knowledge becomes opaque, an important stream of human thought shall be in danger of being irretrievably lost.

3.0 Nominator contact details

3.1 Name of nominator (person or organization)

National Mission for Manuscripts, Ministry of Culture, Government of India, New Delhi

3.2 Relationship to the nominated material

The National Mission for Manuscripts (NMM) is responsible for preserving the vast manuscript wealth of India, the largest collection in the world. The Mission has the mandate of identifying, documenting, conserving and making accessible the manuscript heritage of India. National Mission for Manuscripts is a National level comprehensive initiative which caters to the need of conserving manuscripts and disseminating knowledge contained therein.

3.3 Address

National Mission for Manuscripts, 3rd Floor, Indira Gandhi National Centre for the Arts, Ministry of Culture, Govt. of India Janpath Building, Janpath, near Western Court, New Delhi-110001

3.4 Telephone +91-11-2338 3894, Fax: +91-11- 2307 3340

Email: director.namami@nic.in

339165/2021/UNESCO

4.0 Declaration of Authority

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.

Signature



Full name and position: **Prof. Pratapanand Jha**
Director (In-Charge),
National Mission for Manuscripts

Date **23 November 2021**

5.0 Legal information

Name of owner (person or organisation) as below

Address as below

Telephone as below **Email:** as below

The Institutions, public and private, are the owners/custodians respectively. The Director/Head acts on behalf of each. Their addresses, telephone numbers are as below-

1. Oriental Research Library, Hazratbal, Srinagar, Director, Libraries and Research
Jammu & Kashmir State, Srinagar
Tel.91-0194-2482452
Fax 91-0194-2481571
Mob. 09441905563
<http://jkpubliclibraries.nic.in/contact-us.htm>
2. Scindia Oriental Research Institute, Vikram University,
Ujjain (Madhya Pradesh)- 456 010
Director

Tel.91-0734-2515400

Fax 91-0734-2514276

https://ignca.gov.in/mss/MP_Scindia_ORI_Vikram_Univ_Ujjain.pdf

1. Thanjavur Maharaja Serfoji's Saraswati Mahal Library, Thanjavur (Tamil Nadu)
Director
Tel. 91-04362-234107
Fax 91-04362-233563
<http://www.tmssmlibrary.com/>
2. Sri Ranbir Research Institute located in Sri Raghunath Manuscript Library,
Raghunath Temple, Jammu-180 006
Manager, temple Trust
Contact person: Professor Veena Gupta
<https://archive.org/details/JKShriRanbirSanskritResearchInstitute/page/n1/mode/2up>
3. Department of Dogri
University of Jammu, Jammu-180 006, Mob.09419144398
<https://admin.jammuuniversity.ac.in/departments/dogri/faculty.asp>
4. Sampurnananda Sanskrit Visvavidyalaya, Varanasi. 221001
Vice-Chancellor
Tel. 91-0542-2205122
<https://www.ssvv.ac.in/>
5. Oriental Research Institute, Sri Venkateswara University, Tirupati. 517 502
Director
Tel. 91-0877-2249666
Fax 91- 0877-2226614
<https://www.svuniversity.edu.in/Master/ORI.html>
6. Oriental Research Institute, Mysore, Karnataka. 570005
Director
7. University of Madras, Chennai

Vice-Chancellor

<https://uni-mysore.ac.in/english-version/oriental-research-institute>

8. Oriental Research Institute and Manuscripts Library, University of Kerala,
Thiruvananthapuram
Director
<https://www.keralauniversity.ac.in/dept/deptHome.php?deptID=24&mID=7>
9. Rajasthan Oriental Research Institute, Jodhpur, P.W.D.Road, Jodhpur. 342011
Director
Tel.91-0291-2430244
https://www.paramparaproject.org/institution_rajasthan-oriental-research.html
10. Bhandarkar Oriental Research Institute, Deccan Gymkhana, Pune. 411 037,
Maharashtra
Honorary Secretary
Tel. 91-020-25656932
Fax 91-020-25661362
<https://bori.ac.in/>

5.0 Name and contact details of custodian IF DIFFERENT from the owner

Same as owner indicated above

5.1 Legal status

(a) Category of ownership: Public and Private Institutions

(b) Responsible administration: Documents are not always kept in ideal conditions due to the shortage of resources and staff, untrained staff.

(c) Other factors

All these Institutions can be reached through the over-arching National Mission for Manuscripts. The National Mission for Manuscripts (NMM) is responsible for preserving the vast manuscript wealth of India, the largest collection in the world. The Mission has the mandate of identifying, documenting, conserving and making accessible the manuscript heritage of India. National Mission for Manuscripts is a National level comprehensive initiative which caters to the need of conserving manuscripts and disseminating knowledge contained therein.

Contact Person:

Prof. Pratapanand Jha
Director (In-charge) National Mission for Manuscripts
Ministry of Culture, Government of India

5.2 Copyright status

No copy right involved. However any digital imaging that is done by the Institute would be the copyright of the Institute.

5.3 Accessibility (note any restrictions, including cultural restrictions)

Manuscripts in original may be accessed during the Institute hours. Digital copies of the manuscripts can be downloaded.

<https://www.namami.gov.in/>

<https://www.namami.gov.in/books/catalogue-series>

<https://ignca.gov.in/online-digital-resources/manuscripts/>

6.0 Identity and description of the documentary heritage

6.1 Name and identification details of the items/collection being nominated

Title: ABHINAVAGUPTA (940-1015 CE): COLLECTION OF MANUSCRIPTS OF HIS WORKS

Nominating Institution: National Mission for Manuscripts, Ministry of Culture, Government of India, New Delhi

6.2 Type of document

Manuscripts

6.3 Catalogue or registration details

Catalogue/Registration details are attached at Appendix A

6.4 Visual documentation (if available and appropriate)

Twelve visuals of digital images of manuscripts, one of library and two of storage of manuscripts are as below-

A. Digital images of Manuscripts – from Jammu Library

Shri Raghunath Temple MSS. Library,
JAMMU

No.	662-घ		
Title	घटकर्परटीका		
Author			
Extent	92	Age	सं. १८२७
Subject	काव्य		

Ghaṭakarparāṭīkā

This page gives the date of acquisition as 'Samvat 1897' that is 1841 CE.
This information is not always available.

॥ श्रीगणपतये नमः ॥ यस्याः प्रतिर्दशोत्तरगतस्तौ नायिकोपचमिः श्लोकेरभिधत्ते । निचिते
त्यादि हि कुसमानदेति । नीरदेः उपेखे निचिते । कुदाना उष्याणि कुदानितेः समानाः देता
स्तौ वृत्ताभावाद्दिरहिष्पाः । आगत्यगनेत्याते । सरसेर्मे धैः । खमिवत ब्रमायुक्तः सरसस्त्वाम्
प्रासधिष्यतीति भावः । भर्त्तृहीना नो हृदयलक्षणा शृष्योत्तददेः । रश्चिते खने । विद्यारकेर्म
॥ निचिते खमुपसनीरदेः प्रियहीना हृदयावनी रदेः ॥ सलिलेर्निहिते
जः क्षितोर विचंद्रो व विनोपलक्षितो ॥ १ ॥ १ ॥
धैः । किंचासलिलेर्जलेः क्षितोरजः निहिते स्यापिते । क्षितेः रजसर्थः । रजसः सर्वविस्तृत
त्वादिदानेति तस्यापनेषु खमा गमिष्यती ध्वनिते । किंचरविचंद्रो नटस्यो जने रितिराषः । अपि
नाते जसितज्ञे धः । मेधेरच्छादितत्वा न्नभस्तयोऽप्राप्त्वेन सर्वेषां पञ्चिकयोस्तयोरपि निज

Shri Raghunatha Temple MSS. Library,
JAMMU

No.	२१९५
Title	परमात्म सारः लक्ष्मणः
Author	अभि नव. गुरुः श्रीरामः
Extent	४८
Age	५
Subject	भक्ति शास्त्रं

ॐ

ॐ श्रीशिवाय नमः ॥ ॐ नमः सरस्वत्यै ॐ विदुषोऽपि जगन्मूर्त्या प्रपन्नो यः स ज्ञेयत्वजः
 प-टी- १ सात्मप्रकाशनेऽतीतविदग्धः परमेश्वरः यो यथा यथा गुरुणा युक्ता परमार्थसारसंक्षेपः
 विदुषोऽपि जगन्मूर्त्या प्रपन्नो यः स ज्ञेयत्वजः इह शिवा इयं शास्त्रे देहादिप्रमादता
 प्राधान्यसंकल्पसमुत्पत्तौ शकते कालस्य सेशया दिव्यविद्वेषप्रसङ्गस्य पूर्विका प्रा
 खनिष्यन्ति मन्यमानः परिमितप्रमादताधर्मीयाकारेण चिदानन्देकधनसात्मदेव
 तासमावेशप्रालिनी समस्तशास्त्रार्थसंक्षेपगर्भा प्रथमतस्तत्त्वात्परमेश्वरप्रवृत्तौ
 परमेश्वरि ॐ परपरस्य गहनोदनादिभेदे निविष्टवैध्यागुहासु सर्वालये सर्वचराचर
 स्यतामेव प्रोभु शरणे प्रपद्ये १ त्वं सर्वप्रमादस्फुरन्नासारसात्मदेवता रूपमेव पो सुमनु
 त्वा २ त्वमत्रयेः स्वभावसत्त्वात्मके प्रारणे ज्ञाने चित्त्वात्वे प्राममापन्नये सत्रये एवकारः शोभुसात्म
 देवताकारमेव प्रपद्ये न प्रनमोयातश्चारिणके चिद्विद्वेषमिन्यन्ययोगव्यवहिते
 अन्यच्च किं भूते परे एणं विद्वानन्देकाज्ञानकियाशक्तिभिर्भरमन्त्ररसरूप तथापर

JAMMU

No.	८०३-घ
Title	ध्वन्मा लोक लेखनम्
Author	आनन्दनन्दनः । अभिनवगुरुः
Extent	१७१
Age	५
Subject	अलङ्कारशास्त्रम्

Dhvanyālokalocanam

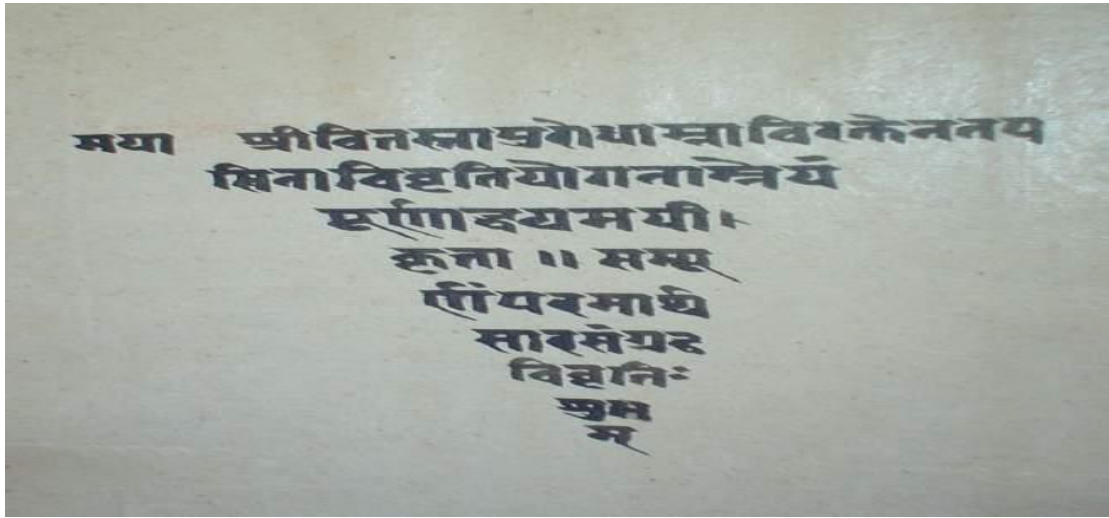
ॐ स्वस्ति श्रीगणेशाय नमः ॥ अर्धव्ययस्य प्रथमं विनाकारणकालो जगद्भावप्रत्यभिज्ञरसुभ्रान्सायतिव
 धन्या- कमात्प्रव्यापात्वाप्रसरसुभगेभासयति तत्सरस्वत्यास्तुत्वेकाविसस्य दयात्वे विनयताम् ॥ अर्धव्ययस्य प्रथमं विनाकारणकालो जगद्भावप्रत्यभिज्ञरसुभ्रान्सायतिव
 लो- कलापिवासस्य यश्चनोभिनवशुभपदाभिपोहम् पताकेतिदयानुरागानस्फुटयामिकाव्यालोके संलोचननियोजन
 याजनस्य ॥ स्वयमविच्छिन्नपरमेश्वरेन अस्कारसंपन्नचरितार्थोपि व्याख्यातुं शक्यं तद्विचारः स्वच्छत्यादिना ॥
 एतद्वाक्यं लस्येयससुवितापीः प्रकटनद्वारेणपरमेश्वरसाम्मुख्येकरोति इति कारः स्वच्छत्यादिना ॥
 मधुरियोजनः पुष्पानव्याख्यातुं शक्यं तद्विचारः स्वच्छत्यादिना ॥
 वामिष्यलाभप्रतिसाहाय्यकावरणम् तच्छतत्यतिद्विद्विज्ञापुसुरादिनाभवतीति इयदमत्राणविवक्षितम्
 नियोयोनिसम्भगतोसम्मोहाय्यवसाययोगितेनोत्साहप्रतीतेर्वीरभोधन्यते नावानोप्रहरणत्वे प्रहरणे
 तवरक्षणकर्तव्येनवानामव्यतिरिक्तत्वेनकरणत्वात्प्रतिशयपाक्षिनाकर्तृत्वेनस्त्विना धनितश्चपरमेश्वरस्यव्य
 तिरिक्तकरणपेक्षाविरुद्धः मधुरियोवित्यनेनतस्यसंवेदनगत्रासापसारणोद्यमउक्तः कीटशास्यमधुरियोः स्व
 च्यानेसरिलोनेतकर्मधारतयेन नाप्यन्यदीयेच्छया अपितविषाष्टदानवहननोचिततथाविधेच्छापारि
 योविद्यादेवस्वीकृतसिंहत्रयस्यत्यर्थः कीटशासनात्प्रपन्नानामातिथेच्छित्तेति नवानोहिच्छेदकृतप्रवितम्
 श्रोतेः प्रनच्छेद्यत्वं नावान्यस्यसंभावनीयमपितदीयानोनवानो स्वच्छानिमोक्तोवित्यात्संभाव्यतपेवेति यावत् ।
 अथवाविज्ञगालोकेकोद्विराणकशिपुर्विच्छस्यात्क्लेशकडनिसयववस्तुतः प्रपन्नानोभगवदेकपारणस्यितीनो १

Page from Dhvanyālokalocanam Mss.

JAMMU

No.	२३३०		
Title	परमाथसारविवृतिः दूर्गाष्टकस्य भाष्यः		
Author	श्री आभिनवगुप्तः राजारजकः		
Extent	६४	Age	५
Subject	भाक्तिसारसंग्रहः		

Paramārthasāravivṛtti

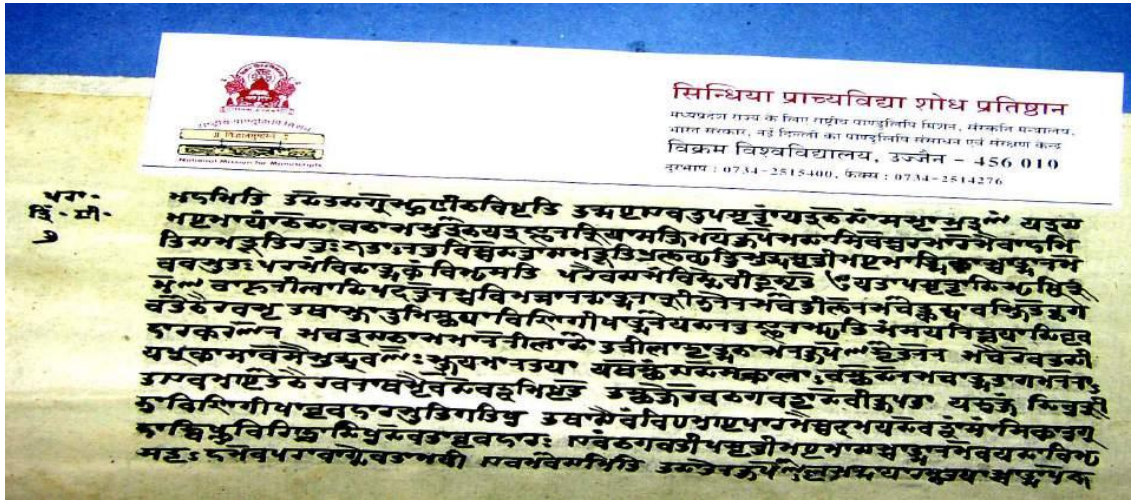


Last Page of *Paramārthasāravivṛtti*

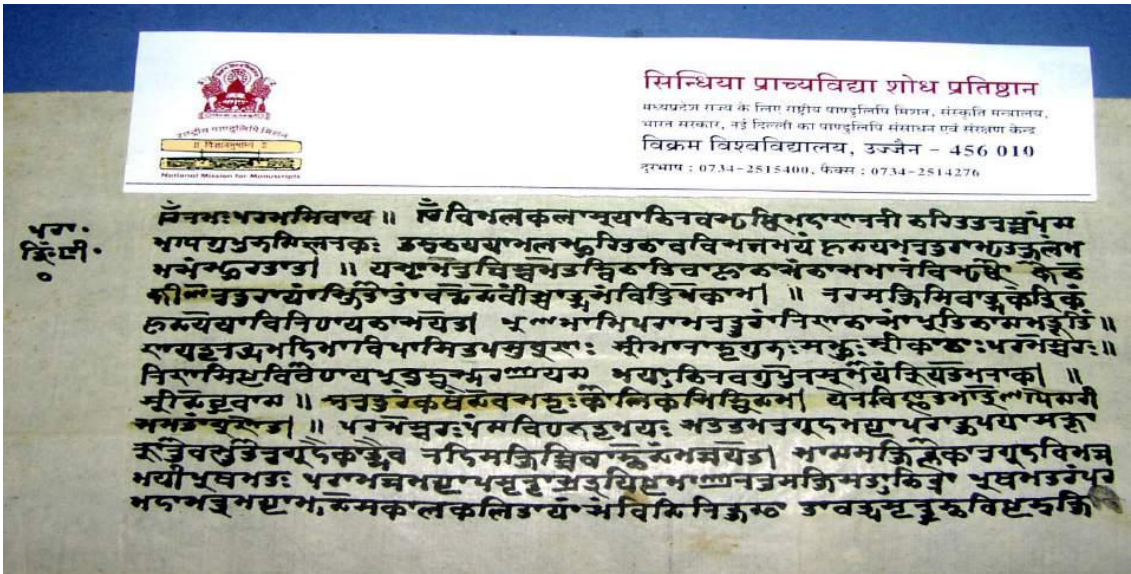
Digital images of Manuscript from Ujjain Library



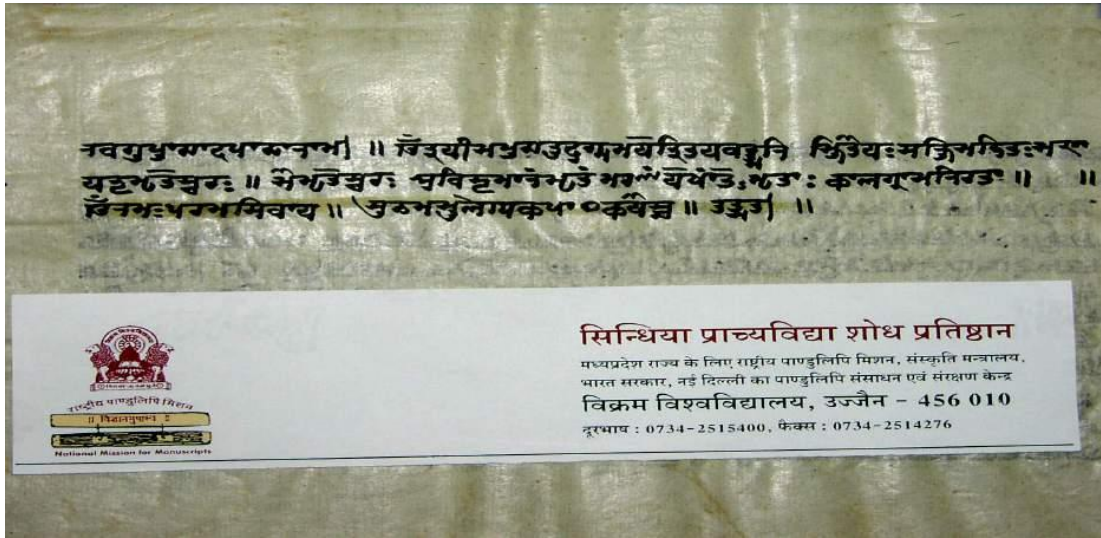
Anuttaratattvavimarśinivṛtti



Anuttaratattvavimarśinīvṛtti



Anuttaratattvavimarśinīvṛtti



Anuttaratattvavimarśinivṛtti

(B) Saraswati Mahal Manuscript Library



(C) Storage of Manuscripts



6.5 History/provenance

These manuscript libraries were established in the 19th century, beginning with the Banaras College in 1791. Their main task was to collect manuscripts from pundits who had preserved them as precious knowledge heritage but were no longer in a position to look after them. They were mostly donated in the 19th and early 20th century, as in Indian tradition learning/knowledge was not 'sold', was not a commodity for commercial transaction. There are no records of when and during what phase they were acquired. But it is reasonably certain that maximum acquisition was made during the 19th century. Further, while the date of writing the manuscript is seldom recorded, it is reasonable to presume that they belong to different periods and the carrier is an indication of their age.

However, the authenticity is beyond doubt as these institutions were headed by profound traditional pundits, scholars who were known not to compromise on accuracy. We recapitulate briefly the known founding history of some of these libraries:

- Sanskrit College, Varanasi and Saraswati Bhawan Library were established by Sir Arthur Venis, along with the pundits he patronized in 1791 as a private school.
- Oriental Research Institute, Tirupati was established by Tirumala Tirupati Devasthanam in 1939.
- Oriental Research Institute, Mysore was established in 1891 by Chamaraja Wodeyar, the Maharaja of Mysore.
- Thanjavur Maharaja Serfaji's Saraswati Mahal Library, Thanjavur was set up by the Maratha rulers, the Nayaks of Thanjavur in the late 18th and early 19th centuries. (Please see the photograph of the library at 3.2.5 (B) under Visual Documentaion)
- Rajastan Oriental Research Institute is an initiative of the Govt. of Rajastan. It was established in 1950.
- Bhandarkar Oriental Research Institue (BORI), Pune was founded in 1917 in the memory of R.G. Bhandarkar.
- The Adyar library and Research Center was founded in 1886 by Henry Steel Olcott, first President of the Theosophical Society, a society for research in Eastern Civilization, Philosophy and Religion.

Since these libraries were set up with the express purpose of procuring and preserving manuscripts, the acquisitions of their holdings began about that time and a large number were collected during the early phase itself.

6.5 Bibliography

A. Works by Foreign Scholars

Barnett, L.D (tr.). 1910. "The Paramārthasāra of Abhinavagupta, Sanskrit Text and Translation, with notes paraphrased from the Commentary of Yogamuni". Journal of the Royal Asiatic Society of Great Britain and Ireland, London, pp.707-747.

Buhler, George. 1877. "Detailed Report of a Tour in Search of Sanskrit Mss, made in Kashmir, Rajputana and Central India". Journal of the Bombay Branch of the Royal Asiatic Society. (Extra Number).

Cooper, David E. 1992. A Companion to Aesthetics. London: Blackwell.

Dyczkowski, Mark S. G. 1988. *The Canon of Śaivāgama and the Kubjikā Tantra of the Western Kaul Tradition*, New York: State University of New York Press.

Gerow, Edwin. 1971. *A Glossary of Indian Figures of Speech*, The Hague: Mouton.

Gnoli, Raniero (comm.). 1957. "Śivadṛṣṭi of Somānanda" (Chapter I), in *East and West*, VIII, 1957, pp.16-22.

_____ (tr. with intro. and notes). 1968. *The Aesthetic Experience According to Abhinavagupta* (Tr. of Abh. Ch.VI) Varanasi: Chowkhamba Sanskrit Series Office.

Keith, A.B. 1981. *The Sanskrit Drama*. Oxford: Clarendon Press.

Krieger, Murry. 1976. *Theory of Criticism: A Tradition and its Systems*. London: John Hopkins University.

Ingalls, D.H.H. (ed. with Intro), J.M. Masson and M.V. Patvardhana. 1990. *Dhvanyāloka and Locana*, Harvard Oriental Series 49. Harvard: Harvard University Press.

Masson, J.L., and M.V. Patwardhan (tr.). 1969. *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics*, Series no. 9. Poona: Bhandarkar Oriental Research Institute.

_____. 1970. *Aesthetic Rapture* (Vols. 2), (tr. of Rasādhyāya of Nāṭyaśāstra with Abhinavabhāratī and notes). Poona: Deccan College.

Muller-Ortega, Paul Edurado. 1997. *The Triadic Heart of Śiva: Kaula Trancism of Abhinavagupta in the Non-Dual Śaivism of Kashmir*. Delhi: Sri Satguru Publications. (First Indian Edition) [1989].

Renou, Louis. 1954. "The Dhvani in Sanskrit Poetics". in *Adyar Library Bulletin*, vol.13, Madras: Adyar Library.

Schiller, Friedrich. 1963. "On Simple and Sentimental Poetry" in *Gateway to Great Books*, Vol. 5, (Critical Essays) pp.151-211. Chicago: (Encyclopedia Britannica, Inc.) William Benton Publishers.

Schopenhauer, Arthur. 1968. "On the Comparative Place of Interest and Beauty in Works of Art". In *Gateway to Great Books*, Vol.5, (Critical Essays), pp.143-150. Chicago: (Encyclopedia Britannica, Inc.) William Benton Publisher.

Tzvetan Todorov. 1983. *Symbolism and Interpretation*. (tr.) Catherine Porter. London: Routledge and Kegan Paul.

Woodroffe, Sir John. 1998 (rpt). *The Garland of Letters*. Madras: Ganesh and Company.

Warder, A.K. 1972. *Indian Kavva Literature*, (Vol.1), *Literary Criticism*. Delhi: Motilal Banarsidass.

_____. 1978. *The Science of Criticism in India*. Madras: Adyar Library and Research Centre.

Zimmer, H. 1980. *Philosophies of India*. London: Kegan Paul.

_____. 1990. *The Myths and Symbols in Indian Art and Civilization*, (ed.) Joseph Campbell. Delhi: Motilal Banarsidass, (Indian ed.).

B. Works by Indian Scholars

Basu, Manoranjan, Fundamentals of the Philosophy of Tantra, Calcutta: Mira Basu Publishers, 1986.

Bhattacharya, Sivaprasad,

“Corner Stones of Rasa Ideology and the Saiva Darsana of Kashmir,”

“Rasabhasa in Alankāra Literature”,

“Kashmir saiva Darsana’s Impress on Alankarasastra”,

“The Guna and Riti in Theory and Practice”,

“The Neo-Buddhist Nucleus in Alankāraśāstra”,

“Two Nyayas in Relation to the Dhvani Creed”,

in Indian Studies: Past and Present (Quarterly Journal, Vol. V, No.3, Calcutta : 1964, April-June).

Chaitanya, Krishna, Sanskrit Poetics: A Critical and Comparative Study, Delhi: Asia Publishing House, 1965.

_____, Cultural Leaders of India: Aestheticians, Delhi: Publications Division, The Government of India, 1983.

Chari, V.K., Sanskrit Criticism, Delhi: Motilal Banarsidass, 1993 (1990).

Chatterji, Kshitish Chandra, ‘Panini as Poet’ in Calcutta Oriental Journal, Vol.1, Calcutta, 1933.

Chatterji, P.C., Fundamental Questions in Aesthetics, Simla: Indian Institute of Advanced Study, 1968.

Chatterjee, Satischandra and Dhirendramohan Dutta, An Introduction to Indian Philosophy, Calcutta: University of Calcutta, 1984. (1939).

Coomaraswamy, Ananda K. A New Approach to the Vedas: An Essay in Translation and Exegesis, Delhi: Munshiram Manoharlal, 1994, (1993).

_____, Art and Swadeshi, Delhi: Munshiram Manoharlal, 1994.

Cultural Heritage of India (Vol. III and V), (ed.) Haridas Bhattacharya, Calcutta: The Ramakrishna Mission, 1953.

Dahal, Acharya Lokamani (tr. in Hindi), Paramalaghumanjusa, Varanasi: Chowkhamba Surbharti Prakashan, 1991.

Dasgupta, S.N. and S.K. De, History of Sanskrit Literature, Calcutta: University of Calcutta, 1947.

De, S.K., “The Theory of Rasa in Sanskrit Poetics” in Sir Ashutosh Mookerjee Silver Jubilee Volumes, vol. III, pt.2, Calcutta, 1925.

_____, Studies in the History of Sanskrit Poetics, London: Luzac Co. 1925.

_____, A History of Sanskrit Poetics, Calcutta: Calcutta University Press, 1960.

_____, Sanskrit Poetics as a Study of Aesthetics, Berkeley: University of California Press, 1963.

- Deshpande, G.T., Bharatiya Sahityasastra, Delhi: Rajpal & Sons, 1978.
- _____, Abhinavagupta, New Delhi: Sahitya Akademi, 1989.
- Dhar, Somanath, Jammu and Kashmir, New Delhi: National Book Trust, India, 1977 (rev.) (1977).
- Dhananjaya, Daśarūpaka (along with Avaloka Commentary by Dhanika), Varanasi: Chowkhamba Sanskrit Sansthana, 1967. [For Hindi tr. and commentary in Hindi, see Vyas, Dr. Bholashankar].
- Dhayagude, Suresh V., Western and Indian Poetics: A Comparative Study, Poona: Bhandarkar Oriental Institute, 1981.
- Dwivedi, R.C. (ed.) Principles of Literary Criticism in Sanskrit, Delhi: Motilal Banarsidass, 1969.
- Dwivedi, Reva Prasad (ed. and tr.), Alankarasarvsva (of Rajanaka Ruyyaka and Mankha with the commentary Vimarsini of acarya Jayaratha), Varanasi: Chowkhamba Sanskrit Sansthan, 1969.
- _____, (ed. and tr.), Vyaktiviveka (of Rajanaka Mahimabhata), Varanasi: Chowkhamba Sanskrit Sansthan, 1982.
- Founders of Indian Philosophy (in Cultural Leaders of India), (general ed.) Prof. V. Raghavan, Delhi: Publications Divisions, 1992 (1982).
- Goyandaka, Harikrishnadas (tr.), Yoga-Darsana (Text with Hindi tr.), Gorakhpur Gita Press, 1994.
- Hiriyanna, M., Art Experience, New Delhi: Indira Gandhi National Centre for the Arts in Collaboration with Manohar, 1997, (1954).
- Jagannatha, Panditaraja, Rasagangadhara, [For Hindi tr., see Jha, Madan Mohan].
- Kane, P.V., "Gleanings from the Abhinavabharati", in Pathak Commemoration Volume, Poona: Bhandarkar Oriental Research Institute, 1934.
- , History of Sanskrit Poetics, Delhi: Motilal Banarsidass, 1987(rpt.), (1971, Fourth ed.).
- Kaul, Samsarchand, "Mahamaheshvara Rajanaka Abhinavagupdacharya", in Kashmir Today, Vol.5/9, Srinagar, Nov.-Dec. 1961, 35 ff.
- Kaur, Amarjit, Influence of Indian Philosophy on Sanskrit Poetics, Delhi: Bharatiya Vidya Prakashan, 1979.
- Kaviraj, Gopinath, Aspects of Indian Thought, Burdwan: The University of Burdwan, 1966.
- _____ and Hanskumar Tiwari, Tantrika Sadhana aur Siddhanta, Patna: Bihar Rashtrabhasha Parishad, 1979.
- , Notes on Religion and Philosophy, (ed.) Gaurinath Shastri, Varanasi: Sampurnand Sanskrit University, 1987.
- , Selected Writings of M.M. Gopinath Kaviraj, Varanasi: M.M. Gopinath Kaviraj Centenary Celebration Committee, 1990.
- Kaw, R. K., The Doctrine of Recognition (Pratyabhijna Philosophy), Hoshiyarpur:

Vishveshwarananda Institute, 1967.

Krishnamoorthy, K. (ed.), Essays in Sanskrit Criticism, Dharwar: Karnataka University, 1964.

---, Some Thoughts on Indian Aesthetics and Literary Criticism, Mysore: University of Mysore, 1968 (a).

---, Critics of the Dhvanyaloka, Mysore: Kavyalaya Publishers, 1968(b).

_____, (tr.), Vakroktijivita, Dharwar: Karnataka University, 1977.

_____, Studies in Indian Aesthetics and Criticism, Mysore: D.V.K. Moorthy, 1979.

_____, “Abhinavagupta’s Integral View of Aesthetic Concept”, in *Rtam: Journal of Akhil Bharatiya Sanskrit Parishad*, (Baburam Saxena Felicitation Volume), Vols. XI-XV, pp. 221-231, Lucknow: July 1979-83.

_____, “Bharata”, and “Anandavardhana” in *Aestheticians, (Cultural Leaders of India) Publications Division*, 1990(rpt.), (1983).

_____, *Indian Literary Theories*, Delhi: Meharchand Lachman Dass, 1985.

Ksemendra, *Aucityavicaracarca*, Varanasi: Chowkhamba Vidyabhawan, 1964.

Kumar, Pushendra, *Intoduction to Tantras and Their Philosophy*, Delhi: Ratriya Sanskrit Sansthan, 1998.

Kuntaka, *Vakroktijivita* [For English tr., see Krishnamoorthy K. (1997), and for Hindi tr./annotation and a detailed intro. see Vishveshwara, Acharya 1995].

Kuppuswami, A. (ed.), *Saundaryalahari* (with Laksamidhara and other eight Sanskrit commentaries), Madras: Published by A. Kuppuswami, 1976.

Kushwaha, M.S. (ed.), *Indian Poetics and Western Thought*, Lucknow: Agro Publishing House, 1988.

Lakshmanjoo, Swami, *The Kashmir Shaivism: The Secret Supreme*, (ed.) John Huhges, Culver City/U.S.A.:Kashmir Shaivism Fellowship, 2000.

Madhavacarya *Sarvadaranasangraha*[For Hindi tr., see Sharma, Prof. Umashankar, ‘Rishi’].

Madhuresh, Rangeshwaranath, *Pratyabhijnapradipa*, Delhi: Nag Publishers, 1998.

Mahimabhata, *Vyaktiviveka* (of Rajānaka Mahimbhatta) [For Hindi tr., see Dwivedi, Reva Prasad].

Mammata, *Kavyaprakasa*, [For English tr., see Jha, Ganganatha 1985; and for Hindi, Singh, Satyavrat, 1995].

Masson, J.L., and M.V. Patwardhan (tr.), *Śāntarasa and Abhinavagupta’s Philosophy of Aesthetics*, Series no. 9, Poona: Bhandarkar Oriental Research Institute, 1969.

_____, *Aesthetic Rapture* (Vols. 2), (tr. of Rasadhyaya of *Natyasastra* with *Abhinavabharati* and notes), Poona: Deccan College, 1970.

Matilal, B.K., *Epistemology, Logic and Grammar in Indian Philosophical Analysis*, The Hague:

Moton, 1971.

_____, Logic, Language and Reality: An Introduction in Indian Philosophical Studies, Delhi: Motilal Banarsidass, 1985.

Mishra, Shrikrishna, Coleridge and Abhinavagupta, Darbhanga: Published by the Author, 1979.

Mishra, Vidyaniwas Mishra, Sahrdaya, Delhi: Sahitya Akademi, 1994.

_____, Tantra, Kala aur asvada, Delhi: Praveen Prakashan, 1998.

Mookerji, Radha Kumud, "History of Sanskrit Literature from the Works of Pānini, Katyayana and Patanjali", in Indian Antiquary, vol.52, Delhi: Swati Publication, 1985.

Mukherji, Ramarajan, Global Aesthetics and Sanskrit Poetics, Delhi: Rashtriya Sanskrit sansthan, 1998.

Nagar, R.S. (ed.) Natyasastra of Bhrata Muni With the Commentary Abhinavabharati by Abhinavaguptapadacarya (Sanskrit text only), Delhi: Parimal Publications, 1998.

Nagendra, (Dr.) & Dr. Taraknath Bali (eds.), Bharatiya Kavya Siddhanta, Delhi: University of Delhi, 1969.

_____, Paribhasendusekhara, (comm.) Dr. Harshanath Mishra, Delhi: Rashtriya Sanskrit Sansthan, 1987.

Nandikesvara, Abhinayadarpana, [For English tr., see Coomaraswamy, Ananda K. 1987.]

Narasimhaiah, C.D., (ed.), Literary Criticism: European and Indian Traditions, Mysore: The Dept. of Post-Graduate Studies and Research in English, University of Mysore, 1966.

Padmarajiah, Y.T., A Comparative Study of the Jaina Theories of Reality and Knowledge, Bombay: Jain Sahitya Vikas Mandal, 1963.

Pandey, K.C., Comparative Aesthetics, vol.1&2 (Indian and Western Aesthetics respectively) Chowkhamba Sanskrit Office Series, Varanasi, 1993 (2ndedn.), (1959).

_____, Abhinavagupta: An Historical and Philosophical Study, Varanasi: Chowkhamba Sanskrit Office, 1963.

_____, "Abhinavagupta" in Aestheticians (Cultural Leaders of India) Delhi: Publications Division, 1983 (1990 rpt.).

_____, An Outline History of Saiva Philosophy, Delhi: Motilal Banarsidass, 1986.

Pandey, Sudhakar and V.N. Jha (eds.) Glimpses of Ancient Indian Poetics (From Bharata to Jagannatha), Delhi: Satguru Publications, 1993.

Pandit, Balajit Nath, Svatantrya Darpana: The Mirror of Supremacy (Sanskrit with exegetical notes in English), Delhi: Munshiram Manoharlal, 1993.

_____, Specific Principles of Kashmir Saivism, Delhi: Munshiram Manoharlal, 1997.

Panikker, K. Ayyappa, "Indian Literary Theory: Relevance and Retrieval" in The Vishvabharati

Quarterly, New Series, Vol.8, No. 3, Oct-Dec, 1999.

Pant, Shruti, "Translation of the Rasadhyaya (6th Chapter) of the Natyasastra" (with an introduction), [unpublished].

Poddar, Hanumanprasad (ed.) Kalyana (Special issue on Siva: Sivanka), Gorakhpur: Gita Press, 1998 (4th edn).

Prasad, Jaishankar, Kavya aur Kala tatha anya Nibandha (in Hindi), Delhi, Vikram Prakashan, 1997 (1939).

_____, Kāmāyanī (epic poetry in Hindi), Delhi: Rajkamal Paperbacks, 1994 (1936).

Pratyagatmananda, Swami, "Philosophy of the Tantra" in Cultural Heritage of India Vol.III, (ed.) Haridas Bhattacharyya, Calcutta: The Ramakrishna Mission, 1993 (rpt.), (1953).

Punyananda, Kamakalavilasaa, [For Hindi tr., see Dwivedi, Shyamakant, "Ananda"].

Raghavan, V., The Number of Rasas, Madras: Adyar Library Series, 1940.

_____, and Nagendra (eds.), An Introduction to Indian Poetics, Delhi: Macmillan India, 1970.

_____, Studies on Some Concepts of the Alankarasastra, Madras, Adyar Library and Research Centre: 1973.

_____, Abhinavagupta and His Works, Varanasi: Chaukhambha Orientalia, 1980. [See also under the Primary Source also].

Ramachandra-Gunachandra, Natyadarpana, [For Hindi tr. and annotation see Vishveshwara, Acharya, 1990].

Rastogi, N., Introduction to the Tantraloka, Delhi: Motilal Banarsidass, 1987.

Ruyyaka (and Mankhaka) Alankārasarvasva, Bombay: Nirnaya Sagar Press, 1939. [For Hindi tr., see Dwivedi, Reva Prasad, 1979.]

Sankaran, A., The Theories of Rasa and Dhvani, Madras: University of Madras, 1929.

_____, Some Aspects of Literary Criticism in Sanskrit, Madras:

Sastri, Gaurinath, "The Philosophy of Saivism" in The Cultural Heritage of India, Vol.III (ed.) Haridas Bhattacharyya, Calcutta: The Ramakrishna Mission. 1993 (1953).

_____, The Philosophy of Word and Meaning, Calcutta: Sanskrit College Research Series 5, 1959.

_____, "Sanskrit Poetics" in Cultural Heritage of India, vol. 5, Calcutta: Ramakrishna Mission, 1970.

_____, History of Classical Sanskrit Literature, Delhi: Motilal Banarsidass, 1987.

Seturaman, V.S. (ed.), Indian Aesthetics: An Introduction, Delhi: Macmillan India, 1992.

Sharma, Acharya Devendranath, Bhamaha-viracita Kāvyalankara (in Hindi), Patna: Bihar

Rashtrabhasha Parishad, 1962.

Sharma, Umashankar "Rishi" (tr./ed./comm.), Hindi Sarvadarsana Sangraha, Varanasi: Chowkhamba Vidyabhawan, 1994.

Shukla, Acharya Ramachandra, Rasa-Mimamsa (in Hindi), (ed.) Vishvanath Prasad Mishra Varanasi: Nagari Pracharini Sabha 1991.

Shukla, Wagish, "Steps into Darkness: Dance and Knowledge" ,2001 (unpublished).

Singh, Dr. Satyavrat (tr./ann.), Sahityadarpana (in Hindi), Varanasi: Chowkhamba Vidyabhawan, 1997.

—————(tr., comm.), Kavyaprakash (in Hindi), Varanasi: Chowkhamba Vidhabhawan, 1995.

Sinha, Jadunath, Schools of Saivism, Calcutta: Sinha Publishing House Pvt. Ltd. 1970.

Sivadatta, Pandita, at. al (ed. and rev.) Kayanusana (of Sri Hemachandra with the auto-commentary), Delhi: Meharchanda Lachhmandas Publication, 1986 (rept.).

Tiwary, R.S., A Critical Approach to Classical Indian Poetics, Delhi and Varanasi: Chowkhamba Orientalia, 1984.

Tripathi, Ramamuty, Bharatiya Kavya-vimarsa, Delhi: Vani Prakashan, 2001.

Upadhyaya, Archarya Baladev, Bharatiya Darsana, Varanasi: Sharada Mandir, 1997.

Vatsyayana, Kapila, Bharata, The Natyasatra, N.Delhi: Sahitya Akademi, 1996.

Virupakshananda, Swami (tr.), Tarkasamgraha (with the Dipika), Madras: Sri Ramakrishna Math, 1994.

Vishveshwara, Acharya (tr. and annotation), Hindi Natyadarpana, [ed. Dr. Nagendra], Delhi: Delhi University, 1990.

-----,(tr. and anno., Kavyalankarasutravrtti, [ed. Dr. Nagendra], Delhi: Delhi University, 1994.

-----, (tr. and anno.), Hindi Vakroktijivita, [ed. Dr. Nagendra], Delhi: Delhi University, 1995.

Viswanatha, Sahityadarpana (For English tr. see Ballayatyne, J.K. and P.K. Mishra; and for Hindi, Singh, Dr. Satyavrat, 1997).

Vyas, Dr. Bholashankara (tr. and comm.), Dasarupaka (of Dhananjaya with the comm. Avaloka of Dhanika), Varanasi: Chowkhamba Vidyabhawan, 1998.

Walimbe, Y.S. Abhinavagupta on Indian Aesthetics, Delhi: Ajanta Publications, 1980.

Walli, Koshalya, A Peep into the Tantraloka and Our Cultural Heritage, Delhi: Rashtriys Sanskrit Sansthan,1998.

Yaduvanshi (Dr.), Saiva-Mata, Patna: Bihar Rashtrabhasha Parishad,1988 (1955).

A Companion to Aesthetics, David E. Cooper, London: Blackwell, 1992.

Cultural Heritage of India, (Vols. I, III, and V), Calcutta: The Ramakrishna Mission, 1953.

Hindi Sahitya Kosa Vol. I, Dhirendra Verma (ed. et.al.), Varanasi: Gyanamandala Ltd. 1985(3rd ed.)

6.6 Names, qualifications and contact details of up to three *independent* people or organisations with expert knowledge about values and provenance of the nominated material.

Prof. Navjivan Rastogi Professor
Abhinavagupta Institute of Saiva
Philosophy & Aesthetics
Lucknow University, Lucknow
Email: nr2508@gmail.com

Prof. Sashiprabha Kumar Former Vice Chancellor
Sanchi University of Buddhist Indic Studies (SUBIS)
Email: prof.shashiprabha@gmail.com

Abhinavagupta Institute of Saiva Philosophy & Aesthetics
Lucknow University, Lucknow
Uttar Pradesh

7.0 Assessment against the selection criteria

7.1 Primary criteria - significance value to the world. Comment on one or more of the following significance criteria.

This is a Nomination for International Register of a Collection of 248 Manuscripts of Abhinavagupta (CE 940-1015), an outstanding Indian thinker in philosophy, tantra, aesthetics/literary theory, and music who lived in Srinagar, Kashmir in the 10th century and composed around 41 *granthas* (texts). The manuscripts of Abhinavagupta are held as parts of the holdings of several manuscript libraries in India. These are the only extant manuscript copies of the works of Abhinavagupta. These manuscripts transmit texts in six subject areas, eight Indian scripts of which three are now archaic and three kinds of carriers.

These manuscripts document a knowledge culture whose intellectual and artistic influence once permeated North East Asia, Central Asia and South Asia. They document, apart from aesthetics and music, his critique of other Schools of Saivism and Indian philosophy, His own Kaula and Pratyabhijñā schools (of Śaiva philosophy) which were influential in the modulation of some later Buddhist Schools such as Vajrayāna. This thought generated considerable creative artistic energy that expressed itself as a widespread movement, 12th century onwards, that has left evidence in the form of innumerable sculptures and temples in South Asia. But this thought has since then become restricted to individuals and groups due to (i) the changed historical context (Kashmir where this thought flourished underwent almost religious conversion to Islam) that no longer owns up this thought, and (ii) loss of access generally to Sanskrit, the language of the texts, through a consequent shift in its status, for a number of reasons, from a common language to a language of ritual.

These documents, are truly the heritage of mankind being the only surviving records of the expression by an exceptional mind of a Non-Theo-centric Knowledge Culture – the Vedic/Āgamika, ‘pagan’ if you please (as against the Hebraic God-centered knowledge culture) – a knowledge system with distinct ontology, distinct belief system, distinct modes of worship and distinct practices in the arts and their reception. With this culture becoming esoteric in its own homeland, this knowledge system itself is threatened and not just the documents. As the records presented here show, a good deal of the original work known to have once existed is already lost. If they are lost or their knowledge becomes opaque, an important stream of human thought shall be in danger of being irretrievably lost.

They are also valuable records of a knowledge culture in a pluralistic context – they are copied in diverse languages and scripts and are to be found in all parts of India where, it is known, several other ‘faiths’, including Buddhist and Jain, had flourished and still exist.

These manuscripts are the testimony of an outstanding intellectual who, once his works are made known through awareness generation and are disseminated, shall certainly take his rightful place along with great thinkers of mankind – Plato, St. Augustine, Thomas Aquinas and Kant.

They are also the only such known collection of manuscripts of the works of one major thinker. His global significance - relevance and pertinence to even the contemporary world and thought - is attested by the comparative and trans-cultural interest in his thought, particularly his philosophy and aesthetics in some major Universities and by modern scholars of the world.(see Appendix 12 & 13)
These manuscripts are held, as recorded here, in different manuscript libraries, **mostly government and some private, that came to be established in India since the 19th century through the initiative of some enlightened British officers such as Lord Lawrence, the then Governor General of India, who in 1868 gave the first grant for the collection and storage of manuscripts.**

But for that this nomination could not have been filed to mark the second stage in the conservation of

the knowledge of mankind - seeking to preserve the significant knowledge itself by increasing awareness and universal access and dissemination so that it may be possible to reconstruct, through the documentation, an important phase in the cultural history of mankind.

7.1.1 Historic significance

- Abhinavagupta's works are the most comprehensive and basic access to the philosophy and the practice of the Kula, Krama, Spanda and Pratyabhijñā - all compactly described as "Kashmir Saivism" by some authors, a school of thought that has a well identified tradition of which Abhinavagupta is the most authoritative exponent (see, Appendix 9 for the tradition). These spiritual doctrines also underly the edifice of the aesthetics, the poetics and the performing arts in India that are more or less fully determined by the ideas and structurations detailed by Abhinavagupta.
- As spiritual doctrines per se, they syncretically present not only the specific inputs of Abhinavagupta and his direct predecessors in the field but a holistic core of the knowledge philosophies of the Vedic, the Tantric and the Buddhist mainstreams in India. The value lies not only in the picture at the time of Abhinavagupta but the subsequent developments in these fields in India because the impact of Abhinavagupta is continued throughout the Indian thought. It is worth mentioning that his ideas are at the roots of the Siddhanta Saivism also which was to later play a crucial role in the development of the medieval poetry of the southern languages like Kannada.

Abhinavagupta's Importance

Further, no passage to the Indian mystic theories and practices, the Tantra and the Yoga, is obtained unless Abhinavagupta is accessed. No understanding of the methodology of Indian cult-formation and initiation ceremonies, the role of the Guru in Indian spiritual praxis is possible unless one goes to Abhinavagupta. This philosophy of devotion to the Siva principle is one of the two major competing theistic systems – Vaiṣṇava, the principle of Viṣṇu being the other one. He argued that the structures of the microcosm and the macrocosm were identical and tried to find a key to the knowledge of nature in man's knowledge. His psychic-physical analysis of the human cognitive frame apart from setting up a theory of cognition and cognitive processes also sheds so much valid light on chemistry of the human body and medicine. As a necessary analogue, he posited psychic-physical practices (sādhana) that combined the traditional aim of spiritual liberation with enjoyment of the world. He countered in this sense both the denial of this material world by the then dominant Vedānta School and the Buddhist doctrine of renunciation in the history of ideas.

His World Influence

Therefore his thought held an appeal to all Indians irrespective of caste, sex and age and therefore greatly influenced Indian philosophy and was widely adhered to all over the sub-continent onwards spread right up to the Far East, Korea and Japan and across South Asia as well till its going into abeyance along with other Indian systems due to changed historical context in the 13th century or so.

In the world of philosophy, in the perennial debate between matter and mind, between idealism and

realism, Abhinavagupta's thought is of immense significance for its reconciliation of the two apparently contradictory principles, a reconciliation that is a necessary precondition for any philosophy of aesthetics. It is for this reason that modern scholarship often draws attention to the similarities between Abhinavagupta's postulates and those of, for example, Immanuel Kant, particularly his distinction between the world of phenomena and 'things-in-themselves'. He asserts that from the primordial energized matter, Śiva - Pṛthvi – Tattva all creation avolces as a continuum without any division or opposition such as subtle versus gross, divine versus mundane. His ontology, therefore, is not hierarchical but configurational.

His Aesthetics

The specific articulations of his system, the Pratyabhiñā and the Tantra released great creative energy and there was an efflorescence of sculpture, painting, iconography and temple architecture as far as North East and South Asia besides India. Abhinavagupta asserts that the world of appearance, pratibhāsika sattā, is as real as the essence, the tattvārthika sattā. Abhinavagupta not only admits the reality of the world, while accepting its evolution out of a spiritual ontological principle he called Śivatattva, but posits this reality as effulgent, beautiful.

Abhinavagupta's aesthetics, deriving from this continuity between the abstract and the real, is inextricably bound with the nature of art representation and considers the aesthetic experience (Rasa) as not at all different from, is in fact conditioned by, all the substantial causal factors (vibhāva etc.). This shifted the focus away from the object to its representation bringing into focus various modes of representation including 'ornamentation' (alaṅkāra) as the symbolic means of communicating the essence (bhāva) of the object represented. The other part of his aesthetic theory is his definition of art as abhinaya, enactment, and this requires the representation to be dynamic, live as it were. The symbiosis of the symbolic, the ornamental and the dynamic in his theory of art explains the rich detail of the temple Gopurams of South India and of the temples of South Asia, the almost 'live' sculpture of Naṭarāja, the dancing Shiva and of the dancing Ganesha. This explains the mudrās, the dance postures portrayed in the Chidambaram temple of Naṭarāja in the iconography.

Influence on Art in Asia

This grand reconciliation between the abstract and the real, between the spiritual and the material produced powerful thought and art currents in India (witness the great Brhadeshwara temple at Thanjavur in South India) that travelled with the great South Indian Chola kings to South Asia and with monks to East Asia. Innumerable temples dot till this day the landscapes of Cambodia, Laos, Indonesia and Vietnam. The icons and paintings of Binnyaka (one of the Japanese names for Ganesha) in the Daigoji monastery at Kyoto, Japan and the trident bearing Maheswara in the drawings and sculptures of Japanese monk painters (beginning with what is known as Heian 2 Fujiwara period and its flowering in the subsequent phases of Japanese art history) are eloquent living testimony to Abhinavagupta's conception of art as effulgence. These portrayals capture the synthesis of the Buddhist and the Śiva-Tantra that Abhinavagupta established in what is in fact a remarkable reconciliation of the contending frame works.

Uniqueness of Knowledge Constitution – The Exegetical Mode

In India, the scholars have invariably expressed themselves in the form of exegesis. All the important

texts on Indian knowledge are in that form. It is important to note that this extends to practice also. For example, an Indian music or dance performance is almost invariably even today presented as a transmission of received instructions from a direct and long line of teachers. This mode, usually described as the Guru-Sisya Parampara (=Teacher-disciple chain), reflects a particular hypothesis of the Indian mind: Knowledge progresses through creative narration, not innovation.

Abhinavagupta is strictly within this framework. All the works that he has composed are either in the form of exegetical expositions of works by his predecessors or in the form of comprehensive compendiums of knowledge systems. As is frequent in Indian history of ideas, the 'exegesis' becomes an integral and indispensable core, influencing the entire subsequentity of the particular branch of learning. (Please see, Appendix 10 for the tradition and his teachers)

Significance for Knowledge Cultures

Most significantly, he is perhaps the last spokesman of an alternative knowledge culture - a Non-Theocentric Knowledge Culture – the Vedic/ □gamic, 'pagan' if you please (as against the Hebraic God-centered knowledge culture) – a knowledge system with distinct ontology, distinct belief system, distinct modes of worship and distinct practices in the arts and their reception.

This has to do with the intellectual chronophony of the human species. The early phase will be called 'pagan', a term that has been used as a pejorative in the vocabulary of the later voice which we shall call 'proto-prophetic'. The basic difference is that the pagans thought of gods essentially as members of a species so that religious practice was a game between partners. Pagus, from which 'pagan' is derived, meant 'the frontier regions outside the edge of towns' or the 'village' in opposition to the 'city'. Thus it represented 'lack of security'. The idea of security was built into the city that ultimately developed into the religions fortified by the prophetic discourse. Later, the evangelic enterprise added a new dimension to it, the mission of extending the city to the entire world so that the element of risk was entirely removed. The Evangelic City, in its many incarnations, it is recognized, is the backbone of the Prophetic Discourses (Christianity, Islam, and Marxism), the Enlightenment, Modernity, the White Man's Burden, Scientism, and the Unipolar World. In the West, there have been individual and group dissenting responses, a Nietzsche here or there, and some post-modernists; BUT there has been no systemic knowledge culture to resist its unbreakable sway.

By contrast, the functional paganistics have either disappeared or are in the process of disappearing from the globe. The Indian mind, as intellected in Sanskrit and the folk writings and proxemics, represents the most reliable, the most ancient, the most continuous and the only structured functional paganistics today and Abhinavagupta is its last, most profound exponent. It is up to the contemporary conscience to see that this Culture is not erased through deliberately hostile physical vandalisms, neglect, apathy and/or ridicule.

The Indian paganistics is characterized by a total absence of intellectual othering and comparative norming. All positions are examined without hostility before stating one's position and no extra-intellectual forces are summoned to support or suppress a particular thought-system. In social and cultural practice, this has resulted in a rhizomic multiplicity and polyphony that is unfamiliar to the eyes and ears of the trained urbanism of the dominant ethos and leads invariably to an uncomfortably Protean analysis, problematics, and expert solution systems.

Abhinavagupta's works exemplify the Indian paganistics in a full-blown manner. His svatantrya-vada (= the Doctrine of 'Freedom') posits that the Universal Mind is inseparable from its Power of Freedom that enables him to exercise it and create the world as a reflection into himself except that the reflections in this case do not require an external entity. Thus each individual is a real miniature of this Universal Mind framed by the boundaries of space, time, and similar binders; it is the 'Recognition' (pratyabhijna) of the individual as the Universal Mind, the discovery of his/her identity with the Universal Mind, which is the key to his salvation. The social and cultural derivatives of this doctrine are obvious. Differences between persons, social systems, religious practices, various life forms etc., have to be looked at as differences between local rule-based systems with no meta-guarantees of truth favouring one over the other. In Indian poetics, where this doctrine has been the foundational principle, again under the influence of Abhinavagupta, this has resulted in an aesthetic theory free of the pulls of conformism and crypto-ethics which has been lurking beneath all the formulations of literary theory and art-appreciation from (the mediated) Aristotle to our own times.

Change of Historical Context and Waning of His influence

After this great phase, there was a shrinking of this tradition, for external historical reasons among others, and the system declined along with other systems. Today there are not many followers of his doctrine, very few practitioners, and though he continues to be cited in highly restricted, no longer original, disputations among a very very small body of scholars, it may be said that as the last few surviving thinkers die, the system will truly become archaic. One of the last great scholars of Abhinavagupta, Sri Lakshman Ju, died in 1997 CE. The study of his texts is now limited to very few traditional institutes only.

Professor K.C.Pandey of Lucknow University had devoted his lifetime to the construction and study of Abhinavagupta's work and before his death in 1965 had, with his life's savings endowed The Centre for Abhinavagupta Studies – it is now practically dead as no one goes there to study. (See Visual Documentation 3.2.5 (D))

Contemporary Relevance of Abhinavagupta

There has been renewed interest in Abhinavagupta in modern times, both in India and the West, something that attests his continuing value as a thinker for all times. Swami Ramakrishna Paramhansa, Vivekananda, Sri Aurobindo and Anand Coomaraswamy are among some of the modern Indians deeply influenced by his thought.

A number of western linguists, semioticians and philosophers have in the twentieth century undertaken study of Abhinavagupta's thought in itself and in relation to Western philosophy and aesthetics. In a recent lecture at the prestigious Jawaharlal Nehru University, New Delhi, Umberto Eco, the first Professor of Semiotics at Europe's oldest university, the University of Bologna drew attention to Abhinavagupta's aesthetic theory to an audience of Indian academics who did not know, and we know why, who Abhinavagupta was:

This is G o o g l e's cache of <http://www.hvk.org/articles/1105/81.html> as retrieved on 6 Feb 2006 17:07:14 GMT.
G o o g l e's cache is the snapshot that we took of the page as we crawled the web.

The page may have changed since that time. Click here for the current page without highlighting. This cached page may reference images which are no longer available. Click here for the cached text only.

To link to or bookmark this page, use the following url:
<http://www.google.com/search?q=cache:ZHUqLuh02VwJ:www.hvk.org/articles/1105/81.html+Umberto+Eco+The+Pioneer&hl=en&ct=clnk&cd=13>

Google is neither affiliated with the authors of this page nor responsible for its content.

These search terms have been highlighted:

Umberto

eco

pioneer

Celebrated Italian author Umberto Eco left many academics and students at Jawaharlal Nehru University squirming with embarrassed ignorance on Monday.

The reason for ignorance is explained in the same report. Delivering a lecture on "Rasa and Taste", Eco spoke with great scholarly confidence and even greater scholarly tentativeness about Bharata's Natyashastra, Anandavardhana and Abhinavagupta, which he had read in translation but few in his audience seemed to be acquainted with.

Few? I daresay that almost none

As he constantly struggled, with a spirit of genuine inquiry, to understand the rasa theories in relation to Western philosophers - St Augustine, David Hume, Kant and Aristotle - many in Delhi's academia looked as if they were completely at sea.

"You would know, according to Abhinavagupta, the ninth rasa is peace and tranquility?" He looked up to find mostly blank faces staring at him in the audience.

Umberto Eco concluded with this final remark:

Research is not about shedding all your background books. It's about throwing away the embarrassing ones.

Two other Italian scholars of Abhinavagupta are Raniero Gnoli, Retired Professor, University of Rome, 'La Sapienza', and Raffaele Torella, Full Professor, University of Rome, 'La Sapienza', who have made

serious study of Abhinavagupta and have in fact created a strong research and study interest in this field in the University of Rome. Other European scholars in this area are:

France, Paris: André Padoux, Professor at 'Université la Sorbonne', Lyne Bansat-Boudon, Professor at 'École des hautes études'. Research : theatre, dance, aesthetics and :

Judit Torzsok, Professor at 'Université Lilles 3'.

Germany, Halle-Wittenberg: Walter Slaje, Professor.

Holland, Groeningen:Hans H. Bakker

England, Oxford: Alexis Sanderson, Professor at 'University of Oxford'.

USA: Prof. Arindam Chakrabarti, University of Stony Brook in the State of New York

Spain, Malaga: Rosa Fernandez, Professor at 'University of Malaga'. Research: aesthetics

Russia, St. Petersburg: Victoria Dimitrieva

Polland, Krakow: Malgorzata Sacha, Professor

7.1.2 Form and style

We present the total available information about these manuscripts collated in an Alphabetic Table. Manuscripts are available for only 22 works of Abhinavagupta (out of 41). The catalogues are not fully enumerative. Information is often incomplete. 84 manuscripts are recorded as complete and 34 as incomplete. The other 130 manuscripts are waiting to be examined by scholars. The following works have the largest number of manuscripts-

- i) Paramarthasara
- ii) Isvarapratyabhijna sutravimarsini
- iii) Bhairavastotram

Tantraloka and Tantrasara, two important companion texts together have 30 manuscripts. Information about the scribe is practically non-existent primarily for cultural reasons – it is wrong to project oneself. Nor are Indians very biographical people – 'when' is not important; only 'what' is, in this case the master's text. For an example of a relatively good yet incomplete recording of information about manuscripts please see Appendix 4.

These manuscripts transmit texts in six subject areas:

- i. Literature
- ii. Shaiva philosophy
- iii. Aesthetics
- iv. Vedic/Agamic thought

- v. Theistic devotion (bhakti), and
- vi. System of Ritual and its Philosophy (karma-kanda)

The extant manuscripts are in eight Indian scripts:

- i. Devanagari
- ii. Dravid
- iii. Kannada
- iv. Telugu
- v. Grantha
- vi. Malayalam
- vii. Nandinagari
- viii. Navina Kashmiri lipi (for Jammu manuscripts, a form of Devanagari).

Three of these, Dravida (ii.), Grantha (v) and Nandanagari (vii) are now archaic. These manuscripts are on different carriers:

- i. Palm leaf
- ii. Birch (bhoja patra)
- iii. Paper

7.1.3 Social, community or spiritual significance

As spiritual doctrines per se, they syncretically present not only the specific inputs of Abhinavagupta and his direct predecessors in the field but a holistic core of the knowledge philosophies of the Vedic, the Tantric and the Buddhist mainstreams in India. The value lies not only in the picture at the time of Abhinavagupta but the subsequent developments in these fields in India because the impact of Abhinavagupta is continued throughout the Indian thought.

It is worth mentioning that his ideas are at the roots of the various knowledge systems particularly Siddhanta Saivism also which was to later play a crucial role in the development of the medieval poetry of the southern languages like Kannada.

7.2 Comparative criteria. Comment on one or more of the following comparative criteria:

7.2.1 Rarity

These are the only records of Abhinavagupta texts that are transmitted by them.

7.2.2 Integrity, completeness, condition

Many manuscripts are incomplete or damaged. But fortunately, there are several manuscripts for the same text enabling an integral reconstruction of the texts.

Te manuscripts are vulnerable to weather, climate, chemical and biological hazards. They are exposed to humidity and dampness and changes in heat levels. In our Lists several manuscripts are marked as 'brittle' (sl.no.16) or 'Badly damaged' (sl. no. 150) or 'Worm-eaten' (sl. no.138). They are generally tied up together and stacked. Those who are in charge admit that the manuscripts are decaying for want of scientific care which is not there due to paucity of funds and lack of technical skills and training. Please see two visuals at 3.2.5 C under Visual Documentation below.

7.3 Statement of significance

After Abhinavagupta, the study of aesthetics continued in India up to the present day, but without receiving much creative stimulus. Ānandavardhan, Bhatta Nayaka, Bhatta Tota and Abhinavagupta are still the most characteristic exponents of this subject and their thought, although at times uncertain and ingenious, reaches, with the latter, conclusion which are still valid today and even relatively novel to the western thought....” – (Prof. Raneiro Gnoli in Aesthetic Experience according to Abhinavagupta, Introduction: p LII.)

These 248 manuscripts, thus, are the unique, irreplaceable record of a great thinker’s contribution to human knowledge. They are unque in that there is no such collection of ONE thinker available and they are irreplaceable as the last surviving witnesses to the texts of a major philosophical, aesthetic and cultural movement in human history before it was submerged, if not overcome, by a hostile system.

8.0 Consultation with stakeholders

8.1 Provide details of consultation with relevant stakeholders about this nomination

The National Mission for Manuscripts has discussed the Nomination with the custodians of the libraries holding these manuscripts and their cooperation is assured.

9.0 Risk assessment

9.1 Detail the nature and scope of threats to the nominated material

Most of these manuscripts are in a very fragile state as most of them belong to 19th c while those on birch and palm leave are much older. Storage in different libraries has improved only recently. The principal threat comes from decay through storage conditions and unprofessional processing and handling. So these manuscripts are actually endangered. Even the handling in reading and consultation takes its toll. Registration with memory of the World will enhance its conservation.

10.0 Preservation and access management plan

10.1 Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

Specifically for the unique Abhinavagupta manuscripts scattered in different libraries, there is no management plan. The manuscripts are stored in less than satisfactory conditions – they are subject to vagaries of weather, changes in climate, humidity, chemical and biological hazards. There is no awareness of their significance and therefore no effort to promote awareness about them or preserve them by specifically determined modes.

Each institution has a certain minimum level of funding that is just enough for maintenance at the given levels and a policy of taking care of all the manuscripts in its possession. So no special provision can be made for what is a small part of its holdings.

There is no over-all plan of preservation or dissemination. Each library is taking ad hoc initiatives in this regard.

Generally speaking, each Institute has had some plan of activity but the progress is slow and tardy. Sampurnanand Sanskrit University with a collection of about 1,25,000 Sanskrit manuscripts in Devanagari, Bengali and Dravida scripts, had published some valuable catalogues (1791-1950; 1951-1981). But more than half are still un-catalogued. Oriental Research Institute, Tirupati with a collection of 50,000 palm-leaf and paper manuscripts, has published one tabular alphabetic catalogue. Oriental Research Institute, Mysore has published some 200 titles. It has also published 17 volumes of descriptive catalogues. University of Madras, Chennai has published the New Catalogus Catalogorum and so far 17 volumes have been completed. Thanjavur Maharaja Saraswati Mahal Library with about 59000 Sanskrit, Tamil, Marathi and Telugu manuscripts has published fourteen volumes of descriptive catalogues. Oriental Research Institute, Thiruvananthapuram has about 60,000 manuscripts in palm leaf, paper, ivory, tortoise shell and metal in Sanskrit, Malayalam, Kannada, Telugu and Tamil languages has published 8 volumes of Alphabetical Tabular catalogues. Rajasthan Oriental Research Institute with its seven repositories has a collection of 119.830 manuscripts. The Bhandarkar Oriental Research Institute, Pune with 20,000 manuscripts has published 35 volumes of descriptive catalogue of about 12000 manuscripts. It has also microfilmed over 1 million folios (including those of 4000 un-catalogued manuscripts). Scindia Oriental Research Institute, Ujjain has 18,000 palm leaf and bark leaf manuscripts and has a typed catalogue. Raghunatha Library has only a hand written list of its manuscripts. The Iqbal Library, Srinagar has a typed catalogue.

In these circumstances, there is definitely a need for an overall phased plan of action for preservation, conservation and dissemination of knowledge embedded in Abhinavagupta manuscripts.

11.0 Any other information that may support the nomination

Appendixes are attached with the form as an value addition