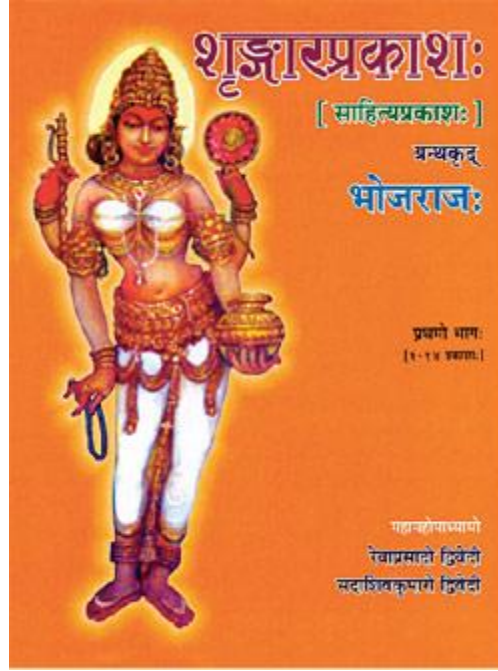


ŚRĪṄGĀRAPRAKĀŚA (SĀHITYA PRAKĀŚA) of BHOJA PARAMĀRA

Edited by Revaprasad Dwivedi aur Sadashivkumar Dwivedi

2007, 860pp., abb., Intro., ISBN 181-85503-14-1 (Vol. 1) index, abbri., 1630pp., ISBN: 181-85503-16-8
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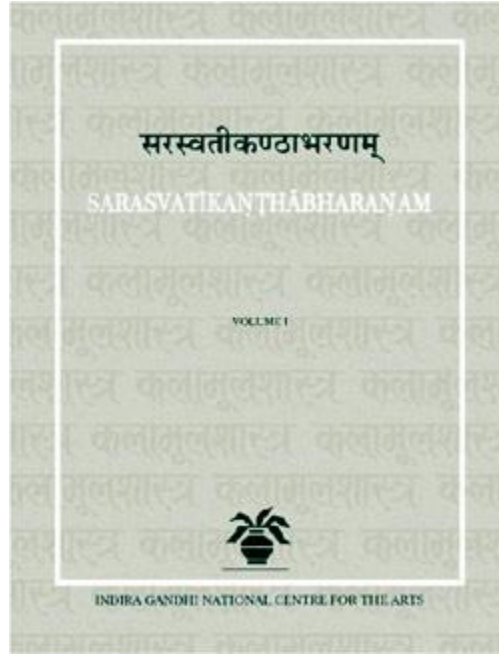
The Śrīṅgāraprakāśa (ŚP) of Bhoja Paramāra bears an encyclopedic and Āgama nature of Indian aesthetics unlike Dhvani School. It follows the canon of Agni Purāṇa, the only source of the aesthetic Āgama. Called otherwise Sāhityaparakāśa it is the exponent of the deepest thoughts on human ego termed as śrīṅga, in thirty-six chapters, composed in CE 1005-1062. This is the first treatise which bears the credit of presenting the theory of sāhitya along with all its twelve components in Sanskrit poetics followed by Sāhityamīmāṃsā, Bhāvaprakāśana and Camatkāracandrikā. This is the work which gives importance to the term alamkāra in its widest sense covering all the poetic devices like rasa. All the poetic experiences are one and the literary taste evolves in the ego of a cultural spectator called sahr̥daya. In this way ego alone is able to be called as rasa and therefore is common for all its varieties. A comprehensive theory of the experience of aesthetic beauty is the main subject of ŚP. This is the first critical edition of ŚP with 2,068 pages in almost two equal volumes with text printed in 1,630 pages, and remaining 438 pages with Introduction, subject-index and various appendices. Necessary corrections have been made in Prākṛit-Gāthās and the text printed in earlier editions.

SARASVATĪKAṆṬHĀBHARAṆAM

KMS series No. 55 - 57

Edited and Translated by: Sundari Siddhartha

2009, 466pp., abb., intra., ISBN 978-81-208-3281(val. I),
467-901pp., ISBN: 978-81-208-3282 (val. II),
902-138opp., ISBN: 978-81-208-3283 (val. III) Rs. 3000 (set) (HB).



The Sarasvatīkaṇṭhābharanam is a work on poetics (Bhoja has another work on grammar under the same name). This encyclopaedic compilation is a record of the wide range of human experience and knowledge that interested Bhoja. It discusses the usual topics of poetics in an unusual manner- doṣa, guṇa, doṣaguṇa, alaṅkāra, rasa, dṛśya and śravya kāvya. There are many earlier editions of this work, some with even two commentaries. But this alone has an English translation. The text has been exhaustively and incisively edited, without obscuring Bhoja's thought and intent.

Poetry cannot be fitted into rigid classes either of matter or of manner. Rightfully is Bhoja unfettered by the terms and definitions, armed with which writers try to study "great poetry". Bhoja has a practical approach and does not involve in the speculation on the soul of poetry. He holds rasa to be the crux of poetry. Śṛṅgāra is the foremost which can gather into itself all the other rasas. Bhoja uses Abhimāna and ahamāra as synonymous with rasa. It is, hence, inferred that the identification with the action and with the chief character, on the part of the reader, brings about this delight. The self-transcending state of aesthetic delight, spoken of by Abhinavagupta may be a more advanced stage of this joy.

