CHAPTER VI

AESTHETIC ACCESSORIES AND THEIR EVOLVEMENT

DURING CLASSICAL - PERIOD : THE FULLFLEDGED

AESTHETIC-THEORIES

OF INDIA
INTRODUCTION

TO

CHAPTER VI
It is necessary to introduce the aesthetic accessories and their evolvement in the Sanskrit literature of classical-period. Every period in the individual chapter is divided because of shifting of some values and trends of life and not because of vanishing of the values which belong to the past. In this chapter, lack of historical sense of the Indian as blamed by the Western Critics is discussed with the critical study. Because classical-period of Sanskrit literature is nearer to the aesthetic attitudes of Modern-World as compared to the divine-society and theisms of Vedic-literature and cults of Purāṇa-period, so I introduced in the 6th chapter, the principles of aesthetics and the changing trends of the peoples' life of the classical-period. I compared here, the difference in the approach of the study of aesthetics in the East and the West. Oriental India proceeds on aesthetical studies without dissecting everything into its component parts. Time-factor is ignored in its aesthetically creative process and every following treatise accepted the authority of the preceding one in its aesthetic
creativity in such a manner that the new was automa-
tically identified with the older thought-system
which is preserved in the literature itself. The word
'aesthetics' is explained by taking its modern
studies. The comparative views of Indian and Grece
on aesthetics are discussed with the proximity of the
view of each other.

The subjective-activity of tasting beauty as
akin to spiritual activity; the concept of Vasana and
Sadharanya as the new dimensions of aesthetics; the
attempts of Indian philosophers, poeticians and
grammarians to contribute their respective aesthetic
concepts in their cumulative effect; dhvani as a
spiritual-meaning and its psycho-philosophical explanation
which includes all the systems of poetics and philosop-
phies; education of poet; the sense data, the knowledge
form; the nature of delight as disinterested pleasure;
vast nature and the theory of imitation and transfor-
mation; ideal-sympathy, all are discussed with their
critical and comparative study.
During classical-period, philosophical treatises came into the shape as one of the disciplines of the study, so also, aesthetics had been systematically studied and written into volumes by different Sanskrit Scholars of classical-period. These texts on aesthetics began to be accepted by their contemporary poets in their writings of Kāvyas, fiction and dramas, therefore, psychological treatment of the study of aesthetics had been started during classical-period. Gods of Purānic-literature, who were the personification of virtues and moral excellences, they lost their status before the ideal-man who began to be the heroes of the plays and the Mahākāvyas. Good and evil both attracted man and it laid in his own power of Free-Will or rather in his innate-tendency to follow the one or the other. Classical art attained in the ideal human-form a perfectly harmonious expression of the universal human-mind. Idealism of classical-period on the background of romanticism, is the revolution against the symbolical art of Vedic-literature.
The speculations in respect of the Indian concepts of beauty or aesthetics in the classical-period of Sanskrit literature, give the authentic change in the bent of minds of the poets. So much so, like our Modern-period, as literature or any art which has been changed in its meaning according to the technological development of scientific achievements, similarly improvement on the art of literature, poetry, prose, painting or sculpture (we have innumerable evidences of paintings and sculpture where the theory of them is given with its proper application in different compositions of different poets together with the art of music, which would be demonstrate in due course) was toward better understanding of aesthetic configuration during classical period.

We would not say, that the Sanskrit poets of different periods were modern to the extent that they had become unhistorical or forgot all the traditional values in their subjectivity. Every period is divided because of shifting of some values and trends of life and not because of vanishing of the values which belonged to the past. We, already, in the chapter devoted to the Upanisads, supported the notion of Vedāntists and their psychology that there is a continuum state of consciousness when individual-self stays
in the subtle-body made of the three sheaths of Prāna, Mana and Viṣṇā. All the differences and relativity of temporal and spatial world are lost in this state of the artist while creative inner-process takes the shape of poetry, music, painting and so on. So aesthetic development in the mind of artist, presupposes the historical impression of his education.

We have to talk about the lack of historical sense, as we are blamed by the Western thinkers for the same after putting before us their glamorous systems, disciplines and sciences and technology of immediate modern time (19th cent. AD) to prove themselves more adequate and more correct in their evaluation than the orientalists. No doubt, they did wonder in their mathematical calculation to assess the value in sociology, history, anthropology, geology, philosophy, theology and all the departments of sciences, but they tend to dissect everything into its component parts and to ignore all important 'whole'. This unity of purpose would be glimpsed in every discipline of Indian origin. Our seers, writers or philosophers did not try to express anything separately by giving them the epithets, as aesthetics, sociology, philosophy, history or literature but their thoughts were united and reunited with the idea of whole through their mythology, sociology, philosophy, aesthetics, religion or historical approach to any problem. The greek philosophers PLATO and ARISTOTLE believed like Indian philosophers and aesthetes that every art and science had many times developed to its apogee and then perished. Even our own idea, according to them are only the re-discovery of thoughts, which had been known to the
philosophers of previous-periods. This belief of Greek philosophers, corresponds precisely to Indian tradition of a perennial philosophy, an ageless wisdom revealed and re-revealed, restored, lost and again restored through the cycle of the ages. Indian thinkers considered time in biological terms, terms of the species not of the ephemeral-ego. The latter becomes old; the former is old, and therewith eternally young India did not put biographical-date of the Individual but it gave an account of philosophical value and its symbolical significance through its vast mythological account given in Vedas, Upanisads and Puranas.

The indifference towards facts and figures of life, of the period or of the particular age, should be significantly attached to the philosophical speculation of Indian tradition. For, it is useless to prepare an account of occurring and recurring phenomenal world for them. The visible (dṛṣṭa, viśva) universe may be regarded as a real theophany or ābhāsa of God (image-bearing light), and is real to the extent that we perceive its ultimate significance, paramartha. More empirically expressed, God is the creator, (Nirmana-Kāraka) of the world-picture 'Jagacitra' of which the beauty, ramaniyata, is the same as that which in art is the source of disinterested pleasure. Even Saṅkaraśārya himself uses the same simile as follows - "On the vast canvas of the self, the picture of the manifold-worlds is painted by the self itself, and that Supreme-self itself, seeing but itself enjoys great delight. The world - picture is not here
considered from the point of view of the practical activity as made up of lovely and unlovely parts, but as seen in contemplation, as an aesthetic experience. For God is without motives or ends to be attained. His art is without means and not really a making or becoming or transfiguring, but rather a self-illumined (Svaprakāsa) reflected modality (Abhāsa) or play (līlā) in which the gratuitous character of art attains its ultimate perfection. God is not visible in essence, but only as it were in regard, in the sensual world, according to the manner of our vision, which vision when perfected returns all creatures to their source, seeing them as He does. This conception of God as the supreme artist, as representing the perfection toward which human art tends, has played an important part in Indian aesthetics. The suggested sense of (aparokṣa priyā hi devāḥ) the ancient Indian literature with its mystic symbols, is difficult to understanding and thus rendering them into historical back-ground poses another difficult task of linguistics and history together. Like any Classical language of the world, in Sanskrit also, very many words are used in two or three meanings or more than that even (empirical, ideal and transcendental). Except for nature played a great role in understanding the poetic beauty or artistic beauty where they used symbols from nature, which could have become intelligible to any

1. Brg. III.22
2. Cha.Up.VIII.13
connoisseur who had sympathy for artistic emotion of beauty.

It is not that the Indian scholars were not conscious about history and its appropriate sequence with the time-factor, but they did not put so much weight on this fact in the creative process, as every following treatise accepted the authority of the preceding one in its creativity in such a manner that the new was automatically identified with the older thought system. So the sequence of past and its relationship to present is preserved in the literature itself and not as a separate discipline like history thought to be necessary for it. It is not that, that Indian people blindly followed the convention and they always remained conformed with the old one, as even theory of Dhvani was a great challenge for the conventionalists and speculation of the philosophical systems based on logic showed their revolutionary and reactionary involvement. To me, it appears, that it was the time of only creativity where writers were engrossed so much in their creative process that they forgot even about themselves in enjoying the aesthetic relish in their compositions. We can deduce the period of particular poet only from the conventional usage of language, their mention about some king or occasionally about themselves, the customs and superstitions, the belief and faith, social conditions and moral-concepts and so on. But we can not separate out our convention while we read particular composition at present. 

In the same manner as Paroksa (indirect) and Pratyaksa (direct) understandings can not be divided by an impassable wall, but in their degrees represent a hierarchy of types of consciousness
extending from animal to deity, and according to which one and
the same individual may function upon different occasions. We
can only determine the level of reference. Before, we go far
beyond to the realm of emotion and intellect as such, let's limit
ourselves within the boundary of our subject, the Indian aesthetics.
The very word Aesthetics is denoted according to 'Oxford English
Dictionary' as 'belonging to the appreciation of the beautiful'.
According to Penguin English Dictionary, it implies the meaning
of the study of beauty and ugliness. But the word, 'aesthetics'
is derived etymologically from the Greek word 'aisthētikós',
means to feel or sensibility, whereas art or beauty are matters
of the intellect, quite as much as of feeling." 4 It is innate or
born with us. If we take Sāṃkhya philosophy, then the exaltation
of Sattva implies an abstraction from extension, operation, local
motion (Rajas) and from indetermination or inertia (Tamas).
Aesthetic experience is a transformation not merely of feeling but
equally of understanding the state of deep-sleep (Vijnānamaya Kosa
as said in Vedānta) characterised by the expression Prajñāna-Ghana-
ānandamayaI, that is, a condensed understanding in the mode of
ecstasy. Ghana means strike, but in its primary sense it gives
the meaning of "dense mass" implying a condensation of multiple
factors without extension in space. So prajñāna-ghana is rendered
as 'exemplary understanding', which is anglically speaking Pure

4. MARITAIN, Introduction to Philosophy, p.263.
Intelligence. It is a unified understanding. It is not the understanding through icons of machine age, the computer-age and space-travel-age which is anti-contemplative and would become decadent as soon would be separated from its age when computer or other appliance might get lost. The level of pure aesthetic experience is that of the pure angelic understanding proper to Motionless Heaven Brahmāloka with like a flash of lightning. What flashes in the lightning? The vision of our very being. So when Greek people gave the etymology of the word 'Aesthetics', they meant intellect means the understanding of the intrinsic-essence, and not the distortion of the mind-faculty through Aparā-vidyā which are based on our primal ignorance. The decadence of art or literature in a sense that person achieves over-refinement does not imply more than aparā-vidyā, so it is also a veil on the sensibility when pragmatically man becomes over-refined. Art is not for art's sake only or it does not have only subjective approach but like a slogan of Lord Kṛṣṇa it is for "Works for work's sake". Or in the word of German mystic MEISTER ECKHART, 'The artist is not a special kind of man, but every man is a special kind of artist'. So Indian viewpoint gives weight to the taste of the reader or spectator who puts co-level with the writer himself. It is the

7.Bg. II.18
8. COOMARASWĀMĪ A.K. Transformation of Nature p.64.
spectator's own energy (Utasaṅha) that is the cause of tasting aesthetic-delight in particular piece of literature. The permanent mood (sthāyī-bhāva) is brought to life as rasa because of the spectator's own capacity for tasting. He does not taste by the character or action of hero to be imitated (anukārya) nor by the deliberate ordering of the work to that end (tatparatvatah). Those devoid of the required capacity or energy are no better than the wood or masonry of the gallery. Aesthetic experience is thus only accessible to competent (pramātr, Rasika, Sahrdaya).

Competence depends on purity (Sattva) of heart and on an inner-character (Antara-dharma) or habit of obedience (anuśila) tending to aversion of attention from external phenomena; these learnings depend on ideal (sensibility) and the faculty of yogyatā with the form (Bhāvanā) depicted (Varmaniya).

VĀSANĀ AND SĀDHĀRANYA

The new concept of Vāsanā and Sādhāranya in the Aesthetic theory together with the concept of Dhvani, brought new dimension to the beauty and its originality in the world's aesthetics. It is the effort of philosophers, grammarians and poeticians which introduced the new concept of Vāsanā, Sādhāranya and Dhvani.

9. DR. IV 47.50, op. cit. Lāṅkāvatāra Sūtra II.117-118.
10. VSD III, 9 (Commentary).
11. Ibid., III.2-3 (commentary).
The fundamental root of the term 'Vāsana' is available in the theory of re-incarnation of Vedānta. The technical terms used to denote these reminders of the past lives are Vāsana and Samskāra. Vāsana can be used to refer to the smell that clings to a cloth that has been perfumed with fragrant smoke. A vessel of unbaked clay retains the smell of whatever it first contained, and in the same way the subtle-body is pervaded by the Vāsanās (fragrances, perfumes, and subtle residues) of all its earlier Karmas. These Vāsanās tend to cause Samskāra, permanent scars that go from life to life. Its connotations cluster about the concept of "that which has been wrought, cultivated, brought to form, but in the case of individual it is the personality with all its characteristics which for years, for life-times has been in the process of fabrication or misrepresentation. So Vāsanās are latest memories of the past experience and consequent present sensibility.12 Alike from the aesthetic and generally human-point of view, Vāsana may be considered as necessary evil. As its presence can not set our mind free from the prejudices of previous births while for aesthetic experience, one has to prepare oneself by emptying one's conscience of all other creature images and fugitive emotions accepting for the time being only the seal or imprint of the one thing where he gets image. Through his contemplation, regarded as an effective aptitude, a liability to direct sympathy for, or prejudice on behalf of, ourselves

12. Ibid., Supra n.10.
or others, it represents a hindrance equally to enlightenment in general and to aesthetic experience in particular; but as the necessary basis for such ideal and disinterested sympathy as we feel at the spectacle of joy and sorrow represented in the literature or any art, it is pre-requisite to aesthetic experience. The ideal experience of poetic sensibility, that is to say the disinterested nature of aesthetic contemplation, is constantly insisted upon in the Ālāmkaāra-literature. It is pointed out in the work of Viśvanāth, that the works of art of which themes are in themselves distressing, no pain is felt by the spectator but only delight to which, who take intelligent delight in art bear unanimous witness.

No art can be judged until we place ourselves at the point of view of the artist. So the creative process of the artist's mind should find its equilibrium in the state of critic's mind. The draw-backs of any composition can be enumerated with the analogy of the draw-back of God's creation. The test of time for particular existing literature can provide the testimony of the world's themselves which yet stand against the test of time. If we think the drawbacks of God's creation are our sorrow, misfortune and death and our unhappy state of mind, we would find a fallacy in this statement. As God's creation is perfect, it is our own distorted medium through which we suffer the negative emotions of life. Similarly, the ugliness in the composition is our own illumination through our distorted senses, which is reflected on the piece of

13. Ibid., III.5-6.
any art. It is our intrinsic faculty of mind which because of Sattva can share God’s vision in its aesthetic form of the God. And the Sadhāranya which is analogous to empathy, ‘Einsamung,’ is the output of Vāsanā. Vāsanā is innate or acquired sensibility, an emotional tendency, which, though it may be developed as sentimentality, is nevertheless, essential to the possibility of Sadhāranya as ideal-Sympathy. Sadhāranya is another aspect of that ‘consent’ which is already recognized as Śārasya, Sāhitya or Sārūpya and Taḍākāraṇa. Aesthetic sympathy is ideal. It is the process of idealization by which the reader passes from his troubulous personal emotion to the serenity of contemplation of a poetic sentiment. The poet and his audience must possess this capacity of idealization, otherwise he won’t be able to present personal emotion as an impersonal poetic sentiment capable of being relished by others. The ideal sympathy (Sadhāranya) is without any ethical element, that is, it is felt equally with respect to good and evil, pleasure or pain, as represented. Ethical sympathy may be felt in the case of hero Rāma represented as a model of conduct in a poem, but such sympathy belongs to the value of art in relation to dharma not to aesthetic appreciation (Āsvāda). But dharma also has ideal-sympathy in ethical sympathy, which is regarded as an aesthetic delight. With this ideal-sympathy, spectator, as if seen with the eyes of God, who regards neither good nor evil works of any one, but makes his sun to shine

14. Bg. V.15.
alike upon the just and the unjust. The impartiality of aesthetic reproduction, the fact that are as such is related rather to law than to equity, is brought out nicely in Natya-Sastra. 15

DHVANI

Keeping in view Vāsanā and Sādhāranya, as the important factors in the aesthetic experience, from the point of view of poet and the critic, now we would see in the Indian poetics another contributory factor to the aesthetic system of India, which mainly deals with technical process of aesthetic creativity or which deals with the language which yields spiritual meaning or suggested sense as such. Though there are two opposition groups against the afore-said spiritual meaning, that is, Dhvani, yet its acceptance generally widely is admitted due to its basic psycho-philosophical explanation, which analyses the different types of mental-images, which the poetic-language arouses. The mental-presentation of the spiritual-meaning, according to its psychological analysis by Abhinavagupta, is so different in its essential nature from those of the conventional and the secondary meaning, technically called the Vācyārtha and Laksanikārtha respectively, that it is impossible to identify the former with either of the latter. Though Dhvani firstly introduced by Ānandavardhana yet, the profound commentary of Abhinavagupta, titled,

15. BNS 1.112.
Locana on Dhvanyāloka is more reputed than its original work.
The word Dhvani is first used by grammarians as articulate sound as it produces sound-waves very much like the ring of a bell.
Sound-sensation causes because of its contact with the sound-waves, proceeding in a regular series from the source, with the drum of the ear. Just as sound comes to the hearer's consciousness through a succession of sounds, the sound-waves, so the suggested meaning comes to the literary critic's consciousness through succession of meanings, the conventional, contextual (connotation) and the secondary. Vaiyākaras believe like Saivism in the universal-sound called Sphota. According to them, the awareness of the Sphota of a word, is necessary for the consciousness of a genus (Jāti) is necessary for recognizing the individual belonging to it. This pada-sphota is an essential part of the universal-sphota, and is manifested or revealed by the consciousness of the last sound of the group of sounds, of which a word is made, when this last sound is grasped in association with mental-impressions of the sound immediately preceding. They used the word Dhvani for the last sound of the word, which is primarily responsible for the manifestation of the Sphota. Grammarians used the word Dhvani for both the suggestive word and the suggestive meaning for simple reason that, just as, the last sound brings the Sphota to the hearer's consciousness, so does the suggestive word or suggestive meaning brings the suggested meaning.¹⁶ We hear the same word

¹⁶. Locana 47.
uttered by two persons, the constituent syllables in both the cases are the same. Therefore, the effort required for utterance should be also same in both the persons. But one uses his speech-organ slowly while other vigorously. Consequently, we would have the consciousness of syllables, which strike against our ears, in one case slowly and on the other vigorously. The function which is responsible for slow or vigorous succession of syllables in speech, is called Dhvani according to grammarians, because it is an additional function of the word which arouses the suggested meaning by the same name, as certain words operate this activity in addition to arouse conventional, contextual and secondary meanings.

The same word Dhvani is used for literary work also, which contains this element, and as a whole serves as an instrument of communicating the suggestible meaning. Thus in the art or literature the word Dhvani is used as conventional symbol, the articulate sound (2) conventional meaning (3) the power of word to convey the suggestible meaning. (4) The suggestible meaning itself and the (5) poetic-work containing the suggestible element.

17. Ibid.
Again and again Ānandavardhana repeats about Sabdavyāpara, or linguistic functions of Abhidhā and Guna-vṛtti or Laksanā. He is trying to show the incapabilities of these two Saktis in explaining the serious poetry. So he has to admit a third unnamed power of language, suggestion (Vyanjana). But rectifying the thought of Ānanda, Abhinavagupta says that mere suggestion does not imply that we have written a poetry. The example of 'Gangāyāmghosa' is Prayojanavati Laksanā which has the special purpose and this purpose is to suggest the purity and coolness of the village. Ānanda and Abhinavagupta both emphasised that merely suggestion is not sufficient for any arts or poetry but it is what makes poetic beauty that gives an aesthetic-delight in it. The hallmark is the word 'Cārutvapratītī' for which Abhinava beautifully added his explanation with the fine expression 'Visrānti-sthāna', that which affords the connoisseurs aesthetic repose. Aesthetic repose should be suggested in the reader which is not possible by the sense of Vyanjana as the example of Gangāyāmghosa or Agniramānavakah do not possess beauty in them. The creation of


20. DAL p.93,441.

beauty is necessary for poetry or any art as its essential feature. Soul of the poetry is beauty whether is called by Carutvapratitī or by Dhvani. Suggestion can not be pressed into intellectual service, for its sphere of operation is totally distinct from verbal powers that satisfy purely intellectual needs. In the example of Agnirā Mānavaṇa, two entities share certain qualities, that is due to Sādṛṣya between them. Dhvani is different than even Artha-apatti in which we presume something not stated, to be the case. Beautiful means that which gives rise to aesthetic repose. Without beauty the activity of suggestion can not unfold itself, it comes to rest in the literal sense itself. It is like a man who sees heavenly wealth for one moment only and the next moment it is gone. Abhinava means that suggestion, if given its proper scope with the beautiful, would bring us to the deepest stratum of the poem, but absence of beauty, with the contact of Dhvani would provide only intellectual feast of meanings. Even suggestion needs artistic beauty. If we compare a poem with a flower full bloomed, then the fragrance, its reflection in the water or seven colours of sun-light on its petals in one side and the inner

reference of particular situation of our soul on the other side improve the beauty of a flower in its truest sense. The conditions for suggesting something more than mere a flower are rather more complex than the lexical meaning of the word where its denotative scope is fixed. Suggestive utterance, though, is not limited like a Sahrdaya who is not bound by time and space in his aesthetic experience, is yet not arbitrary. And mere knowledge of the lexical meanings of word is not sufficient for understanding their hidden suggestion. As suggested meaning is completely unfixed, unlike denotation, since it depends on non-materiality like the culture of the reader, the situation depicted; the person speaking etc. When it became difficult to make understand the word Dhvani with ramanîyatā, previous word Rasa then Anandvardhana introduced the word 'camatkāra' for the first time. To explain the word camatkāra Abhinavagupta adds another word carvānā and thus commented upon Dvanyālokā of Anandvardhana like this:

To enjoy the art of poetry, Abhinava restricts its audience only upto Sahrdaya whose heart is often said to be melt (Drvati). The scholars of philosophy and Grammarians are eradicated

24. A.Bh. I.p.192
25. Dāl 1.7,p.93. आद्यग्रंथा आमवतानामां केशव न लेखते, लेखते सर्वाधार्थतत्त्वं व न केकरम्
27. Dāl IV.6. रुक्मणीस्य का चिंक्र इति सहर्षायामस्य चतुर्भूती उत्पदत्
28. Dāl II.8; व्रीमीवेष स्पृष्टै।
Uttararaṁ III.13
reading poetry. Poetry is like a woman in love and should be responded to with equal love by the reader. The goal of poetry is 'camatkāra' or rasa or delight with Vyutpatti or orienting a reader in its culture and moral sensitivity. Here, one example would be sufficient to explain that how through orienting a reader in particular way, one gets suggestion and its delight from a poetry. Yoga philosophy is very fascinating for the west and even so much that they variegate their clothes with the fabric-art of 'Hare Kṛṣṇa' pattern. Before understanding the power of mantra and yantra, Westerners tried to come and stay with the cultural background of India. Culture opened before them the variety of meanings of the religious application and its philosophical significance. The symbols of language opened before them the entire meanings which were echoing in the reverbrating words of Yoga-philosophy. They became fond of the religious movement and even when they left India, they practised it in their own country. On the other hand, there are Westerners who are living in their own country and then reading Yoga-practices subjectively. To them and their understanding, Yoga-practices are nothing more than the suicide. If we compare these two category of people of the West, we conclude that without the cultural background, habits, customs, superstition, scientific approach, no poetry is able to give the suggestion to generalize its contents towards objectivity. The

29. Locana, p.455
30. Ibid., p.399.
philosophical examples for the two category of Western people can be adopted to show the opposite suggestions reverbrated by the words to the readers of poetry also. Unlike other forms of communication, we read a poem over and over again. Aesthetic relish is seen or produced by the repeated recitation (Nispidana) of words, which constitute poetry. For we find that the sensitive reader reads the same poem over and over again and thus enjoys it. Poetry is like a flower in its delicacy, it is like a 'Adbhuta Puspa' which does not know feeling. If we wish to have 'Carvana', we must be willing to take a long slow walk into the deep paths of the woods of poetry. 'Carvana' is an appropriate word, for it comes from the idea of tasting some fine food again and again. 'Carvana' communicates the sense of something slow and meditative. Comparison with religious states do not seem out of place.

The word Dhvani is used for whole poetic systems of Alamkāra, Ṛti and even rasa where theory of aucitya also rests. To me, the suggestive utterance of the word is not more than a spiritual meaning of a word-symbol which is also visualized in the state of Yoga. It is an intrinsic meaning of the word which reverbrates differently to different particulars. So all the

31. A. Bh. I.p.36.
32. BNS XVI.104. बहुतैऽ यद्भात्मकः नास्ति तु वापि धुनः धुनः
नरेशदेश्वर्यः यस्मात् तं माध्यमं हि समृद्धेति समृद्धेति
33. Locana p.496
34. VSD III.2-3.
meanings hidden in the form of ideals in the words represent continuous condition of the existing delight or rasa. As we are not aware of the ideas and their corresponding things existing in the flux of time as it is the magnificent creation of the God, where, there is nothing that he leaves undone, what he thinks he creates the same moment. Every nature emnates from its appropriate form, but our conception of process and succession is merely due to our gross senses. It is the mind of a poet, being in repose, becomes the mirror of the universe the speculum of all creation. Through this universal reflection, he tends to use the word which suggests the total spiritual configuration after revealing to his reader something hidden. So, biggest poetry is also like a condensed form gives precise hints of delight and it is by the response of melting-mind of a reader, that other meanings flow in their flux from a poetry. It is the glory of the God, which he reveals into various meanings by suggestive word. With his limited existence and limited apparatus of language, of convention, it is difficult to describe or sing or paint a magnificent glory of God. So in his meditative-state when he has glimses of enlightenment, he chooses the appropriate words to describe this enlightened state, as he reveals more than what he sees in this empirical world, so he tries to describe more revealed factors than he experiences in this perceptual world, with not empirical language of convention but with the words which have more power of illumination and thus reveal more meanings, than of their conventional meaning.
Saṅkarācārya stated that poet or artist belongs to the realm of that great one. All who sings here to the harp, sing Him. He is the ultimate theme of even worldly songs, poetry and music. So suggested meaning or Dhvani can be compared in the sequence of God’s glory. HAVELL the great reactionary of Indian art, during British time, also said like Saṅkarācārya that the Indian art is not concerned with the conscious striving after beauty as a thing worth to be sought after for its own sake. Its main endeavour is always directed towards the realization of an idea reacting through the finite to the infinite. To reach the spiritual height of art, an artist has to use something new suggested in his art through convention. This newness is nothing but Dhvani which is the manifestation of divine meaning in the phenomenal creation of their corresponding words. So Dhvani is the intuitive meaning of the poetry which is conveyed by the conventional words. The social and moral values are revealed in God through 'Dhvani'.

DISCUSSION ON VALUE

Value does not mean only something what we call positive feeling of beauty by eradicating the ugliness from it. Even

35. Visnudharmottara P.XLIII.29 and Vedāntasūtras I. 1.20.

36. HAVELL, E.B. The ideals of Indian art, London 1911.
ugliness has some degree of value in it. It is not totally valueless as it is also a feeling. These are two positive situations of our mental-plane, which are involving in between many degrees of goodness and badness in different gradation. If we draw a line and in its centres, there resides two things namely beautiful and ugly or good or evil or any pair of opposites, we take beautiful say 'A' and, ugly as 'B' and move them away from their centre, Say 'A1 beautiful, A2 less beautiful, A3 lesser than the less beautiful, A4 is yet lesser than the less and again A5 is lesser beautiful in relation to A4. Similarly, if we take 'B' (ugly) and move from B2 to B3 and B3 to B4 and B4 to B5 so on, we would find lesser degree of ugliness at its each succession.

In the one substratum of mind these two feeling would reach the points where there would be no feeling of beautiful or ugliness over there, because of their expansion beyond our own existence, where vested-interests vanish which variegate our feelings into good and bad. In the same manner with the different modulations of the musical notes different feelings are aroused, which because of their particular order, harmony and symmetry stimulate different feelings in different listeners as if music is also reverbrated with different meanings through its low and high pitch of sounds and modulatory system. As here also sound-waves work so we can compare the theory of Dhvani with music and its modulation.
THEORY OF SOUND AND ITS SPIRITUAL MEANING

Words are uttered differently by different persons, the manner of their utterance gives their reverberating meanings to different readers and thus arouse the feeling likewise by striking the mind of their nerve-centres. It is in the same manner sound raises from its centre and gradual transcending many points like A1, A2, A3 and so on. In different points it gives different meaning of its different situations. Sound does not involve in evolution but it undergoes the different stages in continuity. The sound displays the continuum of manifestation in its four stages of परां, पार्यांति, मध्यां and वायखरि. परां is elongated by पार्यांति in different directions, that is what we call stretching the sound toward visible. When पार्यांति begins to crystallize into forms, its sound becomes light or we can say पार्यांति crystallizes into form by luminous sound. At that time, sound is known मध्यां, where by creating patterns and curves, luminous sound makes the enclosure and the definition of space possible. In addition, the process of evolving curves, projects the original sound in forms accessible to human experience. The last stage of वायखरि sound offers infinite opportunities of permutation and combination arising out of the one harmonious primal sound. This belongs to temporal world. All the objects we see and feel in this universe from thought or idea to matter are sounds of particular concentration. Every object is constituted of various density of sounds more or less complex. Sound is the reflex of form and the form is the product of sound. Sound is the energy of form. SIR J.C. BOSE.
a great Botanist of India, authoritatively declared that crystals
no less than plants derive their shape from their vital energy
(sound): as we can not see the minute changes that alter form,
also, we can not hear the fundamental sounds of which it is the
visible manifestation. So there is nothing which does not
possess sound-energy. Things of forms are reverbrated finding
their responses in suitable wave-lengths of Dhvani or suggestive
power. Dhvani is as essential a spiritual linguistic process as
Vāsanā in the creative process of any art. It is something limit­
less in the language which is taken intuitatively in its own way.
Sometimes, simple usage of words can please one, relished by other,
annoys one or creates horror in other. It does not mean that it is
taken individually with individual psychology behind their minds,
but it itself is capable of suggesting all the meanings of relish,
annoyance or fear and even more than that. Understanding the
suggested meaning in the art, let's show its contrast with history.
History allows us only the natural light of day which does not
illumine as a rule such places which torch-light in its focus can
illuminate. History limits us not only to what has occurred, but
to what we know to have occurred, which is only one aspect of man's
behaviour, and not necessarily that in which man is most recognizable.
While literature through it suggested words enables us to explore
the recesses of man's mind and heart with the directed light of

37. Bose, Jagdish Chandra, *Work on plant-life*
the torch. Literature is man's exploration of man by artificial light which is better than natural light because we can direct it where we want it. In other words, even common language behaves like natural light which comes of Vaikhari speech while language of the literature, sometimes its words, sometimes its meaning, sometimes its qualities and sometime its style, like a torch-light directs only towards hidden layers of man's mind and heart after revealing very many meanings and their exploration. It is certainly an epi-centre of madhyama in philosophic sense where invisible forms and meaning are revealed in its spatial and temporal zone. Dhvani acts like prism in the literature where we can see light into different wave-lengths (colours are never called colours in scientific language but they are called by the name of different wave-lengths) or seven-colours, which are invisible otherwise.

A good writer, provides a prism-effect in his style and forces whatever kind of contemplation he wishes on the reader. The method of expression determines the reader's attitude. We can thus evaluate a work of literature by assessing the skill with which the suggestion is achieved in his expression or by considering the significance of the attitude it is likely to arouse in the experienced and sensitive reader. The rhetorical order in the literature demands the proper disposition of poetry. That is the pattern of emotions must be such that at every point in the poetry, there the proper combination of retrospect and anticipation is set up, the meaning of what has gone before being continually enriched by what follows and the meaning of what follows being continually enlarged by what went before, and the meaning of the whole, because of the way in which
the action has been organized and arranged, emerging at the end as much more than the sum of the parts. A true creative writer drops his words into our mind like stones in a pool, and ever widening circles of meanings eventually ring round and encompass the store of our own experiences. In doing so, they provide a new context for familiar things, and what has been lying half dead in our mind and imagination, takes on new life in virtue of its new context, so that we not only recognize what we feel we know but see the familiar take on rich and exciting new meanings. 'Carvanā' or rumination in the mind by reading the poetry again and again is needed for its suggestion.

**EDUCATION OF A POET**

A poet is educated in such a way that the one special branch to train a poet is devoted in the art of poetics of Sanskrit literature. A poet, firstly should possess of poetic gift, which was indicated with the word 'Pratibhā'. From Bhāmaha to Rajsekhara, the theoreticians, emphasised in same way or the other the essential characteristics of a poet firstly endowed with poetic-genius.38

38. BNS VII.2 'Antaragata bhāva' (internal-disposition)

Bhāmaha - Kāvyālāmkāra I.4-5,0 (Pratibhā, which is said to be Daṇḍin- Kāvyādarśa I.103-4, naisargiki and sahaja)

Vāmana - Kāv.Alam.Vṛtti (In Pratibhā lies the seed of poetry which is antenatal capacity of mind)

1.3.16.

Mammata - Kāvya-Prakāśa 1.2: Sakti

Audrata - Kāvya-Alamkāra 1.14-15: (He gives two alternative terms Sakti and Pratibhā)

....continued at the foot of next page ....
This poetic-genius is known by the words, Pratibhā, 'Sakti', 'Prajñā', 'Antargataḥāva' described by various poeticians of Sanskrit. This 'Pratibhā', which imparts intelligence in creating new and newer composition is the first inherent feature which should be present in all the poets to produce their aesthetic creation. For other acquired characteristics, poet besides 'Pratibhā' which is inborn, should possess 'Vyutpatti' (culture) and 'Abhyāsa' (practice) as founded by Rājśekhara in his Kāvyamīmāṃsā chapter IV.2. This Vyutpatti and Abhyāsa are characterised by the epithet 'Sruta' and 'Abhyoga' by Dandin in his Kavyādārāṇa. The poet thus required to be an expert in a big list of sciences and arts. The earliest mention of it, is provided by Bhamaha in his Kavyālaṃkāra - (I-9) where he said that a poet should know grammar, prosody, lexicography, stories based on Itiḥāsa, ways of world, logic and the fine arts. After learning every thing of the world, a poet should apply (abhyāsa) his knowledge in his poetical exercises. The values of past have their impressions in the full consciousness.

(Foot Note 38 contd.)

Abhinavagupta - Locana p.29. : Defines Sakti as intelligence (Prajñā) capable of fresh invention. Being the capacity of creating, poetry, possessed of passion, charity and beauty.

Rājśekhara - Kāvyamīmāṃsā - : Sakti (genius) is only the source of poetry which gives rise to the Pratibhā (poetic-imagination).


of the poetic mind in his creative process of present. Actually poet's total consciousness in situations and conditions and their contradictions, stays only in the present and does not cross the present to reach the future. But at the same time because of his cultural background he is not deprived of the total view of the past, its creativity and appreciation.

**TWO ATTITUDES OF POET'S MIND, 'ACTIVE' AND 'MEDITATIVE'**

There are two attitudes in the mind of a poet which are going to impart pleasure of aesthetic taste. The active and contemplative. What distinguishes the active from the contemplative spirit is that the former never ceases to think of a future more or less near at hand, whereas the latter is absorbed in the present. The former attitude is prescribed to a practical man of every day for whom action is necessary and not the contemplation. The artist contemplates the universe without any idea of making use of it. His eyes are focussed as to concentrate his whole attention on the present. What are the effects of this particular focussing? It is resulted in the increased sensitiveness in the poet or artist. The word sensitiveness has its scientific significance in its sense, that is, he attains the perception of differences. The artist's eye, by the more brilliant light of his attention concentrated on the present, sees more hidden details, discerns finer shades. Difference and therefore, originality, is accentuated. The aesthetic universe

41. *Kāvyā-Mīmāṃsā* Ch.IV. Where Rājakṣhara divided Pratibhā into two categories of Kārayitrī and Bhāvayitrī. Kārayitrī is the Pratibhā where poet absorbs in the present.
of his contemplation thus, becomes at once richer and stronger.
The spectator feels himself as it were, transported into another world full of fascinating subtleties. The contemplation-state of the artist produces the effect of multiplication of inner-echoes, as its second effect. Our nerve-tissues form so complex a net-work that the most elementary shock - a simple sensation - can awaken distant repercussions, can excite in the depths of our being, a stir of past impressions, feelings and desires. Even through common speech we recognize this if we talk of a soft colour or sad music. These simple relations constitute in themselves a kind of unrecorded literature. It is probable that each one of us, if he were to listen to his own echoes, would observe innumerable fleeting associations, more original than the cliches of ordinary speech. Indeed too original, which can be analysed only by unravelling its top by the psychologist. We are in the very strong-hold of psychoanalysis, in the obscure domain of allusions, interpretations and symbols. Here in this depth, a colour is not a colour but a haze of memory, a window is not a window, but aspiration to some vague deliverance, a note is not only a note, but a cry of hope or a convulsion of anguish. In active life, we give little attention to these deep resonances, as we don't find any practical purpose in them and secondly, we are always pre-occupied with the next step or with future, we hardly listen these resonances and their relations with our perceptual world of impressions of past. But the artist listens. As he does not allow himself to act only.
It is true, that he won't transfer to his work all the echoes he hears. Most are too casual and too personal to express in the public. He selects a few of them unconsciously or freely according to his own conscious aim to make them impersonal or an expressive art. In any case, it can not be denied that the outcome of 'something else' through a language of symbolic signs, is one of the power of aesthetic joy.

NEW ORGANIZATIONS AND SPECULATIVE DATA OF A POET

The third effect of this contemplation which stays only in the present is the dissolution of the practical organization of reality, giving place to other possible organizations. We live in our practical life in a world organized by our intelligence in accordance with a single principle, the utilization of circumstance. Intellectual system always aims at providing a readier answer to our fundamental question - "In such circumstances, what must I do to obtain such a result?" The artist of course, loses all the advantages of this practical organisation. It becomes perfectly foreign to him. And just as he listened to the most distant echoes awakening within him, so, whether he likes it or not, he must witness all the labour of re-organizing the data supplied to his intelligence. Though, point of view is changed, but machinery remains. Between echoes and sensations, correspondences arise, systems are formed, composing what will afterwards become the unity of the work. All sincere arts arise in this way. In such a long discussion of the inner process of the artist's we finally emphasis
that an artist being cultured in his past back-ground and present knowledge, stays only in present or 'modern world' as stated by Mr. Jung, while he creates images of his inner-mind through his state of contemplation. Thus every artist is up-to-date and modern in his creative-process.

When we speak of the concepts of beauty in the classical Sanskrit literature, we have to seen their spatial configuration as it was 'modern' at that time or their prior knowledge.

**SENSE-DATA AND KNOWLEDGE**

For the knowledge of past, we have to take shelter in history, which is our acquaintance by memory. It is factual as we see sun which is an object with which we have acquaintance. But besides these facts, we are aware of our feelings, pleasure or pain and generally the events which happen in our minds. This kind of acquaintance and its knowledge which may be called self-consciousness or projecting objectivity in our feelings is the knowledge of our mental things. The knowledge of self-consciousness means not the consciousness of our self but consciousness of particular feelings and thoughts. On the one hand, there is the sense-data which represents sun to us and on the other hand, there is that which sees this sense-datum. In addition to our acquaintance with particular existing things, we also have acquaintance with what we shall call universals, that is to say, general ideas, such as whiteness, diversity, brotherhood and so on. Awareness of universals is called conceiving, and a universal of which we are aware is called a concept. The word 'universal', is a thing which
may be shared by many particulars, and has those characteristics which, as we saw, distinguish justice and whiteness from just acts and white things. For these universals, priori knowledge is required. The perceptual knowledge is always followed by the knowledge of introspection, and then comes the concept of universalism.

NATURE OF DELIGHT AND AESTHETIC THEORY OF CLASSICAL PERIOD

In evaluating the aesthetic concepts of classical Sanskrit period, one has to decide the nature of delight which this literature provided in building the aesthetic theory. 'The love of original beings' is the aesthetic slogan for all who enjoy. The artists are the great explorers of new worlds, the great hunters of originality and all our delicate perceptions are fed in the piece of art for the pleasure which does not know any boredom. Poetry which creates peculiar mood of aesthetic pleasure conveyed by the philosophic term ananda and Priti. Mammata calls it Sakalaprayojana-aulibhutam. It is the disinterested or dissociated (alaukika) pleasure, which depends upon taste formed by repeated representation of beautiful objects, and which can be enjoyed by a man initiated into the poetic mysteries. The enjoyment of aesthetic experience is given the name, Bhoga, rasanā, āsvāda and carvana.


43. VSD VI 7 and Vṛtti.
What is manifested is not rasa itself, but its relish, not the mood itself, but its reflection in the form of a subjective condition of aesthetic enjoyment in the reader, it is nevertheless, different from the ordinary laukika forms of the process, because its means (the Vibhāva) are not to be taken as ordinary or laukika cause. The relish of rasa is dissociated from personal interests, and not to be likened to ordinary pleasure and pain in which personal or egoistic impulses predominate. Mind is so entirely lost in its contemplation that even when the sentiment of grief or horror relished in such a state, pain is never felt, and even when felt it is a pleasurable pain. This joy of novelty for its own sake has one remarkable consequence; it frees us from a certain egoism which is nothing but the persistent obsession with one point of view. The joy of contemplating something other than himself may in this way lead the artist to an almost absolute detachment. Though he is disinterested, yet, his intelligence, on seeing a new phenomenon will at once try to assimilate it into the body of its acquired knowledge, and will have no rest till it has succeeded. This kind of assimilation is not, as we shall see, unknown to the artist, who often tries to reduce for the sake of a simple arrangement the infinite complexity of the real. Through the rule of generalization, man as a social creature finds an empirical satisfaction in the possibility of communicating certain of his feeling, so that pleasure becomes valuable if it can be shared or recognized by others.

44. RAGHAVAN, V. *Number of Rasas*, p.155 (Adyar 1940).
Disinterested satisfaction is attained only by the sublime sight of the Nature. The description of nature with the equal footing of human's nature, played an important role in the classical Sanskrit literature. It is valued greatly by the readers who shared the beauty of it. Life goes into death, the situations become faded as they passed from one passing moment to another. Incidents of life lose their importance as they are shared by the relatives and friends equally, but nature always enlightens one's heart with remarkable power and poetic-insight. It stimulates the enjoyer with new meanings of life. He sees over and over again to get fullest meaning out of the nature. Aesthetic attitude of the mind moves towards the aesthetic journey which does not know any goal but only pleasure in moving and discover a path. Poet who has pre-existent organization of the world, destroys it in order to create new combination from within the nature. The resonance of his inner landscapes and his nature inside, gives hand to the outer nature. His memory passes from one point of the securing to another, and during the transit something changes, something remains constant, a combination results. This aesthetic order in the creation of artist whose neighbour is great nature is meant to be felt rather than to be analysed. The existence of a combination produces a vague and delightful impression of continuity and order. The combination is the intellectual track by which our mind passes from one to the other in a series of modifications clearly perceived, while every thing else remains the same. If the combination is to
exist, if the mind is really to feel itself advancing, the sole modification at every stage must be the move we have in contemplation, every thing else remaining static. It is precisely from this mobility, from this constant, that we get our impression of continuity. In this continuity, we feel ourselves in a harmonious atmosphere. This aesthetic order or combination must remain hidden in its suggestion, in a sort of twilight where we may have the joy of discovering it. If any connoisseur does not perceive the system of combinations in a work of art, he should be patient, tomorrow or perhaps ten years hence, he will see it revealed to his astonished eyes. So we find that nature, which is steady and ever born again and again in our memory, is the content and form, a new combination and aesthetic order in poetry. As earlier ARISTOTLE says that art imitates the nature and even Bharata though did not say who imitates whom but through his word 'Anukīrttanam', 45 said, that the process of copying is going on in the aesthetic combinations of art. In classical Sanskrit literature we find the nature and natural scenery are placed with the feeling of human-being in equal-footing. In the descriptions of human emotional aspects of nature are very often skilfully inter-woven. As nature is all-pervading so also the each perspective and vista of nature when is combined and utilize to show the human-feelings with their analogical account in the literature, it behaves like a philosophers-stone for giving the telescopic view of human emotions.

45. BNS I.107.
DISCUSSION ON THE VIEWS OF DR. NIHARRANJAN RAY

It is not that imitating the nature means to follow the laws of nature, the laws of harmony and rhythm, of balance and proportion, as is said by Dr. NIHARRANJAN RAY in his essay "Testimony of a student of History of Indian Art, life and Thought", who, supported his viewpoint after mentioning the objective evidences of Indian and Greek art and world's art at large. To me, it appears that in early times man had a close proximity with nature, being stayed always in country-side. He was living in natural civilization as against the semi-technological civilization of India of today. Nature was his first neighbour, first companion, and his paraphernalia. It is not that the man does not take his birth in rhythm or harmony or balance of creative process. He being the conscious of his own self, did not try to imitate nature in his aesthetic combinations of nature in his art, but he shared the delight of nature placing it in the equal-footing of his each emotions. He did not transfigured or transformed the nature as said by Dr. NIHARRANJAN RAY in his essay, but to him, nature like his sincere friend, was a sharer of his joy and sorrow of his inner-personality. When sharing starts we begin to value the thing which is shared by many particulars or universal. So nature is very valuable to the poets of classical Sanskrit period. The seers of Vedic period out of their feeling of terror, they interpreted nature

in their own idioms and their own dictionary of emotions. As they were invincible factors, they attributed godhead on them. Then the nature was a great friend, a kin, a comrade, which could transmit or correspond with the feelings of poets of classical period. Natural culture and its surroundings was the true glamour to delineate a pleasant picture of nature. It was like another dimension involved in the whole literature. Together with the deep discoveries of different levels of human-life, a poet found parallel universals in nature also. Moreover, the nature which was being shared in the daily life of each person, was a great source of understanding its mutual-feelings. The extensive nature was an asset to them in generalizing their feeling by taking the analogy of nature itself. The deepest emotion of Kāma, the biological-urge which is based on the law of evolution, the basic urge of self-preservation and reproduction which evolve the social relation, is the seed of all our creativity. The same portion of Kāma is utilized for self-preservation and its remnant surplus emotional energy seeks it outlet in the creative activities. Besides preserving our life, we want to preserve the moment of joy which we enjoy in the feeling of Kāma, while communicating ourselves through it. This builds the history of human aesthetics in music, painting, sculpture and literature.
Even though love-poems are not profuse in earliest specimens of classical Sanskrit literature, but in folk-literature, the tradition of which is to a great extent preserved in Prakṛta, the adequate expression was given to the impulses of love as its absorbing theme. Pālī Gāthā which found its way delightfully into the sacred text of the Dīgha Nikāya, it was supplied with the tales of the epics and their erotic passages. The impassioned secular hymns of the Ṛg-veda were the starting point as well as the prototype of this popular emotional literature, and a tradition of such poetry must have survived through long centuries as a strong undercurrent, only occasionally coming to the surface in the more conventional literature. It is for this reason that the earliest erotic-poetry of the classical Sanskrit period found its traces in Prakṛta under the name of Hāla, belongs to Prakṛta literature. The erotic-sentiment which had diffused itself in the popular literature of Prakṛta, later on, it invaded the courtly literature written in Sanskrit, ultimately becoming its almost universal theme.

THE ONSET OF SYSTEMATIC WORK ON PROSODY

In order to appreciate this classical poetry it is necessary to realize at the onset the conditions and environment under which it was produced and flourished. Systematic work on prosody

47. Ṛv.X.95; Purūravā and Urvāsi; Ibid., X.10: Yama and Yami; Mait.Saṁ. I.5.12: Origin of day and night; AV IV 5: The sleeping spells, Vāj Saṁ XXX 6: Kumārī-putra Ṛv.X.128.4: Nasadiya Sukta, Kama.
attributed to Pingala with its multitude of melodious metres, were applied in this literature. The classical epic-poets referred metres in which long series of stanzas could be written with ease. But for emotional poetry of erotic, lyric metres evolved in this period. The names which were given to some of these metres are the epithet of fair maidens. Teivi (slender-limbed) Caru-häsinī (sweetly smiling) Kunda-danti (a maiden of bud like teeth) Vasantatilaka (the ornaments of spring) Kanaka-prabhā (the radiance of gold) Mandākranṭā (one who walks slowly and gently) are the pretty name which are connected with erotic themes.

COURT POETRY

The form, content and general outlook of this poetry shows its close connection with the courts of princes who had been patrons of the great classical poets. In later-period of classical-period, the science of poetics attempted and succeeded in stereo-typing this taste into fixed convention, and these conventions became supreme in later decadent. The widely diffused Kāvyā-style and its prevailing love interest invaded even the domain of technical sciences. The great mathematician Bhāskaragupta, not only used elegant metres in his Lilāvatī but presented his algebraical theorems in the form of problems explained to a fair-maiden, of which the phraseology and imagery are drawn from the bees and flowers and other familiar objects of poetry.⁴⁸

The celebration of festivals with pomp and grandeur, the amusements of the court and the people, the sports in the water, the game of the swing, the plucking of flowers, song dance, dramatic performances and other dimensions of arts, bear witness not only to this new sense of life but also to the general demand for refinement, beauty and luxury. The people could enjoy heartily the good things of this world, while heartily believing in the next. If pleasure with refinement was sought for in life, pleasure with elegance was demanded in art. Love is conceived in its playful moods of vivid enjoyment breaking forth into delicate blossoms of fancy. This dominant love-sentiment was recognized by the Nāgaraka, the polished man of the town, whose culture, tastes and habits so largely inspire this literature and who as KEITH rightly remarked in his 'History of Sanskrit literature', as typical of it as the priest or the philosopher is of the literature of the Brāhmaṇas and the Upaniṣads. In Kāma-sūtra of Vatsyāyana, we have a clear sketch of an ancient prototype of the Nāgaraka. The spacious house of the Nāgaraka situated near a river or pond, is surrounded by a lovely garden; a garden there is for repose and amusement, a summer-house or basement, a bower of creepers with raised parterre, and a carpeted sunning in a shady spot. His living-room, balmy with rich perfume, contains a bed soft, white fragrant and luxuriously furnished with pillows or cushions. There is also a couch with a kind of stool at the head, on which are placed pigments, perfumes, garlands, bark of citron, canvas and a box of paint. A lute hanging
from an ivory peg and some books to read are also there. On the ground, there is a spittoon, and not for forms the couch a round seat with raised back and a board for dice. The daily-life of Nāgaraka, starts with bathing and elaborate toilet, applying ointments and perfumes to his body, collyrium to his eyes and red paint (ālaktaka) to his lips, chews betel-leaves and the bark of citron to add fragrance to his mouth and looks at himself at the mirror. After breakfast, he listens to his parrots which are encaged outside his room, and teaches them new phrases. He delights in ram and cock-fights and other amusements he shares with his friends, the usual hangers on, high or low. After a nap in the afternoon, he dresses up again and joins the assembly of friends. In the evening there is music, followed by joys of love in the company of his lady-friends. There are festivals, drinking cock-tail parties, plays concerts and balled to attend. Social-gatherings often take place in the house of the ladies, where he could discuss artistic and poetic talents. There are excursions in the park, picture in groves or water-sport in the lake.

Through the description of Nāgaraka, who played an important role in Sanskrit literature, we find in spite of artificial pomp and show, he lives in natural surrounding of a country-side where he can study the nature with its subtleties. 49

49. Kāmasūtra, IV.1,39 ed by DEVADATTA SASTRI Chowkhamba, Banaras 1912. cf. IV 17 of Kāmasūtra with RV II.16.7; II.36.1; I.2.4.8; VI 74.3; IX.96.2; IV 58.8; VII 2.5; I.48.6.
The ideal or expressive beauty is the main theme of classical Sanskrit period. The poet tried to discover new meaning from inside the treasure of nature. Nature does not require anything of outside for its enhancing inherited beauty. For him, this whole world is divine, he recognized this fact in his devotion and spiritual passion for the nature. The nature does not provide with the rules of ethical norms but its law is based on joy of beauty. The poetry which consisted of nature, is closely associated with a peculiar condition of artistic enjoyment known as रास, the suggestion of which is taken to be the chief function. भास्करे follows the surrounding nature for his poetry. Though there is a controversy to place भास्करे during 3rd or 2nd century B.C. even before Asvaghosa, on the outset of classical period, we take it for granted that भास्करे was the poet of earliest known classical period is only in germical seeds in the works of भास्करे.