PROLOGUE

(A) INTRODUCTION TO THE TOPIC AND THE SCOPE OF THE SUBJECT

Anything which has no conformity with the tradition, becomes controversial, specially in the traditional country like India. The study of aesthetics is one of them. Much has been done in this direction by the intellectuals who were born in the later period of 18th Century, and who witnessed the world-Wars. But to justify a systematic study of Indian aesthetic-theories in Sanskrit Literature from Vedic period to the age of Kālidāsa, nothing is seen in this field concretely.

The scope of 'aesthetics' is quite wide and vast. To justify my statement, let me compare the two editions of the Encyclopaedia of Britannica, of the year 1929 and then of 1949. Between these twenty years of wars and depressions of the world, many changes took place in giving the different ideas about the study of aesthetics. The difference in these two editions in describing the word 'aesthetics' would be shown to clarify the scope for the subject in hand.

It is said in the former edition of Britannica that "whatever is applied to the poetry that applies all to other

arts commonly enumerated: painting, sculpture, architecture and music. According to it, poetry must be called neither feeling nor image, nor yet the sum of the two but contemplation of feeling or 'lyrical-intuition' or 'pure-intuition' ----- pure, that is all of historical or critical reference to the reality or unreality of the images of which it is woven and apprehending the pure throb of life in its ideality.

Again, it said, that art is not philosophy, nor history, nor the play of fancy, nor natural sciences nor oratory or ethics. Aesthetics or the science of art has not therefore, the task of defining art once for all and deducing from this conception its various doctrines so as to cover the whole field of aesthetic science, it is only the perpetual systematization, always renewed and always growing of the problems arising from time to time out of reflection upon art and is identical with the solutions of the difficulties and the criticisms of the errors which act as stimulus and material to the unceasing progress of thought. This being so, no composition of aesthetics can claim to deal exhaustively with the innumerable problems which have arisen and may arise in the course of the history of the aesthetics. Aesthetics is really the whole of philosophy, but with special emphasis on that side of it which concerns art."

Let us take the recent edition of Encyclopaedia of Britannica, where the scope of the subject has been enlarged.

   ed. WILLIAM BENTON, 1949.
The word "aesthetics" is derived from the Greek word Ἄισθησις, (sense-perception) but it is traditionally regarded as a branch of philosophy, concerned with the understanding of beauty and its manifestation in art and nature. There developed a tendency in 20th Century to treat it as an independent science concerned with investigating the phenomena of arts and their place in human-life. The data for such study (1) consist of works of art in all media, to be analysed, described and compared, (2) human-behaviour and experience directed towards works of art, (3) it deals with the useful as well as the fine arts in so far as they appeal to aesthetic taste. When covering so broad a field, it is sometimes called general or comparative aesthetics, (4) it makes especial use of psychology including psycho-analysis, (5) It throws light on the process of artistic creation and appreciation, including the symbolic meaning and emotional effect of various images. (6) It looks to the social sciences, such as anthropology, on the way in which arts have fitted into the cultural patterns of different people and periods. (7) It deals with history of arts and cultural history in general, but not in their chronological order. (8) It is closely related to art criticism, but differs in emphasising general principles and problems in that field rather than the merits of particular artists or works of art. (9) It examines the standards used in evaluation and criticism. (10) As an empirical subject, it is regarded as primarily descriptive, concerned with discovering and generalizing
on the facts of art and related human-activities. (11) It
does not abandon the problem of value, but approaches it more
indirectly through a search for fuller understanding of the
actual nature, functions and effects of art, which need to be
considered if evaluation is to be more than a mere dogmatic
assertion or expression of personal taste. Modern aesthetics
seeks to provide relevant knowledge and methods which may help
to make evaluation more informed and intelligent. (12) It
does not ignore the subject of beauty but less narrowly devoted
to the task defining the beautiful, the sublime, the ugly etc.
than traditional aesthetics. (13) It describes the many
specific processes and configuration involved in aesthetic
experience, in the observer, in the work of other object, which
stimulates it. (14) Defining such term as beautiful is seen
as partly a semantic problem for which there is no one right
answer, the main task is to analyse the various phenomena to
which such terms are applied and then to seek more adequate ways
of describing them verbally."

The vast interpretation of the word 'Aesthetics',
which is covering fourteen-points in the form of fourteen aspects
of investigating beauty, can compel any researcher or the team
of research-scholars to write volumes after volumes on aesthetics.
For a single research-scholar, he or she has to limit the scope
of his or her study after following the fourteen-points formula
given by the Encyclopaedia of Britannica, to persuade the study
of aesthetics.
In fact, the Sanskrit poeticians since Bharata had been quite aware of the study of aesthetics in the modern sense, but they had circumspected the study of aesthetics in their long discussions on poetics and rhetorics. So much so, that aesthetic attitudes were included in the treatises of Alamkāra-Śāstras. The combined study of poetics, rhetorics and aesthetics in Alamkāra-Śāstras was a long standing tradition in Sanskrit literature. It had not been followed only by poeticians of different periods but poets and Sanskrit authors time to time contributed and extended their concepts of aesthetics in their respective work, with their own techniques. The giant word "technology", does not inhere in the modern world, but human mind always followed the technology of his own time in the past also. It certainly in its pragmatic sense, opens up new vistas in the history of aesthetics. Therefore, the budding branch of the study of aesthetics which came into existence two century age, but potently and exclusively in the 20th Century, has also its traces in the antiquity of the East and modernity of the West, though with the different methods of their applications.

I followed the mid-course for the scope of my work, where I tried to compare, discuss and analyse all the views about the concepts of beauty after adopting the method of East as well as west. For the study of aesthetics, I am impressed by the few lines of AUtOBINDO where he tried to explain the purpose of the artist - "The object of the artist must be art only - even if he treats ethical, social or political questions, he must not make it his main object to wing with the enthusiasm of aesthetic
creation a moral, social or political aim. But if in doing it he satisfies the conditions of his art, shows a perfect technique and in it beauty, power, perfection, why not?" 3

To me, aesthetics has its own ethics, society, philosophy, political field and history of the mental-forms, which certainly are renewed and assume new shapes almost daily. Therefore, study of aesthetics is quite irresolute and vacillating. To study aesthetics, one has to depend upon its whole sphere of cultural background.

Till 1900, even Indian poetics was not flourished in its elaborate systems as such. Scholars of Sanskrit had begun to systematize the Indian aesthetics from Alankara-Sastras based on poetics and rhetorics. This was the problem of those days. Now, much has been done to the understanding of poetry based on philosophical systems of India, therefore, keeping in view the newer problems of aesthetics, I instead, touched the wider field of aesthetics as elaborated and shown in the Britannicas.

(B) BRIEF HISTORY OF INDIAN AESTHETICS

In the twentieth century, not only Western people but also their oriental Indian counter-parts, all of a sudden in the complexity of nationalism of modern society began to appreciate

the art of beauty. To me it sounds that in this age of space-
science, as inter-communication has become easy, the socio-
economical conditions began to be interdependent on the other
countries, and colonialism of the English made Europe and
oriental countries the one meeting-place in participating the
wisdom of the thinkers of East and West, it was inevitable
factor that what was palatable to the humanity in one country
that was accepted by another country without any formal scrutiny
in either side but with a sense of improving the understanding
of cosmopolitan humanism. To prove my statement, I would like
to putforth the names of Indian thinkers as RABINDRANATH and
A.N. TAGORE of Bengal-renaissance-group, AUROBINDO GHOSH and
Dr. ĀNANDA COOMARASWAMI, who in contact with the foreign people
on their visit to particular country tried to widen the under­
standing through the delicacy of beauty of oriental art. With
the voice of NIETZSCHE, in 1909, Dr. ĀNANDA COOMARASWAMI
proclaimed one homogeneous value for every phase of the lives
of the people through one national art while he said, - "Nations
are made by artists and poets, not by traders and politicians.
The only true remedies that can be effectual are the regeneration
of Indian taste and the re-establishment of some standard of
quality." For the re-establishment of cultural values even

4. Culture above all things the unity of artistic style in every
expression of the life of a people. A great tradition imposed
on generations of craftsmen of diverse rank. Thoughts out of
GANDHIJI many a time expressed his thought about aesthetics in broader term.⁶

What is understood by the word 'Aesthetics' in 20th century that was existing till 10th century as a fully evolved theory of aesthetics in India though rasa-theory is enunciated in Bharata's time (approximately 4th & 5th century A.D.). For a brief history of aesthetical studies, for my convenience, I divide the 20th century into three periods, as the word 'aesthetics' changed in its perspectives during these three different periods.

1. The pre-war concepts of aesthetics.
2. Aesthetical studies during World-Wars.
3. Post-war aesthetical studies.

In the first period, aesthetics was treated as the study of one art or the other and its activity and theory. This was the period when aesthetics in India was treated as a theory of specially painting, sculpture, temple-architecture and

6. Truly beautiful creations come when right perception is at work. If these moments are rare in life, they are also rare in art. Young India 13.11.24, p.377.
True art takes note not only of form but also of what lies behind. There is an art that kills and an art that gives life. True art must be evidence of happiness, contentment and purity of its authors. Young India 11.8.21,p.253.
poetry with the pioneer-works of many scholars. Though few of them wrote many books on different art-forms of India but most of the scholars only contributed their papers in different journals, periodicals, bulletins and commemoration volumes. During this period in the West, HENRI BERGSON declared the absolute polarity of art and cognitive activity.


while, the art theory in India was based upon theological idea of Indian philosophies. In the theory of aesthetics, it used to be known as nationalistic art.

During second stage of its development the word 'aesthetics' was not only taken as the art of painting, sculpture and architecture but it began to be treated as the spiritual activity of the subject. The iconography and temple-architecture of India began to be deciphered for their symbols through Sanskrit literature. The psycho-analysis of aesthetic attitude had been started after accepting the concepts of Indian poeticians. As social structure changed into events after events so also aesthetics in art depicted events, conscious and unconscious psychological process, which supported the Vedantic aesthetics of India and its parallel reflections in Sanskrit literature of classical period. The word Śilpa and Kāla vocational and avocational art began to be enumerated in the sense of aesthetics. It was the period when European christian and scholastic tradition where God as supreme artist was considered. While in India mysticizm and symbolism of Vedic-period started with the parallel idea of scholastic traditional period of European christian.

10. AB., VI.27; Trīṣṭīśaṭākapuruṣa carita 1.2.950 ff (5 Silpas); Sāṃkhya-yāna Aranyaka 8.9, Abhilāṣitartha-cintāmaṇī (Someśvara) I.8.158; RV. X.86.13, I.164.18.
11. The Kalās JNAS (1914) A.VENKATASUBBIAH and F.MÜLLER.
13. Vedānta-Sūtra I.2.29.
Though many Indian scholars of the first period and other scholars, especially, MUKRAJ ANANDA, BHARATH IYER, VASUDEV SARAN AGARWAL, S.K. SAHASWATI, R.S. JOG, B.C. MARDEKAR, S.S. BARLINGAY, K.C. PANDEY, SUNITA KUMARA CHATTERJEE, NIHARRANJAN RAY had contributed towards Indian aesthetics in indirect and direct way, through the study of sculpture, iconography, music, dance and poetics, nevertheless, the aesthetic attitudes began to be understood through logical and mathematical explanation with the method of psycho-analysis through pessimistic and cynical psychology of FREUD which was quite abstract and word juggling.

After wars, the consistent effort on the study of aesthetics are not done sporadically. The scholars like Dr.K.C. PANDEY, V.S. AGARWAL, MIRASHI, B.S. UPADHYAYA, N.N. CHAUDHURI, P.J. CHAUDHURI, K.S. RAMASAMY SATTHI, they only focussed on partial views of the studies of aesthetics with their philosophical speculations. The general aesthetics of Sanskrit literature is ignored by them, though they accepted the comparative study of it. These scholars are quite analytical otherwise in their approach, yet, they did not try to attempt social sciences on the way in which arts could be fitted into the cultural patterns of different people and periods, and the psycho-social effects therein. Moreover, the problem of value of aesthetic attitudes in its cumulative effect is not tackled by them with the functions and effects of arts in the aesthetics of Sanskrit.
Recently, I went through the proceedings of the seminar held in Simla with its two volumes titled Indian Aesthetics and art activity (1968-70) which are the good examples of the study of aesthetics by different scholars who fulfil almost all the conditions of the study of aesthetics but in the form of small papers. Two volumes on Aesthetic Capture (Deccan College, Poona, 1970) are also seen but there again only rasa-theory and its comparative study is done in a traditional manner. The word rasa is so well-known in Indian aesthetics and outside the country, that even foreigners confuse rasa as whole Indian aesthetics itself. We can not equate the word rasa with English word 'aesthetics'. Rasa-Siddhānta is only one of the dominant theories of aesthetics. It is suffice to say here, that the very Alāṅkāra-Sāstra of Sanskrit can be branched off as rhetoric, poetics and aesthetics.

C

CONTRIBUTIONS

To find out the concepts of aesthetic attitudes, in America, Russia and other countries, the study of aesthetics is directed with the speculative systems of logic, psychology, ontology, cosmology, theology, social-sciences, physical and natural sciences. They are actually held as hypothesis or valid to be determined as an eternal condition of possibility in the eternal world. While in empirical organization they are
somehow in unsubstantial manner function with their non-
specific relevancy. As any art is the social object, it
means that it exists at the level of society where indivi-
dual humans are involved. Thus, two persons at least are
involved in the artistic process from production to appre-
ciation. Though there is a cultural affiliation yet, art
always manages to be a little in advance of the conditions
under which it arises. It is like a yogi who perceives more
than the usual in his contemplation. Being ahead of his time,
an artist pursues possible values rather than actual values
of his time. He tries to attain the possible values in the
possibility of the existence which is ahead of him. It is,
what is known as progressive values of aesthetics which
accept tradition and innovation together with aesthetic
creative activity. Innovation in aesthetic sense, gives the
meaning of contemporaneity of the aesthetic creator. Accepting
the convictions of traditional scholars, I searched some
innovational aesthetic attitudes after following the wide and
comprehensive perspectives of other disciplines which are
closely related to aesthetics. Aesthetics does not hold
autonomous field as such. I have to treat the problem of
aesthetics on a broad philosophical and socio-historic plane
and in connection with laws of social-progress.
My predecessors forgot the wide perspective of the study of aesthetic attitudes which comprises a number of aspects. Thus, my approach in dealing with this subject differs widely from that of my predecessors in this field. It is on this account that I have particularly chosen this wide subject for my thesis.

As Sanskrit literature since its Vedic period, is ontological, epistemological and ecological in its philosophy; I accepted all of them in discovering the concepts of beauty in the whole range of Sanskrit literature. A few of the treatises on aesthetics were available during classical-Sanskrit period, which with the psychology of different Indian philosophical systems tried to explain the nature of beauty in literature, music, painting and sculpture, it was necessary to interpret all these things together with the society, its beliefs and customs under which they all had been flourished. No philosophy is without the tinge of theology, so religions also become the subject of my study of Indian aesthetics. Moreover, philosophy has many branches of its discipline like ethics, psychology, logic, metaphysics and so on. Therefore, in my study of aesthetic attitudes, partly I dealt with these aspects also. In interpreting and founding some concepts of Indian beauty, the cultural background was necessary to enumerate the artistic inspiration.
of the authors. Philosophy, the mother of all modern sciences, which at various times, have branched off from it, yet, the primitive relationship of them with philosophy we can not ignore totally. So in my course of study on aesthetics, I took shelter in the physical science also which helped me in explaining the nature of beauty in the activity and its process. Besides these, the value of criticism was also necessary for showing particular piece of literature as beautiful. Value is not a matter of opinion of only critic, but it is accomplished in term of ambition and achievement of the literature itself. It is possible for a work of literature to have great aesthetic value without anyone being in a position to apprehend it. Value exists in great literature and it is potentially present for appreciation. The height of Mt. Everest, the wonder of Grant-Canyons or Aurora light or showers of meteors; (witnessed by the scholar on 12th Nov. 1966 in the Panama Valley of California) these are the sublime beauties which possess potentiality for appreciation if one feels the value of beauty with his own knowledge and sensibilities. The enjoyment of beauty requires extreme attention or concentration, we can call aesthetics as Saundarya-yoga in Sanskrit (As throughout Sanskrit literature, all the philosophies of India together with their religious cults accepted the urgency of the philosophy of yoga behind their respective aesthetic attitudes and creativity, therefore, I thought a parallel word for aesthetic in Indian term as Saundarya-yoga)
I took recourse to the works of some Western authors and philosophers who helped me in giving the corresponding aesthetic concepts of Sanskrit authors and philosophers. It was with their help that I was able to categorize in Sanskrit literature the different schools of aesthetics.

Even though the word aesthetics (Saumárya-yoga) was not used in the whole range of Sanskrit literature from Vedas to classical period, that does not mean that the people in those days were not aware of the aesthetic situations. The very essentials of aesthetics we can extract from the concept of their culture, religions, philosophies and literature.

(D) TREATMENT OF THE SUBJECT

The systematic study of aesthetic essentials and experiences of our ancient creative minds have been presented in the division of eight chapters. Each of them represents the different periods of Sanskrit literature.

Chapter I :-

I devoted this chapter as an amphitheatre to the studies of aesthetic attitudes. I divided it into three sections with the subtitles proceeding to new discussions. The limits of the study of aesthetics discussion on word 'Sundara', Kalā; the comparative study of the views of the oriental and Western Scholars about aesthetic attitudes; fine arts and their brief history; physical, ethical, mental,
Spiritual and metaphysical beauty are formed by taking the help of Sanskrit literature and its poetics.

Chapter II is given to the aesthetic studies of Vedic-period. It is subdivided into three sections. In the first section, I discussed the concepts of beauty in Vedic-Samhitā, brahmanas and āranyakas. In the second section, philosophical bearings of Upaniṣads on the study of aesthetics is analysed. Third section gives the concepts of aesthetic attitudes during Vedic-Kalpa - Sūtras, where Dharma-Sūtras and Grhya-Sūtras contributed much to the study of aesthetics.

Chapter III is devoted for Purāṇas. It is sub-divided into three sections. In the first section, concepts of beauty are discovered with their social perspectives of Purāṇas-time. In the second section, I tried to show the theory of love and its application to the aesthetic experience in the philosophy of Vaiṣṇavas, Śaivas and Sāktas. The theory of cosmic-play and cosmic-dance is analysed. Yoga as an aesthetic process, the identity of femininity and masculinity in the concept of Ardhanārīśvara and their ideal physiognomy, surrealism, romanticism and mysticism of Puranic-literature is discussed in this section. In the third section, precisely, I have touched Agni-Purāṇa individually, as it dealt with the poetics and rules of fine-arts.
Chapter IV is devoted to Mahābhārata, where I tried to sketch on the social, cultural and political perspectives of aesthetic attitudes of Mahābhārata. The democratic aesthetical attitudes of Bhāgavad-Gītā are discussed in this chapter.

Chapter V: The socialistic society of Rāmāyaṇa with its Vedāntic concept of aesthetics is discussed and analysed here. The word Sundara, Śīla and Śādhwī, and Sundarakāṇḍa are psycho-analysed with the allusions of aesthetical attitudes.

Chapter VI: It is given to the study of aesthetic accessories and their evolvement during classical-period. Here, I discussed the principles of aesthetics and the changing trends of the people's life of the classical-period. In this chapter, I tried to compare the difference in the approach of the study of aesthetics in the East and the West. The concept of Vāsanā and Śādnāranya, Einfühlung and dhvani are discussed with philosophical explanations. The introduction of Kāvyas, Alāṅkāra-Śastras, Darśana-Śastras is given with special reference to the aesthetic tendency.

Chapter VII: The classical-period has started from this chapter. I took the works of Bhāsa, Áśvaghoṣa and Śudraka for my study of aesthetics. These are the main authors who propounded the new schools in the early classical-period of the aesthetic-theories. It is not that the other authors and poets of classical-period before the age of Kālidāsa are forgotten here. They are used in
the comparative aesthetics in analysing and culminating the concepts of beauty.

Chapters VIII: In this chapter, I discussed, analysed and compared the aesthetic-attitudes prevalent in Kālidāsa's time and in his literature. I certainly took shelter in general and comparative studies of aesthetics, while I discussed the culmination of aesthetic-theories of India in classical-period of Sanskrit literature. In the two last chapters of my thesis, I have mainly concentrated only on those authors of classical-period who have represented some new trends in their concepts of aesthetic-theories. As I have already given the summaries of all the chapters in the form of Introductions to the Individual Chapter at their very beginning in the Green papers, to distinguish them from the rest of the contents of the thesis, therefore, I am not repeating it here, in my general introduction and am giving only the outline of the subjects discussed in the each chapter.

I did not follow the chronological order of Sanskrit literature but I concentrated more in the history of art and cultural history in general. I tried to follow point third to twelve of the Britannica in pursuing my studies on aesthetics. Much has been done in the comparative study of Sanskrit aesthetic-pleasure (rasa) and its poly-theories by many modern Sanskrit Scholars. Therefore, I did not indulge in discussing what already has been done in this field.

owing to the non-availability of certain primary sources, I had to depend on standard secondary sources. These are:

1) **Comparative Indian aesthetics (2 Vols.),** by Dr. K.C. PANDEY, Benares, 1950.

2) **The history of Sanskrit poetics (2 Vols.)** by Dr. S.K. DE, Calcutta, 1960.

3) **Transformation of nature in art,** by Dr. A.K. COOMARASWAMI, Newyork, 1956; The dance of Siva, Newyork, 1948.

4) **The philosophy of aesthetic-pleasure,** by P.PANCAPAGESA SASTRI, Annamalai Uni. Sanskrit Series No.6, 1940.

5) **Studies in Sanskrit aesthetics,** by A.C. SASTRI, Calcutta, 1952.

6) **Values and aesthetic experience,** by P.S. SASTRI, Saugar Uni. (no year)

7) **The Indian concept of the beautiful,** by K.S.R. SASTRI, Travancore, 1947.

8) **Hindu Canons of iconography and painting,** by D.N. SHUKLA, Lucknow, 1948.
9) **On art and aesthetics**, by

10) **Sanskrit literature and art - Mirror of Indian Culture**, 
by Dr. C. SHIVARAM MURTI, Memoires of the archeological 
survey of India No.73; Delhi, 1955.

The comparative aesthetics has been attempted by these 
authors where they solely devoted to the discussions on aesthetic- 
pleasure (rasas) and its philosophical bearings. I have instead, 
touched all the rasa-theories and other schools of poetics in 
their essence and more than that with the help of general 
aesthetics I have emphasised on that aspect of philosophy which 
concerns with all the arts rather than poetry, in extracting 
the essentials of aesthetics. Instead of dwelling in details 
on some issues of poetics and rhetorics already discussed by 
these scholars, I have tried to include them essentially from 
the point of view of the aesthetics. I found sometime, Western 
phraseology was inadequate as much as Sanskrit diction can not 
express the technicalities of the West. Therefore, I had to 
communicate myself through the authoritative aesthetical 
vocabulary accepted by Dr. S.K. DE in his book titled, Poetics 
as a study of aesthetics in the East and by BOSANQUET in the 
West. I had to content myself at times, with surfacial expla-
nations and had to cut short the discussions on many points 
relating to aesthetic-attitudes because that would have increased 
the volume to great proportions. I am afraid that sometime due
to my poetic instincts, I have used rather poetic style which has resulted in making the introductions to the chapters a bit descriptive. Few ideas and terminology of the later aesthetics are recognizable in the Upanisadic literature which were accepted by me also.

(F) ADDITIONAL INTRODUCTORY REMARKS

(i) By giving various textual references, attempt has been made to reproduce the original as literally as possible. Need was often felt to add a word or a phrase as equivalent to something omitted in the Sanskrit text, which has been enclosed within parenthesis. All the Sanskrit words, European abbreviations, the sentence of importance, titles of the books are underlined. All the modern authors of the East and the West are put in the capital words. Sanskrit words which occurred in the body of the thesis itself, they are transliterated in accordance with the general practice so that it becomes easier for the typist to type the thesis with clear impressions of Roman words. But the footnotes of importance to the study of aesthetics have been displayed in their original form of Sanskrit, that is in Devanāgarī characters.

(ii) Footnotes have been utilized for providing textual references upon which ideas expressed in the main thesis, have been based. The references of the page-numbers from the books are given only when the original lines are quoted in the thesis itself.

(iii) The bibliography given at the end provides an exhaustive list of books and articles consulted by me in broadening my outlook for the study of aesthetics. They are arranged under two heads:

(a) **Primary Sources** (original Sanskrit texts in the chronological order)

(b) **Secondary Sources** (The general works and the articles of modern scholars of the East and the West, concerning the study of aesthetics. They are arranged authorwise - in alphabetical manner).

(c) All the journals which are used in my thesis directly or indirectly, which are already mentioned by me in the footnote No. 9 of the Prologue; for the fear of the repetition, I did not include them in the list of bibliography again. But the rest I put in the different head of the 'Journals and Articles'.

(G) **CONCLUSION**

The Spanish philosopher Blaise Pascal, once perceptively noted: "It is dangerous to show man too often that he is equal to beasts, without showing him his greatness. It is also dangerous to show him too frequently his greatness without his baseness. It is yet more dangerous to leave him ignorant of both."
But, it is very desirable to show him the two together.

On its onset, Western psychology has presented a picture of human nature which is more or less akin to Pascal's first characterisation. Freud's conception of human-personality and his behaviour was premised on a naturalistic model of human nature where man is basically an irrational being who is always in the irrevocable grip of his unconscious. Till now whole Western psychology has presented a picture of human-nature instead of dealing with the dynamics of human-personality. The dynamics of human-personality are unfolded by Indian psychologists of Vedanta-School. The dynamic optimism of the Upanisads, in one sentence 'Pūrnamidam, Pūrnamadah Pūrnat Pūrnamudacyete') is enough to show the dynamic of human-personality, and his dynamic aesthetical activities.

This dimension of Indian psychology has enclosed all the factors of Indian aesthetics in it. It has concerned itself with the structure and dynamics of human-potentialities and their actualisation in the artistic life. Even physical beauty in Indian philosophy of aesthetics is as metaphysical in nature as the four ends of human-life, that is, Dharmārthakāmamokṣa which glimmers the peak experiences of ecstasy, rapture, bliss of the greatest joy. In Indian philosophy, human nature is essentially good rather than evil. Evil and ugliness is the
distorted view of Maya, Prakrti and other feminine factors of different philosophical systems, which are super-impositions on real nature of man. In Indian philosophy evil or ugly is never mentioned at all. It takes the account of only those people who have realised their potentialities to the fullest self-realisation through super-consciousness, psychological health through yoga, better perceptions with the right-knowledge, being-values are the greatest achievement in the philosophy of Indian aesthetics. Creativity is a quality of integrated personality which is understood as beautiful also.

In Indian aesthetics, Sthayi-bhava which is based on Vasana or doctrine of Karmas is the hallmark in achieving aesthetic-pleasure. Even the word 'Erfühlung' of Western aesthetics could not fulfil the condition of aesthetic enjoyment epistemologically. Our spiritual theories of aesthetics have a great stand in the world's aesthetics. America's greatest psychologist who died in 1970, like Indian aesthetes whose aesthetic theories are psychosomatic in nature, proclaimed, "the structure of the human organism is such that it presses towards fuller and fuller being in the realm of eternal values like love, truth, beauty, kindness, honesty, unselfishness and the like. The values have a biological rooting; they are inherent in the structure of the human organism. And if the human organism is deprived of these values, its growth and functioning get stunted, blocked. The result is alienation, anguish and cynicism - symptoms which has characterised as
metapathologies." 16

It is in the 'Seventies', that people of the west in their crippled-beings, are trying to investigate the factor which is making Indian-life more satisfied, happy, generous and beautiful instead they are not well-fed and affluent like themselves. It is because of our optimistic aesthetic theories that whole culture is renovated again and again by it.

I have come to the conclusion that the subject can be investigated and dealt more elaborately either by a single scholar who is devoting his whole life for the work or by a team of scholars working on different attitudes of aesthetics individually and collectively. A study like the one which I have presented in my dissertation, itself as a matter of fact, is the original contribution in the field of investigation of aesthetic-theories of Sanskrit literature. I can only say that I know my drawbacks and the wide scope of the subject.

16. The farther reaches of human nature (Penguin books) 1973
by ABRAHAM MASLOW.