CHAPTER I
THE AMPHITHEATRE OF AESTHETIC STUDIES
( THE VIEWS OF THE EAST AND THE WEST)
INTRODUCTION

TO

CHAPTER I
AMPHITHEATRE OF INDIAN AESTHETICS
In this chapter, I have tried to introduce the limits of the study of aesthetics after deducing from Sanskrit literature the essentials of beauty of Indian aesthetics in general. For evaluating the aesthetic trends one quite often comes up to discuss the problem of the criterion of artistic progress. Artistic progress in the aesthetics expresses the progress in the cognition of the world. Law of artistic creativity cannot be found anywhere else but in the real life of humans, where social-consciousness is reflected. Without this, it is impossible to make broad generalisation on the cardinal aesthetic problem.

The word **Sundara** and its synonyms like **madhu**, **rasa**, **ṭhānanda**, **camatkāra** and **aucitya**; and briefly the theories of poeticians based on different philosophical systems are explained. Beauty is classified as experienced philosophically and artistically and the inter-connection between these two modes is shown. Some of the Western philosophers, poeticians and psychologists, who, contributed the concepts of beauty which had been reflected in their Indian counterparts also, they are discussed to bring out the cardinal values of aesthetic attitudes of India represented in Sanskrit literature.
The word 'beauty', drew a broad canvas of the general laws of social history while represented by any art, fine or gross. Art as a representative of the concepts of beauty of any time can open before us a large perspective for beauty. Therefore, the word 'Kala' and different applications of its meaning and its division in different periods by different Sanskrit Scholars and philosophers are shown with their counterparts of the West. Aesthetic experience in the art and the importance of Yoga is discussed therein. The more man's hearing and vision became developed, the finer broader and deeper became his emotions and associations with worldly phenomena. The importance of these two senses for generalisation and in enjoying aesthetic experience is explained. Indian art covers the realm of religious thoughts, philosophical symbolism and social spiritual values. All the fine arts are amalgamated with each other so much that theory of one art is related with the others. The fine arts which find their ways in Sanskrit literature, that is, music, architecture, sculpture and painting are shown briefly.
Aesthetic culture does not progress without comprehension and assimilation of the past cultural achievements. The inter-connection between tradition and innovation fulfils the Synthesis in aesthetics. For that, I tried to trace aesthetic values in Indian tradition. This chapter is concluded by showing the optimism in the theory of Indian aesthetics after deducing it as empirical, ethical and spiritual values of life.
SECTION - I

THE LIMITS OF THE STUDIES OF AESTHETICS

Before we try to define beauty in a technical and analytical manner, it will be essential to know what are the bases or the characteristics of the technical definition. For the definition of some principles, the following constituents are essentially needed.

Avyapti - Ativyapti - Asambhava - Dvikshana

That is to say, the principle should be devoid of deficiencies like Avyapti that is, 'inadequate extent'; (non-inclusion of a part of a thing defined). 2. Ativyapti, including what is not intended to be included; 3. Asambhava - improbability of or inconsistency of the thing defined. Hence, the definition should be free from all these three definiencies, and the thing defined must possess some uncommon characteristics.

Avyapti can be explained in detail as follows. When a technical term pertains to a particular period or to some exception avyapti creeps in. For instance, when we say that the lady is the most beautiful of all, this would imply the exclusion of all the ladies as not beautiful except that particular lady whom we are intending to express. As a matter of fact, the speaker wants to suggest that in a certain family or in a certain city there is no other than the beautiful lady at present, which is avyapti or too-narrowing outlook.
As regards Ativyāpti it can be explained as follows - here the speaker refers to such things which do not pertain to the thing defined if we cite an example from Upanisads, the sloka 'purāgamidam (Visvā)', that is, this world is perfect, the meaning would imply to animate and inanimate both, which are the constituents of this world. But as this world is associated with the limiting adjuncts and influenced by the power of Maya which is said to be an element of ignorance, it is impossible to justify the statement of the Upanisads that world is perfect. The intention of the speaker by quoting the world as perfect is to refer to ātman or parmātman. The word Visvā stands here only for this ātman. While in the word 'purā' there is a deficiency known ativyāpti. The deficiency of asādharana can be explained as the absence of probability or possibility. If some one says that the tongue is a particular thing which belongs to hand, impossibility shows its way. As tongue is always found inside the mouth and does not belong to the hand as such. For the deficiency of uncommon characteristic, we can say that heat is the inherent quality of the fire and it does not belong as the inherent quality of other things. Thus, that which is free from āvyāpti, ativyāpti and asāmabhava and asāmabhava and which possesses asadharana dharma can be styled as the laksana of the thing defined.

What is beauty? When we add the word beautiful as an adjective qualifying the human-beings, we here, refer to the physical beauty only. We don't see any additional thing when we refer to a particular thing as beautiful. As whatever we observe by means of five sense-organs is only an external thing like the
physical beauty. It is rightly said in the Kathopanisad that the self-born one (the creator) has produced the sense-organs as being capable of grasping only external things and never internal. All external knowledge is based on the sense-organs and the mind. As mind co-operates with the sense-organs thus become extrovert. Therefore, when we call a person as beautiful we refer to his physical beauty which is marked by the sense-organs, or we see only a being possessed of body.

In calling somebody beautiful, question arises whether that beauty is the inherent quality of body. The inherent quality denotes the positive as well as negative instance where the presence of one implies the presence of another and vice-versa. With the help of anvaya and vyatireka one can define the inherent quality of an object as is seen in the sentence - 'अः तत्र यथा प्रकृतिः अत्रम्'.

After determining the nature of inherence let’s conclude, if beauty is the inherent quality of the body it could be inherent in all the limbs also as body is the integrated form of all the limbs. But it is not the general experience. As in the case of a person if one of the limbs is deformed, we cease to call such a person as beautiful. We, therefore, come to the conclusion that the beauty is not the inherent quality of the body. Why then do we refer to such a person as beautiful? Do we see beauty separately?


2. Mbh. udyoga, 43.36, प्रत्याहार्दशर्लोकानामयद्यपि नदेशः.

3. Raghu, V. 54; Ku.I.36.
in each part of the body? For instance, if we say that a person is beautiful because of his beautiful hair and if these hair are cut and they are scattered on the ground even then they ought not cease to be beautiful but they do. No one can dare to refer to such a mass of hair lying on the ground as beautiful, on the contrary, people would be scared and disgusted at the sight of these cut hair. It is, therefore, proved that beauty is not the inherent quality even separately of every limb. When the body or the constituent limbs do not possess beauty, then what is it that enforces us to call it beautiful? On the other hand, if we call the body on the whole as beautiful, the defect of inadequate extent (avyāpti) is augmented. So beauty, as inherent quality of body or the limbs, is rejected, despite body appearing to be a beautiful thing. After eliminating the human physical beauty as such, we can take an example of the beauty of the Nature. There is a lake embanked with flowering plants and trees bent with the fruits, which are reflected in the water. Visitors could be enchanted with this sight. If we try to catch the reflected beauty of the flora, we fail to do it and instantaneously we cease to appreciate the reflected beauty which is unapproachable through the senses of taste and titillation except of vision. Now the problem starts, if the reflected flora is not in existence in the lake why could we call the lake as beautiful? Thus a common equation of problems commences as regards physical beauty and beauty in Nature, that is, if beauty does not exist in the body or there is a non-existence of flora inside the lake, then why do they seem to be beautiful? Does this beauty reside in our sense-perceptions which consequently reflect on the human-being and the lake? If it is accepted for sometime that beauty lodges in the sense-perceptions then it should exist in the
limited world of time and space everywhere, in every human being who owns sense-perceptions. But the man, the possessor of the sense-data has different concepts or ideals to experience beauty that the other man who also possesses the same sense-data. Even particular country is as much different in its view regarding beauty than the other country as the particular period from another span. Here I have to deal only with that aspect of beauty which won't be against the principles set for the definition. It would represent our time and era without exempting other periods. It would be omnipresent and perpetual like the senses of perception witnessing total periods and different space where ever man dwell, dwells or would dwell. After deduction, it is known that sense-organs don't have beauty by themselves. Higher than the sense-organs is the mind or inner-sense that is, antahkarana where we can search for the beauty. Antahkarana is designated with different names as manas, buddhi, citta andahamkāra accordingly as they perform different activities. Their presence in the inner-sense-organ is in a condensed state. Antahkarana is the condensed form of the senses as ice of the water. Senses are the condensed form of the respective sense-objects. The fusion or defraction of antahkarana is in the form of senses. From antahkarana to senses and from senses to their objects, it is only one channel which is controlled by pure consciousness. That pure consciousness exists in the animate and inanimate, sentient and insentient both.* This pure consciousness dwells in the subject of

* Isa. up. I. 1 ईशा वास्यमिदं स्वदेशाय च जगत्यां जम्भ।
    तैन्यवक्रे अन्तेयं, मा प्रमः कस्य रिव धन्त॥


knowledge, object of knowledge and the means of knowledge. It is experienced only by ātman. But it is only its reflection on this triad through ātman which can be experienced. Subject and object both having consciousness, have reflection of pure consciousness in a manner as a torch-light through thin cloth or through a box. More the opacity more will be the obstruction to the light. More the ignorance more one would be void of the light of consciousness. Scientifically, if there is a distanced intermission between the magnet and the metal, the latter shall be affected less by the power of the magnet, and reverse to it, if it be alloyed with magnet and through induced effect the metal which combines with other metal would also be turned into magnetic power. This magnetic theory coevals the concept of pure consciousness which induces its effect of consciousness in the insentient body. Only the least psychic-distance is needed between the insentient and the pure consciousness. The closer focus of the pure consciousness on the body, gives incessantly to a person an epithet - 'the magnetic personality.'

Music-consciousness of TANSEN enlivened the inanimate even. Therefore, through the light of pure consciousness and its reflection on subject or object, we experience what we call aesthetic taste.

ESSENTIALS OF BEAUTY

Ātman is the substratum of conscious-energy. This conscious-energy witnesses subject and object of perception with its different ratios. Greatest sentiency is in Homo-Sapiens, it is learnt. Therefore, he is entitled with the name Vyakti, means self-illuminating. This statement does not eliminate insentient which also has self illumination in the lesser degree. Subliminal identity between two self-illuminating things expresses beauty. Through the process
of elimination, from sense-data to their objects and then to the mind, we reach the climax of consciousness or ātman which is really a source of beauty.

All human instincts, tendencies and inclinations are motivated towards ānanda. The dissatisfaction arises due to the discontentment in the senses, leads us to the discovery of aesthetic relishment in progression. Being discontented in their disposition when senses become introvert only then they experience aesthetic taste in the inner-sense or antahkarana. Beauty is not experienced through hearing, seeing or touch, senses, when move to the internal world of pure-consciousness, from aesthetic mood to aesthetic taste and from aesthetic taste to aesthetic enlightenment, they reach the aesthetic realization through the practice of concentration and meditation. Afflicted with his own sorrow, man is wandering uselessly here and there. Īśvara gives light of consciousness to find out the bliss which is hidden in a mysterious place. To experience the bliss (madhu) hidden in the mysterious place, human-being is trying to reach it through science, philosophy and the scriptures. Aesthetic joy is explained in Sanskrit literature by the words 'saundarya,' rasa, and ānanda which are treated as synonyms in the dictionary of Indian aesthetics. All are having love-instinct because of ānanda (personal delight) or aesthetic experience. Beyond our consciousness there is another Supreme consciousness or causal consciousness which is bound in Māyā or its conditioned adjuncts, is called ātman. That ātman is super-imposed by ignorance and becomes limited condition of life.

4. Ṛg. I.15.6. विचरण: पवे परमेष्ठ उत्सर्गः
The apprehension of beauty has to come to us with a vigorous blow to awaken our consciousness from its primitive lethargy of ignorance and it attains its object by the urgency of the contrast. The reaction of this blow comes in the form of the emotions of joy and sorrow. When subject establishes the presence of consciousness in the objects of knowledge, objects being enlivened with consciousness, become also beautiful. Therefore, consciousness or supreme consciousness which is self-illuminating, pure knowledge and bliss itself is beauty. Eye, nose or ear are not beauty themselves but they are the means of expression of beauty. Realizing the self means experiencing the beauty. When consciousness is attained the pairs of opposites disappear. The outlook becomes so extensive that even this world becomes small for it. (Abh. 1.292)

desaka lapramatrbheda-aniyantrito rasah) Beauty is the experience in the form of consciousness or Atman which is the form of ananda.

It's not attained by the discussion or debate or by scripture - 'nayamatma pravacanena labhyah.' It is attained through the oneness of the individual soul with the universal soul. It is perfect by itself. (Isa.Up.I). It is the absolute value. It has neither form nor colour nor any rasa in it. It is all pervading. It is the value of the aesthetic experience unrelated to anything but is omnipresent. Neither it is subjective nor objective. It is beyond this triad of the world. EINSTEIN accepted the velocity

5. AB.6.27 अल्लमात्रकितीवच गित्यानि !

6. Tait. Up. 2.7 रशो वे पु: रशं केवलं कल्पनं नदो भवति !

7. Svet. Up. VI.12. तस्मात् सङ्केतनुपपत्तिः धीरा तह्यां हुः गाङ्क्षं गैतित्यात्
of light as absolute. Though it is moving fast looks as if it is stand-still. As absolute motion is the absolute rest, our senses can not reach the swiftness of atman so it looks like motionless. As it is already pointed out that atman relishes the beauty and it itself is the substratum of beauty so it is finally decided that it is an absolute beauty. But atman seems to be non-absolute in this ephemeral world, therefore, beauty related to it also modifies into relativity. In this material world, due to the variation of space and time, there is differentiation, contrasts and distinctions as regards experiencing beauty. Else beauty is quite different in its inherent form as an intrinsic thing. It is neither imitation, nor reflection, nor graph, nor similarity, nor super-imposition, nor a story or a dream or a sport. It is neither magic nor doubt. It is not even non-superimposition or non-cognition. It is a thing which can be grasped by the knowledge which is of the form of relishment and which is constituted of realization. It is an aesthetic experience of the essence. This leads us to the conclusion that self-realization is parallel with aesthetic taste. Just as in searching for bliss we attain the self, in the same manner in searching for beauty we reach the concept of soul or self.
What then is the beauty? It is a question which still remains inexplicable. As beauty is absolute and all-pervasive while our existence is limited and conditioned because of these two-fold opposite characteristics there creeps in indefiniteness or indistinctness in defining beauty scientifically. Beauty, therefore, remains indefinable. The images or ideals which we receive through the sense-organs are always incomplete, whereas that which we experience through sentiency is always perfect. The concept of pure-consciousness is already discussed at the time of enumerating the concept of perfect aesthetic taste.

Now we come to the material world where we experience the aesthetic relish through sense-organs in the various forms and features. The aesthetic concept studied in philosophy, becomes an object of poetry, psychology, anatomy and logic etc. which can be defined scientifically also. Yet we can't eliminate consciousness from this concept. Even if one includes the insentient physical principle of body and the mind, and the aesthetic expression of the fine arts, it won't be possible for us to solve this problem of defining beauty. We have to take resort in relative existence of the soul with the body, of the soul with the mind and of the integral social consciousness with the fine arts. As the aesthetic taste appears to some as perfect and to others as imperfect, to some as whole and to other as constituted of the parts, to some as limited while to others as unlimited. Just as daughters of divinity, superintending knowledge, are neither covered nor uncovered, the mystic beauty and its light is not an object of percepibility nor hidden to the perception.\textsuperscript{11} In this context, Rajeshkhar in his

\textsuperscript{11} \textit{Rv.}III.1.6 दिवाहीरकः कान्तः अत: कान्तः
in his kāvyā-mimāṃsā writes that aesthetic experience is that

camatkāra experience in the field of poetry which is neither
concealed nor exposed. To experience the relative aesthetic taste
we have an inter-dependence of the suggestion of absolute aesthetic
experience.

Therefore, we examine here the concepts of relative aesthetic
attitudes of the ancient and modern thinkers, and literary critics.
Though the discipline of aesthetics is quite modern and its studies
started in the early 19th century with the Indian thinkers like
AUROBINDO GHOSH, P. SASTRI, A.VENKATASSUBHIAH, V.RAGHWAN,
COOMARASWAMY and RABINDRANATH TAGORE and in the middle with K.S.
RAMASWAMY, SASTRI and Dr. K.C. PANDEY, yet the whole of the Sanskrit
literature is never viewed from the point of view of aesthetics
systematically. Relating to the limited space and time, aesthetic
experience varies accordingly in the different literary period
of Sanskrit history. The presentation of aesthetic concepts will
not be related to the merits and demerits of particular period.
It will be a casual analysis of all these concepts, concepts belonging
to oriental (mainly Indian in this context) and occidental to show
the basic identity among them, will be the chief objective in this
context. Briefly, one can say that while discussing the concepts
of beauty there will be no attachment to the modern or prejudice
for the old.12 I have to deal here, only with the principles of the
definition, related to the invaluable aesthetic experience through
systematic study based on philosophy of life of each period.

12. Maia. Prastāvana. पुराणिकृत्ति न साधु सदै न चाच्च ताल्लुकतेन नवमित्वाकामुः
AESTHETICS AND PARALLEL THEORY OF ELIMINATION

We can not have any criterion for determining the nature of aesthetics. As this experience is but another name for awakening consciousness, the more super-sensitive would be the consciousness of a man, the more would he be enlightening in his aesthetic experience. If we consider consciousness as the criterion of aesthetic experience, there will be a fallacy of infinitum (ānantya doṣa) because of the endless strata of consciousness, and if we take it for granted that there is only one Great consciousness existing in all the being, then there will be a fallacy of extreme-limitedness (vyabhicāra doṣa). Moreover, if we place aesthetic experience in the category of particular standard, then it will cease as an art and would become as one of the scientific objects. As criterion brings limitedness in the object and the limit always becomes an obstacle in knowing the actual form of particular object. Therefore, we have to leave the resort of the standard as such for the experience of aesthetic measurement.

ETYMOLOGICAL ACCOUNTS OF WORD 'SI3NDAHA' AND ITS SYNONYMS

Let's discuss the word 'saundarya' along with the time of its derivation. During the time of the Ṛgveda, the word sūnara or sūnari are used as an adjective to Agni and Usas. The word sundara is the deformed form of the word 'sūnara'. Sūnara is changed into word 'sūnara' and consequently into the word 'sundara'. The author of the Nirukta, Yaska and Amarkoṣa, gave the etymology

* Cf. Oldenburg, 'Rupam' No.27, 1927.
of the word 'sundara' as -पुंनरं एक नब्यति इति उपदेता।

A passage from Ujjwalanilamani quoted in Sabda - Kalpadruma, where RUPAGOSWAMI explained the word 'Sundara' like this -

अनु-नृत्यणां य: सन्नवेषां अशोकिलम् ।
हुस्तित: सन्निख्या: स्यात: तत्त यन्त्रयुक्तः इत्यतः ॥

That is, where there is a formal arrangement of each limb with propriety, where there is a balance in volume, weight and shape, and all the limbs are combined in such a manner that their assemblage gives the impression of unity that is 'saundarya'. The word 'sundara' derived from the root सन्दा which is often explained as nandayati or anandayati, is frequently discussed in the Sanskrit treatises of philosophy.

Philosophically the word 'saccidanānda' is reproduced with the three word-cum-formula by DEVENDRANATH (father of Rabindranath Tagore) that is Satyam-Sivam-Sundaram. It was long before founded by ARISTOTLE also as the truth, the good and the beautiful. Even long before ARISTOTLE Lord Kṛṣṇa in his Gītā declared it but in different words where he is describing the austerity of speech which should be unoffensive (anudvēga karam) truthful (Satyam) agreeable (Priyam) and wholesome (Hitam)।

13, Bh. XVII.15.
CLASSIFICATION OF BEAUTY

With the two viewpoints, we can classify beauty into two head lines:

Beauty dealt philosophically

Metaphysical Beauty

Ethical Beauty

Transcendental Beauty

Physical Beauty

Pertaining to fine arts and poetical beauty

Mental Beauty

Pertaining to Nature

GENERAL CONCEPTS OF BEAUTY

We shall start with the analysis of aesthetic experience since Vedas which give us clue about the early tradition of aesthetics. Here, we discuss few general concepts scattering since Vedic Literature to onward. These concepts are visible in the mythological form rather than in the philosophic manner. The relation between an individual and the world was comparable to the analogy of the devotee and the divine. Beauty was imbibed in the various thought-systems of the religion of Vedic period. The individuals of this period have a close relationship with the nature. Nature is a great mystery for them which is endless and beginningless. Till such time they have had very romantic concepts of the world, their inner-feelings concerned with the mystery of soul, their own existence and the existence of the Great nature which was more powerful or overwhelming than they were. They started to realize
why life had been given to them, if they are right or wrong and if
the secret movements of their heart are conformable to the supreme
law and order of nature. They did not give only the account of
different Nature-gods or the chronology of the seers but philosophy
also entered into literature in order to widen and modify the
concept of life. Vedas were the epic of the age and the history
of human mind. They exhibit some grand metaphysical and social
ideas. The overflow of abstractions and formulas about the existence,
world and supreme Universal-being are the master concepts, which
render them serious, scared and meditative. This world is the
workmanship of the Moral-being, displayed as a spectacles for beings
of the world who should be also moralised like Him. The concepts
of Ṛtam and Satyam, law and order, begin to rule their mind with
the sense of duty and morality. Near or far like a great mountain
in a landscape their philosophy appears behind all their ideas and
images, religion and literature. The dawn, the sun and the moon,
the cycle of the seasons, the pouring of clouds, (parjanya) the flow
of river to only one direction - give the Vedic individual a
mystical knowledge. They find beauty in the law and order, which
induce mirth in them and they spontaneously overflow with the idea
of exaltation of the Supreme Blissful-being.

That is, 'trī padāni,' the three strides of Viṣṇu (all-pervading)
anointed with the sweet nectar 'Madhura', knowing no decay, rejoice
ever in heavenly food, he alone sustains this triple earth and
heaven and space between with all that dwell therein.
All the three worlds are getting their respective rejoicing of the nectar. If we go little deeper to the situation we find whatever mirth and beauty exist in this world it is relative with the relative existence of the world. The bee experiences beauty in the pollen of the flowers while camel gets it in the thorns.

Mental attitudes and different choice of interests bring about difference in different levels of beauty. But beauty is scattered everywhere, and all the different individuals are experiencing it with their different bent of mind.

Indian philosophers who study philosophy with the scientific method of the West always deny the presence of aesthetic experience in Vedas in the word 'ananda' or 'madhu'. As they are ignorant of the fact that Divine-beings who composed Vedas, were fond of suggestive sense. What they described, it was not direct, the meaning of it was different than its conventional meaning. Mimamsaka declared the Vedic literature as divine or composed by other than the human-being (apauruseya). Lord Visnu is described as beauty in fine arts. He is the best fruit in all the foliage. Rigveda finds such a close identity between human-being and the Nature that some time it attributes the qualities of human-beings to the nature and vice-versa. As nature pervades universally so


श्रुद्धप्रविशन्त (चिङ्गैस च) चिंतनाम् जनिनाम् जनिनाम् (चिङ्गैस च)
श्रुद्धप्रविशन्त (चिङ्गैस च) चिंतनाम् जनिनाम् (चिङ्गैस च)
श्रुद्धप्रविशन्त (चिङ्गैस च) चिंतनाम् जनिनाम् (चिङ्गैस च)
the literature devoted to the natural phenomena also the universal appeal. The unity between the bound and boundless, the expression of beauty through divine words as if is the only motive of Vedic authors.¹⁵ Usas represents a woman who brings awareness and novelty of beauty in this universe, which is like a sweet home, though she belongs to olden times. The Upanisads are echoing that the aesthetic sense pervades in the mind of spectator as a divine light of the universal soul, Brahman, which can be experienced only through self-illuminating knowledge. Same beauty is represented in the literature as rasa, relish or taste.¹⁶ Through this divine light one can experience beauty all over the world. It is an auspicious form. The beauty without any blemishes is described in the Upanisads. The sun pervades in the sense of seeing of everyone and not in the defects of seeing faculty. The defects belong to the eyes and not to the sun.¹⁷ Beauty is flawless in a sense, if flawless sun sets, the whole visible world immerses in the darkness or ugliness of horror but through re-appearance of the sun again the aesthetic system of the world is illumined. If we experience beauty through the sense of seeing it may be imperfect in the eyes of the spectator but beauty can not have flaws. That is, beauty

¹⁵. AvIII.4.8,61.1,2. काळिक वाक्यें वाक्यिनी फुकेता: स्त्रियमुः भ्रात्स्वपुरुषरूपात: माधोगिनि प्राणिरी देवी कृति: पुरैनि: अनुनयते वर्‌सिः विज्ञानारे।
¹⁶. Supra, P.8 n.6.
¹⁷. Kath.Up.V.11 एवों यथा सर्वोऽक्षयं चक्षूः न शिष्म्यः न शुचोऽश्रमद्देर्ते॥
does not incline towards malpractice. Valmiki considered
beauty as a lyrical poetry consisting in agony.

Do we get ananda in beauty or the work done beautifully? We can correlate beauty with ananda or make it a source of ananda. Beauty when it becomes the counterpart of ananda, it tends to produce spiritual deeds and if it becomes the medium to experience ananda then it manifests itself into the fine arts. The classification of beauty as a subservience of ananda or goal by itself, both are dealt in the world of Indian arts. But in spiritual experience beauty and ananda both become identical. Even beauty experienced in fine arts depends upon the beauty of ananda of consciousness.

THE REPRESENTATION OF AESTHETIC CONCEPTS WITH THE EXPLANATION OF THE WORDS USED BY POETICIANS

Which are the words that come under the paraphernalia of beauty and connote the sense of beauty?

The state of aesthetic relishment is represented with the words such as ananda, rasa, camatkara, aucitya etc. Ananda, rasa (extra-ordinary state of relish) and camatkara (Aesthetic experience involves complete elimination of objective consciousness and is

18. Ku.V.36  
19. Rām.Bal.IV.8  
20. Yāgyavalkya Smṛ. 3.114  
21. VSD.III. 18.  

\[\text{\underline{18. Ku.V.36}}\]  
\[\text{\underline{19. Rām.Bal.IV.8}}\]  
\[\text{\underline{20. Yāgyavalkya Smṛ. 3.114}}\]  
\[\text{\underline{21. VSD.III. 18.}}\]
characterised by predominance of the vimāraśa, the continuous realisation of universalized consciousness free from all limitation) etc. are denoting the aesthetic experience from different mind-levels. We are experiencing beauty not because we are experiencing ānanda, camatkārā or rasa but we experience ānanda rasa etc. first to reach the climax of aesthetic experience. WILLIAM JAMES, in his book titled 'Psychology,' mentioned that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not we cry, strike or tremble because we are sorry, angry and fearful, as the case may be.

We conclude here that saundaryā itself is ānanda, rasa and camatkriti. The aesthetic experience is the aesthetic enjoyment itself which displays itself in the rasa state of mind. Its manifestation is known as cetana - camatkāra or rasa. The soul of aesthetic experience is aesthetic configuration or rasa, and its corporeal is also rasa. That means rasa is an aesthetic object as well as the activity of the subject also which has got merged into 'spanda' which is essentially wonderful bhoga.

In Indian aesthetic tradition there is a special reference to unity in diversity. The unifying factor in the multiplicity is a basic state of sthāyībhava, sattvika and vyabhicārabhava, where

22. Agni P. 337-2. अनन्तः अस्हृतस्तत्वं व्यक्तिः सं कदाचन !
व्यक्ति: सा तत्त्व सत्त्व-व्यक्तिकार-रसाहुत्वम् इति

23. Ibid., 337.33 वाच्य-व्यक्तिगत्वानेन रस पूवात्र जीवितस्तु पूवात्रात्
निर्मित्य वाच्य-व्यक्तिगत रसान्यः
the two situations known as subject and object unite due to
generalisation. The process of this aesthetic activity which
brings changes is the experience of aesthetic relish. \( \text{Alamkārika} \) 24
believed that vibhāva anubhāva, vyabhicāribhāvas and their
combination are the helpful characteristics in aesthetic experience.
But the most helpful factors working behind this combination are
the aesthetic senses of audition and vision (Abh. Vol. I.10). Why
Bharata considered only two sense-organs to bring about the
aesthetic taste? As these two sense-organs co-ordinately are
more helpful in generalisation? The roaring of the clouds and
a lion will be differentiated generally by every one only by
hearing sense-organ. The sense of smell and taste are arbitrary
in their decision and tend to particularization. In the context
of his theory of Rasa, Bharata includes objective beauty as well.

24. \text{BNS VI} विभावानुभाव्यसंयुक्तादिसंयोगानुभावसिद्धान्तरितः।

Four different interpretations offered to the term 'संयोग' and
'संयुक्त' by different critics at different time. The interpre-
tations were offered to the term 'संयोग' are in their chronolo-
gical order (1) उद्भवोत्त्वादित्यक्रमः (2) अनुभावभावादित्यक्रमः (3) अनुभावबोधित्यक्रमः
(4) अनुभावबोधित्यक्रमः

Similarly the interpretations of the term 'संयोग' are (1) उद्भवः (2) अनुभावः (3) बोधित्य (4) बोधित्य
These four interpretations are advocated by Bhattalalata, Śri
Saṅkuka, Bhaṭṭanāyaka and Abhinavagupta chronologically. Their
Schools are known as Rasotpatti School, Rasanumiti School based on
Nāyikas; Rasabhukul school based on sāmkhyas and Rasabhivyakti
Vada based on Vedantic and Saiva-philosophy.

25. \text{Bri.Up.1.6} अयोध्या वहुदृढदीपेयद्वारामुक्तमेति दिष्ट सवात्तिति। सत्यशुभिगुरुषीये
नेत्रेणैव स्वात्तिति। सत्यशुभिगुरुषीये
स्वात्तिति किमति।
There are eight basic states of the mind. **Vibhava** a mental state which has two fold meaning. One that causes something to be (bhavana) the other, that effects (vasana). The bhava presents in the actor, when represented by means of three types of acting, produces rasa (Relish or relish activity). So it causes rasa to be. Bhavas from the point of view of the spectator as they pervade the mind of spectator exactly as does musk the cloth, with which it is in contact. So through bhavana-kriya, Bharata tries to explain rasa as subjective as well as objective. Through bhavana, spectator and actor are aroused in relishing the rasa (hrdaya-samvada or rasa-carvaka) which is climaxed later on to the aesthetic bliss. So subject or object both are enlivened by the eight permanent states of their mind. Abhinavagupta, Dhananjaya, Hemachandra, Bhattayaka, Pandita Raja Jagannath all accepted the concept of Bharata regarding aesthetic taste. **Rasika** according to Abhinavagupta is entitled to relish the taste. This vasana should be awakened in the spectator or critic both, only then they relish what is relished by the poet during his composition.

26. BNS VI. 34.35 यथा तत्तमादिनी माध्यम विशेषा नारकुपक्रथिता:।
   and पौराणिक माध्यमिन्त्र रसानिमित्ते: छवि ।

27. कैंटाय रसाक्तम् स्वरुप संबन्धन नियमं न्वयति। अयथा
   Дак. IV. 34. रस: स पव: विद्वान्द्रविग्रिस्येन्यंति। अयथा
   VSD. III. 4. स्वेतसामुन्नवः प्रमाण्य तन्त्र केक्तमु। अयथा
   अनापदिन्ते सर्वित्र लक्ष्यश्यं। (किञ्चनाथसन्न् - 2 अठाय)
Kalidasa supported the view of Bharata in his poetry.  

**THE PROPERTY OF GENERALIZATION**

When a poet identifies himself with the soul of various spectators through his art of drama or poetry or any creativity, he becomes universally illuminating what is called in the poetics a property of generalisation. The spectators or readers get hit to enlightenment of their consciousness and aesthetic taste becomes full of purpose and value for them. This is only the nature of beauty which creates newness in the heart of a reader or sensitive mind at each moment. It is precisely discovered by Magha in the words - (Sisupāla-vadha.IV.17) 'हानि हानि वन-नकारपीति
तद्विः स्यं रम्यातिमताः'।

**THE SUBJECTIVITY AND OBJECTIVITY IN THE CONCEPT OF BEAUTY**

Through the principle of anvaya-vyatireka, beauty flourishes in the subject and object both. There should be a permanent mood in the subject and object both. Where there is no sensitivity or inclination in the mind of the spectator to taste the happy disposition of a poetry, he is exempted from the category of enjoying the relish. When the knower and the known are themselves

28. Abhi.Sa. V.104 तन्मेति उस्माति कुमारसमस्यायुः कन्यान्तरसौप्यद्विनिमादियोज्यार्याणि
29. *Sisu.II.85 नैकनावः प्रसादवा रसमधविकदः कवः
तेवः हामा वा नैकनावः कान्तक सहि पिलेः।
30. BV.III.121. असक्षिप्त कवित्वनिक्षेपं शिकारिः ना शिक्ष न शिक्ष ना शिक्ष
lifted above the worldly joy through knowledge, when the rajas and tamas disappear from the mind of knower or the known, when the knower is aroused from the exaltation of purity (sattva) the person attains the metaphysical bliss.\textsuperscript{31}

The highest knowledge which is alaukika is grasped by tapas. Beauty is also a kind of knowledge which is enjoyed through practice. The culmination of this practice is attained by aesthetic enjoyment to the ecstatic bliss of divine contemplation. The state which is akin to the realisation of the identity of self with Brahman, is the highest experience in experiencing beauty too.\textsuperscript{32} This brings the annihilation of pairs of opposite in a person.\textsuperscript{33}

Therefore, this aesthetic taste is incompasable by the ordinary process of knowledge. In Puruṣa sūkta of the Ṛgveda through sacrificial ritual the identity of two opposites is shown. In other places also, maxim like 'Śivo bhutva Śivam yajet', the concept of identity is shown. DANTE supports it by saying - "who paints a figure, if he can not be it, cannot draw it." What man sees within, he draws the same picture without. The impressions of outside world

\textsuperscript{31} Locana, p. 68.
\textsuperscript{32} VSD. V, 4
\textsuperscript{33} Ibid., XII, 13.
became established in the inner world. Hence the material world
and spiritual world have close connection with each other.
Subjective beauty is based upon objective world. So beauty resides
in the unity of subjectivity as well as objectivity. Pandittraja
Jagannatha describes two levels of experiencing beauty. One is
extra-ordinary pleasure and the other is ordinary pleasure. But
it is not the form of beauty but a state which is not different
than experiencing beauty. The first would be corresponding to
lokottarāntāda where state of mind of meditator, gets lost in the
philosophic contemplation of Brahman. Corresponding to laukika,
the state of mind of the lover is lost in the emotional contem-
plation of the beloved. This absorption brings charm (ramaniyata)
which is akin to the experience of beauty. The harmony between
bhava-Kriya and jnana-Kriya excites rasa in a spectator - "rasah
ramaniyata avahati", that is what we call experiencing spiritual
enjoyment. Only it is a special charm which brings unity in
multiplicity.34 The state of contemplation is the state of relish,
when this state of identity interrupts, the relish as charm also
disappears. As this interruption separates brooding thought of
beauty from the state of contemplation, it becomes the illusion in
mirage. Identity of both brings aesthetic experience in the art.35

34. R.G. नारिकेलकुलिकै ताकदुभिमार्गः
किल्लारामः क्ष्या च्यादो मावानां धुरते कथा -

35. Abhi,Sa VI,16 शारसतु नियांमयत्तरस्वहार दुर्गमः
चित्रापिल धुनिरेस्य बुध सन्योगः !!
BEAUTY AS AUCITYA

Through aucitya or sense of propriety we experience beauty. In the world, foundation of beauty is based upon the concept of propriety. Everything in this universe has proper place and status from where if it recedes, it devastates its value and place and becomes void of experiencing beauty. The sense of parallelism, whatever exists in the world, reflects itself in the inner-mind of a person also. This propriety is described by Kālidāsa in his work like this व्योकुण्डः केरः.

(Act II. Abhi. Sak.) that is, all the friends of Sakuntalā having water-jar to sprinkle water on the plants to their respective size and age. Bharata, Ānanda-vardhana and Ksemendra supported the concept of aucitya in regard to the experience of beauty. Sukraniti followed the tradition.

Here are mentioned just precisely few concepts of beauty. It is accepted without any opposition, that the concept of beauty consistently is based upon the back-bone of metaphysics. Whatever is here that is intrinsic.

36. Aucitya, Ksemendra.1.5

37. BNS - 14.68. क्योऽनुसरण प्रवर्तते वे केही, केही उलट्टरज्ञ निर्माणप्रवर्ता:।

38. Sukraniti - 4.25,26. तदार्थित: पृथ्विभये वै मुरलिच्छवः। चदा, नि हिन्नानांक्यक का म्ये (? ) केताया:। न स्यूँता न कृष्णावधि

The Importance of Rasa-School in Indian Aesthetics

The fourth school of rasa theory denies that the beauty of poetry is only agreeable ideas in agreeable language. The emotion plays an important part in it. Bhāva is material of poetry in as much as it forms the material of life. Though poetics of India started as an empirical and normative study through the description of qualities, excellences and semantic language of Abhidhā, Lakṣanā, Vyayāyā and then Dhvani and Tatparyā, but fourth school of rasa relegated them to a subordinate position. Former rhetorical categories pretended to find universals of formal analysis but their aesthetic insufficiency is perceived in time. As qualities or ornaments, attached categorically, while expression is not fixed and generic but a variable and individual fact. Each poet has his own mode characteristic of his particular intention in a specific case. This differentiation in infinite individuations can not lead to definite theoretic principle of expression.39

Only intellectual logical and empirical approach for the expression as normative study, took the turn towards aesthetic and intuitive facts later on while rasa theory is established by taking germical statement from Dvani. Later theorists realised that poetry was not the mere clothing of agreeable ideas in agreeable language, emotions also play an important part in it. Though problem of emotions was principle-head in the speculations of Bharata and his supporters, but it is intimately connected with Dhvani which forms one of the most important aesthetic foundation of Sanskrit poetics. From Bharata who declares the good future of rasa down to

the work of Jagannath who established *rasa* as a soul of poetry, there has been steady recognition of the idea of fundamental aesthetic concept. *Rasa* is not the physical and immediate emotion whose portrayal is always particular (*bhāva*), but the generalised resultant 'emotion' in the spectator, which is shared by all the spectators and in principle by all men. *Rasa* is described in English as 'relish', 'taste' and 'mood', and so on. Etymologically it is justified as *rasa* derived from the root /rās - tasting (of emotion) or according to Bhatta Nāyaka, 'bhāvyamāno rasah', that is *rasa* is to be enlivened (by means of situations, gestures etc. The artistic attitude of emotions is different from the natural emotion and closely akin to but not identical with the philosophic one. It is like a state of the soul severely contemplating the absolute (*brahmāsvāda*) with the difference that the state of detachment is not so complete or permanent. So artistic attitude is thus recognized as entirely spiritual. This aesthetic experience restores equanimity of mind (*viśrānti*) but it is one of the tests of its success, in as much as the mind which has not been able to pass beyond the contemplation of particular events and emotion is necessarily obstructed by its participation in them. The *rasa* is imperfectly realized.

**THE COMPARATIVE STUDY OF AESTHETIC ATTITUDES OF THE EAST AND THE WEST**

To understand Indian concepts of beauty, we shall judge now with the comparative study of the western thinkers who are very close to the thinking of Indian mind.

40. **Abh. on BNS 277/3**
41. **Abh. on BNS pp. 280-88 ff.**
CROCE defines beauty as successful expression or better expression and nothing more, because expression when it is not successful, is not expression. The beautiful is not a physical fact, beauty does not belong to things. It belongs to the human aesthetic activity and thus is a mental or spiritual fact. Beauty does not belong to a thing but to the expression, transmitted with the inner-imagination of a poet. Beauty is suggested with the inner-imagination in the expression. Beauty is not a physical factor nor an intended object but a mental and spiritual activity because aesthetic joy exists in the human beings. CROCE says that the object of empirical sensations when contacted with imagination of the artist, is transferred completely in a different form. That form becomes entirely separated from the form which is imitated, and the seer during aesthetic experience forgets the dualism in the outer or internal echoes. This transformed ideal or image of experiencing beauty then belongs to spiritual concomitant rather than the physical world. CROCE negates physical existence of aesthetic object completely. But he accepts the objectivity in experiencing beauty where interdependence of subject is shown. For him natural beauty is simply a stimulus to aesthetic reproduction, which pre-supposes previous production, without preceding aesthetic intuition of the imagination, nature cannot arouse any at all. The aesthetic fact, therefore, is form and nothing but form. CROCE is very near to the concept of fourth theory of rasa in Indian aesthetic tradition. Here 'form' is nothing more than the spiritual activity enlivened by intuition. By the word 'form' as I understood, beauty is a mental fact like Indian views.

42. CROCE - *Aesthetic taste and art*, p.197
of sheaths of \textit{anna}, \textit{prapa} and \textit{manas} which are the mental states of different levels of experiencing aesthetic state. CROCE explains it as this - "In order to judge DANTE, we must raise ourselves to his level, let it be well understood that empirically we are not DANTE, nor DANTE we, but in that moment of judgement and contemplation, our spirit is one with that of the poet, and in that moment we and he are one single things," The concept of beauty as described by CROCE depends upon aesthetic knowledge and intuition while \textit{rasa}-theory is based on aesthetic emotionalism "Bhuktireva rasah" (Bhattanāyaka). CROCE gives antithesis against Indian views of aesthetic emotions. In spite of aesthetic knowledge if for beauty he accepts aesthetic emotion, then emotions having two-fold aspects of happiness and sorrow can not be of the form of aesthetic joy. It will include then the unhappy aesthetic state also. Circumscribing the opinion of CROCE, in favour of Indian emotional theory of aesthetics, ARISTOTLE says that witnessing a tragedy effected a purgation of the feeling of piety and terror and lift us freer of these emotions in our daily life. Even after quoting the identity of DANTE and a reader's single mindedness, CROCE describes the Indian factor of poetics where generalization or impersonalization by suggestive power of word and sense is mentioned. The emotion is suggested, which is the source of relish, is also generalised; the love of Rama and Sita becomes love in general, and it is possible for the reader to relish the emotion in this generalised form, for its impression is already latent in his mind.

43. \textit{Ibid.}, CROCE, p.199.
The emotion (bhāva) is generalised into a sentiment (rasa) which can be relished by all persons, of similar sensibility. (Potential memory of vāsanā).

CROCE'S PATHOS AND INDIAN POETICIANS

CROCE does not explain the word previous production as the Indian theorists explain it as vāsanā. CROCE thinks that poetical pathos arouses pain in the Reader if emotions are considered. But even karuna can be termed as rasa according to Indian poetics. The relish of rasa is supposed to be an extraordinary bliss, dissociated from personal interests and not be likened to ordinary pleasure and pain in which personal or egoistic impulses predominate. The mind is so entirely lost in its contemplation that even when the sentiment of grief or horror is relished in such a state, pain is never felt, and even when felt it is a pleasurable pain. This fact is borne out by the common experience that when grief is represented on the stage, the spectator says - "I have enjoyed it." Hence Abhinavagupta says - "सामीजिकांन महर्षाका - phalam nātyaṃ na sokadi - phalam." VSD (III.6-7) gave similar remarks. Jagannath in this connection remarked that the shedding of tears and the like are due to the nature of the experience of particular pleasures, and not to pain, like tears of devotee on listening to a description of the deity, there is no feeling of pain. Rasa of pathos is only a principle rasa according to Bhavabhūti. In resonance with the same concept, 45. Abh. on प्रका, page 279/13-14, VSD 3.60.

46. Uttara - 3.47. एकौ रसः कल्पनाः एव निमित्तेदाद - निमः प्रक्रमणिसाध्यम् विकशितः आकर्षः एव-सहनतः विकारार्थः - अभ्यर्थः कथा सविचारिक हि तत्समस्तः
the poet PERCY BYSSHE SHELLEY also described his feeling for pathos as this - "Our sympathy in tragic fiction depends upon this principle - tragedy delights by affording a shadow of that pleasure which exists in pain. This is the source of melancholy which is inseparable from the sweetest melody. The pleasure that is in sorrow is sweeter than the pleasure of pleasure itself." Here the word 'pleasure' gives the idea of aesthetic hedonism rather than the Indian aesthetic spiritualism. Even sentiment of pathos or compassion gives aesthetic enjoyment as theorist of Indian poetics established. The witness of the enjoyment aroused by compassion is the heart of the spectator or sahādaya itself. They say if there was nothing such as aesthetic taste in karunā then the literature consisting of karunā could not be in existence anymore in the world. But Ramayana which mainly deals with the sentiment of compassion proved the test of time - (Ramayana 2.27) "साहदा तथापि रामस्य नायकः साहदातस्मान्:"

ARISTOTLE talked about purgation in the art of compassion while FRÜD thinks it to be insufficient that the relief comes after some emotional outburst. Because at the time of speculating the artistic talents it does not account for the satisfaction. FRÜD says that we triumphed in the hero's fall because we unconsciously look upon him as a rival. Talking about subconscious or unconscious level of the mind, FRÜD comes nearer to the Indian

47. VSD. III.4 कारुनात्वापि रामस्य नायकः साहदातस्मान्

48. VSD. III.4 लोकोपचायताः प्रमाणाः तथ केवलः
theory of vāsanā, but he expresses it differently. He takes vṛtti of Yoga system in place of sthāyībhāva of Bharat while declaring the aesthetic taste in compassion. STUART like Kalidāsa in his Abhijñāna-Sakuntalam proclaims, if life follows a smooth and easy course we enjoy emotional stimulation even of a slightly painful kind.

Actually sorrow and happiness both are the tendencies where consciousness exists in both of them. While these two tendencies become aesthetic intuition as a latent impressions of potential memory or sthāyībhāva, only then one can relish the spiritual state. Rasa is not a mere highly pitched natural feeling or mood, it indicates pure intuition which is distinct from an empirical feelings. Laukika vibhāva which are the causes of pain in the world as subject feels, when they are represented in the dramatic piece of writer, because of its, extra-ordinary representation becomes alaukika-vibhāva, and from them only pleasure ensues. Otherwise vibhāva which are founded by the grammararians as sthāyībhāva, never reach the height of rasa, as they always exist in their empirical state. It is only when aesthetic intuition is suggested then this suggestion of poet's creation creates alaukika sentiment in sahrdāya through universal sympathy. The essence of rasa, therefore, consists in its āsvāda or carvāna which is alaukika being incompassible by the

49. Abhī. Sā. Act II-Vidusaka

50. Abh. on BNS p.284.7-9.
ordinary processes of knowledge. Only the authority is one whose mind is capable of flawless imagination which can engross himself in total absorption in the poetic creation.\(^{51}\) Again Abhinavagupta says that the connoisseur participates in the consensus of minds and is one who has perceived the natural appropriateness of what is represented. His mind has become lucidly receptive like a mirror through effort,\(^{52}\) and constant practice of poetry. In 'the limits of literary criticism' by HELLEN GARDEMER (Oxford, Uni.Press), JOWELL explains the same common concept like this - "the test is simple one. The universal truth easily breaks through the accidental of time and space, he believed that the world changes but human heart remains the same."

ROUSSEAU, CROCE AND KSMENDRA

CROCE does not describe only poetic intuition but also while describing beauty he is nearer to Ksmendra's view regarding propriety. He says a garment is only beautiful because it is quite suitable to a given person in given condition.\(^{53}\) Kalidasa reechoed the same idea in his \(\text{Sakuntalam}\).\(^{54}\) According to Kalidasa beauty is endless and ceaseless in any condition.\(^{55}\)

\(^{51}\) Abh. on \(\text{BNS}\) p.279/1
\(^{52}\) Abh. on \(\text{Dhv}\).p.11/23-24.
\(^{53}\) CROCE, \(\text{Nature and Art from Aesthetics}\) p.167 -
\(^{54}\) Abhi. \(\text{Sa.}\) I.19
\(^{55}\) \text{Ibid. VI.6}
Swiss philosopher JEAN JACQUES ROUSSEAU agree with Kalidāsa in
saying that what is lovely never dies but passes into other
loveliness.56 Kāemendra stresses along with the theory of rasa
that principle of propriety should be applied to the various points
in a poem, such as a word, a sentence, the subject matter, the
speaker the time and place, the qualities, the poetic figure, the
underlying sentiment, the employment of the verb, preposition,
adjectives and particles, the use of number, case and gender and
so forth.57

There are many Western thinkers who give importance to
aesthetic intuition related to Pure Consciousness or God. Three
epithets, attributed to God or Personal God which are Sat, Cit,
and Ānanda are the counterparts of intuition, ethics and aesthetics.
The last that is aesthetics deals with aesthetic intuition and
ethical beauty also. German philosopher IMMUNUNKANT, Great thinker
Plato, Russian - TOLSTOY, RUSKIN, SHAFTESBURY, ANTHONY, ASHLEY
COOPER, SHILLER, THOMAS KEID, JAMES W. ALEXANDER, EDWARD GARRETT,
LAURENCE STERNE, LORD FRANCIS BACON, HENRY WADSWORTH, LONGFELLO,
JAMES SHARP, VIRGIL, GEORGE BANCROFT, SocrATES etc. give light into
the spiritual aesthetical intuition. SocrATES spontaneously expresses
- "Pray thee God, that I may be beautiful within." Socrates prays
to God as his internal beauty. If he experiences the beauty within,
he shall get into the beauty in whole creation like Vedic seers.
But with the condition if internally he has aesthetic intuition
mentioned by Viśvanātha Jagannātha, Ānandavardhana, Abhinavagupta and
Mamata as sahrdayatā, sacetasām, samajika or ratyādina --- etc.

57. Aucitya Vicāra-Caṇḍō II.8-10
One has to become connoisseur to participate in the consensus of minds and is one who has perceived the natural appropriateness of what is represented. His mind has become lucidly receptive like a mirror through effort and constant practice of poetry.58

Again where Socrates finds beauty in the subject itself in the form of inner beauty, Plato talks about objective beauty in morality or inner qualities of a man which are proportionate to the outer physical beauty of a person. He expresses - "The most natural beauty in the world is honesty and moral truth - true features make the beauty of the face, true proportions, the beauty of architecture true measures, the beauty of harmony and music."59

The word 'true' or 'truth' implies the meaning of word 'Satyam' in the Vedas. The truth is the universal to enjoy aesthetic intuition. To achieve aesthetic state one should be truthful which is an ethical quality. The morality and truth which has a great appeal in Raghuvamsa of Kalidasa won't have in any of the Sanskrit literature. Truth always brings utility of the purpose, perfect knowledge of the human heart. Ethical beauty has characteristics of harmony and proportions. M. Monier William while referring to Sūkuntalam60 but cited by the edition of the Raghuvamsa declared that - "no composition of Kalidasa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the working

58. Supra, p.33.n.52.
60. Abhi, Sāk. V.20
and counter-working of its conflicting feeling, in short more
entitle him to rank as the SHAKESPEARE of India."

When PLATO gives the concept of beauty of harmony and music
then music comes as a purest form of art, as pure knowledge or
consciousness which has everything within. For their existence,
We don't need any material gathered from outside. In music as
in beauty, consciousness reveals itself immediately. Beauty does
not have any barrier for its expression. Once it is fixed in a word
we can not change the word or its meaning in any place or any form.*
Beauty becomes the joy of sublimation and not of any change in
utility or non-utility. It is unchangeable though it is renewed
towards more beautiful. TOLSTOY in his book 'what is art'(1890),
has described his concept about beauty which is something not
arbitrary but wholesome to all whomever it may be concerned.

THEORY OF RUSKIN

RUSKIN divides his concept of beauty into two classes -
typical and vital.61 The external beauty resides in a quality of
a thing or a person that is known as typical. But without having
the equilibrium of inner-virtues with the correspondence of practical
life and with the external qualities, we can not experience beauty
which illumines the consciousness. The vital or inner virtues are
self-illuminating which consequently illuminate the external qualities
or typical world also through the maxims of Debali-dīpa-nyāya and
and antara-dīpanyāya. So beauty is a light of consciousness

* Supra, p.33, n. 55
borrowed from pure consciousness in its external manifestation. As virtues deal with ethics so RUSKIN calling virtues as the qualities of the pure consciousness and their manifestation as an aesthetic experience. Virtues never change in any condition though veiled. 62

THEORY OF REID

Scott philosopher THOMAS REID 63 (1710-1796) divided human nature into a rational half and a half-composed of habits, appetites, desires, and affections. The reason decides what ends we ought to pursue, and should devise the means for securing them. Knowledge alone can tell us what is good. To know the good or beauty is to desire them. We have an intuition of right and wrong, and this intuition is sufficient to motivate right action. The emotion accompanying such intuition is one of sympathy and benevolence towards good men. The mind does not proceed to construct a world out of sense-data by introducing relations among them; the world it first meets is an already constructed world, outfitted with relations and connections, towards which its primitive reaction is not one of perception but one of judgement about perceptions. He experiences the causal connection between two events just as directly he experiences them. The suggestions which thinking and perceiving carry with them, that there are a thinker and an external object thought about, are just as integral a part of experience as the sense-impressions from which these suggestions emanate. In a word Common-Sense upon which REID lays great stress, and to which


63. 'Essays on the Active power of the Human-mind.' New York,
he is always appealing, presents us with a subject experiencing and knowing an object. All the elements of that presentation, subject, object and the perception of the one by the other, are equally trustworthy.

Mind according to Reid, the rational half constitutes knowledge and intuition while other half which is known as emotion of desire, appetites and affections is nothing more than the previous impressions in the form of sthāyibhāvas in a person, and the suggestions are the integral part of a thinker who builds by his thinking and perception previously experienced. Already constructed world gives the power of suggestions as well as it conforms later experiences of a person as a guide to the emotional world. The intuition or the knowledge of these experiences, takes us into the depth of experiencing good or beauty. Reid is very close to the Vedāntic concept of Samskāra which is the will of a sahrdaya according to him.

THE AESTHETIC THEORY OF KANT

Kant took the original Greek meaning of the word 'aesthetic' means that which pertains to sensation; for him, time and space are not the part of the stuff of experience. Neither are they, ideas also derive from experience. They are a priori forms of intuition, or, as we should say, of perception. There study is what Kant calls transcendental aesthetics. Space is the form of the external sense, or in other words, of our perception of outer objects; time, of the internal sense, or of our perception of the flow of our consciousness. Thoughts without content are empty, intuitions
(perceptions) without concepts are blind. Therefore, it is equally necessary to make our concepts sensuous, i.e. to add to them their object in intuition, as it is to make our intuition intelligible i.e., to bring them under concepts. These two powers or faculties can not exchange their functions. The understanding can not see. The senses can not think. By their union, only can knowledge be produced. In his 'critique of judgement,' KANT says that 'beauty involves a universal judgement about particular objects. For example, although I can declare before hand that all flowers, past, present and future, must be substances possessed of qualities, and must have causes, I can only declare a priori that this particular flower, given here and now in my experience, must be beautiful for all other experiences as well. To state that all flowers are beautiful would not be an aesthetic but a logical judgement, and a judgement moreover, that could neither be made before hand, like the judgement that all things must have causes, nor be verified by experience. In a word, there is no objective principle of beauty in the sense, that there is an objective principle of causation. The principle of beauty is subjective. It lies not in any claim that I can make upon all objects, but upon a claim I can make of all subjects in the presence of a given particular object. I can not demand of all flowers that they shall be beautiful, but I can demand of all men that they shall find beauty in the individual

64. Critique of Pure Reason. (Trans. MAXMULLER, 2nd ed.)
flower.' He takes up the beauty of artificial objects and the subjects of art like this. Art to be true art must avoid all appearance of purpose and aim at giving the same sense of "purposiveness without purpose," as pleases us in the natural object. To him artistic genius is an original capacity which produces spontaneously, and without consciousness of the origin of its ideas. Its works, while sufficiently true to nature are not merely imitative of nature, but set up standards of taste and rules of aesthetic judgement valid for other people. Artistic genius is, then, the creative counter-part of the receptive faculty of aesthetic taste. It can produce what people with a sense of beauty are able to appreciate. The difference between natural and artificial beauty is that one "is the beautiful thing," and the other "a beautiful representation of a thing." In the production of beauty, art has one paradoxical advantage over nature. Nature can not make a thing both beautiful and ugly at the same time, but "beautiful art shows its superiority in this, that it describes as beautiful things which may be in nature ugly or displeasing. There is only one kind of ugliness which can not be represented in accordance with nature, without destroying all aesthetical satisfaction and consequently artificial beauty; that is, which excites disgust."

The creative genius of the artist has always to be checked by the aesthetic taste he shares with his public, if the beauty of his work is to be communicable to others. He must be a spectator as well as a creator. He must also combine imagination with understanding. He gives to concepts and ideas which the
understanding uses only as instruments of knowledge, an added aura of subjective value common to all men possessed of taste. As a genius, artist sees something new in things, which has never been seen before. His vision is free and spontaneous, undermined by anything except himself, and its result is unique and not be reduplicated. His work can not be copied successfully by other geniuses, but it may be an inspiration to the exercise of their originality.

THE ANTINOMY OF KANT

He introduced the aesthetic antinomy that we do, and yet we can not dispute about taste. We do and yet we can not claim for our aesthetic judgement the necessary assent of others. On the one hand aesthetic judgements do not imply objective standards, since, if they did, any dispute about them could be settled by argument and proof. On the other hand, they do imply objective standards, if they did not, we should never even think of disputing about them or of expecting others to share our views. We can not effectively dispute about particular tastes, through arguments, but by educating one's taste till it agrees with ours. Aesthetic, logic and moral judgements have a common, though unknown ground. The beautiful is closely allied to the good and the true. Beauty ennobles and elevates the mind above the pleasures of the senses. It is intelligible, it brings an immediate satisfaction which is an end in itself. The satisfaction it bestows is, like moral satisfaction, disinterested. It is universal. All these characteristic points, like the moral law and the activities of pure reason, to a transcendental source numbered among the thing in-themselves.
KANT'S antinomy covers the concept of beauty of upaniṣads and even in the Indian poetics where it is laukika and alaukika both. As the moral satisfaction does not depend upon any object, beauty as far as satisfaction or joy concerns is subjective. But as the purpose of artha, dharma, kāma, mokṣa concern it is objective too. Just as Upanisads say in the antinomical style, that the universal soul moves, it moves not, it is within all this and it is also outside all this and so on, similarly accidentally beauty in art is purposeful and essentially it is without purpose. It is novel, in expression and ideas as well as restates what is old.

KANT like rasa school elaborates beauty as union of various facts as well as it is multiplicity in unity. Because of different frames of mind, expressions are infinite. But spiritual activity is the substratum of this externalisation of beauty a multifarious expression. Aesthetic intuition makes the mind lost in philosophic contemplation, and the aesthetic experience in which the contemplation of other thing but rasa itself is lost, 'विगतिः वेष-स्त' means rasa becomes inseparable from its own existence. It is identical with the knowledge. Then how can we express this lost state of aesthetic experience? The only proof of the existence of rasa is its relish itself by the Sahrdaya.

68. Ā. Dhv. usyota -II अनन्तः फळी बाहिरकल्पः
AESTHETIC THEORY OF Hegel

George William Frederick Hegel born in 1770, gave the idea of synthesis. The most all embracing concept of our mind would seem to be that of being. To assert as a thesis that the absolute is unqualified being is also to assert the antithesis of our statement, to say that the Absolute is non-existent.

Can we find then some further concept that would overcome this contradiction and prove to be a synthesis of the ideas of being and not being? Hegel finds such a concept in that of becoming when a thing changes, it is what it was not a moment before, and it will be in another instant what it is not now. But if it is to remain the same object throughout its changes, what it is, must be somehow identical with what it was not, and with what it will be. In a process, then, the seemingly mutual exclusion of being and not-being by each other is overcome in a higher synthesis.

Since Hegel's Absolute is a process - the concept of becoming in which relative being and relative non-being are continually being related, and synthesized. In a process we have something of which it can be equally said that the parts, cause, the whole and the whole causes the parts. A process is something that both determine and is determined by its constituents. Furthermore, a process sets its own goal, which lies just in progressing and processing; by progressing and processing it attains its end. In a process, then, end and means, cause and effect, are one and the

same thing. It is present in its entirety and fulfilled completely in each moment of the temporal sequence in which it manifests itself. And this complete self-realization, and this complete presence of its attained ideal in each of its parts, and episodes, and moments, makes each and all of its instants eternity in its sight. In the concept of process, furthermore, all other contradictions are "taken up" and overcome. The opposition between essence and existence, and form and matter and the categories and the content of thought is abolished, and the actual and the possible are united. The absolute is a subject developing and objectifying itself.

Fundamental principle of Absolute thought and its existence is one of thesis, antithesis and synthesis, which involves a constant taking up and reconciliation of pairs of contradictory concepts and experiences in higher, more comprehensive and penetrating ideas, until finally all oppositions are overcome in the all-inclusive, all reconciling, and all-explaining Absolute Idea. It now remains to see more fully how this principle is manifested in the operation of art.

The realm of Absolute spirit manifests itself in art it is the highest level of the expression of the idea. HEGEL describes the nature of beauty as such. Wheresoever the Idea is sensuously displayed we find the beautiful. Since the spirit discovers much in nature that pleases it and that it regards as a congenial mise-en-scène for the exercise of freedom, it perceives natural beauty in the universe. But there is also much in nature in the way of unresolved contradictions, that is either out-and-out disagreeable to the aesthetic sense or that suggests possibilities of being made

more pleasing. Where this is the case, the spirit seeks through art so to reconstruct the material provided by nature that it conforms to the aesthetic demand and becomes beautiful. In so doing the spirit, working through the artist, gives a more complete sensuous embodiment of the Idea than that afforded by nature, and brings ideal beauty into being.

**HEGEL AND VEDANTIST**

HEGEL is very near to the theory of synthesis or unity in diversity as founded by our artistic talents. HEGEL'S views that Absolute spirit (Indian Absolute-being) manifests itself into Nature, and it is experienced in the art as beauty. According to him, Nature is a conditioned-light of Absolute unconditioned consciousness, and further spirit super-imposes its ideas of contradiction (thesis and anti-thesis) on nature as nature also reciprocates the same. This process brings synthesis which is resultant in beauty.

**BOSANQUET AND THEORY OF SAMKYA**

* BERNARD BOSANQUET while talking about cosmos, he handles the problem of aesthetic creation and experience also. For, to BOSANQUET all the world's a stage, and the whole world process is a play. The unity and harmony of the Absolute is conceived by him dramatically as well as logically. The absolute is an artist a playwright, actor, stage-manager, scene-painter and scene-shifter, rolled into one - who himself takes all the parts and recites all the lives in the universal drama he has imagined. BOSANQUET turns to the artist for his inspiration and sees in the absolute a being guided by as great an interest in dramatic effect as in logical Coherence.
Since suffering and sin, and misfortune, present no more difficulties to the logician, and are, if anything, rather better "copy" for the play-wright than virtue and happiness, the problem of evil is easily solved by BOSANQUET. Sin and suffering do not outrage an absolute reason, and they add to the satisfaction of an absolute artist. They have a tremendous dramatic value and add enormously to the richness of the cosmic-drama. The sublimity and compelling quality of great tragedy and the "Catharsis" of the emotions it brings about testify to that. But the greatest tragic drama a human-being ever conceived sinks into insignificance beside the tragic grandeur and magnificence of the world-process. BOSANQUET unlike other christian welcomes sins, tragedy or miseries as a part of sublimation in human life as well as in the cosmic drama. For him, human-beings are not only the sinners and He is not only the saviour, but He creates sufferings and miseries to arouse human life towards sublimation. Sufferings are better enticements for the composer than virtues and happiness. BOSANQUET is very near to the idea of Primordial Nature or Prakṛti of Sāmkhya, where only sattva or consciousness of delight is not responsible to create an art or to enjoy an art. Whatever is acted by tamaś (sufferings) and rajas (activity or reactivity) their complete picture is visualized by sattva consciousness of an artist or connoisseur. This Maya is a good means to experience the positive aesthetic intuition through negative quality of tamaś and rajas in co-ordination. Else we can say, without Maya we can not realize the Great-Self similarly without suffering and pains which are used to sublimate the heroic characters of a drama or poetic talents, we can not experience aesthetic bliss.
ANTHONY ASHLEY COOPER SHAFTESBURY takes one sided principles of beauty while he explores that the most natural beauty in the world is honesty and moral truth - true features make the beauty of the face, true proportions, the beauty of architecture; true measures, the beauty of harmony and music. SHAFTESBURY echoed the concept of propriety with Anandavardhana and Kṣemendra in his thesis of the theory of aucitya. Kṣemendra took only rhetorical views while discussing aucitya while SHAFTESBURY tried to direct his views for all the fine arts. Kṣemendra touches only external components such as the application of the principle of propriety to the various points in a poem, such as a word, a sentence, the subject matter, the speaker, the time and place, the qualities, the poetic figures, the underlying sentiment, the employment of the verb, preposition, adjectives and particles, the use of case, number, and gender and so forth. 71 His theory of aucitya is complimentary to the theory of Dväni by Anandavardhana. In his Dvanyāloka, Anandavardhana put the same question in the foundation of essence of Rasa before himself that there is no other circumstance which leads to the violation of Rasa than impropriety. 72 Anandavardhana took aucitya with reference to the theory of Rasa and Dväni, and he treated it with internal application in poetry. Like Anandavardhana, SHAFTESBURY cared for harmony in beauty which only deals with the depth or internalization.

71. Kṣemendra, Aucitya, II.8-10.

72. Dvā, I. II.
EMERSON calls beauty as God's hand-writing- a wayside sacrament, welcome it in every falls in every fair skya and thank God for, it is a cup of blessing. Beauty is the mark God set on virtues. He lays stresses on virtues. He is morally bound while expressing a concept of beauty. Without virtue of goodness and truth no beauty can prevail as if. His is the definition based on too-narrowing principle of aesthetic experience.

HARTMANN AND AESTHETIC THEORY OF VEDANTA

Like Vedantist, HARTMANN believes in the transformation of body and soul, from consciousness to unconscious state. Becoming more and more conscious means to be away more and more from the essence, and to be nearer to a materialistic life. Our instincts are rooted in the unconscious (or jivaṃ of Vedanta) which enjoys beauty of creation. This unconsciousness is the source of all material creation. It secures the least possible amount of evil and the greatest possible amount of good. We must eradicate all possible consciousness for the negatively variegated creation as evil and accept and experience it to the fullest. Sufferings in the form of evil arisen from our conscious state of the evolution of creation are the instrument of our salvation. Through it the unconscious expiates the crime of willing to exist (Videh-Mukti). Then there is no more consciousness, no more pain, no more existence, and the unconscious enters once more into the bliss of attainment. HARTMANN uses the suffering of the world as a means of attainment of experiencing the aesthetic bliss. An Artist like an unconscious being enters into the material of art and uses it fullest in displaying the culmination of consciousness of aesthetic
bliss then again absorbs himself in which it dwelt before the foundation of the world. So the unconscious is the enjoyer of the material he has created while forming the world. This material if it is enjoyed by the unconscious brings more bliss and more aesthetic taste rather than the conscious state of the existence. The unconscious and the conscious in the form of material world are two inseparable things like Ātman and Maya. But the unconscious is the enjoyer and the conscious is the enjoyed. That enjoyed has instincts which spring up in the form of happiness or sorrow. HARTMANN admits that these instincts retain in the unconscious during endless existence, and they become Will and Idea or a world, as this unconscious becomes self-conscious or is made aware of the situation it has created. So artist also entangles himself in the bondage of his creation which is enjoyed in the unconscious state, but he creates in the unconscious state, when there is no distinction or discrimination or disharmony as such. HARTMANN like an Indian philosopher takes into the account the Samādhi state in the alaukika creation of artistic beauty.

**IDEAS OF HUME COMPARING VRITTI OF YOGA AND RASA OF BHARATA**

DAVID HUME, a British philosopher formulates his philosophical concept of beauty as such. According to him in the flow of conscious experience we distinguish two sorts of things. One is impressions, in which are to be included not merely our sense-perception but feelings like love, hate, desire, will etc. On the other hand, we have thoughts or ideas. Impressions as they occur, arouse memories and images of similar impressions or of contiguous impressions that
happened near by or at the same time, or of impressions, with their causes or their effects considered. All our ideas though they seem sometimes to transcend experience are derived from impressions. The so-called creative power of the mind "amounts to no more than the faculty of compounding, transposing, augmenting or diminishing the materials afforded us by the senses and experience" (*Enquiry* by HUME). No idea whatsoever can be found that is not decomposable into terms of experience, and wherever sense-perception is lacking, the corresponding ideas are also lacking. Whole blocks of impressions given together are revived together in connection with the circumstances of their occurrence. Impressions are sensations. They are there. We can not get away from them. Nothing could be more real than they. So it is that they and the memories of them, are bound to be more vivid and living than ideas about them or pictures of them constructed by the imagination.

Impressions according to HUME are reechoed in the same manner as described by Bharata's School of rasa as sthayibhava or permanent moods. But for ideas of HUME we have to seek the shelter of yoga philosophy where the vrittis are explained. As Vrittis or modifications are based on previous impressions. Ideas are based on substance, modes or qualities and relations. Among relations of importance are resemblance, identity, spatial and temporal arrangement, quantity, degree, continuity and cause and effect. Ideas are images or pictures made to stand for and signify a host of other particular things whose images are like or associated with the

73. Yoga sut I.4
representative image. As to the origin of our sense impressions HUME is non-commitable. In his *Dialogues on Religion* he points out that their ultimate cause is perfectly inexplicable by human reason.

Impressions together with ideas give total conscious-experience of the world. We can classify our emotions as a basic state of mind, or sāttvikas and vyabhicārins etc. Not only does the flowing character of impressions occur over and over again in similar sequences, and that one specific event is invariably followed by another specific event, gets the mind into the habit of looking for certain sequence and no others, when certain antecedents occur. This habit of leaping forward to and expecting the sequent associated with the antecedent becomes so ingrained by continual repetition of their conjunction as to make the mind feel that the impression must be connected with the antecedent with which it has been invariably associated. These emotions because of their continuous succession in the same manner, in its temporal and spatial relation occur similarly, so we can put them under cause and effect, the relation of simple sequence is turned into one of causation or production. Among men we observe the same uniformity of behaviour as in nature and find the same motives always producing the same action both in our midst and in the past as recorded by history, we must assume the same necessary connections in the behaviour of human beings as in the occurrence of physical events. We can equate this concept

74. *BNS*, VII. 122, p. 379
75. Philosophy of DAVID HUME by NORMAN KEMP SMITH.
of Mr. Hume with the environments (uddipana) and the physical changes (anubhava), sthayibhava and the transient emotions and (vyabhicaribhava) and Bhavas (49 types), established by Bharata and then the whole rasa theory of aesthetic taste is improvised by different poeticians of India in different periods. Seeing the physical reoccurrence and the same state of mind in the same situation Indian aesthetics with their psychological approach, conformed to the concept of beauty existing in the mind of a man which is aroused only by an appropriate object, the potential impressions in the form of rasa.

**GOETHE, COLERIDGE AND SHELLEY, THE SUPPORTERS OF INDIAN METAPHYSICAL THEORY OF BEAUTY**

In the Western literature as in classical Sanskrit literature also, poeets defined before producing the beautiful, laid down principles in his preface and originated only after a preconceived system. Though Sanskrit poets do not formulate the rules for it they believe in the rules laid down by great poeticians who preceded them, with their respective individual modification. Bharata, as a founder of aesthetic rules and the latter rhetoricians who improvised and elaborated the task with the help of philosophical and logical systems, Metaphysica is absorbed in the literature in such a way that without it the concept of beauty is null and void. In western literature, on the threshold, it had planted aesthetics while the ascendancy of metaphysics was much more visible only in the

77. *BNG* I. About divine drama of Gods.
middle of the work than on its threshold, when German poet GOETHE, the father and promoter of all lofty modern ideas, at once sceptical pantheistic and mystic wrote in his *Faust*, the epic of the age and the history of the human mind. COLERIDGE is theologian and dreamy poet passed on his spiritual poetry to WORDS WORTH, BYRON, SHELLEY. Near or far, like a great mountain in a landscape, WORDS WORTH'S philosophy will appear behind all his ideas and images. In this deep calm he listens to his own thoughts; the peace was so great within him and around him, that he could perceive the imperceptible.

"To me, the meanest flower that blows, can give thought, that do often lie too deep for tears."

WORDSWORTH CIRCUMSCRIBES WITH DHANANJAYA, MAMMATA AND AGNI - PURANA

The readers of WORDSWORTH moved genuinely with profit to his soul, to him, objects move in themselves, without dreaming of clothing them in a beautiful style, conventional language, and poetic diction, noble words and scholastic and courtly epithets and all the pomp of factitious splendor which the classical western writers thought themselves bound to assume and justified in imposing, were neglected by WORDSWORTH. According to him in poetry as elsewhere the grand question is, not ornament, but truth. It is the truth of sentiment not the dignity of folks which makes the beauty of a subject; it is the truth of sentiments not dignity of the words, which makes the beauty of poetry. Men read that they may carry away emotion, not phrase; they come to us to look for moral culture, not for pretty ways of speaking. And thereupon, WORDSWORTH classifying
his poems according to the different faculties of men and the
different ages of life, undertakes to lead us through all compart-
ments and degree of inner education, to the convictions and senti-
ments which he has himself attained.

WORDSWORTH has philosophical mental-level with which his
reader should co-ordinate. His images in the poetry do not admit
the restriction of rules of poetics and rhetorics. He takes for
himself the aesthetic relish in his own compositions. He wants
complete freedom and inner moral personality while he writes
something.  

WORDSWORTH did not accept conventional or natural laws
except his spiritual enjoyment as the output of his poetry.

Dhananjya in his Dasarupaka clearly stated that nothing of the
world is here which is not exposed to poetry. Everything can be
composed of poetry but with the condition of aesthetic taste.
Briefly, everything in this world can be transformed into aesthetic
joy in a poetry. This is what is done by WORDSWORTH.

PARALLEL VIEWS OF GOETHE AND DR.S.DASGUPTA

GOETHE and Dr. S. DASGUPTA found beauty as inexplicable
thing. It is hovering, floating and glittering shadow, whose outline

78. cf., Agni.P.339.10
79. cf.; KP. Mangal Sloka
80. Dh. DR. IV.85.
elludes the grasp of definition. For, to define things is to
mark out their nature. It is to tell us what beings are, of what
they are composed, into what elements they are capable of being
resolved. Doubtless the object has its properties and essence as
well. It is manifested to the outer world by an indefinite number
of effects and qualities: but all these modes of being are the
results or products of its inner nature. There is within it a certain
hidden substratum which alone is primitive and important, without
which it can neither exist nor be conceived, and which constitutes
its being and our notion of it. It looks as if GOETHE and Dr. S.
DASGUPTA have taken transient nature of the object of beauty into
consideration. CARLYLE sees a double meaning in everything as a
reality of a thing, - transient and intransient, gross, open to all,
serviceable for ordinary life; the other sublime, open to a few,
serviceable to a higher life. CARLYLE says: - "To the eye of vulgar
logic what is man? An omnivorous Biped that wears breeches. To
the eye of Pure Reason what is he? A soul, a spirit and divine
Apparition. Round his mysterious. He, there lies under all those
wool-rags, a Garment of flesh (or of senses), contextured in the
loom of Heaven .... Deep-hidden is he under that strange Garment;
amid Sounds and Colours and Forms as it were swathed in and extricably

81. DASGUPTA, S.N. Fundamentals of Indian Art Bhartiya
      Vidya Bhavan 1960.

82. cf, Mill's Logic. I.127
over-shrouded; yet it is sky-woven and worthy of a God." 83
He further says that all visible things are emblems: what thou
seest is not there on its account; strictly taken, is not there
at all: Matter exists only spiritually and to represent some Idea
and Body it forth. 84

ESSENTIALISM AND SYMBOLISM OF CARLYLE

CARLYLE says that language, poetry, arts, state or country
are only symbols: "In the symbol proper, what we call a Symbol,
there is ever, more or less distinctly and directly, some embodiment
and revelation of the Infinite; the Infinite is made to blend itself
with the finite, to stand visible, and as it were, attainable there.
By symbols accordingly, is man guided and commanded, made happy,
made wretched. He everywhere finds himself encompassed with symbols,
recognised as such or not recognised: the universe is but one vast
symbol of God; nay, if then will have it, what is man himself but a
symbol of God; is not all that he does symbolical; a revelation to
sense of the mystic god-given force that is in him? 85 CARLYLE has
introduced the great ideas of HEGEL and GOTHE and has confined them
under the narrow discipline of Puritan Sentiments. 86 He considers
the poet, the writer, the artist, as an interpreter of "The Divine
Idea of the world that which lies at the bottom of Appearance."

83. SARTOR RESARTUS bk.I.ch.XI 'Prospective'.
84. Ibid.
85. Ibid.bk III.Ch.III; 'Symbols'.
86. Lectures on Heroes, Miscellanies, passim.
He further expresses that a writing, be it what it will, only manifests the soul: If the soul is serious, if it is intimately and habitually shaken by the grave thoughts which ought to preoccupy a soul; we have nothing to do with the talents; we need not to be pleased by beautiful forms, our sole object is to find ourselves face to face with the sublime.

**THEORY OF RENAISSANCE AND AESTHETIC CONCEPT OF CARLYLE**

The theory of Renaissance goes hand to hand with Carlyle. He says that which is happening to us has happened twenty times already. The growth of the mind has always been the same with same assurance. We foresee for the future what we observe in the past. At certain times appears an original form of the mind which produces a philosophy, a literature, an art, a science, and which having renewed the form of man's thought, slowly and infallibly renews all his thoughts. All minds in current only advance through it. When art has given all its works, philosophy, all its theories, science all its discoveries, it stops, another form of mind takes the sway or man ceases to think. The thoughts which have been born and have blossomed in a country, never fail to propagate themselves in neighbouring countries. This form consists in the power of discovering general ideas. We reduce under one ruling idea or general idea all the scattered part of a subject, we perceive under the division of a group, the common bond which unites them; we conciliate objections. We bring down apparent contrasts to a profound unity. By this power of general or universal idea they rediscovered or renewed the sense of dogmas, connected God with the world, man with nature, spirit with matter. By it they created a science of linguistics
a mythology, a criticism, and aesthetics, a theology and metaphysics, so new that they continued long incomprehensible and could only be expressed by a special language. The poets by it have become erudite, philosophical; they constructed their dramas, epics and odes, after pre-arranged theories, and in order to manifest general ideas. They loved not their characters for themselves, they ended by transforming them into symbols. 87

GENERALIZATION AND THE POWER OF GENERAL IDEA OF CARLYLE

The general idea or the power of ruling idea which appears sometime in the event of history and which does not cease to exist even in the past and future, is the faculty of mind which has impresses in the form of Potential Emotion (Sthayībhāva). It is to unite all the scattered concepts and generalizes the temporal events in successions of different epoch of the world. It reveals the symbols behind the ruling principle of existence. The beauty is the symbol of the creative mind of renaissance. It is the essence of soul. These symbols or the language of colour, sound and words have potential generalization in them so much so, that can be deciphered again by the power of general idea. This universal idea generates unity of thoughts. And in its turn spread general idea to understand the unintelligible world through the symbols, whole chain in succession brings creation of a poet in the form of aesthetic taste. HEP CARLYLE narrated about "general idea" and Symbol for the aesthetic creation.

COMPARISON OF CARLYLE WITH DANDIN, MAMMATA AND BHATTANAYAKA

This 'general idea' of CARLYLE can be compared with the Naisargiki Pratibha, of Dandin and Sakti-nipunata of Mammata. The very Pratibha has general idea in creating something to have universal appeal, and through the particular minds of renaissance theory, he is educated by them which can be well-imagined through the word "Abhyaśa" of Mammata. Symbols of CARLYLE are nothing more than the power of suggestion which is used to bring about the aesthetic taste. Power of suggestion has metaphysical significance according to CARLYLE. CARLYLE is approaching the concept of beauty with the faculty of metaphysics, which is closed to Bhattacharya’s concept of 'Bhuktireva rasah.'

88. Dandin Kav. I. 103.
89. KPM-I.3.
90. Ibid., I.3
SECTION II

GENERAL TRACES OF INDIAN AESTHETICS

We have given already the Scholastic views of many a western as well as Indian writers poets and philosophers and even the poeticians as regard beauty concerns. Only those men of learning from the west are touched with the parallel ideas of Sanskrit Scholars whose basic value of beauty is alike. The views of others, though great, are not taken for discussion. We should remember that we don't have the classified branch of poetics or rhetorics or aesthetics as such as we find in other literature of western countries. But our Alāmākāra-Sastras which give the account of ṛitis, guṇas, doṣas and alāmākāras or Vṛtti on the one hand and the elaborate theory of rasas with reference to many a powers of word on the other hand, specifically mention about the aesthetic taste, its existence, its subjective and objective view points together with the psychology behind rasa theory and its classification into different rasas - all these outer and inner aspects of Alāmākāra-Sastras extend so much that they consist of poetics, rhetorics and aesthetics together. Moreover, when we tried to define beauty as such, we tried to unfold the nature of the thing. But no definition can unfold its whole nature; and every preposition in which any quality whatever is predicated of the thing, unfolds some parts of its nature. All definitions are of names and of names only; but in some definitions it is clearly apparent, that nothing is intended except to explain the meaning of the word; while in others, besides explaining the meaning of the word, it is intended to be implied that there exists a thing, corresponding to the word. The nature of our knowledge is
that it relates either to words or to things or to both at once. Words are transformed into facts because of our simultaneous knowledge of word and a thing together. So the word 'beauty' we have to take with reference to a thing which holds beauty.

What are the things which are beautiful? or where beauty resides? Among the different fine gross arts, what relation does an art bear with beauty? Before its relationship to beauty we shall discuss what is an art according to Sanskrit Scholars.

ÉTYMOLOGICAL ACCOUNTS OF THE WORD 'KALĀ' IN DIFFERENT PHILOSOPHICAL SYSTEMS OF INDIA

Different Scholars interpret the word 'Kalā' differently which gives its conventional meaning of English word "An Art." As it represents various concepts, it is known as कमाधुनु (Kalātihan Kāmadhenuḥ). There are five meanings ascribed to word Kalā denoting the meaning of art.

In Śaiva system the word 'Kalā' is given, where they explain the impurities of the soul which are three :- (I) Innate ignorance (Anavāma) which conceals the real nature of soul. It is beginningless though destructible. It is the condition of indefinite and limitless desire. Desire has objective reference which presupposes some imperfection and limitation in the desiring subject.

(II) कार्माणला is potential desire which has objectivity not in actuality. It is an effect left on the mind by various mental and

* INDIAN WORD 'Kalā' does not denote only the meaning of the word 'Art' but word 'Silpa', together with 'Kalā' give the sense of Art. As the word 'Silpa' means Vocational arts while 'Kalā' gives the sense of avocational arts. Cf. GOSLI, 152. Trīṣaṭisālaka purusācaritra, I.2, 950 ff. But here I want to discover in the word 'Kalā' only fine arts which are the subject of beauty in the theory of aesthetics.
physical action of the limited self. These two impurities in the association of Self, limit its psycho-physical capacity and thus known technically Mayāyamāla. This constitutes five limiting conditions of the individual subject, of which first is Kalā. Kalā as accepted by the śaiva is the metaphysical recognition and explanation of the limited reach of human action. Man howsoever great can accomplish only certain things and not all. Kalā in Śaivism is explained by giving four meanings to it. That is "Kalayati-ganayati - badhnati - paricchinnati iti vā Kalā." Beauty perceived by the mind when manifested grossly through material expression becomes limited, and thus is known as Kalā. Here, the minor images of an artist takes material form of stone into an idol. This conditioned impress, which is manifested as an idol in stone, dance in a motion, music in a sound, poetry in words and a picture in the colours is known as Kalā. The second meaning of the word Kalā is "Kalate Samghatayate" that is, an appropriate and proportionate aggregate of mental beauty when superimposed on some object is known Samghatana. This consists of propriety and proportion together; subsequently which is known as Kalā. We can equate the BNS and Keśemendra's Aucitya for the concept of propriety and proportion while explaining the theory of aesthetic taste. But Śaivism stresses that when these two things are imbibed grossly in particular object then it could be included in the art. The aggregate of propriety and proportion is called Susamā. Thus

91. TA, IX.138.
92. TA, IX.140-141,
concluded, beauty when through Susama comes into physical existence as an object, it is known as Kala. The third meaning of the word Kala is - "Kalate lavanyamadhatte iti Kala." That which possesses lavanya is Kala. The word lavanya is defined by Supagoswami in his Ujjawalanilamani as follows. That is, reflected fluidity in the pearl which flashes beauty that is lavanya, and that which retains that lavanya is Kala.

The fourth meaning of Kala is - "Va Kala, svatmano bhedanam ksepaḥ vikalpaḥ samkhyanam anyato vyatibhedanat athavā kalyayati, kriyati, kalayati, samkhyati atmānamabhivyayanakti ksipati iti." Abhinakti means 'that which separates' is predicated to Atmā. That is, Kala is, Kala is being separated from Atmā, and it exhibits the perfect through its imperfect apparatus. It binds and limits the Perfect. Though itself Kala is limited, it by its limiting means, limits the boundless Self in its exposition. That ksepa or limited manifestation of unlimited being is known as Kala. Kesava Bhatt in his Kramadipika narrates that Erotico-religions the king of the sentiments, Lord Krsna, the inspirer of Prakṛti and Mahat etc. manifests himself with the help of the same Kala. Krsna means Karsana - kakti, that is a magnetic power, which is

93. Ujjawalanilamani ८८व्यग्नालिमानिः कक्षाय कराराध तरलमस्थितिविभाषाः
Gunap prakaraṇa, 24. प्रतिनिधि तियादेशार्य तदिहे-वे 11

94. Ta. IX. 136.
manifested through Kāla - "Kālanta Māya Lavakāntamārtiḥ Kāla - Kvanadveśa nimāda ramyasīrto hṛdi Vyākulaṃstrīloko Śriyeśtu gopijanavallabho vah," 95

If we use the prefix 'pra' after the word Sānkhyāna then the meaning of Kāla will be modified to the meaning "Śamādhi." 96

The fifth meaning of Kāla is commented as this -

"Kāla gatau curādi, kalayati drṣṭum cīttam svarūpārohit - vavantam vidadhāti itī kāla.

Here the root Kāl suggested with the meaning of movement or gati. Tantrāloka gave the meaning of Svarūpārohitva also as movement or 'gati' - "gatiḥ svarūpārohitva pratibimbavadeva yat." That is, when there is an identification of subject with the object or there exists no subjectivity or objectivity as such, but they merge their entities and become one; when the knower in the form of Self or cītt through knowledge absorbed himself in the knowable in the form of Kāla or when knower becomes one with Kāla through knowledge, same experiences and general qualities (Sajātīyatattva) of the knower get exhausted, this sajātīyatattva or generalized value is known as Kāla. When we defined beauty we described two factors in this reference which are identity (sārupya) and contemplation (śamādhi).* In a Kāla or art these two factors

* cf. the word Saundarya-Yoga as explained in General Introduction.
reveal themselves as physical expression. *Kalā* like beauty produces a sense of unity in the diversity, everywhere. Beauty relates to an art, they both are in harmony with each other.

When there exists only great consciousness in the metaphysical sphere of an artist an all the demons of ego and its demonic qualities run away, that time there is a feverish urge in an artist to expose the sublime beauty of his Great consciousness, and consciousness only. His altruistic emotions are awakened by this consciousness and he enjoys the aesthetic taste in his consciousness made of *Sattva*. The same aesthetic taste which he relishes during this state of mind, he wants to make available to other human-beings also and then that sublime state of aesthetics which is subjectively enjoyed only by an artist, becomes an urgent-expression of artist's soul in fine arts. The subtly enjoyed aesthetic taste is materialized in the grosser manner in an art. Poet Chandra in his *Siddhānta-Kaumudi* explained the word *Kalā* derived from the root *_itr_ means to give - "Kāmam lāti iti Kalā;" that which gives enjoyment, is known as *Kalā*. But this interpretation of the word *Kalā* is from the point of view of hedonists or materialist like *Gārvaka-School* rather than the spiritual enjoyment of vedāntist or a follower of the *Śākhya* philosophy.

**THE RELATIONSHIP OF KAŁĀ WITH THE ARTIST OR CONNOISSEURS**

An art or *Kalā* sets up a relation between an artist, one who reveals beauty and the one who relishes the beauty. Not only that, it brings proximity between an artist and those who also enjoy the

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same beauty in a piece of art before or after: technically they are known in the *Alamkāra-Sastra* as *Sahrdaya*. Art brings unity and coherence in the heart of *Sahrdayas*, which is not the unity of external components but of radical immanence. It brings generalization in the heart of human-beings through which, understanding for each-other is broadened, which elevates the life towards more humanitarianism.

During the creativity the soul of an artist becomes absorbed in delineating his mental-pictures, so much so, that like Yogi he forgets all about external world, he becomes speechless and deaf and as if asleep. This is the state where all the external images and ideals are processed in such a manner through internalization that they are exhibited externally in a perfect manner. Whatever may be the form of the piece of art, but the artist relishes beauty and only beauty therein. Artist enjoys the beauty twice; firstly while he creates it as his mental-offspring, subsequently, when it takes the form of a piece of art. The same state of mind of the artist, when acquired by some other person, he also tastes beauty in it and thus known as *Connoisseur*. Hence we observe that the artist, besides, his own aesthetic taste, makes *Sahrdaya* also taste the aesthetic bliss, through his creation of art. The aesthetic experience conditioned in an art can be enjoyed only by the artist and a person who undergoes the same mental-involvement of an artist while he enjoys it. When it is stated that the beauty is subjective (*Svāntah Sukhāya*) and only an artist enjoys it then the people besides the artist, who also enjoyed it, proclaimed it to be objective
also (Kaviḥ Karoti Kāvyāni rasam Jānāti panditah). Poet does not write only a poetry but enjoys it simultaneously. That's why Mammata in his elaborated the purpose of poetry-writing also. (Sadyah paranirvṛt). Therefore, it is concluded that without his subjective aesthetic experience, a poet can not make others to enjoy beauty in his poetry.

What's art and its relationship to beauty, is already discussed herewith. As art in the form of literature has started since the time of Vedās, so the word "Kalā" is also found in various descriptions many a time, which we shall discuss here.

**THE WORD KALA AS MENTIONED IN VEDIC LITERATURE**

In Ṛgveda, in the hymns of Usās there is a mention of word Kalā. 98 Here the word Kalā is mentioned as a technical term of arithmetics. Besides, this word used to denote the sense of a portion, it used to be known for the subtleties and a degree of lowest common multiply. When Kalā denotes the sense of a portion it is implied to a partial expression of the Great-self, manifested in an art.

In the Brāhmaṇa literature, where we find the speculation about an artist we can understand the meaning of art too. 99 According to it, an artist has to imitate the divine creator with

98. Ṛv. VIII. 47.17

99. AB. VI.17
the modification of his own potential imaginations in an art. Before he brings something in the expression as a piece of art, he should winnow his imaginative-self from worldly pragmatism.

In Upanisadic literature art is considered as a cosmic creation. This whole phenomenal world is like a piece of art where Virāt or Brahma stands as its Great Artist. All the directions, North to South and East to West are known as arts which are manifested by the Great Universal Soul. The learned who worships them as an art which comprises the aesthetic experience of meta-physics being illumined by himself conquers all which He manifests. 100

KALĀ ACCORDING TO SAIVA DARSANA AND SĀMBHAVA-DARSANA

According to Saiva, darsana, Kalā is a primordial power of Śakti. Kalā is one of the limiting conditions among five conditions binding an individual subject. These limiting conditions obscure the true nature of the subject which is Śiva itself in the form of consciousness. They bring about the state of deep dreamless sleep as it were in him. Under their influence, therefore, his power of knowledge and action are as it were non-existent. They reduce him to the level of the insentient object and, therefore, reign of complete darkness in the world. 101 Kalā is the limited-power of the subject to act. 102 The subject and his limited power to act are not in inextricable union with each

100. Ch.Up. 4.5
102. Mātrkācakra Viveka. III.16
other. They swiftly embrace each other, so that when a person rises to a higher spiritual level through spiritual discipline, this embrace is relaxed and he attains freedom from it. Kāla can, thus operate only in connection with the subject, exactly as a seed can develop only in contact with the earth, the air and the water etc. It is a product of māyā alone and not a joint product of both, māyā and limited subject.

The metaphysical doctrines of what is called Śambhavadārśana, has described Kāla as follows - Śiva and Śakti are the primordial substances. Śiva in the form of prakāśa (light) enters into Śakti. The latter takes the form of Vimāra or Sphūrti (feeling or appearance) and assumes the form of Bindu (drop); and Śakti similarly enters into Śiva whereupon the Bindu develops, and there arises out of it the female element called Nāda (sound). These two, the Bindu and Nāda becoming united, form one compound Bindu, and that substance represents the intense affinity between the female and male energies and is called Kāmakalā. Thus there are four-powers united here (1) The original Bindu representing the material of which the world is made, (2) Nāda or Sound, upon which depends the naming of the substances, arising from the development of Bindu. Between these two there is an intense love, but no creation follows simply from it. They only contain the materials of things and speech. Therefore, a productive energy is associated with them by the (3) white male drop and the female (4) red drop. When all these four principles unite into one substance Kāmakalā, the whole

creation of the words and the things expressed by them (Vagarthan) proceeds. Śiva is symbolically identified with the letters 'a' and Śakti with 'h' - the last letter of the Sanskrit Alphabet. This 'h' is called Aradhakalā or half part and hence the female element or womb is called the half part in the shape of the letter 'h'. This 'h' or half part together with 'a' which stands for Śiva is a symbolic representation of Kāmakalā or Tripurasundāri, who is the result of the combination of Śiva and Śakti. She is thus called Aham, the ego, and is invested with egoism or individuality, and hence it is that all her developments (i.e. the whole creation) have egoism and individuality and all souls are but forms of Tripurasundāri and become Tripurasundāri, when they study and practise the Kāmakalā Vidyā. A and 'h' being the first and last letters of the alphabet, contain between them all letters and through them all words that is whole speech, and just as all things, are produced from Tripurasundāri, so are all words which express the things. She is thus called Para, the first of the four kinds of speech.

KALĀ AS LIMITING CONDITION ACCORDING TO SAIVA PHILOSOPHY

Through this system, we have concluded that the individuality which is resultant of Kalā, a technical term of Saiva philosophy, he because of the five limiting conditions forgets that he is all-pervading or capable of doing anything. Then he begins to create beautiful things and relishes them in his small ego. The contracting power of all doer and all-extensive prowess in the form of Individual person when creates something to
to experience beauty then it becomes Kala. Kala is a limiting power, which because of its limitation is conditioned, in the form of conditioned Tripurasundari. But when this Kala the individual soul in the form of Tripurasundari tries to realize his true nature and proceeds towards boundless, limitless and all extensive Deity named Tripurasundari, through his art, he becomes free from all limitations and finally experiences the joy or beauty of three cities (Tripura).

In the aesthetic experience the artist involves in complete elimination of objective consciousness and is characterised by predominance of the Vimarsa, the continuous realisation of universalized consciousness which is called rasana, carvana, Nirvrti, pramātr visrānti and camatkāra.

According to Śiva-Sūtra-Vimarsini, Kala or art exhibits the self or ego in a thing of nav-nav-svṛupa-prathollekha/salini Samvit and limits Itself according to the artist or pramātā.

The object and his limiting power of creation are inseparable and united. Through spiritual discipline when the object proceeds towards spiritualism, then this inseparable relationship with his power breaks and he becomes free from his limiting power. But the relationship of Kala with its creator arises only when there is a subjectivity and objectivity both just as a seed only sprouts

104. Tā. IX. 137.

105. AVASTHI, op. cit. from Śiva-Sūtra-Vimarsini Kala-anāka Prayāga Patrika

 kedvati svasya avēśayati nasānicām tatra - tatra pramātārī kṣatpem eva kaḥ
with the contact of earth, air and water. 

Kala which limits the sphere of knowledge of a subject
same does not allow the subject to make him free from his Karmas. The difference between Kala and the subject is not the same which we find in Purusa and Buddhi of Sāmkhya. 107

**THE TERM AVIDYA AND ITS DIFFERENT MEANINGS IN THE TWO SYSTEMS OF ŚAIVA AND SĀMKHYA**

The term Avidya void of knowledge, known as Kañcuka, is different in two systems of philosophies that is, in Śaiva system and Sāmkhya system. Here, I would discuss Avidya as it exists in the word Kala, and other limiting conditions (Kañcuka) also. Sāmkhya system relates it with the sentient subject, Purusa, buddhi, senses, and their objects. Purusa is inactive and unaffected by the affection of Buddhi. Buddhi is made of three gunas of sattva - rajas and tamas. Buddhi like a mirror, is capable of receiving reflection on both sides, so that reflection on one side can meet that on the other. Buddhi thus, is the meeting-place of the light of Purusa coming from one side and of the reflection of the external object coming from the other. But it receives the reflection of the external objects only in succession. So Avidya is nothing but a reflection of external objects on Buddhi illumined by the light.

106. Ta. IX 138 स्था बीजाये प्रयोजनात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात்மात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात্মात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात्मात்மात्मात्मात्ता

107. Ta. IX. 140-141 एवं उपयोगी कर्तुष्टे प्रयोज्यादनारविविष्ठे: प्रयोज्यं
एवं प्राययं साधुः जयं प्रति स्वातं-प्रययं साधुः प्रेयस्यं : कृत्यं लक्षणं।
of Purusa, coming from within. According to Samkhya, avidya has no definite form because of the triad qualities of buddhi. In this avidya there is no sense of discrimination between one act to another. Buddhi itself is insentient and the reflection of the light of Purusa does not infuse sentiency in it except for the reflection on buddhi. This reflected fire of Purusa can not infuse the power of ignition in this mirror like buddhi. It is the sentient principle of limited knowledge which alone can explain the consciousness of distinction and determinancy. Avidya is an active principle not passive like mirror like buddhi. Avidya apprehends what is reflected in buddhi. It revives the residual traces of similar past experiences, compares them with the present, recognizes distinction of the latter from the former and thus brings determinancy and certainty to it, it is the subjective means of discrimination and determination of the affection of buddhi.

THE DIVISIONS OF KALA

Kala is supposed to have divisions - para and Apara. We already discussed about Apara which is bound with the five limiting powers and thus limited to the sphere of phenomenal and

109. Govinda, Kavyapradīpa 4, p.66.
    विचार सत्यात्मान्ते यथात्मान्ते च वैः सत्यात्माः सा क्षण न क्षण मतः
    कृष्णे धर्मसात्मनदेः यथात्मां च वैरा कालोऽहाऽः

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sensual world while parā kālā is free from limiting powers and depicts mystically some metaphysical experience of beauty. Aparā kālā makes others enjoy the beauty of name and form, the beauty of creation and destruction or pairs of opposites. While through Parā kālā we enjoy metaphysical aesthetic relish, void of pairs of opposites and has a permanent unchangeable mood of joy and only joy.

Śukranīti while explaining about art, comprehends that the art is that which is created or enjoyed even by a dumb person. Thinking dumb as an artist, it is not that we should understand its meaning only through the power of denotation. What we should understand through dumbness of an artist, is the complete absorption or concentration where external world does not have meaning for him; when this state of mind is attained where one experiences the beauty or joy of beauty, which is indescribable in the language or which can not be deciphered by the language but only by speechless state, that is what Śukranīti suggested herewith. Moreover, Śukranīti considers the beauty which enlivens the art. It again enumerates that though beauty is everywhere in this world, but its final meaning is differentiated only in fine arts. In the world of arts, we find whole categorical universe of sentiments and emotions is expressed with its total exposition which is absent in pragmatic life. Therefore, the workmanship of art is to convert

111. Ākṣara śūkranītisāra 4.65
शक्ति ज्ञानोदिति यत्तत्त्व न कार्यं तु तत्त्त्वमेव।

112. Śukranīti. IV.4.104.
शास्त्राद्यानन्दनो रम्यः सा रम्या नाम्या हल रि।
ugliness into beauty and thus makes the world a place of worth-living by its aesthetic modification.

**KALĀ AND INDIAN POETICIANS**

Art brings an optimistic outlook for each person with proper understanding. Through art, an artist brings about the harmony in all the consciousness existing as the individuals in the world, which is insentient. KALĀ has inseparable relation with only soul. Soul is the only beauty which we interpreted already. Therefore, we conclude, that the relation of the arts with the aesthetic experience is inevitable. KALĀ exposes the unknown beauty and joy of soul, without which physical existence becomes essenceless. Through the mirror of KALĀ if we perceive the world, we would be positively enforced to call it beautiful, and full of mirth. Then we would not escape from the anxieties of pragmatic world. World which is deprived of beauty is filled with beauty through the art.113 The same parallel idea is expressed by Abhinavagupta in his Abhinavabhārati.114 Bhojraja explains, that KALĀ suggests the capacity of identity.115 This sense of identity or power of identity is not without the element of Śiva.

113. *Abhi. Sa. V* यदू यल्ल साधु न विषे र्याठू फ्रः फ्रांते तकठीमया

वर्षां अधुःकृति हि शास्त्रस् इति श्यामातृ तेन नादय इव
रसान न धोके इत्यादि काम्य च नात्रमिव

115. *Bhoj-Tattva-Prakāśikā.* अधुःकृति कृत्तिकातिकतित्वेति तेनेके कथिता -
As power cannot stand alone without Siva. Siva exists in the form of knowledge, and Sakti, exposes the knowledge in the form of Kala.\textsuperscript{116} Alphabet 'A' and 'I' are but the forms of Sakti and Siva.\textsuperscript{117} If we drop the vowel 'I' from Siva then we get only the word 'Siva'. It is because of complete co-ordination with Sakti that Siva creates and functions. Sakti is 'Sat' and with Sivam we taste aesthetic experience through Kala.

\textbf{ARTISTIC EXPERIENCE AKIN TO MYSTIC EXPERIENCE ATTAINED THROUGH CONTEMPLATION}

The consciousness of citta is exhibited only through the state of contemplation (Samādhi). Complete identification (Samādhiavasthā) is the object of an art according to Kālidāsa. For him, aesthetic experience is very much like the religious mystic experience attained through contemplation. If a painter does not absorb in this state then the thing of beauty can not be expressed in the art with its complete beauty.\textsuperscript{118} When King Dusyanta saw the picture of Sakuntala, he thought that Sakuntala is not as beautiful as expressed in the picture, but seeing her personally, Dusyanta

\begin{itemize}
\item \textsuperscript{116} Qoted from Nandikeswara Karika
\item \textsuperscript{117} Ibid.
\item \textsuperscript{118} (Mai. II.2.)
\end{itemize}
had to change his idea and thus he blamed the artist (who drew a picture of Sakuntala) that he did not attain the state of identification (Samādhi) while he drew her picture. Therefore, we think, the relation of the art with beauty can be compared with the relation of gold with touch stone.

If beauty is the soul, then art is its physical form. If we see some piece of art, we are overwhelmed joy and later on we spontaneously say - "what a beautiful thing it is!" The aesthetic joy and aesthetic taste in a piece of art compel us to feel the inevitable relationship of art with beauty. Beauty is related to human-beings, nature, ethics and metaphysical concept of a thing. Therefore, these are the topics of the exposition performed by the art or Kāla. In other words, beauty and art have mutual conjugal relationship that's why whatever is related to beauty that is concerned with art too. The beauty which we enjoy in a state of meditation, is needed to be expressed during the creation of art also. As it is also said by AUROBINDO GHOSH in his book The significance of Indian Art, that "the goal of the art is to disclose the endless meanings of boundless supreme soul with its suggestive power. The symbols of art should be all the lives and the power of the artist should be divine one, attained through the state of identity."

In the process of creating an art, Samādhi is considered to be its power of creation. Haridasa Mitra in his book- Contribution to a bibliography of Indian art and aesthetics has associated the theory of art with the state of Samādhi.
Fixing the internal organ (citta) by abstracting it from all other objects on a place, is Dhāranā. In the context of art we can say that the object which becomes fixed in the citta, after eliminating other objects, is Dhāranā or concentration. Citta is very fickle to focus it into one point, which is the work of Dhāranā or attention. But the constant state of attention or awareness is proceeded by the State of Dhyāna. This uniform fixity into one object is done by contemplation or Dhyāna. In the state of contemplation one has to choose some mental-image as an object of concentration in Citta. During this state, the knower and the known are separated. Concentration of particular emotion in citta is that contemplation which attains the identity of the object with the subject in the proceeding state of Samādhi, which is known as Samprajñāta Samādhi.

When savikalpa and nirvikalpa Samādhi conclude into ānand Samādhi, then the aesthetic experience in an art is relished. This is attained by the disappearance of Savikalpa and Nirvikalpa Samādhi into ānand-Samādhi, where pairs of opposites get exhausted.

CONCEPTS OF ART ACCORDING TO WESTERN SCHOLARS

Hegel expresses his view about Samādhi in the same manner but with the different technical term of "categories". He states that two antagonistic things when united harmoniously, there is an enlightenment of situation into joy. This progress works against polarity. It is like A is antagonistic to B and their unity is formed in C, which is entirely different than their own entities qualitatively and quantitatively, they merged into C and

119. Yoga Sūtra - 3.1
progress is started. Just as savikalpa samādhi aims in concentrating at the gross object and nirvikalpa-samādhi is the result of concentration at subtle thing, that is, both are opposite to each other, yet while united harmoniously, progress toward ānanda-samādhi. But this ānanda-samādhi or point 'G' is also temporarily existing as a category, and shortly it vanishes then comes into the existence D. These categories which are made of two opposite or contrary objects, and form absolutely newer thing after devouring the existence of two opposites, which don't cease after producing one category but continue to grow or evolve into other categories in successions. Hence when external world (thesis) and internal world (anti-thesis) are united (Synthesis), there is enlightenment of the consciousness which is known as 'Idea' according to HEGEL. And this unity he calls as spirit. Under the objective spirit, we find the expression of Ethics and political philosophy, and under absolute spirit, there is an exposition of the branches of philosophy of art and philosophy of religion. According to HEGEL, God expresses Himself in the nature and incarnates Himself in the art as beauty. HEGEL accepts Indian view of philosophy when he admits that there exists a consciousness in nature and living being both. Through evolution this consciousness exists in the human-beings in the form of reason and thus expresses itself through speech. Though nature also possesses consciousness but it can not express itself through speech. Art expresses the reason and spiritualism which are unmanifested before an external world. It exposes the extensive field of reason. In a picture as a visible scene, in notes as music, consciousness appears. An artist creates absolutely different thing than the
external or internal categories of universe, as already said by Mammata in his Kāvyaprakāśa. Moreover, HEGEL realized that the Idea is transcendental and that no sensuous representation is able to manifest it in its entirety. In symbolic art the form employed is not adequate to the Idea, it seeks to express and succeeds only in symbolizing the Idea. In the classic art, natural form is regarded as completely adequate to express the Idea which nature of things can not convey but yet synthesis is done by the art, through an inadequate expression of the Idea. It succeeds in grasping and conveying it, so that the sensuous representation means and pictures the Idea to the beholder. Indeed, all beauty does precisely this. It is the sensuous body, so to speak of the spirit, in which the nature of the spirit is indicated.  

KANT

According to KANT, art, to be true art, must avoid all appearance of purpose and aims at giving the same sense of purposiveness without purpose as pleases us in the natural object. Artistic genius is an original capacity which produces spontaneously, and without consciousness of the origin its ideas. Artistic genius is then the creative counterpart of the receptive faculty of aesthetic taste. It can produce what people with a sense of beauty are able to appreciate. 

120. Niyatikrt niyamarahitam... KPM (I.1) 
121. Phenomenology CC VII.B. 
of art with beauty is described by KANT as only a subject matter for any art.

NIETZSCHE

NIETZSCHE talked about the nature of art and the function of artist on the line of Greek mythology. Art as he states, is generated by and gives expression to two impulses, the Dionysiac and the Apolline. Apollo is Calm, all-seeing, all-knowing, the deathless one, of easy and painless life, the serene patron of the Muses; and Dionysiac, the leader of the wild Bacchantes in their frenzied dance, the God of intoxication and orgy and ecstasy, of passionate self-surrender and passionate enjoyment - the God. Dionysiac provides its inspiration and its subject-matter, the Apolline canalizes this inspiration and arrange and articulate this subject-matter in a definite-form. The fusion of the two in an art transforms existence from primary action into an object of serene and sustained contemplation. This transfiguration of existence, including man's lot in the universe, frees it from its tension and by so doing converts it into a source of aesthetic satisfaction and a thing of beauty. Hence, a work of art makes its subject matter, however, dreadful, congenial to man and a source of human-value.\(^{123}\)

As NIETZSCHE'S philosophy of aesthetics also is based upon these two elements, we can compare it with the calm and peaceful form of Vishnu and dreadful form of Rudra which are the emblems of Indian artistic activities. Sákta gives inspiration and

\(^{123}\) A history of philosophy, book II pp. 444.ff. FULLER, Newyork, 1946.
Vaisnava system gives the subject-matter of Erotico-religious nature. Further, Nietzsche proclaims that great art proves itself the most potent of the illusions by which the strong man lives. Art possesses like love, the power to invest the beloved with an added and fictitious beauty which erases all defects. Again, both artist and lover draw added strength and their determination to possess, are all the more influenced by the contemplation of the beauty, they have imparted to the object of their love.

**Freud**

According to Freud, art expresses itself the sex and libido. Sex is eternal endless entity of strong soul. This instinct of sex through food, drinks, sexual intercourse, beauty of the physical form and soft touch, satisfies itself. Even beauty or aesthetic taste Freud says is a medium of sex-satisfaction. This kama is enjoyed with satisfaction becomes beauty. But when it becomes dissatisfied, it eradicates itself from the feeling and moves to sublimate into a philosophy of art. Through this instinct of sex, libido is enforced to creation, and artistic tendency then prevails upon the artist. Bhojaraja admits only one main sentiment for aesthetic taste in an art that is only erotic sentiment. As to the origin of rasa, Asnipurana

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124. Of. Rs. 10.129.4. कामप्रवृत्ती एवं स्मारकतार्थि नक्षे रेतः प्रधनं यदाहि।
125. See V. RAGHAVAN Sringara-Prakasa pp.418-542, Vidyadhara p.98 राज्या तु स्रिगाराण्येकः एवा स्रिगारण्येके रसम उरुरिकारम् कुमारस्वामिक p.221, Sringara eka eva rasa iti Sringara - prakasakāraḥ. Bhega in Sringara-prakasa M.S. in Govt.Oriental MSS Library, Madras, from 18-21 chapters deals with dharma-artha-kama-moksa-sringara, He devotes other 4 chapters (22-26) to Loukika sringara in its Saṁbhoga and Vipralaṁbha aspects.
propounds a peculiar view that from infinite bliss (ānandā) proceeds conceit (Abhimaṇa) from conceit pleasure (rati) of which smṛgāra (love) and other rasas are modifications (338.2-4). This view draws Indian thinker of Agnipurāṇa quite near FRMTD.

Enough light is thrown on the word 'Kala' or art. The concepts of East and West, show the close proximity of beauty with the art. If one talks about the form or nature of art or its association with beauty, the matter does not finish here. We have to discuss here, some of the fine arts and their division into 64 Kalās and eight Kalās of the western people to establish conclusively the factors which we enumerate already in defining art. If these afore-said concepts are useful in the expression of fine arts, which don’t need anything of the outside as their component or as an instrument to them, we can be gratified in a degree if not absolutely. Now we see, how practical our theory of aesthetics is.

RELATIVE BEAUTY OF NAME AND ASPECT AND ITS CORRESPONDANCE WITH THE TWO SENSES OF SIGHT AND HEARING

Absolute beauty when is ascribed the name and aspect or idea and image, it becomes the relative beauty of this apparent world. Through arts we can satisfy only the aesthetic taste of sight and audition. The rest of the three senses of perception cannot enjoy beauty through generalization. 126

We proceed towards the beauty of flower after just seeing it. This beauty is experienced principally only by eyes. Beauty exists in the realm of vision. If we experience the beauty of a flower by going nearer to a flower and smell its fragrance, the experience of beauty would be multiplied with its fragrance. The aesthetic experience which we received firstly, it is only through the sense of sight. The senses of smell and touch thence increased the aesthetic experience of a flower later on. So primary sense is vision and, secondly, we experience the beauty through smell and touch. If we show that particular flower to a hundred people, they would after seeing it, in one voice call it beauty. It may be possible that the sight of the flower which is compelling them to call it beautiful, may change their opinion for it, if they smell it or touch it. As about the smell and touch opinions vary. Only the sense of vision has a power of universalizing the aesthetic taste. Mind and eyes together in co-ordination, help in tasting beauty and designates it with the Synonym 'Sumana'. By merely name and aspect together, flower becomes real 'Sumana'. Suppose we give to the rose the name red-leaves (rakta-pallava) in place of Pātala which is a conventional proper noun for a rose, there would be scarcely an attraction with the nomenclature of red-leaves. Therefore, it is admitted that when we perceive the form through eyes, and name through hearing and then enjoy the beauty of the attributes, only, then art takes place to manifest that beauty through itself. Whatever is here in this formative world that is for the expression of art. Eyes are the source of all the forms,
and equally present in all the forms. 127

This formative world with nomenclature when produced by art, only eyes and ears help in its production. The sense of touch or smell are only in advocating to bring out the suggestive meaning in an art. Whatever formative world exists it is given its inevitable name. Eyes and ears jointly function in working out in an art as an aesthetic taste. Whatever is formless it is nameless too. There a question arises with reference to a blind man who can not perceive the form of beauty but only hears the name. Whatever he can not see, he hears. So for him, even formless is attributed with name. It is not that, that the form does not exist, but because of his own disability he can not perceive the form with eyes. Moreover, there are two types of blindness. One by birth and the other which is effected due to some ailment. The person who is blind by birth, can not experience this formative world or the aesthetic taste of artistic expression. It would be formless for him, even if he tries to listen to an art of audibility. His would be the concept for aesthetic experience as partial as through the maxim of Gajñānā Naṇya. He would have glimpses of the aesthetic experience and can not perceive wholly the aesthetic situation. On the other hand, a man who is afflicted with blindness due to some disease, because of previous impressions before he became blind, can experience aesthetic taste through music and poetry-recitation. His ears can do the work of his eyes as perfectly through his own

अथ स्याविल वच्चित्रितोत्तेव इति स्याविल च्यापुवितः वेयेवेवा।
सामातिर्य वेव मैयम: समातिर्यां वृक्षातितिं स्याविल च्यागिन्वितं।
potential impressions or images or ideals about this formative world. Let us clarify more that the artistic beauty and its taste depends upon the sight and the audition which are closest as the receptacle of an art.

Samādhi is a thing of great significance for an artist while to a spectator it plays second fiddle. Being in a state of formless meditation, artist experiences beauty which is re-experienced again while he creates the beauty in an art but with the same re-enforcement of this state of formless meditation. An artist, whatever, he experiences in the formless meditation which he creates, the same aesthetic experience is tasted by the spectator in his formative state of meditation. Formative state of concentration means where the senses of sight and audibility are only the centre of gravity in its mental-focus. The super-imposition of sentiency on the insentient or its contrary situation is produced only in the art by the artist. Through listening to music a weeping child stops yelling and begins to laugh or shows the gesture of joy. The weeping eyes of the child cease to weep and co-operate with his ears which enjoys the articulation of musical notes. Here, not only ears help him to taste the aesthetic relishment, but eyes also become attentive and tearless to listen to the musical notes. Ears and eyes together help in tasting the melody of the music. During this relishment mind and all the senses absorb into the consciousness of aesthetic enjoyment only. If we do pluck a flower that is

128. Saṅgīta-ratnakara I.1.24
to do efforts in touching beauty by seeing it, it can produce hindrance in enjoying the beauty. As we get excited to make efforts toward plucking it, beauty vanishes. King Dusyanta enjoyed the beauty of Sakuntala, effortlessly and without any excitement that's why the drama came into being as a best piece of the literature. 129
Art permits only eyes and ears to enjoy the beauty directly, for other senses, one has to find suggestions for the aesthetic taste.

Let us proceed to the different ways through which aesthetic talents are exposed in the arts.

Through the materialistic medium, art represents the absolute. Absolute consciousness and the physical medium, both being antagonistic with each other, have two aspects of its representation - unity and multiplicity. In the realm of unity art gives expression to the spiritualism or metaphysical side of the life, while for multiplicity, art uses the physical things to expose the physical beauty eradicated from physical ugliness. In this aspect of multiplicity, the object of art is to give way to universal emotions of the laymen. We already told that the absolute self being conditioned in the upādhi state, becomes emotional self-consciousness or art expresses the emotions which are nothing but the aesthetic expression of conditioned soul (Through five Kaṇčuka). Therefore, these universal emotions are also related to absolute-being through their physical existence which lead them towards

129. Abhi. Sa. II.10
अनाव्रतं पूर्वं सिद्धांतमयं करछेदः
अनाव्रतं रत्नं मुहं नवनास्वा दितस्य ।
multiplicity, yet their fundamental basis is the unity of the absolute-being. Emotions or rationality, both belong to absolute as its genus. As this genus is general and universal, we get joy of beauty in the universality and generality which is comprehensive in relation to the Individuality and singularity which are too narrowing - (ch.up. 7.23.1)

How can we grant genus to the emotions and rationality? Genus does not belong to singularity but it is non-fragmentary (anavayavā) and integrity of plurality - जातिरेख: अनवळवा, अणेक ज्याति - सम्बाया.

Emotions and rationality or generality belong to all the classes, communities, sects and genders. The more the genus of any society would be art-oriented, the more there will be a potentiality of enjoying aesthetic bliss. The more there will be an aesthetic consciousness, the more it would represent the generality in humanity in its art, which exposes beauty intelligible to all the aesthetes of the world. Beauty with its complete generality therefore, is intelligible even to the aesthetes of other nations. Because of the underlying values of aesthetics in the art, the different cultures, leaving aside their differences find a unanimity or consistency in each other or some common ground for the unity of each other.

There may be a discord in the forms of different arts but basic value of aesthetic joy is always in harmony. This formal form and the fundamental value behind aesthetic taste is described in the art as multiplicity in unity.

Some time we experience beauty through some individual or sometime through its genus. Suppose we don't address the name
of the rose and just call it by its genus as a flower, nevertheless, we find beauty in it. It does not lose its entity as a rose if it is expressed by the common noun 'a flower'. Therefore, intermittance of singularity and genus, both can harmoniously bring out aesthetic experience in the art. The fragrance of the rose does not denote the genus but quality. We can express it as the alternative of the flower as we cannot perceive the fragrance as a thing. As we perceive the flower or a rose through our sense of seeing or hearing (name) therefore, this intermittance or harmony is only possible through our two senses. According to the science of Sound and Optics also, we retain the image of a thing which we see through our eyes only up to 1/16 of a second. After 1/16 of a second each thing loses its mental-image on our mind and then comes in other image. But because of their memory, we remember them in succession. Similarly, whatever we hear, it retains in our mind only for 1/10 of a second, but our sub-conscious mind retains it through the memory for sometime which is known as persistence of vision and persistence of hearing. Bharata very scientifically declared these two senses in helping us to relish the aesthetic taste and divided the whole literature into śravya and drṣya therein. These two senses give the idea of genus where innumerable people can relish the aesthetic taste of that genus present in the object.

130. Yoga Sūtra I.7, I.11

131. Supra, n.126
ART AND CULTURE

Art is the creation of the fundamental values of any culture, which can cease to be a creation as soon as that culture deviates from its own basic values. The different concepts about beauty urged in different epoch of time are but changing outlooks of the people which were modified from time to time. This changing attitude of the inner-personality of particular age is embodied only in the piece of arts of that particular period. We can not lay stress on particular period as the most aesthetic one where the arts flourished at their fullest. In all the periods, whether it is preceded or followed, there the awareness of consciousness of the people was to attain perfection through their improved conditions. The march of their intellects were toward radical reform of garb of that value, which could be useful, beautiful or wholesome for all who belonged to that particular culture. The ideological concepts, the education or the culture of the particular period has a great bearing upon its arts and the various concepts of beauty flourished in the arts therein.

THE FUNCTION OF THE ARTIST IN MODELLING THE CULTURE TOWARDS VALUES

An artist controls his art through the ideology of his own perspectives; he enjoys or suffers with the common people of his own period. His ideology is the consciousness of the genus and not of singularity. Finally, artist exposes the subtle beauty through his art, which is not yet enjoyed by the people of that period.
He creates consciousness of awareness in the people to mould them towards spiritual enlightenment which is overcast by the fake values prevalent during that period. His art is that conformity of eternal principle, where people get their respective solace. Like a yogī, artist attains the eternal light through his art where darkness is discarded. This optimistic and appealing awareness of the artist infuses beauty into so-called ugliness and people are overwhelmed with his art. Through physical efforts when any worshipper worships three dimensional idol that is known to be a physical devotion. Contrary to it, when we perceive some deity through our mental conception (Dhyāna-Mantra) that becomes spiritual devotion where we directly go deep to our consciousness and bring about the conscious-images of the Great-Self on our mental-plane. These mental-born images of God or Great-Self in their various aspects, which are attributed with the name only but the form is given to them by the artist through his aesthetic creation of art. According to the Upanisadic maxim, "urdhmūlo'-dhāh śakāh,' we all are moving toward opposite end of materialism of external world. The artist moves through his art toward upright direction, changing the maxim itself into "adhāh mūla urdhvā śakāh. Because of our own opposite position, we think an artist as if moving astray or in opposition to us. As he is regarded very different than the whole world he has to resist the pragmatic society, which wants to make him its tool to function in harmony with others. These strokes and mental-suffering which he receives through the persecution of society, of country and of his own family, make him regardless to his own small ego. He tries to
merge his entity and his unbearable tortures with the cosmic soul through his catholic art. His small singularity exposes the universal truth and beauty. Even insentient s for him are consciousness. He finds everywhere the light of consciousness. He enters into the universal consciousness while he creates beauty in his art. The artist enters into his mental-images, a sculptor into the stone while he chisels an idol. A poet immigrates into the words of his poetry; a musician invades the notes for his music and a painter pours in the colours to draw his painting. Only an artist is permitted to find way into these equipments. An artist deals with the nature and essentials of human-being. In the creation of art an artist brings nature in the level of human-being and vice-versa. In a nutshell, it is only a thing of beauty in an art which binds the Absolute into relative world to make people of relative existence understand the absolute through their own imperfect medium in the term of relativity. Otherwise, it is difficult for us to perceive even the relative beauty through our mortal eyes, in the absence of art.

**BRIEF HISTORY OF ARTS**

There was a time when the meaning of the word Kalā was very narrow and fine-Spun. This was the age of Kāmasūtra and even before that the word Kalā was differently used. Before Vāsyāyana, Pāncālas described about the arts as many in number
as 518. But Vatsyāyana enumerated only 64 arts in his Kāmasūtra. These arts mainly deal with the pragmatic side of the erotic sentiments, and instruct to make love with the lover in such a manner to conquer himself totally by using the 64 types of arts. Vatsyāyana elaborately mentioned only the erotic sentiment as an art. Before the age of Kāmasūtra, Vedas described few of the arts where they described something about drama, dance, music, poetry, sculpture and the art of knitting. Somewhere they mentioned about the art of preparing garland also.

But during those days an art was to be purposeful and full of utility. Before utility, beauty and its joy were not very important in the art. The most useful art used to be a praiseworthy thing. Rāhu, an expert artist was praised like an angel who fulfilled the wish of others. We find various artistic attitudes in Vedic literature. Even poetry if without utility, was dead for them.

133. Ibid., I.3.15.
134. Ibid., I.2.1
135. RV. I. 92.4
136. Ibid., VI.47.29-31,II.43.3; I.34.13
137. Ibid., IV.30.20; VII.5.3; II.41.5; VII.3.7; III.58.6
138. Ibid., X.26.6, L.71.9
139. Ibid., VIII.47.15
140. Ibid., I.161.4
141. Ibid., IX.112.1
Vedic people used to invite their respective favourite deities to make themselves prosperous and secured against the enemies only through poetry. The best poetry was known to be that which suggested more help from deities. But this state of affairs did not stay for a long time. As they became satisfied with their desires granted by the deities, their other tendencies of dissatisfaction sprang up. They began to be delighted in seeing the beauty of nature and mankind. Then their aim was not the survival of the fittest but they tried to enjoy few moments of their span like life in tasting and talking about beauty.

The prosperous, and educated people began to find that mere utility is no good. The things of non-utility began to become the object of the progress of art in Vedic-age. Because of their prosperity, utility began to lose its meaning for them. The very common things, the common reactions of human-beings began to be ingrained in the art. After the hard toil of whole day, to relax the mental-strain, they began to discover the means of entertainment which again could renew the strength and dead-tissues of the body. Man began to resort to the fine arts for joy.

**ANALGAMATION OF RELIGION, PHILOSOPHY AND LITERATURE IN THE ART**

An art does not fulfil the needs of physical existence but it justifies itself with the promotion of conscious-plane of the man. Art cares and endeavours only to make others taste the beauty behind the ugly physical existence of the human beings.
Those people did not accept the partial outlook but took life as a whole. For them religion, philosophy, politics and literature were not separate from each other but they were united factors for the integrity of life. Though अत्मा is pure consciousness, it exists everywhere in the material life, which is non-consciousness, or least consciousness. We could get aesthetic relishment in the religion. There were no special treatises on aesthetics, but they were scattered everywhere in the religion, philosophy or literature of that time. The aphorism ‘रासो वै साह’ only indicates the mid-period of Vedic-age when philosophy flourished to its culmination. Art in India took birth through philosophy and religion. In those days the highest philosophy was non-dualism, but it did not take the full-fledged shape of particular system as founded in वेदांत later on.

**Art as Devotion and Love**

Love as devotion, which is discovered by the philosophy was a responsible factor for non-dualism, which according to WILLIAM JAMES is the music of वेदांत. In the philosophical system the feeling of love is described as such. The feeling of love is the highest attainment of the human consciousness of the non-dualism of Vedas. Indian philosophy and religion are attached with the three conditions of life in its three successive stages known as three आस्राम-स. That is to say, life is divided into four

142. *Ibid.*, 90, 30 and 121, 32

143. *Svet. Up.*, IV, 6
periods, three of them, the condition of unmarried student (brahmacārin), anchorite (Vānaprastha) and religious mendicant (parivṛṣajīka or sannyāśī)n - the philosophy and religion played an important part during these three stages of life. Like Indian religion or philosophy, the purpose of Indian art also was to attain fourfold attainment of life, (Dharmārtha, Kāma, mokṣa) making philosophy or the religion beautiful with the artistic means. This was the period of Vātsyāyana and Pāncāla, when feeling of love was the highest value of any art which could take the married house-holder towards rest of the three attainment, that is, Dharmārtha mokṣa. There were arts which were to arouse (uddīpana) love-feeling in the lover and few of them devoted themselves to narrate about the lover himself (Ālambana). There was only one permanent mood, that was erotic sentiment which was elaborately described by Vātsyāyana and Pāncāla. Art used to have limited scope of its subject matter of love only. The devotional and spontaneous art of Vedic period turned into the physical love then. These arts were to entertain the conjugal-life of the people only.

**DEFINITION OF ART IN NATYA SĀSTRA**

With the advent of the age of Nātya Sāstra, the definition of art was changed with the aesthetic concept of that period accordingly. During the period of Nātya Sāstra, there were eight different moods and rasas in place of one erotic sentiment of Kāma Sāstra. Bharata accepted the drama as a principle art while other arts were subordinated by him. As the aesthetic taste of eight
rasas were manifested only by the drama to their culmination.

Vatsyayana embodies the aesthetic emotion into 64 types of Arts which was nothing more than the erotic sentiment only. On the other hand, Bharata as a sole authority on Indian aesthetics, accepted 8 basic aesthetic emotions, which brought about the subjective condition of relish only through the art of drama. Bharata in his one art of drama enumerated eight Sthāyībhāvas or permanent moods, corresponding to eight rāsas; categorically as rati (love) hāsa (mirth) Krodha (anger) utsāha (courage) bhaya (fear) jugupsā (Aversion) Vismaya (wonder) āoka (sorrow); forming the basis respectively of Sṛngāra, hāsyā, saudra, Vīra, Bhayanaka, bibhatāsa, adbhuta and Karuṇa. Bhoja in his Samarāṅgana-Sūtradhāra and Sarngadeva in his Samāgita-Ratnakara expressed Nāda-Brahma and Vāstu-Brahma corresponding to art of music and architecture.146

These absolute arts where the utility of the subject or object was dissolved and where no mention of the attainment of the four aims of life through arts had any more weight, reduced into only three arts where one relishes aesthetic enjoyment as an end itself. These were drama, music and architecture. Art of drama became the part and parcel of the literature. Art of architecture included

144. BNS. 1.116.

न तत्त्वानि न तत्त्वयः न घार विधा न घा कठा
न घ योगोऽ न तत्त्वया नारदेशस्त्रिव बेन दुःशयोऽ
सर्व - शास्त्राध्यायं श्लेष्यतीवित्तिन्त्वां विधिविधानः च अभिसमाप्तयेश्च सम्बदित-सत्यं क्रमः

146. Samgitaratnakara 3.1

कैतृकं सर्वशस्त्रायं देवपुत्रं देवलक्ष्मा ।
नाद-पुरुषं तदनवनं मद्वितीयवायस्महे ॥
art of painting and sculpture in it. Consequently, there were four fine arts only, that is, sculpture, painting, drama and music, which aim only at the spiritual enjoyment. These four Kalās produce the aesthetic taste in the subject along the line of eight permanent moods which ultimately is nothing more than the bliss of Brahma Himself in the form of various rasas. This enjoyment is described as a process of delectation similar to the enlightened, self-sufficient and blissful knowledge, which consists of the qualities of melting, pervading and expanding the mind, it is compared to the indescribable bliss of divine contemplation - 'Brahmāsvāda-Sacivah.'

Art is related to the enlightenment of soul. Though like soul, art is indivisible, yet because of phenomenal world of name and form, we begin to divide them in the formal way. Briefly, now we describe the four fine arts, which witnessed the theory of rasas.
SECTION III

THE ART OF MUSIC AND LITERATURE

The doctrine of Rasa was originally associated with
dramaturgy and later on applied to Poetics. So whole literature
is analysed with the classification of poetry. Poetry and music
are as ancient as Rigveda and Samaveda in Vedic literature. That is
to say, only these two arts exposed the ancient culture and its
background in India. They both were correlated with pada (inarticulated sound). From pada sprang letters, from letters,
the word; and from group of words sprang the speech. Because of
speech all the objects of the world reveal their meanings. All the
knowledges of this Cosmos are attained through the speech.
Therefore, the pada which reveals Knowledge that is identified with
Brahman too. There are three self-illuminating things - Knowledge
lamp and the word. Word illuminates itself and its meaning both.
Just as senses perceive their respective objects inherently and
permanently, similarly, word has inherent ability of its meaning
permanently. According to Svachchanda-Tantra there are eight

147. Abhinava speaks of the Kavya as loka-natyay-dharmi-
Sthaniya and says natiya eva rasah, Kavye ca natyayamana
eva rasah.Kavyarthah (page 18. History of Indian Poetics
by S.K.DE).

148. Svachchanda-Tantra-11.5.8

149. Samgita-ratnakara 3.1.

150. Vaiyakarana-bhushana-Sara, Sakti-Nirnaya-Prakarna - 26

\[\text{SOURCE:}\]
varieties of inarticulate sound (nāda). These are ghosa, rāva, svama, śabda, sphota, Dhvani, jhankāra, Dhvankrt. Last five of them are useful in explaining the aesthetic taste in the art of literature and music.

Jīva-Brahman uses nāda in two-fold manner to manifest himself in the form of experiences and thoughts. Firstly, nāda is used in the form of letter, secondly in the form of notes or svara. The nāda in the form of varṇa is expressed in Pūrva-Mimāṃsā, Nyāya and Vyākaraṇa and the Nāda in the form of Svara (notes) are denoted in the musical treatises and Dhvani-theory of poetics. Actually letters and notes are one and the same thing. They have same base. The indiscriminate characteristic of both would be seen in the verses of Āgveda, which are ang as svarita, udatta and anudatta. Anandavardhana later talked about the identity of literature with music. He postulates that, it is not necessary that after the conventional meaning is expressed by the word, Vyānjana is manifested later. Musical notes in a straight way suggest the aesthetic joy, it is not that we listen to its notes first through the power of denotation then get suggestion of rasa. During poetry recitation it is the aggregate of the notes which are able to suggest rasa or aesthetic sense simultaneously.

Speech has four divisions - para, pasyanti, madhyama and vaikhari. The words of speech are based on vaikhari and its notes.
or svara or madhyamā. In the AB., it is clearly stated that the
vaikhari or words of Vedas should be pronounced by Madhyamā speech.
That is to say, they should be sung.

As the words are used, to produce or reveal the aesthetic
joy similarly notes or svara are also the bearers of aesthetic
taste. BNS together with dramaturgy mentioned the art of music
and classified Sruti into three kinds that is, mṛdu, madhyā and
āyata (BNS-29/38-40). In the same manner he explains three
excellences of poetry which are mādhurya, prasāda and ojas.152
These excellences create three mental states accordingly as ātma-
druti, ātma-dipti and ātma-vikāsa. In nine rasas the three
excellences are worked out. In Srīgāra, Karuṇa and Sānte there
exists the excellence of mādhurya; in vīra, Bibhatṣa and raudra,
there presents the excellence of ojas; in rest of the rasas together
with the six rasas mentioned above, there breathes the excellence
of prasāda, where the unexpressed sense appears from the word used
through the relation of the easily understood word and sense, and
brings the state of aesthetic relish to readers. In music also
the three kinds of Sruti, that is mṛdu, madhyā and āyata also stated
in the same manner as three gunas are enumerated with reference to
three groups of rasas in poetry. Music and literature are placed in
the equal position as regard aesthetic taste.

The source of the art of music is the सामावेद. For the
ascending seven notes of music, the सामावेद used the word yama.154

152. KPM. 4.49
153. KPM. 4.49
154. Samgitaratnakara.1.25.
For the modified notes like tivra and komala, it used the words mrdutva and tiksnatva. With proper regulations of Svarita, Udatta and anudatta, the Samaveda used to be pronounced in accordance with pada-pāṭha, ghana-pāṭha and jata-pāṭha. It is still prevalent in Kerala and Southern states of India.

**THE ART OF MUSIC**

There are three main divisions of music that is, dance, instrumental and vocal. Dance is further divided into two Tāṇḍava and Lāsya. Tāṇḍava is further divided into seven kinds Ānanda-tāṇḍava, Sandhyā-tāṇḍava, Uma-tāṇḍava, Gaurī-tāṇḍava, Kālikā-tāṇḍava, Tripūrā-tāṇḍava and Samhāra-tāṇḍava. Lāsya-tāṇḍava is also subdivided into three classes that is, Viśama, Viśaka and laghu. Instrumental music is divided into four classes, that is, ānaddha, ghana, tata and susira. Ānaddha is that which produces musical sounds after striking it with hands. All variety of drums comes in this category. Ghana is that metallic musical instrument which produces sound by striking against each other, Dhātu-taranga manjīra, Karatala and ghanta are of this variety. Instrument of strings that is Vīṇā, tāṇpūra, Belā, Sitāra etc. come in the class of tata-vāḍya. The sound which is produced by blowing the instruments is known as susira-vāḍya, that is conch, śāhanai, flute etc. Under vocal music all light, light-classical and

155. Ibid.
classical music sung by a singer are mentioned. This whole system is planned into six ragas which are as follows: Dipaka, Bhairava, mājakamsa, megha, sīrī and Hindola. Out of these six, many male and female ragas and rāginīs are modified and improvised.

**BRIEF HISTORY OF INDIAN MUSIC**

Besides, the Śāmaveda there is Sādanga (Nārādiya-sīkṣā) where also we find the mention of music as an art. For the treatise of music, we find the mention of Gandharva-Veda, which is not available. Few of the verses in the TB and the SB also supported the art of music. During Upanisadic-period, we find the inclusion of the mention of musical art in amṛtabindu-pānīsād, Dhyānabindu-pānīsād, nādabindu, pasupatayogasikhopānīsad, yajñāvalkya śṛtī, Nātya-Sūtra, Nandikesvara kārikā, rāga-taraṅgini, Samgīta-ratnakara, Svachchandā - tantra, Sri bhakti-rasāmṛta-Sīndhu and Gītā-Govinda. But during that period there was nothing to preserve the music of the time, just as we have to-day taping-machine to record the music. Only we have theory of music in hand through these treatises.

As far as the emotional aspect is concerned, in the art of the music, as well as, in the literature another important factor is that they both followed the philosophical speculation of Vedānta and Yoga where it is stated that even insentient-beings have consciousness of lesser degree and they also feel and have emotions.

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156. Nārādiya Sīkṣā 1.5.13, Ya. 61. 1.6.
157. TB 3.4.2.1, 6.1.1.15, SB III 2.4.6. Śaṅk. Br. 29.5.
It is embodied in the music and literature, that there is a great co-ordination and distinction without a difference between nature and human-beings. They have mutual understanding between themselves as far as joy and sorrow of each other are concerned. For example, peacock produces the sound of the musical note \textit{Sadja}, bird \textit{Cataka}, the note of \textit{Rabh}, a goat, note of \textit{Gandhara}; \textit{Kraunca}, the note of \textit{Madhyama}, \textit{Kokila}, the note of \textit{Pancama}; \textit{Asva}, the note of \textit{Dhaivata}; and the elephants the note of \textit{Nisada}.

Not only that even the nine rasas of the \textit{Kavyas} and the seven colours of painting correspond with the seven notes of music. In erotic and comic (\textit{hasya}) the dominant notes are \textit{Madhyama} and \textit{Pancama}, in the heroic (\textit{Vira}) the marvellous (\textit{Adbhuta}) and the Furious (\textit{Caudra}) the prevalent notes are \textit{Sadja} and \textit{Rabh}; in the pathetic (\textit{Karuna}) the main notes are \textit{Nisada}, and \textit{Gandhara}; in disgusting (\textit{Bibhatas}) and the terrible (\textit{Bhayanaka}) the potent note is \textit{Dhaivata}. In the \textit{Natya-Sastra}, Bharata described the different colours in correspondence with different rasas. With reference to painting

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159. \textit{BHS} VI.42-43.
the word citra-kāvyas is mentioned. Owing to it, the literature and music are correlated to painting and sculpture also. All these arts have one common factor or condition in their fundamental researches and that is the concept of aesthetics which is responsible to relate each of them together.

Painting mainly deals in displaying the light and shades of the colours. Those pictures which express the emotions through colours, known as rasa-citra. Śri Kumāra has compared and analysed the rasa-citra with the pictures which are just based on realism. Just as in Kāvyas, the emotions are subordinated by rasa itself, similarly, in a painting, the mental and physical changes and variations of emotions are displayed.

THE ART OF PAINTING

In Visnudharmottara Purāṇa, there is a myth about the creation of painting and its rules by Nārāyaṇa. Nara and Nārāyaṇa were absorbed in penance in the hermitage of Badrīka. Many damsels came there to disturb them. Nārāyaṇa understood of their heart. He drew a picture of a beautiful damsel through mango-juice, a damsel which could not be found in the three worlds. Seeing that painted damsel, all the divine damsels being ashamed of their own beauty, ran away from there. The accuracy in the rules for painting which are promulgated by Nārāyaṇa cannot be violated even by Visvakarma. In the same Purāṇa, seer Markandeya told King Vajra that without knowing the rules of dance, he can not understand the rules for painting. Vātsyāyana in his Kāmasūtra divided painting
into 6 mainheads.

1) The form of the countenance is described according to physiognomy so that one can understand a King, a great men, yogi, or a warrior through the accuracy of painting.

2) Pramāṇa - In this category, he described about the measurement of the face of woman and the man so that the distinction should be clearly drawn in the painting. Women's body should be seven times more than the measures of her face and man's body eight times more than the measure of his countenance. The eyes, nose, ears, mouth, hands and feet should also be proportionate to the whole size of the body. The size of the body of the nobleman and the low-born man should also vary in a painting.

3) There should be a suggestion of Sāttvika bhāvas in a painting which can produce authenticity in the picture. Just as in the pang of separation, besides the emaciated body of the lover, one should draw it in such a way that all the possible emotions should be exhibited so that the spectator can enjoy their beauty.

4) Lavanya-Yojana - Besides drawing the mental image, in the form of emotions, outward form of the painting should also be beautiful or in harmony with the mental images.

5) Sādhyya - Whether the identity is imaginary or true, but the painted person should be recognized through the colours.
6) **Varnikā-Banāga** - There should be an amicability between all the colours of painting. A painting should not be drawn with the colours which are not consistent with it. A painting can be drawn on wall, (Bhitti-Citra) on cloth (Citra-pata) on the board (Citra-phalaka) and drawn on the floor by the pollen of the flowers (Dhūli-citra).

**BRIEF HISTORY OF THE ART OF PAINTING**

Since pre-historic period, there are the remnants of the painting of different periods available in different parts of the country, Archaeological department through its survey, gathered a few facts about the ancient paintings which are available in the caves of Kaimūr ranges of Madhya Pradesh, in the inscriptions of Vindhyā Mountains, in the hills of Raigarh, which exist near the Bhanū river which flows near Simhapur and in the caves of Mirzapur. There, the paintings of hunting the elephants and deers, rabbits and antelopes were found.

During 2nd Cent. B.C. the painted palace on the walls of Jogimara caves which are situated in the hills of Ramgarh in Sirgujā, there the paintings of animals and human-beings and their clothes which were painted with fish, elevators and other aquatic animals are exhibited. These paintings are drawn in red and black colours. The paintings are drawn by the rustic hands and the unevenness of the rocks also has added the crudeness to the architecture.
The paintings of the period of the beginning of A.D. can be classified into three divisions; the paintings of the period of Buddha, Indian paintings and paintings of Islam. Since A.D. 50 to 700 A.D. is the period of paintings of Buddha-period. These paintings found their venues in the caves of Ajanta and Bagh and the caves of Syria in \textit{Sri-Lanka}. Here the paintings are exhibiting the Jataka-stories about the incarnation of Lord Buddha, the Bhikṣus, the palace of Buddha, dancing girls, Bodhi-sattva Padmapani the different postures and gestures of Lord Buddha, the bull-fighting, demi-goddess and their soaring position, Snakes, gana, the scenes of life and death, the processions of elephants and Goddess Sarasvatī. These paintings are profoundly shown with emotions and realism. They don't have the sharp, swift angular lines of the paintings of Iran which are used for ornamentation. The planning of the colours in these paintings is befitted to its subjects. There, they showed the three dimensional effect. The pictures of these paintings are suggesting the symbolical language through the hand gestures, and the profiles of the face. In the Indian paintings there are six perspectives in painting a face. They are, three quarters of profile, one full profile, one and one-fourth profile, and one and a half profile, one and the three quarters profile and the front.

Simiriyā paintings are not as perfect as the paintings of Ajantā. They belonged to the period between 479 to 497 A.D.

One hundred and fifty miles away from Ajanta there is a place named Bagh. It consists of a hall 90 feet long, the ceilings
of which are full of paintings. They don't deal only with the religious pictures but exhibit the worldly pictures also. It is yet undecided about its period.

Hindu-period of paintings belongs to the years from 1100 - 1400 A.D. During this period, we find paintings of Jaina preceptors on palm-leaves. By then the invention of the paper was accomplished. Here Rajputa and Mughal styles of paintings are imminent.

As far as the history of painting is concerned, we have the written-records about it in the works and poetry of Bana-Bhatta, Sri-Harsa, Kalidasa, Danjin, Magha, Rajasekhara (Bal-Bharati), Dandapala (Tilak-Manjari) and Somesvara Suri.

ART OF SCULPTURE

In the art of sculpture we taste the joy of beauty and Bhava of Sahitya, the gestures of dance and the form of painting collectively. This art was known before many centuries B.C. in India. In the treatises, named Silpa-ratna, Samarangana-Sutradhara, Pratima-Vijnana and Aparajita, where experts elaborated the rules and science of sculpture.

161. Kadamabri - 241. आकृतिमूर्तिरिब बहुवर्णीय चिन्तनशास्त्रिनिग्रहरथि रिकृति;
162. Harsa, Naṣa 18.20. भिक्षु भिक्षुता विलक्षण यज्ञ तत्त्वितित्त्वक्ष्यः
पदुरंन्द गुतारिरगुण मन्द धाईस हसनमीमः।
163. माल.1.1. चिन्तानामे फा देवी प्रथम्यस्य सेव चिन्तित्स नार्य-र्याकारणाती लिप्तीः।
According to them Idols are divided into three classes, that is, niskala, sakala and miśra. This division is done from the point of view of religion. We have been analysing that every art in India has two aspects - one pertaining to religion and the other pertaining to the world. From the point of view of the world, idols are again subdivided into three sections; citra, citrārdha and citrābhāsa. Citra is known as manifestation of whole body together with its curves and tapering limbs in the idol. In the category of Citrārdha, only half upper portion of the body (upto the bustline) is shown in the idol. Under Citrābhāsa come those idols which are formed inside the wall and cloth and paint therein. All these idols are carved by the Sculptor only through Dhyāna-yoga of the artist.

In Samarāṅgana-Sūtradhāra, the seven varieties of ingredients are described to form the idols. By worshipping the idols, form of different metals, worshipper attains the fruits accordingly. An idol made up of gold gives health; of silver, gives fame; of copper, gives offsprings; of stone, gives prosperity and victory; of wood gives long life; of embossing gives wealth; of coating also gives wealth. From the point of view of portability,

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164. Sukranītisāra - 147. 
165. Samarāṅgana-Sūtradhāra. 76.1 

idols are classified into three, movable, immovable and movable-immovable both. All the Hindu-idols having only three postures that is sitting, standing and reclining. According to gestures also they are divided into three that is, Patākādi (64 hand gestures) Kṛjavāgata (physical gestures) and pāda-mudrā (feet-gestures). All these idols would be found in different temples. The tradition of temples is as ancient as the art of sculpture. This tradition shows the spiritual and religious attitude of the Indian people from the time of immemorial. As the variety of different sects founded in the religions, the effect of these are found in the idols also. This sectarian nature has stresses of three periods -
1. The idols belonging to Brāhmaṇa age, where idols pertaining to Purāṇa and Tantra philosophy are formed.
2. Age of Buddha.
All these kinds of idols we shall find in the venues of Magadha, Nepal, Tibbet, Dravida and Mathura.

**BRIEF HISTORY OF SCULPTURE**

Before the excavation of Harrappa civilization there existed idols in various part of the country. During Harappa period, people used to worship Pasupati and Śri Ma. In Vedic times, host of Gods and Goddesses as Prthvī, Aditi, Uṣas, Sarasvatī etc. were worshipped in their idol-forms. After Aryan-civilization there came the religious sect named Śiva-Sakti. Śri Ma took for Ambā, Lalitā and Devī (who is the Mohini form of Śiva-Sakti-cult). This was the age when the inseparable form of consciousness of
Ardhanārīśvara enlightened. This same Śrī Mā, Aditi or Sakti were carved in the idols as mother, with big and rounded breasts, and thighs like the trunks of banana, wore girdle and culminated to the female beauty incarnate. This existed since 800-700 B.C., as a landmark in the art of sculpture. There appeared to be two traditions till we reached Maurya-period. First, we find the records of sculpture where court-scenes were shown in Aśoka-pillars and the second tradition, dealt with the idols of Yaksas and Mātrka devata of Terrakota.

Maurya period includes Sunga period also where besides religious aspect, human-life also became significant to the sculptors. They did carve minutely not only the features of male-female but also showed the emotions behind the human-nature. A proportionate and balanced physical forms of human idols began to suggest the proportion and balance in human-nature and emotion also, and the harmony between both supposed to be the joy of beauty. During this period through stone-carving we find the idols are narrating the stories belonging to Nātya-Sāstra, women are selling the betels and the drunk women, busy in drinking more wine. Religion was not everything for the sculptors but this was the time when idols spoke the life, nature, emotions and characters of human-beings. But philosophical speculations were still prevalent in the sculpture. The theory of Karma and transmigration of souls into animals, vegetations and human-life and thus the basic integrity of life was a value of beauty of the sculpture of the period. The internal beauty used to be exhibited through physical beauty carved
in the form of idols. Mathura Museum witnesses this trend of correspondence between physical and spiritual plane of human-life. This museum gives the mental-picture of the artists who tried to form Bodhisattva, Kubera, Yaksa and Naga with their proper facial expressions. Clusters of idols are available in Orissa, Nalanda and Vikramshila also where the tantra-cult is exhibited. But the idols of Ajanta and Ellora have no influence of the tantra-cult. Like Jaina-sect, its idols are also scattered in different parts of the country. Tejpalas and Vastupalas temples of Mount-Abu, Parasanath temple of South Bihar, the caves of Gwalior-Fort, Mathura, Girnar, Ellora, Khajurao, Dharwar, in all these places the giant specimens of human idol would be visualized. In Indian-art of Sculpture, great man is indicated by the giant size of the idols.

Indian concepts of beauty which aim at the blissfulness, could be tasted in the sculpture also through displaying therein the different rasas. These rasas are suggested by the gestures and postures of these idols with different facial expressions. In the idol of Hara-Gauri or Laxmi-Narayana, reclining in the bed composed of Ananta, we relish a erotic sentiment, Ganesa and Kubera exhibit mirth, Rudra and Siva expose the furious and terrible rasas. Just as the juxtaposition of beauty in words and their meanings bring about the taste of aesthetic experience similarly, the idols chiselled being regulated by the rules and theme and their suggested expressions implied to the aesthetic taste.
Let us talk about the optimistic attitude of Indian aesthetics where no theory of confession or sinners find place, for it, but is sublimated into aesthetic joy. It is said that the creator after creating the world wanted himself to be multiplied to relish the aesthetic joy therein. Though he himself is self-content and full of this aesthetic joy which is not less from anywhere. He is perfect joy of aesthetic experience by Himself who is omnipresent as a pure consciousness. But in his creation, human-beings are only the homo-sapiens with greatest degree of consciousness.

The same Purusa manifested himself into thousands of Purusas. Innumerable gods in the Indian-belief, as many as there is a population, only indicates that the aesthetic joy is represented by each human-being also.

In every Upanisad there is only one central theme that the man is His best creation and only he deserves to know His mystical existence of pure consciousness. Only man is capable to know the endless pure consciousness. The creator and the created both are full of aesthetic juice. The creator is unmanifest aesthetic experience and its creation is manifest aesthetic taste.

166. RV. VIII.5.3-2. एकस्य एवारिः कहूः सकियतः:
167. Ibid., X.8.44 रसेन कृप्ति: न कृत्ज्ञनोऽन::
168. ŚB. 1.2.5.5. क्या परितेक्तं क्या क्रृत्स्मषितं, वाममहूः किषुपु रात::
169. Mbh.Śānti.180.12 गृह्यं क्रृत्य तदिद्यं ब्रह्मिनि

नाहि माद्यमेत्र वेद्यतमां हि किषिपच्च
Man by his nature inclines towards happiness. But joy of man is the joy of consciousness which enshrouds him from all the sides. Because of consciousness he does not leave the body. Till the body is embodied with the consciousness, together with the proximity of consciousness, it becomes as divine as consciousness is itself. The formless consciousness exists in the physical body as if assuming physical form by itself; man begins to decorate his physical existence under the fallacy that consciousness exists in it. He begins to bind the endless consciousness into his small physical existence, in the same manner, just as inside the sun-gem (Surya-Kantamani) we try to condition the magnificent Sun. Man tries to taste the extensive, endless, omnipresent beauty through his limited instrument of the body. Man is just an atom of the whole creation. When he stands by the formless consciousness and narrates the story of his embodied consciousness to Him, then he feels the vibration of the endless consciousness into his own being, and tastes the aesthetic experience.

Man himself is a paradox. His existence comprises the endless, extensive consciousness and the limited condition of physical body. The equilibrium of these two bring harmony of beauty in him. This endless consciousness and the limiting physical existence is controlled by the creator with the eternal law.

171. RV. I. 115.3.
PHYSICAL BEAUTY

Physical beauty inspires love in the spectator. Love is a divine sentiment which brings the sense of unity in a man who is born isolated as a stranger. He loses his loneliness, becomes united with whom he falls in love and gets joy of beauty. This love bestows aesthetic joy on man. Though born out of the physical beauty, love gradually becomes unattached to it and becomes sublimated with the aesthetic experience of the sublime. Being united with the sublime emotions, though the physical beauty varies becomes one, where duality leads to non-duality. All the limitations of the knowledge are absorbed into the aesthetic experience of bliss then. Physical beauty is the road which leads to the spiritual beauty. Transforming it into the mental-image as a personal Goddess, one has to worship her physically in his mental images. Physical body is as useful for the attainment as our spiritual life.

MENTAL BEAUTY

Mind is a truth which is self-illumined. This Jiva exists in the Sheath of the mind, of the truth and of the light of

173. Lakñavatāra Sūtra.II.117,118. cf.DR.IV, 47,50.
consciousness. Mind alone recognizes all the objects. Whatever one sees outside that is already established inside the mind. Outside world is nothing more than the internal mind of a person. So whatever beauty is relished outside that is the reflection of our inner world. Mind comprises senses and their objects. The word Candrama, here, is the synonym of the word Soma. Mind is Soma which acts as an extract of all the senses. This mental-beauty is the fanning-power of an artist and artistic compositions of an artist which are known as mental-born-offsprings. Even creator creates the world being fanned by his mental-beauty. Mental-beauty ultimately culminates to spiritual beauty.

SPRITUAL BEAUTY

Till we have conscious principle behind our existence, all the aesthetic experiences are enlivened. Man likes everything because of himself. Because of himself, he calls his son, his wife or friends beautiful and thus loves them. He can not love other's son, wife or friends, who are not related to his own-self. He can not share with all who are unrelated to him.

175. RV. I.90.13. चन्द्रमा मनसे जाता:
176. Ibid. IV.3.20 गोष्ट हिन्दुश्व रसः
177. Abh. Ga. II.9. चिन्ने निन्द्वेष्य परिक्षिततत्त्वोऽस्मि
178. Svet.Up.6.14. यथीत्येव मनसा विचिन्त्य न कुत्वा उ
179. Br. Up.2.4.59 लोभाय भान्वं अनुभाविते सन्मस्यु
176. Ibid. IV.3.20
177. Abh. Ga. II.9. चिन्ने निन्द्वेष्य परिक्षिततत्त्वोऽस्मि
178. Svet.Up.6.14. यथीत्येव मनसा विचिन्त्य न कुत्वा उ
179. Br. Up.2.4.59 लोभाय भान्वं अनुभाविते सन्मस्यु
What is this relationship? Imagine, there is a vast ocean where two wood-logs are floating separately. Through some ebb-tide, they come nearer to each other and float together till long distance. Then comes the speck of the waves that makes them separated. They both did not know from where they came and unto where they went. Similarly, two souls (jīvas) are functioning in the world separately according to their own bondage of Karman.

By chance, or by destiny fixed for them, they are born in one family and became related to each other because of Adrata, Sañcita and Sañcilyamāna Karmans. The Karmans which begin to fructify, they brought our existence in this world of relationship.

Mother likes his son as most beautiful and for husband his wife and friends. But these relations are also not forever only till death. The relation of the soul with other soul is the temporary phase like temporary life of human-being. Even Vālmīki described it in the same manner. Actually only conscious-principle as soul is beautiful in life. When we talk about spiritual beauty, we don't eliminate the physical beauty therein. As one end of the beauty is the body and other is the consciousness which is holding body in itself. Though consciousness is the ultimate beauty but its reflection or superimposing quality extends upto the physical body.

130. Rām. Ayodhya. 105.26

काठ च काठ च समेतामु नहावान्ये
समेतच च व्यधिमातामु काउमासादूयः कृतकम्
ETHICAL BEAUTY

Ethical beauty deals with the good-evil of human life. In India, evil is not supposed to be an evil but as a negative aspect of life where also exists the consciousness of pessimism. This evil can be controlled by practising the wisdom. Like the west, we don't have the solution in confession for it. Even evil is created by the creator. The self-existent Lord created the sense-organs (of Man) with the defeat of an outgoing tendency; therefore, man perceives only outer object with them and not the inner-self. A certain wise one, desirous of immortality, turns his vision inward and perceives the inner-self. Children (Person of undeveloped minds) pursue outer pleasures; Fools dwelling in darkness, but thinking themselves wise and learned, go around by various tortuous paths like the blind led by the blind. In India evil can be shattered through spiritual evolution and not through confession. We are not rightful person to punish and reward a person according to his deeds, but he has to face in the present life or next life, what he has sown through his deeds by himself. Though born alone, man is related with his family, society and the country and so forth. He has to conform to the

181. Bg.X.36. कृत्यं वाच्यं, क्षत्रियं दानं कृत्यं न लोक्यं नंम प्रतिगृहितं। त एवं पारस्त: कर्मानुसरतं वाच्यं कृत्यं पि जयं।
183. Ibid., II.5 अविद्यायानंतरे कर्मानं: सक्रवं धीरं: परिच्छेदस्यंनमयवं:। दंन्दन्न्ययङ्गपरिध्यं मृत्यं अमर्नेत् नीयमनं श्याम्य:।
rules and regulations to bring the harmony in the society. Through ethical activity we achieve the integrity and propriety with all the communities of the society. The goodness is achieved only through Ethical beauty. Ethical beauty is responsible to convert an individual into a personality. Sometimes social-evil overwheels the goodness of a man. But through his potential goodness, man can suppress even the social evil through his wisdom. Ethical beauty follows the social values of particular time.

**Lord Buddha** even after penance was in a blissful state, and his body was not emaciated. The sculptors of that period carved the idols of **Lord Buddha** with muscles like those of a strong man which indicated his blissful facial expression. According to the occidental people, there is a defect in the sculpture of that period, as after penance body becomes emaciated. But according to Indian concept of ethical beauty, being sublimated by ethical norms an ethical man becomes detached to his sheath of food, and his mental health promotes his physical health providing him the spiritual food, which has more potentiality than the food which we eat. The struggle against non-truth and humanity is the practice of penance. But as soon one attains the truth and kindliness (**Satyam** and **Sivam**) the physical also displays the health due to the achievement, what we call, a man of ethical principle, possesses an ethical beauty. **During the period of Lord Kama,** ethical values used to be regulated through the concepts of
Varna and Ārama. Universal good is predominant in the
experience of ethical beauty.

**METAPHYSICAL BEAUTY**

This whole world has two factors - form and formless;
manifest and unmanifest. The form is always mortal which is known
as 'Yat' (asthira) and formless is always immortal which is known
as Sat (sthira). Manifest and hidden, they are the twofold forms
of all the objects. To manifest an unmanifest is a creation itself.

As whole world is created thus it is manifested. Pratirūpa is
that unmanifest form, through the reflection of it all that is
unmanifest is manifested into different forms. Pratirūpa is one
immortal while rūpa are many and mortals. Unmanifest pratirūpa
is nameless and formless and unlimited. Manifest has name and
form and thus limited. From body to Āvidya, that is, earth, fire
and water, all are mortals. Subtler than the formless (pratirūpa)
there is another entity known as causal form, which is all-per-
vading and without any sex. The primordial power (Maya) of that
causal form is for projecting this manifest world. It is hidden
like a root of the tree but its projection comes into the existence

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as a manifest world. In this way non-qualified Brahman is causal Brahman and qualified Maya is formless (pratirupam) and its projection is a form in physical world (rupam). It is the highest mystic beauty.

FOUR STAGES OF MAN'S LIFE AND THEIR CHANGING PHASES

Through qualified form of the causal Brahman, this creation attains various forms. All the objects which have form are based on the formless qualified Brahman which go through the cycle of birth and death. All the manifested form of the formless qualified Brahman have to go through the four stages of childhood, youth, old-age and then the cessation.

All the objects of the world, sentient and insentient, possess these four stages of life. This whole manifested world is controlled by Atman and Satyam. The first stage of life begins with the childhood. Any child, whether he is born of human-beings or of a bird of the animals, we find that his stammering or meek voice, his dusty limbs could not produce hatred for him but love.

187. Kath. up. VI. I. अध र मणीते वासुंदरा एकसंघस्वतः सनातनः
188. Svet. up. VI. 9. न तथा कर्तित्व प्रतिरूप्तः ताहारः न देवता शेषान्स च भिन्नम्
189. Ibid. VI. 22. केन्द्रोऽस स्वर्य परं प्रचोदोऽर्घ्ये प्रचोदिताय
190. Ibid. V. 13. बिन्दस्य प्रचोदारमेण क्षणं
192. Abh. Sa. VII. 17. अवश्य दुस्तरं निनिरूपमाधृत्यकर्षणं रच्चाय ज्ञातं; प्रकृतिति
आकर्षणम् प्राण भिन्नलक्ष्यया-कहलो बन्यास्ति भ्रामकः सा कन्यानवित्त।
From childhood to youth, there is an attainment of full physical colour and fragrance in the body. This is the time when all the senses begin to pour the juice of aesthetic taste. The worth seeing object is to see the delightful face of the deer-eyed girl, and worth-smelling is her breathing, the worth-hearing is her speech, and worth-tasting are her lips, worth-touching is her tender body and worth contemplation is her youth. What else remain for a rasika then? After youthful age what a pitiable stage of human-life, man has to face, an image of it, is stated in Mohamudgara of Sankaracarya. After this modification the biggest modification into death comes at the end where again form vanishes in the formless state.

The world is full of variations and modulations that all the formed beauties which are manifested and the time of their completion differs from each other. Somebody is relieved and leads retiring life while other just commences the bloom of life.

193. Srngara Sataka-7. दृष्टज्ञेयं किंतुं गृहृत्यं श्रेष्ठ गणना च भेद तत्तदशवभवम्। 
ज्ञातःद्विप्रथिं किं तदस्थपिन: श्रावणां किं तदनन्तर।
किं स्थ्रावणां तदानृपक्षत्वम्। स्थ्रावणेन किं तदन्तर 
भूगयं किं नवनः किं स्थः स्वेतम् तत्तदपि।।
मौहुदम् - समन्तन्तर कृतृत।

194. जग गद्यं विभुं गृहृत्यं दपनविभूं जातं लुभस्।
कदन्त तक्षपति-ज्ञो मिळ-दण्ड तदद्विष्टं न बच्या शास्त्र पिण्डस।॥

195. Vairagya Sataka 90. जीवं सम मनस्स्यः सक्षमये यात्र च तद्नं च 
हत्तारोग्यं गृहृत्यं वस्त्रं यथव यात्रा यात्रावीरिक्षिता।
किं इत्य यज्ञस्मृतिः कर्तव्याकालः कृतं नहोऽहामी।॥
All have to go through this cycle or wheel of life and death, sometime downward and sometime upward. Inevitably, after separation comes the union, after creation the destruction, and likewise all possible pairs of opposites till life concludes itself unto death. That which is manifested is always gross, unmanifested is subtle and the causal unmanifested reality is the subtlest.\(^{196}\)

Beauty exists in the form and the formless fundamental value of the universe also. But the unanimity of both or partial participation of each can produce the effect of universal beauty. To search that formless reality behind all the forms, means to seek the absolute beauty which is changeless in all conditions. This manifest form though it is manifold yet bears individuality and the unmanifest formless is though one yet it is universal.\(^{197}\)

\(^{197}\) Tai.Ur.6.1