CHAPTER II

VEDIC - LITERATURE AND THE

TRACES OF AESTHETIC - THEORIES
INTRODUCTION

TO

CHAPTER II
As huge Vedic literature comprises all the Vedās and their Śākhās-pratisākhhas, Brāhmaṇas, Āranyakas, Upaniṣads, Vedāṅgas and Sūtras, I, therefore, tentatively divided the second chapter into three sections. Vedās, Brāhmaṇas and Āranyakas are included in the first section; Upaniṣads and their philosophical speculations in evaluating the aesthetic concepts are comprehended in the second section; and third section constitutes mainly of Grhya-Sūtras and Dharma Sūtras together with the miscellaneous Sūtras and so on.

In the first section of this chapter, I tried to analyse the Vedic poetry as the first expression of aesthetic joy with the mainstream of the emotion of wonder and terror. Here, natural culture of Vedic -period imparted its people natural education in polytheism, anthropomorphism, henotheism, pantheism, the concept of trinity and in its height the monotheism. The earliest traces of all the aesthetic concepts which had been developed in later period are discussed, where Usas, Agni, Soma, Rudra, Sūrya, Aditi, and Purūsa played a great role. During Brāhmaṇa-period, the importance of
sacrifice in the transformation of inner and outer life is discussed from the point of view of the aesthetic attitudes.

In the second section, the optimistic aesthetic concepts of Vedas which are culminated in the philosophical culture of Upanisads, where not only physical beauty is anticipated but from ephemeral plane to metaphysical aesthetic experiences, the wide perspective of rationalization and humanism is shown, that is also reviewed.

The micro-macroscopic world of the Upanisads, a creation of perfect propriety, is analysed with the concept of eternal harmony as shown by this philosophical literature. Conclusively, the word 'Sukrti' Smrddhi and Siddhi of the Upanisads are the target to found the aesthetic-theory of that period.

In the third section of the second chapter, where life is variagated with colourful ceremonies, here, the synthesis in aesthetic values are founded in the harmony of the equal status of man and woman in
their conjugal life with the achievement of the four aims after following the philosophy of Bhoga and Yoga. The norms of feminine beauty and acceptance of Kāma-Sūtra in the conjugal-life of that period to arouse erotic sentiment is compared and thoroughly discussed with the Kalpa-Sūtra of the period.
CHAPTER II

SECTION I

ADBHUTA - RASA

The primeval dawn shone in the east and was witnessed by the first-born being. That very moment, man began to worship the beauty. His eyes were marked with wonder as he saw the first dawn. He could see the world around him through the light of Usas. He could be seen by the world even. He closed his astonishing eyes, but he could not tolerate the darkness inside his closing eyes and again opened his eyes to see the potential light of crimson golden colours. He could see the disappearance of crimson colour and the appearance of a gold round-thing causing more clarity in his sight. Every changing moment for him was a mystic experience of multitudes of golden light. His body horripilated when he saw the divine beauty of Dawn. Through the primeval dawn, his consciousness was bloomed with emotions of horror, astonishment and joy. This vision recast their joy in giving birth to a speech. This was their prelude to the vibrations, enlivened in their senses. This was the first scene of beauty which astonished them with its Camatkara, or strikingly Supernormal wonder or awakening charm. Viśwanāth explains camatkāra as consisting of an expansion of the mind and as synonymous with Vismaya. In this connection Viśwanāth quotes with approval an


2. VSD III.242.
opinion of his ancestor Narayana who put a premium on the sentiment of the marvellous (ād bhuta-rasa) and maintained that it was essential in all rasas. 3

BHAYANAKA-RASA

With the advent of Usā, whole world was filled with the speech, there was a dancing gesture in all the movables; there was an awakening in the people from slumber; and there was an expansion in the organisms. The eyes began to open automatically. It was the first experience of happiness. Mutual sounds produced reciprocal movements. Crimson light not only began to be dim but in its paleness there was a rising light with the warmth for cold-stricken people. As the light progressed, whole world began to grow more. Seeing the overwhelming divine-view, man began to be scared. This feeling of horror was expressed by the people by bowing their heads before that vigorous light or by folding their hands before it. As their sentiment of horror mixed with joy arose, few of them closed their eyes. Seeing this wonder of divine power, they began to seek an answer for this crimson light which brought the round light of fire here? This inquiring-mind, gave birth to the propensity and thus they began to imagine that this multitude of golden light is above the world and beyond them, yet it is related in the proximity with them. Its nearness they felt through its heat. They began to burn themselves and their eyes could not face it. The crimson light of Usā which produced horripilation

3. Ibid., III.3-4.
and wonder in them, it became a thing of horror towards its burst as a sunlight. Soon after, a cloud came and covered the sun. Seeing the darkened cloud they became perplexed. There, they began to find out two opposite entities in the world which are antagonistic with each other. They began to think that there was an enemy against that circular furious light. They began to worship that also. Terrible sentiment took birth there. Then came the phenomenon of fierceful cyclone. They began to experience severe cold in turn of blazing heat. Their feet began to be swept off by that wind. They became deluded in their concepts about their greatness in hierarchy. But they were convinced with the fact, that they were not certainly stronger than these natural phenomena. Being anxious about it, they, in the meanwhile, saw another thing. The clouds together with the winds began to pour the water. The water which they used to drink was enough for them to be drowned in it. Rain stopped, the clouds were shattered, but the darkness enveloped them from all over and that day they could not see the sun. Though it was dark yet they saw hundreds of stars twinkling over them with their small lights. But these thousands of stars could not be compared with the magnitude of the light of the Sun. Observing nothing in the dark of night, their eyes began to close, and they retired themselves from all the activities.

POETRY AS A FIRST EXPRESSION OF JOY

The colossal anxiety which they bore in their minds while they were asleep, again disappeared seeing the beauty of the sun.

4. RV. V 83.4.
then of the Sun. They were inspired with the hope again. But again, night came and the starry sky over their heads hang with another phenomenon of the moon. The other day there were no clouds or winds or rain and even the water of yesterday was dried up by the rays of the sun of today. They studied the reoccurrence of the natural aspects. Later on, they began to recognize the cycle of seasons, rotation of the earth into day and night and the other heavenly bodies. Their horror, wonder and anxieties then disappeared. They found that the sun helped them to activate toward work. This light of the dawn (Usas) is though old yet daily it is new. Every bit of it, enlightens the consciousness, and she takes her bath as if in the light of the Sun. It removes the malice and darkness of the world. Seeing its beauty people began to experience joy of singing the poetry. That's how we found that Vedas became the self-born epic of the worship of Nature in its different forms, where every possible department of poetic imagination was bred in its forms and ceremonies. To experience the bliss in the beautiful light of the Usas, they began to create the eulogical poetry on her. They accounted the innumerable shining dawns as pure as the water-waves. They found that the dawn manifests all that belong to them. How like a stranger and friend this Divas-patri offers all that she owns. As she arrives, the flock of the birds come out of their nests, and farmers start going to the farms with their eatables. Usas gives her everything without wanting in return anything.

5. Ibid., V.80, 5-6.
6. Ibid., VI.64,1,2,26.
NATURE AS AN EDUCATOR OF LAW AND ORDER IN THE
CONCEPT OF POLYTHEISM

They found her responsible for the growth of all the organisms. The process of being and becoming depends upon Usas, the multitude of golden light. She was imparted the god-head by Sûrya, Savitā, Mitra, Pûsan, Āditya, Parjanya, Indra and Agni etc. As they investigated the phenomenon of first-fire, which was as warm and shining as the sun itself, they thought of the earth as their own world and the sun belonging to the other sphere. Again, other than the fire of earth and the sun, they observed another fire visible inside the clouds. They gave it a name of antariksa-Agni. The panorama of nature and its respective vigour used to be adorned as deities. Gradually, due to the identity and similarity in the characters of the deities, innumerable deities were reduced in number. Seeing the world rotating and revolving in the perfect cyclic order, there came the existence of one universal law (R̄tam) which is the basis of all the beings. R̄tam gives the suggestion of the meaning 'moving' or 'progressing' (R̄-gatau) and Satyam gives the meaning of 'to exist' (as-bhuvi). Man exists to progress. Existence is the centre, and progress its circumference which scatters away from the centre. We are Satya or existant, and our progress is R̄tam. Only a progressing (R̄tvan) man, experiences the bliss. Visnu is spreading this bliss unto the three worlds.

Visnu is all-pervading. The pervasion or universality brings harmony and the experience of aesthetic bliss. To expand ourself in the world, we want to rule over our family, property, society

7. Ibid.,I.54.4
and even the world. Universal sovereignty gives the experience of beauty and joy.

Varuna controls the fetters of R̄tam and Satyam. That is, Varuna regulates our existence with the progress. But in this world the most powerful, maintainer of laws and expanding is only Sūrya, Agni and Vidyut and they are pervading in all directions. Marut and Vāyu etc. are the forms of Agni. Agni, when it burns and moves, it becomes Vāyu. The rays of the sun create movements in Vāyu. Sūrya inspires all deities. One who inspires other, has power to do or to move; so he is beautiful himself. There is a movement in the body, mind and vital places, that is why we have all facial expressions. Movement vibrates beauty in a thing. As a lover is moved by his beloved who is most beautiful for him.

All pervading or universal, omnipotent and maintainer of laws (R̄tavān), all of these are delightful and thus come into category of general means appealing to all. Polytheism, that could not adjust one specific attribute with particular deity, specifically began to fall in the hand of Trinity. This triad is stated in the three Vedās, as trayī Vidyā, which is present everywhere.
CONCEPT OF TRINITY

These deities are, Sūrya, Agni that exist in the form of lightening in Antarikṣa. The third is Gṛtāprastha - the ordinary light which is ablaze with ghee. These three deities have seven sons in the form of seven colours visible through eyes and known only through their deeds.

These three Agnis as triad of deities, impart colours and forms to all objects and seasons. We are taking Agni here elaborately, as the people of the Vedic-period considered it to be a foremost deity, powerful and helpful to mankind. They even philosophically related it with the concept of beauty of that time. Moreover, all the three Vedas started with Agni-Sūktas, and about 200 Sūktas of Vedas devoted to the deity Agni. Agni has a nature of purification and maintainer of law. Agni is responsible for Being, Becoming and then Bliss - Bhūḥ, Bhuvaḥ and Svāh.

The Antarikṣa Agni is supposed to bring rasa or juice in every being, sentient or insentient. That juice is compared with Madhu. We see, that during the monsoon, besides appeasing the mankind from the scorching heat, the rain helps in giving the good crop throughout the year. The lightening makes all beings happy and prosperous. This is the character of Apāṃnapāt. The form narrated of the sun in Vedas, is also very interesting, that is, he is sitting in the golden chariot. The same sun, when manifests

14. Rv. X. 30.4
15. Ibid., I.35.2
in the form of Agni on the earth, changes its form. This Agni of the earth exists in the womb of all living beings of the world. In all the three Vedas, Agni is described as pervading in all the animates and inanimates. Even forests and mountains have its presence in them. Its charm is creating beauty in the whole creation. Agni is blanketing the expanding universe. In the flora of the mother earth, Agni is cradling like a child and it enters into the arid tree which is tasting the spatial world and comes in the form of ripe corn. From the discursive standpoint of human intelligence, subjected to the impositions of space-time consciousness, these three worlds seem arrayed in a progressive hierarchy, rising from earth to the sky through the fleeting region of airy transmissions, mixings and blendings.

These three Agnis are mortal and immortal both. Sûrya is immortal, and earthly Agni or lightening of the space is mortal. How did the immortal Sûrya itself produce the mortal Agni out of it? There are two varieties of immortalities, Kûtâstha amartyatā and Pravâha-amartyatā i.e., immovable and movable immortalities. Immovable immortality does not have any effect even during deluge, but the movable one is perpetual, though changing. Sun comes into the category of movable immortality where, though immutable,

16. Ibid., I.15.20.
17. Yv., 124.37
18. Rv., I.70.2
19. Ibid., X.79.3
it changes into transiency. In Āranyaka, it is said once, that mortal and immortal spring from one source --- 'Amartya martyona Sāvyoni'. Man's body is mortal, but divine consciousness is immortal. Ephemeral and permanent beauty are comprehended in transcendental beauty.

During Vedic time, people used to get joy in nature and thus they ascribed it the divine form. Object of our joy becomes the object of our appreciation. The eulogical expressions for the natural aspects are nothing more than their experience of an aesthetic relish in angelic-style (Parokṣa), which gave birth to the power of suggestion in its gradual progress later on.

Śruti authoritatively, interpreted Vedas with three meanings of each of their words. These are based on the divine, spiritual and physical manifestation of the creation. Just as milk, rice and sugar, mixed together, give the divine taste of supreme edibles, similarly, spiritual, divine and physical expressions of the immortal Śruti (Vedas) impart the supreme bliss of Brahmān.

Having discussed the divine form of Agni, let us see its physical meaning concerning mainly with human-beings and nature.

20. Ait.Ār.2.1.8. मत्यानि वि इमानि शरीराणि अपूर्वा पुनः देवता !

21. Unknown यथा दुर्घच च मल्यां च ज्ञ क्षेत्रामिव: िमिरितू कहियते देवभो गाय धर्मानं ध्योययते ।

तथा वैद्यकम्यामानः इश्वरः खुला स्वयं ।

नयं ज्ञानेन प्रयेन नित्यं ब्रह्म गतिं वर्तते !
Not only the outer form of nature and man is explained in the Vedas, but also their inner-images. Art and spirituality imply a differentiation. But it is apparent. Whole evolution of art-forms is closely connected with the religions. Through their magical spell, they exercised a coercive control over the forces of nature which they compelled into co-operation. Art owed religion its inspiration and models. At the same time, art has been considered as a help to religious practice through its beautiful icons and temple-architecture.

Sun is an incessant source of energy. Vedas describe it as a shopper Agni. The Sun is spinning about its axis. The sun has seven horses and a chariot made of one wheel having triple fellies. This wheel is very steady and makes other worlds also steady. Yaskaarya proclaimed that the chariot or weapon are identical with deities. Because of its all pervading form, it incorporates its belongings into its own self. Sun itself suggests one wheel of its chariot, and its seven horses the seven colours in rainbow. The three fellies are three worlds which are

22. Nir.7.8. यात्रिकर्माणि सिद्धिवाच्या धिर्मश्चपिनि तत्र ते
23. क्व.1.189.1. आर्यमाणि पुनःमित्रवधिश्चान्तवार्तः पुरा: पितां च पुत्रनस्तवः
24. क्व.1.164.2. लघुचक्रमिति समक्षेमाहैं अस्त्रियः कहिति सच्चाना। निनाभि चक्रमनमिति येत्ति विध्या धुम्भादि तत्त्वः
25. Nir.7.6.4. आत्मवनान: आत्मोक्षानं रघो भवति। आत्मा तत: आत्मायुं आत्मेज्जव: आत्मा सर्वं देवस्य।
supported by it, i.e., heaven, earth and Antahriksa. Because of their respective gravitations, they all are fixed in their steady position. One wheel with triple fellies suggests, that one world is composed of one Sun, and a earth and one satellite. It is the gravitation of earth, that the thing which is thrown above comes back to the earth. Because of the individual-centres of attraction, all are experiencing the incessant order and law of Paroksa vision in their aesthetic enjoyment which is a condition of sustaining life in this world, and keeps it related to other lives. Art has rules which apply to the cosmic-law, and universal principles to the domain of forms and which beneath their more outward aspect reveal the style of the civilization under consideration, style which provides explicit form of intellectuality of civilization.

THE CONCEPT OF MASS AND ENERGY AND THEIR TRANSFORMATION INTO BEAUTY

This whole world is made of two basic things -- Energy and Mass. Vedas call them 'Agnisomatmakam jagat.' The presence of Agni and Soma is everywhere in different gradations. The dual number (dvi-vacana) with which all the verses of Vedas describe the deities, are expressive of the meaning of Mass and Energy. That Mass which is indicated as Soma, is widely expansive.26 Because of this Soma, the space is also expansive. EINSTEIN propounded the same notion in his theory of relativity, where he said, that there is no space without a thing or

vice-versa. Some spreads in ākāśa, that's why ākāśa is so expansive. Agni as energy strikes the Some as a mass, only then Some is enlightened. Some which is in the oil, is received by the lamp which throws it into the form of fire or Agni. The dual number is shown only in the Vedic literature and not in any of the literature of the world so far. This is in physical sense of nabulous notion of Energy and Mass, which took its concrete application during 20th Century. In Vedas, besides physical power, there is the psychic significance of the godheads in the cosmos.

Its primary notion was that of hierarchy of worlds an ascending stair of planes of being in the universe. This mounting scale of the worlds corresponds to the similar mounting scale of the levels of consciousness in man's nature. This hierarchy is revealed, in the fulfledged manner, in the Upaniṣads though seeds were sprouted in Vedas. So dvi-vacana can be implied to physio-psychic nature of the man and their progress in transforming mass into energy through the sacrifice. It implies the sacrifice of two in having the third category of transcendental.

In Vedic-literature, cause and effect go side by side. We can say, cause and effect = cause into higher gradation. If one flourishes his life from cause to higher cause that culminates to supreme beauty. That is, when a seed becomes flower and flower culminates to the seed, this whole causal-theory with its effects induces the aesthetic impression. This perfection in beauty is

27. अकाश अग्निः-फलबद्धमका शास्त्र मिल्ले।
(मेधसिष्ट शास्त्रयाणि-पौराणिक)
shown by the hymns Dyava-Prthvi, Agni-Soma, Mitra-Varuna and Pururavā and Urvasī. These pairs of opposites are based on the pairing of energy and matter in different gradation in all the beings. This Satya-loka or the loka of existence, which is based on the universal law (Rtam) consists of half-male and half-female in every object of the world. That's why it is known as Rodasi also in the language of Vedas. This world or Rodasi lives upon the food. It has the law of hunger which produces rodana or weeping. That which is weeping known as Rudra. Agni is known as Rudra, who pines for Soma. Agni has a body of food but its hunger is satisfied only by Soma (ghee). The pair of Agni and Soma aroused Kāma or passion in a being. Agni and Soma exhaust themselves like parents disappear after their creation through the activity of sacrifice. Ghee is another form of Agni. Milk is the by-product of the cows. Cows or Gau, are the rays of the sun in the context of Agni. Therefore, gau are the another form of Agni. This modification and transformation is caused by the polarity. Aditya becomes stronger by Soma. Knower

28. RV. VI.70.1. पूर्वकत शुक्लान्मिनिसिद्धयोऽयं पूर्वया मधुः द्वे ग्निर्घाता ! भा वाशिकी अनुशासनोऽयं द्वे ग्निर्घाता !

29. SB. 6.1.3.10. यदरूढ़ित्तस्मात् शा द्रष्टे -

30. RV., I.129.4.,Ibid.,X.85.2.,AV.14.1.2.

31. TB.1,1.6,6. अतत्दा अर्नेन: पियम धाम यद्यु द्वसः
of Brahman, knows about this Soma but not the man of ephemeral world. Here, the two limits of hierarchy are shown, from spiritual to earthly plane. Soma, sometimes is expressed as a means, gives the suggestion of the tenderness of feminine class, and as an end suggests the meaning of the combination of Agni soma-matmākam, that is, the sublime state of love where duality vanishes in this sacrifice and person enjoys the aesthetic delight of metaphysical nature. This experience of joy is alaukika which is described in the 9th Mandal of Rgveda and invariably anywhere in Sāmaveda. Worshpper prays with the word - "O dear Soma you, the purifier of the tendencies of Citta, who enlivens the pure consciousness through prāṇāyāma in human-being, may you provide us with the supreme light of consciousness and pour sweet blissfulness, in our sacrifice in the form of life. This is the metaphorical meaning of Soma, but it gives the meaning of love-feeling in the physical plane.

THE TRACES OF ARDHANĀRISVARA - ELEMENT IN VEDAS

No woman lives without a man and vice-versa. Agni if does not get Soma, it relinquishes by itself. Male and female impart same Soma on each other, renouncing each others entity into their identical state and attain experience of añanda through it. This makes human-life full of joy and joy of creativity of beautiful

32. Rv.X.85. धनव: शेम जा पुष्करियाः वारे: परिप्रेयः।
त्वस्व त्वाजयो अविपो हि गरस्तम नष्टव यतः मिनिः गः।
33. Sv. Purva.,5.5.9.
things. This element of Ardhanārīśvara of Vedic literature became full-fledged philosophical system in Purāṇas. The state of separation sustains the beauty of polarity in the form of mental-image of passion. In Ṛgveda and ŚB, Purūrava in the separation from Urvasi, yells, lunatically cries and reaches the pond where nymphs in the form of swans swim. Urvasi is one of the nymphs in the pond. Urvasi instructs him to ask the Gandharvas about the boon that may transform him also into Gandharva, then an equal level of meeting can be feasible. As Purūrava can not be entertained in the realm of Gandharva-Kingdom, who are superior to man. So Urvasi suggested him to become Gandharva if he wanted her union. This sense of polarity in love, helps in upgrading the life into divine-life in its hierarchy, which is enticed by the joy of beauty. Son being half of father and half of mother, recognizes both and strengthens their ties. This thought of Ardhanārīśvara in its physio-psycho form extricated the concepts of polygamy or polyandry. It is the greatest achievement of mankind among worlds' cultures which prohibited man in becoming brutal like an animal.

33 A. Br.Up.1.4.3, Ṛv.I.164.16 for the detailed discussion infra Chap.III
34. Ṛv.X.95.12.
35. ŚB.XI.5.1.
36. Ṛv.X.95.12.
37. ŚB.II.5.2.20.
CONCEPT OF MARRIAGE AND SENSE OF PROPRIETY

The success of the concept of Ardhanārīśvara of the Vedas was the fundamental basis of the custom of marriage. The marriage of Sūrya with Āśvin is one of the blissful sacrifice (ānanda-yajña) Sūrya considers marriage as a strong bondage. But being given in marriage to Āśvin, she feels free and experiences the bliss of great release being united with Āśvin with her instinct of love.

The Sūrya-sūkta of the Ṛgveda gave origin to the marriage-custom which has become traditional for every girl and boy to experience aesthetic delight in the union of each other. Sūrya unites with her husband like a pleasant and soft pillow which gives comforts to the mind. Her eyes become the supreme knowledge which emit light of consciousness on her husband. Man and woman when becomes husband and wife, should give up deception and follow straightforwardness. Being absorbed in household and in the production of children, they should pass their second āsrama with prosperity.

Hundred autumns of man's life are classified into four āsrāmas with the sense of propriety as a basic value. Through this propriety, we attain timely newness in any age we are passing through. Husband holds the hand of his wife to give her words that this bondage would be unbreakable even during the old age.

38. RV, X.85.7
39. RV.X.85.9
40. Ibid., X.85.188
41. Ibid., X.85.19. नवोनन्वो भवति जायमानोऽद्वन्तं केवलप्राप्तया मेधया
42. Ibid., X.85.36.
Then both pray unto God. Their presence in God is physical, mental and spiritual and thus they have complete union.43

In the artistic curiosity, it is the spirit that carries the form in India and not the form that carries spirit. It was not the intellectual idea or the imagination of the Vedic poets but it was their direct intuition of some truth of life where they always disclosed something of self through its living finite symbols. This truth of life of love embodied in marriage, can show the dark, distorted picture of the west, where marriage is misunderstood as lower type of relationship as they could not touch the hierarchy of Indian art which is the principle of the rest of Indian culture also.

**IMPORTANCE OF SACRIFICE**

The basic value of Ardhanārīśvara becomes beautiful through penance and sacrifice. This sacrifice is to prosper and to expose the hidden potentialities to their fullest.44 In Purūṣa Śukta, Purūṣa sacrificed himself for the world. Even in Agni-Sūkta, two fire-sticks (ārani) extinguished themself after creating Agni through their friction.45 Sacrifice does not mean to finish oneself totally but to transform into newer, stronger and more beautiful form

43. *Ibid.* X.85.47 समाधो हृदयानि नीं श मातरिज्या शं धाना सबदेवी दयादु नीं।

44. *Vāj.Saṁhita* 2.26,23.63,40.8; *Nir.*2.11; *SB.*X.6.5.9-13.7.4.1, 14.5.5.22.

45. *Ry.* X.79.4. तद्वातृत् रोदसी प्र श्रीमि जायमानो नातरा समेत अति।
An activity of sacrifice brings purity. Agni as a purifier thus is known as Pāvaka, sucī, supūtaḥ, Visva-śrūk, śukra-ācāt, Śucānā, Samanasa, asucat etc. Sūrya has to sacrifice his rays to impart colour and bloom to the lotus. Through the sacrifice of Sūrya, lotus though born out of morass emerges as a thing of purity. Whatever, food and vegetation we have in nature, they are the form of Agni. The rays of the Sun, give water to the plants, fire in the rays pull upward the plants and thus they grow. Agni, pertaining to earth, pulls inside the plant and thus they spread in expansion. Earth has black colour and matured sun-rays have yellow colour. Both these colours, combine and transform themself into greenish colour. If Agni, residing inside the earth, ceases to operate, then the colour of the plant would become yellow, and if plant is lacking Sun-rays, it would be blackened. This transforming or sharing capacity is the energy of sacrifice which carries spiritual sympathy in creating newer and newer hieratic worlds of idealism.

From physiological point of view, we have three Agnis in our body, which are known as ‘tridhātu-arka’. They are gārhapatyām, daksināgni and āhavaniyāgni. Their location in the body is respectively belly, heart and the throat. Through the juices of these Agnis, our body remains healthy and strong, which are essential ingredients for the physical beauty. It is necessary to control these Agnis in their proper places. Once again the involution of transformation of the form through the spiritual process is indicated by the word control.

46. Ṛv. 8.66 (shukla)
THE FEELING OF KĀMA AND MENTAL BEAUTY

Daksināgni, which resort in the heart is a feeling of Kāma. In the sūkta, counted under Brhadāchānti gana of the AV., the excessive Kāmagni is extinguished with various methods enumerated therein. There, Agni is considered as a feeling of Kāma which burns whole of the world. This is known as Kṛṣyad Agni. It eats up the world. Antahkaraṇa is always burnt by this Agni. Before its intense heat, even the cooling-effect of the moon, sandal and water fails. The word 'Kāma' suggest the sense of desire also. All the senses, desire to perfect their inherent delinquency. They begin to look into the things of outside which give birth to kāma in return. This potential kāma is known as Vaiśvānarah. That is, one which induces the world to move is the potential desire. It exists in the sentient and insentient all. It has various forms. It present in the water, the cloud the stone, the vegetation, the somā, the gau, the words and the animal and two legged human-beings. This Agni resides in Prthavi, Antarikṣa, Vidyut Dyuloka, Dirā, Vāyu etc. Because of this kāmagni, food

47. AV. III.21.4 यो देवो विज्ञात यो उ कामे आतः।
48. Ibid., III.21.4 विज्ञात अविविव:।
49. Ibid., 3.25.
50. RV.2.21.6.
52. Ibid., III.21.7.
desires to be grown, the tree wishes to be fruitful and the birds
yearn to fly and finally man longs to win the whole world. In this
way, every object, hopes for increasing its potentiality and
sovereignty. This is what Vedas call it kāma and icchā both. The
desire for might or supernatural might rationalize Vedic art into
symbols of mysticism.

This kāmāgni produces malice, anger and bravery. This
exists in five senses of perception also. Eyes want to see only
a charming form. The ears pine to listen to melodious notes and
tongue wishes to taste always sweet juice. And rest of the senses
their respective rasas. The revolution and dissolution as is being
done by kāmāgni is not comparable to the ordinary fire. But love
or love for universe which is other name for conditioned soul,
brings harmony and inner order through kāma. This kāmāgni bears
its fruit in the form of aesthetic emotions like erotic, anger and
horror etc. Only through it, aesthetic experiences, they, transform
themselves into aesthetic taste or bless ultimately. This kāmāgni
though gives momentary happiness, takes away lot of energy.

Only this kāmāgni is responsible for the creation of so many poetic
compositions in this world which fulfil aesthetic experience in
Sahrdaya. Day and night are architectured by kāmāgni itself. There
is a myth which describes that after the death of Yama, gods tried
their best to make Yamī forget Yama. Yamī used to say in sorrow
that Yama died only for today. Gods thought if this state would be
continued then Yamī would never forget Yama. So they erected the

53. Yv. Shukla, 7.48. कामी दाते काम: प्रतिगीत्ता।
night. Because of the occurrence of night, man began to forget the torture done by Kāmāgni. The deities, who pacify this Kāmāgni, are also mentioned in the A.V. Walk in the morning and take sun-bath (Sūrya), ocean-bath (Varuna), Mutual friendship with all the beings (Mitra), worshipping all the deities (Vivas-devatā), spiritual knowledge (Brhaspati), knowledge of Ādgarasa, that is, performing yoga with controlling limbs and restraining the soul (Indra), are necessary gods to help in appeasing the Kāmāgni. Besides, these gods, Kāmāgni is tranquillised by staying on the mountains which grow Somavalli, taking bath in the cold water, by the clouds, by the ignition of fire-ovation basking in the fresh-air etc. are also other means to extinguish the Kāmāgni.

Āhvaniyāgni, which resides in the mouth and also in prāna with the fire of the ān, is capable of giving light to the eyes. Through this fire, the power of speech manifests in the form of Vaikharī. Puṣan-deva, together with this Agni, creates all the different forms of the world. Through white and black colours, He creates different forms of Māya in the beings. This Sūryadeva, imparts lights to our eyes so that we are able to see all the physical and ephemeral existences and their different forms.

55. Av. III.21.3.
56. Ibid.
57. Ibid., 3.21.10.
58. Av. VI.58.1.
59. Ibid., I.158.4.
We have basically two forms -- white and black. Their admixture in different ratios produces the effect of various forms. Different people see the same object as of different shapes, which is also made of proportionate light falling on the individual. A circular coin, for example, though we should judge always to be circular, will look oval shape unless we are straight in front of it. When we judge it to be circular, we are seeing its real shape which is not its apparent shape, but belongs to it intrinsically apart from its appearance. The forms are based upon solar-fire, which together with the help of fire in the object, make different individual forms according to individual object who perceives it. Sun is the source of all forms of beauty.

Let's take the spiritual aspect of Agni now. The Puraścarana Sruti of SB. talks about three vidyas of Rk., Yajuh and Śāma. This earth is Rk., terrestrial plane is Yajuh and heaven is Śāma. All the forms expressed, are born of Rk; all the activities and motions are born of Yajuh and the brilliances belong to Śāma.

THE BEAUTY IN NAME AND FORM

Rk., which created all the forms, that also produces the expression in the form of Vāk. As we express every form through our speech, all the activities are Yajuh and thus Yajuh is prāna which through its consciousness activates human-life Tejas is

60. SB. 4.6.7. 1 - 5
61. TB. 2.12.
nothing but rūpa, so tejas belongs to rūpa which is Sāma also.

All the Vedas are the form of Āgni. The word for Ṛg Veda, is explained in the sense of nomenclature in Vākyapadīya. Āgni has three qualities — heat, brilliance and movement. Heat part of Āgni produces Vāk while its brilliance produces forms. Ṛgveda and Sāmaveda are known as Vedas of nomenclature and form. The movement, a third quality of Āgni is caused by Yajus. The word Yajus is composed of two roots—yāt and yuh. Yāt means moving and yuh means immovable. Therefore, the root yāt is taken for Yāyu (air) and yuh is taken for the space. The combination of air and space makes the complete sense of Yajuh.

That is, the Atman, which is moving (conscious), and the body, which is immovable (not-conscious), the combination of these, is known as Yajus. Activity is produced by the mind, body and Vak together. Body with the speech (Ṛg) and mind (Sama), together helps in producing activity (yajuh) in a being. In this way, this apparent world is classified in trinity of nomenclature, form and activity or deeds. All are supported by them. A nomenclature, with its form becomes beautiful only if combines with the deeds also.

63. Vākyapadīya I.1
64. SB. 10.3.5.1-2.
65. Manu.Smr.12.3.
Progressive man gets sweets, a moving man always attains fruits. Sun knows no weariness and moves on. Similarly, you progress and go ahead and go ahead. The one who advances, his feet are bloomed with flowers, his soul attains the fruit. One who steps forward, his sins get exhausted. Therefore, move on, continue to press onward.

The beautiful name with beautiful form and beautiful deeds give the aesthetic experience in a reconciled-state of these three. Through nomenclature, devotion arises, and through form, the knowledge and through movements, the karmas. That which attains bhakti, jñāna and karma, attains sublime beauty also. Trayī-Agni, trayī-Vedas, and trayī Vidyās, explain the concept of beauty in its spiritual sense.

**PANTHEISTIC AESTHETICAL EXPERIENCE**

Finding out this trinity everywhere, the Vedic seers could not yet satisfy their query. The Agnis which they so far perceived physically and spiritually, conditioned and limited in its form; there was yet a great powerful omnipresent, boundless being which controlled even these deities. This supreme God was Aditi.

66. **AB.7.33.3.** चरति वै मश्वविद्वति चरति स्वाच्छुमु गंगाम्।
अश्वत्तेस्य रस्मि वै न तत्रदये चरति कर्षेति कर्षेति।

67. **Ibid.**

68. **Rv.I.89.10.**
Aditi was heaven, antariksa, the mother, the father and the son. She is the Visvadeva. Aditi gives fivefold births. Whatever is created that is Aditi, whatever would be born that would be also Aditi. She is the creator of all. She is efficient as well as material cause of the world. Though she is one, becomes many. She is a universal consciousness which holds all the individual entity. She is pāṇcājana. The word 'pāṇcājana' is interpreted in many ways. 'Pāṇcājana' can be explained by stating the five psychological conditions of the soul, when bound in the physical body. In one body, soul resides in the five different places or levels of its experiences. These are Anna, prāṇa, manas, Vijnāna and Ānandamaya-kosa. Because of these different levels and prominence of any of them to experience particular thing, we experience beauty likewise. I would discuss the psychological levels of experiences elaborately in the Upanisads. It is true that, concepts about sheaths are described in AV, but only the suggestion in the word 'Pāṇcājana'. Aditi is present everywhere. The root Aditi, means to limit and Aditi means which is boundless. Under this boundlessness, the apparent world of senses is also imagined. Aditi like mother supports everybody. Aditi is that transcendental beauty which expresses the non-manifest through its creative power. Its divine personality overshadows all the deities. She assists she does good and auspicious for all. She is the companion of the truth. The word Suvrata is used with reference to man in a sense

69. Yv. Sukla.2.61, and Av. 1.136.3.
of yajña, dedication and inner-discipline, through it, he can achieve the higher level of thinking and functioning in the world. With reference to deity, it gives the meaning of cycle of Rta and Satyam and of the creation. As Aditi is a wife of Rta that is to say, Aditi inspires to move under the law of transcendental truth. This law is the law of universal kingdom, which imparts meaning to the creation. Where there is Rta-Sakti, there exists Aditi. All pervading Rta-Sakti is manifold and is ageless. She is incessant power. She is beyond space and time. She induces the devotees towards bliss. She is Buddh, pura, achindra and as magnificent as this earth is. Like an immortal palace of heaven, nobody can harm her. She is like a divine boat and people therein travel to reach immortality. Generally, mind, enshrouded with ego, fastens the consciousness and belittles it with its own conditioned existence. Thus it forgets its real nature and begins to enjoy the super-imposed state of ego. But if it follows Suvarata, it becomes free from ego and its superimpositions, thus reveals the true nature of the self which is endless and blissful. This divine journey through this divine boat of Aditi is very long and one has to take shelter in Aditi in treading the difficult path of mayā. Aditi provides physical, mental and spiritual prosperity to her devotee. Prosperity itself is beautiful and blissful. Her

71. Ibid., 7.1.3.  
72. Ibid., 7.1.6-4.
compassionate nature keeps the world unified. Aditi is of very strong character. The thing which is with perfect order and law (rtamayī), is always perfect and infallible. Her intrinsic nature tries to convert the world into the character-building fundamental value of pure-self through the natural-law (rtam), which brings unity of harmony in the world. Aditi symbolises the universal emotion. The multitudes of deities exhibit the expansion of her power in themselves. It is a Alma-Mater or matriarchal power of Aditi, exists behind the fundamental principle of all the deities, which is felt as compassion and bliss of prosperity by her devotees. This matriarchal power modified itself into the patriarchal power. The position of Aditi, subsequently, was taken away by Visvadevata or Purusa. Just like these two polar-powers, Purusa, is also an aggregate of all beings, male and female. It is omniscient, omnipresent, omnipotent, the lord of immortality. Self-illuminating, Virat, the sacrifice and the oblation of sacrifice, that is, he is efficient as well as material cause; and knower of the three worlds. He is all expanding Visnu. He holds all the worlds in his three feet. His three feet are full of nectar. He is self-born and called by the name of Brahman. He is capable of assuming the form of any specific emotion, vision, impulse and thought.

73. Rv.VII 4.4. युद्धव देश्यदितिनन्दि ते नो अहो अति पर्ववर्तान्।

74. Ibid., X.90.1. सः भूमिम् विशक्तः कृत्वा अति अविच्छस्त दश भुजैः। अभ्यस्तव्य ईशानः।

75. Ibid.

76. Ibid., 1.154.2,3,5.
Through one foot, he created and measured all the world and rest
three feet are in heaven, with the mental projection of the world.
This gave the idea of two Brahmans spontaneously. One who is limited,
other who is unlimited; one who is manifest and the other who is
unmanifest; one who can be spoken by the others, and the other,
who is inaccessible by the speech.\textsuperscript{77} He is identified with Agni,
Sūrya, Vāyu, Candramā, Sukra, Brahmā and Prajāpati.\textsuperscript{78} Metaphysically,
he is only the ultimate value of all beauties, here and hereafter.
He is free from pairs of opposites.\textsuperscript{79} He is pure, transcendental,
power inhabiting the visible and transcends the gross-body.\textsuperscript{80}

**OPTIMISM IN AESTHETIC ATTITUDE**

Seeing the eternity, omnipresence and boundlessness of
Brahman, people's emotion of horror was vanished and they discovered
Him to be an underlying fundamental principle behind all the deities
also.\textsuperscript{81} The one greatest transcendental entity, firstly is
identified with female deity Aditi, then the male deity Purusa.
Prajāpati and Hiranyagarbha. Seeing his omnipotency and magni-
ficient extensity, seers began to tell the people that they should

\textsuperscript{77} SB. 14.1.2.18

\textsuperscript{78} Yv. Śukla 32.1

\textsuperscript{79} Ibid., 4.9.

\textsuperscript{80} Ibid., 4.8.

\textsuperscript{81} RV. I.64.46. एक सत्त्वमः बहुथा बदन्ति

\textsuperscript{82} Ibid., I.130.2.
not be scared of anything, they are the eternal part of the One Holy Power (Brahman) in the form of Sūrya and Candrama etc. Since then an optimistic outlook dawned. Man became happy in surrendering to One Great Power rather than in pleasing number of gods through henotheism. Man tried to become as magnificent as eternal and boundless as Brahman Himself is. They investigated the method of transformation through wisdom. 'Yo evam Veda' who knows thus, becomes the same state of identity with the Holy Power. The spiritual person who experienced this highest state, began to narrate others also about the process of transformation. They protested against the personal individuation which was limiting and fettering quality and insecure state of life. They called upon the people to assimilate themselves into Him, through proper knowledge. After this performance, man becomes as magnificent as Brahman Himself is. The extensive heaven becomes his back, the earth, his support, the terrestrial world, his soul and the ocean, his source of creation. The death, which used to be the dreadful phenomenon, later on, they did not accept even its presence. As they realized one Brahman through their gradual pantheistic attitude, they began to discover the highest consciousness which was supreme and most beautiful, where the physical beauty lost its

83. AV, 2.3.5.3-4.
84. Yv. Sukla 11.20
85. Ibid., 4.15.
meaning totally. They worshipped Him and tried to be identified with Him through spontaneous devotion. Through these devotional prayers, they arrived to the path of wisdom. They gave a very magnificent description of a person who is under the process of getting wisdom. This consciousness during the rise of wisdom becomes two-headed. Similarly, as a cow during her delivery time, when she is in her midway of creation or only half a body of the calf comes out, she becomes two-headed. One of the heads, observes the external world, while other one absorbs in looking into the internal world. Thus the total vision of the world, which is visible and invisible can be attained through knowledge of the consciousness. Self-realization through knowledge means to transcend the sense-experience and mind-process and the intellectual consciousness.

BEAUTY IN THE CONCEPT OF HIERARCHY

This relative process which crosses one step to another higher one, is given symbolically in the Vedas as the earth-plane, Terrestrial plane, then Heaven as its summit. Man is born from one plane to another higher plane and thus gradually transformed completely as Brahman. Only knowledge can shatter the sheaths of ignorance. In the womb of mother, child attains the vision of

86. Ṛv. VIII-11.5
knowledge. Only mother reveals him the external and internal worlds, which are hidden. There is a mention in one place in Vedas that Ātmā climbed from one summit to another and yet she had to traverse more, so She being enlightened for her realization, again proceeded further along with her senses. Here, the concept of sublimation is suggested through climbing the mountain. The more we climb inside the mountaneous area, we discover still higher mountains to climb at each of our ascension. Beauty can be compared with the discovery of higher and still higher mountains where if we stand to see the sight of sun-rise, it would be a scene of complete vision without the obscurity of any false horizon. These different levels of consciousness are responsible for the partial experience of our aesthetic vision. But in gradual ascent to the higher than the highest summit of our consciousness, we experience the vision of aesthetic bliss of our Self which is pure and unconfined by ignorance. This aesthetic experience in knowledge thus, is known as Madhu-vidya.

After crossing all the distortions and reaching to the higher plane of the consciousness of mind, then we arrive at the super-mental state which is known in Vedic literature as Indra.
This is the journey commences from the sheath made of food to the sheath made of vitality. This vital-air gives warmth to the body made of food, so it is known as Agni also. In Vedic literature, if Indra is considered as Atma, then Agni or vital air is known as the brooding thought of Paramatma. This Agni has two mothers of earth and heaven, which calls human-consciousness, who is the sovereign of all kinds of knowledge, takes with it the person who aspires to know the pure-consciousness. Agni is known as Uccabudhnam. In the progress to the sublimity, Agni and Indra both help an individual. This ascent is nothing more than the pranamaya-kosa which is situated upward to the annamaya-kosa. Here, good deeds become the aesthetic pleasure for atman. Since birth, individual tries to grow himself physically and mentally, this evolution is going on till his death. No body can be spared of this process of evolution where he does not face gradual transformation. Nobody can be escaped from this upward evolution. The lord of this evolution is Visnu. Whatever, truth is considered inevitable for an individual, that is applicable to the world also. Visnu is the lord of expansion through the principle of evolution in the individual or in the universe. In the first foot of Visnu, he sustains the physical consciousness of the earth, in the second,

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91. Br. 2.2.15, 9.5.8.
92. RV., 3.55.7.
93. Ibid., I.154.2-3.
he supports the heaven or consciousness of the mind, where man gets yogic aesthetic experience and, in the third foot, he manifests the Universal consciousness of the body, the sheath of which made of knowledge. Here, only in the highest knowledge, man experiences the essential of beauty. After these three steps of Lord Viṣṇu, his seat on high, there is a spring of nectar. There is a pure beauty of metaphysical nature. Karma-bhakti and jnana -- all are united here and attain transcendental beauty. Only in this state, the consciousness loses its all confining condition of ignorance. Sādhaka, Bhakta or Yogi, they describe Him variously. In this final sheath of bliss, knowledge transforms itself into the state of Samādhi. Here, even knowledge vanishes. The distinction of triad is identified with one pure consciousness. In this state of Sayikalpa Samādhi, Vedās describe the experience like lightning, brilliance and glaring light surpasses the mind of Yogi, who listens the tremendous roaring sound of Brahma, in pouring unto him the rain of bliss to purify his inner-self. This is a state of Dharma-megha-samādhi, where one experiences the unity with the

94. Ibid., I.154.5.
95. Ibid., IX.86-43.
96. Ibid., X.154.2.
97. GB. 6.2.2.16.
blissful state of Brahma. Paramatma is blissful form which is described in Vedas quite long before it is discovered by later texts. Only a learned man can achieve the experience of aesthetic bliss and in all the happiness, he generalizes with all the soul. The segregations, the disunions and isolations bring obscurities in visualizing the aesthetic vision. There exists only one consciousness principle behind all the beings and realizing only the conscious principle of the life, man shatters all distinctions, paradoxes and antagonism, only thus he attains the non-dual pure consciousness and experiences therein the aesthetic bliss of the highest state.

This attribute of blissfulness, gave the concept of another deity in Vedas, whom they called Sāmmanasyām. He is supposed to destroy the malice to bring harmony of universal love in the mankind.

This was the concept of beauty where universal happiness was saved against individual joy. Vedas declared to all -- Let's go together, let's join our hearts together, let's give offering in the sacrifice of life with harmonious minds, in the association of the equal commerades with the ritual of equality.
SECTION II
UPANISADIC CONCEPTS OF BEAUTY

The word 'Ananda' of the Upanisads corresponds with the psycho-physical conditions of the aesthete. It is a gradual process of an aesthete, who ascends from the sense-level to transcendency or identification where the meaning of Ananda is revealed. More the beauty would be investigated by the senses, more would be the attainment of Ananda. Through senses, while one perceives beauty, one gives way to forgetfulness and complete absorption of mind in beauty, gradually, that forgetfulness leads him to identify himself with the aesthetic object. Here, senses, identify themselves with their sense-objects, mind or antahkarana with its tendencies or attitudes, and soul with the supreme soul. This psychic-state is aroused by the aesthetic situation with reference to particular time, place and different mental-levels of aesthete, leads to the universalization of an object or its identification with the subject. This harmonious state of the subject with the object through complete contemplation results in relishment or Ananda. It is only through dipdehi-nyaya that supreme soul illuminates the individual soul of an aesthete and he could see under darkness.

102. Tait. Up. 6.2. आनन्दं भृगमति व्यजनानां। आनन्दाद्वायेत बस्तिक्षानि पूर्यनि जायन्ते। आनन्दे जातानि जीवानि। आनन्दं प्रेत्याभिषिक्ताति।
AESTHETIC ATTITUDES AND THEIR PSYCHOLOGY

Ananda is a svabhāvika end of life, so is beauty. It is not adhyāsa, maya or adhyāropana, which is the primal ignorance to keep individual soul in the dark, and thus brings unhappiness in life after concealing its real nature. This is the aesthetic concept of Vedanta. Few of the fundamentals of Indian philosophical systems, deal with the question of aesthetic delight elaborately in the Upanisads. Only Brahman, the highest reality, represents the harmony in the inner-self of the aesthete, Śadhaka and Yogi. Vedanta unites all the sentiments together behind one principle of soul, where universal appeal is the final truth of beauty. Vedanta brings that harmony through perfect knowledge. It optimistically enumerates that all animates and inanimates have inherent beauty and ananda in themselves as all have the presence of individual soul. While, Sāmkhya rejects or defies that optimism of Vedanta after saying, not the whole of the universe, comprises the beauty and bliss but it is the admixture of happiness, misery and attachment. Attainment of beauty through highest knowledge (sattva), means to abstract from very existence of limitation. Vedanta unlike Sāmkhya, considers ananda as an intrinsic nature of Atman. The ignorance, is the hinderance to the experience of aesthetic delight. Because of the ignorance of the intrinsic nature of the individual soul, there is an unending struggle and opposition between happiness or misery. Ignorance exists in every act of a worldly man. Temporarily, when this nescience or Maya disappears,
our aesthetic attitudes are enlivened. We are incapable of understanding the real nature of ignorance. Vedānta gives the concept of aesthetic taste optimistically, and Sāṃkhya ignores this optimism of Vedānta. Sāṃkhya propounds two realities of Prakṛti and Purūśa. The combination of these two through the medium of buddhi, produces enjoyment and Moksa accordingly. That is to say, that the feeling of joy and sorrow, brings bhoga, and the state of void, brings apavarga. The three guṇas, sattva, rajas and tāmas, the constituents of Prakṛti, which have the crystal purity, activity and obscurity, and thus produce the feeling of sorrow, joy and nescience, that is, the feeling of bhoga in an individual soul. Since an individual does not separate himself from buddhi, feeling of bhoga does not disappear, consequently, he is unable to experience pure aesthetic enjoyment. Therefore, man who separates himself from buddhi, becomes free from the pairs of opposites. Though, Prakṛti and Purūśa are two final realities yet, they bear the difference of polarity. Separating from the false ignorance of Prakṛti and coming close to the pure consciousness of Purūśa, individual soul becomes jīvanamukta. At that state of irresolution, man becomes so perennial that he looks steady like a mountain, as Vijnanabhikṣu explained it.103 This is the complete state of revelation of beauty. Svet. Up. interprets the man of wisdom according to the view of Sāṃkhya but in different manner. It says, Prakṛti is un-born (aja), it consists of three colours of red, white and black corresponding to three guṇas, rajas, sattva and

103. Sāṃkhya - Karika 7.16.
tamas. Prakṛti, with the help of Purūṣa has created thousands of beings by thousands of combinations of these three gunas. That is, the offspring of Prakṛti resemble herself, by her side lies one unborn Purūṣa out of attachment for her. This is the same Purūṣa which is illuminating her through His nature of pure consciousness. While another Purūṣa, (the individual soul) also unorginated, forsakes her or liberates itself from the trammels of Prakṛti. This cosmic-play or Māyā belongs to Purūṣa, as He is the lord of Māyā. The whole world is filled with beings who form His parts. Māyā gives us torture and Purūṣa imparts on us the peace and happiness. Purūṣa is showering blessings in the form of aesthetic delight of experiences. The jīva of Vedānta and Purūṣa of Saṁkhya, is an individual soul. This individual soul, which is pure consciousness, through its light enlightens the experience of aesthetic delight in a man. Beauty itself is the embodiment of individual soul and vice-versa. Ultimately, Individual soul is universal soul. Maya of Vedānta and Prakṛti of Saṁkhya is the ignorance and cause of all miseries. This is the veil which covers the aesthetic delight. Since Vedic time, man endeavoured to unveil the mystical psychology of religious attainment and its long process of reaching the summit of absolute which is the main objective of

104. Svet.Up. 4.5.
105. Ibid., 4.10.
106. Ibid., 4.11.
Aranyakas and Upanisads, where it finds the prospective and elaborate scope of description. The five-fold psychic-levels in the form of sheaths made of ānna, prāna, manas, vijnāna and ānanda in attainment of aesthetic experience in different categories, most successfully are exposed by them as a mystic theory of consciousness and its development and transformation with reference to its four states of waking, dreaming, sleeping and then complete slumber (turiya) state. What is in the universe, corresponding to it, that exists in the individual also. This whole cosmic creation is known as brahmāṇa, as well as Pīndāṇa. The whole cosmic display is the expansion of Brahman and this physical body is the stage of individual soul where it performs its role. There are three stages of experiences from lower to higher spiritual state. When Universal soul evolves itself into individual soul which is conditioned in the physical body, one experiences through it the three stages of experience in the gross-body (waking-consciousness), subtle-body (dream-state) and the causal-body (deep-sleep), the fourth is turiya which is not necessary in this context of experiencing beauty, else, we can call it a transcendental beauty. In all these four states, jīvatma witnesses its presence in the body. Without its presence, this body is lifeless like sakata. Beauty is the quality of soul and not of body, but as soul reflects upon body we take it physically also. The first state of experience is waking-state.

108. Mānd. Up. 2
109A. Mānd., 3.
where consciousness of gross body predominates. Man becomes self-conscious of all the external things as an extrovert. There are seven places in the body where consciousness activates. These are head, eyes, ear, speech, lungs, heart and feet. These limbs experience bhoga in this world. There are 19 outlets (indriyas etc.) through which individual-consciousness enjoys in the waking-state, the physical beauty of the phenomenal world.

The second state of experience is dreaming-state. Individual soul functions in the dreaming-state where consciousness of subtle-body predominates. Here, Jivatma enjoys the experiences of the subtle-world in seven subtle places through 19 subtle outlets. Man becomes conscious of only internal things as an introvert. Here, man enjoys the subtle-world in the form of thought. Through his impresses, he builds the world of thought by himself which he experiences in the subtle-body. So he is called Pravivikta. In the third state of experience, individual soul functions in the sleeping-state (unconscious), where consciousness of causal body predominates. This state is known as Prajna also. Prajna means 'prakratena ajnah', that is, complete ignorance. During this state, gross body becomes absolutely inert, so it looks like a dead. Jivatma, here breaks relation with the gross body and subtle-body. All the impressions of subtle-body even become pacified in this state. Jivatma experiences only consciousness, that is, individual soul here, experiences only aesthetic bliss void of any pairs of

110. Svet.Up.4.4.
111. Mandukya Up.4.
opposites. Man becomes the enjoyer of the essence (ceto bhukh).
He experiences in the knowledge the transcendental aesthetic bliss
(anandabhuukh). Man's voyage to this state of sleep is indescribable
when he returns again in the state of waking. He only says that he
only enjoys it. Because, jivatma breaks its relation with gross-
body and subtle-body, therefore, the physical and mental sorrows
and happiness become insignificant here. Causal-body negates all
impresses of two worlds and the two bodies, but bears relationship
with Brahman which is certainly a positive-feeling. That is the
highest state of Turiya which can not be defined. There remains
only what we call the individual soul and Brahman as highest value.

"Tat tvam asi" -- it represents an extreme withdrawal from the
differentiated sphere of individualized appearances. The gross
and subtle forms of the world are relegated in the hierarchy of the
gradations of reality, to a radically lower rank than that of the
formless void. 'Light', the text goes on 'that is, the sun and
even it has this syllable 'AUM' as itself. 'AUM' - this imprishable
sound is the whole of this visible and beyond the visible universe.
'A' the waking-state, 'U', the dreaming-state, and 'M', deep-sleep,
and the Silence, 'Turiya' the fourth. All the four, together

112. Ibid., 6,7.
113. Mait. Up. 6,3.
comprise the totality of this manifestation of \textit{Atman-Brahman}, as one syllable. Just as the sound \textit{AUM} manifests itself, grows, becomes transformed in its vocal quality, and finally subsides into the silence that follows, likewise, are the four states of being. They are the transformation of the one existence, which taken together, constitute the totality of its modes, whether regarded from the micro-cosmic or from the macro-cosmic point of view.\textsuperscript{114}

We have to take these four states into consideration, as their experiences tell the story of aesthetic tastes, and we can’t relish aesthetic joy in the body without consciousness. This spiritual explanation of psychic-conditions of soul, explains the different modes of experiencing aesthetic delight. Indirectly, macrocosmic world is represented by us, we, who experiences aesthetic pleasure in its finer and still finer way. Why there are so many concepts of beauty in this world though, soul who enjoys it, is only one? It is because, we experience the aesthetic delight in five levels, corresponding to these five sheaths. I would discuss here, the psychological process of five Kosas in experiencing the beauty in different gradations.

Whatever, with name, form and deeds exists in this world, there resides consciousness.\textsuperscript{115} All the names are manifested by the

\textsuperscript{114} Mand \textsuperscript{Up.}I. ऋग्वेद:हाराणीं सर्व तत्त्वोपन्वपत्यांन पूर्ण मेवण्विवर्णिति सर्वाङ्कार एव मनच्यंतित्वाङ्कारां तट्ट्वाङ्कारां एव।

\textsuperscript{115} Br.\textsuperscript{Up.}I.6.1. कर्म वा इम नाम स्यं कर्म तेनां नामं बार्गित्यवदेिनी प्रकारतौ रि सर्वाणि। नामानःभवित्तस्तिति।
speech. Speech is the source of all the names, that is, speech produces harmony (sāma) and unity in various nomenclature. Nāman, is the internal realm of concepts, which corresponds to the external realm of perceived forms, the Sanskrit term for the latter being rūpa, 'form', shape, colour (for there are no shapes or forms without colour). Rūpa is the outer counter-part of nāman; Nāman, the interior of rūpa. Nāma-rūpa, therefore, denotes, on the one hand, man the experiencing, thinking individual, man as endowed with mind and senses, and on the other, all the means and objects, subjective and objective as observed and known.

Forms are manifested by the eyes. It is the source of all the forms and colours. The eyes reveal the form in a universal manner (sāma). They bring harmony and unity in all the forms. Whatever deeds are performed, they are inspired by individual soul. It is the source of all types of karmas, and it reveals harmony and universality in all the karmas. It brings uniformity and homogeneity in all the deeds. Ātman, though, is one, but resides in five sheaths and thus is attributed with different names, forms and deeds. These sheaths are sheath of gross-body, sheath of vitality of subtle-body, the sheath of mind, the sheath of knowledge and last the sheath of bliss.

118. Ibid., 1.6.3.
SAṂVEDANĀ - SAKTI AND PHYSICAL BEAUTY

A gross-body is described briefly in Garbhōpaniṣad. It is made of anna. It functions in waking consciousness. The phenomenal individual moves and lives in phenomenal world. The three powers of actions perform the activities in the gross body through its 19 mouths. Saṃvedanā-Śakti, corresponding to five faculties of senses (jñānendriya) where the psychology of affections deals together with five faculties of actions (Karmendriya). The second power is knowledge (cognition) where together with inner-organ (antahkarana), the five senses work to get the knowledge of ephemeral world. The third power of volition works together with all the 19 mouths of gross body; that is, five faculties of senses, five faculties of action, the five vital airs (prāṇa) and the four constituents of inner-organ, that is manas, buddhi, ahārākāra and citta. These are the agents of connation. The action predominates in this sheath and all the physical beauties of nāma-rūpa are the object of experiencing the aesthetic relish.

MENTAL BEAUTY

Kṣa of vital forces, which is known through its five manifestations which are not gross but subtle and should not be

120. Tait. Up.2.1.  

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120. Tait. Up.2.1.
confused with breathing of the pulmonary system. These are, prāṇa, apāṇa, samāna, udāna and vyāṇa. These five prāṇas though, maintain the system of body, but are competent to do only by virtue of the kingly presence of Purūṣa. Actually, all the actions take place in annamaya kōśa, depends upon prāṇamaya-kōśa, as through the heat of vital forces body activates.121 In this kōśa of vital force, manas, the intellect, experiences the outer world and presents it to āhamkāra (the ego-function) from there, they both go to buddhi (the faculty of judgement). Manas, āhamkāra and buddhi together constitute the inner-self (antahkarāṇa) where they proceed the activities of the vital airs. The psychic-process of retention and association and their impresses take place in the same kōśa and one attains mental-beauty, an apprenticeship of an artist who draws first in his mind what he wants to create in the piece of art. The controlling of vital airs, give the concentrated yogic energy to architect perfect beauty which is revealed in the state of dream. It is expressed by Vaikharī speech. Manomaya kōśa is chained in prāṇa-maya kōśa. The word manas is derived from the root /Man, means to think or to understand, It consists of thinking, emotional and volitional faculty. Therefore, desire, determination, uncertainty, belief, non-belief, patience, disturbance, shame, compassion, intelligence and fear, all belong to the mind.122 Though manomaya kōśa fulfils the purpose of annamaya and prāṇamaya kōśa,123 yet vijñānamaya kōśa predominates them.124 Manomaya kōśa is

121. Jaim.Up.4.22.11.
122. SB. 14.4.3.9.
123. Tait.Up.3.11.
124. Kena.Up. 5; Prāsana.Up.4; Br.Up.4.3.28, Ch.Up.30.6.3.5.
composed of the senses and their subtle impressions which function in the subtle-body, which corresponds to the plane of dream-consciousness. In other words, here, the deeds of gross-body lie in the latent form as a seed. It is the same state where lies the experiences of aesthetic delight in the highest degree only in the form of impressions. It is also known dream-consciousness, where, though, body remains effortless, yet it enjoys the karmas of varieties. It is the kingdom of the mind, where one experiences mental beauty, through the manifestation of madhyama in poetry or music. We can take the theory of migration of soul or rebirth into account as mind retains the saṃskāras of many births. The subtle-form of karmas in the form of vāsanā or sthānyabhāva, residing in our mind that is what we call -- 'karma bīja saṃskārah.' The varieties of karmas and the latent sentiments in our subconscious-mind in the form of saṃskāra, make the present life ridiculous. As the saṃskāras are different so the mental beauty in different period reflected itself differently. There are the saṃskāras which are cultured and others are uncultured or rustic. Under the category of rustic saṃskāras, comes folk-arts where the sentiment becomes too personal but has an generic appeal or we can say, it is an individual idea of beauty for mass. In the second category, comes the cultured saṃskāras where through universal idea of beauty, the classical arts or fine arts are composed with generalization. But it should be remembered that manomaya kosa functions on the mental-plane of present time and its immediate past. But the impressions of remote past or the previous-birth are gathered in Vijnānamaya kosa.
SPIRITUAL BEAUTY

Manomayakosa is induced by vijnanmaya kosa, which is known as Deva-kosa or Ayodhyapurif also. The two powers of thinking faculty (jñana-sakti) and feeling faculty (samveda-sakti) are inseparable and are present everywhere. It is difficult to disjoin them. That's why when any part of the body is burnt, together with the knowledge of burning, one experiences the feeling of pity or sorrow also as an immediate knowledge. The thinking-faculty and feeling-faculty which are in a juxtaposition like milk and water and are everywhere, is a sphere of vijnanmaya-kosa. It is protected with the great effort. Firstly, manas in the form of knowledge-element is watchful toward it. Then the stratum of prana which expands itself in the whole body in the form of apana, samana and udana etc, and lastly there is a upper layer of food in the form of physical elements of bone, marrow, skin, which is guarding it. This Devakośa is said to be studded with triple ropes of anna, prana and mana and has nine gates. It is known as Dhrti and Smrti also. As it secures all the experiences taking place in manomaya-kosa for their future use. As it is related to the past, future and present, so it is coherent, elevated and

perfect (Samālista, Utkrsta and Pūrṇa). This is the kosa where perfect beauty is revealed. Accordingly, it is named as Vijnāna, Samjñāna, Prajñāna and Ajñāna. As it is the sublime power of thinking faculty, it is known as Medhā, Drsī, Mati, and Manīśa etc.130 As it is the sublime power of feeling faculty, it is known as jūti and Kāma.131 And lastly, it is the sublime power of volition which induces all the activities, is known as Kṛtu, asu and vāsa also.132 This is the kosa of the equilibrium state of all the three powers of thinking, feeling and doing.133 It is omnipresent and includes the subtle-body. So the subtle-body exists in three kosas of prāna, manas and vijnāna. It is related to dream-state of consciousness.

In Aitreya Upaniṣad, the source of the power of perception of senses is Indra.134 In this Upaniṣad in one metaphorical narration, it is said that Ātma made one Purusa, it placed eyes, ears and other senses therein. When it found that everything is futilied without its own presence, Ātma, enters into it. It entered through the head. It began to dwell in gross-subtle and causal-bodies with its three psychological condition of waking, dreaming and sleep.

130. Ibid., 1.3.2.
131. Infra, footnote 135
132. Supra, footnote 129
133. Ibid.
134. Ait. Up. 1.2.2.
This Indra does not exist in Turiya, the fourth state of consciousness, which could be revealed only through Pasyanti speech. But three states of consciousness could be described by madhyamā and Vaikhati. The subtle-body where Individual soul experiences three of the Kosas with dreaming state, is known as Brahman, Indra and Prajaapatī also.

**METAPHYSICAL BEAUTY**

The fourth state of Turiya supports all the three states. This is the state, where one experiences a pure consciousness of non-duality. It is difficult to describe the experience of this state of consciousness. But it is given the metaphor of the free bird which moves everywhere with sublime bliss.

The three powers which are described as functioning in the four Kosas, they are known as kriyā, Icchā and Jñāna. Kriyā-Sakti works in the gross-body and prāṇamaya kosa, which is responsible to expose the physical beauty, while feeling-faculty or sāmveda-Sakti works in the manomaya kosa and exposed the mental-beauty of the subject. Through it we experience the permanent mood, in the form of different rasas. Through it, we experience the transient

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135. _A.B., 1.3.2._

136. _Māndū. Up. 8.9._
sentiment (Sancāribhāva), stupor, (stambha), horripilation (romānca) etc.; voluntary emotions (sāttvika) which are eight in number; and thus repeatedly following these, convert into the permanent emotions. These are experienced through poetry, music, painting and sculpture. These sthāyībhāva are various as they are related to various gross objects, such as, rati, śoka, vīra, bhaya and krodha etc.

All the three śaktis in different form work multifariously in manomaya-kośa, they are given the name Samanī. Here, these powers function in their facet, while these three, kriyā, jñāna and icchā, when work unitedly in vijnānamayakośa in their interspace, they begin to be called as Unmanī. The Unmanī-Śakti is known as Parāśakti also. The field where icchā, kriyā and jñāna function, they are known as Tripura. Parāśakti, though resides in these three, yet it is above them, so it is known as Mahā-tripurāsundari. It stays in turiya state, where it absorbs in transcendental aesthetical experience. No śakti exists without its śaktimān. Parāśakti Mahātripūrasundari has Yakṣa or Purūṣa as her śaktimān, who resides in Hiranyakośa. This unmanifest and one-withoutsecond Purūṣa is manifested through his own power (Parāśakti).

Man, when expresses himself, he expressed through speech.

137. BNS. 6.23.
139. Svet Up. 6.8.
Therefore, Brahman or Puruṣa, who manifests with his power, that is also Parāvāk. In Bahvṛcpanisad, Vāk or Parāsakti is described as Devīmahāṭripurasundari, who creates, maintains and dissolves all the worlds. That is, She is the creator of Brahmā, Viṣṇu and Rudra. According to Saundaryalahari, Brahmā created the worlds after collecting the dust of her lotus-like feet; Viṣṇu carried her with his hundreds of heads, and Hara used her ash-dust in anointed his body. Whatever, Brahmā has created that is perfect and thus known as 'Sukṛta'. As He himself is the aesthetic bliss then, how not His creation would be.

PERFECTION AND PROPRIETY IN THE MICROSCOPIC AND MACROSCOPIC WORLD

Brahmā's creation is perfect with his perfect sense of propriety and aesthetic bliss. Therefore, it is perfect beauty. Whether it pertains to physique, mind, spirit or nature, everywhere, there is a bliss of the creator, Brahmā. If there could be no rasa in Akāsha, who would want to live by inhaling it? Upaniṣads here, indicate towards mahājyoti who illuminates everything which is beautiful and blissful. If the sun, would not have existed, could we have lived upon under the dark surface? Substratam and living

140. Bahvṛcpanisad. 2.

141. Saundaryalahari-2.

conditions for us are beauty and joy. This whole creation as 'Sukrti' suggests about everything in it which has its utility and its place that's why it looks beautiful. For example, pragmatically why is it that our two semi-circular eyes couldn't be created as square or triangular? Or why the creator made them two, why not one? We observe that all the heavenly bodies are made circular.

To make one image in two semi-circular things; means to draw one circular form by joining two semi-circular things. The centrifugal point of two semi-circular things is one but thinking the convenience of seeing both the side, Creator has created two semi-circular eyes. Moreover, eyes are placed just after the forehead quite high in position like the sun, the seer of all is higher than the other heavenly bodies. All the images of forms, though we are standing on the earth, quite low, yet are accessible because of the high position of our visualization. All the limbs of our physical body are created with the sense of propriety by Brahma, as 'Sukrta'.

If we observe the formation of the ears, we find, it is composed of different wavy layers. The sound-waves make different patterns, according to its pitch and velocity as high and low. To adjust these different patterns of sound-waves in the ears, ears are formed with different layers of hearing. This rule of propriety and adjustment is imposed on each created object. Whole world like a string of jewels is related and bound with each other. There are only two forms of creation - Vāmana and Virāt. Whatever exists in Vāmana (microcosmos) that is present in Virāt (Macrococosmos) also.

While creating the world, the creator scrutinizes and occupies
himself with contemplation to revise it again and again.\footnote{143}

\section*{ETERNAL HARMONY}

In the \textit{Upanisads}, the influence of tapah-\textit{kriyā} is shown to be great. Through it, one can create a flawless thing of beauty. It is like a skill which is needed in architecting a piece of art.\footnote{144}

When Creator created \textit{Agni}, \textit{Vāyu}, \textit{Aditya}, \textit{Chandrama}, Water etc. the eight lokapālas in the form of eight elements, could not find their proper place to establish themselves into one place. Then, the creator composed human-body where all the eight elements are appropriately placed. Undoubtedly, which was the best piece of his creation. All these Gods fulfil their respective thirst and hunger entered into man's body.\footnote{145} The body, this creation of \textit{Brahma}, is an aggregate of purified mantras and Man's life is like a divine \textit{Vīṇā} in which the divine music of God's is produced. One who plays it efficiently, will find the beautiful and auspicious notes are spread everywhere in the atmosphere in all the directions.\footnote{146}

One who knows how to play perfectly, his is the music which is worth-listening. When he attends any assembly, all the people

\begin{itemize}
\item \footnote{143} \textit{Ait.Up.I.3.1.} स इति ते मे कृपा उच्च लोकवयान स्वादन्मेयः । श्रुता हि।
\item \footnote{144} \textit{Ibid.,} 1.3.2. श्रोत्योऽज्ज्वल तात्त्वादिनिग्रस्ताः स्मृतिस मया।
\item \footnote{145} \textit{Ibid.,} 1.2.3.।
\item \footnote{146} \textit{RV.Sāmkhyāna Āranyaka} 8.9.9. ṛथ ेद्रेण देवी दीपिणा मयाः क्रयति। तदनुक्रयीयाः मारुणी दीपिणा क्रयति।
\end{itemize}
attentively listen to him and follow his will as Beauty par excellence. He is remembered in all the places. The beauty in speech, according to Tândava-bindu āchārya is like eternal harmony of all the sweet and tender notes produced in Vīnā by a musician. A good orator speaks with thousands of meaning implied to his speech. The connotations and the words and meaning have coherent harmony in themselves. All the listeners get lost in his speech. The new and charming music of his speech attract the whole nation, and is astonished with the aesthetic enjoyment which is experienced in his speech.\textsuperscript{147}

This Vīnā of the physique when produced the sound, it is nothing more than the speech. With whom-so-ever, this individual soul relates itself, it becomes that. If it associates itself with the intellect then becomes the form of intelligence; if with Manas, Prāna or with ears, like-wise, it assumes the same forms.\textsuperscript{148}

An individual soul can assume any form but whatever action is performed by the body, according to its behaviour it becomes the same. Because as he desires, so he does the efforts (Kṛtuh).

\textsuperscript{147} Ibid.,8.9.10.

\textsuperscript{148} Br.Up.4.4.5.
and as he does the efforts so he does Karmas and attains fruits accordingly. One who is Akāma, Niskāna, Āpta-Kāma, Atma-Kāma or who has no desire leftover or fulfills all his desires and even attains his individual soul, he is Jīvanmukta though having physical body. This is Madhu-Vidya. Through this Vidya man surrenders his five elements of body, Prakṛti, his nature, the truth, the humanity and everything which he owns. Just as a goldsmith after taking less quantity of Gold, moulds beautiful and newer ornaments out of it, similarly, Ātma or individual soul controlling the body through rules of Yoga makes it Videha after shattering its ignorance, transforms itself into a newer and beautiful form. Firstly, Brahman, manifests himself into many forms, then individual soul also assumes many forms by rebirths and even in the present birth it exists some time in grosser-body sometime in subtler-body and even exists in casual-body. Here, besides many Macrocosmos forms microscopic man also stays in different spiritual strata and thus experiences aesthetic enjoyment variously. But when he harmonizes his soul, intellect, mind and physical-body with corresponding universal factors, he enjoys the highest degree of aesthetic sense. Different concepts of beauty spring because of different states and stages of a small life which is elevated through the long process of transmigration of soul. Like juices of various flowers and trees

149. Ibid.
150. Ibid., 2.5.1-14.
151. Ibid., 4.4.4.
losing their individual existence in producing honey. We don't absorb our forms of various embodiments in the highest being.\(^{152}\) Following the formula of 'Tattvam asi' when we identify ourself with the universal soul like juices with honey, only then we experience the aesthetic bliss of spirituality which does not know cessation. In the spiritual experience of aesthetic bliss, the physical, mental natural all the beauties absorb in unifying experience of aesthetic bliss of spirituality. There is no greater beauty than the devine beauty of soul. One who knows this, all the aesthetic experiences worldly or heavenly cling to his feet.\(^{153}\) Ātmā is known as Vāmanī also as it officiates all the aesthetic experiences of the creation. It is the most beautiful among all the categorical beauties. The meaning of the word 'Vāna' means Sobha or rūpa. One who experiences the Vāmanī, he also assumes that highest office of all the beauties.\(^{154}\) The residing place of Ātmā is soft, tender and illuminating with aesthetic joy. This gross-body is Brahmapuri, there is one lotus in the temple of heart, the terrestrial place of the temple is a residence of individual soul.\(^{155}\) A falcon bird or Garuḍa just as being dead tired, contracts

\(^{152}\) Cn.Up.6.9.1.  

\(^{153}\) Ibid., 4.15.2.  

\(^{154}\) Ibid., 4.15.2.  

\(^{155}\) Ibid., 8.1.1.
its two-side-wings and reposes in its nest, an individual soul, similarly, being fed up, contracts its two side-wings in the form of waking and dreaming and rests in the nests of deep-sleep, where he attains the state of slumber and then there remain no desires of waking-consciousness or longing dreams by dreaming-consciousness. There exists no awareness of the gross-body in the state of sleep, and individual soul stays here in its illumining form. This is the paradoxical state where though individual soul lives in the body, it is detached to it, just as, if we pour ghee or water in the eyes, it is emitted from the edges of the eyes, soul though exists in the eyes, yet it is separated from it. It lives there like a enjoyer and not the enjoyed. It is the highest aesthetical concept of India, where everybody is the enjoyer and none is the means of enjoyment. The democratic and optimistic socialistic trends, where exploitation has no room in any individual life is depicted in Upanisads after realising the fundamental principle behind all the life, one spiritual entity as a Bhokta. It envelops everything in it. He is the enjoyer and only the enjoyer experiences the aesthetic bliss. How man can become the enjoyer and then the beautiful? Only after realising that self who gives vision to the

156. Br.Up.4.3.19.
157. Ga.Up.4.15.1. तद्वादिनौपत्रं विद्यात् वेदं वेदितात् वेद गुणस्याः
158. Ibid., 4.2.8. दृष्टं सर्वसंस्कारेण दृष्टं भवत्यानादिभवति च एवं केद च एवं केदः
eyes, audibility to the ears, thinking capacity to the mind.\textsuperscript{159}

There is another description, where it is said, that this \textit{Vina} of gross-body is being played by the individual self. We cannot catch the separate notes of musical \textit{Vina}. We should catch hold of this individual soul, the player, then we can perceive each beautiful notes of this \textit{Vina}. Here the harmonious state of materialism and spiritualism is denoted where one experiences aesthetic joy in \textit{Maya} and the self both.\textsuperscript{160} Soul is inherently aesthetic. This sleeping state is nothing but the state of experiences where self thinks itself as an object in the absence of all the objects. It is the enjoyer of aesthetic delight and becomes an object of aesthetic delight also.\textsuperscript{161} It is subject as well as object. It is one without second. Here, it is known, as \textit{Brahmaloka}. It is the highest attainment, highest riches and highest aesthetic achievement.\textsuperscript{162}

**THE WORD 'SAMRIDDHI' AND AESTHETIC EXPERIENCE**

Man attains happiness and sense of beauty in the affluence (\textit{Samriddhi}), prosperity, fortune and in healthy disposition of each limb of the body. It is only a single unit of bliss. If it is enjoyed by hundreds of men, it becomes equal to another single

\begin{itemize}
  \item \textsuperscript{159} Kena Up. 1.2.
  \item \textsuperscript{160} Br. Up. 2.4.9.
  \item \textsuperscript{161} Ibid., 4.3.25
  \item \textsuperscript{162} Ibid., 4.3.32.
\end{itemize}
unit of happiness acquired by the one elder (Pitarah) who wins the sovereignty of the world by his powerful might. One hundred of Pitaras if they all enjoy the sovereignty in different worlds it becomes equal to third single unit of happiness acquired by one Gandharava. One hundred Gandharvas and their happiness in integrity becomes equal to fourth single unit of happiness acquired by one Karma-deva. Like-wise one hundred Karma-devas and their happiness becomes equal to fifth single unit of happiness acquired by one Indra and again the happiness of one hundred Indras becomes equal to sixth single unit of happiness acquired by one Prajāpati and again the blissful state of one hundred Prajāpatis, becomes the seventh unit of bliss acquired by Brahman and its world of absolute-being.

Here, the relative mounting scale of affluence and elevation is shown through which man attains aesthetic experience in its hierarchy. Here, Samrddhi and its happiness is also paralleled to the concept of beauty, Man gets the sense of beauty in Samrddhi and its prosperous blissful state. That's why the splendid palace, gorgeous costumes, the red-carpet, bed of roses, philosopher's stone (Paras-manī) the golden touch, plutocracy, bonaza, Eldorado with pure air of vigorous health, who does not like the golden-calf near his door?

**BEAUTY AND SIDDHI**

From relative beauty of power to the higher and the absolute beauty of bliss of omnipotence, we experience aesthetic

delight in each step of its elevation, while paucity, indigence, 

brings distress and embarrassed state.\(^{164}\) We can attain beauty 
with the attainment of single Siddhi or even integrated eight 
Siddhis together, which are: - Anima, Mahima, Garima, Laghima, 
Prapatti, Prakāmya Isitva, Vasitva. Samrajdhī and Ananda are the 

experiences of beauty of might where the sutra, 'I am everything' 

that is 'Aham eva do Sarvam' functions in its materialistic 
prosperity, the spiritual elevation to transcendental state. The 
greatness of the literature lies first in the greatness and worth 
of its substance, the value of its thought and the beauty of its 
forms and highest condition of the art of speech. Upanisads are 
the highest self-expression which touched all the psychological 
powers of significance of man's life and problem, here and heres- 

after. The correspondence between their thought-content and the 
form of spiritual words is the highest value in communicating the 
value of philosophy. The lucid language of Upanisads is Siddhi 
itself. It is apparent in this world, that the man or a country 
with affluence is contended and happy. The more the power of 
affluence, health, and creativity one has, the more he becomes 
blissful and beautiful and the centre of attraction. This power is 
only the power of Jñāna, Bala and Prabhutwa-Sakti. Through them, 
man becomes like a magnet which attracts all through his power of 
inducement. A magnetic personality captivates or enchants all for 
his admiration. Just as man has greater inherent power than the 

\(^{164}\) Ch.Up.7.23.1. \(\text{चु. उप. ७.२३.१।} \) यो गे भूगा तत्क्षस्म, तदर्थम्य लक्ष दुःस्म !
animal-kingdom, similarly, greater than the man are Devas, Gandharvas and Pitara and their happiness and the aesthetic experience is also greater. Man wants to attain their respective status by acquiring power of yoga and penance. The man of might, intelligence, affluence and youthful disposition is blissful and beautiful. Thus, the successive state of happiness and its aesthetic experience is shown. The unsympathetic criticism of the Western People, that Upanisads don't progress to the aesthetical attitudes more than merely their high philosophy, is absolutely wrong. As metaphysical theories of Upanisads formulate the metaphysical aesthetics. It demands almost as much scrutiny and careful appreciation as the philosophy and religion, which have been the foundation of Indian life. Upanisads are not only metaphysical in their attitudes but they searched some materialistic outlooks also where fundamental reality of spirit can take resort. Spirit is as much is the part of the body, as body is the part of spirit in its juxtaposition. Upanisads gave equal importance to body and soul. It appears that beauty does not belong to the physical body only but it exists in its all powerful dispositions. Powerfulness of a personality is shown through the powerful qualities, he possesses which are attractive and overwhelming. Through its happiness, attraction prevails which later becomes an instinct.

165. Tait. Up. 8.  युवा स्वात्सा युवावाद्याय: | अशिष्टो दुहिष्टो बलिद्वः।
तत्ध्यं पृथिवी स्ववं विलक्षण पूर्णं स्मात्स। ए पञ्चा मानवा
आनन्दः।
of love. Therefore, Love and Ananda are two forms of the aesthetic experience. Successive powers give rise to successive experience of aesthetic delight. But this succession ultimately merges into the omnipotent where only blissful transcendental state exists. Because of this Ananda, omnipotent assumes the form of transcendental love and transcendental beauty.

Man has three powers. These are Sat, Cit, and Ananda that is Sattā, Jñāna and bliss. Sattā belongs to animates and inanimates both. Sentient possesses Sattā and he tries to accumulate more excellent. A being does efforts to control other beings through Sattā, whether they are insentients or sentients, or children or property, their accumulation makes him happy and this happy state becomes the other form of love. The reverse of these, make him unhappy and distorted. The beauty in his Samrddhi has being of consciousness as its fundamental values. Being, an existence, holds Sattā, as according to the theory of evolution of Darwin, only the fittest would be the survival. As he exists so he exists with the possessions of consciousness which assures the form of knowledge. Therefore, a man of knowledge feels happy or delighted and beauty favours him, which turns into the instinct of love in the object. Through love comes universal-feeling of brotherhood which is ultimate aesthetic experience. Being and consciousness are the components of soul. Whatever would be agreeable to the soul, that would bring harmony of beauty in the beings. The will of God which is ideal, that is palatable to the soul. Idealism is the objective of aesthetic attitudes in
Upanisads. One who sees the universal form of the soul, he does not face death, diseases and miseries. Our existence is made of two things Sat and Cit. The Cit or consciousness, belongs to individual soul and Sat which is made of matter, belongs to our body which has lesser degree of consciousness also in it. The harmony between body and soul gives the experience of aesthetic bliss.

ETHICAL BEAUTY

We all are qualified Brahman which is brilliant and pure both. This virajam is Siva (Good), and Siva - feeling is the basis of Ethics. Why do we feel it necessary to talk about Siva with reference to the concept of beauty? To unite the outer multiplicity of Atma in oneness or in conformity, we need the sense of goodness as adhesive to the universal unity, what is good that is beautiful also, so Ethics also has its utility in the philosophy of art and beauty.

Everyone wants to be happy. After attaining Sat and Cit we try to find the third component of Atma, the Ananda or bliss. For that reason we want to meet only those who live in happy disposition of life. As soul finds its nature over there and

166. Ch.Up. 7.26.2. तदेव स्वातं कोिणो न प्रभो मृत्यु प्रसादि न रोगे नोते दुःखतात।
       सदैव प्रभा: प्रसादि सार्वमत्वान्विति सर्वं इति।

167. Mund.Up. 2.9. विक्रमयो यमो विवर्ज ज्ञान निजनित्यः।
       तन्मुख्य ज्ञोतिरस्य ज्ञोतिष्ठा ज्ञोतिष्ठात्मकः बिभुः।
inspires us to meet only affluent and happy people. Moreover, man does not live alone for himself and he cannot be happy lonely with an objective of beauty.\footnote{Sankara's commentary on Brahma-sutra} In the solitude, he cannot find happiness.\footnote{Ch.Up.7.23.1.} But multiplicity in unity gives the vast outlook towards life. The happiness of conformity is attained by Śiva or element of goodness. The innumerable multiplicity, heterogeneous diversity of society are being controlled by the observance and conventional rules and guidance of Ethics to find out conformity in whole society. Ethics is based upon will toward goodness or Śivam. Compassion, gift and restraint (Dayā, Dāna and Dama) - those three rules are formulated to get happiness.\footnote{Br.Up.5.2.1-3.} In the Upanisads and Aranyakas the weight was put on the idea of ethical beauty.\footnote{Śv.Ār. gāna Arka Parva.8.} We find that without good there is no happiness and vice-versa. That means inauspicious object can not give happiness and auspiciousness cannot be without Ānanda. According to Upanisads, there is a integrity and harmony in everything in the world. This Saḥāita or integrity is beauty itself. Beauty is everywhere in the world. One who knows and understands that Maha-Saḥāita, he is united with all. He is the most happy and most beautiful. Applying it to each

\begin{flushright}
168. 'Sankara's' commentary on Brahma-sūtra
171. Sv.Ār. gāna Arka Parva.8.
\end{flushright}
section and gender, caste and regions, sects and creed, minority and majority, Upaniṣads raise the voice - 'Aum Sahanavatvā
Sahanau bhunktu' etc. The ugliness threatens the society, therefore, there is a necessity to bring beauty through religion. Religion seeks that being and beauty which is supported by Satya or truth. The four Āśramas of Society and its afflicted people prayed with devotion to support their life (Sat) against death (Asat) or give immortality against darkness of death etc. In different styles, again and again people prayed to impart them life and immortality and guard them against death. The death is Asat and dark, where there is no happiness or beauty. Man wants life (Sat) and its light of consciousness to vision the beauty of it, a qualified Brahman. The beauty is a great living - conditions of human-beings where hides the instinct of bliss beneath.

It is difficult to deduce only one absolute norm of the concept of beauty. The successive stages of beauty due to knotty idea of Sāṁskāra, the intersections of deeds and rebirths, three states of waking, dreaming, and sleep of consciousness and their reticulation in correspondence with three bodies, their innumerable webs, raise the difficulty to accept one norm of beauty and eradicate others. So we have to undergo the relative concepts of

172. Tait.Up.3.7. च एवमेत गहि व्यास्यान्तां केदारः। सहिततः तुम्हारा प्रभृति:।

173. Mund.Up.3.1.6. सत्यमेव ज्ञति नान्दे तत्कथे प्रथमा विद्वान्।

174. Br.Up.1.3.28
beauty therein. The Samkhya Philosophy and its innumerable manifestations; the Vedanta with its meglomania for monistic approach; the acquiring power of Yoga, all these show their spiritual approach toward the concept of beauty. Yoga – practice is only to beautify the physical body as well as the universe at large. The distorted medium of our physical existence when is transformed or perfected by Yogic Practices, then we experience the aesthetic delight of perfection in our artistic creativity.\textsuperscript{175} In different Upanisads, they describe, only one reality, the self-existent and to realize that reality means to experience spiritual aesthetic bliss and its long process to attain reality corresponds with different levels of experiencing aesthetic tastes. So, in India, art also tries to find out one reality which is self-existent. The physical or mental beauty or concept of phenomenal or ethical beauty all are subordinated before the achievement of one transcendent beauty. After the attainment of pure consciousness, all the deities accomplished their respective desires and attained all the worlds. One who realizes only one reality in the form of Ātman, he experiences all the aesthetic tastes.\textsuperscript{176} This what they called Samrddhyananda and Samrddhi-Saundarya.

\textsuperscript{175} Svet.Up. 2.13.
\textsuperscript{176} Ch.Up.8.12.6. य एवं ज्ञानोऽके त्वं वा एवं देवा आत्मानामिवाश्चते तत्त्वात्त्वोऽथां सर्वं ज्ञाता अत्ताः; सर्वं च काम:। य सर्वं ज्ञाता ज्ञातान्तरति सर्वं ज्ञाता ज्ञातावन्यात्मकां अत्त्वस्य विभानालीति।
SECTION-III

SUTRA - LITERATURE

It is generally said that since the beginning of creation there were only two currents of the male and female existences which were though parallel yet independent.\textsuperscript{177} To make them beautiful and charming individually and socially, the whole society was classified into four Varnas and an individual's life into four \textit{Asramas}. The responsibility of this classification goes to the \textit{Sutra} - period. Why these two currents of male and female could not go separately or, why it became necessary to empower them with the duties of four \textit{Varnas} and four \textit{Asramas}? These two currents were addicted to physical enjoyment, and to save them from it, \textit{Sutrakar\textashyras produced the feeling of sacrifice (Yoga) besides their feeling of Bhoga}. The instinct of Bhoga which was flowing with natural flow of water, they built a dam of sacrifice over there, so that man does not transcend the humanity through his selfish nature of enjoyment, and may not reach demoniac kingdom, as enjoyment of sensuous pleasures is demoniacal property.\textsuperscript{178} To play second fiddle with the instincts of enjoyment, they put the instinct of sacrifice in dominance and thus the compromise between these two is

\textsuperscript{177} \textit{Devibhag P. Teaching of knowledge - 38.}

\textsuperscript{178} \textit{Bg.XIII.II.}
established to idealize the ritual of Varnāśramas in human life. The four stages of life were related to the individual life of a man, while four organization of classes dealt with the social life in the community. 179 Actually Varna means colour. This classification of whole society into four, was done with the psycho-analysis of the different people of different classes and their physical ability to handle particular vocation. Then the learned people of Mīmāṃsā period began to think and study each individual-being and their respective problems. They discovered the life-span of hundred years. 180 They saw the four-stages of life that is, Childhood, adolescence, youth and old age. To beautify the life of four stages with the sense of propriety and coherence, they founded the four Āśramas. Through these four Āśramas the highest truth, on which our existence is based, is achieved. The subservience of these Āśramas is beauty which in the fourth Āśrama of Sannyāsa becomes the ultimate end itself of the totality of life. In the former three Āśramas, that is, Brahmacārya, Grahastha, and Vānasprastha, the beauty is revealed as duties. A Brahmacāri dedicating himself with the innocence of a child before a preceptor, he attains knowledge; as a Grahastha, giving and forsaking the riches for poors, performing different Saṃskāras and ceremonies with its colourful-life, full of enthusiasm; and then Sannyāsin the attainment of spiritual reality as a true beauty; the attainment

180. Ṛṣa.Up.II
of four aims, Artha, Kāma, Dharma and Mokṣa - is the basic idea of Sūtra-period. Through the four stages of life. Artha, Kāma, Dharma, known as trivarga, the group of three, are the pursuits of the world; each implies its own orientation or life-philosophy for three Āśramas and to each a special literature is dedicated.

FOUR AIDS AND THEIR PSYCHO-ANALYSIS

Artha, the first aim, is material possession through which three debts contracted through coming into existence in the community are performed. The debt, is to be paid to the Gods, who protect and favour us, the ancestors, to whom we owe our existence, and our fellow creatures, with whom we share life's joys and sorrows.

The word Artha connotes the attainment of riches and worldly prosperity, profit and wealth. With reference to the external world, Artha is interpreted as 'that which can be perceived, an object of senses; with reference to the internal world of the psyche end and aim, purpose, object wish, desire motive, and as the last member of a compound - Artha : for the sake of, on behalf of, intended for, The term thus gives three meanings - 1. The object of human pursuit. 2. The means of this pursuit and 3. The needs and the desires suggesting this pursuit. The literature, devoted for it, is law of fishes, (matsya-nyāya) - The big one eats the little ones, Arthasastra, Panchatantra (five-looms) and Hitopadesa, Kautilya-Arthasastra, Bārhaspatya Arthasastra and Nītisāra.
Kāma, the second of the four ends of life, is pleasure and love. The principal surviving classic of India's Kāma teaching is Vātsyāyana's celebrated Kāmasūtra. Besides it, there is another class of textbooks, devoted to the various arts of pleasure, namely poetics and acting, the so-called Natyaśāstra, which are summaries for professionals of the techniques of dancing, pantomime, singing and the drama. The standard types of heroes and heroines are here presented and discussed. The traits of their psychology are delineated, and the sequences of feeling described in a different standard situations as a normal experience. In Kāma Sūtra, there teaching came into existence to correct and ward off the frustration in married life, that must have been all too frequent where marriages of convenience prevailed and marriages of love were the rare exception. It was for a society of frozen emotions, that this compendium of the techniques of adjustment and stimulation was compiled.

Dharma, the third of the four aims, comprises the whole context of religions and moral duties. The texts are the Dharmaśāstra and Dharmasūtras which were attributed to the mythical personage such as Manu, Gautama, Apastamba and of Baudhayana. The rituals and numerous social regulations of the three upper castes, Brāhmaṇa, Kṣatriya, Vaiṣya are formulated. The great-self (Mahātma) receives the highest place and honour in this system. As the seer, the mouth-piece of the timeless truth, he is the one from whom all society derives its order, so he is brāhmaṇa. The King (Kṣatriya) is the administrator of that order, Agriculturists or merchants supply the materials that give embodiment to the form,
and the workers (Sudras) contribute the necessary physical labour. Thus all are co-ordinated to the revelation, preservation and the experience of the one great divinly intended image. Dharma is the doctrine of the duties and rights of each in the ideal society, and as such the law or mirror of all mortal action.

Moksha, the fourth Aim, is redemption, or spiritual release. This is regarded as the ultimate aim, the final human good and is against the former three. For it, all philosophical systems are prescribed.

BEAUTY OF SAMSKRAS IN LIFE

The sixteen Samskāras, to variagate the monotonous life are the main-head of this period. The compatibility of different ceremonies all the year round during household span of life was the chief objective of Śūtra period. Grahastha is known to be the best Āśrama where man enjoys the aesthetic pleasure by different means. It is open for all like a bank of river. River does not drink its own water by itself. It knows its perfect accomplishment, therefore, keeps its door in the form of banks open for all. This is what a householder and his mutual condition of generosity is shown here. Where lies the variety and unity of Grahasthāśrama? The unity of two individual entities of male and female into one and the consistenty of the society of variety of the couples, imbibes the experience of aesthetic delight in Grahastha Āśrama.

During Sūtra period, it became as known factor that in all the categories of creation there exists the potency of man and womanhood. It can be perceived directly as far as insects, (Svedaja) a bird or oviparous (Andaja) beings, viviparous beings (Jarāyuja) and plants and trees (Udbhija) are concerned. In the last category of trees and plants these two genders are sometimes separated and sometimes both are present in one tree itself. The air unites the pollen of male and female element. It is seen that both the sexes individually cannot create anything. Singularly, none can experience the aesthetic enjoyment of the world. In its causal form also fundamentally seen that the great soul becomes inactive without its primordial energy. Prakṛti brings fourth multifarious divine-forms of diverse colours and different shades. Without this power, He is unable to create the world. The beauty of creation which is produced by two currents of male and female, is regulated by the ceremony of marriage. The union of the sex which is performed by celebrating marriage, which horripilates even the spectators who witness it. The beauty, fragrance, prosperous gifts and the aesthetic pleasure which is received by the marriage-ceremony itself and which celebrates the union (Sadyoga) of erotic sentiment between the couple, only through its suggestive ceremonies, its real action of union could be imagined through the ceremony itself which gives hundred-times more aesthetic pleasure to the couple, who are known to be eternally bound.

182. Bh. XI.5.
Marriage can be celebrated in any month of the year, but through its festivity, Sūtras try to create the spring, the dangerous youth's divine military commander-in-chief, the Vasanta which brings the landscape into blossom and softens all creatures for the sweet piercing, irresistible attack of the God of love, with a fragrant wind from the south. The ultimate aim of this union through Dharmārthakāma, the Trivarga, is to realize the union of Brahma, the Mokṣa or Apvarga. It controls all the irrelevant instincts of animal Kingdom of a man, and shows to men and women the real meaning of aesthetic pleasure, which aims at elevating them, physically, mentally, intellectually and the last is spiritual enlightenment. Through this pleasant union, they both get perfection. They concentrate on each others sexual enjoyment and then release each other through restrain for the attainment of spiritual ends.

**PHILOSOPHY OF BHOGA AND YOGA IN THE AESTHETIC ATTITUDES**

One wife for one man or vice-versa is supposed to be an ideal condition for the welfare of society. Through marriage-ceremony the sexual pleasures of demoniac nature are eradicated and sublimated into the spiritual pleasure. The reconciled condition of Bhoga or Yoga is founded by marriage-ceremony only. It is the highest achievement guarding human-being against animal instinct. Marriage is responsible for the appropriate organisation of the world, society and the individual. Being purified with marriage-ceremony, wife concentrates her all the interests in her husband
and protects him in all the sphere. She makes her husband fit for the society and the world at large. Man being cultured through becoming husband of a woman, surrenders his all brutal sexual instincts before his wife. He shares his joy and sorrow in the company of his wife. He protects his wife. The words Pati and Patni devote for the meaning of protection in all the fields. Two different currents of man and woman become one and live in one world. This world is known as Grhastrha where, physique, mind wealth of man and woman become coherent and united that there remain only one entity through the formula of co-existence. Though individual entities are present yet because of this union and the moments of oneness, they both experience newer aesthetic delight at each time. The art of this aesthetic delight takes them towards the sublimation where they realize their respective self through each other.

The second aim of marriage is to create best and ideal children to pay the ancestors debt and protection of their offsprings. This aim is fulfilled by man generally, just as female is incarnated Sakti, similarly male is incarnated unity of Siva-Sakti. His auspicious (Sivayi) Sakti culminates itself in his children. The divorce in marriage separates Siva from Sakti. There comes the malorganization on producing the offsprings. As continued memory of the couple is yet survived. The animal

183. Tait. Up. 1.11.1. पुजार्तु- मात्रेयक्रमेति: ।
instincts become uncomfortable. Man becomes animal more than human-being. The aesthetic delight which is aroused by the co-existence, and the sexual pleasure by resigning themselves towards sacrifice, (Yoga) becomes nullified in divorce-system. Indian seers of Sūtra-period, realized the deformation and fallacies of vision, and perversion, caused by polygamy, polyandry and divorces. They had the concept of convergence around which there would be a divergence of the elevation and development. Male and female being the focal-point of each other, help in the progress of each other. 'Dhruvamasi Dhruvam tvam pasyāmi' - Like a polar-star become firmed for each other. All the planets make effort to change the direction of the polar-star, failing which, they move by themselves. Because of the convergence of male and female the household and society both become well organised. The external circumstances bow down by themselves seeing the firmed position of husband and wife. This is the only duty which brings aesthetic experience of love in the household. The ups and downs, the ascent and descent, the joy and sorrow, nothing can move them from their firmed centre of the household. As they are surrounded by divergence, they can not escape from life of each other. Man and woman in marriage shelter each other's antithesis and believe in co-existence. These opposition and repugnances actually promote newer and newer understandings in them and make them to experience the aesthetic pleasure more and more by removing the monotony of married-life. Male and female are transformed into new relationships through these antitheses to
experience the highest aesthetic bliss by and by.

The third aim of male and female is to procure and protect the health and happiness of the family, of the society and of the nation through their union of purity and placidity. The Saptapadi ceremony fulfils the third aim. The bride swears with the sense of responsibility like this, "whatever would be in the house, that belongs to me. I would speak sweetly, I would protect the whole family, keeping patience during adversity, I would be always happy in stability. I would always follow my husband and would enjoy with him only. For me, only a man would be my husband. I would make my husband happy after besmearing myself with the fragrance, flowers and the ornaments. I should follow the advice of my husband, and share his joy and happiness. I would accompany my husband in performing all the ritual and functions for the sake of trivarga. During any achievement, I shall help my husband. I would not betray my husband in any condition." 184 After the ceremony of Saptapadi, the bridegroom responds her - "Oh, beautiful one Apply your heart in my passions, follow my mind with your mind, Accept my advices from the core of your heart. May Prajāpati help me in making you happy and prosperous. You being devoted to me only, be religious minded, be reconciled in your mind, following my advices you please fulfil your oaths and

184. Apastamba Sut. 3.21.
perform actions accordingly.\textsuperscript{135}

Man being homo-sapien in the whole creation, is the best being of the creator. As he understands the secrets of individual soul and of the life. He accepts the theory of transmigration. The congugal life of the homo-sapien - being is itself a class of culture by itself.

\textbf{AESTHETICAL EXPERIENCE OF CONJUGAL-LIFE EQUAL STATUS OF MAN AND WOMAN}

We express the self by self-realizations. The aim of the culture and beauty is to make man experience the highest aesthetic bliss through highest self-expression. The highest banner of Indian culture is marriage system which elevates man towards spiritual beauty and beautiful mental and physical health. In this wheel of creation which goes down ward and upward a couple always remains together. Following the same ideal, bridegroom holding the right hand of his spouse says - "O loved one. I am Viṣṇu and you are Lakṣmi - You are the triad, I am triple Gods; I am

\textsuperscript{135} Paraskara. Gṛh. Sūt. 1.8.8. and \textsuperscript{36,24} Vaj. - Saṃ. 36.24
Sāmaveda and you are the charming poetry of Ṛg. I am Antarikṣa and you are earth. Bridgroom puts always his bride in the equal position with himself. The aesthetic experience exists in the emotions and not in the thing or an activity. The conjugal life which is elevated with the best of emotions consists of the aesthetic delight of all juices of emotions. This is the relation which is born birth after each birth. "Sakhe Saptapada - bhava" (P.Grhya. Sūt. 1,8,8.). Saying this both enjoy the earth and the seven lokas till Satyaloka together. The fruits of all the religions and other activities of a couple is shared equally half and by each of them. Therefore, during rebirths also they live together. Due to some incident, if they are separated by death, it is not a permanent separation. In the temporal world, they again unite somewhere. During separation also they cling together with the rope of the hope of re-union. The physical proximity during the time of union, becomes mental proximity of continued memory in separation. But the contiguity does not fall short because of the intermission of the separation. Separation has its subtle way of union. The permanent mood of union, finds its impression on the mind in the form of Vāsanā. This permanent mood in latent-form presents in any age group of man. From old-age to infantile-group, all experience aesthetic enjoyment in erotic sentiment of union and separation. This is the rasa which has been

186. P.Grhya. Sūt. 1,8,8. अमृद्रहस्मिः घात घात धवस्य मोहत्सन्।
हामाहस्मिः हस्तयेष्व वृजितीस्तम्।
seasoned since births, and fill the present life with the experience of aesthetic taste. Because of the aesthetic taste and its impressions as permanent mood have been received since births, so, life itself is related to the total realm of aesthetic attitudes. Marriage-ceremony has its significance in life here and hereafter with its spiritual beauty. Sutra-period has given the authoritative criteria for the physical and qualitative structure of female and male, suitable for marriage. Few of the Grhyasūtras describe that bridegroom should belong to a noble family. He should have auspicious signs of intelligence and character. He should possess handsome health with learning. 187

A man who is graduated with celibacy, only he is befitted for bridegroomhood. 188 Man and woman of the same Gotra should not marry each other. 189 According to Av., Gotra is that group of the people which are related by blood. 190

For choosing the girl as a bride, there are few note-worthy characteristics to mention which are described in few of the

187. ApastambaGrh.Sūt.1.3.19. बन्धुशीर्ष बहापरस्मानः भूतानरोग इति ब्रह्मचर्यामात्।
188. Gobhila.Grh.Sūt.3.4.1-2. ब्राह्मणी वेदविवेकात्। अप्नाहृत्य गृहेन्दुमातृ मात्र दारानु उपोषे।
189. Ibid., 3.4.3; and Apastamba-dharma Sūt. 2.5.11.15. अस गोत्रान् (दारानु उपोषीति) अस गोत्राय दुःखितव न प्रयक्तेन।
190. Av.5.21.8.
Grhyasūtras. The girl should be younger than the boy in age.\textsuperscript{191} Nagnikā girl is the best marriageable girl\textsuperscript{192} There are different interpretations for the word Nagnikā in different Grhya-Sūtras. In Hiranyakesin Grhysutra, Matrdatta, has given the interpretations to the word Nagnikā as a girl who attains puberty.\textsuperscript{193} Commentator of Manava Grhyasūtra, Sri Aṣṭavakra explained the word Nagnikā - a girl who does not reach womanhood. Somewhere it is explained as a girl who is beautiful though she is nude. As an ugly girl looks beautiful, if she is clothed nicely with ornaments.\textsuperscript{194} This sense implies that the natural beauty without super-imposing beautiful ornamentations was considered a real beauty during sutra period. After fixing the particular age, and evaluating a girl with her qualities Grhya-Sūtra proclaimed that girl should possess all the good omens for her betrothal

\begin{itemize}
  \item \textsuperscript{191} Manava Grh.Sūt.1.7.8.
  \item \textsuperscript{192} Gobhila,Grh.Sūt.3.4.5.
  \item \textsuperscript{193} Hiranyakesin Grh.Sūt.1.19.2.
  \item \textsuperscript{194} Manava Grh.Sūt. P.47.
\end{itemize}
to another family. Her limbs should be equally proportionate. Her hair should be even (not curly) and on the right-side of her neck, a bunch of curl-hair should present. Girl should be intelligent, beautiful and characterful. A girl should be free from diseases and should have all the relatives. She should have virginity. BHĀRADVĀJA Grhyasūtra narrated four things to see the girl's side- wealth, beauty, intelligence and relatives. If all these four things are not available, then money should be ignored before beauty, and family before her intelligence. How would it be possible to live together with a person without intellect? It is regardless to have consideration for money and not for beauty. For producing well formed children, beauty of the girl is necessary. In place of four things, MĀNAVA Grhyasūtra enumerated five things. The fifth is Vidyā, means a girl should know few arts together with intelligence. One should subordinate wealth before beauty, beauty before quality of arts, quality of arts before intelligence, if one is choosing a girl for a bride. But ultimately, intelligence and family should be well considered.

195. Gobhila Grh.Sūt. 2.1.2. त्वस्यप्राप्तस्तानृ क्षणेन |
196. Saṅkhyaṇa Grh.Sūt. 1.5.6-10. या त्वस्यप्राप्तस्तानृ स्वातः यथा अभ्यासस्वभावानि स्वः | समाः केशान्तहः अवक्तायां यथा स्वातः प्रदक्षिणाय मृत्यायम | चां चैरानु अनिष्कल्लिति विवाहात |
197. Bhāradvāja Grh.Sūt.1.11. विवाहारणां नाग्निन वित्तमेव पुत्रा वान्वसिते |
198. Mānava Grh.Sūt. 1.7.6-7. एकान्तिमेव वित्तमेव विवाहारणां नाग्निन वित्तमेव पृथाय वान्वसिते विवाहात
Most reasonably, first and last consideration which was put before bridegroom is, that, who attracts the boy most and begins to reside in the eyes of a boy. That girl does not need any auspicious signs, or other requirement for her choice from boy-side. Vatsyāyana in his Kāmasūtra described the same notion in different manner, that is, seeing the girl, whose mind and eyes are affixed with aesthetic pleasure, that girl fulfils all the requirements of marriage.200 Āpastamba Gṛhyasūtra chose the same concept in different expression.201

**HARMONY IN THE POLARITY**

Constantly, it is seen that all the different concepts of beauty are based upon the harmony of two antagonistic object or pairs of opposites present in the world. Indian does not escape from one of the two things which is negative. But all the paradoxes are harmonised in such a way that they are transformed into the third thing which could be newer and positive both. That third thing, which is the output of this process of transformation, gives aesthetic pleasure to the Indian people. In choosing a girl for marriage even Sūtra-writers try to reconcile the inner

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199. Bhāradvāja Gṛ. Sūt. 1.11.11-12.

200. Kāmasūt. 3.1.18. मन्दहस्तर्षो निवन्धनां तत्त्वमृदिष्टानंतरां तृतीये योगे।

201. Āpastamba Gṛ. Sūt. 3.21. यथात् मन्दहस्तर्षो निर्विन्न-अङ्कितस्मृतिदंतं तृतीयेते योगे।
and outer aspect of man's life, that is, they take the total view of life into consideration. Evaluating only physical beauty is never an aim of Indian life of all the age, but they take into consideration a mental, spiritual, gross and subtle, a transfusion or admixture of all the opposites and semblance of all the qualities.