CHAPTER III

PURAÑA - LITERATURE AND THE FULFILMENT

OF THE DEVELOPMENT OF AESTHETIC - THEORIES
INTRODUCTION

TO

CHAPTER III
Purānic literature is by far the best literature, where, beauty in synthesis of society, cultures, religions, philosophies and literary activity is shown in its height. The theory of fine arts, such as, music, dance, painting and sculpture and its accuracy in physiognomy can be witnessed even today in very many monuments and museums of India which tell about the progress in the cognition of artistic world during Purāṇa-period. In this period, the new forms have been motivated by the need to express new contents. The synthesis of all permanent values pertaining to moral good of ethics, knowledge and spiritual advancement of philosophy, beauty as a truth of epistemology, love in fine arts and its culmination in the concepts of devotion, and various other subjects are discussed and compared with the other Sanskrit literature of Vedic-period. The new concepts of beauty of Purānic literature introduce new vocabulary and their meaning during the time when Indian sculpture depicts the divinity in the art of iconography.

Seeing the vastness of the subject and the object both, I subdivide the chapter III in three sections.
In the first section, I tried to find out the scattered concepts of beauty and their social perspectives, their reactions to the tradition and their new ideas, new images and new talents, their innovation about the prospect for the development of new aesthetic concepts in the subsequent literature of Sanskrit.

In the second section of this chapter, I tried to show the theory of love and its application to the aesthetic experience in the philosophy of Vaisnavas, Saivas and Saktas. The theory of cosmic-play, the theory of sound and theory of emotion, yoga as an aesthetic process, the identity of femininity and masculinity in the concept of Ardhanārīśvara and their ideal-physiognomy, the psycho-analysis of the symbols of aesthetic achievements and surrealism of Purāṇa-s are explained with the new light of aesthetic accessory of modern world in the back of the beyond, or mysticism of metaphysical world. In the cruel chaos of Purānic-life, I found that philosophers of that period tried to save the people from their distorted images of love, knowledge, ethics and showed them an aesthetic ideal through merging religion,
philosophy and art together. Man, thus, is treated, here, as social, psychological and moral entity in their concepts of beauty in Purānic literature.

In the third section, precisely and genuinely, I have touched Agni-Purāna as the treatise of the standard of beauty in different fine arts. I had to take Agni-Purāna individually as its date goes to the period of Alāmākāra-Śastras. Agni-Purāna, though, did not found any particular school of Poetics, yet, it covers all the schools of the study of poetry. Moreover, psychological bearings on aesthetic taste in Agni-Purāna are worth-mentioning. The erotic-sentiment which is divided by Vatsyayana in his Kāma-Sūtra into 64 divisions, here, it is treated into two divisions of music and dance or in the language of Purānas, we can say, the cosmic-music of Lord Kṛśna and cosmic-dance of Lord Śiva.

In Agni-Purāna, the word Bhava is elaborately discussed in its aesthetic experience. After all these analyses and discussions, I concluded, that Agni-Purāna agreed with Mammaṭa and Abhinavagupta, the two later poeticians in many respects.
CHAPTER : III

SECTION : I

SOCIETY AND GENERAL OUTLOOK

In the purānic-period, whole society enjoyed the delight of uniformity of individual sects and the freedom in their expressions. It was the society of great symmetry and harmony. The feeling-mind and thinking-mind were placed in the equal position. All the classes and sections, castes and tribes, sects and genders, religions and philosophies and antagonistic situations, though, apparently seemed to be different, but there was one fundamental principle behind everything to harmonize them, that is, metaphysical understanding. Every village and every home was variegated with the colourful ritual festivities. So every houses and every village had the presence of divine-being. Ritual-sacrifice and worldly enjoyment used to go hand in hand. Houses were affluenced with wealth and prosperity, and people were guided by religious resolutions. The equal status was enjoyed by a man or woman together. The element of half-male and half-female was realized in one entity scientifically. There was a synthesis of one quality with another; of the truth with good and beauty; of the knowledge with devotion and deeds.

1. Brahma P.213.155. अद्वैतशास्त्रां महर्षिवर्ध्या तीर्थयां शुच्यतामिति
2. Bhavisya P. Pratisarga parva. प्रामाण्यमात्र श्रीस्तितो देवो देवो देवे श्रीस्तितो भावः
3. Siva.P.Rudra Samhita 23.16. विशालम् न भवन्त्येव पश्चि भक्ति भक्तिः
4. Brahma P.129.59
of Siva with Visnu and Brahma; of the present life with the past and rebirth; of Vedanta with Sankhya and Yoga; of Saivagamas with Vaishnavas, Ganapatya, Saura, Saktta and Pratyabhijna philosophy; of the arts with Krsna. All these various synthesis made life happy, multicoloured and full of different aesthetic experiences of delight. There were intrinsic values to assess human-life. The war or the revolution was to be prototyped to secure religious belief. From the homogeniety and heterogeniety only those facts and figures used to be adopted which were useful as the essence of all the religions and thus formulated a single secular religion. This was the religion where the violence was eradicated and non-violence was accepted to make clear the concepts of wrong and right, merit and demerit. They used to believe in the cycle of birth and re-birth and the wheel of sorrow and happiness. What was the truth that was beauty and these culminated into goodness. Though, the mythological stories of Puranas belonged to the time of antiquity, yet their integrity and harmony proved their utility in the present age even, 'Purā api Navā or Purā Navam Bhavati iti Puranam'. This harmony between new and old gives the aesthetic pleasure in Puranic-society.

5. Siva P. Budra Saam. 9.55.
7. Mbn. 5.238.1. भुजातः धर्मं श्रद्धार्थं च वैभवदकृतायताम्
आत्म: प्रतिक्षणिन परेषां न घमाश्रेत्।
8. Ibid., 2.6.26. परोपकारः पुष्पवाय पायाय परमीक्षम्।
9. Brahma P. 170.83 एवंतेष्व दुःखातानां भुजान्तः पुष्पिदर्शिनाम्
क्षणाय गमनन्ति मित्यदेव तेऽगमायितेऽहि॥
Highest existence is one, and all the various forms are sprung from Him. Like the golden ornaments which are moulded by a goldsmith, few are pure and few are impure yet gold subsists in the pure and impure both. Lord Sada-Siva exists in exaltation and depression, purity and impurity both. The concept of Sada-Siva can be in correspondence with the concept of beauty of Purāṇas, which is derived by Abhinavagupta in his Saiva theory. During Purāṇas Man had faith in the goodness. (Śiva), Man had realized one unity in various existences. The emotional images and motives of a man distorted the vision and he began to see a thing as a beautiful and ugly, as a sorrowful and happy or malicious or envious. It was the belief that the thing itself is not beautiful or ugly but the mental tendencies of the subject are imposed on the object of perceptions. Religion elevates man's emotional thinking. By the withdrawal from religion, man becomes the victim of the opposites and is crushed by them, while religion saves him from them.

Purāṇas did not dwindle the basic religion of a man in the entanglement of different sects, but they considered the enemy of Śiva as an enemy of Viṣṇu and Brahma also. The worshippers of this triad of Gods who idolize one God against the other, they cannot experience happy and healthy disposition. In the Purāṇas all the

10. Ibid., 22.45-47. तस्माद:सात्मक्ष नास्ति न च किंचित्त्वात्मक्षः मास: परिणामो मे हुष्टःधार्मि विशेषणत: !

11. Viṣṇu P. Viṣṇusahasranāma. धर्मः एवं हुले हुष्टिः धर्मशास्तिः रक्षिते: !!
sections and sects have unity of oneness. The analogy of the stage in the form of five depicted this unity. Brahmās are derived through the sense of integrity. Devībhāgavat Purāṇa narrates it like this - "Once, God Brahma, Viṣṇu, Rudra and Iśvara stood themselves like four pillars and created a stage thereupon. Lord. Sadasiva stood himself as a canopy of the stage above. When no Gods accepted to sit beneath the canopy then Mahādevī, Paramāṣakti agreed to sit there. Here, like a liberal man's opinion, Purāṇas suggested the oneness of all the religious sects.

What is there in the religion which beautifies and delights the human being? Religion was a foundation of morality and of normative science of conduct. The character is guided by the religion. Religion is a go-between in the creation of God and of man. Man attains the joy of heaven only through his conduct or behaviour. Man gets longevity through morality. One who does not follow the universal rules for his conduct, has a short span of life. Moral behaviour increases the longevity of life. Character removes the inauspicious thoughts of the mind. It imparts to the body a brilliance of righteousness. The penance cannot be fructified

13. Ibid., 7.29.
14. Skanda P. Bhā. Ku. 36.123. आचारात्म नत्ते धर्मी ह्याचारात्म स्वाभाविकै (आचारात्मकम्भ्याशय्याः ह-व्यक्तिव्याप्तम् ॥

without character. Man is a sculptor and his character is his moulded piece of art. Sculpture and its craftsmanship is chiselled only by the concentration to impart beauty to an idol which is moulded. Man moulds or forms his character with the tools of religion, knowledge, truth, compassion and sacrifice. Through struggles, man attains and enjoys the aesthetic experience of ethical beauty what he reveals in the art and which he creates in the solitude and in his happy peaceful disposition. Deeds performed mentally include the motives and intentions of a doer. The subconscious mind in its dream-state, performs action through the impressions of his motives and intentions. Thus, it becomes the enjoyer of the deeds also which it performs. Mental happiness or agony is the fruits of the mental outlook. A well belongs to somebody, a pot to the other, the owner of rope is different and one who drinks or makes other drink is the separate being, yet they enjoy the same water. The motives, intentions and the actions together bear one fruit only. Mental-beauty reflects itself like a mirror on the physique in the form of physical-beauty also. A beautiful face makes the mirror beautiful through its reflection and vice-versa. But mirror also has to follow the rule of purity. Hence the mind

15. Ibid., 36,125.  

16. Talents are best nurtured in solitude; character is best formed in the stormy billows of the world. - GOUTHE

17. Skandha P.Bha.Ku.34. कृपों =यस्य घरोंस्य रज्जूरस्य महत्तां ||
शाय मत्तेयः धिक्षत्तेयः सर्वं ते सम्बाधिते ||

\[\text{मनुष्य एक स्कुल्प्टर है और उसका चरित्र उसे अपनी क्लासीक का मैश्लिद बनाता है। कृत्रिम और उसकी क्षेत्रशिल्प केवल संख्या और भावना के द्वारा निर्माण और बनाने के लिए बनायी जाती है। मन को धर्म, ज्ञान, सच्चाई, सम्प्रभुता और समर्पण से कर्म को गंधन किया जाता है। संघर्षों के माध्यम से, मन उसे अद्वैतसत्त्व में समर्पित कर आता है और उसके स्वाधीनता में और उसके आपसी शांति के संभवन्त में आता है। स्वयं के कार्यों के मूल्य और उनके निर्माण में मन का रोत्स्वरूप होता है।} \]
should be cleaned through knowledge, or brilliance. Besides knowledge, mind is purified by truth, forgiveness, control of senses, compassion for all the beings, speaking the truth and penance. If these seven pilgrimages emerge in human-life, there is nothing which can purify the mind. Before the tidy current of knowledge, mind loses its duality of good and evil, birth and death, union and separation, accumulation and destruction. That's why man of learning does not feel the presence of sorrow and happiness. Only a fool feels the presence of happy and unhappy dispositions and other dualities daily many a times not the man of knowledge.

THE ROLE OF FREEDOM AND KNOWLEDGE IN AESTHETIC EXPERIENCE

Ascent and descent - only these two upper and lower limits and their intervening stages are experienced by our sense-perception. Beyond these, there is nothing which could be without beauty.

18. [Ibid., Vai Ayodhya 10.46-48]

19. [Varāna P.212.39,90]

20. [Skandā P.Bha.Ku.41.23]
As life is moving between these ascendency, is called, beauty and \ananda. Authentically, both the limits and their intermediary states have the experience of aesthetic delight in them. But for ignorance and our own neiscience, we live in duality of the world. For a man of learning, no difference lies between his friend and foe.\(^{21}\) He is the well wisher of both.\(^{22}\) Attachment to the objects creates the egoistic feeling of 'Mine' and yours\(^{23}\).

The real self, \textit{Atman}, enjoys itself as a subject and only the ultimate subject. An emphasis upon the need for orientation toward pure existence or being has always been the dominant characteristic of the wisdom of the East; \textit{Erick Fromm} in his book '\textit{Man for himself}’ clearly indicated the contrast of man’s existence as enjoyed and not as the enjoyer. Instead of being able to say 'I am what I am' he has to say, 'I am as you desire me'.\(^{24}\) He thus surpasses the voice of the inner-self, ignoring the aspirations and potentialities of his inmost nature.\(^{25}\)

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21. 
\textit{Visnu P.4.10.25} यदा न कृते पार्वं सांख्येण्य पापकम्
समुद्वेषस्त्तत्त् पूः: स्वी: च्छोमया दिशः ॥

22. 
\textit{Markeṇḍeya P.117.19}.

23. 
\textit{Devībhāg. P.4.46-47}.


Having produced a passionate attachment to material possessions, materialism blinds man to the higher values of life. His personality is devoured by his accumulated property. He loses his sense of being and is dominated by the spirit of having. The over-emphasis on having, can not satisfy a man if he would have been endowed with the total gold of the world, or whole world's women for his sexual pleasure. This avarice of accumulation should be shattered to reach the real existence, a real self, the subjective principle behind all the objectivities. Non-interdependence or dependence upon one's own inclinations and desires distort one's own physical medium for subjective enjoyment and thus fails to bring harmony of aesthetic experience.

The experience of aesthetic values depends upon the complete freedom from everything which can dominate the world even. Only in complete freedom, a poet can produce a creation of beauty. This is the beauty of release from all the expectation of worldly object.

27. Supra. p.214.n.25.
28. Skanda P. Vaiṣ.Khand; and
Varāha Khaṇḍa 20.18.
29. KP. 1.1
30. Brahma P. 137.10-12.
This freedom brings out the subjective principle behind all the objects, he engrosses himself only in subjectivity as its bhokta. The good company of real beings (Satasång) enhances his ethical beauty more and more like the sun. It manifests before him more truth against the dark veil of ignorance. He becomes the man of self-confidence, self-reliance and self-prestige through the constant touch of the subjective-principle (Sat Saṅg). Through this eternal company, he is transformed into pleasant reflected charm (Lavanya) of the self, which is falling on him like the whirling ripples of understanding which consists of nectar, vernal, sugar and honey and their aggregate of all the six tastes, that is pungence, sourness, bitterness, Astringency and saline.

TRUTH AS BEAUTY

Beauty of speech is reflected in spiritual beauty, as the self manifests itself through the speech. The truth, which is already discussed with reference to the concept of Itam and Satyam, has its access unto the lowest limit in the form of brilliant rays. Beauty is revealed only through the vision of truth. The truth which does not reveal any beauty in it, that is false or superimposed. A person who is arrogant and truthful both, he can not attain beauty of truth. As between sweet speech and truth arrogance is acting as superimposed ego, and not the individual-self itself, which is natural and inherent. The equilibrium state of identical and

31. Skandâ P.Bha.Ku.11.6-8. शाश्वती सर्वकृपा कुलमात्मकसऽवैभ:।
वषें वर: मुदाराधीप अस्त्रामशुलाइयः।।
non-identical factors, gives rise to one thought-process. When a system of thought is transformed into a concept, many similarities and dissimilarities and their thesis are incorporated into a synthesis. The truth and beauty belong to the similar category of a concept. These two concepts are co-ordinated in the form of seer and the seen. If both have subjective principle behind their existences, they act as a subject and object in their respective turns. That means, both are the knower as well as known simultaneously. Here is a fallacy of paradox, that both are identical and non-identical. Truth and beauty have their temporal and spatial distances. That is to say, in certain age, truth being separated for few years from beauty and vice versa. But they are reiterated with each other's sounds. Sometime truth becomes prominent, sometime truth is sub-ordained to beauty or beauty to goodness or truth. This brings tremendous change in the mental outlook of one whole age. During Purana-period, truth and beauty are inseparably united with each other like a relation of a word with its meaning or Sati with Siva. The truth is the microscope which brings the invisible things into a sphere of vision. Beauty is a telescope which through its power of attraction brings the distanced things in close proximity because of aesthetic joy. It is in other words, a literature magnifies the feeling of sorrow or happiness or of any

32. No hypothesis can lay claim to any value unless it assembles many phenomena under one concept. - GOTTHE.

33. Śiva P. Kudra Sannitā Kh. 25.69.
permanent mood through the property of generalization. Egoism is shattered through generalization of great art. It is a spiritual beauty which is enjoyed by the Sahrdoya. The more one enjoys it, the more he attains the aesthetic bliss in this beauty. The concepts of beauty as shown in Purānas with reference to the literary value and philosophical bearings, that would be now analysed.
CONCEPT OF LOVE AND THE AESTHETIC JOY

Ānanda, Prema, and Saundarya, - they are synonyms of each other. When we experience beauty, we experience delight, and the object of delight becomes the object of love. Love has different qualitative forms, which are compassion, bliss, good-will, sympathetic experience, objective experience, faith, reverence, worship, devotion understanding, and amicability. These experiences are positive experience as against hatred, enmity, unhappiness etc.

If we perceive an object with love that would be an aesthetic sight. The impure would be transformed to pure, transiency to eternity. The experience of love is the aesthetic experience. Love beautifies our life. The feeling of love fills our gap of loneliness and void. Love cannot shoot up in selfishhood. It is not to fulfil the desires. But it converts a person into egoless attitude. Ego is a thorn and love is a flower, when two flowers unite together in the feeling of love, if the thorn of ego pierces them they are deprived of experiencing the love. Ego-feeling is a separating element. The two instincts; the destructive aspect and constructive aspect (Āsuri and Daivi) the negative and positive brain-waves, are based upon ego and egolessness. Egolessness means sublimation of ego, as no man can live without ego or ignorance. This state of egolessness represents constructive aspect of love instinct. By abandoning ego, mind becomes easily receptive to pleasing feeling of love.
The liberated man does not have individual personality as such but enters into the category of generality. The feeling of love should be free from the disturbance of poignancy or joyful elevation. Complete freedom is needed for it, under which it is produced and the environment, in which it is flourished. The love-feeling then does not exist only for his beloved but love in a general term.

**LOVE AS THE EXPRESSION OF FREE SOUL**

The love has its recognition in the heart of any Sahdaya, the man of taste, the connoisseur, who has a fine grasp for aesthetic enjoyment. To share the feeling of love with other's life, love flourishes the rich and prosperous traditions of values in Sahdaya. One who enjoys with many and not with the particular, that sentiment bears spiritual outlook effectively. His knowledge for each sentiment becomes efficiently profound. He could understand the truth through his feeling of universal appeal in its wide sense.

Liberation from all physical bondage is the first and best condition of love feeling. The highest psychological state of freedom is attained only through love. There is no outward pressure of helplessness in the feeling of love. Love itself is an inherent power of the feeling-mind. As it is free from ego, it becomes devotion and devotion can be identified with its object of love, spirit or its essence in the feeling of love. Love is not an outward pressure of helplessness in the feeling of love.

Love in its sublimation, is the highest means of getting knowledge through feeling of universal beauty born of the truth of the situation. Liberation from all physical bondage is the first and best condition of love feeling.

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Therefore, due to this universality, there is seldom any moment which obscures the great human sentiment.
personal God. In different places of Purāṇas, again and again it is emphasized that, "Sacrifice yourself to attain enjoyment (Bhoga)."

It is because of the magnificent concept of love into the background, that they said to liberate yourself from your ego and reveal the beauty of vast-life for your delight. If love tries to enjoy the aesthetic attitudes in each thing through its complete freedom, love cannot exist under the pressure. The more the love would be universal there would be a freedom of universe which man would experience in aesthetic delight. Opposite to it, the utmost hatred would lead to utmost slavery in the form of enemies who would surround an individual and obstruct his movements. In India, the meaning of Liberation is deep-rooted as far as beauty is concerned. It is the highest goal of a person, which is related to the experience of complete joy of beauty. There was feeling of discrimination and disparity in different classes of society which brought feudalism before Purāṇa-period. But Purāṇas erected a social-system of freedom, where the cosmic-music of Kṛṣṇa and cosmic-dance of Śiva (Hāsa and Tāndava) were equally appreciated by the followers of two sects without any inconsistency or sense of hatred for any of them. All the sects in the society enjoyed individual freedom with the reverence for each other. This was the time, when Jñāna - Karma - Bhakti equally regarded the sublime psycho-feeling of Love, beauty and bliss.

Bhakti is the intense stage of love to merge himself with the object of love as such. The devotional contemplation is divided into three processes of the devotee. The commencement of stimulating-state, (Pravartaka - Avasthā) accomplishing state of a devotee, (Sādhaka-avasthā) and last the state of complete achievement of the goal (Siddhāvasthā). The first consists in fully concentrating the mind on the deity and transforms himself into the newer form or power of deity. This is practiced through the repetition of mantras and name of the deity. It is done by the grace (Krṣṇa) of the deity Kṛṣṇa with his three powers: the internal which is intelligence, the external which generates appearances and the differentiated, which forms Jīva or individual soul. His chief power is that which creates dilatation of the heart or joy (Hladini-Sakti) when the love becomes settled in the heart of devotee, it constitutes Mahābhāva or the best feeling. The Bhakti based on love (Bhava) whether it is the highest means or highest objective of a devotee, it is generated by Mahābhāva. Jīva can do the deeds but he can not have the feeling of love, as he is an atom having intelligence. But the repetition of Karmas toward uttering the name again and again can produce the feeling of love through constant practice. Kṛṣṇa as a deity is the Lord of the power of delusion or ignorance (Māyā) and the Jīva is the slave of it. This world of ignorance (Māyā) is not useful for the feeling of love. When the Jīva cuts off its shackles, he distinctly seems his own nature and his true relation to God.
He is attained by Bhakti alone. This Bhāva is generated in the proper substratum. This substratum is nothing but Suddha-deha which is transformed by Nāma-mantra; means an ordinary physical body (Asuddha-deha) where Māyā commands, after being unconscious to the physical body and free from ignorance, a person attains Suddha-deha (where only love for God exists) through Suddha-deha, a devotee connects himself with the deity and thus connection can never be destroyed. Through this power of love which created dilation of the heart with joy, a devoted enters into the second stage, where he accomplished total identity of himself with the deity, with intense love. Here, the relation between the two is of identity as well as of difference. As Kṛṣṇa as a deity is the support (Āreya) and Jīva rests on him (Ākrita). This body of love (Bhāvadeha) is distinct from the physical body. That is, a person who physically is old, shattered or deformed his Bhāvadeha or body of love for God, may reach adolescence with its tender, sweet and beautiful fragrance. So in the second stage, Jīva is distinct from the supreme soul. As the bee is distinct from the honey and hovers about it and when it drinks it, is full of it, that is, one with it, similarly, in the third stage, a devotee seeks the supreme soul consistently and continuously and when through love he is full of supreme soul, he becomes unconscious of his individual existence and becomes, as it were, absorbed in Him. Herein, is described the ecstatic condition

35. See Gaurāṅgatattvavāsa Gaurāṅgacarita by Prasanna Kumāra Vidyāratna, printed at Calcutta.

36. Panini Astādhāyī IV 3.95.
in which the individual soul becomes one with God, though they are really distinct. In their third stage, there remains inconstancy between the physical body of a devotee. The physical form attains the brilliance, and harmonious beauty of the spiritual body of love (Bhāvadeha).

In Bhakti Sūtra of Narada, what explained in the context of Bhakti, that is repeated in Bhāgavat - Purāṇa also. As a matter of fact, however, love’s nature, says Narada, is indescribable. As a dumb man who eats sugar cannot tell of its sweetness, so a man who enjoys the highest fruits of Bhakti can not describe in word their real nature. A devotee should in the first place, leave all the enjoyments, leave all contacts with objects of senses, incessantly meditate on God without wasting a single minute and always hear of God’s qualitities. He should pray in the second stage for the grace of God; and God will appear and bestow upon him spiritual experience. He should utilize his passions, anger and egoism after their transformation in the service of God. In fact, a divine transformation of all the natural emotions must take place in him. Complete peace and complete happiness are its characteristics. It ought to be permanent. The psycho-physical characteristics of Bhakti are, it should make the throat choked with love, should make the hair stand on their ends, and should compel divine tears to flow from meditating eyes. It is Bhakti alone which endows us with complete satisfaction. Bhakti drives away all the desires from us. As a devotee has no expectation in the form of Kunthā so he attains Baikuntha.
There are two types of Bhāvas, the transient bhāvas manifest and thus disappeared but permanent - emotion stays till the intensity of love is culminated into a rasa. This is only a inherent emotion. The permanent emotion for the deity is known as Bhāva-deha also. As this emotion blooms, it enters into the heart. This heart is adorned with the eight petals of lotus, so the permanent mood also is manifested here into eight forms, and each petal symbolizes each permanent emotion. This Bhāva of permanent emotion is transformed into Mahābhāva which is the mystic devotion. Each devotee should awaken the eight permanent emotions (Śringāra, Vīra, Raudra etc.) one by one. That’s why he can express and enjoy all the eight aesthetic sentiments to their bliss. For the bloom of lotus, one needs a pond full of water and the earth, and on the other hand, the rays of the sun and over above a sky is needed. From beneath, a lotus needs the juice from water and above, the rays of the sun. Only the simultaneous requirement of these make a lotus to bloom into a flower. When the lotus of Bhāva is bloomed, it elevates itself from the world, and it has connection with its root only through its stem. The nucleus of the eight petalled lotus is Mahābhāva, from where eight petals in the form of eight permanent mood are sprung. Every emotion is coherent with its Mahābhāva.

The bloom of Bhāva is the manifestations of its mahābhāva or nucleus. The 'Rasa-Pancādhyāyī' a portion of Bhāgavat Purāṇa,' devoted itself to the reconciliation of devotions with knowledge and deeds. There, Lord Kṛṣṇa authoritatively commented that the aesthetic experience whether belongs to physical-world or mystical spiritual world, is the experience of purposelessness or, void of utility, which is a thing of pragmatic world of ignorance.
Bhakti is a particular tendency of the mind where mind through intense love fixes itself to the experience of trance state of aesthetic susceptibility. A melting mind, absorbs itself incessantly in the object of his devotion, that is, in the deity with the total inclination of mind which is known as Bhakti. The continuous influx of Bhakti is compared in Bhagavat Purāṇa to Mandākinī which purifies three world through its water. Bhakti is an inherent tendency in a person in the form of rati which does not have any particular reason for it. Bhakti has no purpose so its experience of aesthetic delight is also purposeless. Love is not accomplished by any effort or reason. Beauty is not imposed through outward efforts but it is inherent like the feeling of love.

The kingdom of beauty and its summum-bonum is that God exists in us in the form of eternal power, eternal wisdom and eternal love. But our desires, selfish motives attachment, avarice, ego and

37. Bhaktirasayana, Madhusudana Saraswati
38. Ibid., तुलस्य मन्दकाद्ग रावितिकतां मना
39. Bhag.P.X.II मनोगतिरिविच्छिन्ना क्षण करो त्यथा करोम्बधो यथा
40. Bhag.P.X.I. अहंन्यणुप्रतिहितदायत्वम् त्यता शुभीदति।
sense of possession which have sprung from our ignorance (Māyā), they become the obstacles between us and the God. If we shatter the false nature of Māyā, we can become purified and peaceful. In this placidity of our conduct, only then we receive the reflection of the God as an aesthetic experience of joy. The Gopīs of Vrindāvana were so much engrossed in Kṛṣṇa that their eyes wanted to see only the vision of Kṛṣṇa, they wanted to listen to him in every sound. The cosmic bewitching flute is the music of the call which seeks to transform the lower ignorant play of the mortal life and brings into it, and establishes in its place, divine ananda of Gokula. Gopī's are allegorically taken as senses which are devoted to the self or Kṛṣṇa. Through music, in talking, through dance, in walking, concentration on the self, they emerged into the blissful ocean of Kṛṣṇa and became one with him, by forgetting their subjectivity. Their love was dedicated to Kṛṣṇa, so they became Kṛṣṇa by themselves. Actually together with physical beauty, if the emotions, which belong to mental-plane, don't reflect on the body as Sāttvika Bhāvas, then physical-body remains, deprived of the expressions of mental and spiritual beauty therein. Emotions are like wine, which give the toxic effect to the physical beauty. Because of them, each limb of the body begins to pour rasa from itself. Love does not need anything

42. Ibid., X.30.3 गतिस्थाप्नकोइत्यं भागलादिनिरूपण। प्रियस्य प्रतिस्मृत्तिः
43. Ibid., III.24.31. अननित्त्व भाक्ष्य चक्षुः सिद्धे प्राप्तीसि।
of outside to be aroused and to be intensified. It is excited by its own music, dance and poetry and recreated within itself. This physical body becomes insignificant in tasting the aesthetic relish. This is the same beauty, where without adornment physical body looks charming with the reflected emotions. Love does not need adornment. It is only a preliminary state where lover and beloved try to beautify themselves, outwardly. But in its ripe stage, the ornamentation itself becomes the bondage for love. The aesthetic delight which is experienced through the feeling of love and devotion surpasses the physical beauty of the devotee and the devoted. There even no rule stands for it. Rādhā is mentioned as the highest of the women whom Kṛṣṇa loved and she is represented to have been formed by the original lord becoming two, one of which was Rādhā. Rādhā through surrenderism raised to the dignity of his eternal consort. This surrendering is through complete devotion. Kṛṣṇa told the mystic path of devotion which is not performed by the physical body. Physical existence does not give the experience of aesthetic beautitude. One has to resort in those eyes, ears and mind which don't require light of the sun, air or any object to be perceived.

44. Ibid., X.1.29.7.
45. Ibid., X.1.29.9.
47. Ibid., X.1.29.14.
48. Ibid., X.1.29.27.
49. Ibid.
Where all the expectations vanish and even the passionate erotic sentiment gets lost. Through his rasalila, Lord Krsna satisfied the sense of Gopis to make all of them the conqueror of the senses. The outer instrumentation is not required to an absolute beauty. Like a lotus, which is tickled by the bees and becomes heavier because of the bees, touches the water, yet it keeps its balance and gives its pollen to all the bees. Indeed, Lotus is the enjoyer which is beautiful itself. Lord Krsna behaves like a lotus enshrouded with the bees. An enjoyer remains unattached within and without. He has his own system. The outward torture and the strife of inside cannot make him tickled. The beauty like a balance scale has its own equiliorium. Lord Krsna remains acyuta. Though remained attach to the great cosmic-power (Yogamayā), yet he is called Yogisvara. He was absolutely free from paradoxes of life. A free or liberated man, seeks the aesthetic joy in whole creation. Then the sense of equality prevails everywhere.

52. Ibid., X.I.29.14.
53. Mārkandaya p.41.23
54. Ibid., 42.24.
Our relations with him whether bears to the feeling of passion (Kāma) or to the anger (Krodha) or to the feeling of terror or affection or to the animity or friendship; whatever tendency we apply for it, the same is transformed into the form of the Lord.\(^55\)

**BEAUTY AS A PROCESS OF YOGA**

The beauty of Yoga is hundred times better than the beauty of Bhoga. The movements of dance engravhoud the body of Yogi, the notes of music begin to fall from its mouth, he has sportive eye-brows; the waist-line itself becomes the playful girdle. The experience of the aesthetic joy results in the rapture of whole body, the dress and ornaments themselves become loosened and free from their own bondage. This aesthetic bliss makes a man free from all the physical enjoyment like a slaugh from the snake.\(^56\) Reflection of his beautiful limbs, a yogi enhances the beauty of his ornaments even.\(^57\) rasā līlā has a mystic application of the philosophy of Lord Kṛṣṇa. Gopīs came before Kṛṣṇa as being afflicted from their passions. But through Yoga, Lord Kṛṣṇa elevated their feeling to the sublimation. The circle of the mahārāsa shows the beginningless and endless cosmic-dance of the transcendental.\(^58\) This rāsa was

\(^{55}\) Bhag. P.X.I.29.15.  
\(^{56}\) Ibid., X.I.33.3.  
\(^{57}\) Ibid., X.I.29.39.  
\(^{58}\) Ibid., X.I.33.3.
the condensed form of the nine permanent emotions. Whatever rasa Jīva inacts, he experiences the aesthetic pleasure of the same rasa. Before this cosmic-play, when gopīs were bathing in the pond, Lord Kṛṣṇa stole their clothes to examine their love. The gopīs till then were veiled with their ignorance. They were not free from the clothing of ignorance which was a binding condition to move on to the sublimation. The ignorance is the quality of passions and not of love. The same idea is imbied in the Bible by stating 'Come ye naked to the naked Christ.' In this great cosmic-play (rāsalīlā) like a child plays with his reflection, Lord Kṛṣṇa played with the doubles of Gopīs, which were playing with Lord Kṛṣṇa and were present in their homes with their husbands simultaneously. In other words, in this cosmic-play gopīs were not present there with their gross-bodies, they reached Lord Kṛṣṇa embodied only in their consciousness of subtle-body, and Lord Kṛṣṇa with his magical cosmical power of Yogamāyā which is acentya-aghatanaghatana Patīyasī, acted his erotic dance of rāsa-līlā. Why these Gopīs went to Lord Kṛṣṇa leaving their respective husbands? Husbands could fulfill their feeling of passion? But feeling of love which is purposeless, and which makes them experience the aesthetic delight

59. Ibid., XL.33.17.
50. Ibid., X.5.37.
51. Padma P. Patala, Chap.77.

रमेरैमीरै कङ्कनधारीभिक्षुर्मकः स्त्र्यकातिबन्ध विषुम् ॥
स्वन्द्रनु स्वानु दारानु ब्राह्मणान मन्यनानाः कृष्णाय न असनन् ॥
श्री राधाकृष्णापांत्यां तस्मै तस्मै नमः ॥
could be attained only through their devotion to Lord Krsna.

Love and beauty do not have any reference with the sense of utility.

The devotion of the Gopīs was a longing for union with the divine, Lord Kṛṣṇa. This love with the unconditioned mind does not admit any moral rules of physical world. It has its own ethical outlook which has universal credentials and imperative values.

The way to attain divine or platonic love is difficult to achieve.

Sri Kṛṣṇa himself is Brahma - 'Brahmaḥ hi pratiṣṭhā tamām'. Brahma manifests himself in three manners. These are the manners of being in inertia or tamas, consciousness of momentum or rajas and the bliss of Sattva. Corresponding to these, it has three powers of expressions: - Śadvit, Sandhī and hlādinī. Through the Sattvika power of love, hlādinī, he created the whole creation. This is what his cosmic-play. His cosmic-sport has religious bearings in it. Religious treatises propounded that religion should be performed along with the woman - 'Śastrīko dharmānacaret'. In this cosmic-drama, Kṛṣṇa associated himself with gopīs for this. The sattvika power of love itself is Jīva. We have to depend upon divine love (Bhāva) to achieve divine bliss, that is, one has to become oneself a gopi. Each gopi represents herself, as stratum of each sentiment towards that divine love, and the perfection of one permanent sentiment which is aroused by others itself is represented by the queen of all permanent sentiments, Rādhā, that is, the best erotic emotion. Rādhā is a pure intelligent principle or Jīva, through her sattvika quality, in whose association Kṛṣṇa enjoys. The Jīva...
enjoys the unity of its personal God, Kṛṣṇa, who is one without second. This personal God a qualified Brahman, is sporting in the world unaffected by it, as a swan plays in water without getting wet by it. When Brahma is imposed on Jīva, the latter becomes, boundless, eternal and incessant. The beauty without any emotion is impossible, though emotional devotion should be enlightened with the reasoning of the consciousness Lord Kṛṣṇa himself is embodied beauty. If there is no one to enjoy the aesthetic sentiment in the spirit, all the physical happiness remains insignificant.

There are two limiting conditions in a being. These are inferior-ego and superior-ego. Inferior-ego accumulates every thing for its own enjoyment, while Superior one, wants to surrender whatever it has for that aesthetic reality and its enjoyment. The moment, a feeling of possessing Lord Kṛṣṇa, arose in the mind of gopīs, and as they began to think themselves superior to other women; Kṛṣṇa disappeared from amidst the cosmical-play. This disappearance of Lord Kṛṣṇa proved a blow to the ego-state of gopīs. Their ego is vanished with the disappearance of Śrī Kṛṣṇa. A sense of knowledge is enlightened. They identified themselves with the lord and they imitated perfectly the actions of Kṛṣṇa in this cosmic-play.

64. Ibid., 29.47-48.
The amorous and merry-making movements, the footfalls or dignified gestures, the side-glances and the flux of facial expressions of Krsna began to rehabilitate in the gopis. They began to experience the aesthetic joy in the impersonation of aesthetic form of the lord. Since then, they were enticed through the creativity. The presence of the ego, which caused disappearance of beauty and bliss, when it is tortured, it surrendered itself, unto its Lord - to experience the aesthetic look of that Spiritual-being. Through the fall of eye-lids even, one felt obstruction to the view of that aesthetic look and began to blame the creator who has created the limitation of vision for on-looker.

KNOWLEDGE OF DISINTERESTED LOVE

Seeing the permanent aesthetic vision of Lord Krsna, gopis poured their egos out and gave themselves up to lord Krsna. As they were bestowed with faith and confidence, each of them began to contemplate themselves in that bliss of aesthetic sight of Lord Krsna who excels in beauty even the thousands of cupids. This newness which is aroused in their consciousness through their aesthetic feeling for Lord Krsna, was the commencement of Jñāna.

65. Ibid., 30,2-3.
in them. Through the advent of Jñāna they realized that the beauty which was visible in the three world was even less than a subtle atom of the beauty of the Lord, and even it was only a fallacious appearance of Him. Lord Kṛṣṇa is the highest resort of it, who is one without second. Before the dazzling sight of bright sun, the role of oil and lamp is eradicated. Through their wisdom or knowledge they understood their devotion for the aesthetic and magnificent sight of the Lord. Lord Kṛṣṇa imparted upon them the knowledge of devotional love as one of the highest emotion, without any purpose or reason or without the sense of reciprocity. Love is absolutely subjective and could be experienced even without an object into a gross sense.

The beloved one pervades in the concentration and contemplation of the subject. Iśtadeva is the aesthetic form of bliss achieved only by the knowledge of his greatness. The action is required in the concentration, devotion and knowledge as well as the incessant concentration without the intemittance of other object,

68. Ibid., 32.14.
69. Ibid., 32.17.
70. Ibid., 31.18.
71. Siva.P. Audra Samhitā 12.46. ध्यानितामुक्तस्य नान्सिः ध्यानन्द वांकपं या श्रमानिताः।

चित्तोऽविद्य ज्ञानां लक्ष्मणे भवेत् ज्ञानं वर्त्ति।
but with pinpointed focus into one, like the flow of the oil in one flux toward one direction is known Dnyāna. The different stages of knowledge assume different names of Smṛti, icchā, dvesa, and anurāga. Particular state of knowledge where incessant memory of the loved and its identity with the subject is attained, is known as devotion. Knowing all pervading form of Paramātmā, when love for him, and the incessant memory of his form, becomes so intense that the subject becomes one with him, this devotion is accomplished and attained through the path of knowledge. As knowledge is attained in the form of concentration or Dhyana so also devotion is achieved. The substrata of devotion are knowledge and actions. In this submission, the intense memory of God is not needed and without it, man attains the aesthetic bliss of the highest spiritual-being. These submissions are of two types according to two doctrines of monkey-rule (markaṭ-nyāya) and cat's rule (māṛjara-nyāya).

YOGA AND AESTHETIC RAPTURE

Devotion, knowledge and action, all are based upon Yoga. The concentration is the hindering of the modifications of the internal organ,\textsuperscript{73} which (prevention of its being modified) is the cause of the abiding in the form of soul simply. When the internal-

\textsuperscript{72} Brahmavaivarta P. 27.212. काश्यपरां धातव्यं यथा कृत्वं च दाहितां।

\textsuperscript{73} Yoga Sūt.1.2.3. योगविभल्बिती निर्रोधः तदा दुष्टः स्वप्नशःस्वानस्य।
organ (mind) through the senses, is affected (or modified) by the form of same object, the soul also (viewing the object through its organ the mind) is as it were, altered into that form, as the moon (reflected) in the moving ripples of the water, is like as if it were (itself) moving. But at the time of concentration, the soul abides in the form of the spectator without a spectacles that is Svarūpe, avasthānam, 'its state is'. Soul consists of the knowledge which has as its object the modifications like fire and the wood. On the destruction of the modifications, the soul too should be annihilated as the fire is in the absence of the fuel. Without this concentration nothing could be accomplished beautifully. For that concentration one needs the Istadeva. By profound devotedness towards the lord one attains to the state of Abstract meditation. It is said in Purāṇa, if a person can not give up attachment, he should attach himself to a person who is a devotee of God. The ten senses of man belongs to two categories of divine and demoniacal. Only divine senses are used for Yoga. When two antithesis, lose their entities and transform themselves into a newer and absolutely different entity (synthesis) that is, what is called Yoga. Keeping two separate existences at the same time live co-existently is the yogic process. The combining capacity of intellect, mind, prāna, senses and the other, is also known as Yoga. The person who unites his soul with the supreme soul is known as proportionate yoga.

74. Bhāg.P.III.25.26. चित्तचर्चा मलासे प्रणाणे योग युक्ते
यतित्स्ये भुवनम्यांगमां: ||
(ānkiyaa-yoga). In the perfect yoga, the complete union with the supreme being is needed. That is to say, complete submission of devotion, knowledge and actions to the supreme-being is Yoga. The world of devotion or love is the world of power whose two side-wings are knowledge and action. The harmony among all these, brought the creativity in science, literature, music, art and culture.

Lord Krsna, though absorbed himself in this cosmical-play, yet he was yogiśvara because of the synthesis and its result thereupon. If we look at world-existence in its relation to the self-delight of the eternally existing Being, Krsna, we may regard, describe and realise it as līlā, the play of the soul eternally young, new and is born again and again for the līlā. This divine-dance is nothing more than the detached spiritual deeds toward the world. In this divine dance, Krsna is served by those fortunate selfless entities who relate themselves to him. All the Gopās - Gopīs are the many divisions of His Cit-potency, or extension of His ecstatic-potency Śrimati Rādhikā. Rāsa-līlā is an expression of the manifestation of divine love. Gopīs that have developed femininity of the soul are innumerable. Kṛśna's flute calls the physical-beings to awake out of the attachment of the physical world, and turns toward love and ānanda which is Kṛśna. It is indeed the dhvani of his bewitching flute that weans man away from the material pre-occupation, from all that he holds dear to life. Yoga transforms not only the inherent ignorance into a knowledge form of nature,
but it beautifies the physical form also. The eyes which see through the light of lamp all the illuminating objects, if those eyes contemplate the light itself then the objectivity is vanished. In this way, man is known to all the different physical, mental and spiritual levels. As the level of the experience is changed so is changed the physical form of a person. A man who is to lay fair complexion, can be transformed to black complexion if he changes his level to a lower limit of his existence. In other words, when sattva quality, inclined to rajas and tamas, it moves to the opposite direction or descending way, it makes to enjoy the physical beauty. Contrary to it, if Sattva moves towards elevation or to the extremes of higher limits, it enjoys the spiritual beauty of the supreme-being. Or we can say, that buddhi is composed of three gunās but by means of yoga, Sattva-guna is made to prevail. Yogic training purges buddhi from its original inheritance of tamas and rajas then buddhi becomes transparent and it is revealed in its innate strength. Then the reflection of the light of Purūsa is quite brilliant on buddhi and it can experience the world’s view more and more beautifully. Though melted ghee or frozen are two different things but basically the taste on tongue proves their identical objectivity. There are two partial outlook where Yoga functions. Looking into the reality is what we call anvaya-yoga. It consists in a uniform flow that is to say, the internal organ (antah-karanah) takes a uniform shape on account of its being deprived of the obstacles. 76

76. Yoga Sūt. 1.30.
The second one is vyatireka-yoga; it is the hinderance of the modifications of the thinking-principle. The hindering is super-sensual species of efforts, which is the cause of the destruction of these modifications, which creates ignorance in a man. So through Vyatireka, obstacles of anvaya-yoga are shattered. Through vyatireka, man realizes his own mind and the mind of others. Through complete yogic-power a spiritual man can experience the aesthetic aspect of the physical world also by descending down from his place. Through complete state of yoga Krsna attains Visvamohini rupa. The ideal norm of the physical and mental beauty of a woman in Purānas is deciphered in Visvamohini rupa as a concept of beauty of that period.

DISCUSSION ON THE WORD 'SYĀMĀ'

The colour syāmā is well known complexion of an Indian woman. Generally through the science of colour, we understand that the blue and red, these two colours have great reflectivity and scattering quality. Because of this, the rising and setting sun has a brilliance of red and blue and the reflectivity of blue even more than the red, proves the colour of sky as the colour of finite, where all the seven colours merge. So this syāmā colour suggests the finite unit of colours or we can interpret it as fair complexion also, as the finite colour of sky, (syāmā) reflects more on

77. Ibid., 3,35.
78. Ibid., 3,46-47.
fair-complexion. Lāvanya is caused through the reflection of rippling brilliance of the beauty. Saline effect, (Lāvanya) ripples, again give the clue to the finite colour of the ocean, which itself is saline. Brilliantly shining fair-complexion has rippling brilliance of blue colour which in its turn looks like Śyāmā colour. The blue lotus is not as blue as it is white-blue. A white lotus imitates the colour of sky through the ripples of the pond. So again and again Śyāmā colour is always compared to blue lotus. Mohini had attractive youth, like the blossom, pervades her limbs, her equal proportionate ears are adorned with the flowers; her charming cheeks, a face like a moon which is sealed up for ever and the nose elevated; the bloom of youth brought full-orbed bosoms which serve wearing the waist-line due to the weight. The mouth has sweet fragrance of the young shoot of mangoes which is kissed by the swarm of bees; there is a confusion of crowded emotions in the eyes; her long hair is braided with the jasmine flower. Necklace in the tapering neck, bracelets in the arms, anklets on the feet, the tinkling girdle upon prominent hips; weighed down with the bashful smile; playful arching of the eyebrow; the sight, dancing with glee, such was the feminine charm of Visvamohini which was an ideal of feminine beauty.\textsuperscript{79} The physical beauty, the glances to suggest different expressions of mind as also various gestures of the body, dominant emotion through the intermediation of passing or transient emotions, expressed fully

\textsuperscript{79} Bhag. P.VII.9.42-46.
through postures of the hands, the position of the fingers and
the inclination of the hands and feet in such an elaborate manner
that by their assemblage, the inner expression or rasa is manifested.
So, the physical beauty is perfected only by mental beauty of
brilliant reflectivity on itself. The involuntary emotions
(Sattvika) of our mind, which are expressed in the physical body,
enlivens the body with the experience of aesthetic taste. Even
finer specimens than this, in Nārada-Purāṇa the charm and beauty
which is not accidental but essential too, which is based on direct
experience and observation of a poet, is analysed in the couple,
Rādhā-Kṛṣṇa, by using innumerable epithets for them.

IDEAL PHYSIOGNOMY OF MALE AND FEMALE IN THE PURĀNAS

The femininity is usually described as ardent as the man.
Even the highest Gods are immune to love like a man. Though the
large emphasis applied on the body but body and soul were taken
together to exhibit the beauty and its essentials. The female
and male enjoyed the equal status in the society in as much as they
were measured with the tape of love in the equal level of aesthetic
experiences. If Lord Kṛṣṇa is described as handsome as thousands
of cupids (Koti-kandarpa) then Rādhā his spouse, was also known as
beautiful as the beauty of thousands of Rati, the spouse of the God
cupid (Hatikoti-ratiprada). This concept of equal status in the
experience of aesthetic delight for a man and woman both, is in

80. Nārada P. III Yugala Sahasranāma
correspondence with the religion of Sahaja-philosophy which is elaborately described in the book *Dance of Śiva* by KUMĀRASWĀMY. Kāma and Rati, who are the deities of aesthetic delight, to show their equal position they are described as Yoga and yoga-vidyā. During the conjugal-night, Kāma presented his heart as a seat for Rati to sit as a yogin discerns yogavidyā in his mind. The rapturous vision of pure beauty is shown in the concepts of bhoga and yoga. The paradoxical description of the God of love, Kāma and his spouse Rati as yogī and yoga-vidyā corresponds to the idea that even in Bhoga one can be yogī; in other words, Bhoga is enjoyed by the physical-body while yoga is attained by the enlightened and elevated individual soul. Whole Purānic-literature shows this prominent spirit of paradoxical union of Bhoga and yoga. As bhoga is the subject of love, yoga is its artistic expression. Many a postures and gestures, (hāva) indicating the awakening of the emotions and hela, the decided manifestation of the feelings which are shown in the sculpture of Purānic period, would give the true picture of yoga philosophy as used in the erotic sentiment to enhance the artistic experience of aesthetic delight. Through the dominant character of erotic emotion is shown in the sculpture but it is also an intuitive-image of an artist in a moment of intuitive meditation. Even Abhinava Gupta the latest aesthete, linked in a complex and serious manner, religion and poetics, with the Indian

81. Śiva P. Rudra Samhita II.3.
philosophical systems. The whole glimmers of aesthetic delight are shown by the poetry, religion and philosophy together. As three of them jointly played their great roles in the Indian tradition of art.

**THEORY OF 'PLAY' AND ITS TWO ASPECTS OF PLEASANT AND TERRIBLE**

We experience Brahma in two aspects: - The pleasant and the terrible.\(^{82}\) The pleasant personality of the absolute is Krsna and the terrible is attributed to Sankara. They are the two innates of the highest manifestation of the eternal essence, Brahma. They are engaged in the divine-dance of preservation and destruction. But it is an inadequate idea of their complex characters. Nor does the conception of their relationship to each other become clearer when it is ascertained that their functions are constantly interchangeable, and that each may take place of the other, according to the sentiment expressed by the greatest of Indian poets, Kalidasa.\(^{83}\) Therefore, the divine-dance of bliss of Krsna and the divine-dance of horror of Siva or Rudra, are based upon one substratum of the Brahma. They are the manifested or qualified forms of non-qualified Brahman. They both are made to possess a double nature or two characters - one quiescent and the other active.

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82. Devibhag.P., Durga-Saptasati

83. Ku.VII.44.
The active was called Śakti or Yogamāyā, as their spouse or the female-half of their essence. The blending of the male and female principles in this divine-dance of rapture seems to have been transferred to Kṛṣṇa and Śiva. As creation and preservation of the aesthetic ecstasy is necessarily leads to re-creation and re-production, the idea of God Rudra is also extended with great variety of names attributed and his functions.84 Similarly, Viṣṇu and Kṛṣṇa are also attributed with thousands of names and forms. But three specific characters, each of which has a female or active energizing counterpart (Śakti) have been assigned to Rudra or Śiva or Mahādeva. As Rudra, he is the destroying and dissolving power of nature, the more active principle of distraction is being assigned to his consort Kālī.

As Śiva, Śadāśiva, Śaṅkara, Śambhu the eternal blessed one, causer of blessings - he is the eternal reproductive power of nature, perpetually restoring and re-producing itself after dissolution.

Under mysterious character, he is often identified with the eternal creative essence and even with the great eternal supreme-being as the one great God (Mahādeva) and supreme Lord. In this character, he is rather represented by a symbol of linga and yoni. Sometime, this reproductive energy is devoted by his vehicle or companion the bull Nandī.

84. Śiva, P. 69th Chap.
In the third place, he is the great representative yogi who has attained the highest perfection in meditation and austerity, and is thence called, Mahāyogi. In this character he appears as an austere naked ascetic, with body covered with ashes and matted-hair (Dhūrjati) abiding fixed and immovable (sthāna) in one place, teaching man by his own example, the power to be acquired by mortification of the body, suppressions of the passions, and abstract contemplation as leading to the loftiest spiritual knowledge.

Siva, Viṣṇu or Kṛṣṇa, they are not opposite or in compatible. Both the beautiful or non-beautiful belong to them.85 Yoga-māyā is nothing but a form of cosmical-dance. In this dance Jīva meets the universal soul. The limiting condition that is Māyā is superimposing our existence with its presence while herself, she depends upon Brahma. So we are not liberated as the universal soul is. This whole cosmical-drama is played by Māyā itself.

Like a fog in the extreme darkness of the night and the glow-worm in the day-light of sun is invisible so is Brahma.86 Māyā is the veil between us and Brahma. Without the knowledge of Māyā, we can't attain Brahma. The veil of Māyā is so variant, so charming and magnificent what could be the beauty of Brahma then? Just as without Māyā we don't understand the world so also without beauty and delight, this world is useless place for us. As Māyā is

85. Viṣṇu P.I. 20,9. 10-12. करान्यां द्यास्य ह्यो त्यस्य सिद्धाविश्वा मया चक्षुशा ||

86. Bhag. P. X.II. तस्यं तमोयन्त्रां परदशयतान्तरिष्याहि ||
enveloped in the theory of Karmas and our rebirth and their impression, temporal world as present, past and future, the aesthetic essentials are also covered with these principles. If there exists only the light in this world then it could become null and void without the darkness. Māyā creates this universe of darkness to establish the light, essence of Brahma.

**BEAUTY AS ABSOLUTE AS WELL AS QUALIFIED**

This qualified power of Brahma, enters into all the beings and matter, as Brahma desires to create this world. Matter is condensed energy when scientist explained this, they channelise their intellects to transform matter into the energy already existing in the matter. This condensed energy of science and Māyā of philosophical systems is representing the affectual world. Due to the various objects it varies itself. This Sakti or Māyā is the cause of sentient and insentient-beings. Substratum and its object are identified. So Brahma and Māyā are one without second. Apparent difference lies on name only.

88. Ibid., 3.3. 
89. Ibid., 3.6.

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88. Ibid., 3.3. 
89. Ibid., 3.6.
beautiful. It is the great-will of Brahma. Only the will, if fulfilled, gives us pleasure of satisfaction and joy of beauty in its accomplishment. When our insignificant power of will or desire gives the experience of worldly aesthetic pleasure, the will of Brahma could be surpassed in that experience of mundane world. \(^90\) Śakti or Māyā narrated its beautiful form in enquiring the Gods, that the absolute Brahma, when qualified by it, he becomes manifested in the physical world of body and limbs. \(^91\) If we correspond this concepts with the present science, we find quite close to the theory of Thermodynamic where its first principle is described as 'State of conservation of energy', though we have energy in common in the first principle of this cosmic world. But we have conscious-energy and science is silent about the consciousness. This is the absolute state in the beginning. But the state of inter-conversation of energy is the second-state of Thermodynamic-theory which represents in correspondence with philosophical theory of qualified Brahma who together with his energy (māyā) created the different forms of the world. Actually all the attributes, names and objectivity and subjectivity is the interconversion of Māyā, volitional potency of the Absolute with it, the world is a vast void.

\(^90\) Skanda P. 3.1.2-3.

\(^91\) Devībhāgawat P.I.2.4.
This whole world is beautiful because of its changing geometry of circumflexion, cartography, topography and spiral forms. If the rotundity of heavenly bodies could not exist therein, space could be a place of vacuum, and voidance. These curves brought the gravity in the things. According to EINSTEIN, the four dimensions are the effect of the circling of time and space and their gravity is produced due to these circumflexions. 

The word Sakti with which we came across in Padma, Kālikā, Mārkandeya, Varāha and Brahma - Vaivarta Purāṇas, is etymologically explained in Devī Bhāgavat Purāṇa. ***Sa*** - supremacy, sovereignty and affluence and ***Kṛti*** - devotes the sense of valour, endeavour and omnipresence. The one who bestows sovereignty and valour both, is known as Sakti. This primordial nature, or primal power causes the modifications in the form of this universe. How is this modification of the worlds is produced by this Prakṛti? That is hidden in the word Prakṛti itself. 'Pra' gives the sense of excel and 'Kṛti' devotes the 'created one', one which excelled in creation.

92. Beauty resides in order and in the metaphysical elements included in order, namely, unity and multiplicity (harmony symmetry, proportion) Measure and Proportion say Plato, are the elements of Beauty of Perfection - Encyclopedia of Ethics and Religion.

93. Devībhāgavat P. IX.2.10. **ऐश्वर्यकल्यानः शक्तिः परराम एव ।
तत्स्वस्यात्मादृश्च शक्तिः परिक्रियतिति ॥**
that is Prakrti. It is its restricted sense, while we can find more than this in the word Prakrti. Pra or excelling quality belongs to Sattva. Kr gives the sense of rajas and 'ti' denotes tamas. The integrated group of these three is Sakti. Sāńkhya-system defined Prakrti in the same manner. For the good of the worlds, to manifest the ultimate soul, this sportive Mahāsakti created and presented herself in each object and its consciousness. The word Sakti is synonyms of the words bala and sāmarthya, capacity or force. The inherent power or might of each object is different according to different objects. Beauty in the nymphs, capacity of fulfilling the desire in Kalpodruma, the briskness in the bird, the light in the sun, the gleaming streak in the moon, the smell in the earth, the taste in the water, the velocity in the air, the brilliance in the fire, the pervasiveness in the space, the vitality in the body made of five gross-elements, the resuscitation in the nectar, the lustre in the planets, the steadiness in polar-star, crimson light in dusk, slumber in the night, the splendour in the dawn, the enchantment in the dance, amusement in the musical

94. Ibid., IX.1.5. प्रकृति वाक्य: प्रकृतिविश्व सुविदा वाक्य: ! प्रकृति प्रकृता या देवी प्रकृति: सा प्रकृतितिला !

95. Ibid., IX.2.6-7. पत्ता सत्य प्रकृति च प्रकृति वर्तित युतः मय्यासि रचित्रि कृत्य तिर शाखस्तमपि स्मृतः ! विशुद्धात्मस्वस्य या च ज्ञात्निस्वस्वस्य !

96. Markandeya P.II.73.56.63. तत्त्व सत्ययुक्ति या ज्ञातः स्वहृद्धि स्वयम्भाय सहाय !
instrument, infatuation in the music, the rasa in erotic emotion
the grace or charming words in the prose, the fathomlessness in the
ocean, the ripples in the river, the placidity in the pond, aesthet-

cic rythm in poetry, the softness in the lotus, the petrification
in the mountain, perpetuation in the cascades, the restlessness in
the fish, transparency in the gems, fruition in the tree, novelty
in the leaves, fragrance in the flowers, delicacy in the creeper,
foliage in the garden, elegance in the spring, radiant heat in the
summer, surf of the clouds during rain, thunder in lightning,
clarity in the autumn, genius in the poet, penetrating intellect in
the critics, superhuman faculty in the yogis, tenderness in the
children, etc are the inherent potentialities of these objects and
the others. This power firstly functions in the nature and the
world in its macroscopic form, separately dealing with three gunās,
it covers rest of the creation with its integrated three gunās with
different ratios, proportions and assumes innumerable forms. 97

FOUR STAGES OF LIFE AND BEAUTY THEREIN

Sattva is illuminating quality, pure and lucid. A child is
tender and young and all the senses of perception and others are
yet small, there is no inclination of the inner-self (antahkaranah)
towards their sensual objects, the body in the childhood is

97. Devībhag P.3.26.34  सत्त्वा दितिमित्रकृत्तियाँ तेहि नाना स्वरूपिणैः।
ब्रिकार्ज व्याप्विष्योऽनिकृतिसृष्टि पृथ्वी महें॥

...
dominated by Sattva. As he grows, his sleeping, yawning and movements of hands and legs are motivated by rajas. This is the time when blinding effect of Kāma starts. Gradually, body starts to grow heavier. The fatness begins to encampass whole body, this is what we call the dominating nature of tamas. Sattva makes the body light and tamas fattens it.\\(^{98}\) These three gunās work together. Though they are opposite to each other, they work like oil, lamp and wick in co-ordination. That's why world is full of opposites, contrasts, inconsistency and contradictions. This paradoxical life when attains complete harmony due to the compact unity of three gunās, then one experiences aesthetic taste in life.

**DISCUSSION ON THE WORD SVABHĀVA**

This power of Bhagvatī Jagadambikā is attained through realization of its universal presence.\\(^{99}\) Here, beauty becomes the inherent power and man is considered as being born of this inherent power. One who incessantly resides in his svabhāva, he is essentially a beautiful. The inherent quality of water is coldness. As we keep it in the fire, it becomes heated and tasteless and as we remove it from the fire it becomes again cold.\\(^{100}\) The super-imposed nature creates modifications and inherent nature attains its own natural beauty. As anger modifies man into ugliness and its

\(^{98}\) Ibid., 3.8.

\(^{99}\) Ibid., III.12.56.

\(^{100}\) Ibid., III.10.43.
absence again proves him beautiful. Man's form changes according to his nature. The humanity in human being, the chastity in woman, the philanthropy in the virtuous, the valour in Ksatriya, the celibacy in brahmacari, are the inherent beauty of their respective nature. Svaabhava is our inherent nature which reflects on our physical form. This inherent nature is the power. And the great power (Param-sakti) has its three primordial modifications of Sattva rajas, and tamas, according to Saâkhya; sat, cit and ânanda, according to Vedânta; jnâna-sakti, icchâ-sakti, and Kriya-sakti according to Nyâya. According to the ancient idols of the different sculptors, this supreme power is carved with many names of Mahâ-sarasvati, Mahâkâli and Mahâlaksmi. As an organic and dynamic system they interpret all in terms of power, from the atom of matter.

Power-holder counterparts of Sakti are Siva Visnu and Brahma. Just as two aspects of Icchâ are kâma and krodha, jnâna-sakti assumes two forms of reality and unreality and kriya-sakti as merits and demerits.101 Beauty does not exist in the thing but it resides in Kriya-sakti or power of self. This power itself is beautiful in its beautiful sovereignty.

AESTHETIC THEORY OF SAIVISM

This Sakti is Bhâva which can not be described in the language. The undifferentiated Sabda-Brahman or Brahman as the

immediate cause of the manifested 
Sabda and Artha is a unity of
consciousness (caitanya) which expresses itself in the threefold
functions as the three Saktis, Icchā, Jhāna, Kriyā; the three guṇas
Sattva, rajas and tamas, the three Bindu, (Kārya) which are sun,
moon and Fire. These are the product of the union of Prakāśa and
Vimarsa-sakti. This tringle of divine desire is the Kāmakalā or
creative will and its first subtle manifestation, the cause of the
universe which is personified as the Great Devī Tripurasundari,
the Kāmesvara and Kāmesvarī. This manifestation is the union of
Śiva and Sakti the great 'I' (aham) which develops through the
inherent power of its thought - activity (vimarsa-sakti) into the
universe, unknowing as Jiva its true nature and the secret of its
growth through Avidyā-Sakti. Then there appears the duality of
subject and object, of the mind and the matter. The physical
manifestation of mystic-power (Bhava) is known as Anubhāva. There
are three identical Bhāvās of qualified Brahma - Sat, cit, Ānand.
The anubhāvas or physical manifestations of these three bhāvas are
respectively, Sandhini-Sakti, Samvit-Sakti and Āhlādini Sakti.
In the universal consciousness three of them are existing in their
perfectness, in an individual soul as their portions and in Māyā-
Sakti, they exist in their modification.

Before the rise of the will, Idea is in a state of identity
with the absolute in the former and with the limited subject in the
latter case. The will is nothing but Vimarṣa.¹⁰² Utpalācārya

Bāndarkar Oriental Research Institute, Poona.1.5.11.)
states, that if the absolute be without Vimarṣa (freedom of will) and be only self-luminous (Prakāśa), it would be insentient like quartz (Sphatika-Maṇi) instead of using the word Vimarṣa uses the word 'Camatkṛti', this word later on with aesthetic implications has been used by many sanskrit poeticians in the sense of Ānanda.

The supreme Lord is free to be (Vimarṣa) or icchā-sakti. This freedom to be technically called Sattā, sphurtta and is inseparable from consciousness (Vimarṣa) which refers to nothing else than this very freedom to be and, therefore, may be called 'action' (Kriyā). Action includes the activity of knowing also. A knowledge and action has three powers of knowledge of action and obscurity or concretisation (Jñāna, Kriyā, Māyā). These power of the Absolute appear in the case of an individual subjects as Sattva, rajas and tamas.

SYNTHESIS OF ALL PHILOSOPHICAL THOUGHTS IN AESTHETIC EXPERIENCE

Through Vimarṣa or Icchā, Jñāna, Kriyā or Sat - cit ānanda, world-consciousness is born in the form of latent permanent mood, individual-world or the world of Māyā both in turn took birth into physical form (Anubhāva) with three Bhāvas of Sandhini, Samvit and hādinī. Icchā-sakti or its permanent mood with the contact of


104. Vīṣṇu P.1.12.69. हरिदित्र शान्तिनी शैवित्वनके सिमस्किष्टे।
हरिदत्तापपर श्रा त्यथे नो गणिविज्ञे।
Sandhini anubhava (physical manifestation) created the rasa of the Abode, form, and all the agency of consciousness of the supreme-being. The name, quality, Lila, all belong to the Sandhini - anubhava. Samvit anubhava displays the divine affluence, tenderness and beauty while hladini-anubhava gives the divine experience of love and bliss. Sandhini anubhava of an Individual soul gives the idea of the conscious existence of an individual with its name and place. Through Samvit anubhava an individual attains knowledge of Brahman and through hladini anubhava individual experiences the aesthetic delight. Even perfect state of yoga and self-realization of an individual is the manifestation of Samvit-Sandhini-anubhava of Maya-Sakti creates whole cosmic-world and limits the universal soul in its macroscopic form and individual-soul in its microscopic form. Through this Maya-Sakti conditioned individual-soul, inherits name, form, quality and kind. Samvit anubhava provides this individual-soul with its feeling of care and anxieties, hopes and imagination. Hladini anubhava gives the physical pleasure of this physical world.

Through it, we conclude that the word Sakti is implied to femininity of particularity. All the individual souls are basically feminine (because of this Sakti) Purusa is only that who owns all these powers, or one who is powerful, is masculine or particular. Eventually they both are same, as Saiva says - "Saktisaktimato abhedah". They are two inseparable entities. Self-luminosity (Siva or Prakasa) is newer without self-consciousness (Sakti or Vimarsa). This is not pure identity but identity in opposites.
as represented in Ardhanārī-Nāteśvara. This identity is potential identity with the absolute as images in the dream of an individual are with him in the wakeful state or as the creation, that a yogin brings about, is with him before he actually creates. As the dream from the dreaming-subject or reflection from a mirror can not have their existence apart from their substratum, similarly, universal-consciousness is the permanent substratum of all that is objective. Why will creates subjective and objective variety? Is this manifestation due to some cause? Cause itself is an inexplicable mystery. It is essential nature of the will to manifest.

Siva is self-illuminating and self-conscious both, unlike Vedāntic Brahman who is only self-shining and inactive. In Purāṇas, Siva is Nirvikalpa and Savikalpa both. Vedānta interprets Brahman as only indeterminate (Nirvikalpa). Determinacy depends upon self-consciousness which has cognition of 'this' and 'not this' or activity to unite something and separate another. Self-luminousness (nirvikalpa) is identical with Savikalpa or self-consciousness as fire with the capacity of burning.

**IMPORTANCE OF WOMAN AND THE DIFFERENT INTERPRETATION OF THE SYNONYMS OF THE WORD STHAL**

The four aims of human life and the main aim of dharma can not be attained without a woman. Even in earning artha or money if woman does not care or protect the household, man does not get time to earn. In kāma, the main role is played by a woman in the experience of aesthetic pleasure. Therefore, the woman has more
qualitative characteristics than a man. From the point of view of Moksa also, womanhood is an agency to attain it. As without detachment, one can not be privileged with Moksa. Till one distastes the sense-objects, he can not elevate himself towards knowledge. As woman is the true agent of the pleasure she can be indirectly the cause of Moksa also.

The power of femininity is described as Vāmā, Menā, nārī etc. The word Strī implies the sense of embarrassment. According to Patanjali all the senses of tastes and their aggregate itself symbolises a woman. When each of the tastes is so enjoyable then how beautiful and charming could be its aggregate? This aggregate is known as Mānya that’s why woman is given the name of Ainā also. Ṛgveda takes the word nārī from the root nṛ, one who leads but Yāskācārya took its etymology from the root nṛ, one whose beautiful activities make a man dancing, is known as nārī. Devi Purāṇa calls her Vāmā, as she always speaks contradictory statement, that is for 'yes' she speaks no and vice-versa. One who scatters beauty (vayati Saundarya iti vāmā)
is also known as वामा. As this feminine beauty is worshipped so it is known as महिला also (पुज़ार्थे महिला). Her beauty is compared to the toxic-effect of a flower so she is known as प्रमादा (प्रमादा साप्तादु हर्षे दा), she who in her association makes other also intoxicated. This power of femininity resided like a musk in everyone which is mysteriously hidden. नारिः is that flower who spreads her perfume only in the house and not in the market place. शक्ति पुराण echoed it in the same manner. The foundation-stone of a house is a woman herself. A man does not bear any relationship with a woman his happiness would be null and void.\textsuperscript{110} Without a woman nothing can be done by a man.\textsuperscript{111} देविभागवत described the innumerable forms of power of female-being.\textsuperscript{112} Even बुध्दि is described as multiformed woman as it tastes all the sense-objects and assumes them likewise. But because of the fundamental principles of अत or religion, it yet remains mono-form.\textsuperscript{113} In the 12th शक्ति of देविभागवत, all prevailing universal forms and names of the woman are described, which could be helpful in regulating a norm for the Indian feminine beauty and its universal applications. The feminine power is the agent and the end both there. In वृणास, the available sculpture of that period depicts woman's

\begin{itemize}
  \item \textsuperscript{110} शक्ति प.कै.क्ष.क्ष. 4.67.
  \item \textsuperscript{111} भविष्य प.चैप.7.
  \item \textsuperscript{112} देविभागवत प.7.31.44-53.
  \item \textsuperscript{113} शक्ति प.माकु.क्ष.क्ष. 3.274.
\end{itemize}
beauty as the matriarchal power. This material form is unstained beauty and its chastity is compared to a pilgrimage, where a man takes shelter and transformed himself as beautiful as a woman is. The perfectness of mother is the highest-state of aesthetic taste. She irradiates the misery and sorrow of men and fulfils their desire.\textsuperscript{114} Mother is known by the name Sakti, Dhatri, Janani, Amba and Viras\textsuperscript{115}. All the sixteen beauties of a woman is absorbed into one form of mother.\textsuperscript{116} Indian feminine beauty of a beloved wife, dancer or a musician all are culminated in one graceful beauty of mother.\textsuperscript{117} This world is not promoted only by female but male also. Before the pair of male and female, there exists only Brahma, he was the agent of enjoyment and the enjoyer both. The cit or consciousness of Brahma was the enjoyer and ananda of it was the enjoyed that is to say, knowledge (cit) experiences the aesthetic bliss (ananda). But a enjoyer cannot enjoy being separated from the object of enjoyment. Therefore, Brahma, when has brooding thought of enjoying, he became dual form of half male and half female. He parted his form into two, henceforth were born husband and wife.\textsuperscript{118} There is a narration in Devibhagvat where

\begin{footnotesize}
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  \item \textsuperscript{114} Ibid., 4.99.
  \item \textsuperscript{115} Ibid., 4.100-101.
  \item \textsuperscript{116} Brahmavaivartta P. Birth of Lord Krsna I.35.53-55.
  \item \textsuperscript{117} Devibhag.P.I.57-17.
  \item \textsuperscript{118} Br.Up.1.4.3.
\end{itemize}
\end{footnotesize}
Brahma asked Bhagvatī that she is the same Brahma, who is said to be one without second. Mahāsakti answered that there is a unity in me and Brahma, there is no difference between both. What Brahma is, that is 'I' and vice-versa. It is the delusion of buddhi where difference lies.  

**THE CONCEPT OF ARDHANARĪŚVARA AND ITS AESTHETICAL SYSTEM**

Every object of the ephemeral or created world is divided into two - male or female. Brahma during creation, manifests himself in the form of Mahāsakti and remains in two from till the time of deluge. After that he again assumes one form. The subtle seed does not grow itself into a gross form but transformed into an absolutely newer form of a sprout and thus grows day by day, till it becomes tree with leaves, flowers and fruits. Similarly, from the seed in the form of Brahma there appears a different twig in the form of Mahāsakti and the creation starts henceforth. The qualities of tenderness, beauty sweetness, love cleanliness, delicacy are related to feminine while quality of hardness, ugliness, harshness, heaviness and volume belongs to masculine. Whole sentient and insentient world consist of these qualities. The majority of any of these two makes male and female accordingly. But sometimes reverse is the case, that is, a female possesses more of hardness and male possess more of delicacy. Therefore, leaving aside the quantity in the quality, it is accepted that each man or

a woman is a symbol of half-male and half-female combined. Woman is symbolised with Sakti and man with Śiva. Though Śiva is one, he deviates himself into duality then into plurality. Even in Koran, this ardhanārisvara element of Purāṇa is recognised by saying that God created everything into couple-form. There is a myth in Visnū Purāṇa, that in the beginning of this creation, Rudra made a female from his half and male from the other half. Which part of Rudra assumed the form of male and female? For that there a story in Devībhāgavat Purāṇa which depicts that the supreme lord who is free-will created two forms through its own will. From its left was born woman and from right, man took birth. Vīṣṇu Purāṇa admits two realities of Visnū and Lākṣmī so it said that the male in Gods, birds and man is Hari and female counter-parts of them is Lākṣmī. After them there is nothing.

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120. Siva P. Vāyviya SaA.4.55. शक्ति: पुल्लाँ: पद्मेन विः; पद्मेन महेश्वरी।
121. Ibid., Rudra SaA.,कथारी स्वर: मानु मानु कोटि लगभग।
122. Koran हर्मण निः इते जयित जीविन।
123. Visnū P.1.4.,1.2.56. शक्ति: पुल्लां, हरि तस्मादतिशपातः।
124. Devībhāg P. II.29.2. वैष्णवचनी वीष्णव विखya नान्यो विखये परस्।
125. Visnū P.1.3.35. देवतिष्ठानमस्मस्य वृन्यान भव्यात्र दृश्य।
philosophy accept two realities of Śiva and Tripura - sundari who created all the words and the things. When Sakti assumes the form of Sphūrta (freedom to be) Śiva enters into it in the form of Tejas, (self-luminous) and a Bindu is created. When Sakti enters into Śiva then woman element or nāda is manifested. These two (nāda-Bindu) united together became ardhanārisvara. This is a Kāma-element, where white gems belongs to man and red to woman. The unity of both is responsible for producing Kalā. The nāda (inchoate sound and movement) and Kalā together with Bindu create the world Śiva together with Sakti, loses its unity in the process of concretisation of the universal. Concretisation means the rise of distinction, differentiation and limitation. It means splitting up of the ultimate unity into multiplicity. Universal self-consciousness begins to identify itself with the multiplicity of manifested world thus becomes limited. He begins to experience the pairs of opposites of the world. In this way, Śiva itself becomes the individual consciousness, the real subject and the mind and body which it upholds are the forms of Sakti. That is, Ātman is male and mind and body are female. Sakti manifests herself in the objects which are required by Śiva in the form of Jīva to enjoy them. Śiva can not move without Sakti. Again and again it is repeated by the writer of Saundaryalahari. Tantric cult called

126. Saundaryalahari 35.
127. Ibid., 1.
Siva as Prakṣaṇa and Vimarṣa has inseparable connection. Mind is self-luminous entity and receives reflections independently of external illuminator and makes them shine as identical with itself. This is technically known as Prakṣaṇa. Mind retains affection in the form of impressions, at will (sphūrtta). It will take out anything out of the stock of memory to reproduce its former state, as in the case of rememberance, it can create altogether new constructs out of imagination. These modification done by the mind are called Vimarṣa. Vimarṣa is freedom of will of willed-Siva or Prakṣaṇa who is conscious and luminous both. This freedom of will makes mind to create new ideas and imaginations to project them into an art. Because of these, Vimarṣa and Prakṣaṇa, all the objects are seemed to be different and in a descending manner. Though it is an inseperable relation between Vimarṣa and Prakṣaṇa, yet it keeps its existence separate like mercury of thermometer, but Vimarṣa unites totally with Prakṣaṇa and identified itself into it. They both try to swallow each other’s entity like the rays of the sun covers the round of the sun itself or the sparks of the fire covers its original fire, or the waves of the ocean overpower the ocean by their undercurrent. Vimarṣa though possesses the inherent nature of Prakṣaṇa, yet it covers Prakṣaṇa beautifully in its own charming veil. This state of equilibrium of Vimarṣa and Prakṣaṇa is known as Kaul. 128 Country, house, man of the same caste, gōtra and the

body, are known as *Kula*. There exists a state of equilibrium of *Siva* and *Sakti* in mother-land, in parents' house, in a man of same caste, same *gotra* and one's own body thus these are the most beautiful objects for an individual. Beauty represents itself in the harmony, proportion and symmetry. These variant qualities are made of two paradoxical things or antithesis, as *Saiva* and *Tantric* say, these are *Iśvara* and *Sakti*. *Iśvara* or *Purūsa* can not get perfection in his physique till his half-portion is counterposed or balanced by the presence of a woman or *Sakti*.¹²⁹ The erotic sentiment which signifies the importance of *Kāma* in life is impossible without man or without woman. The desire for unity is an essential nature of anyone who tries to make himself perfected by discovering half of his entity in a woman. The equal status with men is relished by women during *Purāna* period. Man or woman individually have two equal proportion of male and female elements and their harmony in any entity makes one to experience the aesthetic pleasure.¹³¹ If basic elements of man and woman are same or there is a compromise in their disposition, the same harmony

¹²⁹. *Visva Kṛṣṇa* 
¹³⁰. *Bhaviṣya P.* Chap. 7. 
¹³¹. *Chandīdāsa*
should exist in their outer-form also. From atom to molecule and element to organic structure, whatever there present, it is only the vibrations of the cosmical-dance of Sīva. Sadāśiva along with Ambā is dancing on this cosmic-stage. In one hand, he has drum (Dāmā) or vibration or creation, on the other he has beacon (Agni) for destruction. An elevated foot of Sīva is denoting to show an aim of human life which is above this world of rajas and tamas. Two hands are supporting man with security. Īśvara is a dancer who is moving a sentient and insentient like a fire hidden in the wood. This dance shows the essentialities of Lord in the form of creation, destruction, maintenance and deluge and favour. Separately these five divine activities are ascribed to Brahma, Rudra, Viṣṇu, Maheśvara and Sadāśiva. These five kinds of Divine Dances are performed in the forms of undifferentiated and differentiated. Śakti is blissful. The blissful aesthetic experience of Brahma and Māyā is the form of Umā. Dr. Anandkumaraswamy explained it elaborately in his book The Dance of Sīva. According to him the purpose of this dance is revealed only when it is experienced in one's own soul and heart. To accomplish this purpose, one has to become Sīva himself and remove all the other thoughts of this objective world from the mind. Only then, one feels the vibration of this divine dance. All the beautiful object reveal their beauty before him, who experiences the presence of Sīva in him. This beauty in a thing is only a presence of symbolical Sīva in a being. Though beauty is indescribable it does not have specific standard, yet one can't deny its importance.
in the fine arts. The outlook of philosophy towards the concept of beauty becomes a point of view in pragmatic life also and thus we find parallel concepts of philosophy is revealed in the contemporary arts also. Only the difference lies in their interpretations. Beauty is an essential reality, which is truly experienced by the aesthetic bent of artist's mind. This reality is the knowledge of the unity of Siva and Sakti which are united in their equal-half proportions. So Reality and knowledge, truth and wisdom become the parallel concept of beauty too. The reality which is revealed through knowledge, it is experienced as beauty in its emotive effect.

**METAPHYSICAL BEAUTY OF PURÂNIC LITERATURE**

All through the red-tapism of Sanskrit literature, we find an incessant chain of the transcendental beauty which shines in its highest elevation and manifestation of itself, gradually descends in the beauty of physical world. Alaukika beauty is a stimulus to all other beauties of this ephemeral world. This transcendental beauty is that where one knows no repletion or satiation. Even physical beauty in its reality is only that, which is experienced at each preceding moment as newer and newer without the feeling of fatigue or exhaustion. The beauty of the senses and metaphysical world is equally important for the aesthetic enjoyment of bliss. Metaphysical beauty descends in physical beauty and they both reach the state of identification. The physical-world transforms itself to the elevated divine consciousness to experience the universal beauty, through the instinct of love. The
metaphysical or physical beauty, both is experienced through identity of one subject with another subject as only a subject. Aesthetic experience involves complete elimination of objective consciousness and is characterised by predominance of the Vīmāra, the continuous realisation of universalised consciousness with the freedom of will, which is called Carvāna, Nīrvṛtti, or Pramāṁ Viśrōṇti. It is what is called, the rūpa of aparūpa or arūpa which is beyond modifications. Fundamentals of beauty though are said to be the form colour and the beautiful disposition of its ornamentation, but its special realisation in the sense of generality, is only a Bhāva, which we already explained during our discussion of Śaiva-theory of aesthetic delightment. Beautiful form or colour is visualized by the sense of vision but if it is not vibrated with Bhāva then physical beauty would be futile for its experience. Śiva is inactive highest principle. Only Sakti is incessantly active and full of vibrations. That is Sakti is a Bhāva of Śiva. In the absence of Sakti there is a absence of flux of love in Śiva. Only a man with valour (Sakti) can be potent for love (Bhāva). Bhāva is identified with the feeling of love and only love is the creator of beauty (WALTER SCOTT - 'The last ministeral'). Love indicates, that the object of love is not a

132. Brahma Sūt. Comm.3.2.14. अभ्रूःरू रिततप्यान्त्वाः - स्यादाभार रहितमेव हिं। ब्रह्म अक्षारप्रत्यक्षम्य न स्यात्तमस्य।

133. Saundaryalahari. 5 शिव मन: श्रवणाभकृतां विदि महति श्रवणां पुष्पकिं न गर्भव देवो न हुः क्षणः स्यात्तमस्य पि।
suggestion but it is subject itself. Only through love we experience the formless beauty. Love has its principle, based on the form of the formless (as impression of Sthāyībhāva). In the formless there remains a state of colourlessness and exists only one Kṛṣṇa colour. This Kṛṣṇa colour is the fundamental colour of the cosmos. That's why this Ādyā-Sakti is known as Kālī.

In this formless or form, in reality there exists only one colour of Kṛṣṇa. The worshipper of real beauty, absorb themselves in the practice of yoga to experience the formless aesthetic joy and thus are gratified. Whole creation is encompassed with the spatial and temporal conditions. But formless or black is enjoying its freedom from them even and thus is known as Digambarī or Digamṣukā. The indescribable feeling of joy and fear is experienced in Kālī. Her two hands which were laden with the fearful scene of the sword and the skulls, change the mood of the spectator at once if he sees other two boonful hands of Kālī. There, a feeling of fear and compassion is mingled. These are merely the emotional movements of Kālī, which are variant in the forms. But in its

134. Brahma Sūt. 4.1.4.
137. Ibid., 237.18.19.
138. Markandeya P. II. 76.17.
universal form of beauty, there remains identity in difference. Pure identity or identity in difference is the experience of aesthetic-feeling. This identity is the great emotion, great love and great beauty. Beauty is a reality - beauty is only a wisdom all where in the Purānic literature again and again we find the different concepts of beauty has one central idea of freedom of will in creating beauty or in experiencing beauty as well.

139. Bhāgwaṭ P.X.43.17.
SECTION III

THE ESSENTIALS OF POETIC BEAUTY AS TRACED
IN AGNI - PURANA

Agni-purāṇa, though we are discussing it along with the other purāṇas of Siva, Sakti and Vaisnava cults, its date certainly goes to the period of Alamkāra-Sāstras. Side by side with the development of profound sanskrit literature of classical period, philosophy entered into literature in order to widen and modify it. Poeticians started to build up the theories of poetry based on different philosophical systems. Agnipurāṇa though occasionally mentioned few terms related to philosophy, but it did not found any particular school on it. It covered all the disciplines of studies and it began to be known as an Encyclopedia of Indian studies of different faculties. We don't have elaborate concept of beauty as described with reference to the theory of poetics in Agnipurāṇa, yet discussing the psychological bearings of Agnipurāṇa on aesthetic taste, are worth mentioning. The word Abhivyakti of Agnipurāṇa we can take for the sense of liberation from ignorance. When the five limiting conditions of the individual subject are removed, we experience camatkāra. This state of liberation from

140. Agni P. 339.2. आनन्दः पहजस्तृस्य त्वत्यते ध कथापद।
व्यक्तिः सा तद्य तैनयं वचनीयं रसार्थ्यं।
(Sastrī R.L. Delhi 1959)
ignorance widens the vision of the aesthetic and his free consciousness begins to reflect upon all the objects through generalization he experiences the aesthetic joy. Abhiyyakti therefore depicts, here, the state of rising of knowledge through removing ignorance. This knowledge is self-illuminating. The first modification of the highest entity is ahankāra. From ahankāra is born abhimāna and all the three-world are covered with this abhimāna. It is all pervading like all pervasiveness of highest soul, Brahma. From abhimāna springs rati and rati, a permanent mood, when stimulated by transient sentiments and involuntary emotions, it is known as erotic sentiment. The creator of rati abhimāna, though exists in the individual soul, yet, it is closely related to the sense of generalization. Rati is produced only in the union of two individuals. The two different individuals man and woman, both possess abhimāna. The union of two Abhimānas produces the sense of security in both. Rati behaves like a offspring of two abhimānas of male and female. Through this feeling of rati, lover transforms himself into a form of beloved and vice-versa. This feeling of imposing the forms of each other's on their individual entity, produces the emotive impact on lover

141. Ibid., 3.
142. Ibid., 4.
143. That is the true season of love, when we believe that we alone can love, that no one could ever have loved so before us and that no one will love in the same way after us. - Goethe.
and beloved both. Being existed in bhāva, lover and beloved both, experience the aesthetic taste. Therefore, rati belongs to universal soul as his modification. There are two types of rasa-alaukika and laukika. Alaukika rasa is the aesthetic joy (ānanda) of universal soul and laukika-rasas are permanent emotions (rati) etc. of individual soul. In his Jon-conditioning state Brahma is the experience of aesthetic rapture, he is the aggregate of all the permanent moods. Rasa itself is an individual form of individual soul, which is experienced through transitory emotions, and their states. This is the caitanya-camatkāra. A cognizing-subject when perceives the cognized-object, his mind is vibrated with the wonder (cit-vistāra) and thus experiences an aesthetic configurations.

Agnipurāṇa speaks of Rasa as the soul of poetry in contrast with mere verbal ingenuity. It devotes the lengthy chapter to the description of rasa and bhāva yet there is nowhere any central

144. We are shaped and fashioned by what we love - GOETHE.
145. Love is an image of God and not a lifeless image but the living essence of the divine nature which beams full of all goodness - LUTHER.
146. Agni P. 339.6. श्रावातिकोषात्याज्ञायते परमात्मन: II
147. Ibid., 12. भाव्यतिर रसानविभाभवते च रस इतिचत: II
148. Ibid., 15. विस्मयोशिक्षाक्षेपनर्ण - दर्शनादिविच निविद्वित: II
149. Ibid., 336.33 (Ānandāśrama No.41,1910)
theory of rasa or any elaboration of a system of Poetics on its basis. As for the origin of rasa, it propounds a peculiar view that from Infinite bliss (ānanda) proceeds self-consciousness (anāhākāra) from self-consciousness proceeds conceit (abhimāna) from conceit, pleasure (rati) of which srūgara, hasya and other rasas are modifications. Srūgara is fundamental. The sattva of Brahma maximum is represented in Srūgara, which, is less in all other rasas, derived from Srūgara. If Srūgara is experienced then aesthetic configuration is enjoyed in it. A poet should have the capacity of propriety in combining Viśhāva, anubhāva and Saṃcāri-bhāvās, and their proper application to the respective rasas, without which no aesthetic taste is possible. Srūgara which is divided by Viṣṇyāna into 64 kalās seeing its pervasiveness, Anuvīrāṇa divides it into two - Karmādi (Dancing) and Gitādi (musical appliances). Srūgara manifests in dance and music in its perfectness. Assuming the form of sixteen arts, Lord Kṛṣṇa in his cosmic-sport (Hāsalīlā) and Lord Śiva in his cosmic-dance,

150. Ibid., 339.7.
151. Ibid., 11.
152. Ibid., 35.
153. Ibid., 43.
(Tānda) revealed the aesthetic experience of erotic sentiment. Music like beauty brings permanent newness again and again. The knowledge of music with its elaboration and improvisation makes the aesthetic to taste the newer and newer beauty in it. According to Carlyle music is the divine speech of Divine-angel. Beauty admits the divinity of individual soul and universal soul.

Sṛṅgāra or love is a divine portion of the Highest-Being, and music is a mediating-state between perfect and imperfect. It is the aesthetic dance which makes experience aesthetic taste. Beauty exists in movements, words, notes and the form and its configuration. Without the reflection of bhāva on physical body there is no rasa at all. This world is transformed into a newer creation by a touch-stone of bhāva. Through constructing this sentimental world of his own man has become the creator of the aesthetic taste of his own kingdom. He assumes the form of his wish and imparts same form to his creation too, with the condition of rasa.

154. Music in the best sense does not require Novelty, Nay the older it is, and the more we are accustomed to it the greater its effect. - Goethe.

155. Music is well said to be the speech of angels - Carlyle.

156. Music is the mediator between the spiritual and the sensual life. Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which like every creation of art is mightier than the artist. - Beethoven.


158. Ibid., 12.

159. Ibid., 10.