The main thrust of this thesis is to bring out the similarity between the theory of synaesthesia of I.A. Richards and the theory of santa rasa of Abhinava Gupta.

The peace that comes to a reader’s mind after the cathartic process has been considered the highest objective of literature by Aristotle. Aestheticians have not been able to analyse that process scientifically until the development of modern psychology. I.A. Richards found Sherrington’s integrative principle helpful in analysing the mental process of aesthetic appreciation. Integrated action is a posited feature of the human nervous system. Sherrington posited a common path model to explain how impulses are co-ordinated.

Common Path

A common path as we have seen is one in which allied impulses travel to perform a given action.

A final common path on the last exit runs from the nervous system into the effective mortar or a glandular organ. By that point, all activating impulses must be
canalised and all restraining impulses must be shunted away. Richards absorbed Sherrington’s ideas on nerve integration. The common path model of nerve impulse integration helped Richards organise a wide range of psychological activities.

Sherrington’s great unitary harmony on the physical and behavioral plane is Richard’s reconciliation of behavioral acts that satisfy impulses. The ultimate goal of integration is a better domination of the environment so that it may be reconciled with the aesthetic object and its milieu. Sherrington helped Richards explain scientifically how highest impulses aroused by an aesthetic object results in synaesthesia; Richards and his co-authors give us a masterly exposition of synaesthesia in 'The Foundations of Aesthetics'.

According to Richards and co-authors synaesthesia consists of equilibrium, harmony and freedom.

We have seen that in aesthetic equilibrium the mind’s various impulses are systematised and intensified beyond the range of everyday experience.

The impulses enjoy the free play of the intellect and emotion in a complete systematisation. Harmony is the process by which impulses, strive together towards an end-
state of consciousness.

Synaesthesia is a harmony and equilibrium of our impulses, an arousal and interplay of various impulses. Not all impulses are harmonious. They should be systematised, at the same time they shall be given freedom.

Synaesthesia is disinterested. Equilibrium of synaesthesia is a vibrant poise of the completely co-ordinated personality.

In fact, synaesthesia is a state of mind and it is the ground for all aesthetic experiences.

Synaesthesia is defined as a harmonious state of thought and feeling together with an equilibrium which while it presented no immediate tendency towards action does not imply a state of passivity or inertia: Equilibrium is what synaesthesia signifies, synaesthesia contains the synthetic dynamic principle of the equilibrium of opposed impulses. It takes into account the notion of clarity, alertness, readiness, impersonality, freedom, wholeness and complete being.

The authors of 'The Foundations of Aesthetics' take a keen interest in the Chinese thought of Confucian Chung-
Yung,* the doctrine of equilibrium and harmony.

Chung is Equilibrium

Yung is harmony.

When there are no strings of pleasure, anger, sorrow or joy the mind may be in a state of equilibrium. When the feelings have been stirred and when they act in their due degree, (without upsetting the equilibrium) there ensues what is called a state of harmony. Together they lead one "the way to heaven".

As Richards and co-authors appropriate these ideas they defined synaesthesia as a harmonious state of thought and feeling with equilibrium, harmony and freedom. We have already seen what each of these terms means in our discussion of synaesthesia in an earlier chapter.

Cognitive Chewing

This understanding of synaesthesia is to be compared with Abhinava Gupta's understanding of santa rasa.

In Abhinava Gupta, vibhaava, anubhaava and vyabhicaari are cognitive elements. They help the reader recognize emotions. The quickness of the inference comes out of practice. It goes beyond the causal stage. The appreciation of rasa is not a mental state, but a process.
The kaarya, the kaarana, and the sahakaari are the vibhaava, anubhaava, and vyabhicaari. There is a samyoga or union between the vibhaava, anubhaava and vyabhicaari bhaavaas and the sahrudaya hrudaya or the heart of the reader. There is samyoga yoga, sambandha and aikagrya or one pointedness. As a result of such a union there comes cognitive chewing or samveedana. Rasa is not just the staayiibhaava but camatkaara or carvana and cognitive chewing. Rasa is not a state of passivity, it is a process. It is dynamic.

This carvana or enjoyment is not remembrance, because it is not something known earlier. It is not recollection or recapitulation. It is not something known earlier through some other pramaana or means of knowledge. It is not to be identified with the other lookika ways of knowledge, such as pratyaksa, anumaana, aagama or upamaana. It is different from spiritual experiences. Yet in chewing there is the use of vaasana—the genetic instinct, which is veritably a store-house of past experiences.

VaaSana and Empathy

As the store-house of past memories vaasana has something in common with the process of empathy. In so far as empathy consists in the memory of objects enriched earlier with associations and emotions attributed to them,
vaasana is awakened by the force of generalised determinants like vibhaava, anubhaava and vyabhicaari.

Rasa is not an object to be known. It is not premeeya. It is aprameeya, unknowable. Rasa itself bears comparison with the laavanya concept of Abhinava Gupta, and the beauty concept of Richards. Rasana is a process, a process of cognitive chewing and tasting. Rasa is the result of Rasana. Rasa is what is caused, not an object caused by pramaana vyapaara or kaarika vyapaara. Rasa has its own nature of knowledge. It is born of vibhaava,5 anubhaava and vyabhicaari bhaava. Its object is rasa, which is detached, disinterested and universal.

The Reader and the Sahrudaya

Whereas the poet creates a world of his own and shapes it in words, the sahrudaya recreates from it the world created by the poet. The sahrudaya is a mute poet, he creates the poet’s world within himself for himself:

The total upshot of all that I have said about the inter-relations of kavi and sahrudaya may be conveniently put down as follows. The kavi is sahrudaya with a difference and like-wise the sahrudaya too is a kavi with difference. Each performs a work distinct from the other in a slightly attenuated form. Kavi is vaagbhaavaka, sahrudaya is hrudayabhaavaka 5 says R.C. Dwivedi.
An aesthetic work stimulates the imagination of the reader through the senses.

The first stage is the level of the sense. The second is the level of imagination. The reader is not concerned with what is sensibly present, but what is imaginatively grasped. He enters a world of imagination and identifies himself with the dramatic situation and the hero.

In every poetical work there is an emotive situation, which arouses powerful emotions in the reader. At a high degree of emotion, the reader forgets himself and he is deindividualised as a result of which he is raised to a universal level in the experiences of his emotion. At this level, the emotional experience is completely free from temporal and spiritual relationship which are due to the limitations of individuality.

Universalised Emotion

Emotive experience at this level consists in nothing more than the experience of universalised emotion transformed into something other than some emotion. Such an experience is made possible because of the harmonious unification of the sahrudaya with the situation.

Abhinava Gupta distinguishes between two levels in aesthetic experience.
At the first level it is awakened from the sub-conscious, from the samskara. It is the dramatic situation which arouses the samskara in the reader...
The other level is the level at which the duality of the subject and object disappears through intense introversion and in utter disregard of mental states.

In Abhinava Gupta, the final stage in aesthetic experience is that in which there is experience of parama-ananda which is not the same as ecstasy. At this level even the basic mental state awakened by dramatic presentation sinks into the sub-conscious.

In aesthetic experience therefore, according to Abhinava Gupta the final stage belongs to the level of 'vyatireeka turiyateeta' in which all objectivity merges in the sub-conscious and the subject or the self shares in its aanaanda\textsuperscript{7} aspect.

\textsuperscript{7} Aanaanda,

Abhinava Gupta accepts the theory of "aanaanda rupata sarva rasanam\textsuperscript{8}". This he discusses while discussing the sixth vigna or obstacle. All the basic permanent states of staayiibhaaava in worldly experience are not of the nature of
happiness; But in rasa-experience they give joy because they become the matter of cognitive chewing in one’s own consciousness freed from obstacles. Such a consciousness is of the nature of one uniform compact of light and its essence is joy or aananda. Therefore even sorrow or anger and the like when they become part of such consciousness give joy.

The theory that nirvigna samvits as such is accompanied by joy or has joy as its constituent is a tenet of pratyabhigna school.

Rasana is not a process totally dissociated from both or knowledge. Abhinava Gupta distinguishes it from other forms of cognition. At the same time he says, that rasana is in the nature of knowledge or both, though it is different from other forms of knowledge usually recognised. The difference consists in its means—namely the vibhavavdis being different from other means of knowledge in common practice. But the supreme poetic experience or paramaananda, is beyond even this level of consciousness. It is sheer bliss.

In the state of paramaananda, consciousness is nirvigna samvits. The object merges into the subject and the reader of sahrudaya identifies this state as a state of joy and radiance. This sort of aesthetic experience is the
experience of santa rasa.

Santa Rasa

The view that santa rasa is the ninth rasa is supported by old manuscripts where santa rasa is defined as.

Santo nama samastaayii bhaavaatmakah. 9

Experience of every rasa at the highest level is very much like that of santa, for it is nothing but the experience of the self free from all limitations; and santa is nothing more or less than that.

The empirical objects are not the contents of aesthetic experience. In the perception of empirical objects, the mind does not get the opportunity to activate its imaginative power. But in aesthetic experience there is a predominance of self consciousness free from all limiting conditions. The freedom is from objective affections. The difference between santa and other aesthetic experience at the Cathartic level is only this, that in other cases the self is affected by intimate tendencies such as love etc. It is because santa is involved in all rasa, that it is mentioned by Abhinava Gupta first of all.

Abhinava Gupta says:

Just as the white -string where on gems of different kinds are loosely strung shines in and
through them so does the pure self through the basic mental states such as rati or utsaaha which affect it. The aesthetic experience of santa consists in the experience of the self as free from the entire set of painful experiences which are due to the external expectations, and therefore it is a blissful state of identity with the universal. It is the experience of self in one of the stages on the way to perfect self-realisation. Such a state of self whether presented either on the stage or in a poetry and therefore universalised is responsible for the arousal of a mental condition which brings transcendental bliss. 10.

Synaesthesia is not transcendental bliss, yet it is a state comparable to the state of bliss described by Abhinava Gupta. The aesthetics bliss is to be distinguished from mystical bliss.

Aesthetic Appreciation

There are English critics who explain the theory of aesthetic appreciation more or less the same way in which Abhinava Gupta explained it years ago. What engages our attention here is the fact that the modern affective theory has the backing of the wisdom of the aestheticians of ancient India.
For instance, the following is the way in which Lascelles Abercrombie describes the process of aesthetic appreciation.

... out of the apparently simple proposition that literature expresses pure experience, all the main principles of our theory proceed. For literature communicates experience, that is to say the experience which lived in the author's mind must live again in the reader's mind.11

The experience itself must be given, transplanted from one mind to another." Abercrombie continues,

The originating impulses which prompted literary composition may derive from any of the infinite possibilities of life; it may be purely imaginary or absolutely actual... ... In order to put it into words, the author must catch it out of the flow of life, and hold it distinctly before him. That is to say he must continue its existence by making it continue in imagination.12

About the language used in poetry Abercrombie writes:

For language in literature, must always be symbolic. Literature communicates experience but experience does not happen in language. The author's experience must be transplanted into such symbolic equivalence in language that the symbol
may be translated back again by the reader into similar experience.

Abercrombie says that the richness of the experience, in order to be communicated must be expressed in a highly suggestive language and art. He writes:

Literary art, therefore will always be in some degree suggestion and the height of literary art is to make the powers of suggestion, in language as commanding, as far reaching, as vivid, as subtle as possible.

The western literary theorists concern themselves with at least four aspects of literature and poetry; the poet, his milieu, the poem and the reader.

The Indian literary theorists also accept these aspects as fundamental in the study of literary principle.

**Western Theories**

In the west, right for early times the starting point in the study of poetry was, the poet. The poem is the creation of the poet. The reader-response makes the poem relevant to the reader and also valuable. The study of poetry moves from the poet to the poem and from the poem to the reader.
In the west, the critical themes that have gained authority are the mimetic theory, the expressive theory, the pragmatic theory and objective theory.  

In the mimetic theory the emphasis is on the artistic skill or the art of imitation. The genius is the poet, and the object imitated is also taken seriously in this theory. In the expressive theory stress is laid on the personality of the poet and his skill at expression.

From one perspective, poetry is the expression of the personality. From another perspective poetry is the imitation of an action either serious or ludicrous. And yet when we look upon poetry from the point of its influence or impact on the reader, we move from the above-mentioned theories to the affective theory. This theory underscores the effect of a literary work on the emotion of the reader. Even from early times the Indian Aestheticians have upheld the affective theory of drama and poetry.

I.A. Richards is an exponent of the affective theory. He utilise the findings of psychology in his explanation of synaesthesia. Yet he admits that his concept of synaesthesia has much in common with the Chinese concepts of Chung-Yung. Chung-Yung consists in equilibrium, harmony and freedom. It reconciles the opposites, and attains a dynamic state of equilibrium. 16
There is proof enough to show that I.A. Richards was familiar with certain aspects of Indian aesthetics also.

In The Meaning of Meaning C.K. Ogden and I.A. Richards refer to Indian Logic by F.N. Keith and History of Indian Philosophy (Vol. I) by Das Gupta. This shows that Richards was not altogether unaware of Indian Philosophy or Indian Aesthetics. Yet there is nothing, no evidence, to show that Richards read Abhinava Gupta or was inspired by the Pratyabhigna theory of Abhinava Gupta or by his concept of santa rasa.

Yet there is similarity between the synaesthesia theory of I.A. Richards and santa rasa, and the similarity is refreshingly edifying.

As we scrutinize the poetic principles of I.A. Richards we find that there are certain unmistakable similarities between them and the poetic principles of Abhinava Gupta.

**Conception of the Poet**

Let us see how far they agree on their conception of the poet.

In Richards, the poet is not a vat nor a seer nor a prophet. He is neither a heirophant nor a mystic. Yet he is endowed with certain faculties.
The poet is pre-eminently accessible to external influences. He is discriminating with regard to them. He has the freedom which enables his impressions to form new relations. The connections that the poet makes have greater range, delicacy and new relation. All experiences are available to the poet.

The poet is sensitive and he has a rich sensibility. He has the ability to organize his impulses into a structure.

In Abhinava Gupta, the poet is a genius. He has creative imagination. What Abhinava Gupta says of pratibha has much in common with what Coleridge says of the poet. Abhinava Gupta says that a poet has both bhaavana and vaasana. He is accessible to external influences more than others. The poet encounters the non-self which produces in him a number of mental states. The poet puts these mental states into a pattern. The patternised mental states are called bhaavaas. Bhaavana or creative imagination produces in the mind of the poet a bhaava complex.

In Richards the poet can revive a past experience. He can recover any peculiar state of mind of the past, whether the state of mind be of the present or of the past: the poet organises the impulses that he considers valuable.
In Abhinava Gupta also the poet can revive past experiences and organise experiences, either past or present. A poet has a proper intellectual background and a contemplative heart. Certain aspects of the non-self on certain moments arouse the vaasana in the poet, and the vaasana promotes the production of mental states in the poet. Abhinava Gupta does not use such terms as attitude, and vigilance, yet his exposition of the poetic process is similar to Richards' exposition.

Richards will not say that the poet is a genius, nor that the poet identifies himself with the object. Yet he admits that the poet has certain abilities which others do not have. In Richards it is impulses that are produced in the mind of the poet by the non-self. The poet organises these impulses into a structure.

Much is there in common between what Richards and Abhinava Gupta have said about the medium of poetry.

**Language of Poetry**

In Richards the language of poetry is emotive. It is not guided by any logical structure. Emotive language uses sound, rhythm, image, stanzaic pattern, typography and it expresses attitudes. Words have resourcefulness and they tend to be musical. Emotive language is not limited by specific meanings, it is ambiguous. Emotive language may
have referential undertones, yet these are different from referential language. Words have their literal meanings and symbolic sense, yet emotive language transcends the boundaries of reference. Emotive language arouses feelings, attitudes and impulses.

According to ancient Indian Acharyas poetic language is suggestive. In poetry both sound and sense should be suggestive. Suggestive words have the quality of 'sphota'. There are words that are 'antima varna graahya' and structures which are 'antima buddhigraahya'. Words in poetry have meaning at three levels; at the abhidhah level the stress is on the literal meaning. At the laksana level the emphasis is on the meaning which is indicative of something. The aesthetic poetic level is at the vyangya level. This vyangya should not be just gunlibhuta vyangya which is as good as referential language. It is not even samleksyakrama, rather it shall be 'asamlaksya krama' - The language of poetry shall be evocative.

Let us examine what Richards and the Indian aestheticians have to say on what a poem is.

Richards says that no one knows how a poet apprehends the truth of an object. The process is a mystery, though Richards may not use the word mystery.
Emotion arises when permanent or periodical tendencies are either facilitated or frustrated. The situation may be actually present or may be something that is suggested in the memory. Coleridge says that a poet modifies a series of thoughts by some predominant thought or feeling. Richards also speaks of some feeling being dominant every time.

A Poem

Richards refers to a poem as a collection of impulses transferred from the poet to the reader. In Poetries and Sciences, a reissue of Science and Poetry, I. A. Richards writes,

the experience itself, the tide of impulses sweeping through the mind is the source and sanction of the words. They represent this experience itself. Not any set of perceptions or reflections though often to a reader who approaches the poem wrongly, they will seem to be only a series of remarks about other things. But to a suitable reader, the words if they actually spring from experience and are not due to the verbal habits to the desire to be effective ... the words will reproduce in his mind a similar play of interests putting him for the while into a
similar situation and leading to the same response.

(Raman Selden, *The Theory of Criticism from Plato to Present*, 147).

The poem is a momentary structure of fabulous complexity. It consists of fleeting semi-independent impulses. A poem is the best state of aesthetic consciousness. It is an equilibrium of opposed impulses. According to Richards a poem has sense, feeling, tone and intention. Poetry is feeling itself; any thought that arises is carried along irresistibly by the current of feelings.

In Indian poetics the poet with his bhaavana gives a pattern or a rupa to his emotion or sensation, a pattern constituted of words instinct with emotion. It is his vaasana enriched with experiences and equipped with bhaavana that helps the poet to weave verbal patterns to his emotional experiences. In Abhinava Gupta also the poem is a structure of mental states. A play has its structure which is vibhaava, it is the sheet-anchor or aalambana of the emotion. This sprouts only when emotion are aroused; or when there is 'uddiipana'.
Emotions

Richards and Abhinava Gupta have their understanding of emotion.

Wordsworth and even Matthew Arnold are of the view that there are primary passions of the human heart. The poet deals with these passions.

I.A. Richards tries to explain emotion in scientific terms: Sherrington described impulse as a physico-chemical event in the nerve cells over the junction between cells called synapse. In order to describe emotions, I.A. Richards uses such terms as apprentices, aversions, and attitudes. Richards accepts the division of impulses into apprentices and aversions.

In Abhinava Gupta also there is a concept of emotions. Every one is born with samvits or forms of consciousness.

The samvits are rati, hansa, sooka, kroodha, utsaaha, jugupsa and vismaya. Those are also transitory emotions, they are vyabhicaari bhaavaas. The vyabhicaari bhaavaas are with the basic emotions.

Poetic Process

Richards explains the poetic process in terms of psychological term. In Richards impulse is a polyvalent
Impulses are vehicles on which a host of other demands ride into the mind, sensation, images, emotions and references.

Emotions arise when permanent or periodical tendencies are either facilitated or frustrated. Richards speaks of vigilance. In the state of vigilance, the self reacts with highly adapted discriminating ordered impulses.

Attention is also important; Ogden has defined attention as the tendency of a distinguished system to regain equipoise.

There is coenaesthesia which is the whole mass of internal sensation or interplay of a number of emotions.

Richards, describes attitudes as impulses that have reached incipient or imaging stage.

Abhinava Gupta does not use the term 'impulse', but the Indian aestheticians have also used a number of specific terms related to impulses; they have spoken of the various powers of the mind, aananda sakti, icha sakti, kriya sakti and paraamarsa.

There are such primary emotions as rati, haasa and sooka.
There are different bhaavaas—, such as staayiibhaava, vyabhicaaari bhaava, saaTVika bhaava and anubhaava.

The mind bristles with feelings, emotion and sentiments. Bhaavana has its own law, and it is wielded by the creative genius. Bhaavana organises the feelings and renders them into patterns. The bhaavas are patternised mental states.

The impulse complex of I.A. Richards has much in common with bhaava-complex.

Richards speaks of sensation. A sensation according to him is what an impulse is at a certain stage in its development feels like. It is the mental impression caused by the action of external things on some part of the body. There are organic responses, stimulating situations give rise to patterns in organic responses such as fear, grief, joy and anger.

The emotional states that occur irrespective of the poet's internal life, such as pleasure and unpleasure are just feelings. They are different from sensations.

Fear, grief, joy and anger are not disorganised mental states. They are organised mental states; patternised organic responses.
Fear, grief, joy and anger, that Richards speaks of are very similar to the rasas of the Indian aesthetics, bhaya, sooka, haasa and kroodha. Though there are slight differences between joy and haasa, fear is bhaya, grief is sooka and anger is kroodha.

Rasa is at the heart of the aesthetic experience. There is no rasa without bhaava, no bhaava without rasa. Rasa is the most effective bhaava complex.

**Misreading and Vignas**

There is similarity between Richard’s findings on the sources of misreading, and Abhinava Gupta’s description of the vignas in aesthetic appreciation.

The sources of misreading according to Richards are the following:

Some readers take only the plain language in the text. They mistake the emotive language as referential.

Some readers do not have the sensibility needed to enjoy the poem.

Some misinterpret the figurative language. It may happen that personal association may prevent a pure appreciation.

Stock responses may prevent enjoyment.
Sentimentality is another source of misreading. It is a serious inhibition to enjoyment.

Finally some readers fail to appreciate the poem because of the hardness of their heart.

According to Abhinava Gupta the vignas are the following:

- One vigna is improbability.
- Another is the intrusion of space-time particularity.
- Personal consideration may obstruct the appreciation of the poem.
- Lack of means of apprehension and lack of clarity are other vignas.
- If the principal element is not duly emphasised, it may prevent a proper appreciation.
- Finally there is the obstacle of doubt in the way of appreciation.

Richards says certain vital things about the process of appreciation.

Richards quotes Coleridge,

"The subject has gone into what is perceived and what it perceives is in the sense itself. The subject is what it is through the object it has seen...."
The essence is in the artist - what the poet has created the reader appreciates. Aesthetic appreciation chiefly means appreciation by the sense, by feelings, and also by seeing and hearing.

In aesthetic experience the mind reaches the state of equilibrium and harmony. The state of equilibrium is not of passivity or inertia, not overstimulation nor conflict. This state is not one of nirvana or atoneness. This is not by any means a spiritual state.

According to Richards the poem is a bundle of stimuli. The poem stimulates the impulses of the reader. The impulses that are stored on the heightened consciousness seek an equilibrium, harmony and freedom. The reader experiences synaesthesia.

Synaesthesia and Santa Rasa - Similarities

The purport of this thesis is the similarity between Richard's concept of synaesthesia and Abhinava Gupta's concept of santa rasa.

In synaesthesia the various impulses are systematised and intensified. It has order, complexity and completeness.

There is a free play of intellect, mind feels no need nor any disequilibrium. It is not passive, but dynamic, and
it is inclusive of impulses not exclusive.

It brings the whole personality into play, yet the structure has an impersonality and freedom from the poet who keeps himself away from the aesthetic object. The reader experiences an interplay of impulses. Finally there is an equilibrium of opposed impulses. This has clarity, alertness, readiness, impersonality, freedom, wholeness and a sense of completed being. It is Chung, equilibrium. It is Yung or harmony. It has stability.

Richards and the co-authors in *The Foundation of Aesthetics* say that synaesthesia is a state of mind and that it is the ground plan for all aesthetic experience.

In great poetry there is synaesthesia and there is inclusion of impulses. It gives the reader a mental state of synaesthesia or peace; It is a poetry with limited experience that stops with such definite emotion as sorrow, joy and pride. Great poetry orders the mind, makes it organised and makes him happier and healthier. It widens our mind and the sphere of our sensibility.

Synaesthesia is a state of balance, a moment of balance. It integrates opposites, achieves repose. There are millions of fleeting semi independent impulses, which the poem traps into momentary structure of fabulous
complexity.

A good poem when it gives us the satisfaction of the greatest release of impulses edifies and elevates the reader.

The highest mental state in aesthetic appreciation is one of santa rasa.

Samam or santa rasa is the basis of all rasas. Into whatever shape a person may slip, he or she will recover and come back into a state of santa. This state is nirvigna samvit.

The enjoyment of santa rasa is not nirvana or a state of passivity. Also the self is not lost in that state. There is no experience of at-one-ness with the aesthetic object for santa rasa is a universalised experience.

A person who enjoys santa rasa gets himself de-individualised and experiences the universalised state of santa rasa. It is free from the object. At the same time it is not devoid of bodh (knowableness).

We may say that it is a state of balanced poise, a
state of equilibrium, harmony and freedom. This is a state of 'vyntireeka turiyateeta', a state different from other states. It is a state of rasana which is dynamic.
Notes

1 John Paul Russo, 180.

2 John Paul Russo, 104. "The twice overlapping phases of Richards’ concept of Synaesthesis are equilibrium, harmony and freedom".

* I. A Richards, Essays in his Honour, 31.

In the interview to Reuben Brower, I.A. Richards says:

"But it was James (Jr.) Wood who first awakened my interest in the multiple potentialities of the Chinese phrase. We compared different translations of them together in a kind of rapture. It was he who brought the Chung-Young into our Foundation".

3 Tapasvi S. Nandi, 387.

4 Tapasvi S. Nandi, 389. (Rasa is different from the yogee experience).

5 R.C. Dwivedi, Principles of Literary Criticism in Sanskrit, 43.

V. Venkatachalam, In: 'The Inter-relation of the Kavi and Sahrudaya'.


7 Kanti Chandra Pandey, Vol. I. 142.

8 Tapasvi S. Nandi, 392.

9 Kanti Chandra Pandey, 249.

10 Kanti Chandra Pandey, Comparative Aesthetics, Vol.1 Indian Aesthetics, 249.

12 Lascelles Abercrombie, 35.


14 Abercrombie, 39.


16 John Paul Russo, 108.

*The Foundations of Aesthetics*, 13