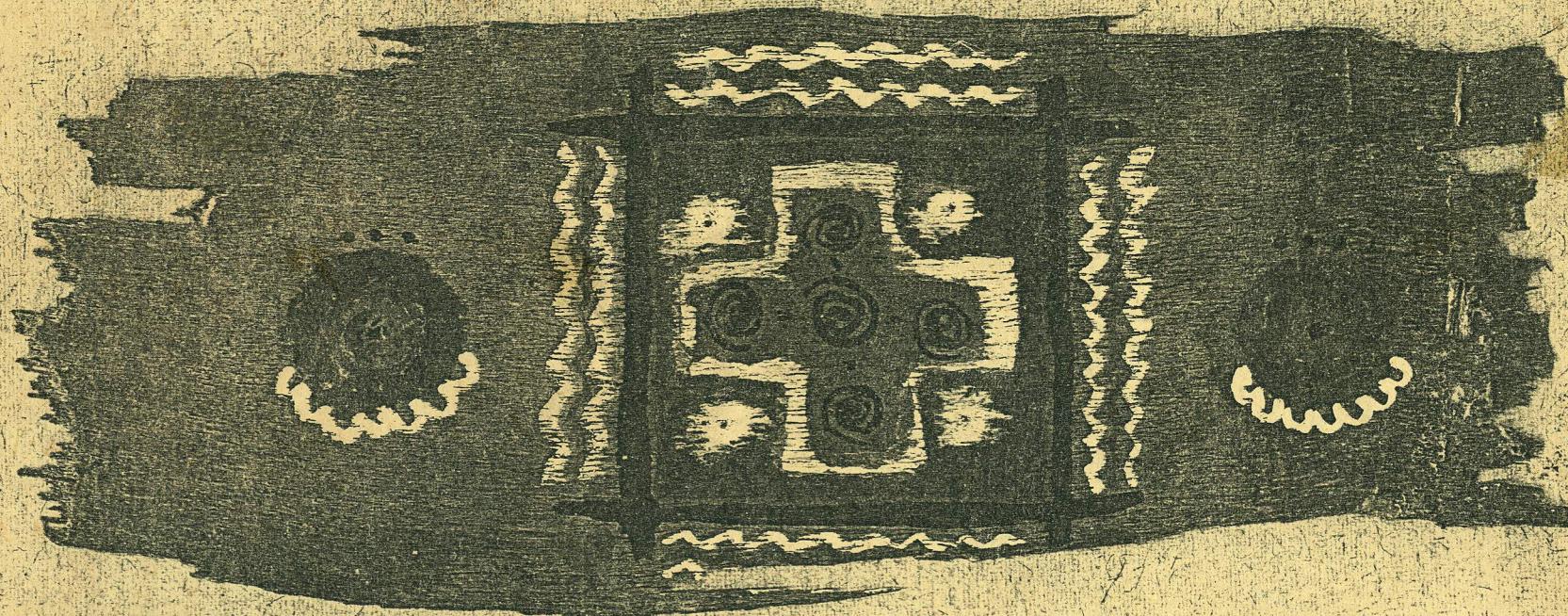


MSR
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seminar report
concepts in indian aesthetics
sridhar m. rangaihn

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CONCEPTS IN INDIAN AESTHETICS

-- a seminar report

- SRIDHAR. M. RANGAIHN

- Guide: Prof. R.K. JOSHI

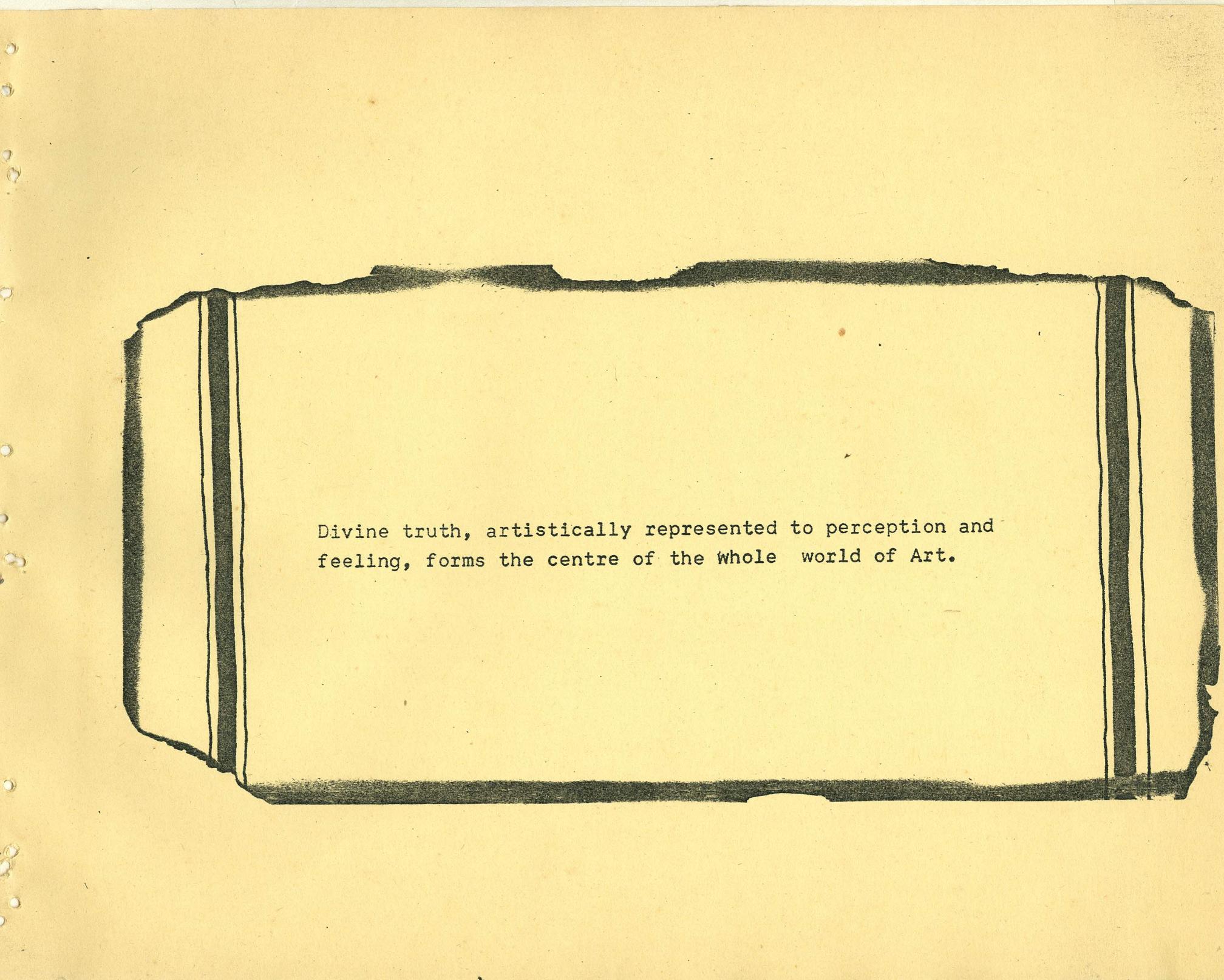
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Divine truth, artistically represented to perception and
feeling, forms the centre of the whole world of Art.

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introduction

Truth, as is often said, is half-concealed and half-revealed and hence closer acquaintance and association are needed to appreciate it in all its beauty. The artist, in man, feels it, is inspired by it, and feels happy and elevated in conveying to others his experience of the golden touch of Art. When this process resolves itself into a well ordered and accomplished fact, Art makes-over its conquests to science and sets forth to explore unknown regions in the Land of the Beautiful. In real life every experience may not be pleasant or enjoyable. The medium of art makes it so. But art is not art per se. It is to have a certain communicative value. It cannot remain mystic and obscure. It has to tradescend and reach the people and touch them, enrapture them, educate them. For this it has to be concrete and tangible.

It has to satisfy a certain level (standard) of communication. Towards this end critical judgements were formed and from this theories germinated, concepts were formed.

In Vedic times and for quite a few centuries later on too, the arts were looked upon from a religious viewpoint. Arts were executed (performed) almost as a ritual. Strict adherence to the theories, principles and concepts was considered a must. These concepts became the guide lines for judging and evaluating perfection and beauty of a work of art.

In this report an attempt has been made to present a few concepts of one or two aestheticians in the different art fields. India has a rich cultural heritage and has produced numerous artists of great merit and also aestheticians of profound knowledge. It requires an exhaustive study which is beyond the scope of this report. This report is conceived as a brief glimpse of Indian aesthetics.

In Adhyaya 2, Tritiya Kanda, Dvitiya Bhaga of Vishnudharmottarapurana, King Vajra requests Markandeya to teach him such an important art which brings happiness in this as well as the other world. Then Markandeya introduces that the knowledge of sculpture is based on other arts and knowledge of them is therefore essential. The following is the dialogue between King Vajra and Markandeya :

Vajra : O sinless one, How should I make the forms of gods so that the image made according to rules may always manifest (the deity)?

Markandeya : He who does not know the canon of painting can never know the canon of image making.

Vajra : O scion of Bhrgu Race, explain to me the canon of painting because one who knows the canon of painting, knows

the canon of image-making.

Markandeya : It is very difficult to know the canon of painting, without the canon of dance, because O King, in both the world is to be imitated (or represented).

Vajra : Explain to me the canon of dance and then you will speak about the canon of painting because O twice-born, one who knows the practice of the canon of dance, knows painting.

Markandeya : Dance is difficult to understand by one who is not acquainted with instrumental music (Atodya). Dance can in no way be known without it.

Vajra : O the knower of Law, speak about instrumental music and then you will speak about the canon of dance, because O excellent Bhargava, when the instrumental music is properly understood, one understand dance.

Markandeya : O Acyuta, without vocal music, it is not possible to know instrumental music. One who knows the practice of the canon of vocal music, knows everything according to rules.

Vajra : Explained to me the canon of vocal music, O the Best of the holders of Law, because one who knows the canon of vocal music, is the best of men who knows everything.

Markandeya : Vocal music is two-fold. O King on account of the variety of local dialects, its limit cannot be determined in this world. Vocal music is to be understood as subject to recitation and recitation is done in two ways, Prose and Verse.

Hence it is said that each art is dependent on the other. In the following chapters the interdependence would be obvious.

Kavyasastra (Literature) has been a tradition that has transcended from Vedic times. The four Vedas : Rg, Yajur, Atharva and Sama Veda are the earliest known literary works in India. They are dated at around 600 B.C. A large part of the Vedas are in poetic verse and only a small portion in prose form. Then there were Puranas and Mahakavyas. There were treatises and Sutras on almost every aspect like Philosophy, physical sciences, medical sciences, astrology, alchemy, law, grammar, etc. The tradition of Indian Literature is rich and profound in both poetic and prose forms. Gadya (prose) came much later. It is also too vast a field and hence only critical works of a few aestheticians are dealt with in this chapter.

literature

Bhāmaha was one of the first to formulate rules of poetry proper. Bhāmaha was a master of logic and an admirer of Panini and his grammatical analysis. He is regarded as the father of the Alāmkāra- prasthāna or Alāmkāra school in Sanskrit poetics. His work Kāvyālāṅkara enumerates rules relating to Alāmkāra (beauty) in Kāvya (poetry).

CONCEPTS

- Good poetry results in proficiency in the values of life as well as in the arts, besides bringing fame and joy. It should delight the reader and instruct him at the same time, imperceptably
- Source materials for poetry are grammar, metre, lexicon, traditional myth and legends, worldly wisdom, logic and fine arts. The aspiring poet should master these rudiments of his

art under the guidance of expert before venturing on poetry.

- The themes of poetry should be either those hallowed in epics and legends or those invented by the poets own fancy.
- The characters should be lofty and the style of the poem beautiful.
- It should include all matters relating to the story or the chronicle of the hero.
- Its style should not be too obscure and it should have a happy ending.
- It should have something to say on all the Purusharthas (the four fold value of a human being) but its emphasise must be on Artha (material gain)
- It should reflect the truth of human nature and should have scope for each of the several Rasas (The recognised aesthetic

emotions) in the poetry.

- Instruction in worldly wisdom and social behaviour must be included under the cover of stories for emotional appeal.
- Poems should be endowed with the vital principle of beauty i.e. Vakrokti (artful expression). Nothing else by itself can make good poetry in the absence of Vakrokti
- There are two types of beauty - natural beauty and the beauty endowed by the poet's art.
- Use of Alamkaras (figures of speech) results in external embellishment while intrinsic beauty of expression lies in the correct usage of the different parts of speech.
- Verbal, thematic and emotional elements all contribute to a total experience of beauty. And hence they are all partakers of Alamkara.

Dandin was one of the few brilliant prose writers of Sanskrit. He was most probably from Vidarbha or North Karnataka region of India. He is said to have lived around 665 - 720 A.D. He is believed to be the grandson of Bhāravi, the famous author of Kirātarjunīyam Kāvya. Dandin is credited with the authorship of three famous works : Dāskumāracharita, Kāvyadarśa and Avantisundarīkatha. A fourth work of his Dvisandhanākāvya (which tells simultaneously of Rāmā�ana and Mahābhāratha) has not come down to us. He was the first to give a cogent definition of Kāvya.

CONCEPTS

- The purpose of Kāvya is to achieve fame and give delight both to the poet and the reader.
- Prose is a variation of Kāvya (poetry) .

- Prose is a succession of words not amenable to division into metrical feet and the events in it are based on facts of real life.
- There are two kinds of prose writing : Katha and Akhyāyika in the latter the narrator is the hero himself, and in the former it may be told by someone else also.
- A prose composition is to be divided into Ucchvasas (chapters) with introduction of verses in Vaktra and Apāravaktra meters.
- It may have a romantic plot like the abduction of a maiden, war among kings, separation of lovers, royal victory or other such momentous events based on real life.
-

Ānandavardhana is considered to be the doyen of Indian aestheticians. He was both a first-rate poet and a profound philosopher. He was a great literary critic with impeccable literary sensibility. Several evidences indicate that he lived in the first half of the 9th century A.D. His magnum opus Dhvanyalōka (light of poetic essence) provides, for the first time, insight into the secret of poetic beauty at once scholarly and illuminating.

CONCEPTS

- Dhvani is the seminal principle of aesthetics which constitute the essence of Ātman (soul) of poetic beauty. This principle realises the Sāhitya (undivisible unity) of Śabda (form) and Artha (content)

- There are several layers of beauty and what is most outwardly apparent is the least important. The palpably beautiful exterior becomes worthy of notice only to the extent it serves as an appropriate medium for the inner beauty-core which is the Rasa(aesthetic feeling-tone)
- To say that form is beautified or designed by the rhythmic device, or content colored by image, is only naive.
- Any aesthetic categgry, be it Alāmkāra, Guna, Riti or Vritti loosely hung on mere Śabda (form) or palpable content is deficient per se as it misses the inmost core or soul of Rasa
- Rasa is really a blissful state of mind which spurs on the creative genius of a poet at one end and delights the Rasika (imaginative critic) at the other end. It underlines all the organic patterning almost spontaneously achieved by the poetic

mind in regard to plot, character and style.

- Rasa is as much the cause as the effect of poetic beauty.
- There is no Rasa, until the Rasika lives through it.
- Dhvani does not mean 'sound' or even 'echoing sound', but is really 'illuminating in a flash' (as Sphōta - revelation of meaning - according to Bhartrihari's philosophy)
Dhvani is when the poetic beauty of Rasa is illuminatingly revealed in a flash whether in a syllable or a word or a pronoun or a phrase or a sentence or a whole poem itself.
- Ordinary language as well as ordinary meaning is only the jumping-off ground for the leap of Dhvani to reveal Rasa.
- Dhvani of Rasa does not rule out Alāmkāras and Gunas, but spontaneously partakes of them. Without the vital throb of Rasa the outer fripperies of stylistic beauty become

deadweight like ornaments on a corpse.

- There are three types of Dhvani ;
 - Rasa dhvani,- where dhvani has a direct relation to Rasa.
 - Vāstu dhvani - Revealed meaning through Vāstu (bare thought) which ultimately leads to Rasa.
 - Alāmkāra dhvani - Where prominence is given to Alāmkāra (metaphors and other figures of speech)
 - While in the first, Rasa is grasped instantaneously, in the other two , Rasa becomes subordinate to other more striking element of beauty such as Vāstu or Alāmkāra but their poetic quality can be assessed only in terms of Rasa dhvani by a deeper analysis.
- In judging poetry, the only criterion relevant to Rasa is Auchitya (propriety) whether in arrangement of plot, delination of characters or adoption of style.

- A poem with Gunaś (qualities) like Prasāda(lucidity), Rujutva (naturalism) and Kōmalatva (tenderness) cannot validly claim to be poetry in the absence of Puṣushārtha (full meaning) and Vakrokti (artistic expression).
- The two fold beauty of poetry is the Vakraśabda (artistic word) and Artha (meaning)
- The diction may have moderate, or excessive use of compounds - while profusion of compounds produces Ājas (brilliance) their absence or moderate use will make for Prasāda(lucidity) and if they are pleasing to ear, we have Mādhurya(sweetness of sound)
- If a subject becomes a Vibhava (promoter of aesthetic emotion) it is entirely due to the power of Vakrokti.
- Poetry should have a suggested sense over and above the literal meanings with the use of figures like Paryāyokta(circumlocution),

Viśeśhokti (description of non-contextual) and Vyajastuti
(feigned praise)

- Doshas (defects) of metre, grammar and denotation and also
violation of truth in nature or science should be avoided
The blatantly incrediable should be avoided.

In the Vedic period, the hymns used to be chanted and some of them were set to tune and rhythm. The chanting required great modulation of voice and insertion of intermediate pauses. The concept of rhythm and melody broadened and soon became a theory rather 'a grammar, of Sangeeta (music) based partly on observed facts and partly on hypothetical prepossessions. The oldest and probably the first detailed exposition of the Theory of Indian Music is to be found in Nātya Śastra of Bharata (Prior to 300 B.C.). Rāga system was perhaps introduced by Brhatdeśi about 400 A.D. The other authoritative work on music in early times belongs to the 13th century - the Sangīta Ratnakara of Sarṅgadeva.

CONCEPTS

- The drone is to be tuned to the fundamental of the singer's

voice. Then a song is to be given to its accompaniment.

- Every classical song should have a poetic theme, which is usually simple in nature. It may be in praise of God or a mythological deity or hero or of King or patron. It may be a romance of lovers or one describing nature.
- Music does not allow much scope for any special poetic merits since the meaning of the poetic words or phrases is thrown into the background by the notes of the music which overides the former.
- Even then, some consideration is to be given to the poetic theme- when the song is actually sung, it is given first to slow or medium time and the whole song - composed of two or more, so that the poetic theme may be grasped by the audience.

- As a Rāga is cast in one mood throughout, only such songs of which the poetic theme agrees with the mood of the Rāga are eligible for being sung in that Rāga. Songs for which the poetic theme is unsuitable for the mood of the Rāga are not at all eligible, though they may be the best examples of the poetic art.
- There are three principle Unities which govern Indian music :
The performance of all music, to the accompaniment of a drone
The strict adherence of the music to a particular Rāga
The strict and correct observance of a chosen measure of time throughout a given piece of music.
- The drone establishes a strong feeling for tonality, by supplying the sense of comparision or contrast of the different notes of a musical piece, with the constituents of its harmony

as a whole. The instrument Tambūra supplies the drone.

- In a Rāga(a melodic law), a particular scale is to be chosen and its notes are so arranged as to excite a certain emotion in the mind of the listener. Rāga means : 'that which enraptures the hearer'.
- A Vādi (a note receiving the foremost prominence in preference to others) is necessary to create a Rāga. Another note Samvādi (helpmate of Vādi) is used to heighten the effect of Vādi.
- Rāga must not take the sharps and flats of the same note consecutively.
- Rāgas are divided into Pūrva and Uttar Rāgas, Pūrva Rāgas are to be sung from midday onwards up to midnight since their ascending progression is in keeping with the more vigorous

and active part of the day. Uttar Rāgas, with descending progression, are delicate and plaintive in character and are to be sung from midnight onwards upto midday during which the listener is in reflective mood and the low noise level all around helps to easily hear and enjoy the soft and low notes. Sandiprakash (twilight) Rāgas are to be sung at sunrise and sunset.

- Laya (the rhythmic sense) is the ability to maintain precisely the uniformity of the time spare of each Mātra(time unit : one Mātra is the time for a short syllable) Three varieties of Laya are : Vilambita (slow), Maddhya (medium) and Druta (fast).
- A Tāla- measure consists of several bars and places of rest
- By the very choice of a Tāla (time-measure) and by free variations of its strict form, different degrees of ease and

strain can be suggested and the listeners instincts and emotions (slow or rapid) can be awakened.

- Rāgas which are very close to one another should be distinctively represented by supplementing the Vādi-Samvādi arrangement with the proper choice of Ālāpas and Tānas . Ālāpa is vocalisation where the salient notes of the Rāga are given special prominence both in magnitude and time, while in Tāna (regular melodies) the notes proceed by equal steps without preference for any one note.
- Different Rasas can be incited by the proper choice of the Ragas in music. Raudra (anger), Bhayanaka (fear) Rasas can be expressed by powerful sounds of unusual intensity ,pitch and roughness .Adbhuta (surprise)is created by doing the most unexpected, quickly and successfully. Karuna (tenderness) is

achieved by employing dissonances for its principal note which suggest a sense of want or destitution leading to pity or pathos. Veera (heroic) is achieved by employing consonances for its principle note which suggest a complete and vigorous accord with the harmony of drone. Śānta (peacefulness or rest) is a quality inherent in the musical expression, when not mixed up with 'intentional' bold touches of other sentiments.

- The artistic pleasure provided by music is the result of its appeal to the intellect as well as the emotions. The music that is considered best is in which there is a happy combination and equipoise of the appeal to intellect and the emotions.

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Nṛttaśastra(dance) has been one of the chief forms of religious expression in India since time immemorial. The Hindu dance is concieved as an expression of spiritual energy on the earth plane through the senses and intelligence. The rhythmic, supple movement of limbs, the ripple of form, the geometric contours and bends in space are essentially related to the universal laws of harmony and rhythm. The cyclic whirls of the dance portray the circling processes of the planetary spheres and the union of the soul with God.

Bharata in his Nāṭyaśastra has explained the different postures hand movements and body movements in dance. Viṣṇu Dharmottarapuruṇa has also given numerous Sūtras explaining the movements and aesthetic of dance.

dance

CONCEPTS

- Dance is used as a part of magic rituals to ward off evil and to bring about auspicious circumstances.
- Dance must be performed only on occasions of joy and merriment
- Hastābhinaya, Nṛttahastas and Hastamudras (hand poses) should be acted according to the place, time, production. There must be beauty in the Nṛttahastas(dance-hand).
- Costume is an essential feature of dance. Care should be taken in describing the costumes for every character taking part in the performance.
- The movements of the body should be performed as if showing some life in it (Sajjīva).
- Nātya is Parasyānukṛith(imitation of something other than oneself) and Nṛtta is that which beautifies Nātya.

- Nṛtta can be divided into two types - Tāndya and Lāsyā. Tāndya and Lāsyā are further divided into Ābhyanṭara and Bāhya. Ābhyanṭara is one which follows Lakṣaṇawat (precise rules) while Bāhya is one which is Lakṣaṇavarjitam (not regulated by precise rules). Ābhyanṭara Nṛtta is auspicious.
- The most suitable pavilion for Tāndya is an Āyata (oblong) and Caturasra (square). The square should be of 32 x 32 Hastas (hand-lengths) and the oblong of 64 x 32 Hastas, so that the pavilion is neither Sammarda (congested) nor Vyakti (larger wherein manifestation will not be proper)
- Dancing should not be performed when one is engrossed in anxieties. It must be performed at the time of auspicious occasions.
- Nṛtta is Māngalya i.e. something which brings about happy

circumstances. It is to be performed on occasions of joy prosperity and merriment and should be avoided on occasions of sorrow.

- Hastapādasamyogah (Co-ordination of hand and foot) is termed Karana. Any movement of hand or foot for utilitarian purposes cannot be termed Karana. Only that movement in which Saundaryāpraveśana (entry of beauty) occurs can be properly called Karana. Movements must be complete and not broken.
- The ideal Nṛtta is one which is expressive of Rasa and Bhāva and in accordance with the Rasa of a poem and following the Tāla and the Gīta (Vocal music).
- It is beauty which differentiates Nṛtta from other movements. Therefore in Nṛttahastas, the movements should be graceful.
- Pleasure should be shown by Joyous movements of limbs, by the

bristling of the hair and profuse tears. Displeasure should be shown by turning away the head and eye and contracting the eye and nose.

- Various Rasas and Bhāvas should be acted by appropriate gestures
Śringāra : It is of two types - Rati and Vipralambha.- Rati is to be shown by sweet and beautiful speech and gesture. Vipralambha is shown by heaving sighs.
Hāsyā : It should be shown by fine glances and in such a way that the cheeks move slightly without exhibition of teeth in a Smita (smile) for Uttama (superior) type of persons; exhibiting the teeth, for Madha (middle) type of people and laughter accompanied with tears and noise for Adhama (low) kind of people.

Vīra : It is to be acted through gestures appropriate to a man of energy and resolution especially free from negligence.

Raudra : It is to be indicated by red eyes , frown , angry words, fighting and use of weapons.

Karuna : It is acted by drooping limbs, sighs, weeping, crying, paleness of face and dryness of mouth.

Adbhuta : It is shown by throbbing of eyes, bristling of hair and the whirling of fingers and perspiration.

Bhībatsa : It is shown by contracting the nostrile and agitation of mind .

Bhayānaka : It is indicated by agitation, trembling of limbs, face and eyes.

Śānta : It is to be indicated by the adoption of insignia of ascetics and compassion on all beings and meditation.

Nāṭya(Drama) occupies a prominent place in Indian art forms. Because it combines most of the other art forms like Dance, Music, Literature and Architecture in it. Nāṭya was created by taking some significant detail from each of the four Vedas: Pathya (recitative text) from Rgveda, Gīta (Song of melody) from Sāmaveda, Abhinaya (Acting) from Yajurveda and Rasa (sentiments) from the Atharvaveda. Nāṭya is supposed to have been created as a fifth Veda by God Brahma, who asked Bharata to put it to actual production and performance. Bharata's Nāṭyaśastra details the structure and stage-representation of drama. There were then various aestheticians who added to the theory and aesthetics of drama and there were great play wrights like Kālidasa, Bhāsa etc. who wrote immemorable plays. In this chapter, an attempt has been made to enumerate a few aesthetic concepts of Bharata and Abhinavagupta.

drama

Bharata is traditionally regarded as the father of Indian dramaturgy. By the time of Kālidasa (400 A.D). Bharata had come to be regarded as a Muni or holy sage. Dr. Manmohan Ghosh, the latest authority in this field of research has placed Bharata's Nāṭyaśastra at about 500 B.C. There is still a controversy as to the identity of Bharata, the author since there are many misleading references to different (or the same) Bharata in different ancient works. The present Nāṭyaśastra saw the light of day only in the begining of the present century.

CONCEPTS

The entire nature of human beings as connected with the experience of happiness and misery, joy and sorrow, when presented

through the process of Abhinaya (historonic representation) is to be called Nāṭya.

- The purpose of the Nāṭya is the attainment of the four Purushārthas (objects of human pursuits) : Dharma - the ethical and spiritual development of the individual, Artha- social and civic life and the acquisition of wealth, Kāma - conjugal life, the pleasures of the environment, Mōksha- the attainment of final salvation.
- Nāṭya is a concrete form of communication that is visually perceived unlike the other arts and the different emotions and sentiments are explicitly presented through Abhinaya.
- The purpose of drama is to provide entertainment to people at large, weighed down by their trials and tribulations in life. This is to be achieved by Anukarana which is not a crude

imitation or mimicry but an imaginative reconstruction or representation.

- The theme of drama should involve a conflict to be resolved at the end.
- It should be clearly divisible into units : opening- where forces for and against are equally ranged. complication - where end intended seems almost unrealisable. denouement : - where ultimate victory of hero's endeavours occurs.
- The plot should have Sandhis and Sandhyāngas which are divisions and sub-divisions of the plot.
- Should have unity of time and unity of place for maintaining the willing suspension of disbelief in the audience. The plot should not involve drastic lapses of time or an incredible

- shift to distant places. Such distant events and shifts can be reported in intervening scenes between the acts.
- It should have variety which is the spice of drama as of life
 - Should have characters who are heroic and virtuous or bumptious and villainous and if there is a clash between them, which might be natural, in the end virtue must be triumph over vice.
 - Should have characters whose life serve as models for onlookers to fashion their lives.
 - The raw material of art (which is the mental world of man bristling with emotions feeling and sentiments driving him to activity) should be weaved into a pattern of the playwright's own making in his imagination, a pattern which never existed on earth. These patterned mental states, obeying a law of creative genius or imagination, can be called *Bhāvas*.

- Bhāvana (the process of creative imagination which is tantamount to aesthetic sensibility) is the first pre-requisite as much of the playwright as of the Bhāvika or Rasika (spectators).
- No Rasa without Bhāva, nor Bhāva without Rasa. In a drama, success depends on their mutual involvement (when a subject or Bhāva finds a ready echo in the spectator it is transformed into Rasa then and there).
- Rasas are related to the aesthetic object or situation which is a compound of not only Sthāyibhāvas (abiding emotions) but also Vyabichāribhāvas (passing moods) and which in their turn spring from Vibhavas (external stimuli) and become productive Anubhavas (visible effects)
- There is nothing like a single Rasa in drama. There should be

harmony and propriety in the presentation of the different Rasas (eight in all according to Bharata) on the stage so that the spectator delights in its Rasa, but if there is no harmony or propriety, there is Rasabhanga or pathos.

- There has to be a ruling dominant sentiment amidst a variety of Rasas as the key principle for the success of any drama. (when in the midst of diversity of psychic states, all transfigured by the imagination, there is one master passion unifying all of them like a thread ; that is to be regarded as the ruling sentiment of a work of art, the rest are but momentary.
- There is no art or science, craft or skill falling outside the purview of Nātya or stage of performance.

Abhinavagupta was an encyclopedic thinker of Kāshmir around 1000 A.D. He wrote more than 50 works. His contributions to aesthetics is primarily based on the available works of the second period : the Dhvanyalōka Lōchana and the Abhinava-Bhārati.

CONCEPTS

- The purpose of Natya is to provide an extremely pleasant experience very much the same as at the sight of the real .
- Aesthetic experience can be categorised into five different levels : sense, imagination, emotion, catharsis and transcendence :
- Aesthetic experience begins with direct perception of objects of sight and hearing, which pleases.

Abhinavagupta

- A true aesthetic object does not simply stimulate the aesthetic senses, it stimulates imagination through the senses. The broad outline presented by the object must be completed in all necessary details by the imaginative power of the spectator.
- A hero when acting in an emotive situation has his emotions aroused and developed to a high pitch. And because the spectator is identified with the hero, there is identity of emotion of the former with that of the latter. This constitutes the emotion at a high pitch.
- When the emotively affected person completely forgets himself due to the high emotion pitch, it deindividualises the individual and raises him to the level of universal, freeing him from those elements which constitute his individuality.

At this level, emotive experience is completely freed from all objective reference as also from temporal and spatial relations, which are due to limitations of the individual subject.

- The final and highest level of aesthetic experience is in which the duality of subject and object completely disappears through intense introversion and utter disregard of the basic emotion. At this level basic emotion sinks into the sub-conscious and the universalised subject shines in its Ānanda aspect. Objectivity merges in the subconscious and the self along shines. This is the stage of experience of Paramānanda(ultimate bliss).
- Aesthetic experience is not static. It is dynamic. It is the experience by the self of itself in its absolute universality. It is the experience of Ānanda because

Ānanda is the self experience of the Self (Svatmaparāmarśa).

- Aesthetic experience arises from the aesthetic presentation on stage - which consists of a Vibhava (situation) Anubhava (mimetic changes) Vyabhichāribhāvas (transient emotions) and Sthāyibhāva (basic emotions) . While the first three can be presented clearly and explicitly, the basic emotion cannot be presented explicitly. The first three are a means of indirectly achieving the last.
- Rasa stands, not for the configuration of situation etc. but for basic emotion only.

Citraśastra or painting was a well developed and well defined subject. In Vedic period manuscripts the text was combined with various Mandala, Yantras and other diagrams. Paintings of Gods were also used in the manuscripts and wall hangings. Viṣṇudharmottarapurāṇa (Tṛitīya Kāṇḍa, Dvitiya Bhāga) describes the art of painting and defines the materials, methods and aesthetics of painting in the chapter on Chitrasutra(Adhyāyas 35 to 43). It describes the way different deities must be depicted alongwith their consorts and vehicles and also how different classes of people should be depicted. It details the depiction of various seasons, time of day, moods and the colours to be used for each of these. The present chapter only deals with the aesthetic concepts of Citraśastra.

painting

CONCEPTS

- The ground surface for painting should have well polished space, should be free from gnats and fleas, be bright, pure and well protected.
- A painting becomes beautiful when an expert draws it with glossy, clear and unoblique lines.
- The dress of the figures should be according to the particular country. It should not suffer from want of ~~Sobha~~ (proportionate measurement and beauty).
- A painting becomes liable to censure, if it suffers from want of proper position and Rasa (sentiment) and has an empty look in the eyes of the figure depicted. It thus becomes void of life.

- The auspicious painting should avoid pictures depicting a figure with defective Limbs, stained, dispirited and incidence by persons overcome with fear and disease and with dishevelled hair
- An intelligent artist should draw what is well understood by him and never anything he does not know.
- A painting done by experts, according to Śastras(rules) brings prosperity and removes adversity and hence is considered beautiful.
- A painter who paints waves, flames, smoke and the hanner according to the movement of the wind is a great painter.
- He verily knows painting who can depict a sleeping person with life movement and dead person void of it (i.e. who can show a clear distinction between a sleeping and dead which apparently

seems similar).

- A painting which shows distinctly the heights and depths is considered excellent.
- One should avoid placing one figure in front of another.
- The harmony in the different parts of a painting is worthy of praise.

Conclusion

It is well evident from the previous chapters that there is a few threads of thought which run through all the artforms and forms a basis which all the artforms share. Comparing a few of the concepts:

- The purpose of all the artforms is primarily to provide pleasure both to the artist and (chiefly) to the viewer.
- The work of art should also entertain the viewer and provide relief for him from the trials and tribulations of routine life.
- The art is not complete by itself until it is experienced (Rasasvada) by the viewer or reader (Rasika).
- The artforms originated as rituals and then spread into other more humane matters.

- The theme of the art, in drama, literature and painting, has to pertain to the problems and activities of human life and should, in a way, educate the viewer and elevate him.
- There has to be a single Rasa or emotion or mood that is most prominent and which binds the work of art. (In case of music it would be a single Raga which would predominate).
- In drama, dance, literature and painting, there has to be a basic theme and a basic thought and the different elements (episodes, actions, movements or figures) depicted in that work of art should aid that basic theme or thought.
- There has to be a harmony and propriety between the different elements (actions, moods, or figures) of a work of art.
- However good a work of art is (with respect to the skill of depiction, adherence to rules, grammar and principles and

execution), it would not be worthy of praise or can be termed as an excellent piece of art until it incites Rasa in the viewer and lead him to Ananda.

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