

## **The Continuity of an art tradition: Harmony, Dissonance & Transcendence and Tagore's notion of art**

It is generally believed that Art outflows from the vision of harmony in the multiple diversity of the cosmic scene. The general theme of the conference is to understand this notion of harmony in art with reference to Tagore's aesthetic perception. The principle of harmony in Tagore's study of art or aesthetics is expressed through the ideas of unity, proportion, rhythm and the sense of oneness with the Supreme Reality<sup>1</sup> and consequently the term harmony is used in the paper to denote all these multifarious meanings. Infact, all these ideas of unity, proportion, rhythm, sense of one with the Universal Truth reveal that principle of harmony is to be understood not only with reference to theme which is the essence of art and literature and artistic and literary appreciation but also the form which seeks to make the content yield its meaning, *artha* but in art experience, however, as much as with the artist himself, content and form are practically inseparable; creative idea and imagination involve the two in one common co-functioning process<sup>2</sup> and therefore any discussion about the principle of harmony in art is possible only by looking at the thematic content and its form as one single integrated unit.

As the humanbeings are bound to the linear tension of history, the life of actuality remains the basis of creative act but the desire remains to transcend to a 'beyond' and therefore Indian art has a

double time order – one, that is connected with material reality or historical time and therefore has a linear tension, the other, that is connected with the sacred timeless and so has a cyclic rhythm. Hence the statement by Vishnu dharmottaram<sup>3</sup> that objects should be represented in such a manner as to have some reference to what is seen in nature and the chief aim is to bring about verisimilitude and also the insistence of the *silparathā*<sup>4</sup> on resemblance that looks like a reflex in a mirror are not to be understood as affirmation of imitation in art but as both actual and the transcendental because the world of art does not deny the real world and at the same time it involves the transcendental. Indian art, therefore, believes in looking at life in its totality – the sensuous and the transcendental, harmony and dissonance, empathy and detachment.

In the hymns of Rigveda the term *yajna* is used for the creative act which consists of three aspects i.e.  $\hat{\imath}\hat{\beta}\hat{A}\hat{A}\hat{x}$ , regard for the divine i.e. luminosity, knowledge or vision or sceric cognition; secondly,  $\hat{a}\hat{c}\hat{c}\hat{\imath}\cdot\hat{U}\hat{U}\hat{\dagger}\hat{x}$  i.e. coordination and synthesis or harmony and third is  $\hat{\imath}\hat{x}\hat{U}$ , which in its ultimate sense is submerging of the individual self into the Universal Self. In the second and third mantra of the fifty eight *sukta* of the forth *mandala* of the Rigveda it is stated that the image of *yajna* suggests an internal synchronization and coordination or harmony form which comes out the four-horned luminous

ङिँेँÑŸæëÇःऩु»ô - ढ×éî÷ »ôUU ढëáÖô<sup>5</sup> bull symbolising the 'great word'  
 that has the four vedas as its four horns. In other words  
 coordination or harmony is responsible for the gushing flow of the  
 artistic creativity from the ocean of the heart ãUîÄææî÷ â×é¼ýæî÷ ð

The use of terms like âæÄæé...Äæ, âM᳚Âîæ ¥ôUU âËæô.îæ in the  
 Upanishads indicate the importance of harmony in the creative  
 manifestation.

The India epistemological reflections concentrate on the idea of  
 the unity of all things because we are inclined to emphasize  
 throughout the ages the one Universal Being with which all  
 individuals and particulars are identified. In fact all philosophical  
 systems are an expression of the human search for the underlying  
 principle of unity that sustains our understanding of the self, the  
 universe and the Supreme Reality. It is natural, therefore, that the  
 Indian epistemology sets as its highest goal the unification and  
 assimilation of the individual self with the Universal Self. In the  
 Chandhyogya Upanishad<sup>6</sup> Uddalaka teaches that as the bees make  
 honey by collecting the juices have no discrimination, so that they  
 might say, I am the juice of this tree or that, in the same manner, all  
 these creatures; when they have become merged in the Universal  
 Self, know not that they are merged in the True.

This monistic view of the Upanishads was further developed by the Vedantic philosophers headed by Shankara. So great is the influence of Shankara that majority of the Indian philosophers follow the path of Vedanta. Even the schools of Indian pluralism does not reject monism. Vallabhacharya accepts the pluralistic monism. He says that the duality that we perceive in the world does not contradict monism; for the apparent forms and characters which are mutually different cannot contradict their metaphysical character of identity with the Universal Self. So Brahman from one point of view may be regarded as iconic and from another point of view as non-iconic<sup>7</sup>. This double experience is the most important ontological cogitation of Indian mind. This is the Indian concept of  $m \langle m \hat{x} \cdot x \div$

$\hat{A} \rangle \div$  where all creativity, all movement all cosmic existence are supposed to have double nature but at the same time pain and pleasure reason and non-reason, existence and essence stay together complementing each other in fulfilling the circle of life. As a natural result of such a way of thinking, there appears in India the idea of the oneness of opposite pairs, of good and evil, and of beauty and ugliness. In the Upanishads, too, it is repeated that what appears good or bad to our human eyes is not so in the absolute sense and that the difference between the two is only a matter of comparison. If you want to draw a white line, you need a black background. Therefore, he who says white is the opposite of black, is mistaken. We have to make use of black in order to bring out the

white in all its distinction. Man or woman, fire or water, sky or earth are all around us, their existence stands supported as pairs of opposites. Sankhya says that *purusha* and *prakriti*, and to add to it *dyava prithivi* and *usha shanakta*, are complementary, though they are opposite in nature in the cosmic functioning of creation, sustenance and final destruction. Without the opposite, we cannot cultivate any thing. Therefore, it is no wonder that Indian art including literature tends to harmonize spirituality with worldliness, *yoga* with *bhoga*. It is, in fact, a very strong point of view as how to unite the ultimate with the temporal. This intense awareness of the ultimate and to know it through the temporal persists through the ages despite the changing pattern of Indian Art.

In Indian thinking the Universal Being behind the phenomenal world is the ultimate source of reality. Individuals are nothing else than limited manifestations of Universal Being. The duality between the individual self and the Universal Self is illusory. The soul in individual beings in its ultimate nature is identical with the True Self (Brahman). This apparent dualism, which is infact an optical illusion is presented in various metaphors in literature and the idea of one is established. The Hindi poet Nirala says :

You are the high Himalayan Peak  
I am the ever-changing Ganges  
You are *Shiva*, I am *Shakti*

The Indian literary concepts like *margi-desi* (classical-folk), *shastrachara – desachara* (theoretical norms – local conventions), *natyadharmi – lokadharmi* (representational – presentational) reveal the dialectics of continuity and change and also subjective – objective duality but with the aim to ultimately transcend it. One can proffer that Indian mind has mostly maintained that all beings in the universe are manifestations of the sole ultimate Reality and therefore one can always see an unity among all things. But at the same time this *ṀæṀæMṀĀ.æ^x.ṀĀ»l÷* is *mṀmæ^x.Ṁ* and hence alongwith unity or harmony one can also realise dissonance in our existence. But these two contradictory elements are complementary to each other and always stay in harmonious co-existence.

One of the best examples of this harmonious co-existence of contradictory elements as given by Tagore is Kalidasa's *Abhijana Shakuntalam*<sup>8</sup>. Tagore says that on the one hand, we find a series of ascetic symbolism in the play – the leaves of the hermitage discoloured by the sacred fire of the *yajna*; the path leading to the river wet with water drops fallen from the dripping barks worn by hermit lads; the calls addressed to king Dushyanta, asking him to protect their sacred fire. On the other, we find a series of symbols portraying life's fulfilment – nature beckoning the fresh blooming *mallika* with breeze – beruffled fingers, sending loving messages to *vanajyostna*, messages not of ascetic *sama* mantras but the impatient beckoning of the beloved. Between the two – enjoyment

on the one hand and renunciation on the other – we have an exquisite landscape consisting of hermit maids, frolicsome companions, freshly bloomed *vanatoshini*, the humble bee intoxicated with its fragrance and the fascinated king hidden among the trees. This is how Kalidasa has combined the twin concepts of enjoyment and renunciation in his notion of beauty, which is what the serial of life is made of. This concept, on account of its total grasp of humanity, lends a rare depth to the play which is a harmonious fusion of pleasure and renunciation, innocence and love, instinct and norm, ties and freedom, playfulness and religion.

In *Shakuntala* if Kalidasa describes the harmony of life by ending the play with the tearful voice of Shakuntala crying “Victory to my lord”, at the same time he portrays the tragedy of existence. He hints at it, as says Tagore, towards the beginning of Act V. The song of *Hansapadika* seems to reveal through a chink in the curtain, an inferno of agony. In the 5<sup>th</sup> Act itself we confront heart-rending tragedy and helpless tears which touch one’s very soul. But this tragedy is part of life. Life in its entirety consists of both joy and sorrow which prompted Kalidasa to compare life to dewy spring, where the falling of leaves cannot be separated from the blooming of flower and therefore one can easily conclude that harmony in art is revealed in the description of life in its entirety and also by transcending it which brings about, as mentioned in the *Bharata Vakya* of the play, a perfect balance between the time-bound cycle of

temporality and the timeless cycle of eternity, *ÂéÛÖÿß ÂçÛU»Ì*  
*àæçÈÛUæ^xÖêÑ* and also a beautiful blending of worldliness with the  
 divine and in the process the aesthetic experience of the viewers is  
 heightened, intensified and totally fulfilled.

While discussing the essence of Indian art B.N. Goswamy says<sup>9</sup>  
 that in the context of the arts *rasa* is central something towards  
 which things move and around which they so often revolve. *Rasa* is  
 an aesthetic experience and also it is an art-activity and as an art  
 activity (structure) it blends together the various elements into a  
 dynamic interrelationship and shapes them into an organised whole  
 and then the real world *SßÖæß* turns into *çßÖæß*, a poetic world. The  
 structure is a system of elements and the *rasa* model of *çßÖæß*,  
*¥ÛéÖæß*, *SÍæÄæè Öæß* and *âç;æÛUè Öæß* (sources, actors and settings,  
 sensors, activated and primary sentiments) and acting (*¥çÖÛÄæ*),  
 music (*¥æìól*) notes (*SßÛU*), songs (*»æÛ*), mannerism (*ÂýßëçÌ*), style  
*(ßëçÌ)* and conventions (*Šæ×èü*) effect a pattern which is an organismic  
 combination (*âçÄæô»*) where each element has a specific function



through which it is connected with the whole determining the theatric experience or what we call *rasa*<sup>10</sup>. The success (çâçh) of the performance of a play depends on the unity between the stage and the actors. In fact the central problem of the theatre or, for that matter, any literary form is to have unity, pattern or harmony; in other words, it is a matter of technique. The technique or the process of transforming a 'real' context into an aesthetic context is to make a moment of the dramatist's experience come to life in minds other than his own. The purpose of a literary artifact is not to be, but to arouse a corresponding experience in the mind of the critical observer (âé×Ûâ & Âýðÿæ.) which is possible when the particular experience is transformed into general experience raising the power in the spectator of entering into the literary universe and imaginatively experiencing it. This process is known as âæðææÛÛ±æè·ÛÛ±æ or identification with the literary world. But the spectator does not identify completely, as explained later by visvanatha, because at the time of aesthetic experience, the identification is neither accepted nor negated :

ÂÛÛàÄæ ù ÂÛÛàÄæðçì ××ðçì ù ××ðçì;

Ïæðßæìð çßöæßæìðÑ ÂçÛÛ'UÀðUîð ù Uçßlìð H

There remains the transparent but adamant fourth wall that separates the spectator from the theatre, leading to the attainment of *rasa*. In other words, it is a conscious identification (ऽनिलैःखैः) and therefore one should not forget that *rasaswada* is based upon personal response or reproduction, because *rasa* does not only express but suggests – it is a subjective realisation (ऽनिलैःखैः ऽनिलैः) and therefore when the spectator becomes one with the experience of the theatre, his analytical mind does not forget to analyse and interpret. This two-dimensional experience is, infact, one of the dominating features of the *rasa* model.

Similarly Raja Bhoja makes a revolutionary ideological shift by rejecting Bharata's *rasa* theory based on the dynamic inter-relationship of the *rasa* ingredients resulting into an experience of *ananda*. Raja Bhoja, on the contrary, establishes the theory that only *sancharibhava* can take the form of *sthayibhava* and *rasa* can be evoked. In fact, Raja Bhoja was a great scholar of architecture and even wrote a treatise on architecture, *samaranganasutra*. He understood only too well that to search for all the ingredients of *rasa* sutra in painting, sculpture and architecture is a futile exercise and that one can have an aesthetic experience even by realising a variable (*sanchari bhava*) as expressed in a painting or a piece of a

sculpture. In this way the plurality of interpretations generates a potentially unlimited range of experiences and paradigm shifts<sup>11</sup>.

Jagannatha was the last of the great Acharyas, who displaced Bharata's *rasa sutra* by transforming *vibhava* etc. into *bhavana*, by establishing that *sthayibhava* does not lead to the realisation of *rasa* but to *ramaniyata* : *ÚUâÑ ÚU×±æèÄæìæ×÷ ¥æßãUçì* by giving a new interpretation to the critical terms *chamatakara* and *allahada* and by encapsulating *rasa sutra* as *bhavana* → *ramaniyata*.

*Ramaniyata* is used as a synonym for *saundarya* and beauty in the Indian context lies in the experience of a particular kind of harmony of the form and the content giving us a certain unique transcendental feeling. It is transcendental because the object of art is not the idealization of forms of human beauty as the Greeks thought but it is to communicate a spiritual message as conceived by the artist. The poet, says Jagannatha, with his *vibhavanashakti* (vision) coordinates (*âç»çì·ÚU±æ*) various elements of poetry or drama. By coordinating the various elements of poetry, the poet brings harmony, *dravya samuchaya* and symmetry, *yathapradesham* in the structure of the text and ultimately the poet's "perspective" *bhava drishti* or *bhavana* is added, bestowing upon the text an overriding signifying power and turning the text into a *ramaniya* object.

However, if the body (words and meanings) is perfectly designed (âéÃÄæßçSÎĪ or â Äæ·÷ᳵâ×æÄæôçÁĪ), if the various elements of the text are properly coordinated (âç»çĪ·ëĪ), if perfect symmetry(â ×æ~ææ) of words and meanings is created, even then one may not find beauty in it without the existence of *lavanya* (internal radiance also known as ĪŪçU»æçÄæĪ âõĪÄæü or rolling wavy beauty). However, perfect the body is, if there is no *lavanya*, it will not look beautiful at all : Ëææß±Äæç âçĪŪßðàæ âõĪÄæü×÷ ð It is like the glow of a pearl radiating from the body : ×éĪæÈᳵËæðáé ÂýçĪÖæçĪ ÄæĪçU÷.»ðáé Ëææß±Äæç ĪçĪãUô'ÄæĪð H This is also known as *rasa* because an experience of *saundarya* is identical to *ananda*. What makes for harmony in art is *rupa* (expression) *pramana* (proportion) and *varna* (complexion).

Tagore, while explaining the creative act, has said about *viupa-bhedah*, separateness of forms. He says that in sheer oneness, form can have only a potential existence but the varied forms if they remain separate only, there would be fearful loneliness of multitude. Hence the varied forms, in their very separateness, must carry

something which indicates the paradox of their ultimate unity<sup>12</sup>. Otherwise there would be no creation and for that Tagore refers to the term *pramāṇāni*, proportion which indicate relationship, the principal of mutual accommodation and the harmony of the fact. But beauty cannot be always proportionate or symmetrical. One may discover symmetry in a lotus or in the structure of the Taj Mahal but the deep, dark forest, the starlit shadowy pathway in the silent night, the many splendoured aspects of human life as depicted in the Mahabharata or the shabbily dressed, pulled down languishing Shakuntala wearing a single plait cannot possibly be branded as 'symmetrical'. More than outer proportion these examples reflect an inner harmony of *bhava* which inspires the artist and evokes the spectator to wonder and enjoy.

What, however, brings a creative act to life is permeation of *rasa* and as already explained *rasa* is not always realised by the dynamic interrelationship of various ingredients with which the *rasa* structure is constituted because to conclude this point.

1. Both Raja Bhoj and Jagannatha contested and made a paradigm shift from many to one ingredient and thereby circumvented the notion of harmony in favour of operation on two - dimensional levels.

2. Harmony between the form and content as central to the concept of beauty becomes redundant in the absence of *lavanya* and
3. Lastly, *sadharanikarana* or identification of the text or the play with the spectator is just not enough, it also leads to detachment so that the spectator may act as a critical observer so as to derive emotional knowledge or what Coomarswamy says 'delight of the reason'.

The Natyashastra further consolidates this notion of two-dimensional experience by using the example of the staging of the first play by Bharata with the help of his hundred sons, and some celestial dancers sent by Brahma. The play Bharata presented dealt with the history of the conflict between the gods and the demons, and celebrated the ultimate victory of the gods. The production delighted the gods and the humans. But the demons in the audience were deeply offended.

They therefore used their super natural powers and disrupted the performance by paralyzing the speech, movement and memory of the actors. The gods in turn attack the demons and killed many of them. Mayhem ensued. The very first performance in the history of humanity in which the Creator Brahma himself, alongwith other gods, celestial nymphs and trained actors were involved, should have been

a thundering success. Instead, we were told it was a disaster. The implicit meaning of this myth is that minimum that a live performance requires is a human being performing, that is, pretending to be someone else and another one watching him or her and that is a situation already fraught with uncertainty and therefore assertion of the poeticians that the main purpose of theatre is to detach the audience from the world outside and ease it into a shared state of delectation can be contested. It is not empathy, harmony, unity but detachment, dissonance and plurality are equally important in the theatric experience. Myth of the first performance points out that in theatre, the playwright, the performer and the audience form a continuum, but one which will always be unstable and therefore potentially explosive<sup>13</sup>.

Indian mind, as said earlier believed in double time order, one, is the level of reality which has a time marker, so it has a linear tension. The other is the level of man's hopes and aspirations – the world of gods having a cyclical rhythm. The double time-order reveals the basic nature of Indian art which knows no anti-thesis between the immediate and the ultimate, the earthly and the heavenly, the sensuous and the transcendental, enjoyment and liberation, harmony and dissonance and accepts them as complementary to each other. Tagore conceived of these orders in unison. Tagore says in his *Atmaparichaya*<sup>14</sup>, I am the messenger of Vichitra, the variegated or the Universal Soul. This Universal Soul

manifests itself into *bahu*, multiforms so that he may go on playing his divine game in playful tune, songs, dance, painting, words and other forms. In his poem, *samanjasya*, he reveals that

The Infinite wants the finite's intimate comradeship  
And the finite wishes to lose itself in the Infinite.

The true principle of art, Tagore says, is the principle of unity between the Infinite and finite<sup>15</sup>. But the Infinite is not impersonal. In all creative activity, Tagore says, reflects directly or indirectly, man's lavish desire for the manifestation of Person. The communication of a person to a person is the creative act but sometimes person's ego hinders the contact with the Universal Self. The egocentric individualism conflicts with the concept of unity. Tagore relates an excellent incident about this :

Tagore often used to go on his small house boat and live for months on the beautiful river, surrounded by thick forest, in absolute silence and aloneness.

One full-moon night, it happened that he was reading a very significant contribution to the philosophy of aesthetics, by Croce. In the middle of night, tired from Croce's very complicated arguments, he closed the book and blew out the candle. He was going to his bed to sleep, but a miracle happened.



As the small flame of the candle disappeared, from every window and door of the small house boat the moon came dancing in.

The moon filled the house with its splendour. Rabindra Nath Tagore remained silent for a moment. It was such a sacred experience. He went out of the house, and the moon was immensely beautiful in that silent night amongst those silent trees, with a river flowing so slowly that there was no noise.

He wrote in his diary the next morning, the beauty was all around me, but a small candle had been preventing the whole universe from rushing into me. Because of the light of the candle, the light of the moon could not enter and hence the first step towards creative act is to blow out the candle in other words, to replace the egocentric individual with the living growing personality. The ideal of harmony is fully consistent with recognition of the value of personality in aesthetic creativity and then only the whole universe penetrate you from every nook and corner.

Now the question is, when does the universe, the Divine enter in you and the creativity starts, after all in art and literature creativity is at the centre. The harmony between the individual self and the Universal Self signals the beginning of the creation or in other words it is the universe, the Divine unites with you to create and then all of

a sudden you realise that there is a world within, there is an empire within, a vastness, a sky somebody in that vastness beacons and creativity takes place. Harmony, therefore, does not mean the logic of unity and proportion or outer harmony only but also the inner harmony which depends upon *bhava*, feeling and subtle suggestiveness (*vyanjana*). Through *vyanjana* words transcend the limits imposed upon them by meanings and surge into the unknown and hence in creativity you cannot always talk logically. Upto a certain point, upto the point of outer harmony logic helps, beyond this, logic has to go and intuition to take over, *bhava* to take over and then everything turns rhythmic. It is through rhythm (*gitadharmita*) that creativity acquires a fluid and dynamic character.

This is possible when you go beyond your needs, your desire because Divine is boundless in its superfluity, "The voice that is just enough can speak and cry to the extent needed for everyday use, but that which is abundant sings, and in it we find our joys."

One will have to be an empty vessel and only then eternity makes its way in you. The mad lovers of Bengals, the illiterate Bauls reveal in their songs the greatest Truth of the Divine. One such song is :

It is lucky that I am an empty vessel,  
For when you swim, I keep floating by your side.

Your full vessels are left on the empty shore,  
They are for use;  
But I am carried to the river in your arms,  
And I dance to the rhythm of your heart-throbs and heaving of the waves.

Thing which is abundant, left-over, surplus, which overlaps one's absolute need, in that resides the Divine. There is a remarkable verse in the Atharva Veda which attributes all that is great in the human world to superfluity. It says :

«ॠ३÷ â^Äæ÷ ॑Âô ÚUæCİpU×÷ Ȳæ×ô Šæ×üþ·×ü¿,

Öèł× ÖçßcÄæł÷ ©Uç'ÀUCİđU ßèÄæü×÷ Ëæô·à×èUU ŌËæ×ŌËæđ Đ

"Righteousness, Truth, great endeavours, empire, religion, enterprise, heroism and prosperity, the past and the future dwell in the surpassing strength of the surplus." The meaning of it is that man expresses himself through his superabundance which largely overlaps his absolute needs. Tagore says, "in superfluity or transcendence, we have the genesis of creation and therefore the origin of art". Here Tagore talks about the artist who goes beyond one's needs, one's desires, one's worldliness and turns into a creative artist without any ego, a no-mind, only then one realises the Divine, the Eternity in this universe with whom the creativity starts. When one abandons one's needs and goes for left over which is symbolical

of Brahma, the Creator (Āæ™æð ãéUîâ÷çSCiUSÄæ ¥ðîÛSÄæ  
âßü™ææì·æÛUÛÖèì ÕýãU×æßðîðÛ Sìéçì Ñ ç·ýÄæìð Ð), One, infact makes  
the shift from outer harmony to inner harmony where the Divine  
manifest itself in the self or the poet. Then only the poet is  
transported to the higher plane of transcendence where he becomes  
one with the Universal Self and the creativity takes place.

These two forms of harmony may sometimes move in parallel  
or may at times coalesce with each other or at other time disentangle  
themselves from each other. In any event these forms are  
responsible in the creative act leading to the expression of beauty.

To conclude, it is not the outer harmony but the inner aesthetic  
harmony caused by superfluity defines art. In our lives all around us  
are scattered things of our needs, of our desires and of our material  
interest but if we can remain untouched by them and pass through  
the world without carrying impression, any impact, any scratch only  
then in that state of super abundance the creativity takes place and  
the inner harmony of art is realised.

## **Notes**

1. V.S. Narvane, Tagore's Aesthetics, Rabindranath Tagore in Perspective, p.6
2. N.R. Ray, An approach to Indian Art, p. 145
3. Vishnu dharmottaram, III, 42
4. *silparatha*(IV, 46, V : 45-46)
5. Rig Veda, IV, 58
6. Chandyyogya Upanishad vi, 9, 1-2
7. Surendranath Dasgupta, A History of Indian Philosophy, IV, Indian Pluralism, p. 362
8. Rabindranath Tagore, Prachin Sahitya
9. B.N. Goswamy, Essence of Indian Art, p.20
10. Indra Nath Choudhuri 'Verfremdung of Brecht & Rasa in Theatre & its Validity', Comparative Indian Literature : Some perspectives, p.116-130.

11. I.N. Choudhuri, Panditraja Jagannath's Aesthetic Theory : A modern interpretation, *Evam*, 2 : 1&2 (2003) pp.60-68.
12. Tagore, 'Creative Ideal'. The English Writings of (Ed.) Sisir Kumar Das, Tagore, Vol.II, p.516.
13. Message by Girish Karnad on the World Theatre Day, March 22, 2002.
14. Tagore, *Atamaparichaya*, Rabindra Rachanabali, Vol. p.
15. Tagore, *Sadhana*, p.19

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- 18.& The English Writings of Rabindranath Tagore, Vol. I & II, (Ed.)
19. Sisir Kumar Das, Delhi (1996 & 1997).