

CHAPTER-VII

RABINDRANATH TAGORE AND THE AESTHETIC IMAGINATION

As one mode of access to the aesthetic life and work of Rabindranath Tagore, recent studies have focused on the nature and role of the creative personality : personality brings to expressive consciousness relationships with reality. On the basis of Tagore's notion of personality as " the principle of uninterrupted relationship,¹ " this notion of artistic endeavor may be expressed as the modulation of relationships brought to consciousness through the personality of the artist.² Within this context, R. D. Bhattacharya speaks of the artist's voluntary surrender to nescient or unconscious creative forces within the personality.³ Although the category of personality has permitted a fruitful exploration, it may be that the category of imagination can provide a more revealing focus to examine the aesthetic life in Tagore. The Bengali poet employed both imagination and personality to account for what he was doing as a poet.⁴

IMAGINATION

Tagore has an acute sense of the correlation of phenomena, one sign of a highly developed aesthetic imagination. He claims that the imagination has taken a greater leap forward in the course of history than the development of human reasoning.⁵ Reflecting on the work of imagination, he writes : " This play is your destiny."⁶ Imagination plays a far more important role in literary creation than either the canons of aesthetic realism or formalism. Like so many Bengali contemporaries, he rejected traditional Indian aesthetic theory as mere formalism. The imagination, he observes seeks release from a world of forms and facts. Nor is Tagore a realist articulation of the imagination employs, rather simplistically the metaphor of a mirror reflecting what is initially perceived. A more sophisticated understanding emerged once he

of the object reaches past the limitation of the self and objective forms.

Tagore began to write verse at the age of 5, song at the age of 15, and he took up painting at the age of 60, Drama, fiction and essay were dispersed somewhat equally throughout his life : letters were his most prolific genre of creative expression. From imagination operates with varying degrees of intensity, range and creativity. Different levels of imagination are operative. The range of intensities in Tagore's poetry warrant this judgement as do his achievements in song, drama, story and novel, and painting. I delineate, in this discussion, two levels of imaginations, which I call the expressive imagination and the constitutive imagination, in order to examine more precisely the operation of aesthetic creation.¹⁴ I sharply differentiate these two levels of imagination only for the sake of exploration as a heuristic tool, I do not see them as discrete or separable operations. They are complementary operations, which in fact, are more holistic than analysis permits. These two levels of imagination, I maintain are both thoroughly religious and aesthetic. My assumption is that experience which transcends self and brings to life a new dimension of self is both religious and aesthetic. With this assumption Tagore is in basic agreement.

THE EXPRESSIVE IMAGINATION : THE FIRST LEVEL

The expressive imagination is that mental equipment which perceives and expresses the relational dimensions of reality in so far as these submit themselves to consciousness. The objects of perception come from the conscious world of nature, other human beings, the god of theism, the vision of personal man.¹⁵ The expressive imagination has for its horizon time and space; it seeks durative time but most frequently perceives and images punctual time. It has the capacity of image through the power of aesthetic sense and perception.

Tagore understands aesthetic sense in the context of the life of the emotions. " Creative expressions attain their perfect form through emotions modulated", he writes.¹⁶ Emotion is inclusive of the affective, cognitive and conative senses.¹⁷ It is the principal instrument for personal integration and harmonization. Tagore employs many words to clarify his understanding of

emotions: feeling; intuition; affection such as love; the instinct to recall past images.¹⁸ He sometimes uses a Bengali word *anubhuti*, which means to grow into conformity with an object. On the basis of Indian aesthetic theory, Tagore could say that the imagination operates from aesthetic sensibility (*rasa*) the aesthetic taste of flavor, the aesthetic juices.¹⁹ The artist has the capacity to relate widely to all that stands on his conscious horizon because his aesthetic sensibilities or *rasa*-s are actualized. The *rasa*-s extend the horizon and intensity of emotions and feelings. Such emotion is transitive, intentional and spiritualized in Tagore's thought: "...to attain cosmic consciousness we have to unite our feelings which this all pervasive feeling. In fact, the only true human progress is coincidental with this widening of the range of feeling."²⁰

Early in his poetic career, Tagore spoke of his work in terms of feelings which seek form. In a poem from the volume *Utsarga*, he writes: "Feeling seeks to embody itself in Form, and Form abandons itself to Feeling.... There is eternal coming and going between form and Feeling."²¹ The later poems of Tagore, however, reveal a more traditional understanding; "Form appeared, *rasa* awoka."²² *Rasa*, in classical Indian aesthetic, is not emotion itself but comes into existence through the emotions as a kind of resonance.²³ Tagore draws a distinction between sense and sensibility: the senses regulate and register, so to speak, the perception, but sensibility discovers relationship.²⁴ Aesthetic sensibility, is a relational capacity which makes new vision possible. Aesthetic sensibility summons up the vision which reasoning and intellect articulate to the artist.²⁵ For Tagore, literature aims at a transformation of the objective world into the subjective world of feelings and emotions.²⁶ We know something because we feel it. "The world of perception becomes completely ours" when it comes within the range of our emotions."²⁸ Our emotions are the gastric juices which transform the world of appearance into the more intimate world of sentiments.²⁹

A. K. Ramanujan and Edwin Gerow speak of *rasa* as "a depersonalized condition of the self, an imaginative system of relations"³⁰ *Rasa* is not a specific emotion (*bhava*) in personal experience because all elements of particularity are transcended. In classical Indian aesthetic theory, *rasa* is an inversion of emotion, a universalization of emotion.³¹ It is a modality of consciousness. A

theory of *rasa* could be culled from Tagore's understanding of the aesthetic sense. *Rasa* is both the starting point and the climax of art for Tagore as in Indian theory.³² For him the taste or flavor of the aesthetic object resonates with the aesthetic sense of the artist. Not only does feeling seek form but form seeks feeling. The objective world has its sensibilities which excite subjective sensibilities. Tagore states that *rasa* signifies the outer juices having their response in the inner juices of the emotions.³³ (This is not a mystical interpenetration of subject and Object).³⁴ Even this capacity heightens the *rasas* in the poet and ultimately raises them to a state of consciousness.

Although the expressive imagination is based upon the emotions and their responsive correlation with phenomena, the correlation is achieved through the poet's instinctive ability to image. The immediacy of poetic expression is the capacity to image. What is this capacity? Tagore is not an imitator of objects; in fact, objects are for him only signals of lines and colors.³⁵ He consistently uses two words, "lines" and "colors". to articulate the aesthetic process of imaging:

Form appeared, *rasa* awoke.

Then, I know not when, by the incantation of *maya*.

'No' in lines, in colours,

In joy, in pain

Bloomed into 'Yes'.³⁶

Tagore's initial perception is a universe of lines; lines and colors evoke harmony; lines and colors are brought to image.³⁷ In these terms, Tagore suggests another way of speaking about the principle of relationship within the human imagination. He refers to the hint of a line which an object evokes; lines, he observes, are expressive of abstract passion namely emotion and yet imaged.³⁸ The artist, as he follows the projection and intersection of lines and

the flow, mingling, shading and the spectrum of colors, discovers rhythm as the cadence of inter-relationship.³⁹ The cadence of lines intersecting and colors intermingling is the image, the vision. It is a new vision at which the horizon of objects hints but does not directly deliver. This perspective, as well, is not foreign to Indian aesthetic theory, for *rasa* is both subjective experience as the emotional content of the imagination and subjective expression (as the new image generated in response to the taste of an eternal object). Tagore's particular contribution is to describe how this resonance takes place: through the inherent relatedness of lines and colors. Aesthetic perception discovers relational structure through the disclosure of lines and colors, and aesthetic expression gives the new perception immediate image.

The expressive imagination is religious as well as aesthetic. It is religious because it consists in experience which extends self, transcends self, and possibly envisions new self. Tagore's poetry is replete with the sort of universal expressions of religious experience that one finds in all religious poets. His poetry also reflects the particularity of faith experience indigenous to Bengali Vaisnava religious theism. Religious sentiment overflows in Tagore's poetry as exuberance, joy and communion. The positive emotions and *rasas* of delight, laughter, wonder, the peaceful and theerotic are easily evoked by the expressive imagination. His nature poetry, his poetry of a living universe with which he experiences communion, his poetry which exults in *mysterium fascinans*, the attractive, loving, intimate god of theism; all are indicative of an imagination with religious dimension. At the same time, his poetry witnesses to *mysterium tremendum* especially in poems of longing, pain, death and immortality.

THE EXPRESSIVE IMAGINATION OF THE ARTIST.

The expressive imagination is aesthetic by nature, Yet the artist achieves a mode of expression different from that of the nonartist. Tagore speaks of the primal imagination, which is the immediacy of perception and expression, present in all creative life. Such expression is usually literal, even pictorial, factually stated and frequently oriented toward *paraxis*. Such expression is not aesthetic, even though the perception upon which it is based may be. By

contrast, the expressive imagination, as evidenced by Tagore, involves perception that is expressed in language which cannot be reduced to the literal and pictorial.

Limitations exist on this level of imagination. Neither the human personality nor the imagination is transformed in any definitive way. For the artist usually retains conscious control of the imagination. Tagore himself is a disciplined poet, dramatist and story teller. Regardless of the comparative freedom of expression he brought to fruition in Bengali literature, aesthetic discipline did set boundaries for his aesthetic expression. Moreover, the imagination at this level remains subject to time and space in as much as relationships are perceived and expressed at this level in spatial and temporal terms. The expressive imagination is partitive not only in expression, as it must be, but also in prior perception. It has been remarked that Tagore goes over to god only intermittently: his poetry exhibits a back and forth movement from nature to universe, from universe to god, from god to the human community, in repeated circles.⁴⁰ There is no sustained perception in much of Tagore's poetry in any one of these movements. This is typical of the expressive imagination and of its foundation in a partitive perception of reality, for the imagination involves punctual time and only infrequently attains perception of durative time. In this, the most significant limitation of the expressive imagination, namely its inability to reconstitute reality in any definitive sense, is highlighted.

Tagore does not duplicate the aesthetic process described by Abhinavagupta, who is somewhat typical of Indian aesthetic theory. For this 10th century Kashmiri Saiva, art is the centering of self-consciousness, a centripetal endeavour, while for Tagore it is more an intensification and expansion of world-consciousness, a centrifugal endeavor.

For Tagore, the object is brought into the vision of the greater self through the self's own surplus. This explains the triadic relation in the aesthetic process, previously noted in Tagore's *Aesthetic* whereby the subjective realization of an eternal object becomes the medium for the imagination to construct a new object. The experience of the artist for Abhinavagupta is a sense of self as object,

while for Tagore, the artist personalizes the object as self.⁴¹ Abhinavagupta forges a psychological and analytical approach in the formation of the aesthetic personality; Tagore, obviously influenced by the British Romanticists, at least with respect to his level of imagination, takes a naturalistic, humanistic and basically sensualist approach in the growth of the aesthetic personality.

The Constitutive Imagination : The Second Level.

The constitutive imagination is that mental equipment which perceives and expresses the relational dimensions of reality which submit themselves to both consciousness and the unconscious. Here perception engages not only the conscious world but also the world of unconscious. The horizon of time and space is crossed in durative experience. The constitutive imagination transforms the personality in a definitive way because the imagination controls the artist. In such a situation the imagination is constitutive of reality, while itself being guided by a principle of nescient and unconscious forces. According to R. D. Bhattacharya, the artist surrenders to unconscious forces within the world of maya.⁴² As an additional factor, I would maintain that the poet especially surrenders to hidden forces within himself.

Tagore was not unaware of the unconscious and its effect upon his work as artist Art has its impulse " in the subsoil of consciousness, where things that are of life are nourished in the dark."⁴³ He observes that "the work of creation does on unconsciously."⁴⁴ The unconscious possesses a tendency, a direction of its own : "All our literature, all our music and fine arts are tending toward the True, whether consciously or unconsciously."⁴⁵ In a moment of philosophical reflection. Tagore is aware of the unconscious impinging upon his conscious life as the self spreads its roots in the unconscious self.⁴⁶ " Consciously or unconsciously we have in our life this feeling of truth."⁴⁷ R. D. Bhattacharya has reconstructed Tagore's notion of the human person and god in terms of this arena of experience.⁴⁸ Bhattacharya calls Tagore a mayagogi because the poet experiences maya which holds both conscious and hidden realities.⁴⁹ In a poem titled "A Picture", he writes :

I have drawn you.....

From the depths of the voiceless...

I have brought you into the world of lines.⁵⁰

Emotions still supply the content of the constitutive imagination, but here the artist's surrender to emotion is comprehensive and unrestricted. The rasa-s or aesthetic sensibilities are permitted full releases. Feeling states of sorrow, fear, disquiet and severity arouse the aesthetic states of sorrow, fear, disquiet and severity arouse the aesthetic states, states of consciousness, with rasa-s expressive of the pathetic, the furious and the malevolent. This does not exclude the emergence and the interplay of positive feelings and rasa states which are given greater expressive freedom at this level of imagination. The surrender to emotions occurs with a fullness not previously achieved. There is an ingathering of the whole range of rasa-s which is not evident in the expressive imagination.

The rasa-s operate as pores of the unconscious. We detect this especially in Tagore's paintings and drawings which frequently evidence negative rasa-s but result in experiences of extraordinary freedom. It may be that Tagore experienced greater freedom in fictional creation, since he lived for long periods of time with the characters of his stories who became part of his everyday life, and also in his paintings, where he realised the unconscious upon canvas, then he was able to achieve in poetic creation. Freedom did not necessarily result from the mere unleashing of the unconscious or the negative, but from the greater synthesis and fuller integration which this made possible. The unconscious became a positive and creative force.

Surrender to emotions and surrender to hidden or even suppressed feelings serve then as the stuff out of which the imagination operates at this level. The principle of relatedness still centres perception and expression. One comes to the discovery of lines and colors, employing Tagore's terms, as they spring from the unconscious. His analysis of the imaging process is not explicit as he reflects on his paintings and drawings. His pictures, he observes did not

come from aesthetic discipline but from the instinct for the rhythm of lines and colors.⁵¹ There is something unpredictable and spontaneous in the origin of his 2000 paintings, all completed in the last 20 years of his life. Poetry, he writes, can be traced back to a dim thought but painting is unpredictable, sometimes even emerging out of doodlings.⁵² In the origin of his pictures, there was but the hint of line, the allusion of color; the hint of line gave way to form and form gave way to a picture.⁵³ Tagore had not preconceived subject for his paintings as he did for his poems and prose.⁵⁴ For example, woman is frequent subject of his paintings, a subject whose doubtful source he traces even in poetry :

The tame, lifeless girl

Came out of the the dark corner

A woman unveiled,

O Jarati

I have seen your picture in my heart.....

I have seen you on the last shore of Being

In the night.....⁵⁶

Such lines seem more abstract for the emotion from which they spring was more universalized. Still, he could say, " lines crowd upon lines." " lines have got the better of me." ⁵⁷ Although the principle of relatedness operates in all his creative work, the origin of the lines and colors in Tagore's paintings were unknown to him. As he surrenders to feelings and emotions, a flood of rasa-s some even undefinable, gave birth to lines and colors on the conscious level. This implies a radically new process of aesthetic perception in which the artist's own emotional state is not necessarily relating to a world of objects, but one in which feelings give rise to hidden forces released from the unconscious and expressed by the poet or artist in word and picture.

Complementarity of Expressive and Constitutive Imagination :

Tagore's personality supports the complementarity of the expressive and constitutive imagination. His creative life has been described as an attempt to transcend the alienated self.⁵⁸ The human person is disclosed in creativity in so far as the alienated self is transcended in the aesthetic comprehension of the unity and fullness of existence. For Tagore alienation is the fundamental human predicament amply witnessed in his writing and personal history,⁵⁹ and only the aesthetic process can resolve this condition. His final poems are bound up with death and loneliness of human existence, in melancholy, and even in terror and awe; for in releasing such feeling and in the enjoyment in the fact of release, he discovers freedom. Freedom and joy are uniquely conjoined in the complementarity of the expressive and constitutive imagination.⁶⁰

The best place in which to examine the constitutive imagination in seven decades of creative work may be Tagore's own analysis of his drawings and paintings. He speaks poignantly of 'the sadness of lost meaning'.⁶¹ He points to "the phantoms of faces that come unbidden into my vacant hours", the univited faces, "the fragments of forms", what cover his canvas.⁶² Indian aesthetic theorists have commented on the sad, distorted faces, the unearthly animals crying in pain, that he drew.⁶³ A despondency and anguish starkly surface in his paintings. This is not to discount many impressionist painting of joyful abandonment. Almost as an apology for his efforts, he refers to his pictures as "the unconscious courage of the unsophisticated, like that of one who walks in dreams on a perilous path, who is saved only because he is blind to the risk."⁶⁴

The constitutive imagination, like its expressive counterpart, is religious as well as aesthetic. As religious it offers a capacity for self-transcendence and for non-attachment to the world of forms. Self-transcendence, non-attachment and integration reach fullness at his level of imagination.⁶⁵ The experience is religious because the restructuring of the human personality is holistic and radical. Tagore's conception of universal man, which I maintain is beyond the god of theism, embraces the full actualization of human predicates and possibilities and is generated from the constitutive imagination. His essays on universal man follow the Gitanjali trilogy, which I suggest is a prelude to a more radical self-transcendence, non-attachment and integration expressed in

later poems and paintings. There is a marked change in Tagore in the final period, the last 20 years, of his life. He is less idealistic, less exuberant, less contained by his own aesthetic canons. He writes more prose-poems; more everyday themes appear. He travels more widely; he continually changes residence, he begins to paint. Universal man becomes a persistent horizon in Tagore experience and art in the final years of the life.

The constitutive imagination is aesthetic because expression is highly figurative, impressionistic and suggestive. Its freedom expresses purpose more than enjoyment. Artistic expression springing from the constitutive imagination, is not easily shareable - a possible point of contact with all higher forms of religious poetry and prose among world mystics and religious thinkers. Tagore's paintings and drawing did not engage a broad audience. It should be recalled that he did not intend to publish the Gitanjali trilogy for he did not find it shareable, and only a truncated version of the original won for this the Nobel prize in 1913. The constitutive imagination is aesthetic but its expression may not be judged necessarily aesthetic according to accepted canons of art. The non-artist, expresses even this level of imagination in the language of fact, literalism and realism in order to bring the perception to greater intelligibility. The artist, however, reveling in new found freedom of expression is supremely impressionistic and suggestive.

Imagination as constitutive of Reality :

The most significant aspect to this level of imagination is its constitutive role. It probes a subconscious world, a world brought only briefly to consciousness, a world realized through imagination. Just as the expressive imagination unveils mystery, fascination and the tremendous, so too the constitutive imagination brings into creative dialectic the unfolding of consciousness and the unconscious. Perception is constituted by the work of the imagination. The poet establishes being by images and words. In this sense, the poetic imagination is constitutive of the true, the real. For Tagore art does not merely strive to mirror the imagination in present time but in all time, for the creative imagination perceives and attempts to express durative time, a time beyond

place, space, and particularized horizons.

What gives validity to this level of imagination? Validity does not depend upon the aesthetic work for such may even be artistically inferior. Rather, the power of the imagination validates itself. The constitutive imagination transforms personality in so basic and complete a fashion that it is self-authenticating. It may bring a momentary end to phenomenology (that is, perception of phenomena possible or actual) for constitutive mysterium becomes the source of both perception and expression. Something beyond consciousness establishes consciousness in relationship, and when it is perceived consciousness is plenary.

Constitutive imagination enjoys the interplay of diverse perception because the surrender to feelings releases the unconscious. Expression remains partitive but the prior aesthetic synthesis is unitive. Thus, Tagore has been described as many poets in one. The constitutive imagination also enjoys the interplay of mysterium tremendum and fascinans. The result is an integral and synthetic experience of the sacred. Finally, the constitutive imagination enjoys the interplay of joy and freedom because the imagination controls the artist. Buddhadeve Bose comments that Tagore let words possess him instead of acting as their master. Aesthetic discipline does not restrain the imagination; rather the constitutive imagination requires a new aesthetic for itself.

From the perspective of the canons of set aesthetic discipline, the constitutive imagination may still produce an inferior work of art. This may be the case with Tagore himself; his own more disciplined poetry, where aesthetic discipline controlled his imagination, is his best. Yet one could conclude that what results from the constitutive imagination is art of greater freedom and creativity. The Indian aesthetic of poetry has delineated three grades of creativity, all dependent upon the notion of aesthetic suggestion (dhyani), the goal of aesthetic expression. In this framework, the highest form of creative poetry is when the unspoken part, the

suggestive (dhvani) dominates the work; a second grade of poetry exists when the suggestive element plays a lesser role; and a third grade of poetry, the lowest type of poetic expression, places importance solely upon the beauty of language, form and external elaboration. Applying these norms to Tagore's poetry, prose and painting, the suggestive element would on occasion dominate examples from each genre of his work. It is my judgement, however that the first level of aesthetic creativity prevails in most of Tagore's paintings and drawings. Aesthetic suggestio, more than form and matter, line and color, marks his canvasses.

The constitutive imagination provokes a greater understanding of Tagore as an aesthetic personality. The human person is actualized through holistic experience. Full humanization occurs through the experiences of the creative artist. R.D. Bhattacharya describes the artist, in the Tagorean sense, as one whose unconscious self is as equally potent and directive as the conscious self. The creativity of the supreme artist, I maintain, unfolds especially within the abstruse operation of the constitutive imagination.

NOTES

1. Rabindranath Tagore, *Sadhana* London : MacMillan and Co. Ltd. 1966, p. 62
2. William Cenkner, "Tagore and Aesthetic Man". *International Philosophical Quarterly*, Vol. XIII, No-2, June 1973, p.235; William Cenkner, "Tagore's Vision of Relationality : Aesthetic and Religious Implications", *Humanitas*, Vol. XII, No. 1. Feb, 1976, p. 98 : See William Cenkner, *The Hindu Personality in Education : Tagore, Gandhi, Aurobindo*, Delhi : Manohar Books, 1976, pp. 29-42.
3. Rajlukshmee Debee Bhattacharya, " Personal Man and Personal God :The Tagorean Conception Revisited," *International Philosophical Quarterly*, Vol. XV, No. 4 December 1975, p. 430; Rajlukshmee Debee Bhattacharya, "The Locus of Maya in Tagore's Philosophy", paper delivered to Indian Philosophical Congress, 1971.

4. Vishanath S. Naravane, *Rabindranath Tagore. A Philosophical Study*. Allahabad: Central Book Depot. 1946. In this seminal work on Tagore, Naravane employs imagination to discuss the aesthetic and personality in Tagore's relationships ad extra.
5. Naravane, pp. 145 - 150.
6. Rabindranath Tagore, *A Flight of Swans*. Tran. Aurobindo Bose. London : John Murray, 1962, No. 2, 22-23.
7. Baldev Singh, *Tagore and the Romantic Ideology*, Calcutta : Orient Longmans, 1963, p. 42.
8. Rabindranath Tagore, *Rabindra Rachnavali*, Vol. II(A), p. 94 in Singh, p. 46.
9. See. Rabindranath Tagore, *Banophul, Kobi-Kahani*; in " Why the Bengali is not a Poet", he writes : " The imagination prevails in the mind like a mirror.... The reflected reality (satya) resembles the concrete reality : but in an unclean imagination the image is indistinct and cannot be properly seen ". Bharati, 1887, pp. 260 261, in Singh, pp. 55-56.
10. Singh pp. 56-57.
11. Kanti Chandra Pandey, *Comparative Aesthetics, Indian Aesthetics*, Vol. I. Varanasi : Chowkhamba Sanskrit Series Office, 1959, p.153.
12. This insight is first articulated by Narvana. Rabindranath Tagore, p.86.
13. Rabindranath Tagore, *The Religion of Man*. Boston : Beacon Press, 1961, p. 134.
14. The basic insight into levels of imagination was first articulated to me by Diene Apostolos Cappadona, an art and literature historian who has researched Tagore in contrast to Coleridge. She employs the distinction of primal and creative imagination, both substantiated in Coleridge and compatible with Tagore.

15. See Cankner, " Tagore's Visio of Relationality" . pp. 95-97

16. Rabindranath Tagore, Thoughts from Rabindranath Tagore London: Macmillan and Co. Ltd. No. 27 p. 162.

17. Naravane, Rabindranath Tagore, p.95.

18. This insight on the comprehensiveness of emotion in Tagore's understanding was first articulated in conversation with Pabitra Kumar Roy, Visva Bharati University, Santiniketan, in 1973.

19. Rasa : Taste, Flavour : object of taste; relish, inclination; flavor or keynote in poetry; sentiment. Eight rasa-s are usually distinguished; love, heroism, disgust, wrath, mirth, error, pity wonder; a ninth quietism, and a tenth, tenderness, is sometimes added. Arthur Anthony Mac Donell, a *Practical Sanskrit Dictionary* with Transliteration, Accentuation, and Etymological Analysis, London : Oxford University Press, 1995. See K. C. Pandey, *Comparative Aesthetics Indian Aesthetics*. Vol. I and *Abhinavangupta, An Historical and Philosophical Study*, Varanasi : Chowkhamba Sanskrit Series Office, 1953. See John Britto Chethimattam, "Rasa. The Soul of Indian Art ", *International Philosophical Quarterly*, Vol. X, No. 1 January 1970, pp. 44-52. In this place, Chethimattam defines rasa comprehensively : " It means in general the consistent and harmonious expression of the human spirit in feelings, sentiments, and emotions through the various modes of art creation. On the one hand, It is a subjective expression in the human spirit of Rta, the cosmic harmony of things, and on the other, it commands its manifold manifestations in permanent character attitudes, changing feelings, and sentiments, and their accompanying external expression", " Tagore's Vision of Relationality ", that : " the notion of rasa was no longer limited to mere aesthetic experience, but within the subjective order it was a vision of the rta, the cosmic harmony of all things", (p.108). I would find it difficult to affirm this statement now; I believe that rasa can be fully explained in terms of the sentient and unconscious forces of the imagination, without reliance upon a supra-mundane foundation.

20. Rabindranath Tagore. "The Relation of the Universe and the Individual", *Modern Review* (Calcutta), Vol. No. 1 July 1913, p.5.
21. Rabindranath Tagore, *Utsarga*, Poem 17, in V. S. Naravane, *Modern Indian Thought*. Bombay : Asia Publishing House, 1964, pp. 123 - 24.
22. Aurobindo Bose, trans., *Later Poems of Rabindranath Tagore*; New York: Minerva Press, 1976, p.90.
23. A. K. Ramanujan & Edwin Gerow, "Indian Poetics". *The Literatures of India*, Edward C. Dimock, Jr. et. al. Chicago : The University of Chicago 1978, p. 130
See Rekha Jhanji, " Bharata on Aesthetic Emotions ", *British Journal of Aesthetics*, No. 1, 1978, pp.66-71
24. Rabindranath Tagore, *On Art and Aesthetics*, A Selection of Lectures, Essays and Letters, Calcutta : Orient Longmans, 1971, p.7.
25. Ibid. Tagore writes : " The field of vision which is open to our, reasoning and intellectual faculties becomes widened when emotions are brought into play. With moral discrimination added to them, the field is widened farther. And once our spiritual insight lies open, infinitude becomes the limit", p.4.
26. Ibid, pp. 8 - 10.
27. Ibid, pp. 73
28. Ibid, pp. 18.
29. Ibid, pp.
30. A. K. Ramanujan & Edwin Gerow, " *Indian Poetics*", p. 128.
31. Edwin Gerow, " The Persistence of Classical Aesthetic Categories in Contemporary Indian Literatures : Three Bengali Novels, " *The Literatures of India*, pp. 220-225.

32. See V. K. Chati, "The Indian theory of suggestion (Dhavani)," *Philosophy of East and West*, Vol. XXVII, No. 4, October 1977, p. 398.

33. Tagore, *On Art and Aesthetics*, p.18

34. For, in fact, the Indian theory of rasa is semantic and not intuitive. Rasa is a principle of emotive expression emanating from words and their meaning. see V. K. Chari, "The Indian theory of suggestion (dhavani)", pp. 391, 407. Also of Edwin Gerow, "The Persistence of Classical Aesthetic Categories, p. 216.

35. Rabindranath Tagore, *Chitralipi*, Vol. I, Calcutta : Kanai Samanta, 1962, p. 2.

36. Bose, *Later Poems of Rabindranath Tagore*, p.90.

37. Tagore, *Chitralipi*, Vol. II p.1.

38. Ibid.

39. Tagore, *The Religion of Man*, p.222.

40. Buddhadeva Bose, *Tagore : Portrait of a Poet*, Bombay : University of Bombay, 1962, p. 93.

41. Abu Sayeed Ayyub, "The Aesthetic Philosophy of Tagore", " *The Visva-Bharati Quarterly, Educational Number*, edit, Kshitis Roy, Vol. XIII, Part I & 2, May-October, 1947, pp.78-87.

42. Bhattacharya, "Personal Man and Personal God", p. 430; in this place Bhattacharya seems to limit the nescient forces to the world of maya, but I would specially place them within the subconscious of the individual. This is not to be understood as the Jungian collective unconscious. The unconscious, as articulated here, is not necessarily the source of archetypes.

43. Tagore, *On Art and Aesthetics*, p. 12.

44. Rabindranath Tagore, *A Flight of Swans*, Poems from Balaka, trans. Aurobindo Bose, London : John Murray, 2nd edit, 1962, p.40.

45. Tagore, *On Art and Aesthetics*, p.8.

46. Nilima Sharma, *Twentieth Century Indian Philosophy*, Varanasi : Bharatiya Vidya Prakasana, 1972,p.97.

47. Tagore, *Sadhana*, p.52.

48. For Tagore, writes Bhattacharya, the human person (conscious and subconscious) is behind the person (conscious) : god is a person (god and maya) beyond a person (god). Bhattacharya, " Personal Man and Personal God ", p.435, Bhattacharya deals with Tagore's notion of personal god in a modified sense of Paul Tillich's expression of " the God above the god of theism". Rollo May speaks of " the continuous emergence of the God beyond God....(as).... the work of creative courage in the religious sphere. " Cf. Rollo May. *The Courage to Create*. New York ; W. W. Norton & Co. Inc. 1975, p.28. Sharma in *Twentieth Century Indian Philosophy*, argues that Tagore's god is not transcendent but is immanent in the universe of man, (p.100). In my estimation, Tagore's god, creator, divine, infinite are man's possibilities which result from human creativity. Man creates the divine in Tagore's thought. That which is transcendent, divine, infinite is man's subjective ideal of his own possibilities. Consequently, in my opinion, the divine is universal man, universal humanity, for Tagore. The ontology of universal man is thoroughly human.

49. Bhattacharya, " Personal Man and Personal God ", p. 427 ; also Cf. Bhattacharya, " Locus on Man in Tagore's Philosophy."

50. Bose, *Later Poems of Rabindranath Tagore*, p.107. Tagore writes that art is maya ; it reveals and conceals ; it is and it is not. See Tagore, *On Art and Aesthetics*, pp. 48-49.

51. Tagore, *Chitralipi*, Vol. 2. p.1

52. Tagore, *On Art and Aesthetics*, p. 89.

53. Ibid.

54. Ibid, p. 105

55. Bose, *Later Poems of Rabindranath Tagore*, p. 96.

56. Ibid, p. 98.

57. Tagore, *On Art and Aesthetics*, p. 91.

58. This is generally accepted now in Tagore studies. See Maureen T. Keegan, "The Man - God Relationship : A Comparative Study of the Fictions of Rabindranath Tagore and Graham Greene," Unpubl, Ph. D. Dissertation. The Catholic University of America, 1973, Chapters 1, 2, 3.

59. See Bose, Tagore, pp. 72, 38; see Nirard C Chaudhuri. "Tagore : the true and the false." *The Times Literary Supplement*, Sept. 27, 1974, pp. 1029-1031. Chaudhuri quotes Tagore in this place : " I am by nature a savage. Intimacy with men is absolutely intolerable to me. Unless I have plenty of room around me I cannot stretch my limbs. settle myself, and unpack my mind. I pray that mankind may prosper, but they should not jostle me ". " I have almost brought to its end the span of life in my Bengali birth. And the last prayer of my tired life is this : If there be rebirth may I not be born in Bengal again. Let only the virtuous perform their miracles in this land of virtue. I have lost my caste". Chaudhuri shows in this place two circumstances which context Tagore's Literary career : ' first, a sense of loneliness as a writer and secondly, an injured feeling at being under rated and attacked by fellow-Bengalis".

60. Tagore, *On Art and Aesthetics*, p.43.

61. Tagore, *Chitralipi*, Vol. I. p.7. This is from a verse he wrote in reference to

one abstract painting; " The ancient whispers / Shut in a stony gesture / carry the sadness of lost meaning " .

62. Tagore, *Chitralipi*, Vol. 1, pp. 2,9,16.

63. Bose, Tagore, p. 72.

64. Tagore, *On Art and Aesthetics*, p. 95.

65. See Robert A. McDermott, " The Religion Game : Some Family Resemblances ", *Journal of the American Academy of Religion*, Vol. XXVIII, No. 4, 1970.

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