CHAPTER V.

NATURE IN RTU-SAMHĀRA

The GRĪṢMA.

KĀLIDĀSA has given a narrative of the six seasons in the RTU-SAMHĀRA. In its first canto of twenty eight ŚLOKAS, he has described the GRĪṢMA. The impact of the GRĪṢMA in India is unique. The importance that this season has achieved in India is not to be found in any other land. The poet has narrated the influence of the heat of GRĪṢMA on living and non-living, beast and bird, male and female, day and night and the consequences that arise. The discomfort arising out of GRĪṢMA has been relieved in the VASANTA at the end of the poem. The flower of the GRĪṢMA and the fruit of the VASANTA endow life with interest. Just as the flower that is hot in the GRĪṢMA becomes more beautiful and more fragrant, so also human life heated in the test of experience ultimately shines with the beauty of the spring.

The poem begins with a line that expresses the characteristics of GRĪṢMA viz: "प्राचणुपूर्वीः स्पृहणीय चन्द्रमा:"

The sun is unbearable, dust rises as a result of the unbearable, heated blast and the earth and the sky appear as one because of this dust storm. The rays of the sun make the dust of the earth extremely hot. These rays
feel like fire. The heartless wind blows and the dried leaves of the trees fall to the ground. The unornamented trees have become quiet. Old leaves have fallen aground and so the trees appear like skeletons. The water in the rivers, lakes and ponds has dried up. At the fringe of the forest it seems that a fire has appeared and all the directions seem to be on fire. At all places and on all sides, in the caves of the mountains, in the bamboo groves, in the KARDAMA, in the SÂLMALI fields, in the tree trunks and in their branches.

The poet has described the effect of the angry sun on the sky, the earth, the mountains, the caves, the trees, the lakes and the dust. All these are immovable elements. The heat has its effect on the colour, the appearance and the form of these elements, with a view to attribute life to fire the poet says:

"प्रसरति दृष्टमध्ये लक्ष्यवृद्धि: क्योऽन्"

This line, as it were creates a picture of the fire before our eyes. The extreme heat of the sun is called fire by the poet. In this context the poet has used different words like AGNI, HUTAVÂRA, HUTÂGNI, VIŚÂGNI, VAHNI, TAPÂ and ĀTAPA. He has used terms like PRÂCHANÂDA to express the intensity of this fire and also appropriate adjectives.

This intense heat is unbearable not only for the human beings but also for all living and non-living things. When fire is raining from the skies it becomes impossible
for the earth to bear it; it is burned before it can adjust itself to it. This is not the peace generating GAŅGA. It is burning fire. Seeing this fire, the deer under the illusion that the sky which appears of the form of clouds full of rain are drawn towards it in the hope of quenching their thirst there. The serpent with its mouth lowered has taken refuge under the peacock. The lion who has lost all his valour, breathes heavily and shakes his red tongue even though the elephant, is before him, over-powered by thirst the elephants are not afraid of the lions. The serpent gets entwined in the feathers of the peacock. The peacocks do not dare to kill them. The herd of the boars digging the ground near the lake, are trying to bury their snouts there. Frogs take shelter under the hoods of the serpants. The bull elephants and the cow elephants pull up the lotus stalks from the lake and throw them away. The SĀRASA birds try to fly away to a distance because of the fear of the scorching heat and the fish become active. The serpent, moving his two tongues and satisfying his hunger with wind, does not kill the frogs. The herds of buffaloes coming out of the mountain ravines look on all sides for water. The birds are sitting and breathing on the dried trees quietly. The herd of cows looks on all sides for water and the SĀRABHA birds are making an effort to bring the water out of the well. The clashing of the forebranches of the trees ignites fire and the dried bamboo groves crack with noises arising out of fire. The deer frightened by these noises run hither and thither.
Thus has the poet narrated the effect of the GHūṣ̄a on beasts as well as birds.

They breathe, they bring their tongues out, they foam at the mouth, they lie down with closed eyes, they are pained by thirst and they look on all sides for water. The birds resort to the trees, cows and buffaloes to mountain ravines, the frogs to the serpents and the serpents to the peacocks and the herd of monkeys to the forest groves.

The word pictures that the poet has drawn are both beautiful and appropriate. The feeling, the expression and the action of each bird and each beast is presented before us in a life-like fashion. We feel as if every verse in this description of GHūṣ̄a is a picture. It touches our mind and creates an impression of colour, form and feeling. If the condition of the birds and beasts in this hot season is this, that of humans, men and women is different. They adopt various means to escape from the rigours of heat. Some reoose in houses where mechanical water devices are installed, in the dark nights. Some ascend the fragrant and beautiful terraces of mansions and experience the sweet breath of the wine-laden mouths of their beloveds. Some pass the nights listening to songs accompanied by stringed instruments and arousing passions.

Women adorn their hips with chains over beautiful clothes. They cover their breasts with sandal paste. They
deck themselves with various ornaments like garlands. This GRAHA arouses the passions of passionate women who, at the time of the bath, dress their hair with fragrant paste, who put NâPURA on the ankles, who apply ALAKTÂGA on their lotus feet and who move with the gait of the swan. Some other women applying sandal paste to their breasts, adorning themselves in white garments like the mist, putting on the best garland and adorning their hips with gold chains excite the passions of their lovers. Some other women, whose faces and the parts of whose bodies are covered by sweat, lay aside the heavy garments and cover their breasts by thin cloth, and still other youthful women, fanning themselves with fans soaked in sandal water and adorning the region of their breasts with ornaments, sing to the accompaniment of the VIYÂ and arouse the suppressed passions of their lovers.

The poet, then proceeds to paint a new beautiful picture. The moon having seen with curiosity the faces of beautiful women sleeping in the mansions disappears at the end of the night after having lost his lustre. Some women casting passionate glances at the way-farers try to attract them. These way-farers whose mind is agitated by separation and who are unable to see because of the dust rising in the scorching sun experience intense pain.

The only relieving element in the midst of this and the only reliever of heat is the cherished moon, which rains cold rays. The other is the dusk which arouses the suppressed passion. The third is the night which gives relief, brings the cold, blast and the mechanical water
Passion songs accompanied by stringed instruments help to reduce the agitation created by heat and to rouse passion.

Thus, the effect of the GRi3MA on all elements and its consequences, that are narrated here, are of the usual type. Whenever there is a situation in which fire is dropping the result would be just as it is narrated in this canto.

But there is one original point that the poet makes. Those elements of nature which are inimical to each other forget their enmity and become one in the hour of peril: "सुधुर रज समेता बद्रभावं बिषाय।" is the line in which this original observation is made.

With reference to the effect of GRi3MA on passionate men and women the poet says that when the heat of the sun and the heat of love come together, the mind of the lovers gets excited and if there is the company of the beloved, the impact of the heat is relieved. The effect of nature on the passions of the lovers is referred to in a number of verses.

Another point is notable. The vision of the poet penetrates either into the forest or into the high mansions. This canto describing the GRi3MA begins with the mansion and the women residing there and then proceeds to a description of the forest.
The Varsā is the purisher of nature. The earth that is dry becomes full of verdure. The earth in the Gṛgga having become barren looks like a woman unadorned and the Varsā on her arrival decks her with a variety of ornaments and thus converts her into a damsel in eternal union with her lover.

The beginning of the description of the Varsā is grand. The first verse says: - The monsoon arrives like a king preceded by the royal paraphernalia of flags and drums:

"ससीकरामोधरमीतुकु छरे- 
स्वरिज्ज्ञनांकोऽनिलविर्येन ||
समाग्लो राजयवृहत्युविल- 
धीनागमः कामिनश्रियः प्रिये !||

The cloud laden with drops of water arrives like a proud elephant, the lightening is his flag, the deep sound of the clouds is his drum, his lustre is like the kings and his arrival is loved by the passionate lovers. Resembling the green leaves of blue lotuses, the black eye-paint, the developed breasts of the woman in her first pregnancy, the cloud has sieged the sky. Modest in consequence of the wealth of water, making sounds pleasing to the ear, pouring rains in torrents, he is moving slowly ahead. His falling streams are as sharp as the edges of the arrow, he adopts the God's bow. Occasionally, with deep sounds it pours heavy rains. The water it carries is cold, and sweet wind is blowing. The lightening resembling the bow of Indra disappears.
after shining momentarily. In the midst of night hearing his
terrific sound, women get panicky and hide within the house.
Carrying the clouds high, up in the sky upon their backs
the winds march ahead.

Both the elements of monsoon—the cloud and the
lightening—are described by the poet. Both these elements
are symbolic. It is therefore, that the poet has described
the arrival of the monsoon through their arrival. The cloud
is heavy and dignified. The lightening is sharp and light.

The thirsty CHĀTAKA birds are waiting for the
monsoon with great curiosity. The groups of peacocks—
spreading their feathers are engrossed in dancing.
Considering the circle of the artistic pattern of the
peacock's feathers as the new flowers of creepers, wasps
in their folly enter into them. It is because the colours
of the peacock's feathers are enticing in the monsoon.

The poet refers to only two birds, the CHĀTAKA
and the peacock in the monsoon. The birds of the GHIŚMA
far outnumber the birds of the monsoon. The peacock is
referred to on four or five occasions whereas, the CHĀTAKA
is referred to only once.

The poet's description of the surface of the
earth is astonishing, says the poet:-

"The new grown grass like the shining gems, the
plaintain groves and the INDRAGPĀKAS lovely with dark
coloured gems adorn the earth. Just as a courtesan decked with ornaments looks enticingly beautiful so the forest of the VINDYĀCHALA entices the minds of men because of the soft new grown grass broken by the doe-deer and because of the trees. The wet region of the forest looks beautiful on all sides."

The poet has described the green earth, the vegetation, the VINDHYA forest and its landscape. A fine description of a river is also given. The river, whose water has become muddy because of heavy rains, rushes swifflly ahead, breaking the banks, felling the trees, towards the sea as if some passionate vicious woman is proceeding quickly to meet her lover:

"निपालयय्य: परित्स्तत्तुऽमा-
न्त्रूद्वीप्यं: सङ्किल्पितः निर्भृतः|
सिद्रयं: सुमुखा तः जलविश्वभास:।
प्रयाणिः नवस्तविकं पयोनिधिम् ||
"

The actions and the emotions of humanity are identified by KĀLIDĀSA with the phenomena of nature and in particular does he identify nature with women in their various moods in the ṚTU-SAṂHĀRA. Here is a perfect illustration of KĀLIDĀSA'S unique approach.

The earth is smiling with green grass and the doe-deer have chewed this growth of grass. Glancing hither and thither in the forest region they look beautiful with their swimming eyes. Water polluted with white coloured
worms with dust and with grass is flowing down slope and is engendering fear in the minds of frogs. Elephants agitated by the clouds, fresh laden with water, are trumpeting. Seeing the shining head region of these elephants, which looks like the lustre of neat lotuses, the wasps are humming about them.

Excessive rains have made the lotus loose its leaves and flowers. The KADAMBA, the SARJA, the ARJUNA and the KATAKI groves are smiling. The sweet scent of the LASAKA trees rising from flowers which have been lowered in consequence of the pressure of the rain and the fragrance of the KATAKI grove capture the minds of men as the wind carries these to them. The cold, the mild and the sweet wind pleases all.

Seeing this cloud, the minds of passionate men and women become excited. The peacock dance, the trees bowed under the weight of flowers, the sight of the frogs, the sport of the clouds defying description, where could one find a love-lorn man untouched by this conglomeration? No matter if these is solid darkness, no matter if the raining clouds are thundering, no matter if the nights are dark, the love-pursuing damsels go out in search of their lovers only led by the stray flashes of the lightening. Stricken by fear because of the terrifying thunder of the clouds, some women becoming nervous tighten their embrace ever closely around their faithless lovers. Excited youthful maidens separated from their lovers, who have gone
abroad cast aside their garlands and ornaments and pastes and dropping tears from their blue lotus-eyes upon their lips that resemble beautiful ponds, are weeping.

Adorning themselves with long black hair reaching up to the hips with fragrant flowers, with garlands around their pasted breasts and with wine women excite the passions of their lovers.

The cloud beautified by the rainbow and women beautified by gem-studded chains around their waists and with bright earrings together captivate one's mind.

Women adopt ornaments of flowers in this season. They beautify their heads with garlands of the KADAMBA, the NĀVAKĪSARA and the KATAKI flowers. They decorate their ears with plaids of KAKUBHA-DRUMA leaves. All women wear the flowers according to their own bent of mind. Pasting their body with KĀLĀGURU, CHANDANA etc., and scenting their braid of hair with flowers, women leave their main mansion to enter the sleeping quarters at night as soon as they hear the thunder of the cloud.

The wives of travellers suffer the pangs of separation when they see the blue and high clouds and the rainbow rising in the sky.

Women united with their lovers enjoy like the dancing branches of the trees and smile like the KATAKI grove sprinkled by the fresh rains. They decorate their heads with BAKULA garlands, VALATI flowers and new
blossomed flower-bunches.

In this season, women adorn their ears with NÁVA KADÁMBA flowers. Some put garlands upon their breasts, DUKÚLA on their hips and the sprinkling of fresh water on the three amorous bands of their waist, create a sensation of pleasure in every fibre of their being.

The LÁSAKA trees sprinkled with fresh water and the KÁTAKI emanate a fragrance touching the minds of the travellers. Feeling that the VÍNDHYÁCHÁLA alone is their resort, the clouds gladden him by removing the effect of the scorching fires of the GRÍŚÁ.

The poet ends this canto with a benediction. May this VÁRŚÁ who is a brother and the life of all beings and who captivates the minds of the amorous, and who is endowed with many virtues and who impregnates beautiful trees, creepers and groves, bring the fulfillment of desires to all!

The significance of the black colour has been brought out by the poet in this canto. That colour seems to be in accord with the solidity, brilliance and the water content of the cloud. The poet views the cloud as a male. All his characteristics are royal. Riding on an elephant, accompanied by flags and drums and followed by a retinue of servants, the brilliant cloud arrives like a sovereign. The poet has described the various forms of the cloud. Here, he is like a heap of black soot, here he is like a blue lotus-leaf, here he is like the full breast of a woman in her first
pregnancy, here he is like a proud elephant, but in all his forms his colour is black, but even in this dark hue, the cloud is bright. The more dark the cloud is, the greater the quantity of the water does he carry according to the view of the poet. The power of the cloud is expressed in various ways.

(3) The सराद.

"काशोंपुका विकटपन्नमयोऽवज्ञा
सोमाइत्वसरसवन्धुरसायरमया |
अपक्षातिचिन्तना लनुगात्रयोऽः
प्राप्ता शरुववधूरिव ऋपरमस्य |

In a simile, that is fully appropriate and picturesque, the poet begins the description of the सराद with a complete fusion of nature and humanity in the sphere of love and beauty.

The वर्षा is followed by the सराद. The cloud of the वर्षा arrives with the paraphernalia of royalty such as the elephant, the flag in the form of the lightening and the drum accompanied by many followers. Similarly the सराद arrives like a new wed-bride. The cloud has been compared to a king. The सराद has been compared to a new wed bride, and in reality such she is adorning herself with white garments of काशा flowers, having the face of a full blooming lotus, adopting the voice of the swan which is as sweet as the jingling of the मुंगुर flower beautiful like the ripe सारी and having an enticing physical form, the graceful
bride SARAD has arrived.

We find the delicacy, the beauty and the grace of SARAD described here. The poet has adorned her with all the characteristics and ornaments of a beautiful woman.

White colour is the symbol of SARAD.

There is no description of the day in this canto. It seems the poet is attracted by the beauty of the SARAD-night. The night then shines in the rays of the moon just as the earth shines with the Kāśa flowers. Adorned with the make up of the constellation of stars and with a face resembling the Moon, when she has shaken off the obstruction of clouds, the night steadily becomes larger. Just as a girl develops into a maiden with the passage of time.

The beauty of the gardens captures the mind at the time. This season converts the SAPTACHRANDA trees bowing down under the weight of flowers and the gardens of the NALATI-LATĀ creepers into the white beauties. The KUMUDA blossoms in the lakes. The whole ground covered with BAPUKA flowers adopts the brilliance of the young maiden. Some part of the ground is covered with beautiful lotuses. The front of the branches of trees are dancing in the mild cold wind. Trees are bowing down under the weight of flowers and are dancing. The forests of blossoming lotuses and NALINI leaves are shaking. The lakes are adorned with blossoming lotuses. The landscape on all sides is being welcomed by KADAMBA, KUTAJA, ARGUNA, NER and other flowers.
Far away in the open fields a rich quantity of Gālini is visible. The beauty of Gāmbhīra creepers and the Kānkali flowers has increased to such an extent that it surpasses the lustre of women. Unadulterated beautiful and peaceful attractiveness meets the eye wherever you look.

This landscape does not contain only the trees and the creepers. There are also beasts and birds appropriate to the season. The swans swim gracefully in the lakes. The fish jump actively like the waistchain. The rows of Kāranda, Kādambe and Sāhasa birds captivate the mind. The Balākā birds do not meet the eye in the sky and the peacocks looking eagerly up in the sky are visible no-where. The herd of the cows is sitting unperturbed on the out skirts of the forest.

Excitement is absent in the birds of the monsoon described by the poet. There is no uneasiness that is experienced in the Gṛiṣṇa and there is no pain of separation that is experienced in Varsā. There is no aggressive passion. Sarad is white-hued. The white colour is suggestive of purity. The elements of beasts and birds and trees etc., that the poet has described are all serene.

Treating of human emotions, the poet describes amorous love in the other seasons. He does not do severe. The Sarad is agitated and excited but that agitation and excitement is not depicted. No doubt, all the elements of nature presented here are graceful and are such as symbolise love. The swan, the Sāhasa the Safarī, the lotus, the Mālatī
and the SYĀMA creepers, the KUVDĀRA trees, the wind, the forest and the ornaments of women. All these are the accompaniments of nature expressing love.

The SĀRAD night looks like a girl growing into a maiden when it is filled with cold rays and when covering itself with moonlight cloth it adorns itself in ornaments of stars. A flag of lightening does not fly in the sky in these nights. There is no cloud and the sky is filled with the moon and the constellation of stars.

As the clouds of various shapes and of the white colour of the SĀNKHA, RAJAT and MRNĀLA etc., are tossed by the wind, they look as if they are moving the CHĀMARA and the sky looks like a king. Again pieces of clouds resembling the BHUNNĀJANA appear in the sky at some places and are very attractive. Just as the lake in which a lotus grove has blossomed and in which the RAJAHANSAS sitting with closed eyes impart to it the beauty of shining gems, so does the lake in the form of the sky look with the moon and the stars. The pure rays of the moon and the constellation of the stars make it look wonderful.

The SĀRAD wind is sweet. It converts the clouds into the CHĀMARA. The mild morning wind swings the waves of the lakes and the same mild fragrant cold wind captivates the mind of the passion stricken. The wind that bears the fragrance of the KUMUDA is very cold. It shakes the SĀLI-VĀNA, the KUSUMAVANA, the PANKAJAVANA, the trees as well as the NALINI and it excites the mind of human beings.
Rivers over flowing with water upto the two banks resemble young maidens with large hips. Swifts eddies swing in the lakes. The mild, cold, fragrant wind, the garland of the moon-beams, the moon racting the eyes and raining cold rays burns the bodies wounded by the poisoned arrows of separation from the lovers of beautiful women instead of giving pleasure to them. The excitement of the goose-couple, the beauty of the blossoming lotuses and the eddies in the lake arising out of the mild morning wind excite the heart. The fragrance of the ŚŚPĀLIKĀ flowers, the noise of egg-born birds and the UTPALAS like the eyes of the deer blossoming on the banks excite passions in the minds of men. Similar is the impact of the vast ŚĀLI fields, of the undisturbed herds of cows and the out-skirt echoing the HĀNSA and SĀRASA birds. Women adorn their long black hair with NAVA-MĀLĀTI FLOWERS. Wearing golden KUNDALAS in the ears, they thrust blue lotuses in them. Garlands with sandal paste are put upon the region of the breasts. The hips are covered by RASANĀ-KALĀPA and NŪPURA are worn on the feet. Seeing the wealth of the beauty of the eyes in the UTPALAS, hearing the jingling of the gold chains in the sound of the excited swan, discerning the lip of the beloved in the BANDHUJIVA flowers, the lovers weep with a deranged mind.

(4) The HASTANTA.

The NAVAPRAVALAS appear in the HASTANTA. The SASYA seeds look pleasing. The LODHRA trees bloom, the ŚĀLINI ripens. The lotus disappears because of cold. The mist rains, rice-fields appear blooming on all sides. The crowd of doe-
deer appears attractive. The KRAUNCHA BIRDS make sweet sound, blue lotuses adorn the lake. The KADAMBAS, (The KALAHA SAS) make the lake attractive by their excitement and the cold water looks serene. The PRIYANGU creeper shaking under the impact of the mist-laden cold wind has become pale resembling the beloved separated from her lover.

In this many splendoured season, the out-skirts become attractive because of the ripened rice-fields. Rows of KRAUNCHA birds are seen on all sides and that's why the whole panorama appears beautiful.

The poet has referred to the KRAUNCHA birds at two places in this canto.

"मनोर्तकर क्रांचुचन निन्नाविलकि |
सतलामलिचमिना: क्रांचुचमात्रापति:
प्रदिशनु तिगुसुक: क्रानु एष: सुखं व: \"

We can assume from this that the noise of the KRAUNCHA birds must be creating a sweet impression in this season. The other birds referred to are KADAMBAS (KALAHA SAS). There are no other birds referred to here.

There is a reference to flowers, creepers etc., rice-fields are referred to repeatedly. The poet says that blue lotuses do not blossom in this cold season. He has also observed that the PRIYANGU creeper dries up in this season.
It is compared to the beloved separated from her lover. All this indicates that the poet was a close observer of nature.

Nature has comparatively a minor place in this canto. There are only six verses in which nature has a characteristic significance. In the rest there is a magnificent description of amorous love.

The season of SÅRAD appears to have a special significance for the mating of lovers. It is, therefore, that love sport has been emphasised in this canto. The effect of love play on the organs of the woman are described. It seems to be the poet's belief that this is a season in which sex attraction is the highest. He, therefore, describes women's ornaments, their characteristics, the marks of nails on their bodies and their effort to hide these with a view to express the view that this season is the season par excellence for love play.

Although nature is comparatively slender in this season, the influence of nature on human emotions and passions is the highest. It is, therefore, that the poet setting out to describe the season is drawn into a rapturous description of amorous love. This canto serves to illustrate the belief that KĀLIDĀSA is as much a poet of love as he is a poet of nature. He sees amorous love in nature and nature in amorous love. Every element of nature is depicted as amorous. The following illustrations confirm this observation:
Thus, drawing similes between nature and human organs as well as human ornaments, he has emphasised amorous love in nature.

This season excites young women. There is no reference to passionate men in this canto. There are descriptions of women's coiffeur, costumes and beauty agents as well as the sense of modesty arising out of the sexual union and the resulting lustre on their face are all described here.

(5) The \textit{Sk\=ira}.

The fully ripe rice-fields look attractive. The KRAM\=CHA birds making sweet sound, are sitting at some stray-places. The cold rays of the Moon and the wind which is made cold by cold drops of mist is repelling. The Moon is colder. All love the sun and the warmth of the fire.
where. He does not refer to any other grain. He refers to the flowers only by the common name of KUSUMA and no proper names of flowers occur. Even birds are not referred to by name only the name of the KRAUNCHA occurs.

Out of the sixteen verses of this canto nature is described in only three. There are eight verses describing women's amorous love. There is very little reference to nature in these verses.

The Śiśira, according to the poet seems to be more exciting in relation to the passions of men than even the HEMANTA. Closing the doors and the windows because of cold, covering themselves with thick clothes, women warm themselves by the fire and enjoy the beetle leaves. They cover their bodies with paste, put on garlands, drink wine, and use KĀLĀGURU, CHANDANA etc. They become intensely excited and desire amorous love play. They cover their breasts with KUMKUMA-RĀGA and embroider braids of flowers in their heads and at night put on a costume convenient for sexual union.

The canto ends with a benediction, even for women in separation and wishes their well being. There is no reference to lake, swan, trees or ponds in this canto. In this extreme cold no one is drawn towards these phenomena of nature.

(6) The VASANTA.
The Va$ANTA is aggressively amorous as is the experience of all humanity. This experience is poetically expressed by the poet as he begins the description of the all conquering Va$ANTA, giving him the epithet of a brave warrior.

The mango blossoms are like sharp arrows and the bow-string is like a garland of wasps equipped with these arms the warrior Va$ANTA has arrived. The trees are bewing under the weight of flowers. Lotuses have blossomed in the lakes. Sweet fragrant wind is blowing. Both day and night are pleasant. It seems as the Va$ANTA is occupying all sides. He blesses the waters in the well with gems, he blesses the marital happiness of Moon-faced women and the fortune of mango-trees full of blossoms. The NaVAKARNA-KARA, NILKAMALA and NAVA-MALLIKA flowers bloom in this season and help to add to the lustre of beautiful women.

The male cuckoo filled with love and proud that he kisses his beloved with the wine of mango-juice, The wasp in the lotus is humming and is loved by his beloved, Red coloured PRAVALAS, the bunches of mango-blossoms branches
bowing down under the weight of flowers: all these excite the minds of beautiful maidens swinging in the wind. The ĀŚUKA bears beautiful leaves and flowers, good looking flowers kissed by passionate wasps, nice mango, birds and humble PRAVĀLĀS shake in the mild wind. The beauty of the KURĀVĀKA and the flower bunches of the trees exceed even the beauty of the beloved. In the VASANTA the KIMŚUKA forest and trees full with flowers look as beautiful as a new wed-bride attired in red garments. The cuckoo with his pleasant note brings peace and the wasps humming proudly surround everybody. The branches full of flowers are shaking, the cuckoo's note fills the whole atmosphere the wind captivates the mind of man, mist doest not drop and the forests looking gay because of KUNDA flowers appear as if they are smiling the smile of a new wed-bride. A sight of all these is such as would induce passion in the minds of even the sages. This month of the VASANTA in which the body becomes emaciated because of the fever of love makes the mind anxious whenever the note of the cuckoo and the humming of the wasps is heard. No human being can escape the exciting influence of the LODHRA forest surrounding the mountain. Seeing the mango branches enjoying with flowers, the way-farers feel depressed. The excitingly sweet note of the cuckoo, the blossoming branches of the mango tree and the lovely KARṆIKĀRAS create a desire for love in women. This is the season of the VASANTA, and this is the wealth of this season which has fresh mango blossoms for its arrow, the PALĀSA flowers for its bow, the chain of wasps for his bow-string and spotless Moon for his umbrella. The
MALAYA wind is his proud elephant and cuckoo is there to sing his praises:

"आमी्रमशुकलमश्रीवर्षा: सलिंगशुकं अदनुि-\n\vå धस्यालिकुलं कलमुड़हिंं छस्त्रं सिंतंशु: सिवम्।\nसमोभो मलयामिनि: परम्पतो यक्षीनिनो ओकतिनि-\nतसे सं वो बिलसितितुः बितनुभेतं वसन्तान्वितः।"

A unique feature of the VASANTA is the absence of the drops of mist. Another unique feature is the equal loveliness of both day and night. The question arises as to which is the place or time or phenomenon where beauty is not experienced? Trees, water, winds, fruits and flowers, day and night, well, moon, the mango tree, the grace of women, colour, body ornaments, pastes apparel, cuckoo, wasp, the earth, the regions of the forest, the garden, the mind of the sage, the heart of the woman; all these have been chosen by the poet for creating a picture of the omnipotent influence of the VASANTA.

The love of the cuckoo and the humming of the bees is extensively pervading in this season. The swan and the Sārṣa birds are not seen anywhere. There is no reference to lakes. Even the Sun and the Moon have no important place. The wind, the cuckoo, the wasp and the mango blossoms are the prominent elements of nature of this season. At every step in the VASANTA we find pleasure of passions and surging of emotions.
The cuckoo is the principal bird of the VASANT and it gives immense pleasure. Drinking the wine of the mango-juice he makes love to his beloved and so does the wasp humming in the midst of lotus-flowers. The poet has conveyed a message in this can-to. The influence of the advent of VASANTA on men is described here. This season engenders love in all human beings. It rouses the passions of women. They cover their hips with DURGA coloured by KUSUMA-RAGA and their breasts with clothes coloured in saffron. Some women adorn themselves in all types of ornaments, some made of flowers and the other of gems. NAVAKARṇIKĀRA flower in the ear, ASOKA in the black hair or the NAVA-MALLIKA flowers are some of the ornaments made from flowers. In the other ornaments there are garlands covered with cold sandal paste for the breasts, the VALAYAS touching one-another for the wrists and the gold chains for the thighs. They decorate the face with a design resembling the golden lotus. The drops of perspiration in the midst of this design reminds one of pearls lying scattered on the way. KAMADEVA is the king of this season. He and the VASANTA are said to be friends. It is, therefore, that the VASANTA vanquishes everybody. It is because of love that clothes become loose, and it is because of the signs of love that the organs of the body become loose. Emaciated, pale and graceful beautiful women are pierced by the arrows of love. Their eyes become red in consequence of lathargy and wine. Their hips are white. Their breasts are firm, their thighs are wide
and their waists are slim, love tortures such young women to the maximum. The organs of their body have become excited because of sleep and in activity. They speak words full of passion and they cast amorous glances.

These women paste their bodies with PRIYANGU, KĀLIYAKA, KUMKUMA and SANDAL. Casting off big, thick garments they don thin garments only to cover the body. They attire themselves in clothes coloured with LĀKARĀGA. Thus, do they express their love.

Next the poet proceeds to describe women in separation.

Just as the lowered flower bunches of TAMRA-PRAVĀLA, mango trees and blooming flowers shake in the wind, so does the mind of women get agitated with love. The ASOKA trees bearing leaves and flowers excite the minds of maidens arriving to maturity.

If the VASANTA agitates women so also men do not escape from its influence. Seeing the excited wasp sucking the juice of flowers and seeing the agitation of the mild wind and the soft PRAVĀLAS as also seeing the mango buds smiling, passionate men become excited. The swinging of the flower bunches and the kissing of flowers excites the amorous instincts of men. Where can there be a male who does not experience intense amorous desires at the sight of bunches of flowers reminding them of the lustre on the face of his wife?
The cuckoo is the messenger of the VASANTA, and it is his fore-runner as well. Intoxicated with passions the male cuckoo drinking the wine of mango kisses his beloved and at times by his sweet notes pleases the excited women. Sometimes he captivates the heart of man. The note of the female cuckoo is full of sweetness and it is therefore she is called the eulogiser of the VASANTA.

The mango branch seems to be the most important element in the description of the VASANTA. There is a suggestion in it. The swinging of the mango branch rhymes with the excitement of the passions of men and women. The mango branches swing with their blossoms and create a sweet love pain in the minds of women and at the same time touch the passionate minds of the way-farers. They being separated from their beloveds close their eyes with grief.

Viewing retrospectively the description of the six seasons we find that each one of them begins with a description of nature. The GRISHMA begins with scorching sun. The VARSHA begins with the water-laden cloud, the SARAD begins with the blossoming lotus, the HEMANTA with the NAVAPRAVALA, the SISIRA with the ripe rice and the VASANTA with blooming mango-blossoms. The poet has created definite symbols for each one of the seasons. He has attributed a definite age and a definite colour to each one of them. The sun is red, the cloud is black, the SARAD is white, the HEMANTA is bright rose coloured, the SISIRA yellow and the VASANTA is crimson. The HEMANTA suggests an adolescent maiden, the SISIRA is mature, the SARAD is full of the growing modesty of a new wed-bride, the VARSHA is an amorous
passionate beloved, the GAIŞMA is a ripe young lady well
versed in the intricacies of love play and the VASANTA is
a beautiful damsel in full bloom.

The poet has emphasised one aspect of nature—
the aspect of amorous love reflected in it. Nature itself
has become amorous love incarnate. The greater emphasis
is on the passions of women. ŚRNGĀRA is expressed here in
both its connotations: ornaments and love play.

At every point, the poet suggests that nature
engenders love. It is not mere background. Whatever the
season, it has a peculiar value in eliciting the expression
of sexual excitement. Beasts and birds are viewed particularly
with reference to their passions.

Just as the beginning of each season is expressed
in terms of nature so also the conclusion of each one of
them is presented in similar terms.

KĀLĪDĀŚAN similes abound in this psalm of praise
to the seasons. The SĀRAD and the VASANTA are the new wed-
brides, the cloud and the sky are sovereigns and VASANTA is
a brave warrior.
"काशौशु का विकच परम्परा
सोभाय दृश्य हुए नूपुर नादरा ।
आप कश्चित्रिस्थिरा तनु गण जयशिवः
प्राप्ता सर्वुच्चवधुरिव रूपर्या ॥

"सतीकसोंभेदोग्रामतु कुर-कर-
स्तुर्तिपताको द्विशुष्य वर्णिन्ने ।
समागते शाणवदुखलुपि-धनागमः कामिनान्यायः प्रिये ॥

"थथोपकथि कथिप्रलक्ष्यार्मिणागौरे-
स्त्यकामुष्णुभिपुति। शत्स: प्राय: ॥
संलकथये पवनयथचाय: पयोऽ
सपदेव चामरयस्मृपवीजयामाणः ॥

"प्रुफु चुताञ्जलीक्राणसायको
विरेष्मास्मिनविलस्मुण्याणः ।
मनासि अंकु चूर्तप्रसादिनामः
वसंत्योजिता समुपागल: प्रिये ॥"