Love in separation is the theme of MEGHADÜTA which is a poem in the form of a KHANDA-KĀVYA. The hero of the narrative is a YAKŚA who has neglected his duties because of overpowering attachment to his beloved. Love is an inherent attribute of humanity. Man, therefore, loves his kith and kin, of these the nearest is the beloved wife. Man forgets all his surroundings under the influence of her love. He ignores the day to day life under that influence. It is quite in the fitness of things that a person who neglects his duties in these conditions is cursed by his master.

There has been a continuing controversy in India about the precedence of love or of duty as the basis of civilisation. Is not the love for the beloved who is everything for the lover more important than the duty which one owes to the master? Is not love the highest value of life?

An intense intellectual pursuit leads us to a correct understanding of the character of love. There
is love that pleases and there is love that leads to universal well-being. Love that leads one to an absolute absorption in the beloved to the exclusion of the whole world is not true love. There is no restraint there, no austerity there, no seriousness there. There is agitation, disturbance and unbridled destructive flood of emotion there. Is it appropriate for the human being to pass a life of such utter selfish love? Endowed with intellect and with ideals that the human being is, he is supposed to develop a social sense of ideals and values. His well-being is inseparably united with universal well-being. True love of the conception of Indian culture, therefore, is such as leads the couple to a joint performance of duties in search of Truth, Beauty and Goodness, where there were separate individuals weakly trying to do so before the dawn of love.

What is love? How many types of love are there? There are two types of love—physical and emotional. Love that is purely physical is transient. Love that is emotional is lasting. Restraint is its garment, well being is its ideal, Austerity is its ornament, Purity is its life. It is unassuming and virtuous. It ennobles the lovers. It is not frail and when it matures it creates an everlasting bond between the lovers—a bond which yokes them to the service of the grand human pursuit for knowledge and for bliss.

KALIDĀSA brings out this distinction
between love that is physical and love that is emotional in all his works.

A YAKŞA who resides in ALAKĀPURI engrossed in an infatuation for his beloved errs in the performance of his duty. He is cursed to a separation from his beloved for an year. The object of the curse is to purify the love of the lovers and to lead them to a higher stage. We find this type of austerity in ABHIJÑĀNA-SĀKUNTALA, VIKRAMĀṆĂṆA-ŚIYA and other works of KĀLIDĀSA.

Nature serves as a refuge and a teacher during this period of test in all cases. Nature through its mute message and through its sympathy transforms physical infatuation into emotional attachment.

MEGHADŪTA contains 121 verses divided into two parts. The first part contains 66 verses of which some are of doubtful authorship. The second part contains 55 verses. The first part is a narrative of the route of the cloud messenger. This narrative is one of the magnificent variety of nature. ALAKĀ and the separated beloved are described in the second part. The message proper is also presented in the latter. The whole poem is in MANDĀKRÂṬṬĀ. The main RASAS are KARUNA and ŚRĪGĀNA. The sentiment is that of separation. Beasts and birds, trees and creepers, rivers and mountains are here depicted as if they were sentient beings. There is an elegant description of the landscape of northern India.
Intoxicated by purely physical infatuation the YAKṣa was ignoring all his surrounding and was therefore, cursed to a separation so that he may realise his unity and identity with all nature-animate and inanimate. We find him realizing his defect and identifying himself with all creation. He achieves a state in which he experiences pure love which brings real fulfillment.

The YAKṣa passes eight months in the RĀMAGIRI Āśrama on the Rāmagiri hill which is covered with a dense sweet shade of trees and which is sanctified by the bath of Sītā, the daughter of Jānaka. From this abode which is serene because of the shade of trees and where the water is holy, the YAKṣa sends his message, from the midst of the surroundings of nature. The message is carried by a phenomenon of nature. From the midst of a place of penance, the poet conceives a message of love being forwarded. There is a suggestive significance in this conception.

It was the first day of Aṣādha when the YAKṣa saw the cloud embracing the snow-capped summits of the mountains. The cloud had the appearance of a bowing elephant on the banks of a river. The poet here compares the cloud to an elephant. Both the elephant and the cloud are elements of nature. Both of them are black in hue. The cloud is on the top of the summit and the elephant is bowing low near the river-bank. The cloud must have been big in size as it has been compared to an elephant. The
poem begins on the first day of the monsoon.

The sight of the cloud generates passion even in people who are united in love, its influence on separated lovers must therefore be incomparably greater. The influence of the monsoon on the human heart and especially on the passionate people is brought out here.

As the cloud approaches his abode, the YAKSA makes an offering of fresh bloomed flowers to him.

Here, a question arises. What is the nature of the cloud? The poet is clear about it. He defines the cloud in these words:

"धृष्टं ज्योतिः सहितमरक्षती संतिपालः"

(A mixture of smoke, light, water and wind)

Defining the cloud thus, the poet himself raises a question. The cloud has no consciousness, it is mute, how is it expected to carry a message which only intelligent human beings are capable of carrying? And immediately he offers an explanation which is psychologically correct:

"कामातिं हि प्रकृतिकृप्तका मृत्युतनामाचेतनेषु"

(For those intensely overpowered by passion are by nature incapable of distinguishing between sentient and insentient beings).

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Next, the YAKṣa describes the family of the cloud. That description is based on a scientific understanding of the science of monsoon. The clouds are of different types and each one of these types is attributed with a family. Just as humanity has a genealogy, so also the clouds have a genealogy. This suggests a similarity between man and nature.

The cloud appearing before the YAKṣa belongs to the family of PUṣkara, Āvarta. He is a representative of INDRA and is capable of adopting any form at will. The word PRAKRITY is mentioned here in the sense of a minister or a representative.

"तानामि त्यो प्रकृतिपुरुषं कामकर्पं मध्यने:"
(I know that you are INDRA'S representative capable of assuming any form at will).

The manner in which the YAKṣa addresses the cloud and the offerings that he makes to him give us an idea of the cultural level of INDIA in the time of KĀLIDĀSA. It is abounding in courtesy.

ALAKā is the city of the kings of the YAKṣas. The mansions in the outer gardens of that city appear white because of the moonlight emanating from the head of ŚIVA. The city is here described only in two lines, but it is very apt and very effective.
There is no suggestion about the time of the delivery of the message.

The state of the beloved of the YAKSA is communicated next. Her heart is described as soft as flowers and she is characterized as counting the days.

The cloud has the attribute of bringing solace to women whose husbands have gone abroad. The poet in the few verses at the beginning, tries to bring out the character of love in separation. At the same time, he communicates a philosophical truth. Love in separation has a tragic element in it. But nature intervenes to offer sympathy and relief. It has a power to bring together separated lovers. It has the capacity to inspire imagination.

After having painted this picture of tragic love, relieved by nature's sympathy, the poet proceeds to narrate the route of the cloud-messenger. The narration is detailed and exhaustive. A favourable wind will carry the cloud forward at a slow pace. The first element offering welcome to the cloud is the wind. Next come the proud CHĀTAKAS to his left delivering sweet notes. The female cranes arranged in rows will attend upon the cloud in the sky in consequence of the experience of pleasure they have derived in conception. Both these birds are admirers of the cloud as the cloud is their life. It gives pleasure to one and offers the opportunity for conception to the other. Nature, as it were, creates for
other forms of nature a world of its own.

The cloud performs another function as well. It adorns the earth with KANDALI flowers and it acquires the company of the royal swans eager to go to the MANASA lake upto the KAILASA, carrying with them a stock of bits of shoots of lotus-stalks as provision. Thus, the poet keeps the cloud-messenger in the company of his kith and kin.

And then begin the places of repose of the cloud. Of course, the poet leads him to repose only after a duration of flight in the sky. The poet says that the high summit of CHITRAKUTA, become sanctified by the foot-steps of RAGHUPATI, will drop tears of love in consequence of the contact with the cloud.

Thus far we have come across a number of characteristics of the cloud. It impregnates the earth, it brings the moment of conception for the cranes, it induces the proud CHATAKAS to issue sweet notes and it makes the CHITRA-KUTA mountain to drop tears of love. The friendship between the cloud and the mountain is portrayed realistically in these lines. Even insentient nature pines for a contact with the beloved. And its sentiment finds expression in tears.

Nature has a powerful impact on all creation. The monsoon influences the birds. Passion is generated and is satisfied in them in this season. Nature's impact upon nature is thus depicted by the poet.
The cloud is a messenger. The poet has imagined him as a living messenger. Poets have imagined birds, beasts etc., as messengers; so has KALIDĀSA imagined the cloud as such. The cloud is the hero of this narrative poem. He is conceived as a living male. He is humanised. The anthropomorphism of KALIDĀSA is perfect and effective. He experiences exhaustion, he finds relief in rest, he refreshes himself with refreshment on the way and he quenches his thirst by drinking water. He stops at every peak and refreshes himself with water at different points on the route. The resort of this cloud is the mountain peak and there subsists a classic friendship between them.

The SIDDHA women with astonished eyes looking at the cloud doubted whether the wind was carrying away the mountain peaks. The mountain peak is black, the cloud is black, it is large and the wind carries it ahead. As the cloud moves to the north, beyond the NICHALA trees, he smashes the pride of the DĪNAGAS and proceeds ahead. The poet attributes the human states of mind to beasts as well as to birds. The CHATAS and the quarter-elephants appear to have states of mind similar to the human state.

There is exquisite beauty in the cloud. The cloud looks like a fragment of the rainbow, when seen from the top of an ant-hill. He is described through an apt simile. He looks like VISNU in the costume of a cowherd decorated by peacock's feathers with their glowing splendour. The beauty of the landscape is brought out here in words which by themselves create an effective picture.
The cloud then proceeds to the MĀLAVA region. From there, he has to proceed to the north. The north seems to be captivating our poet always. The women of this region view the cloud as the cause of fertility. The rains that the cloud pours on fresh ploughed-ground produce a characteristic fragrance. We find here a mating of two phenomena of nature producing ecstasy which is not limited to those phenomena only but which spreads through out the surroundings. The poet's effort is to communicate this experience of ecstasy. And there is a symbolic suggestion in this representation. The cloud meets the mountain peak in the initial state and then proceeds to coalesce with the earth. The earth and the sky, the low and the high are according to KĀLIDĀSA equal and one. And again the brides of the village-folk in this MĀLAVA region are identified, with this fresh ploughed-ground. The cloud which has moved a little to the west is here directed to proceed again to the north.

A new form of nature is introduced here—the form of the forest. The cloud quenching the fire of the forest, rests on the ĀMRAKŪTA hill and the peak of the ĀMRAKŪTA bears him on his head. The mountain is treated by the poet as a friend of the cloud and the earth as his beloved. He rests on the mountain peak and he fertilises the earth adorning it with beautiful KĀNDALI blossoms. Out of the union of the cloud with the earth love emanates in the form of fragrance. Nature is shown as repaying the services
rendered to it. The ĀMRAKŪTA offers hospitality to the cloud because he has quenched, the forest fires. And it is in the setting of this union of the two phenomena of nature that the poet's inspiration rises to unparalleled poetic heights. The simile that the poet creates here is such as could come out only of the inspired vision of the greatest of poets who identifies humanity and nature and who sees human traits in the phenomena of nature. The poet says that the cloud when he sits on the ĀMRAKŪTA mountain peak looks like the breast of the earth dark in its centre and white in the rest of its expanse:

"मध्ये वधाम: स्तन इव भुव: शोषविस्वतारपाणुः "

Next the females of the forest beasts enjoy the cloud and the cloud in its turn rains upon the forest beasts. The cloud has a dual amorous function. It arouses the amorous instincts of all creatures and, at the same time, indulges in amorous play.

Arriving at the Rṣṇā, the cloud draws water from it. The description of the Rṣṇā, here is picturesque and poetic.

"रेवां प्रस्थभुपलविचमेविन्धपरे विशीर्णि भक्तिच्छिद्ररिव विरोधलां भूतिमतः जसस्य "

(The Rṣṇā coming down the slopes of the VINDHYA and broken into several streams will appear to you like the various designs drawn on an elephant. The whole simile and
all its elements are composed of the phenomena of nature.

The waters of the REVĀ are intercepted by a grove of JAMBŪ trees. It is, therefore, sweet. The cloud messenger feasting on that sweet water proceeds ahead with no wind to interrupt its course.

The SĀRAṆGAS serve as the guides of the cloud messenger, who is sprinkling water in the forest. These SĀRAṆGAS see the MIPA flowers and the blossoming KANDALI flowers and experience the fragrance arising from the ground. The forest which was burnt by the GRIṢMA is here revived by the VARŚĀ. The male and the female sexes are imagined even in inanimate nature by the poet.

Nature, wet-coming nature is represented next. The birds by their sweet notes welcome the cloud as he passes some time on a hill fragrant with KUTAJA flowers.

The whole of the DĀŚĀṆĀ region is full of fruits and flowers. The fresh blossoming blossoms of KATAKI will spread the ground with white colour. The crows will build nests on the holy places in the villages. JAMBŪ groves full of trees bowing under the weight of ripe fruits spread everywhere, swans have their residence in this region. This region has a double significance. There is a plentiful growth of MIPA, cane, KATAKI, JAMBŪ and KUTAJA flowers. The poet sings of amorous passion in the poet and at the same time, he represents a similar passion in nature itself.
The poet seems to have represented the amorous instinct in union in the first part of the Meghadūta. But he has done so only through the phenomena of nature. This treatment of amorous love brings to our mind a contrast between Vikramorvasīya and Meghadūta. In the fourth act of the former, the king is in separation. The nature there is not amorous. Here the Yaksā also is in separation and still nature is amorous. This contrasting approach can be explained by distinguishing between the purpose of the depiction of nature in both these works. The purpose in Vikramorvasīya is to bring out the state of mind of the hero, whereas the purpose of Meghadūta is to define the emotion of love through the agency of a phenomenon of nature which is personified and which itself serves as a parallel hero of the poem. That hero has to serve as a link between two lovers. He is supposed to bring about a union which should result in creation. An agent of creation that the cloud messenger is, it would be inconsistent for himself to be barren.

The poet compares the creepers to women. So also does he compare the rivers to women. The simile in which Ketavati is represented as a beautiful damsel is one of the superb similes of Kalidāsa.

"सात्त्वेश्वरी मुखमिमि पयो वेत्रवल्या अभिप्रेते ||
(The shaking waves of the Ketavati look like a face with eye-brows knitted)

i. प्र. ३५.
The eddies of the river are here compared to the eye-brows.

The poet has brought out a characteristic of nature effectively. All nature desires union and creation. Union in nature is immediately followed by creation. This union and creation in the midst of nature is unending. If it is so in nature, so should it be in humanity.

The poet in describing the route of the cloud messenger describes the rivers, the mountains and mentions the cities. He aims at making nature full of juice, fragrance and flowers. These three are, according to him, elements of beauty. The cloud messenger fertilises MĀlāTH and YŪTHIKĀ flowers in the garden situated on the banks of the forest river. This again suggests amorous union. There is a significant point to be noted. The poet directs the cloud to sprinkle waters mainly on women. UJJAINI is described with a special gusto. It is the beloved land of the poet. It is here that he suggests to the cloud to drink deep into the beauty of the swimming eyes of the damsels of the city:

"तोमाराप्रेमीयदिनि न रमसे तोचनैर्विचलतोंसि ||"

(If you do not enjoy the swimming eyes of the damsels of the city, you will have been cheated).

Lightening here, strikes terror into the minds of women. The cloud messenger is not alone here. He is...
accompanied by lightening. All throughout this poem, the poet has shown the cloud bringing happiness to all but the cloud himself is not linked in amorous union with lightening anywhere. There proximity is suggested only in this context. The cloud messenger arrives near the NIRVINDHYA river. Here also he sees feminity in the river. The relation between NIRVINDHYA and the cloud messenger is that of a husband and a wife. We know that the lightening is the wife of the cloud. How, then, are the earth and the NIRVINDHYA represented as having a similar relation with the cloud messenger? The description of the NIRVINDHYA is excitingly amorous. This is how she is described:

"तीव्रिशोभस्तलिनितिम-श्रेणीकाग्रीगुणाया:
संसर्पन्त्याः स्वल्पलितसुभं दर्शितावर्तनाभेः |
निर्विख्याया: पाध्य भव रसाभ्यन्तर: समिपत्य 
स्त्रीगमायं प्रणयचचं विभ्रमो हि प्रिये चुँ\\n
(Tinkling the anklets in the form of swans issuing notes in consequence of the movements of the waves, exhibiting the grace of the gait in the zigzag course, laying bear the naval in the widening circular motions on her surface - you should delve deep in its sweetness because the first amorous idea is conveyed by women by rolling their eyes.

A similar relationship is suggested between
the SINDHU and the cloud messenger. The SINDHU has become absolutely lean. The cloud messenger ends her state of separation. Like a faithful lover he helps her to recover complete health. The suggestion is distinctly of a marital relationship.

Even when the poet describes UJJAIN, it is nature with which he begins the description. The SÌPRĀ precedes UJJAIN. The wind on the SÌPRĀ elongates the proud note of the SĀRASA birds, carrying the fragrance of the blossoming lotuses, it becomes fragrant and like a lover intent upon removing the fatigue consequent upon sexual union, he whispers.

The wind brings the clouds. Thus, the poet does not describe the wealth or the markets of UJJAIN, but he describes only its nature and its women. For the poet nature as well as woman is a beloved. He sees feminity in nature and wherever he sees nature, he feels like experiencing love. He sees the expression, the sentiment and the action of love in all elements of nature. In sound, in movement and in blossoming - everywhere he finds the emotion of love. He imagines the sentiment of love in the cloud and even the wind is not devoid of the experience of love.

The description of the women of AVANTI is gorgeous. The fragrant smoke meant for the treatment of the hair coming out of the window, nourishes the cloud.
The house-peacock welcomes him with his dance. The flowers of the mansions offer fragrance to him and the beautiful painted feet of women remove his fatigue. All the ingredients in this description are amorous excitants.

Just as the cloud is a friend of YAKSHA so is the peacock a friend of the cloud.

The ornaments that the poet has described are mainly flowers, fragrances, paints and means of culture. Reference to clothes is very slender, and that too is only with the object of describing the beauty of nature.

Another picture of amorous love play is drawn in the description of the young maidens bathing in the waters of GANDHAVATI made fragrant by the sweet scent of KUVALAYA flowers.

The cloud messenger has been requested to stop in AVANTI up to sunrise. The time of the departure of the cloud messenger from RĀMAGIRI has not been mentioned anywhere. It is only in the thirty fourth verse that there is a suggestion about his arrival in UJJAINI towards dusk. And then follows the suggestion to tarry there for the night. The YAKSHAs asks the cloud messenger to serve as a drum at the evening worship of ŚIVA. Here, we find a reference to KĀLIDĀSA'S faith. His SĀVYAS is expressed unambiguously. The evening twilight and the sun are also referred to here. The poet appears to be in search of the
element of love everywhere. The dancing girls with their waist-draughts jingling at the planting of their feet and with their hands fatigued by the fans waved gracefully and having their handles covered with the lustre of gems, will cast at the cloud messenger like rows of bees, - because the first drops of rain will soothe their nail-marks. The cloud messenger here, seems to become a soother to the distressed. He is expected to satisfy the desire even of Śiva for the wet hide of the elephant.

This is followed by a beautiful picture of the landscape. The reddish hue of the new JAPA flowers in the midst of the BHUJA-TARU-VĀMA creates an illusion of twilight. The cloud is dark and the twilight rays reflect light in it. If the cloud appears in the role of a lover and of a satisfier of desires, He also, enlightens the path of damsels going out in the dark night on an errand of meeting their lovers. Here the lightening is in company of the cloud. Both these elements of nature are philanthropic one of them sparkles and the other showers rain. But a specific mandate is given to the effect that the cloud should not thunder because that would frighten the women going out on their love errand.

The cloud appears in numerous forms. Sometimes he is expected to thunder and at other times he is expected to keep silence. Sometimes he is expected to tarry in a place of rest and at other times he is expected to go at a brisk pace.
The YAKṣā advises the cloud messenger to rest on the top terrace of the mansions with the pigeons roosting within, accompanied by his bride, the lightening who is exhausted because of repeated sparkling.

The cloud messenger is expected to leave this abode of repose before sunrise so that he may not intervene between the sun whose arrival is being anxiously watched by forsaken women, whose husbands are expected to arrive with the sunrise to offer sympathy to them. Here there is a dual purpose. The first is that of offering solace to the forsaken women and the second is that of eliminating a probable cause for a disruption in the friendship between the sun and the cloud, because if the cloud becomes an obstacle in the performance of his duties, the sun is bound to be wrath.

Next, the cloud unites with the river GAMBHĪRĀ. The quick gambols of SĀHARA fish white like lotuses symbolise the glances of GAMBHĪRĀ which the cloud is expected not to ignore.

The rivers depicted by the poet have different traits. Some are smiling, some mischievous, and others serene. Some are separated from their lovers as well. GAMBHĪRĀ is serene and SINDHU is in a state of separation.

The climax of amorous love in union, is symbolised by the poet in the relationship between the cloud as the lover and mainly the river as the beloved. Of course, the other elements of nature also come in the role of
the beloved. An amorous relationship of this intensity is not presented anywhere with reference to the lightening. How is it that the cloud does not experience such an agitated amorous excitement with reference to the lightening? What is the raison-deetre of the poet in representing the cloud messenger having such variegated amorous relationship with different phenomena of nature to the exclusion of his rightful bride, the lightening?

A brilliant metaphor is conceived by the poet with regard to गणेशराम. She is represented as an irresistibly inviting damsel, whose blue garment is removed and has slipped down from her hips in the form of the bank and which appears to be clutched up by the hand on account of the branches of the canes touching it. It is, therefore, that the departure of the cloud will be delayed as it is always difficult for the lover who has intoxicated himself with love play with his beloved as long as her loins are uncovered to leave her. A very life-like and effective personification of nature has been achieved in this verse which reads:

‘" तथा: किंचित्कर्पृत्तिभिः प्राप्तानीयिराशयों तुल्या नीलं सतिलस्यगनं मुकर्षोथितात्मबन्धु | प्रस्थानं ते कथमचः सको लम्बामानस्य भावि सालास्याति वित्तःवजनां को विख्याति दीर्घः ||"’

How naturally does the poet switch over from intense amorous emotion to a depiction of the beauty of the landscape? A cool breeze is blowing. It is fragrant...
on account of its contact with earth which has been wetted by the rains. The elephants are inhaling this breeze and thereby are making a charming sound. The wind causes the figs to ripen. The cloud proceeds to Devagiri bathing in this gentle wind.

A point needs to be noted here. The poet has emphasised the different elements of which the cloud is made viz. wind, smoke, light and water. Wind is mentioned at numerous places. Lightening represents light. Water is also mentioned in different contexts. Even the smoke finds a reference at a couple of places.

As the cloud messenger arrives near the Devagiri hill, he is expected to adopt the form of flowers for Skanda. The cloud has the quality of adopting any form at will. It is therefore, appropriate for the poet to convey this suggestion through the Yaksa.

Proceeding further, the cloud messenger makes Skanda’s pea-cock dance. The outer corners of the pea-cock’s eyes are brightened by the lustre of Siva’s Moon and whose moulted feather is picked up by Bhavani out of affection for her son and is placed in the ear, where she usually puts a lotus petal.

After having rendered obeisance to the God born of Parvati reeds the cloud messenger comes across the pairs of Dronas who for sake the path of the cloud for
fear of their lutes being spoiled by drops of rain and then the cloud proceed further towards the river serving as a memorial to the fame of RANTI DEVA.

He next proceeds to the SINDHU where he bows low to drink water and as he does so he resembles the INDRA MANI in the midst of a pearl-necklace.

Once again a penetrating simile is found here. The cloud crosses the river. As he does so he becomes an object of curiosity for the brides of DAŚAPURA, who are well acquainted with the sportive movements of the bushy eye-brows whose dark and variegated lustres flesh up and which rival the beauty of the bees following the KUNDA flowers as they are tossed about.

The cloud-messenger next approaches the AURUKŠTRA, the battle field where a large number of heads of kings have been rolled. He is directed to pour down heavy showers at this place.

The cloud now approaches the holy SARASWATI river. Whenever a holy place approaches, we find the whole tone of KALI DASA undergoing a change. Here also we find a similar experience. The holy SARASWATI on whose banks even BALARĀMA for-sakes intoxicating drinks should prove holy even for the cloud. He would be purified as he drinks her water.

The next verse is very significant from our point
of view. There is a conflict between nature and the human female. The GANGA descending from the lord of mountains near KANAKHALA who served as the flight of steps to heaven to SAGARA'S sons, laughs by her foam at the frown on GAURI'S face and seizes the hair of SIVA, her hands in the form of the waves try to reach the Moon. Not only is this picturesque, it has a definite significance. It very clearly suggests the superiority of nature over humanity.

As the cloud messenger descends to drink the water of GANGA he will create an illusion of the confluence of GANGA and YAMUNA.

The cloud messenger now approaches the HIMALAYAS. The rocks of the HIMALAYAS are scented by the fragrance from the naval of the musk-deer. He is the source of GANGA. He is a white mountain. The black cloud as he sits on a peak of the HIMALAYAS, resembles the mud dug-up by SANKARA'S bull.

Forest-fires are a routine even in this region. The friction of the DEVADARU branches creates fire and the fire burns down the fur of the CHAMARIS. The cloud messenger is asked to extinguish these fires to bring relief to these cows. Nature in its benevolent aspect is represented here.

The fifty eighth verse of the PUKVA-MEGHA is based in KALIDASA'S faith. He here reflects his devotion for SANKARA. The different phenomena of nature are
harnessed here to the devotion of ŚIVA. The bamboos sing here the KINNAḍA's praise ŚIVA for his victory over TRIPURA. It is now only the MURAJA that is wanting to supply a concert for ŚIVA'S prayer. The cloud is expected to serve that purpose.

The north direction is still emphasised. It leads to KAILASA.

The cloud messenger as he starts on his journey is amorous. All through his route he himself indulges in amorous play and excites the same instinct in all surrounding. But as soon as he approaches the HĪMĀLAYAS this amorous love begins to evaporate. There is no suggestion of this type of love after the reference about the confluence of GAṆA. This development is symbolic. Love which begins with physical attraction has ultimately to develop into emotional attachment. This truth is symbolised through the development of the first part of the MĀHADŪTA.

As the emotional tone of the MĀHADŪTA undergoes a change the gorgeousness of the landscape also goes into the background. Flowers, creepers etc., give place to references about places of pilgrimage.

Ultimately the cloud messenger arrives at the KAILASA. That KAILASA is a mirror of the Goddesses. Its white peaks appear as if they are covered with white lotuses. And the KAILASA itself looks like a broad
laughter of SANKARA. This description of the KAILĀSA is highly picturesque and deserves a reproduction here - because it conveys KĀLIDĀSA'S approach to nature. Not only is nature in close relationship with humanity, but there is a close similarity between the phenomena of nature and the physical and emotional expressions of men. Here is the grand picture of KAILĀSA as drawn by KĀLIDĀSA:

"गल्या चोढ़ी दशमुख्युगोच्छालितप्रस्थसंधः;
कैलास्य त्रिदातानितादर्शणस्यातिथिः स्या: |
शृङ्गोच्छारे: कुमुदविसर्जयों वितल्य स्थित: सं
राजीभूत: प्रतिदिनिन्य रङ्गक्षुद्राटुमास: ||

The white si colour of the HIMALAYAS is emphasised here by the poet. We come across a peculiar facet of the genius of KĀLIDĀSA as we read these concluding verses of the PŪRNA-MEGHA. If the amorous emotion in KĀLIDĀSA becomes a thing of beauty and gets identified with nature, the emotion of devotion becomes no less a thing of beauty, and that emotion also finds an expression in wonderful creations of captivating pictures of the landscape.

These concluding verses of the PŪRNA-MEGHA convey a definite philosophy. KĀLIDĀSA has a faith but that faith is the faith of a poet who is first and foremost human. Humanity is not characterised by unmixed PURITANISM. Performance of duties an attitude of non-attachment, and a pursuit of truth are attributes of humanity. But, there are two further attributes of humanity. They are the emotion of love and the sense
of beauty, when these latter get synthesised with the former humanity arrives at maturity. It is, therefore, that the devotion of the mature human being does not become the barren devotion of a recluse. Even in his devotion, the fully mature human that Kālidāsa was, he creates on the canvas of his rich mind visions that synthesise various aspects of experience. In the verse describing Kālidāsa, quoted above, we find a synthesis of the heritage of mythology, the love of beauty of women, of the beauty of the landscape and of an unparalledled imagery of the expression of extreme pleasure, viz. the broad laughter. We find this synthesis in different forms in the verses that follow. Each of these is the product of a highly impassioned state of mind which is the exclusive monopoly of the greatest of the poets. We, therefore, would do well to reproduce these verses here:

"उत्तप्याभ्यम् वायः लिङ्गो निष्ठ्वमिभिन्नार्जनाम\(\) यथः कृत्यथिरादृश्ये च चौरस्य तत्त्वः ||
शोभामर्कः सिरमित्रनयनप्रक्षणीयां भविष्यः
प्रसन्नाद्वस्ते सलि तान्वृतो मेचके वासावी॥

"हित्या तस्मिष्मुनालवत् शंभुम दल्हस्ता
क्रीडाकै वदवि च विचर्त्स्यार्याण्य गौरी||
भेदीभक्ति विचरितवातः सिरमित्रनयनप्रक्षणीयोः
सोपात्त्वं कृषु मणिलय्यार्यायः गौरी॥

"
The first is the picture of the cloud-messenger himself. He resembles collyrium which is powdered and glossy. He rests on the skirt of the mountain which resembles a freshly cut bit of ivory. He therefore, looks like BALARĀMA with a black garment on his shoulder. He is, therefore, beautiful to look at.

We find a synthesis of the sense of beauty with the love for nature, and erudition of mythology in this verse.
The next verse draws yet another picture. The cloud-messenger is directed to precede Gauri and to arrange himself in the form of a flight of steps, on the jewelled slope for her to ascend. Siva is giving to her a helping hand.

The spirit of the picture drawn in this verse is certainly that of devotion. It is the spirit of prostration at the feet of Gauri. But at the same time, it is not the dull mechanical obeisance of a puritanic devotion. It is a graceful gesture of an aesthetic mind.

The third picture brings in beautiful damsels. The celestial damsels eager to relieve the extreme warmth that they are experiencing by the shower bath brought about by striking bracelets against the clouds are to be frightened away. The cloud messenger, is therefore, expected to thunder harshly.

There is a synthesis here of three elements. The celestial damsels, the unbearable heat and the relieving character of the rain. The cloud here does not perform the relieving function. He is here in a different mood - the mood of devotion. He, therefore, is supposed to frighten away the beautiful celestial damsels with his thunder.

The fourth is a picture of the cloud-messenger drinking water at the Mahasa lake. The Mahasa produces golden lotuses. The Airavata stands on its banks. The
cloud becomes a covering for his face. The KALPA-Vṛkṣa shakes because of the breeze accompanying the cloud. In the midst of these interesting surroundings the cloud is offered a chance of sporting with the HIMĀLAYAS.

This is a picture of the HIMĀLAYAN landscape depicting the two most essential elements of the lord of the mountains viz. the MĀHASA lake and the KALPA-Vṛkṣa.

The last picture is again a reversion to the mood of pure beauty and pure love. It represents the cloud messenger as he approaches ALĀKĀ. ALĀKĀ is on the top of a hill. GĀṆGĀ drops down along the slope and therefore, resembles a garment lying on the lap of a lover. ALĀKĀ has high mansions supporting a multitude of clouds and therefore resembling a woman whose tresses are interwoven with strings of pearls.

This is a picture of a beautiful woman united with her lover and therefore looking fully bloomed and decked in her choice ornaments. Devotion therefore, has given place to unmixed beauty and unmixed love.

The whole conception of the PŪRNA-MEGHA is very clear. It symbolises the immortal attachment between PURUṣa and PHĀKṛTI, between man and woman. This attachment, though, is disturbed in the absence of a sense of duty and a sense of discipline. This disturbance is capable of being removed by a return to nature with a view to absorb lessons from it and ultimately after achieving
humility consequent upon an exercise in devotion, there is the possibility of getting reunited with the beloved.

Having symbolically presented this philosophy in the Pūrva-Megha the poet goes ahead to establish a union of the Yakṣa with his beloved by proxy of course, - through the agency of the cloud-messenger - with a suggestion that a real reunion is to follow very soon.

ALAKĀ is the home of the YAKṢA, lying on the lap of the KAILĀṢA in the HIMALAYAS. It is a spot of beauty. It has the gracefulness of the garment of GANΓĀ. It has the whiteness of the net of pearls woven in the coiffeur of an enticingly beautiful woman.

This land of ALAKĀ appears as if it were studded with gems. Beautiful women, paintings, music and skyscrapers abound there. These mansions are surrounded by clouds heavy with water and accompanied by the lightening and the rainbow.

Women, there have green lotuses in their hands for play, BĀLAKUNDA flowers in the braids of their hair, LODHRA paste on their faces and the grace created from the pollen of the flowers. The stock of their hair is decorated by fresh KURAVĀKA and there is the ŚRĪṢA in the ear and the KĀDAṆĀ flower in the parting of the hair. The lotus is a flower of the ŚARĀ, the KUNDA of the HEMANTA, the LODHRA of the ŚĪRĀ, the KURAVĀKA of the VASANTA, the ŚRĪṢA of GRIṢMA and the NĀPĀ of the VARṢĀ. Are we to understand that flowers of all seasons bloom
in the ALAKA at all times? Are we to understand that there is no distinction of the seasons there? In that case how would summer come to KAILASA and what would be the significance of the reference in the PURVA-MEGHA to young celestial maidens bathing because of heat? The poet refers only two golden lotuses in the HIMALAYAN region. ALAKA must therefore, be distinct from this region, and must be having a characteristic of flowers blossoming in all seasons.

Flower-laden trees are humming with wasps there, lotuses bloom in the midst of rows of swans there, the pea-cock is inspired to sing at a high pitch there and eternal moonlit night is experienced there. Such is the description of ALAKA given by the YAKSA. This provides a contradiction. The season is no doubt the monsoon. Even so, there are elements representing other seasons.

The whole atmosphere here is in full bloom. There is love and pleasure in all phenomena of nature - in the trees, the fruits, the flowers and the moonlit night. There is not the slightest suggestion of misery. The description of ALAKA begins with a reference to mansions but immediately the poet passes on to the description of the beauty of the landscape. Nature in full bloom is brought here to serve as a symbol of unmixed happiness. Although the poet does not refer anywhere to spring, the whole atmosphere is charged with
the fragrance and the pleasures of that season.

Nature, here, is beautiful and pleasing, but it is not amorous.

Another point to be noted is the poet's partiality for the pea-cock. The pea-cock is the carrier and the friend of the cloud. It is therefore, that the pea-cock continuously is found in the company of the cloud from the beginning of his journey from Rāmagiri to his destination here, in Alakā.

Several birds are noticed in this narrative poem, the pea-cock, the swan, the Chāṭaka, the Balakā etc. But we do not find any one of them in couples. The Chakravāka couple which is the classic admirer of the cloud is even not mentioned so far. Further on there is a reference in the twenty-third verse of the Uttarāśana, but in there too, the reference is only to the Chakravāki in separation.

The fourth verse gives a description of the state of the Yākṣa. Next follows the importance of the Kalpa-Vakṣa. An intoxicating and exciting wine (Rati-fala madirā) is produce from that tree. The mansions of the Alakā are decorated by flowers that resemble the reflection of the stars. This shows that flowers may be utilised for house decoration.

The Gāṅgā is referred to with different names.
It is called MANDĀKINI here. On its banks young girls of the Gods served by the cold breeze and the waters of the river protected from the burning sun by the shade of the MANDĀRA trees, play at a game of finding out gems hidden with fists in the golden sand.

The GAṆGĀ, the cold breeze, the MANDĀRA shade, the sand and the gems are all elements of nature. The elements giving pleasure to the children of the Gods are all drawn from nature. The clouds here are described as if they had an attribute of consciousness. They spoil the paintings and then disappear through the cravices meant for the passage of the smoke. The characteristic of the cloud of assuming different forms is illustrated here as he adopts a form in which it may pass out through small apertures. He also has the attributes of humanity, so he is frightened. Thus, the poet has attributed humanity and has personified the cloud in the smallest detail.

The CHANDRĀŚATAPADHĪ relieves the fatigue of enthused intense love-play here. There is an outer garden named VAṬBHIṆĀJA here. Passionate men enjoy the company of APSARAS here singing the fame of KUMERA.

Once again, the poet seems to have been intoxicated by the emotion of love here. He refers to passionate people again and again. The night route of amorous women who have gone on an errand of love is marked by the MANDĀRA flowers fallen from the hair, the pieces of
leaves dropped from the ears and golden lotuses as well as pearls from the pearl-strings strewn on the way as a result of quick motion.

The time of night seems to be of special significance to the poet as it is the time when women go out to meet their lovers.

Horses of the colour of leaves resemble the horses of the sun. Mountain high elephants give out their ichor here. The description of nature given in this context may appear exaggerated, but in fact, it is a description of nature in its full bloom in the regions of the Himalayas and is therefore, fully appropriate. In the description of the Alaka, the poet has given an idea of the great wealth of the place. Along with the description of the wealth of the city there is a description of the much greater wealth of its landscape.

The conclusion of the Purva-Megha contains no reference to love. The beginning of the Uttara-Megha also is similar. But as he proceeds further the emotion begins to develop. In the thirteenth verse of Uttara-Megha, the poet says that the Kāmādeva desists from mounting his bow here, but the function of that bow is performed with equal effectiveness by the knitting of the brows of young women.

The significance of the Kalpa Vrkṣa is noted
again by the poet. It gives multi-coloured clothes. It gives honey. It gives flowers with fresh grown leaves. It gives ornaments. And it gives the LAKŠA-RĀGA for painting the feet. Thus, it gives all the elements of costume and make-up for the women.

If the KALPA-VĀKṢA is the symbol of beauty, the cloud is the symbol of love.

Nature is depicted in two forms in this poem. It appears as the beloved and also as progeny.

The cloud is the perfect male throughout the poem. Rivers and the earth are his beloved. Some elements of nature are accepted as progeny by BHAVĀNI. The YAKṢA treats the MANDĀRA tree as her adopted son, because it is she who has reared it. That MANDĀRA tree is the sign where with the cloud messenger is to recognise the YAKṢA'S abode. The other sign is the bow of the Gods. Thus, elements of nature are utilised as signs of recognition. The whole setting is a setting of nature. The little MANDĀRA tree, the rainbow, the well, where golden lotuses bloom on the stem of VAINDūRYA gem, the swans undesirous of proceeding to the MĀNASA the hill upon which there is a peak for play made-up with INDRANILA and which is surrounded with golden KADALI and which is a special favourite of the beloved of the YAKṢA, the MĀDHAVI bower surrounded by a hedge of KURAVAKA, the red ASOKA with swinging leaves, the BAKULA tree both these trees are
again favourites of the YAKṣa's beloved as both of them are symbols of love and both of them express the sentiment of love of young maidens. All these are elements of nature which go together to create a beautiful surrounding for the abode of the YAKṣa.

It is significant that the poet has referred to the 
YANDARA, the BAKULA and the ASOKA tree, we are reminded here of the reference to the ASOKA in the 
MĀLAVIKĀGNIMI TRA,

The trees are here depicted as children. The
YAKṣI Having no children, naturally experiences this sentiment with reference to the elements of nature.

Having referred to trees so far, the poet next proceeds to other elements of nature. That reference is to the pea-cock all throughout the poem, the pea-cock is the most mentioned bird, mentioned more even than the swan. This pea-cock has a seat of the SPHATIKA, the pillar supporting it, is studded with gems giving out a lustre similar to the colour of bamboos with sweet singling of her anklets, the beloved of the YAKṣa encourages it to dance in step with her claps, The YAKṣI sits near that place towards sunset.

On occasions, nature becomes a loved intimate relation. When man is absorbed in nature he sees no distinction between nature and mankind. The cloud is delineated with an intensity where love is the central
sentiment. It is followed by a delineation of the YAKŚINĪ where the central sentiment is maternal love. Thus, three forms of love viz. the love for the beloved, love for the child and love for the friend are depicted in this narrative poem. The poet proceeds next to guide the cloud-messenger with respect to the YAKŚA's abode. Over the entrance of that abode there are symbols of ŚĀṁKHA and PĀMĀ. Just as the lotus does not bloom in the absence of the sun so the abode of the YAKŚA looks gloomy in his absence. The cloud-messenger is directed to repose for a while on the KRĪDĀŚAILA adopting the form of the young one of the elephant and from there to view with a vision made of sparkling lightening resembling a row of glow-worms.

The YAKŚINĪ is there. Her lips are like ripe BĪMBA fruit. Her eyes are like the eyes of the astonished doe-deer. She is like the inaugural creation of the earth. Like the female CĀHAKA-VĀKA, she is lonely. She is emaciated like the lotus under the influence of ice. The whole of her form has undergone a change. The organs of the YAKŚINĪ are all described here in terms of nature. Her state is also compared to the state of elements of nature. On seeing the cloud messenger, she will brighten up, says the YAKŚA.

Another element of nature is introduced next, with a view to create effect. It is the SĀṆKĪ in the cage. She is also a beloved of the master. The YAKŚINĪ
asks her "Do you remember the master?". Here the element of envy is absent. There is a contrast with verse number fifty-three in Pūrva-Māgha where Pārvati and Gāṅgā come together. Gāṅgā is an element of nature. She assumes the character of a mistress and jests at the rightfully married wife. Here the Yākṣini characterises the Sārika as the beloved of the master and still there is no trace of envy. But there is a very clear distinction between these two episodes. In case of the preceding episode the lover is present. In the case of the subsequent episode the lover is absent. It is natural that in the midst of separation sympathy is experienced for the separated beloved.

The Yākṣini is expected to be counting the days of remaining months by placing flowers from the threshold upon the floor everyday. Thus, an element of nature comes as a support in separation. Is there any significance behind this use of flowers in this connection? Or is it a tradition referred to by the poet? Whatever may be the reason, one thing is certain that an element of nature intervenes. The day of the Yākṣini passes easily because she is engaged in house-hold activity. But the night weighs heavily on her. The night reminds her of her lover. She, therefore, lies on the ground. Women in separation would always lie on the floor.

The Yākṣini looking like the image of the moon used to pass the nights with Yākṣa in pleasure. The nights
then seemed very short. In separation she must have experienced long nights. Although the night itself is the same. It is the state of the mind that effects variations in its duration.

Looking at the rays of the Moon for a while and being reminded of old love she withdraws her glance from there and resembling the land lotus plant on a clouded day, she would be neither awake nor asleep.

The YAKŚA's abode is placed in the midst of nature. ALAKĀ is placed in the midst of nature. And there are elements of nature all around. Trees, the SANKHA and PADMA symbols on the entrance, the pea-cock, the SARIKD, the flowers all these are elements of nature. The night is also an element of nature. The rays of the Moon are also a phenomenon of nature. In the midst of this profusion of nature, we find the YAKŚINI and we feel that all elements of nature are sympathetic towards her.

We are here reminded of the fourth act of the VIKRAMORVĀṢIYA Where the king is in the midst of nature all alone. There is this distinction that these elements of nature show no sympathy for the king. They ignore him, whereas in the MEHDAṬTA nature is sympathetic and self towards the YAKŚINI and is intent on relieving the pangs of her separation.

Just as the lotus does not bloom in the absence of the sun so the YAKŚA's abode appears quiet and dull in
his absence. But there is the red ASGKA and the bright KESARA, the Moon light also is fully bright. This shows that spring is eternally blooming there. The separation of the lovers does not appear to influence nature here as it does in the fourth act of the ABHIJNA-SAKUNTALA.

It is only in verse thirty-three that nature is shown as being influenced by human sentiment. The cloud sheds tears seeing the unhappy state of the YAKSINJ. The cloud which successfully helps all in getting reunited is helpless here.

The description of the separated YAKSINJ is devoid of any significant reference to nature. Absence of ornaments, weeping and the days routine are in the centre of this description.

When the cloud messenger will approach the YAKSINJ, her left eye will throb and she will look like a blue lotus shaken by the movement of the fish. Her thighs resembling the KADALI full of juice will also throb.

The YAKSA next advises the cloud messenger to desist from thundering in case the YAKSINJ be asleep. The reason given is poetic. She might be dreaming of an embrace with her husband. This dream might be disturbed by the thunder.

The cloud messenger is advised to thunder in the
presence of women, wives and the youthful Goddesses. It is here only that he is directed to be quiet. He has to sit in the window or on the KAPASA but not to thunder. But he has to observe the YAKSA'S beloved.

The cloud messenger has next to rouse her with a breeze cooled by the particles of water. After having aroused her and having seen that she has bloomed like the MALATI bud, the cloud-messenger has to deliver the message through the medium of thunder. There is a very significant suggestion in this context. The cloud-messenger is directed to hide his beloved the lightening at this stage. It is with a view to sympathise with the state of mind of the YAKSA.

And then the cloud messenger has to convey the following message.

"Oh, you who are not a widow, know me, the cloud, as a friend of your husband, who has come to you with a message carried in his mind, a cloud who on all his way urges the wearied travellers to speed back to unloose the braids of their wives, by deep and pleasant sounds."

Enunciating the function of nature with respect to humanity in love as this verse is, it needs to be quoted here in full: "भक्तिर्मिम ् ज्ञानमविधये विद्वा मामस्मुबापः
लत्तंदेशैमिनिकदितिजसतं व्यतिसमीपम् ।
यो च युनयि त्ययति पथि भावायतां प्रणविलां
मन్యतिंसैद्धनिविवबलावेणिमोक्षुकामि ||

2. 3. अं. 33.
Thus, there is a significant point of Kālidāsa's philosophy of nature presented through the medium of nature itself in this verse. The cloud, an element of nature, defines the function of nature with respect to humanity. It is the function of bringing about the union of separated lovers. The artificial humdrum life of humanity is no favourable soil for the flowering of love. Love flowers and prospers only in the midst of bountiful nature. Humanity, therefore, should never allow its links with nature to split, if it aspires to achieve an integrated emotional life.

How is the beloved in separation to accept this message as genuine? A master analyst of the human mind and its processes that Kālidāsa is he immediately realises the doubts that would necessarily arise in the mind of the beloved of the Yāksa. Did not Sītā experience a similar doubt when Hanumān appeared before her with Rāma's message? So says the poet.

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रत्याब्याते पवननयं भैरवीलिङ्गमुखि सा
त्वामुलकः स्वसमितः।
श्रीक्ष्यं संभायः तैवे।
अथात्यवस्त्रात्मकर्मचित्ता साम्यं सीमान्तिनां
काऽकान्तं सुधुपनतः संगमार्किचित्तु॥
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The Yāksini, hearing this message, is expected to look up at the cloud having a state of mind very much
similar to the state of mind of Sītā when Hamumāṇa appeared before her. But she will be very intent on hearing what follows next. A message from the lover is only a little less pleasant to a woman in separation than an actual meeting with him. It is in this state that the cloud messenger is to assure her of the genuineness of his message by recounting an experience of which knowledge is so far confined to only the two lovers. The experience is itself narrated in verse No. 51. It is the experience of a night when the lovers lay in bed together clinging to one another and fell asleep. In the midst of this sleep, the beloved awoke with a cry and when asked repeatedly for the reason of this shrieking the beloved said "you rogue, I saw you, in my dream, frolicking with another woman."

The whole message is a message of well being. But the message is expressed only as being delivered by the YAKṢA to the cloud-messenger for being communicated to his beloved. In fact, the whole narrative of the MEṢHADŪṬA is more of a preview than a view. It is the YAKṢA who describes the route and narrates the experiences which the cloud messenger is to come across in future. Thus, it is not the present tense that is of significance but it is the future that is significant. It is so because all this panorama of nature by itself is not of any great consequence. It is of consequence only when it is related to humanity and its emotions -- particularly the emotion
of love. If the poet attributed any significance to nature - in itself, he would have placed an equal emphasis on depicting nature in the latter part of the MEHAPUTA with the former. But he does not. Love achieves precedence. Thus the beauty of the landscape is significant only when it is in tune with the beauty of love.

The nature in UTTARAMASODHA is typical. It is not as much influenced by the state of mind of YAKSHINI as it is influenced in ABHISAMBHA SAKUNTALA. But then, there is a clear distinction between these two states of mind. The YAKSHINI though in her separation, has an assurance of reuniting with her lover after a definite duration. SAKUNTALA is not in that frame of mind nor is USYANTA. It is, therefore, that nature here is depicted in bloom with a definite restraint.

The route from RAMAGIRI to ALAKA abounds with a description of bountiful nature in the PUSA-MAISHA. The first part of the UTTARAMASODHA, though not as much rich in descriptions of nature, is not totally devoid of it. But as we proceed further, nature recedes into the background. It is quite in conformity with the conception of KALIDASA. A concentration of attention on the beloved always leads to a fading out of all other impressions according to KALIDASA and his viewpoint is born out by the experience of all humanity. Of course, this conflicts with the message based upon a philosophy of nature that KALIDASA aims at
propounding in his works: The message that humanity should always keep its identity with nature before its mind if it aims at achieving a full and happy life where Truth, Beauty and Goodness meet together in a confluence of perfection. But that is a philosophy of ideals. Life is not unmixed ideal. Life is an effort to achieve the ideal state in the midst of limitations. That life is the basis of all art. And if poetry is an art it will be more faithful to life than to philosophy. Consistency, it is said, is the hobgoblin of little minds. This dictum is true of KĀLIDĀSA in so far as dead mechanical consistency is concerned. For KĀLIDĀSA, the poet, has always the better of KĀLIDĀSA, the philosopher. He does point at the limitations of humanity. He also communicates a message that leads it to perfection. But he does not ignore the reality that is life and thereby does not confine himself to the ivory-tower. He knows that the YAKṢA suffers because he errs. He knows that SĀKUNTALĀ suffers because she errs, but even after this suffering they do not cease to be human beings and therefore, they do not cease to come under the over-whelming impact of the jealous element of love which in all climes and all times aspires to an exclusive possession of the loved one.

There is a noteworthy verse in the UTTARA-MĀGHA which needs to be examined closely. Here is the verse:
This indicates a clear distinction between humanity and nature. There is a similarity and an identity between man and nature up to a limit. But beyond the limit, humanity has distinct attributes. Nature serves as an accompaniment for man in all states, but nature can never take the place of humanity.

It is possible that the poet suggests that man is the supreme creation of nature.

Immediately after having pointed at the limitation of nature, the poet goes on to emphasise the significant relationship subsisting between man and nature.

The stone-slab serves the purpose of supplying the canvas for painting the picture of the beloved. Colours...
serve as material. Even the Gods shed tears in sympathy and these tears drop on the shoots of trees.

In all elements of nature the YAKSA sees his beloved. In the breeze there is his beloved. The breeze that comes through the DEVADARU shoots which has become fragrant in consequence of contact with its milk, blows in the southern direction and the YAKSA, thinking that this Himalayan breeze must have come after touching his beloved, embraces it.

That there is a touch of love in nature is understandable but it is only the compact imagination of the lover which, in the intense expression of emotion, finds that touch even in the breeze and embraces it.

And towards the end there is the expression of hope. When VIŚNU will arise from his serpent-bed the lovers will meet again and will pass there SARAD nights in pleasure after this long separation.

After the delivery of the message the cloud messenger is expected to bring a return message which alone can serve as a consolation for the lover. But the cloud messenger does not make any response after this lengthy apostrophe. Even so the YAKSA, in the intensity of his passion, takes for granted that the cloud messenger will do so. Says he, "Even though you do not respond, I take it for granted that you are going to carry my errand, for you not shower water upon the CHĀTAKAS without uttering a word
when prayed by them?, and then the poem ends on a note of benediction for the cloud messenger saying: "May you never be separated from the lightening!"

The Meghādūta is a poem of love. It depicts two types of love. Love for the beloved and love for nature. To express this love the poet has resorted to a narration of the amorous emotion. That emotion has two aspects - amorous union and amorous separation. Both these aspects run, as it were, parallel in this narrative poem. Whatever the aspect, the poet treats of it always in the context of nature.

And is it not true that real-intense love needs for its full growth a background of blooming bountiful nature? Kālidāsa seems to be answering this question in the affirmative.

Thus, the Meghādūta furnishes us with material of great symbolic value which provides us with the elements of Kālidāsa's approach to nature, his approach to love and his approach to all ultimate problems. What these approaches are is a point that could be appropriately discussed only in relation to all the other works of Kālidāsa. We shall, therefore, undertake the effort in this direction in the conclusion.