CHAPTER VIII

Nature in RAGHUVA\$A.

RAGHUVA\$A is the other epic of KALID\$A. It narrates exploits, the loves and the lives of the line of RAGHU or SURY\$A or JXV\$KU or KAKUSTHA. Kings from DILIPA to AGHIVARNA have been narrated in this epic-poem. There is love in it, there is sacrifice in it, there is heroism in it and there is duty in it. Nature occupies a prominent place in this epic. The characters of the epic are absorbed in nature, they worship nature, they enjoy nature and they search for spiritual values in the midst of nature.

Not only the kings of the RAGHU race but the queens as well as in close communion with nature. They obtain love in the midst of this nature. They experience paternal and maternal sentiments in the midst of this nature.

King DILIPA worships nature and becomes her servant. RAGHU in his world conquest observes nature and unites with it. AJA views nature as a friend, at the same time appreciating her beauty. LASARATHA, also is a lover
of nature and exploits her. Rāma loves and worships and remembers nature.

Nature appears in various forms in the RAGHUVAMŚA. She appears as an auspicious sign, as a host, as power, as a preceptor in a serene form as well as in angry form, as beauty and as ornament, as illusion and as guide.

The poet leads the rulers of this race into nature. He is always intent upon placing them in the care of nature. Nature seems to be their resort. All elements of nature are their subjects. Love for nature is the essential principle of their life. If the kings of the RAGHUV-race have not forsaken fame they have not forsaken the contact with nature as well. They pass their youth as well as old age in the midst of nature. Fame is to them important, of course. But nature is no less important. In fact, they pass a greater part of their lives in the midst of nature. Nature, therefore, becomes the basis of their lives.

Their fame has spread to wide regions. They therefore, have association with nature in all those wide regions.

The memory of these sovereigns has been preserved through the ages. Their family life, their love for their subjects, their intense desire for progeny and for fame; and their love-all these have been narrated in this grand epic. Love in RAGHUVAMŚA is different from love in
MEGHADUTA, ABHIJNA-SAKUNTALA or KUMARASAISHAVA. Nature, here is not as amorous as in these. She is serene. She comes as a servant or a devotee. She performs her duty. We see nature arriving with full bloom arousing love. She excites the heroes and the heroines. We do not find that type of nature in this epic. Nature, here, serves to remind of love or to serve as a base for worship. Another point to be noted is that, this nature is neither divine nor miraculous like nature in KUMARASAISHAVA. Nature, in KUMARASAISHAVA, acts in obedience to the directions of the Gods. VASANTA and KAMADEVA act in the interest of Gods. Nature in RAGHUVAMSA, acts on her own.

Flowers, creepers, trees, mountains, rivers, elephants, lions, horses, peacocks, cuckoos all these and many more elements of nature appear in RAGHUVAMSA but they are all earthly and serene - with very few exceptions. NANDINI, the lion, the garland of MANDARA flowers, the cursed elephant and monkey, JAṬĀYU and mother earth are the divine elements. Some of them have the attribute of speech. Some of them act. NANDINI, the lion and the elephant speak, the monkey and JAṬĀYU also speak, the garland of MANDARA flowers and mother earth only act.

The significance of the white colour is brought out at a number of places in RAGHUVAMSA. Fame and beauty are symbolised by white elements of nature.

Just as the poet has described the region from
RAMAGIRI to ALAKA in the MEGHADUTA, so has he described the world conquest of RAGHU, who has journeyed from KOSALA NAGARI in all the four directions. There are other descriptions of this type as well.

Love is not depicted as the main theme of this poem. Its significance is, therefore, secondary. Nevertheless its importance is not insignificant. Duty is the central theme of this poem. It is in this respect that this epic differs from the other works of KALIDASA. But if love does not find a central place in this epic, it certainly does not follow that nature does not find a similar place here. The significance of nature is emphasised rather more effectively in this work of KALIDASA. RAGHAVAMSA points to the ultimate object of human life and that object is fulfilled only in the midst of nature.

As ideal men, as ideal house-holders as ideal lovers and as ideal rulers, the characters of this epic derive inspiration from nature by close contact. These rulers are, therefore, attracted to hermitages, forests, gardens and similar situations in nature.

As we have noted before nature here, is not amorous neither is she insuspicious. She is serene, and she expresses fraternity, love and similar sentiment with restraint.

The poet begins the epic with humility and devotion. Offering his salutations to PĀRVATI and PARAMESVARA, he accepts his weakness in narrating the greatness of the great
line of RAGHU. He says:

"तितिष्ठुतान्तरम् मोहदुधुपनासिमि सागरम् ||"
(under the influence of an illusion, I aim at crossing the ocean with a shore-boat, which it is very difficult to cross)

And again he says: "प्राङ्खुलाये फले लोभबुद्धावरिष्ठ वामि: ||"
"तितिष्ठुतान्तर मोहदुधुपनासिमि सागरम् ||"

(A dwarf seeking to obtain a fruit by raising his hand when the fruit is such as could be obtained only by a tall man)

With this poetic beginning, the poet proceeds to narrate the power and the wealth of the kings of this line. Their sovereignty spreads up to the ocean, the earth was their bride and they were capable of leading their chariot to the heaven.

The first ruler of the line is king DILIPA. He shines like the Moon in the milk-ocean. The comparison of this king with the Moon is significant. It is meant to suggest his modesty and his piety. He has intense love for his subjects. He is handsome and renowned. It is, therefore, that he is so likened. Milk and Moon are both white. A description of the organs of his body that the poet gives is in terms of nature.

"वृक्षस्क-धि: राजप्रांगुलमिहिलउः |

(His shoulders are similar to those of the bull and his large hands are similar to the Gāla tree).

Again his body resembles MĀRUTA - "मेरुरिवालभाना.
He resembles the ocean shining with insects and gems -याहिस्स्त्रिविषाणि

र. र. १. २. २. र. १. २. २. र. १. १२. २. र. १. १२. २. र. १. १२. २. र. १. १२.
The poet has compared DILIPA to all these elements of nature and thereby suggested his strength. All the elements referred to are powerful. Further on the poet says:

"सहस्रगुणमुल्यभूत्या हि रसं रवि.||"

(Just as the sun sucks the juice in order to return a thousandfold, so does he exact taxes).

Here, the king is likened to the sun. He milked the earth for sacrifice. He was glorious and rich. He had spread his domains over land and water. To show the heroism, the wealth etc., of the king the poet resorts to elements of nature.

But although the king had all these, he had one dissatisfaction. He had no son. In order to obtain a son, entrusting the care of his subjects to the ministers, he proceeds to VASTHASRAMA.

Glory and wealth may be obtained in the midst of society. But sons are not had for the asking. It is necessary to proceed to the hermitage for fulfilling this desire. DILIPA had performed sacrifices and had made conquests but all that was to no avail. He had to turn to the hermitage assuming the modesty of a devotee for fulfilling this desire.

The poet has depicted the king's court, its wealth and beauty in this epic in so great a detail as he has not done in any of his works. But that description does not bring satisfaction. He feels suffocated, as he does so.
He is desirous of breathing the fresh air in nature. He, therefore, is impatient to send the king, who has no son, to VASIŚTĀŚRĀMA. Generally the poet begins his works in a setting of nature, but here he begins with the king's glory and so is impatient to proceed to a setting of nature.

Here, also there is a hermitage. Householders proceed to such a hermitage with a view to obtain release. But DILIPA proceeds to the hermitage with quite worldly objective.

KĀLIDĀSA does not view a hermitage as a place for complete renunciation only. It is for him a place for the dawning of love and its development as well as a place for obtaining progeny.

The birth of love between ŚAKUNTALĀ and DUŚYANTA results in the conception of their son in the hermitage. The son of the PURURAS and URVĀŚI is also reared in a hermitage. ŚANKEPHA and PĀṆAVATI fulfill their love in the midst of nature to obtain KĀRTIKEYA. So also, DILIPA and SUDAKINĀ being issueless proceed to the hermitage of VASIṬTHA to obtain that fruit.

The poet seems to be of the view that the child conceived in the midst of nature and reared there is bound to be heroic, wonderful and victorious. He believes that the proper place for the creation of children is the hermitage. The rearing and the education of the child must take place
in the midst of nature. This reminds us of the insistence of Rousseau of returning to nature. The poet establishes a close relationship between Sākuntalā's son with the lion's cub, of Āyu with the peacock, of Kārtikeya with the serpent, Gāṅgā etc. This is because he considers the surroundings of nature essential to education.

We, thus, see a similarity between the approach of Kalidāsa to education and the approach of several educationists. But Kalidāsa is a little more developed than these latter. Whereas, the modern educationists suggest devices that are lifeless, Kalidāsa suggests the association of children with living elements of nature. Association with living elements of nature leads to the blossoming of love for all life and also to a spirit of generosity. A close observation of children points to the fact, that they love to play with kittens, puppies etc., or with the young ones of doves, sparrows and such other birds. They care for them and experience intense emotion for them. They love to play in the open in the midst of the various elements of nature. This encourages their developments. This leads them to a feeling of universal brotherhood.

King Dilipa and queen Subaxiṇā prepare to proceed to the hermitage and ride in a chariot. They meet auspicious signs then. All elements living as well as non-living bless them. The chariot also, makes a resounding sound like that of the cloud and the lightingen.
cloud is considered a good omen. If there are inauspicious omens presented to TĀRAKĀSURA at the time of the beginning of the war in the KUMĀRASAUMBHAVA, favourable omens are presented to the royal couple here. Nature, as it were offers a loving reception. This reception is described by the poet thus:

"ते सेव्यमानै सुखस्यपै: शान्त निर्याससिद्धिभि:।
पुष्पेणुलिकिते वातेन्दडूलवनविभि: ||"

(They two were served by the happy touch of the fragrant SĀLA tree, as also by the bounty of the forest shaken by the wind carrying the pollen of flowers.)

Nature seems to be acquainted with human life.

In Shakespeare's 'MACBETH' when the hero passes through the forest, the ghosts make prophecies and MACBETH follows them. He, ultimately, meets his death. Nature, here, does not make any inauspicious prophecies. KĀLIDĀSA very rarely makes his nature stopp so low. It is only when the interest of justice is to be served that the poet conceives of inauspicious omens being offered by nature.

Hearing the noise of this chariot, peacocks begin issuing their sweet notes raising their necks high. Seeing the eyes of the deer painted on the chariot, the deer in the forest begin to compare their own eyes with these. There is also a suggestive reference conveyed through ŚĪVĀNĪ, that the ym eyes of the king and the queen are like those of the deer.
And then the poet proceeds with his description:

"अंग्लीबन्धकितन्वायरस्तम् लोकणकरजम्।।
सारसेः कल्पनित्स्यः कृषिषुक्षितमानम्।।"

(with rows of the SĀRASA issuing sweet notes and at times raising their heads, it seemed as if a TORANĀ was spread without the support of pillars).

They are offering a reception to the royal couple. The poet accepts the significance of the natural phenomena of the forest. The bounty and the beauty of the forest are depicted here in all its magnificence, even as the king enters the forest. The wind is then described:

"पदमस्यानुकृतमत्प्रा धर्मासिद्धियोर्मिनः।।
राजोभितस्योत्सीकी पैदुपृथ्वलकं घुटने।।"

(The hair of the royal couple remained untouched by the dust raised by the horses because of the favourable wind suggesting the fulfillment of their objectives because of prayer.)

The lotuses in the lake seem to be echoing the feelings of the couple:

"सरसीयास्वविनयाभो चिच्छविश्वेश्वीलकम्।।
आसाःदेवशिल्पिण्तैः स्वमिः धामसानुकारिणम्।।"

(The royal couple were proceeding ahead breathing the fragrance of the lotuses which had become cold because of the movement of the weaves in the lakes feeling that it was imitating their own sighs.)

KĀLIDĀSA also has depicted a similar imagery in

१ २ ३ ४ ५ ६ ७ ८ ९ ०
in ABHĪJñāNA-SĀKUNTALĀ when he describes the departure of SĀKUNTALĀ in verses twelve and thirteen in the fourth act, Of course, the sentiment there is different but the imagery is similar. Even in MAHĀDATĀ, we are reminded of the same imagery in the tenth verse of the PŪRVA-MĀGHĀ.

Man is the most developed form of nature. The rural folk is absorbed in nature. They offer a sincere welcome to the royal couple. ĀHĪRAS welcome them with milk and curds. The king inquires of them about their well-being, at the same time asking them of the names of trees.

Proceeding further, the poet describes the royal couple in the midst of nature. He says that they together shine in white garments like the Moon in CHĪTRA-"विज़ाचन्द्रसारियोऽः"

The king is first compared to the Moon. Then he is described as donning white garments. The couple of the Moon and the constellation is white. Milk and curds are white. SĀRASA is white. The brilliance of the royal couple is thus, emphasised here.

When the loved one is in company and when the work itself is interesting there is no difficulty in travelling a long route. We do not find the mention of the time of the departure of the royal couple from the capital, but we find it mentioned in the forty-eighth verse that they arrive in the hermitage in the evening. The poet describes the hermitage in the evening twilight.
The invisible fire offers a welcome to the sages returning from the interior of the forest where they had gone to fetch fuel, grass and fruits).

This means that the sages return when the evening fire is lighted. The poet proceeds further in the description:

(The deer looking like the children of the wives of the sages have blocked the way to the door of UTAJAS expecting the share of NIVĀRA).

The maternal sentiment experienced by the wives of the sages for the deer is represented here, thereby suggesting the identity between man and nature. These beasts convey to us a message. They express the freedom of nature in the midst of the hermitage. Beasts and birds have an equal status with men in these surroundings.

We find every woman character in KĀLIDĀSA experiencing this maternal sentiment for beast and bird and for all phenomena of nature. The breadth of her heart is enviable. If these wives of sages expressed such a sentiment, the daughters of the sages had immense love for all these elements:

(The small trees are forsaken by the daughters of the sages after being watered, in order that the birds intent upon drinking water in water pools may develop faith).
Thus, we find that even these little maids care for the needs of birds, trees, etc. Three elements of their education are referred to here. They are supposed to water the trees, they are also to serve the birds, and they have to do physical work. They develop all these three traits in the midst of nature. And note the next verse. It is a beautiful word—

"आङ्गलत्वसंक्षेरणीयावरसु निषादिभि
मर्मकथितसमःयमुवेत्तिंनमेवमिशु ||

(when the sun is going down, the deer are digesting the NIVĀRA grains lying in the courtyard of UTAJĀ).

At the time of the evening twilight, these innocent beasts adorn the courtyard. In the MEGHADUTA, we find the peacock, SĀRIKĀ, the MAHĀRA and the KESĀRA trees in the courtyard of the YAKSINI. Here, in this hermitage we meet cows and deer. It creates an atmosphere of innocence. The poet here invites our attention to the fact that it is appropriate that women nourish nature. He has not represented men doing so anywhere except in case of DILIPA. On the contrary, he had shown men torturing nature or enjoying her. They describe the beauty of nature. Women, on the contrary, do so very rarely. And when they do so, their object is not to narrate the beauty of nature but it is to express their own emotions. In order to note this characteristic the poet brings out the maternal instinct of women with reference to nature.

The poet has even personified the fire. Becoming
fragrant with the sacrificial material and burning brilliantly this fire purifies the guests and welcomes them.

The description of the evening twilight in RAGHUVAMŚA reminds us of a similar description in KUMĀRASAMBHAVA. Both are beautiful and picturesque. But that in the KUMĀRASAMBHAVA describes the sky as it is seen in the evening twilight, whereas this one describes the earth at the time. One is a description of the twilight seen from the summit of a mountain. Whereas the other is based on a view from level ground. The elements in one are all celestial. The elements in the other are earthly and living. The white colour is emphasised in one, whereas life and love are projected in the other. There is realisation and beauty in the one, whereas there is love and emotion in the other. One is a static picture, the other represents the activities of men, beasts and birds in a dynamic portrayal.

It is, therefore, that the KUMĀRASAMBHAVA description serves as a prelude to the amorous love play of SĀNKARA and PĀRVATI and the RAGHUVAMŚA description leads to the peace of the hermitage.

Describing this hermitage of VĀŚIŚTHA in the RAGHUVAMŚA the poet seems to have before his mind the grand UPAŚADA conception of the unity of the universe in one nest - "यज्ञ विध्यं भवल्यकर्णिकम्". All elements of nature including men come together here in a spirit of brotherhood. It is in fact an abode of austerity. There is purity, - simplicity, generosity, love, labour, co-operation and simple living united with high thinking. Duty and its -
performance are the central code of this Āśrama and what else is penance except a performance of one's duties without attachment? That seems to be Kālidāsa's definition of penance. That definition is symbolised by him through the portrayal of the Tāpvāma. Duty and love are its main and characteristic features.

The poet has painted a very beautiful and complete picture of the hermitage. And he begins to present that picture in the context of the twilight with a definite purpose. Twilight is the time of peace. Twilight is a time when beauty is spread in the atmosphere. All elements are in a mood of relaxing after having performed the day's duty. It is therefore, that the poet has selected this time.

The sages of the hermitage of Vasiṣṭha then offer the welcome worship to the royal couple. The royal couple then sits with sage Vasiṣṭha and mother Arundhati. Vasiṣṭha asks the king about the well-being of his kingdom. In doing so he describes the kingdom as an Āśrama, and the king as a sage. He, thereby, suggests the ideal of the king and the kingdom. Another point to be noted in this behalf is that Vasiṣṭha, who is an inmate of an hermitage in a forest, keeps himself in close touch with the king's kingdom. He is interested in the well-being of the people. Thus, there is a link between nature and civilization in the days in which Vasiṣṭha flourished.

In reply to the sage's inquiry, the king tells him about his dissatisfaction arising out of the absence of progeny.
The poet then describes the king devoid of progeny. Although he does not lack love. He is like the barren trees in the hermitage. He feels as uncomfortable as the elephant who has taken no bath. He is like the LOCĀLOKA mountain which is covered with darkness on one side when there is light on the other side. The simile of the elephant is the usual simile for kings in all works of KĀLIDĀSA. The two other elements of nature with whom the king is compared are also majestic.

Hearing the king's complaint the sage closes his eyes like the fish sleeping in the lake. Through this act of concentration, the sage comes to know of the reason behind the king's barrenness. He informs him about this reason. The reason is this: The king as he was once returning from heaven after having served INDRA ignored the cow SUṬABHI sitting in the shade of KALPA-TARU and did not offer the usual worship to her as he was reminded of his queen, who had taken her bath after menstruation. In consequence of this, the cow cursed him to the effect that he would not have any progeny and the progeny would only be obtained after the king served her progeny.

Nature worship is prevalent in India. There is the worship of the beasts also. Of all the beasts the cow is considered the most sacred. Her worship is considered imperative. She could never be ignored. Again, the cow is the king's subject. She, therefore, should not be ignored. Even so, under the impact of passion, the king ignores this element of nature. Nature, in order to compel the king to return to her,
causes the cow to curse him.

The curse of SURABHĪ is a blessing in disguise. It is in consequence of this curse that the birth of kings of the line of RAGHU is based in nature. Even the other kings of this line have been reared in the midst of nature.

The king or his charioteer did not hear this curse because of the sound of the powerful flow of the ĀKĀŚAGAṆGĀ. That sound also serves a useful end. But for that sound, the king would have heard the curse and perhaps the occasion for his return to nature would not have developed.

VASIŚṬHA, then, tells the king that SURABHĪ cow resided at the time in the PĀṬALĀ. Her daughter NANDINI was on the earth and could be served. Describing this NANDINI, the poet says:

कलारोद्यमांगुष्टन् परलूकसनिधिधारकः
विभृत्ति श्वेतसमासुः संध्येऽशिनं नवम ||

(she shines like the twilight which has adorned herself with new Moon, like new red leaves and having a white mark on her forehead.)

The poet has attributed white and red colours to NANDINI. Both these colours are auspicious. Both of them signify beauty and brilliance.

NANDINI, who has returned from a pure and sacred bath, waters the earth with her milk as she sees her calf. The maternal sentiment in NANDINI is described by the poet here. This sentiment is all pervading. We find that -
sentiment in the midst of all nature. We find it in HIMĀLAYA and MĀ, ŚIVA and PĀ RVATī, DUSHYANTA and SĀKUNTALĀ and therefore, it is quite appropriate that this NANDINI who is a KĀMADHENU should be experiencing this sentiment. This NANDINI purified the king by the dust raised by striking the hooves on the ground and by purifying him like the sprinkling of water in a place of pilgrimage.

The very sight of this cow brings well-being. She is so sacred. But it is not easy to please this cow. She could be pleased only by austerities. And that austerity has to be in the nature of service.

The sage then replying to the king's prayer directs him to worship the cow in the following words: "Here stands the cow to whom I referred to by name. You should serve this cow always by following her, just as knowledge follows study. When she stands you should stand, when she moves you should move, when she sits you should sit, you should drink water only after she has done so. She should be worshipped by your wife before her departure from the hermitage in the morning and after her return to the hermitage in the evening, you will then get a son like yourself being blessed by her."

The king, following the sage's directions begins to serve the cow and to lead the life of simplicity in the midst of nature.

The poet describes the object of returning to nature, the different forms of PRAKRITI and the significance of the
worship of nature in this canto.

NANDINI decides to test the king after twenty-one days. She enters a cave near the ŞŚŚŚŚ grass in the proximity of the fall of GAŚŚŚŚ. The king is captivated by the beauty of the mountain. He is absorbed in it. The next moment, the king hears the cow's shreak. Nature in both the beautiful and the hideous forms comes together here. The cow's shreak reechoes in the cave. As the king looks in the direction of the cow, he sees a ferocious lion springing on her. He gets ready to discharge an arrow at the lion. The description of the king, as he appears then, is in terms of nature. But his uplifted hand becomes immovable, just as the serpent becomes immovable in consequence of MANTRAŚŚŚŚ. And this is followed by another miracle. The lion begins to speak. He says that "The wind can uproot the trees but not the mountains." The speech of the lion is worthy of him.

This lion is the guard of the DEWADĀRū tree, whose care has been entrusted to him by ŚŚŚŚ ŚŚŚ because he is treated as a son by him.

There is a conflict of duties here. The king has to guard the cow and the lion has to guard the DEWADĀRū tree. This DEWADĀRū tree is as dear to PĀRVĀTI as KĀRTIŚKAYA himself. When PĀRVĀTI saw the bark of this tree, scratched by a forest elephant, she experienced a pain similar to the one she would experience if KĀRTIŚKAYA were killed by an enemy. The intensity of PĀRVĀTI's love for this tree is brought out effectively here.
The object of the lion is to test the king. He, therefore, makes statements that would increase the king's anxieties. He says he would eat the cow. He tries to persuade the king to return. But the king is firm. He, in return, addresses the lion putting forward his own arguments. But the lion remains unconvinced. And the king prepares to attack him. Just then a loud laughter is heard. At last, having no other course open, the king affers his own body and appeals to the lion to release the cow. He claims friendship with the lion because he had such a long conversation with him. The lion then disappears and नावधीनि reveals to the king the fact of his test.

In the morning, when the king leads the कामधेशु to the forest for grazing, the poet gives a description of the forest. How does the cow, who herself is an aspect of nature, wander through that forest? The cow is a divine mother. The king serves her. He offers to her morsels of fresh grass. He removes her itch with his palm. He does not disturb her free and unrestrained movement. He sits where the cow sits, and stands where she stands. He follows her like her shadow:

"छायेव यां भृपतिस्यवानिषयत्"

This phrase suggests that the human being is a shadow of nature. To achieve complete unity is the destination of both man and nature.

There is a beautiful description of the हिमालयवन forest here. This forest is peaceful, serene and free. There...
are masses of creepers here. There are evil elements also. There
are trees and birds. There is wind. The trees offer oblations
of flowers. There are streams. All these move freely without
restraint. All these bring pleasure to the king. This descrip­
tion is given in the verses from the eighth to the fifteenth
in the second canto. The forest becomes a character here. It
looks like a happy family. All elements perform their duties.
Nature in this forest seems to be fully alive. Even more so,
than that in the hermitage. Just as movable, and immovable
elements of the hermitage had offered a welcome to the king
so do these elements offer to him a welcome. The creepers
entwined in his hair like the string of the bow. Trees become
his attendants. Birds sing songs to welcome him. Creepers
like maidens of the city spread flowers before him. The doe­
deer offer love to him with their large eyes. The KICHAKA
trees sing song like the forest Gods. The forest fire dis­
appears because of an increase in fruits. The king receives
great pleasure in the midst of this jungle.

Thus, in this forest the king and the forest, man
and nature welcome each other mutually affectionately. The king
does not kill the beasts here. He seems to be preaching non­
violence. This forest as a whole is serene unassuming and such
as offers a warm welcome to all. Here is the description of
that forest in the poet's words.

"उत्तराप्रसादावर्ती: स कैलाशधिकारयधन्य विचारार्थम्।
रक्षाप्रदेशमुनिनिधिमुनिधिविज्ञानिज्ञानिज्ञान सदस्यः। 数
"विश्रृंखलावंत्युज्ञरस्य तस्य पार्थिवम्: पापृत्ति समस्य।
उपास्यासुपर्षिणोऽत्यन्तिनामात्मकश्रेद्धा व्यस्तः॥
"भूतपूर्वत्तथा महत्त्वमेव तम ब्रह्मानांश्वाभिभवत्स्मानम्।
अपविकरितंभासनतः: प्रसन्नार्थविज्ञार्थिपीतक्षणः॥
"
Love kindles love. That is the power of love. Nature also grasps this significance of love. The real essence of creation is love. The kingdom of nature is a kingdom of love. We are human beings and we find distinctions of colour, caste and creed in human society. But there is no such distinction in the midst of nature. Beasts, birds and vegetation of different types, come together here and perform their functions. Love, ecstasy and duty are the three messages that the forest suggests.

If nature influences man, man also influences nature. That influence of man on nature is depicted by the poet in the fourteenth verse of this canto. When the king entered the forest, the forest fire was quenched without rains, fruits and flowers blossomed, the ferocious beasts discontinued to torture the weak, the king also does not torture them. It is love that leads to this unity of life.

In the evening twilight, the directions become copper coloured. The cow of the sage resembling the lustre of
the sun, returns towards the hermitage. The lustre of the sun is red and the cow is copper coloured.

The king leads the cow to the forest in the morning and to the hermitage in the evening. The poet has referred to this routine. But he has not described the dawn. But the evening twilight has been described here in detail. The cow is also likened to this evening twilight:

"विनाध्यासाध्यालेल संध्या"

Now the poet describes the lustre of the colour of NADINI. As fate shines with faith so does the cow shine with the king. The hermitage also shines with the king. This shows that nature and man beautify each other mutually.

When the king returns to the hermitage, he observes nature on the way:

(The king proceeded seeing the blackening phenomena of nature like the heads of boar coming out of lakes, the peacocks raising their faces towards the trees which are their residence and the deer sitting on grass-covered ground.)

The poet emphasises the necessity of worshiping nature. Worship leads to grace. The cow is therefore, worshipped on her return to the hermitage. The passage, between the two horns of the cow, is called the gate way of achievement. The cow is impatient to meet her son. Even so, she waits for being worshipped. Even after this evening worship the royal couple continues to serve the cow at night.
Another point emphasised by the poet is with regard to friendship. The poet wants friendship to blossom between man and nature. In the *MahaRuta*, the poet has made YAKSA, the friend of the cloud. That cloud is also a friend of the mountain summit. There are numerous references to friendship in that narrative poem. The following are such references:

"अध्यपणांमध्यमितालिङ्कसिं अन्नलयायम्"
"प्रियसप्नाएमु "
"उपवासस्य सुलभस्य सर्वो "
"मायो भोजस्वयं वदिय सर्वो "
"भूषेन्द्र: प्रिय सर्वो "
"प्राप्ते मिस्ते भवाति विमु. "
"एक: सह्यस्य स्वद मे "
"अनो सह्यस्य मिह मन: "
"न्युर्मित्राण: प्रियसप्नाएव "
"स्म: भास्वयम् प्रधानसहिनेव "
"कहिस्मौस्य प्रक्षत्विनिमित: अपूर्वलय तथा मे "

Similarly KÇKARA says in the *KUyARASA MBAVA*

"शुक्लसारकसिवेशमाल्यम् न मो परः सेममवचलमहिः"

And here in RAGHUVASA the king addresses the lion

thus:

"स्य-धमिभावाणीपूर्वादिकुर्वद्: सनी संगमवोर्वनामवे "

There is also an intimate friendship between

KAMADEVA and VASANTA in *KUMARASAMBHAVAV, as also between the cloud and the mountain in the *MahaRuta*. Therefore, the king
addresses the lion as a friend and asks him to perform a friendly act. In the MEGHADUTA, the RAKSA and the cloud, in the KUVAZAMBHAVA, SANKARA and PARVATI and in RAGHUVAJSA, king DILIPA and the lion develop a close friendship. Thus, expressing the development of friendship between living, non-living and the fully conscious living phenomena of nature.

The king prepares to make the ultimate sacrifice of his life and is victorious in the end. The VIDYADHARAS shower flowers from the sky. In this grand panorama of the HIMALAYA forest, in the midst of the bounty of nature, there is only the king who is human. Nature tests him and seeing his firm determination, greets him with flowers in the end. The cow addresses him as a son, "उत्तिष्ठेन बल्लस्!" says she, thereby expressing maternal sentiment for her.

The king who was the protector of the cow a little while ago now becomes her son. The absolute unity of man and nature is expressed here and in several other places. NANDINI is a symbol of nature. She offers her milk to the king. That milk brings the fulfillment of all desires. But the king does not accept the offer then. He says that he will drink her milk only after the sacrificial ceremonies are over, after her son has sucked and after the command of the preceptor. NANDINI and the king, mother and child, then return to the hermitage. Receiving the command of the sage and his wife, the king sips a palmful of milk and goes round NANDINI and her calf. He then, returns to his capital. The queen conceives a foetus as bright as the Moon in the sky.
The white foetus is described here. It it like the foetus that AGHI transferred to GANgA. The observation that a white foetus is healthy is made here.

The elegance and the excitement in the organs of the body of the pregnant queen SUDAXINĀ are compared by the poet with the elements of nature.

(By the face she looked like the white LUDHRA flower. The brilliance of her body was like a rare constellation. She shown like the night in the Moonlight in early morning).

All the elements of nature referred to here are white. The poet next describes the desires of the queen consequent upon pregnancy. Just as the earth becomes fragrant after the rains and the elephant smells the bounty of the forest all the more, so did the king smell the face of the queen. Pregnant women like to eat earth. The poet has not failed to observe this small detail. The queen is compared to the creeper which has become full after the shedding of old leaves by the emergence of new leaves:

Describing her breasts the poet says:

(As the days passed the front section of her breasts became darker. They are so beautiful that the wasps sitting on the lotus-stems look dull in comparison with them).

The front section of the breasts is here compared
to the wasps as it is compared to the cloud in Maññadūta.

The poet has not described only the organs of the female form but he has also described her various states. Marriage, love, penance, and pregnancy have all been described and nature has always been given a prominent place in all these descriptions.

The foetus of Sūdāxiṇā is like the fire in the gem-producing ocean and like Sarasvatī among rivers. Nature offers auspicious signs as soon as Sūdāxiṇā conceives:

"दिनः प्रसेगुन्सिन्यो वशुः सुशा: प्रक्षिणाचिन्हिर्विसिर्यायेत्
भृवुः सदा सुभाषिति तत्काल भवे हि न्येकाभुद्यय नाहिस्य

(The directions were pleased, the wind blew happily, the fire accepted the oblations after worship by going around, everything showed good signs. Thus, Rāhu was born for the well-being of the people).

We are reminded of similar omens at the time of the birth of Kāṃtikeya:

"वातः अव: सौख्यकर्ष: प्रसेमुर्ष: विधु: सुलभुनिवीप:।
भृवुः भृवुः विभवचर्मनानि लज्जत्रेवेदन्तरिच्छति प्रसादः सभः।।

(The winds, bringing happiness, blew, the smokeless fire shone because its desire is fulfilled, waters became clear, and the sky immediately became pleased in that festival.)

Similarly nature is in ecstasy at the time of Parvati's birth:

"प्रसंस्करणां सूक्ष्मिनिविक्रमातं शास्त्रस्मानसन्तरुष्यवृत्तिः।
शारीरिकं रोगावरंगंभावं सुरवाय तत्समदिनं अभूय॥

1. 2. 3. 4. 2. 3. 4. 5. 6. 7. 8. 9. 10.
(The dust in the directions was pleasant, the wind was bracing, the couches were blowing and flowers were raining on this birth day which became the occasion for the happiness of the bodies of movable and immovable phenomena).

Nature has always been auspicious for the sake of fulfilling the king's desire for a son. Nature opposes injustice but is serene and auspicious on all other occasions.

The poet, next described the brilliance of the son. The king remains insatiated in observing his son. The poet has conceived many similes for expressing this absence of satisfaction. Just as the Moon is not satiated even when he continues observing its reflection in the ocean for a long time, so does the king remain insatiated. The brilliance of the son is like that of the lotus shining in the absence of the wind. He shines like the gem in a mine. He shines like the young Moon in the rays of the sun in proximity of DELIPA.

The poet does not fail to represent the love between husband and wife in this context. The love between the king and the queen remains firm even after the birth of the son, like the love between CHAKRAVĀKA and CHAKRAVĀKI.

Next comes the depiction of RAGHU's education. Just as a river proceeds to the ocean, so did RAGHU proceed from the alphabet to the literature. And he obtained a learning equivalent to the four great oceans. This statement is made to emphasise the great power of learning.
The colour of the skin of RAGHU is like that of the KURU deer. The youth of RAGHU is narrated in only one line: 

"सलंकतां वास्तरं भूवणिविव विवेरण्यां कलंगं: स्यादिविवः"

(Just as the calf becomes a bull and the young one of the elephant an elephant).

Childhood and youth are expressed by reference to two states of two beasts effectively.

As he arrives to youth a ceremony of gifting the cow is performed. His handsomeness and his lustre increased.

Thus, the poet has described RAGHU from the stage of the foetus to the state of his youth. The whole of this description is set in terms of nature.

DILIPA, then performs a horse sacrifice. INDRA comes in disguise there and carries away the sacrificial horse. Initially, RAGHU does not see him, but when he washes his eyes with the urine of NANDINI he recognises INDRA. An element of nature is shown as serving the function of a medicine here. Nature serving as medicine or as a preventive is not unusual. There is a reference in the seventh act of आबिजनानां-साकुंतला to APARAHITI TA-AUSADHI.

In describing INDRA, the poet has suggested his love for his beloved as also love for beasts. His hands were shining because of the ear ornament of Sachi and they were rough because of the repeated touch of his AIRAJATA elephant.

RAGHU has an arrow resembling the feathers of the
peacock. He brings down the flag that resembles the lightening. The war between RAGHU and INDRA is also described with natural imageries. In the end, RAGHU is defeated and INDRA carries away the horse of the sacrifice. But being pleased with RAGHU he satisfies him.

Then king DILIPA and queen JUDAKI proceed to pass the rest of their lives in the forest after crowning RAGHU.

This third canto describes the growth of RAGHU in terms of nature. There are references to beasts, flowers, and mountains in this description.

The poet describes the lustre and the actions of RAGHU through the characteristics of nature. Just as fire shines in the evening sun, so does this son like AGNI, shine because of his father, who is like the sun. He is like the elephant. Even LAXMI worships him. SARASWATI worships him with the help of attendants singing prayers full of meaning. The earth worships him with piety. He is like the temperate breeze. He is like the blossoms of the mango tree. He is cold like the Moon and glorious like the sun. Thus, RAGHU is described when he ascended the throne. And in describing him, the characteristics of nature are referred to. The wealth of his domains is like the SARAD lotus. It is cloudless, spotless and free. Just as the sun shines in all the ten directions after the rains, so does RAGHU'S glory shine in all directions. When RAGHU handled the JALTRASRA rains began to pour.

Next, the poet describes. RAGHU'S fame. The
colour of fame is white. In order to represent RAGHU's fame as white, the poet refers to white elements of nature:

"पुनर्वीकाळपप्त्रस्तं विकसलनाचारम: ।
अनुविकोव्यामासं न पुन: प्राप विचिन्यम्।।
"समासङ्गीतम् नासा सङ्गुकमुसु च वारिष्टा ।
विभूत्यस्त्वतीयानां पर्यत्ता यशासागित्।।"

RAGHU's fame has spread even to nature. It is even brighter and whiter than nature. In order to emphasise this fact, the poet refers to the white elements of nature like KASA and PAHMA. The sweetness of his fame is indicated by the reference to women singing his fame sitting in the shade of the sugar-cane. Just as water is stirred by the rising of AGASTYA, so the enemies of RAGHU become dull on his arrival.

RAGHU's bravery is like the proud dignified bull breaking the shores of rivers. The rut of elephants trickles like the birth of leaves in consequence of the fragrance of the rut of the SAPTAPARHAS. The shallow waters of the rivers dry up the mud in the way and inspire RAGHU to proceed for conquest. Fire offers an auspicious sign.

When RAGHU ascended the throne the season was SARAD. The elements of nature, then, are prominently white. The season is appropriate for the march. The season and all elements of nature seem to inspire RAGHU to start on his march and offer auspicious omens.

The women of the city wish him well. They worship
him with rice. The simile in this context is extremely effective:

"पृष्ठान्तरिता: भीरोत्तिय श्वायश्युतम्"

(As the waves of the milk ocean worship VIŚṆU upholding the MANDARA mountain by water drops).

Then comes a description of the victorious march of RAGHU. The poet has given three descriptions of this type in which there is the description of a journey. RAGHU'S victorious march, RAMA'S returns to AYODHYĀ, and the cloud's route to ALAKĀ are these descriptions.

RAGHU aims at conquering all the four directions. He, first, proceeds to the east. His elephants like the clouds and the dust raised by his chariots convert the earth into the sky, and the sky into the earth. The description of the king's army is characteristic. There is brilliance and there is noise, there is dust and there is chariot and his army having four sections marches ahead. The king brings rains to the deserts. He crosses the rivers in boats, he cuts down thick forests and spreads light there. We feel as if RAGHU has conquered nature. RAGHU leads his army and appears like BHAGIRATHA leading GĀNGĀ that has fallen from the JĀTĀ of MĀRA.

With numerous illustrations and similes the poet depicts the power of RAGHU making it look like the power of nature. Just as the route of the elephant becomes free in consequence of the uprooted trees, so is the route of RAGHU made free by defeating numerous kings. RAGHU reaches the
black ocean from his capital.

Just as cane trees bow down before the forceful flow of the river so do the rural KŚATRIYAS bow before him. The inhabitants of the BANGA country have been uprooted and RAGHU has planted victory columns in the Islands of GAGĀ. All bow before his lotus feet like the plants of rice. He lays a bridge across KAPISĀ river and crosses it. He, then, proceeds to the KALINGA country. He conquers the MAHENDRA mountain. The king of the KALINGA country has many elephants. Fighting against him, RAGHU rained arrows and shone victorious in the midst of a rain of arrows. RAGHU accepted the tribute of MAHERPRATHA but did not accept his land.

From there proceeding on the seashore covered with SOPĀHI trees, he proceeded in the direction of AGASTYA. There the KĀVERI river looked violated because she was enjoyed by the warriors and had become fragrant because of the rut of elephants. From there he enters the MARUCA-VANA. There on the summit of the VALAYA mountain birds were flying. He comes to a road full of sandal trees and their serpents and it became difficult to relieve the elephants. The lustre of the sun in this southern direction is dull and, therefore, the kings and the inhabitants of the villages are unable to face RAGHU'S lustre.

The dust of the KĀYACHHAPALA, which have been crushed by the horses, rises and rests on the temples of the elephants. RAGHU accepted the big pearls resembling his fame.
at the confluence of the TAMRAPA Enemies river with the ocean. From there he reached the MALAYA and the DARURU mountains which are thickly covered with sandal trees and which appear like the two breasts of the directions. He crossed the SAHYA mountain resembling the things of the earth on its sides and his army appeared as if it was united with the SAHYA mountain.

The poet conceives the earth as a woman here. There is amorous sentiment all pervading.

Wherever RAGHU goes, the region is fertile. It is full of juice and fragrance. There are SOPARI, TAMALA, coconut and SANDAL trees there. The only birds referred to are the SUDAS, the breasts referred to are elephants. As PARASURAMA had separated the SAHYA mountain from the ocean in the west so did RAGHU desire to conquer the western direction.

He then comes to KERALA country. The women of KERALA who were flying with fear were made red by the dust of the army. The KETAKI pollen rising in consequence of the breeze coming from the MURALA river stuck to the armours of the warriors and spread its fragrance. The noise raised by the running horses and the body armours disdain the noise of TALVANA. The wasps leaving the PUNNAGA flowers approach the elephants bound by the branches of the KRUL trees and made fragrant by the issuing of sn2 rut. RAGHU raises a victory column on the TRIKUTA mountain which destroys the pride of elephants, whose teeth get broken.

From there RAGHU proceeds by land route to conquer
the PĀRAŚAS. He defeated the YAVANAS. He covered the battle field with bearded heads. That land looked like a bee-hive of bees. There are excellent deer skins and the land of grapes there. His warriors began to remove their fatigue drinking wine.

RAGHU, resembling the sun, then proceeded to the north. Just as the sun draws water with weapons in the form of rays so did RAGHU conquer the kings of the north. From there he arrived in KĀŚMIR. His horses tried to remove their fatigue by wallowing in the SINDHU. He defeated the HUNAS and the KAMBOJAS. Just as the AKṢOTAS trees bow if elephants are tied to them, so did the kings of these places bow before RAGHU and offered immense tribute.

Ascending the HIMALAYAS, RAGHU was increasing the size of the mountain by raising the dust in consequence of the march of horses but strangely enough the lions sleeping in the caves saw at this army only by a backward glance. The BHURJAS leaves were making a hushed sound. The KICHAKAS, bamboos were making sounds. The cold breeze of GANΓĀ was encouraging RAGHU. The warriors were resting, enjoying fragrance coming out from the stone slabs in the shades of the NAMĀHU trees as they were made fragrant by the scent issuing from the naval of the deer. The elephants were tied to the DEVADĀHU trees and the scraches on those trees showed the height of the elephants. Fighting with the mountainous tribes with stone implements, RAGHU raised large fires and the KINNARAS sang the songs of his victory. It was only then that RAGHU witnessed the greatness of the HIMALAYA and the HIMALAYA witnessed the
The greatness of RAGHU. The HIMALAYA thas was weighed by RAVAYA was conquered by RAGHU. When the king tied his elephants on the banks of the LOHITA river even the Gods of the directions shook, RAGHU was covering the sun without the monsoon. The KAMARU country surrendered by sending elephants.

Thus, conquering all directions RAGHU surrendered everything in sacrifice.

The poet has described this victorious march but there is very little of the descriptions of wars. It is a description of nature and all its phenomena. Rivers and mountains, trees, fruits and leaves and beasts are repeatedly referred to. The description is more geographical than military. It is a grand panegyric of nature.

The king receives sage KAUTSA; the pupil of VARATANTU, with an oblation of water from an earthen vessel. The poet refers to the earthen vessel with a double object. He refers to it to show that RAGHU has given away all costly material. And at the same time, to show that even kings used such ordinary vessels. RAGHU's humility and renunciation are symbolised in it.

RAGHU begins with a query about the welfare of the hermitage and the preceptor. Immediately after inquiring about the welfare of the preceptor he remembers nature. He does not forget the deer, the NIVARA share, the holy water and the trees of that ARAM;:

"आधारवध्यप्रमुखः प्रयालः संचरिलानां सुतनिधिशेषम्।
कृत्विन्द्र आय्यादिरुपपूर्वो व: भगविष्णुवभभयपरापनामः॥

I S. 3. 6."
(Is there no trouble from the breeze etc., to the trees of the hermitage which are developed with labour like supports, dams, etc., like sons?)

"क्रियानिमित्तेपि ज्ञातसंन्धादनमुक्त्व्यम सुनिधि: कुशेति। लददम्याद्याच्युतनानिन्त्य कङ्क्नेश्वरीबोध्यम मर्मति।"

(Is the delivery of the doe-deer without pain when there naval cord is broken in their bed in the form of laps of the sages who perform their ceremonies and the desires of the doe-deer are not destroyed in the KUSHA grass?)

"निर्विरल्यले वैनिनिगास्मिको वेप्यो लिप्यारो नियम: पिल्यावाती। नानु-छेष्ठाहः तुलसैनकानिं शिवानि वस्तिकेन्त्रानि कछित।"

(ARE the holy waters which water the corns from which the sixth share is derived and from which oblations are offered to the manes and from which the routine bath etc., are obtained happy?)

Trees, deer, holy water and corn are the important elements of a hermitage. The poet has referred to all these elements. RAGHU remembering these elements, displays his own love of nature. Even when he is in the midst of his capital he does not forget nature.

Next, KAUSTBA compares RAGHU'S fame, brilliance etc., with the bright elements of nature:

"सुरे लक्ष्यायोक्य देघे। कल्पेत उसकस्य कथं सधित।"

"आराध्यकापालकप्रति: स्त्राहु शीर्षार क्वायाशिष्ट।"

(How is it possible for the people to imagine night as a result of obstruction, when the sun is seen shining? Like the NIVARA which has remained after the sacrifices, the delivery..."
of the fruit is obtained by the sages.)

KAUTSA considers RAGHU as bright as the sun. But because he is without wealth, he resembles the cornless stalk of KIVĀRA. KAUTSA is like the CHĀTAKA, as the CHĀTAKAS are unable to pray to the SARAP clouds so he also is unable to ask RAGHU for gifts.

Almost miraculous events occur after the dialogue between KAUTSA and RAGHU. RAGHU thinks of going to conquer KUBERA and to bring his treasures. But then his own treasure overflows as if gold coins have rained from the skies. Thus, we find the sky co-operating with RAGHU as much as the earth.

Blessed by KAUTSA, RAGHU gets a son, AJA, who is as bright as the sun. Just as a light shines by another light, so does AJA shine by his father - "प्रवलितो श्रीप रव सशीपाल "

Arriving to youth AJA gets ready to go to the choice of husband by INDUMATI, the sister of king BHOGAJA of VIDARBHA. His route is described in terms of nature. He encamps on the bank of NARMADĀ. He converts the place into a garden. People in the area give him gifts.

We are reminded here of the description of DILIPA'S journey to the hermitage of VASTHĀ. Although, their objects are different, both DILIPA and AJA identify themselves with nature.

The bank of NARMADĀ is bountiful and beautiful. The
BILVA trees grow there. There is moss and its beautiful vegetation, there sweet breeze is blowing. All relieve their fatigue here.

Just then an elephant who had gone for both and sport in the water comes there rushing. Wasps are humming near his head where rut is issuing. He strikes his teeth against the sky-hued slabs. He withdraws his trunk and then expands it again. As if intent upon breaking all bonds, looking like the summit of a mountain, this elephant arrived on the river bank dirtying the stream of the river. The flow of rut that had stopped when he entered water again began to flow when he saw other elephants. That elephant was as excited as the milk of SAPTAPARK. The smell of his rut put the other elephants to flight. Afraid of his excitement, other beasts also took to their heels. Frightened women fled. This forest elephant resembling a mountain was ultimately subdued by AJA.

Just as this elephant comes in this scene, so do we find elephants appearing in ABHILĀSHA-ŚAKUNTALA, VIKRAMOR-VASAYA etc. But here there is a miracle. As soon as the elephant is pierced by AJA'S arrow he is transformed into a celestial being. That elephant was in fact divine, but was cursed by a sage. Humanity, here came to the rescue of the divine element. Divinity assuming natural form and then returning to their original form after human intervention is a phenomenon that we come across in sanskrit literature in a number of places.
As soon as this elephant is liberated he offers the flowers of KALPAVARSHA to AJA. He then reveals his own story. He is PRIYAMBADA, the son of PRIYADARSANA GANDHARVA, who had been metamorphosed into an elephant by a curse of sage MATANGA. AJA was destined to release this elephant from the curse.

The GANDHARVA gives a boon to the king and also GANDHARVA MANTRA. AJA, then, proceeds to the north.

AJA arrives in the VARDHANA country and king BHQJA is extremely pleased. BHQJA's pleasure is described through a simile of nature. Just as the ocean overflows as a result of the appearance of the moon, so is BHQJA pleased on seeing AJA.

The poet again leads us to the region of love. We find the emotion of love expressed in the youthful eyes of AJA. It is, therefore, that he does not get sleep even in late nights. It is night when the attraction of love and the pangs of separation are the most intense. AJA suffering from the pangs of separation, sticks into a bed-sheet covered by the sandal paste applied to his body. His shoulders are pained by flowers in his ears.

As he has kept the whole night vigil, because of this separation, AJA has been enveloped in sweet sleep in the early morning and has been sleeping till late. He is being roused by songsters in the morning with songs giving beautiful descriptions of nature in the morning:

"निर्ग्रामोऽन्धकारमेव विशेषामान
पद्मकुलस्यस्यमानस्य निस्सिद्धितेषु
धनुर्हिनिमयदत्तिण धनोऽग्निस्मायी
सोऽधिक तथापनस्यमिद्विज्ञालिं चंद्रः॥"
(Ignored by you, who are in sleep, LAXMI has gone away to sport with the Moon like a woman who fails to obtain the company of her husband in the night. But that Moon does not look as handsome as you, as he is going to set, now that the night is over).

Thus, the morning song is at the same time a song of nature and of love. All the references therein are to elements inspiring love like Moon, LAXMI, night, lotus, wasp etc.

Then the poet proceeds to describe the morning. It is the solitary description of morning given by the poet. It is a real picture of beauty:

"क्रमांगोध्रां जरलि पुष्यमानोक्तानां
संस्तुल्ये सरसिन्द्ररूपांशुभिः
स्थानालिकं परणां विभागधारुः
सौरेभ्यामुरिक ते भृषमाण्यस्यпарमाजः"

(The morning breeze weakening the flower on the tree with its force brings it down. The rays of the sun blossom the lotus. That breeze is intent upon enjoying the fragrance of your face which is its own, whereas the fragrance of the breeze is borrowed.)

The snow-flakes on the leaves of young trees resembling refined pearls are like the white row of teeth on the red lips of AJA. The body of AJA is here described in an imagery of nature. But the elements that have been chosen for the purpose are those that look elegant in the
morning.

The poet, then refers to the beasts rising after the night. The elephants tingling their chains have arisen. Their teeth appeared red because of the young dawn as if they are coloured by GANDHI of the mountain slab. The horses breath heavily and give out foams. The parrot speaks in a sweet language. The lights look dull. The flowers also look pale. All these elements appear to be getting ready for welcoming AJA as he rises in the morning.

Just as the king swan rouses the elephants of the Gods by his sweet notes so do these songsters rouse AJA.

The poet, in describing the morning here, has described the sun, but there is no-where any reference to the characteristic beauty of the sky at this time. References are made to birds, beasts, vegetation and the other phenomena of nature, but we feel as if somebody is giving the description as we are ourselves denied the direct experience of the panorama. Another point worth noting in this morning song is the absence of the sentiment of love in this song. It is quite natural. The morning is the time when the lovers are reposing after having fulfilled all their amorous desires. The emotion of love is, therefore, not uppermost in their minds then.

AJA proceeds to the MANDAPA for the choice of the suitor by INDIRAM. The description of AJA as he arrives there is full of sentiments of heroism and of love. It is also
full of references to nature. AJA as he goes up to his seat is described thus:

(Just as the lion's cub goes up on the summit of the mountain which resembles the lap of the mountain, jumping on the broken slabs so did AJA climb his seat).

The lion-throne upon which AJA mounts is also extremely beautiful. It looks like the general occupying the back of the peacock, when AJA occupies it:

The description is of a king's court. Even so, the poet's imagery is that of nature. That is the characteristic of KALIDASA. When he thinks of beauty or of love, he is always reminded of nature. He sees a permanent and unbreakable union between the triad. The imagery is always appropriate. The illustrations given in this description are such as represent heroism, pride, strength and beauty.

The poet does not portray nature directly in the royal courts. He does so through figures of speech. The ceremonies in the MANDAPA for the choice of SWITOR are all described in the context of elements of nature and the description of the total atmosphere also is based on nature as the poet says that the peacocks in the forest, in the proximity of the city, begin to dance as they hear the auspicious blowing of the couches.

Seeing the beautiful INDUMATI, the kings indulge in amorous signs. They are moved like the fresh leaves of...
Then he proceeds to describe the types of these amorous signs:

"(some holding the stalks in their hands strike the wasps with leaves by swinging them, and move that lotus which has its pollen inside round and round.)

Some strike their nails on the KUSASA leaf which is in their hands. The palm of some is copper-coloured like KUSA and that of some is marked with lines like flags.

The guardian of INDUMATI, SUNANDA introduces the kings participating in the choice of the suitor. In these introductions, the main references are to nature. Instead of referring to their kingdoms, power, wealth etc., SUNANDA talks about their love of nature and their enjoyment of nature.

SUNANDA begins by introducing the king of MAGADHA.

"(just as the night shines on account of the Moon, even when there are constellations, stars and planets, so does this king shine in the midst of kings)

The garland that INDUMATI carries is made of DURVĀ. The garland of flowers is considered to be more auspicious than a garland of gems.
king of MACARAJA, is described through a beautiful simile: "समीरणं यथव तरंगालेखा पश्चात्तरं मानसराजुः कृतं॥ (Just as the wave of a lake pushes the female swan from one lotus to another, so did INDUMATI move ahead).

ŚRIMĀDA, next, describes the king of AVANII. She describes his glory and his love for nature. He who is like the new Moon with regard to INDUMATI, is shimmering like the sun and he has covered the crowns of feudatories with the dust raised by his horses. He enjoys amorous sport with his beloved in the MĀRAKAL ĀŚVARA temple, even in darkness, because of the digit of the Moon in SANKARA'S head. Thus, this king is extremely amorous. In describing this king, ŚRIMĀDA refers to the ŚIPIRĀ river and the gardens. But INDUMATI, who is like KUKUĐA is not attracted to this king, who is like the sun.

Along with the descriptions of nature in the context of the suitors, there is also a description of the prominent places of pilgrimage in various regions. Thus, the poet utilises this occasion also for describing Indian nature in all its variety along with the geographical and religious places, just as he does in case of the cloud's. Sojourn in MEGHAUTA or RAGHU'S march of victory or RĀMA'S return journey to AYODHYĀ.

The description of nature is all throughout this episode parallel with love.

Within the short compass of a few verses the characteristics of nature throughout the length and breath
of India is synoptically presented with an effect that is possible only for the great poet that KALIDASA is.

After having passed by a number of kings, INDUMATI approaches AJA. And there the poet says:

"न हि प्रफुल्लः सताचरणेऽपि शृङ्गार-नालं कङ्कालित चर्पाली"

(where could the row of wasps go leaving the blossoming mango tree?)

INDUMATI is captivated by AJA and places the choice garland around his neck.

That garland spreads a wave of dissimilar emotions in the assemblage. For AJA, it is the tight embrace of the hands of the beloved, for the disappointed suitors it is a shocking disappointment, for the family and friends of – INDUMATI, it is a source of great rejoicing.

INDUMATI, having thighs like the elephant's trunk, looked pleased. Moonlight met the Moon as it were, the ocean met the daughter of JAEBIJ, so INDUMATI met AJA:

"शशिशिमुस्तान्य इमृती सेवमुक्क
अल्लिधेशिकर्षणं अल्लवन्यगतीणाः"

And the poet ends the description of the ceremonial of choice in one single line contrasting the emotions of the two sections: "उपसि सर सर प्रफुल्भः कुमुदकर्षणं लिनिग्रामाला" (As if the RADMA blossomed in the dawn and the KUMUDAS closed in the lake).
The poet, following all the sentiments, interests and thoughts of humanity, builds a balanced relationship between man and nature. As we read his descriptions, we feel, that they mutually interact. And in producing this effect the poet chooses appropriate instances and characteristics from nature.

AJA enters the city with INDUMATI. The description of the city then is a description mainly of the decoration of the city by means of elements of nature. The roads are covered with flowers. There are TORANAS resembling the weapons of IKIRA. There are rows of flags. The high way is full of natural phenomena.

The description of the road in the seventh canto of KUMĀRASAMĀHAVA, when SĀNKARA goes there for marriage with PARVATI, and the description in RAGHUVĀSA, on the occasion of AJA'S marriage with INDUMATI, are almost similar. The words may be different but the imagery is the same. The verse Nos. 55, 56, 59, 60, 61, 62 and 64 in the seventh canto of KUMĀRASAMĀHAVĀVA and the verses Nos. 5, 6, 7, 8, 9, 10, 11 and 12 in the seventh canto of RAGHUVĀSA are fully identical.

In both of these, women, attending to their makeup, are curious to see the procession. In both of these, women are described as having faces like hundred petalled lotuses and with the apples of the eyes resembling wasps. The similes are based on a very close observation. Fragrance, blossoming and attraction are the characteristics of lotuses, as well as those of youthful maidens. The apples of the eyes of these
maidens are as active as the wasps.

AJALATI resembles PADMA or LAXMI. Both have elephants for their mounts.

Beasts as well as other elements of nature are utilised for auspicious occasions. The clothing of the bride is also described in terms of nature:

"तमाशकान्तकुटकण्ठावतरत्नप्रतिपुष्प: प्रतिपवेश: \\
जस्ता गम्बियोतोग्यात समाजनाविविधोऽविविधान्त: ॥

(Just as foamy waves arise in the tide by the new rays of the Moon.)

The whole of the ceremony of the marriage is set in the surroundings of nature. If there are elements which are not natural they are likened to the elements of nature.

And the couple is described in terms of nature on the occasion of marriage:

"अनंतशासनकुलसापावत प्रायोच चुन: प्रतिपवेश: \\
(Just as the ASOKALATI and the mango tree with new leaves shine when they are in close proximity).

We, therefore, find a reference to a new couple in the midst of nature.

The couple going round the fire shines as day and night do as they move about the valley of MARU.

"शरघामात्रचित्तिव विस्मितमयङ्गमन्यकमात्रमित्रियामः \\
Thus, all throughout we find a description which is mainly based on nature. Even BHUJA following AJA is described as the Moon following the sun.
The marriage is immediately followed by war. The resentment of the Jilted suitors is described by a simile to the effect that it was like the agitation of the confluence of BHAGIRTHI with SONGA. "भागिरथी गोङण स्वैर्भरङ्गः"

Even the war is described only with reference to nature and natural phenomena. The poet's detestation of war is very clearly discerned in this and other descriptions of war. He utilises even these occasions for describing nature. Though not to the same extent, but like KUMARASAMBHAṆA nature performs the functions of offering auspicious and inauspicious signs. As AJA returns victorious, INDUMATH, as if she is offering him a garland of flowers, puts her arms around AJA.

The earth is, according to the poet, the second wife of the king. The earth is the base of all nature and, therefore, she is the poet's favourite. She is auspicious as well. She is the source of all fruit. It is, therefore, that the poet compares the queen with this earth. She spreads fragrance like the earth.

"अभिरोपनलं स मेंदिनी अवपाणिग्रहणं अद्वैतिथिर||
(He accepted the earth like the newly wed bride).

AJA is very popular with his subjects. Their relationship is like that of the rivers and the ocean. He is all conquering.

The rulers of the RAGHU'S race are not interested as much in the glory of their domains as they are in nature.
They love to live in the midst of nature. After having fulfilled their worldly functions, they retire to the forest. Not only this, but even during youth they are expected to love nature as much as their bride. It is therefore, that almost every ruler of the line has been drawn to nature in his youth by the poet. 

ILLIPA for obtaining the son, RAGHU for a conquest of the directions, AJA for rescuing the Gods, DASARATHA for sport, and RAMA for destroying the demons go to the forest in their youth. Again in the end, they go to the forest for retirement and renunciation.

The poet brings quite a new sentiment and a new imagination in depicting the career of AJA. Once upon a time, AJA proceeds to the NANDANA with his beloved INDUMATI. The function of the garden in the development and fulfillment to love is always referred to by KALIDASA. Just at that time sage NARADA is proceeding by the route of the sky to heaven. There, in the VIÑĀ of NARADA was a garland. That garland is described in two verses in the RAGHUVAMSA:

"कुस्मूमस्याधितामपार्थियः सामलेष्यःशिरोनिग्नविताम् |
अपरैककल नस्त्य वेदवान्धवासस्यपूजये भारुः ||"

"भृगुसः कुस्मूमानुसारिभि: परिकीर्तिणि पतिवाचिनि मुने: |
दददा पवनविलिपनं सुनती आधित्यविवाहानिन्सम् ||"

(The garland woven from unearthly flowers is struck at the head of the instrument. The speedy wind carried it away - because of attraction. That VIÑĀ of the sage was surrounded by wasps following the flowers. It seemed as if it were shedding tears touched by AJA as it was shaken by the wind.)

1. 2. 2. 14. 2. 2. 22.
This garland is also personified. It is made of flowers of the Gods. All the same it has all the characteristics of nature like beauty, Juice and fragrance. This garland is represented as weeping significantly. There is a suggestion of the tragic future that is to ensue.

The garland carried away by the wind falls upon the breast of INDIUMATI and in a moment she swoons. The stroke of a garland killing a human being is something strange. AJA himself is wonderstruck on seeing this eventuality. But there is a whole myth behind this event. As soon as the garland falls, INDIUMATI is reminded of her previous existence. She for a moment is moved. She feels that this garland is her beloved female friend and she swoons.

Seeing INDIUMATI fall to the ground, the king also falls. He is distressed because his beloved friend, INDIUMATI has swooned and he mourns touchingly. The song of mourning of AJA is a classic among such songs. It has been accepted as the best by a large number of standard critics. His regret is reflected even in the surrounding nature:

"चित्र: कब्रकाकसात्य: समु:स्या तव तज चुकुंयस्:"

(The birds residing in the lotuses participated with AJA in his loss and began to mourn.)

A similar line occurs in the KUMĀRASĀMBHAVA, when KĀMĀDEVA is burnt to ashes and RĀTI mourns. The whole VĀNASTHALI then sympathises with her in her pain:

"चित्र: चिकीर्षशूधिना समु:स्या जिव उर्फी तथागते"

12.2.3.45. 12.3.3.45. 3.8.45.
The king weeping with the body of his bride in his lap looks like the spotted Moon in the morning. He first raises a question:

"कुसुमायति जात्रलगतवान्नायुर्वर्षिङ्गूऽ यदि

भगवानवन्यतप्रातिचिन्तनेन विधेः"

(If flowers succeed in ending life by a contact with the body, then why should not anything else become a means for killing, if destiny wills?)

Then follows another question. If death desires to destroy the soft by the soft, why then is a harsh phenomenon like show utilised for destroying the lotus?

"अथवा गुलान वस्तु विषितम् गुलानवार्थात् प्रवरतम्;

विगीतसंकाचिपितित्रि में अन्तिमी पूर्वलिखितां समा"

And then there is a third question:

"तत्त्र यति अविनायपरम तदद्यों किं निगिताय न चुम्बन माम?

(If this garland can destroy life by its striking on the heart, why does it not kill me even if it is struck on my heart?)

It is neither God's will nor God's destiny that is the reason for this eventuality. It is only destiny that leads to this consequence because it is destiny's will.

AJA, then, proceeds to propound a philosophy of life and death.

As we read this morning song of AJA, we are reminded of the mourning song of RATTI in the fourth canto of Kumárasamhitá. There is a tragic note in one and a note of pain in the other. Permanent separation is the basis of both the songs. One is the expression of the emotions of a male and the other, that of a female.
But, nature is the common medium in both these songs. The memories are memories of love episodes, no doubt, but these love episodes are set in a setting of nature always. The role of nature in developing love is equally presented in both cases. Nature seems to be the essential theme, although love and pain are the apparent themes in these. AJA seems to be thinking what INDUMATI is alive. He visualises the possibility of the wind touching the flower wreath woven in her curling black hair, rousing her further sleep:

"केशवरू! कोरीली माफुल स्तव्यापार्थनान्यक्षरू मे मनः ||

And just as the night herb removes the darkness from the HIMALAYA cave, AJA expects INDUMATI to remove his distress:

"तदशेषिनुमधुसूदन प्रिये! प्रतिबर्द्धेन विधाभमशु मे।
नरिदिगम गुहागतं तमस्त्विनुहात्तिन्यात्तित्विन मनमोक्षियः।"

Just as the lotus after having absorbed the humming of the wasp in the night, closes down, so INDUMATI has also closed down and AJA expects her to envelop him in her heart:

"देवश्रृङ्ग चुब्जिकाती मुख्य तव विश्रामिकर्षण कुशलेऽगाम।
निशी नृसिकिक पवित्रवर्धिय विश्रामिकर्षणम्।"

After having expressed his illusion thus, AJA seems to bewail his lot. He says:

"शरिणं पुनरोति शार्दूली देखिता चंद्रचरं वत्स्रियम्।
देशि लोक विसम्भरसमाय कथमत्यागितान मां देहे।"

(The night meets the Moon again, the CHAKRAVĀKA and the CHAKRAVĀKĪ, who always move together, meet again. Both these meet after a period of separation. But as you who are not to return, why would you not burn me with pain?)
The two couples in nature posed by AJA here, are both symbols of eternal love.

AJA feels the impossibility for him to mount the body of his beloved, lying on fresh leaves, on the funeral pyre.

AJA now enters a state similar to PURURAVAS in VIKRAMORVASHIIYA. He sees INDUMATI in all elements of nature:

"कलमन्यज्ञानसु भावितं कलरुंधसीघु महासंगसं गतम् |
पूज्यलिङ्ग विकाॅङ्गांश्च पद्माद्ववज्यसु विभषणा:||
" (The sweet voice of the cuckoos, the measured proud gait of the female swans, the sweet and changing stare of the deer and the gambols of the creepers swinging in the wind.)

All these seem to have derived their characteristic from INDUMATI. We find this imagery also in KUMARASAMBHAVA, where PĀHVATI has entrusted her characteristics to elements of nature as she proceeds for her austerities.

INDUMATI had conceived a union between the mango tree and the PĀLINI creeper. And AJA is reminded of it. He also remembers her love for AŚOKA. That AŚOKA who is desirous of the kick of her foot full of passion and with the jingling of the NŪPURAS, is also shedding tears:

"अंभुः कुसुमाशुद्धिणा त्वमसोकेन सुगृहितः शोच्यस्य ||
" Thus the pain of separation is expressed as being experienced, not by human beings alone, but by nature as well. This idea repeats at a number of places in the works of KĀLIDĀSA.

We find it in ABHIJÑĀNA - SĀKUNTALA, at the time of SĀKUNTALĀ'S departure, we find it in the thirteenth canto of this epic,
when RĀMA describes the separation of the deer and the mountain, 
when ŚĪṬĀ had been abducted to the South. We find it also at 
other places.

This mourning song of AJA is full of pathos. It moves 
the reader. But it does not stop at that only. It revives in 
their minds incidents in which they have themselves experienced 
a similar state of mind. It also, emphasises the unity between 
love and nature.

All incidents of birth, youth and death are described 
by the poet in a setting of nature. We do not find any birth 
of consequence in the midst of society, we do not find any 
touching death in the midst of society. We do not find rapturous 
youth sporting and making love in the midst of society. Nature 
seems to be the beginning, the middle and the end of all that 
is great in humanity.

AJA passes ten days of sorrow in the midst of the 
NANDANAVANA. Separation and sorrow become bearable in the midst 
of nature. Separated lovers are shown in all works of KĀLIDĀSA 
in surroundings of nature.

As he returns to the city he looks like the Moon 
without the night.

So far we have been experiencing pathos. We also 
feel that nature has become harsh. But as we listen to the 
sage telling AJA about the real cause behind the episode, we 
are reassured about justice and grace that are inherent in
nature. There was an APSARAS by name HARINI. She was deputed to disturb the penance of sage TIRABINDU. She was cursed by the sage and, therefore, she fell to the earth. As she revealed the fact that she was only an agent serving the Gods, the sage said. "As long as you will not see the flowers of the Gods, you will remain an earthly woman." So the garland of flowers of that fell from the VIÑA of NĀRADA was not, in fact a destroyer or a separator. It was a liberator.

Then, consoled by the sage, AJA passed many years performing his duties and ultimately gave up his life in NANDANDYĀNA near the confluence of GAṆGĀ and SARAYŪ.

After AJA, DAŚARATHA ascended the throne. As he ascended the throne the earth blossomed like heaven. DAŚARATHA conquered the earth upto the ocean. His army was invincible.

In describing the prowess and the fame of DAŚARATHA, the poet has referred to the white colour. His umbrella is white which is as bright as the Moon. He is like the fire in the midst of the twelve Gods. The poet compares DAŚARATHA to divine elements.

As the rivers meet the ocean, so do the daughters of the kings of MAGADHA, KUSALA and KĀKAYA get married with DAŚARATHA. They are like three SAKTIS of the earth. Songs are being sung for this king by the brides of the Gods. He has built sacrificial pillars on the banks of SARAYŪ. He is under the grace of ŚIVA.

Even the spring welcomes him with fresh flowers.
We do not find any reference to spring in RAGHUVAMŚĀ up to the eighth canto. Here, the poet conveys an idea about the blooming character of the life of DASARATHA. There is no reference to the season in which MILIPA went to the forest, there is no reference to the season in which INTUMATI swooned. It is only here that there is a mention of the season. It is spring, and the time is that of morning. The sun disperses the mist. This description is picturesque:

"जङ्गलिकुशरंद्राधुरिषिन्त विषर्य राख्युजा परिवर्तितवाहनः।
दिनभापाय रखविमित्तिनिष्ठितचित् नागमयमनलं नागमयनलः॥"  
(Intent upon proceeding to the direction presided over by KUBHRA, the sun, with his chariot turned by the charioteer having cleared the faces of the day after dispersing the mist, abandoned the MALAYA mountain).

The poet, then proceeds to describe the spring:

"कुसुमनम् व नवपंचवास्तवनु घटपंकोकिलकृप्तितम्।
इसति यथाक्रममाधिस्थितं नुकुमवलीमवलीम वनस्थलीमः॥"  
(First flowers were born, then new leaves, then wasps and the cooing of the cuckoos; in this order having adorned the VANAS-THALI with trees, the spring emerged.)

The description then proceeds further:

"कुसुमवेदं न केदरमातिवं नवमोक्तकत: स्मरदीपमः।
किसतं प्रसोदकं विनासम् प्रवद्विता त्रिता-अरवणिरितः॥"  
(The petals of flowers resembling the new line of the beauty of the garden blossoms and look like a painting made by VASANTA. The KURAVAKA flowers which issue honey have become the cause of the humming of wasps.

The BAKULA flowers which have blossomed in consequence
of the wine derived from the sight of beautiful women are 
troubled by rows of beasts, who are covetous of honey and the 
BAKULA tree has become the cause of the humming of these bees.

**ŚĪRA** has passed away. Spring has arrived. PALĀṢA trees 
and KINŞUKA trees have blossomed. There are masses of unblossomed 
flowers on the PALĀṢA trees and they look like the nail marks 
made by the reserved beauty on the body of her husband. The 
arrival of spring reduced cold. The creepers on the mango 
trees are passionately gamboling with smilling leaves shaken 
by the MALAYA wind. The measured notes of the first cuckoo are 
heard in the fragrant and flower-bedecked forest and sounds 
like the whispering talk of the modest bride. The sweet humming 
of the wasps, soft flowers resembling the white row of teeth, 
new leaves: all these supply rhythm in the dance of the creepers, 
dancing in the garden because of wind. Women, drinking the 
intoxicating wine of the fragrant KESĀKA flowers, are passionately 
anxious to obtain the love of their husbands for sexual sport. 
The house-ponds endowed with lotuses resembling the smiling 
faces are like beautiful women having a jingling waist-band. 
In this morning of spring, the night looks like dejected women 
who looked like new wed-brides becoming pale in Moonlight. 
Failing to obtain union with the lover, the night fades. The 
mist having disappeared, the spring, who is the friend of the 
fish-banneered god, stands ready with his bow strung with the 
flower arrows. Nature in the forest looks like the face of a 
beautiful damsel with a TILAKA mark. The HAVAMALLIKA, with 
lips of fresh leaves, with a lustre like smile, with sweet 
scent and with decorations of flowers, attracts the minds of
all as if she were a bride of a tree. Passionate men have surrendered themselves to love, being influenced by the sweet note of the cuckoo, by the red flowers more red than the dawn, and by the power of the God of love.

The pollen of the flowers is the flag of this God, the beauty of the season is his face powder.

There is a festival of the season abounding. The brides are intent upon embracing their lovers in the garden and the intoxicated cuckoo encourages them to enjoy youth.

The description of the spring here is different from that in KUMĀRASAṆBHAVA, in ABHILĀṆA-SAṆKUNTALĀ, in MĀLAVIKĀGNIMĪTRA and in VIKRAMORVASĪYA. The spring here is beauty, passion and play. There is a very clear contrast between the spring in KUMĀRASAṆBHAVA and RAGHUVARDHĀNA. That in the former, is throbbing with the excitement of love whereas, that in the latter, experiences the dawn of that excitement. That in the former, is absorbed in passionate enjoyment of love play, whereas that in the latter is a modest maiden dreaming of that love play.

It is in this spring that youthful DASARATHA enjoying the season goes out for a chase, accompanied by his female friends. Initially he was almost an ascetic. He refrained from killing beasts. Now he is chasing all beasts.

The king is fully identified with nature. He looks like the king of deer in the deer-forest. The beauty of the forest is enchanting, its body is made of forest creepers, wasps are its eyes, it welcomes the king with beautiful eyes.
The forest in which the king enters is full of beasts of different types. There, the king, bearing a bow resembling the rainbow of BHĀDRAPADA with a string resembling a lightenining, starts a hunt of lions.

As the king is proceeding with his hunt, he sets his eye on a KRṢNAṢĀRA deer. That deer seems to be moving with a royal gait. He, proudly views the beauty of the bounty of the spring. Behind him is following a doe-deer and her young ones, who are sucking at her breast and are eating young grass.

The king prepares to shoot an arrow on this KRṢNAṢĀRA herd moving in the forest without any anxiety. As soon as he does so the forest is covered with darkness:

"श्यामीचंकर अनमाकुतङ्क्षिष्णाम्।
कच्चरिलोत्सप्तकस्त्रकेस्त्रियारः॥"

(The tearful and anxious glances resembling the group of UTPALAS shaken by the wind made the forest black.)

Nature, here, has no speech but she does express her sentiments, as she does in almost all works of KĀLIDĀSA. She co-operates in love, sympathises in tragedy and identifies herself with man even though she has no speech.

The black colour is contrasted with the white whereas the latter is auspicious, the former is inauspicious.

The doe-deer, on seeing the king raising his bow, is agitated and the next moment she stands between the king and the KRṢNAṢĀRA deer.

"लक्ष्मीकृतस्य कुरिणास्य कुरिप्रभावः।
प्रेक्षे निधला सङ्करसि विवधाय केतम्॥"

२. २. २५. २. २. २५.
A female deer is brought here to symbolise the devoted Indian wife.

The king is touched. He withdraws his bow. The moving eyes of that doe-deer remind DASARATHA of the eyes of his beloved. He, therefore, desists from violence.

After having presented this setting the poet proceeds to develop the theme of the epic.

The king then, of course, indulges in his hunt. But she kills only the ferocious beasts. He does not kill the delicate animals. As he does not kill the deer, so he does not kill the peacock because his beauty resembles the weakened coiffeur of his bride at the time of sexual union.

Proceeding in his chase, the king following a RURU deer arrives near the banks of TAHASA river. It is a sacred spot. There he hears a noise resembling the noise that is made when water enters a water-pot. He mistakes it for the trumpeting of an elephant. He shoots an arrow aimed in the direction of the sound.

He hears a loud wail: "O father!" and runs in the direction of the tragic sound. He finds a wounded son of a sage there and experiences intense distress.

He comes to know that the lame blind parents of the young BRĀHMAṆA, whose name is ŚRAVĀṆA, are at some distance waiting for the son to bring water. The king goes to them and is cursed.
The curse that the parents of Śrāvāṇa gave appears symbolic. It is not they who are cursing. It is the speechless nature which was so far weeping in distress, whose progeny was destroyed by the king that cursed the king through the medium of human beings. Thus does nature render justice.

Dāsāratha, as he is cursed, does not get a son for many years. The sages, who were disturbed by demons, performed a sacrifice so that he may get a son, who would destroy the demons.

Just as this time Gods, who have been troubled by the oppression of Rāvana, king of Lanka, prayed to Indra to save them from that oppression. They went to obtain his help as way-farers go to obtain the shade of trees:

They also pray to Viṣṇu lying on the Śeṣaṇāga in the ocean. The body of Viṣṇu shines because of the lustre of the fangs of Śeṣaṇāga. Pādamāsērē, sitting on the lotus covering his feet with Dukūla and holding them in her lap presses them. The eyes of Hari were like lotuses in full bloom. The Kaustubha gem was on his chest. His arms resembling the branches were decorated by divine ornaments. He looked like Pārijātaka blooming in the midst of the ocean. Garuda, the enemy of Śeṣaṇāga was standing there in all humility. Thus, Viṣṇu is described as if he was in an all-embracing contact with nature.

The prayer of the Gods also is compared by the poet, with the phenomenon of nature. It is like the deep sound coming from the caves in the mountains on the shores of the ocean and which is deeper than the sound of the ocean itself. The tone
of VIŚNU is sweet. When he speaks, the lustre of his row of teeth looks like Moonlight.

Just as the VAYU becomes the charioteer of Āgni, so destiny also will have to do something for destroying the demons. "I will, therefore, arrive in the form of the son of DASARATHA and will cut out of the lotus like head of the RĀKŚASītī saying so VIŚNU who resembled the black cloud disappeared after sprinkling water on the food in the form of Gods in the midst of the pestilence in the form of RĀVANA.

Just as the trees follow the wind in the form of flowers, so did the Gods follows VIŚNU.

DASARATHA performed a sacrifice. A divine male rose out of the sacrifice holding a golden vessel full of milk. The king distributed this milk to his queens as the sun distributes his rays. The kings of the line of RAGHU, get progeny when they are blessed by nature. The milk of NANDINI drunk by JUĐAXINĀ resulted in the birth of RAGHU. The milk obtained from sacrifice drunk by the queens of DASARATHA resulted in the birth of his sons. All these became renowned.

The queens of DASARATHA are also described with an imagery of nature. SUMITRA loves KAUŚALYĀ and KAIKHYI, just as the wasp hums on the wine.

The poet next describes the foetus of the queens. They were holding the foetus, just as the plants in the field hold fruits from which corn is produced. They saw
dwarfs protecting them, and having signs of counsel distance and lotus. They saw in their dreams a large GARUDA pulling a large cloud across the sky. Even SłRE was serving them with a lotus fan. The SAPTARŚI, coming after a bath from TRIVEŚI, worship them. They see food and water, fruits and flowers in their dreams. Thus, the foetus in their wombs is united to all pervading nature. After having described the foetus, the poet proceeds to description of RĀMA.

When RĀMA was born, he showed like the herb in the darkness of the night. Even the lights in the delivery chamber looked dull at the time and mother KAUSALYĀ became pale like the dry bank of GĀṅgā in SARĀD season. Just as the hollow of the united palms looks beautiful with the lotus, so did KAUSALYĀ look with RĀMA. KAIKEŚI gave birth to BHARATA and SUMITRĀ to LAKMĀNA and SĀTRUGHENA.

The poet next describes nature that is serene. The directions were serene and were breathing lightly. The fire was burning without smoke and the sun was clear. The Gods shower the SANTANĀKA flowers on the auspicious occasion. On the other hand, nature offered inauspicious signs to RĀVĀNA. The gems in his crown dropped down like the tears of the Gods.

The poet, then describes RĀMA'S education. Just as a brilliance is created in the fire in consequence of the oblation offered so do these sons shine with knowledge.
Just as the seasons brighten up the garden of the Gods, so did these princes brighten the family. RĀMA, LAXMĀṇA, BHARATA and SATRUGHNA are like wind, fire, Moon and ocean respectively. Just as dark clouds gladden the days at the end of the GRĪṢMA, so do these children gladden the minds of the subjects. As gems please the ocean, so do they please their father. They are like the four-teeth of the elephant of Gods.

Thus, the descent of RĀMA is described by the poet with a bounty of nature with reference to the dreams of KAUSARTYA and other queens, and with reference to the divine male appearing with a vessel full of milk and with similar other references.

The white colour is also emphasised. But this description of the pleasure of birth is not as penetrating as that of love.

The infant RĀMA combs his hair in the shape of KĀKAPARĀṇa. It is with this type of coiffure that VIŚVĀMITRA leads RĀMA and LAXMĀṇA to the forest for the destruction of the demons. This forest takes immense care of the young princes:

"तावदाशु विदधे मकल्सखे: सा सपुष्प्यजलवर्षिनिभिर्भिर्मां:।
(In order to decorate the route of RĀMA with flowers, the flowers are raining accompanied by the friendly wind which is like the raining clouds.)

When the subjects had decorated the routes,
nature also sprinkled flowers, clouds and wind. The wind here is described as cold, soft and fragrant. Whenever the purpose is high, the poet brings this type of rain.

When these young princes have prepared themselves for going to the forest, the subjects also bid them farewell with their eyes resembling TORAṆAS.

The gait of the princes also is likened with the elements of nature. RĀMA and LAXAVĀṆA following on the footsteps of VIṢĀṬITRA, shine like the sun. The gait of these princes is as bright as the sun in CHAITRA and VAIṢĀKHA. The movement of their hands in their infancy is very active and beautiful and resembles the movement in monsoon of two rivers with the name of UDDHYA and BHI/DDHYA. These delicate princes who are not habituated to tread on ground covered with thorns and pebbles, tread here as if they are moving about their mother with the help of the BALĀṬI/BALĀ incantation.

Nature in the forest is described from the eleventh verse of this canto. The beautiful panorama of nature that N.LIPA had enjoyed while proceeding to VASIṢṬHA-ŚRAMA is here enjoyed by RĀMA and LAXAVĀṆA as they passed through the forest:

"'तस्य सतांसि रसावल्लिम्बनि: कृति: कृतिसुखे: पालिना: ||
वायव: सुरभिपुष्पपरेणुभिस्फूर्तयथा च अनुयः: सिंधविने ||'
(The two RĀGHAVAś were served by the lakes with sweet waters, by the birds, with sweet notes, by the winds with the fragrant pollen of flowers and by the clouds with shade.)
The young boys derive pleasure from the overflowing clear waters and the fatigue removing large trees which the sage fails to enjoy.

They approach, ultimately, the TAPOVANA of SĀMAKARA. As they approach the land where KĀMADĒVĀ was burnt to ashes by SĀMAKARA, they began to shine like KĀMADĒVĀ with the bow. That land had become deserted in consequence of the terror of TĀDĀKĀ, the daughter of SUKETU. They began a combing of this land.

TĀDĀKĀ was as ferocious as the dark night. She had put on earings of skulls. She looked like a cloculet accompanying the cranes;

There is in the KUMARASAMBHAHA a similar imagery in the description of KĀLI. But there she is shown as attractive and elegant. Proceeding further with the description the poet says:

(shaking road trees with force, roaring at a high pitch denning the clothes of ghosts, TĀDĀKĀ rushed upon RĀMA like the hurricane breeze rising from the cemetery. She had put on a chain of intestines. RĀMA shot an arrow at her breast resembling a large slab. As she fell pierced by RĀMA'S arrow the whole of the forest nature shook. This is the solitary instance in the works of KĀLIDĀSA in which we come across nature being frightened by a female. Here,
all elements have been terrorised.

When Rāma resembling Miśrīmāṇa pierces this nocturnal walker, he is smeared by her blood which is like very fragrant Chandana.

Here, the sage teaches an incantation to Rāma and Laxmana. From there the sage enters Vāmanādṛṣṭaṇa with Rāma and Laxmana. There they are reminded of their initiation. They offer worship to the great sages, and they are given a welcome by nature.

"वच्चितुपुप्पिनीतस्तुमें दर्शनीन्मुखस्तुमें तपोवनम्"
(The trees make an offering by uniting their leaves and the deer are desirous of obtaining their view.)

It seems that the Tapovanam is getting ready for a sacrifice. There seems to be no distinction between the pupils of the sages and the large trees. The trees, themselves as it were have become pupils. Sages raise the trees as their own children. We find references to this fact in the hermitage of Kātyā and at other places. The unity between man and nature is brought out here through suggestions that are extremely penetrating.

Rāma and Laxmana are compared to the sun and the Moon as all kings are always compared by Kālidāsa.

Just then, the flag of the demons is seen in the midst of the sky seeming as if shaken by the wind rising from the wings of vulture. Taking the weapon of the wind God Rāma began uprooting the enemies like mountains. He
destroyed the various forms of Subāhu and distributed the parts of his body to vultures. Flinging the wind weapon, Rāma brought the son of Tādakā to the ground. He lay there like an old leaf:

"लान शैलग्याघातयन्तपाणुप्रजस्तीति ताउकसुलम्"

The young princes are shown as obedient pupils learning at the feet of the sages, they go out together grass for the hermitage. In doing so, their palms get bruised. The sages touch these palms softly and affectionately.

Sage Viśvāmitra, being invited to participate in the sacrifice at Janeka's capital, proceeds to go there when they arrive near the hermitage of sage Gautama. There in a grove of hermitage trees. The wife of the sage, who has turned into stone because of the sage's curse, returns to human form by the touch of the dust of Rāma's feet.

From there, Rāma, Laxmana and the sage proceed to Mithilā. There a test of strength is being held. He, who could string the bow of Sankara, would get Sītā in marriage. As these young princes approach the bow, Janeka is sceptic about their ability to string the bow. The bow that could not be raised by large bodied elephants could scarcely be strung by these princes, who are like the young ones of the elephant.

But the child Rāma has within him a great strength. Just as adamant is capable of uprooting the mountain, just as the Indrakīta is capable of producing...
fire, just as there is all-powerful essence in the ovum, so there is invincible strength in Rāma.

As INDRA directs the mass of clouds to raise the brilliant bow, so does the king order his attendants to bring the bow.

The description of the bow is also fully in terms of nature. It is as frightening as the sleeping ŚŚANĀGA:

"तत्रसुपमुनगन्धेभिषेजः।"

Just as Pīṇākī had discharged an arrow at the escaping KṚTUKURAṆGĀ, so did RAŚA discharge this bow.

As a result of this, JANĀKA gave SĪTĀ to RĀMA in the witness of AGHĪ.

Seeing his wish fulfilled, DĀŚARATHA started to go to MĪTHILĀ. Even the sun was covered by the dust raised by his army. Destroying the trees in the forest they reached the city of JANĀKA.

When DĀŚARATHA returns after marrying the four sons, he faces inauspicious signs. Nature offers these signs:

"तस्य आलु महत: प्रतीपणा वर्षसु भवनलप्रमाधिनः।
चिकिर्षुभूसालमया कस्मविनिगुत्त्वा इव नतीयः: स्थलीः।"
(The unfavourable wind shaking the flags like the trees in the road on the banks of the river which was like a forest troubled the army intensely.)

"तःयते सर्व तदनन्तर चक्रित्वभूमिपरिवृत्तमण्डलः।
कृत्यक्रियायेकत्सा भूगतिनो भूपमहिपि इव प्रयुक्ते भ्रणः।"

1. 2. 11. 54. 2. 7. 11. 24. 3. 7. 11. 44.
(After that the sun surrounded by a large circle looks like the gem, lying circled by the serpent killed by the eagle.)

(The directions whose dusty braids resembled the wing of the falcon, the evening clouds resembled the blood-wet clothes of a menstruating woman, were menstruating and therefore, became undesirable to look at).

(Jackals were weeping in the direction in which the sun was moving as if they were pushing BHĀRGAVA who had performed the last rites of the fathers with the blood of KŚATRIYAS.)

Nature here and in KUMĀRASĀMBHAVA in the description of the war between TĀRAKĀṢURA and KĀRTIKAYA is inauspicious. But there, is a significant difference. There, it offers inauspicious signs to an unjust demon and therefore, we do not feel touched. Here, the king is returning after marrying his sons and therefore, the inauspicious signs offered are touching.

As RĀMA meets BHĀRGAVA, he looks beautiful with his beautiful smile as a new cloud looks beautiful with the rainbow. Thus, RĀMA was looking like a rainbow and PĀRŚURĀMA was looking like the remainder of smoke.

Passing the night in the forest, as the king
enters Ayodhya on the second day the lotus like eyes of the damsels look elegant.

The day of Dasaratha’s release arrived as quickly as the flame of light of the morning. Learning that Rama is to be crowned, the subjects are gladdened, just as the trees of the garden blossom in the vicinity of the canals. Just then, Aṅkita arrives and asks the fulfillment of two boons.

Rama’s obeying the direction of Dasaratha with pleasure is a very pious incident. Rama loves the forest and its hermitages. The poet also likes the forest.

Rama casting aside the auspicious clothing adopts bark-garments. Rama, Laxmana and Sita then enter Dandakaaranya. There, they heard about their father in Chitrakuta. Even the trees in the Chitrakuta hermitage wept in sympathy with Rama and Laxmana.

Rama was following the tradition of Kaśyapa. He lives on the forest roots. He lied down in the shade of trees sometimes and in the lap of Sita at other times. Nature and the beloved both bring peace to the human beings. There a bird was molesting Sita. Rama shooting an arrow at it deprived it of one of its eyes.

Thinking that Bharata would follow him here, Rama abandoned Chitrakuta hermitage and went to the hermitage of sages in the south.
This forest is described picturesquely by the poet, Thenfas the planet interferes in the route of the Moon, a demon named VIRĀDHĀ resembling the black cloud of the evening twilight obstructed RĀMA'S route. He abducted MALTILIL, who was between RĀMA and LAKHANA. The imagery in this incident is natural.

RĀMA then, arrives to PANCHAVATI. There he was living in the midst of VINDHYA nature. There arrives a demoness, ŚUNPAṆKHĀ by name. She is described with the help of evil elements of nature. She represents the inauspicious form of the female. As she passes near RĀMA and LAKHANA she looks like a river in flood flowing between two banks. Just as the rising Moon laughs at the tide of the ocean so MALTILIL laughed at her and she was dejected.

She was angry and appeared like the waves of the ocean become steady at the time of Moon-rise. When SĪṬĀ laughed at her she said that it was like the doe-deer laughing at a tigress.

LAKHANA, first heard her voice like the sweet voiced cuckoo and then her harsh voice like that of the jackal. He immediately, realised that she was a sorceress. She was frightening. LAKHANA cut out her nose and ears and killed many demons and the birds drank their blood.

Upto this point, we do not find a description of the bounty of nature in PANCHAVATI. Upto this point, we come across demons and demonesses. But then we find a
At this point Rāvana arrives with Marīcha and through a cunning stratagem carries Sītā away. There, he first encounters the vulture Jātāyu. But he is not just a bird. He has the attributes of love, justice, devotion and chivalry. He fights against the demons because he is a friend of Daśāratha. Friendship between man and nature is referred to by the poet here as at many other places. This bird has also the attribute of speech. As Rāma arrives, he informs him about the abduction of Sītā by Rāvana and then dies. Rāma performs his funeral rites.

Another element of nature is Sugrīva, the monkey. Rāma kills his elder brother Vāli and gives him his position.

The third element of nature is Hanumāna. He is a devotee of Rāma. He goes in search of Sītā, finds her and conveys the message of Rāma to her, bestowing the kāring of Rāma as a sign of recognition.

This Hanumāna and the cloud messenger have certain attributes in common and others that are different. The cloud is inanimate whereas Hanumāna is animate.

Rāma, then, collects a large army and proceeds to Lanka. He builds a bridge across the ocean with the help of the monkeys. He develops a friendship with Viṣṇu and the war ensues.

The significant point here is that man and monkey
unite to fight against the demon. The suggestion is that man rooted in nature can overcome all evil forces.

In the end, RĀMA vanquishes RĀvana. As he does so, the Gods rain celestial flowers united with wasps upon him. RĀMA testing Sītā in fire, accepts her and returns with her to Ayodhiā.

As RĀMA returns from Lankā, he describes all phenomena of nature on the route. He describes the memories of his sojourn through all these regions. He is almost - identified with nature.

The poet has given such description of nature at a number of places. He has described nature from Rāmagiri to Alaka in the Meghalūta. He has described the victorious march of Āja. He has given a picturesque description of the characteristics of nature in different regions in the choice of suitor by Indumati. A vast panorama of nature is described in the Vikramōraśīya. Descriptions of nature abound at other places in almost all his works. But every such description has its own distinct characteristic. Even so, there is a common feature in all these. His love for nature is reflected everywhere and nature becomes personified in quite a large number of places.

Different aspects of nature get emphasised in different works. It is the Himalayas that are emphasised in the Kumbārasaṁbhava. And it is the ocean that is emphasised in the Rāghuvāśyā.
As RĀMA starts in the PUSPAKA VIMĀNA the first great phenomenon of nature that he comes across is the ocean. That ocean is described in a number of verses. The picture of the vastness, the impressiveness and the grandeur of the ocean that is given is great as a poem but is greater as conveying a philosophy of nature. It deserves a complete reproduction and an independent analysis. If it conveys the philosophy of nature of KĀLIDĀSA, it also conveys a philosophy of love. We shall undertake a critical analysis of this description in the conclusion.

There are references to the ocean in other works of KĀLIDĀSA as well as in this epic at other places. But nowhere is the majesty of this unlimited phenomenon brought out as it is brought out here.

Contrasting the ocean with the HIMALAYAS we find that the poet has a greater attraction for the HIMALAYAS than he has for the ocean. The source of culture is that king of mountains according to him.

Crossing the ocean, the VIMĀNA of RĀMA comes over the palm groves. They are called the stigmatic border of the ocean. It is very slim and, therefore, is described by a simile in which it is compared to a delicate woman. Then, they arrive over the SOPĀHI forests.

The description of the earth as seen from a height reminds us of a similar description in the seventh
The breeze whenever it is referred in this description is always pleasant and favourable. It is delightful. The poet depicts an agitated river or an intoxicated elephant but the cloud, the mountain and the breeze are always serene.

The season when Rāma returns, seems to be the monsoon. There is a reference suggesting this:

"आलुंग आलुंग अमानः विनादण्डविनं धनश्च।"

(That cloud presents to you the second ornament like a VALAYA of lightening.)

The presence of the cloud and the lightening suggests the monsoon.

All throughout this description, it is Rāma who is speaking and Śiṭā is listening silently. But we do not feel at any point the absence of Śiṭā.

Then follows a description of the hermitages. He begins this description with the JANASTHĀNA. This place which was forsaken by the ascetics is now being built anew. The anklet of Śiṭā had dropped in this place and it was lying silent as it was separated from her lotus feet. The creepers were weeping and were pointing to the direction in which RĀvana had carried Śiṭā away by lowering their branches. Rāma describes this past episode with a sense of gratitude for nature.
The deer also are described as expressing sympathy
just as they are described in ABHIJñANASÁKUNTALÁ:

"भृगु-क दर्मिजुर निकाम-शालागतिसं समझोऽधमाम्
व्यापरयोऽधिर विसं दपिणा-स्मृति-मुल्लालानी
(लत्त्वे-चल्लि)"

(The doe-deer having renounced fresh grass raising their eyes
covered with hair in the south point to RĀMA the unknown
direction.)

It is significant that both the elements pointing
to the direction in which SITĀ has been carried away are
feminine. Both these elements are the favourite love symbols
of KĀLIDĀṢĀ.

Proceeding further they arrive over the summit of
MĀLYĀGIRI. There both the cloud and RĀMA shed tears simultani-
ously:

"नेत्रं पयो यत्र धर्मेन्द्रया य विच्छिन्नो हमान समं विस्तुः\

Here, also there is a suggestion that the season
was monsoon.

RĀMA is reminded of the fact that as he had
approached a summit of this mountain, lakes were full with
fragrance, KESĀRA, KADAMBHĀS had blossomed, peacocks were
issuing sweet notes and all these had become unbearable to
him in separation:

"नेत्र-धर्मं धारातं पतंलयं नादकमधवेऽविश्रुः
स्तुः विच्छिन्नं शिकिंतं भभुच्छिन्नविद्वस्यानि विना च्वयमे\

Thepressing character of the monsoon for
the separated lovers, is suggested here as at many other
places in the works of the poet.

Proceeding further Rāma arrives at PAMPASARA:

"अंग्रेजीधुकसनि रथायुनामस्मान्यायूलत्तपाकसामणि |
कन्यानि हुरान्तरवलिना ते मया प्रिये ! संपुष्पुमीक्षितानि \|

(Here I saw o beloved! when I was alone and filled with desire, the CHAKRAVĀKAS offering the pollens of lotuses to each other as I was separated from you.)

The extreme dejection of Rāma verging almost on derangement is expressed in the next verse.

"ईमान लटाशकेलाते च तन्यं स्तनाभिमास्तत्तकाभिनमात्र |
व्यप्रातिबुद्धा परिरक्ष्यकाम: साधितिण्य साधुर्भुं विविभ: \|

(As I was embracing the creepers, that had grown on this bank and were entwined round ASUKA with their branches lowered in the form of flower bunches, with an illusion that you were there, the son of ŚRIMĀTRA was trying to dissuade me from doing so with tears.)

The SĀRASASA group attracted by the ringing of the bells of the VIŚĀMA approached it. The PANCHAVATI is seen. Rāma is reminded of the incident when forsaking the hunt he was lying in the cane-bower in SĪTĀ'S lap.

Most of the verses in the description here are verses of the remembrance of separation. It is a peculiar type of the expression of the emotion of separation. The pinch is not there, as the separation has ended and the beloved is by the side. The imagery employed is the usual KĀLIDĀSIAN imagery, but there is no absence of appropriateness to be found.
Proceeding further, RAMA passes over the hermitage of AGATSYA where his mind receives consolation from the fragrance of the sacrificial fire. The hermitages of SATAKARMA and SARABHAUDA then arrive. They are described like the usual hermitages. The CHITRAKUTA mountain with all its associations is described in this context, and memories of the past are remembered.

Thus, the descriptions given by RAMA are the descriptions of nature, where cities and towns are not described in any detail. There are, in fact, no references to them. It is quite possible, that the region may not have been yet colonised by the ARYANS. The pioneers may have established their hermitages in this vast regions.

The PUSPAKA VIMANA of RAMA is moving fast and he arrives over the confluence of GAÑGA and YAMUNA. The description of the confluence is picturesque. Nature poetry. The poet visualises the confluence as an ornament. GAÑGA shines like a garland of pearls and YAMUNA like a blue gem. It seems as if a white SARGJA garland is interwoven with blue SARGJA. At other places two rows of swans of different colours seem to have intermingled. Again, at other places, it seems as if black AGURA leaves are painted on the face of the earth. Moonlight and darkness seem to have met. It looks like the sky spread with SÅRAD clouds leaving spaces within. YAMUNA looks like SÄNKARA covered with ashes and entwined by serpent and GAÑGA looks distinctly different from her.
The beauty of nature and its various forms are made real in this description. Towards the end of this description there is a strain of devotion, but that is the devotion of a poet rather than of the devotee. The first love of the poet seems to be the beauty of nature and devotion seems to be the resulting attitude.

And finally, Rāma arrives over the Sarayū river. Rāma experiences a sentiment towards this river which is akin to the sentiment of a child for the mother.

Thus, Rāma arrives in Ayodhya. But the poet does not tarry to describe the reception of Rāma as he does in case of nature.

Arriving in Ayodhya, Rāma introduces his associates to his relatives, mounts them on elephants giving to them a human form. They feel as if they have mounted a mountain. Rāma then takes up his residence in the garden of Sātrughna.

Kausalyā and Sumitra were passing their days in sorrow. Their state resembled that of the creepers after the destruction of the tree as Dāsacratha was dead. When Rāma arrived their state improved.

"तत्राशस्तारयाकृतः मूर्च्छतिः विभक्तिभिष्यति।। "

(It seemed as if the hot waters of Ganges-Sarayu were mixing with the cold waters flowing from the Himālayas.)

The mother sprinkles the waters of the holy places upon Rāma. Even the monkeys had brought the holy waters of the rivers and the ocean.
Water is here described as a great reliever of pain. The next element of nature utilised in this reception is TORANAS and LĀJĀ. Then arrive the fragrances.

The union of RĀMA with AYODHAYĀ is conceived as a conjugal union. RĀMA unties the VASI on the head of AYODHAYĀ. It is the usual practice of the husband to untie the VASI of the beloved when they meet after long separation.

SITĀ's body looks fire-coloured. The difficulties of the residence in the forest have now turned into memories and these memories are sweet.

SITĀ is pregnant and therefore, her beauty goes on increasing. The description of this beauty of SITĀ is given with similes of nature. SITĀ, who had so long an association with the forest, could not forget it. Even in her pregnancy, the most pressing desire that she experiences is that of going to the forest:

"सा सुपनीयार्कामीनि हिसे: संबंधवृक्षवानसकन्यकानि |
रक्षत भूत्य: कुशलविनि गन्तु भानिग्रंथितिरत्योवननि ||
(She desired to go to the hermitages on the banks of GANGĀ where the forest beasts were obtaining the NIVĀRA share and where the daughters of the sages were her friends.)

RĀMA decided upon fulfilling her desire as soon as he came to know of it. He directs LAXMĀ to fulfill SITĀ's desire. Just then, RĀMA hears a rumour about SITĀ. He is not prepared to ignore the popular will. He is not in a position to accept such a blemish. His state of mind is described thus:
"like the drop of oil in the waves of water, this rumour was spreading among the citizens. I am not in a position to suffer this blemish as an elephant is not in a position to suffer the pillar to which he is tied."

RĀMA, therefore, decides to discard SITĀ as he had earlier decided to discard his domains in obedience to his father's command.

Describing the blemish on SITĀ, the illustrations are all based in nature. The pain of the sting that RĀMA experiences in consequence of the rumour is like the sting of an angry serpent who is blood thirsty.

"अमर्मणः कोणिलङ्कूत्र यं पदा स्पृश्नातं दृश्यति विशिष्टः\\"
In consequence RĀMA directs LAKŚMAṈA thus:

"प्रजावली कृत्तेश्वरी सेतुवाणिः स्पृहायारुपे ना वा रथी लक्षापर्वेशनाय प्राप्ताय वाल्मीकिकप्रद वधस्मात्\\"

(She, who is pregnant is desirous of going to the TAPOVANA. Therefore, becoming a charioteer lead her to the hermitage of VALMIKI with this excuse and forsake her there.)

SITĀ goes to satisfy her desires ignorant of the future:

"नापुष्प कल्पदुःधलं विधाय आतं समालम्ब्यमित्रवृक्षम\\"

(Shedid not know that her husband had forsaken the qualities of the KALPADHUMA and had adopted the characteristics of the ASHGARVAKSHA.)

Even the Gaifoi seems to be disuading LAXMÄYA from forsaking SITÄ by raising her hands in the form of waves.

"अवाच्चिन्तनिधि प्रजाविद्राहा सिथलवा पुरस्यात्" SITÄ is innocent. Nature does not like her to be punished. It is nature that expresses the sentiments of SITÄ. As LAXMANÄ dismounts her from the chariot and conveys to her the direction of RÄMA: SITÄ swoons:

"तेलोभविषयकलिप्रज्ञारक वदश्यमानाभरणप्रस्नाना |
स्यमुलितमप्रकृतिं धरित्रिन्तलेव सीता सहसा भगवम्"

(Like a creeper falling in consequence of wind, SITÄ fell to the mother earth, who gave birth to her and all her ornaments became disordered.)

Although SITÄ returned to her mother, she did not accept her then:

"दही प्रवेशं अनमि न नावत्"

LAXMANÄ brought SITÄ back to consciousness after a great effort and pointed out to her the way to the hermitage of VÄLMIKI as suggested by RÄMA. The hermitage always becomes a rescue for forsaken women. The message sent by SITÄ to RÄMA is both pathetic and dignified. It is also full of the expression of fidelity and love. She does not find fault with RÄMA but considers it as a consequence of sins performed in past lives. The wail of SITÄ is likened to the wail of KRŚÑA and nature is touched by this tragic event.
(The peacocks forsook their dances, the trees forsook their flowers, the deer forsook the grass and the whole forest sympathising with Sītā began to bewail.)

We find nature sympathising with humanity here as we do in case of Śakuntalā, Rāma, Rāvaṇa, Aja etc. Hearing Sītā's wail Vālmiki arrived and saw Sītā looking like a bird pierced by a hunter. He invited Sītā to live in his hermitage. He also consoled her assuring her that residing in the Āśrama and bathing in the Tamasā as also performing her daily worship, she would fulfill all her desires. And the daughters of the sages would remove her sorrow.

"पयोधरसामर्थ्यात्मकों-संवाद्योती स्वभावानुनुसः
अज्ञां आत्माप्रयोगपलः स्वातंध्यप्रीतिमधवस्यसि त्वम्"

(Nourishing the young Āśrama trees with pots of water appropriate to your strength, you will surely obtain a child sucking at your breast and its love.)

So saying Vālmiki leads her to the hermitage in which there are peaceful deer, in which there is no agitation, and in which there is complete peace:

"सायं भृगुध्यासितस्विदिपायं स्वमहाधन शान्तमुरुग निनाय॥
Sītā identifies herself fully with nature here:

"तः रुद्रसेवनस्त्रणीप्रीतिर्योभट्टाञ्जिनलपरः
लस्यं सपथविनुपद मिनान्ते निमाणीतेऽथ पिन्ये॥"
(The TĀPASI S gave to her a bed that was pure in the UTĀJA and lighted a light of INŚQUDI oil there, after the evening prayers, for residence.)

RĀMA began to rule over the earth adorned with the girdle of the ocean. At that time the sages dwelling on the banks of YAMUNĀ, oppressed by LAVĀṆA RĀKṢASA came to him and RĀMA sent ŚATRUGHNA there. ŚATRUGHNA went there, observing the forest fragrant with large masses of flowers.

ŚATRUGHNA wanders in the forest just like the rulers of the line of RAGHUV. He passes a night in the hermitage of VĀLMI. It is on that very night that SITĀ gave birth to two sons. Hearing that good news, ŚATRUGHNA sought the permission of the sage to depart. As he proceeds, he comes to a city named MADHUPADMA in which a demon by name KUKŚIJA, who was the son of KUMBHINASI was piling bones of animals. This demon is described in terms of nature. The elements of nature referred to are all harsh:

"धूधुधूड़े वसागरवीं ज्योतालामभू मीरासङ्गेन्द्रा ||
कृष्णाकुणापरीआरुक्ताहिन्दिविद्यांगानमः ||

(Black like the smoke, smelling like fat, having yellow limbs like fire, having the hair on his head standing and movable like the fire of the pyre and surrounded by the crowd of RĀKṢASAS.)

As ŚATRUGHNA killed this demon, he fell to the ground and the earth shook. The dwellers of the hermitage
were relieved of their terror. Divine flowers rained on Sātrughna.

On the banks of Kālīndī, there is Mathurā which was built by Sātrughna. That city seems to have been built of beauty left after Svarga was built. As Sātrughna saw Yamunā from the height of the palace the river looked like the golden Vasi of the earth.

On the other side, the initiation rites of Lava and Kuśa are performed by Vālmiki. The names Lava and Kuśa are both derived from nature. The sage had used grasses by the name of Lava and Kuśa for cleaning the placenta of their foetus and so these names were given to them:

"सा तैं कुशलवाम्याप्पमभयुतः सदास्थयाः"

Now these two children obtain a learning from Vālmiki. They were great masters of music. Even the deer of the hermitage stopped as they sang. The effect of music on nature is described here:

"भैरवकित्वोष्ट्रेति: स्पन्द्यमूगमा अभमः"

Although Sātrughna knew of the birth of these sons, he did not inform Rāma because of Vālmiki's injunction.

Rāma, then, performed a sacrifice and released a horse. He made a golden statue of Śrītā for performing the ceremonies. Lava and Kuśa came there and recited the Rāmāyana. The assemblage was moved by this recitation, like the forest in which snow is raining in the morning.
Consequently, Rāma came to know about Sītā and following the request of the sage invited Sītā from the hermitage.

The sage called Sītā from the hermitage through his pupils. Sītā is compared to a hymn with sound and tone, and Rāma is compared with the new risen sun. Sītā had put on ochre garments. Her eyes were lowered in the direction of her feet. Her limbs were pure. Seeing this bright queen, the people bow their heads with shame. They looked like ripe rice plants lowered by rich harvest. As Rāma offered to Sītā the holy water of the sage to sip and as he declared his intention to accept her, Sītā herself uttered these words:

"अध्यक्षमिभि: पवित्रो वासिनारो यथा न में।
तथा विवज्ञेभरे देविः सामन्ताधानिमहस्ति॥"

(If I have not committed adultery with any one by word, thought or action except with my husband, then O Goddess, supporting the universe! absorb me in your lap.)

As soon as she uttered these words, a brightness resembling the sparkling of lightening pervaded the place:

"ववमुके तत्सायणात्स्यंकोंवासुः।
शालदुनिमिन योऽि: प्रभासंदनमुद्रयोः॥"

And Goddess Earth with the girdle of the ocean emerged there, on a lion seat upon the fangs of Śiśunāgas:

"लेज् नागपाक्षिकसिंहासननिमोऽद्यः।
समुद्रशतना सार्कान्त्रादुरसीदमुद्धरः॥"

The Goddess Earth does not arrive in the hermitage.
of Vālmiki but she arrives here in the midst of this large
assemble, so that Hītā's innocence may be proved. It is
nature, that here intervenes to establish the innocence of a
woman.

Female elements of nature are more active and more
emotional in the works of Kālidāsa than male elements. Just
as his women characters are more attractive and better developed
than male characters. The Goddess earth, casting a glance at
Rāma, disappears with Hītā into the earth.

Rāma, having fulfilled the mission of his life
departs to heaven attired like a sage. Sarayu is his stair-
case. Rāma departed from Gopatara Tirtha. The subjects of
Ayodhya shed tears as big as kādimbadala.

Kuśa has become the lord of gems. The generation
of the race that was born from the body of Viṣṇu multiplied.

Once upon a time, when the lights in the houses
were put off, at mid-night Kuśa saw a woman in the garb of a
wayfarer in his sleeping chamber. Seeing the shadow on the
closed door, resembling the image in a mirror, Kuśa was
astonished. That woman seemed to be as unhappy as the
Mālānī under the scourge of snow. In reply to Kuśa's question, she
said that she was the guardian Goddess of Ayodhya, who had no
support.

The earth speaks here. It is the only occasion
when the earth speaks in the works of Kālidāsa. She narrates
her tragic tale. After narrating her desolation, Ayodhya
disappears. The desolation of Ayodhyā is not that of her
glory, wealth or industry. The description gives the idea of the sorry state of women on their love errands, peacocks, deer and birds. It is the desolation of nature and not of palaces or mansions. It is a tragic complaint against those who have destroyed her nature.

Kusa gets this message at night. The tale of darkness becomes more effective in the background of night which is dark.

Kusa starts to remove the darkness pervading Ayodya with an army. The army resembled a collection of clouds following the wind. The route of the army is described in terms of nature and quite a number of regions are mentioned. Kusa arrives on the banks of Sarayu and there elements of nature welcome him. Kusa then embellishes wealth Ayodya with wealth and nature.

It is Gritsam at this time and so the king's garden resort and his water sport are described. The description of nature is throbbing with joy. If nature is described, the poet does not forget love. The sun and directions, day and night and similar other couples are referred to.

The description of Gritsam here should be compared to that in Ṛtu-Sakharā.

In this context is related an episode in which Kusa gets married with a Nāgakanyā, Nāgakanyā, Kumudvatī by name.
The armlet given to Rāma by Aṅgāsya had fallen into water and therefore, in search of this ornament Kūṣa came to the bank of Sarayū with the eagle weapon. The Kūmudanāga, who was inhabiting the nether regions, appeared on the surface with his sister along with the armlet. It was in consequence of this event that Kūṣa married Kumudvati. She was as beautiful as the Pārijāta with Lākṣi.

The unity between man and nature is emphasised in this episode. Nature, here, has the attribute of speech but that nature is not earthly.

Kūmudvati gave birth to Aṭṭhithi. This son was as bright as the sun and was shedding lustre on his parents. Kūṣa lost his life as he had gone to the succour of Indra. Kūmudvati also followed him.

Aṭṭhithi was then coronated and the poet describes his coronation in terms of nature. Aṭṭhithi released beasts and birds from bondage and nourished them. Emphasis on the elements of nature, is the dominant note in the description of Aṭṭhithi's regime. Aṭṭhithi's glory spread to the ocean. His regime bore fruits as fruits are born of flowers:

"पुष्पांगुल्रसीत्वस्यक्षरस्यस्याग्निप्रसन्नः॥

Aṭṭhithi had a son, Nīṣadhā by name. He had eyes like lotus and he was as brave as ocean. He was followed by Nāla. And then came Pulīrāma.

7—Kṣamadhana, Davaṇika and others. The only point
to be noted with reference to this genealogy of the race of RAGHU is that the characteristics of kings are described as the characteristics of nature.

And last comes AGNIVARNA. He was a debauch. His debauches are described in terms of nature. But there is no deep significance there. In consequence of the misrule of this king, the race of RAGHU came to an end:

"देवयोरि पातियमकनलिथ्यन्तु अ रपुशोबिमिव धर्मिघवनामः
राति तल्कुतमेश्वेत्विद्यायते वामानाचिरियिह कीपभाननमः"

(Because of the consumption of the king, the race of RAGHU became like the sky with the digit of the Moon standing in the west or like the pond having only mud as residue because of heat or like the vessel of light with a shortened tail.)

Even in this context, the poet's partiality for women is apparent. Sītā was nourishing the earth. It was she, who defended the wealth of the kingdom. As she was pregnant the future depended on her.

RAGHUVAMŚĀ is an epic of the unity of nature and human life. The birth of all the great figures takes place in the midst of nature. Most of them are devotees of nature and in renunciation as well as in love they resort to nature. Nature is the place of their birth, education, enjoyment and eventual sacrifice. There is a greater emphasis on the service of beasts and particularly the cow in this epic than in any other work of KĀLIDĀSA. Symbolically enough, the
If Kālīḍāsa's philosophy of nature is essentially a message of the Tāpovāna then Rāghuvāma is the magnum opus of the poet in which there is a whole series of hermitages and these are the hermitages of the greatest of the sages like Vāstūrī or the greatest of the liberators like Viśvāṭrā or the greatest of the poets like Vālmīki.