CHAPTER X

NATURE IN VIKRAMORVASHIYA

The story of VIKRAMORVASHIYA is found in ROVEDA, SATAPATHA-BRÄHMA, VIŚNU-PURĀNA, PATIMA PURĀNA, MÂTSYA-PURĀNA, BHAGAVAT PURĀNA, HARIVAMSA and KÂTHASARITGÂRÂ.

The story of PURÂVÂS and URVAŚI is given in about ten MANTRAS of the ROVEDA. The story as narrated in the MÂTSYA PURÄNA is as follows:

Once upon a time, PURÂVÂS was returning after paying his respects to INDRA. While returning, he saw a demon named KEŚI carrying away CHITRALÂKHÂ and URVAŚI. The king attacked him and saved the ARASANAS. As INDRA himself was being molested by KEŚI, he was pleased by the king’s destruction of that demon and he expressed his thanks to the king. On another occasion, when a play named "LAXMI SUYAMVARA" was being staged in the court of INDRA, PURÂVÂS was invited. MANAKÂ, RAMBHÂ and URVAŚI were acting in this play. URVAŚI was in the role of LAXMI. She was absorbed in the thought of king PURÂVÂS and therefore, she erred in her acting. Therefore, BHARÂTA
who was angry with her, cursed her to the effect that she would have to live in the death ridden earth for 56 years in the form of a creeper fermented by separation from her lover. By the time that the time limit of the curse was over, she gave birth to eight sons."

We cannot be definite about the source from which KĀLIDĀSA may have drawn his theme. Most of the PURĀNAS are post KĀLIDĀSAJ.

The hero in VIKRAMORVAŚIYA is earthly and the heroine is divine. The depiction of nature in this play is penetrating. KĀLIDĀSA'S love of nature is conspicuous in this play. Whenever an opportunity offers itself, KĀLIDĀSA is inspired to create a beautiful picture of the landscape. Even so, it would not be appropriate to say that KĀLIDĀSA is essentially a poet of nature. He is an equally great poet of the human heart.

Let us review, in brief, the depiction of nature in VIKRAMORVAŚIYA.

As the curtain rises, the poet transports us to the region of the skies. The ABHIJĀNA-SĀKUNTALA begins with the TAMOVARA, the MĀLAVIDGĀNIMitra begins with the king's court. All other works of KĀLIDĀSA begin with the earth. Differing from this, the region of the sky has been focussed in the beginning of this play with a distinct purpose. The poet proposes to introduce the damsels of the
divine regions as characters in the play of course, even
these celestial damsels experience the emotions of the
humans. It is, therefore, that they enter upon the stage
in the sky and then proceed to the earth later. Significantly
the first meeting is placed neither in the heaven nor upon
the earth. It is conceived mid-way between these.

Leaving the friends of Urvasi on the Himalaya
Mountain, Vikrama drives his chariot in the north-east. The
speed of the chariot is described by the poet elsewhere.
Nature has been depicted there, but the picture that he has
presented here is different. The chariot and the horses
are described. The horse has a speed faster than even the
eagle. The flag of the chariot is marked with a picture of
the deer.

When the king liberates Urvasi from the demon,
he compares the beauty of Urvasi with elements of nature.
The king says:

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तदेवदुम्हीनिय चक्षुसकावतं
र्तहोतपरं प्रदुष्परसीय पदिनी ॥

(Just as the Padmini blossoms the lotus in the morning so,
Oh Urvasi! open your eyes.)
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This suggests very clearly that the king is a
lover of nature and of beauty. He has a strong aesthetic
sense. He recognises the similarity between Urvasi and
nature. Urvasi's face is like the lotus. Her heart is as
soft as a flower. Her paste is like the sandal. The king
compares her beautiful organs with elements of nature. As URVASĪ is returning to consciousness, the king describes her appearance thus:

"आदिभूते शिविरि तमसा मुख्यमानेि राजी
नैसःग्याचित्तुभुज जग विज्ञाप्निधंधा
मोहना-लवरत्नुरों लक्षयते शुककल्याना
गद्रा सेण्डः पतनकनुषा गृहस्य प्रसादम "

(Just as a ray of the Moon falls on the dark night, just as the red twilight shines in the absence of smoke and just as the GĀNGĀ which has become turbid because of a water fall on its bank slowly, returns to transparency, so does URVASĪ return to consciousness.)

If the king is attracted towards URVASĪ, URVASĪ also begins to be attracted towards the king, as soon as, she returns to consciousness. The words of the king appear to her like streams of nectar.

RAŚBHĀ compares the king with the Moon united with VIṢĀKHĀ and the king compares URVASĪ with spring. He describes URVASĪ surrounded by her female friends with spring, surrounded by creepers.

The poet has not ignored the other elements of nature. He has referred to the directions. He has conceived a simile of the elephants frightened by the roar of the lion when describing the greatness of INDRA.
Kālidāsa always resorts to the elements of nature in creating the situation for the development of love. In Abhijñāna-Sākuntalā, it was the thorn which hurt Sākuntalā and her garment was entwined in the creeper. In the - Mālavikāngunītra, it is a tree which becomes an obstacle for Mālavikā. In the Vīkramorvāsī, it is the garland of Urvāchī that is entwined in the creeper. This creeper which provides the occasion for the blooming of love becomes the beloved of the king. It is this incident which leads to a meeting of the glances of the lovers. It is followed by the generation of love and ultimately of its full development. The significance of the creeper has been enunciated in the words of the king himself:

"प्रियमाचरितं नले ओऽया मे जमनेश्च्या: भण्डविधानवस्या"

(It is because of that creeper that, that long eyed Urvāchī turned her face back.)

Even weapons are compared by the poet with elements of nature. The Vāyuvāstra, after chasing the demons into the milk ocean, enters their residence as a serpent enters his hole with speed.

Towards the end of the first act, the poet describes the place that Urvāchī has achieved in the king's heart through an appropriate simile.

"तता मन्येन क्रस्मम शरीराचित्यं पदं मध्यममुत्पत्तिः।
शुरुङ्गेन सर्वसंस्कृतं वस्त्रं भुजाभांजितं संन्यासिनी॥"

1. वि. 1. 15. २ वि. 1. १०
(Just as the king swan pulls the pollen after destroying the forepart of the MANALA, so did Urvaci pull the soft thread of the king's heart after having smashed his adamantine body.)

The second act begins with the king's anxiety. This depressed state of the king is described when he is in the Sūryapastaṇa. In doing so, he derives support from elements of nature. The mind of man never fails in reflecting the conditions in which he is placed. The sentiments that are generated in the king's mind do not rest there without being reflected outside. A simile of an exquisite type is conceived by Kālidāsa here:

"विरक्कुलणामिभावबायोसति "

(Like the dew-drop on the point of grass.)

The character of MĀṇavaka is brought into relieve the tension in the atmosphere. MĀṇavaka is compared with a monkey. He is strange by temper. He encourages the king in his fascination for MĀṇavaka and at the same time, he sends a message to the queen to divert the king from this hopeless quest. Attraction based on passion is according to MĀṇavaka a quest which is as hopeless as the thirst of deer running after mirage.

Another simile is used with reference to the king. He is likened to the mid-day sun who is resting.
As the king and the VIDūśAKA are conversing, the king explains his love metaphorically. The function of the arrow is to pierce. The subtle shaft of love is more pointed than the material arrow. Replying to the king's statement, the VIDūśAKA compares him with the CHĀTAKA. Thus, the poet creates similes which appropriately describe the characters and their attributes. He brings in the CHĀTAKA when he refers to the king, as he proposes to emphasise his love for UNVĀŚI. He brings in the monkey with respect to the VIDūśAKA, as he means to represent him as a ridiculous character.

The PRAMADAVĀNA seems to be an important symbol for KĀLIDĀSA. Wherever he proposes to bring an intensity of love, he brings PRAMADAVĀNA as well. It is possible that the PRAMADAVĀNA may be a resort of lovers in KĀLIDĀSA's time. The south wind blows in the PRAMADAVĀNA to attract the lovers. PRAMADAVĀNA generates the heat of passion and it brings relief also. The south wind blowing in the PRAMADAVĀNA is characterised as passionate by the king. Describing this south wind the king says:

"निषिद्धमाधवीमोता नृतां कौन्तीचन्तयनां
रन्दे क्रिष्णसरोवरातीतिश्च मृदधाराति मे॥
(The wind saturates the MĀDHAVI-LĀṬĀ with juice and he induces the KUNḍALĀṬĀ to dance. I, therefore, feel as if he was a very passionate being.)

Thus, the poet suggests elements of love in the
south wind. Love performs both the functions of creating sentiments as well as a physical thrill leading one to dance. The wind possesses both these characters. It is quite natural, therefore, that it should lead the passionate to the PRAMADAVANA.

The king enters the PRAMADAVANA, suggesting that this garden is a place where one gets relief from the heat of passion. The king says:

"विविक्षुद्विद्धं दर्षनियान्ं लापरशायां ।"

(For relief from pain it is desirable to enter this garden.)

The ripened leaves of the mango tree are carried away by the MĀLAIA wind. Similarly, all the worries of the king will end in the PRAMADAVANA.

The VΙΙUŚAKA goes on singing the praises of the PRAMADAVANA. He suggests that the PRAMADAVANA has become attractive because of spring. He thus, encourages the king to go to the PRAMADAVANA.

If AŚOKA symbolises the development of love, in MĀLAVIKĀGNIMITRA, the PRAMADAVANA does so in the VIKRAMOR-VĀSIYA. Of course, the king has been attracted by URVĀŚI at first sight. But the south wind and the PRAMADAVANA have a determining role in its development. The king, who is uncomfortable because of his intense love for URVĀŚI, has come out in the open. The VΙΙUŚAKA, then suggests that
he should go to the PRAMADAVAKA. For some time the king hesitates, but the south wind drags him in that direction and the spring kindles his passion. The state of mind of the king in these circumstances is portrayed by the poet picturesquely and realistically. The king says:

"अद्वीतीयधृतराष्ट्रेण द्वितीयप्रसादः
कुरुक्षेत्रमुक्तिभिः
अशोकस्य कलापमुच्यते
नारदः"

(like the red finger nails of women, the KURAVAKA is black in its two parts. The little ASOKA is blossoming. Fresh blossoms are appearing on the mango tree. This beauty of the spring is the beauty of the transition from girlhood to youth.)

There are many elements here which nourish love. The black section of the KURAVAKA, the blossoming of ASOKA and the mango tree; these symbolise the delicate stage in female development where there is transition from girlhood to youth.

The situation in which the king utters these words is quite appropriate. There is a suggestion here that man sees his own sentiments reflected in nature.

The bower of the MADHAVI GREEPER is inviting the king. The wasp, flying hither and thither in the bower, drops flowers everywhere and it seems that he is humming to welcome the king.
The identity between the creeper and URVĀŚI is suggested in a verse, where the king says:

"सम कुसुममिलस्यि सक्षे ती पवनमलससु नमविरणयः।
चन्द्रेरिवधालि धूलिः तद्वातालोकु भिनिनात॥"

(My eyes do not aspire to pause over these garden creepers bowing under the branches and full of flowers as their impatience has increased by the sight of URVĀŚI).

The king, thus, considers URVĀŚI more attractive than even the creeper. MAṆAVĀKA compares URVĀŚI to the creeper, but the king does not do so. This is so, as the VIDŪṢĀKA sees beauty as beauty whereas in the case of the king beauty is mixed with love. He describes URVĀŚI as having a full-moon face.

Following this remembrance, URVĀŚI herself enters. She goes into the bower of creepers upon the HEMAKŪTA mount. The HEMAKŪTA and the bower of creepers are places which excite love. URVĀŚI and CHITRALEKHĀ arrive near the abode of PURŪRAVAS as they are flying. They alight in the PRAMĀṄDAVANA, which is as beautiful as the MAṆDAVANA. A meeting between the king and URVĀŚI takes place here.

If the PRAMĀṄDAVANA is a rendezvous of love, the BHŪRJA-PATRA is a means for conveying love messages. SĀKUNTALĀ writes the love-verse with respect to the king in the ABHIJĀṆANA-SĀKUNTALĀ on a BHŪRJA-PATRA. Here, URVĀŚI also utilises the BHŪRJA-PATRA for this purpose. The
attitudes of the king and the VIDÜS̄AČA towards this BHÜRJA-PATRA are different. The VIDÜS̄AČA, looking to it from the physical angle sees the serpent's discarded coat in it. But the king looks at it with a lover's eye and sees the love message there. It conveys URVAŚĪ'S sentiments. The bed of PĀRĪJĀTA leaves fails to pacify the heat of her love, nor does the wind blowing from NANDAṆAVĀNDA bring peace in her pain. The state of URVAŚĪ, here, is similar to the state of SĀKUNTALĀ when she is love torn. Of course, the intensity of discomfiture is expressed more effectively in case of SĀKUNTALĀ. The king has become emaciated as a result of separation. He is compared to the stalk of lotus.

When the king sees CHITRALEKHA, he expresses his love for URVAŚĪ poetically. He says that she without her female friend, does not bring joy as the GĀṆGĀ without YAMUNĀ fails to do so. This simile suggests that URVAŚĪ, like GĀṆGĀ, is white and CHITRALEKHA, like YAMUNĀ, is dark. There is also another suggestion about the intimate friendship between these two.

The reply that CHITRALEKHA gives is also as poetic. She says that it is always the cloud that appears first and then lightening follows.

By this time, the south wind blows again and carries the BHÜRJA-PATRA to KĀŚIRAJAṬPUṬRI. This episode has a double significance. It is essential to the development of the play. It is also essential for creating a
crisis in the play. Further, it is essential to express the king's state of mind. With reference to this incident the king says:

"वासार्य ठर संभुलं सुरसिंहा पैचं रतो वीरकं हक्कः कि निधा भवतो हलन दृष्ट्यावेश्वरस्तेन में।"

(The spring has assigned to you the task of carrying the pollen of flowers for fragrance, what is your purpose in carrying away this letter of mine?)

Thus, the PRAMADAVANA, the wind and the BHURJA-PATRA are messengers of lover as well as obstacles in its path.

The episode in this act seems to have occurred in the afternoon. The king's words in this connection, give a description of nature and a suggestion about time. The king says:

"उद्यानु: शिकारे निचोति तनेग्नालिनाने शिश्नी निभिन्धोपरि कर्निकासङ्कुच्चन्त्यालीयते घर्घद।।
तप्तं वारि विरघ तीररनिमिसं कारणय: सेवले क्रीडायान्यं चैतं प्रवतसुकः कलंक्तो अलं ग्यावले।।"

(The peacocks sit in the water basins under the trees because of unbearable heat. The wasps hide in the blossoms of KARNIKĀRA. The ducks getting out of hot water hide under the KAMALAMI on the banks. And the parrot in the cage of the pleasure house begs for water because of thirst.)

Thus, in these first two acts of VIKAMORVĀSĪ.
the element of nature is not as living as it is in the 
ABHJĀNA-SĀKUNTĀLA or the MALAVIKĀGHIMITRA. It is there 
in the role of a subsidiary phenomenon. It serves the 
purpose of supporting elements.

Compared to the description of the king running 
after the deer in his chariot for a chase and of the 
speed of his horses or of the nature in the surrounding, 
the description in the VIKRAMORVĀŚIYA is dull.

The king has compared the beauty of URVĀŚI 
with the elements of nature, no doubt. But that description 
is not the main theme. Description of incidents 
seems to be the main objective of the poet. But there 
are some instances such as the episode in which URVĀŚI 
returns to consciousness from her swoon where there is 
graceful and realistic portrayal of nature. There are 
references to mountain, direction, sky, pond, creeper, 
ASOKA, HARIKĀNDANA, sun, night, horse, cobra, serpent, 
spring, cloud, earth, lightening and others elements 
of nature in the first act. But the nature there, is in 
the background. That is, it is only as a nourisher of 
love that we come across nature in this act.

PRAMODAVĀNA, wind and BHÜRJA-PATRA are 
significant in the second act. But the wind and the 
BHÜRJA-PATRA are not drawn very forcefully. They seem 
to lack in power.

Nature is described in these first two acts
only through the agency of the king. Other characters describe nature rarely. Even Urvaśī seems to be unmindful about nature or unconscious about it.

When Purūravas says that nights which become long in separation should become long when the lovers are together. It seems to be the object of the poet to grasp the reflection of the human mind.

The attitude towards nature in Malavikāgni-Mitra and Vikramorvasīya is distinctly different from that in Abhijñāna-Sākuntala. Sakuntalā experiences a fraternal sentiment for nature. We do not find this love of nature in Malavikāgni-Mitra and Vikramorvasīya. What we find there is the worship of nature. The unity of nature and man that is established in Abhijñāna-Sākuntala is not established in these two plays.

There is a common feature of nature in Abhijñāna-Sākuntala and Malavikāgni-Mitra. Nature there excites passion. In the Vikramorvasīya and particularly in the first two acts, we find this feature having a very weak impact.

The third act begins in the evening. The beauty of the royal residence seems to have increased in the evening twi-light. The poet has presented a beautiful picture of nature through the chamberlain. Let us see one illustration of that description here:
"The peacock who has become dull as a result of idleness consequent upon sleepiness is sitting in his abode peacefully like a picture. The smoke of the Dhūpa is coming out from the terrace and looks like a dove. Old women are placing rows of lights in their proper places.

The picture composed of the peacock, the lights and the Dhūpa is magnificent. And the king shines in the midst of these as the mountain shines in the midst of KARUKĀRA branches full of flowers.

The king passes the evening somehow. But the question is "How will he pass the night?"

As soon as the question arises, we get a reply to it. The moon appears in the night. KĀŚI RĀJAPUTRī is desirous of seeing the meeting of that Moon with ROHĪNĪ. She desires to achieve a meeting with the king which should be as unbreakable as the meeting between the Moon and ROHĪNĪ. But the king desires to meet UNVĀŚI.

There is a similar reference to the meeting of the elements of nature in ĀDHŪJAṆA-SAṬKANTA. There, it is the meeting between mango-tree and VANAJYOTUṆĀ. Here, it is a meeting between CHANDRA AND ROHĪNĪ. The distinction
is that in case of the former, the elements of nature that are conceived are elements on the land. Whereas in the latter the elements conceived are the elements in the sky.

Nature seems to be influencing even the VIṣṇuśaka. The Moon rises, the cover in the form of darkness upon the face of the eastern direction, is removed. This pleasing sight of nature quite naturally has its effect upon the king. The king therefore says:

"उदयशुद्धशास्त्रायिवभवतामसि दुर्गमितः प्रतिमारिते | अतकसंवयाणां भूतानं उपति मेघवशायणंश्च ॥"  

("As the darkness retreats in consequence of the arrival of the rays of the Moon who is hidden behind the UDAyAśāLā, so also the eastern direction is drowing my mind as if it is removing its darkness which is like hair.

What is the darkness of which the king refers to in this verse? There is a symbolic suggestion to the effect that separation is darkness and meeting is light.)

Proceeding further, the king says, as he worships the Moon,

"रक्तिवर्जसते सतो िवस्य िश्कर तपस्ये सुधिमलांकान् | लामोऽशिषी मुद्द्वकतः तिरंगेः तर्पणानिहितात्मः नरस्ते ॥"  

("You unite with the sun on the occasion of sacrifices etc., Gods and Pitṛs obtain satisfaction from your sweetness, you destroy the darkness pervading the night by..."
your Moon light and it is you who adorn the head of the MAHĀDEVA.)

This is a hymn to the MOON. Lovers desire an experience of cold. It is, therefore, that the king refers to the unity of the sun and the moon to sweetness and to the Moonlight. The king, naturally, feels that the light of the DIPIKA serves no purpose when there is Moonlight. This statement of the king is not a mere description of nature. It is meant to express his own state of mind. He wants to convey a comparative appraisal between Urvāśī and Kāśirājaputri. Compared to Urvāśī, Kāśirājaputri looks dull.

The idea that passion always increases when there are obstacles, just as the river obstructed by large stones flows in a hundred streams.

An observation which is fully correct is made by the king in this context. He says:

"रसन्या लष्ट दिन्त्रुपल भ्रतनबाणी !"  

("Along with the night the unbearable of passion is also increasing.")

The night is a time of peace and it has the attribute of exciting passions. The influence of nature on humanity in one of its aspects is presented here in the form of a maxim.

We have referred to the VIDŪSAKA'S love of nature.
There are further instances of his love of nature in this episode. He describes Moonlight as चंदनपापा: (Pebble of the Moon.) The statement in which this denomination for Moonlight has been given reads:

"मनवलेकसूलनाराः सोच्यनाः चंदनपापा:"

(This Moonlight saturated with nectar must be enjoyed.)

The poet attributes greater importance to the night in the विक्रमोरवि. Many of its incidents are enacted at night. Nature excites passion in the अभिज्ञान-साकुंतला, the महादुत्ता, the रत्न-साहिरा and the मालविकाग्निमित्रा. These elements of nature which are cold and white do not succeed in pacifying passions. On the contrary, they intensify it. साकुंतला, who has been intoxicated by her passion for the king, does not find peace even if she fans herself with a peacock-feather fan or if she pastes her body with sandal, or if she lies on a bed of flowers. Here, the king describing his own condition, says:

"कृपातां नान्न लग्नम्भीचारवो न च मत्यां सवल्पिणां न वा भ्रान्यास्तवः।
मनमिन्नतां सा वा दिव्या समालमण्डितुग्मः"

(A bed of fresh flowers, the light of the Moon, the sandal paste applied to the whole body, nor a garland of gems will succeed in relieving the pain of my passion. Only that heavenly damsel or --)

1. वि. २. म्. २. २. वि. २. १०.
A fine artistic touch is given by the poet at this stage. It is with a view to relieve the tension in the situation. The VIDŪŚAKA sympathising with the king says, that he would also become disturbed if he did not get something to eat like a mango. The king's intense attachment for a woman and the VIDŪŚAKA's intense attachment for eatables create a contrast and depict the level of the two types of characters. The VIDŪŚAKA comparatively lacks in culture and, therefore, his feelings and instincts are crude whereas the king is cultured and aesthetic and therefore, he has emotional experiences and he appreciates beauty. This contrast between the king and the VIDŪŚAKA is not limited to this play only. All the royal characters of KĀLIDĀṢA are cultured and aesthetic and, therefore, they experience love for women as well as for nature. They also express their emotions. All his VIDŪŚAKAS are crude and therefore, all of them are depicted as having a special liking for delicious food.

A question arises here. Are nature and woman just means of enjoyment in the opinion of KĀLIDĀṢA? or are they elements creating, inspiration and satisfaction in human life?

There is a similarity in the symbolisation projected by KĀLIDĀṢA in all his plays. We come across the couple of the mango tree and the VANĀJKYTŚĪNA in the ABHIJĀNĀ-SAŚKRUTA. In the VIKROMORVĀṢIJA, we meet the couple of the Moon and the ROMINI. Further, there is
always some element of nature which serves to lead love to maturity. It is the ASOKA in the MALAVIKAGHIMITRA, the TAPOVANA in the ABHISISHANA-JAKUNTALA and the Moon light in the VIKRAMORVASHIYA.

We do not come across ornaments drawn from nature in the VIKRAMORVASHIYA. Not only this, nature so far remains in the background. But in the third act, we find the seed sprouting. The poet seems to be worshiping nature in some form or another. Of course, love is his adored experience. It encompasses the whole existence. But love is always in the company of nature. In the name of love, the poet brings in the worship of the ASOKA in the MALAVIKAGHIMITRA. DEUSYANTA sets his eyes on SAKUNTALA first, as she is watering the trees and thus sprouts the love between them in a setting of nature. In the VIKRAMORVASHIYA, also the queen undertakes the vow of worshipping the Moon.

The Moon also is a symbol of love, just as the spring is one. The KAMADEVA, who is a friend of spring is also a friend of the Moon. Moon worship which continues up to the present, seems to have been in vogue even in KALIDASA'S days.

Elements of nature serve as witnesses of love in all the three plays of KALIDASA. The deer is the witness of SAKUNTALA'S love, the ASOKA is the witness of MALAVIKAGHIMITRA'S love and in the VIKRAMORVASHIYA, the Moon and ROMINI are invoked by the queen to serve as witnesses of her love.
There are some very effective descriptions of nature in the third act of the VIKRAMPURASI. The sixteenth verse is an illustration in point:

"अशुरास्नदुरुद्विन्दु सुतायनेन न जो करसंगमि |
ो-व्यस्तसिति लपनकिरणीकृःक्षत्यायांशुभः: कुमुदः \"

(Which other woman can bring peace to my impassioned body?)

The KUMDA will not blossom if it is touched by the rays of the sun, it will do so only if it is touched by the rays of the Moon.

There are two verses which sing the exclusive attributes of the Moon.

"पानसल लय शाखिन: सुखवाता गातः |
आशुरास्न लय मकस्तय समानुकलितः: \"

(The same rays of the Moon today bring pleasure to my body, the same shafts of love are becoming favourable.)

"िरिणाय लकङ्गयाय लमौऽः इः विशेषेन: /
(After having been tortured by the searing Sun, it brings the peace which one gets in the shade of a tree.)

The time of the episode is indicated by a statement of the VIDUŚAKA. He refers to the time in these words:

"प्रदोषस्य एवियाशङ्क्रपादः: \"

(Moonlight which is graceful in the evening twi-light.)

Thus, this act seems to be placed in the evening just before night fall.
The fourth act of VIKRAMORVASIYA is a depiction of the tragic pain of separation. This misery of separation is described through a reference to elements of nature and essentially its beginning is placed in a setting that is fully original and fully based in nature. The form of nature in this fourth act differs fundamentally from that in the earlier acts. There is nature in every verse in this act. Not only is nature present everywhere, it is present significantly. The whole is a chiselled piece of art in which there is not the slightest blemish. Another point that needs to be noted is that, there are no human characters except the king throughout the act excepting the beginning, where CHITRALEKHĀ and her companion appear for a short while. Nature and humanity, profusion of nature surrounding a single individual human being, his questionings to the elements of nature, the sympathy and the discarding afforded by these elements, The delineation of intense pain of separation between male and female, and the depiction of mainly the male element in nature, the significance of the creeper, and the enunciation of the fundamental philosophy of nature through that symbolisation, all these are the highlights of this act.

Nature depicted at the beginning of this act is not in the aspect in which man has influenced it. It is virgin landscape. In the midst of such a forest, by the side of a lake, covered with lotuses which have
blossomed in consequence of the touch of the sun-rays, CHITRALEKHA is mourning because of the disappearance of URVASI. There is also a very effective MONTAGE here. Two female swans are seen mourning in the background. CHITRALEKHA is also mourning. The mourning of the female friends in the midst of nature and in both nature and humanity is presented here to create an atmosphere suitable for the deeper pain resulting from the separation of two lovers.

The pain of separation that the female swans are shown as experiencing carries the effect that the poet desires to convey. Nature is in abundance in the fourth act of the ABHIJNA-SAKUNTALA as well as in the fourth act of the VIKRAMORVASI. It is there from the beginning to the end. But there is this distinction that in the ABHIJNA-SAKUNTALA, the separation of SAKUNTALA from the elements of nature, whom she loves is of a different type from the separation of the king from his beloved, when he himself is in the midst of nature in the VIKRAMORVASIYA. In the one, nature is being discarded for the sake of love. In the other, nature is being wooed in search of love. In the one, nature expresses regret because of the separation that is to follow. In the other, nature appears heartless excepting in the last scene. In the one, it is the nature of the hermitage and it is there that the elements of nature, like the mango tree, the VAJRAKOTA, the young one of the deer, the doe-deer etc., bid farewell
to SAKUNTALA, who has been long familiar to them. In the other, the elements of nature like the peacock, the cuckoo, the swan, the RATHAŅGA etc., are unfamiliar to the king. In the one, the scene is limited to one situation. In the other, the situations and scenes are changing and, therefore, absence of one or the other element therefrom would not lessen the effect of the scene. But the poet has certainly compared nature to the details of the form of URVĀŚI. The content in the ABHĪJṆĀMA-SĀKUNTALA is different. There is complete identity, unity and fraternity with nature. Nature is a character in the play. Nature, in the VIKRAMORVASIYA, does not come in the role of a character. Nature, in the VIKRAMORVASIYA, is either an appendage of the beloved or it itself becomes the beloved. The creeper is itself URVĀŚI. URVĀŚI as nature is hidden in it. Fraternity seems to be the more prominent attribute of nature in the ABHĪJṆĀMA-SĀKUNTALA and conjugality seems to be the more prominent attribute of nature in the VIKRAMORVASIYA. But the latter conjugality is not as effective as the former fraternity. The reason for this is very clear. SĀKUNTALA has been born, nourished and bred in the midst of nature. She is one with it. The king, in VIKRAMORVASIYA, arrives in the midst of nature like the all destroying elephant and in a deranged state of mind wanders higher and thither, inquiring of the elements of nature about his beloved. We, therefore, feel that the abundance of nature in this play has the emphasizing the abnormal state of the hero's mind as
one of its functions.

In the ABHIJñāNA-SĀKUNTALĀ, nature played an appropriate role when love dawned and when separation intervened. It adopted a form which was in tune with the emotion of the main characters. The form of nature in the VIKRAMORVĀŚIYA is different. Humanity and nature are related here in a different set up. Let us take an illustrati

"नवजनि: संस्कृतयः न रसिनिषादः
शुरुवनिरिक्षु कर्पसनानं न नाग शरसनम्
अवधिपत्रलाबिसार न अपनारुपस
कनकनिकपस्निधा विद्युद्विया न गमोपशी||"

(“This is a cloud that is angry, it is not a cruel demon, this is a rainbow and not his bow, this is a shower of rain and not a shower of arrows, and this is lightening which looks like a mark of gold on the touch stone and not my dear Urvāśī!

Thus, nature here is more of background than the main picture.

There are similes to describe the appearances of the characters as the face of CHITRALEKHĀ, which is pale, is compared with the shade of the hundred petalled lotus which is decayed.

After having met the king in the SŪRYABHĀVAN, Urvāśī goes for pleasure to the GANDHAMĀDA mountain. There are frequent references to mountains in this play. We may, therefore, conclude that this region is mountainous.

१ वि. ५.५
Forest and mountain form the setting of the whole play. Meetings and separation take place in gardens or in forests.

The name of Gandhamādana is suggestive of a resort for amorous play. Then, there is Sīkta mountain. It is on this mountain that the king while enjoying love-play with Urvaśī sees Viśādhan Udayavati and is enchanted by her.

We find lovers going for and deep in the solitude of mountains or of forests for experiencing the ecstasy of love. There are episodes of this character in Abhijñānaśākuntala, Meghadūta, Vikramorvāsīya etc.

Urvaśī who is jealous, leaves the Gandhamādana and enters into the Kumāravāna. There is a curse attached to this forest. Any female entering this forest turns into a forest creeper. Urvaśī also is metamorphosed into a creeper. The king wanders through this forest in search of Urvaśī, loosing all consciousness of day or night.

The wanderings of the king through the forest in search of his beloved has a symbolic significance. It is not in the midst of the royal court, or in the midst of its pleasures and decorations that real beauty is to be found. Real beauty is found in the setting of the forest only.

The attitude of Urvaśī seems to be quite the contrary. She is absolutely untouched by nature.

A contrast of symbols is to be found in this fourth
act. At the beginning of the act, CHITRALEKHA is seen pining for her friend. The symbol for reflecting her state of mind is a female swan. At the beginning of the PRAVEŞAKA, we find a different symbol representing the king's state of mind. A male elephant bearing on his body trees, flowers and sprouts is wandering in the forest. Here is his description:

"एह नाली कुंकुमाकी, संयमप्रृष्ठिनिलिनहृदयः ||
विशाल तस्मु नामक्रियः कलयमुखिनिलिनहृदयः "

("An elephant, whose feverish emotion is seen in the weight of trees, flowers and sprouts that he carries on his body, is entering the forest").

And immediately, thereafter the king enters. The elephant is a symbol of the king's state of mind.

There is a significance in these two symbols. A female swan, even when she is distressed, does not raise a row. She sits quietly and pines for her lover. But the elephant in the same frame of mind, begins to destroy whatever comes before his sight. That is the distinction between male and female minds.

Looking from another point of view the female swan is by nature soft and sweet like a woman, whereas an elephant is dignified and mighty like a king.

That the king is in this state of vehemence, is for the first time mentioned here. He thinks that a demon is carrying away his beloved and is showering arrows at him.
from the mountain height.

This is followed by another picturesque representation of the king:

"इद्वाहितिकियाधारः सरीरे धुतपश्चः
धारापतिकिततमसतमुदायिः सुसयुः"

("Separated from the beloved and shaking the wings because of intense pain, the swan runs hither and thither in the lake as he is frightened by the hunter.)

But immediately, the king realises that it is a cloud and not a demon. The swan, the elephant and the cloud have been attributed a special significance in this play. As soon as this realisation of reality dawns on him, the king swoons and on returning to consciousness, he expresses his disillusionment thus:

"मेघं सारं भृगमेघं विशालकः कोणी धरति
याकमु नकलिकमंक्षामातो धारिणं वर्षिति"

("This is the black cloud accompanied by new lightening that is raining and I was under an illusion that some nocturnal walker was carrying away my deer-eyed one.)

An element of nature is brought in here to describe URVASHI. And immediately following this, another element is brought in a simile, where URVASHI is described as having thighs like KALI.

The representation of the cloud in this context...
is symbolic. The cloud on its arrival reminds one of the beloved. The cloud has the characteristics of the male. The cloud is always accompanied by the lightening who is his beloved. No other element of nature is as much a symbol of masculinity as the cloud. It is, therefore, that we find the cloud appearing as a symbol in a number of places in Kālidāsa's works. He has been given many names like NECHHA, JALADHARA, NAVAVARIDHARA etc.

The cloud has an added purpose in this context. He tortures the king in a number of ways. He is always accompanied by his beloved and therefore, intensifies the king's pain of separation. Even otherwise, his arrival always reminds men of their separation from the beloveds.

As soon as the king is disillusioned, he orders the cloud to rain and to beautify all the directions.

The male element in nature and in humanity is brought together by the poet. The attributes of the male and the cloud are similar. The cloud enjoys amorous love in relation to his beloved, so does man.

The poet imagines sex differences in nature. The cloud, the tree, the swan, the elephant, the deer are all male elements in nature. The lightening, the creeper, the female swan, the doe-deer, the she elephant and similar others are female elements. In the world of nature, there is love and there is separation. There is creation and
there is emotion. There is in nature amorous love and there is tragedy. In depicting these sex differences in nature, the poet makes a special use of the cloud, who enters, as it were, into a rivalry with man and to signify the superiority of man, he is represented as ordering the cloud.

As in the world of men, so in the world of nature, definite functions are assigned to different forms. It is in the midst of these various forms that the cloud arrives. The cloud is like a king. It is, therefore, that he is received with respect due to a king.

The king is a poet, a philosopher, and it is difficult to decide whether he is a lunatic or not. In search of his beloved he becomes one with nature and it is through this identity of his with nature that the poet brings out the character of nature and, particularly, the masculinity of the cloud. There is a general belief that women are very jealous. The poet brings out in this play, the jealousy of the male through the depiction of the characters of the king and the cloud, and shows that perhaps it is the jealousy of the male, that is more aggressive.

The poet does not show the cloud separated from his beloved, the lightening. The element of separation in nature is forcefully drawn in the character of the elephant, who is a symbol of royalty.

Separation is represented in the VIKRASORVASIKA
in this fourth act particularly through the medium of verses. Upto the fourteenth verse, the king in his separation appears to be excited. It is only after that, that he begins to see his beloved in nature. Nature in the beginning appears hostile. It then, becomes beautiful.

The flowers of the KAMALI, which is full of water and which is united with red flowers, are like the eyes of angry URVASI. The earth, watered by the cloud, points the way. The INDRAGOPA serves as another sign. The grass, full of INDRAGOPA, resembles the garment of URVASI covered with the colour painted on the lips.

Having seen these signs of URVASI the king begins to interrogate nature. He sees a peacock whose tail swings in the wind and who is looking intently towards the cloud. The king goes to him and inquires of him about his beloved. Comparing himself with the elephant the king reports his state to the peacock and appeals to him. The cloud is the king's rival. The elephant is the symbol of his separation. The elements of nature like INDRAGOPA are the signs of his beloved. It is thus, that the poet has depicted the various phenomena of nature keeping in mind, their attributes and their characteristics.

As the king inquires of the peacock about his beloved, he describes URVASI in these terms: "If, wandering in this forest, you have seen URVASI please tell me about her. Her face is like the Moon and her gait is like the swan." The elements of nature with which the poet compares URVASI
are beautiful.

The king addresses the peacock in different words. He calls him आर्द्रिणा as well as नीलकर्ण. He also calls him बिहिन्द. As the king sees the peacock, he is reminded of the braid of hair of उर्वसी at the time of the amorous embrace. The brilliance of the peacock's feathers is like उर्वसी's braid when she was in that ecstatic mood. This description throws some light on women's makeup, on the occasion of their mating with their lovers. They must be decorating their long hair with various types of flowers in the enjoyment of amorous relationship.

The comparison of the dishevelled feathers of the peacock with the hair of excited women is appropriate.

Because of the arrival of the monsoon, the cuckoo is sitting on the JAMBU branches. She is considered learned among birds. The king is anxious to inquire about his beloved from her. But just at the time, arrives the VIDYADHARA GAJENDRA, who is wandering in the forest being separated from his beloved. The king then inquires from the cuckoo. The reason for inquiring from the peacock was the similarity of his feathers with the braid of the hair of the beloved. The reason for inquiring of the cuckoo is different. The cuckoo is considered a love-messenger (ज्ञानमुनि). In the spring, when the cuckoo cooes, she excites the passions of the lovers. The cuckoo is also addressed in different ways like पर्चुता, पर्चुता, कल्पनाविनका, मरनुत्रित, मरात्सा etc. Her function is to reunite the estranged
lovers. She is the invincible weapon of Ādī."!

The poet brings out a significant trait in this context. The seriousness of the Yakṣa in the Meghadūta contrasts with the derangement of the king in this play. There is love in union and love in separation in the Meghadūta. But it seems to be the emotion of a mature lover. In this play, it is the emotion of a lover whose love is yet in its first stages of excitement. Basically, there is a similarity between both the heroes. Both of them have lost rationality. Even so, the hero of the play is not as developed as the hero of the poem. The hero of the play does not succeed in creating a sense of complete identity between nature and humanity, whereas the hero of the poem keeps the beloved in the background and establishes a very realistic identity between humanity and nature. The picture of nature that is thus created is inspired. Nature there is serious, brilliant, faultless, spotless and aesthetic. It is serene. The poet is absorbed in nature. The indivisibility, the unity and the identity between man and nature have reached a climax in the Meghadūta. A similar assertion can be made about Aśvini-Ujvala. The place of nature in the Vikramorvaśīya cannot be classed on an equal level with that in the former two. The king sees the cuckoo eating the juicy fruit of the Jamū forest. The importance of the Jamū forest is suggested here. But we do not find the Aśoka nor the Chandanā, nor the parrot, nor any other such phenomena of nature of these types.
in this forest. The poet has depicted the nature of the king more than the beauties of nature. There may be one or the other or both of the following reasons for this absence of the depiction of nature. It may be so because of the distressed state of mind of the king or it may be so because the king is a male who does not arouse as much sympathy from nature as a female. There is still another possible reason. \textit{Urvaśī} has deserted the king because he had cast amorous glances on another woman. Nature may be refusing to sympathize with a man who has been faithless in his love. Nature in \textit{Kālidāsa} has always been sympathetic to those who are just or to those who have been preys of injustice. It does not sympathize with the unjust.

Nature in \textit{Meghadūta} and \textit{Abhijñāna-Śākuntalā} is completely at the service of man because man, there, loves nature. \textit{Śākuntalā} and \textit{Vanajyotsa}, \textit{Śākuntalā} and the deer, \textit{Mālavika} and the \textit{Aśoka}: the union between man and nature in these instances is both beautiful and perfect. There is no question of seeking any information or guidance from each other there. They are one and undivided. But here there is duality. The king is not one with the nature. He is an outsider who sees his beloved in that and therefore puts questions to the different elements of nature.

The forest, the garden and the mountain, appear repeatedly in this play. The elephant also appears on the scene again and again and passes away. There is a reference
to an elephant, separated from his beloved in the PRĀVEŚAKA. Again he is referred to in the fourteenth, the twenty-eighth and twenty-ninth verses. He seems to be the counter-part of the king in nature. He is, therefore, a symbol. The purpose of introducing him again and again is to emphasise the extremely distressed state of the king in separation.

The king hears a sound from the south of the forest range. He thinks it to be the sound of the jingling of the anklets of URVĀŚI. In fact, it is the sound of the swans, who are intent upon going to the MĀNASA-SAROVĀRA as the dark cloud has arrived. So the monsoon seems to have approached. The monsoon begins with the beginning of the fourth act. The peacock and the king swans accompany the monsoon.

Addressing the swan as टुंसा, राजसल, नलविघंगन, the king inquires of them about the where-abouts of his beloved. He compares that bird with a gentleman. It is the attribute of gentle men that they are more intent upon doing good to others than upon serving their own purpose. The king requests them to proceed to the MĀNASA-SAROVĀRA with the lotus-stalks only after having delivered the news about URVĀŚI. But those swans do not respond. The king, therefore, asks them: "If you have not seen my beloved on the banks of this lake, where from did you steal this gait?"
Next, the king sees a CHAKRAVĀKA in the company of his mate. The king inquires of him also. And immediately there, the elephant enters on the scene. He is sweet because of soft sounds. He is covered with flowers and leaves. He wanders in the forest, suffering because of separation from his beloved.

The picture of the CHAKRAVĀKA is perfect. He has the colour which is reddish-yellow like that of a mixture of गोम्यक्षम and कुक्कुलम. He is addressed as रथकुल. He is accompanied by his beloved having thighs like wheel and he is full of enthusiastic desires to play with his beloved, because it is spring.

The king describes himself, his ancestry and his relationships, which shows a complete identity between man and nature. Here is that description:

"सर्वसि जिनिन्द्रेणिष्टिष्टि चामाभिः।
स्वयं गुल: पतिविद्यासंकुट्ट्यं ते भुला च ध:।"

(I am he, whose maternal and paternal grand fathers are the Sun and the Moon, and who himself has come in the form of the lord of URVADI and the earth.)

Then, there is an observation in which the king appeals to the CHAKRAVĀKA who feels distressed when he is prevented from seeing her because of an intervening leaf:

"सिरसी अतिनीप्ताङ्गामि चामाभिः।
अनुः सहस्यः इते गतवं विस्मृत्सि समुद्दरएः।"

१. क्रि. ४. २. क्रि. ६. २५.
"When your wife is covered by only one leaf in the lake, you begin to shout for her anxiously as if she were away. You are, thus, afraid of a separation from your beloved. Why, then, do you not give me the news about my wife in this pain of mind?"

So far, we came across a number of elements of nature in this play but at no place do we find the effect that we do here. So far, the elements that we came across were single. There was no couple anywhere. Here, there is a couple which experiences momentary separation and intense pain. Even then the couple emphasizes the extreme desolation of the king who does not find his beloved.

Even this bird is not responsive. It does not react to the importunity of the king. All throughout, nature ignores the king and is mute. It pursues its own activities. The king requests, appeals and even orders the elements of nature, but they behave as if they have no relationship with him.

After the CHAKRAVAKA comes the wasp, who is hidden in the lotus. The lotus looks like his beloved, whose lips have been hurt because of the kiss of her lover.

Then, there is a description of the swan. The youthful swan arouses passions as he swims upon the surface of the lake.
The whole panorama of nature is presented by the poet here to serve like a huge background for the tragic wanderings of the king. He sees passionate birds on one side and he sees the elements of nature possessing the attributes of his beloved.

The king asks the bee: "you have not seen Urvasi for, had you but seen her, you would not have been attracted by the lotus as the breath that she gives out is enticingly fragrant."

The fragrance of the lotus, the gait of the swan, the sweet notes of the throb of the cuckoo, the tail of the peacock are all elements of nature with which the king compares Urvasi's beauty. That beauty is as captivating as it is serene and, therefore, it is attractive.

We find a definite change in the tone of the play from page 171 where an elephant is standing with his mate, with his trunk on the branch of a Kadamba tree.

After a very long interval of separation we come across a union. The scene of this union is incomparable. As a matter of fact, the fourth act of Viraḍamorvasi is full of beautiful pictures.

The king now inquires of this elephant. That elephant has destroyed trees as a result of his strokes. The king asks: "Have you seen my beloved with the beauty of the Moon?" He describes Urvasi as one who adorns
her hair with XUSHIKA flowers. There are references to flowers being used as beauty agents elsewhere in this act.

Just then, the elephant trumpets. That is a sign of the coming union. The trumpeting of the elephant must have been an auspicious sign in the days of KALIDASA.

The king compares himself with the elephant in a verse. He says:

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{| चामर्तुः पृथिवीभृताभिपति नागाधिराजो कवाल
अव्युःहृंगधुमप्रमलं भलो दान गोपाधिरिखु |}
{| स्वतेरले भवोऽविष्टे प्रियांतास्रृः तवेंत बभा
| से आम ते प्रियाशिक्तोऽसं तु व्ययं मानुषे:||
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(I am the lord of the earth and you are the lord of the elephants. Your bounty is ever flowing and so is mine. Just as this mate of yours is supreme among all she-elephants, so is my dear Urvashi supreme among all women. So there is everything in common between us. May not God give the pain of separation from the beloved to you.)

We find that all elements of nature are quiet. It is only the king, who sees them and speaks as if in soliloquy. We have seen him talking to living beasts and birds as also to other forms of nature.

Then comes a mountain called SURABHIKANDARA. It is very attractive. There is no lightening there. But the king addresses him also. The lunacy is increasing. He now

† क्रि. य. २५.
begins to talk with inanimate nature. Immediately following
is a form of animate nature. A boar is scene digging the
earth with its feet. Thus, the poet has referred to all
forms of nature, animate and inanimate, attractive and
repulsive.

The king gives a fine description of the mountain.
It is transparent because of the SPHATIKA rocks. He is
adorned on the head by flowers. A music of the KINNARAS
makes its atmosphere pleasant. The king asks this mountain
whether he has been his beloved in this elegant forest.
The king feels that the mountain responds but in fact, it
is only the echo of his own words. It is the poet's art
that he presents those objects of nature which have a
similarity with humanity.

Now the king is sitting on the bank of a river.
He enjoys the pleasant breeze arising out of its waves. He
feels happy in consequence. The water in the river is still
turbid. This suggests that it is still the season of monsoon.

A classic KÂLIDÂSIAN simile is given by the poet
here. Just as the poet compares the king with the elephant,
he compares UHVAŚI with the river.

""
(The eddies of the river are her brows, the row of birds is her waist band, the foam which are moving hither and thither are her clothes. She is moving with an irregular gait. I feel that my beloved, out of anger, has been converted into the form of this river.)

The similes that the poet employs are always very appropriate. If the king is compared to the elephant who is a symbol of strength and dignity, Uśāvasī is compared with a river which is the symbol of softness and grace.

The king salutes the river, because it resembles his beloved. He goes on to describe the river further and to address her, thus:

"प्रसीद प्रियतमो सुन्दरिः एनाः सुगमिलकरणविलिङ्गके नल्या |
सुरसरिलिससृसूस्वेलाको अतिकुलस्पष्टारिले नवः ||

(Jingling with the group of bees, having deep anxious to go to the banks of the GAṆĪ, associated with cruel birds, accept my salutations, O dear!)}

And then the king comes to a great expanse of water. He calls it JALANIDHINĀTHA. It is not very clear as to whether this is a big river or some other expanse of water. Of course, there is no possibility of there being an ocean in the region which seems to be the setting of this play. Again, there are references to the swan, the CHAKRAMĀKA, the lotus etc., which do not go with an ocean.

The poet once again reminds us of the monsoon. The
great expanse of water referred to earlier is not an ocean but is a big river as is made clear by the king in the 55th verse. He says that the river goes out to meet the ocean as he himself is anxious to meet URVĀŚI but she is not in his proximity.

PURURAVĀŚ goes ahead. He is now put to a crucial test. He utilizes all elements of nature for this test. The peacock, the cuckoo, the CHAKRAVĀKA, the mountain, the river all these symbolize love. They may not be appearing in couples. But the emotion is there. They do not seem to be suffering from the pain of separation. It is only the king whose distress of separation is depicted in heavy colours. He wanders all alone and seeks sympathy from the elements of nature. But nature does not respond. Even so, the king seems to be drawing sympathy from this mute-nature. There is a significance in placing the king in the midst of the bountiful nature instead of placing him in the midst of the luxuries of his court. It is with a view to bring out the close association between man and nature effectively.

There is one point that is remarkable in this fourth act. It is only in the PRIYAVĀŚKĀ that we find CHITRAKĀKHĀ and her female friend. Nowhere else all throughout this act do we find any other human character besides the king. He wanders through the forest all alone. He is not acquainted with nature in the forest. Women going to the KUMĀRAVĀNA turn into creepers. It is, therefore,
natural that there is no woman there. But there is no
man even. The king as it were goes out in search of
Urvasi, who symbolises manas. Humanity that has ignored
nature is thus, reminded of her bounties symbolically.

But nature, as we see it here, is distinctly
different from nature in the MECHADUTA or the AHIMANA-
SÄKUNTALÄ. It seems to be unconcerned with relation to the
king. This distinction is remarkable and must be having
some symbolic significance.

Next appears a KADAMBA tree. Once upon a time,
Urvasi had fixed a half bloomed KADAMBA flower in her
head. The beauty of the forest captures the eye of the
king for a moment and he describes it in a beautiful verse:

"मृणासर चार्यार्बिहोर श्लोकमः काननभिया ।
चन्द्रशेषविसन्तक्य क्रस्कं दये पालितः \|

(This deer which is black and has stripes on it looks as
if the Urvasi has moved her black and multicoloured eyes
to view the forest.)

But this enjoyment of the beauty of the forest
is not lasting. The king once again addresses the lord of
rivers. He says:-

"सुरसुल्करी अयमभवनसा पीलोदुःधकस्तनी
धर्मश्रेयमम लपशरीम दशगति: ।
हिन्दुकुलकानने सुगल्लो वना कृमस्ती
खण्डा धवाना तत्विरसमुखान्तरं सदेय भास।"

1.7.3 2.7.24
(O Lord of the river, if you have seen in this beautiful forest which resembles the sky, my beloved who is a divine woman, who has a measured gait, who has big and uplifted breasts, whose youth is permanent, who is slim, whose gait resembles that of the swan, and who is deer-eyed, please save me from being drowned in the ocean of separation).

But the river does not respond. The king feels as if it turns its face in the other direction. It is from references like this that we conjecture that elements of nature ignore the king.

The king proceeds further. A doe-deer intent upon meeting her mate is prevented from doing so by her youth ones. We see a couple here. But the couple is not fulfilling its love. Both the male and the female are separated from each other. Children stand between them. The deer looks at his beloved with his neck raised. Of course, this is not a state of complete separation. But at the same time it is not complete union. The deer waits for his mate. The king asks him, "Like your big-eyed doe-deer is my beloved. If you have seen her, please tell me about her." But the deer turns away his face. There is a very acute observation about nature here. All throughout nature, the male looks intently at the female. The elephant, the deer, the CHAKRAKĀ and the swan are all intently looking at their beloveds. Is it not a suggestion for PURUKARAVAS that he should also look intently only upon UNVĀS? The natural attraction between PURUṢA
and PRÄKRÜ is also symbolised here. PRÄKRÜ does not respond easily to the wooing of the PURUSA. That is the character of the female of the human species as well. This universal psychological experience is presented by the poet through the whole of the fourth act.

Thus, there is a double purpose in depicting nature as mute and unsympathetic. The first is the purpose of bringing out the characteristic of the female. The other is the purpose of creating in the king's mind a sense of repentance.

After having passed through all this ordeal, the king sees something which is neither like the flesh of deer nor like the glow-worms appearing in fresh monsoon. It is like a stock of ASOKA flowers. It is a gem. He is not attracted towards the gem as his beloved who used to dress her hair with MAHIḤĀ flowers was not present. The sight of the gem brings to the king's mind a desire to decorate his beloved with this gem. This gem is a gem of union. It is made of the colour meant to paint PĀRVATĪ's feet. Those in separation are united with their lovers in consequence of this gem.

As king PURUṚAVAS sees this gem, he is convinced that he will be reunited with his beloved. This gem, therefore, has the same function as that of the ring in ABHIJṆĀṆA-ŚĀKUNATALA. This gem is found in the midst of nature from the interior of a rock. The ring in ABHIJṆĀṆA-ŚĀKUNATALA was also found in the midst of nature in a
fish. Both of them lead to a reunion of lovers. If there is this similarity between these two elements, there is also a distinction between them. The spring is the dominant season in the ABHĪJñĀNA-ŚAKUNTALĀ. The MONSOON is the dominant season here. The TAPOVANA is described in the ABHĪJñĀNA-ŚAKUNTALĀ, where as the forest is described here. Nature in the former is sympathetic. Nature in the latter appears unconcerned on first observation. But a deeper observation shows that this nature is not absolutely heartless. ŚAKUNTALĀ is a child of nature. She has been born and bread up in the midst of nature. In the VIKRĀMOR-VĀDĪYA, the king wanders from the beginning to the end in the midst of nature. It is in the fourth act of the ABHĪJñĀNA-ŚAKUNTALĀ that nature weeps. The profusion of nature in the VIKRĀMORVĀDĪYA is found in its fourth act. It is the woman in the centre in the former and the man in the centre in the latter.

The elements of nature bringing about the reunion of lovers are found miraculously. The poet resorts to this device with a view to emphasise the effect of the play.

The king desires to fix the gem on his head. Just as God DīVA had adorned his head with the gem in the form of the young Moon, just at the moment he sees the blossomless creeper showing signs of passion. There is a suggestion of Unvādī in this creeper. The creeper is blossomless and passionate. Seeing this creeper, the king is attracted towards it. This creeper is a symbol. Just as the ASOKA
is a symbol of love in MĀLAYIKĀGNIMITRA, so this creeper is a symbol of the beloved in this play. It arouses the king's emotion. A comparison between the attitude of SĀKUNTALĀ towards nature and PŪRĀVĀS' attitude towards nature points out the fundamental distinction between the relationship that exists between nature and the male and the female. The male approaches nature as if she were his beloved. But the female approaches her as if she had a fraternity with her. There is, therefore, a consistency in the poet's depiction of nature as unconcerned and unsympathetic in the VIKRAMORVĀSHYA. Nature, which symbolises the beloved, behaves like the beloved who is estranged and angry.

Thus, we feel that nature is the beloved in this play. And the creeper is the main representative of this symbolisation. It is the best, the most beautiful, the most graceful and the softest feminine phenomenon of nature. The king sees every organ of the beloved -- the eye, the face, the hair, the gait, the voice of Urmāsi -- in nature. The king is the male principle and Urmāsi is the female principle. PŪRŪSA and PRAKṛTI are thus brought together in this play by the poet. Their existence as separate and independent of each other is impossible. They are one. They are indivisible. Their unity and indivisibility has a dual character. They are united and undivided in the achievement of the highest goals of life. The poet has thus woven a beautiful design of love, creation, unity and achievement in a single panorama,
thereby depicting the ideal of life in India.

The poet also seems to be suggesting that a unity of the animate and the inanimate is essential to existence of life.

The creeper is slim. It is washed by rain. It is shedding tears. As it has not achieved maturity it has not blossomed. It is unornamented. There is no humming of the bee. It is engrossed in meditation. To the king, it seems as if URVASHI is prostrating herself before him in repentance. This state of the creeper becomes more notable as it is monsoon.

Nature is shown here as feeling the pangs of separation. In the earlier representation of nature, we did not find all features of URVASHI coming together. One or the other feature was discerned. It is only here that all her features have come together. The creeper is the perfect symbol of woman in nature. It is also the symbol of love.

"तत्वी मेधावाकाथ पञ्चवल्लय धौलाभरवाशुभिः।
शुभेच्छाभरणः स्नेहस्वरूपाः भजन्तु भजन्तु॥
चिन्तामणिभविष्यति मधुविन्दा शरदेविना भज्यते।
पत्नी भास्मक्ष्याय पादपतिः अतानुसारेः सा॥

१. वि. ४. ५५.
Nature was not shedding tears so far. She was not smiling either. It was never in full bloom. It did show signs of separation. After having tested the king so far, it experiences repentance and, therefore, begins to respond.

Nature, here adopts a form similar to that in *Abhijñāna-Sākuntalā* at the time of the departure of Śākuntalā. After having ignored the king for so long, nature herself now pines for mating with the lover. Intensity of emotion is brought out here. The creeper symbolises the repentance of nature for what she has done to him, for so long a time. In a little touch the poet has expressed an emotion which has been given a wide representation in *Abhijñāna-Sākuntalā*.

The king has been tested by nature. Is nature capable of doing so? Is it capable of experiencing intense love after having put the lover to such a crucial test? We find nature testing humanity everywhere in Kālidāsa. *Asoka* tests Mālavikā in *Mālavikāgnimitra*, Tāpunāṅa did the same to Śākuntalā in the *Abhijñāna-Sākuntalā*. And the elements of nature tested the king in this play.

Another point to be noted is that the reunion is established by the poet in the midst of nature always. Nature is not heartless. It understands the emotions of the human heart. As long as man does not woo her with all his love, nature does not respond. She adopts an attitude of unconcern. That is how the female of the species also behaves.
behaves. But the moment she realises that the lover is all saturated with love for her, she surrenders herself to him in fullness. Separation becomes unbearable for her, even for a moment after that.

The king's union with his beloved is a climax which keeps haunting us with sweet memories. The sight of the king embracing the creeper with the most intense emotion of conjugal love is captivating. It is the embrace of the eternal principle of PURUṢĀ with the eternal principle of PRĀKRĪTI in a spirit of complete dedication arising out of love and leading up to creation. The intensity of the embrace is superb. That intensity is a consequence of love. It is only love which leads to a perpetual and imperishable union.

And when the embrace is based on real and an intense love URVĀŚI assumes her real form. There, also is a symbolic representation of a great principle. It is only when the lover meets the beloved in a full embrace of love that he experiences what is best in her. It is only then that the whole of her being is transformed into a sweet emotion. The ecstasy of the moment leads the lovers to a state like the state of highest concentration, where all senses suspend their functioning and a feeling of indescribable emotional union is all that remains. And in this state the king recounts the test through which he had passed. The beloved also had her inner consciousness alive all through out that period. She, therefore, had
experienced similar pangs.

It is only after this climax that the cause of the conversion of Urvashi into a creeper is revealed. The moment, the king and Urvashi unite, nature goes into the background and Urvashi fills the vision of the king. The appearance of Urvashi then is described thus:

"सुन्दरा विरालालिमिंद्र रागेन शंलुक्यामनिमित्तयाः
शियागुणाविविति मुखं ले अकालपरस्कम्बलस्य "

(Your face shining because of the colour of the gem on your forehead, looks like the lotus which is made beautiful by the rays of the rising sun.)

The act ends with a description of the king taking Urvashi to his capital. The conception of the Vimaṇa, carrying them, is a conception in which nature becomes the co-operator of humanity united in love. This is how the king presents his conception:

"अविष्कप्तप्रभाविलक्षितः पलाकिना
सुरकामुक्किक्विन्विन्निपता बिमाणम्
गमितेन स्वेतगमने विवान्तो
नय माना नवेन वसतिं पयोऽचा"

(Carry me to my capital in a Vimaṇa which is like a chariot made of new clouds having the lightening for its flags and decorated with the picture of the rainbow.)

After a pleasure trip to the God's Nandanavana
the king returns to his realm, and goes to the confluence of GĀṅGĀ and YAMUNĀ for a bath. He is decorated with sandal, flowers etc., and the VIŚUṢAKĀ goes to see him. The festival is depicted here.

As the festival is on, a vulture carries away the CHUḌĀṆAṆI gem mistaking it for a piece of flesh. The king pursues that bird calling it a thief. The vulture flies in circles in the sky, thus, making circles of red light there. As the king shouts order for killing the bird, it proceeds to the south. The gem is described as resembling a bunch of ASOKĀ flowers. It is also described as resembling the planet MĀRŚ dominatating the firmament in the night.

The king issues a public announcement for capturing the bird and people go out in its search. The loss of the gem itself is of no consequence to the king, but as it is a memento of his reunion with his beloved, he is prepared to go to the length of destroying an element of nature for recovering it.

Generally, we do not come across instances of killing birds and beasts in the works of KALIDĀSA. Love is expressed towards them. This is a solitary instance in which death is depicted. There is a reference to the destruction of the fish in the ABILJĀṆA-ŚĀKUNTALA. But the incident does not occur on the stage. There is a reference to violence in the form of a kick being given to ASOKĀ in MĀLAVYĀṆIMĪTRA and VEGHAḌUTA.
But the object there is not destruction. The object there is to encourage fruition. There is also a reference to a sprinkling of MAHĀRĀ from the mouth upon the KESA tree in the MEKHADUTA. But there, too, its object is to encourage creation.

When the king was in separation he was inquiring of nature. If there was no response he passed quietly on. He used no violence. Now he adopts a different attitude. The purpose of the poet in introducing this incident is clear. The gem that united the king with his beloved is to perform a similar function with reference to their offspring. Nature here is given a position subordinate to love. Nature may be destroyed if it helps the furtherance of love.

ĀYU, the child of PURŪRAVAS and UKWAD, shoots down the vulture with an arrow. That act of his was in violation of the rules of the hermitage. But as that act was meant to lead to union, the poet condones the breach of the code of the hermitage.

When DUSYANTA enters the hermitage of Āśvä, he is requested to desist from killing the deer of the hermitage. He accepts the importunity. He does so because that attitude is going to lead to a union. The object of the poet being union, he develops his theme in a manner conducive to that union. The fundamental object is the development of love and nature's function is to serve that object in whatever way it is possible to do so.
When the king sees AYU, there is a spontaneous filial feeling in his heart. There is a similar generation of a spontaneous feeling when DUSYANTA sees BHARATA in ABHIJñÁNA-ŚAKUNTALA. There is a very apt description of this sentiment in the following verse:

 सत्यार्थिणयो रूपरूपकृते संलल्यकतेन आमुपण्यनि ।
 अठारहन्तस्य नाव चन्द्रकरःस्या कालविन ॥

(It is said that the touch of a son thrills the whole body with delight, bring that delight to me by coming near me as the Moon beam does the Moon gem.)

There is a fine light stroke in the play here. The king directs his son to offer salutation to his BHĀHMAN friend. The VIDUŚAKA then remarks. He must have been in contact with monkeys during his residence in the hermitage. "Thus he likens himself to a monkey. The word used in this connection is सार्वायणणा.

As the TĀPASI accompanying the prince prepares to return to the hermitage, the prince also wants to accompany her. But the king directs him to enter upon the duties of a house-holder. The recommendation, that he delivers to the TĀPASI at the time of her departure, is meant to show AYU's love of nature. He says: "The young one of the peacock that used to sleep in my lap, whose wings I used to pamper, bring that young one of the peacock pamper; bring that young one of the peacock called MANIKAN'THA to me."
The love of nature inculcated in the hermitage is expressed in this incident. The prince who shoots down the vulture, at the same time, loves the young one of the peacock.

There is another similarity between ABHISAHANA-SĀKUNTALA and this play which should be noted. Children, in both cases play with natural beings. SARVADAMANA plays with a cub and ĀYU plays with a young one of the peacock. The difference is, with reference to the nature of these beings. Birds are referred to in the latter and beasts in the former.

The king is distressed because of the possibility of his impending separation from Urvāsi. He expresses his distress in a very effective simile.

"अवभासितस्य सम्बन्धं संगमवत्तया सहस्त्रायं सह कृष्णेदिक विग्रहणः।
वायविन्दान्तपदन्तः प्रधमानेषुष्ठुः।
पुक्क्षेण वैयुन्त प्रवाहित्स्वल्पः।"

("O slim bellied one, just as I was consoled by my union with my son, so soon does come this instantaneous separation from you. Even before the tree experienced peace as a result of the first showers of the rain, a fire-like lightening has descended upon it.

q. दि. १५।
The VIDŪṢAKĀ suggests that the king should go to the forest dressed in garments of barks. The king also desires to go to the forest surrounded by herds of deer, so that he himself might move about surrounded by these herds.

The prince is not willing to bear the burden of reigning. The king offers encouragement to him by saying that a GAṆḌHAṆṬA hunts away all elephants even though he is small and the young one of the snake is full of poison even if it is small. It is, therefore, that even though young he should be capable of shouldering the burdens of rulership.

Crowning the prince the king prepares for going to the forest. Just then lightening sparkles in the sky and NĀRĀDA arrives with a message from INDRA. The vulture, MANIKANTHA, TAPOVANA and hermitage these four elements constitute the main elements of the theme of this fifth act. The vulture in its death unites the lovers and their offspring. A characteristic of nature is brought out here. Nature offers herself with a view to nourish love. Man, on the contrary to meet his own ends, acts a destroyer.

The basic love for nature is ĀYU is brought out through MANIKANTHA.

The MEE Moon, GAṆṆĀ, YAMUNĀ, lightening, sky, trees etc., appear in this act. And in the end the king, who was pining for UVAṆĪ, ignored nature himself begins to pine for a union with that same nature.
Various sentiments are produced by Kālidāsa in this play with the aid of nature. The dominant sentiments are those of passion and sorrow.

The first two acts of Vikramorvasīya depict love in union. The third act is also set in incidents of union. The fourth act depicts separation. It is because love so far is physical.

In all the three plays, Kālidāsa aims at bringing out the distinction between physical love that is passion and emotional love that is pure love. Nature intervenes to test and purify love. The acutest representation of this test is made in Vikramorvasīya.

The first point with regard to the philosophy of nature made by Kālidāsa in Vikramorvasīya is with respect to the relation between love and nature. Love dawns in nature and separation also is brought about by nature. The ultimate indivisibility of man and nature is then established. The second point to be noted is, that the poet begins with an emphasis on humanity and nature is in the background. As the theme develops, nature begins to dominate and is almost a living character. The richness and variety of the scenes of nature in this play are remarkable. The dominant form of nature here is that of zoological nature.

The climax of the play also suggests a philosophical belief. As long as there is a duality between the beloved and nature, so long there is no possibility of an eternal
union. It is only when this duality is surmounted that real and lasting union takes place.

The setting of the play is in the midst of forests and gardens. The hero himself is the wanderer, unlike the MAHABHARATA in which the hero does not move. Feminine emotions are not emphasised anywhere in the play. Human temperament is brought out through the agency of elements of nature.

Nature in VIKRAMRAJAVIYA is depicted not realistically, but symbolically. The purpose is to bring out the similarities and the dissimilarities between man and nature.