In this study of Kālidāsa's philosophy of nature (कालिदास अनुसंधान) was undertaken in July 1959 and is now being presented for a scrutiny.

The method adopted is that of a close analytical study of the works of the poet with special reference to his treatment of nature.

We have used the word प्राकृति to mean all existence excepting the human species. Kālidāsa himself has never used the term in that sense. We have pointed out the senses in which he has referred to that term in his works. We have also, given the meaning attached to that term in philosophy as well as in literature both Indian and Western.

It would not be proper to enter into an exhaustive presentation of our thesis at this stage. We would only point out the prominent original observations that we have made in the course of this study.

In the रत्न-सम्भव, the most important observation that we have made, is with respect to the representation of seasons as various phases and various moods of a bride. In रेगहदूत, through the relationship between the रेग्हा and the rivers, the poet has depicted the various stages through which the beloved passes in the development of her attitude to the lover. The essential philosophy of nature of Kālidāsa has also been treated in this poem. In the कुमारसम्भव, we find a perfect symbolisation in which पार्वति has been conceived a perfect symbol of
PRAKRTI. KALIDASA'S philosophical standpoint as also his definition of the most essential aspect of nature viz. the TAPOVANA are found in this epic. The other epic RAGHUVAHSA is a nature production in which KALIDASA conveys all his thought. The landscape from the HIMALAYAS to RAMAYANA, and from the east to the west is described there with emotion. The development of KALIDASA'S conception of the relationship between man and nature, is seen in the three plays. The MALAVIKAGNIMITRA, with its symbolisation of ASCKA, the VIKRAMORVASHIYA, with its representation of the hero in the context of all the categories of nature and the identification of SAKUNTALA with nature, in the ABHILASHANA- SAKUNTALA, bring out the essential elements of KALIDASA'S approach to nature.

There are no doubt, metaphysical, psychological, ethical and other philosophical observations to be found in the works of KALIDASA, with respect to his approach to nature. But, in the main, his observations are those of a poet and as such he develops the aesthetic aspect of philosophy and is more interested in it.

It is with very great pleasure that I record here my sense of gratitude for the sympathetic guidance given to me in this study by Dr. B. H. Kapadia of Sardar Vallabhbhai Vidypith.

I should, also, record here the paternal interest that Swami Bhagavadacharya, the veteran Sanskrit Scholar for having guided me, helped me and instructed me from the beginning to the end of my labours.

It would not have been possible for me to have completed this study without the guidance of these eminent scholars and therefore, I am deeply indebted to them.

In the course of my study, I had the occasion to consult several sanskrit scholars like principal J. O. Shah, Shree Madhusudan Modi, Principal R. D. Desai, Prof. Shama and several others. I am grateful to all of them.

I hope, this study will throw some more light on our understanding of the greatest of our poets.

PADMA FADIA

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