CHAPTER XVI

CONCLUSION

(1) "You touch often the tremulous eye whose sidelong glances are so quick and changeful. You soar near her ears and sound sweetly there as if you whisper the secrets of love in her ears. You taste her lips, which contain the quintessence of amorous delights, despite her deprecating hands. Oh! honey-maker! we are undone by our search of the truth of things. You are the happy being as you seek bliss in preference to knowledge."

"प्रभापार्जुं दृष्टि स्पृशति अनुबोधे वेषपुष्मति।
शरस्वर्ण्यथि स्मृति मृदु करण्णितिक चर्यः।
करसै ज्ञातुन्वत्त्या: पिष्कि प्रतितिप्रस्थाः।
अवयं नत्त्वायेनमन्धुकर उत्तस्त्वं रजुं कृति॥

So says DUŚYANTA addressing the bee as she hovers about SAKUNTALĀ as if enjoying and absorbing her beauty.

That would be the state of any lover of beauty and literature when he approaches KĀLIDĀSA. The sweeping
beauty and charm of KĀLIDĀSA discourages all analysis. It invites one to experience the pleasures of art that know no end in KĀLIDĀSA.

For KĀLIDĀSA is a poet. He is not a philosopher. He communicates but he does not propound. Even so, all his works leave behind them a very definite and a very clear message. An effort to abstract that message from the wonderful world of beauty that he presents is not without its compensations, even though for the moment, it appears forbidding.

Upto this stage, we have bathed in the beauty of all his works to the full. We have paused at every point in an effort to seek the complete connotation of his statements. That has been a proposition which is both pleasing and fruitful. We shall now turn to view all the rich treasures that have been found in our appreciative study of the works of KĀLIDĀSA. That alone can produce a correct view of KĀLIDĀSA. The process is not doubt forbidding, but the fruit thereof is bound to be alluring.

The procedure that we propose to follow is as under:-

We shall begin with the references to the word PRAKRITI in the works of KĀLIDĀSA and the senses in which that word occurs. It has various meanings in KĀLIDĀSA. But his philosophical approach does become clear and that helps us to link up his philosophy of life with his philosophy of nature.
We next proceed to the different aspects, phenomena and elements of nature which have received more than cursory attention from the great poet. These bring out the fundamentals of his understanding and his approach to nature. That provides us with the basis on which our thesis is to rest.

A catalogueing, classification and unification of all the observations of Kālidāsa touching upon the subject of our inquiry follows next.

In order to provide the anti-thesis to our thesis, all the important formulations about Kālidāsa's philosophy of nature are brought together next. Our formulations are then compared and tested on the touch-stone of these preceding ones. This process is aimed at demonstrating the limitations and the weaknesses of the formulations of our predecessors.

This comparison and this testing will bring us to a scientifically formulated view of Kālidāsa's philosophy of nature. In the light of this formulation, we shall proceed to review the approach to nature of prominent Sanskrit poets with a view to define Kālidāsa's distinctive features. At that stage, we shall review the place of nature in Kālidāsa from the point of view of aesthetics.

And in the end, we shall present what we consider the scientifically formulated philosophy of nature as it
appears to emerge from the works of KALIDĀSA in the form of a treatise.

The word PRAKRITI occurs in MEGHADUTA, MĀLAVIKĀGHNI-
MITRA, VIKRAMORVASHIYA, SAKUNTALA, ABHĪJṆĀNA RAGHVAMŚA and
KUMĀRASAMBHAVA. We shall, at the outset, bring together
these references to the word PRAKRITI.

In the MEGHADUTA, the word occurs at three places in the first part in verses 5, 6 and 43. Here are relevant quotations:

(1) "कमाति द्रिप्रकृतिकृपणा स्थितन्तावेतनेषु ||"

The passionate are by nature incapable of distinguishing between the animate and the inanimate.

The word 'PRAKRITI' here, means nature or temperament.

(2) "आदामि त्यों प्रकृतिपुरुषं कामस्वपं मयोः॥"

I know you as the principal agent of INDRA capable of adopting any form.

The word 'PRAKRITI' here is in the sense of "representative."

(3) "'छायात्माणि प्रकृतिमुभो उपस्यले ते प्रवेशम्'"

(In the transparent waters of GAMBHIRĀ, which
are like the mind) your naturally beautiful body will
certainly be reflected.

Here, the word 'PRAKRTI' means "naturally", which
may mean either of two things: (1) It may mean characteristi­
cally or (2) "in the usual course of nature."

In the MALAVIKĀGHNIMITRA, the word 'PRAKRTI' occurs
eight times, they are in the eighth verse of the first act and
page 24 of the first act and page 152 of fourth act, and
page 190. Here are the references:-

(४) "प्राकृतिष्यासुन्दरिलक्षणाः |

The organs of the state that have not fixed their
roots.

The word 'PRAKRTI' is here used in the sense of
the organs of the state. This meaning is based on the authority
of AMARA.

"स्वाम्यमात्यसुत्कोष राज्यमुरुङ्गप्लवामिष्य | राज्यांशि प्रकृति: श्यमरः
"

In the VIKRAMORVASHIYA there are five references
to word 'PRAKRTI. They are as under:-

(५) "राजा - अति प्रकृतिमोक्ति ने प्रियसत्यी | पश्य"

Look! your beloved friend is returning to her
original or former state.

२५ तथा, १२, २३, १६, १, १८
The word 'Prakṛti' here means "original or former state."

Seeing Urvāṣī returned to her 'original state', Mallinātha in order to explain the use of the word 'Prakṛti' refers to a definition of 'PRAKṛT'I in DĀŚIAROOPAKA:

"वीनविन्य पताकाकृ प्रकरी कावयित्रः।
अर्थप्रकृतयः पथः छा उत्तमः परिप्रेयतः॥"

The poet, here, proposes to suggest that the king's observation of Urvāṣī returning to her senses is the first step or the seed of the love that he is going to develop for her. It is because of this, that the word 'PRAKṛT'I is used here.

(I have returned to my original state)

Here the word is used in the sense of "the original or first state." It has no further suggestion.

The subjects are blaming me.

The word 'Prakṛti' here means the "subject or

प्राप्त।"

1. खे. 1. 10. 1. 2. खे. 5. 14. 5. 2. खे. 7. 16. 1.
Being welcomed by the subject he is ruling.

The word 'PRAKRTI' here also means "the subject or ṛ蒂.

In the ABHIJñANA SĀKUNTALA the word 'PRAKRTI' occurs at eight places. The following are the references to the word in this play:

(9) "आशादुः सत्येवप्राकृतिः"

The ultimate reality or the basis of all seeds. Here, the word 'Prakṛti' is used in the sense of the 'Original substance' this means that the word is here used in its philosophical sense:

(10) "प्रकृत्यां वचनः...."

That which is bent by nature. Here, the word 'PRAKRTI' means "nature or characteristic."

(11) "सत्यरूपः आत्मविरुद्धामयस्ती॥"

He has come to his original nature. Here, the word 'PRAKRTI' means "nature or temperament."

(12) "कृत्यं कायम्, सत्येवप्राकृतिः स्॥"

He who is crooked by temperament. 'PRAKRTI' here means 'temperament'.

1. विं. 2. न. 4. 2. सत्यं 1. 2. आत्म-प्राकृति 2. आत्मविरुद्धा 5. 2. सत्यं 4. 12. 5.
Even though serious by temperament.

The word 'PRAKRITI' here means 'temperament'.

He hates the beautiful and he refuses to be served by minister.

The word 'PRAKRITI' here means 'minister or subject'.

remained in the "original state."

Here, the word 'PRAKRITI' means "the original state."

For the benefit of the subjects

The word PRAKRITI means "the subjects or"

In the NUMARASAMBHAVAY the word 'PRAKRITI' occurs at five places. The following are the references in this epic:

* 9. 1. 6. 2. 44. 3. 6. 4. 21. 5. 12. 6. 12. 14. 15.
That which leads to the PURUSHĀRTHAS is described as PRAKRITI. That which observing it remains unmoved, know it to be the PURUSHĀ. You are the Father of the Fathers and the God of Gods. You are beyond the most distant, and you are the creator of the DAŚAKĀSHA etc. You are the sacrifice and the sacrificer, enjoyment and the eternal enjoyer; knower and knowledge, the remembered thing and the rememberer.

The word PRAKRITI here is used in a completely philosophical sense. It has the connotation which is given to it in the 'SĀNKHYA' philosophy. The 'SĀNKHYA' doctrine in the stage in which KĀLIDĀSA knew it is presented in

By nature or temperament.

The word 'PRAKRITI' means 'nature or temperament.'

As by nature or temperament.

PRAKRITI means 'nature or temperament.'

In pure things.

The word 'PRAKRITI here means thing.
The word 'PRAKRTI means 'nature or temperament.'

There are twenty-four references to the word 'PRAKRTI in the RAGHUVAMSHA'. They are as under:

He is called the king because he has the quality pleasing.

The word 'PRAKRTI here means 'quality'.

That is the quality of water.

The king should consider the subjects as himself.

Here, the word PRAKRTI is in the sense of "the subject or नारा).

Knowing RAGHU being firmly rooted in his AMATYAS etc.

Here, PRAKRTI means राज्यादिजनि.
The youthful king in order to gain knowledge about his subjects.

Here, the word प्राकृति means the 'subject or...

Is desireless viewing both iron and gold with the same state of mind as they stand by nature or original state.

Here, 'प्राकृति means' nature or original state.'

In order to reestablish you in your original state as you have gone astray from that state.

प्राकृति means 'original state.'

Death is the natural state of those who are endowed with bodies.

Here, प्राकृति means 'natural state'.

Obtaining the group of villages befitting his lineage he protected it with proper ceremonies.
Here the word PRAKRITI means "village or आनन्द.

Shining like the union of पुरुष and प्रकृति.

PRAKRITI here, is used in the philosophical sense that which begins or creates the beginning is PRAKRITI.

The word प्रवृत्तय means that which inspires the creation of meaning, when PRAKRITI and प्रवृत्तय meet they generate a new phenomenon full of wealth.

The ministers without support.

The word PRAKRITI here means ministers.

The Vindhya mountain in its former state.

The word PRAKRITI means "former or original state".

Audacious in the absence of friends etc., in offering the mouth.

Here, the word PRAKRITI is used to mean "female friends."
was seen by the subjects accompanying Bharata.

PRAKṣṭi means the "subjects or प्रभाव"

(43) "कौशल्य प्रकृतिपुर सर्वेण गत्वा।"

Having gone near the subjects.
The word PRAKṣṭi means the "subjects or प्रभाव".

(44) "स्वभूतिनां प्रकृतिं धारितैः।"
The earth which is the cause in obtaining her (sitā) body.

Here, the word PRAKṣṭi means 'cause'.

(45) "अपत्तेऽपि प्रकृतयो भगवानीपेशितम्।"

As the ministers were standing.
PRAKṣṭi means "minister."

(46) "कृत्यं अज्ञेयसागरुप्रकृतिपयसारम्।"

Being loved by the subjects living in his domain.
The word PRAKṣṭi means the "subjects or प्रभाव"

(47) "कामं प्रकृतिवेषाय सयं राजसैंग शकः।"
The love of the subjects.
PRAKṣṭi means the "subjects or प्रभाव"

(48) "स्त्रुतां विद्धः प्रकृत्तिः पित्याः।"

Made the learning and the subjects of the ancestors his own.

Here, the word PRAKṣṭi means subject or प्रभाव.
Having seen the subjects.
Here, the word PRAKRŁTI means the 'subjects or

Desired by the subjects.
Here the word PRAKRŁTI means the 'subjects or

With the faces adorned with natural lustre.
PRAKRŁTI means 'nature or

Having collected the leaders of the people
Here, the word PRAKRŁTI means the 'People'.

By nature an enemy.
Here, the word PRAKRŁTI means 'nature or temperament'.

The Poor Brahmin cowardly by nature.
Here, the word PRAKRŁTI means 'nature or
"Does not return to the least consciousness.

Here the word PRAKRITI means (original state'.

We have indicated fifty six references to the word PRAKRITI as they occur, in the works of Kālidāsa. Grouped in categories we find that there are eleven of them, viz.

1. Philosophical sense.
2. Nature or Temperament.
3. Organs of state.
4. Subjects or प्रजा.
5. Representative.
6. Characteristic.
7. Quality.
8. Original state.
9. Village or ग्राम.
10. Female Friends.
11. Cause.

These eleven categories may be reduced ultimately to three clear approaches: viz. (1) The Philosophical approach which includes references in the philosophical sense, as original state, as characteristic, as quality and as cause; (2) The psychological approach which means the nature or temperament. (3) The sociological approach which includes the organs of the state, the subjects or प्रजा, village or ग्राम and female friends.

1. मालवि. व. १५०. ५. 2. मालवि. व. १५२. १.
KĀLIDĀSA'S definition of the word PRAKR̥TI is fundamentally based on the traditional meaning attached to the word by ancient Indian Philosophers. The most extensive discussion about the concept of PRAKR̥TI is to be found in the SĀNKHYA philosophy. The meaning attached to the concept by the SĀNKHYA philosophy is, as we have seen earlier, "An equilibrium of SATTVĀ, RAJĀS, and TAMAS", which are the principles of ultimate truth, worldly truth and untruth. KĀLIDĀSA seems to have accepted this definition of PRAKR̥TI but does not seem to be fully satisfied with it. He has therefore, developed the definition further. He has introduced an aesthetic element in it. We shall arrive at the definition arrived at by KĀLIDĀSA after evaluating all the material which is relevant to the subject.

The sociological definition of KĀLIDĀSA is adopted from the SMR̥TI S and similar other literature without any change.

The etymological meaning of the term is also derived from the ancient sources.

The meaning applied to PRAKR̥TI by rhetorics and poetics is of a later growth. Most of the works of this type that provide definitions of PRAKR̥TI are post KĀLIDĀSA. They therefore, seem to have based themselves on the works of KĀLIDĀSA and other poets for arriving at their definitions.
The western approach to nature is essentially philosophical up to the end of the eighteenth century. That approach is similar to the Indian philosophical approach. But it is not integrated. Either there is extreme materialism or there is extreme idealism. The dynamic view as embodied in the SĀNKHYA doctrine and as developed by KĀLIDĀSA is completely absent in the west up to the end of the eighteenth century. It was only after the impact of Indian thought that a new approach to nature developed in the west. Of the earliest Indian works that were studied in the west, some of the most influential works were the works of KĀLIDĀSA. It will be of interest to investigate into the similarity of the approach of the romantics to nature and KĀLIDĀSA's approach to it. That will give us an idea of the influence of the philosophy of nature of KĀLIDĀSA on the romantics. We may here note that the west has not been able to absorb fully the message that KĀLIDĀSA gave vis-a-vis the relationship of man and nature. That message is KĀLIDĀSA's unique contribution to human culture and still remains to be satisfactorily assimilated.

The various aspects, phenomena and elements of nature that have received more than a cursory treatment in KĀLIDĀSA's works are the following:

1. Tapovan
2. Megha
3. Himalaya
4. Seasons
5. Rivers
6. Wind
7. Asoka
8. Couples in nature
9. Dominating Character of nature
10. Beauty-aids etc.
We shall now proceed to a review of each one of these.

We shall begin with a study of the portrayal of hermitages in the works of KĀLIDĀSA and the message that he seems to be pronouncing through this portrayal.

(1) TAPOVANA.

Man has triumphed over nature to an astonishing extent. It is man's belief that this is a victory of his infinite knowledge, his immeasurable wealth and his macrocosmic power. We observe the achievements of man in his scaling snow-capped mountains, in his flights in space, in his conquest of beasts and birds and other elements. Man considers these achievements as a consequence of his immense powers. This arrogant attitude is quite contrary to the culture that was produced in the forests. That arrogance has destroyed the basic emotion of love. A return to nature is bound to restore the balance that is disturbed. This message can be derived from the TAPOVANAS where the ideal of the co-existence of the whole universe in one nest (यज्ञ विधानं सोबल्येकनीरसं) is realised.

A hermitage is a place where universal brotherhood
is symbolised. It is a place that nourishes the eternal emotions of love, sacrifice and the well being of all. It is not merely a place for the quest of the eternal nor is it merely a place where penances are performed for release. It is a place rather, for nourishing the eternal emotions of life and thereby leading to perfection.

The etymological meaning of the word TAPOVANA is a forest of penance. KALIDASA does not seem to accept this meaning. He raises three questions for arriving at a definition of TAPOVANA. What is penance? For whom is this penance? What is the object of this penance? In the view of KALIDASA the TAPOVANA is a centre for cultural education which leads the eternal and ordinary emotions to perfection. It is a place where there is no cheating, jealousy, perversions, frailty or selfishness. It is a place where there is love, service and sacrifice.

The TAPOVANA which was originally a place for penance was converted by KALIDASA into a cradle of love and life.

The TAPOVANAS of KALIDASA abound with nature and are nourished with love. But they are not merely places where physical love flourishes. It is a place where sacrifice also has a place. People's welfare and development is its objective. It is therefore, that every TAPOVANA is at the same time, a place of learning and a place of peace. He, who errs is made to repent by the TAPOVANA and living in
repentance in the TAPÓVANA, he, ultimately, arrives at the goal of life.

KĀLIDĀSA has enacted scenes of love between men and women in the midst of nature and have shown them transgressing the bonds of virtue. Again, it is in the midst of this TAPÓVANA itself that pure love in animate and inanimate existence flourishes. There is no false attachment in the TAPÓVANA and the KĀMADHĒYA does not hold unchallenged sway here.

Love in the TAPÓVANA is of different types. There is fraternal love, there is maternal or paternal love, and there is a love between the lover and the beloved.

Women in this TAPÓVANA experience an emotion of love for nature without exploiting it. They derive education from nature and identifying themselves with all aspects of nature they achieve an all-sided development.

The TAPÓVANA does not occur in all the seven works of KĀLIDĀSA. It is not as much as even been mentioned in ṢUTU-SAMHĀRA and MĀLAVIKĀGNIMIṬRA. Absorbed in amorous interests that KĀLIDĀSA is in the ṢUTU-SAMHĀRA, he sings the songs of rapturous love. In the latter, greater importance is attached to the garden of pleasure. There are references to the TAPÓVANA in MAHĀDUTA and in VIKRAMORVASHYĀ but its place there is of a secondary significance. The ABHĪJÑĀNA-SĀKUNTAL, the KUṀĀRGAṆḌHAṆA and the RAGHUVAMŚA abound in the narration of different types of TAPÓVANA and
the reader is impressed and inspired by the purity, the sacredness and the wonderful mystery of the TAPOVANA which bathes the mind with peace and which brings a direct realization of the innocence and the sanctity of supreme love.

The TAPOVANA has a very significant place in the works of KALIDASA. It has different forms. It is a stage upon which the principal drama is enacted, it is a background in other places which serves to lend both beauty and meaning to the picture being enacted in the foreground, it adopts the form of a living character in some places; and it becomes a bower of love in still other places. The TAPOVANA nourishes within its wings all types of life - beasts and birds, worms and reptiles, trees and creepers and all other similar forms of reality. Non-violence, love, nourishment and pleasure are its principles. It does not engender an ideal of renunciation and penance leading to release from existence. It is, on the contrary, an institution that encourages sweet social ties and a centre of education which leads men to perfection. Nature, in the TAPOVANA blooms in full freedom unafraid of any interference from the external world.

Affectionate, shaded with beautiful trees and sanctified by the bath of the daughter of JANAKA, the RAMAGIRI - AGRAMA stands at the beginning of MEGHAUTA and captures the attention of the reader. Its water, its ground and its shade are all sacred. The KUTAJA flowers bloom there.
This hermitage on ChITRAKUTA is a place of refuge for the cursed and is a place from which the separated lover sends a message of consolation to his beloved without any hindrance. The lover, here dreams of future matrimonial pleasure and of love. This hermitage is generous and is a protector. When we see the YAKSHA sending out his message from this holy land we feel that nature is an unequalled and cultured phenomenon that realises the vicissitudes of human life. It is in the midst of this nature that humanity experiences unbounded peace. Sacrifice and non-attachment are cultivated in this land of the hermitage.

There is no contradiction in the incident of the YAKSHA sending a message of love from the hermitage which in fact is the greatest resort of the lovers.

Another reference to the hermitage occurs when the YAKSHA explains the message that he has to give to the cloud-messenger. It is only as it were the address of the communicator of the message.

In the VIKRAMORVASITA in the fifth act we come face to face with the TAPGvana of sage ChYAVANA. Ayu, the son of UKVASHI has grown in the midst of this hermitage.
He has obtained his education and his skill in archery in it. When a nun brings ĀYU the killer of vulture before the king, the chamberlain says:

"हेम, च्यवन-श्रमाल्कुमारं गुणिल्ला तापसी संप्रत्या
हेमं नृषमिच्छलि।"

His initiation and his education have been effected in that hermitage as the nun informs us:

"येजल्ल्गिर्यकुमारस्य आत्मकर्माणि विधानं लकिस्य भगवता
च्यवनेनाशिशेषमांनुकिल्लस्य। उशीदिवियो धनुर्वैद्यभिविनील।"

This information is followed by a presentation of the ĀŚRAMA regulations which he has violated:

"तापसी- अथ भूप्यसमिद्धस्तिकुमारकै: सुभ गतेनाभ- नागमहत्तमकारितम।"

The hermitage of CHYAVANA is a seat of learning where the KṣATRIYAS receive appropriate education. But that ĀŚRAMA has its own strict regulations. Its pupils are obliged to observe nonviolence, they have to fetch flowers and fuel. Learning and labour co-exist here. Love has not been given any place there, but the love of nature does exist in this hermitage as is suggested by the incident of ĀYU remembering the young one of the peacock, MANIKANŢHA by name.
Two totally different types of hermitages are related in the ABHISANDA-SAKUNTALA. They have different appearances, customs and ways of life. Although both of them are hermitages, they are different in forms and functions. One is the hermitage of KANVA and the other of MARICHA. One is on the bank of MALINI and the other is on the HEMAKUTA mountain. The hermitage of KANVA abounds with love, youth and social relations. Universal brotherhood is observable on all sides there. Beasts and birds, trees and creepers associate there with maidens and children. There is no vice of the town there. Love is there in abundance. The laughter of SAKUNTALA's female friends echo there in the atmosphere. The pleasant breeze bringing joy to the couples is blowing everywhere. This hermitage is a hermitage of love. It enjoins love for all living things. This message of this hermitage is unfolded to us with the very beginning of the play when we hear these words:

"ओ ओ राजन्! आश्रमस्त्रोत्सवं न उस्वयो ने टलबः।"

This episode gives a very important regulation of the hermitage viz. the regulation regarding nonviolence. The same episode conveys an idea about another regulation of the hermitage. That labour is an important function for the inmates, ASRAMA is seen from the statement of the VALKHAMASA to the effect that समिद्धंत्य प्रसिद्धाय प्रसिद्धाय अयमः. The third regulation of the ASRAMA is that of properly attending to guests. This is conveyed in the statement:
"शकुन्तलमातिभिसन्तकरणय नियुख्।"

The freedom, the simplicity and the beauty that we experience in this hermitage create a picture of the hermitage that is beautiful. The fourth important regulation that seems to be practiced is about freedom. The following verses connotes this regulation:

"भीष्म: सुकुमारमोक्षसबस्तन्त्र शासितम:।
प्रकृतिधा: संरचितिमुहुर्फालिभिः सूर्यन्त त्वापलमः।
विक्रांसहस्रांवास्माधिन्यस्य: शायं महत्ते मूर्जा-रूप
रूपार्थारपरार्थेः अत्क्षम स्वरूपान्तरेवाग्निः॥"

"कुलाभोगिः पवनचपलः शारिरिः भौलमुलः
शिथः रागः किरसनयस्याभासं हृस्याद्वः॥
हृदपतृ कार्यार्थविशेषे शिष्याद्वत्वः
नपाकाः तेजारकाशाहै सन्तुमः चारसिः॥"

This hermitage is like a nest where the whole universe meets. Its appearance is like some dignified serious, serene and extremely pure sage. No one may kill the deer here. The young deer graze here slowly with full confidence. The गुड़िया fruits, which are eaten by the parrots and then are thrown to the ground have made the stones stickly and even then they roam about freely. This is the peaceful, simple, restrained and free life in the hermitage of KANVA.

q. 474
Immediately as the curtain of ABHIJÑĀNA-ŚAKUNTALA goes up, the poet leads us from the forest to the hermitage. In this hermitage we meet different forms of nature like KURĀNGA, HARĪNA, the young one of the deer, the doe-deer in her first pregnancy, VANA JYOTSĀNA, ĀMRACHUṬA, the Iṅgudi tree, the ground devoid of grass and the sacrificial smoke, the young ASOKA and the bower of creepers: symbols of family relationship as they are the young one of the deer, the pregnant doe-deer, the ĀMRACHUṬA and the VANAJYOTSHĀ are meant to convey to us the message of the poet to the effect that this is a hermitage which is meant to symbolise the day to day social existence. But at the same time, it is ideal existence where there is neither violence nor vice. There is love and mercy and identification of all life.

This first hermitage of ABHIJÑĀNA-ŚAKUNTALA is as it were, a character of the play. Like ŚAKUNTALĀ it seems to have been made of the same stuff of nature. The unique individuality of ŚAKUNTALĀ with its features of love, modesty, restraint, tolerance and serenity could not have developed in any other set-up like the forest or the palace. These features are the fig gifts of her education in the midst of the hermitage. They cannot be derived in any centre of learning that is divorced from nature.

ŚAKUNTALĀ loves VANAJYOTSHĀ as if they were both born of the same womb. ŚAKUNTALĀ loves the young one of the
She feeds the doe-deer, she waters the young trees, she attends to the guests and performs several other duties. Such are the functions of the women resident in the hermitage and these functions are meant to educate them.

Love between DUŚYANTA and ŚAKUNTALĀ blossoms for the first time in this hermitage in the bower of creepers. That bower has the distinction of becoming the venue where the fever of passion of ŚAKUNTALĀ is pacified and it thus becomes the place determining the whole course of her life. If there is, on one side, this spot developing attachment, there is in this hermitage on the other side, the abode of the sacrificial fire. This co-existence serves to symbolise two important aspects of ideal existence viz.-love and renunciation. Of course, greater importance is attached to the latter. ŚAKUNTALĀ when she is excited with passion as she observes the love and matrimonial happiness of the mango tree and the NAVAMĀLIKA creeper, of the bees or the pregnant doe-deer, she immediately reacts and says: "तपोवनलिङ्गोधिनो विकारस्य, which observation suggests that the emphasis in the TAPOVANA is not on love but is on renunciation. Even so, the poet depicts love growing in the midst of this hermitage and thereby brings out a moral. Suppression of passions is not the way to perfection. Fulfillment of passions based on love and
sublimation into a pure emotion of love leads humanity to perfection and thereby embellishes it with a creative power which produces ever-lasting beauty.

So here there are TAPOVANAS of two types. The TAPOVANA of KHARVA is world-affirming and the TAPOVANA of MĀRICA is world-negating. It seems to be the poet's suggestion that one should first enter the TAPOVANA of world-affirmation and then proceed through experience to world-negation. But even the hermitage of world-affirmation has its code. A disobedience of this code is not tolerated. ŚAUNAKĀ violated this code and entered into GANDHARVA marriage. She was, therefore, punished for this disobedience. This TAPOVANA aims at pointing out to those men and women who plunge in love blind-folded and experience pleasure only in material or physical love. The true nature of love is of family ties and the true welfare of the world.

This does not mean that this TAPOVANA is heartless or cruel. It leads everyone to love and even when it metes out punishment it does so with a benign heart, when ŚAUNAKĀ prepares to leave the Āśrama to go to BUISHANTA, the hermitage which was speechless, serene and quiet up to this time seems to be bewailing. The young one of the deer drops the soft grass, the pregnant doe-deer looks with a piteous face, the NAVAMALLIKĀ creeper weeps. These are all organs of the TAPOVANA. The total effect of this description cannot be realised except by a reproduction of the verse describing it. Here is the verse:
The total effect of the description is that of extreme regret of the whole of the TAPOVANA. KANVA also weeps. Man and nature react to the same event in the same way. The TAPOVANA becomes totally fore-born as SHAKUNTALA leaves. That is why PRIYAMVADA and ANASUYA say:

"र्षेषु कुलदिक्षिते योग्यिता लपितनं कथं प्रविष्टयाः"

Nature here wears a deeply tragic appearance. Just as parents see their daughter off, so does the TAPOVANA. Thus this TAPOVANA seems to be symbolising a sage or a worldly father.

Even the poet describes this TAPOVANA as a garden, an abode of religion and a hermitage.

At the same time, this TAPOVANA has some characteristics of a king. Every one obeys its dictates. Like the king it protects all its inmates. It does not tolerate any external authority or arrogance. There is freedom, simplicity and naturalness about this TAPOVANA. Their hermits and the hermit women perform their duties. Maidens water the young trees. The object of assigning this task to the maidens is to inculcate in them a love for children. This is how the
TAPOVANA fulfills its role as an educator.

As the curtain goes up, the view that comes before our eyes is such as would create an atmosphere of peace. There is no noise, there is no slavery, there is no deception, there is pleasure and freedom everywhere. We see the deer grazing on all sides in the hermitage. The poet refuses to visualise a hermitage without the deer. Abounding with various forms of nature, this TAPOVANA seems to be alive with joy because of the presence therein of SAKUNTALA, ANASUYA and PRIYAMVADĀ.

Young trees, NAVAMALIKĀ, SAMYČHEEPER, ŚIRIṢA, BAKULA, MANDĀRA, MANGO, ASOCA, KURAVAKA, NIVĀRA plants, KALPAVṛKṢA, LOTUS-leaf, JŪGUNI etc., are referred to in the hermitage of KANVA. But many flowers or trees are not referred to there. Deer and peacocks are referred to but other beasts and birds are not referred to. The cow is not even as much as mentioned. The cow has a very significant place in the hermitage of VASIṣṬHA in RAGHUVAṂSA. This is because these two hermitages are fundamentally different in character. The hermitage of KANVA is an hermitage of love, whereas the hermitage of VASIṣṬHA is that of religion and service. The hermitage of KANVA, also symbolises innocence. We come across deer at many places in this hermitage. But we do not find the deer or their young ones or the pregnant doe-deer there. We do come across the deer in the courtyard of the wives of the sages expecting their share of NIVĀRA. We do not find couples of trees or creepers like that of the mango tree and the VANAJYOTSMĀ in the hermitage of KANVA.
All hermitages seem to be having their special characteristics. Of these, the hermitage of KANVA is full of amorous elements. It abounds with lovers. We find passion pervading. It is, therefore, a hermitage symbolising the first stage of human life.

The basic character of this TAPOVANA remains unchanged all throughout the play. It is described in the first, the third and the fourth acts of ABHIJñĀNA-SĀKUNTALA. The hermitage of MĀRICHĀ is described in the seventh act.

Both these are hermitages, no doubt. They have some common features as well. But they have essential differences also.

The elements of nature, like the young one of the deer, the young trees, the mango tree and the creeper the pregnant doe-deer etc., seem to be beings absorbed in worldly existence. The relationship existing between these elements mutually as also that existing between the heroine and these elements of nature symbolises worldly attachment. It seems as if these elements of nature come together to inspire in SĀKUNTALĀ the emotion of love. They also, serve to educate her. They give to her an experience of family life. They also, seem to be enunciating a message to the effect that restraint before the fulfillment of the amorous instinct is no real restraint. In order that restraint arrives to the station of virtue, it should follow the fulfillment of the physical aspect of love. The foundation of real and
developed higher stage of love cannot be laid without the
germination of love in its physical aspect.

The hermitage is not meant simply to emphasise
renunciation. Life demands reproduction for its development.
It is because of this, that the poet under-lines the message
of family life and worldly life in the hermitage of KÂNVA.
Life without the experience of the world would to that extent,
remain imperfect.

The significance of emotional relationship is also
brought out through this hermitage of KÂNVA. That human being
is absorbed in worldly affairs, that he needs love and its
fulfillment, that he is pained by separation and is attracted
towards his own kith and kin. All these is brought out not
only through the medium of human characters but also through
the medium of the characters of nature. The deer, afraid of
the king runs away. The VANAJYOTSA and the mango trees are
closed in a loving embrace. The wasp, in the first act;
moves humming. A wasp leaving the NAVAMALIKÂ creeper seems
to be intent upon kissing the lips of SAKUNTALÂ. In the
second act, the CHAKRÇKA bride pines in separation. All
these express the significance of attraction and enjoyment.
The wasp and the NAVAMALIKÂ, the mango tree and the VANAJYOTSA
creeper become significant symbols expressing the message that
this hermitage is not one of renunciation release or pursuit
of God. It seems that KÂLIDÂSA considers the relations of
the world as a hermitage. The world, according to him, is a
place for enjoyment; but that enjoyment becomes real, where there is restraint, which is symbolised by the code of the hermitage. It does recognise the reality of physical fulfillment but that physical fulfillment to be fruitful has to be based on real love and recognition of one's social duties.

If the hermitage of KANVA develops love, it also provides the experience of the pang of separation. As SAKUNTALĀ leaves for her husband's home, the whole of the hermitage begins to grieve. It becomes blank. PRIYAMVADĀ, ANASUYA, the sage, the young one of the deer, the doe-deer, the forest-gods, VANAJYOTSTHĀ, the BAKULA tree and everything pine at the thought of a separation from SAKUNTALĀ and experience pain. Their love does not remain unnoticed. The forest gods decorate her. The trees provide her with clothes and colour. The young one of the deer pulls the border of her garment and the pregnant doe-deer casts a compassionate glance at her. The VANAJYOTSTHĀ sheds tears in the form of flowers and leaves. All this is an expression of the extremely intense emotion. Thus this hermitage symbolises the force of love between man and nature.

The hermitage of MĀRICHĀ is of a different character. Love, passion and excitement that are visible in the hermitage of KANVA in nature, are not visible here. This hermitage is peaceful, serene and dignified. The conjugal, paternal, maternal or fraternal love that is expressed in the hermitage of KANVA is not expressed here. But man and nature are
identified in this hermitage. There is no CHAKRAVAKA couple here. There is no wasp nor the mango tree. There is no creeper. There are no beautiful garlands made of leaves and flowers. There is no colour, no passion and no actions symbolising love. If the hermitage of KANVA is a place for worldly penance, this hermitage of MARICHA is a place for religious penance. It is therefore, that the poet says:

"प्राणानामनिलेन वृक्षिनिविला सत्कन्यवृक्षेः अने।"

(Even though there are KALPAVRSAS in the forest they obtain nourishment from the wind.)

The season in the hermitage of KANVA is the GRIŞMA. It tortures the lovers. There is no reference to any season in the hermitage of MARICHA. THERE are renunciation, non-attachment, unity and surrender in the hermitage of MARICHA. The love between beasts, birds and trees in the hermitage of KANVA is passionate, whereas the attachment between SARVADAMANA and the lion's cub in the hermitage of MARICHA is pure sport. The sentiments inconsistent with the code of the hermitage, that we find emerging in the hermitage of KANVA do not find any place in the latter hermitage.

Thus, the hermitage of KANVA symbolised the striving of male and female, man and nature, PURUṢA and PRAKRITI for unity, the hermitage of MARICHA depicts the realisation of
that unity. This hermitage is beautifully described thus:

"अत्माकारूणीभिषिक्षितसङ्गसमपरििचः
कपिले औरितल प्रतामचलयोनि अंगदभूषिंत्रांपरिपूर्तां"।
अरुणाचलपदः अकुलनीैव निर्मिते विभ्राश्रातमण्डले
यज्ञ श्राणुपिनिवाचऽस्य आनिरसावन्यस्वकेष्मविन्धतः।"

(The half of his body is enclosed in an ant-hill, there is the serpent's skin over the chest, and old creeper entwines round the neck and gives pain, the expanse of the JĀTĀ, spreading up to the shoulders is full of nests of birds - there stands the unmoved sage like a tree-trunk facing the disc of the sun).

That is how MĀTALI describes the hermitage of MĀRICHĀ. Even the king feels that this is an abode of peace superior to heaven. He feels as if he is drenched in nectors:

"स्वर्गाविषयिकसङ्गरे निर्दिष्टेिर्धानामः। अभिनवसाधिक्ष्यायकोऽसि।"

Even the sight of his beloved had not roused these sentiments in the hero.

Observed closely, the hermitage of KĀṇva is the beginning of life's search for the fulfillment of love whereas the hermitage of MĀRICHĀ is the full realisation of that search. Goethe's ecstatic utterances with regard to ABHĪJNĀNA-DĀKUNTALĀ are in fact a statement of the original and inspiring
juxtaposition of these two hermitages. Says Goethe:

"Wouldst thou the young year's blossoms
   and the fruits of its decline,
   And all by which the Soul is charmed,
   enraptur'd, feasted, fed;
Wouldst thou the earth and heaven itself
   in one sole name combine?
I name thee, O Sakuntala,
   and all at once is said."

(Translation: - J.B. Eastwick)

And the contrast between these two hermitages can best be conveyed in the words of the poet himself:

"उद्भोति पूर्व कुसुम ततः फलं
   घनोदयः प्राक्क तदनन्तरं पयं।"

(First the flower blooms and then follows the fruit, first comes the cloud and then follows water.)

The hermitage of KANVA is like the flower and the cloud, whereas the hermitage of MĀRICHĀ is like the fruit and the water.

Both these hermitages in ABHĪJÑĀNA-ŚĀKUNTALA, though different in several respects, are loving and bracing.

The dominant character of one is attachment, and the dominant
character of the other is non-attachment. There is love in one and renunciation in the other. There is excitement in one and serenity in the other. There is resounding laughter in one and there is complete silence in the other. The hermitage of KĀṆṆA is like a child, whereas that of MĀṆIČA is like an elder. One is situated on the earth and the other between the death-ridden earth and heaven. Conjugal life is accepted by one and retirement by the other. These two are in essence, stages in the pursuit of mankind.

Love for beasts is common to both the hermitages. SĀKUNTALĀ loved the young one of the deer and so does SĀRVADAMANĀ love the lion's cub, though, these two types of beasts are fundamentally different in character. Even so, both of them serve a similar function. The atmosphere of the hermitage liquidates all such distinctions and spreads the spirit of all pervading love.

The spirit of generosity and tolerance is common to both these hermitages. Although SĀKUNTALĀ transgresses the code of the hermitage, she is forgiven and accepted. Even when she is rejected by her husband and therefore, by the society, she finds a refuge in the hermitage of MĀṆIČA. RABINDRANATH TAGORE has brought out the essential characteristic of the hermitages in ABHIJñANA-SĀKUNTALĀ in the following words:

"The two hermitages in the ABHIJñANA-SĀKUNTALĀ
have developed perfection in the midst of a wide canvas to the happiness and misery of ŚAKUNTALĀ. One of these hermitages is on the earth and the other is on the border land of heaven. In one hermitage newly youthful daughters of the sages are experiencing ecstasy because of the union of NAVAMĀLIKĀ with the mango-tree. That hermitage has brought the love of DUŚYANTA and ŚAKUNTALĀ in tune with the universe by attributing simplicity, duty and naturalness to it.

And the hermitage of MĀRICHĀ where the preceptor of Gods and demons, MĀRICHĀ, is performing penances with his wife on HEMAKŪTA resembling the twilight cloud, where that HEMAKŪTA with an expanse of JĀTA in the form of a forest full of birds' nests appears to be absorbed in meditation with a glance fixed on the sun like ŚIVA sitting in YOGĀSANA.

( Tapovana )

There are plenty of hermitages in the RAGHUVAṆṆA. These are the hermitages of the sages. They are all benevolent. They serve as a boon for all holy men. They bring sons to the issueless. They bring knowledge to the BRĀHMĀNS and the KṢATRĪYAS. They show mercy and love to the helpless. These hermitages are places of pilgrimage emphasising the culture of India and the great significance of nature in this culture. The seed of this culture, its noble sentiments of family life, love, education etc is laid in these hermitages.

We come across hermitages at numerous points in
the RAGHUVAMŚA. There are hermitages of great sages like VASİŚṬHA, VAŚIŚṬHA, and similar other great sages. The poet describes these hermitages with insight and enthusiasm.

The first hermitage that we come across in RAGHUVAMŚA is that of sage VASİŚṬHA. It is described in verses 48 to 53 in the first canto. We get the first glimpse of the evening twilight. The hermitage in the evening twilight is superbly beautiful. The poet has given a picturesque description of the hermitage then. The hermitage is like a wide family. Those who have gone out during the day return by the time of the evening twilight. The sacrificial fire seems to be welcoming the sages who have gone out to collect fuel, grass etc., invisibly.

Here is a picturesque description of the hermitage.

"आकीणमुषिपलीनायुगमातसरमोदिब्धि: |
अयुष्येष्विन नीवाराभागे धेयोपिन्तेन मूलगः ||" 

The atmosphere of peace reigning in the hermitage in the evening twilight is brought out effectively by a
...reference to the sitting deer. They are not moving or grazing like the deer in ABHILĀṆA-ŚAKUNTALA. It is peace, no doubt. But there is no seriousness, no pain, there is full satisfaction pervading and both man and beast are happy.

There is a significant verse that expresses the distinct role of the hermitage in the development of Indian Culture. That verse describes the daughters of the sages watering the trees and at the same time moving away so that the birds may be reassured of their safety.

"सेवकान्ते मुनिक्षयंभि स्मरतः तथा अनुभि स्मरतः हृदरूपम्।
विध्यासाय निलोत्पदानेतः जलसु प्रभिताः॥"

The education of the young maidens is based in nature.

A comparison of this hermitage with those of KĀNVĀ and MĀRICHĀ brings out its distinct characteristic. It is neither as amorous or passionate like the hermitage of KĀNVĀ nor is it a place of unmixed penance and renunciation like that of MĀRICHĀ. It is an abode of peace and serenity where both these aspects meet.

The essential character of this hermitage is the performance of duties.

Further significant references to hermitages are found in the eleventh canto of RAGHUVAMŚA when RĀMA and...
LAXMÂNA accompany VALMIKI to the forest for supressing the demons. There we find references to many hermitages. Similarly, in RÂMA'S description during his return journey from LANKÂ to AYODHYA, several hermitages are referred to. The love of RÂMA for hermitages is clearly discernible. No other hero of KÂLIDÂSA seems to have such an attachment. RÂMA has passed his childhood in the midst of hermitages. He has also passed his youth there. He has received education in VALMIKI'S hermitage.

A significant hermitage in the RÂGHUDÂVAṂSA is the one in which SÎTÂ is abandoned by LAXMÂNA under RÂMA'S instructions. It is there that SÎTÂ gives birth to her sons - SÅKUNTÅLÅ and URVÅŚI also have given birth to their sons in similar surrounding. SÎTÂ receives protection and refuge in the midst of these surroundings.

The description of the hermitage of VALMIKI is very precise. It is given in verses 75 to 79 and in 81 and 82 in the fourteenth canto of RÂGHUDÂVAṂSA. The significance of the hermitage is expressed in two verses:

"पुष्पां फलं चालतः मातकरन्यो श्रीमं च अलंयमकुर्णोऽहि।
विनोतिका विनोतिका नवान्नवचुमायतो युवविक्रमस्वस्तवम्॥

"पथोत्तरं रघुचाल वृक्षांसंस्थैव विनोतिका स्वबन्धायुरुपम्:।
असंभवं प्रकणं दोषपतेः स्ननंध्यविगत्तमवस्तिस्वम्॥"
There is a further reference to this hermitage in the fifteenth canto where reference is made to the education of LAVA and KUSA. This hermitage of VALMIKI has a distinct personality. It is more of a seat of culture and education.

In general, the hermitages of RAUGHUVAMŚA are ideal places of education and centres of culture. There is neither the extreme of amorous excitement nor that of puritan renunciation.

There are two hermitages in the KUMĀRASAṆBHAVA that of ŚANKARA and the other of PĀRVATI. Both these are situated in the HIMĀLAYAS. Restraint and renunciation are the basic characteristics of both, but ultimately we find conjugal love emerging.

ŚANKARA’s hermitage is situated on the HIMALAYA mountain. The first view that we get of this hermitage is that in which spring dominates it. It looks more like a garden of love than a hermitage. It becomes difficult even for sages to restrain themselves. We find miracles everywhere. Nature here is not earthly. It is artificial. The behaviour of the characters also seems to be mechanical. The usual routines of the hermitages are absent here.

This hermitage has in fact none of the characteristics that are associated with this institution. There are no inmates besides ŚANKARA himself. There are no beasts like...
deer visible. There is penance only, but there is no performance of duty. When spring arrives, the whole setting is that of passion. The only significant characteristic that comes to the reader's mind is the ultimate great purpose behind all this effort. That purpose is high and it is, therefore, that the poet has chosen to call this place a hermitage.

Pārvati's hermitage is described in the seventeenth verse of the fifth canto of the Kūmārāsaṁbhava. The word Tāpovana occurs in this context:

"तिरोधियस्त्वोऽज्ञानपूर्वमस्ते युनार्हविष्णुस्ववाचमिल्लामिलिष्ठि।
नवोद्विधाभ्यात्तत्संभुतानन्ति तपोवनं तत्र संभूतं पावकम्।"

We get Kālidāsa's definition of Tāpovana in this verse. A Tāpovana is a place where fire is preserved, where guests are welcomed, with sweet fruits and where forest animals have given up their natural conflicts.

Thus, the ideal hermitage conceived by the poet is this one of the Pārvati. There is penance there, but it ultimately leads to the fulfillment of love. There is renunciation there, but the object behind this renunciation is fulfillment. There is nature all around and Pārvati identifies herself with that nature. She waters the trees, and feeds the deer. She concentrates herself in her pursuit which is that of love. Love, there is in the centre but
there is no passion. It is, therefore, that this hermitage seems to be the expression of the ideal of Kālidāsā.

Thus, there are three types of hermitages in the works of Kālidāsā. There is a hermitage of love, another of peace and the last of renunciation.

Beasts and birds, trees and flowers are, no doubt, essential elements of the hermitages. But their characteristics undergo changes as the types of the hermitages undergo changes. Although, we feel on first view, that these hermitages are distinct, they are, in fact, stages in the development of humanity. They, therefore, serve to symbolise Kālidāsā's philosophy of nature. They represent three aspects of that philosophy. The hermitage of love symbolises Beauty, the hermitage of peace and performance of duties symbolises Goodness and the hermitage of renunciation symbolises Truth, where all diversity disappears and the supreme oneness of all existence is realised.

(2) MEERA

Kālidāsā has made a very close observation of the seasons. After having done so, he seems to be attracted by two of these - the Monsoon and the Spring. The spring is exciting. That excitement leads to pain. It sometimes becomes artificial. The case with the monsoon is different. It is never artificial. The Monsoon intensifies the pain
of separation of the lovers, no doubt. But it never leads them to destruction. From all the descriptions given by the poet, we realise that the monsoon is the greater favourite of KĀLIDĀSA. A monsoon is not shown as terrible anywhere. It may frighten, but it does not become intolerable. As against this the spring is shown as destructive in some places. The spring in the third canto of KUMĀRASAMBHAVA brings about a separation of RĀTI from KĀMADĒWA and of PĀRVATĪ from ŚANKARA. It leads to the destruction of DASĀRATHA in the fourteenth canto of RAGHUVĀNŚA. The king bans the spring festival in ABHIJÑĀNA-SĀKUNTALĀ. The spring fortunates the lovers in RTU-SAMHĀRA. But the MEGHA in MEKHADŪTA or RTU-SAMHĀRA, VIKRAMOVARŚIYA or RAGHUVĀNŚA - though he does intensify the pain of separation - does not fail in sustaining humanity. That season is more beautiful and more attractive in the view of the poet. It brings about the union of the separated lovers, it leads to creation from barrenness and brings about the achievement of fruit of love.

The MEGHA has been represented in different forms. He comes as a messenger, a lover, a friend and sometimes as an oppressor of the separated lovers. Whatever form may the cloud be adopting, the element of the lover is always discernible and the never fails in arousing the sentiment of love in the lovers.

The Megha has many friends and admirers. The
mountains, the sky, etc., are his friends. The SĀRASA, the CHĀTAKA, the RĀJANĀSA, the peacock, the BALĀKA etc., are his admirers. He has many beloveds. All the rivers and the earth are in this category. The fruits, the flowers etc., are his creations.

The MEGHA has not been embellished with the attribute of speech. The YAKṢA in MEGHADŪTA, under the influence of overpowering passion, expects the MEGHA to convey his message, but the poet has not shown him speaking anywhere, nor does he express his sentiments directly anywhere. Even so, whenever he gets an opportunity he is obliging. He brings solace and satisfaction wherever an opportunity arises. The most noteworthy attribute of the MEGHA is his passionate character, and that character is contagious.

The MEGHA is likened to the sporting elephant at a number of places. The colour of MEGHA as well as the elephant is dark. Their bodies are bulky alike. Their gait is slow.

The MEGHA appears in four works of KĀLIDĀSA: MEGHADŪTA, RAGHUVAṆŚA, VIKRAMORVĀŚYA and RTU-SAṄHĀRA. Of these, he is the hero of the MEGHADŪTA and has a whole canto for his description in the RTU-SAṄHĀRA. In the rest, there are references to him at some places.

We shall undertake an evaluation of the place of the MEGHA in these works successively. We shall begin with the MEGHADŪTA.
KĀLIDĀSA is a poet of both nature and love. If there is love in the midst of humanity, there is also love in the midst of nature. The Meghadūta sings of this love pervading in nature along with the love of humanity. The love between the Megha and the lightning, the Megha and the rivers, the Megha and the earth is depicted in this poem.

The Meghadūta is philosophically a symbolic poem. The Megha representing the activating or the fertilising principle unites with the creating principle—Puruṣa uniting with PraKRITI—man uniting with nature.

The Megha to the material mind is without consciousness. The definition of Megha, from this material point of view is given by KĀLIDĀSA in the Meghadūta thus:

"धूमयोऽति: सलिलस्या सलिलाल:"
(a conglomeration of smoke, light, water and wind.)

But life is not only matter. Behind the material phenomena, there is a spiritual reality which is discerned by the penetrating vision of the poets or the sages. It is therefore, that immediately following this definition, the poet introduces the reality of the Megha behind his material existence. He says:

"अलं कंसे भूवनविहिते पुज्यवर्षीकर्मान्
आनामि त्यां प्रकृतिपृष्ठ कामरूपं साधनः।"

1. पृ. 4-5. 2. पृ. 6.
(Known throughout the world as born in the family of PUSKARA and ĀVARTAKA, I know you as INDRA'S principal agent capable of assuming any form at will.)

The words PRAKRTIPURUṢA in this context deserve a deeper analysis from our point of view. There is a definite suggestion about KĀLIDĀSA'S philosophy of nature in this characterisation. We shall return to this analysis at a latter stage.

The poet attributes the function of a messenger to MEṢHA. He is to proceed from RĀMAGIHI to ALAKĀ. There also is a symbolic suggestion. The pursuit of Truth, Love and Beauty is to be made by rising higher and higher in a spirit of humility. ALAKĀ symbolises the destination of spiritual quest which begins from a material base which is symbolised by RĀMAGIHI. To rise from the world of reality to the world of ideals, the means that serves the purpose effectively is love. Such is the suggestion behind the conception of the theme of MEṢHADŪTA. The MEṢHA is directed to proceed in the direction of perfect unity, fertilising and satisfying the elements of nature on the route. It is because of this that the MEṢHA is described as:

"संसाराञ्च वेषसि अरणम्"

(You are the refuge of the afflicted.)
The women of the travellers derive consolation from him. The CHĀTAKAS and the cranes also welcome him:

"श्राम-श्रायं नवलि मधुरं चातकस्ते साग-धरः।
गर्भधानं कृष्ण परिधायान् नरमात्सवक्षमानः।
सेविष्यते नयनशुभां रवे भवन्तं भलाकः॥"

The king-swans become anxious to proceed to KAILĀSA on hearing the thunder of the cloud and the earth becomes full of mushrooms:

"केलेण वधृष्ट्य प्रभवीति सहीमुचिल्ली-श्रामव-धरां
लच्छरः ले अवधुशुभां गर्भजित् मानसोक्तः॥"

The element of love is emphasised here as well as at many other places in the poet's work.

If flowers, trees, beasts and birds experience the sentiment of love on the arrival of the MEGHA, the rivers also experience similar emotions. The relationship between the MEGHA and the rivers is that of the lover and the beloveds. The swinging waves of the VETRAVATI as the cloud lowers himself to drink its water are likened to the knitting of the brows of the beloved signifying a gesture of love:

"सीतोपापत्तिनमित्त्युभां पास्यति स्वादु यस्मा–
सभूभुं मुखिति पयो अत्रवत्याध्यातिरिमिः॥"

A similar suggestion of unity in love with NIRVINDHYĀ is made in the following line:

"निर्विह्याय: पाधि भव स्नाभविन्त: सन्नियत्या।"

The poet advises the cloud to remove the leanness
of SINDHU, who has become lean in the absence of love:

"संध्व वर्ष ते सुधा विश्वास्या विश्वासचित्र कार्यम् विन व्यजति (भिंगा स वचनोपाधयः)

But the most picturesque and fully amorous relationship is depicted with respect of GAMBHIRA.

"सत्या: केवलकुञ्जलिव पापवानीर्गायवं
इत्यादि नीलं सर्वत्रविना मुकरोधोऽनिवर्मि
प्रस्थानं ते कथमसि सळे लम्बवानतं भावि
सालास्वास्तो विद्वदविष्यतं को विकासु सम्पा

Thus, does the poet desire the MASHA to achieve unity in love.

The MASHA is not only a lover. He is also a friend. In fact, he is introduced to us in the role of a friend. He is assigned the task of carrying the message to the beloved as a friend. The mountain AMRAKUTA sheds hot tears because of a meeting after a long separation from the friend.

"केन्द्रेष्ठेव किचिदकिचिदविन्यासं मुख्राको अन्तःसुखस्माः"

The MASHA is likened to different elements of nature. He is likened to an elephant enjoying love sport, he is likened to a mountain summit being carried away by the wind. He is likened to VISHNU in the costume of a cowherd shining with the peacock feather crown, and - what is most significant - he is likened to the large breast which is
dark in the centre and white in the rest of the expanse. But that breast is not of an ordinary woman. It is that of the earth. He is also likened to the elephant of the Gods and the bull of SANKARA. He is also likened to the drum beaten at the time of SANKARA’s dance. He is likened to VĀMANA and BALARĀMA. In the end, the lover, the friend and the messenger develops into a devotee that is the ultimate ideal that is to be reached.

The MEGHA in VIKRAMORVĀŚIYA is observed as an opponent as against the friendly MEGHA in MEGHĀDUTA. In his disturbed state of mind the king mistakes the MEGHA for a nocturnal walker, the rainbow for a sheath of arrows and the lightening for URVĀŚI. But then again, he recovers his balance and recognises the reality:

"अशुर्यवर: संवधारस्य न उपविनाभर: ।
सुरधुरिंशुरक्रिया न नाम भवासानम्।
अयमाभि पदुरुपासारे न अणयपर्यँ ।
कुमक्कोष्यनिकगति लिङ्गित्रिया न मोक्षस्वी।"

The quality of the cloud to torture the separated lovers is also mentioned. That quality seems to be recognised by KĀLIDĀSA in all cases:

"नन्दवायस्थिरस्तीवधास्यमभिभृतित्वय विलापपिनिर्देशः।"

The king then addresses the MEGHA thus:
(0, cloud I direct you to control your wrath. I also direct you to beautify the faces of the directions by nonstop showers, to drop over the earth and if in moving hither and thither you succeed in finding out my beloved, I would tolerate all your agitation.)

He further, addresses the MEGHA thus:

"विक्षुख्रिरः कन्यकस्थिति आदिलान्ता ममावः।
व्याधुणस्ते निदलकार्यस्यवर्गसायणः।
धरणोऽक्षकपुस्तकम् करणी नीलकण्ठः।
ध्वसास्पदयज्ञपरि भग्नारे सांस्कृतः॥"

(The MEGHA, with lightening like gold struck to him, has become my canopy. The cane trees with their blossoms are swinging CHĀMARAS. The peacock whose notes have become sweet, serve as flatterers and the cloud who bestows wealth in the form of torrents have become merchants.)

In fact, the MEGHA is not the central figure in this context. The central figure is the beloved. The MEGHA
performs the function of intensifying the pangs of separation from the beloved.

In the sixth cantos of RAGHUVAMŚA, SUNANDĀ refers to the state of the passions of the kings participating in the choice of the suitor by INDUMATI. We find reference to MEGHA in this context:

"अवृक्तम् चामः पुष्पस्त्रिक्षिप्तम् नववास्यविभाविनिष्काशता विशालतराविनि।
कलाकिनिः प्रासी भुजा नृत्यसु कान्तासु गोवर्धनकुशसु।"

(Observed the dance of the peacocks sitting on the slabs which are made fragrant by the drops of the touch of the drops of water of clouds which have rained in the ravines of GOVARDHANA mountain.)

The effect of the monsoon on nature as well as on the lovers is brought out here, but its function is more descriptive than philosophical.

In the thirteenth canto of this epic when RĀMA gives a panoramic description of the region spreading from LANKĀ to NYODHYĀ, we find a reference which suggests that the time is the monsoon:

"कैरेण वत्सल्लमिक्लेष तुगुलक्यः चविं च्युट्यविनिः।
आवृत्ततीवाभारपतिः हितविहियदिवंिगृहसेवनसेव ||"
Here, the MEGHA performs a function of receiving and ornamenting SITÄ, just as several other aspects of nature are shown as performing similar functions in other works of KÄLIDÄSA.

A more touching reference is given when RÄMA reminisces about his dejected state of mind when he was searching for SITÄ.

"सहुलिंगमिलामि: पुरस्तायाधिकोन्त्यमयमयमतेश्वर मृदुः | नयं पत्तो यज गरीमथा च तवभीम्युगमण्यं समं किमुदम ||
"नं मेधं धारामछललाानां कामाध्यायिनःसुकृतेः सरे याम ||
रिचष्ट्या-त्य केका: शिविको अप्सूव्यस्मिन्तस्यमलेभं विबद्यन्तयमेम ||

(You see here, before you, the MÄLYAVATA mountain, whose summit reaches the sky. I, because of separation from you and he, because of the new water of the clouds discharged tears together. The fragrance given out by the ponds with half blossomed KÄSARA and KÄDAMBA in consequence of the showers and the sweet notes of the peacocks became unbearable for me in your absence.)

The MEGHA reminding of the beloved is depicted here and its function is that of a figure of speech.

The similarity of imagery is discerned all throughout the works of KÄLIDÄSA. If KÄLIDÄSA describes
the MEGHA as "व्रम्मकित्रियेर्ययाफ़ानामाणि ..."

In MEGHADUTA he is described as
"संस्कृतमार्गमल्लिकासंगार:"

If the simile of the breast is conceived in MEGHADUṬA:

"मृद्धे स्थानम् स्तन इव भुवः शोधकित्सारपाणु:"

In the RTU-SĀMHĀRA, we find the same simile.

"संस्कृतस्तथा ग्रामार्थस्तनप्रभुः"

If the king in VIKAṀVARVĀṢIYA compares the showers of the MEGHA with the arrows, the same imagery is repeated in RTU-SĀMHĀRA: "सूतीशभ्यापत्तनोऽपवस्तवः"

The lightening serves to lighten the path of women on a love errand in RTU-SĀMHĀRA:

"हिंद्राध्यायीमेनोऽन्तमवेशम्
प्रयासितं स्मारितप्रसङ्कालितं: स्वाधी:"

So also we find the same imagery in MEGHADUṬA:

"सादान्या कनकनिकंविस्तिर्या दश्योढळव"

The effect of the MEGHA on nature is also depicted in RTU-SĀMHĀRA as well as the MEGHADUṬA. In the RTU-SĀMHĀRA, we find references in the following verses:

"द्रश्यष्रीकुलस्तालकपशिणां कुले:
प्रयातितं स्वस्यमवेशविशिष्य:"

Similar references in the Meghadūta can also be quoted. We refer to two of these:

"शृङ्खळापायेः समतख्यने: स्वागतिकृत्य कोक्कः: ||

"द्यामध्यास्ते दिखलित्यमे कृतकण्डः सुत्रवः: ||

Thus, we find that the Megha as an element of nature appears in the works of Kālidāsa at a number of places. But he achieves the status of a full-fledged character with a distinct individuality only in the Meghadūta. And it is only there, that we find an expression of Kālidāsa’s philosophy of nature being conveyed through this medium.
THE HIMALAYA.

KALIDĀSA has been inspired by all phenomena of nature but he is more at home in the mountains—especially in the HIMALAYAS. The HIMALAYAS appear in the MEHADŪTA, the KUMĀRASAMBHAVIDA, the RAGHUVAṆGA, the VIKRAMORVĀŚIYA and the ABHIJĀNA-SĀKUNTALĀ. The reference in the two plays is to HEMAKUTA. The HEMAKUTA is the golden peaked mountain. In the ancient period it demarcated the border of the region inhabited by the ĀRYANS. It is not a part of the HIMALAYAS proper. It is situated to the north of that mountain range. It is between MERU and HIMALAYA. The KINNARAS or the KIMPURUŚAS had their residence beyond the HEMAKUTA mountain. Possibly it is another name for the KAILĀSA mountain.

The most rapturous description of the HIMALAYAS is found in the KUMĀRASAMBHAVIDA. The KUMĀRASAMBHAVIDA characterisation of the HIMALAYA, therefore, becomes the basis of KALIDĀSA's approach.

The HIMALAYAS are the centre of Indian culture, the penance spot of the great sages, the abode of a host of beasts and birds, the source of valuable wealth, the love rendezvous of Gods and Goddesses, KINNARAS and KINNARIS and love-striken men and women, the home of unimaginable beauty and the centre of the most highly developed nature. Situated to the north of India, this HIMALAYA is the paramount symbol of nature. The poet is enveloped in an overwhelming
emotion of love as he approaches the HIMĀLAYA. He has viewed him from many angles. He is the source of many rivers, of life and of vegetation. He has a duality of form. The poet has expressed this duality in the words of HIMĀLAYA himself in the sixth canto in the following verses:

"भेदुः प्रेमभावे च: स्थावरं घरणाकः तर्म | विभक्तानुग्रहं मन्ये विरुपमितः मे विपु: ||"

He is a God, a house-holder and a host. He is living as well as lifeless. He co-operates with the Gods in their auspicious actions. He is, as it were a symbol of perfection.

The epic begins with a grand panegyric to HIMĀLAYA. The inspired song begins with these words:

"अन्तर्वुलसां विभ स्पर्शलां हिमालयो नाम नगाधिराजः / पुरविपिनी लोकलिनी वज्रस्य स्वत: पृथिव्य इव मालवः ||"

(There is to the north the lord of mountains by name HIMĀLAYA, who is the soul of Gods and who viewing the oceans to the east and west stands like the measuring rod of the earth.) His wealth is described in the following verses. Snow, the ornaments of the APSARAS, the cloud, the shadow, the elephant, the lion, the BHURJ AT'ACHA, the caves and the fragrance of the SARALA trees at its
entrance, sparkling herbs, the CHĀMĀRAS of the CHĀMĀRIS, the cold, soft, fragrant wind of BHĀGIRATHI, the lotuses, of the MĀṆĀSA ; all these form the bounty of the HIMĀLAYA. This is the aspect of the HIMĀLAYA as a mountain. But there is another aspect in which he is the supreme, dignified and high souled house-holder. He is also a benevolent monarch. He is an ideal father. As a father, he attends to the proper development of his children. He permitted his beloved daughter to offer her love to SĀNKARĀ and it was he, who consoled her when she was jilted. He did not prevent her from performing penances. And at the end of the penance, when her aim was achieved, he married her to the husband of her choice.

HIMĀLAYA is an ideal husband also. He does not proceed with any action without consulting his wife MĒNĀ. Even in accepting the proposal for the marriage of PĀRVATI, HIMĀLAYA does not fail to obtain the consent of MĒNĀ.

He is also an excellent host. He is a sincere devotee. He respects the sages. He is learned and dutiful. Even the Gods respect him and the YAGHĪS seek his advice. His form has been described picturesquely:

"धातुसमाधरः प्रांगुल्यकारणशस्य वृद्धः।
प्रकृत्याय सिमेनस्कः शुद्धम्य धिम्येनिति।"

1. क. ज. व।
(with lips like copper, with arms like Dāvādāru, Hīmālāyā appears by nature to be of high moral character.)

The poet has conceived Hīmālāyā with all the attributes of humanity. Although he is a rare intellectual, he assumes modesty before his guests. He feels that he was so far a king only, whereas now after the arrival of the sages he has become a place of pilgrimage. He has been sanctified by the fall of Gāṅgā and the arrival of the sages. His modesty is represented in the following verse:

"न केवल दृष्टियत्वं भक्तियतं दर्शनेत थः
अ-सततिमिष्यां में रजसीष्ये परं तमः।"

(your appearance does not merely destroy the darkness in the caves, but it also destroys the supreme darkness which is inside me merely by the dust of your feet.)

Hīmālāyā thus, serves as an ideal for the Indian house-holder. The duties of the house-holder, the husband, the father etc., are expressed through the medium of Hīmālāyā.

The poet has described all the elements of nature in Hīmālāyā. He has described the caves, the summits, the table-land etc. There are rare references to the Moon, the lotus and similar other elements.

There is one attribute of Hīmālāyā that is
characteristic. It is his attribute of speech. Elements of nature having this attribute are very rare in the poet. But this HIMALAYA has been depicted as speaking all throughout the sixth canto of KUMĀRASAMBHAVA. His speech is fully expressive. His manner is extremely modest. Addressing the sages he says:

"I fail to recognize the raison-de-etre of your arrival here - I, therefore, consider it undertaken with the purpose of sanctifying me."

The personification of HIMALAYA is thus complete. It would appear fantastic on first view. But it is not so in fact. The grandeur of nature always overawes humanity. The grandeur of HIMALAYAS is such as touches even the ordinary prosaic minds. To the highly inspired mind of a poet of the calibre and vision of KALIDĀSA, he naturally becomes a symbol in which the affirmation of the interpenetration and illumination of the cosmos is united by the supernal light of the supreme universal reality. It is, therefore, that the grandest phenomenon of nature, that HIMALAYA is, becomes for him the soul of Gods - the DEVATĀTMA. The soul of Gods that HIMALAYA is, he does not shed the attributes of humanity nor does he cast off the attributes of extra-human nature. We find divinity,
humanity and nature and unified in this awe-inspiring phenomenon.

The characterisation of HIMĀLAYA is more life-like than even that of real human beings like DUŚYANTA or PURŪRAVĀ. There is no blemish in him. He perhaps is a representative par excellence of the ideal DURODHATTĀ NĀYAKA of the Indian epic and the Indian drama. Personified as he is, HIMĀLAYA represents nature in all her bounty and serves as the nourishing ground of divine, semi-divine, human and extra human phenomena. The poet has rightly applied the appellations of SĀILĀDHIRĀJA, BHŪDHARĀJĀ, NAGĀDHIRĀJA, HIMĀDRĪ, SĀILĀDHIPATI, HIMĀLĀNA, NAGENDRA, GIRIRĀJA etc.

The beauty of landscape has been noticed and appreciated in many countries of the world. Personification of the phenomena of nature is also not absent in the literatures of these countries. But the characteristic individuality of HIMĀLAYA that emerges in the sixth canto of KUMĀRASAŚĪBHAVA in the thirteen verses from number 51 to number 63 is exclusively KĀLIDĀṢI. As we read the KUMĀRASAŚĪBHAVA, we are gripped in the grandeur of HIMĀLAYA and feel that he is not only a sovereign ruler, not only an ideal house-holder, not only a father of a virtuous daughter, first and foremost is the highest symbol of Indian culture. HIMĀLAYA himself has said:
"मेवलसंभावकोंदाय परिलोचन शृंगारी | 
अथं अक्षरविगुणकारिना नामसः प्रभवति मे ||

(Even though my limbs pervade the directions, they are not sufficient and, therefore, feel dejected when I make an effort to satisfy you when you have arrived by standing erect.)

The greatness of HIMĀLAYA is recognised by the sages as well.

"मनसं दिववरणं य सत्त्वे संपुर्णति: ||

(The height of your mind and your summits is similar.)

The landscape of the HIMĀLAYAS comes in for a treatment even in the KUMĀRASAŅBHAVA at other places. When SĀNKARA proceeds on his honey-moon with PĀRVATI to the MALAYA, the MANDARA, the GANDHAMĀDNA and other mountains there is a description of the HIMĀLAYAN landscape. There is excellent nature poetry in this description. But there is no distinct philosophy of nature emerging from these descriptions.

The references to the HIMĀLAYAS in the other works of KĀLIDĀSA are comparatively slender. Even so, we shall consider those references briefly here.

In the MEGHADŪTA the KALĀSA comes in for a description and a beautiful imagery is discerned. The MEGHA,
as he approached the HIMALAYA, becomes more and more serene and his dominant characteristic of love gives place to that of devotion. He is to assume the functions of a devotee. This transformation is significantly represented in the sixty third verse of PURVA-MEGHA:

"हिलाया तथिभृजुजनायणं संभुन इस्लतस्तः
कृङ्कर्केन यदि न विषयत्वादयार्थं गौरीं
भद्रभक्ष्या विराहिलवयुः स्लभितान्तज्ञायं:
स्तोपात्वे कुलं मणिलसोग्यायाग्रायायि।"

In the RAGHUVAMŚA, the VIKRAMORVASIYA and the ABHIVYAKA-ŚAKUNTALA there are references to some regions of the HIMALAYAN ranges. In the RAGHUVAMŚA, the VASISTHĀGRĀMA and its surroundings are placed in the HIMALAYAN region. The test of DILIPA takes place in a cave where there is a DEVADAKU tree adopted as a son by SĀNKARA. Another reference is found when RAGHU in his march of conquest arrives in these ranges. Beautiful descriptions of landscape are presented but there is no philosophical significance attached to these. In VIKRAMORVASIYA, HEMAKUTA becomes an element in the development of love. GANDHĀRAMĀTANA is also referred to. But the most significant event happens in the KUMĀRAVĀNA. UVRASI converted into a creeper and returning to the original form after a prolonged test of the king, is symbolic. In the ABHIVYAKA-ŚAKUNTALA, the MĀRICA
ĀŚRAMA is situated on the HEMAKūTA mountain. That ĀŚRAMA has certainly a very significant message to impart. We have dealt with that hermitage in detail in a preceding section.

Thus, the most significant and meaningful place of the HIMĀLAYA is found in the KUMĀRASAṂBHAVA. KĀLIḌĀṢA’S approach to this grand phenomenon is fully enunciated only there.

If HIMĀLAYA symbolises the poet’s ideal of a house-holder, his wife MĀṬA symbolises his ideal of matron-hood. She is a daughter of the sages, an ideal wife and an ideal mother. Although, she is of measured speech her speech is sweet and poetic. We find her speaking only to PĀRVATI.

(4) **SEASONS.**

There is no poet in world literature who could be compared to KĀLIḌĀṢA in the depiction of the seasons of the year and their impact on man as well as nature. KĀLIḌĀṢA has devoted a whole poem to the depiction of the six seasons. Over and above this, he has also given beautiful pictures of the seasons in different works. We shall first catalogue the places where KĀLIḌĀṢA has given narratives of the seasons.

The GRIŚMA is dealt with in ṚṬU-SAṀHĀRA,
ABHIJñĀNA SĀKUNTALĀ, KUMĀRASAMBHAVA AND THE RAGHUVANŚA.

The VARŚĀ is dealt with in RTU-SĀMCĀRA, VIKRAMORAŚĪYA, KĀLIADUṬA and KALIYĀ. The sarad is dealt with in RTU-SĀMCĀRA and RAGHUVANŚA. ŠīRA is only in RTU-SĀMCĀRA. HEMANTA is also dealt with in RTU-SĀMCĀRA only. Finally, the VASANTA is dealt with in RTU-SĀMCĀRA, KUMĀRASAMBHAVA, RAGHUVANŚA, MAṬAVAIKĀŚIKTRA, ABHIJñĀNA-SĀKUNTALĀ AND VIKRAMORAŚĪYA.

We see thus, that the GRIŚMA, the VARŚĀ and the VASANTA are the three important and influencing seasons according to KĀLIDĀSA.

"We shall now take the seasons in the order in which KĀLIDĀSA has depicted them in his poem composed as he was just at the entrance of his youth and when he loved nature but love woman more than nature.

The first in this order is the GRIŚMA. The characteristic of GRIŚMA is effectively summarised in the first verse of the first canto of RTU-SĀMCĀRA.

"Kāyakṣari: śrīvaṇīya-kaṇḍaṃ. 
Sāvāgamastākṣaraśriyam ārāyāṃ: |
Dhīnakṣaraṃ sābhūputra-ntam manāḥ 
Niśayakālō sābhūpaṅgalam priyāṃ."

The ABHIJñĀNA-SĀKUNTALĀ begins with the GRIŚMA. The poet's view seems to be further supported by this setting. The GRIŚMA is, according to him, the season for the dawning,
love. The description of the season in ABHijnāMA-SĀKUNTALA contained in the sixth verse of the second act has been rightly acclaimed as the most picturesque description of the season in all literature:

"साहनां सलिना विघनमात्रिनं भूत्व| सूर्यसप्ताहितं छायाभवनाशकं सुगौलं रोममभस्यतु||
विश्रामं रोपितात वरहृतिभिमुस्तात्रि: पनन्ते
विश्रामं तमातिभिं संशयिन्योपाधाःस्यानु: ||"

It is considered the most perfect illustration of the VAI DARBHI style.

The GRIŚMA is not depicted merely descriptively. It has a symbolic value as well. If the season brings physical oppression and anxiety that oppression and anxiety symbolise the emotional state of the lovers. Just as the ripening of crops or fruits requires the intense heat of the GRIŚMA, so does the ripening of love requires the experience of severe penance.

In the KUMĀRASAMBHAVA we find a reference to the GRIŚMA in verse 20 of the fifth canto:

"सु-रौढ़ चतुर्णा उजनं उविन्नतं सुभिमित्वा मध्यमा सुध्यमा |
विनियमं नेत्रप्रतियातिनी प्रभासनवद्धिः सहितामेवतु ||

This, very clearly suggests that PĀRVATI passed through the penance in this season.
In the ṚAGHUVAMŚA, there are references to the GRIŚMA in the sixteenth canto:

"समोतन् धर्म जयति सत्करारस्मिन् पुराणम् रूपं नम्बर्त
राधिका कृतंज्जुर्युः सोऽस्मि नितायार्धिना प्रस्तुतः॥

"अधोमिति यज्ञदानसः सेवनमात्रापश्चादने भरवयः।।
निःटुंभिका अर्षिनागरस्तु कर्त्तव्यं हस्तामेदिः तीर्थं॥

The references to the GRIŚMA in the contexts is meant to convey, of the prevailing season only and to describe the atmosphere in that season.

After the GRIŚMA, we come to the VARŚĀ. The second canto of ṚTUG-SAMHĀRA is a description of the VARŚĀ and its impact on man and nature. The fundamental character of this season is beautifully defined in the first verse of this canto:

"संसीचारो हस्यस्तकुड़म्य
स्तुतिर्यातास्मिन विगात्वत् मदितः।।
समुन्नतो राज्यालुल्लितीः
विनायथ: कृत्तिन्द्रप्रद्यः प्रिये॥

The monsoon is the season of the development of love. There is a definite symbolisation in the VARŚĀ. It is
the function of the rains to fertilise the earth. The function of love to fertilise is thereby emphasised.

In VIKRAMCHHAYA in the fourth act there are a number of verses in which we find the presence of the VARŞA. The main function of the MEHĀ here is to serve to emphasise the dejection of the king. He mistakes the cloud for an enemy, but very soon finds out his mistake:

"निवासधर: समन्धोत्स न द्रविनिशायरः।
सुरधनुरिंद्रं दृस्तकृत न नाम सत्तास्वनम्।
अयाचित पदमयिसारो न भाग परंपरा
कनकलकाकतिप्रत्य विहृतप्रया न समार्थी॥

"नैव भास्ते भूयनोऽभास: निवासधरः कीर्तिः उल्लेखः।
वाल्वमु भवतिदृष्ट्यायमौ धाराधवो विलः॥

The next important reference is a suggestion that the VARŞA has already arrived:

"भवेक्षयस्य सम्भवतं तयां विभोजः। भ्रायमचावमः सुदुःधी में।
वाल्वायुरितज्ञवत् द्वैतभृमबिलययं ना विनितपरिक्षयेन॥

"अयाचित यो भयने साम्भवतं भ्रायमचावमः।
नामो समानवत् मित्रायं प्रभवे।
नक्कतिमस्य स्पर्शस तच्चत्सिद्धयेन॥

And seeing the MEHĀ, the king, like YAKŞA in MEHADUTA begins to address him:

"अयाचित सुरधुर कर्मेरमक्षस्य स्वव आसिः।।
अविनाश धारासारसिस्यामुसमुक्षुष्यन्तिविश्वर:।
"अत युक्तै भूयनोऽभास: निवासधरः कीर्तिः।।
नामो सम्भवतं भ्रायमचावमः।।
नक्कतिमस्य स्पर्शस तच्चत्सिद्धयेन॥

1. वि. 2. 2. वि. 3. 3. वि. 4. 4. वि. 5. 5. वि. 6. 6. वि. 7. 7. वि. 8. 8. वि. 9. 9. वि. 10.
The close observation of nature in VARṣā is found in the fourth act of VIKRAMORVASIYA and its picturesqueness transcends both the RTU-SĀMKHĀ and the MEGHADŪTA as the dominant note in the former is that of amorous excitement and in the latter is that of the pangs of separation.

The MEGHADŪTA is essentially a poem of the Monsoon. The charm of the VARṣā and its impact on man and nature are described in a marvellous manner in the MEGAHDUTA. The philosophical symbolisation of that poem is of very great significance and will come in for a special treatment later.

In the RAGHUVAṆṢA, it is monsoon when RĀMA returns from LANKĀ and proceeds in the VĪHĀNA to AYODHYĀ. There are numerous suggestions of the season, in the canto No.10 in which the return journey is described along with RĀMA'S reminiscences. In the course of these reminiscences, RĀMA remembers his own state in separation and gives descriptions of places with which they are associated. In one of such verses, there is a very short but very effective description of the Monsoon.

"ग्र-धिश ्धाातुपलवनानां कामबनधोलकेसरं च / 
सिन्धवात्स केमः गिरिकिणां धार्यपरिच्छिन्नराक्षणि विनाभवमेः"

12. 12. 25.
We shall next take up the ŚARAD. We find it in RTU-SAMHĀRA and RAGHUVAMŚA. The RTU-SAMHĀRA description is as usual soaked in the amorous instinct. Even so, there are typical characteristics brought out in the first verse of the third canto:

"कैशांशुका विकंपपनमोरावक्रः
सोनभद्रसंवन्दपुरानादसम्
आपक्षशानिरुपिः लनुग्राजपक्षः
प्रक्तस्य शरदवभस्वरूपम्।"

The ŚARAD is also referred to in RAGHUVAMŚA, canto fourth, where the essential characteristics of the ŚARAD are brought out:

"न भवेष्मन स्कःशमयेन समुदपरिषतः
पार्थिवशिलिदैव शरदपुःजलक्षणः।"

"पुष्पिकाकाल पतिलो (विकसस्य-शयः) भामरः।
ऋग्विक्षेत्रिवयामाः न पुनः प्राप्त तन्त्रयम्।"

"सूर्य चुंबकी गाठ: पथमाण्योनलिनणाः।
यात्रायेत चोदवयामाः खं शाके: पभमेण शरस।"

The ŚŚIURA and the HESANTA are referred to and described only in the RTU-SAMHĀRA, and are seasons for amorous sport par excellence.

The VASANTA is referred to in all works of
KÁLÍDÁSA except the MÁGHADÁTA. The RTU-SAMHÁRA description of the VASANTA is poetically as well as descriptively one of the best descriptions of the season. It is the season of fulfillment:

"प्रकृति चरुतकुर्वली क्षणात्यको
किसीफला लिनसख्यानुरुपेण: |
मनोसि वर्णु सुरतप्रसंडरिना
वस्मलयोऽह समुपागतः रेतये ॥"

In the ABHIJÁNA SÁKUNTALA, there are references to the VASANTA at two places. The first reference is in connection with the impregnation of MÁNAKĀ by VÁŚISHTRA. It was the season of spring at that time. The second reference is in the sixth act. The king has forbidden the spring festival. The season sympathising with humanity is shown in this context.

In the MÁLAVIKÁGNIMITRA, we find a few references to the VASANTA in the third act. Here is a picturesque description of the VASANTA given by the king:

"उभलानां अवसुभभेः कृतिः कोकिलानां
सावुकृष्णां मनोसिन्धुः सहलो हृदक्षिणां |
अंद्रे वर्त्तमानसुरभिद्विक्षिष्णो मारलो भवे
साक्षरस्व: करलम रघु व्यथुऽि माधवेन ॥‖

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1. स. ३. १.  २. भासिक: २. ९.
The season is shown here as extending sympathy.
The beauty of VASANT~ is shown as surpassing the beauty 
 aids of women in excellent imagery in the following verses:

"रेण्यागोकर्णा विषोगितगुणो विज्ञाप्यालक्षकः
प्राज्ञश्चाण्डबिंशेषकं कुरवकं श्यामाव्यवाताःस्वामी

आत्मांला तिन्तुक्रिया च तिन्तुक्रिया किम्बिन्ता: 
साधवेऽति मुखप्रसाधनालिखि श्रीमधवी योगितलाम् ||" 

There are repeated references to the VASANT~ in 
the course of this act.

In the VI~RAM~VRAS~YA, in the second act, it is 
the VASANT~ reigning in the PRAMADAVANA. The effect of the 
VASANT~ on the trees, flowers etc., is described by the 
king in the seventh verse of this act:

"अन्गे स्त्रीनि लििलयां तृप्तिकं श्यामं द्विबोगिणयो--
विज्ञाप्यालक्षकं मुनोद्वा एवमुनोद्वा विलुकलि

ईविधारण: कणांग्रंधिका चर्लेन नया मध्यी 
मुखध्वस्या च वैधनस्या च सत्ये मध्ये मधुचंिकितः ||

In the RAGHAVAN~YA, the VASANT~ is described in 
the ninth canto from the twentyfourth verse onwards. It is 
a description of the VASANT~ in the morning when the sun 
clears the mist. Its function is to serve DASARATH~A, who 
has come out with a bow. The order in which this VASANT~

1. महोत्स्व. 2. 3. 3.
blooms is given in the following verse:

"कुमुदशिशिक्षुक्कठादुरुध्रेति। वसांत विषाति। वर्षापदवशिकस्मी। द्विवेदिनिहि।"

Flowers, fresh leaves, the humming of the wasp and the cooing of the cuckoo; it is in this order that the VASANTA develops and spreads throughout the forest. And then is described the effect of VASANTA on human beings:

"कुमुदशिशिक्षुक्कठादुरुध्रेति। वसांत विषाति। वर्षापदवशिकस्मी। द्विवेदिनिहि।"

The ŚIśRA has departed and the VASANTA has arrived. There are bunches of flower blooms on the PALĀŚA and the KIMŚUKA trees. They resemble the nailmarks made by a modest maiden on her husband. The arrival of VASANTA reduces cold. The creepers on the mangoes are gamboling with their leaves in the soft wind. The flower blossoms excite passions. The soft cooing of the cuckoo, resembling the sweet conversation of the modest bride, is heard in the forest which is full of fragrance and which is beautiful because of flowers. The music of the wasp which is sweet to the ear, soft flowers like the white row of teeth, and the creepers dancing in the breeze, instil a desire for love sport in women who have become excited by drinking the wine of the KESĀRA flowers. The house-wells resembling beautiful women decorated with lotus and adorned with a
jingling girdle at the waist. Water birds are making an excited noise in these wells. The night then appears dull like the new bride as she looks when the Moon rises or like women who have been forsaken by their husbands. The night becomes dull like the beloved who has failed to obtain satisfaction from the lover. The landscape in the forest is described picturesquely in a verse:

"उपचितायये शुचिमित्र: कन्यैरं देवी प्राते गुरुपशुभी।
सहस्सकृतरत्नेयत: मनुष्ये तिलककालकलकालकितानी।"

The TILAKA blossoms with limbs nourished by white pollen and having obtained the union of the wasp and the KADAMBAKA achieve the beauty of the pearls in the net of the braid of hair.

The atmosphere is exciting. This is the season of love.

The VASANTA described here is different from that in the KUMĀRASAMĀBHAVA, the ABHIJñĀNA-SĀKUNTALA, MĀLAVIKĀGNIMITRA AND THE VIKRAMĀVĀŠIYA. A mature description of the landscape is given here. Love and passion are there, no doubt, but they do not dominate. The poet has not created couples as he has done in the case of KUMĀRASAMĀBHAVA. There is beauty here, excitement here and pleasure here. But we do not find amorous sport in an action here as we find it in the KUMĀRASAMĀBHAVA.
VASANTA of the KUMĀRASAṂBHAṆA is like a damsel united to her lover experiencing the throbbs of amorous play, the VĀSANTA in the RAGHUVAMŚA is like a bride expecting the fulfillment of that exciting experience. There is another significant distinction between the VĀSANTA in the RAGHUVAMŚA and the KUMĀRASAṂBHAṆA. The VĀSANTA in the KUMĀRASAṂBHAṆA blossoms prematurely. It is, therefore, mechanical to an extent. It does not develop progressively. It has no freedom. It is, therefore, not throbbing with the intensity with which natural VASANTA would throb. If it has developed quickly, it is bound to disappear as quickly as well. Love develops by stages. If it is love at first sight, it is without restraint and it is not lasting. The two forms of the VĀSANTA depicted by KĀLI DĀSA are as it were symbols of two forms of love.

In the KUMĀRASAṂBHAṆA, the VĀSANTA is described in the third canto. The VĀSANTA in this epic is subject to the dominance of KĀMĀDEVA. The natural VĀSANTA dominates over KĀMĀDEVA. Because of this inverted relationship, the VĀSANTA is not a free agent. The arrival of this artifical VĀSANTA is described thus:

"तेञ्चलद्वै संदर्धिनां मुनिनां लापः समाधिः प्रतिकृतियाः
संकल्पावर्गेनुमेरिमानमवृत्तान्यानमाधायं मधुरजशुभेः"

1. 2. 42.
The impact of this VASANTA is described in fourteen verses beginning with the twenty-sixth verse. The whole description is amorous. Of course, there are some really beautiful pictures of the season drawn in this context. Here is one such picture:

"नमानिविरिकान्तवलिचिरं मुखे मधुश्रीलल्मकं प्रकाशं।
राजे शालसुक्रोमलेण चूला प्लवालोधुमतं चकरं॥

But the main character of this VASANTA is amorous and is best illustrated by the following verse.

"पर्याप्तुपुष्पस्तकस्तानाध्: स्तुर्वल्लावलो चमोलाध्य:।
ललाङ्काद्व्यस्तनकोऽववर्तिनमहाशानवामुनस्वनमनि॥

The VASANTA in the KUMĀRASAṂBHĀVA is divine. Its function is the fulfillment of a divine function. Although it is unreal and premature, it has achieved a distinct individuality, like a faithful friend, the VASANTA performs all the functions expected of a friend. It is the VASANTA who brings solace to RĀTI after the burning of KĀMĀDEVA by SĀNKARA and thus, saves her from self-immolation.

After having reviewed the descriptions of the various seasons in KĀLIḌĀṢA, we shall now present a hypothesis for consideration. The six seasons as represented in the RTU-SAMHĀRA seem to be the six stages in the
life and the moods of women.

The GRISMA seems to be extremely passionate. Women don the DIKULA garment, they place a garland upon their breasts, they stick flowers in the stock of their hair, they paint their feet and adorn their feet with NUPURA giving out a musical note. At night they sing passion songs. Their whole bearing at night becomes such as would invite their lovers to enter into a union with them. Thus, the GRISMA is a damsel in overflowing full youth and brimming with passion.

The VARSA is a woman going out on a love errand.

"प्रियालर्गुणार्गुणाभिषेक: समाचीता प्राधिकशक-रत्नी ह: ||
विभिन्ति शुद्धितरत्नशिरिषिता वरसकावन ब्राह्मणाय: ||"

and

"निवाततन्त्यः परिस्तिर्णम् -
निन्द्या: दत्ताय: समि: निर्मित: ||
स्मृत: सुनुभु: रथ भगवभु: :
प्रवतिह नायस्वरितं प्रयोजितम् ||"

The elements of nature having a dominant place in this canto are all of the character of women going out
on love errand. Adorning herself with flowers this season arrives like a damsel intent on going on a love errand. Her love is intense and she acts for the fulfillment of that love.

The third season is the SARAD, who is like a new wed-bride. The poet himself has likened her to a new wed-bride.

"केशसमुक्ता मिलनामही सार्वबाधी।
सार्वबाधिका सार्वबाधी पुरुषार्थस्मारः।।
आपकसातिरचित्रितानुमानायति:
प्राप्ता अरद्वमधुरास स्तंभया।।"

Thus, the GADIA is a damsel getting ready for love, the VASIA begins acting in achieving that love and the SARAD is a step ahead as she has achieved a status of a new wed-bride.

After having achieved this status, the damsel obtains the love of the husband and thereby blooms:

"रेष्यमालिका तुम सत्यमेवः।।
अरकृष्णो न: परिपक्वशांचिः।"

The next step is the beginning of enthusiastic sex embrace:

"संप्राप्ति प्रसाधितयशस्त्रः।।
संप्राप्तिः प्रसाधितयशस्त्रः।।"

This enthusiasm ultimately leads to an intensity in which the couple unite in a very warm and lasting embrace.
And the final stage is reached when the woman experiences the delight of fulfillment and finds herself in tune with the whole of nature:

"शुभा: सप्तपां: श्रीने सप्तपां
विजय: सकामा: पवन: सुगंधः |
सुखा: प्रयोषा विलसाख्य संतह:।
सर्वी प्रिये: चारत्कार सर्वले।"

And in this state she, in the end blooms with flowers and bears fruits, which is the ultimate fulfillment of her life.
Rivers appear in all works of Kālidāsa and they are represented as symbolising the female of the species. But the characterisation of the rivers is very effective only in the Meṣhadūta. Of course, the Gāṅgā in the Kumārasambhava has been given a special treatment, but she is looked upon more as a Goddess than as a woman.

We shall, therefore, review the role of rivers in the Meṣhadūta as representative of the Kālidāsa's approach to this phenomenon.

Meṣhadūta is a poem of love between men as well as between elements of nature. The love between men is symbolised, in the couple of Yākṣa and Yākṣēni, the love between elements of nature has been symbolised in the relationship between the Meṣha and the lightening and the Meṣha and the rivers. The most perfect representation of the stages in the development of love is described in the Meṣhadūta through the relationship between the Meṣha and the rivers. The dawn of attraction at the first meeting, passing through development by gradual stages and reaching ultimate fulfillment in unity are depicted here. All actions, expressions and pranks of the lovers are also
found in this love in nature. There is reserve at the initial stage which develops into modesty and finally, flowers into admiration. All these sentiments are brought out by the poet.

In the MEGHADUTA, the unity between the MEGHA and the rivers is depicted by the poet in the PŪRVA-MEGHA.

The MEGHA bringing pleasure and blessings to all, encourages unions as he proceeds on his route. The first river that he meets is the VĀTRAṆATI. The expressions of love of this river are yet restrained. Describing this meeting the poet says:

"तीरोपान्तत्ततलितसुभां पास्यस्य स्यादु यस्मा-
सः भोजे मुख्मिनि पयो यजनत्या धर्मानि ||"

Here, it is only the winks of the river that the MEGHA receives. That is the first emergence of love. The next stage after the significant winks is reached in the meeting between the MEGHA and the NIRVINDHYĀ. Describing this stage the poet says:

"लीरिकल्पत्रन्ततमितिः-अः कण्ठसूचुः
संसपत्त्या: क्षणितसुभाः दनितवल्लिनाः
निविद्याः: पाधि भवे सनायनसन: संप्रिपत्य
स्त्रीःशामायं प्रणयवचनं विक्रमो ति प्रियेषु ||"
The NIRVINDHYA comes decked in ornaments like a woman coming to meet her lover. She exposes her naval. There is a greater maturity in her. Her expression of love is conscious. If the VETRAVATI only winked and knitted her brows, she only invited the MEGHA to gaze at her face. But the NIRVINDHYA is a more developed damsel exposing her naval and therefore, invites the lover to enjoy her company to the full to get absorbed in her.

Next comes the SINDHU:

"ललितप्रतनुसंविन्नमा तामलविकामि सिद्धुः
पापुच्छयाऽगततेननिविक्रियाेऽपि्
लोकाया ते सुभगविराहस्यथा व्यक्तिक्ष्मी
कार्यं ते व्यमति विविधा स त्वेवरक्षपाय॥"

She is a still further developed woman experiencing the pangs of separation she has become lean. She regains her auspiciousness as she meets her lord the MEGHA and forsakes her leanness. When the lover and the beloved meet they experience ecstacy. That ecstacy is expressed in the relation between the MEGHA and the SINDHU.

Love has now arrived at maturity. The meeting between the lovers is now enthusiastic. There is no reserve and their intimacy has grown. This stage is described in the relation between MEGHA and the GAMBIHRA:
And so the natural consequence follows. The lover, when he sees his beloved in full mood, is attracted and is forcefully drawn to an embrace with her, for as the poet says, no one can abandon the damsel with open thighs, once the pleasures of enjoyment are realised.

Thus, various stages in the development of love between man and woman are presented through the first reserved winks of VETRAVATI, the passionate modesty of NIRVINDHYA, the enthusiastic reunion with SINDHU, and the ecstasy of GAMBHIRA developing into the final fulfillment of love.
The breeze is an element which is both ferocious and serene. It has a special position in Sanskrit literature and in Indian tradition. Favourable and soothing wind is an expectation with which all wayfarers are blessed by their kith and kin at the time of departure.

In Kālidāsa, we do not find the ferocious wind being described anywhere except in the seventeenth canto of Kumārasambhava where the wind weapon and its effect is described. There the wind is intense and roaring. We feel as if the world is coming to an end. But then this is in a canto of Kumārasambhava, the authorship of which is doubtful.

There is a very slight reference to the adverse wind in Raghuvamsa but the ferocity of the wind is not emphasised. Its function is to present in auspicious signs.

But the serene wind and its auspicious function is projected in all the works of Kālidāsa. In the Rtvu-samhāra, the Gṛīma breeze is unbearable, bitter, forceful, scorching and therefore, undesirable. But the wind in the Vargā is cold, soft and fragrant. It is exciting also.
The SARAD wind is cold soothing and exciting. This character of the wind is more emphasised in the mornings:

"उत्सर्जननिपतितसः प्रातः प्रभावः।"

The wind in HEMANTA and ŚIRĀ is not significant as the lovers are mostly indoors in these seasons. Finally the wind in VASANTA is fragrant and exciting.

A more poetic treatment of wind is found in the MEGHADUTA in which there are numerous references to it. The wind is an element in the constitution of the cloud. It is also the mount of the cloud. Its favourable character is emphasised:

"मैयं श्रद्धा मुद्दति पवनः राधा वनम्।"

The wind is likened to the lover.

"श्रीप्राथतः प्रियतम। स्या राधा चायुककारः।"

He is an associate in the sports of the maidens. He is an accompaniment of the garden. He is a source of music.

In the NĀLAVIKĀGNIMITRA, the wind has a soothing function to perform. It is the south wind that is referred to then:

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The exciting character of wind is mentioned in the ninth verse:

"अनिमितोक्ष्यामणि नन्दयादि गनन्द्रो गनयतां।"

In the VIKRAMORVASHIYA, the wind performs a significant function. The usual soothing character of the wind is there no doubt, but it also plays a role in developing the plot of the play. In the second act there is an episode in which Urvashi's message written on the BHURJAPATRA is carried away by the wind.

In the ABHIJñANASÄKUNTALA, in the fourth act, there is the classic blessing which has become a routine blessing in Indian civilisation.

"आन्तनानुकूलपवस्त्र शिवरथ पु-धाः।"

In KUMRASAMBHAVA the most important reference is the one at the time of the birth of PÄRVASI.

"प्रसन्दिक्ष्यामुनिलिकवालम्।"

In the RAGHAVAMŚA there are references to the wind at numerous places. A characteristic description of the wind is contained in the following verse:

"..."
The wind has been utilised by KALIDĀSA to symbolise the whole of KALIDĀSA's philosophy of nature. We find all the ingredients of his philosophy coming together in the context of wind in a number of places. Fragrance, music and love come together as attributes of wind which has the quality of soothing in all situations. A typical verse in the MECHAḌUTA serves to illustrate this assertion:

"तीर्थकृत्वा वनमेव रक्षितं शारसं 
प्रत्युषेऽः सुकृत्यकम्साभोवेस्त्रीकरणः। 
यत्र स्त्रीणां तत्रति भुरतस्मानिनिन्दकृतः 
किर्मायतः प्रियलम इव प्रार्थिनाचारकः।₁₁" 

(Wherin, in the early mornings, the breeze from the ŚIPRA, prolonging the loud cooing of the SĀRASAS, indistinctly sweet through intoxication, fragrant being charged with the extremely pleasing smell of brown lotuses, and agreeable to the body removes the languor of women brought on by enjoyment, like a lover using coaxing words when soliciting enjoyment.)

We find the three essential characteristics of wind—cold, soft, fragrant, beautiful brought together in the HIMĀLAYAN region in the first canto of the KUMĀRASAMBHAVA:

"आगीर्धीनिर्दीधस्तीकरणां योद्द मुद्दः कृमितवेश्वरः। 
यद्यास्मानिनिन्दमुग्गः किर्मायते भिन्नकिशोरिचरः।₁₁"
The ASoka tree is a great favourite of KALIDASA. Its significance is not merely decorative. It has a symbolic significance in so far as it serves to unite the lovers.

In the RTU-SAMHARA, the ASoka is referred to only in the VASANTA. In that season, women adorn themselves with flowers and ASoka flowers are used for their coiffeurs:

"यज्ञेशु नीलेश्वरकोष्ठम बोकम्".

If women utilise the ASoka flowers for decoration, there is another significance for separated women with respect to the blossomed ASoka. It is the cause of their intensification of the pain of separation. Thus, the ASoka is a tree inspiring love, encouraging love and nourishing love.

There is no reference to the ASoka in the PURVAMBHA. But it is referred to in the UTTARA-MEGHA in the eighteenth verse:

"रूक्षशोक कान्ति दिक्षिष्ट: कृपयां अष्टाजः कान्त: प्रत्यासोऽयु कुस्वकद्वृत्तेऽवधिमाणपस्यं।
एकः सर्वास्त्तव सतः मया शाम्याकांशिधारी
कान्तलालो अद्वितियिं वदनमविरं वैत्यधामानस्य: ||"
(On it, are a red ASOKA with its waving foliage, and a beautiful KESARA close to the bower of the MADHAVI creepers having a hedge of the KURAVAKA plants, the former longs, with me for a kick from the left foot of your friend and the latter for mouthful of wine from her under the pretense of a DOHADA (an operation necessary to cause them to bloom.))

The desire for the kick of the left foot in the ASOKA is significant as it shows that this tree has the emotion of love.

In the MĀLAVIKAṆDHIMAṬRA, the ASOKA does not appear in the first two acts. The first reference to it is at the beginning of the third act. On page 81 in the third act there is a reference in these words: तपनीयाशोकम् | The TAPANIYA ASOKA is so called because of its golden colour. But there is an added significance in the use of this term. It signifies the penance of ASOKA. The penance of ASOKA is not undertaken with a selfish purpose. MĀLAVIKA' fate is linked with it. As MADHUKARIKA is sitting under that tree in deep thought, SAMĀHIṬIKĀ inquires of her about her worries. And in reply MADHUKARIKA says:

"सतिव, अशुभपथ्य विरागमाण्यकुमुङ्कजमसम्य तपनीयाशोकसम् हृदाविलितं केत्ये निर्यावधामि"

(Friend, let me inform the queen of the desire of this golden ASOKA as it is getting late in blossoming.)

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1. मालविकः १५४. ५.
This desire of the AŚOKA symbolises the love between the king and MĀLAVIKA. The AŚOKA does not blossom and the desire of the lovers is not being fulfilled.

The king, when he describes the beauty of the red AŚOKA, describes it as superior to the red HIMBA-like lips of a youthful maiden:

"रक्षोकस्या विशेषतः (विशेषतः) विशेषतः कः"

The king loves the peerless beauty of the red AŚOKA. The poet's love of nature is also apparent here.

The linking of the fate of MĀLAVIKA with that of AŚOKA is made on page 96 in the third act of MĀLAVIKA-UNIMITRA when MĀLAVIKA says: "तसो लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं लाभं

(Go and fulfill the desire of the TAPANIYA AŚOKA. If it will bloom in five days, I will fulfill your desire and will give you a reward.)

If MĀLAVIKA is anxious, AŚOKA also is similarly anxious. MĀLAVIKA refers to this anxiety thus: "तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ तथ

(This AŚOKA having a beautiful and delicate desire and remaining unblossomed seems to be imitating me.)
Thus, this graceful and delicate ASOKA has the same anxiety as MĀLAVIKĀ. If the ASOKA desires to receive a kick from a youthful maiden, so does MĀLAVIKĀ desire love. The ASOKA is characterised as a male and therefore, desires the kick of a female. The king loves MĀLAVIKĀ and therefore, MĀLAVIKĀ by fulfilling the desire of ASOKA seeks her own happiness.

MĀLAVIKĀ aspires for happiness but she does not aspire to that happiness selfishly. She brings happiness to nature before she seeks it. In the MEKHADŪTA also, the MEKHĀ desires an eternal union with the lightening only after bringing happiness to nature and to the couple of lovers.

BAKULĀVALIKĀ also declares the desire of the queen to fulfill the desire of ASOKA.

All streams of desire move in the direction of ASOKA. The king views the ASOKA, the queen wants to satisfy the desire of ASOKA and MĀLAVIKĀ kicks the ASOKA for fulfilling its desire. All these propitious co-incidents occur at the same time. The king, in these circumstances inquires.

"क्यं भीष्मोक्ष्तं शोभितं त्वमं सदसर्वः?"

(Is this preparation for the satisfaction of the desire of ASOKA?)

The kick of the rod foot of MĀLAVIKĀ is desired
by both the ASKOKA and the lover. The king says:

"अकुसुगितमस्वसमेवरु विलापित मयामामिपावस्।"

(This maiden can kick the ASOKA waiting for the fulfillment of its desire as also the lover guilty of love with these feet.)

Again, when IRVATI comes to the PRAMADAVANA in search of the king, NIPUNIKA suggests to her to take her seat under the same ASOKA. "आशा निमातिः प्रियदुल्लासप्रियिष्ट्वा
महोक बिना यद्यपि प्रशिक्षाः॥"

(Let us sit under the ASOKA on the stone seat covered by the PRIYANGU creeper.)

The poet has brought in a couple of ASOKA and the PRIYANGU creeper here. So far there was no reference to this creeper. Initially the ASOKA was all alone. Then it is shown as having a desire for a kick. It received sympathy from all.

When NIPUNIKA and queen IRVATI went under the ASOKA tree to sit there, ants bite them and NIPUNIKA says: "अतिश्रोतेव पादप रुहायायां आलंबिकाया अनुचालितका
चारणात्मकारे निर्विवलति॥"

(BAKULAVALIKA is decorating the feet of MALAVIKA under the shade of the ASOKA tree.)
In consequence of this remark the queen is irritated and BAKULĀVALIKĀ explains to her the reason. Queen DHĀRINI has appointed MĀLAVIKA to fulfill the desire of ASOKA, says NIPUNIKĀ.

When the decoration is complete, BAKULĀVALIKĀ asks MĀLAVIKA to fulfill the desire of ASOKA. Just then MĀLAVIKA utters the name of the king. Thus in this dialogue, there is the ASOKA as well as the king. BAKULĀVALIKĀ clears the illusion of MĀLAVIKA and says: "ने लालुली | एयोडमाके—
शाक्यालगदी पत्रबुध्धि।"

(It is not the master, it is the stock of leaves hanging from the ASOKA branch.)

Sticking this stock of leaves in the ears, MĀLAVIKA kicks the ASOKA. Immediately after that she experiences a doubt as to whether her effort will bear fruits or not. But her doubts are set aside by BAKULĀVALIKĀ, as she says that the fault will be that of ASOKA if it does not bloom. The king also says:

"अशोक घटि सदा एव गुणाकृति संपत्त्वमे पुष्ठा पदहि दौभ्रं कृतं कामिकासाधारणम॥"

(O ASOKA, if you do not bloom immediately then it is useless for you to experience a desire like the cultured lover.)
Thus, the AŚOKA is a symbol of decoration, love and youth. The AŚOKA of MĀLAVIKAAGNIMITRA is youthful and therefore, experiences the desires of youth. It is a lover and so is united to the PRIYĀNGU creeper. It wants to bloom and is, therefore, desirous of a kick from a youthful maiden.

The AŚOKA serves to bring out the states of mind of MĀLAVIKA, AGNIMITRA, VIĐŪŚAKA and IRĀVATI. All of them view it from different angles.

After having brought the lovers close together, the AŚOKA performs another function later. That function is that of providing privacy to the lovers. When MĀLAVIKA and AGNIMITRA are together the VIĐŪŚAKA and BAKULĀVALIKA under the excuse of saving the youth AŚOKA tree from the deer go away and leave the lovers alone.

At the end of the fourth act an announcement is heard from behind the curtain to the effect that the AŚOKA has blossomed before the completion of the duration of five nights: “अंपूर्ण तद्वित्त्वमेव बोधित्व नुकले।" शान्तःस्त्तत्त्त्वजीवारागुः।"

And in the fifth act the AŚOKA is seen in full bloom of spring. The king delighted at this blossoming says:-
"The flowers of all the trees that had blossomed in early spring have all come and have united with this ASOKA tree whose desire has been fulfilled.

Queen DHARANI is also pleased with this ASOKA and says: "

The king seizes this opportunity and says:

(O Devi! you should show respect towards this ASOKA as it has shown respect for you by blooming in consequence of your efforts and ignoring the orders of VASANTALAXMI.)

As the king and the queen are talking in the presence of the ASOKA, information is received about the royal lineage of MĀLAVIKĀ, and queen DHARANI gives her assent to the marriage of MĀLAVIKĀ with the king.

The ASOKA is thus the central character in the
MAIAVUGHIMXTRA and all the other characters seem to be revolving round it. The dependence of love on nature is brought out here.

A young ASOKA tree is referred to in the second act of VIKRAMORVASHIYA in the description of the PRAMADAVANA. Describing the MADHUSUK increasing the beauty of the PRAMADAVANA in spring time, the king says: -

"अन्तरो रंगीलगाटे कुरुक्के श्वान ज्वोभांगाऽरूपमं कुलेन्द्रारूपं भर्तिरिपक्षां लिखिति।
ईश्वरसे रत्नः कन्याविकाशाः कपको नव जनाश्रयी
मुखभूषणां श्रेणी मुखभूषणां श्रेणी मुखभूषणां रिखिताः।"

(Here is the PATALA of red colour like the nails of women whose two sections are black. The extremely beautiful young ASOKA is on the point of blooming, blossoms are appearing in the Mango-tree in which the pallen is yellow, thus is this beauty of spring passing through a stage between adolescence and youth.)

ASOKA, here symbolises the two stages of love. The red colour signifies the expression of the suppressed emotion of love and blossoming expresses youth. The ASOKA serves as a montage serving as a background to the love between the king and URVASI.

Another reference to ASOKA is in the context of
the gem in the fourth act. There the colour of the gem is likened to that of the red ASOKA. The red colour seems to be the colour symbolising love.

In the third canto of KUMĀRASAṆṆAṆĀ, when there is a premature blossoming of ASOKA, there is a reference to ASOKA:

"अकुस्मातः कुस्मातः अस्कोऽत्र अतुलप्रसूत्वस्य सपन्धवानि।
पर्यन्त अदृश्यं सूक्ष्मं संप्रभुक्तमिदिनिरुक्तेऽह॥"

(The ASOKA produces immediately many flowers with leaves on its branches without expecting the touch of the feet of youthful women adorned with NŪPURAŚ.)

PĀRVATĪ, also adorns herself with the ASOKA flower:

"अशोकेन निदर्शितं प्रदर्शतो।"

(The colours of the lotus being thrown into the back ground by the ASOKA.)

In the RAGHUVAṆŚA, when AJĀ mourns for INDUMATĪ, the significance of the kick to the ASOKA is brought out:

"कुस्मातः कुस्मातः प्रसूत्वस्य अकुस्माको अस्कोऽत्रः सपन्धवानि।
अलकारंसं कर्मं नू तत्चावेनेवाभि निर्वाप्यात्तम॥"
(If this AS'CKA expecting the satisfaction of its desire by a kick from you brings out flowers, how can I offer that flower as an offering to you when it was the adornment of your braid of hair?)

And so that AS'CKA desirous of a kick from INDUMATHI is now weeping:

"श्रमणा कुष्माण्डिनिः कर्मसंकेतं सुगन्धि शोच्यते॥"

And when DASANATHA proceeds for a chase to the forest he finds the AS'CKA blossoming there:

"कुष्माण्डेऽत्र के वल्लभलीलः नवमशीकरते: समरमील्ल।"

(The new AS'CKA tree blossoming is not merely the excitant of love, it is the emergence of the season as well.)

And when RAMA returns from LANKA to AYODHYA, in his description he refers to the creepers on the AS'CKA pointing out the way to him:

"सदा लतास्तोतरति च त्वो स्तनचिरागस्तलक्षणम्॥"

The AS'CKA, thus appears in RITU-SAHPARA, MEHADUTA, MĀLAVIKĀGNIMITRA, VIHRAMORVAŚYA, KUMĀRABAMBAVĀ and RAGHUVAJSA. It is a symbol of love in all these works. Its special treatment is found in MĀLAVIKĀGNIMITRA, where it has achieved the status of one of the principal characters.
The Unity between man and nature that we find in the work of KĀLIDĀSA is there because of the similarity of characteristics in them. The blossoming, the development and the creation in nature, the significance of beauty, love and fulfillment there is also similar to those in human life. This truth has been observed by KĀLIDĀSA in both man and nature. The differentiation of sexes is also observed by him in both man and nature.

Nature is as passionate and as amorous as humanity. KĀLIDĀSA does not suggest that this physical creation is the supreme ideal of humanity. But he does suggest that its existence cannot be denied. It is only through this physical basis that the higher ideal can be reached. It is, therefore, that KĀLIDĀSA has expressed the amorous instinct through couples in nature as well as in humanity.

We shall undertake a review of these couples in nature as well as in humanity here.

In the first act of ABHIJĀNĀ-SĀKUNTALĀ in the hermitage of KANVA, when SĀKUNTALĀ, PRIYĀMVADĀ and ANAMBHA are watering the trees, PRIYĀMVADĀ seeing ———— ———— ———— ———— ———— ————
SAKUNTALĀ standing near the BAKULA tree says:

"When you are standing in its proximity, the BAKULA plant looks as if it is by the side of a creeper."

The poet has depicted a couple of nature and a woman here. We do not find a similar couple anywhere else in the works of KĀLIDĀSA.

And then is introduced the couple of the mango tree and the VANAJYOTSNĀ. This couple is introduced through a statement made by ANASUYĀ, "

(Shis self made bride of the mango tree, NAVAMĀLĪKA to which you have given the name of VANAJYOTSNĀ.)

And SAKUNTALĀ says: "

(This couple of the creeper and the tree has been united at the most appropriate beautiful time. The VANAJYOTSNĀ is in full youth because of new flowers. And the mango tree has become fit for enjoyment in consequence of the)
new blossoms."

It seems as if this couple expresses the sentiment of SAKUNTALÄ herself.

The VANAJYOTINAÄ and the mango tree seem to be symbolising the love between SAKUNTALÄ and DUSYANTA as is indicated by PRIYAMVADA: ""थथा अन्योऽन्नुसःस्पृष्टः पादपां संगतः, अथि नामेनहंस्याचार्यःनुसःस्तयं चनेवेति।"

(She means to suggest that she might obtain a husband appropriate to herself, just as the VANAJYOTINAÄ is united to a husband appropriate to her.)

The same idea is repeated by KÄSYAPA in the fourth act in the following verses:

"चलेन संधिष्ठवती नवंविनिग्रेयः-
सस्यामर्थं वचिय च संप्रति वीतकितः।"

(I am now free from worry with respect to you and this NAVAMÀLIKÄ which has obtained the support of the mango tree.)

Turning to VIKRAMORVASHIYA we find another significance emerging, when the king, roaming about in search of URVASI finds the gem of union and sees the creepers, an ecstasy rises in his bosom the poet describes his state of mind beautifully: "कृत्वुल्लहातिमिष्किर्मविभिन्नी पवित्रतो यें रतिरूपलन्ध्या।"
(Although there are no flowers in this creeper, how is it that I am experiencing an ecstasy?)

The poet seems to be depicting a couple of man and nature here. But the fact is that it is because he considers it an imitator of his beloved: "धयवदस्या: प्रियानुकारिण्या: परिवज्जु,प्रणवी भवामि।"

A couple of a creeper and a tree is shown also in the KUMĀRASAMBHAVA, when KĀMADEVA accompanied by VASANTA arrives to disturb the penance of ŚIVA, there are couples of leaves and flowers and of birds and in the midst of these couples, there is a couple of the creeper and a tree:

"पैगीपुष्पः स्तनक्षतनाय: स्तुर्यपूववेहुष मनोहराय:।
नैत्यै धुष्यस्तररोद्यायापुरितनिमित्यार्या भुजनन्यानाय।"

In the MĀLAVIKĀGNIMITRA, there is a reference likening the couple of the creeper and the mango tree to the human couple:

"परिवज्जुः गते सहकर्त्ताः लक्ष्मिनि लक्ष्मिनाधृचा चरितं मलि।"

(I am now the mango tree and becoming the MĀDHAVI creeper, entwined yourself around me.)

It is worth reproducing here a statement in ABHĪJĀNA-SĀKUNTALA in the third act: "कं इत खनी सहकार- मन्त्रेनि मुक्ति न प्रसन्नानी सागरने।"
(who else but the mango tree can support this MADHAVILATA full of blossoms?)

A similar couple of the mango tree and the FALINI is the RAGHUVAMSA in the eighth canto:

"निधु न परिकथितं त्वम सत्कार: किमि च नन्दिनी।
अविधाय विभागतक्क्रमानवयोग्मयत र्ज्ञस्माप्रभाव"

(0 beloved, you had conceived the couple of the mango tree and the FALINI creeper, and they are now united without the auspicious ceremony of marriage.)

All these are couples of the mango tree and the creeper. Their description is the description of the first dawn of love and all the descriptions are of blooming nature symbolising youthful humanity.

The poet has also conceived couples in the firmament. The principal ones of these are the couples of CHANDRA and ROHINI and of the MAGHA and the VIDYUT.

In the VIKRAMORVASHIYA, KASIRAJUPUTHRI sends a message to PURUBAVAS wherein she says: "तत्र सन्तितित्वे रेवेन प्रतिपालित्युल्लाचायि धार्यालोकितायस्यंयोग रति।"

(I wish to wait for the union of CHANDRA and ROHINI along-with the lord.)
And the queen finds a satisfaction when she sees this union of CHANDRA and ROHINI.

The couple of the MEGHA and the VIDYUT is referred to in the VIKRAMORVASIYA when the king wanders in dejection in the fourth act. There is also a reference to this couple in the thirteenth canto of RAGHUVAMSA, the MEGHA is shown as putting the VALAYA of VIDYUT on the wrist of SITA. But the most significance symbolisation of this couple is to be found in the MEGHALUTA. In the PURVA-MEGHA it is stated that:

"भीला रति विरागलसालिक्षितिविकुलकलोः"

and at the end of the UTTARA-MEGHA the couple is brought together in the benediction:

"सा भृदेष्ठि कृत्तमति य ते लिङ्गुला विप्रमयोः"

The significance of the couple among birds is also brought out in a number of places. The classic CHAKRAVAKA couple appears at a number of places to symbolise the pangs of separation of the lovers.

In the ABHijnA-SAKUNTALA when GAUTAMI going about in search of SAKUNTALĀ addresses the CHAKRAVĀKAVADHŪ because it is night already. Again at the time of the departure of SAKUNTALĀ, there is a reference to the CHAKRAVAKA couple in the fourth act, SAKUNTALĀ says:
"(Even when the mate is covered only by a lotus leaf the CHAKRAVĀK, because she is unable to see him is wailing.)

In the KUMĀRASAMBHAVA, there is a reference to PĀRVATĪ’S compassion for the separated CHAKRAVĀKA couple:

"प्रस्याक्रमण्विनि चक्रवाकं नाति पुरो विचुक्ते भिगृहुने कषुपालित *

In the VIṢṇUVRASĪYA, PŪRŪRĀVAS in his dejection inquires about URVĀK from him. Here the CHAKRAVĀKA is in separation. The king, therefore, expects sympathy from him because he is in a similar state.

It is only in the artificial VASANTA in the KUMĀRASAMBHAVA that the CHAKRAVĀKA couple is united:

"अधेोपशुकेज विषेण आयां संभाव्यायामास रथाज्ञायामा ||

(The RATHĀNGA proved the correctness of his name by giving a half-chewed stalk to his wife.)

The poet has also depicted couples in beasts. There is a couple of the bull elephant and the cowelephant in the KUMĀRASAMBHAVA:

"दरशे रस्सल्पकुहुजनेषुपुषाधि गनयो गण्डुजनं करेणुः *

(The cow elephant offers the water made fragrant by the pollen of the lotus from her mouth to the bull elephant.)
In the VIKRAMOCVA&YA, also we find this couple depicted in the fourth act.

The couple of deer is found at a number of places. It is there in the third canto of the KUMARASAMBHAVA and in the fourth act of VIKRAMOCVA&YA. But the most symbolic representation is in the ninth canto of RAGHUVAMSA where the female deer symbolises picturesquely the fidelity of the female:

"सेण्दीकूलस्य टरिणस्य तरिप्रभावः
प्रेयः विश्वलो सहवमि अवधाय देखि।"

Thus, we find couples in all types of nature in the vegetable kindom, in the birds as also in the beasts serving to symbolise the love between human couples.
An exhaustive study of Kālidāsa brings to our view two dominating elements viz. Nature and Love. The poet has based all his works on the foundation of these elements. They are always interpenetrating. The life of the human being can never be completely severed from the life of nature with which it is surrounded.

The first idea that the poet conveys through his depiction of nature is to the effect that nature is not lifeless. It has consciousness and that consciousness is expressed in creativity, wooing and love. These sentiments pervade both nature as well as humanity. The poet has emphasised these sentiments through elements of nature.

Man loves nature and cannot exist without it. Sākuntalā, Śātā, Pārvatī, Yakṣīni all these nourish nature in one form or another. The sages treat trees as their children as also the young ones of the deer.

Nature has a significance in all works of the poet and that nature has a distinct individuality.

In the Rāj-jāmāra, the poet has described the six seasons and has depicted them as youthful maidens.
The serenity of OKI ŚA, the emotionalism of VARŚĀ, the aspiration for love of SĀRAD, the over-flowing passion of HEMANTA, the fulfillment of love in ecstatic sexual embrace of ŚTRA and the throbbing youth of VAŚANTA are brought out with high poetic imagination and inspiration. There is no description of the seasons which could equal this serene, beautiful and youthful description of the six seasons by KĀLIDĀRA.

The significance of the MĀSHA is brought out in the MĀHADŪPA. The personification of the MĀSHA is so effective that the reader forgets that it is merely a lifeless cloud that has aroused the sentiment of love in the earth, the mountains, the rivers, the beasts, the birds, the vegetable kingdom, men and women. When that love is satisfied, fruit arrives.

The poet has depicted the MĀSHA as highly aesthetic as a lover. The main RASA of the poem is that of love in separation. The YAKṢA is in the background and the MĀSHA occupies the stage all through out. It is the movement of the MĀSHA that creates responses in all elements of nature and thereby the interest of the poem is maintained from the beginning to the end.

The dominating character in MĀLAVIŚ AGNIMITRA is the AŚOKA. The whole edifice of the play would go to pieces
without this ASOKA. It is a significant character of the
play and serves to develop the theme as well as love in
the play. It symbolises the emotions in the hearts of the
main human characters.

The whole galaxy of beasts and birds have a
similar function in the VIKRAMOHVASAYA. Although the
heroine is not on the stage for a pretty long time, these
beasts and birds serve to indicate her presence indirectly.
But for these elements of nature, URVASHI's love and king's
experience of the pain of separation would not have assumed
the clarity that they have achieved in the play.

The place of nature in ABHJNAYA-SÂKUNTALÂ IS
perhaps, the most apparent, not only in the works of
KALIDÂSA but in all literature, The TAPOVANA there is a
living presence. The couple of the mango tree and the
VANAYOTGÂ creeper is the perfect symbol of love. The
sympathy expressed by nature on the occasion of SÂKUNTALÂ'S
departure from the hermitage of KÂNVÂ is a living experience.
And, the penance in the hermitage of MÂHÂCHA is the climax
leading the play to perfection.

The dominating element of nature in the KUMÂRA-
SAMÂRNAVA is HIMÂLAYA. The whole theme of the epic is laid
in the midst of the HIMÂLAYAN region. Love, penance,
sacrifice and creation all take place in this mountain.
But the HIMĀLAYA does not remain merely a mountain. He is a king, a house-holder, a husband as also a resort for love, enjoyment and penance.

The RAGHUVAMŚA is dominated from the beginning to the end by hermitages. It is an epic par excellence of hermitages as it is an epic expressing the ideals of humanity.

Thus, we find that one aspect or another aspect of nature has a dominating position in all the works of KĀLIDĀSA without exception.
Beauty is an inspiring element in human life. Art is the expression of that beauty. Men and women love beauty and have a desire to become beautiful. We find references to beauty aids in the works of KĀLIDĀSA. Beauty aids are of two varieties: Artificial and costly aids as well as natural and cheap aids. There are references to the former in the works of KĀLIDĀSA, no doubt, but these references are comparatively meagre. It is very clear that KĀLIDĀSA has a greater fascination for natural beauty aids. The fragrant and blossoming flowers, fresh leaves, grass, pastes, garments made from nature etc., are referred to as beauty aids in almost all the works of the poet.

The beauty of woman is considered supreme in all the phenomena that are beautiful. It is like fresh fragrant flowers. The beauty of woman is emphasised by her costumes, coiffures and her beauty aids. The poet has always accepted the significance of these beauty aids. The beauty aids that he has referred to are classed according to seasons, age and occasion. The heroines always choose appropriate natural beauty aids. This choice shows their understanding of the basic characters of these beauty aids.

The Indian woman is an expert connoisseur of the art of adornment. She loves decoration. She has adopted
the means of decoration as symbols of auspiciousness in
her life. To express this auspiciousness in her life,
woman recognises the significance of decoration.

There are references to these beauty aids in
all the seven works of KĀLIḌĀṢA, but the maximum references
are found in RTU-SĀMHIＲA, RAGHUVANŚA and KUMĀRASĀMBHAVA.
Next to this we find these in ABHĪJñĀNA-SĀKUNTALA AND
MEGHĀṬA. There are very limited references to beauty
aids in MĀLAVIKĀŚHIṬRA and VIKRĀMORVĀŚYA.

All types of beauty aids are referred to in RTU-
SĀMHIＲA. Just as the seasons are decorated by the blossoming
of nature, so are women decorated by beauty aids appropriate
to the different seasons. We feel that there is a definite
art of decoration suited to each season. Each of these
seasons has its own characteristic beauty. Woman adopting
herself to this characteristic, adorns herself in tune with
each season.

The first is the season of ČHĪŚHA. Women, in
this season, are tortured by heat both internal as well
as external. The internal heat is that of passion and
the external heat is that of the season. In this season
women cover their hips with ṢUKULA and their breasts with
soft and thin cloth.

Only two types of clothing are referred to in
the RITU-SAMHARA - the DUKULA and the VASANA. There is a reference to KURPASAKA (A kind of choli).

Beauty aids are described in greater detail in the works of KALIDASA. The waist chain, the NUPURA, the necklace, the KANKANAS, the LAYARAGA etc., are referred to at numerous places. The garland for the neck is covered with sandal, suggesting thereby that women apply sandal paste to their breasts:

"मणियुक्ति: सरसं - व वनस्पे।"
"पयोधरा-कवनजुड़ - चिंतिला -
स्तुपारीराधितातारशेषाः।"

Sandal is a means for obtaining coolness.

Flowers are also a similar means.

Women apply sweet fragrances to their hair as also they make their hair fragrant with scented ghee. These scented and cooling materials are used because women are tortured by the scorching heat of the sun as well as by the unbearable heat of passion. Women are not shown as making a profuse use of flowers in the GRIHSHA. They are shown as using fans scented with sandal.

The second season is the VAJRA. It is the season of throbbing youth. Then it is raining, when the slowly falling raindrops are making a noise resembling the sweet...
jingling of anklets, when sweet scent is rising from the earth, when the sky is overcast with clouds when cloudlets are moving hither and thither in the sky like an active maiden in blooming youth, when the earth is green, when fields are smiling, when flowers are swinging in the wind, passionate women adorn themselves with beauty aids appropriate to the VARSA.

White clothing seems to be the fashion for the monsoon in KÁLIDÁSA'S days. The use of flowers of all types seems to be in vogue in those times.

Ornaments of flowers of various types are found in this season. Flower garlands are put on and flowers are thrust in the ears. There are ornaments of flowers for the ears, the neck, the hair etc. These flowers are referred to in the following verses:

"भालस: करभाबवक्षेत्सरकेत्कीमिभि-
शाकोजिताः शलसि विभलि कोंहिंतोश्यः
कण्ठिरेखः कक्षादुसमन्नसीमिभि-
रिग्राह्नुकलसविलासतकंकंकंकं्यकं""

"शलसि भकन्तां मालामालाम भालसीमिभि समेतां
विकसितनवुष्यै दृश्यवक्रसंकलमे श्याम
विकवनवक्षेत्रः कण्ठिरेखः अधूरामां
रध्याति अतसंशायः कान्तबल्कान दशः"
The KALAGURU CHANDANA and flowers for the hair are referred to in the following verse.

"कालागुरुसङ्गपुरौरचन्दनचब्जिलावः पुष्पावलंसुरभीकृतकेशपताः" ||

All these beauty aids of VARSA are natural. All these are considered auspicious. All these are appropriate to youth. They are meant to develop youth and to excite passion. Women whose husbands are absent do not make use of these beauty aids.

The SARAD is of the class of the new wed-bride. A new wed-bride cannot avoid the use of beauty aids. Without these beauty aids, she would lose all her pleasure and all her charm. The beauty aids of SARAD are described thus:

"केशाबिलुलान्तिधनंलिङ्गमिरिलामागुरुः
अभिरामिति वासिता नवगामलतिमिष्ठः।
कण्ठसुधा च प्रवर्तकर्मणुकुलमेघु
नीतोलपावति विविधानिनंकेशायतिः॥"

Besides these garlands with SAJADAL paste are referred to. But there are no other beauty aids or garments referred to in this season.

The HELANTA is a season of cold. When cold
Increases passion also increases. Women resort to beauty aids distinct from those in the other seasons. Women, intent on seeking amorous relationship, paint their captives white garlands with red KUNJUMARAGA. They do not put on VALAYA on the wrist nor do they put the waist chain around their waist. They do not use any ornaments neither do they use the NUPURA:

"मनोहरः कुकुमरणरसः
रङ्गारुक्षेदरुनिमर्वाहै खरेः |
शिरमेङ्की र्चरणशालिनीना
मलेर्च्छियले स्तनमण्डलःनि ||"

Women apply the KALIYAKA paste to their body, make designs on their face and scent their hair with KALAGURU smoke:

"अग्राणि कान्तियक बालिलालि
सप्ततास्यानि चुखागुनानि |
शिरोसिनि कालामुखधुमिलानि
कुवीति नाथः सुरतलस्वाय ||"
All the beauty aids of this season are such as would be convenient for sexual union. It is, therefore, that ANJANA for relieving the exhaustion of the intercourse is referred to.

Decoration is further minimised in the Sūtras:

"रूपौलम्बुलविन्दुपसन्नः
सुखाममपरंतवलोकपु: तः
प्रकाशमकानागरुः पविसीलं
[विशिष्टम शारागुरुमुलसुका: सिजयः]"

This season being the season for greater passion, naturally the beauty aids are limited. Particular attention is paid to the scenting of the hair and painting the breasts.

The VASANTA is the season of throbbing youth. The VASANTA is considered the friend of EROS. It is the season in which a large variety of flowers blooms. Women, therefore, make a very large use of these flowers in beautifying their person:

"कुसुमभरागुरक्षलिं कुकुरकः
निलयाहिम्बानि विनासिनीनाम्
रक्ताशुकः कुकुरारगि लार्न
रल्लिक्रियंस्लानमण्डलानि"

१. कृ. २. ५. ६. कृ. ५. ५.
The sandal paste covering the garlands on the breasts is also referred to:

More beauty aids are referred to in the following verse.

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"कृपये योगां नयनविनिकारे
चन्दनेशु भौतिकसंघातोकम्।
पुष्पं पर कुलं नवमदार्धिकराः
प्रवत्ति कातिलं प्रमणयणानाम॥"
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The scented KALAGURU for the hair and the LAXARASA for the feet are also referred to.

Thus, in the RTU-SAMHARA, we find a large number of beauty aids drawn from nature being referred to. They are such as would excite passion. They are blooming and living. They are sweet scented and of beautiful colour. They are appropriate to the seasons.

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1. र. ५. ७। २. र. ५. १२।
The greater emphasis on natural beauty aids in the works of Kālidāsa is significant. Proximity to nature always brings beauty and love to the human being according to this poet. Love for nature is the basis of this partiality for natural beauty aids in the works of this poet. RTU-SAMHĀRA is a typical confirmation of this view about Kālidāsa's approach to nature, love and beauty.

In the MEGHĀUTA, we find references to beauty aids derived from nature at a number of places. Passionate youthful women adorn themselves with decorations derived from nature. The season of monsoon is the season of love. The ornaments of this season like green lotuses, Rālakunda, Śīriṣa, Nipa, Kurabaka, Lōdhrapaste and Lāxāraga are all excitants of passion.

The poet describes the natural elements used for decoration in the season of monsoon by women of all places through which the MEGHĀ is to travel. There is a detailed description of the natural beauty aids utilised by women of Alakā.

We find a picturesque description of beauty aids in the thirty fifth verse of the Pūrṇa-MEGHA:

"महोज्जीरुपपिलवपुः केषसंस्करयुष्ये |
क्रي-धुप्रीला भवनशिरिघरंरिन्दूष्योपस्मः |

1. फ. में २५
(with your form augmented by the incense used for perfuming the hair and escaping through the lattices of the windows, and welcomed with presence in the form of their dancings by the domestic peacocks through fraternal affection, do you dispel the fatigue of your journey enjoying the beauty therein in its mansions, sweet smelling with flowers and marked with LAXARAGA of the feet of the graceful ladies.)

This shows that fragrant smoke was used for scenting the hair and LAXARAGA was used for painting the feet.

The second verse in the UTTARA-MEGHA also indicates the beauty aids used by women in ALAKA:

"तेस्वि तीमकमांगमकं बलंकुमारुदयिनं
नीलादिक्षलोहास्तरसां पापुतामाणे श्रीः
पूडःपार्श्वं भक्ष्युशिकं चाक कणों शिरीषं
सीममं भवं कुंडामालं यज नीयं वध्वनमम्।"

(where the young women have a sportive lotus in their hands; interweave their hair with the fresh KUNDAM blossoms;
have the beauty of face rendered yellowish white with the pollen of LODHRA flowers, and where the fresh KURABAKA flowers in their braids and the lovely SRINGA flowers on their ears and the NIPA flowers that spring up into existence at your approach, on the line of the parting of their hair.

The women of ALAKA who go out on love errands at night are described thus:

"गर्भुक्तकम्पादलकपिलतिधीता संदर्पूयः
पञ्च-छहः: ककनकमलः: कण्णिकंशिनिकाः
मुकाकाः: स्तनपरिसरिकुश्रुत्वेष्ठ दारः
कैशो मार्गः: सनितुरुद्वय सुच्चले कक्षिनीनाम"

(where the path pursued at night by love-affected women is indicated at sunrise by the MANDARA flowers fallen from their hair, by the golden lotus petals slipped off from their ears with their petals shattered and by the necklaces consisting of strings of pearls with their threads broken on their expansive breast, owing to the मक्ख shaking caused by their gait.)

The women of ALAKA apply ANJANA to their eyes and put-on LUKULA but the YAMI being in separation does not adorn herself.

The profusion of beauty aids that we come across in the RTU-SAMHARA is not found in the MEHADUTA.
In the ABHJññāna-SĀKUNTALA, we find the beauty aids of spring described.

The poet is a lover of beauty and is at the same time a lover of spring. Beauty is emphasised in the midst of nature and with the use of beauty aids derived from nature. It is, therefore, that he describes the beauty of women with reference to nature and its elements.

We see SĀKUNTALĀ wearing the bark garment in the beginning of the play. There is a ŚRĪŚśA flower in her ear. She pastes her limbs with leaves of NĀLIṆĪDALA when she is tortured by the fever of passion.

When SĀKUNTALĀ prepares for going to her husband's house, the forest Gods give to her gifts of natural beauty aids the BORASALI garments, ornaments of flowers, white clothes resembling Moonlight, LĀKĀRASA and ornaments made from fresh leaves are given to her. Here is the description of the gifts given to SĀKUNTALĀ.

""हास केनचिमिनुपाणु लसुण भादुव्याविषयूति
निलिक्षु लक्षस्योपाध्यंयमुस्तवं काशारसः केनचित्।
अयोध्यायो यन्त्रिकातिरत्तसृष्टिर्मखारोदितः
ईला-श्रावणनिः न: किलप्रसोप्यातिदिन्धिभिः॥"
It was this beautiful decoration of nature in which SAKUNTALÄ looked attractive and it was this beauty in the midst of nature which attracted DUSYANTA.

The beauty aids of ABHIJNÄNA-SAKUNTALA are different from the beauty aids of RTU-SAMHÄRA. The object of the former seems to be to embellish the wearer, whereas the object of the latter is to excite the passions.

The reference to beauty aids in the VIKRAMORVASIYA is limited. We find references to flowers that Urväśī used for decorating her hair. In the fourth act there is a reference to the flowers utilised by Urväśī at the time of the sexual union."

Further on there is a reference to the use of the śīra and the KADAMBA and the NANDĀRA flowers by Urväśī. Excepting these references to flowers there are no further references to beauty aids in the VIKRAMORVASIYA.

In the MĀLAVIKĀŚKIMITRA, we do not find extensive references to natural beauty aids. On the contrary, we find the poet contrasting the elements of nature with the beauty aids used by women in the fifth verse of the third act. Even so, women seem to be resorting to natural beauty aids on auspicious occasions. MĀLAVIKĀ wears the bouquet of ASOKA leaves in her ears and applies LĀXĀRĀGA to her feet when she
goes to kick the ASOKA.

There is quite a large variety of natural beauty aids in the KUMĀRASAMĪTHA. Decorations drawn from nature are described with reference to PĀRVATĪ at all stages of her life appropriately. The maiden PĀRVATĪ serving ŚANKARA, the austere PĀRVATĪ performing penance for obtaining ŚANKARA as her husband, after achieving her objective, PĀRVATĪ in the state of a bride and the beloved PĀRVATĪ, at the time of her passionate conjugal life; the natural ornaments, at all these stages are described.

There is one point which is characteristic in this epic. The poet, who has not described the beauty aids with reference to man anywhere seems to have departed from his usual practice here. He has described ŚANKARA'S decorations. Of course, these decorations contrast with those of PĀRVATĪ. Whereas, the decorations of PĀRVATĪ are all delicate and beautiful, the decorations of ŚANKARA are coarse and hideous.

The ornaments of PĀRVATĪ when she serves ŚANKARA as a maiden are all appropriate to youth. They are not the ornaments of innocence:

"तन्त्रोक्तकिमण्डलप्रदर्शनमकृष्टमत्तितिकारणम् ।
मुक्तकल्पांपीठलसिद्धां दासन्तुष्णाभरणं देहनी॥"

Then further on, there is a very clear reference to the exciting character of her ornamentation:

---
All these are the ornaments of spring. The flowers used are all fragrant and exciting.

The description of beauty aids drawn from nature is perhaps the most exhaustive of all such descriptions in the works of KALIDĀSA.

Immediately following this description is the description of PĀRVATĪ in penance. The elements of nature which she selects in that state are all coarse and rough. The contrasting descriptions of ornaments here is significant. Enjoyment and renunciation are both emphasised in this parallel treatment. There is an exhaustive treatment of such course elements in the fifth canto in the verses 8 to 12. PĀRVATĪ who had decorated herself with beautiful spring ornaments reverts to these coarse ornaments when she is jilted.

Next, we find the description of PĀRVATĪ’S makeup at the time of her marriage. There is reference to flowers and paste drawn from nature. In the seventh canto all the verses from 5 to 24 describe in detail the beauty aids of nature utilised at the time of marriage.

After marriage, comes the description of the love...
sport between Śaṅkara and Pārvatī. Śaṅkara decorates Pārvatī with elements of nature. He weaves a Pārījātaka garland in Pārvatī's hair which has become loose in consequence of love sport. He traces a design like the naval of the deer on her face. He paints Tātānākachakras near her ears. He places a pearl garland around her neck, a chain upon her hips and applies Amāja in her eyes and laxarāga on her feet. There are seven verses in the ninth canto of the Kumāraśambhava from 21 to 27 which give these descriptions.

The aesthetic appeal of the lover decorating the beloved is recognised by the poet in this description as also in the reference to the appeal of Rati to Kāmadeva to return to paint her right foot which he had left unpainted, in the course of her lament.

In the Rāghuvamśa, there is not as detailed a description of beauty aids as there is in the Kumāraśambhava. We find some references to these in the suitors choice by Indumati. There is reference to flower garlands, sandal pastes and flower beds there. After the choice, as Ajā proceeds to the city the women come out to see him. The decorations of these women are described just in the same way as those of the women of Aśādhiprāstha in the seventh canto of Kumāraśambhava.

There is a description of natural beauty aids of Indumati in the lament of Ajā in the eighth canto of Rāghuvamśa.
In the description of the spring in the ninth canto of RAGHUVAMSA, the poet has referred to the ornaments drawn from nature used by women who are intent upon love-making. There is a similar description of beauty aids used by such women in KISHA in the nineteenth canto of RAGHUVAMSA but whereas beauty is the sentiment in the former, obscenity is the sentiment in the latter.

Thus, the poet has described the beauty aids in different contexts in all his works.
Along with the TAPAVANA and the mountains, the PRAMADAVANA is also the poets' favourite phenomenon of nature. The forest, the garden, the hermitage or the mountain is always the dominating element in all the works of KALIDASA. His background is always dominated by nature, whenever he has to depict an episode which is placed in the setting of a palace he always conceives it in the PRAMADAVANA. Love emerges in the PRAMADAVANA, develops in it and is tested also there. Even the death of the beloved has been depicted by KALIDASA in a garden.

The PRAMADAVANA is nowhere disappointing. It is always an instrument for the development of the love of the main characters.

The PRAMADAVANA is described in RTU-SAVHARA, WALAVIK AGNIMITRA, VIKRAMORVASYA, RAGHUVAMSA, etc.

The PRAMADAVANA performs a dual function. It serves as the ground for the development of love. At the same time it serves as a place for solace in the midst of separation. Its fragrance, its coolness, and its sweet breeze serve to console the separated lovers. The name PRAMADAVANA itself is intoxicating. The elements that go to make the PRAMADAVANA are all intoxicating. The flowers, the creepers, the breeze, the beasts and birds all these
meet together to create the intoxicating atmosphere of the PRAMADAVANA. Let us now turn to a review of the PRAMADAVANA in the works of KĀLIDĀSA.

In the VIKRAMORVADĪYA, we come across the PRAMADAVANA in the second act. There is a suggestion here to the effect that the PRAMADAVANA is the place for the solitude of the love-lorn. The king says: "विद्वेषकर्ति
नायुक्तसुकलो शरणमसि। तद्विक्रमदानामागमितेरशयो।"

(No place is the appropriate resort of the love-lorn except solitude; therefore, please show me the way to the PRAMADAVANA.) The VIJUŚAKA in reply says: "तेले प्रमदवनलोपितेने य प्रलयुक्तो भवानाचुको दक्षिणार्तलेन।"

(This south breeze is leading you as if the PRAMADAVANA has instructed him to do so.)

The king feels diffident for a moment and then realises the usefulness of the PRAMADAVANA. He says:

"विद्वेषायकं लोपेमुक्तं लामगिते।"

The VIJUŚAKA described the PRAMADAVANA as suggesting the arrival of spring.

Thus, the poet does not describe love or separation in the midst of the palace but he describes these in the PRAMADAVANA.
As the king enters the PRAMADAVANA for seeking relief for the pain of separation, CHİTRALÈKHĀ and URVĀŚI enter the same place. CHİTRALÈKHĀ likens this PRAMADAVANA to NANDANAVANA, the garden of heaven.

It is in this scene that the love between PURŪRAVAS and URVĀŚI matures through the episode of the love message written on the BHŪRJAPATRA.

It is here, that KĀŚTRAJAPUTRI enters.

There is another point to be noted here. It seems that the KHI DĀŚILA used to be erected near the PRAMADAVANA always. A statement by VIDŪŞAKA on page 82 suggests this proximity. We find a similar suggestion in the MEGHĀLŪṬA in the twenty first verse of the UTTARA MEGHA.

In the MĀLAVIKĀGNIMITRA, also there is a PRAMADAVANA. Just as PURŪRAVAS proceeds to the PRAMADAVANA for seeking relief in separation so also the VIDŪŚAKA suggests to king AGNIMITRA to proceed to the PRAMADAVANA for finding relief in a similar situation: "लल्प्रमदवनमेव गद्यायः=

(Let us proceed to the PRAMADAVANA.)

And the king request the VIDŪŚAKA to point the way to the PRAMADAVANA. In this context the VIDŪŚAKA says: "नन्देशः

प्रमदवन पवनवल्चोभिः पद्मावसुगुणोभिस्मङ्गलपल्लबः भवन्त प्रवेषः।"
The description of the PRAMADAVANA given by the VIDŪŚAKA is both poetic and suggestive: "हलवल्लु भन्तामिनि विशेषविविगुपकरा प्रामदवनकर्मा धुवलियेल्हलधापिविल्कि वसन्तकुपल्लान्तियं गुलीलम्।"
(This beauty of this PRAMADAVANA has arrived to entice you with spring flowers which put the ornaments of women young maidens to shame.)

Subsequently the PRAMADAVANA is referred to in three places in this play. The VIDŪŚAKA when he practices deception on the queen to obtain her signet ring says that he had gone to the PRAMADAVANA for getting flowers in order to be presented to the queen at the time of meeting her, and was bitten by a serpent. As soon as the signet ring is available the king requests his attendant to lead him to the PRAMADAVANA, and finally there is a reference to the PRAMADAVANA at the end of the fourth act where KĀLAVIKĀ waiting anxiously for the blossoming of ASOKA, follows the female gardener.

Thus, the PRAMADAVANA is an essential element of nature utilised by KĀLIDĀSA for developing love. It is almost symbolic of developing love.

1. मालविं: ॥१५॥ ४।
KĀLIDĀṢA has not described the ocean anywhere in very great detail except at one place. That description occurs in the context of RĀMA'S return aerial journey from LANKĀ to AYODHYĀ. That description is so exact and appropriate that we are wonderstruck as to how KĀLIDĀṢA could have described the ocean as it looks from a VIMĀNA in those days when technical progress had not reached a high enough level. This description is a measure of KĀLIDĀṢA'S flight of imagination.

This description is contained in 16 verses from 8 to 17 in the thirteenth canto of RAGHUVARĀ."
The MUSIS drawing the fishy water from the ocean close their mouths and then issue fountains of waters from holes in their heads. The form of the ocean which gets divided because of the jumping of the Mātāṅga alligators, dashes against their cheeks and looks like the CHĀMARA of their ears. The snakes who have come out to eat the breeze on the shores are seen because of the reflections of the rays of the sun coming out from the gems on their heads, even though they are covered by the waves of the ocean.

The reefs of corals competing with your lips are absorbed in the waves and appear on the surface with very great difficulty. As the sky is covered with clouds moving hither and thither in stormy breezes, it looks as if the ocean is again being agitated by the MANTRĀRĀCHALA. The shore which is green because of the TAMĀLA groves looks like a boundary of a huge circle. The wind coming from the shores decorates the face of the large-eyed one with the pollen of KETAKI as it feels that the lover is very impatient to kiss the HIMBA-like lips of the beloved only after her decoration. The shore of the ocean is covered with pearls coming out of shells and with fruit laden trees.

This description is in the first place fully exact. In the second place the description is a description of elements of nature only. In the third place it is not only nature and beauty that are emphasised in this description but the third
element which always accompanies the former two in Kālidāsa viz. the element of love - is also present in an interpenetration with the former two.
The time of night is of a special significance in the works of KĀLIDĀSA. Being a keen observer of the minds of men KĀLIDĀSA has very appropriately depicted the influence of the night on human emotions.

In the RTU-SAMHĀRA, the significance of the night is brought out in cantos 1, 3, 4, and 5.

The night in GRIṢMA is more relieving than the warm day. The sun in the day is scorching but the Moon at night is desirable. The night with the Moon shining is pleasing. And, therefore, the passionate men and women feel happy in the GRIṢMA night.

The SARAD night is also beautiful. The nights are elongated in this season. The nights in HĀṬNTA keep the passionate ones awake but the effect of the night is the most intense in the ŚĪRA. That effect is expressed in the following lines:

"निःशासु तुधा, सह कमिभि; विस्मित सवं मदनीयमुस्त्ववम् ||"

The significance of the night is brought out in the MĀṆḌUTA as well. The YAKṢA desires the MĀṆHA to step
for a night in UJAYINI:

"राज्यनीनां रमण्यसाति योंति लज्ज अक्षतः ।
" कौन्ते शारीं चिरिवीलसङ्गोत्तिच्छविलक्षणः ।"

The nights in ALAKHPURI are always Moonlit:

"जलयज्ञोत्संप्रदायरथा: प्रतिबन्धशोकितमव: प्रतिशः ।
" मैः भासी: सत्यंतुरुवये सुचये कहवते कथनानातः ।"

Here also, there is a reference to women going out on love errand.

The YAKSHI, who passes the day in routine finds it very difficult to pass the night in separation.

"सत्यसारारम्भी न तथा प्रीविक्षिप्रीयाः:
शापुः साधृः शुक्लशुचः निविसेदवो समी पोः ।"

She passes the night in very depressing circumstances. She passes it with hot tears in her eyes.

In the VIKRAMORVASIYA, the tortures of passion are shown to increase. The king says "जयस्म, रजनया
सङ्क चिन्तकः भासिकाः ।"

A very clear contrast between the nights in union with the beloved and the nights in separation is expressed in a verse by the king at the end of the third act:

"अनुपलोक्तसत्यो युः शातुगुणितेऽवत्स महान्यामः ।"

In the ABHIJñāNA-SĀKUNTALA, also the same sentiment
is expressed in the fifth act where the king expresses
his state in separation at night:

"मिशि मिशि मूलन्यस्लापादु प्रसारिनिवरुभि:"

Even the non-human elements of nature are
expected to unite at night as we see in a statement in the
third act: "चत्रक्षाक्षापधुके, नामधवस्व सुखसर | उपरिध्यति रजनी "

The symbolic representation is perhaps found best
in the MĀLAVIKĀKHITĀ, when the beloved is compared to
the night:

"अनितलिनियुक्तनिधारिणी अनुभिरामणो: प्रातिभाषि मे।
उदवाणिर निर्मुक्तवलिकौ दलिसरदिरिव -चात्रविभावस् ""

Thus, the beloved is likened to the night in spring.

We find numerous references to the night in the
RAGHAVĀNĪ. The pregnant SUBĀKŚI is compared to the night
when the day is about to dawn. The sentiment of separation
becoming more torturing is expressed in the fifth canto when
AJA does not get sleep at night. A symbolic representation
of the night is given in the fifth canto in the following
verse: "

निशावशेषं भवलायनवेष्यमणा
पर्युप्तिक्षुक्तमहत्ता निशि स्वहितेऽ|
लघुभिनितिकृतैल तेन दिनातनन्तः
सोऽपि व्यावननरुरसं विभासि -यनः ""
We find nature experiencing the sentiment of love at night in this verse.

Describing the king of AVANTI in the choice of suitor by INDIRA, SINANDA describes him as enjoying the nights with his beloved even in the dark half because of the Moonlight emanating from the Moon on SANKARA's head. The character of the night to excite passions is depicted in this verse.

Just as MALAVIKĀ was compared with the night so is INDIRA compared with a flame of light in the night.

If the beloved is likened to the night sometimes, she is also likened to the herb destroying darkness at night as she is expected to destroy the darkness of the passion in the night:

"द्वितीयम मुखांगते लघस्वरूपिनार्तिया नक्षीत्राखे गोविलः"

The woman is likened to the night and her progeny to the herb dispelling darkness in the tenth canto when RĀMA is born.

So far we have come across night as symbolising the beloved or as serving the function of exciting passions.
We come across another symbolisation of the night in the sixteenth canto of RAGHUVAMŚA when AYODHYĀ appears before KUSA at night. Night seems to be symbolising tragedy in this context.

Night has a special significance in human life. It is the time for rest and the time, when peace reigns in the atmosphere. It is the time when the lovers find themselves in absolute privacy and therefore, all restraint is released. It is this character of the night that has been brought out by KĀLIDĀSA most artistically and in doing so, he has underlined a great psychological truth.
KĀLIDĀSA is not essentially a poet of the sky. We do not come across inspired utterances, with respect to the phenomena of the sky that we find in the Vedas or the UPAHĪṢĀDA. We do not find the dawn being described anywhere in the works of KĀLIDĀSA ecstatically. Even so there are some beautiful descriptions of the phenomena of the sky in his works.

We find morning being described in his works. There are also descriptions of the noon and the evening twilight. The Moonset and sunrise are referred to. The twilight is described in great detail by him. The Moon also is described in detail. We will note some of these descriptions here.

We shall begin with the description of the Moonset and sunrise, that is given in ABHIJNĀNA-SĀKUNTALA act 4.

"पास्यासं क्षितिधरगुणेऽभूमिः कृत्या सम्मेरोः
क्रण्तं येन अविलम्बा मध्यमं धातृम् विक्रोः
सोहं च चन्द्रं पतलि गणानाद्यथायेऽस्यम्योः
रत्नाकरे निम्बकलि महालाम्पथयं अंशनिलसा ||"

The Moon is described in MĀLAVIKĀGHIMITRA act 2. Verse 12, and in VIKRAMAṆVĀṢĪYA act 2, verse 22.
The swans close their eyes beneath the shadow of lotus flowers, the doves desert their homes; the peacocks seek to drink the spray from the fountain or stand at the foot of trees, bees pierce the KARIKĀRA buds and rest inside; and parrots in their cages crave for a drink of water:

"पत्र-छायासु उन्सा मुकुमतनयसा कृत्तिपालिनान\nसौधामुखयतापादकनिपतिरचयनेष्वारायणसानि।\n\nबिन्नोपालिपखासु: परिसरति शिशी शान्तिमहारियाः\nसर्वसाँतमुत्तमं नृपपुष्पोद्यायले सप्तस्वर्णः।"

Sunset is described in the first and second canto of RAGHU AMŚA and in VIKRAMORWAŚIYA act third verse 2. But there descriptions are more of life on earth at sunset time than of the beauty of sunset itself. A really picturesque description of sunset is given in the eighth canto of KUMĀRASAMBHAVA.

But rare of all phenomena of the sky, the most impassioned descriptions are to be found only about the Moon. There is no poetry of the Moon to equal KĀLIDĀSA’S impassioned descriptions in the VIKRAMORWAŚIYA. The seventh verse in the third act is a beautiful incocation to the Moon:

"रक्षिमाबक्षते सत्ताक्रियायें सुधया लघयते सुरागुलितं।\nलमसां निन्य उगरेत्तां निक्लेते उरचुमलितानने नभस्व।"

1. शान्ति. 2. 10  4. वि. 3.
And the most detailed description of the Moon which is highly poetic is given in the eighth canto of Kumārasamudrabrāhma in verses 56, 57, 63, 65, 66, 68, 70 and 73.

One point to be noted in connection with Kālidāsa's descriptions of the phenomena of the sky is that he does not describe these only with a view to present beautiful pictures. His descriptions always relate these phenomena to humanity.
As nature dominates all the seven works of Kālidāsa, as the atmosphere of nature seems to be pervading everywhere, as the scenes of all his poems and plays are laid in nature, as the lives of his heroes and heroines are identified with nature, so has the poet depicted their lives, actions etc., in close identity with nature. He has compared the organs and limbs of women with beautiful elements of nature. In doing so, he has not only brought out the beauty of women but he has also brought out the essential qualities of these elements. In describing the limbs of women the elements of nature that the poet has utilized are all serene and are not coarse.

In the Meghadūta, the poet has compared the organs and the limbs of women with the lotus, the ripe bimba fruit, the wasp and the deer. We find the glances of the eyes of women being compared to the rows of bees in the thirty-eighth verse of Pūrva-Megha.

"अशे कपः त्वाद सहुकराङ्गीशिविनिकटादावति"  

(will cast side long glances at you resembling the row of bees)

In the forty-second verse the faces of forsaken women are compared to the lotuses.
In the UTTARA-MEGHA, the description of the YAKSHI given in the twenty-second verse is an illustration which is significant:

"लंडी रामा मीत्राजिन्षुः पदकविशाखाधरसी
सद्यो रामा चकितहरिणीप्रक्षणा निननामि।"

(The lady who will be found there slender-framed, youthful, with pointed teeth and her lower lip resembling a ripe bimba fruit, thin in the middle, possessed of eyes like frightened doe, having a deep naval.)

Here, the YAKSHI is compared to elements of nature bringing out similarity with elements of nature.

But the most picturesque description is to be found in the forty fourth verse of the UTTARA MEGHA:

"यामास्वद्व चकितहरिणीप्रक्षणे टप्पिपातः
नलं राजाः राशिनि शिखिना अर्जुशरस्रु कोशान ।
उद्वशानि प्रतनुषु नरीलिङ्गु भृजिलासा
उन्नीकरिष्किचिरयिः न ते चण्डि सारस्यमस्त।"

O, fancy to see your body in the PRIYANGU creepers, your glances in the eyes of bewildered female deer, the beauty of your face in the Moon, your hair in the plumages of the peacocks, and the sporting movements of your eyebrows in the gentle ripples of the rivers; but, O, nowhere in a single
thing, O passionate one! does your likeness exist.)

In the Rītu-Samhitā also we find comparisons of the limbs and the organs of the female form with the elements of nature. The eyes of women whose husbands have left them are compared with blue ponds full of water and their lips are compared with bimba fruits and fresh leaves. The other similes with respect to lips are those of the Bandhuṭa, the Kiṣālāya and the Bandhuvīva. The feet of women are compared to the lotus. The face is also compared to the lotus at various places. Women’s hair are compared to the clouds or the plumage of the peacocks.

Sakuntalā, in the Abhijñāna-Sakuntala, is almost identified with nature:

"अधरं किसतन्यासम: कूम्भलिप्तपत्नीकारिणो बहुं।
कु मस्मिनं तीव्रतीयं वैधनमोक्षेऽसु सुनयते।"

(The lips having the colour of fresh leaves, two hands resembling delicate branches, youth enticing like flower has blossomed in her limbs.)

The eyes of Sakuntalā are compared to those of the Sāraṅga deer and her whole body is compared to the delicate Navamālikā flower.

In the Mālavikāgnimitra we find Mālavikā’s organs and limbs being compared to different elements of nature.
by the king. Her face is likened to the SARAD moon and she is likened to the lotus. A beautiful description of Mālavikā's face is given by the king thus:

"स्मायमानमा किंचि सिन्धुदश निशोभ मुखम्।
असमसुल्लखकरसं च चसिदिल पद्मं दाम।"

(These eyes have been the face of the big eyed one, which is adorned by teeth which are slightly visible because of a faint smile resembling the lotus on the point of blossoming when its pollen is only slightly visible.)

The arms of Mālavikā are compared to the branches of ŚYĀMĀ creeper and her hands are compared to the lotus. Her lips are compared to the bimba fruits, her feet to the hundred petalled lotus as also to the newly blossomed lotus. Her body is compared to the MĀLĀTI garland, to the KUNDA creeper, to the creeper entwined around the mango tree and to the Chaitra night.

In the VIKRAMOVARĪYA all through-out the fourth act we find the king comparing the limbs of UNVĀŚI with the elements of nature. UNVĀŚI is compared to the RĀJAhANŚI, the eyes of the angry beloved with the KANDALI flowers, her hair with the plumage of the peacock, her voice with the note of the cuckoo, her gait with the gait of the swan and her face with the lotus.

In the RAGHUVAMŚA, we find INDUMATI being described

1. मानविक्र. 2. १०.
with comparisons drawn from nature and the description in the lament of AYA is fully based on similes drawn from nature. There are similar comparisons with respect to other heroines in the RAGHVAMSHA.

In the KUMĀRASAṂBHĀVA, in the first canto the description of PĀRVATI in her youth is a description in which her limbs are extensively compared with elements of nature in a number of verses. The description is a description beginning with the feet and going up to the head. It begins with the feet, proceeds up to the thighs, the waist, the hands, the breasts and the face. The whole of this description is based on similes in which elements of nature are utilised appropriately.
KĀLIDĀSA'S observation of the phenomena of nature is so acute that several of his statements in which natural phenomena are used to explain human actions or traits have become part of national consciousness and have, therefore, achieved the status of proverbs. This is so because KĀLIDĀSA, is as much a people's poet as he is a philosopher's poet. The sayings of this type in the works of KĀLIDĀSA are very numerous. They would form a subject of independent study by themselves. We would quote here a few of these penetrating observations:

(1) "ननु प्रधानसिधि निबधादेभि किरया: ||
(2) "निबधारुपाला श्रवणैः सुभाषितम् अधिकति संहृतः: ||
(3) "ज्ञातिपूहा विख्यातीः क्रोधायैः अब्दुः ||
(4) "सुमर्गवतोऽवर्ताय दृष्ट: कथयति भोजवचन कर्म तीमितः ||
(5) "आत्मगृहां: कुमुदस्तवनि प्रायस्ति ताधानायम्: ||
(6) "न हि अममिनि' इष्टः अमहन्नकृति मर्मांकन: ||
(7) "अवैन अस्तुः मथा पारस्पद्धयोगः सुखितसि: ||
(8) "भगवः इशो अत्यन्तिनिधाते भिमंतिरसः विरोधः: विडम्बनस्य ||
(9) "हंसनु गुणमुच्येत तथा देवसानात्: मेधेत् सरस: ||
(10) "प्रायुक्तस्य दृष्ट: न ताभुच्छर्तेव मानन: ||

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(1) श्र. 5. 250. 2 (2) श्र. 5. 268. 8 (3) श्र. 4. 42 (4) श्र. 3. 20 (5) श्र. 2. 102. 4 (6) श्र. 5. 212. 30 (7) श्र. 5. 41. 3
These observations of Kālidāsa have become the traditional stock in trade of his successors in Sanskrit and of the poets in the Indian languages.
and as he torments it with a view to count his teeth, the TAPAS intervenes to dissuade him from doing so.

These living birds and beasts serving as the playmates of children have a very clear lesson to impart. Contact with the living beasts and birds is always more impressive than a contact with toys. Another point with respect to education in the works of KALIDĀSA, is with respect to the education of women. The first point is that this education should be given in hermitages. In order that young maidens may develop affection, an atmosphere is provided in which love for flowers and trees and beasts and birds is inculcated. That love assumes a very definite character. These maidens love the elements of nature maternally as well as fraternally.

Physical labour, faith and love are the three qualities that are especially emphasised in this context.

In the ĀDIJĀNA-SĀKUNTALA, we find these qualities being clearly depicted. The king, as he sees the three hermitage maidens, says: "हलास्त्तपरिपक्वतः सामानाणाययः। सेचनाश्रयति ब्रजपैयः पयो नालुमिन त्वाभिषरसोऽ।"

(Those hermitage maidens are coming to this side with pots appropriate to their sizes to sprinkle water over the young trees.)

Thus, it is clear that young maidens in a hermitage
are entrusted with the care of young trees, so that they may develop their maternal instinct.

Not only this, but the sages of the hermitage seem to be showing deep affection for the phenomena of nature so that the maidens in their care may also develop a similar affection. It is, therefore, that Anasúyā says that father Kasyapa seems to be loving these Ashama trees more than Sakuntalā herself as she, who is as delicate as Navamālikā is entrusted with the task of filling the basins with water. The consequence is that these maidens develop fraternal sentiment for these phenomena of nature as Sakuntalā says: "न कौलं नालिकोवेन एवं | अस्ति से तो अरवरोह हतेपु।"

(It is not only that there is a direction of father, I also love them as my own brothers.)

Along with love for nature, we find also the reception of the guests being entrusted to these maidens.

If these young maidens love the trees and the creepers they also love the beasts in the hermitage. Sakuntalā's love for the young one of the deer is picturesquely pointed out in the fourth act of Añjanekā. She loves the young one of the deer like her own son. The most effective representation of this relationship between Sakuntalā and nature is given in the eleventh verse of the...
fourth act.

We find a complete identification between SAKUNTALA and the elements of nature which is a consequence of her education in the hermitage.

In the MAHABUTA, although, there is no direct representation of education, we do find an indirect reference in the UTTHRA-MASHA where the YAKSHINI makes the peacock dance to the tune of her VALAYAS:

"ताते: शिखावतप्रभूणित: कान्ताय: य | रामधापती दिवसिसमेश नीनवन: सुरुः: ||"

This reference suggests very clearly that training of birds and beasts was a favourite pastime for women as it had an educative function.

The KUVASAMBHAVA very clearly refers to the means of writing in the times of KALIDASA.

"कल्याणका धातुरसेव यजु भूजियाच: कुमारसिन्धुशोणाः | प्रणवती विकुलसुन्तलीसानांवरूणव्रतविषयोपोषाम ||"

The BHURJA leaves were the means for writing and the DHATURASA was the material with which such writing was done.

Similar references are found in VIKRAMORVASHIYA, where BHURJAPATRA is similarly used. In the ABHJNANA SAKUNTALA, the love message is suggested to be written on

1. 3. 15. 2. 3. 15.
the lotus-leaf with nails. The stone-slab is used for painting in the Maṇḍana.

The Education of Pārvatī has taken place in Himalaya. The education of Karttikeya also is set in the same surroundings.

In the Rābhavaśa, we find the depiction of the education of boys and girls in the hermitages. The following verses give us an idea about this education:

"वन-नरादुपायेः समिलकुशफलकाः।
पूर्णमाणमरस्याहितीप्रलय्यात्स्तलपतिविभि:॥"

"सेकान्ते मुनिक्याविभस्तेऽश्चोपितिनेन वनम्
विध्वस्ताय विद्यामानालयामेच्छु पार्थिनाम॥"

The hermits bring fruits and flowers and fuel from the forest and the daughters of the sages sprinkle water over the trees and instil faith in the birds. The education of boys and girls is distinguished as their function in life is different. The attendance on trees, beasts and birds is always given to the care of girls. We do not find these being cared by boys. This does not mean that education did not include the three 'Rs'.

Even the arts of war were taught in the forest. Rāma and Laxmaṇa receive their martial education in the forest under Viṣṇumitra. Even when martial education is
in the forest under VI-WATIMA. Even when martial education is being imparted, the tenderness towards aspects of nature is not forgotten. A beautiful reference to the education of young girls, maidens, arriving into youth and hermit women is found in the eleventh canto of RAGHVAMśA:

"पुष्पां कलेव तालिकमाहृत्यो वीजं व अतंयमक्रुष्टोति। ।
विनादो विलक्षणि नवकितस्कृतौ, पुदाद्वास्ते मुनिकन्यास्त्वाम्।।"

"पवोधितं अनवलं व शालंसंदिता । स्वर्भवमनुगमः।।
असंशयं प्राकन्तवेगपति: स्त्राद्वदप्रीतिमितापस्ति ।१४८म्"

LAWS and KUDĀ are given their education in the midst of nature.

We thus, find that KĀLIDĀSA was an advocate of education in the midst of nature. He did accept the principle of education through action. But his original idea is with respect to education through association with living aspects of nature including beasts and birds.

All educationists are agreed that play constitutes an important element in education. We find play fulfilling this significant function in the works of KĀLIDĀSA. KĀLIDĀSA always selects elements from nature for the play of children. These children are shown as playing in the midst of nature. PĀRVATI, as an infant, was playing in the midst of nature as is indicated in the following verse:
And Kārtikeya also used to play with elements of nature as is indicated in the eleventh canto of Kumārasambhava:

"And HABMKMA also used to play with elements of nature as is indicated in the eleventh canto of Kumārasambhava.

The absorption of children in their play with beasts is effectively brought out in the instances of Āyu and Sarvadākāna.

In the Mahābhārata, the daughters of the gods are shown as playing with gems in the refreshing sands of Mandakini.

Thus, the significance of play in the development of children is indicated in the works of Kālidāsa, pointing out the grasp of the poet of this essential in the realm of education.
An effort has been made in the foregoing sections of our concluding chapter to present the understanding and use of the word PRAKR̄TI by KĀLIDĀSA in his works. We, then proceeded to a review of KĀLIDĀSA'S approach to different elements, aspects and phenomena of Nature. We shall now proceed to enumerate the important observations touching upon KĀLIDĀSA'S philosophy of nature made by leading scholars who have given a special thought to KĀLIDĀSA'S works. Parallel with this, we shall list the observations which we have made as a result of the analysis of the works of KĀLIDĀSA. A comparative study of these two sets of observations will be made to show that all the observations made so far are either imperfect or insufficient. This comparative study will lead us to the formulation of the enunciation of KĀLIDĀSA'S philosophy of Nature. After that formulation, we shall undertake a brief review and comparison of the approach to Nature of KĀLIDĀSA and other prominent Sanskrit poets who have treated Nature significantly in their works. And at the end, we shall present our thesis with respect to KĀLIDĀSA'S philosophy of nature.

There is a very large number of scholars, who have expressed themselves about KĀLIDĀSA and his approach to nature. We shall give here the viewpoints of some western and eastern scholars so that all representative views in this connection may be catalogued.

(1) A.W. Ryder, an acute and sympathetic critic of KĀLIDĀSA has seized with insight the central fact in KĀLIDĀSA'S nature poetry. He has said:
"I have already hinted at the wonderful balance in Kālidāsa's characters, by virtue of which he found himself equally at home in a princely palace and in a wilderness. I know not with whom to compare him in this; even Shakespeare, for all his magical insight into natural beauty is primarily a poet of the human heart. That can hardly be said of Kālidāsa; nor can it be said that he is primarily a poet of natural beauty. The two characters united in him, it might almost be said chemically. The matter which I am clumsily endeavouring to make plain is beautifully epitomised in the cloud-messenger, the former half is a description of external nature, yet it is interwoven with human feeling; the latter half is a picture of a human heart. Yet the picture is framed in natural beauty. So exquisitely is the thing done that none can say which half is superior. Of those who tread this perfect poem in the original text, some are moved by the one, some by the other. Kālidāsa understood in the fifth century, what Europe did not learn until the nineteenth, and even now comprehends imperfectly, that the world was not made for man, that man reaches his full stature only as he realises the dignity and worth of the life that is not human."

Although, Ryder could discern the central fact of Kālidāsa's natural poetry, he failed to recognise its source which is to be found in Indian Culture.

(2) Augustus William Von Schlegel, a nineteenth century German critic has made the following observation about Kālidāsa's approach to nature:
"I know not with whom to compare Kālidāsa; even Shakespeare for all his musical insight into natural beauty is a poet of the human heart. That can hardly be said of Kālidāsa; nor it can be said that he is primarily a poet of natural beauty. The two characters unite in him, it might be said almost chemically."

(3) A. B. Keith has made the following observation:

"The characters are surrounded by nature, with which they are in constant communion. The elements of nature in the midst of which they move are often addressed by them and form and essential of their lives. Hence, the influence of nature on the minds of lovers is much dwelt on. Dealing with the love adventure of two famous kings of ancient epic legend, they represent scenes far removed from reality in which heaven and earth are not separated and men, demigods, nymphs and saints are intermingled."

(4) A.A. MacDonell, has made an observation which is more philosophical:

"The aesthetic approach to reality is the highest refinement of the mind and the finest culture. The beauty of the Uṣas is the beauty of the maiden, the beauty of Sarasvatī is the beauty of the mother. By revealing the beauty that lies at the core of the cosmic order, the Vedic sages uplifted the mind of men to unimaginable heights. Diety is understood in terms of Goodness, Beauty and Truth the three ultimate values. This diety an aspect of Ṛta of cosmic law..."
is only the obverse of RTA as moral law.

In all this lyrical poetry the plant and the animal world is treated with much charm.... Various birds to which poetical myths are frequently introduced as furnishing analogies to human life and love..... In all this lyrical poetry, the bright eyes and beauty of Indian girls find a setting in scenes brilliant with blossoming trees, fragrant with flowers, gay with the plumage and vocal with the song of birds, diversified with lotus ponds, steeped in tropical sunshine and with large eyed gazelles reclining in the shade."

(5) The classic utterance of the German poet GOETHE is also a statement in which the approach of KĀLIDĀSA to nature is defined:

"Wouldst thou the young year's blossoms and the fruits of its decline, And all by which the soul is charmed enraptured feasted fed. Wouldst thou the earth and heaven itself in one sole name combine? I am thee, O, SAKUNTALA, and all at once is said."

(6) Shree Rabindranath Tagore has given a deep thought to KĀLIDĀSA'S works and has given an original analysis of KĀLIDĀSA'S philosophy of nature. His presentation of that philosophy is contained in 'PRACHINA SANSHYTA' and in some other essays. The following is his viewpoint on the subject:
"The separation of the human being from the forest becomes so tragic only in ABHIJÑĀNA-SĀKUNTALA in the whole realm of world literature. In this play, there is a union of man and nature which is as intimate as the union between conduct and religious precepts. Such a unity between unlike things is possible only in India.

There is a union of man and nature in this poem (MEGHADŪTA) which is similar to the union between religion and conduct.

That KĀLIDĀSA is essentially an Indian poet is proved by his pictures of the TAPOVANA. Who else has succeeded in producing such fully joyful images of the TAPOVANA?

The sweetness of human relationship with all living and nonliving existence is the principle message of the TAPOVANA in ABHIJÑĀNA-SĀKUNTALA that disdains the heartless palaces of greed.

There is no doubt, that RTU-SĀMHĀRA is a creation of KĀLIDĀSA'S youth. The music of the meeting of youthful men and women in that poem begins with the tune of passion. Its music has not reached the pitch of Penance that it has reached in SĀKUNTALA and KUMĀRASĀMHĀRA.

But the poet has mixed this passion of youth with the variegated and vast music of nature. The Moon beam of the day's end in the GRĪŠMA which is releaved by mechanical water devices has united its tune with the tune of passion.
The KADAMBA branch shakes in the wind at the edge of the forest in the sprinkling of the fresh water of the Monsoon because of the influence of passion. The Saradā laxmi which is pleasant because of ripened rice, plays to the rhythm of the notes of the swan and the jingling of the ĀJARĀ.

The soft noise of the mango branch which is agitated by the south wind of the spring spreads to the tune of passion.

What we see there is not domination over nature, it is not enjoyment of nature, but is identification with nature.

In the MEGHADŪTA, the YAKSA does not lament in solitude. The pain of separation leads him to the mountains, rivers, forests, towns in the new monsoon. The poet has not depicted the pain of the human heart in a limited canvas but has spread it throughout the cosmos.

The poet has provided an opportunity to new love to blossom, without purpose and accidentally, with art in two TAPOVANAS situated away from the atmosphere of society.

Spring blooming in TAPOVANA! The beauty of nature arising all of a sudden in the midst of very harsh code of conduct of penance! The blooming of spring in the midst of the PRAMADAVANA would not seem so unnatural.

Just as a lion's cub and a young child play in KĀLIDĀSA'S TAPOVANA, so do the ideals of the Yogi and the house-holder meet together in his poetic TAPOVANA.
GOETHE has said, if anyone wants to obtain a view of the young blossom and the ripe fruit in one place, if anyone wants to obtain a view of heaven and earth in one place, that view will be available in SAKUNTALA.

KĀLIDĀSA has placed his heroine at the confluence of frailty and steadiness, freedom, restraint, river and ocean with exquisite art. Her father is a sage, her mother is an APSARAS, her birth is a consequence of a transgression and she has been brought up in a hermitage. The hermitage is a place where nature and penance have met, where beauty and restraint are united, where there are no artificial bondages of societies and where the code of religion prevails. The GĀNDHARVĀ marriage that is fulfilled here is also of similar quality. It is an extreme step by nature but it has the binding character of marriage as well. There is a peculiar beauty in the drama of SĀKUNTALĀ as it is enacted at the confluence of bondage and freedom. Its happiness and misery, its union and separation are a consequence of the action and the reaction of these two, only a very close observation can show as to why GOETHE declares with a resounding voice that the two opposites meet together in SĀKUNTALĀ.

SĀKUNTALĀ is a limb of the TAPOVANA. If the TAPOVANA be removed from the play not only would the plot suffer but SĀKUNTALĀ herself would become imperfect. Her sweet character has developed because of the shade of the forest and the flower blossoms of the MĀDHAVI creeper. It is interwoven with the natural fraternity of beasts and birds. The external
nature which Kālidāsa has described in his play has not been kept aloof, it is interwoven with the character of Sākuntalā. It is, therefore, that we have said that it is difficult to bring Sākuntalā out of her poetic surroundings.

The creepers, the beasts, the birds etc., have been assimilated with the human beings even though they have preserved their own individuality.

Kālidāsa has quenched the fire of nature by the rain of tears of the mind rising out of repentance in this play. The cosmic nature is beautiful and peaceful in its exterior, but its great power functions within, day by day. We come across its image in the Abhijñāna-Sākuntalā.

The external nature in the Tāpovāna of the poet has everywhere co-operated with the inner activity. It has imparted its sweet activity to Sākuntalā's youthful sport, it has murmured auspicious blessings at other times, it has emphasised the tragedy by a mute parting message with the anxiety of separation, and it has attributed holy purity and affectionate sweetness to Sākuntalā's character by its wonderful power of Mantras. Silence is pervading in this poem of Sākuntalā but the greatest significance of silence and all pervasiveness is found in this poet's Tāpovāna."

(7) Anurādhapātra's observations about Kālidāsa's approach to nature are very exhaustive and original. He has discussed this problem in a number of his essays. We shall quote rather exhaustively from him as we have done in the case of — Rābin德拉纳特·塔戈尔.
"The period in which KĀLIDĀSA flourished was the period when India, having for the time exhausted the possibilities of soul experience attainable through the spirit and the imaginative reason, was now attempting to find out the utmost each sense could feel, probing and sounding the soul possibilities in matter and even seeking God through the senses.

The Union of ISVĀRA and ŚAKTI from which TANTRISM arose was already there in the symbolic legends of the PURĀNAS and one of these is the subject of KĀLIDĀSA'S greatest epic poem. The central idea of this great unfinished poem, the marriage of ŚĪVA and PĀRVATĪ, typified in its original idea the union of PURUŚA and PRAKRITI, the supreme soul and dynamic nature by which the world is created, but this type of divine legend was used esoterically to typify also the nature-soul's search for attainment of God and something of this conception pierces through the description of PĀRVATĪ'S seeking after ŚĪVA.

A vivid and virile interpretation of sense-life in nature, a similar interpretation of all elements of human life capable of greatness or beauty seen under the light of the senses and expressed in the terms of an aesthetic appreciation, this is the spirit of KĀLIDĀSA'S first work as it is of his last.

KĀLIDĀSA with his fine and artistic feeling, his vitality and warm humanism and his profound sense of what true poetry must be, appears to have divined from the beginning the true place of nature in the poet's outlook. He looks inside but not too far inside. He realises always the supreme
importance of life as the only abiding foundation of a poem's immortality.

KĀLIDĀSA'S presentation of PURŪRAVAS is purely romantic, existing only to express disinterested delight in the beauty of human life and emotion and the life and emotions of animate and inanimate nature."

(8) Dr. Radhakrisnan gives a philosopher's evaluation of KĀLIDĀSA'S approach to nature:

"Nature had not become mechanical for KĀLIDĀSA. It had still its enchantment. His characters have a sensitive appreciation of plants and trees of hills and rivers and a feeling of brotherhood for animals.

The idea of retreat into nature, a mountain top or a forest hermitage in search of the revelation of the spirit of the universe has been with us from early times. As human beings we have our roots in nature and we participate in its life in many ways.

Nature had not become mechanical or impersonal for KĀLIDĀSA. SĀKUNTALĀ is a child of nature, when she was abandoned by her मनुष्यी mother, मानक, the birds of the sky pick her up and rear her until the sage KĀṆṆA takes her under his fostering care.

KĀLIDĀSA'S knowledge of nature is not only accurate, but is sympathetic. His observation was wedded to imagination.
No man can reach his full stature until he realises the dignity and worth of life that is not human. We must develop sympathy with all forms of life the world is not made only for man."

(C) C. P. Ramaswami Aiyar in his study of 'Landscape in literature' has made the following observations:

"There is one sentiment which occurs in different shapes in several poems, but which is preserved in deathless verse by Kālidāsa in the thirteenth canto of Raghuvamsa."

"O Vaidehi, glance at the mass of the waters divided from the end of the Malaya range by bridge and flecked with foam. How closely does it resemble the clear skies of the Sarad season full of beautiful stars and partitioned by the milky way!"

By these lines Kālidāsa has not only indicated the great height at which the Vimāna was travelling but has observed a similarity of two of nature's apparently disparate phenomena.

There is scarcely anything in eastern or western poetry to surpass the picturesqueness and the melody of the verses in the first canto of the Ārjuna.

Although, some of the prominent writers on Indian aesthetics are apt to neglect Ārjuna, yet, there is hardly a poem in the whole range of literature in which the interaction of the different aspects of the seasons...
is delineated with such lusciousness of language and wealth of portraiture."

[10] G. C. Zala in his study of KALIDĀSA has systematically brought out the approach of KALIDĀSA to nature. His observations are as under:

A  "A Nature in the SĀKUNTALĀ is not mere background it has entered the warp and the woof of the drama.

B  No other writer, nor even KALIDĀSA in any of his other works' has shown or succeeded in showing that deep understanding of the relationship between man and nature, which he has done in this play. (ABHILĀṆĀ- SĀKUNTALĀ)

C  The Natural scenes and atmosphere of the penance grove are no less essential elements in the plot than the signet ring.

D  Even SĀKUNTALĀ herself without nature is impossible.

E  KALIDĀSA's depth of understanding and superb imagination have succeeded in giving us characters like SĀKUNTALĀ and PRIYĀVADĀ, who are we can say the lovely creepers in the bright penance grove and in endowing trees and creepers of the grove with life and feeling similar to man's.

F  Man and nature are here chemically blended.

(11) F. K.  has made the following observations:
A. "Nature does not stand aloof from the affairs of human beings.

B. The different aspects of nature are skillfully interwoven in the descriptions of human emotions.

C. All the moods to which the minds of the love-lorn youth are turned are divided in the whole cycle of the six seasons of the year.

D. In the MECHADUTA, also nature serves as the main background for the delineation of the human emotions in a superb way. The external nature described in the PURVA-MECHA in enlivened throughout by a close association with human feelings roused at the advent of the rains, while in the UTTARA-MECHA the lovers' aching heart is skillfully portrayed in the frame of sympathetic beauty surrounding nature."

(12) Nagendranath-Chakravarti in a comparative study of the place of beauty and of nature in the works of KĀLIDĀSA has come to the following conclusion:

"The two streams of beauty and nature are indeed tributaries to the main current of love and KĀLIDĀSA is ultimately the poet of love. Nature and beauty are not in KĀLIDĀSA'S poetry, utilized as mere agents for the fulfillment of love but they themselves are often enlivened with the spirit of love. So the concept of love has a three fold expression:"
(1) Love in Men and Women.
(2) Love for Nature.
(3) Love for the beautiful.

S. V. Chakrav's observations are comparatively exhaustive:

"Unlike mythologies found elsewhere, the Indian mythologies have been visualised against a background of Yoga. Their creators have sought to give expression in them to inner truths realised in super sensuous stages, often in allegorical but always in perfectly human terms.

Everywhere the scene of action is a replica of nature rendered more beautiful than it is in itself. Under the magic touch of his poetry, even plants and animals have become visibly alive and human. In short, all the finer and nobler elements of life and nature are packed with astonishing rarity into the seven acts of the ADHIJNĀNA-SĀKUNTALĀ.

PĀRVATI is the mother of universe, the highest embodiment of nature (PRAKṛTI).

There is no doubt, that KĀLIDĀSA has symbolically represented the unification of PRAKṛTI and PURUŚA in his KUMĀRASAMHĀVA and hence it is deeply spiritual. PĀRVATI and ISVĀRA are one body and one soul. PRAKṛTI and PURUŚA for whom they stand are, likewise, in separable. ISVĀRA is the spirit behind the world made up of the eight PRAKṛTIS and the eight PRAKṛTIS which are, as KĀLIDĀSA is never
tired of repeating, the body of IŚVĀRA and PRAKṛTI.

PURUŚA is the spiritual knowledge and PRAKṛTI is the genius loci behind every creative impulse like love and beauty.

The vision is not the result of a superficial imaginative effort. It is born of a deep mystic penetration into the secret of the universe and his works, without any exception, are an elaboration of the vision in terms of poetry.

Animals, birds and plants whose love has been so naturally described become suggestive symbols of the entire phenomenon of life and living objects.

Even inanimate nature suggests to KĀLIDĀSA'S imagination the all pervading principle of love."

(14) V. V. Mirasi in his study of 'KĀLIDĀSA' has made the following observations with respect to the latter's approach to nature.

"Reading the works of KĀLIDĀSA from RITU-SĀDHĀRA to RAGHUVAṆṆA in proper order, we feel that KĀLIDĀSA'S approach to nature has undergone a change all throughout. He seems to be of the opinion that all creation is pervaded by the same consciousness. The pictures of nature that he has presented are not additional but there is freshness in his direct observations, there is sincerity, there is taste and there is a flight of imagination. "
We may summarise here in brief the observations of all these scholars with reference to Kālidāsa's approach to nature:

1) Kālidāsa may be said to be a poet of nature as well as of human heart.

2) Kālidāsa dwells on the influence of nature on the minds of lovers.

3) Kālidāsa's approach to reality is aesthetic. The three elements of Goodness, Truth and Beauty combine in this highest reality.

4) All states and stages of nature and of human life are combined in the conception of Kālidāsa.

5) There is a union of man and nature which is as intimate as the union between conduct and religious precepts.

6) Kālidāsa has mixed the passion of youth with the variegated and vast music of youth.

7) The Tāpovāṇa symbolises the essential philosophy of nature of Kālidāsa.

8) A vivid and virile interpretation of sense life in nature, a similar interpretation of all elements of human life capable of greatness or beauty seen under the light of the senses and expressed in terms of aesthetic appreciation, this is the spirit of Kālidāsa's first work as it is of his last.

9) Nature has not become mechanical for Kālidāsa. His knowledge of nature is not only accurate but is sympathetic.
(10) There is scarcely anything in eastern or western poetry to surpass the picturesqueness and the melody of the verses in the first canto of the RTU-SAMHĀRA.

(11) Nature is not mere background, it has entered into the warp and the woof of the drama.

(12) Nature does not stand aloof from the affairs of human beings.

(13) The different aspects of nature are skillfully interwoven in the description of human emotions.

(14) The two streams of beauty and nature are indeed tributaries to the main current of love.

(15) There is no doubt, that KĀLIDĀSA has symbolically represented the unification of PĀKṛTī and PURUṣA in his KUṆĀRASAṆEHĀVA.

(16) Animals, birds and plants whose love has been so naturally described become suggestive symbols of the entire panorama of life and living objects. Even inanimate nature suggests to KĀLIDĀSA’S imagination the all-pervading principle of love.

(17) Reading the works of KĀLIDĀSA from RTU-SAMHĀRA to RAGHUVAMŚA in proper order, we feel that KĀLIDĀSA’S approach to nature has undergone a change all throughout.

There is, no doubt, quite a large understanding with respect to KĀLIDĀSA’S philosophy of nature revealed in the foregoing representation of the same as seen in the works of some of the important scholars of KĀLIDĀSA’S
philosophy. We shall now proceed to catalogue the observations with respect to KĀLIDĀŚA'S philosophy of nature as they have emerged from our analysis of his works in the foregoing chapters.

It would be convenient if we classify our observations with respect to KĀLIDĀŚA'S philosophy of nature into definite categories. These fall into five broad categories viz.

(1) Love and Nature.
(2) Women and Nature.
(3) Humanity and Nature.
(4) Poetry and Nature.
(5) Philosophy and Nature.

We shall record here the observations in each category giving at the end of each of these a general statement embracing all the observations and finally will make a generalised statement bringing together the observations in all the five categories.

We shall begin with the category of observations with respect to Love and Nature.

(1) In the works of KĀLIDĀŚA, Nature has a place which is equivalent to love.

The place of ASUKA in MĀLAVIKĀNGĪTTRA is like the core of the play. Love and Nature have become nondual in it.

The structure of all these works of KĀLIDĀŚA is
such as would make it impossible for love to emerge in the absence of the element of nature. In the same way, no work of Kālidāsa would develop into a work of art in the absence of the element of nature.

(2) Love and nature go together always in the works of Kālidāsa. Mostly, they are mutually inter-dependent. In the Rtu-Sāmkāra, the description of nature is the object of the poet, but he could not describe this nature without reference to love. In the Meghadūta the description of love is the object of the poet, but the whole of that description is dependent on nature. In the Vikramorvasīya, we find a parallel representation of nature and love. In the Abhijñāna Sākuntala, the poet aims at an analysis of the emotion of love, but he is not in a position to give this analysis ignoring nature. It is, therefore, that we feel Sākuntalā identified with nature all throughout. In the Mālavikāgnimitra, the episode of the Asoka tree has been so devised as to become a symbol representing the non-duality between love and nature. In the Raghuvamśā, the whole treatment is different. But even there, wherever there is a representation of love or nature, we find that they are fully interdependent.

(3) That Kālidāsa represents love always in an atmosphere of nature, is very clear when we review the works of Kālidāsa. Episodes in which the meeting between man and woman results in the emergence of love are narrated in the three plays and in Kumārasambhava. Sākuntalā's love dawns in nature and develops in nature. So is the case with Urvasī.
and MĀLAVIDKĀ. PĀRVATI also develops her love from the beginning to the end in the midst of nature. There is a very clear reason behind this type of development resorted to by the poet. Had he developed love in the midst of society, it would have been imperative for him to note the actions and the reactions of that society. But, the poet has a very clear object before him. He means to suggest that man's ignorance of nature has resulted in very great harm and that attitude comes in the way of his development. To suggest that man's experience of love would be full, if he develops an identity with nature, he has developed the themes of all his works in the midst of nature. The episode of HĀMA renouncing SITĀ shows that extraordinary obstacles develop for those who live in the midst of society in their love. SĀKUNTALĀ had to undergo a long penance, but in the end her life became fruitful and satiated because she accepted the patronage of nature. The conception, the development and the fulfillment of love are all laid in the midst of nature by KĀLIDĀSA. A really free love can exist only in the midst of nature according to him.

(4) Whenever there is a conflict between the power of love and the power of nature, it is always that love triumphs as is shown by KĀLIDĀSA. There are instances of this in MAṢHAḌUTA and KUMĀRSAMHAVA. Women proceeding on love errands are not deterred from their mission even by terrifying elements of nature like the cloud, darkness, solitude or lightening.
(5) The VASANTA, the NIŠĀKARA and the MEHQA are the friends of KĀMĀDEVA. There are suggestions in the RITU-SAMHĀRA, the MEGHADUTA, the VIKRAMORVĀŚIYA and the KUMĀRASAṆHEVĀVA that these enhance love.

(6) Many elements of nature perform the function of encouraging and intensifying the element of love but the most effective and intense of these elements is the time of night. We find numerous instances supporting this statement in VIKRAMORVĀŚIYA, MEGHADUTA, MĀLA VIKAṆIṆIMITRA and RITU-SAMHĀRA.

(7) In delineating the development of love, KĀLIDĀSA always leans upon nature, and not upon the human being. We find instances supporting this statement in all the seven works of KĀLIDĀSA.

In the RITU-SAMHĀRA, the principle theme is the delineation of the influence of each season on the emotion of love. In the MEGHADUTA, the poet has depicted love between the elements of nature. Of course, there is a suggestion with regard to human love therein, but the explicit delineation is that of love in the midst of nature. Even in that delineation the poet has described the gradual development of love and the gradual elimination of the reserve between the lovers with very great skill. In the ABHIJÑĀNA-SĀKUNTALĀ, we find the development of love in the elements of nature running parallel with the development of love between DUSYANTA and SĀKUNTALĀ. Not only this, but we find love-sport being narrated only in the midst of nature. In the MĀLA VIKAṆIṆIMITRA
nature becomes as it were, the PURGHTA uniting the hero and the heroine. In the VIKRAMORVASHIYA, the representation of nature is symbolic. There is no doubt, the element of love to be found in nature but the poet's main object in representing mute nature is to excite and intensify the emotion of love of the hero and to lead it to such a stage that his main union with his beloved would establish a climax. In the KUMARAŚAṆHA-VA, nature is at the core of the epic. That nature is the cause of the attraction between ŚIVA and PĀRVATI. When that love reaches a climax, nature becomes the ground wherein the fulfillment of that love takes place. The effort to lead the love between ŚIVA and PĀRVATI is also made by elements of nature like HIMALAYA, MENĀ, SAPTAṆI etc. In the RAČHUVANI, in the episodes of UJLIṆĀ JĀ, RĀMA and KUSĀ, the poet has not shown any human being performing a function similar to nature in the development of the emotion of love similar to the function of nature therein.

In following this procedure, the poet proves his realism. Whenever love is expressed in human beings, generally, there is no third party present excepting the two lovers. Depicting the development of love through the agency of human beings would therefore, mean a violation of propriety. A poet of the stature of KĀLIDĀSA would not tolerate such impropriety.

(8) There is the element of the philosophy of nature in KĀLIDĀSA's representation of conjugal love. He represents conjugal love in two forms. He delineates the fulfillsments of conjugal love in union. And he delineates separa-
ration also. There is a representation of complete happy conjugal love in union in the RAGHUVAMŚĀ in the episode of DILIPA and SUDAXIŅĀ. Nature there comes as a co-operator bringing about the fulfillment of conjugal love in the form of the birth of a child. The YAKṢA and the YAKṢINI, DUṢYANTA and SAKUNTALĀ, PURUŚRATAS and URVASI, RĀMA and SITĀ are all instances of love in separation. In their case, nature brings consolation and cooperation and relieves their pain.

(9) Just as nature, encouraging the union of man and woman, leads to creation from the worldly point of view, so also it provides the environment for the spiritual experience of the mature purified love. The creation that ensues such spiritual development is always such as would bring well being.

(10) There is representation of love in RAGHUVAMŚĀ no doubt, but it is not the passionate love that we witness in MEHADŪTA, ABHJUṆĀ-SAKUNTALĀ or KUMĀRASAMBHAVA. Nature, there symbolises peaceful fulfillment of love rather than excited passion.

KĀLIDĀSA depicts a peaceful fulfillment of love in nature in RAGHUVAMŚĀ because:

(1) The poet means to suggest that love after having passed the passionate phase of youth develops in the RAGHUVAMŚĀ.

(2) It is KĀLIDĀSA'3 object to show that man obtains peace by identification with nature.

(3) All the kings of the race of RAGHUVĀRE
serene and nature absorbing their serenity also adopts a serene attitude. This does not mean that there is no element of love in RAGHUVAṆṆĀ. There is that element in it to the full, but the fully mature form of love in which it achieves the highest serenity is depicted in this epic. Another significant fact to be noted is that nature as well as man have experienced and fulfilled their passions and thus KĀLIDĀṢA does not condemn the fulfillment of physical love. It is his object to depict the phase of love following physical fulfillment. The episode of the doe-deer forming the wall of her body to defend her mate is an instance in which nature is shown as experiencing the highest form of love, as conceived in Indian Culture.

(11) The austeritys for love are higher in the estimation of KĀLIDĀṢA than the austeritys for knowledge and realisation. He, therefore, sends youthful damsels to the TAPŪVANA and the mountain for the penance of love, in the same way as the sages who proceed to the mountain caves for knowledge and realisation. Significantly enough, it is only the youthful damsels who have to pass through this crucial test. These youthful damsels who are full of desires for pleasure are made to enter upon penance just as they enter the threshold of the experience of life.

(12) A critique of love is the object of KĀLIDĀṢA. Love between man and woman and its development is represented in all his works. Nature seems to be a secondary cause in this MEGHAḌŪṬĀ, nature is not merely a secondary cause but
the relation between love and nature is similar to the unavoidable relationship of non duality between PURUṢA and PRAKṛTI in the SĀNKHYA philosophy. Thus, a new and original philosophy has dawned before KĀlidāsa with respect to beauty and emotion in the Meghadūta and an indivisible co-existence has been developed between love and nature. After having closely reviewed Meghadūta and after having arrived at this conclusion, we find the same point of view reflected in all the other works.

(13) In love, it is nature that can offer a really fruitful co-operation to the human being and not man.

We shall bring together the above observations with respect to KĀlidāsa's approach to the problem of the relationship between love and nature in a consolidated statement.

The place of nature in the works of KĀlidāsa is almost equivalent to the place of love. These works are so constructed that they would cease to become works of art in the absence of love and love would not emerge in the absence of nature. Depicting love and nature as mutually interdependent, the poet has achieved his purpose.

He does not delineate the development of love in the midst of society. If he did so, he would have to represent the actions and reactions in human society. The poet proposes to show that humanity suffers great harm in the absence of a contact with nature. Identification with nature
helps the fulfillment of love.

Nature and love being mutually dependent, whenever there is a conflict between them, it is love that triumphs. Many elements of nature performed the function of encouraging and intensifying love and of these night is the most significant element.

In expressing the development of love, the poet does not seek the medium of humanity but utilises the medium of nature. The elimination of reserve between the lovers and the gradual development of love are depicted skillfully with the aid of nature. This mode of treatment is a consequence of the poet’s understanding of the human mind. Human beings do not indulge in love sport in the presence of any intruder.

The poet describes conjugal love in union as well as separation with the co-operation of nature.

The excitement of passion is described by the poet in MUKHADUTA, ABHILĀSHA-JĀKUNTALA and KUMĀRASHAMBHAVA. In the RAGHUVAŅṢĀ, it is mature and spiritual love that is depicted. The poet is no puritan condemning passions. His is a realistic approach in which the phase of physical fulfillment ultimately gives place to spiritual union.

The poet gives precedence to the austerities of love to the penance for knowledge or realisation.

The object of KĀLIDĀSA is to offer a critique of love. He does not consider nature as a secondary element in the
development of love. He propounds an original philosophy which accepts an indivisible non-duality between love and nature in the same way as the Sāṃkhya philosophy accepts an indivisible non-duality between Puruṣa and Prakṛti.

Next, we proceed to catalogue our observations with respects to woman and nature as they emerge from an analysis of the works of Kālidāsa.

(1) Nowhere has Kālidāsa compared woman with another woman in his works. He has always likened woman to nature.

In the Viṣṇumārṇavāsīya, Purūravas, while describing Urvāṇi, resorts to similes based on nature. The same is the case of other works.

(2) An observation of the female characters of Kālidāsa leads us to a conclusion that woman is a developed form of nature. It is, therefore, that we meet women characters mostly in the midst of nature and are always identified with nature. Woman, in her limbs and in her emotions is fully similar to nature, when her love develops into excited passion. She identifies herself with nature. In both union and separation, woman does not ignore nature. All the women characters of Kālidāsa move in the midst of nature and lead their lovers to similar surroundings. They seek fulfillment of their love in the midst of nature, and in case, there is any obstacle they undergo penance also in the midst of nature.

(3) In the descriptions of the seasons in the
is

RTU-SAMHĀRA, we find different emotions of the beloved in their different phases being symbolised in each season.

(4) KĀLIDĀSA views creepers as symbols of woman. These creepers have different forms. The creeper in ABHIJÑĀNA-SĀKUNTALĀ is a new wed-bride. The creeper in the VIKRAMORVΑŚAYA is a damsel in separation. The creeper in the RAGHUVAMŚĀ as well as in the KUMĀRASĀMĀJIKĀ is more passionate. There is very slender reference to the creeper in the MĀLĀIKĀ as only in the primary stage of love and so the symbolisation has got to be appropriate to that stage.

(5) The heroines in KĀLIDĀSA are more identified with nature than the heroes. The YAKŚI in the MEGHADŪTA, SĀKUNTALĀ, ŚĪṬA, MĀLĀIKĀ or PĀRVAṬI are all fully identified. They describe nature but woman being feminine is one with nature.

The heroines of KĀLIDĀSA view nature maternally, fraternally and as friend of the lover. The poet depicts the relationship of the lover and the beloved in the world of nature but he never shows the heroines as experiencing a conjugal emotion towards nature as he does in case of heroes.

The heroines of KĀLIDĀSA do not address nature. They express their emotion towards nature only by their actions. The only exception is the YAKŚI in the MEGHADŪTA who addresses the SĀRIKA. But even there it is the YAKŠA who imagines her addressing the SĀRIKA.

(6) The female characters of KĀLIDĀSA perform
manual labour in the midst of nature and thereby develop faith
in the elements of nature and also the emotion of love. That
love, then is naturally transferred to some human being. But
before being so transferred that emotion has been fully formed.
Thus, the place for educating them, so that labour, faith and
love may develop in them, take place in the midst of nature.
It is because of this that they are in a position to communi-
cate love effectively.

(7) A superficial view may lead us to a conclusion that both nature and woman are means of enjoyment according
to KĀLIDĀSA. But that is not a realistic conclusion. KĀLIDĀSA
believes that the union between man and woman is imperative
for the well-being of society. Attraction between the opposite
sexes is there because of these. If that union becomes a
means of satisfying only the passions, that would not be in
the interest of humanity. It is, therefore, that KĀLIDĀSA
purifies and elevates love through austerities. Similarly
the union of man and nature is essential for the well-being
of humanity. But this union must arise from a real understand-
ing of nature. But if nature becomes only a means of enjoyment,
the consequence would not be happy. It is, therefore, that
in the view of KĀLIDĀSA, woman and nature are not means of
enjoyment but are elements enriching and beautifying life
as well as society.

Stating these observations in a consolidated
form we may state that KĀLIDĀSA always likens woman to nature
and not to another woman. A study of his female characters
leads us to an understanding that woman in his view, is a developed form of nature. In the passion of love, in the development of love and in the experience of love, we find woman experiencing a definite identity with nature.

The seasons of RTU-SAMHÅRA are women in love expressing different types of emotions. KĀLIDĀSA sees women in creepers.

The heroines of KĀLIDĀSA are more soaked in the love of nature. They do not describe nature like the heroes nor do they utilise nature as a means of enjoyment.

Women obtain the education of labour, faith and love in the midst of nature.

Neither woman nor nature is a means of enjoyment in KĀLIDĀSA'S view. The union of man and woman based on mature and spiritual love is essential for the development of a life of well-being. It is necessary that such a life develop in the interest of both man and nature.

The next category of observations with respect to the philosophy of nature of KĀLIDĀSA is that of observations regarding the relationship of man and nature. The following are observations in this category.

(1) KĀLIDĀSA seems to be fixing a line of demarcation between living and nonliving nature. Man does not experience a sentiment of emotion towards inanimate nature
in the same way, as he does in case of animate nature.

Animate nature is divided into two divisions:
(1) Human creation and (2) Nonhuman creation.

Man experiences different types of emotions towards nonhuman creation but he experiences the emotion of love only towards humanity.

Non-human nature is of two types. Immovable vegetable creation and moving creation of beasts and birds. Immovable nature attracts humanity more and is more closely linked with human life in the works of Kālidāsa. The episode of Asūka in Mālavikāgnimitra and the identity of Urvāśi and creeper in Vīkramorvasīya are instances in point. The female characters of Kālidāsa experience a maternal sentiment especially with reference to vegetable creation, and Sākuntalā experiences a fraternal sentiment only with respect to vegetable nature.

(2) There are all the seasons in the R̄tu-Saṁhitā. There is Varṣā in the Meghadūta. There is Vasanta in the Mālavikāgnimitra. There are Vasanta and Varṣa in Vīkramorvasīya. There are Griśma and Vasanta in the Ashījītana-Sākuntalā. There are Vasanta, Varṣa, Śūṣira and Sarad in Raghuvamśa. There are Vasanta and Sarad in Kumārasaṁhitā.

In describing the effect of the seasons on man, Kālidāsa, principally describes their effects on his passions or his love. The effect of Griśma, Vasanta and Varṣa is
observed with closer detail. It is only in case of GHIśMA that he has observed the effect on other sentiments besides the sentiment of love.

(3) The forest, the garden and the hermitage are delineated in the works of KĀLIDĀSA. Man moves in all these and obtains different types of experiences. The experiences that he obtains in each of these different phenomena of nature are worth analysing. The dawning of love and its development is depicted in the garden mainly. The dawning of love and its purging of passions is depicted in the hermitage. The test of love takes place in the forest.

(4) KĀLIDĀSA has shown at many places that elements of nature serve humanity. The beasts that co-operate with RĀMA, express conscious devotion, sense of duty and sense of service. Even so, they remain beasts. The poet does not fail to emphasise this fact.

(5) KĀLIDĀSA describes nature so as to reflect human sentiments. Nature is dejected where there is dejection and nature is joyful where there is joy.

(6) We find a reply to the question about the attitude that man should adopt towards nature in the works of KĀLIDĀSA. Not only should man not ignore nature, but he should experience identity with it. If he does so, his life would be peaceful and plentiful. In case, man violates this rule, nature does not fail to warn him.

(7) Man does not heed to the voice of nature. Nature warns him but the warning is of no avail. Man has to suffer in consequence. DAMāRATHA, going out for a chase
harasses nature, and nature offers resistance continuously but he does not pay any attention. Nature, as it were, brings SRAVANA to express its feeling. Another instance of this type is DILIPA'S absence of attention to the KAMADHENU. Of course, in his case the fault is not voluntary. Even so, he has to suffer in consequence. We find nature offering inauspicious signs at the time of wars in RAGHUVAMSA and KUMARASAMBHAVA, but the characters before whom this warning is presented, do not pay the necessary attention.

(8) Love sport is described explicitly only in KUMARASAMBHAVA. THERE is some reference to it in the MEghADUTA and the ABHijnA-SAKUNtAlA. Whenever the poet describes such love sport, he does not describe nature.

(9) CHILD-birth is referred to in four works of KALIDASA. THE birth of SAKUNtAlA, THE birth of ĀYU in VIKRAMORVASHIYA, the births of PĀRVATI, MAÎnśA and KĀRTIKEyA, and several births in RAGHUVAMSA occur in the midst of nature or through the medication of nature.

SARVADAMANA, PĀRVATI, MAÎnśA,KĀRTIKEyA,LĀVA as well as KUŚĀ are all born in the midst of nature. RAGHU'S seed is laid in nature. ĀYU has developed in the midst of nature. There is no reference to human birth in MEghADUTA, but we find nature becoming fruitful and that too, in the midst of nature.

(10) THE acceptance of the non-duality of man and nature in KALIDASA is found in all cases where there
are children. Kālidāsa never fails to depict the relationship of children with elements of nature and particularly with beasts and birds. Sārvadamanā and the lion's cub in Abhijnāna-Sākuntalā, Āśv and the young one of the peacock in Vīkramorvāśīya, Kārtikeya and the serpent as well as Gāṅgā in Kumārasambhava are all instances bearing out this assertion.

(11) The poet, develops many episodes to show the sentiment of sympathy between man and nature. Sākuntalā's sympathy for nature and nature's sympathy for Sākuntalā are very clear. Yaksā's sympathy for nature in expecting it to blossom and nature's sympathy for Yaksā in carrying his message are also expressed by the poet suggestively. The relationship of sympathy between Pārvati and nature is seen in the love episodes of Kumārasambhava. We find the sympathy of Dīlīpa, Rāghu, Aja, Rāma, Kuṣa etc., in the Rāghuvāma. The episode of Aśoka and Mālaviya is very clearly an episode in which this sympathy is expressed. We find a slightly different treatment in Vīkramorvāśīya, but there too, in the ultimate analysis, we find the sympathy of nature being expressed.

(12) A question as to whether Kālidāsa is a poet of the human heart mainly or a poet expressing the sentiments of nature only may arise. These two elements combine in him so closely that we feel as if there is a chemical blending of these two.
If the sentiments of nature are to be so expressed as to touch man, the medium can be that of humanity and of human language only. On the other hand, as the emotions of the human heart are dependent on nature, their delineation would not be effective in the absence of the background of nature. Man and nature are interdependent. KĀLIDĀSA has fully grasped this fundamental fact. It is therefore, that his delineation of the sentiments of humanity as well as of nature has been blended chemically.

(13) The ordinary reader feels, that KĀLIDĀSA attributes human emotions to nature. In fact, the poet represents nature only as nature. He does not ignore the qualities of nature. If it is a truth that man and nature are different it is also a truth that in the ultimate analysis, there is a non-duality between them. Taking into consideration, the qualities of form, colour, sentiment etc., that are inherent in nature, KĀLIDĀSA, appropriately utilises these to bring home the conviction of the indivisible and inescapable relationship between man and nature.

(14) As between man and nature, man is certainly of greater significance in the estimation of KĀLIDĀSA. His theme is human. The emotions, he represents are human emotions. The object of his creative activity is the expression of humanity. Man is in the centre in this world and in this existence. If man's life is to be described, it would be imperative to describe the fundamental quality of life. That fundamental quality is creation. Love is the
emotional element which nourishes this quality. It is, therefore, that while KĀLĪDĀSA describes all emotions of life, love comes to the centre. Whenever, KĀLĪDĀSA, describes love in divine, human or natural elements, it is the human love that is at the base.

KĀLĪDĀSA'S representation of nature has been of two forms:-

(1) Delineation of divine nature.
(2) Delineation of earthly nature.

Divine nature transgresses the laws of the universe and therefore suffers pain. Of course, that transgression does not take place with selfish ends. It is a consequence of divine commandments. The divine commandments are meant to destroy demoniac elements. Thus, the transgression is of a peculiar type. Earthly nature, never transgresses. It has, therefore, never to suffer like humanity. It is only in the episode of DĀŚARATHA that earthly nature suffers because of the unthinking activity of humanity. Nature warns DĀŚARATHA, but he does not heed to the warning. He has therefore, to suffer the consequences.

It may be stated as a general rule that nature never transgresses the universal law. Its life, therefore, is always blooming. Man perverting his intellect transgresses this law, ignores nature from which he has sprung and in which he finds nourishment and thus, his development is arrested and obstacles arise in his path. The element which
enriches his life the most vis. the element of love, fails
to develop naturally and in consequence he suffers. To avoid
this suffering KALIDĀSA proposes to present to him the
message of reestablishing contact with nature. It is,
therefore, that he has shown nature sympathising with man
whenever he is enveloped in suffering. Obtaining this
sympathy from nature, man who has pursued a wrong path,
returns to the right one. Then his love becomes nature and
the creation resulting from this nature love leads to human
and social well being.

A consolidated statement regarding KĀLIDĀSA'S
approach to the relationship between man and nature may now
be made.

KĀLIDĀSA in his approach to the relationship between
man and nature he demarcates a line of distinction between
animate and inanimate nature. Man does not experience
sentiment or emotion towards inanimate nature in the same
ways as he experiences towards animate nature. Animate
nature is divided into two divisions. Human and non-human.
Non-human animate nature is either immobile or mobile. The
immobile vegetable creation is linked more closely with
human life.

In describing the effect of the seasons on man,
the poet has concentrated his attention on the emotion
of love.

KĀLIDĀSA'S approaches to the garden, the TAPOVĀNA
and the forest are distinct. Love dawns and develops in the
garden, it is purified in the TAPOVĀNA and is tested in the
Kālidāsa suggests at numerous places that nature co-operates with man. In the same way, he represents nature as reflecting human emotions. He also, shows the sympathy of nature towards man. He seems to be of the opinion that man must not only not ignore nature but must experience identity with it. If he ignores nature, nature warns him.

Kālidāsa does not describe nature in describing love sport.

All incidents of child birth are conceived by the poet in the midst of nature. He describes the relationship of children with elements of nature and thus establishes the non-duality of man and nature.

Kālidāsa has grasped completely the mutual interdependence of man and nature. It is, therefore, naturally that nature and human emotions becomes chemically blended in him.

In reflecting the human emotions in nature the poet does not ignore nature’s basic qualities.

There is no doubt that between man and nature, Kālidāsa accepts the precedence of man.

Next is the group of observations regarding the poet’s approach to the problem of the relationship between nature and aesthetics. We shall catalogue these observations here:

(1) In order to give a living description of the phenomena of nature, a poet should keep in mind the following principles

(1) Wealth of meaning and richness of imagination
(2) Musical representation.
(3) Knowledge.
(4) Deep and penetrating as well as loving representation.

We find many instances of richness of imagination in the works of KALIDĀSA. The flight of imagination in his figures of speech has not been approached by any other poet. KALIDĀSA does not utilise the traditional figures of speech.

He makes no statement which is not rich in meaning. He has a vast erudition in philosophy, psychology, aesthetics, natural sciences, politics, astronomy, divinity, erotics and almost all the other fields touching human life. Of these, he has taken the critique of love and philosophy of nature as the principal fields of treatment.

All observations of KALIDĀSA are deep, penetrating and full of love. Living and non living, nature and man, emotion and principles and practices have all received equal treatment.

KALIDĀSA has referred to music with reference to man as well as nature. Music is all pervading in his creations, and that music is of a very high order. KALIDĀSA chooses words and styles and metres to suit the emotions. MEGHADŪTA is the supreme illustration of this appropriate choice but similar instances abound in other works also.

(2) Poets have depicted nature in two ways.
(1) Representation of nature and the beauty of nature to express human emotions.
(2) Representation of nature only as a background.
Kālidāsa utilises nature for expressing human emotions no doubt. But that is not a complete statement. Human emotions are nourished in nature and developed in it and are therefore, such as could not be distinguished from nature according to Kālidāsa. It is, therefore, that he described the emotions of human heart in the proximity of nature and in identification with nature.

Kālidāsa does describe nature as background in some instances. But the master that he is of his art, even that nature becomes an indivisible limb of the whole picture. It is Kālidāsa’s unique distinction that he establishes the non-duality of the main element and the back-ground. Of course, there are some instances in which his main object is to express the beauty of nature. In these cases human emotions recede a little.

(3) It has been said that nature is a significant means of exciting passions. In fact, it is the determining one. In the Rtu-sāmhitā the seasons serve that purpose. In the Meghadūta, the mā cloud serves that purpose. The Aśoka has a determining role in the Māla-viśākhāmitra. In the Vīramaorvaśya Māla-viśākhāmitra, the king’s derangement is emphasised by nature. In the Abhijñāna-dakṣiṇā it is shown playing a significant role at every step. Even in the Rāghuvamśa, the role of nature in developing love and in fulfilling it is significant.

(4) Kālidāsa produces all the Rasaś excepting the
BIBHATSA. In this production of the RASAS, he may or may not resort to nature. But there are three RASAS in which the absence of nature is not possible according to KÁLIDÁSA. SÉNGARA, KARUNA and SÁNTA are these three RASAS. We may, therefore, say that these three RASAS born of nature are found in his works and the other RASAS have developed from the experience of human life.

(5) Only the male characters of KÁLIDÁSA describe nature. The female characters generally do not do so. The PARIVRÁJIKÁ in MÁLAVIKÁGNIMITRA and the two friends of SÁKUNTALA in ABHÍJñÁNA-SÁKUNTALA are exceptions. The male characters describe women in the same way as they describe nature. And in doing so they always resort to nature.

(6) Nature in all works of KÁLIDÁSA except the two spies is mute. The young one of the deer, the pregnant doe-deer, the VÁMAJYOTIKA etc., in ABHÍJñÁNA-SÁKUNTALA, the ASOKA tree in the MÁLAVIKÁGNIMITRA, the swan, the peacock, the cuckoo, the CHARHÁKÁ etc in the VIKAHMORVÁŚIYA, the cloud, the rivers etc in the MÁCHÁDUTA are all mobile. But in the epics, several element become characters in the theme. Several of them have the attribute of speech.

(7) The description of nature in the works of KÁLIDÁSA is of two varieties:

(1) Description given by the characters.
(2) Description given by the poet.

The description given by the characters is of two types:
(1) Description made in proximity of the phenomenon described.

(2) Description given of the phenomenon as viewed from the sky.

There are descriptions given by the poet at numerous places. The descriptions in the Rātm-SAÑHARA are of this variety. The description of VASANTA in the context of DASARATHA in the RAGHUVAMŚA, the impassioned song of HIMĀLAIA in the KUMĀRASAÑHAYANA are also of the same type. The descriptions in the MECHRADUTA, the description of the route from LANKA to AYODHYA given by RĀMA in the RAGHUVAMŚA, the description of NIK MĀNALLI of the earth as seen from a height in the ABHĪJĀNA-KUNTALĀ are instances of descriptions given by the characters of the view of phenomena from the sky. The other descriptions given by the characters are of the view from proximity.

The description of YAKSA in the MECHRADUTA and the description given by RĀMA in RAGHUVAMŚA are characteristic and contrasting. The YAKSA suffers the pangs of separation and, therefore, his description is given in the future tense and is full of the emotion of love. RĀMA being in union with his beloved, the dominant sentiment is that of serenity.

(8) KALIDASA is a lover of Indian nature. From the HIMĀLAIAŚ to RAMEŚVARA, he has described all the regions and in these descriptions it is in the description of nature that he experiences a warmth. It is very rarely that he describes society or any similar experience. But he
describes all the elements of nature like mountains, rivers, trees, beasts and birds, ocean and sky with great effect. Some of these he has described in very great detail, others in lesser detail. One thing is apparent in all these descriptions that whatever he has described, he has done so after personal experience.

Even so, there is no suggestion to the effect that this is a whole country from the RAMESVARA bridge to the HIMALAYA and that its name is BHARATA. We may, therefore, assert that national culture has developed in KALIDASA'S time. But national consciousness has not yet emerged.

(9) RAGHUVAMSHA is the epic of the RAGHU-race. It is at the same time an epic of Indian nature. The description of the landscape in India is given with an intensity of emotion that has no parallel elsewhere. The canvas of nature there is extensive and broad. Nature there is not inactive, neither is it unconcerned about man. Nature there is active. The earth absorbing SITA is a typical instance of this. We may find similar other instances also.

The description of the Indian ocean given by the poet is such as is not found anywhere else in his own works or in the works of other sanskrit poets.

Great events occur in the life of nature and they propound great truths in several instances in RAGHUVAMSHA.

(10) KALIDASA refers to the northern direction repeatedly
He has referred to the significance of this direction in *Māchadūta*, *Kumārāsaṃbhava* *Rāchuvamsa*, *Abhijnāna-Sākuntala* and *Vikramorvasīya*. The fundamental element and the supreme symbol of Indian culture is *Himalaya* according to Kālidāsa. And, therefore, he being resident in the Ujjaini is attracted towards it.

(11) Kālidāsa is as much a poet of love as he is a poet of nature. He sees love in nature and nature in love. Even when he describes nature the element of love intervenes and vice versa. Description of nature is the object in *Ritu-Sāmkara*. But that description is associated with description of love. In the same way, the object in *Vikramorvasīya* is the representation of love but we find nature all pervading in this play. We might find several instances of this type in the works of Kālidāsa.

(12) In the *Kumārāsaṃbhava*, Parvati resorts to beauty-aids in such a way as to reflect the emotions. The beauty aids at the time of the penance are coarse and the beauty aids at the time of love are delicate.

(13) Kālidāsa never describes the wealth of the palaces. That wealth is secondary in his view. Again, the people before whom he wants to present his message have ignored nature and it is the object of Kālidāsa to lead their attention in the direction of nature. It is, therefore, that he emphasizes the wealth of nature.

(14) When Kālidāsa describes the supreme form of
nature he portrays the sentiment of serenity only. In the 
MEGHADUTA as the MEGHA proceeding to ALAKĀ enters the 
HIMALAYAN region, he achieves the humility of devotion. 
In the KUMĀRAŚAṆBHAṆA, in the place where PĀRVATI is 
performing a penance we find the sentiment of love absent. 
In the ABHIJñĀNA-SĀKUNTALA, we find a similar situation in 
the hermitage of MĀRICA. In the RAGHUVAṂSA, although the 
objectyve of DILIPA is worldly, we do not find any excitement in him. RĀMA becomes humble in devotion as he proceeds to different hermitages. Thus, we find that KĀLIDĀSA always develops serenity in the midst of the higher stages of nature.

(16) The descriptions of nature of KĀLIDĀSA are so picturesque that we feel the presence of the phenomena of nature as we read these descriptions.

These observations with respect to the relationship between poetry and nature may be presented in a consolidated statement here.

Depth of meaning, wealth of imagination, elements of music, knowledge and penetrating observation are the elements we come across everywhere in the works of KĀLIDĀSA. In his depiction of nature, the poet represents the emotions of the human heart through nature and at the same time, he utilises nature as background. But even when nature is in the background, a non-duality of this background with the main picture is established.

ŚRĪNGĀRA, KARUṆA and ŚANTA are the three basic
Rāsās generated from nature according to Kālidāsa. The other Rāsās are derived from the experience of life.

The male characters mainly describe nature and woman in the works of Kālidāsa.

Terrestrial nature in Kālidāsa is mute and active, whereas divine nature has the attribute of speech.

The description of nature in these works is given either by the poet or by the characters. The description given by the characters is either given from close observation or is given from an observation made from the sky.

Kālidāsa is an admirer of Indian nature. We find national culture developed in him. But we feel that national consciousness has not emerged by his time.

Rāghuvamśa is an epic of the race of Rāghu and at the same time, an epic of nature. The poet is always attracted to the north as Himalaya, the source of Indian culture, as the north of his abode.

Kālidāsa is as much a poet of love as he is a poet of nature. He does not describe the royal court or society but he describes nature. Whenever he describes the higher forms of nature, the prominent sentiment is that of serenity always.

Coming to the last category of observations regarding Kālidāsa's philosophy of nature as they emerge
from our analysis of his works, viz. the category of the relationship between philosophy and nature, we propose to classify these observations in five sub-categories.

I. The form of nature,
II. Non-duality in nature,
III. Elements of nature and their functions,
IV. Love in nature,
V. Significance of nature,

I. The form of Nature.

(1) The Nature of Kālidāsa is serene, beautiful and youthful. He has not depicted nature that has aged. Neither does he depict nature in an undeveloped state in any of his works except Kumārasambhava. The exception in case of Kumārasambhava is purposeful.

These three qualities of nature are expressed through the characters—especially through the female characters. This statement is borne out by his delineation of beasts and birds. The youthfulness of nature is suggested by the poet in the episodes like that of the desire of Aśoka. Its youth has matured but it has not experienced fulfillment. It seems that nature in the Meghadūta has experienced the fulfillment of its desire.

Kālidāsa has not depicted immoral nature anywhere.

(2) We do not find the influence of wrath on nature depicted anywhere by Kālidāsa. As Śāṅkara in his
wrath burns down Kāmadeva in the Kumārasāmbhava, as Dvārasas curses the absent minded Sakuntalā in the Abhijñāna-Sākuntala, as the sage Bharata curses Urvasī in Vikramorvasīya, as Dhārini imprisons Kālavikā in the MālavikāGaṇīmitra - we do not find nature reflecting the influence of wrath anywhere.

(3) Nature is mute and still it offers consolation to humanity. The Megha in the Meghadūta, the Asoka in the MālavikāGaṇīmitra, the phenomena of the forest in the Vikramorvasīya, the hermitage in the Abhijñāna-Sākuntala, the whole nature of Himalaya in the Kumārasāmbhava and the numerous hermitages in the Raghuvamśa offer this type of consolation.

II Non-Duality in Nature.

(4) There are male and female elements in nature in the works of Kālidāsa, just as the female in humanity is more attracted towards nature, so the female elements in nature are more active. The Vaijayotisā and the doe-deer in the Abhijñāna-Sākuntala, the female swan, the doe-deer and the creeper in the Vikramorvasīya, the rivers in Meghadūta, the Nandini, the garland, the creeper and Akhyā in Raghuvamśa, Vaiśā, the creeper and several other female elements of nature in the Kumārasāmbhava are all active and their place in the development of the theme is always significant and is in many cases determining.

(5) Kālidāsa has attributed humanity to the
elements of nature at a number of places. The NÉGHA in the 
MEGAUTA becomes a messenger. NIMALAYA and NÉGHA have 
become parents in the KUMARAŚĀMEHAVA. There are several 
couples described in the midst of nature. The young one 
of the deer is made a son and the VANA JYOTSA is made 
a sister in the ĀSHIJA-SĀKUNTALA. The SĀRIKA is made 
the beloved, the peacock a friend and the MANDĀRA a son 
in the MEGAUDUTA. We thus, find humanity attributed to 
the elements of nature in the works of KĀLIDĀSA.

(6) There is a great similarity in the emotion of love in man and nature. CHANDRA-ROHINI, ∼NRA-VANA JYOTSA, 
JALAPRAVĀNA-NALINI, NÉGHA-VIDYUTA all these are couples 
in nature, similar to the couples of men and women. Just 
as there is the emotion of love in human couples, so also 
there is the emotion of love in these couples. Just as 
human couples cannot live without their mates, so these 
couples also cannot live without their mates. Just as there 
are births, deaths and development in humanity, so also, 
there are the same phenomena in nature. The only difference 
is with respect to the attribute of speech. Man has that 
attribute and nature has not that attribute. Nature expresses 
its emotions by action. In the sixth verse of the fourth canto 
of the KUMARAŚĀMEHAVA there is the instance of JALASANČHĀTA 
and NALINI. It is through this couple that KATI has expressed 
her condition. The poet resorts to the elements of nature 
to express the miserable or the happy state of human beings.

(7) Nature is shown by KĀLIDĀSA as always in the
state of bondage. One form of nature is in the bondage of the divine elements, whereas another form of nature is bound by human emotions. The instances of the first type of nature are to be found in the Kumārasambhava and of the second type of nature in the Abhijñāna-Sākuntala, the Meghadūta, the Rāghuvaṃśa, the Mālavikāgnimitra and the Viṃamorvaśīya. Its most effective illustration is given in the fourth act of Abhijñāna-Sākuntala.

(8) Kālidāsa not only expresses the similarities between nature, man and God, but he creates a non-dualistic union between them and through that union a new creation leading to well-being results according to him. This union led to the creation of Sarvadamanā or Bharata in the Abhijñāna-Sākuntala. It led to the creation of Aṇu as a result of the union of Purūravas and Urvaśī in the Viṃamorvaśīya. It led to the creation of Kārtikeya in the Kūmarasambhava and there is a whole series of such creations in the Rāghuvaṃśa. Kālidāsa shows that love is the chemical which leads to this union. It is, therefore, his view that love is absolutely essential for the achievement of complete non-duality.

Just as the unity of man, nature and God leads to a creation for well-being, so also, these elements in themselves are such as to lead to well-being.

III. Elements of Nature and Their Function

(9) Release following austerities is not the only attribute of the Taṇḍava. The Taṇḍava of Kālidāsa
is a world and an educational institution in itself, where humanity reaches perfection and develops. There is no TāPOVANĀ in the ṚTUSĀMHĀRA and the KĀLAVIKĀMNETRĀ. It is referred to in the NEŞADUTA, the ABHIJNĀNA-SĀKUNTALĀ, the VIKRAMORVŚāYA, the KULĀRASAṀHEVA and RAGHUVAṀŚ. We do not find penance with the object of release being undertaken in any of these. The feeling of renunciation is not dominant in these hermitages. The penance undertaken there is such as nourishes love, purifies it and widens the world.

(10) We find references to the wind in all the works of KĀLIDAŚA. We never find it in a ferocious form. It performs three functions:

(1) It relieves fatigue.
(2) It encourages love.
(3) It brings peace.

(11) KĀLIDAŚA expresses emotions through the medium of colour. The white colour symbolises fame, peace and coolness. The red colour symbolises love and the pain of love. The black colour symbolises the worldly worries and miseries. KĀLIDAŚA does not resort to other colours in his description of nature. In his view, colour is a means of expressing emotions.

(12) Trifles lead to consequences of historic magnitude sometimes. Two such things significantly appear in the works of KĀLIDAŚA. DILIPA serves NANDINI and in consequence of that service obtains a child. That is the achievement of the milk of NANDINI. From this trifle sprang
the whole of the race of RAGHU. Great historic personages like RAGHU, AJA and KAMA sprang from it. Another instance is that of the ring of DUSHYANTA. Had that ring not been found, DUSHYANTA would not have accepted SAKUNTALA and the opportunity to become the paramount sovereign of India and of giving his name to our country would not have been available to him. There may be similar other instances of trifles influencing the development of history.

(13) Defining the cloud, the poet has called it a conglomeration of smoke, light, water and wind. All these elements appear in the poem with their characteristic qualities. They appear with an appropriateness enhancing the beauty of the poem. The purpose behind this appearance of these elements is to reveal the element of love.

IV Love in Nature.

(14) KALIDASA sees love in nature. In the 57th verse of the 6th canto of the RAGHVAMSHA, the doe-deer stands like a wall to defend her mate. This episode is a very clear illustration supporting the statement that there is love in nature.

There is the emotion of love expressed in the third canto of KUMARASAMBHAVA, expressed in relation to some elements of nature. The love between the mango tree and VAMAJYOTISHA in ABHijnA-SAKUNTALA, between ASOKA and creeper in the MALAVIKAGHIMITRA and between SAHAKARA and FALINI as described by AJA in his lament as conceived by INDUMATI are all instances of this type.
The love in the elements of nature is either conjugal love or the love between friends. We do not find any other type of love revealed as between the elements of nature.

(16) Kālidāsa depicts the element of separation in the elements of nature very rarely. Following the Sanskrit tradition he refers to the separation between Chākrapāṇi and Chākrapānī. Of course, Kālidāsa has depicted the separation of several elements of nature in representing the mental derangement of Purūravas, but he has done so with the clear purpose of restraining the intensity of the pain of separation of the hero. In this context, it is worth noticing that separation is depicted in all works of Kālidāsa, excepting Rtu-Sāmphara. Separation has a significant place in the life of man according to Kālidāsa. Nature has the essential quality of union and therefore, the element of separation in nature is represented very rarely by him.

V The Significance of Nature.

(16) The poet has shown the object of approaching nature in the first canto of the Rāghuvrāja. He has also shown the auspicious forms of nature and the significance of the worship of nature.

The object of approaching nature is the fulfillment of life as is seen in the story of Dīlīpa. The printed life of Dīlīpa was successful and full from all points of
view. But there was one deficiency in it. The poet sends him to the forest in the midst of nature to eliminate this deficiency. As he proceeds to nature, nature appears before him in an auspicious form everywhere. In one instance, that of the lion attacking NANDINI, where we find nature in its ferocious form, it is not such in reality. In fact, it is such as leads to a happy conclusion. Nature offers co-operation to man's sincere effort for fulfillment of life.

Worship of nature is represented only here in the works of Kālidāsa. DILIPA and SUDĀNĪ worship the cow with all ceremony here. Not only this, but DILIPA seems to be offering a continuous worship to NANDINI as he follows her during the day. This worship of nature brings the desired fruit. In reality, this is a metaphorical representation. That metaphor shows effectively that man achieves a complete fulfillment of life only when he establishes complete identity with nature.

DILIPA provides us with an ideal about the emotion that man must experience towards nature. His sense of service and his identity are really extraordinary.

(17) That there is a creative instinct pervading all through nature is seen in all works of Kālidāsa. The most significant episode conveying this message is that of the kick to ASOKA in MĀLAVIKĀNGĪMITRA. In KUMĀRASAŅHAVA, the heroine herself is a child of nature. SAKUNTALĀ as well as SITĀ are children of nature. Thus, the element
of love in the works of Kalidasa, is always directed towards creation.

The delineation of friendship is also made through the delineation of nature in all his works, excepting the three plays.

(18) Kalidasa brings out the qualities of nature by selecting instances from the experiences of life. There are many instances of this type in the Meghaduta.

(1) "यज्ञो भोगो वर्णितमुणो अध्यमे नवकामा॥"
(2) "अन्यत्वालिप्रशासनसा: संपसे भवसमानाम॥"

(19) Kalidasa does not depict the emotions in nature with as much intensity as he depicts human emotions. It is so because he is a poet of man, humanity and human emotions. He is of the opinion that man who becomes unattached to nature is an imperfect man. It is, therefore, that nature has so important a place in his works. Whenever he refers to emotion in the midst of nature, he stops only by suggesting its existence. He does not paint it in dark colours. That is not his object. If that were his object he could do so with complete success. It is a fact, that he does not depict emotions in nature thus, but it would not be correct to say that he could not do so.

(20) Nature influences nature. We find several representations in Kalidasa which go to prove this statement. Nature impregnates nature as is seen in the Meghaduta.
He brings out the relationship between nature and man, nature and love, nature and woman in his works. In performing this function whenever he feels it necessary to delineate the effect of nature on nature, he has done so. The poet's heights to which this type of delineation can lead is seen in the MEGHADUTA where the poet's genius has blossomed to the maximum.

(21) Whereas other poets describe nature as nature, KALIDASA describes nature in relation to man, love, duty and truth.

There is a representation showing the effect of nature on human life in all works of KALIDASA. The most clear and realistic representation of this effect is seen in the ATUSAMHARA. Love does not develop anywhere in the absence of nature in any work of KALIDASA. The most significant and symbolic representation of the indivisible union between love and nature is found in the episode of ASOKA in the MALAVIKAGNIMITRA. The representation of nature for beauty has been of numerous types. Whenever KALIDASA wants to represent beauty in full bloom, he leads his characters in the midst of nature. Again, the beauty aids that he describes are mostly drawn from nature. Instances of nature conveying truth are found in KALIDASA to an extent that is unparallelled in all literature. Whenever war is depicted KALIDASA does not fail to forecast its conclusion by inauspicious signs. The tests that the poet describes are all laid in the midst of nature. In these tests the elements of nature are always on the side of
justice. The entry of SITĀ into the earth after her fire test is an illustration of this.

(22) In some places in the RAGHUVAMŚĀ and in the KUMĀRASĀMBHAVA, there is established a non-duality between the divine elements and nature that we find this nature as clearly distinct from nature in other works. This distinct type of divine nature has three characteristic qualities. That nature has the attribute of speech. It can assume any form and it is not fully independent. There is one more quality in this nature which is worth noting. That nature tests humanity and at times tries to mislead it. In the KUMĀRASĀMBHAVA, the VAŚANTA makes an effort to arouse passion in ŚANKARA, when he is performing a penance. As opposed to this nature elsewhere is always sympathetic to man.

(23) Nature is not as independent in KUMĀRASĀMBHAVA as it is in the other works of KĀlidĀSA. The divine nature here is continuously suppressed. Earthly nature elsewhere is without any restraint. We find in KUMĀRASĀMBHAVA, suggestion to the effect that the purpose of nature ought to be that of well being. VAŚANTA arrived at a time, when the basis was not laid for creation leading to well-being. PĀRVATI had not yet passed through her penance. It was, therefore, that VAŚANTA was defeated. When AGNI arrived in the form of PĀRVATI, the situation had changed entirely. There was a possibility of creation leading to well being and so that arrival became fruitful
in the end.

(24) Ordinary man does not grasp the significance of nature even if he perceives nature. It is the poet that unveils that significance, solves problems and brings internal as well as external realisation of the universe.

KĀLIDĀSA unveils the significance of nature as a result of his close observation. That nature's phenomena are fully identified with man and man being inspired from these phenomena, being strengthened thereby enriches his life and makes it fruitful.

KĀLIDĀSA discusses the various problems of life through the relationship of man and nature. He seeks the solution of such problems as those of love, social relationship, education, politics etc., from his description of nature, with a view to achieve realisation of external as well as internal universe. KĀLIDĀSA arrives at the conclusion that a superficial or surface observation shows that the universe is full of variety but a close observation based on insight shows that the ultimate reality is made of Puruṣa and Prakṛti and a serene and healthy union of these two result in the continuous existence of the universe.

A consolidated statement of observations with respect to the relationship between philosophy and nature in the works of KĀLIDĀSA may now be made.
Nature in Kālidāsa is serene, beautiful and youthful. It brings consolation.

Both male and female elements are represented in nature. Just as the human female is more attractive than the male, so also the female elements in nature are more attractive. The poet has attributed humanity to the elements of nature. There is a great deal of similarity between the emotion of love in man as well as in nature. A form of nature in Kālidāsa is subject to divinity and another form is subject to humanity. Kālidāsa suggests that it is the unity between nature, man and God that leads to fruitful creation.

Man becomes perfect in the Yāpovāna and develops there. The wind performs the function of relieving fatigue, encouraging love and giving peace. Kālidāsa depicts sentiments through colour. Even small things lead to determining consequences sometimes in the works of Kālidāsa. The elements of which the cloud is a conglomeration are all utilised for expressing the emotion of love.

Kālidāsa of प represents an element of love in nature and it is only rarely that separation is depicted by him.

The object of proceeding to nature is to make life fruitful. All nature has a desire for creation. The poet does not describe the emotions in nature with as much intensity as he does in case of human emotions, but
It would not be correct to assert his inability to do so. KĀLIDĀSA has described the effect of nature on nature at many places. He delineates nature for man, for love, for beauty and for truth. He is of the opinion that the purpose of nature must always be good.

The ultimate conclusion to which KĀLIDĀSA arrives is that the universe appears to be full of diversities when viewed superficially, but in the ultimate analysis, PŪRUŚA and PRAKRITI are the elements of reality and it is their healthy union that results in a continuation of the order of the universe.

With a view to show the large ground with respect to KĀLIDĀSA' s philosophy of nature that has been left untouched by our predecessors, we would enumerate here the main observations that we have so far made and will indicate, the fresh observations that we have made after a comparative review.

Our main observations are as under:-

(1) The place of nature in the works of KĀLIDĀSA is equivalent to the place of love.

(2) KĀLIDĀSA represents the emergence and development of love in nature.

(3) The poet does not consider nature as a secondary element in the development of love but propounds an original philosophy which accepts an indivisible non-duality between love and nature.
(4) Kālidāsa always likens woman to nature and not to another woman. Woman, in his view, is a developed form of nature.

(5) The seasons of RTU-SAṂHĀRA are women in love expressing different types of emotions.

(6) Neither woman nor nature is a means of enjoyment in Kālidāsa’s view.

(7) Kālidāsa demarcates a line of distinction between animate and inanimate nature. Man does not experience sentiment or emotion towards inanimate nature in the same way as he does experiences towards animate nature.

(8) Animate nature is divided into two divisions. Human and non-human. Non-human animate nature is either mobile or immobile. The immobile vegetable creation is linked more closely with human life.

(9) Kālidāsa’s approaches to the garden, the TAPOVANA and the forest are distinct. Love dawns and develops in the garden, it is purified in the TAPOVANA and is tested in the forest.

(10) Nature co-operates with man.


(12) When man ignores nature, nature warns him.

(13) Kālidāsa does not describe nature when he describes love sport.

(14) Nature and human emotions become chemically blended.

(15) Between man and nature Kālidāsa accepts a precedence of man.

(16) Depth of mending wealth of imagination, element of
music, knowledge and penetrating observation are the elements we come across everywhere in the works of KĀLIDĀSA in his depiction of nature.

(27) The poet represents the emotions of the human heart through nature and at the same time, he utilises nature as background.

(18) GAŅGĀRA, KARŪNA and SĀNTA are the three basic RASAS generated from nature according to KĀLIDĀSA.

(19) The male characters mainly describe nature and woman.

(20) The terrestrial nature in KĀLIDĀSA is mute and active whereas divine nature has the attribute of speech.

(21) KĀLIDĀSA is an admirer of Indian nature. We find national culture developed in him. But we feel that national consciousness has not emerged by his time.

(22) Whenever he describes the higher forms of nature, the prominent sentiment is that of serenity always.

(23) Just as the human female is more attractive than the male, so also the female elements in nature are more attractive.

(24) The poet has attributed humanity to the elements of nature.

(25) KĀLIDĀSA suggests that it is the unity between nature, man and God that leads to fruitful creation.

(26) Man becomes perfect in the TAPOVANA and develops there.

(27) The wind performs the functions of relieving fatigue, encouraging love and giving peace.

(28) KĀLIDĀSA depicts sentiments through colour.
(29) All nature has a desire for creation.

(30) KĀLIDĀSA has described the effect of nature on nature in many places.

(31) He delineates nature for man, for love, for beauty and for truth.

(32) The ultimate conclusion to which KĀLIDĀSA arrives is that the universe appears to be full of diversities when viewed superficially, but in the ultimate analysis PURUŚA and PRĀKRITI are elements of reality and it is their healthy union that results in a continuation of the order of the universe.

Juxtaposing these philosophical observations with those of our predecessors we are in a position to assert that the following observations are our fresh and original observations.

We find that the observations of our predecessors are all included in our observations. Observation No.1 in the former is the same as observation No.1 in the latter. Observation No.2 in the former is included in observations Nos.2 and 31 in the latter. Observation No.3 in the former is included in observation No.32 in the latter. Observation No.4 in the former is included in observation No.24 in the latter. Observation No.5 in the former is implied in observation No.26 in the latter. Observation No.6 in the former is implied in observation No.5 in the latter. Observation No.7 in the former is included in observation No.26 in the latter. Observation No.8 in the former is implied in observations No.2, 16 and 17 in the latter. Observation No.9 is included in
observation No. 16 in the latter. Observation No. 10 in the former is also included in observation No. 16 in the latter. Observation No. 11 in the former is included in observation No. 17 in the latter. Observation No. 12 in the former is included in observations No. 10 and 11 in the latter. Observation No. 13 in the former is included in the observation No. 14 in the latter. Observation No. 14 in the former is included in observation No. 31 in the latter. Observation No. 15 in the former is included in the observation No. 32 in the latter. Observation No. 16 in the former is included in the observation No. 8 in the latter. Observation No. 17 in the former is a general observation and so it is not included in any of the latter observation, but is dealt with in the enunciation of our thesis towards the end.

An examination of this comparative statement shows that observations Nos. 2, 4, 6, 7, 9, 12, 13, 15, 18, 19, 20, 21, 22, 23, 25, 27, 28, 29, and 30 are all original observations in the catalogue of our observations. Not only this, but some observations like Nos. 8 and 32 in our catalogue are more precise than those in the catalogue of the observations of our predecessors. Thus, the observations that we have made after our analysis of the works of Kālidāsa are more exhaustive than the observations so far made with regard to Kālidāsa's approach to nature.

The depiction of nature in Sanskrit literature has developed through several stages. Of course, we find the characters of these stages present in other stages also. But, in the main the approach to nature has been dominated by
one or the other characteristic in different phases.

The first phase is the phase of the Vedas. Man living in the midst of nature was experiencing the sentiment of wonder and bewilderment in his contact with the phenomena of nature. He, therefore, sang impassioned songs of nature in which these moods were reflected. Even so, the emotions of the experience of beauty and love were reflected there.

In the epic age, we find the second phase developed. We find this clearly developed in the RĀMĀYANA of VĀLMIKI. There is a close relationship established between man and nature there. That relationship is that of proximity and co-operation.

It is only in the third phase, the great age in which KĀLIDĀSA flourished that we find, this proximity developing into an identity. Philosophically the principle of non-duality had matured in the UPAṆIṢADAS. That principle of non-duality found its best aesthetic expression in the works of KĀLIDĀSA. Nature and humanity become one and indivisible in him.

We find the same approach to nature in the KĀDAṀBAH of BĀṆAḤATTĀ and in the plays of BHAVABHŪTI. BĀṆA'S approach has a preponderant element of description in it. The approach of BHAVABHŪTI is the same as that of KĀLIDĀSA. But the distinction that very clearly comes before the reader's mind is that the former does not develop his theme completely in the midst of nature as the
latter does. It is not the object of ḪAVARBUṬṬI to convey any special message with respect to nature. If nature comes in, in his theme, he does define his attitude. But he does not set out to create themes conveying any message with respect to nature. Whereas KĀLIDĀSA chooses his themes so that he may convey a definite message with respect to nature.

AMĀHUŚATAKA stands at the line demarcating this third phase in the development of nature in Sanskrit literature and the last one. Love and nature have become blended in its earlier verses but the element of artificiality appears in the later verses.

Following AMĀHUŚATAKA, we find nature described beautifully in a number of compositions, especially - KI RĀṬARJUNIYA, NAIṢADHIYACHARITA, ŚĪṢUPĀLAVADHA and GĀṆGĀ-LAHARI. Beauty of nature is exquisitely depicted in these. But the depiction is that of one who is awestruck by the phenomena of nature because of the absence of close acquaintance with it. We do not find identity with nature in it.

It is, therefore, that we find KĀLIDĀSA as the only SANSKRIT poet coming forward to deliver an inspired and significant message with respect to nature. He is, perhaps, the first poet in all literature, bringing this message to humanity. We shall now proceed to state in a systematic form, this message of the poet, thereby presenting our thesis with regard to KĀLIDĀSA'S philosophy of nature.
KĀLIDĀSA is as such a poet of nature as he is a poet of love and a poet of beauty, or rather, it would be more appropriate to describe KĀLIDĀSA, as a poet, who refuses to recognize the possibility of a mechanical distinction between Love, Beauty and Nature. They all co-exist according to him. Man and nature, in his opinion seem to be inseparable.

KĀLIDĀSA'S approach to nature has been a developing one. The first phase, in which he approaches nature as something external to the human being, is found in R̄TUSĀMNĀRA and MĀLAVIDĀMĀNĪTRA. There is a distinct duality between humanity and nature there. No doubt, there is a closeness between the two. No doubt, there is a bond of sympathy between the two. But, there is no identification. KĀLIDĀSA seems to be loving nature, but his love for women predominates.

The second phase of the development of his approach to nature, is found in ME Chadūta, KUMĀRASAMBHAVA and VIKRAMORVÂSHA. We find both the philosophical and psychological approaches in these works. In the Me Chadūta, there are definite indications of KĀLIDĀSA'S faith. The supreme reality is, according to him, non-dualistic in its ultimate form. That supreme reality is Śiva. He manifests himself in the form of PŪRUŚA, who is full of desire of achieving union with PRAKṛTī. But when that PŪRUŚA realises his object he melts into the eternal light that is Śiva. In the 58th verse of the third canto of the KUMĀRASAMBHAVA. The poet clearly indicates this faith when he says:
"By Yoga, having seen the highest self, he reposed in that eternal light," [In the KUMĀRASĀMBHAVA, in the descriptions of ŚIVA in the first canto, of BRAHMĀ in the second canto and of PĀRVATI in the third canto under-line the same faith of the poet.

The third phase of the development of KĀLIDĀSA'S approach to nature is found in RAGHUVANŚA and ABHIJÑĀNA-SĀKUNTALĀ. There, we find a complete non-duality established. We also find a clear enunciation of his approach. The most perfect definition of the relationship between nature and humanity, is depicted in the relationship between SĀKUNTALĀ and VAJAYOTSNĀ. With complete propriety could it be said of ABHIJÑĀNA-SĀKUNTALĀ that it is a play in which earth and heaven unite, in which human life gets sympathy from the animal and vegetable world and in which, once for all, harmony and the unity of the universe is felt, established and realised, when we find that SĀKUNTALĀ is VANAJYOTSNĀ and VAJAYOTSNĀ is SĀKUNTALĀ and both of them grow, unite, suffer and reunite in the same way.

This analysis of the works of KĀLIDĀSA and the discussion of the various dominant elements of nature therein leads us on to the following enunciation of his philosophy of nature:

The philosophy of nature of KĀLIDĀSA is as it were a complete system. It has its psychology, its sociology, its ethics, its aesthetics and its metaphysics.
The psychological aspect deals with the relationship between the emotion of love and its relationship with, as well as its basis in nature. Love is the theme of all the works of Kālidāsa. That love always sprouts in the midst of nature, develops there and achieves its supreme fulfillment also there. Love in separation, as well as love in union, is depicted in a context of nature. All the heroines of Kālidāsa are closely identified with nature.

The sociology of nature treats of woman's identification and man's adoration of nature. A link between the king's capital and the Tapovan is considered essential by Kālidāsa. Education to be effective must always be imparted in the midst of nature according to him.

The ethics of nature treats of the code of living as it is reflected in nature and as it is absorbed from nature by the human being who has no absolutely separate existence apart from nature. The detailed representation of the code of conduct in the midst of the hermitages provides us with plenty of material defining Kālidāsa's approach to the problem of ethics as reflected in nature.

The aesthetics of nature deals with the place in art and its impact upon art. Kālidāsa's descriptions of beauty aids indicate very clearly his partiality towards nature. Beauty, in his view, shines with full lustre, only when it is thoroughly unsophisticated.

Finally, the metaphysics of nature presents the
understanding of the nature of reality as Kālidāsa accepted and, as in fact, he developed it.

Reality, basically, is one and it has two aspects, the aspects of Puruṣa and Prakṛti. The unity and harmony between these is the ultimate goal towards which humanity is inexorably attracted. This attraction is the driving force which keeps the universe living and moving. Realisation of the true nature of this attraction is the destination to which we all should aspire to arrive. This ultimate destination of humanity is realised, when it arrives at a state where beauty in nature coalesces with the beauty in man. This beauty residing in man as well as in nature has a threefold character. It is truth, it is creativity, it is love.

With appropriateness, we can conclude this study with four lines from Śyāmalā-Daṇḍaka (a poem attributed to Kālidāsa, with reasonable foundations), lines which are meant to be a hymn to the Goddess and which could as well serve as a hymn to nature as Kālidāsa conceived it:

"माणिक्यालीणामुपतालिंयनली महानां मनवलवाचिलासांमूर्त्येन नीलांतिकोमलाणां मालकङ्कायाम मनसा स्मरिता ।
पवुर्भुस्ते घनातकलाधपलेसे कुचोत्तरेकुमाराणां पुष्पेश्वराणां भुपुष्पावणेनां नमस्ते जगदे कमालेन।"

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