INTRODUCTION

SIGNIFICANCE:-

The present Research work, as the title suggests, is a study on the role, duties, and responsibilities of the Ancient Kings as reflected in Kalidasiain Drama. Most of the Sanskrit dramas had been written in that remote antiquity where Kings were the rulers of the then society. In Ancient time, Sanskrit Plays were also staged or performed frequently on the occasion of festivals and religious holidays. Basically it was meant for the entertainment of the royal household and residential guests at special command from the King. Perhaps the performance of the dramas were used as the media of communication, which like today, were easy for common people of the society to understand and realise the merits and demerits of the Kings. Further the final success of a dramatic representation demands a balanced consideration of merits and demerits. Therefore Sanskrit Dramatists were the patronage of the Kings and gaining significant awards and noble prizes by the way of presenting their merits and other welfare activities in dramatic manner. The role and code of conduct of Kings for the upliftment and progressing the society are important parts on their welfare activity in general, and the economic, the political, the ethical and the cultural aspects of State as well as public in particular.

According to Arthasastra, a King should follow the path of virtue and should protect his subjects from the treacherous torment of the enemy. He is considered as the Lord of Earth to discharge his religious duties and inspire the people. He is not appointed for self-indulgence or for the personal pleasure and luxury. A King can gain the peaceful and pleasant sovereignty
of the Earth through the satisfaction of his subjects. He should feel happy in the happiness of his people and should feel distress in their distress. It is the primary and pious duty of the King to protect his subjects from all calamities and destroy all evils for the prosperity of the nation and for the pleasure of the people.

Further the *Arthasastra* upholds a lofty idea of a King who by his noble ideals should endear himself to all his people. His judgement should be impartial. In the eyes of Law, he should consider his own Son and the enemy as equal. So in this present research work, an attempt has been made to bring forth in details, the welfare activities, the duties, the role and responsibilities and conduct of Kings as reflected in dramas of great poet Kalidasa. Therefore the importance of the present work and of such a study on the institution of Kingship of the Sanskrit dramas of Kalidasa can never be under estimated.

II. **Notice of the Previous Works:-**

We came across some stray notices of rare works on the duties and responsibilities of Kings, his administration and political condition of the State in the drama of Kalidasa which are carried out by modern scholars like C.Kunhannaraja, B.V.Mirasi, A.D.Singh, Ram Gopal, etc. References to this Research are also partly found in forms of articles and Journals dealing with the Social and Political condition of the State reflected in Kalidasian dramas and the application of *Arthasastra* is also involved. But all the points are not systematically presented at one place. The application of *Arthasastra* is not studied with critical outlook. Therefore a comprehensive and critical examination related to this particular topic is necessary. That's
why, in this present work an attempt has been made to fulfil this hitherto unsatisfied need.

III. **Scope and Limitation of the Present Work:**

The principles of administration, Kings duties and ideal aspects, socio-political condition of the State are systematically incorporated in *Arthasastra* of Kautilya and *Manusmriti* of Manu. Most of the Sanskrit dramatists are following these rules and regulation as notified therein. The present work is only restricted to the dramas of the great poet Kalidasa, i.e., the *Malavikagnimitram*, the *Vikramorvasiyam* and the *Abhijnanasakuntalam*. Through these three dramas of Kalidasa, it has been clearly described about the King, his duty, administrative procedure, Law and Order, Judicial System, Tax and Revenue and Social Life of the people which are covered by the rules and regulations of *Arthasastra* and *Manusmriti*.

IV. **Methodology:**

The chief aim of the present work is to study the duties and responsibilities of Kings, and Socio-political conditions of the State as revealed in Kalidasian dramas. The methodology followed here is essentially analytical, comprehensive and critical in the line of *Arthasastra* and *Manusmriti*. The sociopolitical conditions, King’s duties and principles and their welfare measures as reflected in Kalidasian dramas are explained on the basis of *Arthasastra* and *Manusmriti*, as to get the concept of sovereignty, the Law of inheritance, Punishment of theft etc., in the then society.
V. Introduction to Kalidasa and His Works:

Native of Kalidasa:—

A large number of Researches have been made on the date and place of the great Poet Kalidasa; still it is a matter of confusion. There are no reliable records and proper evidences to throw light either on his biography or his birth place. It is very difficult to place him in a particular age and time as due to the lack of authentic and historical evidences. But it is clear that his minute and graphic description of several rivers, hills, seasons, hermitages, social obligation and costumes, he is to be well acquainted with several places. Due to the passage of time every detail relating to him has been forgotten except his name. He lives through his works alone.

To our satisfaction, in order to bring forth the native and period of Kalidasa the following points may be taken into consideration.

1) The Bengali Scholars accept that, Kalidasa was born in ‘Gaddasimdaru’ village in the district of Mursidavada. By believing this, they have given the name of the village as ‘Kalidasa-sagar’, and established a school in name of Kalidasa as ‘Kalidasa pathasala’. Till today the people of ‘Gaddasimdaru’ are performing a great cultural programme in each year to memorise the poet Kalidasa¹.

Further, it is also popularly believed that the parents of Poet Kalidasa, were the staunch devotees of Goddess ‘Kali’. In order to show their devotion and respect towards the Goddess ‘Kali’, they might have named their son as Kalidasa. Bengali scholars interpret the word ‘Kalidasa’ as ‘Kali’ means Goddess ‘Kali’ and ‘dasa’ means servant or devotee.
Accordingly the term suggests the devout servant of Goddess ‘Kali’. On account of the predominance of worship of Goddess ‘Kali’, whose famous temple is situated at West Bengal. Therefore scholars assign him to Bengal\(^2\).

2) By supporting two textual evidences of Kalidasa’s work, Scholars strongly believe him to be an Orissan Poet. The first point is a mountain by name ‘Ramagiri’ along with large black clouds looming over the peak as described in $\textit{Meghaduta}^3$, which is presently situated at Koraput in the State of Orissa. Secondly a scene similar to the hunting scene of the King Dusyanta pursuing a deer in a chariot along with a scenery of the hermitage as depicted in the first act of $\textit{Abhijnanasakuntalam}^4$, is found engraved in a stone in the Cave of Khandagiri near Bhubaneswar, the Capital city of Orissa. These two evidences support Kalidasa to be an Orissan Poet\(^5\).

3) Other critics assign Kalidasa’s birth place to Kashmir. Prof. Lakshmidhara Kala has discussed about the birth place of Kalidasa in his special text, “The birth place of Kalidasa”. He quotes these descriptions such as, the description of $\textit{Himalaya}$ in the opening verse of the $\textit{Kumarasambhava}^6$, Yaksa’s place Alaka around the $\textit{Himalaya}$ region depicted in the $\textit{Meghaduta}^7$ the first meeting of the King Pururavas and Urvasi that took place at $\textit{Gandhamadana}$ Mountain on the side of Kashmir narrated in $\textit{Vikramorvastyam}^8$, the service of King Dilipa to Nandini in the hermitage of Vasistha described in the first Canto of the $\textit{Raghuvaama}^9$, the $\textit{Asrama}$ of the Sage Kanva and Marica situated at $\textit{Himalaya}$ as delineated in the $\textit{Abhijnanasakuntalam}^{10}$ etc. After making a deep sight towards these points scholars are opined that Kalidasa belongs to Kashmir\(^11\). Moreover
these above mentioned places are particularly situated around the Sindhu River.

Further, in sixth Century A.D., during the invasion of Kashmir by Hunas, Kalidasa was perhaps disturbed. He left his wife, native and travelled many places seeking protection from a King like other Kashmiri Pandits\(^1\). His separation from his wife, and native is clearly reflected in the Ritusambhara where he has described his inability to bear the heat of Vindhyaparvata. In this context he emotionally remembers his beloved\(^2\). Again this separation is also figuratively reflected in the Meghaduta in the case of the description of Yaksa’s separation from his wife.

4) The great commentator Prof. F.G.Peterson\(^3\) has proved that the State Vidarbha is the native of Kalidasa by holding the narration of Vidarbha in the drama Malavikagnimitram and the Kavya Meghaduta. In order to strengthen his arguments, he cites the following textual evidences such as i) the love story of Vidarba Princess Malavika and Indumati in the play of the Malavikagnimitram and Raghuvamsam respectively. ii) The mountain Ramagiri as described in the Meghaduta\(^4\) might be renamed as Ramataka presently situated at Vidarbha region at Nagpur. iii) The great skill of Vidarbhi style fully reflected in all works of Kalidasa. iv) The ‘Swayamvara’ of Vidarba Princess, Indumati and her sudden death followed by the lamentation of her husband King Aja narrated in the Raghuvamsa. So these above mentioned evidences indicate the Poet Kalidasa’s association with Vidarbha State\(^5\).

5) Both the scholars Haraprasada Sastri and C.M.Paranjape advance their arguments in favour of Kalidasa to be the native of Vidisa and Ujjain\(^6\).
First of all they consider the textual evidences, which narrate, in detail, the State of Vidisa\(^\text{18}\) and Nichei Parvata\(^\text{19}\) mentioned in the Meghaduta. Secondly poet Kalidasa indirectly requests the black cloud by Yaksa to pass through the city of Ujjain where the maidens are beautiful and charming with their quivering eyes like lightening\(^\text{20}\). Except these, the description of river Sipra\(^\text{21}\), the temple of Mahakala\(^\text{22}\), gardens, ancient legend on Ujjain, dances of harlots at temple in the evening time\(^\text{23}\), are quite remarkable towards the native of Kalidasa. These descriptions show the special attachment of Kalidasa towards the state Ujjain and this supports and strengthens the arguments of the above mentioned scholars.

6) In his works, Kalidasa has respectfully described the name and fame of Kartikeya, as the son of Lord Siva and Parvati. Now here he has not mentioned the name of Vinayaka whose name is uttered at the beginning of every act of worship. His omission of the name of Vinayaka suggests that Vinayaka is not the son of Siva and Parvati. Rather the line of worship of Vinayaka or Ganesa is prevalent from Vedic period onwards. Further Kalidasa has mentioned the name of Guha and Skandha as the synonyms of Kartikeya in the Kumarsambhava. Since Kartikeya is worshipped in south India, more particularly in Tamilnadu. So scholars argue that Kalidasa is believed to be a celebrated poet of this land.

7) In Raghuvamsa Kalidasa has profusely described about the city of Ayodhya. His likeness towards the State shows, as it may be the birth place of Kalidasa\(^\text{24}\).

From the above mentioned evidences and arguments in respect of Kalidasa’s birth place, it is difficult to identify him to a particular place. The
textual evidences of Kalidasa's work are partly true but we could not confine him to a particular region or place. However, his vast knowledge about the description of various holy places, social customs, seasons, hills, rivers, names of the places etc. leads one to assume that he belongs to the side of North India most probably near to Ujjain.

**Period of Kalidasa:-**

Due to the lack of authentic evidences, information and strong reasons related to the birth of Kalidasa, it is very difficult to place him in a particular period or age. That's why the date and place of Kalidasa is a matter of confusion. Many Indian and Western scholars opine and place him in different ages in order to prove their arguments. These are the points, which has been presented by the scholars according to their own views.

1. 2\textsuperscript{nd} Century B.C (Dr. Kunhan Raja)
2. 1\textsuperscript{st} Century B.C (Scholar who believed in Tradition)
3. 3\textsuperscript{rd} Century A.D (Dr. V. Batakar)
4. 4\textsuperscript{th} Century A.D - 2\textsuperscript{nd} part (Dr. Bhandarkar)
5. 5\textsuperscript{th} Century A.D (Prof. Pathak)
6. 6\textsuperscript{th} Century A.D (Maxmular, H.P. Sastri)
7. 8\textsuperscript{th} Century B.C (Prof. Hippolyte Fauche)
8. 11\textsuperscript{th} Century A.D (Prof. Bentley)

From the above mentioned points, we shall discuss about only four points, which are more applicable than others. These important theories regarding his date based on plausible and reasonable evidences as follows.
I. Traditional Theory – First Century B.C

II. Second Century Theory – Second Century B.C

III. Fifth Century Theory – Gupta Era

IV. Sixth Century Theory – Vikrama Era.

I. 1. Traditional Theory:-

The general agreement of Indian Tradition points to a King Vikramaditya who started Vikrama Era or Samvat Era in 87 B.C after making free from the menace of Sakas to the Country. It is clear and believed that the King Vikramaditya was a historical figure in the 1st Century B.C. By a famous saying, Kalidasa is said to be one of the nine jewels in the court of Vikramaditya. The text of Gathasaptasati of Hala and the text Kathasaritsagar of Somadeva also give hints about the King Vikramaditya. Most of the Indian and western scholars like Baladeva Upadhyaya, William Jones, Peterson, S.P.Pandit, C.V.Vidya, R.N.Apte, Sambavanekar, M.R.Kale, accept this date with the above ideas.

I. 2. Asvaghosa, naturally a Buddhist Monk was patronised by the Kusana King Kaniska, who ruled in 78 A.D. By taking this historical evidence, Amal Dhari Singh is of the opinion that the poet Asvaghosa had prepared the foundation or ground for Kalidasa by his compositions in the field of poetry and drama. So Kalidasa had taken the clues from that great poet and presented his own poetry and drama in a polished and refined manner. Therefore, according to him, the period of Kalidasa may be fixed after Asvaghosa. But in the opinion of Harekrushna Satapathy, a great Poet like Kalidasa might have been influenced by the eminent poets like Vyasa.
and Valmiki and not by Asvaghosa. So according to H.Satapathy, Kalidasa must have flourished before Asvaghosa, not later.

I. 3. In the Bhita Medallian, a royal hunter is found pursuing a deer in a chariot. This exact scene is similar to the hunting scene of the King Dusyanta, which has depicted in 1\textsuperscript{st} act of the play Abhijnanasakuntalam. It is believed that this Medallion was found in the period of Sunga\textsuperscript{30}. Therefore, we can conclude that, Kalidasa must have flourished before the extinction of the Sunga dynasty. By holding this view, Sarada Ranjan Roy says that Kalidasa’s period may be 1\textsuperscript{st} Century B.C\textsuperscript{31}.

I. 4. The Socio-political, economic and religious conditions narrated in the drama Abhijnanasakuntalam denotes that before its composition, the people, owing to the influence of Buddhism, were not inclined towards the Hindu Gods and Goddesses. In order to motivate the mind of people towards Hindu Gods, Kalidasa had composed the benedictory stanza praying to the eight noticeable forms of Lord Siva in the Abhijnanasakuntalam\textsuperscript{32}. Secondly the influence of Buddhism waned during 1\textsuperscript{st} Century B.C. This idea enables us to conclude that Kalidasa flourished in 1\textsuperscript{st} Century B.C\textsuperscript{33}.

I. 5. The writing style of Kalidasa is free from artificiality. Naturally he should be placed much earlier than the inscription of Nisik and Girnar, which are the fine specimens of artificial style. Bana, Dandin, and Magha were adepts in this style, where Kalidasa was out of it. So Kalidasa must be earlier than these Poets and tentatively the time gap may be six or seven hundred years. Therefore Kalidasa may be placed in 1\textsuperscript{st} Century B.C\textsuperscript{34}. 
I. 6. There are certain Vedic words, which have been used in Kalidasa’s works. From this one can believe that Kalidasa belongs to the traditional period which extends from 300 B.C to the beginning of Christian Era. Even the writers of early Christian Era do not use any Vedic word in their composition.

I. 7. A passage in the 6th Act of the Abhijnanasakuntalam declares that after the death of Merchant Dhanamitra, his child will be the owner of his properties, not his widow wife. So Apte suggests that Brhaspati, Manu, Yajnavalkya, Apastambha and Vasistha established this type of rule and condition in the society before the composition of Smrti texts. Especially among them, the date of Brhaspati is 1st Century B.C. Accordingly we can say Kalidasa may be contemporary of Brhaspati.

Except these views, the Western scholar Peterson has placed Kalidasa in 1st Century B.C. According to him “Kalidasa stands near the beginning of Christian Era, if indeed he does not over top it”.

From these above discussion, it may be identified that the date of Kalidasa as 1st Century B.C.

II. Second Century Theory:-

According to Dr.Kunhan Raja, Kalidasa may be placed in 2nd Century B.C. By taking the two evidences i.e., the Bharatvakyas of Malvikkagnimitram and description of the State Vidisa in Meghaduta, he has tried to prove his opinion. So these two points are to be discussed as below.
II. 1. In Bharatavakya, Kalidasa himself has described about the prosperity of the State and mentioned the name of his King Agnimitra. At the ruling period of King Agnimitra people were maintaining their life in good condition without any 'Iti' (Ativrsti, Anavrsti, Salava, Musika, Khaga, Rajopadrava). In general, Bharatavakya denotes the meaning of peace, wealth and development of the State. So the plot of Malavikagnimitram shows the author is fully aware of the history of the Sunga period. The narration of the various qualities of the King Agnimitra in this drama goes to prove Kalidasa to be contemporary of the King Agnimitra who, belonging to Sunga dynasty came to power in 189 B.C. So Kalidasa might be flourished from that period.

II. 2. In Meghaduta, Kalidasa has given a brief description of Vedisada, which was the capital of State Dasarna. So we can recognise that, the Capital of Vedisada was well known at that time of Sunga. So the period of Sunga dynasty might be 2nd Century B.C.

From the above discussion it is very difficult to accept the period of Kalidasa was 2nd Century B.C. Firstly, we can say that, there is no description of the King and the prosperity of the State in all Bharatavakya of the Kalidasian drama, except Malavikagnimitram. Secondly, in last two dramas, Kalidasa did not mention any name of the King or his state. Thirdly, according to Janasrtri, Kalidasa was a court poet of King Vikramaditya where King Agnimitra and Pusyamitra did not achieve the designation of "Vikramaditya". Fourthly, the popularity of Vedisada not only occurs in Sunga period but it also had great emphasis upto the period of Gupta.
III. Fifth Century Theory:-

The period of Kalidasa is closely associated with the Gupta period (about 300-480 A.D) which flourished in three phases.

1. Chandragupta II (357 – 413 A.D)
2. Kumaragupta I (413 – 455 A.D)
3. Samudragupta – (455 – 480 A.D)

These three Kings had adopted the title or designation of Vikramaditya. Prof. A.B.Keith says, Kalidasa might be a poet during the reign of King Chandragupta II of Ujjain. In order to support this view, the following textual evidences are taken into consideration

III. 1. The geographical date supplied by Kalidasa in his Meghaduta and Raghuvamsa pertaining to Raghu’s digvijaya and Rama’s return from Lanka, corresponds with the social condition of Gupta period.

III. 2. In Kumarasambhava, the birth of Kumara makes an indirect reference to the birth of King Kumaragupta.

III. 3. In the drama Malavikagnimitram, the reference to horse sacrifice refers to the one of Samudragupta.

III. 4. The Mandasore inscription dated 472 A.D of Kumaragupta was composed by Vatsabhatti. Some of the verses of this inscription are similar as well as identical with the verses of Kalidasa’s Rtusambhara and Meghaduta. The great scholar Dr. Buhler is of the opinion that Vatsabhatti
has imitated Kalidasa. So it is clear that Kalidasa must have lived, at the latest by the later half of the fifth Century A.D\textsuperscript{43}.

IV. Sixth Century Theory:-

The scholars who believe in this theory maintain that the period of Kalidasa is also closely associated with the Vikrama Era. Their arguments may be summarised as follows.

IV. 1. By the "Korur Theory"\textsuperscript{44}, Fergusson states that the founder of Vikrama Era was Harsa Vikramaditya who had got the victory over the Hunas in 544 A.D in a battle at Korur. In order to commemoration of his great victory, he established Vikrama Era. Secondly, Hoernle says that the Mandasore inscription (about 532 A.D) of Yasodharman hints about the defeat of Hunas. He, therefore, argues that Kalidasa must have flourished during reign of Yasodharman who had the appellation of Vikramaditya and his time was 6\textsuperscript{th} Century A.D. Haraprasad Sastri and Max Muller have accepted this view\textsuperscript{45}.

IV. 2. According to Max Muller\textsuperscript{46} the History of Sanskrit Literature is generally divided into two age's i.e., (I) Vedic age (ii) Punarjagarana-age of renaissance. During the 1\textsuperscript{st} Century, when the vedic age came to a close after exerting influence for over a period of 600 years, there was no development of Indian culture and literature, due to the frequent intrusion by foreigners. In 6\textsuperscript{th} Century A.D, however, there was some development occurred specially on the side of Sanskrit poetic literature and Kalidasa was the first poet of that age. Hence Max Muller concludes that the period of Kalidasa must be 6\textsuperscript{th} Century A.D.
IV. 3. Varahamihira, the great Astrologer, who belongs to the period of 6th Century A.D., has proved that the beginning of the rainy season is counted from the month of *Asadha*. But before him (Varahamihira), it was counted from the month of *Sravana*. So it is to be believed that Kalidasa must have taken the former idea and synthesised it in his text *Meghaduta*. Further, among the nine jewels, both Varahamihira and Kalidasa were the court poets of Vikramaditya. So Kalidasa’s period may be considered as 6th Century A.D.

The above mentioned arguments, regarding the period of Kalidasa are chiefly based on the textual, geographical and socio-political condition of the then society. Due to the lack of any reliable records on the biography of this great poet, precludes the possibility of fixing the date of Kalidasa, which varies, from 1st Century B.C to 6th Century A.D. Scholars like, Baladev Upadhyaya, William Jones, Peterson, R.N.Apte, M.R.Kale, Sarada ranjan Roy, Harekrishna Satapathy, who consider Kalidasa as one among the nine jewels in the court of Vikramaditya, assign him to 1st Century B.C and this theory is probably nearer the truth.

**Style and Art of Kalidasa:**

The poetic talent of a poet depends upon his writing style, arrangement of words in proper manner, highly imaginative power, great creativeness, and command over language. In this context, Prof. Srinivas Rao Ivaturi rightly says “Not all can be poets. Only those who vibrate the tune of nature and respond to the emotions of their brethren can compose
poetry. Only when a man is finely attuned to the nature, will his intuitive power awake fully enabling him to guide man”⁴⁹.

In Sanskrit Poetic Literature, Poet Kalidasa plays an important role so far as his writing style is concerned. It is clear that, in all his works, he always uses short compounds generally consisting of three to four simple words and avoids the use of long and complicated compounds. The meaning of the words are very simple where as anyone can easily understand. The great rhetorician Vamana, in his text Kavyalamkara, defines Riti-s as “Visista Padaracana”, means a particular style of expression and stresses on Vaidarbhi Riti in which Kalidasa’s great skill is reflected. So the style of Vaidarbhi is the best specimen of Kalidasa’s composition. The great Acarya Dandin has also mentioned about the Vaidarbhi style in his Kavyadarsa and defined it as consisting of ten qualities. The verse goes like this:-

Slesah prasadah samata madhuryam sukumarata.
arthatvyaaktih udaratvam ojah kanti samadhayah.. Kavyadarsa I.41-42

These are suggestiveness, serenity, balance, sweetness, delicacy, clarity of sense, breath of expression, vigour of thought, brilliance of diction, and harmony of sentiments. These ten qualities are found in Kalidasa’s writings.

Again, his mastery over the use of various figures of speech is illustrated at every stage in his writings. Generally poet Kalidasa employs long metres like Mandakranta, Sikharini, Sardulavikridita, Harini, and Arya in lengthy description but for simple narration or normal description he uses
short and medium metres like Anustup, Indravajra, Vamsastha, Salinis, Vasantarilaka, and Malini\textsuperscript{50}.

Among the alankaras he has profusely used Upama or Simile. He has great skill in this alamkara particularly. No poet or playwright can match him in aptness and variety of similes. Valmiki the great Poet is known as Adikavi or First Ornate Poet. Kalidasa has been greatly influenced by Valmiki especially in regard to the use of Simile.

As an example, we can say Kalidasa’s art and style are exhibited when he describes the charming beauty of Parvati. He says that the lord Brahma, with a desire to behold beauty in all its minute details at one individual, collected with the great effort the aesthetic features from each and every objects which serves as an illustration to explain beauty and put them together while creating Parvati\textsuperscript{51}.

In order to prove the poetic art of Kalidasa, Prof. Ram Gopal says, “Kalidasa is undoubtedly the greatest Sanskrit Poet whose poetic art marked by polish and perfection serve as a model for the later Sanskrit Poets. It can not be gainsaid that Kalidasa’s artistic genius is chiefly responsible for the finish and supremacy of his poetic art, but his learning and milieu must have also contributed in no small measure to its development”\textsuperscript{52}.

So it is true that, Kalidasa’s writing style, word construction, arrangement of subject matter, elaboration of facts and the proper use of sentiment and figures of speech testify to his poetic talent and skill.
Notice of Kalidasa’s Works:

The great commentators ascribe a good number of works bearing the name of Kalidasa, Rajasekhara, whose time was 10th Century A.D., has mentioned three Kalidasa in his work Kavyaminamsa. It is very difficult to find out the popular and original Kalidasa who has contributed such an amount of works to Sanskrit Literature. The scholars argue that more than 40 works have been written under the name of Kalidasa these works are given below.

1. Abhijnanasakuntalam
2. Vikramorvasiyam
3. Malavikagnimitram
4. Raghuvamsam
5. Kumarasambhavam
6. Meghadutam
7. Ritusamhara
8. Kuntesvaradvautya
9. Ambastava
10. Kalyanastava
11. Kalistotra
12. Kavyanatakakalankara
13. Gangastaka
14. Gangastaka (Second One)
15. Carcastava
16. Ghattakarpara
17. Candikadandaka Stotra
18. Jyotirvidabharana
19. Durghatakavya
20. Nalodaya
21. Navaratnamala
22. Puspavanavilasa
23. Makarandastava
24. Mangalastaka
25. Mahapadyastaka
26. Ratnakosa
27. Laksmistave
28. Raksasakavya
29. Laghustava
30. Vidvat vinodakavya
31. Vrndavanakavya
32. Vaidyamonorama
33. Suddhicandrika
34. Sngaratalika
35. Sringararasastaka
36. Sringarasarakavya
37. Syamaladandakakavya
38. Srtabodha
39. Saptasloki Ramayana
40. Setubandha

The above mentioned Sanskrit works are traditionally attributed to Poet Kalidasa. But out of these, the first seven are unanimously accepted as his works.

**Brief Sketch of Kalidasiian Drama**

Before going to discuss about the concept of Kings and their duties and responsibilities in Kalidasiian dramas. It is necessary to highlight the brief summary of these dramas, which play an important role, so far as this research work is concerned.

1. **Malavikagnimitram**

This drama is the earliest product of Kalidasa in the composition of play writing. It contains five acts and deals with the love story of King Agnimitra of *Vidisa* and Princess Malavika. First of all, it is known that the King Agnimitra has got a chance to see Malavika portrayed in a picture by the side of the queen Dharini. Then King Agnimitra falls in love with Malavika. He is attracted by her charming youth. The chief queen Dharini, who is jealous, takes good care to keep Malavika out of the King’s sight on account of her charming beauty. At the sight of Malavika and her dance and music, the King’s love for Malavika takes deep root. After that, in Pramadavana, when King and Malavika are communicating their love to
each other, at this stage King has seized or accused by Iravati, the second wife of Agnimitra. But by the help of Vidusaka love grows in secrecy. Malavika suffers from the jealous queen Dharini. The King is unwilling to offend the queen. At last Malavika has served Dharini with a single-hearted devotion. Then Dharini pleased upon her and on the occasion of happy news of her son’s victory; she offers a reward to the King the hand of Malavika. This is the central theme of the play Malavikagnimitram.

2. Vikramorvasiyam

This play is written earlier than Sakuntalam, where the poet Kalidasa reaches to the climax of dramatic art. It records the love story of King pururavas as an epic character and mythological hero with the celestial nymph Urvasi. This play starts with the description of Urvasi, who is abducted by the demon Kesin and finally she has rescued by the King Pururavas. At that time both King and Urvasi fall in love with each other. The conversation between King and Vidusaka about Urvasi is described in second act. Then the curse upon Urvasi, her descent to mortal region, the queens permission to the King Pururavas to get married to Urvasi and Urvasi’s ascent to heaven after the birth of Ayus are described. In fourth act Urvasi enters into the grove of Kumar which was strictly prohibited to ladies, and due to the curse, she is turned into a creeper. The King Pururavas becomes mad after his beloved’s departure. At last, by magic gem, the King embraces that creeper and gets his beloved Urvasi. In final act the happy King and his beloved back into the capital. The stealing of magic gem, the bravery of their son Ayus, installations of Ayus as hair
apparent by Narada are described in great detail. Then the play ends in happy situation.

3. Abhijnanasakuntalam

Amongst all Sanskrit dramas Abhijnanasakuntalam plays an important role. It is the finest work of Kalidasa. It deals with seven acts. In first act Kalidasa has described about the hunting scene of the King Dusyanta pursuing a deer. Then the conversation between Sakuntala and her friend about the marriage of Sakuntala has described. In that hermitage, King Dusyanta falls in love with Sakuntala. After returning from the hermitage, Dusyanta narrates his love to his friend Vidusaka. The remarks about Sakuntala are also described very nicely in second act. In the third act, passionate love of Sakuntala towards King Dusyanta, the letter written by her, and also the conversation between Dusyanta and Sakuntala are described. The fourth act is very much interesting as well as very pathetic. The great Maharsi Durvasa noticing in attentiveness on the part of Sakuntala hurls a curse on her that her husband will forget her; but he will recognise her if he happens to see the ring. It is the central theme of this drama, in which the whole plot based on. Then Kanva’s decision to send Sakuntala to her husband, Sakuntala’s journey towards her husband palace, situation of the hermitage at the time of her departure and pathetic sentiment involved in the curse of departure are described. In the fifth act, it is described about the rejection of Sakuntala by King Dusyanta under the influence of Durvasa’s curse and the appearance of a divine light to take Sakuntala in way. After that the royal ring has found by a fisherman which Sakuntala had dropped it at Sacitirtha while she was bathing. That ring has given to the King by
fisherman and King reminded everything about his previous love with Sakuntala. The King laments over Sakuntala; afterwards he is invited by Indra to fight against demon in heaven. These facts are narrated in sixth act. The unions of the King with Sarvadamana, the appearance of Sakuntala in an ascetic robe and finally the reunion of both Sakuntala and Dusyanta in Marica Asrama have described in last act. Then the play ends with great happiness.

In our final estimate of Kalidasa’s native, date, poetic art, style and culture, we have to bear in mind that, he stands out alone of the few Sanskrit poets, who without disregarding the requirement of poetical convention and theory – an inescapable influence on all Sanskrit writers – strove to treat love and its varied reactions on nature and man in a manner in which his poetic imagination directed him. Truly it is to be said, having the knowledge various branches of learning he may be considered as a poet of perfection.
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2. Basudeva Vishnu Mirasi - Kalidasa P.107
5. H.K.Satapathy - Sanskrita sahityara itihasa - P.281
6. Kumarasambhavam I.1
7. तस्योत्सने पूणादिन इव श्रस्तग्रंथास्तुकूलं
   न लं दुस्प्यत्ता न पुनर्लिङ्गां ब्राह्मणो रामचरितम्।
   या 66 काले वहति सतिलो दग्धसुन्दरीपरिमाना
   मुक्ताजालर्थितमलं कामिनीकप्रस्तुदम्। | Meghaduta - 66
8. Vikramorvashiyam I-7
9. अध्यायाच्य विधातार्ज प्रयत्नी पुरुकाम्यया।
   तै दक्षिण विष्णुर्भू गुरोज्ज्वमुरुभ्रम। | Raghuvamsa I-35
10. a) नीरास्तु शुक्रवर्मकोटामुखपदास्तरामधवः
    प्रसिद्धयः कविविदंशुदुर्दैवतमिदः सूचना एवोपलास।
    विश्वासोपमादिनिनगति शब्द सहने मृगुगा
    स्तोत्याधारपदाश्रय वल्कलशिलाधिविध्यद रेखाचिन्तलाः। | Abhijnanasakuntalam - I-14
    b) प्रणामनमर्यथा वृत्तिगुणता सहकर्पृष्ठे बने
    तोरे काजचनपदसर्वुपकिर्मेश्वरामिष्कोकिया।
    ध्यानं रत्नशिलातलेभु विबुध प्रीतिमिथु संख्यो
    वर्तङ्क्षण्यं तयोभिसन्ययुनस्ता सिद्धस्यत्पहं। | Abhijnanasakuntalam - VII-12
11. Basudeva Vishnu Mirasi - Kalidasa - P.66
12. Ibid P.119
13. Rtusambhava I.1
15. लिङ्धातात्त्वः वस्त्रिं रामद्विःश्च मेघदुता - 1
16. a) तं स्त्रां ध्वरनेषु विजित्व दारकियायोऽयदशं पुजः। 
      प्रस्थापयामास सैन्यमेनमुखः विद्भाषिपराज्यानाम॥ | Raghuvamsa - V.40
b) एवं तथोऽवन देवयोगगाधेषु देवायोगाधेषु साध्यमचिन्त्येवहु। 
      एको यदी वैन्धकप्रदेशानांसीर्मस्यमानपरो विद्मान।। | Raghuvamsa - V.60
17. Basueba Vishnu Mirasi - Kalidasa - PP.124-126
18. तेषां देशू प्रकृततविशिष्ठलक्षणा राज्यानाम। 
      गत्वा स्याः फलविकलं कामुकस्य तथा। 
      तीरोपास्तसलमितुपया पास्यमि स्वातु तस्मात्। 
      समुद्रक्षरं मुद्धामिन गयो वेदत्वायचतुर्लक्षिण॥ | Meghaduta - 24
19. Ibid - 26
20. कक्षं पत्था वदसि भवतवः प्रश्नितम्योतराः। 
      श्रीयोलंगायविनेशु मास मुखज्ञानाः। 
      विद्धाम्प्रतिचित्तीतस्तम प्रेरितानां। 
      लोलापाणीयदिन न रमसे लोचनोविमित्वोसि।। | Mega. - 27
21. Meghaduta - 32
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23. Ibid - 35
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31. Basudeva Vishnu Mirasi - Kalidasa - P.33
32. ये द्वे कालं विधितः श्रुतिविषयरुपं या स्थिता व्याख्या विशवम्।
यामाहुः सर्ववीज्ञपूर्वातः वयस्क ग्राणिनः प्राणवणसः
प्रज्ञापायिः प्राणत्संपुर्ववलु वस्तामिर्याभिमिरिः। | Abhijnasakuntalam - I.1
33. H.K. Satpathy - Sanskrit sahityara Itihasa - P.285
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35. Ibid - P.79
36. Ibid - P.288
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39. आशास्वातिः - विरागम - प्रभृति - प्रज्ञानाः।
सम्पत्त्येते न खलु गोपेति चरितमित्रे। | Malavikagnimitram
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