CHAPTER IV
INSTITUTION OF KINGSHIP IN KALIDASIAN DRAMA

MALAVIKAGNIMITRAM

Sri Aurobindo rightly remarks that if all else were lost, the works of three great Poets Valmiki, Vyasa, and Kalidasa would be sole and sufficient source of the cultural History of India. So it is clear that, with Valmiki, Vyasa, Bhasa, Kalidasa represents the core of the cultural heritage of Indian People. His dramas Malavikagnimitram, Vikramorvasiyam, and Abhijnanasakuntalam display a glimpse of the Indian Culture, Political Tradition, and Social Customs in its essence, originality and entirety. If it is rightly claimed that Drama is the reflection of human life and its characters are the representatives of human society. We can’t but admit that the role of a King in Sanskrit Drama plays an important part. His character is the mirror of the society what he does, people will accept it in their day to day life. So it has been surprisingly observed that though a great many work on the major point of political system, have been prepared and many others are going to be published as articles, due attention has not been paid to the role of King and institution of Kingship, especially in Sanskrit Dramas. In this research, it is an attempt to highlight the Kings role and position as well as the political condition of the state as reflected in Sanskrit Dramas.

Here we are going to discuss about the drama Malavikagnimitram.
I. Historical Background Of Malavikagnimitram.

The *Malavikagnimitram* is a literary tribute of Poet Kalidasa's poetic genius. It is depicting the love theme between Agnimitra and Malavika and structure of the drama is historical. Prof. A.D. Singh says "The hero of the drama, Agnimitra is a historical figure and he belongs to the post Mauryan Sunga dynasty which ruled in 185 A.D with his capital at Vidisa, it is otherwise known as Bhilasa². There are certain remarkable similarities in the career of Candragupta II Vikramaditya and King Pusyamitra Sunga.

Firstly, Pusyamitra Sunga captured the throne only after murdering his predecessor Brhadratha, where as Candragupta II who killed his brother Ramagupta and gained sovereignty.

Secondly, Pusyamitra Sunga killed the last King of Mauryan dynasty to save the Kingdom from the Yavana invaders. The same is true in the case of Candragupta II where as to save the empire as well as the prestige of his family by defeating the powerful Sakas, he killed Ramagupta. So both the Kings had to face the dreadful forces of the Yavana (Indo-Greeks) and the Sakas respectively.

Thirdly, King Pusyamitra Sunga and Candragupta II both are the followers of the Brahmanical religion³. When Gupta History shows the three generations i.e, Candragupta II, Kumaragupta I, and Skandagupta at that time Sunga history also shows the three generations i.e., Pusyamitra, Agnimitra and Vasumitra.
The word "Maurya Saciva" as reflected in Malavikagnimitram shows the period of Maurya age. S.K. Sharma in his paper mentioned that, by named 'Mitradeva' the 'Maurya Saciva' of King Brhadhratha imprisoned for long time during the reign periods of Pusyamitra and Agnimitra.

Bhagavatapurana, Vishnu Purana, Matsyapurana and Vayu Purana, are giving an idea about Sunga dynasty. According to Puranic views, more than a hundred years, the ten generations of Sungas would have ruled after the Mauryas. The Purana mentions Vasumitra as the grandson of Agnimitra while Kalidasa described him as the son of Agnimitra for the plot construction of Drama.

From a close study of Malavikagnimitram it may be supposed that Agnimitra was appointed as Viceroy before their father Pusyamitra overthrew the Mauryas. Yajnasena, who was contemporary to him (Agnimitra) possibly, occupied Vidarbha after the overthrown of the Mauryas. In Vidarbha, Yajnana may have been helped by his brother-in-law, who was formerly a minister of the last Maurya King, which has been narrated as "Maurya Saciva" in the first act of the drama. The conflict and rivalry between Madhavasena and Yajnasena may have started even before Madhavasena's attempt to leave the boundary of Vidarbha and to join with Agnimitra. Further, we can say perhaps Madhavasena had been administering Vidarbha before Yajnasena, who possibly replaced him from power and occupied the territory with the help of his brother-in-law. Thus the statement regarding the immaturity of Yajnasena's hold on Vidarbha may be explained if it is supposed that he seized he throne after overthrowing Madhavasena, who had possibly been appointed as a viceroy.
of Vidarbha when King Agnimitra took up his responsibility. In this context, Pranati Bhattacharya says that, it is obvious that State Vidarbha was a very close neighbour of State Vidisa. Being an immediate neighbour of Vidisa it is natural for it to be hostile to the latter; the speculations on diplomacy in Kautilya’s *Arthasastra* hold close neighbourliness to be a cause of unfriendly political.

Dr. Hemachandra Raychoudhari believes in the historical event and says, “The last of the Imperial Maurya of Magadha, Brhadratha is mentioned not only in *Purana* but also in Bana’s Harsacarita. He was crushed by his general Pusyamitra who is perhaps wrongly described by the Divyavadhana as Maurya descent. A Maurya minister is said to have been imprisoned by the regicide family.

In “Cambridge History of India” E.J.Rapson remarks, we are told that Pusyamitra, the commander-in-chief of Brhadratha the last of the Mauryas, slew his master and reigned in his stead.

Dr. Baburama Yadav also construes the character of *Malavikagnimitram*—Pusyamitra, Agnimitra, Vasumitra etc. as undoubtedly historical, Yajnasena, Madhvasena, Sumati as well as Virasena and the Maurya Saciva as seemingly historical.

On the view of the above said discussion, it may be suggested that, Kalidasa took the theme of his drama from the happenings of the Post Mauryan epoch and made it resemble with the conditions of his own time by lending colours and involving high thoughts to it with his fertile imagination.
II. Malaviṣaṅgaṇītrat in Relation to Arthasastra.

If we make a deep study of Arthasastra and Malaviṣaṅgaṇītrat we can find out easily the similarities in field of politics between these two texts. For our better understanding one instant may take into consideration.

In this drama, Kalidasa, has used the word ‘Partvrajiṅka’ for the character of learned Kausiki, who is narrated as a female ascetic. Generally she is akin to a Baudha Bhikṣuni or in other words we can say a Buddhist nun or a female mendicant wandering here and there in Buddhist faith. But Poet Kalidasa took its meaning in a different way and a different sense with what explanation of the term rendered by Kauttalya. So in this respect Arthasastra says :-

परिब्रजिकाकृतिकाम दरिद्रा विधवा प्रगल्भा ब्राह्मण्णकत्वपुरे कृतसंस्कारारहमालयः कुलायुधिष्ठिष्ठेत्। (Arthastra I.12)

According to the view of Kauttalya, it is clear that, Parīvrajiṅka is a poor widow Brahmin attached to the family of chief minister. She receives an honoured recognition in the royal harem. So Kalidasa agrees with this definition as stated in the Arthasastra. In the fifth act, we come to know that she herself told, after the death of her brother and the renewal of her widowhood sorrow, she entered the state of King Agnimitra (Vidisa) and accepted the saffron coloured robes of an ascetic\(^{12}\). In Agnimitra’s palace, she is not represented as a Baudha Bhikṣuni but a Brahmin widow in the garb of a female ascetic.
So it is suggested that Kalidasa was so acquainted with the thought of Kautilya’s *Arthasastra*, where, as a result the Arthasastric idea has been reflected in his drama.

**III. King Agnimitra and His Character:**

In *Malavikagnimitra*, it has been described that the King Agnimitra was so great, Chivalrous, mighty and a sovereign ruler. Here, some of the major points are to be discussed on King Agnimitra’s character.

1. **A King of Good Quality:**

   “Abounding in Kingly qualities” is the encomium bestowed on Agnimitra by his ministerial, that is “सम्प्रृत्तिमिव नृपमणे” which has been uttered by his own bard. In another case also his chamberlain says – “पश्चयक्ष्या प्रभवस्तुलुष्यै” it means “The valiant father of a valiant son”. From these famous saying we can have the idea that Agnimitra has great kingly qualities which has been suitably preferred by *Arthasastra*.

2. **A Renowned King:**

   From the Historical point of view, we can say the poet Kalidasa picks up the theme of the drama from the post Mauryan events and glorifies the career and achievements of Pusyamitra Sunga, his son Agnimitra and the grandson Vasumitra. Naturally, all are historical personage. In *Malavikagnimitra*, we come to know that the King Agnimitra has also better fame like his father Pusyamitra.
3. King of Oriental Monarch:-

The King Agnimitra is a picture of an Oriental Monarch, devoting his hours of gilded leisure to the pursuit of love and beauty, for benign providence has preserved his father to pursue his ambitious career of conquest and given him a son, named as Vasumitra, who even at that tender age has given a foretaste of his masterful and vigorous manhood. In fifth act also after dividing the state Vidarbha between two cousins, Madhavasena and Yajnasena, Agnimitra established his power over them and regulated their administration according to his own wish. So it shows the Agnimitra’s Kingship as a King of Oriental Monarch.

4. A Knowledgeous King:-

Arthasastra says, A King should have better knowledge about Veda, Vedanga, Purana and Itihasa. By extracting the knowledge and thoughts from ancient texts, he has to utilize it in his day to day life and in his administrative work also. So in this respect, King Agnimitra also follows the same strategy. For example we can say, when the dancing competition is going to start and both the dance masters, Gandasa and Haradatta are fighting each other to show their self reputation, the King Agnimitra answered to Queen that, “Don’t mistake me, this is not my doing O noble minded Lady. Generally persons of equal learning are jealous of each other in their reputation”. In another fact of fifth act, when Parivrajika says, after completion of all Samskaras of my brother’s dead body, I came to your country and took the life of a Mendicant. Then King answered her “It is the only way of life that all pious men adopt”. (सम्पर्कम्यां जन्य ज्ञाताः). In first act also,
when Agnimitra decides to fight against Vidarbha King Yajnasena, he discusses the position of that King and comes to the conclusion that he was “Hina’. The King refers to the “Tantrakara Vacanam” as being ‘Avitatham’ and the Minister compliments the King on his decision to fight as being “Sastradrsta”.

From these incidents, we can recognise that King Agnimitra has better knowledge about society and social code of conduct.

5. Lord of Region:-

Manu\textsuperscript{15} says :- As a King is created by taking the qualities and parts of the Gods like Indra, Vayu, Yama, Surya, Agni, Varuna, Candra and Kuvera, he is able to overpower all other creatures by his lustre. So the Kings are the part and portion of Astadigapalas\textsuperscript{16}. In third act, it has been described by the language of Vaitalika and blazing in the sky in the mid day time\textsuperscript{17}. In first act also Ganadasa says, mighty indeed is the splendour taking this form of man (महत खलु पुण्यकारिणि ज्योति).

6. A Virtuous King:-

Due to his righteousness he has been invited by his father Pusyamitra to attain the sacrifice i.e., Asvamedhayajna, which was performed by Vasumitra his son. In fifth act, after the decision has been taken with the help of Mantriparisada King Agnimitra had divided the Kingdom Vidarbha into two parts between two brothers Madhavasena and Yajnasena and marked the river Vardha as the boundary between the two states. So it is clear that, it is the power and noble quality of King Agnimitra. Again, we
say, the state Vidisa was a multi religious state where as different kinds of people were living in that state, irrespective of their caste, colour, and creeds. For example being a Budhist, Kausiki was taking shelter in King Agnimitra’s palace. It shows the kindness and virtuousness of King Agnimitra.

7. Appreciator of Fine Art, Music and Nature:-

King Agnimitra has a great passion towards art and dance. He attends the dance competition of two rival teachers Ganadasa and Haradatta. He appreciates songs and gestures, sung and expressed by Malavika. He becomes impatient, when he heard the sound of the ‘Muraja’ from behind the scene[^18]. So we can say King have struck harmony between human and natural relations. He possesses a keen sense of beauty in man and nature. That’s why, Agnimitra is attracted by the loveliness and beauty of Malavika. He finds in her, budding youth a vernal glory transcending other ladies[^19].

8. Courteous and benevolent King:-

Naturally Kings have pleasing manner, sound nature, and sweet heart. They have a sense of honour and regard for feeling of others. King Agnimitra also claims that courtesy is his family vow[^20]. Although he falls in love with Malavika but he is so conscious of the nobility of his elder queens. He is not openly in love with Malavika, for he is afraid of offending his eldest queen[^21]. So it is the great positive quality of King Agnimitra.
9. **Agnimitra as a Good Lover:**

King Agnimitra lived in a society where polygamy existed, particularly in the ruling class of the Hindu society. By a careful study, we can say that, it is in no wise strange that king Agnimitra fell in love with Malavika. Where as he has already two queens, Dharini and Iravati. From the Rhetorical point of view, Agnimitra belongs to the category of “Dhiralalita”. That’s why he has given equal treatment of love to all his wives. As a King is all powerful, he can marry Malavika at his will, but he makes to realize his dream without wounding the feelings of his wedded wife. This trait is brought out by the servant maid in third act. Thus

“बलवक्त्वलु सामिलायो भर्ता तस्या केवलं देव्या धारिण्याश्रितं रक्षन् आत्माः
प्रमुख्यं न दर्शयति”

10. **A King of Justice:**

In first act when dispute arises between the two dance masters and they come to King for judgement, King suddenly does not take any steps or decisions on that case. By a famous saying “Pakṣapatamatra devi manyate”, King Agnimitra clarifies the dispute. It shows the King’s nobility towards justice. If he had taken any decision, the queen Dharini would have suspected partially in this case. So King Agnimitra orders that, it would be only finalised in presence of her (Dharini) and learned Kausiki. In another case, when queen Iravati gets angry upon him (Agnimitra) in his answer to queen, King says – “Even a guilty servant does not deserve punishment on
festive days”

11. A Kind Hearted King:-

From the conversation of Sarasaka and Madhukarika in fifth act, we come to know, Sarasaka is going to give daily dole (नित्यदक्षिणा) to the Brahmins. From this point we can conclude that in Agnimitra’s Kingdom always Brahmins and poor persons were rewarded with gifts and doles. So indirectly it shows the kindheartedness of King Agnimitra.

12. As a good Friend:-

King Agnimitra was a best friend of Vidusaka and, Vidusaka was also a best friend to King Agnimitra. Both are having good friendship to each other. Vidusaka Gautama is such a friend cum assistant of the King Agnimitra, who is seen everywhere in the play, always hatching plans to bring success for the King. Through his cleverness and shrewdness, he has done everything possible to bring out the match between the king and Malavika. In first act, Agnimitra says to Gautama, “Only with the help of some friend one can attain an object which is beset with obstacles”. In another case, when both King and Vidusaka are watching the charming of Malavika from the side of a tree, Vidusaka says, she (Malavika) is also like you affected with love sickness. In his reply King says, it is only friendship that sees thus. So it is the better friendship of King Agnimitra towards Vidusaka.
These above points show the merits of King Agnimitra. Except these we can find out some demerits also. Agnimitra is a mortal King. He is having two queens and two children named Vasumitra and Vasumati. Even then he runs after a beautiful maid servant. He invents devices to get her as his third queen. In another case also, watching his greater interest in other affairs than the welfare of his Kingdom, the chief queen Dharini remarks that if her noble lord shows the same command of means in Political Affairs, it would have been too much advantage\textsuperscript{26}. In this context, Prof. Katekar strongly denied that, these points are not to be considered as the bad qualities of the King\textsuperscript{27}.

IV. King Agnimitra and His Administration:-

The Administration of *Vidisa*, where King Agnimitra ruled over, on which some light is thrown in the drama shows no definite obligation towards any paramount power. As a matter of fact, the state *Vidisa* appears to be the nature of an independent State enjoying autonomy not only in internal affairs but also regard to its foreign policy. The King Agnimitra is not an autocrat but manages the affairs of his territory with his minister (*Amatya*) and his council of ministers (*Mantriparisada*) and executive action generally ordered by the King after taking the advice from his ministers. Therefore here some of the events may be discussed under the heading of King’s Administration

After a deep study of *Malavikagnimitram*, we can conclude that King Agnimitra carried on his administration without waiting for the approval of his policy and action, even in most serious matters from any higher authority. He may have acted as a viceroy previous to his succession as a
King. On this point probably there is no different of opinion. So the matter is when both Agnimitra and his father Pusyamitra were alive and Pusyamitra residing at Pataliputra as Senapati and Agnimitra ruling in Vidisa, at that time Agnimitra did not wait for the opinion of his father Pusyamitra about the war against Vedarbha King Yajnasena. It is described that, Agnimitra even as the ruler of Vidisa during his father’s life time and he is called as “Raja” in the fifth act of the drama. So in this context, we can say Agnimitra possessed such qualities as a result his administration and ruling capacity was so strong.

Kautilya defines the six guna-s (Sadagunyanam)\(^{28}\) in his text Arthasastra. According to him, by attaining the six guna-s, a King can get glory and prosperity as well as the satisfaction of his people\(^{29}\). Among the six guna-s, in the context of Vigraha, Kautilya says that a King should start war against his enemy who is going in a weak condition\(^{30}\). In Malavikagnimitra, we can find out that the King Agnimitra also follows the same strategy. At first he (Agnimitra) is holding discussion with his council of ministers (Mantrparisada) about the position of his enemy in a secret chamber\(^{31}\). Then after discussion, he finalised to attack against Yajnasena, the King of Vedarbha, because at that time the position of Yajnasena in his territory was not so stable. Therefore he ordered his generals to crush the enemy. So the verse goes:-

अधिराधिषि राज्येश्वरं प्रकृतिवश्वमूलयात्।

नवसंसरणवधिरशत्सुकिसुकुञ्जमुद्वत्।। Mala – I.8
It means, an enemy recently established in Kingdom, not having taken root in the minds of his subjects, is easy of extirpation just like a tree fresh planted.

As already we have mentioned, the Arthasastra insists upon the careful and thorough education of the King in Dandaniti and other three branches of knowledge. It is on account of this that we find ancient Indian History records of many learned Kings who were also great patrons of learning like King Janaka, Asvapati etc.

So the above discussion shows the great administration of King Agnimitra and his perfect and appropriate decision at the time of need with his council of ministers.

Again, the great seer Manu says, when a King feels uneasiness and gets tired in public affairs, in such case he appoints a minister belonging to a high reputed family to look after the affairs of his state. To give the support on this point, Yajnavalkya Smriti32 says, A King should rule over his kingdom with the assistance of his ministers whom he should consult from time to time about the state affairs. So it is clear that in a democratic rule, the ministers play a decisive and vital role as we can find out the above strategy in Malavikagnimitram.

Not only the help of ministers is to be needed in administrating the Kingdom but the advice and opinion of queen in State affairs is also very much important for a King. In first act, at the time of dance performance of Malavika and second queen Iravati, the chief queen Dharini says to King Agnimitra, “If my noble lord, shows the same command of means in
political affairs, it would be too much advantage". So it is her duty to
guide her lord to maintain the Kingly duty. She has the power to give her
opinion and suggestion towards the State’s administration.

Naturally, to establish peace or to make a Samdhi, one type of
understanding or an agreement should be framed between the two rival
groups. This agreement may be in written or oral. The same policy, which
has been, adopted in first act of Malavikagnimitra when Yajnasena had
send a reply to Agnimitra. It is also clear that, Agnimitra might have sent a
letter first to Yajnasena for release of Madhavasena. So it is one type of
procedure of administration which has been reflected in the drama.

In another case, when Agnimitras army defeated the forces of
Yajnasena, he (Agnimitra) behaved in a friendly manner with the defeated
enemy (Yajnasena) and divided the conquered territory into two parts
between two cousins (Madhavasena and Yajnasena) and closed their dispute.
Here one thing we can mark that before going to divide the State between
two cousins, he asked the opinion of his council of ministers when he
intended his favour to Yajnasena and Madhavasena and asked Kancukin to
inform the deliberative council of his intention. Then Kancukin informed to
the council and after the approval of ministers he ordered to divide the
territory between the two. By dividing the territory between two brothers,
the King Agnimitra settled the dispute between them and established the
dual Kingship.

So, in this context we can say that, no administrative measure can be
begun or carried out without the prior permission of ministers. Therefore the
writer of Arthasastra says “Mantrapurvak Sarvaramhah”.
V. Daily Duties of the King:-

The *Arthasastra* prescribes a timetable and fixes a definite programme for King, so that he can discharge his administrative works and duties punctually, efficiently and conveniently. Kautilya has divided the day and night into eight parts and each assigned for a specific duties, and functions. Already we have mentioned about the division of day and night in previous chapter\(^{37}\). Kalidasa gives an appropriate and specific reference to this timetable in his drama *Malavikagnimitram*. He adopts the very timing and routine of the King as laid down in *Arthasastra*. In second act, *Vaitaliaka*, the bard of Agnimitra’s chamber, informed the King about the beautiful and a graphic situation of Mid-day\(^{38}\). He wants to say that, it is the time for bath and lunch. This idea has also clearly stated through Vidusaka as he expressed his anxiety to take part of the meal. After listening the announcement of the bard *Vaitaliaka*, King Agnimitra suddenly dissolved the meeting and left the council hall, and also informed the presented members to take rest. So it is a part of Kings duty related to his state administration. In the same time the chief queen Dharini also requested the King to take bath. After that Vidusaka requested the queen to hasten the preparation of the meal\(^{39}\), because it was sixth part of the day, allocated to bathing, lunch and rest.

VI. Judicial System in Agnimitra’s State:-

In first act, the conflict arises between two dance masters Ganadaasa and Haradutta and it has finalised in Kings court by the help of learned
Kausiki as a Judge. Both the dance masters have shown their performances and finally have got their judgement from King’s court.

Again in fifth act, the drama shows that on an important occasion the Mantriparisada was asked to give its opinion and suggestion which was subsequently communicated to the King. Afterwards the Mantriparisada was given a further opportunity to acquaint itself with the decision taken by the King. There is no evidence to show that the Kings presence in the meeting of Mantriparasads was considered to be compulsory in character. It is clear and evident that, whatever the Kings decision, it was necessary to communicate the matter to the Mantriparisada and the final judgement or decision was to be taken only after the council of ministers had been consulted.

In ancient Indian literature on polity three kinds of states are mentioned. These are:-

1) Where the King’s authority is supreme.
2) One which is under the control of the Saciva (Minister)
3) The state under the control of both the King and the Saciva (Minister)

Among these three, the State Vidisa appears to have the third category in which no decision is possible to be taken without consultations with minister. The council of Ministers (Mantriparisada) of King Agnimitra appears to have been of a character that required it to meet when an emergent matter was to be decided.
In *Malavikagnimitram*, we could not find out the number of ministers in Agnimitra’s council. But besides this *Mantriparisa*da, Agnimitra sometimes consulted a minister who received the letter in first act, written by the *Vidarbha* King Yajnasena and also discussed the matters arising out of the letter.

So it was the Judicial system of King Agnimitra’s State, by which all the Judicial dispute and administrative works were going on.

**VII. Diplomacy in Malavikagnimitram:**

From the historical background we can conclude that, in Ancient age matrimonial alliances had some importance in building political relations. Thus Yajnasena, the King of *Vidarbha* married the sister of Maurya minister who was imprisoned by Agnimitra, evidently to promote their mutual interests. Again, Madhavasena, cousin of Yajnasena, also wanted Agnimitra’s support by giving the hand of his sister Malavika through a Matrimonial alliances. That’s why Madhavasena left the state *Vidisa* and while he was proceeding to *Vidisa* he was captured and made a prisoner by his cousin Yajnasena. So we can say it was a great diplomatic adventure of both Madhavasena and Yajnasena.

In another case, when a letter came from Yajnasena to Agnimitra for the relishment of *Mauryasaciva* in first act of the drama. It was stated in Yajnasena’s reply to Agnimitra that if the release of Madhavasena was demanded by the later, he also could ask for the release of *Mauryasaciva*.
So it is the way of a diplomatic trick, where Yajnasena played well with King Agnimitra.

In the last act of the drama also, King Agnimitra has decided to divide the *Vidarbha* territory between Yajnasena and Madhavasena with the consultation of his council of ministers. The river *Vardha* being made the boundary between the two; one part remained under the rule of Yajnasena and the other part was given to Madhavasena, the protege of Agnimitra. As a matter of fact, being an enemy of King Agnimitra, Yajnasena’s power was not completely annihilated.

Further, the division of the two State into two parts was supported on Political and diplomatic grounds. This policy of dividing the State *Vidarbha* was considered to be the most suitable one on the analogy of a chariot being drawn by two horses\(^{42}\). Agnimitra wanted to play the part of the charioteer and though the state was divided into two parts the concept of a single chariot applied to it carries with it a theory of political unity expected to be maintained with the help of two subordinate rulers (Yajnasena and Madhavasena). They are compared in the present case to two horses driving the vehicle. So it is the great technique of diplomacy, the King Agnimitra has adopted. From a deep survey, we can conclude that the two rulers should be anxious in veiling with each other in demonstrating their royalty to the King Agnimitra. It was felt sure that both the King would try to serve the King under his domination in a competitive spirit. So finally we can say, the partition of *Vidarbha* State was probably felt as the most suitable plan in the interest of Agnimitra after his victory over the rival ruler of the neighbouring territory.
Further, there are some evidences from the text *Malavikagnimitram*, which are very complicated in nature. At the end of the drama, when an invitation letter came to Agnimitra from his father Pusyamitra, at that time Agnimitra reading the half of the letter and says "Now that only horse has been recovered by my grandson as Sagar’s by his grandson Amsuman, I like sagar, propose to undertake the sacrifice. Now therefore, with your mind relieved of anger, you must come in time to attend is the sacrifice along with your family." The term "विगतरोपध्वेतसा" which has been uttered by King Agnimitra, is a matter of confusion. That implication of "विगतरोपध्वेतसा" occurring in the letter written by Pusyamitra to Agnimitra, inviting him to come and join in the celebration of his proposed Horse Sacrifice. The meaning of the expression is "with a mind free from anger", but Kalidasa was not able to clarify or explain the cause of anger.

On this, contrary, Prof. Sane says, the father Pusyamitra and son Agnimitra were estranged from each other because Pusyamitra had sent Vasumitra to guard the sacrificial horse without his father’s knowledge and approval. This task was so risky in view of the fact that Vasumitra was quite young at that time. But this does not seem to be a convincing explanation. Already we have mentioned Vasumitra must have been at least 20-25 years old at that time. Therefore he was not too young to be called upon to perform military duties.

By giving another evidence also Sane says Pusyamitra and Agnimitra were opposed to each other on religious ground. Pusyamitra was against Buddhism while Agnimitra was not so. In drama, we see that Agnimitra was
friendly towards Buddhism is drawn from the regard shown to Pandit Kausiki, the Buddhist nun.

It is clear that, both the evidences may be untenable while great poet Kalidasa was so silent in this matter.

VIII. Gift and Reward in Agnimitra’s Kingdom:

Always in Agnimitra’s Kingdom all poor men and Brahmins were rewarded with gifts and dole (Nityadaksina). These facts, we come to know from the conversation of Sarasaka and Madhukarika in fifth act.

In another case, when the two dance masters were fighting to each other and to show their own qualiberity, at that time they have been ordered to show their performance by which their qualiberity and skill on dance would be judged by the learned Judges. By this process only, they have got their reward. This event shows the activities of Agnimitra’s better administration.

Further, in last act, the maid servant Malavika has been recognised and Parivrajika also told everything about herself, then she (Malavika) has been rewarded by queen Dharini, as the wife of Agnimitra. Both Malavika and Agnimitra were wanted to each other and finally they got their reward.

So these are the events which are based on the category of gift and award of Agnimitra’s Administration.
IX. Sacrifice and Yagas in Agnimitra’s State:

Naturally, Kings were performed sacrifices and Yagas after their victory over their enemy. By performing Yagas and rites they form their nobility and highlight their fame also. King’s inauguration sacrifice or technically known as Rajasuya is intended exclusively for the King. SatapathaBrahmana says, “By performing the राजसूय sacrifice, one becomes a King”\(^{46}\). The main characteristic of this rite is Digvyasthapana, that is, the mounting of the King on the quarters. The King steps on a tiger skin. After that he will be declared as King. Except this so many other sacrifices or rites like Asvamedha, Vajapeya etc., are plays important role in King’s life.

As one of the purpose and aim of this type of rite is to destroy the enemy with a sort of magic, in the performance of the rite, the name of the enemy who the sacrificer desires to destroy is uttered. Adharyu and others return to the sacrificial altar. He holds the right hand of the sacrificer, proclaims his name, parentage and the case in which he is born. Finally blessings are invoked from different Gods for the sacrificer. Such a better manner it is described in SatapathaBrahmana. As already we have mentioned that, “As a King was created by taking qualities and parts of the Gods of eight directions as Indra, Vayu, Yama, Surya, Agni, Varuna, Candra, Kuvera, and he was able to over power all other beings by his lustre\(^{47}\).

In last act of Malavikagnimitram, it is described King Agnimitra was invited with his queens to the altar of Asvamedha sacrifice, which was performed by his father Pusyamitra. That Asvamedha sacrifice was
performed by Pusyamitra in celebrating the military victory of his grandson Vasumitra, who had been appointed by him to command that army, that defeated the Yavanas on the bank of the Sindhu. The invitation was worded in the form of a letter addressed by a father to his son and also extended to his daughter-in-law, wife of Agnimitra.\textsuperscript{48}

Scholar\textsuperscript{49} argues that Pusyamitra preferred the title Senapati to a conventional royal epithet, and also when Agnimitra was invited by his father, as found in the drama, at that time Vasumitra must have been quite advanced in age. In other word we can say, when the victory over the Greeks (Yavanas) was achieved by Vasumitra, he could not be younger that 20-25 years. Hence his father Agnimitra was at least 40-45 years of age and his grandfather Pusyamitra 60-65 years old.

In another case, we find that Brahmans and poor persons were gifted and rewarded with their Nityadaksina or daily dole. So from this evidence we can suggest that Agnimitra’s state was running with spiritual and religious rites, and people were maintaining a prosperous and holy life.

X. War and Agnimitra’s Policy:-

As already we have mentioned that King is the higher authority of his Kingdom. He is the executive head, without his order the army could not march against the enemy. That’s why our law-giver says, A King should be well versed in ‘Polity’. On this contrary we see, when the minister informed Agnimitra about the reply of Yajnasena in first act. We have to judge the role of Agnimitra in that case. Agnimitra knew that Vīdarbha was his natural enemy. On the basis of this knowledge Agnimitra formulated a policy which
was commended by his ministers, as truly diplomatic one. His minister pointed out that the King of Vidarbha did not enjoy stable position as he had come to the power not long ago. Therefore he argued that it was the greater opportunity for us to strike a blow at him. Thus the minister also supported the Kings policy on the ground that his own acquaintance with the science of Polity confirmed the view taken by the King Agnimitra. In last act also Agnimitra adopted such a diplomatic way and by applying his greater skill he divided the State Vidarbha into two parts between Yajnasena and Madhavasena\textsuperscript{50}. So it was the great policy of Agnimitra to handle both the Kings in his power.

Again, we came to know the power of Agnimitra through the victory of Vasumitra over Yavanas. It shows the heavy military power of Vasumitra and his strength.

This is the war and Policy of King Agnimitra, which has narrated in the Drama.

XI. Dance, Music, and Dramatic Skill in Malavikagnimitram:-

Dance and Music are considered to be the recreation institution of a Kings life. To get pleasure such type of music and dancing performance had been arranged in the palace of King. Though, the dancing competition was performed in second act of the Drama, it was not for amusement and pleasure of King and other assistants, but it was the great poet Kalidasa's own invention to prove the better Dramatic skill among the two dance masters Ganadasa and Haradutta. Both the dance masters were appointed in Kings palace to teach dance. Sometime the King and the queen also
participate in this performance individually or collectively. It is noted that Iravati the second queen of Agnimitra, was a good dancer. She was learning from Revered Haradutta. Simultaneously Malavika, the maid servant of Dharini was also learning from Ganadasa, who was so close to chief queen Dharini.

Except this, one thing can be found in the case of queen Iravati, has great skill and desire towards wine (Madhyā). In third act of the Drama she has been narrated as an intoxicated lady\textsuperscript{51}, and also she entered in to a state of intoxication with her attendant Nipunika. Though it is not a good quality of queen Iravati, but we can say that is this class, where queens also have the habit of taking alcohol.

After a deep study on Malavikagnimitram, it has suggested that Maurya power in the last stage of its existence was being weakened by rivalry between Pusyamitra, the father of Agnimitra one hand. On the other hand the minister of Mauryas. The conflict of interests represented by Pusyamitra and the minister respectively is understood to have operated through Agnimitra, the nominee of Pusyamitra for the viceroyalty of Vidisa, and Yajnasena, a nominee of Maurya minister. Except this, in another case, in rivalry between Agnimitra and Yajnasena, Pusyamitra did not appear to involve in the matter. So the drama Malavikagnimitram shows its reality by the help of Political thoughts, social customs on the view of historical background.
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VIKRAMORVASIYAM

The drama *Vikramorvastiyam* is the second creation of the great Poet Kalidasa, in the order of Play writing. The love story of Urvasi and Pururavas is found not only in *Purana* but also in *Vedas* and *Brahmanas*. As a whole, we can say, both Vedic and post Vedic literature deal with the story of Urvasi and Pururavas. Like *Malavikagnimitram* and *Abhijnanasakuntalam*, the drama *Vikramorvastyam* could not show the identity in respect of its title suggested. We could not find out any events from any other texts that the name of Pururavas as ‘Vikrama’. The title may be suggested as “*Vikramorvastiyam*” because of Pururavas has got Urvasi due to his valour (विक्रम). Scholars and critics\(^1\) accepted that Kalidasa might have taken this meaning into his mind and named the drama like this. Again it is also said that Kalidasa might have reflected his King’s name indirectly in the title of the drama. That’s why he has used twice the word *Vikrama*\(^2\), in his drama *Vikramorvastiyam*. It is clear that Kalidasa is believed to have flourished during the century which preceded our Era and tradition, considered him as one of the ‘nine gems’ (नवरत्न)\(^3\) of the court of Vikramaditya.

In this context, one event is to be considered. When Chitraratha came and invited Pururavas to *Indrapuri* and praised him. In his answer Pururavas accepted that the victory over *Raksasa* was only possible due to the grace of Lord Indra. So the credit should exist with the lord. Then Chitraratha said, “अनुसेक्ष खलु विक्रमलंकारः” it means, modesty is the ornament of valour, but to avoid this meaning critics\(^4\) says that to please the King Vikramaditya
Kalidasa might have used the word ‘Vikrama’. As a spectator of the drama, King Vikramaditya might have pleased upon Kalidasa, due to his clever writing skill.

So we can say, this drama partly shows Kalidasa’s loyalty towards King Vikramaditya and indirectly points out the History of that age.

I. Vikramorvasiyam and its Source in other Texts:-

It could not be possible to say that from where the plot of drama Vikramorvasiyam has been taken by Kalidasa. The story of Pururavas and Urvasi is too ancient and old. It can be traced in the Rg.Veda and the Satapatha Brahmana, which, the latter is an elaboration of the former suited to ritualistic purposes, and it may be the oldest literary form of the story and has served as the base for the narrative form of story in epic and Purana-s.

In Rg.Veda:-

The love story of the King Pururavas and Urvasi is at first mentioned in Rg.Veda. Urvasi a celestial nymph, fell in love with a mortal King, namely Pururavas, and she lived with Pururavas on the earth for four years as his wife with certain conditions. The conditions are elaborately mentioned in Rg.Veda approximately in four to five verses. After a certain period of her absence, the Gandharvas had sort down a trick to bring Urvasi to heaven. But King Pururavas was totally ignorant about that matter and he himself violated the conditions. According to her stipulation, with her pregnancy, she vanished from the earth and left the King. Then the King searched and found her in a lake playing with other nymphs. At that time,
King requested her to return, "Ho there, my consort! Stay, thou fierce-souled lady! Let us reason for a while together. Such thought as these of ours, while yet unspoken in days gone by have ever brought us comfort". At last King threatens her that he would kill himself either by throwing himself over a steep faced rock, or before a pack of hungry wolves. Then she advised him not to be devoured by fierce wolves. She bluntly concluded that the friendship with women was unreliable and that they have the hearts of wicked wolves. The King still implored her to come back, but she rejected and told, "After death, you will rejoice in heaven and will get my companionship, when your descendants will please the Gods with the oblation". So the *Rg.Vedic* legend ends tragically with a vague promise from the Gods, conveyed by Urvasi, that the King Pururavas would be happy in the other world. Ambition and longing of the lover is destroyed at very beginning.

**In Satapatha Brahmana:-**

The version of the story as given in *Satapathabrahmana* goes one step further. First of all Urvasi accepted Pururavas as her husband on three conditions. On the violation of anyone of them, she would refuse him forever. By the plan of *Gandharvas* the condition has violated. The consequence is that Urvasi rejected King Pururavas and went to heaven. After a long search King found her as a swan in a lake with other playmates. King requested her to accompany him, but she denied. After that, Urvasi slightly yielded before the laments of the King Pururavas and promised to be with him only for a single night at the end of the year. During this night, Urvasi suggested to the King that the next morning when *Gandharvas* would
arrive to take her away, he should request them to pursue the way, that how he could become a *Gandharva*. By this way, they can enjoy their company forever. Then King prayed to *Gandharvas* and they offered him a sacrificial fire, which turns a mortal into a *Gandharva*. The King performed sacrifice with this fire according to prescribed rites as directed by them in his capital and got the status of a Gandharva\(^\text{10}\). In this legend, it can be known that of the temporary union between the lovers due to sexual desire and attraction, their separation due to curse, birth of a son and in the end eternal company by religious performances and consequent removal of blind passion.

**In Brhad Devata and Sarvanukramanika:-**

The Rg.Vedic version, which does not admit to be true even a nights stay with Urvasi to Pururavas after their separation, is preserved in the two secondary Vedic versions namely, the *Brhad Devata* and the *Sarvanukramanika*. The difference between these two is that, in *Brhad Devata*, it is described that Indra being jealous of Pururavas, asked his thunderbolt (व्रज) to destroy Urvasi’s love for him\(^\text{11}\). But in the *Sarvanukramanika*, Indra does not appear at all. Secondly there is no mention of any curse to any one of the lovers in the text *Brhad Devata*, but in *Sarvanukramanika* \(^\text{12}\), a curse is mentioned to Urvasi by *Mitra-Varuna* and owing to which she had to go to earth and lived with Pururavas on certain conditions. This is the difference between the two texts, which has been described about the story of Pururavas and Urvasi.
In Puranas:-

The story of Pururavas and Urvasi is so popular with the Purana-s. If we will study both the Vedic and Puranic versions we can recognise in both the versions differ in details, but they agree upon the happy union of King Pururavas and Urvasi. In the Vishnu Purana, it is described that Pururavas is a handsome, truthful and benevolent King\(^{13}\). Mitra Varuna curses Urvasi, a divine nymph. Due to this curse she agreed to stay with Pururavas on the earth in support of three conditions\(^{14}\). They enjoyed for sixty one thousand years. In a long absence of Urvasi, Gods and Gandharvas made a plan for their separation. Then after her departure, King searched her and found in a lake with her mates. On the request of King, she called on her lover (King) after a year for a night. Then Urvasi presented a son named Ayus and King begged their long union from Gandharvas. They gave an Agnisthali to perform sacrifice. Accordingly King performed and attained heaven for the perpetual union with Urvasi\(^{15}\).

In Bhagavatapurana, also Urvasi's curse is described. As punishment, she came and lived on earth. By the fame of King Pururavas, she attracted herself and approached him to marry.\(^{16}\) The King has accepted her. Then Indra created disturbances and made them separate. After a long search, King discovered her from a lake. Then they enjoyed their union at least for a night. After that, by the help of Agnisthali, which was presented by Gandharvas, King got heaven and again met Urvasi. Both Vishnu Purana and Bhagavatapurana present this legend in same way.

Matsyapurana\(^{17}\) and Padma Purana\(^{18}\) also introduce a curse from Bharata to Urvasi that she would be transformed into creeper and stay on the
earth. The fact is like this – Pururavas is born of Budha and Ila. He is the best friend of Lord Indra. Many times he makes visit to heaven. On his way, he rescues Urvasi from demon Kesin. Once upon a time Urvasi was playing the part of Laksmi in the drama Laksmisvayamvara, at the sight of Pururavas, who was invited as the chief spectator by Indra. Out of passion for the King Pururavas, she forgets the instruction of the Director Bharata. At that time sage curses her. Due to the curse of Sage Bharata she has chosen Pururavas as her husband in the earth. At her staying on earth she gave birth to eight sons. Like Matsayapurana and Padma Purana, Harivamsa Purana also describes the story of Pururavas and Urvasi and also omits the separation episode from the story.

Except these, this legend also found in Agnipurana, Brahmanda Purana, Devi Bhagavatapurana and Vayu Purana.

In Kathasaritsagar:-

Kathasaritsagar of Somadeva Bhatta also narrates the legend King Pururavas is devoted to Vishnu. He can freely move on the earth and in the heaven. After the first meet in the forest of Nandana, both Pururavas and Urvasi fall in love, to each other. Vishnu Knows the fact which arises between them and gives instruction to Narada to arrange their union. Accordingly, Narada meets Indra and conveys the Vishnu’s message to him about the offer of Urvasi to the King Pururavas. King Pururavas also meets Indra with Narada. After that (both) they maintain a happy life on the earth as husband and wife. Once upon a time, King Pururavas has been invited by Indra to fight against demons. In heaven, when a dancing programme was going on and she committed a mistake, at that time King
Pururavas laughed at her. Then King cursed by the dance master Tamburu. After that Gandharvas had stolen Urvasi. In absence of her, King Practiced penances in Badarika and pleased Vishnu\textsuperscript{30}. By the command of Vishnu Gandharvas released Urvasi. Finally they united again and enjoyed happy married life on the earth.

Except these, this legend is also found in the Ramayana\textsuperscript{31} and Mahabharata\textsuperscript{32}, and it appears as the main source of Kalidasa. So we can say that, based on the structure of the Vikramorvasiyam on such materials the great Poet Kalidasa puts a new dimension to the episode according to his own choice. Each and every alternation and change of the plot is own invention of the poet Kalidasa.

II. Vikramorvasicram in relation to Arthasastra:-

The drama of Vikramorvastiam of Kalidasa starts with the kidnapping of Urvasi, the divine nymph, who was rescued by King Pururavas from the hand of demon Kesin. At that time Urvasi attracted towards King and expressed loving gratitude through her friend Citralekha. In second act of the drama, when Vidusaka and King were sitting in Pramadavana, Urvasi came to the spot with her friend Citralekha. In that situation, the conversation occurred between the King and Urvasi through Citralekha. To know the passionate love of Urvasi towards him and feeling the same condition within himself, the King Pururavas remarks that\textsuperscript{33} “as a piece of heated iron can be joined with another peace of heated iron, so union between two lovers afflicted by love can be achieved very easily”. According to the language of Monier williams:-
‘Ah, My friend! Thou tellest that lovely maiden sorrows and sees thou not that Pururavas is feeling the same pang for her? Alike is our mutual passion, Oh! Labour thou for us both; the heated iron must be welded to the heated iron’.

This exact idea is also found in the text Arthasastra of Kautilya. Kautilya says that ‘Tejas’ can be used for unity. In other words we can say, An unheated piece of Iron cannot be joined to another piece of Iron, so its only possible that when both the iron pieces are to be heated. In the fourth act, King Pururavas received the Sangamaniya gem from a sage to get his beloved. That gem has a strong blazing lustre and also it has its brilliance as ‘Prabhalepi’ one of the excellence of a gem.

This is the relation of the drama Vikramorvashiyam and Arthasastra in regarding with the same similar context. Kalidasa’s dramatic idea is quit remarkable, which takes place the resemblance with the author of Arthasastra.

III. King Pururavas and his Character:-

From the puranic lore, it is clear that the King Pururavas is born of Budha and Ila. He is a close friend of Indra and also devoted to Vishnu, but his character is some what changed by the pen of Kalidasa according to his own view. So Kalidasa narrates the character of King Pururavas in his second drama Vikramorvashiyam, which is quite remarkable. Here we shall discuss about the character and role of King Pururavas, which is the matter of our research.
1. An Ideal King:-

The text, *Arthasastra* and *Manusmrti*, strongly declare that a King should rule cautiously for the development and welfare of his people. He should protect his people from evils and misfortunes as being a father. So the same strategy we can find out in the character of Pururavas in first act of the *Vikramorvansiyam*. When heavenly damsel Urvasi and her friend Citralekha are going to be kidnapping and other friends of Urvasi were begged for help at that time King Pururavas gave them assurance and rescued Urvasi from the hand of demon Kesin. So from this event we can say it is a quality of an ideal King to protect his people from all evils and any kinds of troubles.

2. A Great Warrior and Brave Fighter:-

After getting the information about the kidnapping of Urvasi and Citralekha from their other fellowmates, suddenly King Pururavas started marching to the quarter of North East Side. After that, the conversation between Rambha and Menaka shows about the heroic power and war skill of Pururavas. By the discussion, Menaka says “Even great Indra himself, as the hour of battle draws near, summons this most honoured hero from the earth and post him in the van of his army, to win victory for the Gods.” It is clear that King Pururavas was such a great fighter that, frequently as a friend of Indra, he was invited to fight against demon from the side of God. In fifth act also when Pururavas was going to leave the weapons, then the Sage Narada informed him about the message of Lord Indra and requested him not to quit the weapons because in near future a great war will be
furnished and his help will be needed to Indra. So it is the great power of King Pururavas.

3. A King of Great Valour:-

In the second act of the drama, a bard glorifies the noble deeds of King Pururavas and compares him with the Sun. It is also be remembered that the King Pururavas was so great where as Kalidasa describes him with the power of Sun through the Bard. Again, in first act, when Urvasi was unconscious, after freed from her fainting, she asked her friend Citralekha that “What, did Indra behold the fray, and come to my rescue”\(^{43}\). In her answer Citralekha said “Not Indra, but this holy King Pururavas, himself a very Indra in majesty”\(^{44}\). By the language of Kalidasa, it is very appreciative that, the King Pururavas was such a valourous King who has been compared with Indra for his power.

4. Ruler of the Whole World:-

After the rescue of Urvasi and her other fellow mates, they met King Pururavas. At that time Rambha, in a tone of prayer says, “May the great King ever guard the whole earth”. So it was the king’s capacity to behold the earth in his power, Poet Kalidasa narrates the Pururavas’s skill of holding the whole world through the dialogue of Rambha in first act of the Drama\(^{45}\).

5. A King of Great Talent:-

In the first act of the drama, King Pururavas rescues Urvasi from the demon Kesin, then Citralekha comes and congratulates and praises the
King Pururavas, at that time King says, “Don’t speak like this, this heroism is due to Indra’s own grace, if his friend, overcome his foes, the very echo of the lion’s roar strikes the elephants with terror, as it rolls forth from the mountain glens”⁴⁶. Although he himself has overpowered and crushed the demon Kesin by the might of his own arm, he gives the entire credit to the all-saving prowess of Indra. In other words, we can say that it is his (Pururavas) nobleness that he proves his nobility through a polite manner, with a suitable answer.

Again in the second act, when queen Ausinari knew the fact that King fell in love with Urvasi, she got angry but in the mean time to avoid everything King answered her, I confess my guilt, be appeased and relent from the wrath, the master of the house is angry, how can the servant seem faultless⁴⁷? Being a King he could not do anything which was going against his queen where as, he fell at queens feet to please her. Further, in third act also through the conversation with Vidusaka King Pururavas himself says, “this fond desire becomes more fervid as fresh impediment obstruct the pleasure of union, as the current of a river, checked by uneven rocks, splits itself into hundred streams”⁴⁸. From this juncture, we can get the Sastric knowledge of King Pururavas.

Again in second act, in search of Urvasi, suddenly Pururavas got a letter (मूर्तिपत्र) which has been written by Urvasi, and after reading that letter King gave Vidusaka to keep it carefully because it may vanish by the sweat coming from his hand⁴⁹. It is also an example of his talent. After a long departure of Urvasi and when he got her by the help of the gem, Pururavas expressed his feeling, while he was sinking in the darkness caused by
Urvasi’s loss, he had fortunately recovered her as a person dead recover into life.\textsuperscript{50}

So these above ideas are giving us an exact knowledge of King Pururavas in each and every spear of life, which has been reflected in \textit{Vikramorvasiyam}.

6. As a Lover:-

The King Pururavas is portrayed in a very different way by the pen of Kalidasa. He is a King and a hero, a man of high social and princely virtues, but the fundamental Pururavas is not the King and not the hero still he is a great poet and lover. In this context, Sri Aurovindo\textsuperscript{51} gives his opinion with comparison of the theme of Shakespeare in his ‘Richard II’ and of Renan in his “Antechrist’. He says, from these two great studies we can realise the European view of the Phenomenon. To the European mind the meeting of poet and King in one man wears always the appearance of an anomaly, a misplacement, the very qualities which have fitted him to be a poet and lover unfit him to rule.

King Pururavas is a mortal hero belonging to the noble lunar family. We can say that he is a romantic lover. At the very first glance, love sprouts in his heart for the celestial nymph Urvasi. While he is with his beloved on the \textit{Gandhamadana} he looks a glance towards a \textit{Vidyadhara} girl. Thus it is also clear that he is a passionate lover. So the fact is, he committed a fault but in the latter part of the drama he himself changed. From the plane of passion, selfishness, power, he rises to the ethereal plane of love, sacrifice and surrender. Again he got free from passion and similarly due to the long
separation from Urvasi and finally he took decision to retire to the forest. So it shows that he is a true lover.

Further, King Pururavas has been described as a good lover by Kalidasa especially in the second act, where King told Vidusaka (Manavaka) that though my heart is given to Urvasi, yet I have such love and former regard towards my queen Ausinari. From this, we can recognise the true love of Pururavas towards his queen.

At the time of separation from Urvasi, being a mad King Pururavas says “For a while they call me the lord of Kings, you are the lord of elephants, your bounty sheds the frontal itchier profusely without break while my wealth is lavishly showered on the needy, Urvasi is my love among the jewels of women kind, and this gentle one your mate in the herd; thus everything of yours accords with mine. From this stanza we get a strong information about Pururavasa’s love towards Urvasi. Therefore in order to give him (Pururavas) his full opportunity, Kalidasa makes separation from Urvasi by a more romantic device than the dramatically unmanageable contrivance of the original legend and liberates him into the infinite freedom of madness. No doubt, King Pururavas has narrated as a lover in many legends like *Rg.Veda* and *Vishnu Purana*.

So finally we can say Pururavas is introduced to us at the very beginning in a sense of extraordinary swiftness, decision and tumultuous excitement like an eagle cleaving the winds in the rushing swoop upon his prey. The remembrance of this rapid and heroic episode lingers with us and gives us a sense of concealed iron behind his most feminine moods as lover and poet.
7. Nature – Poet:-

The King Pururavas comes to the great event, which shall be the touchstone of his nature. Such a man was alone fit to aspire to and win the incarnate beauty of the world and its sensuous life. Simply, from the drama we can find out his feelings on nature, where both Vidusaka and he himself were enjoying the beauty of nature influenced by Vasanta season in Pramadavana of second act. Again in fourth act also, his madly uttering towards the insects^{56}, cloud^{57}, peacock^{58}, elephants^{59} etc., shows his love to nature. Watching the mountain King Pururavas says, O’ Lord of mountains have you seen that lovely woman, beautiful in all limbs in this charming forest, severed from me?^{60}

So it is clear that having some deep affection and good dealings with all inanimate Pruravas shows his passion towards nature.

8. A Kind hearted King:-

The man who has become one mass of poetry and idealism and has made life itself identical with poetry, whose glorious and star like career has itself been a conscious epic and whose soul holds friendship and close converse with the God. This is Pururavas, the noise of whom has gone far and wide. For Urvasi he leaves his human wife, earthly fame and desire, giving her only the passionless, kindliness which duty demands and absorbs his whole real soul in the divine.
He is extremely gentle and polite in his address to the Apsaras as also to his queen Ausinari. He is ever solicitous not to hurt the feelings of the queen and seizes the first opportunity that he gets to make truce with her.

In the third act, when both Vidusaka and King are in talk, at that time, in a context of love and affection, Pururavas says though I have fallen in love with Urvasi but still I have such a love towards my queen Ausinari\textsuperscript{51}. So it is clear that he exhibits deference and a show of love to his queen Ausinari because he ‘owes’ her respect and affection, but in spite of his glowing language and fine acting we feel that he cherishes towards her none of the genuine respect and affection or of the real and indulgent kingliness Agnimitra feels for Dharini and Iravati. So it is his quality of kindness that the King Pururavas has shown.

9. A King of Good Friendship:-

Like Kalidasa other King’s (Agnimitra and Dusyanta) Pururavas has also good friendship with Gods and his fellow-mates. Especially we can say King Pururavas has great friendship with Vidusaka named Manavaka, where as he proceeds in his every part of love affairs with Urvasi by the help of him. In each and every part of the drama we can find out both are presented. Always they were engaged with the discussion about their destination. Being a King and having supreme power upon the whole country as well as countrymen, Pururavas has also great friendship from lower person to the esteemed one. In second act, Vidusaka provides a chance to meet with Urvasi in Pramadavana, in his reply King answers that “अतिलेह खलु कार्यादरः”\textsuperscript{62}. So it shows his friendship to Vidusaka. Again in third act, from
the conversation of two disciples, one thing we mark that such a friendship was smade between Indra and Puraravas where as Lord Indra gave permission to Urvasi to be the wife of the holy King Pururavas\textsuperscript{63}. This is also a great instance of friendship of King Pururavas with Lord Indra.

10. An Ideal Father and Husband:

The great Poet Kalidasa has made a glorious picture of a father in the character of Pururavas. The King Pururavas is extremely pleased at the sight of his son Ayus. In fifth act of the drama when King Pururavas saw a female ascetic of the race of Bhrigu, who came from hermitage of Cyavana and brought a lad with her, at that time King says to Vidusaka to know about the identity of that boy. By the language of Kalidasa, “My eyes, as they fall on him, are filled with tears, my heart proclaims a father’s fondness; and my mind feels a happy calm. How I long to throw off all my gravity of rank and clasp him with a long passionate embrace in my trembling arms”\textsuperscript{64}. So such an extra ordinary vividness of feeling and imagination is poured over Ayus when Pururavas finds himself a father. It shows his fatherly affection towards Ayus.

Except this, King Pururavas may be considered as a best husband. Having Ausinari as his queen; still he falls in love with Urvasi. But it is his noble character that in a talk with Vidusaka, he says, still I have such love and respect towards my queen Ausinari, though I am falling in love with celestial nymph Urvasi. It is his ideal and positive respond towards Ausinari as being a husband of her. In case of Urvasi also he sacrifices everything to get her and accepts each and every condition made by her. It is also another instance of his ideal husbandship.
IV. Administration in Vikramorvasiyam:

Already we have made it clear that the *Arthasastra* of Kautilya and *Smriti sastra* of Manu are nothing but both are the guideline for a King in respect of ruling his state. Both agree with the system of punishment (*Danda*) to conduct a smooth administration over the country. So the great poet Kalidasa also follows this type of administration in case of King Agnimitra, King Pururavas and King Dusyanta in his drama-s. All the Kings of Kalidasa are fully aware about their self-value and with practice of *Danda* (Principle of Punishment) they achieve the favour, good wishes and devotion. As a matter of fact, they rule over the country without any hesitation. So here are some of the factors to be discussed under the heading of administration in the drama of *Vikramorvasiyam*.

1) King Pururavas and his Council:

In the second act of the drama, we come to know that the King Pururavas is discussing something regarding state matter with his council of Ministers. One of the bards (*Vaitalika*) glorifies him and compares him with the Sun. In this context *Arthasastra* and *Manusmriti* also declares that before adopting some rules and regulations over the country as well as countrymen, that matter should be discussed first before the Council along with King, in King’s Assembly hall. It is to be noted here that, this matter has mentioned in previous chapter, so here it is not necessary to repeat again. To give much more emphasis on this point, Kalidasa follows the same strategy in case of King Pururavas. It shows the good administrative power of King Pururavas, as a matter, he always consults with his advisers,
ministers, about the State matters. Again in third act, King Pururavas himself says, "My sorrow has been lost in occupation and I have thus managed without extreme difficulty to wile away the day; but how shall I ever pass the night with no diversion to break the long monotony of its watches?" Thus these verses shows about the administrative work of Pururavas where as he passes the whole time of the day engaging himself with State affairs.

2) Time Table for Conducting Various Programme:-

The text Arthasastra\textsuperscript{67} itself prescribes a time-table and definite programme for King where as he can perform his duty punctually. According to his programme and plan, he endeavours for the well being of his people. To make work convenient, Kautilya has divided both day and night each into eight parts and also specified the duties and functions of each period\textsuperscript{68}. In this drama, Kalidasa also explains same procedure for King Pururavas. In the third act of Vikramorvasiyam, when King Pururavas was discussing the State matters with his council of ministers in his assembly hall, at that time Vaitalika, a bard of King's Palace informed that it was the sixth part of the day, that time was only meant for taking bath, lunch and refreshment. After the declaration of the bard (Vaitalika), the King has left the throne and went to his harem for taking bath, lunch and refreshment. Then Vidusaka saw the King who was rising from the Karyasana\textsuperscript{69} and he himself joined with the King. So it is the King's timetable allotted for स्नान and भोजन relating to his state administration, which has been narrated in Arthasastra of Kautilya.
3) Better Judgement of King Pururavas in Politics:-

As a King, Pururavas has taken a good decision and made a better judgement regarding his separation from Urvasi. In the fifth act, he is telling to Urvasi that she has to obey the commands of the Lord Indra and he himself will hand over the King’s power to Ayus and go to the forest for maintain *Asrama Dharma*\(^{70}\). So from this instance, it is known that the King Pururavas has such talent to handle the administrative procedure of his Kingdom as well as to take the better judgement in the case of crucial moment. Again *Arthasastra*\(^{71}\) records that a King should hand over the King’s power to his son to rule over the state at the time of old age. After that he has to take सन्यासाध्यम्य and live in forest. The same strategy we can find out in case of Pururavas that he hand over the power to his son Ayus and makes arrangement of Ayus coronation by Narada.

4) King’s responsibility towards the State as well as Public:-

In the fourth act of the drama, it is described that the King Pururavas has given the charge of the State affair under the responsibility of his ministers and gone to the Gandhamadana forest for refreshment and recreation, along with his beloved Urvasi. But King Pururavas has returned to the capital soon, because his people might not feel his absence\(^{72}\). To taking the dialogue of Urvasi, Manior William says, “O speaker of fond words! Remember how long we have been absent from pratistana, your subject will begin to blame your tarrying as long; come let us be going.”\(^{73}\).

Again in the fifth act also, we can get the knowledge that people were extremely pleased at the return of their King to the capital\(^{74}\). So it is the
Kings responsibility towards his people and state, to be present in the office as a matter of fact King Pururavas did the same.

5) The Place of a Sage or Brahmin in Method of Reception:-

According to our Ancient Indian Culture teacher, Parent, Sage, Brahmin and guest are considered as God like. The great seer Manu says “The teacher is the embodiment of Brahma, the father of God Prajapati, the mother of the earth and the brother as the man’s very soul”75. So the guest is regarded as the sacred fire of the householder. अत्िधिसेवा गृहस्त्य धर्मः। अतिधि देवो भवः. These are the famous saying in regard to guest. Kautilya also supports the views and says, “A King should receive physician and sages in the house of sacred fire”76 Kalidasa follows the manuals of Arthasastra and Smrti regarding the reception of various persons. In Vikramorvasiyam King Pururavas welcomes Tapasi77 and receives the divine sage Narada78 with reverence by offering him Arghya and vistara (chair). So it is the role of King Pururavas and being a King, he himself also follows the path of ancient scholars for the well blessing of the guest over the country as well as public.

6) The Value and Manner of Salutation:-

Salutation to Sage, Brahmin, and revered person is treated as imparting great benefit79. The Yajnavalkya Smriti also says that one should utter his name at the time of salutation to his respected person. The same idea we can get from the drama Vikramorvasiyam when little prince Ayus, salutes the divine sage Narada, he pronounces his name, along with the name of his mother. By the pen of Kalidasa, it is said in fifth act that
“भगवन् औरंगेश्वर आयुष्ण पण्मति”. So this is the traditions and customs of Smrti and Sastra which are adopted in King Pururavas’s Palace.

7) Role of Minister in State Administration:

Already we have discussed in our previous chapter about the characteristics of minister. The Minister chosen, should be trustworthy, valorous, learned in sacred and secular lores, self disciplined, of high decent and intelligent to know others intentions. Since secret deliberation is the root of success, the counsellors or the Ministers should be learned and capable of guarding secrets. A learned counsellor or Minister capable of saving the King in times of extreme crisis is to be preferred to a thousand with meagre intellectual caliber; an intelligent, valorous, dexterous and far sighted counsellor or Minister, will certainly lead royalty to sure prosperity.

In fourth act of the Drama, it is described from the conversation of Citralekha and Sahajanya that the King Pururavas has handed over the kingly duty in the hand of Minister and he went to Gandhamadan with Urvasi for passing the time. So it is clear that in absence of a King Minister can rule over the Kingdom until the King’s arrival. In this regard in absence of King Pururavas, his minister has performed Kings duty till his commencement to the state.

8) Royal Attendants and Followers:

Royal attendants like Vidusaka, Vaitalika, Kancukins, commander-in-chief, Police, Rajavaidhya etc., play very important role so far as King’s administration is concerned. These royal attendant are also found in
Vikramorvasiyam with proper manner in related to Kingship. Vidusaka\textsuperscript{80} who helps the King in each and every part of his work relating to administration as well as love affairs with Urvasi. Kancukins and Vaitalikas are always presented in King’s palace and they are ready to give information about the position of the State. They can transfer the King’s order one place to another. In this drama Vaitalika informs to the King about the time-table which was meant for taking bath and food\textsuperscript{81}. Naturally they are so loyal and faithful to their master. They are ready to share the work of their master. In particular, they are engaged in King’s harem. They remain for most of their time with King and facilitate people in getting interviews with him. They also serve as intermediaries between Kings and Queens and convey the massage to each other.

9) Role of Queen in Kings Administration:-

In this drama queen Ausinari has narrated as a bad tempered and jealous lady at the beginning. She has sincere love for Pururavas. She becomes disliked\textsuperscript{82} and get angry at the encroachment upon her marital right by Urvasi, but the King Pururavas is so dear to her that she surrenders her own happiness for the pleasure of her husband. She practices a severe vow to please her husband\textsuperscript{83}. When she comes to know that Urvasi is a heavenly nymph and her husband is exceedingly attached her; she yields for his sake and withdraws herself from the path of lovers (Pururavas and Urvasi). She wishes her husband to success in his love affairs. She makes great sacrifice. Urvasi herself appreciates her personality, dignity and nobility of heart. According to our poet, she has compared with Saci\textsuperscript{84}, the royal goddess due to her virtues. Always she gives moral supports to her husband as an ideal
woman. So we can say, a queen should always helps her husband in each and every part of his life. Simultaneously a King also should get moral support from her that he can do better in administration as well as to make life convenient of public.

10) King coronation as a part of Administration:

*Arthasastra* strongly announced that, such principles and characters should be needed for a prince and it will be compulsory in nature. The principle of *Arthasastra* was that, it is only the Prince well educated, obedient by nature and amenable to discipline that is fit to be chosen as *Yuvaraja*. It is not mere heredity or the fact of his being the eldest son entitles a prince to become the *Yuvaraja*. By the language of *Arthasastra* युवराजे वा कमेण राज्यभारमाौरि राज्यस्कर्ष्यं स्थापेक्षः।। So it was the system of that period, A King can hand over his kingly duty or power to his son after his coronation. *Kamandaka nitisara* also supports this view and says:

विनयोपयाहन्नूौथं कुर्भित नृपतिस्वततः।
अविनीत कुमारं हि कुलास्य विशीर्यति।।
विनीत मैं रसं दुर्तं यौवराज्येद्विशेषितये।। K.N.S. VII.5.6

So in this context poet Kalidasa has beautifully expressed this idea in the case of Ayus coronation in fifth act of the drama, King Pururavas says to Ayus that, the King though a child, can guard the earth; for the power, that rise equal to every duty, is innate the blood not the years. In the fifth act, in presence of the sage Narada, Ayus's coronation ceremony has conducted and finally he has been declared as *Yuvaraja*.
11) War:

It is natural that to get a victory against the enemy, a King should take help from his supporter or his fellow King. He can ask help for such subordinate in war or fight. In fifth act, we come to know from Narada, that Lord Indra wants help from King Pururavas to assist him in war against demon which will be held in near future\textsuperscript{88}. So being a friend of Lord Indra King Pururavas invited to assist him (Indra) in war against demon. It is the King’s duty to give company or help to other Kings in war, which Pururavas did for Indra.

12) Principles of Dandaniti:

Without \textit{Danda} or punishment King’s administrativa procedure can not be possible. The punishment system was so critical in Pururavas’s Kingdom. In fifth act of the drama, we see a bird has stolen a crest jewel, which has recovered by Pururavas later on and finally due to this only, that guilty bird died\textsuperscript{89}. So it is clear that being a mere creature of that state, due to his mistake of stealing Jewel, he (the bird) got death sentence. Therefore it should be imagined that, what would happen if a person would commit such a mistake or this type of similar fault. It shows the punishment system of Pururavas’s State, which was so strong and severe.

No doubt Kalidasa’s drama \textit{Vikramorvastiyam} definitely gets a high rank on view of Political thought through the code of \textit{Arthasastra}. It is clear that the polity of the state is highly noticeable, which has been narrated by poet Kalidasa. Role and responsibility of King Pururavas, his administration, Judgement, punishment system as depicted in drama gives us a detailed
picture of Ancient Society. Moreover it throws a light on political and social life of the people.
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2. a) सूत्रार्थं - सोधरणं विकर्मोपशीयं नाम पूर्व नाटकं प्रमोद्ये Vik.I. P.1
   b) बिरस्वातं - उक्ताम्मेतरं अनुस्मृतं विक्रमालंकारं Vik.I.P.11
3. धनवतीक्ष धनपकारं सिंहास्तु वेतालस्तु  घटतपरं कालिदास॥
   ख्यातो वराहिनिहीरो नृपतेष समायं रलानि वे वरुषिन्तवविकामाय॥ Yotirvidabharana
   22.10
5. Rg.Veda - X.95.1
6. Ibid - X.95.14
7. Ibid - X.95.15
8. Ibid - X.95.17-18
9. उव्वशी ह अप्सरा पुरुषवस्तु एवं चक्रसम्य त ह बिन्दमाना उवाच一些 ग्रंथवानमेको भवित।
   Satapatha Brahmana XI.5.1-17
10. तेन दृष्ट्वा ग्रंथवानमेको आस। Satapatha Brahmana XI.5.1-17
11. Brhad Devata - VII.140-147
12. Sarvanukramani on Rg.Veda - X.85
13. Vishnu Purana - IV.6
14. शयनसम्यं शमोऽशं न पुव्वमूलं नापनेच्छ।
    भवान्त्व मया नमस्ते न दृष्ट्वां। ध्यानमात्रं च समाहारं हि। Vishnu Purana - IV.6
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    ग्रंथविन्योक्ताम्येव घयं निवामिण्य नाप॥ Vishnu Purana - IV.6
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26. आसीत् पुरुषवा नाम राजा परमवैण्यवाः ।
   अष्ट्र चूर्ण नाभोऽपि वस्त्र प्रतिहता गतिः । | Katha sarit Sagar - III.3-4
27. Katha sarita Sagar - III.3.10
28. Ibid - III.3.14
29. Ibid - III.3.18
30. Ibid - III.3.23
31. Ramayana - VI.56
32. Mahabharata - III.223
33. “तत्तथे तत्तत्परस्थान घनना योगिन्यम्” - Vikram. II.15.
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35. तेजो हि सन्तानकारणम् | नातपं लोह होतेन सन्तत इति।” Arthasastra VII.3.P.248
36. प्रभापल्लिते नासी करोति मणिमा खण्डः
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37. पड्यश्चतुषो वृद्धो वा तीर्थगः संस्कणवान्: ।
   सिरधो गुरुविचित्तस्याशीय प्रभु प्रभापल्पी चेति मणिमागः | Artha Sastra II.11.P.184
38. Artha Sastra - I.5
39. संरक्षितवर्तमानं पिता पुत्रमितिररसम् | Manu Smriti VII.135
40. अमोदमवा निरुक्षाय गुणेः गुरुक्षी | कैलासाखागुपमृत्यु निरर्तमाना | वनदीकृत विविधशास्त्रिपिरर्थमार्गं | कन्दनपतं शरणमप्तसां गणोस्यम् | Vikramorvsiyam - I.3
41. नेंका - ननु उपस्थितसंप्रदायेऽ महेन्द्रो मध्यलोकात् सवधुमानमनानाय तमेव विजयसेनामुक्ते निमोजयलि | Vikramorvsiyam - I.P.4
42. Vikramorvsiyam - V.P.107
43. उर्वशी - किं प्रभवन्दशिना महेन्द्रेण | Vikramorvsiyam - I.P.7
44. चितलेखा - न महेन्द्रेण | महेन्द्रशुपशास्त्रायेवानेन राजविषण | Vikramorvsiyam - I.P.7
45. राम्या - सर्वाय महाराजेऽ कष्टघटानि पृथिवीं पालवन्तु, भवतुं | Vikramorvsiyam - I.P.10
46. त्रितोकर्षक्षी महिषा हि विनिर्गमः - Vikramorvsiyam - I.15
47. अपराधी नामांह प्रकृति रम्भेविरसं सर्वायार्थ।
   सेवयो जनशेष कुपितां कर्य शु तत्काले निरपराधः | Vikramorvsiyam - II.21
48. नय्या इव प्रवाहो विषमशिलासंख्यसखलित वेगः |
   विन्यात्समाभूतौ मनंश्वयं शतुष्णोभवित् | Vikramorvsiyam - III.8
49. राजा - वस्यं अध्युपलंबितेऽ दुष्प्लवमनार्थणि | Vikramorvsiyam - II
50. लद्द्वियोगोद्वरे लभ्य मथा तमसि भजन।
   दिस्स्त्वा पालवधासि चेतनेव गताुकु ना | Vikramorvsiyam - IV.40
51. Sri Aurobindo - Archieves and Research - P.146
52. उर्वशीगतमंसीसि ने स एव देव्यां शुद्धुमान। Vikramorvsiyam - II
53. मामाहूः पृथिवीभूतामध्यस्थि नामविर्गीराजो भवान्।
   अन्युधिचन्तपुपुल्लुति भवतोदामनमास्येशिं।
   स्त्रीलेखा ममोवशी प्रियास्मा यूः तवेयं वशा
वर्म माननूने प्रियसचिवोज कं लं तु न्यथां मानुषेन। \( \text{Vikramorvasiyam - IV.25} \)

54. Rg. Veda - X.95.17
55. Vishnu Purana - IV.6
56. सेन्द्रगंग मळळनकिमम्। Vikramorvasiyam - IV
57. Vikramorvasiyam - IV.1.2
58. आलोकवित्त प्रयोदान प्रतिपुरावतनर्तितितिशिखण्डः। केक्रघर्मण शिखरी दूरोक्षितेन कण्ठेन। \( \text{Vikramorvasiyam - IV.8} \)
59. मदकल युक्तिष्ठकला गंजुऽवध युक्तिकाशबलकेशी। स्थिरदीमना सिद्धता ते हृदालोकः हृदालोकः। \( \text{Vikramorvasiyam - IV.24} \)
60. सर्वाश्चिन्नतां नाथ दृष्टा सर्वाश्चिन्नतां। रामा रघु वनात्मेसिन् मथा विरहिता लया। \( \text{Vikramorvasiyam - IV.27} \)
61. Supra - P. 133
62. Vikramorvasiyam - II
63. Ibid - III
64. बाणायते निपतिता सम दृष्टिढळन। वास्तवबन्धु हृदय मनसं प्रसाद। सज्जातवेपुमुगिन्नात सैयव्यृत। रिच्छामिशनमञ्जरयं परिरथुमहचौं। \( \text{Vikramorvasiyam - V.9} \)
65. आलोकात्तात द्रोहवतसमर्थितां ध्रुवान। तुल्योद्धोगतव दिनकृतस्वाभिकारो मतो न। तिष्ठलोक्षणमण्डित्ज्ञोत्तिष्ण व्योममध्ये। चत्रेश्यामर चतुर्दश दिवसस्वालनन्यदसंदर्भां। \( \text{Vikramorvasiyam - II.1} \)
66. कार्यानितरितोऽकण दिनं मया नीतिदेवितकृत्तवेण। अतिनोदीर्थवामा कथं तु रात्रियमितव्य। \( \text{Vikramorvasiyam - III.4} \)
68. छठभागे मन्त्र स्त्रियांहरे वा - Arthasastra
69. एक कार्यसंनादति इति एवागच्छति वयस्यं विक्रमरवसयम् - III
70. नहि सुत्रयाियोग कर्तृमलप्रियश्चि
   प्रभवति परवता शासने तिष्ठ भर्तृ
   अहमपौि तव सुत्रवािशुधि नयःतारत्नि
   विचारित मुग्धुष्ठान्यायशिष्ये बनानि | Vikramorvasiyam - V.17
71. Supra - P. 48
72. उयनी - विन्यास, महान हलु काल आवोह वृत्तान्तानिन्तिष्ठासि कदाचिद्वृत्तीप्रक्षुपि
   लक्ष्यः ग्राभावः | Vikramorvasiyam IV
73. Monior William - Vikramorvasiyam : A drama. P.87
74. विद्वृत्ते - हि हि भो | दियता शिरस्व कालायस्विीशीसहयो ...भवामि | Vikramorvasiyam-V
75. आवावास्य ब्राम्णो मूर्तिः पिता मूर्तिः प्रजापितः
   माता पृथिब्या मूर्तिः कात्सि स्मृतिरालनि | Manu Smrti - II.225
76. अम्बागारगतः कार्य पश्वेिद्वैद्वितासििमाम् | Artha Sastra - I.19
77. राजा - भगवति अभिवादये | Vikramorvasiyam - V
78. राजा - भगवन, अभिवादये | Vikramorvasiyam - V
79. अभिवादनशीलस्य नियं वृहोपििनिष्ठं
   चतुर्ज कार्य सर्ववेि आयुर्विध यशो बलत्वः | Manu Smrti III.69
80. Vikramorvasiyam - II.PP.18,28
81. Ibid - II.1
82. Ibid - III.P.51
83. Ibid - III.P.54
84. Ibid - III.P.51
85. अश्मपति गजानन्यान् गोवितिष्ठसि कलभोश्यि सन्।

भवति सूत्तरं नेत्रोदरं भुजंगसिद्धोतिष्ठम्।

भुजमक्षस्वतिरवास्योऽवस्थलं परिरक्षितु।

न खलु व्यस्ता जात्वैवायं स्वकार्यस्य हरक्। | Vikramorvasiyam - V.18

86. नारद् - रस्मे, उपनीयतां स्वच्छ महेंद्रण संवृत्त कुशलस्यायुष्माय वीरवायामिषेक्ष।

Vikramorvasiyam V.

87. Vikramorvasiyam - V.21.22

88. नारद् - त्रिकलादशिशुपुरिशारिष्ठसि गुराः पुरो विमर्दी भावि। भवांश्च शाशुगीनः सहायः न। तेन

त्यथा न शस्यं संवृत्तास्वम्। Vikramorvasiyam - V.

89. अनेन निर्मिन्तं खर्द व धर्मे

रोपणे ते मार्गणतां गतेन।

प्राप्तार्थोधवित्त्वमन्तरिशात।

समृद्धिरस्ताः पतिताः पत्री। | Vikramorvasiyam - V.6
ABHIJNANASAKUNTALAM

In the galaxy of Hindu dramatic literature ‘Abhijnanasakuntalam’ ranks undoubtedly foremost. It is considered as one of the greatest monuments of the world’s best literature. It is certainly the greatest masterpiece of the greatest Indian dramatist who is the embodiment of Hindu Nationalism. ‘Kalidasasya sarvasvanabhijnanasakuntalam’ is a famous saying showing its writer’s name and fame. If it is necessary to single out one name as a synonym for India and Hindu Culture and its tradition, it is true, not that of Manu, Asoka, Sivaji or Chaitanya but of Kalidasa – The “God gifted Organ-voice” of the orient. In this context Prof. Benoy Kumar Sarkar rightly remarks, “Nobody understands Asia, who does not understand Kalidasa - the spirit of Asia”\(^1\). So we can say, Kalidasa certainly a name to conjure with in the world of literature and in him the genius of the East bore its fullest and fairest flower. According to the Sanskrit literature of India the drama Abhijnanasakuntalam is first and the rest nowhere. Not only Indian scholars are accepted it as a master piece but also western scholars like Prof. Sir Manier Williams, Alexander Von Humboldt are given their opinion and criticism on the drama Abhijnanasakuntalam in a better manner. The great master poet of Europe, Goethe\(^2\), has summed up his criticisms of this drama in a single quatrain.

“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 name thee, O Sakuntala!
and all at once is said.”

So in Goethe’s word, *Abhijnanasakuntalam* blends together the young year’s blossoms and the fruits of its maturity. It combines heaven and earth in one.

Therefore before going to discuss about the drama *Abhijnanasakuntalam* at first we have to give a sight towards the plot and source of the drama.

I. *Abhijnanasakuntalam and its Source in other texts:* -

The story of Dusyanta and Sakuntala is found in the ancient texts like *Veda, Brahmana, Mahabharata* and *Puranas*. Getting the theme and putting some idea from his own the poet Kalidasa wrote the drama *Abhijnanasakuntalam* in a perfect manner. So here we shall discuss about the texts in which the story of Dusyanta and Sakuntala occurs.

**In Vedic Literature:-**

The love theme of Dusyanta and Sakuntala can hardly be traced in the Vedic Literature. The *Rg. Veda* mentions only the Bharatas as a warlike tribe but we could not get the exact story of Dusyanta and Sakuntala in Veda. The *Satapatha Brahmana* refers to Dusyanta and Bharata as the performers of sacrifice. The name of Sakuntala occurs many times in the thirteenth book of this Brahmana in the discussion of horse-sacrifice*. But,
the thing is the love story of Dusyanta and Sakuntala is not found in detail in Vedic Literature.

In Mahabharata:-

The source of the plot of this drama can be traced to the *Sakuntalopakhyanam*, which narrates in *Adiparva* of *Mahabharata*⁴. So we shall proceed to give the original story in full in order to realise how wonderfully baser metal is transmuted into gold by passing through the crucible of the poet’s own imagination. Once upon a time a strong armed King, named Dusyanta of Puru’s race goes out for hunting with a large army and killing a number of Animals, passes through the forest and comes upon a ground, where he felt hunger and thirst. After passing the ground King reaches in a cool penance grove with plenty of fruits bearing trees and cool breeze. Then he enters to the penance grove and watches hermitage of sage Kanva. After that King goes alone to pay respect to the Sage, Stationing his army at a distance and his priest and Minister at the entrance. In the mean time Sage Kanva is absent, having gone out to collect flowers and fruits. His foster-daughter Sakuntala receives him with courtesy and the King is impressed upon with her lovely personality. Then King enquires about her birth since Kanva was perpetual celibate. Sakuntala herself relates her birth by tracing her parentage to sage Visvamitra and *Apsaras* Menaka, who tempted him in the midst of his austerities. At first King proposes to wed her. The plea of Sakuntala was that her father was away, Dusyanta placed his argument that *Ksatriyas* are free to marry by mutual consent or technically known as ‘*Gandharvavivaha*’. Then Sakuntala, need wait for the consent of her father and she stipulates⁵, “Promise me truly what I ask you in
secret. If the son will be born to me becomes King after you, then O Dusyanta, I will marry you”. Then King gives consent and their marriage takes place. After that King leaves for his city, Sage Kanva returns and his spiritual insight makes know to him that his daughter has conceived through Dusyanta and gives approval for marriage. After a long gap, King fails to send for her as promised. In due course Sakuntala delivered a child. At the completion of his third year gets his birth rite performed by the Sage Kanva. After the sixth year of child, Sage Kanva sends Sakuntala with her child, under escort to her husband’s city. Then Sakuntala with her boy alone goes to the King’s court and appeals to take her as his wife. The King pretends ignorance and refuses to approve his marriage with her. After a long argument she requests him (King Dusyanta) to take at least the boy. The King demurs to that also. Then she prepares to leave the court. Suddenly a heavenly voice came and spoke to Dusyanta. “Take this child, Dusyanta, do not scorn your wife Sakuntala. You are indeed the father of her boy. Sakuntala tells the truth”6. Now that her marriage has been testified by divine agency to the satisfaction of his ministers and subjects. Then the King accepts her and her boy and gives the name ‘Bharata’ to Sakuntala’s son and makes him crown Prince (Yuvaraja). This story has been narrated in Mahabharata, through a discussion, where the sage Vaisampayana was telling to King Janmenjaya.

In Puranas:

Not only in Mahabharata, this story is also narrated in Padmapurana7 and Bhagavatapurana8. It is to be marked that up to the Gandharva form of marriage between Dusyanta and Sakuntala is similar to the matter of
Mahabharata. In Padmapurana the story is like this. Dusyanta, a King, descendant of Puru and Sakuntala, daughter of the royal sage Visvamitra and a celestial courtesan Menaka. Sage Kanva takes up Sakuntala as his foster daughter in his hermitage. In absence of Maharsi Kanva, Sakuntala always welcomes guests on his behalf. Once upon a time, Dusyanta reaches in the hermitage and Sakuntala welcomes him. Dusyanta listens the birth-history of Sakuntala from Priyamvada. Both fall in love and contract secret marriage. Then Dusyanta returns to Hastinapur by giving a signet ring to Sakuntala. Sakuntala passes seven months of her pregnancy in Kanva’s hermitage. After that Sakuntala goes to Hastinapur with Gautami, Saradvata, Sarngarava and Priyamvada. At river Saraswati Priyamvada loses the Signet ring which was given by Dusyanta to Sakuntala. She cannot speak about the lose of ring to Sakuntala. At the time of need in Kings palace when Sakuntala asks her, then only she tells the truth. Then Dusyanta rejects her (Sakuntala), but at last after getting a heavenly voice King accepts her.

In this context, most probably, scholars did not attach much antiquity to the Bhagavatapurana and Padmapurana and they accept later compilation of these Purana-s than the works of Kalidasa. But the curse of Durvasa the loss of the ring in Sacitirtha, its subsequent recovery commencing from the fisherman’s scene, not omitting his rough handling by the policeman, the Kings travel to heaven ending with conquest of the demons, his return journey accompanied by Matali in the divine car and the re-union with his wife and meeting of under the patronage of Sage Marica at mount Hemrakuta on the way, all these matters are common both to the play and the Padmapurana.
Prof. Saradaranjan Roy⁹ holds that the *Padmapurana* as a whole is of later origin and belongs to the 13th Century when the *Bhagavata cult* and worship of *Radha* came to be in Vogue. Other scholars too are of opinion that in any event of Sakuntala episode in the Purana is later addition. The consensus of opinion is therefore in favour of the view that the *Sakuntalopakyana* of *Padmapurana* is modeled on the plot originated by Kalidasa. In other words, we can say Kalidasa has presented the old theme according to the high ideals of Hindu religion and modified the plot with his poetic imagination and high thought.

II. Abhijnanasakuntalam related to Arthasastra:-

If we shall make a deep study of the text *Abhijnanasakuntalam* and *Arthasastra*, Simultaneously we can get some resemblances from both the texts. Some points may be noted here.

In first act of the drama, when King Dusyanta and his charioteer are moving in chariot and pursing a deer, at that time, in context with the movement of chariot, Kalidasa has described the typography of the ground. The charioteer tells to the King Dusyanta that, “I have checked the motion of the horses due to the uneven ground. But now we are in good path, So you could not get any trouble to watch that deer”¹¹. So the word *Udghatini* and *Samadesa* are used for uneven ground and even ground respectfully. Again in the seventh act of the drama, Sage Marica blessed the young child Sarvadamana that he will conquer the seven continents, cross the ocean in the chariot untouched the earth by its swiftness¹². So it is to be discussed, that *Arthasastra* has described, the battleground suitable for the movement
of infantry, Cavalry, chariots and elephants. The term ‘Nirukhatini’ has used for unsuitable ground. So from this discussion, we can say Kalidasa has written the same in another form in his drama, that is Udghatini instead of Nirukhatini.

Secondly, in case of hunting scene of Dusyanta in the drama is quite noticeable, Kautilya has narrated\textsuperscript{13} that, the hunting is a very beneficial, pleasant and interesting game. It has great advantages. It is one type of athletic exercise, which destroys Phlegm, bile, fatness, keeping body quite in proportion. If an archer practices aim on the moving or steady targets, his mental ability will increase. He can judge the mental states of the animals in fury, fear, and happiness. So Abhijnanasakuntalam describes the pleasure of hunting and its usual advantages\textsuperscript{14}. In drama we can see that, the commander-in-chief encouraged his Lord King Dusyanta and admired hunting as a highly amusing play. From hunting human body become slender, light and sportive. It is a pleasant game in which man can get sound health, mental peace and pleasure. The archer can find an opportunity to learn and judge the state of his victim’s mind in terror and fury.

Again, in case of Sakuntala’s affection towards her relatives Kalidasa adopts the theme, which has been narrated in Arthasastra by Kautilya. Kalidasa dwells upon natural affections and inclinations. It is natural that everyone favours his blood relatives and shows partiality. Such type of feeling is common in all, whether it may be a bird or beast. By giving an example Kautilya\textsuperscript{15} says, A Cow leaves the company of other cows, joins her own herd where she feels a natural pleasure. This exact idea has been reflected in Abhijnanasakuntalam, a thirsty fawn did not drink water when it
was presented by King Dusyanta, but when by the mean time Sakuntala offered the same to that fawn, without any hesitation, she took it from her. At that time Dusyanta remarked that they both were forest dwellers and everyone had faith in own clan and race. In the fifth act, Sakuntala reminded Dusyanta of the very same incident.

From this above discussion we come to know that Kalidasa must have taken this idea and thought from the text Arthasastra, at the time of writing his drama Abhijnasakuntalam. All these above-mentioned thoughts are similar and echo of the Arthasastra.

III. King Dusyanta and his Character:

In ancient India, our great Dharmacaryas established a unique code of conduct for everyone. Living in the society, despite of the differences in Social status, condition and individual reputation all the varnas (Brahmana, Kstriya, Vaisya, Sudra) enjoyed a common code of conduct, barring some fluctuations in their quality and quantity. It is clear that, being a sovereign ruler of the State, the King was not exempted from such code of conduct. We can get a detailed list of royal-duties in our Dharmasastra along with the inevitable process of his impeachment also. Thus the King was not an uncommon person for the rest of the society. He was destined to be the most sincere, polite and benevolent servant of his subjects. If he could not perform his duties properly, he ceased to be the Raja in its real preview. So the ancient Indian kingship may be clearly understood through the sublime and conspicuous character of Kings.
Now here is an attempt to highlight the character of King Dusyanta, which has been reflected in the drama *Abhijnanasakuntalam*.

King Dusyanta is the hero of the world famous drama where Kalidasa describes him as great, chivalrous, mighty, sovereign ruler, unassuming warrior, and a great supporter\(^\text{17}\) of Gods. Most probably all the hero of Kalidasian drama are courageous, valorous and skill in warfare. They are shrewd in diplomacy and adept in politics. The King Dusyanta is a *Dhirodatta* type of hero and he is represented in the drama as possessed of almost all qualities, which form the connotation of such a hero. So the text *Sahityadarpana* rightly says:-

\[
\begin{align*}
\text{महास्त्रोपतिगच्छिरसः क्षमावानविकल्पनः} & \\
\text{सिधारो निगृहांकरो धीरोदत्तो दुःखभूतः} & \quad \text{Sahitya Darpana – 2.4.5}
\end{align*}
\]

So all these above mentioned qualities can be found in the character of King Dusyanta. Here, specifically we shall discuss some points, which are related to the character of King Dusyanta.

1) **An Ideal King**:-

The King Dusyanta always attends to the affairs of citizens personally except in extreme cases of inability. In first act of the drama we can mark it that when he enters to the hermitage at first he asks the hermits about their *Tapas* or penance\(^\text{18}\) in his first meet. Again he introduces himself as a King’s person\(^\text{19}\), because he thought that if they (Sakuntala and her mates) know him as the King of Hastinapura, they might feel somewhat uneasy to speak before him, the real. To know about their hermitage life, King Dusyanta hides himself first. For the sake of the public he can do anything. As a
matter of fact, when the wild elephant creates some disturbances, suddenly he starts to go to control him. At that time, he himself says, "We too shall exert ourselves in such a way that no trouble will be caused to the hermitages". So from this sentence, we get the knowledge that, being a King he is ready to sacrifice himself for the sake of the public.

Further, in second act of the drama one of the sages praises him and says, "He Dusyanta too has taken up residence in an Asrama (An order of life) in which all can resort (to him for help); by protecting his subjects he also daily accumulates merits; and of him (this King) too, who has subdued all his passions, the holy title of ‘Muni’ only proceeded by the word ‘royal’ being praised by couples of bard often rises to heaven". King Dusyanta is so powerful in his nature whereas he cancels the ‘Vasantotsava’ due to some unavoidable reasons. After listening the matter the nymph Sanumati says नासित सन्देहः महाप्रभावो राज्यर्थैः. Other than this, we can find out so many marvelous steps that the King has adopted. King boldly administers law for the benefit of his subjects and awards the estate of a deceased issueless merchant to his child in the womb over ruling the minister’s finding that it will escheat to the crown. He makes a general proclamation that he is ever ready to play the role of a departed Kinsman to the bereaved amongst his subjects, by the language of Kalidasa:-

\[
\begin{array}{c}
\text{येन येन वियुष्यते प्रजा निर्धारण कथुना।} \\
\text{स स पापवृत्ते तस्मां दुष्यन्त इति घुष्यताम्।} \\
\end{array}
\] Sak.6.23.

2) A favourite ruler of public:-

Like Pururavas and Agnimitra, Dusyanta also described as a favourite ruler. He earns the goodwill and fame from the side of public by his noble
rule. The subjects are treated as his relatives. His service to the people is his penance. Therefore, in second act he is called as Rajarsi or Royal sage. King Dusyanta gets virtue through his service towards public and not by toiling bodies in the hermitage. He is a ruler of successful administration. He never frees from royal duties. In this context, in fifth act of the drama Kanukin says, अक्षमेव लोकतन्त्राधिकार and again he remarks, “The Sun has his coursers yoked once for all, the wind blows day and night. Sasa uninterruptedly bears the burden of the Earth. And this is the duty of him (Dusyanta) that claims the sixth part of the produce of land” So this is the nature and quality of King Dusyanta for the sake of his people.

3) A Great Warrior and Hunter:-

Dusyanta is also having the quality of Heroic and Magnanimous. Always he made bold fight with the demons in heaven, who were invincible to Indra, at the risk of his life. This idea has clearly reflected in last act of the drama, where as he has taken by Mitali as invited by lord Indra.

In first act also when he starts run along with Suta (Charioter) in a deep forest behind a deer, the charioteer says, “O Long Lived Sir, As I cast my one eye on the antelope, and another eye on you with your bow strung, I behold, as it were, the Pinaka holder (Siva) chasing the deer in a visible form”. So King Dusyanta has great skill of hunting where as he compared with Lord Siva who holds Pinaka always. At the time of hunting a King should possess such weapons as he can success in his hunting work. The Padmapurana gives a detailed data about the weapons for hunting. These are i) Bow and Arrow, ii) Sword, iii) Tomara (an iron club or Javelin?), iv)
Bhusandi?, v) Gada (Mace), vi) Mudgara (a hammer?), vii) Pasa (a noose), viii) Cakra ?, ix) Vajra?, and except these other instruments are Vagura, Jala, Kutaka, Panjaranadi. According to the view of Padmapurana, we can mark that the King Dusyanta has used Bow and Arrow as his weapon for hunting which has been narrated in the Abhijnanasakuntalam.

Further, a hermit (Pupil) admits the mighty prowess of King Dusyanta in third act of the drama. By his (King) presence only all obstacles has removed. In the language of Kalidasa, “Why speak of (or what need of) fixing an arrow on the bow? For he removes from a far all obstacles by the mere twang of the bow-string, as if by the angry hum of his bow”\(^\text{26}\). So it shows the great power of King Dusyanta. Again, in last part of the third act, when the demons create disturbance around the sacrificial altar suddenly he starts to march towards the sacrificial altar to remove them (demon) and helps the hermits to conduct their Sandhya Tapas. So it is the noble quality of a King and his mighty power for the sake of his subjects. From this discussion we can say, King Dusyanta is a great warrior and mighty hunter.

4) A King of letters :-

As a King of great talent, King Dusyanta always highly appreciated by other revered persons like Sage Marica, Sage Manu and celestial Nymph Sanumati etc. In the seventh act of the drama, when both Dusyanta and Sakuntala meet Sage Marica along with their son Sarvadamana, Sage Marica points to each and says, “The Virtuous Sakuntala, this noble boy and your honour; fortunately the triad of faith, fortune and performance is here united”\(^\text{27}\). From the statement of Marica we can mark, how such a pious man he is? After listening to the sage Marica King answers “First appears
the flower and then the fruit, first the rising up the clouds afterwards the shower of water; this is the order of cause and effect; but prosperity comes before your favour.”28. It shows his Sastric knowledge and talent on real truth.

Again his talking with Priyamvada and Anasuya along with Sakuntala with great care, clarifies his nobility. In another case, being a righteous King, he bleems the Gods29, when he heard the unlawfull work of Gods to send Menaka against Visvamitra, regarding birth history of Sakuntala from Anasuya. In seventh act also he himself says that, talking about a stranger’s wife is ungentle30. These are the facts, which shows his talent in every side in respect of righteousness.

5) Youthful, Handsome and Majestic King:-

King Dusyanta appears to be young between the age of thirty and thirty five as is shown by his ardent longing for chase, which occupation requires youthful energy. The inference is corroborated by the Senapati’s words and by the fact that he is made the hero of a love drama. According to the Sage Gautama31, the King should be Sadhukarin, (One who behaves well in accordance with the Sastra) and Sadhukarin (one who speaks the truth). He should not irritate others. He has to speak with decent smile on his lip. He should not utter irrelevant or shameful talk. The same strategy we can find in case of Dusyanta. In first act of the drama, his first appearance makes an imposing impression upon Priyamvada, and she says, “O, Anasuya, who can be this person, who is intelligent and dignified in mien and speaking sweetly and agreeably, appears to be possessed of majesty.”32. So possessed of a Majestic personality, he elicits the admiration of Anasuya at the first
interview. His sweet personality attracts the love of Sakuntala at her first sight. Even Aditi - the mother of Gods, is impressed with his personality.33

6) A King of Extreme nobility:-

King Dusyanta is the worthy of the race Puru. He is narrated as a youthful King and he has also royal custom, which sanctioned polygamy in the case of Kings. It is true that he is not a rigid monogamist; but it must be conceded to his honour that he is not a reckless liberatine. He is imbued with the high principles of moral conduct, and he never manifests anytime the least symptom of illicit and lewd passion. As a man of honour, he wishes to know whether Sakuntala is married or not. He controls his first burst of Love till that time, though he is so confident of his nobility that he is pretty surely convinced of the legality of the connection. In this respect King says, undoubtedly, she is fit to be the wife of a Kstriga, since my noble mind covets her.34 It is only after ascertaining the real parentage of Sakuntala and further that she is to be married then only he allows his mind to harbour the feeling of love.35 So it is his noble quality which has been reflected in the drama.

7) A Benevolent King:-

In this drama Poet Kalidasa presents Dusyanta in a noble manner. King Dusyanta resembles a tree that protects against heat and gives pleasure with its cool shadow to those who need shelter against the blazing Sun. Through one of the Vaitalikas it is said, Regardless of personal comfort his daily toil for the good of the people or such is indeed his daily course of action. For the tree suffers burning heat with its head, while by its shade it
always removes the pain of those resorting to it\textsuperscript{36}. By the pen of Kalidasa, he is a staunch follower of ancient ideals. He is always ready to protect his people from distress. He is the father of fatherless, shelter of the destitutes\textsuperscript{37} and a friend\textsuperscript{38} to all. This exact idea has been reflected in second act of the drama through the dialogue of \textit{Rsixumaras}.

In fifth act of the drama, at the court of King Dusyanta, the hermitages are saying about their penance, whence can be an obstacle to the religious observances of the good when you are the protector? When the Sun is shining how can darkness make itself manifest?\textsuperscript{39} So the King Dusyanta is open to all. Any person of his state can meet him at any time. In his administration and rule there is no scope for evil. He protects the good against the wicked\textsuperscript{40}.

Again in first act also, when a hermit utters that the deer should not be killed because it is \textit{Asrama} deer. After that Dusyanta suddenly withdraws his arrow against the deer\textsuperscript{41}. It shows the kindness of King Dusyanta.

8) A Supporter of Brahmin Hierarchy:-

King Dusyanta is ever reverent to Sages, anxious to receive their blessing\textsuperscript{42} and carries out their wishes, respect their feelings and longs to pay homage to holy personage. He abides by the decision of his priest to leave Sakuntala in the latter’s home after repudiation till her delivery\textsuperscript{43}. Even on grave accusation by the Sage-pupils that took Sakuntala for his acceptance, he does not suffer his mind to be swayed by anger towards them and honestly tries to meet their charges, in the fifth act of the drama. In his solitude for righteousness he would not accept the fair Sakuntala in spite of the
assurances of Sages, as he is himself not convinced of his marriage with her. So the King Dusyanta is conscious of his own nobility of character and accordingly he takes his heart’s leaning for Sakuntala as almost a sure index of her eligibility to be taken in marriage. Finally he accepts Sakuntala as a witness of Sage Marica and Aditi in seventh act of the drama. So it is his ideal respect towards Brahmans and sages.

9) A King of Modesty:-

King Dusyanta, though himself commanding universal respect, feels unbounded reverence for the Sages and his conduct is marked by a proper sense of what their austere lives deserve at the hands of worldly men. The first instance of this respect is seen when King withdraws his arrow against the deer after listening to the hermit. After that Vaikhanasa appreciates to the King and says “This is worthy of you, the light of the race of Puru. To you, born in the family of Puru, this is most befitting, May you get a son endowed with such virtues and destined to be a universal monarch.”. Then King Dusyanta enters to the hermitage with a decent manner. As Kalidasa narrates “किन्तुत्तरेण प्रवेष्टव्यानि तपोवनानि”, means penance groves are to be entered, as is well known, in a humble dress. So he hands over his royal ornaments and the bow and arrow to his charioteer. Due to his noble character he has been appreciated by Sage Kanva and Marica the divine mother Aditi, Mitali and Sakuntala’s friends Priyamvada and Anasuya. He thought that if he will go to the hermitage with royal manner, the hermits would not be able to say truth about their penance. So it is modestic nature of King Dusyanta.
Further, he introduces himself before Sakuntala and her friends as a person of King Dusyanta who has appointed by him to visit the Asrama\textsuperscript{48}. Except these, his morality can be judged from the incident of the fifth act, when Sakuntala was with a veil, her charm was not clearly manifested, at that time, of his first sight he thought about her beauty and later on he himself says, it is not proper to gaze at other man’s wife\textsuperscript{49}.

10) A King of Whole World:-

King Dusyanta is not only the protector of his own Kingdom but he is the ruler of whole Universe. He helps and makes assists Gods in the protection of their creation from the hands of demons. In sixth act, Matali says, “The demons are made your target by Hari (Indra), against them let this bow be drawn”\textsuperscript{50}. He is well known for his valour and mighty power and is called for assistance by the Gods\textsuperscript{51}. As a fact, Dusyanta had been invited to take part in the war against demon by Lord Indra. In the seventh act, Sage Marica introduces Dusyanta with Aditi and he says “This is he, that steps foremost (marches in the van) in your son’s battles, the protector of the whole world, called Dusyanta, by whose bow its office having been performed, the sharp-edged thunderbolt of Indra has become a mere Ornament to him\textsuperscript{52}. So this is the power and mightiness of Dusyanta, as described in the drama by Kalidasa.

11) A Great Artist:-

The King Dusyanta is narrated as great connoisseurs of arts. In fifth act of the drama he attracted to the instrumental playing of queen Hamsapadika\textsuperscript{53}, King feels pleasure in her song and appreciates the music\textsuperscript{54}.
From this drama, we can recognise that King Dusyanta has great excellence in painting. In sixth act, he draws a lovely picture of Sakuntala along with the hermitage of Kanva and her friends. In that picture he also draws the *Malini* river with geese, playing on its Sandy bank, a sportive deer on the feet of *Himalayas*, a doe knitting her left eye with the horn of an antelope and trees with hanging bark garments. King feels pleasure at the sight of the picture as it were the real one. A celestial nymph, Sanumati also admires Dusyanta’s skill. Except these, King has also fond of the natural beauty. He appreciates the charming scenery of the hermitage of the Sage Kanva and Marica at his first sight. In his royal garden in presence of spring season, he feels charm as well as pain. In his grief the vernal glory fades out in vain. So this things are naturally to be marked as Kings passion towards art and music.

12) As a Lover:-

In this drama, King Dusyanta is described as a lover who suffers from weakness. In his character, we can mark that, there are three stages occur in his life. In the beginning he looses his morality and lapses everything. At the second stage he purifies himself through sufferings and the last he becomes a perfect human lover. Now we shall discuss about these three points.

In first act of the drama, he hides himself behind the tree and watches the sport of young girls, Sakuntala and her mates. He is attracted with the charming beauty of Sakuntala. He becomes anxious to get her as his wife. But later on, when he got the information about her parentage, then he decides to marry her. At first he introduces himself before the hermitage
girls Sakuntala and her friends in a false manner with telling as King's person. Again he neglects the invitation from his mother to conduct some religious rites, due to his deep love with Sakuntala. After that, in second act, he tells a lie to his friend Vidusaka that he has no relation and no mind for Sakuntala. Further, we have to judge that, without the prior permission or consent of sage Kanka he makes secret marriage with Sakuntala. Being a passionate lover, King Dusyanta gives up desire to return to his capital for his royal duty. In third act of the drama he is narrated as a passionate one and he himself says to his beloved, "Shall I, with the cool and languor – removing fans of lotus leaves, set in motion the cool breezes? Or, O you with thighs beautifully tapering like the forearm, shall I, placing your lotus-red feet in my lap, Shampoo them so as to soothe you?" Again he is described as a black bee who leaves the flowers after having its juice. In fifth act of the drama he refuses his pregnant wife in his royal court. In this context by adopting Durvasa's curse poet Kalidasa protects his King Dusyanta from his commitment of unrighteous thing.

At the second stage, the King is narrated as a true lover. He looks upon women as mother, sister, and daughter. This exact idea, we can get from his feelings in fifth act and seventh act of the drama. He has full control over his sense. He rejects his wife Sakuntala due to the influence of the curse of Durvasa. Being a King, he receives high esteem from his people.

At the third stage, King attains perfection. After getting the signet ring he memorises his past events and repents. Being separated from her beloved he realizes his faults. Fortunately he rejoin Sakuntala in the
hermitage of Marica. Before Sakuntala he begs pardon for his cruelty. Finally he gets the greatness of a mortal lover.

So by the pen of Kalidasa, Dusyanta is narrated as true lover according to his moral character. We shall get a lesson from here that, a lustful lover achieves perfection in love passing through various stages of difficulties.

13) A King and Polygamy:-

As a lover, Dusyanta represents the type of Daksinanayaka known to Sanskrit poetics, consistent with polygamy, which was in vogue among the ruling class in Ancient India. So it is clearly clarified by the friend of Sakuntala, named Anasuya. We can mark a gradual development in his character. At first he is not satisfied with his wives and never tries to please them. It seems that he neglects them and does not honour their feelings. In fifth act, the feelings of queen Hamsapadika are quite remarkable for this context. He finds no joy with their company, due to this he adds Sakuntala, a hermit girl to the number of his wife. It is to be marked here that he is increasing the number of wives not by his passionate love but as a duty of householder. Being a devoted and disciplined husband, he listens the complain of his queen Hamsapadika and finally appreciates her. In fifth act he himself says it is sinful to cast on other man’s wife. At her (Sakuntala) presence Dusyanta expresses surprise towards her matchless beauty and finally he remains firm on his determination. Having so many wives, Vasumati, Hamsapadika, King again marries Sakuntala and finally maintained the status of polygamy.
14) As a Perfect Husband and Father:

Dusyanta’s love for Sakuntala is no doubt romantic at first. At the first sight towards her he impressed with the charm of her and allows his mind to dwell on her only after knowing about her birth-history. His love culminating in the Gandharva form of marriage which has depicted in the first three act of the drama. In the sixth act of the drama, we can see, after her separation, King Dusyanta recollects his loving wife and loss of her beloved, makes him excessively sad. He plunges into unmitigated grief and sorrow. So this exact idea has been reflected through the dialogue of chamberlain in sixth act of the drama. The chamberlain says His Majesty hates everything that is charming, as before he is not daily waited upon by his ministers; he passes the night sleeplessly rolling about in the bed. And when through courtesy he addresses suitable words to the ladies of his harem and blunders in their names, then for a long time he remains confused with shame. He becomes like a mad. Due to this, All happiness arises with sorrow. As a matter of fact, he bans the celebration of Vasantotsava. In last act also, his character is quite remarkable. After meeting with Sakuntala at Marica Asrama he himself feels guilty and begs pardon for his cruelty as he made before. Lastly by the unexpected gain of his wife, he feels extreme pleasure.

Again the event, when he meets a hermit-boy named Sarvadaman, he feels more pleasure. When he knows that boy is his own son his joy and pleasure crossed the boundary. He feels blissful pleasure when he puts his son on his lap. Previously he was anxious for getting a son, who may offer oblation to his deceased ancestors. On this context he says “कर्ष
To putting his son on his lap, he proclaims that “The blessed, who bearing their little sons fondly wishing to sit on their lap with their causeless (innocent) smiles and their charming prattle uttered in indistinct accents are soiled by the dust of their son’s limbs”\(^7\)

So the King also narrated as the most loving, faithful and considerable husband and an ideal father.

**15) A Good Friend:-**

The King Dusyanta is described as a good friend of Madhavya and also Lord Indra. In the whole drama, we can see him always accompanied with Vidusaka Madhavya. In another case one of the sages says, O Gautama, is this that Dusyanta, friend of the destroyer of Bala (Indra)\(^7\). His close relationship with Indra, makes him as a guest fighter against demons. These are the examples of friendship of Dusyanta, which has been described in the drama.

**16) A Virtuous King:-**

The sixth act of the drama shows King’s virtuousness. The minister Arya Pisuna gives a suggestion on the property of Merchant Dhanamitra who died in an accident at sea, the whole property of that merchant should forfeited to the King. But the King makes an order first to enquiry whether he is having any child or not. By the mean time it came to know that one of his wives is in pregnancy. Then King declares that the new-born baby will be the owner of that property\(^7\) not the King himself by unjust means. So
from this event, we can say he is a righteous King who has paid such liberality towards the family of merchant with his virtuous nature.

The character of King Dusyanta is neither inspiring or convincing, much less capable or leaving a permanent impression on the mind of the spectators, he is a virtuous and moral King no doubt, but in his affairs with hermit girl Sakuntala, particularly in the first three acts, he makes a very poor show of himself. He exposes himself just as a lusty man, a bee that always likes to suck honey from the beautiful fragrant flower. "Else's wife should not be described" add no credit to his character in the light of his other remarks that expose the man that he is. He has not changed a bit right up to fifth act of the drama. He must be about fourty because his wife Vasumati is mature and considerate; he has also several wives too. In contrast, Sakuntala’s love towards him is first and last. He is nothing but noble, at least till the sixth act where as Pratihari says76 "What regard my lord has for morals, who else will even think when this is the beauty and that too easily available". So he is just an average man and an average lover, if not below average. He was a practical man of the world, that's why in the fifth act, when he is in conversation with the hot headed fearless pupil of Kanva he mainly resorts to the nobility of his Puru-race and his character as a King, in self defence.

IV. King's Administration in Abhijnanasakuntalam

As an ideal King, Dusyanta’s administrative procedures are quite remarkable in relation to the guide of the Arthasastra. We can easily recognise that King Dusyanta is the faithful follower of law and principles in the sphere of administration and public welfare as specifically clarified by
Kautilya and the *smritis*. He takes various steps for the sake of his subjects. Being a King, he does not bother about his own comfort\textsuperscript{77} and meets every kind of trouble for the betterment of his people. He is always ready to remove the sorrows and sufferings from the mind of the people. In sixth act of the drama we can get better administration of King Dusyanta in case of Merchant Dhanamitra. King Dusyanta shows such sympathy to the merchant as well as his family. He restrains his people from evil and leads them to more auspicious and better and higher destination. He provides the shelter and assistance to the helpless and tortured. In first act, it is clear that the penance groves are to be protected by the King\textsuperscript{78}, through the dialogue of Sakuntala’s friends. That’s why King protects the Sages and their sacrifices in the penance groves from the terrible demons. He becomes the near and dear of the people because of accomplishing their welfare. In fifth act of the drama, one of the disciple of Sage Kanva directs to the King Dusyanta as ‘Rajan’\textsuperscript{79}. Being a man of power he discharges his duty and responsibility very efficiently and successfully.

Again in second act also when King Dusyanta gets an information from his royal mother to attend the ‘\textit{Putra-pinda-palana}’ rite, at that time he was engaged in the protection of hermitage. On that occasion, he takes an ideal decision to perform both the works with giving same importance\textsuperscript{80}. He sends Vidusaka to the palace, to perform the rite, as his brother, and by the mean time he makes halt at the hermitage to protect the sages from the demons. It shows King Dusyanta’s nobility towards the public as well as his own relatives.
Further, Dusyanta’s administration and ruling condition is so strict where as a fisherman was going to get the death sentence, recognised as a thief, by the city police. Law and Order of the State was completely strong. For an instant, King Dusyanta was so tired due to the longsleeplness at the last night and also he was not able to sit in his assembly due to that. He ordered to his chamberlain Vetravati, to inform the minister Arya Pisuna to conduct the tribunal as his representative. He also marked that Minister has to perform his duty and place the written proceedings before him. We can say, this type of administration is naturally fruitful for the development of a State.

Except this, we may discuss some of the points, which are coming under the headings of King’s role as well as his administration.

I. King and his Assembly:-

Arthasastra strongly declares that without the help of minister or council of ministers, King and his administration is not possible. At any time and any moment King can make contact and share with the decision of the ministers to rule over the State. Although he is the supreme as well as the constitutional head of the State, still he has to consult with the ministers and representatives of the people over the affairs of the state. For this context, we can get an indirect picture of the King’s assembly, which has been highlighted by Kanchukin. He feels uneasy to inform the King about the arrival of hermits because just before their commencement King has risen from his tribunal. Again in sixth act also, King Dusyanta appoints Minister Arya Pisuna to conduct the tribunal as his representative, due to his long wakefulness in the night. Further Dusyanta accepts the suggestion of his
Purohita in dwell of Sakuntala in his home till her delivery. So the Purohita himself is a member of council and he can give suggestion in the time of need.

From these above instances we may say that King Dusyanta had a strong council of ministers for the smooth conducting of State administration.

II. Time Fixation of King for Conducting Various Programmes:

Time fixation is an important matter of King’s administration. To maintain an efficient and convenient rule over his public and State, King should follow the division of time. As a result, he can discharge his duty properly. Already we have discussed about it in previous chapter. The great politician Kautilya has narrated and divided day and night each into eight parts and he has also allotted specific duties to be performed during each part. So we can say that the poet Kalidasa has adopted the timings of the drama in such a way as not to be contravene the directions given by Arthasastra which has prescribed a time-table during the day and night for Kings to adopt in the discharge of their Kingly functions. Therefore in this drama, we can see that the time of action is generally according to the schedule allotted for Snana, Bhojana, and also for recreation. In fifth act of the drama we can find about the period allotted for Snana and Bhojana of King Dusyanta. To give emphasis on that time, Kancukin says, “Yet I have not the heart to announce to him, who has just risen from his tribunal before the arrival of Kanva’s pupils which will again detain him”. It is the time
for King’s rest that’s why Kancukin considers that it is to be improper to disturb the King by giving the information about Kanva’s disciples.

Again in sixth act also, the scene is laid in the morning, after the King has raised from his bed. According to Arthasastra the first and second period of the day in only allotted to the administration of his Kingdom and public welfare. So the King must have to look after the administration of justice. That morning owing to the long wakefulness in the night the King is unable to perform that function and therefore he appoints his minister Arya Pisuna as his representative to conduct the Kingly duty.

This is the time division of King Dusyanta, which has been reflected in the drama.

III. **King’s Court for Judgement:**

The eighth act of the drama itself is a court scene where Sakuntala came to the King to get her justice along with Gautami, Sarngarava and Saradvata. King’s court should be a formation of Ministers, learned Brahmins (purohita) and King himself. In this drama also we can find the ministers, purohitas, who are participating there in. Again in fifth act, we can recognise that the fisherman has been taken into trial, after caughthold by the King’s brother-in-law as the chief of the city police. At the period of trial, Judgement may be in favour or in against. For a thief, punishment is severe, as a result, he or she may get death sentence. So the exact idea is reflected in this drama. When the fisherman is in the custody of police, one of the policemen points to the man and says “Now my hand tingle to fasten flowers about the head of this victim”. So that, he is ready to kill him.
Finally the case has gone to the King’s knowledge and fisherman got reward from the King as it has proved that he is innocent.

Another event is to be taken into consideration. When King Dusyanta knows that the merchant Dhanamitra who had commerce at sea had been lost in a shipwreck and minister advised that all his accumulated wealth and property should revert to the King. In his reply King declares that he had great riches, he must have wedded several wives, let an enquiry be made whether anyone among his wives is with child. Then it comes to know that his wife, the daughter of a merchant from Sakata, has even gone through the Pumsavatana ceremony. Finally King orders that the child in the womb will be the owner of his father’s property. It is the noble decision of King Dusyanta, which has been accepted by all ancient law givers.

This is the court and Judicial system of the State where King Dusyanta was resided.

IV. **King’s Responsibility for State and Public:-**

It was one of the fundamental principles of *Arthasastra* that the Government of people must neither be appressive nor weak. Thus it is rightly said by Kautilya:-

\[
\text{तीक्षणर्थो हि भूतानायुद्धजीवः समुद्वेद्य वरप्रियं} \\
\text{वधार्थाँद्दश्च पूज्यं} \mid \text{} Arthasastra I.3
\]

In his text *Arthasastra*, Kautilya has given such emphasis on *Yukta Danda*. So our Poet Kalidasa has thrown the weight of his opinion on side of
Kautilya and enunciates this principle in his drama *Abhijnanasakuntalam*. The King won the affection of the whole world by adopting *Yuktadanda*. The concept of social responsibility of the King becomes more clear when we try to digest the suggestive meaning of the *Vaitalika's* utterances in the fifth act of the drama. Panegyrizing the King Dusyanta he says, "Thou seekest not thy own happiness, but for the people thou dost toil from day to day, or thus is thy very nature made. For the trée bears on his head the fierce heat of day while his shade always the favour of those who seek shelter under him". Again he says "wielding the rod of Justice, thou bringest to order all those who have set out on bad courses, thou biddest contention cease; and thou preservest thy people. One may have, in truth, a number of kinsmen, when wealth abounds, but in thee the duty of your subjects, kinsmen towards them finds perfection".

In other words, we can say, what *Vaitalika* said that, friends are plenty in number to those who possess wealth and property in the society. But the real brotherhood of the common persons finds shelter only in you (King).

The King Dusyanta himself experiences this truth when he says "Let it be proclaimed that whatever dearly loved kinsman anyone of my subject may lose Dusyanta will supply the place of that Kinsman to them, the wicked expected". So a King of all, he will stand by the people as their relatives, who deserts them expired.

The Kingly ideals, his role and responsibility and functions have not been expressed anywhere more forcibly and beautifully than the above discussion of the drama *Abhijnanasakuntalam*. These instances prove that the King, even having ruled over the society, was never free from its rules
and regulations. In individual capacity he was just a common man. He was strictly directed not to lead a luxurious and comfortable life, not even a better life than that of his Guru (Spiritual teachers and priests) and the Amatya (Cabinet Ministers). He stands responsible for every natural disaster, which devastates the state harmony. That’s why Gautama Dharmasutra^95 directs the King to be ever alert for the happiness, contentment and sagacity of the State. He should take precautionary measures in order to avert the cosmic and earthly disturbances, because he is the only ‘Bandhu’^96 (brother) of his subordinates in the real sense.

V. Reception of Sage and Brahmin by the King:-

In ancient Indian society, Sages, Brahmins were considered as highly respected person. The great scholar Kautilya and Manu are also more conscious about their reception. According to Manu^97, the Sage (who teaches Veda and Upanisad to the disciples) technically known as Acarya, is the Lord of the Brahmaloka, the father of the Prajapatiloka, the guest of the Indraloka, and the sacrificer priest of the Devaloka. He holds high respect and possesses nobility with himself. In this respect Kautilya also prescribes the eliquates to be observed by a King while welcoming these revered persons. Manu also adopt some method for formal enquiry about asking their welfare. According to him, “A King should ask a Brahmin about his penance and studies, a Kstriya about his health and physique, a Vaisya and a Sudra about his welfare and physical fitness”^98.

So in this context, Poet Kalidasa also follows the same strategy and custom regarding their reception. In first act of the drama, King himself has been received by Sakuntala along with her friends, because King was
unknown visitor like ‘Atithi’. So he should be regarded as the sacred fire of the householder. By the mean time King also asked about their penance and devotion\textsuperscript{99}, because it is the foremost duty of a King to ask the Sage.

Again in fifth act of the drama, King Dusyanta receives the disciple of Sage Kanva with great reverence and regard and asks, Has the devotion of the hermits been uninterrupted\textsuperscript{100}. Before their (disciples of Sage Kanva) commencement to the King’s Palace, King Dusyanta directs his Purohita Arya Somarata to receive the Sages according to the Vedic rites. In accordance with the tradition and custom King asks about their penance and devotion and also about the welfare of the Sage Kanva\textsuperscript{101}. After listening the prosperity of the Sages King himself felt that his royal title has been fruitful\textsuperscript{102}.

Like the Sage, the place of a Purohita is also equally and similarly respectable. In Hindu polity, Purohita plays an important role so far as King’s administration is concerned. He it was averted providential calamities to the State, by the rules prescribed in the Atharvaveda. The Datvi calamities are according to Arthasastra, fire, water, epidemic, famine, and death rate, and Manavi Calamities are those from officers, thieves, friends of King, enemies and the King’s covetousness. The Purohita is said to prevent all these calamities by the power of Atharvamantra. So the sages and Brahmins are considered as the well wisher of the State as well as King. Always they give blessing to all. At the first meeting with the disciples of Kanva in Kanvasrama, Dusyanta receives the blessings from them, as he would be the father of a son who adorned with sovereign of the world\textsuperscript{103}. 
In seventh act also, divine father Marica gives his blessing to the King Dusyanta and says, “Child! Mayest thou live long, protect the earth”\textsuperscript{104} and May Indra send copious rain for the benefit of thy subjects and mayest thou with frequent sacrifice please him. Thus pass of periods of hundreds of ages with reciprocal friendly officers laudable on account of the benefit conferred on both the worlds”\textsuperscript{105}.

This is the code of conduct of reception of Sage and Brahmin, which has been narrated in the drama.

VI. **King’s Salutation Towards respected personage:**

The salutation, is a code of conduct in relation with the personal behaviour, noble character and value of modesty. It has great merits. A man can achieve longevity, learning, glory, might and deep devotion to Gods by proper salutation to the respected persons. At the time of salutation to elders a man should follow the path prescribed by the ancient lawgivers. *Arthasastra* and *Manusmrti* describe this matter. He should salute very politely and proclaim his name while salutation\textsuperscript{106}. In *Yajnavalkya Smrti* also, we can find out the same manner and way of presetting salutation\textsuperscript{107}. So in this regard our Poet Kalidasa has adopted the same technique and same strategy. In seventh act of the drama, when King Dusyanta went to the divine pair sage Marica and Aditi to give salutation, with great approach King says “Dusyanta, Indra’s servant bows to you both”\textsuperscript{108}. In another case also Kalidasa observed the same in case of Sakuntala. She and her child Sarvadamana prostrates before the sacred feet of the divine parent Marica and Aditi\textsuperscript{109}. According to the tradition, this is the way of salutation, which has been reflected in the drama.
VII. Hunting, Considered As King's Exercise:-

King is the part and portion of Gods. He has divine power to rule. He is the mid-point of the whole political as well as judicial system. Therefore, he would have been an ideal to his subjects so that every one could follow his character in order to achieve success in his life. According to Arthasastra, to an ideal setup for King is that he should be free from the vice technically known as 'Vyasana-s' of gambling, sexual enjoyment, hunting and drinking and that he should conquer the Arisadvarga namely Kama, Krodha, Lobha, Moha, Mada, and Matsarya, and he should behave like a parent of his subjects.

So touching to the subject of Vyasana-s we can find out such a great controversy among the various schools of Arthasastra as to whether the past time of hunting can at all be allowed for Kings or whether Kings can moderately resort to that kind of pleasure. Kautilya, the scholar, was of opinion that hunting was not without its advantages and he therefore allowed a moderate use of that pleasure to Kings\textsuperscript{110}.

The great poet Kalidasa, too has touched upon this question and he evidently approved the opinion of Kautilya. In Abhijnanasakuntalam the main portion of the first act opens with King Dusyanta in hot pursuit of a deer. Between the pantings the deer repeatedly turns back his neck to gaze the distance between himself and his pursuer and in his panic he strews the earth with half-chewed grass falling from his mouth. The fear of that deer is that Dusyanta's arrow might strike him from behind. So this is the hunting scenery of King Dusyanta of the drama. By the mean time, looking at the King, Senapati express the merits of hunting as "The hunter body, with the
waist attenuated by the removal of fat becomes light and fit for exertion, besides the spirit of even the beasts is observed to be affected with various emotions through fear and anger, and that is the glory of the archers, when their arrows hit the mark as it flies; falsely indeed do they call hunting a vice, no reaction, surely, can be compared with it”111.

So in this context Kalidasa expresses this idea through the speech of Senapati, in slightly different but more forcible language defending the past time of hunting.

VIII. Tax and Revenue:-

The King was entitled to collect one-sixth share of the production from the people as tax, fixes in Arthasastra. Kautilya justified the receiving of this one-sixth as a compensation to the King from the protection afforded by him to his people. In other word, we can say, A King gets one-sixth share of the production or income as tax from his subjects. In return he has to protect them from all miseries and calamities. He has right to take sixth portion of corn and tenth part of the things, which are going to be sold112. It is technically known as ‘Bali’ and ‘Kara’. Not only from the general people but from the hermits also King receives tax. According to Kautilya and Manu, the wealth of a hermit was not exempt from taxation. The hermit or sage also to present the one-sixth of the Uncha to the King as tax for his protection113. Manu says, a King is liable to receive even the sixth part of his learning, sacrifice, charity and worship, because these holy performances are accomplished successfully under his benevolent and attentive rule114.
Again we can mark, while protecting the Sage in their religious performances; the King gets the sixth part of the fruit of their (sage) penance. Yajnavalkya also recommends and approves this right of the King. For the King, saves his subjects from all external and internal dangers by righteous means and as a return is presented with the sixth part of the produce by the subjects\textsuperscript{115}.

Kalidasa supports \textit{Arthasastra} and \textit{Smrti} in this respect and he also call the King as the \textit{Sad-bhak}. In second act of the drama, we can see King Dusyanta says to his friend Vidusaka, the one-sixth part in the \textit{Tapas} of \textit{Aranyakas} is preferable to the one-sixth part in the material objects of the world\textsuperscript{116}. Again in fifth act also same idea we get from the \textit{Kancukin} who addressed King as the \textit{Sasthamsavrittih}. \textit{Kancukin} says, this also the duty of the King whose subsistence arises from a sixth part of his people's income\textsuperscript{117}.

Further, as regards in increasing of the treasury, the \textit{Arthasastra}, in giving advice to the King, holds that he should not be avaricious (who has extreme desire for wealth) and should not pollute the treasury by unrighteously or indiscriminately taking hold of properties to which he is not legitimately entitled according to the law of \textit{Dharmastra}\textsuperscript{118}. This exact idea has been illustrated, by the Poet Kalidasa, in the character of King Dusyanta. In sixth act of the drama, when the minister decides that the properties of the rich merchant Dhanamitra who died in an accident in the sea without leaving any issue, would become the properties of King, at that time King Dusyanta disapproves of his decision and make enquiry as to which of his wives was pregnant. According to the advice of the lawgiver Manu\textsuperscript{119}, Dusyanta made
enquiry first and gave the decision that 'Child of the womb will be the owner of that property'\textsuperscript{120}. Finally the King asked to be proclaimed throughout his realm that he would supply the place of that Kinsman as a friend, who have lose their relatives\textsuperscript{121}. So such type of thought Kalidasa has brought from \textit{Manusmrti}\textsuperscript{122} and narrated with great care.

This is the tax and revenue system of King Dusyanta's Kingdom.

IX. Role of Minister of King's Administration:

On view of \textit{Arthasastra}, Minister plays a vital role so far as the King's Administration is concerned. King has to rule over his subjects with consultation of ministers. If it is to be considered that the administration of the empire is a chariot, for that chariot, the King and the Minister is wheel like. As a chariot can not move with a single wheel, like that the administration of a King can not run smoothly in absence of the ministers, who constitute as the second wheel\textsuperscript{123}. So in administration, constitution, legislature and in executive and judicial function the role of the minister is inevitable. Any kind of administrative measures or proceedings should pass through the deliberative council, which is the formation of learned ministers. In other words we can say, no administrative measure can be begun or carried out without their permission. Therefore Kautilya says "\textit{Mantrapurvah sarvarambhah}"\textsuperscript{224}.

To support the view of \textit{Arthasastra}, Manu says, the ministers play a very significant role in the administration of Kingdom. When a King feels uneasiness and get tired in public affairs, he can appoint a minister belonging to a high reputed family and learned person to see the matter of
public and to conduct the affairs of the State\textsuperscript{125}. When he gets observed in an important work or he is unable to look after the State administration, he deputes a wise and educated Brahmin to look into the affairs of the State\textsuperscript{126}. In this respect, Poet Kalidasa has adopted same strategy in this drama. We can see, the Minister Arya Pisuna is the right hand of King Dusyanta. Due to the sleeplessness of the last night and afflicted by the pang of separation from Sakuntala, King Dusyanta is unable to perform the duty of judiciary, that's why he sends his representative, the minister Arya Pisuna to look after the public affairs. But the poet Kalidasa makes the King take the further precaution of seeing the Minister to report in writing whatever work he has accomplished as the King's representative\textsuperscript{127}.

Further, the Ministers always follow the command and advice of his lord. They present their opinion on public affairs, before taking the final decision by the King. In sixth act, when King Dusyanta is invited by the Lord Indra to heaven for fighting against demon as a help, at that time he (Dusyanta) appoints Arya Pisuna, the Minister, to look after the State affairs in his absence\textsuperscript{128}.

This is the position of Minister in Abhijnanasakuntalam, which has been narrated by Kalidasa.

X. King And His Royal Attendants:-

To conduct a smooth administration King should depend upon the attendants, who are so loyal and faithful in nature. The King has to make dealings with the Vattalika, the Vidusaka, the Kancukins, the commander-in-chief and the police etc. They are sincere in their duty. Kalidasa also put
these characters in this drama to assist the King in every part of his royal life. In *Abhijanasakuntalam*, Vidusaka’s character is highly noticeable. The Vidusaka named, as Madhavya is Brahmin by Caste. He excites laughter by his strange, ugly appearances and funny remarks. He is always engaged to the hero Dusyanta to help him in love affairs. In sixth act, he takes for granted what he has been told about Sakuntala by Dusyanta in the hermitage\(^{129}\).

_Vaiatalikas_ (bard) _Kancukins_ (Chamberlain) also play significant role. Generally bards are two in numbers. They glorify their King, from time to time encourage him by reciting their heroic adventures\(^{130}\). From their recitation King receives inspiration\(^{131}\). Like Bard, _Kancukins_ also declare timing, so that the King can discharge his duty regularly, they keep sticks in their hand, which supports them in walking. In fifth act of the drama, _Kancukin_ says, “This staff which I assumed as a matter of form for the discharge of my duties in the inner apartment of my King, has now when much time has elapsed since then, become the support to aid my faltering steps”\(^{132}\).

Other than these characters, Kalidasa also draws the character of a fisherman, policeman, and a brother-in-law of the King according to their necessity in performance of the drama.

**XI. Trade and Commerce:-**

As already, we have discussed that according to their position and status, people were maintaining their life making business. We can get the
knowledge that being a businessman, Dhanamitra merchant had made business in sea. He has considered as rich due to his trading and commerce.

Again in sixth act, the fisherman was caught hold by two policemen along with King’s brother-in-law, in a theft matter. In market, while he was selling the signet ring of King Dusyanta he was arrested. He himself says that he earns livelihood by catching fish in rivers and selling them in markets and thus he supports his family\textsuperscript{133}. He declared his family profession and asserts that one should not give up his family trade.

From these above mentioned instances we can get indirectly the position of trade and commerce in Dusyanta’s Kingdom.

XII. Employment of Spy:-

Although we could not find out the role of a spy in whole drama of Kalidasa directly, but indirectly we can get much more information about the deployment of spy. The first act of the \textit{Abhijnanasakuntalam} indirectly shows about the role of spy, in case of Dusyanta. To hide himself before Sakuntala and her friends King Dusyanta says “I am the person appointed by the King, the descendant of Puru, to supervise religious rites and have arrived at this grove of peity to ascertain whether the religious rites suffer no obstruction”\textsuperscript{134}. Naturally spy moves in disguise. They are appointed to collect secret information regarding the attitude of public. They consider as the mouth of the King\textsuperscript{135}. But in this context, Poet’s attitude is different, that’s why he has presented Dusyanta as disguise at first. So Kalidasa has introduced slightly the role of a spy in character of King Dusyanta.
XIII. King and Sacrificial rites:

Being a King, he has such right and power to perform several sacrificial rites i.e., Rajasuya (King's Coronation or inauguration sacrifice), Asvamedha (horse sacrifice) etc. These are major sacrifices. There are some minor sacrifices or rites which are conducted in King's palace or in outside, such as Jatakarma, Namakarana, Kesanta Vedaramva, Upanayana (These are included into sixteen Samskara-s) etc., which are intended exclusively for Prince (Rajakumara). In Abhijnanasatakunatalam we can get the rite of Jatakarma in case of Sarvadamana. In seventh act of the drama the divine sage Marica told that the birth rite (Jatakarma) of Sarvadamana has performed by him\(^{136}\). Then King Dusyanta anticipates all (this) from him (Marica) for whom the purificatory rites were performed by the holy one\(^{137}\).

This is the rite for Sarvadamana, which has conducted by Sage Marica as narrated in drama.

XIV. Law and Order of the State:

Partly, already we have discussed the Law and Order of the State in the context of King Administration. On this particular topic, the great scholar Manu has given more information. His criminology section is highly appreciated and also accepted by all, even the modern court of Law and Legislation theories are based on it. Amarakosa rightly remarks that "धर्मशास्त्रं वै स्मृतिः स्मृतिस्मृतिः धर्मसौहित्य"\(^{138}\). By accepting Manu's theory we can divide the law and order of Dusyanta's State into two main parts. Such as, 1) The Law of inheritance, 2) The law of theft. Now we shall make a discussion on these two parts.
In the period of Kalidasa Law of inheritance was prevailing and it was great value. This exact idea we get from sixth act of the drama in Dhanamitra Merchant episode. The Minister Arya Pisuna sends report of a case for Kings decision. A merchant, named Dhanamitra has been lost in shipwreck, he has no child and his immense property becomes forfeited to the King by Law\textsuperscript{139}. King’s reply that, “As he had great riches, he must have several wives and let an enquiry be made, there may be a wife who is with child”. Then enquiry has made and then King came to know, one of his wives was soon to become a mother, then suddenly King decided that the child shall receive the inheritance and that unborn child has right to get his father’s property”\textsuperscript{140}.

So it is clear that in the days of Kalidasa a widow was not entitled to inherit her husband’s property. That’s why King Dusyanta directs to make enquiry about the child not the widow. Therefore it shows poet’s period as well as the law of the State of Dusyanta, where a widow was not able to get the property of her husband. Prof.R.N.Apte says\textsuperscript{141}, the widows right to inherit was gradually recognised, Manu, Apastamba and Vasistha do not recognise her as heir. Narada make provision for her maintenance only. Brhaspati seems to admit her right for the first time. From the gradual development of the right of a widow, we can say if this right is not recognised in the case before Dusyanta, we may place \textit{Abhijnanasakuntalam} before Brhaspati and after Manu or Apastamba. Prof.Apte concludes that most probably the date of Brhaspati is the first century A.D., Kalidasa must be placed before this date, where the Law of inheritance was not adopted in case of widow.
Then we shall come to the second point as the law of theft. In sixth act of the drama, a fisherman is handcuffed by the police, who are the brother-in-law of King, along with two guards. They find the King’s signet ring in his possession. The punishment of theft is only death sentence and already the fingers of the one of the guards are itching to kill him\textsuperscript{142}. In this context, Prof. Apte observes that the punishment for theft of a gem has gradually been reduced from death to fine. Manu and Apastamba say that such an offender shall suffer capital punishment. It is clear that for theft of a gem, there was such provision for capital punishment in Kalidasa’s days. Thus the punishment gradually reduced from death to capital. So the fisherman get free from punishment when has proved as innocent.

Again, in case of King Dusyanta who loves secretly with the hermit girl and refuses her after getting marry in Gandharva form, was accused in the eyes of the Law of crime. But the law proved him to be innocent as “सकाराम दुष्कर्मक्षुल्यो न कथं प्राप्तुपान्तर्”\textsuperscript{143}. This is the law and order of the State of Dusyanta.

XV. Dusyanta’s Kingdom Consider As Janarajya:-

\textit{Vajasaneyi Samhita} has clearly mentioned about the Janarajya, which is glorify the deeds of King as perfect. In Rajasuya sacrifice oblations are prepared for eight \textit{Deva-s}. Quickening God the Adhvaryu recites, “God quicken him that none may be his (King’s) rival, for might Ksatriahood, for mighty elderliness, for might people’s rule, for Indra’s strength. Him, son of such a man and such a woman of such people. This is your King, you people, Soma is Lord and the King of us the Brahmanas”\textsuperscript{144}. In this Mantra,
the word Janarajya has been interpreted by Dr. Eggling and Griffith as meaning “Lordship”, while Dr. K.P. Jayaswal, takes it to mean National Rule\textsuperscript{145}. Then Mahidhara the commentator of Vajasaneya Samhita, has explained the word ‘Janarajya’ as जनानामिन्द्र जानं। जानं च तद्वव्यं च जनराज्यम्.

On the basis of that we can say the word ‘Janarajya’ stood for people rule or Government by the people and for the people. The word ‘Janarajya’ occurs in connection with the Abhiseka ceremony of a King as a part of Rajasuya. From ancient point of view, we can say, the ‘Janarajya’ was a democratic form of Government under a constitutional monarch, where people had a voice and they participated in the administration of the State.

As a whole if we shall throw a light on Dusyanta’s administration in Abhijnanasakuntalam\textsuperscript{146}, it is clear that, the whole administration will be coming under the ideology of Janarajya, which narrated in Vajasaneya samhita. King Dusyanta is not a tyrant King, His nobility has clearly clarified in case of the merchant Dhanamitra and he declares as the friend of his subject, whose relatives are no more.

Further, in question of Vidusaka, King Dusyanta says that, it is the first and foremost duty of a King to protect the property and save the life of hermit from danger and misery, because King takes sixth part of their income (penance) as the basis of tax, technically know as ‘Kara’ or ‘Bali’.

Finally, it is to be said that the administration of the State of Dusyanta and ruling condition of society are based on the rule and regulation of Vajasaneya Samhita as the mode of Janarajya.
From these above discussion on the drama of *Abhijnanasakuntalam*, it is to be considered that the State of King Dusyanta is an ideal State, where the King conquering all the senses and himself highly learned in *Vedas* and *Sastras* and maintained *Trivarga-s* (*Dharma, Artha* and *Kama*) and pleased his subjects, like a parent from all kinds of dangers and miseries. These thoughts and noble ideas have been clearly mentioned by the poet Kalidasa in his drama *Abhijnanasakuntalam* to give a light to the people of new generation. We can thus conclude that while constructing such a character as King Dusyanta, Kalidasa might have considered all administrative by laws prescribed for Kingship by the authors of *Arthasastra*, and *Manusmrti*. Hence Kalidasa is throwing light here and there about the perfect ways of administration of King’s prevailed in the contemporary society, which are prescribed by the *Arthasastras* and *Smritis*.
NOTES AND REFERENCES

1. Abhirama - Abhijnanasakuntalam - Intro. I
3. A.D.Singh - Kalidasa: A critical Study - P.53
4. Mahabharata - Adi Parva - I.80-88
5. मथि जायते यशुः पुजते स भवेलदन्त्तरम्।।
   युवराजो महाराज सत्यमेतदवैभि ते।
   यदेतेवं दुष्यन्तं अस्तु मे संगमस्वयं।। Mahabharata - Adiparva
6. भरस्व पुजते दुष्यन्तं गात्मं शकुंतलाम्।
   तं चास्यधारा गर्भस्यसत्याघाश शकुंतलाः।।
   शकुंतलं महासम दैवतिः भर श्रीरसम्।
   भरतम् तथा लय यस्मादस्मां वचनादस्थिरः।।
   तस्मादमवल्लभ्र हर्तो नाम ते सुतः।। Maha. - Adi Parva
7. Padmapurana - Sarga Kanda - III - 1-6
8. किलोक्य उपो मृतुः देवमाधामवि स्त्रियम्।
   तद्दर्शनपुमुदिताः सत्यवृत्तपरिश्रमः।
   एक्षी कमसंस्तताः प्रहस्तलबलविष्फः पिरा।। Bhagavata Purana - IX.20.10
9. Purana Vimarsa - P.65
10. C.Sankar Rama Sastri - Abhijnanasakuntalam - P.25
11. सुलभं - आयुष्मानं। उदयतिमी शूरिन्दित मया ...... संप्रति समदेर्शवर्तिनस्ते न दुरासद्रे भविष्यति। -
    Sak - I
12. रथेनानुद्धातस्मिनाः तीर्णजाताः
    पुरासापित्तं चप्पुः चम्पुः चम्पुमधुरायताः
    इहायं सत्यां प्रसब्धमानस्वर्धमनः
पुनर्यास्यायां भरत इति लोकस्य मरणात् । | Sak.VII.33

13. मृतायायं तु व्यायामः श्लोकानं श्रवणां च रूपमुक्तं त्यति। | Artha - VIII - 3

14. Sak.2-4,5

15. ते हेमन्तस्तानमपि न त्वज्ञति सगन्ध्यलात्।

अमानुषेष्वरी शैलादूर्ध्वयुते गावो हस्ताक्षरं गोगणं ततो क्रमे सगन्ध्येष्वराभिलाषितत्त्वं इति। |

Artha Sastra - I.8

16. शकुन्तला - तत्त्वलिङ्ग विवक्तो विविष्टो शिवस्यं विषयवदिति। | Sak.V

17. Sak. II-15

18. राजा - अपि तपो वर्धिते। | Sak.I

19. राजा - भवति येन पौरवेण राजा धर्माधिकारिनिवृक्तः। | Sak.I

रण्यासमायात्। | Sak.I

20. राजा - वस्माध्यास्मपीता यथा न भवति तथा प्रवतिवामहे। | Sak. I

21. पुष्पं शब्दो मूर्तिरिति मुख्यं कृपेन राजपूर्वकं। | Sak.II.14

22. Supra - P.141.

23. भानुं वक्तुव्य कुरीं एव

राजार्जितं गन्धवहः प्रायाति।

शेषं सदैवाहितपूज्यमारं

षड्यांशुप्रथमं धर्मं एषं। | Sak.V.4

24. कृष्णार्यं ददच्चाशुल्लग्यं चाधिच्यकरामुक्ते।

मृगान्तार्यों साधारणस्यानां पिनाकिनम्। | Sak.IV.6

25. Padmapurana - II.43.5-58

26. शिष्यं - कर्ता कथा बाणसंधाने व्याख्यानुवै दूल्हित।

हुदकारेनेव धणुषं ति हि विनायकोपतिः। | Sak. III.1
27. Sak.VII.29
28. निम्नत| नैसिदक्षत| यथायोगम| Sak.VII.30
29. राजा - असत्येतदक्षत| साधन| देवराज| Sak.I
30. राजा - अथवानाय| परद्रव्यवहार| Sak.VII
31. सामुदारी साधुनाथी | Gautama Dharma Sutram 2.2.2
32. प्रतिवंदा - अन्यायोऽ वै खल्ले चल्लिकार्कृतिमिश्रयं प्रियमालायन्यमानवनिश्चयते | Sak.I
33. अधिकृति| - संभावनीयानुपाता अस्याकृति|…… Sak. VII
34. असमंयाय वाक्य| परिग्रह्यं धार्मिकम| स्थायित्वम| बनना| Sak.I.20
35. मय साधयम| साधारणाय संस्कृतिसंदेहनिभिः जाता| Sak.I.25
36. Sak.V.7
37.a) अपनान्यायसंग्रेहेऽ दीर्घिता| खलु पैदा| Sak.II-16
b) आत्मानाय भयमयननेनात्मना| Sak.VI.27
38. Sak.VI.23
39. कुष्ठो| धर्मक्क्षिणादि| सता| रूपिति| लघु|।
लमस्तपित| धर्माणाशी| कक्षाविभा|विभयत| Sak.V.14
40. Sak.V.8
41. वैक्षेनक| - राज्य| आशम्मृग्याय न हल्ले| न हल्ले| Sak.I
42. राजा - (सादाम) किं कायसंदेहरायण| Sak.V
43. पुरुषहिति| - अत्र भवति तावदप्रसवतदाहकः तिष्ठतु| Sak.V
44. Sak.V.19
45. Ibid. I.20
46. न खलु न खलु वाणी संपिलाय|यथासिद्धि मनु| मृगशास्री| पुष्पपावाकिवि|।
क्षत्र| बृत संकराणां जीवितं चालितोलं
कब च निश्चितविधि बजसाराः शास्त्रे || Sak.I.10

47.जन्म वर्ता पुरोक्षे युक्तसपथमिदं तव |
पुजमेवं गुणोपेतं चक्रवर्तनमाणुशि || Sak.I.12

48.राजा - भविष्य यह पौर्णमण्डा धर्ममिथिकरे नियुक्तसोऽद्धिमिथिष्ठिन् कियोपलन्माय धर्मा |
रणमिथिदामाया || Sak.I

49.राजा - अनिर्वर्णनीयं परक्लाम || Sak.V

50.Sak.VI.29

51. Sak.VII.2

52.पुजम्य ते रण्यिर्वर्यमायायी

इव्यष्ट इत्यशिितो पुजनस्य पर्याय || Sak.VII.26

53.Sak.V.1

54.राजा - अहो राणममण्ड्यी गीति || Sak.V

55.Sak.VI.17

56.Ibid.VI.16

57.Ibid.VI.20

58.सानुमनि - अहो एका राज्यविर्धिपुणाता || Sak.VI

59.a) इदं किलावासाधममोहरं वपुस्तपश्चां साविनिधिः य इव्यष्टि |

धुरं स नीलोतपश्चायरा शमीलतां चेतुरूपियवात्यपि || Sak.I.16

b) सरसोमुखिं शौवलेनास्पि राधं |

मलिनसपि द्विमाशोकिकम लक्ष्मीं तनाति |

इव्यष्टिकममीक्र वल्कलेनास्पि तन्त्री |

किमिव हि महुराणम भण्डन नाक्तिनास्प || Sak.I.17

60.Śupra- P.P.140,148.

61.राजा - न खलु सत्यमेव तापसकन्यकायं मन्मिथवस्न || Sak.II
62. राजा - मनोदुष्योऽविष्कारन्त् नगरसागरान्ति। Sak.I
63. Sak.III.19
64. राजा - भवतु अनिवर्णीमिथि पर्कल्लूर्वाः। Sak.V
65. राजा - अधिवृत्तवर्षियं परदायविवृत्तकाः। Sak.VII
66. अनसूया - वचस्य वधुवल्लभ राजानृशुष्यते। Sak.III
67. Sak.V.5
68. राजा - भद्रे! प्रथितं पुष्पस्य चरितम। Sak.V
69. पम् हेतुस्त यथा पुष्प ग्राहितम् प्रवहि सेव्यते।
श्रियाप्राप्तिविवेचनानित्तिवस्युनिन्द्र एव क्षेत्राः। | Sal.VI.5
70. राजा - प्रये कीर्तिक कोषि के बिधि प्रयुक्तमुक्तपरिग्राहं संकृतं।
वतोर्वकथार्थज्ञान्यं यथा प्रवर्माणस्यात्मानं इश्चामि। | Sak.VII
71. राजा - स्पृहार्थि खळु दुलितितायाः। | Sak.VII
72. Sak.VI.25
73. Ibid.VII.17
74. गीतम अर्थं स कलमित्वो दुष्क्तः। Sak.II
75. राजा - ननु गर्भं पिव्वं रिकव्यमहति। गच्छ। एकाचार्यं बूढ़ि | Sak.VI
76. अहो धर्मापिस्वत भतुः। इत्युपाम तुष्पोपन्तं स्वम प्रेक्षकोऽविराजक्यं। Sak.V
77.a) कुंञ्जुनी - प्रजाः प्रजाः स्वा इव तन्त्रस्यवा
निघेष्यते ब्रात्मान्य विविधमः। Sak.V.5
    b) वैतालिक - स्मुखानि विविधानि स्वामि लोकः। Sak.V.7
78. राजरक्षकाः तपोवनानि नाम। Sak. I
79. दुष्क्तः - अर्धवाणू खळु मे राजश्चाद्भ। Sak.V
80. Sak.II.17
81. चिरप्रोऽधान संभावलिमामपिरां धर्मसनामडाळसितुम । यत्तवोमोक्षपीरार्कार्मार्ज्ञा तत्त्रामारोग्य दीयतामित । । Sak.VI
82. देशालकार्यक्रृत लेखन सह ज्ञानमेंकोवा यथा सामर्थ्य मत्रयेत । Artha Sastra - I.15
83. कण्जुर द्वारा इदानिमेव धर्मसनामादिकाय पुनःप्रोपागकरी कण्वनिष्ठांगममर्य नोलले निषेधितम । Sak.V
84. चिरप्रोऽधान ......Supra -P.156.
85. पुरोहित - अद्व्य भक्ती तात्वादप्रत्यावर्तयोऽदशु हा तिश्चलू । Sak.V
86. Supra - P.P.43-45.
87. कण्जुर - धर्मसनादिकाय ......Supra - P.156.
88. द्वितीये पीरजानपदामां कार्याणि पवेयेत। Arthasastra - I.19
89. रक्षणी - अरे कुम्भीलक कथय कुञ्ज लघैतमणिवधनोकोर्कोर्नामेव राजकीयमद्युलियक च समासिद्यत । Sak.VI
90. प्रथम - स्पूर्तो यम हस्तावस्य वाक्यस्य सुमनसे पिनिदुम। Sak.VI
91. राजा - ननु गर्मा पीर्य रिक्याहित। Sak.VI
92. Sak.V.7
93. Sak.V.8
94. येन येव वियुष्यते पञ्चाः सिन्धेन वन्युना ।
  स स पापानुते तासा हुमत्त इति गुणयताम । । Sak.VI.23
95.a) यानि च दैवोपालिीनकाः प्रयुक्तान्वयादियेत। Gautama Dharma Sastra - 2.2.15
   b) तद्वाचरणमदी पैके वोग्यक्रम प्रतिजानते। Gautama Dharma Sastra - 2.2.16
96. Rajendra Mishra - Social Justice and Ancient Indian Rajadharma- P.237
97. आचायर्य ब्रह्मलोकेशसाह प्रजापति पिता प्रभु।
   अन्तिमिसृतस्य वर्णादिको देवोलक्ष्य चर्चित्ता । Manu-5.182
98. ब्रह्मण कुशल्य पूर्णादिर्य द्वीत्त्रान्व्यनामम।
99. राजा - अधि तथा बद्धीते। सक. I

100. राजा - अधि निर्विन्नातिसो मुनि। सक. V

101. राजा - अधि भगवानलोकानुगाय कुशली काज्यप । सक. V

102. राजा - अधि वान चले ने राजशाही। सक. V

103. सवेन्धा चक्रवर्तिनं पुनरापरः। सक. I

104. वस चिरं जीव। पृथ्वीयो पालय। सक. VII

105. तत् भवतु। विमुखजा। प्राणान्न्मण्डित्या। प्रजामु

क्षमपि हिततयाः। ब्रज्य प्राणवस्य।

मुगाक्तपरिक्तनितन्नयोग्य्य कृपै-

न्ययतुभयलोकानुगायश्चालिते।। सक. VII.34

106. सुप्रा - P.120.

107. ततो विभय मवंदृशनातः स्वभावमलिति वृक्षत।। य.व. स. II.26

108. राजा - (उपाग्य) उपाध्यायिः वासवानुयोज्यो दुष्यन्तं प्रणमति। सक. VII

109. शकुन्तला - दारकलिता वो पादवन्दनं करोगी। सक. VII

110. सुप्रा - P.138.

111. बेदश्रेष्ठकृत्वादं लघु भवलुध्यानायों वणु।

सत्यानामपि लघस्ते विक्रुतिमित्वांति भयक्षोधयो।। तत्

उदर्क्ष ३ ्च ्च धरिनां वदिष्यन्ति सिध्यन्ति लक्ष्ये चाल।

मिश्रित व्यस्तं वदन गृह्यामीगुरुमिनेनं कृताः।। सक. II.5

112. धार्याश्रामं पवेदेशमाहितं जायस्त भागवधिमं दक्षप्यमातु। तेन भृता राजावस प्रजानं

योगक्षेत्रवान्हा।। अर्थसास्त्रा - I.13

113. तत्सामुख्यमारण्यं अधि निवन्ति। अर्थसास्त्रा - I.13

114. यद्यपि यदर्जनं यदृढ़वाति यद्यर्थिति।
तत्स्य छद्मभागभागजा सम्यक्षमिति रक्षणाय। Manu - VIII.305

115. पुण्यात् छद्मभागमाद्वे न्यायं परिपलनस्।
वर्तदानाधिकं वस्मात् प्रजानं परिपलनस्। Y.V.S.I - 13.335

116. राजा - युक्तिः परं तथा नृपादं क्षणि तत्कलम्।
तपः छद्मभागमक्ष्यं ददयारण्यः हि न च। Sak.II.13

117. कुष्ठकी - प्रजानाः वृत्ततिः धर्मं एषं। Sak.V.4

118. Manu - IX.254

119. अनादेयं नादीत परिक्रियोऽपि पार्थिवं। Manu Dharma Sastra

120. नन्दु गर्भं पिल्लं रिवधमहति। Sak.VI

121. Sak.VI.23

122. वालादायिकां रिवध्यं तावद्राजानुपलंबे।
वाचल स्थागमादृश्यो वाचागातीतश्रीशं। Manu.VIII.27

123. सहायसाध्यं राजलं चक्रमेकं न वर्तले।
कुर्वीत तद्वरातस्तातेषां च शृण्यामतम। Arthasastra - I.7

124. Arthasastra - I.15

125. अमात्यमुख्यं धर्मं धर्मं प्राणं दातंकुलोद्दयतम।
स्थागमेद्वसे तस्मिन् स्वस्तं कार्यं क्षणं नृपानं। Manu.VII.141

126. यदा स्वं न कुर्वीतु नृपति तत्कार्यवर्णम्।
तदा नियुक्तिः हिः नामं कार्यं कर्षिणे। Manu.VIII.9

127. राजा - वातप्रेक्षितमार्यं पैरकार्यं तत्वभारस्य दीप्तामहिति। Sak. - VI.

128. Sak. VI.32

129. विदूःक्षिः - न विसर्गप्रिः किञ्चुः सर्वं कथितत्वाच सत्त्वाद न भूतार्थं
इत्याद्यातम। मया युक्तिः कुत्रिहोंविना तथैव गृहीतम। अथवा भविष्यतं खलु वल्लती। Sak.VI

130. Sak. V.6,7
131. राजा - एते क्लान्तममसं पुर्नर्वीकृता सम् | Sak.V

132. Sak. V.3

133. पुर्णः - अर्थ जातोऽश्लादिरमित्यस्यवन्योपयोगः कुटुम्बमरणः करोमि | Sak.VI.

134. Supra - P.P.140,148.

135. हृदमुखः वै राजानः | Arthasastra - I.16

136. भृगुः - वल्ल कर्तिवसिद्धनन्दनस्य विचित्रविद्याभिनविन्दुत जातकर्मा एष शाकुन्तलेऽहः | Sak.VII

137. राजा - भगवता कृत्वाकारो सर्वमसिद्धयमाल्यात्मः | Sak.VII

138. Arthasastra - 1.6.6

139. अन्तवादकं राजा हरेत् | Arthasastra - III.5

140. a) ये जाता ये दयजाता वा ये च गर्भं व्यवस्थिता |

   वृत्तिः तेऽद्विस्थिति कहक्षणः वृत्तिलोपः विगमिति | Manudharma Sastra

   b) नन्दु गर्भः पितुम रिवर्महिति | Sak.VI

141. R.N.Devedhar - Works of Kalidasa - P.XXIX.

142. जातुक स्थुरतो मम हस्तावस्य वधस्य सुमनस्य पिन्धुम | Sak.VI

143. Manu Dharma Sastra - 5.364

144. इमं देवा असपति सुचवं महते क्षाय कहले

   जैस्यथाय भवते जानान्त्याये नसेित्रियाय |

   इसमुमुखः पुनर्गमणी पुनमस्य विषं एष वोऽभी

   राजा सोमोऽस्त्राकं ब्राह्मणानं राजा | Vajasaneyee Samhita - IX.40.X.18

145. V.S.Bhandari - Rajasuya and Janarajya - JASB - P.34

146. कथुकी - अध्याविद्यामोऽसं लोकत्त्वाधिकारः | Sak.V