CHAPTER - III

ECO-AESTHETIC ELEMENTS IN KĀLIDĀSA'S KĀVYAS

Introduction

Great poets always notice the harmony of life and nature. Man depends upon Nature for his food, water and he regulates his life according to his natural surroundings. He always keeps relationship with plants, birds, animals, and influenced by the natural forces like air, sun, moon, day, night, seasons, etc. The description of nature therefore became the integrated part of the description of human life in ancient literature. In modern times the industrial pollution and the change of life style caused series environmental problems, that harm the nature and make not only the life of human but also the life of other beings difficult. This fact is reflected in contemporary literature. People are distanced from nature and the writers in their works try to incorporate their anxiety towards environmental problems and natural life more and more. This should be studied within the context of the attitude of the writers of the past towards nature.

Eco-aesthetics embraces the study of the aesthetic significance of almost everything. Ordinary scenery, common place sights and our day to
day experiences is proper object of aesthetic appreciation. Eco-aesthetics is the aesthetics of everyday life.

In these times, a renewed interest in the protection of nature and its beauty emerged. This revival was the result of several different factors. In part, it was a natural response to the growing public concern about the apparent degeneration of the environment. It was also the result of the academic world becoming aware of the significance of the environmental movement, at the level of both theoretical discussion and practical action. The new interest in nature and its diverse beauties seeks support from the traditional approaches towards nature.

रूतसाम्हारा

It is interesting to observe how the great poet of India Kālidāsa approached the nature centuries ago and what were his aesthetic considerations. As we know, Rṭusamḥāra is a description of six Rṭu or seasons, starting from Grīṣma, Varṣa, Śarad, Hemanta, Śiśira and Vasanta. It contains 154 numbers of Sanskrit verses. Each Rṭu is described in each sarga and the total number of sarga is six. The influence of season on the everyday life of human beings and other living and non-living beings on nature is the main theme of this work.¹
śrītusāṃhāra opens with the description of summer "With its blazing sun and charming moon with its storage of water suitable for baths at all times, pleasant in the evening and with love subdued. Cool moon-lit nights, beloved ladies wearing fine silken garments, their breasts smeared with sandal-paste and anklets tinkling, sparkling wine and charming song - all help to remove the heat and wearisomeness of the hot season. Miserable is the plight of travellers who, "with their hearts burnt by the fire of separation from their beloved, cannot bear the sight of the earth parched by the fierce sun - shine and having columns of dust raised by unbearable winds" (1.10).

After describing the effect of summer on lovers, the poet proceeds to describe how birds and beasts suffer, too, in this season when nature wears a pitiless frown. "The deer scorched by the burning sunshine, with mouths parched by overpowering thirst, run about in the jungle at the sight of the sky resembling powdered collyrium, thinking it to be water. Birds perched on leafless trees are panting, the herd of monkeys approaches the bower of the mountain, herds of oxen thirst for water and wander here and there; the straight flights of Śarabhas suck water from wells." (1.11)

The plight of the serpents is described like this is by the heated rays of the sun the paths are burnt, they are moving in a crooked manner making a hissing sound. They take rest under the plumage of the
peacock (its enmity). The lions are walking, waging their tongue and shaking their manes due to thirst and they, breathing hard with their wide open mouth, did not attack the elephants though they are not far away. The elephants were spraying water drops to their throat, they did not show any fear from lions. Peacocks were troubled by the heat of sun. They did not attack the serpent who are placed under the thick plumes. The herds of pigs dig the earth with their long horns due to the excessive heat of the sunrays as they enter into the depth of the earth. The frogs were jumping from the muddy water due to the hot rays of the sun and they take rest under the hood of thirsty serpent, as it was an umbrella.

Thus the poet describes how the serpent, the elephant, the peacock, the lion, the pig, the frog, etc., are all feeling the effect of the terrible heat and, with an eye on the conventions of poetic fancy, adds how they even forget their natural animosities. Then follows a vivid description of the forest regions - with water dried up, leaves scorched by the dreary gusts of wind, conflagrations breaking out and spreading around among the trees and creepers and thickets of bamboo.

The season is also presented as an enjoyable time. When waters are studded with lotus-beds, when the scent of Patala is pleasing, when sprinkled water gratifies the senses and when moon - beams and flowers are
enjoyable, the youth pass the summer happily in the company of loving women at night on the terrace of the mansion with charming music on.

The summer is followed by the rainy season, which comes "in full splendour like a king with elephants in rut in the form of rain clouds, banners in the form of lightening and drums provided by the thunder. The rainy season so dear to love - smitten hearts. The peacocks dance lustily, rivers in flood rush madly to the sea like bad women swayed by passion".

The earth shines with the Indrogopa worms appearing here and there like the shoots of grass like the vaidurya gems spreading over with the petal of Kandali, then it looked like a beautiful damsel decorated with gems of different colours other than white. The trees in the forest regions are putting forth-fresh twigs. Green patches of grass with tender sprouts are chewed and injured by the mouth of female deer. The night darkened by the thick clouds produce the high sound of thunder, the courtesan proceed on their way in the dark night by the flashes of lightning.

Rivers flow, cloud rain, intoxicated elephants roar, forest regions shine, separated lovers weep, Peacocks dance and monkeys find resorts.²
The breeze cool by the drops of fresh drops of water making the boughs of trees laden with flowers and carrying the fragrance of pollen ketaki blossoms provides respite to minds of wayfane who are love-lorn.³

Fresh water streams down to slopes, grown pallid with insects dust and grass moving in a zig-zag flow, like slithering snakes, it is watched by many a fearful frog. Love-striken women go out to meet their lovers during the nights which are darkened by clouds sending out peals of thunder and in which the path is revealed by the flashes of lightning. The monsoon excites the love of men with its blooming flowers like Ketakas, Kadambas, Kutajas etc. and women decorating themselves in various ways.

Then follows the Šarad season, "It comes, charming in appearance like a newly married bride, with a garment of kāśa flowers, with her beautiful face in the form of full - blown lotuses, delightful with the thinking sound of anklets in the form of the cackling of exultant swans, and her slender body beautiful and stooping with half-ripe śāli rice". [RS. II.27]
In Śarad, the earth appears white with Kāśa flowers, nights with the moon, the water of the rivers with swans, lakes with moon-lotuses, forest regions with Saptacchada trees laden with flowers and gardens with Mālati flowers. The sky is azure and clear, decked with clouds that are silvery white. Nights are spangled with stars and wear the white silken garment of moonlight. The clear moon, the gentle fragrant breeze and the lotus-lakes rippling with waves serve only to inflame the feeling of love.

The rivers are reddened by the pollen of lotuses, the banks are noisy by the sounds of kadamba and sarasa birds and swans move around in the rivers providing delight to the people. The clear moon gives a gentle fragrant breeze and the lotus lakes give peace to ladies who suffer the separation from their husbands. The bow of Indra is lost among the folds of clouds, the lightning does not shine, the flamingos do not fan the sky with their wings and the peacocks do not look the upward. The garden becomes attractive with the fragrance of the flowers, the flocks of birds have a peaceful time and deers moving about make the minds of people happy. The patches of earth covered by the crops of paddy regions appearing by the cow pens.
In this Ārād season the breeze cool with the contact of lilies, waters have become clear the cessation of first and the earth too devoid of mud. The sky appears with numerous luminaries and stars.\(^4\)

The deity of spring goes away giving the splendour of the moon on the faces of women, the charming sounds to their jeweled anklets and the luster of the Bandūka flowers on their beautiful lower-lips. Thus the Hemanta season gives us extreme mental pleasure. In the fourth canto the poet takes up the description of Hemanta with its snow-fall. Women no longer adorn themselves with ornaments for their touch is cold. And yet it is the time when lovers enjoy the bliss of love. Kalidāsa devotes about half a dozen stanzas to the description of loving women in the morning after the night, and the description is partly imaginative and partly conventional.

The regions are rich by shoots of paddy and the herds of female fawns making echo sound with the shrieks the charming Krauñca birds make one's mind uneasy. The lakes are shining with blue lotuses and by
the intoxicated kadamba birds, their lucid and cool water fascinating the minds of people. The creeper of priyangu separated from her lover is getting pale. Their mouths fragrant by the consumption of the juice of flowers, people under the influence of passion embrace each other with their limbs and share the bed. The damsel decorates her lotus face in the morning sun holding a mirror in her hand and examines her lips sucked by the lover and observes closely the injuries caused by the tip of his teeth. Thus the season gives joy.\(^5\)

Hemanta gives way to winter - the season, which is "after the heart of loving women". Now, neither sandal- paste cool like moon - beams, nor the terrace clear like the autumnal moon, nor the breeze cold with freezing frost is welcomed by men. They like now to stay indoors, welcome fire or sun rays and heavy raiment, and like the company of youthful ladies. Ladies now overlook the offences of their lovers and take to amorous sports. In this canto contains stanzas describing the condition and activities of women in the morning after the pleasure of night.\(^6\)

During of the winter, lovers spend the cold night, with delight, in the company of ladies who consume fine liquor generating passion, invigorating amorous feelings and shaking the blue lotus flowers with fragrant breath. The women remains inside their rooms like the goddess of prosperity. The
youthful ladies decorate their faces in the morning, they examine their nail marks and petal like lower lip bitten by the lover.

The cycle of seasons ends with spring - the warrior who arrives, equipped with sharp arrows in the form of blooming mango-blossoms and glistening bowstring in the form of the row of bees, to pierce the hearts that are set on conjugal pleasures.

śrī: svatārisvāvasātvārāmātāvāhāyātāḥsāvātmātāḥ svāgātāḥ svāgānātī.

[RS. VI.2]

Trees are now in blossom, water is full of lotuses, women full of passion, the breeze fragrant, evenings agreeable, days pleasant in fact everything are having a happier look in spring.

कृषि: विष्णुमवहृतसत्तावद्रतीन्द्रोतितान्तुपण्डतमनोहारणि।

[RS. VI.25]

Nature is now in resplendent glory. The blossoming trees and creepers "disturb even the minds of the self-controlled, what to say then about the love beguiled hearts of youth".

नेत्रे मंत्रलास्त रोदिते याति शोकं प्राणं करेण निरुणादि बिरोरि चोद्वे।

[RS. VI.28]
Seeing the mango trees in blossom, the traveller, his mind agonized by the separation from his beloved, closes his eyes, weeps laments, muzzles the nose with the hand cries aloud:

**Nature in Ṛtusaṁhāra: Kālidāsa's Approach - Critical Remarks**

From these we can understand that nature and man are the eternal subjects for the poet. The poet makes the description of seasons his main theme in Ṛtusaṁhāra and gives vivid pictures of love and its enjoyment. Thus man’s passions and nature are in harmony in Ṛtusaṁhāra.

**MEGHADŪTA**

*Meghadūta* is the unique poetic work of Kālidāsa. The poet composed this as a 'Sandeśakāvya'. Kālidāsa gives us a vision of picturesque India, from Gujarat to Himālaya. We can pickup many geographical and biological peculiarities of our country from this poem. Among this descriptions Himālaya has a prime place. The ancient route from Rāmagiri to Alaka is completely described in it.

The Sandeśakāvya starts with the description of Yakṣa separated from his beloved and his sight of a cloud on the first day of the Āṣāḍha Māsa. The Yakṣa becomes excited because of the unexpected vision of
the cloud and in his emotional state considered it as a friend and asks it to
go to his native place and deliver a message to his wife residing at
Alakāpuri on the Himālayas.

The Pūrva Megha is a description of external nature of country side,
mountains, forest, valleys, rivers, villages and such aspects of nature along
with the elements like wind, light, water, sky, etc. Kālidāsa describes the
objects of nature with great beauty. Megha of Kālidāsa is not a passive
messenger. It interferes, supports and inspires the natural phenomena.
Cloud brings the rainy season and face of nature is suddenly transformed
into green.

It is interesting to note that Kālidāsa views the elements of nature
not as separate entities but a part of a larger structure of nature which
relates and gives meaning to all that exists. Kālidāsa has the eye to see
the unique system that works in each and every natural objects for
example, the cloud itself in fact is a combination of fire, light, water and
smoke. This physical features unitedly makes the rain cloud, which gives
the water of life to all living-beings. In this manner a river or mountain or a
tree is a complete system in them and each system produces unique
forms of life.
Let us take the eco-system described by Kālidāsa when he gives the pictures of mountains visited by the rain cloud. When the cloud comes into the Citrakūṭa Mountain the forests become wet. The wives of siddhas who are residing in the mountains are thrilled to feel the wind and watch the black cloud that resembles the peak of mountain.

रत्नच्छायाव्यतिकरं इव प्रक्ष्यमेतत्परस्तं-

इवलमीकाग्राफऽभवति धनुःखण्डमाखण्डलस्य।

वेन श्यामं बाजुरितरं कल्लिमाण्यत्वेते ते

बहुणेव स्फुरितरुचिनागोपेवस्य बिण्णोऽ। [MD.17]

A fragrant of Indra's bow splendid like many mingled gems, rises before you from the top of the anthill and imparts sheen to your dark body; then you look like Viṣṇu in a cowherd's guise gleaming with peacock- feathers.⁷

There are anthills on the mountain, rainbow shines over them, the reference to Viṣṇu in his cowherd character and peacock's features are suggestive of the existence of cowherds and birds like peacocks on that mountain. And on the valley there is another eco-system which is marked by farmlands. The agriculture is highly depended upon the rain. The people, especially the country women welcomes the cloud with eyes
listen through affection. Since the fruits of agriculture depend upon the timely rains. Suddenly high activity of farmers takes place on the ground and the ground is burrowed with plough. The fragrance of the newly ploughed ground spreads over the field of Māla. With admiration and respect the villagers gazes the cloud, which proceeds to the northern direction.

Here Kālidāsa says, "People will gaze you with respect and admiration because you are the benefactor of the fields".

The success of husbandry depends on you, the peasant women, without coquettishly raising their brow, will stare at you with affectionate greed. On that high plateau, fragrant from being recently ploughed kindly shower some rain. Then pick-up a little speed and wend your way to the North again. The coming of rains is a great boon to the dry forest of the summer season. Because of the extreme heat the forest on the mountain comes under huge forest fires. These fire are extinguished by heavy rains. It
brings happiness to the Āmrakūṭa mountain. In the summer the mountain is covered with the groves of wild mango trees shining with bright fruit. The foresters are very happy on that mountain.

Kālidāsa’s treatment of trees and rivers also reflect his vision of earth as a beautiful habitat for all living beings. All his rivers have female characteristics. The different states of rivers correspond to the different moods of ladies. The cloud sucks the water of the river and discharges it as rain on mountain valleys and plains. The rivers is not only a flow of clean water but a place where wild elephants take bath, its current obstructed by the clumps of Jambu trees. The river water is scented with the fragment ichor of wild elephants and on its banks there are kadamba trees. The first burst of kadamba flowers appears when the first drops of rainwater falls upon the trees. The strong fragrance attracts the beasts. The deers and elephants smell the strong smell of new sprouts and mushrooms and wander about in search of them. The coming of the rains stimulates the eco-system of the forest and new life is seen every where.

On the sky the female cranes fly forming into lines. The atmosphere is filled with the fragrance of kuṭaja flowers. The peacocks with eyes full of tear sing aloud. The domestic birds make nest in village gardens. The Jambu forests become dark with their ripe fruits.
Meghadūta reflects the civilization of the people of various countries.

Though it means a detour from the Northward path do not miss the acquaintance of Ujjainī’s palace. Life will be wasted if you do not linger with the ladies in the city, whose glances quiver at the play of lightning.

The cloud travels to the North, forming an acquaintance with the roofs of the palaces of Ujjainī. Cross the river Nirvindhyā who will receive you with all the sweetness of a lovely woman and proceed to Ujjainī meeting on the way the river Sindhū pining for you like a faithful wife. Arrived in Ujjainī refreshed there with the cool breeze of the river Śiprā and heartily welcomed by dancing peacocks, visit the temple of Mahākāla at the time of evening worship.⁹

On the bank of the forest rivers great jasmines are nourished by new rains. Beautiful girls pick these flowers and adorn their bodies with them. The water of the Gaṅgā is clear and transparent as crystal. On the Himālayas the rocks white with snow are scented by the musk of the
deers squatting on them. The camari's that graze in the forest are threatened by the wild fire, which the cloud with its showers ends.

पादन्यासे: कवरणितरशनास्त्रलीलावधूते
रत्नच्याखार्षितविलिनिश्चायमेरे: कलान्तहसता:।
वेश्यास्त्र्वते नखपदसुखानु प्राप्य वर्षाग्रिबिन्नः।
नामोक्ष्यतने त्वचिय मधुकरश्रेणिदीर्घानु कटाक्षान्।। [MD. 38]

There on receiving from you the first drops of rain water shooting to their nail-marks, the dancing girls with their waist-zones jingling at the planting of their feet and with their hands, fatigued by the chowries gracefully waves and having their hands covered with their lustre of gems, will cast at you side glances long-like rows of bees.¹⁰

From there beyond the river Gambhire, the cloud will go to Devagiri where there is a temple of Kārtikeya and having crossed the river Carmanvati, Rantīdeva's fame transformed into a stream, and passing by Daśapura and the plain of Kurukṣetra, the battle-field of kauravas and the scene of Arjuna's glory drink deep from the river Sarasvati for whose pure water Balarāma discarded his favourite wine. Then he will proceed near kanakhala and from here ascend the Himañayas and halt on its snow-white peaks. Having enjoyed there the sight of the various wonderful places the
cloud goes to the north through the gap known as 'swan-gale' and reach Kailasa whose lotus bright peaks clouds the heaven as if it were the boisterous laugh of Śiva piled up in every direction.

Passing sometime in the pleasant company of heavenly damsels and drinking the water of Mānasa-sarovara the cloud will at last arrive at Alaka, the seat of Kubera nestling on the slope of the Kailasa like a loving woman on the lap of her husband.

The description of nature at the outset of the rainy season by Kālidāsa informs his extra-ordinary powers of observation. Kālidāsa is looking for the green life energy and pleasure in the conditions of nature that occurs during the climate change of season. Each living-being is related to another and the action of one is responsible for the re-action of another. This inter-relation ship between natural forces and living organisms is beautifully delineated by Kālidāsa in Meghadūta.

The rain cloud is formed from the vapour. It floats above the mountains and valleys and discharges water, it causes green vegetation and all the living-beings become happy because of the food and water they get. The importance of water in nature and in the life of living-beings is clearly written by Kālidāsa in his work. More over the charm and liveliness triggered by the seasons which are eloquently described in
Ṟtusamhāra, his first poetic work find its fulfillment in Meghadūta. Cloud is a symbol of love and compassion, which is most necessary for the sustainment of life on earth. The beautiful pictures of life, full of optimism and mutual trust of living-beings that is what Kālidāsa has drawn in Meghadūta. It is the finest example of how eco-aesthetics is built in the classical poetry. The whole of this part of the composition, Pūrva megha is distinguished by the graceful expression of natural feelings and cannot fail to leave a favourable impression of the national character.

In Uttara Megha we can see the description of the city of Alaka. The cloud is possessed of lightning. Shining with their personal graces, the bright coloured ladies correspond to lightning. The luster of jewels used for paving the floors corresponds to the water of the cloud. In Alaka, in the hands of young women there is a sportive lotus, Jasmine buds are strung on the ringlets of hair, the beauty of the face is rendered bright by the pollen of the lodhra flowers, fresh kuvaraka flowers which rest on the ear and on the parting of the hair the nīpa flowers which appear on clouds season. Here we can notice that the graceful flowers of nature are given so prominent a place in the decoration of feminine beauty.

The youthful virgins, of Alaka enjoy the breezes cooled by water spurting from the Ganges. On its banks grow the Mandāra trees whose
shade protects them from the sun. They play on the golden sands the
game of hide and seek. At mid-night, the women slide from the embrace
of their lovers and seek relief for their tired limbs from moon-stones strung
of threads, which ooze water drops under the brightly shining moon, when
the clouds are gone.¹¹

The lovers, having inexhaustible treasures in their houses and
accompanied by celestial damsels, with the best of courtesans enjoy every
day, holding conversations in the outer garden, called Vibhraja, in
company with the kinnaras having a melodious voice and loudly singing
the glory of Kubera. The night paths of abhisārikās are indicated at sun-
rise by the Mandāra flowers fallen from their hair, by the golden lotuses
slipped off from their ears with their petals shattered, the necklace fallen
from their expansive breasts, owing to their walking. The trees produce
every kind of female decoration, a variegated bark garment, pure wine
clever in giving instructions in graceful movements to the eyes, the
unfolding of flowers along with sprouts, and charming paints for the
application to the lotus-like feet.

There are horses, which are like dark-green leaves of trees,
elephants lofty like mountains. To the north of Kubera's palace, stands
Yakṣa's dwelling, with a gateway looking as charming as a rainbow.
There is a Mandāra tree which is treated by his wife as a son and which is weighed down by clusters of flowers.

There is a pond which is furnished with a flight of steps formed with emerald stones and filled with full-blown golden lotuses and swans. There is a pleasure-mountain whose peak is made of beautiful sapphires and attractive on account of golden plantain-trees.

In the vicinity of the bower of the mādhavi creeper fenced by kurabaka trees is the red aśoka tree with its waving tender shoots and the lovely kesara that longs for the foot of Yakṣa's wife and her mouthfuls of wine on the pretext of blossoming again. There is a golden perch standing on a crystal slab and its basement built with emeralds having the sheen of young bamboos. At close of the day, a peacock, a friend of the cloud is made to dance with the clapping of his wife's hands, pleasing by the jingling of her bracelets.¹²

There in a beautiful house she lives who is the first creation of Brahma amongst woman, slim, youthful with pointed teeth with a lower lip red like a ripe bimba fruit, thin at the waist, her-eyes like those of a frightened female-deer with a deep navel, slow in gait on account of heavy hips and bending a little low by the weight of her breasts. That lady, reserved in speech and lovely because her companion is far away lives like
a solitary female Cakravāka when isolated from her mate. Her charming appearance is changed as sad days are passing, like a lotus plant struck down by winter.

If she is sleeping the cloud should wake up her with a breeze cool of water and when she would be refreshed along with the Malati buds he may speak with her, with the words in the form low thunder. The clouds say-’your husband sends this message to you through me’,

"I fancy to see your body in the priyangu creepers, your glances in the eyes of the bewildered female-deer, the beauty of your face in the moon, your hair in the plumage of peacocks and the sportive movements of your eye-brows in the gentle ripples of rivers. But no where is found your comparison put together into one being".

**Nature in Meghadūta: Kālidāsa's Approach - Critical Remarks**

Kālidāsa has shown in *Meghadūta* how the earth is throbbing with life during the arrival of the raising season. In *Ṛtusarṇhāra* he shows scattered images of life in all seasons but *Meghadūta* integrates the phenomenon of rain with mountains, forest, lands rivers and villages and all living beings along with them. Nature’s diversity and greenness is brought into forefront showing that creativity and love are the guiding
principles of a satisfactory and peaceful co-existence. Rain is the symbol of love, life and productivity. For Kālidāsa each piece of land is filled with life. The life giving cloud flies over the mountains, the wilderness, the villages and cities alike. He shows also how Yakṣa's abate in Alaka is adorned with an artificial garden and appreciates the civilized ways of beautification of landscapes. His spirit is delighted in the free wilderness, but he was also in favour of taming the nature without harm, giving enough freedom and love to the living beings that live depending the human beings.

**RAGHUVAMŚA**

In RV Kālidāsa has portrayed nature in its different aspects. RV begins with a prayer that "I bow down to Pārvatī and Parameśvara the world's parents, who like word and meaning are unified that I may attain right knowledge of word and sense". Lord Śiva united with Pārvatī is the representation of this universe itself.

When Kālidāsa tries to write this Kāvyā, he feels like "a dwarf who would pluck a fruit for giant". He starts with the legend of Dilīpa, a famous King of Raghu's dynasty. In order to show how close is Kālidāsa's imagery and descriptive style to nature, in the following pages, his verses and words are deliberately followed. The eco-aesthetic
elements are viewed keeping the story-line as a link-up. Dilīpa was revered and loved by his subjects. For the prosperity of his subjects the royal revenues were collected, as the Sun drinks earth’s moisture up to pour it back a thousand fold.

प्रजानामेव भूत्वथं स ताम्यं बल्मिकिनात्।

सहस्रगुणः पुत्रमादत्तं हि रसं रक्तः।। [RV. I.18]

Here Kālidāsa compares the King’s actions to that of the Sun. The Sun sucks the vapour and pours it in the form of water for the good of the people. Similarly he took revenues from his subjects to shower benefits on them. He is very much aware of the necessity of taking and giving.

Kālidāsa gives importance to the animate and inanimate objects in nature. He compares the shoulders of king Dilīpa to the shoulders of a bull. Bull is known for its strength to carry heavy loads. Like mountain Meru, Dilīpa in RV occupied the whole earth with a frame that exceeded all in strength. The king ruled over the earth as if it was a single city. The shores of the sea are the lines of ramparts and seas its moats.

King’s wife was Sudakṣiṇā of the Magadhā kingdom, gentle and wise whom the king loved deeply. Eager to have a son born of her, he lived on hopes the realisation of which was long deferred. One day he resigned the burden of his state affairs to his ministers. Sudakṣiṇā and
Dilīpa went through the wilderness to meet his teacher Vasiṣṭha boarding a single chariot. It produced a deep and agreeable sound and therefore they are compared to the lightning and Airāvata riding a cloud of the rainy season.

ख्रिष्ठगङ्गारीरिधारणं स्यन्तनमार्थितं
प्रातःप्रेष्यं पवोचाः विद्युदेशरावतिविव 
[RV. I.36]

The poet, while describing the service rendered by the birds, wind, deer and other objects of nature to the King has also given a graphic description of scenic beauty in the forest, which Dilīpa could see and enjoy.

Their chariot rolls over a fine and prosperous country fragrant with lotus-ponds and sāla-trees scattering flower-dust and wind waving the groves of trees. They listened to the cries of the peacocks that lifted up their heads at the sound of the chariot-wheel, the cries that charmed the mind that answered to the ṣadja note and broken twice in utterance. They raised up their faces at the sārasa birds that warbled sweetly and flew together in a single row.

The highly pleasing fragrance of lotuses in the tanks, cool by its coming in close contact with the ripples is imagined to resemble the fragrance of the breath of king Dilīpa and queen Sudakṣiṇa. The image
suggests that an ideal breath is that which is cool and fragrant and is compared to a wind.

**Tatvamäśa:** Pahlavan darsanam nityamaya

**Apy laññita madhavan bhojane na bhojopam:** [RV. I.40]

As he was engaged in showing this thing and that thing to his spouse, King Dilīpa, was not even aware of the whole distance travelled over. It shows that he was a lover of natural scenery and was able to see beauty in the wilderness.

The king and the queen came to the hermitage of Vasiṣṭha in the evening. That place breathes peace. The corns (nīvāraḥ) are heaped in the courtyard and deers lie chewing the cud. Ascetic girls water the plants and at once the birds come to drink water from the basins. Here the deers are imagined to be the children of the hermits. Because they were accustomed to receive the share of the nīvāra corn and they used to block up the doors of the huts. We can see the children-image of poet.

King Dilīpa was internally bright as his soul was purified by the performance of sacrifices but he was gloomy because he had no son to continue his race. He is therefore, imagined to be like the mountain Lokāloka which is lighted on one side and dark on the other. Hearing his
sad complaint, Sage Vasiṣṭha sat still a while contemplating. The meditating sage who is the paragon of harmless thoughts and actions is compared to a lake in which the fishes are asleep and the surface is calm.

The sage points out the cause of their sorrow and the remedy to remove it. The king in his eagerness to see the queen had once neglected to pay due honour to the divine cow Surabhi. Her curse was the cause of his misery. He must now with his queen pay worship to her off-spring Nandinī who stays in Vasiṣṭha's house until she is propitiated and grants him the boon he sought.

When next morning broke, the lord of the people, let out the cow of the sage to the forest. She was honoured by his wife with scents and flowers. Her calf had drunk and then been secured. Sudakṣinā followed the cow Nandinī as Smṛiti follows the sense of Śruti. This image shows that Sudakṣinā not only followed the cow close upon her heals physically but also mentally with a devote mind. The king nourished the cow, offering her savoury morsels of grass and scratching her body. Forest gave welcome and protection to them with the twitter of birds, the trees on both his sides welcomed him. The forest deities sang his glory to the tune of the bamboo filled with wind and the fragrant wind cooled him, when he languished in the hot sun.
In the forest where he stood, the fire subsided even without rain, the growth of fruits and flowers became abundant and among the animals the strong did not oppress the weak. At dusk they returned home and being received by his lawfully-wedded wife, the cow appeared between the couples like the twilight between day and night. Here the light of the sun and the colour of Nandinī are imagined to be a fresh red colour of new leaves. The King and his queen stayed near her where flower-offerings were made and went to sleep after she had gone to sleep and in the morning rose after she had risen from sleep.

Thus twenty one days went by, while the king had been tending the holy cow from morning to evening following her into the forest. The next day the divine cow desiring to try the devotion of her attendant entered the cave of the Himālaya, near the water falls of Gaṅgā where grass grew green and fresh. When the king was gazing upon the beauty of mountain, he was startled by the agonised cries of Nandinī and saw her prostrate under the paw of a fierce lion. The lion sitting on the cow is compared to the full blossomed lodhra tree of whitish yellow colour, grown on the apex of a mountain of red minerals.

The astonished king wanted to draw an arrow from his quiver but he could not move his arm. The Lion was a servant of Śiva, named
Kumbhodara employed to guard the Devatāru tree, which was regarded as his very son by Lord Śiva. That tree has tasted the water poured by Pārvatī the mother of Skanda from breast-like golden pitchers. To save it from elephants, the lion was appointed and came there for his food. Here Devatāru tree was adopted as a son by Śiva. Just as a son is brought up with the feed of milk issuing from the mother's breasts, Pārvatī reared the tree by water issuing from gold pitcher.

Hearing this the king replied, "favour me by satisfying your hunger with my body, release this cow of great sage, whose young calf is yearning for her at the end of the day". Telling this the king fell down offering his body. The king was expecting the terrible spring of the lion upon him, but there fell over him a shower of flowers and the cow told him that she had created an illusion to test him. She was pleased with his devotion and promised him the boon he sought. The two returned to the hermitage, where the king and the queen drank the cow's sacred milk. The next morning they were dismissed in peace and gladness to their capital and soon the queen became pregnant.

Due to her pregnancy she was thin and tired, with her face white like the lodhra flower, she looked like the night which has almost worn to dawn, with the moon shining dimly and but a few stars visible. The king
scarcely inhaled the breath of her mouth fragrant with earth, like an elephant smelling a pond in the forest, which at the end of summer is sprinkled over with drops from clouds. At the time of maturing pregnancy, as she began to grow in every limb, she appeared like a plant which having shed its ripe leaves is covered with beautiful young leaves. Her breasts grew full and rounded and with their dark nipple showed the beauty of lovely lotus-buds where bees cluster.\textsuperscript{13}

The king was pleased to see his queen approaching the time of delivery looking like the sky spread over with clouds. She delivered, a son, representing the three fold kingly power and an immortal store of wealth. At the birth of his son Raghu, there were only three things which the happy Dilīpa could not give away in charity; his imperial umbrella which is imagined to be as bright as the moon and the two ‘cāmaras’ being the insignia of royalty.

The boy Raghu developed day by day the graceful limbs of his body just as the young moon waxes in size by the infusion of the rays of the sun. As fire by its helpmate the wind or the sun by the dispersion of clouds or an elephant by the opening of its temple, so by him King Dilīpa became more irresistibile than ever. At the proper age, Dilīpa crowned him as the king.\textsuperscript{14}
Raghu ruled mildly but firmly and soon took even a higher place in
his people’s affection than his father had held, and the earth like a loving
bride clung closely to him as though she had never been loved before. By
his virtues exceeding those of his father, he made his subjects feel less
keenly for his father, as when the fruit appears the blossom is scarcely
remembered Raghu attracted the heart of his subjects by his neither too
too kind nor too severe qualities as the southern breeze which is neither too
hot nor too cold delights everyone.

The elements of his fame, white in colour, seemed to be scattered
among the rows of swans, stars and lakes full of water lilies. The women
who kept watch over the crop of śāli corns sitting in the shades of sugar
canes sung the praise of that protector of the people starting right from
the incident of his birth. With the dust raised by the chariots and with
elephants looking like clouds, he seemed to make the sky look like the
earth, and the earth look like the sky. He crossed the river Kapiša with
his army on a bridge made of elephants in rows. His army enjoyed the
waters of Kāverī. On his way he was cheered by breezes charged with the
spray of the Ganges waters. The soldiers took their rest under the shade
of the nameru trees.
He performed the Viśvajit sacrifice in which one’s entire wealth is given away as Daksīṇā. Once a young Brahmin came to Raghu who welcomed him with offerings placed in earthen vessels. He had come to the Emperor to beg for a sum of 14 crores of golden coins demanded by his Guru as the Gurudaksīṇā. When the sun is shining night cannot obstruct the sight of men by its darkness, similarly misery could not befall upon the subjects when the monarch Raghu was a protector. But he had given all wealth in sacrifice and looked like a nīvāra plant of which only the stem is left when all the fruit is gathered by the foresters. Raghu is said to be as fair as the moon. Because the moon though stripped of light, borrows it from the sun and again illumines the world, similarly, Raghu could gain wealth from Kubera so Kautsa had no reason to be disappointed. As a result of Kautsa’s blessings, Raghu got a son, Aja by name. When he became a young man, Bhoja, the king of the Krathakaiśika, keenly desiring to fetch the prince for the svayamvara of his sister Indumati sent a trusty messenger to Raghu. The Prince Aja did not differ from his father in resplendent form, in valour and in nobility of nature as a lamp lightened from another lamp does not differ in brightness. On the way of his journey, he encamped his tired army, whose banners were gray with dust on the banks of the Narmada where the naktamāla trees
were made to dance by the breezes moist with spray. On the way he had an adventure with an elephant who was really a Gandharva, which earned him the sammohana missile. And he had passed an almost sleepless night in golden dreams about the vidarbha princess. The morning breeze, seeking to win the natural fragrance of his breath tears away from the trees the flowers that hang upon their stalks and mingles with the lotuses opened by twilight rays.

Wakened from his sleep by bands with songs composed in this strain, the prince quickly left his bed, as Supratīka, the elephant of the Gods, leaves the sand of the Ganges when awakened by swans warbling sweetly for joy. He had dressed himself in a suitable attire with the help of his skilful friends and repaired to the assembly of princes gathered in the svayamvara hall.15

Aja went to the assembly hall, which was gaily and splendidly decorated; many kings resplendent in their rich attire had gathered there seeking the fair Indumati’s hand. Indumatī was escorted by the maid Sunandā who gave an introduction of each king as they approached them. Here we can see natural comparisons to each king’s appearance. At first Kālidāsa describes that Raghu’s son shines as the Pārijāta amongst Heaven’s trees. The rows of the eyes of citizens leaving all other
princes rested on Aja, just as the black bees leave the flower-trees and fall upon a wild scent-elephant, infuriated under the influence of ichor. Here the eyes are compared to black bees and Aja with wild scent-elephant.

From the quarters the sounds of auspicious instruments, rose and peacocks in the groves on the confines of the city started dancing wildly. The prince Pratëpa, though of an exceedingly lovely countenance was rejected by Indumati in the same way as the moon is rejected by the day-lotus, though the moon is complete in all his digits and is not obscured by clouds. The King of Avantë is said to have stout and large arms and expensive chest and a slim rounded waist. He is, therefore, imagined to be like the bright luminary the sun carefully trimmed by tvastër by being placed on a turning lathe.

King of Avanti caused the lotuses in the form of his relatives to bloom and dried up the mire in the form of his foes by his valour. So the eminent princess Indumati did not fix her heart upon him as the exceedingly soft lily finds no attachment for sun who makes other lotuses to bloom and dries up the mud by his heat.¹⁶

Indumati destined to be the wife of another passed by that prince of Nipa’s race, just as a river, proceeding to the sea, passes by a mountain it meets within its course.¹⁷
Thus Indumati; who was seeking her husband passed by each king, that some turned pale, like a wayside tower which sinks in gloom as the moving lamp flame passes it by at night. On coming up to Aja faultless in every part of the body, Indumati desisted from going further because a row of black bees never has a desire to go to any other tree when it has reached the sahakāra tree in full bloom.

Aja, the heir apparent, sustains the heavy yoke of the earth, along with his father accustomed to the task, like young bull tied to the yoke. This image helps Sunanda to indicate that Aja was Yuvaraja yet to be trained and fitted for administration.\textsuperscript{18} Aja is equal to Indumati in birth, beauty youth and modesty. So Indumati should put the marriage garland round the neck of Aja only because the jewel should be matched with gold. Thus they fell in love at first sight and the garland was put round Aja’s neck.

The bridal procession entered the Capital, the road adorned wholly with fresh decorations and marked by archways that flashed like rainbows while shading banners kept away the heat. The ladies of the city stopped their works because of their eagerness to see the princess. Having adorned her right eye with collyrium and leaving the other bare, one lady went, in that very state, near the window holding the painting stick in her
hand. Crowded with the wine-scented faces of those ladies who were filled with intense curiosity and whose glancing eyes shone like bees, those casements looked as if they were decked with so many lotuses.

Seated on a costly throne, he accepted the welcome offerings, which contains jewels and were mixed with Madhuparka, as also a pair of silken garments presented by the Bhoja King, along with the sidelong glances of the ladies.

Aja holding the bride's hand with his own looked more beautiful as the mango tree does after it has reached the tender leaf of a neighbouring Aśoka tree by means of a corresponding leaf of its own. The couples round the blazing fire, the two beamed like night and day commingled, when coursing round the skirts of mountain Meru.\textsuperscript{19} The eyes of Indumati, princess of Bhoja are imagined to be the eyes of the cakora bird. The eyes of cakora are red in colour and the eyes of Indumati are also red with passion. The eyes of Indumati are red due to the smoke arising from an offering of fried grain into the sacred fire, they are compared to the eyes of cakora.\textsuperscript{20}

And there rose from the fire the holy smoke, bearing the smell of oblations, cassia-shoots and fried grain which with its crest passing over her cheeks appeared for a while like a dark-blue lotus adorning her ear.
Thus having finished his sister’s marriage ceremonies, the king, directed his officers to honour the king’s severally.

The defeated kings concealed their jealousy by external signs of joy and therefore, looked like the clear lake with alligators hidden in it. The alligator darts suddenly and is a dangerous animal so were the kings. This shows how brilliant the poet was in selecting his animate similies to suit a particular occasion.

Those kings, who had pre-concerted a plan to seize that coveted woman, stood besetting the road where by Aja must go. The lord of Kuṇḍina passed three nights with Aja, and then turned back from him as the moon recedes from the sun at the end of conjunction.

Having directed a trustworthy counselor with a large number of warriors to guard her, the prince dashed on the ranks of those Kings, like Śoṇa with his rising billows, smiting the Ganges. The fish-shaped pennons, whose mouths were rent by the wind, devoured the growing dust raised by the hosts, so that they looked like real fishes drinking fresh muddy water. The dust, whose root the blood had cut and which was blown about over it, looked like smoke that had streamed up before the fire had been reduced to glowing cinders. The two rival hosts swayed between victory and defeat over one another like ocean’s waves that
alternately swell when driven by contrary winds. The mighty Aja rushed at
the opposing host, although they had worsted his army; wind may repel
smoke, but fire will assuredly reach snow.

The mighty Aja though his army was worsted by the enemy,
charged the hostile forces nevertheless because smoke may be turned
back by the wind, but the fire proceeds in that very direction where the
straw is. The comparison to grass implies that the destruction of the
army was a matter of no difficulty to Aja. He used the soporific missile
Sammohana against them.

His warriors saw Aja in the midst of slumbering foes like the shining
image of the moon in the closed lotuses. There is opposition between
the moon and the lotus. When one is shining, the other fades away; as
the beauty of the moon alone prevails against the forest of lotuses so Aja
defeated his enemies all alone.

Here a natural site, sprinkled over with the drops of fresh rainwater,
hails the rain of clouds by the notes of peacocks, so Indumatī,
congratulated her beloved lord Aja by the words of female friends. Here
Indumatī corresponds to a natural site, her beloved to clouds and words
of her friends to the notes of peacocks. Here we can see the nature
imagination of Kālidāsa.
Raghu handed over the kingdom of his son. The subjects look upon the king as if he was Raghu rejuvenated. Raghu, who was deep-learned in Atharva texts, he become irresistible to his foes, for like wind and fire uniting are sacred lore joined to the glory of weapons. Aja though powerful enjoyed the earth that had recently come under his sway with a tender heart like a neatly wedded spouse, lest by his violence she should take fright.25

Everyone of his subjects thought 'It is me the king loves best' for he rejected none amongst them, like the ocean scorning none amongst his hundred streams. Aja made other kings bend before him without dethroning them just as the strong gale bends trees but uproots them not. Here we can imagine that the king Aja was neither too severe nor too mild.

Raghu transferred the royal fortune to this son Aja and betook himself to the life of an ascetic wearing garments of the bark of trees. He did not resume his kingly fortune, once abandoned just as a serpent does not put on the sloughs it has once cast off. The young king sat on the throne of justice to watch his people’s well being; while the old king occupied his seat of holy kuśa grass for secretly practicing abstraction. Raghu then died a yogin's death and Aja ruled the kingdom with vigilance.
The earth and Indumati were his wives. The first brought forth numerous gems and the second gave him a heroic son.

Having paid the debt of the sages the gods and the fathers by study, sacrifice and birth of a son respectively, the king shone like the sun when he escapes from the misty halo. Once while Aja was sporting in the garden with his beloved, a garland of celestial flowers slipped down from Nārada's lute as he was moving in the sky and fell on Indumati and she fell down unconscious. She reclined on her husband's lap, the latter showed like the Moon at dawn bearing the wan deer-spot. By tender means alone does Death destroy a tender life; the lotus plant destroyed by fall of snow strikes as the first illustration of this. After several days of weeping he had done the funeral rites.

Then Vasiṣṭha sent a message of consolation and said that she was a celestial damsel, whom the sage Tr̥ṇabindu had cursed to mortal life until the contact with celestial flowers released her. He should not cry as an ordinary man, then what will be difference between trees and mountains if both move in the wind.

Daśaratha succeeded his father to the Uttarakosalā realm and wisely ruled it. He was a peace-loving king and during his rule no sickness set its foot among the folk, no enemy opposed him. To him the
kings of the earth owed their rise or fall, and soon the entire earth was brought under his sway. He wedded the virtuous daughters of the kings of Kosalā, Kekāyā and Magadhā and with these three wives, his power and glory ever increased.

Once, when spring time renewed the youth of the earth, the king enjoyed with his fair wives the season's festival to fullness, and sought the more manly delights of chase. So braiding his locks with woodland wreaths and putting on the green grab of the hunter he went into the forest, desireous to go to the quarter where Kubera dwelt, his steeds turned by his driver Aruṇa, the sun cleared the morning-hours of frost as he left the Malaya mountain. There he heard the hum of bees and the cukoos note. Not only did the fresh spring-tide blossoms of the Aśoka excite love in the hearts of the gallants but even the tender shoots there of which their loved ones wore as ear-drops smote their hearts with passion. The kuravaka flowers, which looked like fresh paintings drawn by spring on gardens, stirred the bees to hum by their cleverness in giving them honey.26

The clustering buds, which the splendour of spring gave to the Kimśuka tree, appeared like the ornaments of nail-marks made by a woman on the person of her lover, when her sense of shame is banished
by her intoxication. The mango-tree, full of blossoms, whose leaves were shaken by the Malaya breeze, seemed to be preparing to learn acting and evoked love in the hearts of even those who had conquered passion and hatred. In the fragrant, blossoming forest glades the early notes of the cuckoos were heard like the short and broken words of loving brides.

The creepers on the garden-skirts that sang with the pleasant hum of bees, while their flowers shone like the tender gleam of teeth, seemed to beat time with wind-waved buds for hands. Fair women enjoyed drinking wine, the ally of love that did not foster strife with their husbands.

House-tanks with blooming lotus-flowers and with water birds cooing softly shone like women whose faces are lit with smiles, through intoxication and whose ginglyory girdles hang loose. The tilaka-tree, now marked by bees that fell on its rows of flowers and looked charming like so many drops of collyrium, did heighten the charms of the forest-glades like the tilaka mark of a woman. The navamālikā, the tree's fair bride with the glow of a smile that her flowers gave her, that played about her lip-like foliage, and that was accompanied by the scent of honey now ensnared the hearts. The pleasure-loving men were wholly drawn to women by garments that defied the red gleam of dawn, by barley shoots placed on the ears, and by cuckoo's song. The blossoms of Tilaka, whose parts
were filled with white pollen, shone like pearls in the wreath intertwined with ladies locks, as they came in contact with swarms of bees. Thus enjoying spring’s festival when they swayed on new swings, the ladies though adepts yet desiring to clasp their lover’s necks, made their creeper like arms languish when holding to the ropes that formed their seats.27

The king, equal of Viṣṇu, Spring and the God of Love enjoyed with his fair wives the season’s festival to fullness. Dressed in a garb that was meant for going to the forest-haunt of beasts, with bow resting on his broad neck, that Sun-like king obscured the sky with dust raised by the hoofs of horses. The woodland deities, who veiled their forms in slender vines, and hid their glances in the black bees, watched the bright-eyed king as he passed along, whose righteous rule spread joy through Kosala.

He entered the forest which men with dogs and net had taken before him, where fires were quenched and the robbers had fled, where the soil was firm for horses tread on, where ponds existed and which was teeming with swarms of deer and birds and bison.

Before him appeared a herd of deer led by a proud stag. The suckling fawns often checked the fleeing does, Kuśa blades hung from their mouths. In the heat of the chase, he spent the night alone in an unknown place. At dawn he was awakened from his leafy couch, by the
flapping ears of herds of elephants that sounded like deep-toned drums and delighted to hear the birds sweet warblings.

Once, without any of his attendants, he reached the river Tamasā. He happened to hear the sharp sound of a water pot being filled, and thinking it to be the trumpeting of an elephant, he sent an arrow in the direction of the sound. A cry of agony rose from the reeds where he discovered a hermit boy mortally wounded by his arrow and a water jar beside him. At his request, the king took him to his blind and aged parents. As soon as the shaft was removed the boy expired. His aged father then laid on the penitent king the heavy curse that he too would die of grief for his son in his old age. The king received his doom rejoicing that curses, as it was, it carried with it the promise of a son yet to be born. As the ocean bears the submarine fire, he bore the curse the seed of his own death.

Years rolled by but the King had no son. At that time, the gods disturbed by Rāvaṇa, went to Viṣṇu, as heat-worn way farers resort to a shady-tree. Ṛṣyaśṛngga and other pious sages began the rite that might win for the king a son. The Gods prayed to the supreme lord and he promised that he himself would be born as Daśaratha's son and would slay the demon Rāvaṇa and frees the Gods and men from his tyranny.
Hearing these words like a rain of nectar on the crops, the Gods languishing through drought in the form of Rāvaṇa, the dark cloud-Viṣṇu-melted away.

At the end of sacrifice which, Daśaratha offered, there arose from the fire a divine form that gave to the King a Golden dish containing a milk and rice preparation in which the supreme lord had entered. The king divided this among his three wives who in due time bore four sons, Rāma, Bharata, Lakṣmaṇa and Śatrughna. These grew up, in Raghu's vamśa as the seasons make glorious the paradisal garden. They loved each other but special love developed between Rāma and Lakṣmaṇa and Bharata and Śatrughna, like the union of wind and fire or the moon and the ocean.

Sage Viśvamitra came to Daśaratha and begged of him Rāma for the protection of his sacrifice from Rākṣasas who were putting obstacles to it. Daśaratha accepted his proposal, sent Rāma and Lakṣmaṇa with the sage. There in the forest Rāma killed Tātaka, the demoness who was a terror to the peace-loving inmates. Rāma killed Mārica, son of Tātakā, together with a demon named Subāhu.

Meanwhile, Janaka, king of Mithilā, made preparations for a sacrifice and invited the sage who accepted his invitation and reached Mithilā along with the two brothers. On the way, Gautama's wife, Ahalyā
who had turned into stone, by her husband’s curse recovered her own beautiful body due to the favour of the dust from Rāma’s feet, that removed all sin.

They arrived at Mithilā and after the performance of sacrifice Rāma strung the bow of Lord Śiva and broke it. Janaka was delighted and he gave him his daughter Sītā in marriage. Rāma’s brother Lakṣmaṇa married Ùrmila, Rāma’s two brothers Bharata and Śatrughna married Māṇḍavi and Śrutakīrti who were the daughters of Janaka’s brother.

On the way to their palace, there appeared Paraśurāma, son of Jamadagni, who was in rage because his lord’s bow was broken by Rāma. Paraśurāma challenged Rāma to string his bow, apply an arrow and draw it. Rāma accepted the challenge and drew the bow. By this very feat Rāma subdued the pride of Paraśurāma and Paraśurāma went for performing tapas.

King Daśaratha who had become old wanted to install Rāma as the crown prince to which his queen Kaikeyi objected. By virtue of two boons that she had earned formerly by her service to her lord Daśaratha, she asked two boons as the earth, when showered by Indra drives out two serpents from their holes. One to send Rāma into exile for fourteen years and another to install her own son Bharata as the crown prince. As his
father must keep the truth, Rāma accepted proposal, entered the forest together with Sītā and Lakṣmaṇa. Daśaratha being dead due to grief, Bharata's attempt to persuade Rāma to return and resume Royal prowess went in vain. To the south, he passed, staying in hospitable homes of hermits, like the sun after staying in the asterisms of the rainy season.

Rāma wandered from forest to forest till he reached Daṇḍaka forest which was a strong hold of Rākṣasas in those days. At Agastyā's bidding, Rāma lived at Pañcavaṭī, not transgressing the virtue like Vindhya remaining in his normal state. Then Rāvaṇa's sister, mad with love, came to Rāma there, as a female-snake, oppressed with heat, seeks the sandal tree. Rāma rejected her proposal and sent her to Lakṣmaṇa.

But rejected by him because she had sought out the elder brother first, she once more came to Rāma. She is compared to a river that sweeps either bank. Having rejected again, she tried to attack Sītā and was deformed by Lakṣmaṇa. In order to avenge the insult offered to Sūrpaṇakhā Rāvaṇa carried away Sītā by deceit to his capital Lanka. Hearing about Rāvaṇa through the dying declaration of the vulture-chief Jaṭāyu, Rāma proceeded to Lankā. On the way he befriended Sugrīva the monkey chief by killing Valin, the king of Kīśkindhā. Later on, he killed Kumbhakarṇa, Meghanāda and Rāvaṇa providing Vibhīṣaṇa with the kingdom of Laṅkā.
Rāma, returned to Ayodhyā by the air plane Puṣpaka. He gazed on the ocean below and spoke to his lady in their privacy about its greatness. This beautiful sky view of ocean and main land is exhilarating. "See the ocean divided by my bridge with foaming watery mass, as the Milky Way divides the clear autumnal sky showing the beautiful stars. Here the sun-beams hence derive engendering virtue, it is here that treasures swell, it holds the fire that feeds on water, while the delightful luminary was produced by it. The Supreme being extolled by the first creator, who sits on the lotus that springs from his naval reclines upon this, absorbing all the worlds within himself." 

Sītā touched the clouds by her hand who seemed to offer her a second bracelet of the ring of lightening manifested from it.

The eye, far descending downwards seems as through fatigue to drink the waters of Pampa’s lake which is encircled by thickets of reeds growing on its skirts and where playful sārāsa birds are slightly visible. "I watched these pairs of unseparated cakravāka birds, that gave to each other the filaments of lotus, remembering you. When all in tears I was about to clasp this little Aśoka plant by the river bank, bent by its clusters fair like breasts, under the impression that I had found thee, Lakṣmaṇa forbade me."
Here Citrakūṣṭa is like a stately bull loud by bellowing without break from its mouth-like cave, and with dark-clouds clinging to its peaks are like mud to the bull’s horn in its playful butting, now enchants his eye. The Mandākinī river, is looking like a pearly band on the neck of the Earth.

Kālidāsa explains the different forms of Gaṅgā: Gaṅgā with its stream cleft by the Yamunā gleams like a necklet of pearls interwoven with sapphires that cover it with their splendour. It shines like a garland of white lilies set in the intervals with blue lotuses, like a row of birds that love the Mānasa lake interspersed with dark winged swans, like sandal-paintings on the earth with ornamental leaves in dark aloes; like moonlight chequered with darkness underneath the shades, like a patch of white autumn clouds where through the sky peeps out and like Śiva’s body smeared with ashes and girt with black-snakes for ornaments.

Seeing the earth’s dust, Rāma thinks that Bharata having heard from Hanūmān the news of his coming, is coming to welcome him with all his hosts.31 At last they reached in the spacious pleasure forest of Ayodhyā, where Śatrughna had got the tents pitched.
Nature in *Raghuvaṃśa*: Kālidāsa’s Approach - Critical Remarks

RV is a long historical poem that describes the quality and achievements of the famous kings born in the dynasty of Raghu. Though the poet is pre-occupied with the narrative of the life stories of the previous kings these stories put forward a vision of life of the ancient heroes which gives prominence to man’s behaviour towards nature. Kālidāsa portrays many life situations, which reveals his attitudes towards nature and the importance of ecology which gives perfection to life.

The ancient people believed that nature, living beings, men, plants and trees etc., belonged to one and same reality. Therefore for all these things of nature there were no different types of truth. Man studies great things from nature like co-existence, co-operation, mutual assistance, harmony etc. These are some of the principles that man learns from natural surroundings. Life is not a separate thing from nature but it develops out of co-existence and co-operation. In RV such ideas are found in some of the verses that describes qualities of king Dilīpa. Dilīpa is compared to sun that form rain clouds which carries out some essential functions which is needed for the existence of life on earth. The king was like a sun in his collection and distribution of wealth around people for their prosperous life. We have already referred to the verse, which takes
notice that the king collected tax from the people for the sake of their own prosperity. Sun takes water from the sea and it gives back thousand fold.

Here the king’s activity is equated to the action of the Sun. Because of the heat of the sun rays water of the lakes, ocean, seas etc. becomes vapour and rain clouds are formed in the sky. During the rainy season these waters collected are poured on earth in plenty. So that all-living beings get enough water. The unselfish and just activities of the king are compared to the natural phenomena that takes place in summer and rainy seasons. In summer sun heats and dries up rivers and ponds but during the rains they are all again filled with clear water. The Sun collects water vapour from the seas and in turn gives to the earth pure water. It is the basis of life on earth. This justified and unselfish take and give policy is the basis of not only natural life but also the social life of human beings. Equal and impartial distribution of wealth to the needy is the duty of a good king. As sun in nature he takes property from people not harming them and supports the life of people by distributing it impartially among them with magnanimity.

According to the Dharmaśāstras one by six of the produce was a right of the king. He was not allowed to take excess taxes. This law was applicable to the natural resources also. Because of this practice the exploitation of the natural resources was strictly controlled.
When Dilīpa entered the forest, the forest received him full heartedly. He feels the same royal pleasure that he had experienced in his palace as he passed through the cool and rich wilderness. The forest does not evoke any fear or strangeness. Dilīpa feels that he is in a good company of friends and attendants.

When the king entered the forest the trees and birds welcomed him. The twittering of birds was like the welcome song of his people. As the king was passing through the way people standing on both sides of the road used to greet him. Dilīpa felt that he is greeted in a similar manner. Here the poets imaginative nature responds to human-nature. He combines the nature’s sensation with human-beings sensations.

When the king entered the forest the trees showered leaves and flowers on him as girls at the city do when he travels on the highways of the capital city. The breeze passed through tree trunks having holes doing duties of flutes. The cool wind with the smell of the flowers gave him freshness so that he did not suffer from the heat. Without the rain, the forest fire stopped. The big animal did not disturb the young ones. All these happened because of his greatness.

The King had a kind heart and therefore had not any intention to harm the wild animals. He had a bow in his hand but his body and mind
were filled with compassion towards the living beings. The deers of the forest because of their natural instincts, understand, the true character of Dilīpa and they do not run away from him; instead they watch him going through the forest with their eyes wide with love and delight. Kālidāsa here shows that man who enters the forest should possess a compassionate heart.

The king reaches another part of the forest full of bamboo trees. The wind blowing through the holes of the bamboos produce sweet sound of the flute. The entire atmosphere of the forest is filled with music. The sylvian deities sang to the tune of the bamboos the glory of the king. Dilīpa enjoys the divine music mingled with the natural music of the forest. He experiences unique aesthetic pleasure. Kālidāsa says that the forest has music of its own which could be heard by a patient listener. King Dilīpa is able to hear that music.

Henry David Toreau thought that poets like Chaucer, Spencer and Milton followed an approach, which was civilized and tamed towards nature. He thinks of a literature that gives expression to nature. The words of a nature-poet will be in sympathy with surrounding nature and they will be true, fresh and natural like the developing buds in the spring season. Instead of taming nature such a poet will be happy with the wild
and free state of nature. Kālidāsa is not an admirer of the violent and wild nature but he is able to understand the free and beautiful aspects of nature that could raise human-mind into sublime heights. There is no doubt that Dilīpa in RV approach the forest with love and compassion and his heart was free to react to the niceties of the forest.

At another part Dilīpa goes through another experience of the green forest. As he travels through open space he is strained by the heat of the sun but becomes relieved by the cold and fragrant breeze. He is over whelmed by heat and cold sensations produced by the wild-nature. Kālidāsa gives importance to the sensation of touch and smell in this verse. At first Dilīpa passes through the forest where big trees were standing. Then he moves to a valley grazed by herds of deers. Then he passes through the bamboo forests. After that he is in open space without cover but that place is near the mountain streams and flowering trees.32

We have already noted that Kālidāsa in a particular verse describes changes occurred in the forest by the presence of Dilīpa there. Dilīpa's experience with forest was fine. Similarly the forest's experience by the presence of Dilīpa was also positive and refining. Kālidāsa hints to the wild face of the forest by reference to the forest-fire and fearful animals.
He states that the presence of the great soul Dilīpa who was the protector of the country in the forest, caused the end of calamities and the forest prospered with flowers and fruits making the life of the living beings happy. Kālidāsa proposes that the presence of human beings in the forest should produce happiness in the living beings of the forest. Forest is not the object of destruction. An able administrator could be able to protect the forest.

In order to test the sincerity and love of the king, Nandinī creates an illusion of a lion attacking her in the forest. The King could not protect her and after a long argument, he offers his own body to the lion as a substitution. The king was ready to protect the life of the cow by abandoning his own life. He was filled with sorrow as he thought about the cow and its calf which was waiting for her return at the hermitage. It was the duty of the king to protect the lives of the innocent beings from all types of harms.

Dilīpa protects the cow not by force but by offering his own life resorting a non-violent path of unselfish action. Kālidāsa gives the message that man becomes great when he sacrifices everything for others. This sacrifice should be inspired by love and concern for other living beings.
In the hermitage of Vasiṣṭha the life is full harmony with nature. The hermitage is full of animals like deers, cow, and full of trees filled with fruits and flowers. In the evening, sages return from other āśramas to the hermitage of Vasiṣṭha carrying sacrificial woods, kuśas, flowers in their hands. The deer rush to the doors of the cottage, the wives of sages feed them with nīvāra corns. The sages take bath in the clear water of the ponds. Trees of his hermitage are their sons. The animals of the āśrama do not harm one other. King Dilīpa was interested in showing these sights to his spouse and they were attracted by the Tapovana.

According to tradition earth is thought as the legitimate wife of the King. The King gets from his kingdom enjoyments as well as wealth. Here we can bring in some points of eco-feminism. The earth is compared to a lady because she is under the power of the male who uses her for his enjoyment. Earth is considered as female because of her power of fertility. The king, as a husband not only enjoys her but also protects her and reproduces. Thus all the people are considered as the children of the King. King Dilīpa was the real father of the people. Because he educated, protected and ruled them properly.

प्रजानं विनयाधानद्रक्षणादृ भरणादिपि
स पिता पितरस्तासः केवलं जन्महेतातः।। [RV. I. 24]
Kālidāsa narrates the starting of Aja’s rule over the country in this manner.

बुभुजे महाभुजः सहसोदेविमयं भ्रूिधित।

अच्छरोपनां स मेदिनी नवप्राणिर्ग्रहणं भूमिव॥ [RV. VIII. 7]

The King administered the earth with kindness as if it was a recently married bride, thinking that impatience may create hatred.

Aja is the new king who followed emperor Raghu. He has a prosperous country before him without any enemies and full chances for enjoyment. The earth is compared to a new bride and the king approaches her with patience and kindness showing no hurry. Thus as the bride slowly begins to respond with love, the earth also receives the king with affection.

Indumatī and the earth were King’s wife. Indumatī delivered a son. He was later known as Daśaratha the great warrior. The Earth was his other wife. She delivered precious stones.

क्षितिरिन्दुमली च भागिनी पतिमासाय तम्म्यथायर्यथ।

प्रथमा बहुरसूरभूतपरा वोरमजोजनमुलम्॥ [RV. VIII. 26]

The feminine qualities of earth are fully appreciated by Kālidāsa throughout his Kāvyas and Nāṭakas. Traditionally the earth is called Bhūmīdevī, the female goddess of earth, and she is the wife of Lord
Viṣṇu. The king is the God himself and the earth naturally becomes his wife. This mythical relationship between the king and the earth is well known in the Purāṇas.

In the 9th canto of RV Kālidāsa describes the hunting episode of Daśaratha son of Aja during the spring season in the forest. The attitude of Daśaratha towards the living beings of the forest is different from Dilīpa. Dilīpa is ready to sacrifice his life for the sake of a cow but Daśaratha kills animals of the forest and accidentally takes the life of a young hermit. He is cursed for this sin, that he had committed in the forest. Kālidāsa reminds us that violence inflicted upon the innocent beings will not be pardoned by nature. It is noteworthy that Dilīpa did not kill anybody in the forest. Compared to his character Daśaratha’s character is full of vices. He was an addict of hunting.

Thus the hunting like an artful damsel stole the heart of the lord of men forgetting his other duties and who had entrusted his responsibilities on his ministers and whose passion increased constantly. Daśaratha forgets his responsibilities as a dutiful King who had to protect the living beings under him.
Kālidāsa describes the spring time in the forest using a number of verses. We have already taken notice of this. The trees like kimśuka, mango, aśoka tree, kurabakas, bakula and tilaka are mentioned along with the humming of bees, the creepers, lakes full of lotuses, the navamālīka flowers, etc. All the living beings feel happiness during the spring season. But Daśaratha causes great sorrow among the living beings by his craze for hunting. He attacks the animals with a huge group of hunters and horsemen.

Kālidāsa then shows that by Daśaratha's intervention the festive spring season suddenly faces crime and violence and living beings of the forest are in great danger. Daśaratha captures birds and animals with tracks and nets. He kills wild bison, tigers, lions, elephants, and cut the horn of rhinoceroses without any mercy. He also cut off the hairy tails of the camaris. Spring season becomes a season of death because of the sinful activities of Daśaratha. He pays heavily for this sin.

In the 13th canto of RV Kālidāsa explains the sight shown by Rāma to his wife Sītā, when they fly by the plane puṣpaka from Lanka to Ayodhyā. We have already mentioned this wonderful event. Kālidāsa had an ability to see all the scenaries of earth altogether in his inner eye. It is very clearly and beautifully depicted here. We can observe the areal view
of earth, which was extra ordinary to man. It was a new experience of earth how it looked like in a moving aero-plane. This presents very the distant view of the earth. In RV we have to visualise earth as a totality of lands rivers, ocean, forests etc.. forming together.

The above passages also reveal that man's life history is linked to hills, valleys, stream forest and villages. The landscape holds with memories of past and the view of such places is related to one's life and evoke deep sentiments in his heart. To the minds of Rāma and Sitā the view of earth under them brings strong memories of their forest life.

KUMĀRASAṂBHAVA

The poem opens with a description Himālaya Mountain. Kālidāsa was intensely interested in the world with all its beauty and joy. To him nature was instinct with life and he believed in her sympathy with human beings. He is more concerned with individual manifestations of nature's beauty. He describes in relation to human beings and activities. In this way he has described everything - mountains, rivers, country-side, lakes, trees, birds, animals, sunrise, sunset and moonlights etc..

He opens the poem introducing the Himālayas and the mountain's presence felt practically throughout the poem.
There exists in the northern region the divine-souled Himālaya, the king of mountains standing like a measuring rod of the earth, with his feet entrenched in the Eastern and Western ocean.\textsuperscript{33}

Himālaya is the mountain "which is the source of inexhaustible treasures and whose beauty is not impaired by the huge deposits of snow, the mountain which bears on its summits rich metallic ore, like untimely twilight, whose colours are distributed in patches of clouds and which supplies the decorative materials to the amorous-celestial maiden, the mountain where Vidyadhara damsels write amorous missives on birch-leaves with fluid ore. On this mountain the bamboo groves whistle musically to the gusts of wind, the oṣadhi serves at night as tamps unfed with oil for the love-sports of the foresters in their caves, and the sun opens the lotus-flowers in the lakes on its summits with upturned rays.

All the mountains looked upon Himālaya as their calf, while Meru stood as the milk-man, intent on milking, they milked sparkling gems and herbs of great potency of the earth. Here Himālaya assumes the form of a calf and behaves like a son of earth assimilating all its rich qualities. He is
not shorn of his beauty by snow. As the moon’s spot does not destroy the beauty of the moon, as it is sunk in the bright beams, the snow does not harm his splendour, as this single blemish merges in his qualities.

Himālaya bears on his peaks rich minerals like untimely twilight, which help the nymphs of heaven, to fashion their amorous decorations. The persons who are on the way to salvation, take rest in the shadows of the clouds fallen below its peaks.

The kirātas in the Himālayas notice blood stained trail of lions who killed the elephants, which has the blood washed by snow, by the pearls dropped from the hollows of their claws. The Bhuja barks, red like the spots on the elephant’s body, whereon are written letters in mineral ink, serve the purpose of vidyādhara ladies, as love-letters. From these we can conclude that this place was very suitable for the love sports.

व: पूर्वकीचकरण्त्रभागान्तरमुखोऽथन समीरणे।
उदगस्यतामिच्छति किच्छराणां तानाधिवित्वमिरोपगन्तुम्।। [KS. I.8 ]

By wind filling the hollows of the bamboos, they start singing to add to the melody of kinnaras. The odour of milky juice of sarala trees, whose barks are rubbed away by elephants, who scratch their temples to allay the itching, makes the peaks fragrant.
There the phosphorous herbs serve as lamps, burning without oil, illuminating the broad mouth of the valleys to light the love-play of the forester, accompanied by their wives.

Kālidāsa again speaks about Kinnara women. The frozen snow distressed the heels and toes, of Kinnara women, yet they did not give up their slow gait, afflicted as they were, by the unbearable weight of their hips. He Himālaya projects the darkness, which like an owl, has hidden itself in his caves from the blazing seen.

The camari deers, by tossing about their tails, whose gleam is white like moon-beams, dispersed in all directions, give significance to his title ‘the kings of mountain’s as if by waving over him the cāmaras, The wives of kinnaras their garments being snatched from them, are filled with shame and the clouds, whose masses hang over the portals of their cave-houses serve as screens. 36

In the mountain, the breezes charged with spray from the current of Bhāgīrathī and which make the Devatāru trees to quake, are enjoyed by kirātas. The breeze is enjoyed by them as they follow the deers, scattering their peacock’s plumage.
The sun revolves below its peaks, he breathes life into the lotuses which exist in the pools on the high Himalayan steeps and which are left over after the saptarṣis have culled them with their hands, by his upward rays.

स मानसीं मेरुराखः पितृणां कन्यां कुलस्य स्थितये स्थितिजः ।
मेनां मुनीनामपि माननीयामात्मानुरुपां विधिनानपि । [KS. I. 18 ]

Himalaya married Mena, the mind-born daughter of Pitṛs, worshipped even by sages and equal to himself in all respects according to proper rites. As the season winged with love flew on, and as they indulged in love-play proper to their spirits, she the wife of the king of mountains became pregnant. 37

In due time she gave birth to a son named Mainaka, who was to be the husband of the Nāgā damsels, and who had formed friendship with the ocean. He did not know the anguish caused by the thunderbolt of Indra, as he clipped the wings of mountains. Then the chaste satī, Dakṣā’s daughter impelled by the insult to her father, resorted to the spouse of the mountain for birth. On the day of her birth, the quarters were clear and the winds were free from specks of dust, and there was a shower of flowers, after the blare of conches.
Day by day the new born child developed extra-ordinary graces as the crescent developing further digits after waxing day by day.  

Her relations, to whom she was dear, named her Pārvatī. The eyes of the mountain were not satisfied with looking at that child, for spring, though a verity of followers are available in spring, yet the bee has a special attachment for the mango-blossom. She seemed to enjoy her childhood, with making platforms of sand, on the banks of Mandākinī, playing with balls and with dolls. She passed the childhood and reached youth which is an inborn embellishment of the body, an agent of intoxication other than wine, a weapon of the God of love other than flowers.

She revealed by youth, looked beautiful, perfect in all limbs. Her arms were more delicate than śirīṣa flowers, If a flower were placed on tender leaves, or a pearl were to be set in coral, then either of them would imitate the beauty of her smile, which spreads over her red lips.
She was created by the creator, from all materials of standards of comparison found in nature molding each limb, as if the world’s creator would behold all beauty centred in a single mould.\textsuperscript{40}

Närada, while wandering saw her and he think that she would be the bride of Śiva, sharing through love half of his body. Śiva arrives on the peak of the Himālaya. The Gañas, wearing as ear-ornaments the blossom of the Nameru and wearing Bhūja barks pleasant to touch and smearing red Manaśśila to their bodies sat on the resin-covered blocks of stones. The lord Śiva allowed Pārvatī her to wait upon him. Gathering flower for offering, clearing the floor, fetching water for the performance of vows, and fetching kuśa grass, she waited upon Girīśa every day, her fatigue being removed by the rays of the moon adorning his head.

In the descriptions of Pārvatī’s beauty, Kālidāsa uses vivid images of nature. Description of the youth of Pārvatī is discussed in the fifth chapter that contains the pictures from nature.

In the time Gods were troubled by the demon Tāraka. For the destruction of Tāraka, they went to the creator Brahma. The demon caused great damage to nature. He arrested the winds, checked the flow of water. In his city the sun gives only as much light as sufficient to make the lotuses bloom in his pleasure ponds. Every night the moon serves him
with all his digits, save the one that is in the crest of Hara. The wind blows in his garden mildly as if coming from a fan for fear of punishment for stealing the flowers in the garden. The ocean some how waits for the development of gems in waters. The trees in the Indra’s garden, whose tends sprouts are taken by the wives of the gods with their own hands for making ear-ornaments, are sold by the demon without mercy.

When he is asleep, he is fanned by the female prisoners of heaven with wind as gentle and soft as their breath mixed with their drops of tears. The waters of the Mandākinī is soiled by the ichor of the quarter-elephants. The crop of golden lotuses finds a home in only his pleasure-ponds. To finish the demon, only Śiva’s son is capable. For it Śiva has to marry Pārvatī. Indra employs Kāmadeva to produce desire in Śiva’s mind he wait the spring goes to the forest where Śiva is doing penance.

Here were can see the intense observation of Kālidāsa about the changes occur on the arrival of the spring season in the forest. The daughter of the mountain is waiting upon Lord Śiva, who is practicing penance upon the upper reaches of the mountain. Kāma, desire, accompanied by Raṭī, love went to Śiva’s āśram which was a āśrama, which was very quite. He was also accompanied by his friend spring season who appeared suddenly in the forest.
Then the aśoka tree flowered from the trunk onwards, in leaves encased and did not wait for contact of beautiful ladies feet, with tinkling anklets. When the spring had fashioned for Kāma, a new shaft with tender leaves for feathers, Kāma incised upon it the letters of his name in the form of bees. In spite of richness of colour, from absence of Fragrance, the karṇikāra pains the mind. The red palāśa flowers shone like moon’s curved crescent for want of blooming, as if they were the nail marks by Vasanta, made on the beautiful body of the wood-lands.41

The bees, following his male, drank wine from the same flower-cup and black ants scratched with his horns his mate who had her eyes closed by the pleasure of the touch. The female elephant gave to its male a mouthful of water flavoured by the poles of lotuses.42

Amidst the celebrations of the spring Śiva appeared like a cloud, not spilling down showers, like a lake without ripples. By controlling inner winds, he was like a lamp unflickering in a windless place. Pārvatī, decorated with the flowers of spring in which the aśoka flower surpassed the beauty of rubies and the karṇikāra diminished the lustre of gold, and in which the Sindhuvara out shore the clusters of pearls came to the place of Hara. She, after bowing down to him, scattered at the feet of Tryambaka the flowers of spring, mixed with bits of leaves that had been gathered by
her own hands. She had brought to him, with her hand which had a read
gleam, a rosary of lotus seeds that grew in the Gaṅgā and that were dried by the rays of the sun.

Harā lost a little bit his firmness like the ocean at moon-rise, and directed his eyes towards Umā’s mouth with Bimba-like lips. Pārvatī also manifested her feeling with her limbs, which were like flashing young Kadamba, and she stood bent sideways with bewildered eyes. Then all at once a flame of fire shot from Śiva’s third-eye, and consumed Kāma to ashes. Then Himāvan led his daughter by her hand and stretching his body, appeared like the elephant of the gods carrying a lotus-plant clinging to his tusks.

The wife of Kāma goddess Ratī, became unconscious and later lamented over her husband’s death fled leaving away this one whose life is dependent on you by forgetting love, like a current of water bursting the dam carrying away the lotuses. By whom that fresh blossom of the mango tree with its reddish green stems whose appearance is heralded by the warbling of the cuckoo, would be put to use as an arrow. The swarm of bees which you have put to use on numerous occasions as strings of your bow now with sorrowful notes seems to echo my own pitiable wailing caused by excessive sorrow. Having got back your charming physical
form, rise up and command once again the cukoos to continue as the messengers in love affairs with their natural ability in sweet talk.\textsuperscript{43}

She says to Smara that the decoration of her limbs with the flowers of the season still holds, but that handsome form of his is not to be seen. Here are the ashes, scattered in particles before the winds. She became alone when the tree of support is smashed by an elephant, the creeper falls down, Ratī wants to burn herself by jumping in to fire.

At this time there heard a voice "protect this body, which is destined to be united with the loved one for a river, whose waters are drained off by the sun, is restored its current at summer's end". Hearing this Ratī decided to wait till the end of that calamity, like the crescent of the moon, pale owing to loss of rays during day time waiting of the night.

Pārvatī told her noble father her will to stay in the forest and do penance to get Śiva as her husband. Hearing the daughter's decision Mena said that there is a great difference between her fresh youth and penance. The delicate śirīṣa flower can bear bee tread but not that of a bird.

Pārvatī went to the peak of Himālaya, the haunt of the peacocks and she started tapas with the permission of her father. Painted by the
flowers fallen from her hair, she slept on her creeper-like arm, as she occupied the altar. She kept two things as deposits in nature, her graces in little plants and her unsteady glances with the female deer. Animals in that forest loved one other, they gave up their natural antipathy and trees welcomed their guests with their fruit. Being dedicated to ascetic discipline, she did not bother the beauty of her body. Her body was fashioned out of golden lotuses by nature. Only water, which came to her unsought and the rays of the moon that is watery in form, became the means of satisfying her hunger not different from that of the trees.

During the penance of Pārvatī, changes occur in the environment and in her character. There the nature becomes her friend who is with her in all the conditions of penance.

अतनत्रिता सा स्वयमेव वृक्षकान्थारस्तनप्रस्खवग्मवर्ध्यत्।

guhādhipi vēṣāṁ pṛthamāptanmnāṁ n puṇjasāṭhyapāκarīṣyati। [ KS. V. 14]

Even though she was doing penance she watered the plants near the hermitage by breast-like pots. Even Skanda could not take away that motherly affection from those, which was nurtured by her for the first time. From this we can understand her motherly affection towards the trees.
Standing in water with determination she passed the nights of the month of paúṣa enduring the severe winds showering snow, pitying the cakravaka birds that got separated and crying for each other. Her face was as fragrant as lotus and with the shivering lower lips she seemed to restore the beauty of lotus flowers which were perished by the shower of snow.

स्वयं विश्रीण्ड्रमण्विरतिता परा हि काष्ठा तपस्यस्तया पुन।
तद्वर्यापक्षीणमत: प्रियंवदं वेदन्त्यपरण्विति च तां पुराविदः ॥ [KS. V. 28]

To subsist on leaves fallen from the trees is the severest form of penance, she even refused that and the people began to call her fondly as Aparñā.

Lord Śiva wants to test her devotion. One day an ascetic wearing the skin of an antelope and holding the staff of palāśa, possessed of clever speech, shining with the luster of Brahman and having matted locks entered her grove of penance looking as the personification of Brahmacharya, the first order of life. 44

The Ascetic, who was Śiva in disguise, tries to persuade Pārvatī to abandon penance and her faith in Śiva. But she is determined that only Śiva will be her husband. At last Śiva convinced her firm faith and he declares.
O beautiful girl, from now on am your servants bought by your penance. so said the god with the crescent moon on his head and soon enough she forgot her exhaustion caused by the austerities, for fatigue gives way to freshness due to the fruition of the effort. 45

Here we can observe a deeper understanding of the poet about the relation between man, divine and nature is enabled in this wealthy description of nature. Human interest is prominent and Mahādeva, Pārvatī, Kāma, Ratī etc., though divine in nature are bought with human feelings and emotions. While describing the penance of Pārvatī, Kālidāsa has again brought nature and human-beings under one umbrella.

The deers fed by handfuls of forest grains showered that much of confidence in her that she could compare and measure her eyes with them out of curiosity in the presence of her maids. 46
Pārvatī sent her friend to Lord Śiva, requesting him to honour the lord of mountains. Śiva then went to Saptarṣis with Arundhati. They bathed in the heavenly Ganges, whose waves carried scattered clusters of Mandara flowers, and were redolent of the odour of the ichor of quarter-elephants. Wearing pearl-sacred threads and golden barks and beads of jewels in their rosaries, betaking themselves to the life of sanyāsins, they stood as kalavṛkaṇās - upon the tusk of the primordial Boar, with their creeper-like arms along with the earth. They passed through the Oṣadhi prastna, the capital of Himālaya. On the way the citizens were made flags of cloth, yielded by the waving branches of kalpataru the glory of the poles raised over mansion. At night on crystal terraces, in drinking places, the reflections of stars become flowers-offerings. On cloudy nights, the love-iron damsels finding their way by the light of phosphorescent herbs, know not darkness. In the park on the skirts of that city, slept vidyādharas, who were way-travellers, under santānaka trees, and where outside it was situated the odorous Gandhamādana.

The mountain came to receive those worshipful sages from afar bending the earth under his weighty steps. Himavān was so named because he had metal-red lips was full had arms long as devatāru, and was by nature stone-chested. The lord of mountain, folding his hands,
occupied a seat himself, and addressed them, "your sight appears to me Rain without the appearance of clouds, fruit without the blossoming of flowers. I stand purified by two by the Ganges falling on my head, and by the water with which I have washed your feet." 47

The sages replied that the Himālayan rivers, flowing in all interrupted and limpid current, unchecked by the waves of the sea, sanctify people by their purity. Himālaya consents to the marriage between his daughter and Lord Śiva.

Pārvatī, standing by the side of her father, with her head hung low, counted petals of the lotus that graced her hand indicating her blush and happiness. Menā gave her consent to the object desired by her husband. 48

Here the elaborate preparations of their marriage is described. The cities were appeared to be heaven itself transferred to another place, where the Mandāra flower decorated the broad royal streets and where the buntings and flags of china silk flaunted the air, and it appeared to be the golden arches. The beauty of Pārvatī’s face, surpassing the beauty of the lotus with bees clinging to it, and the orb of the moon covered by clouds cut short all talk of comparison with her well known beautiful hair.
When her ornaments were removed she looked like a plant whose buds have yet to appear, like the night when the stars have yet to appear, or like a river where the birds have not nestled. She wore a fresh silken garment and shone as the shore of the milky ocean with a ball of foam, and with a mirror in her hand, she shone like the night of autumn. After the marital ceremonies enjoyed each other on the Malaya mountain, The elephants giving up their daily places, suck up in their trunks water infused with the scent of bits of sallaki tendrils, and in which bees are clinging to lotus flowers, for the performance of their evening activities. The peacocks were roosting at the top of the tree with his plumage shining like liquid gold, and who seemed to drink the vanishing light of the sinking day.

The sky in the east, being pervaded by darkness looked like a lake with little water left in it. The cool-rayed moon imitates the cakravāka pair, who are separated by a little distance. Image of the moon which shines like the ripe fruit of the priyangu, is reflected in the sky-lake and in the waters. The moon seems to kiss the mouth of the night who has closed into buds her lotus-eyes, collecting with his rays, as with his fingers, her hair in the form of darkness.

The seven mothers as they followed Śiva their ear ornaments swinging, turned the sky into a lotus-lake with their faces, red with the
rays of halo, which surrounded their heads. Gaṅgā and Yamunā waited upon the lord with 'Camaries' and although their river form was changed, they appeared to have flights of swan swooping down over them. Then Śiva and Pārvatī entered their palace, where they enjoyed marital happiness.\(^{49}\)

They went to Gandhamādana, where they indulged in various sexual pleasures. In the morning Śiva was awakened along with the bed of golden lotus flowers, by auspicious hymns sung by the kinnaras, who were thrumming on their vīna instrument musical notes in the ascending and descending order.

Here we can observe the descriptions of the natural beauty of Gandhamādana, dancing of peacock, the Sunset, Sun rise flowers- etc. are described very beautifully. Here we point out an investigation of eco-systems where the living organisms on their non-living environments are inter-related with each other. He depicts the life human beings like descriptions of nature.

Sporting on the ground of the Malaya Mountains, the southern breeze came, with its cool waves which have shaken the sandal branches and which favoured the filaments of the lavanga flowers.
In the Nandana Garden Śiva decorated her curling hairs with the Pārijāta flower. Having thus enjoyed the heavenly pleasure Śankara returned to the Gandhamādana hill while the sunshine was becoming red in the evening.50

The sky with the appearance of darkness in the eastern horizon looked like a dried up lake where in the mud has been exposed by virtue of sun having taken off the water in the form of its light. The western horizon with the limited reddish rays of the Sun lingering there on appears like a damsel decked with the Bandhujiva flower with red filaments forming her forehead mark.

Nature in *Kumārasaṃbhava*: Kālidāsa's Approach - Critical Remarks

In *Kumārasaṃbhava* we can see the description of nature in all cantos. This poem gives more importance to nature than *Raghuvaṃśa*. Because the story happens in Himālaya mountain. Here the I\textsuperscript{st} canto opens with the description of Himālaya and the birth of Umā and her youth. The II\textsuperscript{nd} canto explains the Gods who were troubled by the demon Tāraka, the appearance of Brahma and its solutions. The III\textsuperscript{rd} canto begins with the arrival of Madana and spring time descriptions. The IV\textsuperscript{th} canto explains the cry of Ratī. The V\textsuperscript{th} canto explains Pārvatī's penance in Himālaya and her getting the name Aparṇā. The VI\textsuperscript{th} canto Umā suggests
that her father will agree with her marriage with Śiva describes preparations for the marriage. The VIIth canto describes preparations for the marriage. The VIIIth canto describes the happy married life of Śiva and Pārvatī in the beautiful valley of Himālaya.

In *Kumārasaṃbhava*, Kālidāsa’s approach to nature has certain specialities. He is more mythical and imaginative in his descriptions and he is not much interested to give objective descriptions of natural phenomena. The poem starts with the long descriptions of Himālaya. But he does not indulge in the minute description of the Himālayan peaks, valleys, and its flora and fauna. Instead the divine form of Himavān is narrated with the suitable references to divinities. Kālidāsa gives the picture of the extraordinary mountain which is surrounded by history and mythology. Therefore Himavān is considered as a mountain having divine habitants along with what is best in the universe. The description of Himālayan nature rises from the ordinary to the super natural levels in Kālidāsa’s mythical narration. Kālidāsa wants to create in *Kumārasaṃbhava* not physical features of Himalayan mountains. He does not give much importance to correct or scientific observations of facts but his creativity visualizes environments which is semi-divine, sublime and highly imaginative. Kālidāsa’s Himālaya is a meeting place of natural phenomena, super-natural phenomena and poetic imagination.
Bestowing divine powers to the forces of nature and worshipping them had been the usual practices of the ancient people. In India this is recorded from the period of Vedas. In Purāṇas, Himālaya is personified as the mountain king, the father of Pārvatī. Kālidasā’s descriptions of Himālaya in Kumārasamābhava follows purāṇic patterns. As a poet he is concerned with the quality of Hymālayan nature and describes them as a suitable environment to the story of Pārvatī and her love for Śiva. Himālaya is the emperor of all mountains. He has a divine form. The mountain gives colourful minerals that are used by the Apsaras for make-up. Siddhas enjoy the cool shades of the clouds and they move to the peak of mountains to get sunshine, the Vidyādhara ladies use the bark of Bhurja trees for writing love letters. The holes of bamboos through which passes the wind from the mouth of mountain caves, produces music. In night the medicinal plant gives the light to the mountain caves where the hunters seek their ladies. The camari deer, waving their tails serve the mountain as the king of mountains. The Saptarṣis are collecting and caring the lotuses by directing the sun rays upwards while moving under on a lower level.

The Environment of Himālaya consists of mainly plants like Devatāru, minerals, pearls and jewels, shades of clouds, slopes of
mountain, rain and sunshine, very high peaks, elephants and lions, hunters, essence of minerals, Bhūrja trees, red spotted elephants, bamboo forests, wind, caves breeze, sarala trees, fragrant valleys, forest dwellers, blocks of snow, caves filled with darkness, blazing sun, plenty of camari deer. Himālaya is a favourite habitat of holy men, siddhas, vidyādharās, kinnaras, hunters, forest-dwellers, sages, vidyādharā ladies, apsaras etc.. It is vibrant with the various activities of living-beings the youths making love, siddhas doing penance, elephants rubbing there skin, hunters hunting the lion, forest dwellers, engaged in love-sports, camari-deer waving their tails, kinnara ladies visiting the snow-mountains, saptarṣis collecting flowers for their worship etc...

In the 8th sarga of Kumārasamabhava Śiva and Pārvatī spends their time in the Gandhamādana mountain. As we have seen Kālidāsa describes the sunset and the moon rise. Śiva shows beautiful sights of nature to Pārvatī and lives there with happiness. The changes of the forest environment during the sunset and the behavior of forest animals etc.. are keenly observed and beautifully portrayed by the poet. Poet tries to convey the beauty of Himālayas to the readers through various pictures of the landscape and organic life of the Himālayan forest.
The following changes occur during the sunset. The water-falls in the Himālayan rivers lose their luster of rainbows created by the sun rays passing through the water drops produced by the fall of water. In the lakes the chakravāka couples eating the lotus-petals leave their food as they could not see each other. The elephants drink water from the lake to quench their thirst as they were eating the palm-leaves from dawn to dusk. The setting sun produces long golden-bridge on the surface of water because of the reflection of this golden waves. The herds of wild hogs after lying in the muddy ponds during the day time come out of it. The peacock looking of the sunset as they it were drinking the sunshine. The eastern horizon looks like a dry-lake in which water has been absorbed by virtue of the heat of the sun. The hermitages gives a charming sight that the cows were returning to the courtyards of the huts and the bottom of trees wet with the sprinkling of water. The lotus, although closed like a bud leaves a little hole for the bees. These pictures show the organisms in the natural habitates. During the twilight the wild animals come to the lakes and rivers to take water. The birds become still on the trees. The bees rest on the flowers. The animals goes to their place to take rest. The forest dwellers make fire to get light and heat during the night. Kālidāsa shows changes in the forest during the time of the end of
the day and the various responses of the living things. These together constitute a rich picture of Himālayan sunset which Kālidāsa relates to the various life forms with extra-ordinary beauty. It is interesting to note that Kālidāsa does not try to separate the object of description from its natural environment.

Except two or three verses which carry some mythical allusions to Sun God almost all the verses give realistic pictures of natural phenomena. Kālidāsa then gives a beautiful picture of moon-rise. He describes the appearance of things of nature in the moonlight and also the feelings caused by the sight of moonlight and the rising moon. Eastern horizon at moon-rise is seen as if covered by the pollen of ketaka blossoms. The moon with stars hidden behind the Mandara mountain appear like bride Pārvatī surrounded by young friends, listening to his (Śiva’s) speech from behind. The eastern quarter prompted by the night reveals the moon like a secret. The moon shining with the brilliance of a ripe phalini fruit having marked both the sky and the water in the lake as reflection is seemed to a pair of cakravāka birds. The rays of the moon look like an ear-ornament which is possible to nit by the tip by nails. The moon, seems to kiss the face of the night after collecting together the darkness with his rays as if he collected her hairs, while her lotus-eyes remain closed like buds. The
surface of the sky with the darkness is appearing like the Mānasa lake becoming clear after it was made muddy by the bathing of elephants. The moonlight is restricted to the lofty things while the darkness is limited to low places. Surely the creator himself has assigned places to the high and low. By the drops of water coming from the moonstone at the touch of the rays of the moon, the peacocks were awakened on the tops of trees situated in its slopes. The moon, with his rays falling on the tops of the Kalpavṛkṣa seems to be actively engaged in stringing a necklace. The moonlight appears on the mountain having high and low regions like the decorations of ashes on the body of an elephant. The lilies having drunk the juice of luster from the moon and unable to contain within bursts into blossom right from the root of the stalk emitting all of a humming of bees. The silken garment and the bright moonlight together made a confusion that only could be removed by the breeze.

Here the rising moon is compared to a lover. The actions and feelings of lover is super imposed upon the moon. The personification of natural phenomena of moon-rise is very clear in these descriptions. Kālidāsa is a adept in this type of natural description. This brings together the things of nature and human beings. Human qualities, thought and feelings are attributed to the natural objects. Thus a special type of
relation is established between the human and non-human. Kālidāsa’s poetry is rich with the humanizing characteristics.

The quarters release the moon as somebody reveals a secret kept hidden for a long time. The moon, contacting the eastern sky during the twilight, is seen as a lover who kisses the face of his lady. The lilies having drunk the juice of lustre from the moon and unable to contain within bursts into blossom right from the root of the stalk emitting all of a sudden the humming of bees. The moon united with the usual twinkling star appears as a bridegroom in union with a newly wedded damsel, who trembles during his embrace. Thus everything connected with moon is coloured with human emotions.

These treatment of emotions related to natural phenomena is considered as a poetic device in Sanskrit poetics that produces aesthetic sentiment and aesthetic pleasure. Bharata’s Rāsasūtra states that Rasa is manifested by the proper combination of vibhāva, anubhāva and Vyabhicāribhāva. The Nātyaśāstra divides vibhāva in to two. Uddīpana vibhāva and Alambanavibhāva. Alambanavibhāva are the real persons depending whom the emotions etc. are portrayed. Uddīpanavibhāva are the things and situations that increase the sentiments like śṛṅgāra, hāsyā, karuṇa, raudra, veera, bhayānaka, bheebhalsa, athbhuta etc.. The nature
and environment in the Sanskrit poems and dramas function as the Uddīpana vibhāva for example, in the case of Śṛṅgāra rasa the emotion of love is incited by the graces of nature. According to Natyaśāstra sombhoga śṛṅgāra or love in union is produced or depends upon some positive natural features like the seasons, flowers, make-up items, decorations like bangles, friends like buffoon, pleasures like music, special courses etc.. Nature plays an important part in the production of human emotions of love, fear, wonder etc.. The sight of forest produces fear, and the phenomena of nature like sunset etc.. create the sentiment of wonder. These natural elements can also enhance the already existing love, fear etc.. if the poet incorporates these descriptions in the proper places of a kāvya or a nāṭaka.

Indian poeticians believe that nature can influence and determine the moods and sentiments of living-beings. In Sanskrit Literature emotions are deeply caused or influenced by natural phenomena. Feelings which are residing in the mind in a potential or unrevealed manner are energized by the natural components. Nature gets control of human life and emotions. In the Kāvyas and Nāṭakas of Kālidāsa humans take part in the great field of emotions which is extended to the whole living beings including the macro and micro organisms. Man becomes a member of the
living-beings and also a part of nature, sharing the common fountain of feelings.

The actions of beings living on the Himalaya at the sudden outburst of the spring season are described Kālidāsa in canto III. As mentioned earlier the plants, animals and insects forget everything and begin to celebrate the season with their pairs. Kāma or love is the force that commands their life during this time. Kālidāsa keenly observes the changes in nature and the peculiar behaviors of the loving couples of different species. These living-beings express their love similar to the human beings in various ways. In one of his verse Kālidāsa expresses that the male and female beetles take honey from the same flower. This shows their love for each other and their sharing attitude as humans have.

In other words he shows that human and other beings often behave in the same way when they are afflicted with love. The she-elephant gives the sweet and fragrant water of the lotus lake to her tusker, the cakravāka bird gives the tender lotus ring to his wife. Such beautiful pictures of love in the animal world depicted by Kālidāsa who creates an environment of love in the forest that passes also to the divine and human residents of the forest. A beautiful picture of love of creepers and trees are as follows:
The trees got the embrace of the creeper shining with full breasts of thick bunches of flowers, attractive by the pear-like tender leaves serving as lips and bent down with foliages.\textsuperscript{52}

The palāśa buds, extremely red and curved like the young moon, not being blossomed, shines, like red marks of nails on the forest. Sites united with the vernal season.\textsuperscript{53}

This verse personifies spring season as a lover and forest as a lady. The red buds of palāśa trees is imagined as marks of nails inflicted by the lover on the maidens body. On another occasion Kālidāsa pictures the vernal beauty as a beautiful woman.\textsuperscript{54}

The Vernal Beauty displayed on her forehead a tilaka artistically painted with black pigment in the shape of the bees that swarmed over it. ornaments her lip in the form of the young mango leaf with a red tint mellow like the light of the morning sun.\textsuperscript{55}
The untimely arrival of spring season in Himālaya causes disturbance even the disciplined servants of Śiva and their minds become uncontrolled.

लतागुण्ड्रारागलोकवन नदी वामप्रकोष्ठापितमहमेवः

मुखापितकामुसन्तानेब मा चापलायेति गणानन्तनेषु || [KS. III. 41 ]

Nandi, Standing at the entrance of the creep bower, with a gold staff resting against his left forearm, checked the Gaṇas, ordering them not to be mischievous, by the sign of his forefinger placed on the mouth.56

Śiva's forest was dark and still, but there appears Pārvatī the personification of spring season decorated by colourful flowers. Here Pārvatī appears as the daughter of nature and the embodiment of the beauty of nature. This part is full of love and devotion to Śiva. When she saw Śiva, she worshipped him with the flowers, which her friends, collected and served in the starting of spring season, and she offered a rosary of the seeds of lotuses grown in the Mandākinī, and dried up by the rays of the Sun. Śiva received her worship, and looked at her face and was moved as the sea at the rising of the moon.

The well-known philosopher and traveller, Humboldt, pronounces the following judgement. "Kālidāsa is a mastery describer of the influence
which nature exercises upon the minds of lovers, Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations". M.R. Kale recording the above opinion adds that Kālidāsa excels other poets in his description of the sublime and the beautiful. 'It is a principle recognized by all modern critics that nature must be the life and essence of poetry' and in respect of this Kālidāsa may be said to be essentially a poet of nature. He describes with most effective touches the gorgeous scenery of the mountain Himālaya. Its snow-clad and mineral covered summits, the peaks where sunshine ever reigns, the fragrant and cool breeze blowing there, the wilds with the hunters, the musk-deer, the potent herbs shedding lustre at night, the camara deer, the Mānasa lake, and the description of the Ganges and the peaceful hermitage-life is very striking and life-like.57

Pārvatī abandons material pleasures and turns the route of penance. To win the part of Šiva after he had burned Mahādeva and disappears for the Himalayas, she seems calm and lead a devoted life suitable foe the hermit. She takes care of the environment, and proves that spiritual love and compassion can control of the desire. She learns to destroy the evils of mind and lead a determined life of a girl who aspires for the union with God.
Pārvatī abandons luxurious life and leads a simple and natural life. She lies on floor of the hut and sleeps well. She left sportive gesture to the creepers, and her unsteady glances to the female deer. Such changes happens to the character of Pārvatī and she begins to live in different way and establishes special relationship with nature. Her fingers were injured while blades of darbha grass were collected for worship. She stopped decorating her face and playing with balls. She gave the mothers affection to the trees. To the fawns, she gave handful of forest grains. Because of the greatness of her penance the animals leaves their enmity. Trees produce enough fruits and flowers.

Later Pārvatī turns to severe penance. During the noon-time of summer she stood looking at sun while there were fires lit around her. In the winter season she stood in icy-water meditating Lord Śiva. Here Pārvatī uses natural forces to inflict pain and suffering to her body. She overcomes the hard conditions of nature like strong rains, severe heat and cold. She faces the nature and by controlling her senses wins the nature in order to reach the ultimate aim, the union with the Supreme lord.

Conclusion

In this chapter the two Mahākāvyas of Kālidāsa are examined: the Raghuvamśa and Kumārasaṃbhava. In addition two khanda kāvyas
namely *Rtusaṃhāra* and *Meghadūta* are also dealt with. It is a fact that nature is the theme of his Khanda kāvyas. In *Rtusaṃhāra*, the influence of the six seasons namely Griśma, Varṣa, Śarad, Hemanta, Śīśira and Vasanta on earth. Humans and other living-beings has been described. The change of climate and transformation of elements in nature initiate peculiar reaction, links, life-styles and behaviour pattern in the living-being. Kālidāsa makes diversity of nature a subject of his special study and gives vivid pictures of life in harmony with nature, adjusting to heat and cold etc., throughout the cycle of seasons.

In *Meghadūta* beautiful landscape, plants, animals and human-life related to them are described. In this poem everything in nature is endowed with life. The cloud messenger travels from central India to Himālaya and the change in nature and human-beings. The ruin causes is depicted by Kālidāsa using a unique poetic form. This chapter further analyses the Mahākāvyas *Raghuvaṃśa* and *Kumārasaṃbhava*.

In the opening part of *Raghuvaṃśa*, Kālidāsa presents the journey of King Dilīpa, and his wife Sudakṣiṇā to the forest. Their life in the Himālaya forest at the hermitage of Vasiṣṭha looking after the cow Nandinī gives enough scope for Kālidāsa to create pictures of natural life in the forest, Dilīpa learns the lessons of humility and unselfish service to the
living beings. He is ready to sacrifice his own life to protect a cow from the clutches of a lion. Here a Devatāru tree is considered by Śiva as his own son Skanda himself. Tree and plants are treated by the Gods and goddesses as their own son/daughters. After worshipping the cow, king Dilīpa grazes her in the valleys of Himālaya. The king follows her as a shadow. In the forest near the hermitage of Vasiṣṭha the animal did not oppress the weak. Forests are full of different creatures. Holes of bamboos when filled with air produce sweet music. Deers squat on green meadows hear the hermitage. This world is without fear and hindrance. Different rivers Śoṇa, Gaṅgā, Tamasā are also mentioned in it.

*Kumārasamādhava* opens with a description of the mountain Himālaya which has all the greatness and loveliness of nature. The description of Pārvatī also contains several beautiful images from nature. The penance of Pārvatī in different seasons, changes occurring to her physical and surrounding nature etc... are impressive. Even though she was doing severe penance, she watered the plants, near the hermitage by her own hands. After her marriage with Śiva life’s happiness prevails in mount Gandhamādana, the dancing of peacocks, sunset, sunrise, plants and flowers etc... are described very beautifully.
Notes:


3. Ibid., p.665.

4. Ibid., p.673.

5. Ibid., p.677.

6. Ibid., p.682.


8. Ibid., p.222.


10. Ibid., p.229.

11. Ibid., p.242.

12. Ibid., p.245.


15. Ibid., p.381.

16. Ibid., p.388.
17. Ibid., p.391.
18. Ibid., p.397.
19. Ibid., p.403.
20. Ibid., p.403.
22. Ibid., p.418.
23. Ibid., p.422.
24. Ibid., p.424.
25. Ibid., p.414.
26. Ibid., p.420.
27. Ibid., p.438.
28. Ibid., p.439.
29. Ibid., p.506.
30. Ibid., p.506.
31. Ibid., p.511.
32. Ibid., p.512.
34. Ibid., p.40.
35. Ibid., p.41.
36. Ibid., p.41.
37. Ibid., p.42.
38. Ibid., p.42.
39. Ibid., p.43.
40. Ibid., p.47.
41. Ibid., p.45.
42. Ibid., p.69.
43. Ibid., p.80.
44. Ibid., p.93.
45. Ibid., p.103.
46. Ibid., p.90.
47. Ibid., p.114.
48. Ibid., p.118.
49. Ibid., p.130.
50. Ibid., p.125
51. Ibid., p.128
52. Ibid., p.69.
53. Ibid., p.67.
54. Ibid., p.54.
55. Ibid., p.59.
56. Ibid., p.181.