CHAPTER IV

KAVISAMAYAS ON FLORA-FAUNA-NATURAL PHENOMENA-COLOURS

The Kāvya literature in Sanskrit, in general and Kālidāsa's poetry in particular, opens up a world characterised by deep relation between man and Nature. Relation is not the one of enmity and conquest as the case in the modern world, it is rather a good understanding that make the relation beautiful. The poetry of Kālidāsa lays bare a creative world wherein Nature, its Flora and Fauna are treated as friends, philosophers and guides of humanity. Kālidāsa's imagery opens up world with oceans, rivers, mountains and woods which appear with their love and presence in poetic garbs. One of the traits of Kālidāsa's poetic art is its irresistible fascination to Nature in general and to mountains, hills, meadows, hermitages and forests in particular. The present chapter tries to categorize Kālidāsa's poetic convention as the following:

i. Flora

ii. Fauna

iii Natural phenomena

iv Colours

4.1 Flora

Flora is the plant life occurring in a particular region or time, generally naturally occurring or indigenous - native plant life.
4.1.1 *Vanadevatā* or Sylvian deities

4.1.1.1 *Vanadevatā* or Sylvian deities

It is a poetic convention. It comes in the third Canto of *Kumārasambhava*. Kālidāsa describes the appearance of Pārvatī before Śiva in a dramatic manner. The poet says that Pārvatī was suddenly seen before Śiva accompanied by Sylvian deities.

अनुष्ठानों वनदेवताभ्यामवदशस्त्र स्थावराजकत्वा।(*KS*. 3. 52)

The poet conceives that the *Vanadevatās* are the friends of Pārvatī and this has been referred to in *KS*. (1. 58; 6. 39), *RV*. (2. 12; 9. 52) and also in *AS*. (4. 4).

4.1.1.2 अन्येष्यो वनदेवताकरततैग्रापवंभागोंत्वितः। (*AS*. 4.5)

4.1.1.3 जाते झालिनन्दिकुण्डा कुण्डिकसम्बन्धमानवंसि त्रिवनदेवतामि। (*AS*. 4)

At the time of the departure of Śakuntalā to husband's home Gautamī tells her that the *Vanadevatās* or Sylvian goddesses have permitted her to depart and she asks Śakuntalā to salute those divinities.

4.1.1.4

स कीर्तकृत्यसंज्ञुणर्थः सुमुखीर्यत्ववदशस्त्रकृत्यः।

शुचिराव कुञ्जे वशः स्वमुखीर्यत्वमानं वनदेवतामि। (RV. 2.12)

The poet conceives in *Raghuvaṃśa* (2. 12) that the *Vanadevatās*, the sylvian nymphs were singing the glory of Dilīpa from the bowers of the forest. This poet convention is beautifully made use of by Kālidāsa in several contexts.
4.1.1.5

Vanadevatā or the sylvian deities are assuming the form of creepers and they had their glances in black bees. Vanadevatās is a poetic convention.

4.1.1.6

Lotus and Bees

Poets normally bring out a correlation between the lotus and bees. The ninth verse in Canto five describes how the heroine’s face looks pretty by her adorned tresses and also by her matted hair. Then the poet says how a lotus looks beautiful not only by the presence of swarms of bees but its union with moss. The correlation between the lotus in full bloom and the swarming bees is a poetic convention which is seen employed in several places in Kālidāsa’s poetry.

4.1.2 Sending messages to cuckoo by spring

Poārvatī, having sent a word to Śiva as to the course she was to adopt, stood silently waiting for marriage, just as a young mango tree stands expecting the advent of summer (when it is about to set in), sending the call for it through the Kokila. The notes of the cuckoos always herald the spring.
Here, in this context, envisaging Pārvatī as a young mango tree who stands expecting the advent of summer is itself a very beautiful *Kavisamaya*.

### 4.1.3 *Kalpavrksa*

#### 4.1.3.1 *Kalpavrksa*

रत्नसूचना: प्रवर्ज्ज्या: कल्पवृक्षा इवान्यित्ता॥ (KS. 6. 6)

Here the *Rsis* are compared to the *Kalpavrksas* or the wish-yielding trees of the Heavens which bore strings of pearls and jewels. It is considered to be a *Kavisamaya*.

#### 4.1.3.2 *Kalpavrksa*

यत्र कल्पुवृक्षविग्लोक्तविन्द्रपेशुकः॥

gृहवचनचितास्त्रीयोपरादनिर्मिता॥ (KS. 6.41)

#### 4.1.3.3 *Kalpataru*

पुरा शाकमुफस्थाय तवादेऽप्रतियाज्ञ्यत॥

आसीत्कल्पतहच्छायामास्यता सूर्भिः पद्म॥ (RV. 1. 75)

#### 4.1.3.4 Flowers showering from the *Kalpadruma*.

अथ प्रभावोपनते: कुमारः कल्पुमोत्तथेवक्रियं पुष्पः॥

उवाच वामी दुनानन्यभावि: संवर्धितोऽस्थूतारहार॥ (RV. 5. 52)

Here the showering of flowers from *Kalpadruma* the celestial tree of heavens upon the prince (*Aja*) is a poetic convention. The wish yielding nature of *Kalpadruma* is frequently mentioned in Kālidāsa's poetry.
4.1.3.5 *Ratiphala* taken from *Kalpavr̥kṣa*

While describing *Alakā*, where the residence of Yakṣas beloved is situated, the poet says that the Yakṣas in *Alakā* taste the wine called 'Ratiphala' yielded by *Kalpavr̥kṣa*. *Kalpavr̥kṣa* is a poetic convention. According to *Amarakośa* there are five such wish yielding trees.

4.1.4 The *Santānaka* tree and *Gandhamādana* mountain

The *Santānaka* tree is considered to be one of the five trees of heaven. Gandhamādana Mountain filled with odoriferous herbs is known to be one of the five pious trees found only in heaven. This is considered to be a *Kavisamaya*.

4.1.5 Aśoka

4.1.5.1 Aśoka

The description here is based on a well known poetic convention. The poet thinks Aśoka will blossom if it is struck by the feet of lovely damsels. Their feet shall be duly adorned with red sandals. They will also wear anklets. The poet beautifully describes the longing of trees for the touch
of a lovely woman as much as a man longs for her embrace. This is accepted as a popular poetic convention.

4.1.5.2 Aśoka

अपूर्ण एवं पब्बराणे दोहदस्य मुकुले: संनद्दास्तपनीयाशोकः। (MA. IV. p. 158)

Aśoka tree flowers within five nights. The blooming of Aśoka tree by the touch of Mālavikā's Dohada feet is considered to be a famous Kavisamaya.

4.1.5.3 Aśoka tree mourns with its flowers

समरतेव संशब्दनुरुः चरणांश्रपमन्युद्वभम्।

अमुना कुसुमाश्रुवविषणा त्वमशोकेन सुगतिः शोच्यसे॥ (RV. 8. 63)

Here lies a beautiful Kavisamaya, that Aśoka mourns her with its flowers for tears, remembering the unique favour of its being kicked by her (Indumati).

4.1.5.4 Aśoka tree

रक्तशोकःक्षणकिस्मतेः: केरसर्दाय वातः:

प्रत्यासनं कुरत्मुत्तेमर्मचीमण्डपस्य॥

एकः सर्वास्तं सह मया वामपादभिमिलिः

कालश्नयूः वदनमदिरा दोहद्वजनास्त्या॥ (MD. Uttaramegha. v. 18)

There is a pleasure mountain in the vicinity of Yakṣas home where there is an Aśoka tree waiting for a touch of the left foot of his beloved. The
Kurabaka plants also wait there for mouth full of wine from her under the pretext of a Dohad.

4.1.6  Moon Lotus

4.1.6.1  Moon Lotus

"The Sun does not cause the moon-lotus to fade so much as he does with the moon". The Sun does not cause Kumudvatī (moon lotus) to fade so much as he does the moon. The Kumuda blossoms during night when the moon rises but it does not blossoms during day time. This is a natural phenomenon and it also is a poetic convention.

4.1.6.2  Kumudam blooming by rays of moon.

The moon Lotus does not bloom by the rays of Sun, but by the rays of moon. It is a poetic convention.

4.1.7  Moon is considered to be the Lord of Herbs

4.1.7.1  Moon is considered to be the Lord of Herbs (medicinal plants)

"On one side the lord of flora (the moon) is going to the peak of the western (lit. setting) mountain, and on the other is the Sun having Aruṇa as
his precursor. By the simultaneous rising and setting of the two luminaries this world seems to be governed in its transitions." The moon is considered to be their lord because they are supposed to thrive under the influence of moon light.

4.1.7.2 ओषध्याः

तमाहीतीनासुधमदवर्णनं प्रजा: प्रजाधिवर्तकथिताः।
नेनेः: पपुशविगितात्र्वमुद्वितवद्रव्यं नाथसिवोष्धीनाम॥ (RV. 2. 73)

The moon is referred to as the *auṣadhiśvaraḥ*

त्यसिः मया चुताहुर दृश्यः: कामाय गृहीतात्माने
पञ्चा:नपञ्चात्मस्य: पञ्चाभ्यमिक: शरो भव ॥ (AS. 6. 3)

The mango blossom, the best of the five arrows of Kāmadeva.

'Here do I offer you, O Mango-blossom, to the God of love, who has taken up his bow. Do you become the most effective arrow of his five, having for your mark the young wives of men journeying abroad.'

The reference here is to Kāmadeva and the mango blossom which is the best among his arrows.

4.1.8 नन्दनवनः (Celestial garden)

4.1.8.1 नन्दनवनः (Celestial garden)

नन्दनवनाः- एतस्मग्रन्दनवनेकदेशः इव प्रमदनवनेवतीर्य प्रामस्यावः॥(VU. 2. p. 106)

Nandanavana is the well known celestial garden of the lord of heaven. It can be considered as a poetic convention.
4.1.8.2 नन्दनवन:

विद्वानकः-दिश्या चिःक्ष्य कालस्येर्वेशिशाहयो नन्दनवनप्रमुखेश्वे देवतारण्येश्वे विहहत्य प्रतिनिध्वतः प्रियवच्यः। (VU. 5. p. 218)

4.1.9 Śami tree

4.1.9.1 Śami tree

निधानगभीमिव सागराम्बरां शामीमिवाभ्यतन्तरलिनपावकाम॥।।।

नदीमिवान्तः सलिलां सरस्वतीं नृषः ससल्वा महिषीममयतः। (RV. 3. 9)

In Raghuvamśa (3. 9) the poet compares Sudakṣīṇā the child inside to the Śami tree with fire lying concealed inside.

Fire is believed to reside in the Śami tree. This is a poetic convention perhaps the fact that branches of Śami tree were used to produce fire by friction for on sacred occasions.

4.1.10 Bakula flowers

Bakula flowers blossoms because of the longing of wine from the beauteous lips of beautiful ladies.

यक्षान्त्यांनिविवशितविध्या भगवंशकैमिते क्षणवृत्तयः

दृष्टशुरुवचनीति वन्देवताः सुनयनं नवनन्दिकोस्तथम॥ (RV. 9. 52)

It is a beautiful Kavisamaya that the bursting of blossoms of the Bakula tree from which wine from a beautiful lady's lips touched is a well known one.
4.1.11 Convention regarding lotus as the abode of Lakṣmī.

Here Lakṣmī is seated on lotuses. It is also considered that both lotus and Lakṣmī are evolved from water. So perhaps this may be the reason that the poets describe lotus as the abode of Lakṣmī. This is traditionally accepted as a *Kavisamaya*. Rājaśekhara does not approve this but Kālidāsa made use of this convention here in a beautiful manner.

4.2 Fauna

4.2.1 Cātaka bird

4.2.1.1 Cātaka bird

Here Vidušaka himself considered as a silly Cātaka longed for a drink of water from the thunder dark clouds. Cātaka is a bird which according to poetic convention, have no access to water found on earth and hence it entirely dependent upon rain-drops for quenching thirst.
Here there is a reference to Cātaka bird.

4.2.1.3 *Cātaka* bird.

There also is a reference to *Cātaka* bird.

4.2.1.4 Craving for water of the rain - bird *Cātaka*.

It is seen usually in rainy season in India and disappears in autumn. This bird is often referred to in Sanskrit literature because it entirely depends upon clouds for water.

4.2.2 *Haṁsa* bird

4.2.2.1 *Haṁsa* bird

*Haṁsa* (swan) is the favourite bird of Sanskrit poets and it is very often referred to by them. *Haṁsa* are said to have the power of separating milk from the water. They are described as feeding upon bits of lotus-stalks.
and a migrating to the Mānasa lake once a year in the rainy season. Since it separates the water from milk, Haṁsa is considered a beautiful Kavisamaya.

4.2.2.2 Swans take milk and leave out the water mixed there in

The concept that swans have the peculiar and mysterious skill to separate water and to drink only milk from a mixture of milk and water is a favourite one for Sanskrit poets. This is a well known poetic convention.

4.2.3 Nāgakanyā

4.2.3.1 Nāgakanyā

Nāgakanyakā - The Nāgas are described as semi-divine beings, having a human face with the tail of a serpent and the extended neck of Cobra. Their females were particularly beautiful and some of them intermarried with men. Nāgakanyā is considered to be a poetic convention. (4, p. 307)

4.2.4 Serpents with jewel lusters on their head

(KS. 2. 38)
The serpents possessing jewels on their heads is a poetic convention. The present verse is referring the serpent’s blazing jewel lusters on their head, lead by Vāsuki, and wait upon Tārakāsura.

**4.2.5 The glances of deers**

 пу́न्तष्टोऽतित्तिरित्यस्मुनि विद्यायिनी शारीरिका द्वियम्।

 चतासु तन्ते निभातस्य स्वतः पलतार्योधिकरः हरिणायानासु च।। (KS. 5.13)

The poets always compare the lovely, long and unsteady glances of women with those of deers. This seems to be a poetic convention. The poet brings in a beautiful concept when he says that Pārvatī under vow, had deposited to be taken back two things namely her sportive gesture with the creepers and her unsteady glances with the female deers.

**4.2.6 The hermitage and warring animals**

 विरोधितस्यविनिक्षितपूर्वंतत्वः तुमेष्यशास्त्रिव्यक्तितात्विषिदति ति।

 नवोत्जाभ्यन्तरसंभृतः तपोवनं तथं कुम्भवेण पावनम्॥ (KS. 5.17)

The concept that the traditionally and habitually warring animals give up their mutual animosity seems to be a poetic convention. It is used in several places in Kālidāsa's poetry. The poet describes how the warring beasts abandoned their mutual enmity in the presence of Pārvatī's hermitage.

**4.2.7 Pārvatī's sympathy towards Cakravāka birds**

**4.2.7.1 Pārvatī's sympathy towards Cakravāka birds**

 निनयोऽसात्यत्राहिमोक्षतिराणिला: सहस्त्रार्जुनीद्वस्ततपरा।

 परस्पराकन्तुनिन चक्रवाकोऽ: पुरो विवेषु मिठुने क्रमावतति॥ (KS. 5. 26)
While describing the penance of Pārvatī, Kālidāsa tells us how Pārvatī was determined to stand in water passing the nights in winter. She was then pitying the pair of Cakravadaka birds who were sitting before her, separated and craving for each other. The Cakravadaka birds are the symbol of love in separation, is a very well known poetic convention.

4.2.7.2 Cakravadaka bird - Śakuntalā's departure

शुकुन्तला- हत्या पञ्चय। निलमनीपत्रातिरिमणि सहजचरपश्यत्यातुरा चक्रवाक्वार्टतिदुक्करमहं करोमीलत। (A.S. 4. p. 150)

The context here is Śakuntalā's departure to her husband's home. Śakuntalā tells Anasūyā that, the female Cakravadaka bird, unable to see her mate who is concealed by Lotus leaves, is anxiously crying out for him.

4.2.7.3 Cakravadaka bird

रथाषनाश्रीरिव भाववन्धनं वभूव यत्वेमपरस्मारायम्।

विभक्तमण्डकुतां पत्तयोऽपि वर्षाचतुर। (RV.3. 24)

The poet describes how the love between 'Sudakṣiṇā and Dilīpa' the king and the queen like that of a pair of Cakravadaka birds. Poets suppose that the very separation of the Cakravadaka birds creates longing in each other and thus it always increase the love for each other. Cakravadaka bird thus symbolizes the ideal conjugal love is a well known poetic convention which is seen made use of by Sanskrit poets.

4.2.7.4 Cakravadaka bird

पदय पक्षनाश्रीरिव पिरायत्विषा विम्बलााङ्कितवियत्वसरोभ्यसा।

विप्रकृतविवर्ण हिंदोधर्मा चक्रवाकिच्युरं विभावते। (KS. 8. 61)
In this Śiva is describing to Pārvatī that the right fruit of 'phalini' plant are golden yellow in colour. The same is the colour of Cakravāka birds, and also of lunar orb just after it has risen. There is the one orb in the sky, while another the reflection of it is visible in the water of the lake, these two orbs are likened to be pair of Cakravākas who, it is well known, are described as being separated at night. This separation of Cakravākas is a Kavisamaya.

4.2.8 The serpent and its Gem Jewelled in its hood

अत्भवशोकाभिभवकालाकृतिसन्मानं सुभुरुक्तं: पितुमुखः।

पराभिभाषा न तत्त्वार्थं कर्तं प्रसारये प्रत्यथर्गंगलंवृत्तः॥ (KS. 5. 43)

The Brahmacāri tells Pārvatī that there cannot be any insult for her from strangers and asks her who can stretch his hand to snatch away the jet of the lustre of the serpent's gem. The idea that the serpent is endowed with a gem in its hood is a poetic convention seen throughout the Sanskrit literature.

4.2.9 Valāka birds and clouds

मन्दं मन्दं नुदलितं पवनशानुसृतं यथा त्वां

वामध्यायं नदलितं मधुरं चातकस्ते समग्नं:।

गर्भाधानक्षणं परिच्याच्याच्यानतमावधमात्मा:

सेविष्यन्ते नयनसुभंगे खे भवन्ते बलाकान:॥ (MD. PM. 10)

The concept that the Valāka birds conceive by the touch of cloud is a beautiful Kavisamaya in Kālidāsa's expression.

Poets conventionally attribute to clouds, the faculty of impregnating the female cranes at the time of the gestation of the cranes in the rainy season.
The aptness of the use of the *Kavisamaya* on the context is remarkable because of the thematic peculiarity of *Meghdūta*. It is but natural that such conceptions originate from the mind of the love-lorn young hero.

4.2.10  **Peacock cry**

*The poet says, there may be delay of the cloud on every mountain fragrant with *Kuṭajā* flowers; greeted by Peacocks with eyes full of tears of joy with their cries made to serve as words of welcome. The peacocks are in the habitat of dancing in every season but the conception is that they would be happy and will dance only in rainy season. The poet here describes how rainy season is an occasion when not only the peacocks, but also all living creature attain new vigour and vitality. The cries of joy and dance of no other bird in rainy season are taken to be a poetic convention. Only the peacocks are given such a privilege. The Sanskrit literature has got abundant references to this poetic conventions, its origin is because of the close observation of the nature in rainy season, when peacock shriek at the advent of rainy season.*

4.2.11  **Surabhi (Kāmadr̥ṇu)**

*Kāmadr̥ṇu* is a poetic convention.
4.3  Natural Phenomena

4.3.1  Raindrops falling in shell turns to pearls

जलमिव समुद्रशुक्लो मुक्काफल्तो पवेदस्य !(MA. 1. 6)

It is seen that the skill of the teacher, when imparted to a worthy object, attains greater excellence, as the water of a cloud when dropping into a sea-shell, acquires the state of (is converted into) a pearl. The convention of rain drops turning into a pearl is a beautiful poetic convention.

4.3.2  Candrakānta stone

चन्द्रकाेंत जलकिन्तुर्मिरीऽः !(KS.8. 67)

4.3.3  मृगतृणिका (Mirage)

यते ताचन्मृगतृणिकाया निवर्तत्वं व वस्यम् !(VU. 2)

The word Mrgatṛṣṇikā figuratively indicates the pursuit of an illusionary or unattainable object. In the Praveśika of second Act of Vikramorvaśīya, Vidūṣaka tells Nipuṇikā that he will try to wear Purūravas means the pursuit of mirage. The Vidūṣaka here refers to the new found love towards Urvaśī disregarding the queen. It is an optical illusion caused by an unequal refraction of light.

4.3.4  Śaśāṅka

उद्धुभत्वशाशांतम्रीविभिन्नताः दुर्मिितः प्रतिसारितः !(VU. 3. 6)
Šaśānka the synonym of Candra is a well known poetic convention. The notion that bearing the mark of hare on it seen made use of poets on many occasions. The word is dissolved thus: शश: अद्वैते यस्य सः।

4.3.5 Moon as the crest jewel of Lord Śiva (Candraccūḍa)
हरच्छानिधित्वात्मने नमस्ते। (VU. 3. 7)

Lord Śiva bears the moon as the crest jewel is a Kavisamaya.

4.3.6 Coding the divine couple (moon and Rohiṇī)
एषाः देवतादिनेन रोहिणी मृगालम्भनं साक्षुदं आर्यपुत्रमनु प्रसादयामि।(VU, 3)

Rohiṇī is the Nakṣatraviśeṣah or constellation of stars. It is also described as always near moon. The venerable deer-banneled god (ie. the moon) looks more lovely being in conjunction with Rohiṇī. It is well known poetic convention.

4.3.7 Urvaśī and Purūravas going to Gandhamādana mountain
उर्वशी किल्ले तं रतिसहायं राज्यममाल्येषु
निवेशितराज्यपुरुः मुहित्वा गन्धमादाननवं विहितुः गताः।(VU. 4)

Gandhamādana mountain is considered to be a Kavisamaya.

4.3.8 Megha as a stimulant of pain of separation.
तस्य दिध्यात्मा कथमपि पुरः कातुमाधानहेतो—
रत्नविधिमुखरो राजाधाराय दश्यी।
मेघालोके भवति सुखिनोपयथावृत्ति चेतः.
The poet says that the heart of a happy man is even perturbed at the sight of a cloud. Nothing needs to be said of the pain of a person longing for the embrace of his beloved. The concept of the rainy season being an *Uddīpanavibhava* or a stimulant factor with regard to the pain or a separation is a *Kavisamaya*. The peculiar situation faced by the hero is to justify the *Kavisamaya*.

**4.3.9 Crescent moon**

गन्तव्या ते वस्तिरलक्षा नाम यक्षेभूराणाः

बाणोद्रानसिद्धस्तहरिशिरान्तिकायोतहन्याः (MD. PM. 7)

The cloud is to go to *Alakā*, the abode of Yakṣas, the mansion in which is lit up by the crescent-moon being placed on the head of Śiva, residing in outer garden. Śiva bearing the crescent moon on the head is a poetic convention.

**4.3.10 Emergence of Moon from the milky ocean**

तदन्त्ये शुद्धिक्षुत प्रस्तुतः शुद्धमित्रः।

दितीयो इति राजेन्दुरित्नु: श्वीरनिधयविव (RV. 1.12)

The poet compares that king Dilīpa emerged in the race of *Manu* like the moon emerged from the milky ocean. The story of the moon emerging from the milky ocean as a result of its churning by the demons and gods is a poetic convention.
4.3.11 Meru as the Golden Mountain

Meru as the Golden Mountain

The mountain Meru is always conceived as a golden one. Though in this particular śloka it is simply mentioned as Meru. The Purāṇas describe Meru as forming the central point of the universe, all the planets revolving around it.

4.3.12 Indra as the cleaver of the wings of mountains

4.3.12.1 Indra as the cleaver of the wings of mountains

Indra as the cleaver of the wings of mountains

Kālidāsa describes Indra as the cleaver of the wings of Mountains. This constitutes a poetic convention which is frequently applied in Sanskrit poetry.

4.3.12.2 Indra as the cleaver of the wings of mountains

Indra as the cleaver of the wings of mountains

Here the context is that there was a concept that mountains had once possessed wings and the story of Indra cutting the wings of the mountains has been referred to.
4.3.12.3 Indra destroying the wings of the mountains

Here the context is that Indra, with his hundred-pointed bolt, destroyed the mountains power of wings.

4.3.12.4 Mountains possessing wings

Indra is described as ‘Pakṣacchit’ or the cleaver of wings of mountains. The mountains were believed to have possessed wings during Kṛtayuga. When this phenomenon caused inconvenience to people Indra began to cut their wings with his Vajra 'thunder bolt'. The concept of mountains being once possessing wings is a poetic convention. This poetic convention is also seen referred to in several context in Kālidāsa's literature. This poetic convention has also got a story behind it.¹

4.4 Colours

4.4.1 Attributing deep blue colour to the eyes of ladies. lattices

¹
After the marriage with Sītā, Rāma entered the city of Ayodhyā, where the window seemed to be filled with lotuses in the form of eyes of the ladies as if eager to behold the princess of Mithilā.

Comparing the eyes of ladies with blue lotuses is a beautiful Kavisamaya. Colours are attributed to eyes so as to illustrate the passions of individuals on different occasions.

4.4.2. **Horses of Sun harit, Horses of Indra harin**

अतीत्य हरितो हरित्य वर्तन्ते वाजिनः I (AS. 1)

The horses are now surpassing the Harits (horses of the Sun) and Haris (those of Indra).

Here the speed of Duṣyanta's chariot are described as surpassing the Harits 'the horses of the Sun' and the Haris 'the horses of Indra' in shining colour. The concept that the horses of Sun are called Harit's and those of Indra are called Hari's is a poetic convention of colour. Because of this Indra is called Harihaya or Harivāhana and the Sun is called Haridaśva. The belief that the Sun god has seven horses to bear his chariot is also a poetic convention.

4.4.3 **नीलकण्ठः I Blue necked one (Śiva)**

संचुगे सायुगीनं तपुचान्तं प्रसहेन कः I

अन्वाह्वते निषिद्धयु नीललोहितरतस्य II (KS. 2. 57)

Śiva is also called as a god with blue throat since he holds a black colour in his throat.² The concept here Śiva having blue colour over his throat is considered to be a poetic convention.
4.4.4 Mount Kailāsa and the laugh as white in colour

While describing the Kailāsa, which stands for occupying the sky with its peak white like lotuses. The poet likens it as the laugh of Śiva accumulated day by day. The attribution of whiteness to the laughter and mount Kailāsa is case of Kavisamaya here.
Notes:

1. The demon Hiraṇyākṣa gave wings to mountains. In the *Agnipurāṇa* it is said that Viṣṇu gave them wings. The mountains then flew from place to place causing inconvenience to people. On seeing this, Indra clipped their wings with his weapon.

2. The story is that while churning of the ocean the snake spit some kind of poison, which would it fall, would destroy the whole world. So Śiva drank that soon, then Pārvatī held his neck with her arms so tightly and Lord Mahāviṣṇu closed the mouth of Lord Śiva and because of this reason Śiva had a mark of blue colour over his neck.