CHAPTER V

KAVISAMAYAS ON GODS, GODDESSES AND MOUNTS, DEMIGODS, OMENS, MISCELLANEOUS

Mythology in Sanskrit literature is one that is endeavored with vast variety and richness. Several Hindu gods have animals and birds as their mounts. It suggests the man’s deep friendship with nature and its animals and birds. The fact that the gods accepted animals and birds as their mounts indicates how our ancient humans concern for animals and birds. Mythology in Sanskrit on the fact that the Universe is not for merely human beings but other beings also including animals and birds. It was for their protection that the gods selected them as their mounts.

Ancient humans believed that it was necessary to lead peaceful, eco-friendly life on this planet befriending other inhabitants in the Universe including birds and animals. It was in later years that man developed an anthropocentric attitude towards nature.

Kālidāsa has made use of the concept of animal mounts to gods in several places in his poetry. Several such stories were that gods appear in their animal mounts are there in the imagery of Kālidāsa's poetic language. So also Kavisamayās pertaining to demi-gods, omens and miscellaneous factors are abundant in Kālidāsa's works. The present chapter attempts to pin point such instances were the concept of animal mounts to gods appear in several of his poetic convention. Such instances are categorized and listed below.
5.1 Gods

5.1.1 Lord Śiva as Candraśekhara, the crescent moon over his head

The concept of Lord Śiva as the crescent-crest-jeweled one is a poetic convention. In Kālidāsa's poetry this epithet as the characteristic feature of Śiva is seen referred to in several places. In the present context Śiva is described as one or whom the moon waits with his all digits at all times. One of the digits forms, as the Crest gem of Śiva.

5.1.2 Kandarpa : It is the name of god of love, who occupies a prominent place in the kāvyas. The different forms of Kandarpa are Smara, Kāma, Ratipati, Ananga etc.

5.1.2.1 Kandarpa

Kandarpa originally means that the instructor or discipliner of the ignorant or illiterate. Kandarpa is considered to be as poetic convention.
5.1.2.2 Smara

The male cuckoos sound has become very sweet after having tender mango sprouts. Here the male cuckoo’s sweet sound destroys the pride of the female. Cupid is considered to be the authority to breakdown the pride of high minded dames. This is a kavisamaya.

5.1.2.3 Smara

5.1.2.4 Smara (KS, 1.17)

5.1.2.5 Smara
5.1.2.6 Smara

According to Hindu mythology Kāma is son of Kṛṣṇa and Rukmiṇī. The story goes that Kāma after he was burnt by the third eye of Lord Śiva, was allowed to be born again in the form of Pradyumna at the request of Rati. The concept that which the Kāma's best friend is Vasanta or the season of spring he is also suggestively significant. Since the emergence of spring season is related to the sprouting of love in human heart the story of Kāma's attempt to draw the mind of Śiva towards Pārvatī under the command of Indra is quite well known in Sanskrit mythology. Indra had to do it since the demon Tārakāsura was born to Śiva and Pārvatī. The subsequent destruction of Kāma by the wrath of Śiva is also part of the story. And the request of Rati, Kāma was allowed by Śiva to be born as Pradyumna. As mentioned above Kāma's intimate friend is Vasanta or spring season and his son is Aniruddha. Kāma is the most popular love god in Indian mythology. Rājaśekhara, in his kāvayamīmaṁsa, also mentions Kāmadeva while describing the (celestial) kavisamaya. He categorizes Kāmadeva as Svargya or celestial Kavisamayas. Kandarpa, Darpaka, Anaṅga, Pañcaśāra, Smara, Śambārāri, Manasija or Manobhava (Amarakośa 1, 138), Kusumimśuḥ, Ananyajaḥ are all synonyms.
of Kāma (Amarakośa 1, 28). It is significant to note that the term Kāma also denotes one of the four Puruṣārthas or the ends of life.

5.1.2.9 Pañcabāṇa: The one with shafts of flower (cupid)

5.1.2.10 Pañcabāṇa

5.1.2.11 Pañcabāṇa

5.1.2.12 Pañcabāṇa - cupid is considered to be Pañcabāṇa, the five arrowed god, the arrows being enumerated as:

5.1.3 Kāma and Rati

Kāma god of love and his companion Rati find their place as poetic convention on several occasions in Kālidāsa's poetry. The love god is always seen with his flower bowl.
5.1.3.1 Kāma and Rati

त् देशामारोपितपृथ्वीयं रत्नधि मद्यन हृदये। 
काश्मागतश्लेष्यानिविंद्यं इदं अर्निभ भाष्य कृष्यास्वम्। (KS. 3. 35)

5.1.3.2 Reference of Rati - Kāmavadhū

अथ मोहपरायणा सती विवशा कामवधृविभोधित। 
रूपाक्षादपिदिप्ता नववैधव्यास्यास्वेदनम्। (KS. 4. 1)

Entire Canto IV is devoted to the lamentation of Rati, wife of Kāma who was burnt by the fire of wrath of Paramaśīva.

5.1.3.3 Rati

अथ तः: परिदिव्यताकश्चइह दिप्यतेरिवहत। 
रतिमप्यप्यप्यमातुरं मधुरात्मानमद्धावहितपुर॥ (KS. 4. 25)

5.1.3.4 Rati

तीनाभिष्क्रमवेष्टम वृत्ती मोहनं संस्कम्यतेन्द्रियाणाम। 
अम्लतमहस्त्वसन भूतं कृत्तोपकरेऽरतिवर्त्तु॥ (KS. 3. 73)

5.1.3.5 Rati

इति देहविमुक्तमेव स्थितां रतिमाकाशभव सरस्वती। 
शफरी हृदशोषविहिनां प्रथमा वृश्चिरवान्तक्षम्यत॥ (KS. 4. 39)
5.1.3.6 Rati

कुसुममयपल्लि हृदभर्त्व भरत्तं न चिराद्विनिः

श्यं चेन स कर्मणा गतं: शालभत्वं हरलोचनार्थिः॥ (KS. 4. 40)

5.1.3.7 Kusumāyuḍhapatnī (Rati)

कुसुममयपल्लि हृदभर्त्व भरत्तं न चिराद्विनिः

श्यं चेन स कर्मणा गतं: शालभत्वं हरलोचनार्थिः॥ (KS. 4.40)

5.1.4 Kāma as Puṣpapatri - one whose arrows are flowers

अमुना ननु पार्श्ववर्तिना जगदार्ज्ञा सर्गुरांतुरं तव।।

विसतन्तुगुणस्य कारितं प्रजुष्क: पैठवपुष्पपतिण:॥ (KS. 4. 29)

In the bow, the string which is lotus fibre and the arrows which have the tender flowers is a kavisamaya.

5.1.5 Kāma with Madhu

क नु ते हृदयभ्रम: सत्या कुसुमम्यायोजितकामुङ्को मधु:।

न खल्लुगुल्ला पिनाकिना गामित: सोऽपि सुहुद्भतां गलिम॥ (KS. 4. 24)

अथ ते: परिविनयात्साहदृश्ये दिस्यादिरिवाहल:।

रतिभ्युपपल्लमातुरः मधुरात्मानमद्विस्यत्तपर:॥ (KS.4. 25)

The concept that Kāma is always accompanied with Madhu is a famous kavisamaya.
5.1.6 **Vasanta (Kāma's friend)**

परलोकविद्या च माधव समरपुष्टिः विलोक्षणवः।

निवेदे: संहारमञ्जीर: प्रियचूतप्रसवो हि ते सखा॥ (KS.4. 38)

5.1.7 **Manobhava -On the god of love**

तथा समर्भ दुहता मनोभवं पिनाकिना भगवन्मोरथा सति।

निनिन्दूः रूपं हृदयेन पावती प्रत्येकुसोभायफत्वा हि चाहुता॥ (KS. 5. 1)

The first verse of Canto V mention of Manobhava, the god of love, who was burnt by Śiva in the very presence of Pārvatī. The verse tells us how Pārvatī cursed her on physical beauty which is of no use unless it is liked by ones beloved.

5.1.8 **Manmatha**

क रूजा हृदयप्राप्तिनी क च ते विख्यातियमाप्यथम्।

मृदु तीव्रतरं युद्ध्यते तदित्त मन्मथ दाहते त्वचि॥ (MA. 3. 2)

5.1.9 **Madana**

Madana is a synonym of Kāma. It represents embodiment and flow of love.

5.1.9.1 **Madana**

तपति तनुगात्रि मदनस्त्रामनिन्दां मा पुनर्दहत्येव।

ग्लुप्याति यथा शाशां न तथा हि कुमुदतिर्दिवसः॥ (AS. 3. 15)

The context here is Duṣyanta's declaration of love to Śakuntalā. It tells that cupid burns him incessantly.
5.1.9.2 Madana

अस्माः सर्गकिलो प्रजापतिस्मृत्वस्त्रो नुकान्तप्रभः।
श्चारैक्रसः स्वयं नु मदनो मासो नु पुष्पाकरः।।
वेदाम्ब्यासाजः कर्ष्टः नु विषयव्यास्तकौतुहायः
निम्नां तु प्रभवेन्मनोहरसिद्धं रूपं पुराणो मुनि॥ (VU. 1. 8)

5.1.9.3 Madana

कोर्षभो संहर संहरंति यावालिरः से महतां चर्यन्ति।
तावत्स बधिर्म्बकृत्रजम्मा भस्माध्येष्य मदनं चक्कार॥ (KS. 3.72)

5.1.9.4 Madana

मदनेन विनाघुतां रति: क्षणमात्रं कित्त जीवितेति मे।
वचनीयमिदं व्यवहृथ्थं रमण त्वमनुया बलपि॥ (KS. 4. 21)

5.1.9.5 Madana

इर्ष्य महेन्द्रप्रभुतीनिधिश्रीवशतुर्दिर्गीचानवमत्य मानिनी।
अरुप्त्याः मदनस्य निध्राहतिनानकपाणि पलिमामुमिन्चछति॥ (KS. 5. 53)

5.1.10 Makaraketu (the shark bannered one - Kāmadeva)

आ दर्शनात्वविष्ठा सा म सुरलोकसुन्दरि हृदयम।।
वाणेन मकरः क्रृतमार्गमवन्यपतिः॥ (VU. 2. 2)
5.1.11 Puṣpadhanva

5.1.11.1.

तां वीक्ष्य सर्वावशालवस्रां रत्नरि हीपदाद्वानाम्।
जितोनिस्ये दूरंक्री पुरुषायां स्वरावसिद्व वनारसोऽसे॥ (KS. 3. 57)

5.1.11.2.

असस्धद्वारनिवर्तित: पुरा पुराजिनासस्मुः: शिल्पोऽमः।
इमाहिदिद्व व्याप्तपातमक्षणोऽद्विद्रीणां मूर्तिरन्य पुष्पभवन:॥ (KS. 5. 54)

There is also another version to the concept of five arrows of Kāma. His bow is made of Sugarcane. The Kāma with Rati is a powerful poetic convention not only in the poetry of Kālidāsa but in the entire creative literature in Sanskrit. The concept of Kāma with Rati is pregnant with suggestivity. The description of the sudden emergance of Kāma with Rati on the scene in order to allure him towards the love of Pārvatī and the subsequent destruction of Kāma by Lord Śiva in the fire of its wrath is a tale embedded in Indian mythology. Rati is also Sthāyibhāva or the latent impression with regard to Śṛṅgāra the erotic sentiments.

5.1.12 Anaṅga

अक्षमनानकिरि सुखयोदन्त्य न मे करस्यार्त:।
नोमूनिनित तपनिंकरणंधन्तुम्बैः: कुमुदम॥ (VU. 3. 16)

He is so called after his body (Aṅga) was burnt to ashes by Śiva when he attempted to shoot his dart at the deity. Bodiless man is considered to be a poetic convention.
5.1.13 **Kāma as Anaṅga**

अवगम्य कठीकृत वपुः प्रियवन्धोर्तव निषघ्न्योदयः।

बहुःस्वपि गते निषाकरस्तनुर्वा दुः: खमन्त्रामोग्यतिः॥ (KS 4. 13)

Anaṅga - conception of Kāma as Anaṅga the bodiless one is popular poetic convention.

5.1.14 **Brahmā as the primeval creator and Himavān as his son**

कुतेप्रसूति: प्रथमतयं वेधसंहितोकसान्तर्यमिवविदितं वपुः।

अमृगमेधश्रेयंसुवनं ववस्तापठवं सपवल्क्षमत: परं वद॥ (KS. 5. 41)

Brahmā is traditionally accepted in Indian culture as the primeval creator. It seems repeated in several literary works in Sanskrit literature. It can be taken as a poetic convention. Himavān, father of Pārvatī, is supposed to be the son of Prajāpati or Brahmā. The Viṣṇupurāṇa says:

यद्यार्थ हि मया सुश्रृंहिमववानवचेत्स्वरः।

The description of Himavān, son of Prajāpati is based on Brahmapurāṇa. On the above statement in Brahmapurāṇa Brahmā himself tells that he created Himavān for the sake of performance of sacrifice.

5.1.15 **The concept of Digṣa's or the Lords of Quarters**

इवं महेन्द्रप्रभृतीनिःधिष्ठिष्ठातुदिगीशां वानवमत्य मानिनी।

अरुपपहारं मदनस्य निघ्रहतिपञ्चाकापपणिः पतिमात्मामिच्छति॥ (KS. 5. 53)
The idea that the eight quarters are protected by particular deities constitutes the poetic convention. In this particular instance, the reference is not to the Aṣṭadikpālas as such but to Caturdigīsas. The traditional list of the Dikpālas is as follows:

1. Indra - East
2. Agni - South-East
3. Yama - South
4. Nirṛti - South-West
5. Varuṇa – West
6. Marut - North-West
7. Kubera - North
8. Īśāna - North-East

Sometimes Brahmā for ārdhavadik and ananta for adhodik are included in the list.

5.1.16 Śiva as Nīlakaṇṭha - Śiva as Nīlakaṇṭha is abundant in Sanskrit literature.

5.1.16.1 Śiva as Nīlakaṇṭha

श्रीकालकुटा निशामु च क्षण निर्मीत्व नेत्रे सहसा व्यञ्जयत।

क नीलकण्ठ व्रजसीतलःक्षयवागसत्यकण्ठार्पितवाहकथनः॥ (KS. 5. 57)

The story wherein Śiva consumes poison Kālakūṭa at the time of Amṛtamathana, with Pārvatī, his consort, clutch his throat so that it does not go down is quite well known. This is the story by which Śiva earned the
epithet 'Nīlakaṇṭha'. The epithet Candramauli for Śiva (5. 60) comes from another story.

5.1.16.2 Śiva as Trilocana and Virūpākṣa

Kālidāsa makes use of this concept that Śiva as Trilocana and Virūpākṣa in his poetry especially in Kumārasambhava.

The concept of Śiva is all the more endowed with variety and richness. He place is none other than that the graveyard. (KS. 5. 79)

5.1.16.3 Śiva as Trilocana

5.1.16.4 Tryambaka

The reference to Śiva as Tryambaka the three-eyed deity is a poetic convention which Kālidāsa makes use of several contexts in his poetic literature.
5.1.17 Šiva and Pārvatī

तमस्यांभव भारत्या सुतया योक्तुमहीिस।

अशोच्या हि पितृः कन्या सत्तुमहीिसिििस। (KS. 6, 79)

Considering Śiva and Pārvatī as intimate as word and sense is a beautiful Kavisamaya.

5.1.18 Šiva as the father of the Universe

चावल्पैतानि भूतानि स्थावराणि चराणि च।

मातरं कल्याण्त्वेनामीशो हि जगत: पिता॥ (KS. 6. 80)

Considering Śiva as father of the universe is a well-known Kavisamaya.

5.1.19 Šiva as Indumauli

तावल्पतकाकुमिन्द्रमूलिन्रुचिरोण राजपर्श्र द्रेक्ते॥

प्रासादश्रुष्णिणि दिवापि कुर्वहेतुव्रुहिखेत्रकत्रिकुण्युत्तीनि॥ (KS. 7. 63)

5.1.20 Šiva and Pārvatī as the parents of Universe

वागर्थाविव संपृक्ती वागर्थाविवित्यथे॥

जगत: पितरी बन्दे पार्वतीपरमेश्वर॥ (RV. 1. 1)

The opening verse itself makes reference to Śiva and Pārvatī as the parents of Universe, which is a characteristic of Kālidāsa, for he almost begins every work evoking Śiva. The consideration of Śiva and Pārvatī as parents of universe is a poetic convention. It came to be accepted as a poetic
convention. Since all poets while referring to the parents of the universe, shall invariably mention Śiva and Pārvatī and not any other god and concert.

5.1.21 Aṣṭamūrti

Lord Śiva as Aṣṭamūrti

5.1.2.1.1 Aṣṭamūrti

The description of Lord Śiva as having eight forms is taken as poetic convention. Kālidāsa has effectively made use of this concept in the invocatory stanzas of (AS.1.1 and MA.1.1).

5.1.2.1.2 The eight forms of Śiva

In Kāvyā it is neither word alone that is dominant; of course it is the perfect fusion of a word and meaning.

The eight forms of Śiva are the five elements (पृथ्वी, अप, तेजस, बायु, आकाशम्), the Sun, the Moon, and the sacrificer (for the time being). The five elements constitute the world. The Sun being the center activity supports the world. The sacrifice also adds to the power of the Sun and there by sustains
the Universe. Thus Śiva supports the world by his eight visible manifestations.²

5.1.2.1.3 Īśa Śiva with the eight visible forms

Thus Śiva supports the world by his eight visible manifestations.

5.1.22 Lord Śiva is considered to Bhūtanātha

The concept that Pārvatī and Śiva are the parents of entire Universe is quite popular in Sanskrit literature. He is also referred to as 'Paśupati' whose meaning is identical with Bhūtanātha. Lord Śiva is the Lord of all creatures of earth.

5.1.23 Śiva as Ardhanārīśvara

Ardhanārīśvara is depicted as half female. Ardhanārīśvara represents the synthesis of masculine and feminine energies of the Universe (Puruṣa and Prakṛti). It is thus a nice concept, that there is no one else has shared his spouse. It also informs the reader that the Universe has arisen from
the union of sexes (male and female) as represented by Śiva half female form. Hence this thought Ardhanārīśvara is considered to be a poetic convention.

### 5.1.24 Śiva as Sthānu

The benedictory stanza (1, 1) in the drama called Vikramorvaśīya Śiva is referred to as Sthānu.

वेदान्तेशु यमाधुरंकुपर्व्य व्याप्य स्थिरं रोदस्ये
वसिम्ब्रीश्च इतनञ्चविषयं: शब्दों वयायोऽशः ।
अंतवष्ट्यं मुखुभिन्निन्ययमितप्रणालायादिभिमृग्यते
स स्थाणु: स्थिरभक्तियोगसूत्रो निःश्रेयसारास्त्रत:। (VU. 1.1)

The word literally means one who stands for all times without change, without motion which thus indicates meaning, eternal. According to some other view Śiva is called as Sthānu since he stands like a tree. The feature of Śiva as Sthānu is also seen referred to in many texts as a synonym of Śiva.

### 5.1.25 Lord Indra as Śatakruṭa:

One who performs hundred sacrifices is called as Śatakruṭa.

#### 5.1.25.1 Lord Indra as Śatakruṭa

नियुज्यं तं होमतुरंगरस्त्राः पंशुर्येः राजसुसारस्तुरल्लभम।
अपूर्णंमेकं शतक्रुप्तम्: शांतं कन्तुर्नामपविञ्जयमाप स्। (RV. 3. 38)

In Raghuvamśa, how Raghu performed a hundred sacrifices short by one. The concept that Lord Indra is a Śatakruṭa, performer of one hundred sacrifices and anybody who performs of hundred sacrifices attains the
possession of Indra is a poetic convention. This idea is also represented in *Raghuvaṃśa* (3, 39).

5.1.25.2 Indra as rain god

The concept of Indra as Rain god has its origin in the Vedic period. In Ṛgveda, Indra is praised in 250 ślokas. While Indra is symbolized as Rain God, his enemy, the demon Vṛtra is symbolized as famine. This concept of Indra as Rain god is extended to the classical period also where he appears as the presiding deity of rain in several Puranic stories where it has been considered as a poetic convention. In this particular context in *Kumārasambhava*, Pārvatī’s maid tells the Brahmacārin that she does not know when Śiva will favour her friend as Indra favours the earth with his showers distressed by his holding of the rain.

5.1.25.3 Lord Indra as Vajri

The concept of Gods appearing in their animal mounts are considered as *kavisamayas*.
5.2.1 Peacock, mount of Skanda

In Devagiri the abode of Skanda, Megha says that he is to make Skanda dance. Yakśa says the cloud is to make peacock of Skanda dance by its thunderings. And the concept that the peacock is the mount of Skanda is a poetic convention.

5.2.2 Balarāma holding the plough

While describing Kurukšetra on the route of the cloud the poet makes a reference to Balarāma as Lāngali, the plough holder. The concept of Balarāma who always holds a plough is a Kavisamaya.

5.2.3 White Bull as Śiva's mount

while describing Kurukśetra on the route of the cloud the poet makes a reference to Balarāma as Lāngali, the plough holder. The concept of Balarāma who always holds a plough is a Kavisamaya.
Megha, the cloud seated on the peak of Himālaya for removing his fatigue is described as processing the beauty of the mass of mud turned up by the white bull of Śiva indicating Kavisamaya.

5.2.4 Aśva as Indra's mount

हरिः अथविशेषो वाहनं वस्त्र स हरिवाहन इत्यः॥ (VU.3. Commentary Arthaparakāśikā)

Here the concept that the Aśva as Indra's mount is a poetic convention. Indra normally rides of Airāvata but he is also described as Harivāhana.

5.2.5 Śiva with his bow Pināka

कृणासारे दुर्चक्षुरस्वच्छि चाथिथिवकामुक्ते।
मृगानुसारिणं साक्षात्प्रथायमिव पिनाकिनम्॥ (AS. 1. 6)

'I behold, as it were, the Pināka holder (Śiva) chasing the deer in a visible form.'

The word Śiva will not be befitting here since the idea of the bow will thus be excluded. The concept in which Śiva holds Pināka is a Kavisamaya.
5.2.6 Vajrapâni

In Raghuvamśa the poet describes how Dilīpa failed in attempt to shoot an arrow towards the lion who was about to devour the cow. The poet describes how Dilīpa, Vajrapâni or the wielder of the thunderbolt (Indra was paralysed by the glance of Śiva as he was about to discharge his weapon). Indra is invariably referred to as Vajrapâni and it can be considered as poetic convention.

5.2.7 Airāvata the divine elephant as the mount of Indra.

5.3 Demi-Gods - The term can refer to minor deity.

5.3.1 Sidhas - They are the ones who is accomplished. The beings like the Gandharvas, Apsaras etc with divine characteristics.

5.3.1.1 Siddhas looking at the Cātaka birds
In one of the Ślokas the poet describes the Siddhas as looking at Cātaka birds skilled in catching the drops of rain water. The reference here about the Siddhas is a poetic convention. The mention of the Siddhas has been made the context in order to describe how even the Siddhas respect the cloud.

5.3.1.2.

When the cloud would further move from Devagiri after having waited upon Skanda, he will see a pair of Siddhas with the lute in their hands who would give ways to cloud, so that no drop of water will fall on their lute. The poet describes that one of the stone slabs of the Himālayas bares the foot prints of Śiva as the wearer of the crescent moon.

5.3.1.3 Siddhas

"And now ensued a fierce fight between them who strove for the mastery, their arrows hurling upwards and downwards, like so many fierce looking winged serpents, while the Siddhas and the soldiers stood by."

Here there is a reference to Siddhas, and they included in the category of Demi gods. The Siddhas are the beings like Gandharvas, Apsaras.
etc. and they are often referred to in Kālidāsa's poetry as beings with divine characteristics.

5.3.2 Apsaras

The Apsaras are a class of celestial damsels. They are female divinities. They are said to be fond of water.

अप्सरसः सरस्वती उद्वचरिता तत्र वनस्पतिः।

The word Apsara is normally used in the plural form.

खीरां बहुधु अप्सरसः।

They are conceived of guards of Tīrthas or sacred water places. The Apsara women liking of water is seen referred to the following Śloka of Vālmīkirāmāyana (Bālakāṇḍa, 33)

अप्सराः सरस्वती तस्मातपरप्रसंसीभवन्॥

5.3.2.1 Apsaras

उपत्या नरसङ्गर्म घुमने सुसौभी
केलासनाथयुगलत्व निवर्त्तनां।
बन्दुक्कृता विवज्जश्वाससिरवर्ज्जमां
कन्दुत्त्वत: शारणमपएसरसां गणोऽयम॥ (VU. 1. 3)
5.3.2.2 Apsaras

According to Mahābhārata they are the daughters of Kaśyapa and Pradhā.³

5.3.2.3 Apsaras

Bāṇa in his Kādambarī makes mention of 14 families of Apsaras. The word is generally used in plural. The similar forum is also used:

5.3.2.4 Apsaras

Citralekhā says- “I have to wait upon the divine Sun during the spring”
The belief that Apsara women have to wait upon the sun is a poetic convention. Waiting upon the sun is one of the several duties assigned to Apsara women. Also in Act IV: while commenting upon the above passage the Arthaprakāśikā the Sanskrit commentary writes thus:  

Citralekhā, the Apsara woman, is the friend of Urvašī. From her dialogue in Act III it is known that she had to wait upon the Sun during the Grīṣma season. Menakā, Rambhā and Sahajanyā are also seen in the list of Apsara women who attend upon the sun during the hot season.  

5.3.2.5 Urvaśī's birth from thighs of sage Nārāyaṇa.

The origin of the above poetic convention is from a story Nara and Nārāyaṇa are referred to in Vedic literature as two sages. They are always mentioned together and they are designated as Devau or Pūrvadebāu.

According to tradition they are also considered the incarnation of Viṣṇu. Nara and Nārāyaṇa are supposed to be engaged in performing
meditation in Badarikāśrama. The Vāmanapurāṇa says that Indra was aware of the prosperities of Nara and Nārāyaṇa and sent Kāma and Vasanta along with celestial nymphs to these sages to disturb their penance. On this occasion, when the nymphs were sent to seduce sage Nārāyaṇa, he took a flower and placed it on his thigh. The next moment a beautiful damsel was born from his thigh and she came to be called Urvaśī. Sage Nārāyaṇa did this in order to repudiate the attempt of the nymph to seduce him.

5.3.2.6 Apsaras

Here, in Kumārasambhava, it is said that Śiva listened to the music of Apsaras when he was absorbed in meditation.

They constitute a group of female divinities. They are traditionally believed to reside in this skies and are regarded as wives of the Gandharvas. As they like water very much they are also fond of bathing. The Apsara women can change their shape to any form they like since they are possessed with super human powers. They are also conceived as servants to Indra. In several mythological accounts the Apsara women like Urvaśī, Menakā, Rambhā, Tilottamā are deputed by Indra to disturb the penance of great sages like Viśvāmitra, risking their lives itself.⁵ The Apsara women are also said to covet the heroes who die in battle field. In Kādambarī, Bāṇabhaṭṭa makes mention 14 different families of Apsara women.
5.3.3 Vidyādharakanyaka's

The Vidyādharas are a class of Demi-gods. They are so called because they possess peculiar knowledge of the Vidyā or discipline called magical art.

5.3.3.1 Vidyādharakanyaka's (VU. 4)

5.3.3 Vidyādharas

5.3.4 Kinnaras

Kinnaras, the type of Demi gods frequently referred to and some of them, especially nymphs, are engaged in the service of the heavenly beings, very often called upon for service by Lord Indra. The Himālayas, the Kinnara women sing chorus of the victory of Lord Śiva over Tripuras. The Kinnaras are the great singers. They are often mentioned to Sanskrit literature and the Kinnaras constitute a Kavisamaya.
5.3.4.1 Kinnaras

Kinnaras are described as singers here.

5.3.4.2 The Kinnaras as singers

Here the Kinnaras are described as the singers of the great victory and fame of Raghu.

5.3.4.3 Surayuvatī - Celestial damsels (MD. PM. 64)

In the description of Kailāsa there is a mention of Surayuvatī or celestial damsels seems to be a poetic convention.
5.4 Omens

Though the omens are established by some astrological points, the poets use them to make their works lovelier. Throbbing of right arm for men and left arm and eye for ladies was believed to be auspicious. Poets taking advantage of such believes add flavor to their text.

5.4.1 Throbbing of the right arm of Aja

When the king Vidarbha's sister stood before Raghu's son Aja, he was filled with restlessness that she should not elect him as her husband, at the same moment his right arm throbbed which dispelled his fear. Throbbing of right arm seems to be an auspicious omen. So the throbbing of the right arm is considered to be a Kavisamaya.

5.4.2 Throbbing of right arm of Rāma

Here the context is that, Rāvana drove deep his arrow in Rāma's right arm, which was throbbing. The throbbing of right arm for a man is supposed to foretell union with one's beloved. Here the Rāma's union with Sītā is mentioned. This is considered to be a Kavisamaya.
5.4.3. Throbbing of right eye of Sītā which is not a good sign.

Lakṣmaṇa with imminent grief and heaviness in this mind taking Sītā, in order to fulfill his brother's (Rāma) words, to the place of Vālmīki. On the way Sītā's right eye throbbed. It indicates the belief that the throbbing of the right part of the body such as the eye is ill-omened in the case of women. The right eye throbbing means that she no more to have the pleasure of watching her beloved.

5.4.4. Throbbing of left eye (Auspicious omen)

Outer corner of the left eye throbs on some account. The throbbing of the left eye in case of women (here Mālavikā) is considered fortunate. It is believed that as a union with a beloved. This is also considered to be a poetic convention.

5.4.5 Throbbing of the hand

Duṣyanta's hand throbs after entering the Āśrama which gives an auspicious.

As he enters Kanva's hermitage Duṣyanta feels that his arm is throbbing. Rāghavabhaṭṭa in his commentary says that it was Duṣyanta's right arm that throbbed. And the throbbing of right arm for men was believed to be
auspicious. Poets also consider it as a poetic convention and it occurs in several contexts in Sanskrit literature.

5.4.6  Throbbing of right arm

मनोरथाय नाशंसं कि बाहो स्पन्तृसं वृथा

पूर्वाचधीरितं श्रेयवं डुःखं हि परिवर्तते॥ (AS.7.13)

Throbbing of right arm for men is considered to be auspicious omen that brings in imminent positive results, especially in the case of lovers.

5.5  Miscellaneous

During the process of natural phenomena the poets sometimes personify the nature such as mountains, trees, creepers, rivers and moon etc.

5.5.1  Coolness of moon

शीतरशिवैं इन्द्रोः ॥ (AS, 3. 3)

The reference here is to the cool rays of the moon. And such cool rays of moon are believed to be unbearable to those who are stricken with love and live in separation for them the cool rays of moon are felt to be fire.

5.5.2.  Anasūyā and Priyamavadā resembles like the Viśākhā stars

King - "What marvel if the twin Viśākha stars follow the new digit of the moon."

किमत्र चित्रं यदि विशाले शाशाहृत्तेश्वामनुस्तते॥ (AS. 3.2)
This passage comes in the dialogue by Duṣyanta with the concept that Viṣākhā stars at always follows the new digit of moon is a poetic convention. Here the king refers to Anasūyā and Priyaṅvadā like the Viṣākha stars always following Śakuntalā who is like the digit of moon.

5.5.3 Hemakūṭa mountain and Kimpuruṣas

आयुष्मनः एष खलु हेमकृष्ठो नाम किपृष्ठवर्तस्तम्: संसिद्धि श्लेष्मम्।(AS.7)

"Mātali, what mountain is this, that is seen like a wall (lit. bar) of evening clouds, entering the eastern and western oceans and emitting golden fluid."

In a dialogue between Mātali to Duṣyanta, he says that Hemakūṭa mountain is an abode of demigods called Kimpuruṣa. Here the reference to both Hemakūṭa and Kimpuruṣa are poetic convention.

5.5.3.1 Hemakūṭa moutnain : The concept of Mountain Hemakūṭa as a golden peaked one is a poetic convention. It is supposed to be located in Himālayan range. According to the ancient geography as reflected in Purāṇa Hemakūṭa is one of the Varṣaparvatas and believed to be situtated at the north of Himālayas.

पूजाचार्यदेह प्रत्यक्षस्य चन्द्रमिश्रवमुखेष्ठमुक्तम्॥ (VU. 1.10)

5.5.4 Rohiṇī united with the moon after an eclipse

उवरागान्ते शशिन: समुपस्तासर्वहिणी योगम्।(AS. 7. 22)
Rohini is the fourth daughter among the twenty seven daughters of Daksha and the beloved spouse of moon. After an eclipse the unfailing union of Rohini and moon, her lord, is a popular poetic convention.

5.5.5 Himavān as Devatātmā देवतात्मा हेमः (KS.1.1).

Normally Himavān is a mountain. But in Kumārasambhava, he is one of the chief character so it is appropriate to depict Himavān as Devatātmā. To distinguish Himavān from his Sthāvara form Mallinātha explains that the description of nature of Himavān as a deity is to attribute Himavān as Devatātmā can be considered a poetic convention. Since broadly it falls into the definition of Kavisamaya by Ālaṅkārikas.

5.5.6 Heavenly Ganges – मन्दाकिनी

5.5.6.1 मन्दाकिनी

मन्दाकिन्या: पयः शोषं दिग्वारणमदाविलम्।
हेमाम्बोहस्थानां तद्वाण्यो धाम सामम्तम्॥ (KS. 2.44)

5.5.6.2 Celestial Ganges and the quarter elephants

आदुतास्ततमन्दारकुमोपकारवीचिच्छु॥

व्योमगंगाप्रवाहं दिग्वारणमदगंचिच्छु॥ (KS.6.5)

Only divine beings can play on the banks of Svargaṅgā. (VU)

5.5.7 The voice of the male cuckoos

चूताङ्गरास्मादशापकण्डः पुंसकोक्तितो यन्मपुरूः चुकुण।

मनसिवनीमानविचालात्स्तं तदेव जातं वचनं स्मरस्य॥ (KS.3.32)
Even though the mango buds are bitter, eating that the voice of cuckoo becomes soft. It even helps to remove the lover’s anger of the beloved lady. Here bringing the natural event of cuckoos voice poet makes poem more beautiful.

As Kālidāsa describes the advent of magic spring he refer to the sweet strain of music of cuckoo whose voice has become impassioned by feasting on the mango sprouts. The fancy that the male cuckoos voice becomes impassions when it eats the mango sprouts during the spring season constitutes a poetic convention. Such a convention is seen repeated on several occasions in the poetic imagery in Kālidāsa's works.

5.5.8 Aṇimā

अणिमादिगुणोपेतस्मप्तपुरुषान्तरम्

शब्दमीत्वर इत्युथे: सार्धचन्द्र विभार्ति व: || (KS. 6.75)

The eight super human faculties or Siddhis who bears, along with the crescent moon is also a Kavisamaya.

अणिमां महिमाश्रेण

लक्ष्मी गरिमा तथा: ||

प्राप्ति: प्राकाम्यमीदिवल्न

शिखरं च अद्यसिद्धवं: ||

5.5.9 Saptarṣi

सार्ध्विश्वस्तान्त्रिमत्पूर्वयं महोऽ|| (KS.7.47)
Rājaśekara in his kavyamāṁsa while describing the svarga or celestial kavisamaya he includes sages or saptarṣi in this category. The saptarṣis are seven ṛṣis are the holiest of human ascetics who have become divine through their mental and physical tapas. They are the stars in the constellation of the Great Bear.[see Hank Heifetz (tr.)]⁷. Here saptarṣi is compared with smile, that is a poetic convention.

5.5.10 Moon going near Viśākhā

विशाखा समीपगतः चन्द्रः । (VU.1.13)

In the first act of Vikramorvaśīya, Rambā the Apsaras comments upon the arrival of Purūravas with Urvaśī after he had saved from the demon Keśi. Rambā compares it to the moon approaching Viśākhā. The concept is seen repeated in Kālidāsa's poetry and it is constellation which as a poetic convention.

5.5.11 Constellation Citrā and Viśākhā (VU, Com. Arthaprakāśikā)

Ancient Indian Astronomy makes mention of 27 constellation of stars. One of which is Viśākhā. These are particularly conceived as the 27 daughters of Dakṣaprajāpati who gave them in marriage to moon. The constellation Citrā and Viśākhā assume more brightness in summer season. They are represented as being in association with the moon in addition to Rohini.

In the above mentioned context in the first Act of the drama, Urvaśī is described as Citralekhaḍvitiyā accompanied by Citralekā. In the expression Citralekhaḍvitiyā there is the reference to Citrā whose importance is reduced when the moon is in association with Viśākhā. The Arthaprakāśikā commentary on Vikramorvaśīya considers the proximity between Candra and Viśākhā to be a poetic convention.
5.5.11.1 Citralekhā (RV, 1, 46) "As they journeyed on, clad in bright apparel, and indescribable beauty was visible in them, like that in the conjunction of the constellation Citra with the moon when freed from mists of winter."

5.5.11.2 Citralekhā "What marvel. If the twin Viśākha stars follow the new digit of the moon!"

M. R. Kale observes this Viśākha is probably a corruption of Dviśākha the constellation consists of two stars.

5.5.12 Lokapālaḥ-Lokapālas are guardians of eight quarters.

5.5.13 Kailāsa the abode of Lord Śiva.

The belief that Kailāsa is the abode of Lord Śiva, is seen to be made use of by poets as poetic convention.
Notes

1. This has been quoted by Mallinātha in his Sañjīvanī commentary on *Kumārasambhava*.


4. Rendering service to sun god by turn by the Apsara women is mentioned in the eleventh Adhyāya of the twelfth Skandha of *Bhāgavatapurāṇa*.


8. *VU*. p.69


11. Possibly in *Citralekha-dvitiya* there is reference to Citrā which is less prominent when the moon rises with Viśākhā, Vide notes on *Vikramorvasīya*, p. 297.