

**BHADRĀ IV.** The word Bhadrā is used as another name of Subhadrā, sister of Śrī Kṛṣṇa in Verse 14, Chapter 218 of Ādi Parva.

**BHADRĀ V.** Yet another Bhadrā, daughter of the King of Viśālā is mentioned in Chapter 45 of the Mahābhārata. She did penance for getting the kingdom of Karuṣa, when Śiṣupāla, disguised as King Karuṣa appeared on the scene and carried her away.

**BHADRĀ VI.** There is reference to another Bhadrā, daughter of Soma in Chapter 154 of the Anuśāsana Parva. She once did intense penance to secure Utathya as her husband. Atri maharṣi, father of Soma, came to know of the desire of his granddaughter, and got her married to Utathya. Varuṇa once fell in love with Bhadrā, who was an exceptionally beautiful woman, and abducted and concealed her in the sea. When Utathya returned to the Āsrama, his wife was missing. He understood what had happened to Bhadrā by the light of his divine knowledge (television of mind). Burning with anger he drank up the sea completely dry, and Varuṇa shuddering with fear returned Bhadrā to Utathya and profusely apologised. Thus ended the problem.

**BHADRĀ VII.** Verse 24, Chapter 7 of the Mausala Parva, states that Bhadrā, one of the four wives of Vasudeva, father of Śrī Kṛṣṇa died by jumping into the funeral pyre of her husband.

**BHADRĀ VIII.** A daughter of the King of Kāśī. The grandson of Sagara, a king of the Solar dynasty married Bhadrā, daughter of the King of Kāśī. (Brahmāṇḍa Purāṇa, Chapter 96).

**BHADRĀ IX.** One Bhadrā, daughter of Meru was married by King Agnīdhra. She had eight sisters, viz. Meru Devī, Pratirūpā, Ugradamṣṭrī, Latā, Ramyā, Śyāmā, Nāri and Devavītī. (Bhāgavata, Pañcama Skandha).

**BHADRA X.** See Vidūṣaka.

**BHADRA(M).** A kingdom in ancient India. The Kṣatriya princes of Bhadram gave costly presents to Dharmaputra at the Rājāsūya Yāga (Sabhā Parva, Chapter 52, Verse 14). Karṇa, in the course of his digvijaya (conquest of countries) subjugated this kingdom. (Vana Parva, Chapter 254.)

**BHADRABĀHU.** A king of Pūruvaṁśa. (Navama Skandha, Bhāgavata):

**BHADRACĀRU.** A son of Pradyumna. (Bhāgavata, Daśama Skandha).

**BHADRADEHA.** A king. According to the Viṣṇu Purāṇa he was one of the sons of Vasudeva by Devakī.

**BHADRAKA I.** A king belonging to the Aṅga dynasty. (Agni Purāṇa, Chapter 277).

**BHADRAKA II.** A brahmin outcaste. This brahmin, who spent his whole life in committing sins, by chance, took māgha bath for three days at Prayāga, and thus got himself sanctified.

King Virasena, who was then ruling the Avanti kingdom had earned ample sanctity by the performance of seventeen Aśvamedha yāgas. The Deaths of King Virasena and Bhadraka took place on one and the same day. Though Bhadraka was immoral in his life, he went to heaven along with Virasena after death as he had taken the māgha bath. (Padma Purāṇa, Uttarakhaṇḍa).

**BHADRAKĀLĪ.** Another form of Pārvatī.

1) *General.* Lord Śiva, on hearing about the self-immolation in fire of his wife, Satī at the famous yajña conducted by Dakṣa rushed in all anger to the spot,

and beat the earth with his matted hair, and there ensued two forces called Virabhadra and Bhadrakālī. This Bhadrakālī was really Satī or Pārvatī in another form.

2) *Bhadrakālī and Kaiṣa.* There is a story in the Daśama-Skandha of Bhāgavata that Kaiṣa took away from the room in which Devakī had delivered Śrī Kṛṣṇa the child of Yaśodā by whom Kṛṣṇa had been replaced, and dashed the child against a rock, and that the child then escaped from his clutches and rose up to the sky. That child was Bhadrakālī in another form. (Agni Purāṇa, Chapter 12).

3) *Kāmpa, Laṅkākālakṣmī and Bhadrakālī.* Laṅkākālakṣmī, who was guarding the city of Laṅkā, was the first to prevent Hanumān from entering the city. Tamil Purāṇas aver that this Laṅkākālakṣmī was an incarnation of Bhadrakālī. Hanumān thrashed Laṅkākālakṣmī with his left hand at which she vomitted blood and fell down unconscious. On regaining consciousness remembrance of the past occurred to her, and after thanking Hanumān, who restored her to her former form, she returned to Kailāsa. She complained to Śiva that she could not witness the Rāma-Rāvaṇa war. Then Śiva told her thus:

“You go to the Drāviḍa country and be put up in the ‘Svayambhūliṅga’ temple there. I shall be born there as Kāmpa, compose the Rāmāyaṇa in Tamil and get conducted the dolls-play. Then you would be able to enjoy the story of Śrī Rāma, especially the Rāma-Rāvaṇa war, both by hearing and seeing the same in better manner than by actually seeing the war.

Bhadrakālī acted according to this bidding of Śiva. There lived a great scholar named Saṅkaranārāyaṇa close to the temple. His wife was Ciṅkāravallī. Lord Śiva, as decided upon previously was born as the son of Ciṅkāravallī, who had become a widow while she was worshipping ‘Svayambhūdeva’ for the gift of a child. But, Ciṅkāravallī, who feared scandal in her, a widow, becoming a mother, forsook the child in the temple precincts and left the place. One Gaṇeśakaunta sighted the orphan child, and took it to Jayappavallan, the Kaunta chief. The Kaunta chief, who was without children brought up the orphan child as though it had been his own child. Since the child was recovered from the foot of the flagstaff it was named Kāmpa. Kāmpa, who was very intelligent even in his infancy, but lazy by nature turned out to be a great scholar and good poet in Tamil by the time he grew up to be a youth, and he became, consequently a prominent member in the ‘poets’ assembly’ of King Cola. When to his name was added the plural suffix ‘r’ as a token of great respect he came to be known as Kāmpar.

Once King Cola asked Kāmpar and Oṭṭakkūṭta another member of the poets’ assembly to compose in Tamil poetry the story of Śrī Rāma. The King’s direction was that. Oṭṭakkūṭta should compose his poem upto the incident, Setubandhana (building a bridge in the sea up to Laṅkā) and Kāmpar should write the story of the war in his poem. Oṭṭakkūṭta completed the task allotted to him within six months. But Kāmpar had not attempted to write even a single line. Having been informed about the matter the King ordered that the poem, Rāmāyaṇa should be recited in the assembly the very next day itself. Kāmpar, who began writing his poem the same day with the object of completing it in the night itself fell asleep without writing anything at all. When