

One day a beggar went to the eastern gate and asked Paṭṭanatt Pillayār for alms. Pillayār said, "I am also a beggar like you. I have nothing in my hand to give you. But there is a man sitting in the western gate. He is a rich man and he may give you something". The beggar went to Bhartṛhari and asked for alms. Bhartṛhari also expressed his helplessness in the matter. But then the beggar said "The man sitting at the opposite entrance told me that you were a rich man." Bhartṛhari smiled. He knew then why Paṭṭanatt Pillayār said so. A man who has renounced everything need not keep even a bowl to beg. The bowl was a luxury and a sign of wealth. Bhartṛhari threw away the bowl and remained at the temple entrance till the end of his life. It was while sitting there that he wrote his famous poems.

4) His well-known works are: (1) The Nīti Śataka (2) The Śrīgāra Śataka (3) The Vairāgya Śataka and (4) The Subhāṣitas.

BHARTRSTHĀNA (M). A very holy place in ancient India. It is said that even those who merely visited this place would get the benefit of performing an Aśvamedha yajña. The place got its importance because Lord Subrahmaṇya lived there. (Śloka 76, Chapter 84, Vana Parva, M.B.)

BHĀRU. A daughter of Dakṣaprajāpati. The prajāpati, at one stage begot sixty girls of Vairiṇī and gave them to Kaśyapa, who distributed them among several Devas. Bhāru was the woman so given to the Viśvadevatās. (Hari Vamśa, Chapter 3).

BHARUKA. A king of the Solar dynasty. He was the son of Sudeva and father of Bāluka. (Navama Skanda, Bhāgavata).

BHARUKAKṢA (M). A village of ancient India. Śūdras lived there. At that time of the Rājasūya of Dharmaputra these Śūdras brought gifts to the King. (Chapter 51, Sabhā Parva).

BHĀRUṆḌA. A particular kind of bird found in the Kingdom called Uttarakuruvarṣa. These birds carry in their strong beak corpses to their caves and eat them. (Bhīṣmaparva, Chapter 7, Verse 12).

BHĀRYĀ. Wife. Bhīṣma points out the sanctified importance of Bhāryā (wife) as follows:—

Without her even the palace will prove itself to be just a forest. She will be a great support (to the husband) in the matter of dharma (duty) artha (wealth) and Kāma (enjoyment of material comforts). (These three precede the ultimate state of Mokṣa (salvation) and the wife will be a great support in fulfilling the conditions during the first three stages.) While on tour in foreign places she will remain faithful to him and instil confidence in him. Bhāryā is great wealth to man.

In his forlorn life on earth the wife is of great help to man. To him, who is suffering from diseases and is otherwise in distress there is no remedy (medicine) like a good wife. There is no relative like a wife. In the matter of practising dharma there is no other support to match the wife. If one has no good wife to take care of domestic affairs one will be driven to the forest; the home will be like a forest. (Śānti Parva, Chapter 144).

BHĀSA. A very prominent dramatist in Sanskrit. As Bāṇa and Kālidāsa have noticed him in their works, it may safely be assumed that Bhāsa lived in an earlier period. Since Pratimā nāṭaka and Abhiṣeka nāṭaka, which are universally admitted to have been composed by Bhāsa, depend for their themes on the Vālmiki

Rāmāyaṇa, it is clear that Bhāsa lived after Vālmiki. Kālidāsa's period has not yet been fixed beyond doubt. It is almost settled that Bāṇa lived sometime between the sixth and seventh centuries A.D. Prof. Keith has been of the view that Vālmiki lived before the 4th century B.C. In the light of all such factors it could be presumed that Bhāsa lived in the period between the 4th century B.C. and 6th century A.D.

Though Bhāsa has so many glories to his credit he does not fully match Kālidāsa, and this might have been the reason why Indians did almost forget Bhāsa with the advent of Kālidāsa on the literary arena.

We are not in a position to name with unerring definiteness the works of Bhāsa. The general belief is that he has written nearly twenty three dramas. In 1922, Pandit Gaṇapati Śāstrī unearthed from various sources thirteen dramas of Bhāsa. Three out of them, viz. Pratiñāyagandharāyaṇa, Śvapnavāsavadatta and Avimāraka owe their themes to the Bṛhatkathā, while Pratimā nāṭaka and Abhiṣeka nāṭaka have Rāmāyaṇa as their basic inspiration. Out of the eight remaining dramas six, viz. Madhyama vyāyoga, Pañcarātra, Dūtavākya, Dūtaghaṭṭkaca, Karṇabhāra and Ūrubhaṅga owe their themes to the Mahābhārata, while the last two dramas, Bālacarita and Cārudatta are dependent for their themes on anecdotes about Śrī Kṛṣṇa and on yakṣa stories.

Though Dr. Gaṇapati Śāstrī has strongly contended that all the above thirteen dramas were written by Bhāsa himself, his view has not yet received universal acceptance. Whatever that be, it is an admitted fact that Svapnavāsavadatta is by far the best among the thirteen dramas. It is a continuation of the story of Pratiñāyagandharāyaṇa. The wedding of king Udayana and Vāsavadattā is the subject matter of Svapnavāsavadatta.

With his killing of the Rākṣasa 'Avi' the Sauvīra king comes to be known as Avimāra, and Avimāra's falling in love with Kuraṅgī, daughter of Kuntibhoja forms the theme of the drama, Avimāraka. In Pratimā nāṭaka is told the story narrated in Rāmāyaṇa from Ayodhyākāṇḍa to Paṭṭābhīṣeka. Abhiṣeka nāṭaka codifies the stories in the Kiṣkindhā Kāṇḍa and Sundara Kāṇḍa of the Rāmāyaṇa and describes the coronations of Sugrīva and of Śrī Rāma. Though the characters in Pañcarātra are borrowed from Mahābhārata the story is entirely Bhāsa's. Madhyama vyāyoga, Dūtavākya, Dūtaghaṭṭkaca, Karṇabhāra and Ūrubhaṅga are one-act plays. These five plays have as their basis some of the anecdotes in the Mahābhārata. In Cārudatta is treated the love story of Cārudatta and Vasantasenā.

Indisputable evidence is still lacking to credit Bhāsa with the authorship of all the thirteen plays referred to above.

BHĀSAS. (See Bhāṣī).

BHĀSAKARṆA. A military captain of Rāvaṇa. Hanumān killed him in fight. (Vālmiki Rāmāyaṇa, Sundara Kāṇḍa 46, 47).

BHĀSĪ. Daughter of Tāmra, Dakṣa's daughter. Kaśyapa prajāpati married the following daughters of Dakṣa: Aditi, Diti, Danu, Kālikā, Tāmra, Krodhavaśā, Manu and Analā. Tāmra had five daughters, viz. Krauñci, Bhāṣī, Śyenī, Dhṛtarāṣṭrī and Śukī. And, the sons of Bhāṣī are the Deva sect called the Bhāṣas. (Vālmiki Rāmāyaṇa, Āraṇya Kāṇḍa, Canto 14).