

**BHĀSKARA.** One of the Dvādaśādityas born of Kaśyapa prajāpati and Aditi. (Anuśāsana Parva, Verse 150).

**BHĀSKARĀCĀRYA.** A master astronomer of ancient India. It was he who declared, much earlier than western experts, that the earth is round in shape.

**BHĀSKARĪ.** An old maharṣi of India. He accompanied the Ṛṣis who visited Bhīṣma on his bed of arrows. (Śānti Parva, Chapter 47, Verse 12).

**BHĀSMA.** (Sacred ash). To know a story about the greatness of Bhasma see under the word Durjaya.

**BHĀSMĀSURA.** A demon. There is no mention about this demon in any of the Sanskrit purāṇas but 'Śivalilāmṛta' in Marāṭhi contains the following story about him.

Bhāsmāsura was born of the Bhasma dust (ashes) on the body of Śiva. Pleased at the great devotion of the demon towards him Śiva asked him to name any boon he wanted. Bhāsmāsura said that he wanted the power to burn to ashes anybody on whose head he placed his hand. Bhāsmāsura became arrogant with the boon and he became a nightmare to the whole world. Then Mahāviṣṇu appeared before him in the form of Mohinī, an attractive dancer and alluring him by her charm started on a dance called Muktanṛtya. During the course of this dance Bhāsmāsura was forced to place his hand on his own head and the moment his head touched his head he was burnt to ashes.

**BHĀSVARA.** One of the two attendants presented by Sūrya to Subrahmaṇya; the other was named Subh-rāja. (Śalya Parva, Chapter 45, Verse 31).

**BHAṬṬANĀRĀYAṆA.** A Sanskrit poet who flourished near about A.D. 700. Veṅṣaṁhāra, a drama in six acts is the only composition of his found out, yet. He is also known by another name, Mṛgarājalakṣma. Certain scholars opine that he might have lived before Bāṇa and after Vāmana.

**BHAṬṬANĀYAKA.** A literary critic who flourished in the 10th century A.D. in India. He composed a critical study on the science of dance (Nāṭya) named Hṛdayadarpaṇa based on the Nāṭya śāstra of Bharata. But, the book has not been found out, yet. Contesting the dhvanivāda (the rhetorical theory that in poetry suggested or implied meaning is superior to the explicit meaning) of Ānandavardhanācārya, he established the rasa-vāda (that sentiment is supreme in poetry). Abhinavagupta also has supported the rasavāda. Hence, it may be inferred that Bhaṭṭanāyaka lived in the period after Ānandavardhana and anterior to Abhinavagupta. Bhaṭṭanāyaka's theory is that Abhidhā, Bhāvakatvaṁ and Bhojakatvaṁ should be the three excellences of good poetry.

**BHAṬṬĪ.** A Sanskrit poet who lived in the 7th century A.D. His most important composition is the Mahākāvya, Rāvaṇavadha, which has become very popular and famous by the name Bhaṭṭikāvya. This mahākāvya deals with the story of Rāmāyaṇa in its twentytwo Kāṇḍas (cantos). The kāvya is believed to have been composed at Valabhī in obedience to the request of King Śrīdharasena.

**BHAUMA I.** The fourteenth Manu. In the time of this Manu, the person called Śuci will be Indra. Under his control there will be five groups of Devas. These groups are called Cākṣuṣas, Pavitras, Kaniṣṭhas, Bhrājikas and Vāpāvṛddhas. The Saptarṣis (seven sages) of that Manvantara are Agnibāhu, Śuci, Śukra, Māgadhā,

Agnīdhra, Yukta and Jita. At that time, the sons of Manu who will be protecting the earth will be Ūru, gaṇibhūrabuddhi and other Kings. (Viṣṇu Purāṇa, 3rd Part, Chapter 2).

**BHAUMA II.** Another name of Narakāsura. (See the word Narakāsura).

**BHAUMA III.** A Rākṣasa born to Sinihikā by Vipracitti. Paraśu-Rāma killed him. (Brahmāṇḍa—3-6-18-22).

**BHAUTYA.** See the word Manvantara.

**BHAVA I.** One of the eleven Rudras. He was the son of Sthāṇu and grandson of Brahmā. (Chapter 66, Ādi Parva, M.B.).

**BHAVA II.** A sanātana Viśvadeva. (Chapter 60, Ādi Parva, M.B.).

**BHAVA III.** One of the sons born to Kaśyapa of Surabhi.

**BHĀVA (M) I.** A famous forest mentioned in the Purāṇas. Bhāva was near the Veṅṇumanda mountain, which was close to Dvārakā. (Sabhā Parva, Chapter 38).

**BHĀVA.** One of the twelve Devas born to Bhṛguvāruṇi Ṛṣi of his wife Divyā.

**BHAVABHŪTI.** A Sanskrit poet who lived in the 7th century A.D. His important works are the three dramas, Mālatīmādhava, Mahāvīracarita and Uttararāma-carita. Bhavabhūti was a brahmin of the Kaśyapa-gotra. He was the son of one Nilakaṇṭha and one Jātukarṇi. He was a great devotee of Śiva and he got his name Bhavabhūti later because of this. His original name was Nilakaṇṭha. Bhavabhūti was born in Padmapura in the state of Vidarbha. But Bhavabhūti spent most of his life in the palace of Yaśodharmā, king of Kannauj.

Bhavabhūti's first drama is believed to be Mahāvīracarita. There are seven acts in this. The theme is based on the story of Śrī Rāma. But there are some variations from the original Rāmāyaṇa in this drama. Bhavabhūti states that even at the time of the svayamvara of Sītā, Rāvaṇa was a suitor. There is an opinion among certain critics that Bhavabhūti did write only up to the 46th verse in the fourth act and the rest was written by another poet named Subrahmaṇya.

Mālatīmādhava is a drama of ten acts. It is a love-story of Mālatī and Mādhava. Mālatī was the daughter of the minister of Ujjayinī and Mādhava was the son of the minister of Vidarbha. It was while Mādhava was having his education in Ujjayinī that he came to love Mālatī. It was Kāmandakī who was a classmate of both the ministers and who became a sannyāsini later who pulls the strings of this love story. The king of Ujjayinī wanted Mālatī to marry Nandana, a friend of his. But Mālatī did not love him. Yet afraid of getting the displeasure of the King, Mālatī's father decided to give her in marriage to Nandana. In despair Mādhava was about to commit suicide when from the temple nearby Mādhava heard an agonised weeping. He rushed to the site of the sound and found to his bewilderment the gruesome sight of Mālatī being dragged for sacrifice by a sorceress named Kapālakuṇḍalā helped by her guru Aghoraghaṇṭa. Mādhava killed Aghoraghaṇṭa and saved Mālatī. Disappointed Kapālakuṇḍalā swore that she would seek revenge on Mādhava and disappeared. Mālatī went back to her palace. At this time Madayantikā, sister of Nandana and Makaranda, a friend of Mādhava became lovers. Once Madayantikā was attacked by a tiger in a Śiva temple and Makaranda saved her from