CHAPTER III
BHARAVI'S INDULGENCY TO THE FORMER POETS:

Vyāsa: Bharavi is greatly indebted to Vyāsa in many ways. He has taken the subject-matter for his epic from the Mahābhārata. He cannot deviate much from the famous account of the popular poem. Most of the personages of his poem are of epic origin. He has necessarily been influenced by the Mahābhārata. But he has sophisticated the simple and straight-forward characters of Vyāsa.

Valmiki: Poets of the classical age have been inspired by the Valmiki; has become the ideal to many a poet of later days. Bharavi is not an exception. But he has developed a style of his own and presented facts in a new light. For example, while Valmiki is straight-forward and realistic in the description of Autumn, Bharavi has an ornamental, which appeals to both head and heart. All the features of Autumn as visualised by Valmiki and Kalidasa are present in Bharavi's description. But his remarks by means of Arthāntaranyāsa in most cases along with different phases of Autumn make his description significant and stimulate our

2. Rāmāyana, Kiskindha Kanda.
3. Kirāt-Canto IV.
our thought.

Aśvaghoṣa: In the opinion of Mr. Cowell Bhāravi has imitated Aśvaghoṣa’s Buddhacarita in the attempt of breaking Arjuna’s vow in the Kirāṭ by drawing ideas from Māra’s attempt to frighten the Buddha by an onset of all kinds of monsters and demons. But there is a great difference in the attitude and arrangements between these two poets. Arjuna undergoes a test of heroic feats in his fighting with the Kirāṭa and his hosts, whereas the Buddha was tested for his patience and constancy. Māra is presented with a debased character. Readers look at him with horror and disdain for his terrible deeds, but Kirāṭa is looked upon with aweful reverence as he is none but Mahādeva in disguise. Bhāravi is indebted to the Mahābhārata for Arjuna’s process and course of fighting and not to Aśvaghoṣa. The host of Kirāṭa bears a superficial similarity with the host of Māra and nothing more.

Kālidāsa: Bhāravi’s description of the Himalayas is based

5. Aśvaghoṣa’s Buddhacarita. ..., Ed. by E. B. Cowell. 1893
   "When these sensual temptations fail, Māra tries to frighten Buddha’s constancy by an onset of all kinds of monsters and demons - a scene which is imitated in Arjuna’s trial in the Kirāṭārjunīyam."

6. Kirāṭ. Canto V.
based on the same as given by Kālidāsa. But when Kālidāsa is lucid, precise and romantic, Bhāravi is artistic, verbose and vigorous. Their difference of the way of thinking can be marked from their attitude towards one and the same material of description of the Himalayas. Kālidāsa says that the weeds vomiting flames of fire every night serve the purpose of lamps without oil in the pleasure-houses of the pairs of the Kirātās. But to Bhāravi weeds vomiting flames of fire remind the burning of Tripura by Mahādeva every night. The representation of India in the guise of an old Brahmin before Arjuna and afterwards his disclosure in a state of climax when Arjuna declares that he will do or die, bear the stamp of Kālidāsa's influence from the presentation of Śiva in disguise and his revelation before Umā in the Kumāra. In course of Arjuna's advance through the mountainous region humming bees serve the purpose of bards, branches of trees driven by the wind scatter flowers on his head, fragrant and cool breezes embrace him and cackling swans create the din of his victory. Here the poet seems to be influenced

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10. Ibid. Canto XI.
influenced by Kālidāsa's description of Dilīp in royal grandeur in course of his roaming about at the foot of the Himalayas for the protection of Nandini. There is a great difference in the selection of matter between the Rāghu and the Kīrāta. Kālidāsa selects a long and great theme from the R. For his Rāghu and naturally he exhibits a dramatic speed in the art of presentation and utilises the scope for displaying varied experience. But Bhāravi chooses a short and simple story for his epic. In order to compensate this deficiency he has a tendency to display his knowledge and power of description. He presents before us arguments and counter-arguments pregnant with the truths of different śāstras illumined in the light of experience and thus he excels even Kālidāsa in the vigour of thought and eloquence of expression.

Rājaśekhara on plagiarism: Sometimes some words, phrases and thoughts of former poets bear points of resemblance with those of Bhāravi, which may or may not be a proof of their influence upon him. Rājaśekhara in his Kāvyamimamsā has

has discussed, at length, what can be marked as plagiarism and what not. Without entering into the details we may refer to his following stanza.

16
Nāṣya-caurākkavijano nāṣyacauro-vanigjanah
Sa nandati vinā vācyam yo jnāti nighūtum
"There is no poet who is not a plagiarist and no trader who is not a thief. But he who knows how to conceal does not become an object of censure and rejoices."

And again:

17
Savārthoktisu yaḥ pasyādhih kiñcana nūtanam
Ullikhet kiñcana prācyam manyata sa mahākaviḥ
"He who finds out something new in word, meaning and speech and mentions something old, should be deemed as a great poet."

Rājasikhara means to say that a poet may find out a basis in the work of an old illustrious one but he must give something new in his representation and explanation of old facts, otherwise, he will lack originality. Bhāroli has proved his originality in many ways but some similarities with the former poets like Kālidāsa and others in phrases, idioms and

17. Ibid.
and ideologies can be found out.

Asvaghosa and Bharavi: Some kindred expressions of
tempered by side by side for comparison.

Pithy remarks of both the poets in respect to the futility
of Kama and praise for good conduct (vis. (1) that there is
no inauspicious time for meritorious acts, (2) that the
objects of enjoyment are as terrible as the hood of a
venomous serpent and (3) that the objects of enjoyment are
as unrealistic as those in a dream. A similarity in the
determined declaration of the heroes that they will do or die,
(4)) can be noted below.

1. Akālo nāsti dharmasya
   jivite cañcale sati
   Bud. VI/21.
   
   Tveṣe saṃdhā samāraṃbha
   Navo vayasi Yattapah
   
   Kirāt. XI/10.

2. Kruddhośesarpaṇaprabhūteṣu taṣu
   Kameṣu Kasyātmavato ratihṣyāt.
   Bud. XI/24.
   Dhogāṃ hṛṣadāviḥeṣaṃ
   Adhyāyāpaṃ na durlabhām
   
   Kirāt. XI/23.
3. Svapnapabhogapratimesu tesu
Kamesu Kasyatmavato ratisyat
Bud. XI/32.
Iti svapnopamam matvā
Kamān ma ga stadaṅgatāṁ
Kirat. XI/34.

4. Aham Viseyam jvalitam hutāsanam
Ma ca-kṛtārthah pravisēyamālayam
Bud. IX/69.
Vicchinnābhra-vilāyaṁ va
Viliye nagamūrdhani
Kirat. XI/79.

Kalidāsa and Bhāravi: We give below some parallel situations
or kindred expressions alternately to facilitate the
estimation of Kalidāsa's influence on Bhāravi. From following
quotations parallel ideas — viz., (1) that a thing charming
in itself requires no ornamentation, (2) that a little fault
cannot mar the effect of great achievements, (3) that patience
of the great is unthinkable, (4) that 'tit for tat' should be
the policy to the wicked, (5) that an enemy cannot hinder the
progress of the self-controlled persons, (6) that the minds
of the great though bent upon equality and balance are
partial to the honest, (7) that the sanctification of the word
Kṣatriya is protection, (8) that the transgression of the
good forbodes evils, (9) that people are of varied tastes,
tastes, (10) that riches attain their perfection in donation, 
(11) and that a person being unable to carry out the orders 
of the master dares not stay before him,—are remarkably 
worth-considering. Similarity in the use of even the 
vocabulary and the figure of speech can be marked below in 
the example No.12.

Parallel passages are quoted below in conformity with 
the serial stated above.

Kālidāsa
1. Kāriva hi madhuraṇām
   Maṁdanaṁ nākṛtiṁāṁ
   Saku.1/20.

Bhāravi
Na ramyāharyampe-ksate gunam
   Kirāt.IV/23.

2. Eko hi doṣo guṇsannipāte
   Nīmaṁjatidoh kiraṇeṣvivaṅkaḥ
   Kumāra, I/22.3.
   Nālpiyān bahusukṛtam hinaṁūrti doṣaḥ
   Kirāt. √V/15

3. Vikārahetau sati vikriyante 
   yeṣāṁ na cetāṁśi ta eva dhīraḥ
   Kumāra.1/59.
   Mahatāṁ hi dhāiryam avibhāvyā vābhavam
   Kirāt.KII/3.

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4. Śamyet pratyapakāreṇa

Nopakāreṇa durjanaḥ

Kumāra/II/40.

Vrajanti to mūḍhaḥḥiyeḥ parābhavam
Bhavanti mayāvisu ye na mayinah

Kirāt.1/30.

5. Atimesvarāṇāṁ na hi jātu viḍamāḥ

Samādhīthēdāprabhavo bhavanti

Kumāra III/40.

Prabhavati na tādā paro viṣvetum
Bhavati jītendriyata yad marakṣa

Kirāt 1/30, 1/34.

6. Bhavanti Sāmyeṇpi nivīstaṭetasāṁ

Vapuravasvatigauravāḥ kriyāḥ

Kumāra V/31.

Vītasprhāṇāmapi muktibhājām
Bhavanti bhavyaḥ hi pakṣapātaḥ

Kirāt. III/12.

7. Ksatāt kila tṛayata ityuḍagraḥ

Kṣtrasya sāvdo bhuvamesu rūdhah

Raghu II/53.

Sa Kṣtriya strānasahāḥ satam yas
tat kārmukam karnusu yasyasaktih

8. Pratibandhānāti hi sreyah
Pūjyapūjā vyatikramaḥ
raghu I/79.
Disatyapāyaṁ hi
Satāmatikramaḥ
Kirāṭ XIV/9.

9. Dhinnaucir hi lokaḥ
Raghu VI/30.
Iti sthitayāṁ pratipurusam rucau
Kirāṭ XIV/36.

10. Ādānam hi visargayu
Satām vārīmucāmiva
Raghu IV/36.
Sa lakṣmī rupakurute yayū pareśāṁ
Kirāṭ VII/38.

11. Sthātām niyoktār na hi ākhyamagre
Vināśyacakṣyam svayamakṣatena
Raghu II/56.
Sambhavānāyamadhari kṛtāyam
patyub puraḥ sāhasamāsitāvayam
Kirāṭ XVII/42.
12. Svapno nu māyā nu
Matibhramo nu
Kīrptam nu tāvat
Phalameva pūnyaiḥ
Saku, VI/10.

Māyā svidēśa matibhramo vā
Dhvastam nu me vīryamutāhāmanyāḥ
Kirāt, XVI/15.

Visākhadatta and Bhāravi: Striking similarity in the ideas and the vocabulary in one case can be noted below as an evidence of Visākhadatta's influence upon Bhāravi. Both the poets narrate (1) that the maintenance of a vow is an ornament to the good and (2) that king possessing superhuman strength cannot put up with an insult.

Stanzas are quoted below in conformity with the serial stated above.

1. Nirvāhah prati-panna-vastuṣu
Satāmetaddhi gotra-vratam
Mudrā/II/18.

Vratābhīrakṣa hi
Satāmalaṅkriyā
Kirāt/XIV/14.

2. Sadyah Kriḍārasacchedām
Prākṛtoapi na marsayet
Kimu lokādhikam dhāma
Vibhraṇāḥ prthivipatīḥ
Mudrā/IV/10.
2) Bhāravi's influence on later poets:

Māgha: As regards the influence of Bhāravi on later poets Māgha deserves to be mentioned first. The influence of Bhāravi on him is so deep and extensive that it requires a separate comparative study of their work which is a desideratum even to-day. Their similarity in matter and manner leads one to think that Māgha took up his pen with a view to eclipse Bhāravi's fame by stepping into his footprints more gracefully and according to the opinion of an anonymous critic Māgha has become successful in his mission.

The subject-matter of both the epics, the Kirāt and the Sisu, has been taken from the Mbh. The Sisu is extended to twenty cantos with the word Śrī in the beginning of the book and in the concluding stanza of each canto instead of Bhāravi's Ārī in the beginning of his poem and Iksmī in the concluding stanza of each of the eighteen cantos. The opening is novel in both the poems. In the Sisu, Nārada comes in with a message from Indra in the same manner as Bhāravi's

19. 'Tāvad bhā Bhāraver bhāti
Yāvan Māguasya nodaya.'
Bharavi's Vanecara, a spy appears with a report of Suyodhana for Yudhisthira. In both cases the message leads to a council. Yudhisthira's calmness and prudence are echoed in the demeanour of Uddhava, and Balarāma is the counterpart of Bhima and Draupadi. The journey of Kṛṣṇa to Indra-prastha and the description of the Raivatāka in numerous metres with frequent touches of Yamaka remind us of Arjuna's journey to Indrakīla and a description of the Himalayas. Eight cantos in the Sisu have been dedicated to the digression of descriptive and erotic matters while Bharavi has used six for the purpose. Even the arrangement of events of erotic significance is remarkably in agreement in the two poems as indicated below:

1. The erotic description of *Kirat*. Sisu
   - Walking and plucking of flowers and twigs. Canto/stanza VII/1-26. VII

2. Bathing VIII/27-57 VIII

3. Evening and night IX/1-50 IX

4. Revelry and love IX/51-73 X

22. Sisu, Canto II. 24. Sisu, Canto VI-XIII.
24. Sisu, Canto I & II.
Sisupāla's messenger to Kṛṣṇa may be considered a counter-part of Kirātarāja's messenger to Arjuna. Description of the battle in both the poems takes more or less the same course of 'Citrālamkāra'. The leading sentiment of both the poems is heroic. The dialectal technique of Bhāravi has been followed by Māgha and he too, creates a poem of political precepts like the former. The arrangement of the battle-scene is much in conformity in both the poems:-

1. (1) Preparation for the battle. Kirāt. Sisu. XIV XVII
   (2) The account of the battle. XV & XVI XVIII & XIX.
   (3) Single combat. XVII & XVIII XX

Māgha glorifies Kṛṣṇa just as Bhāravi honours Śiva in their poems.

In the description of erotic matters Māgha faithfully follows the same path trodden by Bhāravi. But Bhāravi's compact
compact and poignant ideas seem to have been elaborated by Magha often to the fantastic excess. A few instances may not be out of place. The hero presents a bouquet of flowers to the heroine addressing her in the name of his co-wife. The heroine in turn, speaks nothing but scratches the earth with her toes with tears in her eyes. Magha describes that the address to a lady in the name of her co-wife is a magic spell, as a lady struck tenderly with a bunch of flowers by the hero, falls into a swoon being addressed in the same way.

Bhāravi describes in a couple of stanzas that a lady attracts the mind of her lover with her exposed fair limbs in the pretext of plucking flowers. But Magha expresses the same idea in a number of stanzas with minute details. Bhāravi describes that the Apsaras surpassed the swans in gait, banks of the rivers with heavy buttocks and lotuses with their faces. Similar idea is expressed by Magha in two consecutive stanzas in a somewhat different manner, but the

31. Sisu. Canto VII & VIII.
34. Sisu. VII/29-37.
36. Sisu. VIII/7,8
the effect and full grace of Bhāravi's stanza have not yet been attained.

Māgha sometimes tries to be compact in the presentation of ideas analysed by Bhāravi, but he can do so only at the cost of grace and subtlety of the former. Compactness of ideas is against the nature of Māgha, for, in depicting the bathing scene he devotes a whole canto (VIII), while Bhāravi in a few pregnant stanzas brings about the same effect by adept touches. Māgha sometimes simplifies the idea as given by Bhāravi. For example, we may refer to the description of a lady in the bathing scene. Maids of a lady concealed in the cluster of lotuses, cast their eyes in search of their friend and say, "Are those the two petals of lotuses with the two bees within or the eyes of that fickle-eyed lady? Are those the hair of the lady or the swarm of bees, silent and motionless?"

Again they say, "Is it the smiling face of the lady with the exposed teeth or a full-blown lotus? " In this way the maids detected their friend at long last who remained concealed in the lotus bed." Māgha draws almost the same picture, even

38. Ibid.VIII/35,36.
39. Sarojapatre nu vilīnaśatpade
   Viloladrsteḥ svīdamu vilocane
   Siroruhah svinnata-pakṣma-santater
   Dvireph vrṇdām nu niṁśavda niścālam... Kirāt.VIII/35.
   Agūdahāsasphutādantakesaram
   Nukham svīdete vikṣannya paskajam
   Iti pralīnām nalinīvane sakhīm
   Vidāmvabhūvah sucireṇa yositah... Kirāt.VIII/36.
even with the same figure of speech of 'Sandeha' (doubt), in a single stanza, but it appears to be simple and much colourless. He says, "Is this a lotus shining nigh in the lake? - or the face of a young lady? - thus did some-body, after doubting for a moment, attain certainty, by means of those gestures of loving indifference unknown to the companions of the crane." Māgha's verbosity is evident from the fact that while Bharavi suggests the jealousy of the co-wives in three stanzas at intervals in a subtle manner, Māgha eloquently refers to the same idea through eight consecutive stanzas. Though similar in outlines Bhāravi presents a neat, clear-cut and compact picture of the evening, while Māgha portrays its rich and variegated elements of details. The former is more suggestive and romantic while the latter is more verbose and prosaic. The two stanzas, dealing almost with the same idea, may be referred to facilitate comparison.

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40. Kim tavat sarasi sarojamatadāra
   Ahosvird mukhamavbhāsato tarunyāḥ
   Samsayya kṣanamiti niśākāya kaścid
   Vivvokair vakasaḥavāsīnām parokṣaih
   .. Śīśu VIII/39.

41. Kirāt VIII/41, 50, 54.

42. Śīśu VIII/37-44.

43. "Kāntadūtya iva kūkumatāmraḥ
   Śāyaṁdaśaṁmabhītvaryantyāḥ
   Sādaram dadrśire vanitābhīh
   Saudhajālapatītāḥ ravibhāsāḥ" .. Kirāt IX/6.
   (Contd).
There Bhāravi says that the setting sun appears to be a messenger from their lover and hence the ladies ardently look at it and Māgha says that the ladies repeatedly measure the distance between the sun and the setting hill with their eyes eagerly expecting the desired hour for love's play.

Regarding the two well-known events of environment, namely the separation of 'Cakrabāka' pairs and the closing of lotuses, which are the conventions of description of Sanskrit poets, the three stanzas quoted below show the striking differences of attitude of the two poets. Bhāravi describes that the Cakrabāka is closeted with its beloved but it only cajoles her (i.e. it cannot unite with her for the approach of the evening). Seeing that Amburuhini, a soft-hearted lady, as it were, hangs its dry face of lotus in sympathy. Māgha portrays the aforesaid idea in this way-

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43(contd).

"Gatayā parah prati gavākṣamukham
Dadhati ratena bhrāmutsukatam
Muhu rantarāla bhuvaṃ astagireṇ
Savitusca Yoṣidamīti drā ma " .. Śisu. IX/2.

44. "Yacchati pratimukham dayitāyai
Vagamantikagate api sakuntāyay
Niyate sma natimujhita harṣam
Pahkajamiva mukhamamvuruhinyā " .. Kirāt. IX/14.

"Abhitigmarmi ciramāviremad
Avadhāna khipnamahimesatayā
Vigalana madhuvarat-kutārujalam
Nyamimāladaṃvja nayanam nalinī" .. Śisu IX/11.

(Contd).
The nalinī (the lotus-stalk) closes her eyes of lotuses in fatigue, which were, so long, winklessly fixed at the sun till sun-set and sheds tears in the shape of flying bees. Again he says that the pair of Čakravākas‘ reddened with deep rays of twilight in the evening, fly apart, besmeared as it were, with the blood oozing out of their broken heart on account of the agony of separation. According to the convention of poetic description lotuses close and pairs of Čakravākas live apart at the nightfall. These two ideas have been developed by the two poets in their own way while Bhāravi suggests them romantically in a contracted form, Māgha develops them eloquently, so that they appear to be prosaic. Moreover, the idea that the pair of Čakravākas are reddened for their bleeding heart in fear of separation seems to be a fantastic flight of imagination.

Some stanzas of Bhāravi and Māgha are put alternately to examine similarity in the following expressions:

1. People would like to resort to a weak but promising concern;

2. Infuriated elephants though thirsty do not touch the

44. (contd).

"Atha śāndrā śāndhyā-kiśānaṁ mitam
Harihotihuti mithunam patatoḥ
Prathaguptapaṁ śivaṁ virahārtidalaṁ
Hṛdiyāya śrūtāśrayanulīgatamiva" || Sisu 9/15.
the water scented with the ichor of another elephant;
3. The imagery that the mountains imitate the form of Mahādeva;
4. That the sky, having its darkness shattered by the moon-beams, appears to be Mahādeva with matted locks of hair;
5. Striking similarity in the welcome-address to Vyāsa and Nārada;
6. Equality in the polite mode of putting a question;
7. The sameness of the manner of greeting the two sages—Vyāsa and Nārada; and similarity in the thought;
8. That mere quoting from śāstras is not counselling; and
9. That a well-decided policy produces army and treasure.

Stanzas referred to are quoted below in conformity with the serial stated above.

Bhāravi
I. Kṣayayuktamapi svabhāvejām
   Dṛḍhatam dhāma sīvam samṛdhāyeṣa
   Pranamantyanapāyamutthitam
   Pratipaccandramiva prajā nrpaṁ

.. Kirāt.II/11.

-------------------------------------------------------
Māgha

Chāyāmapāsyā mahatīmapi vartamānām
Agamim jaḍhīre janastastarūmām
Sarvo hi nopagatamapādiyamānām
Vardhisnu māśrayamanāgatamabhyyupāti .. Šisu.V/14.

2. Āghrāya kṣanamatiṣṭrātāpi roṣād
Uttaṃ nihi-tā-virṛta-locanena
Samprktam vanakarīnām madāmvusekaṁ
Nāceme hīmamapi vāri vāraṇena .. Kirāt.VII/34.

Nādātumanya-karimuktamadāṃva tiktaṁ
Dhūṭāṁkusena na vinātāmapicchatāmbhaṁ
Buddhe-gajena saritaṁ sarusāvatāre
Riktoḍapātra Karamāsta cīraṁ janaughaṁ .. Šisu.V/33.

3. Tapanaṁandaḷadīpitarnekaṭaṁ
Jatatanaisātamaorītamanyanataṁ
Hasitaḥbhinnatamisracayām purāṇāṁ
Ṣivamīv홍atam gajacarmanā .. Kirāt V/2.

Nava nagavanlekhasyāmamadhībhīh
Sphāṭika kaṭakā bhūmirhitayanyā saīlaṁ
Ahiparikarabājo bhāsmaṇairangarāgair
Adhigatadavairimaṁ saūpanerabhīhkyāṁ .. Šisu IV/65.
4. Dyāṃ nirundhad-ati nila gnanabhām
dhvantamadyatakarena purastā
ksipyamanamasitetarabhāsā
sambhumiva karicarmane ca kāse " Kirāt IX/20.
kalayā tusārakiranasya purah
parimandha-bhinna timiraugajātām
ksanamabhya-padyata janaṁra mṛṣā
gaganam ganaḍhipati mūrtirīti " Sīṣa IX/27.

5. Śrīyeśa Vikarstyaapahantyaghāñi
ētyah parisnauti tanoti kārtīm
jandarśanam lokaguro ramogam
vāṭāma yonerivā kim na dhātā " Kirāt. III/7.
haratyagham samsprati hetu roṣyataḥ
subhasya pūrva-caritāṁ kṛtāṁ subhāṁ
sārlabhājam bhavadiya darśanam
vyanakti kalatritayeapi yogayām " Sīṣa I/26.

6. Nirāspādam praṇā prakūṭhālītvām
asāsvadhīmān kīmu asprabhāmām
tanāpi kalyāṇakarīm giram te

---------------------------------------------------------------------
Gatasprhaapyaghama-prayojanam
Vadeti vaktam vyavasayate yayau.
Tanoti nastamuditatmagauravo
Gurustavaivagamagasa dhrstatah

7. Athoczakairasanatah parardhyad
Udyansa dhutarnaivalkatagraah
Raraja kramakapisesujalaha
Srungat sumeroriva tigmarasmiha
Patatpatanga-pratimastapondih
Puroasya yawanna bhuvivyalyyata
Girestaditvyaniva tavadhucakair
Javena pithadudatissthadacyutah

8. Visamoapi vigahyate nayah
Krtatirtha payasamivasyah
Sa tu tatra visesadurlabhah
Sadupanyasyati Krtyavartnaya
Sadgunah saktyastisrah
Siddhaya codeayastrayah
Granthanaditya vyakartum
Iti durmedhaapoynom

9. Prbhavaah khalu kosa dandayoh
Krtapaacanga vinirnayo nayah
Sa vidheyapadesu daksatah
Niyatam loka ivanuruddhyata

.. Sisu. I/30.
Kirat. II/57.
Sisu. I/12.
Kirat. II/3.
Sisu II/26.
Kirat. II/12.
Sarvakāryasāriṣu
Muktvāṅgaskandhapāṇcakam
Saugatanāmīvātmānyo
Nāsti mantrā mahībṛtām

Such examples of kindred expressions can easily be multiplied. Only a few have been illustrated here to make a rough estimate of influence exercised by Bhāravi upon Māgha.

Bhāravi and Bhattī: Bhattīkāvyam, though a kāvyam medium for teaching grammar, contains real poetry here and there. Bhattī's time and identity are not known for certain. Most probably he flourished after Bhāravi for he seems to have been influenced by the latter in the introduction of speeches and conceits. The description of Autumn in the second canto of Bhattī is very close to that of Bhāravi. The objects of sights and sounds in their details and method of presentation are curiously identical. For example Bhattī describes -

45. "We are told in the concluding stanza of the work that it was composed at Valabhi ruled over by Sridharasena, but since no less than four kings of this name are known to have ruled at Valabhi roughly between 495 and 641 A.D., Bhattī lived, at the earliest, in the beginning of 6th century and at the latest in the middle of the 7th". -- Quoted from History of Sanskrit literature. A.D. PP.133.
46. **Describes**

"The hunter who was going to kill a deer which stood still with its attention being diverted to the humming of bees, paid no heed to his mark on hearing the cackles of pining swans." .. Bhatti. II/7.

More or less, a similar idea can be found in the following stanza of Bhāravi. He says, "The herd of deer giving up their ardent desire for eating did not take to corns, having their attention diverted to the songs of sweet-voiced Gopīs, that surpassed the notes of peacocks." Here Bhaṭṭi's stanza which relates both the hunter and deer as being influenced by the beauties of Autumn, seems to be a development upon that of Bhāravi, which describes that only the herd of deer is attracted to the sweet notes of gopīs. The similarity in the phraseology in the above two stanzas is note-worthy. In a 'Kalāpaka' beginning from the fourteenth to the seventeenth stanza Bhāravi describes the charming of

46. **Dattāvadhānam madhulshi-gitau**
Prasānta-cetan harinām gīṃhāṃsuḥ
Ākāṃmayannutsuka-hamsanādān
Lakṣye samādhīna na dadhe mṛgāvīt .. Bhaṭṭi. II/7.

47. **Krtāvadhānam jītavarninadvanaubhāvāvada**
Śurkta gopījanagītānīsvane
Idam jīghatsām apahāya bhūyasām
Na sāsyabhyeti mṛgikadamvakām .. Kirāt. IV/33.
of milk by the gopis, which is compared to the dance of the courtesans. He says in the last stanza of the "Kalāpaka" "Arjuna could not but watch those gopis (churning milk) whose heavy breasts were quivering gently and whose lotus-like eyes appeared fatigued from exertion and thus who were like dancing public women. Bhāravi draws a very natural and elaborate picture of Gopis churning milk in the four consecutive stanzas mentioned above. Bhatti seems to contract the idea and draws a picture of the churning of milk with reference to the dance of the Gopīs. He says - "Gopī's dance in which their sides turned, limbs moved gracefully, which was charming by the upgoing lovely hips, in which time was kept by the slightly deep rumble of the churning, pleased him (Rāma).

Bhatti's scholarship, maturity and purpose make his poem grave. He seems to strive with Bhāravi as his model but his technique is different. He is successful and his poem is to be regarded as the best of the type of Kāvyas which

48. Sa mantharāvalgita pīvarastanīh
Parīṣramakānta vilocanaṭpalāh
Nirīksitum nopararāma vallabī
Abhipranātā iva vārayoṣitah ।। Kirāt.IV/17.

49. Vivṛttapārvam rucirāṅgahāram
Samudvahacoḍāru nītamvaramyam
Amandramanta dhvani datta tālam
Gopāgana nṛttamanandayattam ।। Bhatti. II/16.
which served as a medium to teach other useful lessons as on grammar.

Bhāravi and Śrī Harsa: The last great star in the galaxy of Sanskrit epic poets is Śrī Harsa who composed the Naisadhacarita in the twelfth century A.D. Artistic representation incorporating scholastic discussions which started almost with Bhāravi, has been carried to the highest point by him. Like Bhāravi he has tried to attribute gravity to his epic by means of 'Arthantaranyāsa', but he is not as successful as his two predecessors - Bhāravi and Māgha in this sphere. In lyrical fervour and the exquisite sweetness of diction he is nearer to Kālidāsa than Bhāravi. In the description of the city, the beauty of Damayanti and the 'Śvayamvarasabhā' he has followed Kālidāsa but in characterization, in dialogues and in the technique of embassy he is nearer to Bhāravi. Some stanzas of Śrī Harsa bear double entendre like those of Māgha. One stanza contains five-fold meaning. It may be that Śrī Harsa has been influenced to do so by emulating Bhāravi whose single stanza contains

50. Naiṣadhacarita -
   Description of Nala - Canto I.
   Description of City of
   Kundina - Canto II.
   Hamsadūta - Canto III.
   Naladautya - Canto VIII.
   Dialogues - Canto IX.
   'Śvayamvarasabha' - Canto X.
contains three-fold meaning. Sri Harṣa is a learned poet and very often he displays his versatility. He was a logician and a philosopher and his knowledge of those sciences found room in the poem. The delineation of erotic sentiment has become his sole purpose throughout the poem. He, too, set up a new model of poetic composition as Bharavi came forward with a new type after Kālidāsa.

Some minor compositions flourished later on, influenced by the popularity of the Kirāt. 'There is a prose abridgement of the same by Paṇḍit Aurvedabhubaṇa M. Duraisvēmin Iyengār (Ed. Madras). The same story of the fight between Arjuna and Śiva is related in the Sāṅkarānanda Cempū of Gururāma and in the Pārthavīla, a poem of unknown authorship and it is dramatised in the Kirātarjunīya vyāyaga of Rāmavarmā and in the Dhanañjaya Vījaya Vyāyoga of Kañcanā-chārya.'

52. Kirāt. XV/45.
53. Quoted from the History of Classical Sanskrit literature by M. Krsnamacariar.

Matilal Banarasidass, 1970.