

CHAPTER II.

SOURCES AND INNOVATIONS.

Like several great poets of the world, our poet Māgha, the author of Śísupālavadhā, is not original as far as the theme of his Poem is concerned. The extremely popular story of Kṛṣṇa and Śísupāla is found in the Mahābhārata and the Purāṇas. Māgha has freely and mainly drawn the material of his Poem from these two eternal and inexhaustible sources. He makes certain changes, elaborations and additions which are necessary to cast the simple matter-of-fact narrative into the mould of an ornate poem.

The study of the examination of the sources of the Poem is both informative and interesting.

(A)

1. Mahabharata and Sisupalavadha.

The poem Śísupālavadhā is mainly based on the Mbh. (Sabhā, Chapters 12-72).¹ The simple narrative of the Mbh. is as follows. The people were happy and prosperous under the benevolent rule of the Pāṇdavas. It was an ideal and a well-governed state. The King Yudhiṣṭhira wanted to perform the Rājasūya sacrifice because the sage Nārada informed him that the late King Pāṇdu keenly desired its performance and that the circumstances were favourable. Consequently, Yudhiṣṭhira called Kṛṣṇa from

1. Critical Edition, BORI, Poona.

Dvārakā for consultations before undertaking such a work involving high responsibilities. Kṛṣṇa opined that Jarāsandha should be first killed, then the world-conquest should be effected and then only the performance of the sacrifice should be undertaken. Accordingly, the Pāṇḍavas killed Jarāsandha, carried out the world-conquest and emptied the wealth from the different places into Hastināpura. After these preliminaries, Dharma prepared himself for the sacrifice.

The invited distinguished kings and the Brahmins arrived to attend the sacrifice and they were appointed on the various duties connected with the sacrifice according to their respective ranks. The rite proceeded and according to the Bhīṣma's counsel, Sahadeva awarded to Kṛṣṇa the present of honour. Śiśupāla was wroth at this and left the hall after abusing Kṛṣṇa. Yudhiṣṭhira wanted to follow Śiśupāla and appease him but Bhīṣma restrained him and extolled Kṛṣṇa. Sahadeva took a vow to kill those who opposed the honour done to Kṛṣṇa. All the kings remained silent. There was a shower of the heavenly flowers on the head of Sahadeva. The sage Nārada condemned those who did not pay respect to Kṛṣṇa. Śiśupāla instigated the kings to destroy the sacrifice (Sabhā-Rājasūya Parva, (36-38) and Arghyāharana Parva (39-62)).

Bhīṣma advised Yudhiṣṭhira who was afraid of the kings preparing for the battle to rely on Kṛṣṇa and defy the kings. Then Śiśupāla insulted Bhīṣma and ridiculed Kṛṣṇa's character so much

extolled by Bhīṣma. The latter retorted by denouncing him and explained that Kṛṣṇa was under a promise to the king's mother to forgive a hundred deeds evil of her son. Śiśupāla then transferred his anger to Kṛṣṇa and challenged him to a single combat. Kṛṣṇa replied that one hundred deeds of evil were over and that his promise to his sister was fulfilled. After Śiśupāla got ready for the combat many ill-omens were seen and the sage Nārada, on being asked, explained them to Yudhiṣṭhira. Then started the combat between Kṛṣṇa and Śiśupāla and Kṛṣṇa severed the head of his foe with his famous disc.

Then the sacrifice was completed and the guests who were duly honoured by Yudhiṣṭhira left for their respective homes (Śiśupālavadha Parva- chapters 63-72).

On closely examining the poem Śiśupālavadha, we find that Magha has utilized the above material of the epic in the last seven cantos of his Poem i.e. cantos XIV to XX. In other words, one third of his Poem is based on the famous epic.

The following are the innovations, elaborations and additions in the simple tale of the epic made by the poet in his Poem.

Innovations.

(1) In the 39th Chapter of the Arghyāharana Parva (Sabhā), Sahadeva, under instructions from Bhīṣma, pays the highest honour to Kṛṣṇa. Māgha replaces Sahadeva by Yudhiṣṭhira

(XIV. 88). This change appears more befitting the good manners as the eldest brother and the aspiring sovereign presents the honour to the worthy one on behalf of all.

(2) Another change to be noted in this connection is the order of the speech made by Bhīṣma on this occasion. In the original (Ch. 39, Arghyā), Bhīṣma, of his own accord, orders Sahadeva to offer the highest honour to Kṛṣṇa. Māgha changes this. He makes Bhīṣma speak after he is requested by Yudhiṣṭhira to give his opinion (XIV. 53-58). This change adds dignity and grandure to the character of Bhīṣma and shows Yudhiṣṭhira as possessing polished good manners.

(3) In the original (42nd Ch., Arghyā), Sahadeva challenges those kings who could not tolerate the honour done to Kṛṣṇa and says that he would plant his foot on their heads. This is done by Bhīṣma in our Poem (XV. 46). This change adds one more feather in Bhīṣma's cap. It is in the fitness of things that the man who advised Yudhiṣṭhira to honour Kṛṣṇa should rise to the occasion and issue the challenge.

(4) In the original (41st Ch., Arghyā), Yudhiṣṭhira wanted to follow the angry Śiśupāla and appease him but Bhīṣma restrains him and extolls Kṛṣṇa. This is changed in our Poem. The Pāṇdavas did make an attempt to appease the angry King of Cedi after he completed his speech and was about to leave the hall (XV. 67-68). This change presents the Pāṇdavas in better colour by showing them as the ideal hosts.

(5) In the original (67th Ch., Śiśupālavadha Parva), a war of words goes on between Śiśupāla and Bhīṣma till at last Śiśupāla challenges Kṛṣṇa to fight. Kṛṣṇa has, at once, his disc in his hands and addressing the king, says that the number of offences of which pardon has been promised to the king's mother is now full, and therefore, he would kill him in the presence of all (68th Ch., Śiśu. Parva). In our Poem, however, after Śiśupāla retires from the scene of the sacrifice, the negotiations are set on foot between the two parties and we find Śiśupāla's envoy going to Kṛṣṇa (XVI). The motive behind this change is to increase the emotional tempo of the subsequent battle as the Yādavas get angry by the words employed by the envoy, to paint Kṛṣṇa in better colours as he remains cool and collected when the storm of words is on and to introduce the systematic plan of the battle.

(6) In the original, there are lengthy rival speeches (the speeches of Bhīṣma, Yudhiṣṭhira, Sahadeva and Śiśupāla). But they are shortened in our Poem with a view to make them more telling and to make them better suited to the requirements of the Poem.

(7) In the original (43rd Ch., Arghyā.), after Sahadeva's challenge and Śiśupāla's anger, Yudhiṣṭhira requested Bhīṣma to describe the greatness of Kṛṣṇa in details. Bhīṣma grants this request and sets out to describe the various incarnations in nineteen chapters (Ch. 43-61, Arghyā.).

The incarnations are enumerated and described in our Poem also (XIV. 71-86) but with two variations. The first is with regard to the context. The incarnations are described in our Poem just after Yudhiṣṭhira's request to Bhīṣma to suggest the person deserving the highest honour (XIV. 53). The second is with regard to the length. In the original, nineteen chapters are devoted to this description while only sixteen verses serve the purpose in our Poem (XIV. 71-86). The sense of propriety and the requirements of the Poem made the poet to effect this change.

Elaborations.

(1) The seventy-first chapter of Śiśupālavadha Parva is devoted to the detailed description of the Rājasūya sacrifice. But Māgha deals with the technical and more particularly with the purificatory aspect of the sacrifice. He elaborates this point and consequently we have a beautiful description of the Rājasūya sacrifice in twenty five verses in our Poem (XIV. 18-42).

(2) Moreover, the ceremony of giving the alms and the gifts after the successful completion of the sacrifice is described only in three verses (48-50, 71st Ch, Śiśupālavadha Parva) in the epic. This point is also beautifully developed in our Poem (XIV. 43-50) adding one more feather in the cap of Yudhiṣṭhira.

(3) Only one verse (No.14, 62nd Ch. Arghyā) speaks of the anger of the kings allied to Śiśupāla after the speech of

Bhīṣma condemning those who did not approve of the honour done to Kṛṣṇa.

Māgha develops this point and consequently, we have ten verses (XV. 48-57) describing their anger after the fiery retort of Bhīṣma (XV. 46).

(4) The ill-omens are described in the sixty ninth chapter of Śiśupālavadha Parva of the epic when Yudhiṣṭhira sees them and requests the sage Nārada to explain them. Though their nature is different, it is possible that they might have suggested to our poet the ill-omens described and elaborated by him when the warriors of Śiśupāla set out for the battle (XV. 81-95).

(5) Māgha omits speeches made by Śiśupāla while fighting with Kṛṣṇa and lengthy account of the weapons and the counter-weapons given in the epic (Ch.70, Śiśupālavadha Parva). But our poet develops the effect of the major missiles employed by Kṛṣṇa and Śiśupāla in the XXeth canto of the Poem. Thus he describes in details the effect of the Sonorous missile in four verses (XX. 33-36), that of the light born of the Kaustubha gem in three verses (XX. 38-40), that of the Serpent missile in ten verses (XX. 42-51), that of the Eagle missile in seven verses (XX. 53-59), that of the Fire missile in six verses (XX. 59-64) and that of the Cloud missile in nine verses (XX. 66-74).

and
Over/above these elaborations, Māgha has effected certain omissions to suit the needs of the poem, viz., to preserve the sense of propriety, to keep the poem compact and to maintaining the reader's interest in the gradual development of the story.

The important omissions are as follows. The extending of the invitations to the various kings to attend the sacrifice, their arrival, their reception, Śiśupāla's question to Yudhiṣṭhira as to why he did not pay the highest honour to any one of the assembled kings deserving it much more, Bhīṣma's impatience to kill Śiśupāla, the speeches of Śiśupāla while fighting with Kṛṣṇa, the lengthy account of the weapons and the counter-weapons hurled by Kṛṣṇa and Śiśupāla while fighting, Yudhiṣṭhira's farewell to Kṛṣṇa and some other kings at the conclusion of the Rājasūya sacrifice and a few details connected with the performance of the sacrifice.

We find some of the details given in the epic shortened by Māgha in the Poem. They are as follows.

(1) Bhīṣma describes at great length the various incarnations in nineteen chapters in the original (Ch.43-61, Arghyā). In our Poem, they are described only in sixteen verses (XIV. 71-86).

(2) One complete chapter (66th Ch., Śiśupālavadha Parva) is devoted to the description of the Śiśupāla's birth and the childhood in the original. Our poet cuts it short and we have

the description of the Śīsupāla's childhood in only one verse (I. 70).

Additions.

The following are the additions made in the Poem and hence there is no counter-part in the original.

(1) Cantos I-XIII.

(2) The description of the Rājasūya sacrifice (XIV. 18-42).

(3) The detailed description of Śīsupāla's anger (XV. 3-10).

(4) The description of the ill-omens met by the warriors of Śīsupāla when they set out for the battle (XV. 81-96).

(5) Cantos XVI to XIX.

We come across also a few cases of the beautiful paraphrasing done by our poet in the Poem.

(1) The two verses ¹ (Nos. 41 and 43, 39th Ch., Arghyā.) where Bhīṣma enumerates the persons worthy of the

1. 39th Ch., Arghyā, (Nos. 41 & 43).

आचार्यमृत्विजं चैव संयुजं च युधिष्ठिर ।
स्नातकं च प्रियं प्रातुः षडर्थाहन्तूपं तथा ॥ ४१ ॥
एवमेकैकशो राजन्तर्धमानीयतामिति ।
अथ चैषां परिष्ठाप्य समर्थोपनीयताम् ॥ ४३ ॥

the highest are excellently paraphrased by Māgha in 55th and 57th verse respectively of the fourteenth canto of our Poem.

The fifty fifth verse¹ of the 39th chapter of the ArghyāharnasParva of the original which forms a part of the angry speech of Śiśupāla is beautifully rendered by Māgha in the verse^s/Nos.63 and 65 of the fifteenth canto of the Poem.

2. Bhāgavata Purāna and Śiśupālavadha.

Thus we find that Māgha is indebted to the great epic for about one-third part of his poem. But the remaining two-third part also does not seem to be his invention. It means only that he is independent of the Mbh. as far as the remaining two-third is concerned. On the close study of the दशम स्कंध of the Bhāgavata (Ch. 70-74) and the first thirteen cantos of our poem, we find much similarity between the two.

According to the story given in the Bhāgavata Purāna (X. Ch. 70-74), a messenger from one of the kings imprisoned by Jarāsandha comes to Kṛṣṇa and describes the miserable condition of the imprisoned kings and requests Kṛṣṇa to help them to gain their freedom. When the messenger is thus busy delivering the message, the sage Nārada comes to Kṛṣṇa with the message from Yudhiṣṭhira to the effect that he wanted to perform the Rājasūya sacrifice with Kṛṣṇa's help and

1.

प्रप्लव प्रवृत्ता विभोनिजो राजा प्रतिवृत्ता नदीसुतः ।
प्रतिगृहीता गोपालः प्रदाता च विभोनिजः ॥ ५५ ॥

-39th Ch., Arghyā.

and wanted to invite the kings and others and desired to be blessed by the Kṛṣṇa's sight and touch. But the Yādavas did not want to go to attend the sacrifice as they wanted to go to war against Jarāsandha. Therefore Kṛṣṇa consulted Uddhava alone (and not Balarāma also as given in the first canto of our poem) to seek solution (Ch.70).

Uddhava advised Kṛṣṇa to go to attend the sacrifice which would serve all the purposes, viz., the compliance of the Yudhiṣṭhira's request, the killing of Jarāsandha and the freedom of all the imprisoned kings. Following this advice, Kṛṣṇa started for Indraprastha with his queens and the large army. He neared the city after crossing a number of rivers and mountains. The news of his arrival gladdened Yudhiṣṭhira who came out of the city with his preceptors, brothers and relatives to welcome him. Yudhiṣṭhira's heart overflowed with love on seeing Kṛṣṇa and embraced him repeatedly. After the due royal reception, Kṛṣṇa entered the city.

The whole city was decorated. Men and women put on gay dress. The young ladies of the city enjoyed the procession. The ladies of the harem (Kuntā, Subhadrā and Draupadī) were extremely pleased on his arrival and welcomed him and his queens.

The Yādava army camped in a very comfortable place and was provided with all the comforts (Ch.71).

Then Yudhiṣṭhira put the proposal for the performance of the Rājasūya sacrifice before Kṛṣṇa to which he replied that it should be performed after carrying out the world-conquest and gathering the material required for its performance. None, he said, was able to thwart the good work started by his devotees. Accordingly, the Pāṇdavas effected the world-conquest and gathered the wealth from all the quarters. Yudhiṣṭhira was worried as the King Jarāsandha alone remained unconquered. He consulted Kṛṣṇa as usual who showed him the way to achieve that purpose as suggested to him by Uddhava. Accordingly, Jarāsandha was killed and the imprisoned kings were set free (Ch. 73).

Then the sacrificial rite proceeded. Sahadeva opined that the highest honour of the occasion should be given to Kṛṣṇa. All good men present there agreed with him and Kṛṣṇa was duly honoured.

Śiśupāla became angry on account of the honour done to Kṛṣṇa and unable to bear it, started abusing him.

But Kṛṣṇa remained cool and collected while others who could not bear this closed their ears and left the hall.

The kings belonging to the Pāṇḍava, Kekaya and Śrīṅgaya dynasties became very angry at this behaviour of Śiśupāla and stood up with weapons in hands to kill him.

But he (Śiśupāla) was not afraid of them. He took his sword and shield and challenged them to fight. Kṛṣṇa got up hearing them exchanging hot words with him and checked them. Then he severed Śiśupāla's head with his disc. Everybody witnessed the flash of light arising from Śiśupāla's body and entering that of Kṛṣṇa (Ch.74).

Thus it will be seen that there is great similarity between the account given by the Bhāgavata Purāṇa and the material presented in the first thirteen cantos of the poem.

The changes made by Māgha in his poem are as follows.

- (1) Śiśupāla replaces Jarāsandha.
- (2) The uneasy Indra replaces the imprisoned kings.
- (3) The divine sage Nārada replaces the ordinary envoy sent by the kings imprisoned by Jarāsandha.
- (4) Balarama is added as one more character taking part in the political discussion.
- (5) It is Bhīṣma who suggests Kṛṣṇa for the highest honour and ^{not} Sahadeva.

There are a few other considerations which support this view. Māgha mentions the Dattatreya incarnation (XIV. 79) along with the other incarnations of Viṣṇu in Bhīṣma's extollation of Kṛṣṇa. The Bhāgavata Purāṇa also refers to the Dattatreya incarnation of Viṣṇu at two places (II.7 and XI.4). It may also be remembered in this connection that both the Bhāgavata Purāṇa

and our poem begin their descriptions of the incarnations with the Boar incarnation. It appears that the verse ¹ (X. 74.38) from the Bhāgavata Purāṇa is echoed in Śīsu. XVI. 25.

As it is fairly certain that the Bhāgavata P. is earlier than Māgha, it is reasonable to assume that Māgha based the material of the first thirteen cantos of the poem on the story as given in X. 70-74 of the Bhāgavata Purāṇa.

3. The other Purāṇas and Śīsupālavadha.

Māgha appears to be indebted to some other Purāṇas also besides the Bhāgavata P. for the remaining two-third part of the poem.

(a) Viṣṇu Purāṇa and Śīsupālavadha.

It appears that Māgha has described the previous two births of Śīsupāla in the forms of Hiranyakaśipu and Rāvaṇa in the first canto of the poem on the basis of the Viṣṇu Purāṇa. This Purāṇa informs us that Śīsupāla, in his previous births, was Hiranyakaśipu and Rāvaṇa (Viṣṇu P. Aṃsa IV, Ch. 14, vs. 11-14). The fact that the Mahābhārata does not mention these two births lends support to our conjecture

(b) Agni Purāṇa, Bhaviśya Purāṇa and Śīsupālavadha.

1. Bhag.P; X. 74.38

एवमादिभ्यश्चाणि वभोषे नष्टमङ्गलः ।
नोवाच किञ्चिद्भगवान्यथा सिंहः शिवारुतम् ॥

Māgha seems to have composed the forty sixth verse of the first canto of the poem on the basis of the following verse of the Agni Purāṇa.

" हिरण्यकृशिपुर्दत्तो यां यां स्मिन्वाऽभ्युदक्षत ।
मथभान्तैः सुरैश्चक्रे तस्थै तस्थै दिशे नमः ॥ "

The following verse from the Bhaviśya Purāṇa seems to have helped our poet in the composition of his IX.14 of the poem.

" पितामहः पितृन्सृष्ट्वा मूर्तिः तामुत्सर्ज ह । "

B.

Māgha, Bhāravi, Kālidāsa and other poets.

Māgha has another great source or support for his poem over and above the Mbh., Bhāga.P., Viṣṇu P., Agni P. and Bhaviśya P. This source or support is supplied by the poems of Bhāravi, Kālidāsa and other poets. But as Māgha leans most on Bhāravi, it appears that he has attempted not only to imitate Bhāravi's Kirāta. in his poem Śiśu. but also to surpass him. He has modelled his Śiśu on Bhāravi's Kirāta. Many points of similarity between the two make us conclude that Māgha is under the heavy debt of Bhāravi. The points of similarity between the two poems are as follows.

Kirāta

1. The description of the villain Duryodhana in the first canto (I.7.24).

Śiśu.

1. The description of the tyrant Śiśupāla in the first canto (I.42-72).

Kirāta.

2. The political discussion amongst Draupadī, Yudhiṣṭhira and Bhīma in the IIInd canto and in the last part of the Iṣt canto.
3. The arrival of the sage Vyāsa, his advice to Pāṇḍavas to give up their lethargy and to prepare to face Kauravas in the coming war.
4. The description of the six seasons (IV & X).
5. The description of the Himalayas by means of Yamakas (V).
6. The description of the following: the collection of the flowers, water-sports, drinking bouts, sexual pleasures, evening,

Sīsu.

(It may be noted that the description is more romantic and varied than given in Kirata).

2. The discussion of the same nature amongst Kṛṣṇa, Balarāma and Uddhava in the IIInd canto.
3. The arrival of the sage Nārada to Kṛṣṇa's residence in Dvārakā and he insinuates Kṛṣṇa to kill Śiṣupāla. (I. 14 73).
4. The same (VI).
5. That of the mountain Raivata in the identical manner (IV).
6. More detailed descriptions of the same (IV to XI).

Kirāta.

darkness, moon-rise and morning (IV to X).

7. The beauty of the Himalayas pointed out^{to} Arjuna by Guhyaka.
8. Śiva in guise of the lord of hunters sends a threatening message to Arjuna inciting him to fight (XIII & XIV).
9. Citrakāvyas in various Bandhas in describing the battle (XV).
10. The employment of the varied weapons and the counter-weapons during the battle between Śiva and Arjuna (XV).
11. The prayer offered to Śiva by Arjuna and the description of the eight forms of Śiva (XVIII. 22-42).
12. Marching, camping etc of the armies.

Sisu.

7. The beauty of the Raivata mountain pointed out to Kṛṣṇa by Dāraka (IV).
8. Śiśupāla sends a threatening message to Kṛṣṇa through his envoy (XVI).
9. Better use of the Citrakāvyas for the same purpose (XIX).
10. Same during the battle between Kṛṣṇa and Śiśupāla (XX).
11. The prayer of Kṛṣṇa by Bhīṣma and the description of the various incarnations of Viṣṇu (XIV. 59-86).
12. Same. (III, V, XII, XV, & XVII).

Kirāta.

Śīsu.

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| 13. The use of the word 'Śhrī'
in the beginning of the
poem (I.1). | 13. Same (I.1). |
| 14. The use of the word 'Lakṣmī'
at the end of each canto. | 14. That of the word 'Śrī'
at the end of each canto. |
| 15. Śiva is the favourite
deity of the poet. | 15. Kṛṣṇa is the favourite
deity of the poet. |
| 16. VI. 11. | 16. V. 40. |
| 17. VII. 36. | 17. V. 39. |
| 18. VIII. 19. | 18. VII. 57. |
| 19. VIII. 35, 36. | 19. VIII. 29. |
| 20. X. 37. | 20. X. 30. |
| 21. Based on Mbh., Vana. | 21. Based on Mbh., Sabhā. |

Moreover, the arrangement and order of the descriptions in both the poems is generally on the same lines as pointed out by Shri Pangarker.¹ The following is the order.

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| 1. Kirāta. I (1-25)
Śīsu. I | Description of the enemy. |
| 2. Kirāta. I, II, III.
Śīsu. II. | Description of the political
 consultations. |
| 3. Kirāta. IV & VII.
Śīsu. III & XII | Description of journey |

1. Kirāta., I to X., Intro.

4. Kirāta. V.	Description of the beauty
Sisu. Iv.	of the mountains.
5. Kirāta VIII (1-26)	Description of the collection
Sisu. VII.	of flowers.
6. Kirāta. VIII (27-37)	Description of water-sports.
Sisu. VIII.	
7. Kirāta. IX (1-50)	Descriptions of evening and
Sisu. IX.	darkness.
8. Kirāta. IX (51-78)	Description of the sexual
Sisu. X.	sports.

Māgha gives the description of the morning in the canto XI of his poem and after that the stories of both the poems run their own different courses based on their individual plots.

The following comparison between the two poems with regard to the metres, bandhas and the grammatical points leads us to the same conclusion that Bhāravi's Kirāta. served as a model to Māgha's Sisu.

A very rudimentary attempt is found in Kālidāsa in Raghuvamśa to show his skill in metres. In Raghu., Canto IX, after verse 54, we find the varieties of metres used, each with a verse, while the first 54 verses are in Drutavilambita with Yamaka in the last Pāda. Kālidāsa uses in all about 19 metres. Bhāravi has made a great elaboration. He uses 23 metres and sometimes handles an elaborate metre like Udgatā in

the whole of the canto XII of Kirāta. Māgha uses metres. He is even more elaborate in the use of the metres e.g. as against Bhāravi who uses only 16 metres in canto V of the Kirāta. Māgha uses 22 metres in canto IV of Śīśu. which shows the tremendous feat of the metrical skill of Māgha. It was Bhāravi who popularised the verbal tricks and Māgha elaborated them. It is interesting to make a comparative study of the canto XV of the Kirāta and the XIX of the Śīśu. where Bandhas like Genutrika, Sarvatebhadra etc. are found. With Bhatt's example in the grammatical epic before him, Bhāravi has deliberately made use of grammatical subtleties but Māgha has made their use much more. While Bhāravi employs ' $\frac{3}{2}$ ' ten times, Māgha does in 272 times. Shri G.R.Nandergikar draws our attention to the following fact in this connection. Bhāravi gives the forms and the derivations of the root 'tan' (तन्) in about sixty verses, Māgha in about fifty and Kumārādāsa in more than eighty verses.

Moreover, the very names (Bhāravi and Māgha) of the two poets are unusual and mysterious. They seem to be the assumed pen names. Māgha's sole ambition, as pointed out above, was to surpass Bhāravi. Bhāravi (Bhāsa Raviḥ- the sun with light) or the bright sun loses much of its brightness and heat in the month of Māgha; in the same way, Māgha, the poet, wrote his poem to dim the light and the full heat of the poetic glory of Bhāravi.

1. Kumārādāsa and his place in Sanskrit Literature, P.14.

Kālidāsa and Śisupālavadha.

The poem Śīsu. seems to be influenced by the great poet Kālidāsa also. The following similarities between the two works - Raghu and Kumāra- of Kalidasa and our poem support our assumption.

Kālidāsa

1. The description of the atrocities perpetrated by the demon Tāraka (Kumāra. II. 33-50).
2. Kumāra. III. 57.
3. Kumāra. VI. 59.
4. Kumāra. VI. 77.
5. The description of the women-folk of the city coming out to see the marriage-procession of Śiva and Pārvatī (Kumāra VII. 56-69) or that of Aja and Indumatī (Raghu VII. 5-16).

Māgha

1. The description of the atrocities perpetrated by Rāvaṇa (Śīsu. I. 51-66).
2. The idea contained in this verse of Kumāra is imitated by Māgha in Śīsu. I. 13.
3. This idea imitated by Māgha in Śīsu. I. 23.
4. This idea imitated by Māgha in Śīsu. I. 33.
5. The description of the women-folk of the city coming out to see the procession of Kṛṣṇa. (Śīsu XIII. 31-48)

Kalidāsa

6. The description of the evening (Kumāra VIII. 44).
7. The description of the morning (Raghu. V. 71).
8. The description of the ill-omens confronted by the King Dasaratha (Raghu. XI. 58-61).

Māgha

6. Same (Śisū IX.14).
7. Same (Śisū XI. 25).
8. The description of the ill-omens confronted by the warriors of Śisupāla setting out for the battle (Śisū.XV. 81-96).

Kumāradasa and Māgha .

There are a few points of similarity between the Jānakīharana of Kumāradasa and the Śisū. of Māgha. But it cannot be positively asserted that Māgha came under the influence of Kumāradasa as it is uncertain whether Kumāradasa was anterior to Māgha or his contemporary. The points of similarity between the two poems are as follows.

Kumāradasa

1. The description of the city of Ayodhya (Jānakī I). The description of the city of Mithilā (Jānakī. VI).

Māgha

1. The description of the city of Dvārakā (Śisū.III).

Kumārādāsa

2. The description of the battle between Rāma and the demons (Jānakī V).

Māgha

2. The description of the battle between the two armies (Śīsu. XVIII) and that of the battle between Kṛṣṇa and Śīsupāla's armies (XIX. 91-120).

Moreover, it is possible that Māgha may have come under the influence of Bhaṭṭi also.

Thus, we find that Māgha's classical epic, Śīsupālavadha, is based on the Mbh. (Sabhā, Ch.12-72), Bhāga.P.(X., Ch. 70-74) and Viṣṇu P.(Aṁsa IV, Ch. 14, 11-14). It is also influenced to a large extent by Bhāravi's poem Kirāta and to some extent by the poems of Kālidāsa and the Purāṇas like Agni and Bhaviṣya.

If a great poet like Kālidāsa is not free from the indebtedness to the Purāṇas and his predecessors, there is no wonder in Māgha being under their influence. But it is well-known that the greatness of a poet does not lie in this direction but in the way in which he handles the material at his disposal and Māgha is here supreme.