Rama Beyond Price
by Murári

Edited & Translated by
JUDIT TÖRZSÖK

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RĀMA BEYOND PRICE
BY MURĀRI

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A sandhi grid is printed on the inside of the back cover
CSL CONVENTIONS

SANSKRIT ALPHABETICAL ORDER

Vowels: \( a \bar{a} \bar{i} \bar{u} \bar{r} \bar{l} \bar{e} a i o a u m h \)

Gutturals: \( k \bar{k} h g h \bar{h} \bar{n} \)

Palatals: \( c \bar{c} j \bar{j} \bar{h} \bar{n} \)

Retroflex: \( \bar{t} \bar{h} \bar{d} \bar{d} \bar{h} \bar{n} \)

Dentals: \( t \bar{t} h \bar{d} \bar{d} \bar{h} \bar{n} \)

Labials: \( p \bar{p} b \bar{b} \bar{h} m \)

Semivowels: \( y r l v \)

Spirants: \( \acute{s} \grave{s} s h \)

GUIDE TO SANSKRIT PRONUNCIATION

\( a \) but
\( \bar{a}, \bar{a} \) father
\( i \) sit
\( \bar{i}, \bar{i} \) fee
\( u \) put
\( \bar{u}, \bar{u} \) boo
\( r \) vocalic \( r \), American purdy or English pretty
\( \bar{r} \) lengthened \( r \)
\( \bar{l} \) vocalic \( l \), able
\( e, \bar{e}, \bar{e} \) made, esp. in Welsh pronunciation
\( a\bar{i} \) bite
\( o, \bar{o}, \bar{o} \) rope, esp. Welsh pronunciation; Italian solo
\( a\bar{u} \) sound
\( \bar{m} \) anusvàra nasalizes the preceding vowel
\( h \) visarga, a voiceless aspiration (resembling English \( h \)), or like Scottish loch, or an aspiration with a faint echoing of the preceding vowel so that \( t\bar{ai}h \) is pronounced \( t\bar{ai}h^{i} \)
\( k \) luck
\( \bar{k}h \) blockhead
\( g \) go
\( \bar{g}h \) bighead
\( \bar{n} \) anger
\( c \) chill
\( \bar{c}h \) matchhead
\( j \) jog
\( \bar{j}h \) aspirated \( j \), hedgehog
\( \bar{n} \) canyon
\( t \) retroflex \( t \), try (with the tip of tongue turned up to touch the hard palate)
\( \bar{t}h \) same as the preceding but aspirated
\( \bar{d} \) retroflex \( d \) (with the tip of tongue turned up to touch the hard palate)
\( \bar{d}h \) same as the preceding but aspirated
\( \bar{n} \) retroflex \( n \) (with the tip of tongue turned up to touch the hard palate)
### CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramáyana. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving forms of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

### CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the sandhi or the scansion. Proper names are capitalized. Most Sanskrit metres have four “feet” (páda): where possible we print the

<table>
<thead>
<tr>
<th>t</th>
<th>French tout</th>
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<tbody>
<tr>
<td>th</td>
<td>tent hook</td>
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<td>d</td>
<td>dinner</td>
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<tr>
<td>dh</td>
<td>guildhall</td>
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<td>now</td>
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<tr>
<td>p</td>
<td>pill</td>
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<tr>
<td>ph</td>
<td>upheaval</td>
</tr>
<tr>
<td>b</td>
<td>before</td>
</tr>
<tr>
<td>bh</td>
<td>abhorrent</td>
</tr>
<tr>
<td>m</td>
<td>mind</td>
</tr>
<tr>
<td>y</td>
<td>yes</td>
</tr>
<tr>
<td>r</td>
<td>trilled, resembling the Italian pronunciation of r</td>
</tr>
<tr>
<td>l</td>
<td>linger</td>
</tr>
<tr>
<td>v</td>
<td>word</td>
</tr>
<tr>
<td>s</td>
<td>shore</td>
</tr>
<tr>
<td>ş</td>
<td>retroflex sh (with the tip of the tongue turned up to touch the hard palate)</td>
</tr>
<tr>
<td>s</td>
<td>hiss</td>
</tr>
<tr>
<td>h</td>
<td>hood</td>
</tr>
</tbody>
</table>
common šloka metre on two lines. In the Sanskrit text, we use French "Guillemets (e.g. «kva samcitirṣuḥ?») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in sandhi.

Sanskrit presents the learner with a challenge: sandhi (“euphonic combination”). Sandhi means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full sandhi system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without sandhi (pre-sandhi), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without sandhi. Such sandhi mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (ā) or with a circumflex (â). Our system uses the macron, except that for initial vowels in sandhi we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (e rather than ai, o rather than au).

When we print initial â, before sandhi that vowel was a

\[
\begin{align*}
&\acute{i} \text{ or } \grave{i}, \quad i \\
&\acute{u} \text{ or } \grave{o}, \quad u \\
&\hat{a}i, \quad e \\
&\hat{a}u, \quad o \\
&\ddot{a}, \quad \ddot{a} \text{ (i.e., the same)} \\
&\ddot{i}, \quad \ddot{i} \text{ (i.e., the same)}
\end{align*}
\]
RAMA BEYOND PRICE

\[ \begin{align*}
\bar{u}, & \quad \bar{u} \text{ (i.e., the same)} \\
\bar{e}, & \quad \bar{i} \\
\bar{o}, & \quad \bar{u} \\
\bar{a}i, & \quad ai \\
\bar{a}u, & \quad au \\
', & \text{ before sandhi there was a vowel } a
\end{align*} \]

FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (\(a, \bar{i}\) or \(u\)) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (\(\bar{a}, \bar{i}\) or \(\bar{u}\)) has merged into a following vowel we print ” at the end of the word. The vast majority of these cases will concern a final \(a\) or \(\bar{a}\).

Examples:

What before sandhi was \(atra\ asti\) is represented as \(atr'\ \bar{a}sti\)

\[
\begin{align*}
atra \ \bar{a}ste & \quad atr' \ \bar{a}ste \\
kany\bar{a} \ asti & \quad kany' \ \bar{a}sti \\
kany\bar{a} \ \bar{a}ste & \quad kany' \ \bar{a}ste \\
atra \ \bar{e}ti & \quad atr' \ \bar{e}ti \\
kany\bar{a} \ \bar{e}ti & \quad kany' \ \bar{e}ti \\
kany\bar{a} \ \bar{e}ps\bar{a} & \quad kany' \ \bar{e}ps\bar{a}
\end{align*}
\]

Finally, three other points concerning the initial letter of the second word:

(1) A word that before sandhi begins with \(r\) (vowel), after sandhi begins with \(r\) followed by a consonant: \(yath\bar{a}' \ rtu\) represents pre-sandhi \(yath\bar{a} \ rtu\).

(2) When before sandhi the previous word ends in \(t\) and the following word begins with \(s\), after sandhi the last letter of the previous word is \(c\) and the following word begins with \(ch\): \(sy\bar{a}c \ ch\bar{a}str\bar{a}vit\) represents pre-sandhi \(sy\bar{a}t \ s\bar{a}str\bar{a}vit\).

(3) Where a word begins with \(b\) and the previous word ends with a double consonant, this is our simplified spelling to show the pre-sandhi form: \(tad\ \bar{h}as\bar{a}ti\) is commonly written as \(tad\ d\bar{h}as\bar{a}ti\), but we write \(tad\ d\bar{h}as\bar{a}ti\) so that the original initial letter is obvious.
CSL CONVENTIONS

COMPOUNDS

We also punctuate the division of compounds (samāsa), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

EXAMPLE

Where the Deva-nāgari script reads:
कुम्भस्थली रक्षतु बो विकीर्णसिंदुरेणुर्यक्तिविद्यानन्तस्य ।
प्रशान्तये चित्रतमशूदानां निष्ठुतबाणातपपल्पैवेच ॥

Others would print:
kumbha|sthal|ī raksi|tu vo vikīrṇasindūreṇur dviradānanasya /
praśāntaye vighnatama|ścha|ṭānāṃ niṣṭhyūtabāḷa|tapapal|laveva //

We print:
kumbha|sthal|ī raksi|tu vo vikīrṇa|sindūra|reṇur dvira|d|ānana|sya
praśāntaye vighna|tama|ścha|ṭānāṃ niṣṭhyūtā|bāḷ|ātapa|pallaveva

And in English:
“May Ganēsha’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

“Nava-sāhasanka and the Serpent Princess” I.3 by Padma-gupta

DRAMA

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (prākṛta) vernacular as opposed to the “refined” (saṃskṛta) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (chāyā). We mark Prakrit speeches with “opening and closing corner brackets, and supply the Sanskrit chāyā in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text).
WORDPLAY

Classical Sanskrit literature can abound in puns (śleṣa). Such paraphomasia, or wordplay, is raised to a high art; rarely is it a cliché. Multiple meanings merge (śliṣyanti) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a slanted font (different from italic) and a triple colon (ː) to separate the alternatives. E.g.

yuktāṃ Kādambarīṃ śrutvā kavayo maunam āśritāḥ
Bāṇa/dhvanāv anādhyāyo bhavat’ īti smṛtir yataḥ.

It is right that poets should fall silent upon hearing the Kādambari, for the sacred law rules that recitation must be suspended when the sound of an arrow: the poetry of Bana is heard.

Soméshvara-deva’s “Moonlight of Glory” I.15
INTRODUCTION
Murári’s ‘Rama Beyond Price’ (Anarigha/rāghava) is reputed to be one of the most difficult literary texts in Sanskrit literature—and this is exactly why it was one of the most popular plays among pundits in India. Numerous commentaries have been written to facilitate its interpretation, and many of its stanzas are among the favorites in traditional verse anthologies. In spite of the great popularity of this play in traditional India, it has not been appreciated in the West. In most books on the history of Sanskrit literature, it is presented as too static to be a good drama and its language as too complicated to be good poetry. While it is true that much of the action, which reproduces the story of the ‘Ramāyana’ with a number of modifications, is performed behind the scenes, this convention is not unique to ‘Rama Beyond Price,’ or to Sanskrit drama. Moreover, Murári introduces a unique change into the plot of the Rama story, in the form of a complex political intrigue involving the minister of the monkeys, the minister of the demons and, indirectly, Vishva·mitra, the sage who is associated with King Dasha·ratha’s court. Thus, Murári’s Rama story is not merely about the hero who conquers the demon king; rather, it is a story of courtly discussions and intrigues culminating in the war. The hero, Rama, is in fact an innocent prince who is manipulated by various intriguers until he defeats the demon king and becomes a real hero.

Furthermore, Murári’s sensibility to drama is also reflected in the fact that his language alludes constantly to dramatic terminology. These allusions form a kind of play
within the play, while they also emphasize the theatrical nature of the court, which is the main scene of action.

Nevertheless, it is certainly true that ‘Rama Beyond Price’ is first and foremost a piece of poetry, and it is because of its poetic qualities that it has been a favorite in India. Murári’s images use traditional conventions and conceits of Sanskrit poetry, but many of them are distinguished as particularly unusual and striking, and some of them—about the Vedic god Indra, for instance—are humorous. While most of the stanzas are readable without following the particularities of the plot, a few verses require some knowledge of the mythology and the main story of the ‘Ramáyana.’ Therefore, to facilitate the reading, the most common poetic conventions and mythological references have been collected and summarized on p. 28 ff. below.

This play is the only surviving work by Murári, but he may have written other pieces of poetry, for many stanzas attributed to him do not figure in ‘Rama Beyond Price.’ (These stanzas may, of course, be attributed to him because of his fame.) As is the case with most poets in Sanskrit, we know next to nothing about his life, and even his dates and his provenance are uncertain. It is commonly assumed that he came from Orissa, for he may refer to the procession of Puri in the prologue of the play, but it is questionable whether it is indeed the Puri festivities that are meant there. Moreover, even if he refers to the Puri procession, he may have come from a neighboring territory such as Andhra, where he has always been much revered. Judging from citations from his work and references to his person, he must have lived before the middle of the tenth century,
and certainly after Bhava-bhuti, i.e., after the beginning of the eighth century. He gives his family (gotra) name in the prologue, but this information does not help us to situate him with more certainty in time and place.

**Summary of the Plot**

*Act 1. The Discussion of the Sages*

The prologue, a dialogue between the stage manager and his assistant, presents the play and its author, while emphasizing the fact that the story of Rama is the most noble subject matter of any literary composition. The act itself consists of the courtly conversation between King Dasha-ratha, Rama’s father, and two sages, Vama-deva and Vishva-mitra. First, Dasha-ratha and Vama-deva appear onstage, and the sage reads out a message from the royal priest, Vas´ıshtha, to the king. In his message, Vas´ıshtha reminds the king of his royal obligation to fulfill the requests of those who approach him. Then Vishva-mitra, the second sage, arrives, led before the king by Vama-deva. They have a long polite conversation, after which Vishva-mitra makes his request. He asks Dasha-ratha to allow him to take Rama with him, so that he can protect the sacrifice that Vishva-mitra prepares, against the attack of demons. Dasha-ratha tries to argue that Rama is too young to perform such a difficult task, but Vishva-mitra is adamant, while he is also supported by Vama-deva, who reminds the king of Vas´ıshtha’s advice. Finally, Rama and his brother, Lákshmana, are called in and are told to obey their preceptor. Vishva-mitra leaves with the two young brothers for his hermitage, and
Dasha-ratha, who is deeply affected by the separation from his son, goes to the harem to console Rama’s mother, Queen Kaushálya.

**Act 2. Childhood Exploits**

The Sanskrit-Prakrit prelude with comic elements takes place at Vishva-mitra’s hermitage, between two of the sage’s disciples, Pashu-medhra (“He who has the Penis of a [Sacrificial] Animal”) and Shunah-shepa (“He who has the Penis of a Dog”). Pashu-medhra tells Shunah-shepa how he was frightened by a stone changed into a woman, whom he took for a demoness. It turns out that this woman was the sage Gáutama’s wife, who had been cursed to remain petrified until Rama’s arrival in the hermitage, owing to her infidelity with the god Indra. Thus, the event announces the coming of Rama to the hermitage, whose task is to fight the demons. Shunah-shepa describes the demoness Tádaka to his friend while also explaining a political intrigue involving the demons and the monkey-king of Kishkíndha. It is Murári who introduced this political element into the plot of the epic, and it is present throughout the play.

Shunah-shepa explains that the monkey-king of Kishkíndha, Vali, formed an alliance with the demon king, Rávana, to be able to defend himself in case of a riot. Vali’s minister, Jámbavan, disapproved of this alliance, and when his advice was not heeded he left the kingdom to meet Vali’s younger brother, Sugríva, who aspired to the throne. Sugríva was then led to the fortress of Rishya-muka by the son of the wind, the monkey Hánuman, to be safe from his brother. At the same time, the demons arrived and set up
a camp on the northern edge of the ocean, ready to help Vali in case of an insurrection. In the course of a battle, a number of demons reached the territory near Vishva-mitra’s hermitage and were likely to cause trouble there.

The act starts with the appearance of Rama and his brother Lákshmana onstage, describing the beauty of the hermitage. While they are having a rest, Vishva-mitra arrives and points out the importance of the sacred place. During their conversation, they hear a cry for help, coming from the inhabitants of the hermitage, who are being attacked by the demoness Tádaka and her allies. Vishva-mitra tells Rama to aim at the demons with his arrow, but Rama at first hesitate to act against Tádaka, because she is a woman. Finally, he decides to obey and exits the stage. It is then announced from offstage that he has killed Tádaka and other demons. After he returns, all three enjoy the moonlit evening and night. Vishva-mitra then suggests that they go to Míthila, where his friend Jánaka rules, for there is another sacrifice being prepared there which is likely to be attacked by demons, and Rama could again help. Vishva-mitra also mentions that Jánaka would like to give his daughter, Sita, to the man who can string Shiva’s bow, the Pináka, which is kept in the royal armory. Thus, all three leave for Míthila.

**Act 3. The Breaking of Shiva’s Bow**

The Sanskrit-Prakrit prelude between the chamberlain and a lady from the harem informs us of the arrival of Rama, Lákshmana and Vishva-mitra in Míthila. The two characters discuss Rama’s chances to be able to string Shiva’s
The act begins with the reception of the three newly arrived men by King Jánaka and his priest, Shatanánda. When Vishva-mitra asks the king to show them the bow, the arrival of Sháushkala, Rávana’s priest, is announced. Já-naka receives him with due respect, in spite of his feelings toward the demon. Sháushkala also tries to hide his hostility toward the princes, who have killed many of his relatives. Sháushkala presents Rávana’s request to marry Sita without undergoing the test of stringing Shiva’s bow, for Rávana is a devotee of Shiva, and it would not be appropriate for him to try his strength on his deity’s weapon. There follows a quarrel between Sháushkala and Shatánanda, while Rama and Lákshmana exit to see the bow in question. It is announced from behind the scenes by Lákshmana that Rama has broken the bow, meaning that he can marry Sita. Then, at Shatánanda’s suggestion, three other girls are to be married to Rama’s three brothers and arrangements are made for the marriages. The princes’ father, Dasha-ratha, is sent for to come to Míthila, while the demon priest Sháu-shkala is outraged and predicts Sita’s abduction by Rávana.

Act 4. Dasha-ratha Is Tricked

The political intrigue continues to develop, as we learn in the Sanskrit-Prakrit prelude from the conversation between Mályavan, the minister of demons, and Shurpa-nakha, Rá-vana’s younger sister. The demoness tells Mályavan about the marriages in Míthila, and the minister reflects upon the growing enmity between Rama and Rávana. He is afraid
that Rávana will do something politically too dangerous against Rama, risking his own kingdom for his vengeance. Mályavan waits so that with the help of Jámbavan’s intrigues Rama will be taken far away, separated from his allies.

Bharata’s mother, Kaikéyi, sends one of her maids, Mánthara, to convey her regards on the occasion of the marriages. While Mánthara falls asleep on her way, a huntress called Shrávana enters her body at Jámbavan’s command, and leaves her own body for Hánuman to look after. Shrávana is also given the task of changing Kaikéyi’s message and demanding the exile of Rama, Lákshmana and Sita, and the coronation of Bharata. Dasha-ratha will have to fulfill these requests, for earlier he promised Kaikéyi two boons. Thus, when Rama is in exile, thanks to Jámbavan’s plot, it will be easier for Mályavan to organize Sita’s abduction. Shurpa·nakha thinks that they need not wait until then, for Páraṣhu·rama, the archenemy of all warriors, is preparing to fight with Rama, for Rama has broken the bow that belonged to Shiva, Parashu·rama’s preceptor. Mályavan, however, does not believe that Páraṣhu·rama should be able to defeat Rama, and suggests that they wait somewhat longer.

At the beginning of the act, Páraṣhu·rama’s arrival is announced from offstage. Both Páraṣhu·rama and Rama enter, and there follows a long conversation between them, full of ironical remarks made by Rama while praising his enemy. They leave to fight behind the scenes, and Rama’s victory over his enemy is soon announced. They reappear as friends, but Páraṣhu·rama refuses Rama’s invitation to come to his marriage and leaves for the forest to practice penance.
The two kings, Jánaka and Dasha-ratha, are happy to learn about Rama’s triumph and plan to celebrate Rama’s coronation before the marriages. Dasha-ratha is about to perform the rite when Lákshmana enters with Kaikéyi’s message, transmitted by Mánthara: her requests to send Rama into exile and to consecrate Bharata as king. Dasha-ratha faints at this news, but Rama feels compelled to obey, in order to keep his father’s promise. The act ends with Rama’s leaving for the forest, together with Lákshmana and Sita.

Act 5. Sugríva’s Consecration

The Sanskrit prelude relates many events not represented onstage, in a dialogue between Jámbavan and Shrávana. Shrávana tells about her return and relates Rama’s victory over Párashu-ráma, as well as the departure of Rama, Lákshmana and Sita. They cross the Ganges in the boat of Guha, who is the king of Nisháda hunters, and go to the Chitra-kuta mountain. Rama then meets his half brother, Bharata, from whom he learns about his father’s death, but he refuses to return to the throne. Bharata leaves with Rama’s sandals, which he is to install on the throne to signal that Rama is the real ruler of Ayódhya. Knowing that Rama mourns his father and is thus not to take up arms, two demons (Cruel and Corrupt) send a third one (Virádha) to attack Rama. But, as Jámbavan remarks, such rules about not taking up arms are not valid in case of imminent danger, and thus Rama is able to fight back and kill the demon. After performing the funerary rites of his father, Rama leaves for the hermitage of the sage Ágástya. On the way, a crow (Dhara-dhara) attacks Sita, and Rama blinds
one of its eyes with his arrow. Rama is received by the sages of the hermitage and stays in the Pancha-vati forest. The demoness Shurpa-nakha tries in vain to seduce him, and is eventually mutilated by Lákshmana. The two demons, Cruel and Corrupt, reply with an attack, but Rama kills all the demons. Jámbavan foresees that Rávana will certainly find a way to revenge this massacre and that he will abduct Sita. He then explains how this situation can be used by the dethroned monkey-king, Sugríva. Sugríva can make an alliance with Rama to help him liberate Sita, and in return Rama can support Sugríva in his aspirations, by defeating the ruling monkey-king, Vali. Jámbavan asks Shrávana to speak to Guha and get him to approach Rama and Lákshmana as a friend, to facilitate the alliance.

After Shrávana exits, Jámbavan meets Jatáyus, who is rushing to the Pancha-vati forest to warn Rávana that Rávana and his uncle, Marícha, are roaming about there. Jatáyus flies farther and reports that Rama is lured away by Marícha disguised as a golden deer, and that Sita sends Lákshmana to help him. While the brothers are away, Rávana, disguised as a mendicant, enters the hermitage and abducts Sita in his chariot. Jatáyus follows them and exits from the scene.

This is the end of the prologue, after which Rama and Lákshmana enter. Lákshmana tries to console the dejected Rama. Then Guha cries for help behind the scenes. Lákshmana saves him by killing his attacker, the demon Kabán-dha. Guha tells Rama that he has been sent by Sugríva to seek alliance with Rama against Sugríva’s brother, Vali, and to give Rama some of Sita’s clothes, which fell from Rávana’s
chariot and were found by the monkeys. Rama decides to accept the alliance in order to get help to defeat Rávana.

Vali’s voice is heard as he comes to meet Rama and Lákshmana. He is enraged to see that Lákshmana has kicked a heap of bones, belonging to a demon that Vali himself had killed. The warriors greet one another and there is a verbal combat between Rama and Vali, with stanzas of “insults-disguised-as-praises” (nindā/stuti). They both exit for the duel. Lákshmana and Guha report the fight, which ends with Rama’s killing Vali with an arrow. They also relate then the consecration of Sugríva as the new monkey-king, that Vali’s son, Ángada, shall nevertheless be Sugríva’s successor, and that Hánuman, son of the Wind, and other monkeys are sent in search of Sita.

**Act 6. Rávana’s Defeat**

In the Sanskrit prelude, the demon spy Sárana relates some news from Rama’s camp to Rávana’s counselor, Mál- yavan, and Shuka does the same from the battlefield. The news is the following: Ángada, Vali’s son, is consecrated as the successor to the throne of Kishkíndha; the demon prince Vibhíshana leaves Lanka; Hánuman makes a visit to Lanka, where he is captured but frees himself and sets the city on fire; the monkeys have built a bridge over the ocean to Lanka; and Rama’s army now camps at the very edge of the city, ready to attack it. Mályavan reflects on Rávana’s situation becoming more and more difficult. Shuka reports that Narántaka has been killed by Ángada, and then the fights between Índrajit and Lákshmana and between Kumbha-karna and Rama are described from behind the scenes.
INTRODUCTION

The three characters onstage react to the sad news of the deaths in their army. Then Rávana enters the battle, and the three characters exit to support him in the fight.

The act consists of the battle between Rávana and Rama behind the scenes, described by two semi-divine beings, vi-dyā/dharas. They watch the events from their flying chariot, and when Rávana is killed they sing in praise of him. They also relate the lamentations of Rávana’s wife, the release of the deities captured by Rávana and the coronation of Prince Vibhíshana as king of Lanka.

Act 7. The Happiness of the Hero

Three stanzas recited offstage inform us that Sita’s chastity was questioned, because she had spent some time in another man’s house, but that she proved her innocence through a fire ordeal. The major part of the act describes the return of Rama to Ayódhya, accompanied by Sita, Lákshmana, Su-gríva and Vibhíshana. While they are flying over India in the celestial Púshpaka chariot, they describe the landscape, the cities, the moon, etc., and recall some episodes of Rama’s story. The act ends with the appearance of Vasíshtha, who performs Rama’s coronation, and the royal family is reunited in Ayódhya. The last two verses close the drama with benedictions of poetic merit.
RAMA BEYOND PRICE

ON THE SANSKRIT TEXT, THE TRANSLATION
AND ITS RELATION TO THE COMMENTARIES

The text has been partially re-edited here on the basis of available editions and edited ancient commentaries, but without attempting to provide a critical edition, which would be impossible to produce at the present state of research. Almost all the Sanskrit prose passages and all the Prakrit passages have been taken from the Pondicherry edition, but the verses have been re-edited on the basis of the available editions and commentaries. For more details on the constitution of the text and the variants, see the website http://www.claysanskritlibrary.com. It is also on this site that the reader can find further explanations concerning some complex passages and allusions to grammatical, philosophical, aesthetic and other terms in the text, which make Murári’s language sometimes so difficult both to understand and to translate.

Since ‘Rama Beyond Price’ was considered one of the most challenging pieces of poetry to interpret in India, a large number of commentaries have been written on it over the centuries. Twenty-six old commentaries have been identified thus far, of which only four have been edited; but only two out of these four can actually be considered available.

This translation has been prepared using these two available old commentaries, one by Ruchi·pati, given in the Bombay edition of the text, and one by Vishnu·bhatta, critically edited in the Pondicherry edition. When interpreting some particularly difficult stanzas, I also made use of an unedited Jain commentary by Jina·harsha·gani.
INTRODUCTION

In a few instances, I have also cited a widely available modern commentary, Rāmacandra Miśra’s Prakāśa, accompanied by a Hindi translation. There are many other modern commentaries that one could recommend for further study, such as Jīvānanda Vidyāśāgara’s.

Although a great number of vernacular translations of ‘Rama Beyond Price’ exist, the only translation made into a Western language thus far is Karin Steiner’s prose German translation of 1997, geared more to specialists than to a general audience. This German translation has also been consulted and occasionally cited. It is to be hoped that the present translation will correct the few mistranslations found there (see, e.g., 5.191) without adding further ones.

SANSKRIT DRAMA

A few additional stage conventions of Sanskrit drama may be worth mentioning here.

The director or stage manager and his assistant, who appear in the Prologue to introduce the work, are also to play the main roles. The recurring instruction to “walk around” implies that the character should walk around the stage to indicate the changing of the scene, since no props are used for this purpose. Preludes, in which some important secondary characters can figure, also have the function to inform the audience about events that cannot be represented directly, usually because they involve a long lapse of time. Violence and killing are not to be represented on stage. That is why battles are usually either fought shortly behind the scenes and commented upon by the characters staying on stage or, if they are longer, reported by various characters.
RAMA BEYOND PRICE

COMMONLY USED POETICAL CONVENTIONS IN ‘RAMA BEYOND PRICE’

On poetical conventions and the flora and fauna figuring in them, see:


The following list of conventions and images commonly used in classical Sanskrit poetry and figuring in ‘Rama Beyond Price’ is not exhaustive. It enumerates the most frequently occurring conventions in the play to help the reader and to avoid repetitive explanations in the notes. In most cases the precise identification of the flora and fauna is not discussed, as that is beyond the scope of these explanatory notes.

BIRDS On cakoras, see The Moon. On cakra/vākas (ruddy shelduck), see Darkness and the Night. Peacocks dance in the rain or when the rain is to come. Swans or wild geese (hamsa—a poetic rather than an identifiable bird) live in mountain caves.

Darkness and the Night helps ladies who meet their lovers in secret at night. At night, medicinal herbs shine. Cakra/vāka couples (ruddy shelduck, Tadorna ferruginea [Pallas]) must separate during the night, owing to a curse.
INTRODUCTION

Elephants carry pearls or jewels in their temples, which come out when they are in rut. They exude ichor when in rut, and the kind of ichor determines the quality of the elephant. Superior elephants exude particularly fragrant ichor, and therefore they are called “scent-elephants” (gandha/gaja). Eight elephants guard the eight directions of the world.

Fame is said to be white and to have a good scent.

Flowers Day lotuses blossom during the day, under the effect of the sun, and are said to sleep at night; night lotuses do the opposite, as they are thought to open under the effect of the moonlight. Eyes and faces, especially of beautiful women, are often pictured as lotuses. Feet of venerable or beautiful persons are also commonly said to be lotuses. Saṃtānaka is one of the five trees of Indra’s paradise or its flowers, and the wives of gods are often said to wear garlands or head ornaments made of these flowers. The priyaṅgu creeper blossoms at the touch of a woman. Kimśuka flowers (Butea monosperma, SYED 208) are red and have a curved shape often compared to the shape of lion or tiger claws, or to the nail marks of a lover. Flowers of the kadamba tree (An thocephalus indicus, SYED 149) blossom when thunderclouds arrive.

Goosebumps or, more correctly, the hair of the body standing on end, is a sign of excitement, usually of sexual arousal, both in men and women.

The moon and moonlight The moon was produced from the milk-ocean when the gods and demons were
churning it to obtain the nectar of immortality. Moon-stones ooze away or exude drops of water under the effect of the moonlight. The night lotus blossoms because of the moonlight. The moon keeps separated lovers company. Cakoras (Alectoris chukar chukar [JE Gray], a kind of partridge) feed on moonbeams. Moonbeams are cool and contain ambrosial nectar. The moon is identified with the ambrosial nectar of the gods. There is a hare or a deer in the moon, identified with its spot. Shiva wears the crescent moon on his head. A beautiful woman’s face is often compared to the moon.

Mountains Mountains originally had wings, but Indra cut them off, except those of Maináka (son of Himálaya and Mena), because Maináka could hide himself in the sea, who was his friend. They are famous for having magic healing herbs growing on them (especially the Drona mountain), which glow at night. They can have precious stones in them which illuminate them at night. From the Málaya mountain comes a soothing breeze, smelling of sandalwood. The sun rises at the mythical Eastern Mountain and sets at the Western one. See also myths about the Vindhya, Himálaya and Meru.

Precious stones Pearls originate from drops of water filtered and thickened in oyster shells. See also under Snakes and Elephants.

The sea contains a submarine fire. The sea is identified with the milk-ocean, which was churned by the gods and
the demons to obtain the nectar of immortality. Before the ambrosial nectar, the churning also produced the Káustubha gem (which adorns Vishnu’s chest), Dhanvántari (the physician of the gods), the apsarases, Lakshmi (the Goddess of Fortune) and the moon. For the sea’s hiding Maináka, see under MOUNTAINS.

Snakes live in the dark underworld (pātāla) below the earth. They have a bright jewel on their heads and have no ears—they hear with their eyes. They are called “double-tongued” because of their split tongue. They feed on wind and inhabit the sandal tree. Gáruda, Vishnu’s bird mount, is the greatest enemy of snakes. Female snakes conceive when thunderclouds arrive. Váṣu, the King of Snakes, has a thousand heads.

The sun makes its daily course on a chariot. Sunstones emit fire when exposed to it.

Trees For the sandal tree, see under Snakes and MOUNTAINS. Tamāla trees (Xanthochymus pictorius Roxb.) are often mentioned in comparisons because of their particularly dark color.

Worlds are usually said to be three, seven or fourteen in number. The three are heaven, earth and the space between them; the seven are these three and four additional ones above them; the fourteen comprise these seven and seven underworlds (none of which is hell).
In what follows, the most frequently occurring myths and divine attributes have been summarized, excepting the Rama story itself. Many of these myths are to be found in the text of the ‘Ramáyana,’ especially in its first and last books. Some of the versions of these myths are peculiar to ‘Rama Beyond Price,’ but such peculiarities have not been pointed out here. Most of the stories can easily be found in various epic and Puránic sources, and therefore I have refrained from giving references.

Agástya is a sage, the son of the gods Mitra and Váru- na. At the sight of the nymph Úrvashi, the seed of these two gods fell into a jar at a sacrificial session, and Agástya was born. (Another part of their seed fell into water, from which the sage Vasíshtha was born.) Agástya once ate up and digested the demon called Va tápi. This demon had killed many a brahmin by taking the form of a sacrificial animal, which was served to the brahmins as a funerary meal by his brother. When the brahmins swallowed him, he cut up their bellies and came out. Agástya put an end to these killings by digesting the demon. He also once drank up the oceans because they had offended him and because he wanted to help Indra and the gods in the war against the Kaléya demons, who had hidden themselves in the waters. See also the story of Agástya and the VINDHYA mountain, below.
Brahma is the creator of the world (a demiurge rather than the ultimate creator). He has four heads, which represent the four Vedas. He is seated on a lotus (grown from Vishnu’s navel), from which he was born, and therefore he is often called “the lotus-born”; however, he is also called “self-born” (for, being the creator, he was not created). His vehicle is the swan or wild goose (hamsa).

Himálaya is often considered to be the abode of the gods, particularly of Shiva. The Himálaya range personified is also father to Shiva’s wife, Párvati, and the source of the earthly course of the Ganges.

Indra is the king of the gods, the ruler of heaven. He has a thousand eyes and wields a bow in the form of the rainbow; he also brandishes a thunderbolt. He once seduced Ahálya, the wife of the sage Gáutama. The sage cursed Ahálya to become petrified until Rama came by to release her, and Indra to be unmanly. When the demon king Rávana attacked the city of the gods, the demon Megha-nada, using his magical power to become invisible, managed to capture Indra, who could not fight back because of Gáutama’s curse. Megha-nada thus earned the title Indrajit, “Conqueror of Indra.” Megha-nada was later killed by Lákshmana. Indra lost his kingdom to Rávana, and regained it thanks to Rama’s victory over the demon king. He was once helped by Dasha-ratha, Rama’s father, in the fight against the Asura demons.
Kama, the God of Love was burned by Shiva’s third eye (see under Shiva). The *makara* is his vehicle. The *makara* is a mythical animal of the sea, often translated as “crocodile” owing to the lack of any equivalent. It is also the sign of Capricorn in the zodiac, and is often drawn in musk, diluted *kuṅkuma* or sandalwood paste on women’s skin as an ornament.

*Meru* is a mythical mountain made of gold and gems, situated at the center of the world, between the continents. The planets are said to revolve around *Meru*.

*Rávana* is the king of demons (*rākṣasas*), the ruler of Lanka, which originally belonged to Kubéra, the God of Treasures. He is the grandson of the sage Pulástya, and has ten heads and twenty arms. He once lifted up the Kailása mountain to show his force by shaking up Shiva in his abode, but Shiva stepped down, thus pulverizing Rávana’s hands, which were squeezed under the mountain. Rávana cut off nine of his heads to honor Shiva with them as an offering, and was about to cut off his tenth head, when the god stopped him and offered him a boon. He chose to become the ruler of the world, not to be killed by a god or a man. In one verse, it is Brahma instead of Shiva who is mentioned in the same role. He was once imprisoned by the thousand-armed king, Árjuna Kartavírya, for attacking his territory and was once defeated by the monkey-king, Vali (Indra’s son), who squeezed him under his armpit while doing his prayers at the sea.
Ságara is the solar king and had sixty thousand sons. He performed ninety-nine sacrifices, but, when he began the hundredth, Indra stole his sacrificial horse and went to the underworld (pātāla) with it. Ságara then sent his sons to seek out the horse, but they could not find it on earth, and so they started digging down to the underworld. By digging, they increased the boundaries of the ocean, which thus came to be called Ságara ("made by the sons of Ságara"). When they met the sage Kápila, they accused him immediately of having stolen the horse, thus enraging the sage, who reduced them into ashes. It was only several thousands of years later that King Bhagi·ratha managed to bring the Ganges down to the underworld, and purified the ashes of his ancestors to convey their souls to heaven.

Shiva has the crescent moon on his head, wears ascetic’s clothes, has the goddess Ganges in his hair and has a third eye on his forehead which can burn and destroy anything. He destroyed the God of Love with this third eye, who is thus often called “the bodiless.” The God of Love had been sent to make him attracted to Párvati, who, in spite of this unsuccessful effort, later became Shiva’s wife. Shiva has a form in which he is half woman, half man; the female side is often pictured as being identical to Párvati. He carries a skull in his hand as a begging bowl, and has to wander with it as a punishment for having cut off Brahma’s fifth head. He has a snake instead of the brahminical sacred thread and a bull (Nandi) as his vehicle. His neck is black or dark blue (Skt. nīla), because when the gods and
demons were trying to churn out the ambrosial nectar from the milk-ocean, the snake they used as a rope spat his venom into the ocean, and Shiva swallowed it to save the nectar. Párvati stopped the flow of the poison in Shiva’s throat to save him, but his neck remained tainted. Shiva’s dance marks the destruction of the world at the end of a cosmic period.

Vindhya is a mountain, and was jealous of Mount Meru and wanted the sun to revolve around himself. When the sun refused, he started growing higher and higher to obstruct the sun’s path. The gods were alarmed to see this, and asked the sage Agástya to solve the problem. Agástya asked the Vindhya to bend down so that he should be able to go to the South easily, and to stay that way until his return to the North. The Vindhya obeyed, but Agástya never returned from the South, and the Vindhya never became high.

Vishnu has a conch shell and a mace in his hands, and the Káustubha stone on his chest. His animal vehicle is the king of birds, Gáruda, the arch-enemy of snakes. Vishnu’s wife is Shri/Lakshmi, the Goddess of Fortune. (Both the Káustubha and Shri were produced from the milk-ocean, when the gods were churning it to obtain the nectar of immortality.) One of Vishnu’s avatars is the dwarf. The world was oppressed by a demon called Balî, and the gods sent Vishnu to remedy the situation. Vishnu took up the form of a dwarf to trick Balî, and asked for as much territory as he could cover in three steps. When Balî agreed, Vishnu returned to his uni-
versal form, and crossed all the three worlds with his three steps. Rama is considered to be an embodiment of Vishnu; sometimes Dasha-ratha’s four sons are said to be Vishnu’s four quarters.

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RAMA BEYOND PRICE


OTHER SANSKRIT WORKS


Pāṇini v. Aṣṭādhyāyi


**INTRODUCTION**


*Yājñavalkya-smṛti* with the commentary *Mitākṣara* of Vijnāneśvara and the *Vīramitrodaya* by Mitramiśra, ed. JAGANNATHA SHASTRI and KHISTE NARÁYANA SHASTRI. Varanasi: Chowkhamba Sanskrit Series Office, 1997.


**SECONDARY LITERATURE**


RAMA BEYOND PRICE

LIST OF CHARACTERS

Characters marked with ⌜⌜⌜ corner brackets⌟⌟⌟ speak Prakrit.

STAGE MANAGER: manager and director, may play the hero of the play; i.e. Rama

ACTOR: the STAGE MANAGER’s assistant, may play the secondary role, here Lákshmmana

DASHA-RATHA: king of Ayódhya, father to Rama, Lákshmmana, Bharata and Shatrúghna

VAMA-DEVA: a priest, friend of Vishva-mitra; and messenger of Vasíshtha, who is the teacher of Dasha-ratha and of all the Raghu dynasty

DOORKEEPER
WARDER

VISHVA-MITRA: a forest-dwelling ascetic, friend of VAMA-DEVA; originally of the warrior caste, he became a brahmin through ascetism

RAMA: the hero of the play, DASHA-RATHA’s eldest son, considered to be an incarnation of Vishnu

LÁKSHMANA: Rama’s brother and best friend

A BARD

SHUNAH-SHEPA: A vedic student; a resident in VISHVA-MITRA’s forest hermitage; his name means “Dog’s penis”

⌜⌜⌜ PASHU-MEDHRA⌟⌟⌟: a boy; another resident in VISHVA-MITRA’s hermitage, a comic character; his name means “Animal penis”

ASCETICS (OFFSTAGE)

CHAMBERLAIN: chief officer of the royal household at JÁNAKA’S COURT

⌜⌜⌜ KALA-HÁNSIKĀ⌟⌟⌟: a young woman from the Ladies Quarter at JÁNAKA’S COURT

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INTRODUCTION

Jánaka: king of Mithila, father of Síta, also called Síra-dhvaja “He whose Sign is the Plough”

Shatánanda: the chief royal priest of Jánaka

A man: appearing from the rear stage

Sháushkala: the royal priest of the demon king, Rávana

Mályavan: the chief minister of the demon king, Rávana

Shurpa-nakha: a demoness, Rávana’s sister; her name means “she who has fingernails like winnowing baskets”

People (offstage)

Párasu-ráma: a brahmin warrior, son of Jamad-agni (he is thus called Jamadágnya in the Sanskrit text); the king Árjuna Kartávírya once carried off Jamad-agni’s cow and was killed by Párasu-ráma; then the king’s sons murdered Jamad-agni while Párasu-ráma was away, upon which Párasu-ráma made the vow to exterminate all warriors; thus he is the arch enemy of kshatriyas; later he also came to be considered an incarnation of Vishnu

Jámbavan: minister of the monkey king; he leaves Vali to serve the interest of Vali’s brother, Sugríva; an intriguer

Shrávana: a woman of the hunter caste, serving Jámbavan

Jatáyus: a semi-divine vulture, a friend of Dasha-ratha

Guha: king of the Nisháda hunters, allied with Jámbavan

Vali: the powerful king of the monkeys of Kish-kíndha; during his absence from home to slay a demon, his younger brother,
Sugriva, usurped his throne thinking him dead, but when Vali returned, Sugriva had to run away

Sárana: a demon spy, serving Rávana

Shuka: a demon serving Rávana

Ratna-chuda: first Vidya-dhara; a semi-divine being; his name means “he whose diadem is made of gems”

Hemángada: second Vidya-dhara; a semi-divine being; his name means “he whose armlet is made of gold”

Sugriva: Vali’s younger brother, exiled to Rishyamuka

‘Sita’: princess of Míthila, Jánaka’s daughter, to become Ráma’s wife

Vibhíshana: Rávana’s brother, who quits Lanka and forms an alliance with the monkeys and Ráma

Hánuman (offstage): a powerful monkey, son of the Wind; he was cursed by Brahma to forget his heroic qualities
BENEDICTION
Niṣṭṛtyūham upāsmahe bhagavataḥ
Kaumodakīlakṣmanaḥ
koka/prīti/cakora/pāraṇa/paṭu|
jyotiṣmatī locane,
yābhyām ardha/vibodha/mugdha/madhura|
śrīr ardha/nidrāyito
nābhī/palvala/puṇḍarī/mukulāḥ
kamboḥ sa/patnī/kṛtāḥ.

api ca
viramati mahā/kalpe nābhī|
pathʿāika/niketanaś
tri/bhuvana/puraḥ/sīlpī yasya
pratikṣaṇam Ātmabhūḥ
ckim adhikaraṇaṃ? kidṛk? kasya
vyavasthitir? ity asāv
udaram avīśad draṣṭum, tasmai
jagan/nidhaye namaḥ.
To be free of all obstacles, we worship Vishnu's two eyes, the sun, which delights the sheldrake, and the moon, which feeds the chakóra with its beams—two luminaries, in whose light the lotus bud in the pond of His navel has become half-open while half-asleep, charming and sweet, a true rival of His conch shell.*

Moreover,

At the end of each cosmic aeon, Self-born Brahma, whose unique abode is the path formed by the Lord's umbilical cord, becomes the Creator of the three worlds. Every second, to see what to put where and how everything is arranged, Brahma enters the belly of He Who Is the Support of the Universe, Vishnu, to whom we pay our homage.
PRELUDE TO ACT I
PROLOGUE
नैन्द्यान्ते

1.5 सूत्रधाराहि: भो भो लवणं|ोदा|वेलां|तमाला|कंदलस्या|त्रि|भूवना|मालु|मांडना|महां|निला|माणेहः|कामला|कुका|कालासा|केली|विरचिता|कस्तुरिका|पत्त्र|ाङ्कुरस्या|भगवाताः|पुरुसूत्तमस्या|यात्रायम्|उपाध्यानियाः|साभाः|सादाहः। कुताः|सहदस्य|द्विपं|अंतराद|ागतेना|कालाकंडाला|नाम्ना|कुशि|लवेना|राउड्रा|बिभाट्सा|भयानकं|ादभुताः|रसाः|भूयिष्ठाः|कम अपि|प्रबंधदं|अभिनयाताः|नित्याः|किल्|ायम्|उद्वेजितो|लोकाः।|तत्|कस्या|सह|भिमाताः|रसाः|भाजाः|प्रेक्षानाकस्या|प्रयोगं|ानुजयाः|नाः|याः|वेदं|पपद्धयाः|बाहुरुपं|ान्ते|वासीं|मध्या|देशया|सुकारिता|नामा|बराता|पुत्रों|हः|भावम्|ह्वर्षितं|अनुग्रहि|ह्ये।|यताः:

प्रितिः|नामा|सदास्यानां|प्रिया|रांगं|पोपाजिविनाः।

जितवं|तद्|अपाहर्ताः|ञा|प्रत्याहाराः|ताः।

(अक्षे|कर्णम|दत्तवं) किंम्|ब्रुथा|वाईदेशिको|भवानं|अ|सामग्रां|पात्राः।|कथां|इद्रेसे|कर्मां|प्रगलभाते?|िति।

(विहस्या|सा|प्राश्रयाम|ान्त्जलिम|बध्व्वा) हंता|भोहं|किंम्|एवम्|उदिर्याते।|भवद्व|विधानां|परिशाद|ाराधहनी|प्राविष्ट्तिः|एवा|पात्रां|सामग्राश्यति।|यताः:

यांति|न्यायां|प्राविष्ट्तस्या|तिरयान्ति|प्रि|सहायतां|अ|पांथानां|तु|गच्छतां|स्|ोदाः|प्रि|विमुङ्कति।
At the end of the benedictory verses.

STAGE MANAGER: Venerable assembly, you have come here at the time of the festivities of the Lord Purushottama, who is dark like the shoots of tamāla trees in a coastal forest, or like the sapphire decorating the head of the ruler of the three worlds, or like the lines he draws playfully with musk on Lakshmi’s round breasts. As you well know, an actor called the Source of Quarrel,* who comes from another continent somewhere, performs a play dominated by the sentiments of terror, disgust, fear and wonder, and thus always stirs up everyone here. Now I am pleased to serve you with a play of whichever sentiment you find appropriate. My name is Well-Behaving, I am an actor from the Central Province, a disciple of the great master of the theatrical art, Bahu·rupa.* I am greatly honored by you, for

It is the delight of the spectator to which actors are devoted. I shall beat the person who takes this joy away, and shall bring it back to you.*

(listening) Are you asking yourselves how I dare embark on such a thing, being a stranger and not having all the actors? (smiling and putting his hands together respectfully) Alas, why are you speaking in this way? It will be my respectful duty toward people like you to gather the actors. For

he who follows the path of virtue shall be helped even by the beasts, but even his brother shall abandon him who takes an evil course.*
(punar karṇaṁ dattvā) kim brūtha, kim brūtha, «tarhi pra-hit” ēyam asmābhiḥ patrikā» iti?

1.10 praviśya nāṭaḥ patrikāṁ dadāti. sūtradhāro gṛhitvā vāca-yati.

«yatra samasta|puruś’|ārtha|rasa|niṣyandini—

cetaḥ|śuktikayā nipīya śataśāḥ
śāstr’|āmṛtāni kramād
vāntair akṣara|mūrtibhiḥ sujkavinā
muktā|phalair gumphitāḥ,
unmīlat|kamenīya|nāyaka|guna|
grām’|opasaṁvargaṇa|
praudh’|ālaṃ|kṛtayo luṭhanti su|dṛśāṁ
kaṇṭheṣu hāra|srajaḥ.

tasmai vīr’|ādbhut’|ārambha|gambhīr’|ōdātta|vastave
jagad|ānanda|kandāya samdarbhāya tvarāmahe.»

iti. (vimṛśya sa|harṣa|smitam) māriṣa! Rāmāyaṇam iti śrṇoṣi
tatra|bhavatāḥ kavit”|āvatāra|prathama|tīrthasya valmīka|
janmano mahā|muneḥ sarasvatī|niryāso, yaśaḥ|śarīram
Ikṣvākūṇām.
(again listening) What are you saying? Are you saying that in that case you have sent me a written order?

An actor enters. He gives the stage manager a letter. The stage manager takes it and reads aloud.

“We look forward to a play in which the essence of all the four aims of men are brought out,

whose excellent writer has filtered the nectar of hundreds of learned compositions through his mind, in due order, like the oyster shell filters water, and produced pearls in the form of words, which he then strung into necklaces. Such chains of words would have subtle poetic figures for decoration, a collection of well-known, desirable qualities for a string, and the hero for its central gem, to decorate the necks of the spectators instead of beautiful women.

A composition in which the action is dominated by the sentiments of the heroic and the miraculous, whose subject matter is profound and noble, and which is a source of delight for the whole world—it is to such a play that we look forward.”

(reflecting and smiling happily) My friend, you have surely heard about the ‘Ramáyana,’ the essence of poetry, written by the great Sage of the Anthill, the first master to bring down poetry from heaven. This work is the very embodiment of the Ikshváku dynasty’s fame.
1.15 Naṭaḥ: atha kim?

Sūtradhāraḥ: tad|pratibaddha|prabandha’|ānubandhinī pariṣadājñā.

Naṭaḥ: (vihasya) aho! sakala|kavi’s’|ārtha|sādhāraṇī khālva
iyaṁ Vālmikīyā subhāṣita|nīvī!

Sūtradhāraḥ: māṛiṣa! kim ucyate!

api katham asau rakṣo|rājas
tatāpa jagat|trayim?
api katham abhūd Ikṣvākūṇāṁ
kule Garuḍa|dhvajaḥ?
api katham rṣau divyā vācaḥ
svataḥ pracakāśire?
su|carita|parīpākaḥ sarva|
prabandha|kṛtām ayam.

1.20 tatr’ āpi tāvan nirūpayāmi rūpakam abhirūpam īḍrśam.

Muhūrtam iva sthitvā, smaraṇam abhinīya, s’|ôllāsam.

asti Maudgalya|gotra|sambhavasya mahā|kaver Bhaṭṭa|śrī|
Vardhamāna | tanū | janmanas Tantumatī | nandanasaya
Murāreḥ kṛtir abhinavam Anargharāghavaṃ nāma nā-
takam. tat prauṇjānāḥ sāmājikān upāsmaha. (vicintya
sa|harṣam) aho, ramaṇīyā khālva iyaṁ sāmagrī pariṣad| ārādhanasya!

yataḥ:

mad|vargyā rasa|pāṭha|gītī|gatiṣu
praty|ekam utkarsīṇo,
Maudgalyasya kaver gabhīra|madhur’|
actor: Yes, indeed.

stage manager: Our audience’s order refers to a play based on that work.

actor: (smiling) The treasure of Valmíki’s poetry* is the common property of the flock of all poets.

stage manager: My friend, this is certainly so.

How was it that the king of demons tormented the triple world? How was it that Gáruda-riding Vishnu was born in the family of the Ikshvákus? And how was it that the divine words manifested themselves spontaneously in the sage Valmíki? The poetic treatment of this is the ultimate reward of all poets.*

Well, then, from the dramas I shall select a delightful play of this kind.

*Stopping for a moment, he mimes remembering something, and then, with delight.*

There is a new play entitled ‘Rama Beyond Price,’ written by the great poet Murári, son of Bhatta Vardhamána and Tántumati, born in the Maudgálya gotra. If we perform that play, we shall appropriately serve our audience. (reflecting, with joy) Hey, this is really excellent material to please our public.

For,

My company is equally good at reciting, singing and acting according to the predominant sentiments. The poetic compositions* of the writer
amba beyond price

œdgārā girāṃ vyūtayaḥ.

dhīr’œdāttagun’ōttaro Raghu|patiḥ

dhīr’œrtha|bijam, munir

Vālmīkiḥ phalati sma yasya carita| stotrāya divyāḥ girāḥ.

1.25 āyaṃ tu prācetasīyaṃ kathā|vastu bahubhir bahudhā pra- 

ṇītam api, prayuñjāno n’ āparādhyati śrotīyal|putraḥ.

paśya:

yadi ‘kṣuṇṇaṃ pūrvair’

iti jahati Rāmasya caritaṃ,

guṇair etāvadbhir

jagati punar anyo jayati kaḥ?

svam ātmānaṃ tat|tad|

guṇagarima|gambhīra|madhura|

sphurad|vāg|brahmāṇaḥ

katham upakariṣyanti kavayah?

upakramamāṇaś ca sa kaviḥ svataḥ|prakāśita|sabda|brahmā- 

naṃ ācāryaṃ Prācetasam girāṃ ca devatām ev’ āpaślo- 

kitavān:

«tam ṛṣiṃ manuṣya|loka| 

praveśa|viśrāma|sākhinaṃ vācām 

sura|lokād avatāra| 

prāntara|kheda|chidaṃ vande.»
PROLOGUE

from the Maudgálya gotra abound in beautiful expressions of profound meaning. Rama is the best of the brave and noble-minded category of heroes and is the source of all poetic matter—it is to praise his deeds that the sage Valmíki obtained the divine words.

Although Valmíki’s story has been recast by many in many ways, this son of a learned brahmin is by no means at fault to use it again.

Look,

If people say that this subject has been done to death by their predecessors and thus abandon the story of Rama, then who will be as virtuous as Rama in this world to excel like him? And writers whose poetic power is displayed in the beautiful and solemn words describing his important qualities*—how will they be able to perfect themselves?*

Now, to start with, that poet sang the praise of his master, Valmíki, in whom the power of words manifested itself spontaneously, and then he composed a hymn to the Goddess of Speech:

“I praise the sage who is the tree that provides a resting place for divine words when they enter this human world, who takes away their fatigue after their long descent from heaven.”
«Dhātuś catur|mukhi|kaṇṭha|ṣṭingāṭaka|vihāriṇīm, nitya|pragalbha|vācālam upatīṣṭhe Sarasvatīm.»

Nāṭaḥ: (sa/harṣa)m bhāva, tat prastūyatām. asya hi Maudgalyāyaʻyananāṁ brahmaʼṛṣīṇāṁ anvaya|mūrdhanyasya Murāri|nāma|dheyasya bāla|Vālmikīr vāṁ|mayam amṛṭa|bindu|niṣyandi kandalayati kautukaṁ me.

Sūtradhāraḥ: māriṣa! sthāne bhavataḥ kutūhalam. īḍrśam eva etat:

tat|tāḍṛg|ujjvala|Kakutstha|kula|praśasti|saurabhya|nirbharagabhīra|mano|harāṇi Vālmīki|vāgamṛta|kūpa|nipāna|lakṣmīṁ etāni bibhrati Murāri|kaver vacāṇsi.

Nepathyē dhrūvā gīyate.

“diṇaara|kiraṇʼ|ukkero piāaro ko vi jīva|loassa kamala|maūlʼ|aṁk|pāli|gaa|mahuara|karisaṇa|viāḍdhohuo,”

Sūtradhāraḥ: (ākarnya) katham? upakṛntam eva narta-kair, yad iyaṁ Daśaratḥʼōtsaṅgād Rāma|bhadrʼākarṣiṇo Viśvāmitrasya prāveśikī dhrūvā. (puro ’valokyas a/sambhramam) aye! katham atra eva tatra|bhavataḥ kama-la|yoni|janmano muner āyatanāt pratinivertertena’ rtv|ijā
“I worship the goddess who amuses herself at the crossroads of Brahma’s four heads, in his throat, the goddess who is always bold in speech and talkative—Sarásvati.”

**PROLOGUE**

ACTOR: *(with delight)* Sir, let’s start. This young Valmíki called Murári, who is an eminent member of the Maudgálya family of wise brahmins, indeed produces poetry that creates, as it were, a shower of ambrosia drops—these lines have really aroused my curiosity.

STAGE MANAGER: My friend, your curiosity is indeed justified. His poetry is really of this kind.

Murári’s words are rich in thought and beauty, having gained their preeminence* by praising the well-known dynasty of Kakútstha. They possess the abundance of a reservoir next to Valmíki’s well of word-ambrosia.

_The following song is heard from behind the scenes._

There is someone who shines with the rays of the sun and bestows happiness on the world of mortals. He skillfully attracts even a bee resting in the lap of a lotus flower.*

STAGE MANAGER: *(listening)* What? Have the actors already started? Because I hear the song announcing Vishva-mitra’s entry, who is ready to take away Rama from Dasha-ratha’s lap. *(looking ahead, agitated)* O, what’s happening? Here is the sacrificial priest, Vama-deva. He has just returned from the hermitage of the venerable sage Vasíshtha, whose father is lotus-born Brahma himself.
RAMA BEYOND PRICE

Vāmadevena kim api tad vibhīyamāno mahā rājo Daśarathas tiṣṭhati. tad ehi! na dvayos tṛṭīyena bhavitavyam. āvām apy anāntara karaṇāya sajjī bhavāvah.

iti niṣkrāntau.

iti prastāvanā.
PROLOGUE

Vama-deva is conveying some message from Vasíshtha to Maharaja Dasha-ratha. So let’s go—when two men are conversing, no third person is needed. And we are also going to prepare for our imminent tasks.*

*Both exit.*

*End of the prologue.*
ACT I
THE DISCUSSION OF THE SAGES
tataḥ praviṣaty upaviṣto Daśaratho Vāmadevaḥ ca.

1.40 Daśarathaḥ: aho, bahudhā śrutam api bhagavato Vasiṣṭhasy’ ānuśāsanam, etan navaṁ navam iva pramodayati mām.

«Madhu|Kaiṭabhā|dānay’|ēndra|medah| plava|visr’|āmiṣam eva medin” ēyam
adhivaśya, yadi svakair yāsobhiś
ciram enām upabhuñjate nar’|ēndrāḥ.»

(sa/vimarśa/smitam) ṛṣe Vāmadeva,

tasy’ ājñay” āiva paripālayataḥ prajāṁ me
karṇ’|ōpakaṇṭha|palitaṇ|karaṇī jar” ēyam
yad garbhā|rūpam iva mām ānuśāsti sarvam
ady’ āpi, tan mayi gurur gurupakṣa|pātah.

Vāmadevaḥ: kim ucyate! samāna|vṛttter api kasya cit, kva
cid eva tārā|maitrī. tathā hi, sa bhagavān

1.45 sādharaṇo Raghūṇāṁ gurur
bhavann api, viśeṣa|dṛśṭis te.
n’ āmodayati kim induh?
kumudaṁ punar asya sarvasvam.

daśarathaḥ: Vāmadeva, mama hi guru|vacana|śravaṇa|tṛ-śnām ankuṣī|karoti śrotra|vṛttir indriy’|āntar’|ānuśāriṇo
hrdaya|gajasya. tan na kim cid aparam avaśisyate.
DASHA·RATHA enters seated, in VAMA·DEVA’s company.

DASHA·RATHA: Although I have heard the venerable Vasíshtha’s advice several times, each time it fills me with joy again and again.

“This earth is a prey to be enjoyed, but one that still stinks with the overflowing fat of the two demon kings, Madhu and Káitabha. Kings can profit from this earth for a long time only if they perfume it with their own glory.”

(reflecting with a smile) Venerable sage Vama·deva,

I have protected my people according to his advice, and now old age has whitened my hair at the temples. But my master still instructs me in everything as if I were a small child—which shows how heavily he is biased in my favor.*

VAMA·DEVA: It is certainly true. Even though one acts in the same manner toward everybody, one may have some inexplicable attachment* toward a particular person. Just as the venerable Vasíshtha. . .

Although he is the common teacher of all the Rághus, he looks at you differently. Is there anything that the moon would not fill with joy? Yet, the dearest friend of the moon is the white night-lotus.*

DASHA·RATHA: Vama·deva, my hearing has created a goad for my elephant of a heart, which would otherwise follow other organs of the senses: it is the desire to hear my teacher’s word. So there is nothing else left to be said. . .

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vāmadevāḥ: mahā|rāja! niḥsēṣam abhihitam. imāṁ tu sar-
va|samdeśa|saṃgraha|kārikāṁ kārikāṁ atiprayatnena
bhagavān bhavantam anumārayati.

daśarathaḥ: (s’aḍaram) avahito ’smi. kim ājnāpayati?

vāmadevāḥ:

1.50 hutam, iṣṭaṁ ca, taptaṁ ca, dharmaś c’ āyaṁ kulasya te:
grḥāt pratinvartante pūrna|kāma yad arthinaḥ.

daśarathaḥ: (sa/harṣam) suṣṭhu kṛtaṁ śrasya ācārya|vaca-
nam.

kim ca,

asmad|gotra|mahattaraḥ kratu|bhujām
ady’ āyam ādyo Ravir
yajvāno vayam adya; sā bhagavatī
Bhūr adya rājanvatī;
adya svam bahu|manyate sahacarair
asmābhir Ākhaṇḍalo,
yen’ āitāvad Arundhatī|patir api
sven’ ānugṛḥṇāti naḥ.

vāmadevāḥ: rāja’|rṣe! sahaj’|ānubhāva|gambhīra|mahimā-
no yūyam ev’ āitādṛśe yaśase. vayaṁ tu kevalam upade-
ṣṭāraḥ.

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ACT I: THE DISCUSSION OF THE SAGES

VAMA-DEVA: Maharaja, I have told you everything. But it is the following verse, which summarizes all messages, that the venerable Vasíshtha would like you to remember particularly.

DASHA-RATHA: (with respect) I am listening. What is his order?

VAMA-DEVA:

Domestic and solemn rituals, ascetic observances and the social duties of your lineage are all achieved if you adhere to the following principle: those who come to make a request to you should leave your home with their desire satisfied.

DASHA-RATHA: (happily) I have taken my teacher’s advice fully.*

Moreover,

Today the Sun, noble ancestor of our family, is indeed the foremost of the sacrifice-consuming gods; today we perform sacrifices in the real sense of the word, and today the goddess Earth is really governed by a just ruler in our person; today Indra can think highly of himself as we accompany him—for Arúndhati’s husband, Vasíshtha, himself has bestowed his infinite grace upon us.

VAMA-DEVA: Royal sage, it is you who possess solemn greatness through your innate dignity, for which you are so famous. We simply give advice to you.*
unnidrayati hi kumud’ākaram
aśaran|niśā|niśāta|nistuṣo ’pi tuṣāra|kiraṇaḥ;
sa punaḥ kim ucyate bhagavān,
dvīṭīyaḥ Parameṣṭhī, Vasiṣṭhaḥ?

api ca,

idaṃ vo yājyānām
uditam uditaṃ yat kulam abhūd,
yad iṣṭaṃ vā kurvann
aṅkṛta Sagaraḥ pūrtam udadhim,
asau pūrveṣaṃ te
su|carita|patākā yad Amara|
śravanī— kṛtsno ’yaṃ
tri|bhuvana|guros tasya vibhavah.

kiṃ ca,

Kauśika|svi|kṛtasy’ āpi yad ājñ”|ātikramād abhūt
Triśāṅkor upabhogāya na dyaur api, na bhūr api.

1.60 praviśya.

PRATĪHĀRAḤ: jayatu, jayatu devaḥ! bhagavān Kauśiko dvāram adhyāste.

DAŚARATHAḤ: (sa/saṁbhramam) kiṃ Kauśikaḥ?

VĀMADEVAḤ: aham apy upaṣṛtya śrautena vidhinā puras|kṛtya praveśayāmi tapo|nidhim.

iti PRATĪHĀREṇa saha niṣkrāntaḥ.
ACT I: THE DISCUSSION OF THE SAGES

For the cool-rayed moon awakens the white night-lotuses, even if it is misty and hazy, unlike on an autumn night. So what else can we say about the venerable Vasíshtha, who is a second Brahma?*

Moreover,

Your family of sacrificers had risen generation after generation; then, performing his sacrifice, Sá-gara filled the ocean with water; and the celestial Ganges has become a symbol of your ancestors’ good action*—all this shows the might of the master of the three worlds Vasíshtha, who ultimately caused these events.*

Furthermore,

Tri·shanku did not obey Vasíshtha’s order; then, even though he was accepted by Vishva·mitra, he obtained neither heavenly nor earthly enjoyments.*

*The doorkeeper enters.*

doorkeeper: Long live the king! Maharaja, the venerable Vishva·mitra is waiting at the door.

dasha·ratha: *(surprisedly) Is it Vishva·mitra?*

vama·deva: I shall go to receive this pious ascetic according to Vedic ritual and bring him here.

vama·deva exits with the doorkeeper.
1.65 **DAŚARATHAḤ:** *(sa/harṣam)*

yaḥ kṣattra|dehaṁ paritaṅkṣya taṅkais
tapo|mayair brāhmaṇam uccakāra,
paro|rājobhiḥ svalguṇair aṅgādhah,  
sa Gādhiputro 'pi grīhān upaiti.

`tataḥ praviṣati vāmadev’/ōpadiṣyamāna/vartmā viśvāmi-
traḥ.

viśvāmitraḥ: sakhe Vāmadeva! kathaya, tvam adhun’ āiva 
Vasiṣṭh’āśramāt āgato ’si. kac cit kuśalī tāvad Arundha-
tī|nāṃnā pati|vratā|mayena jyoṭiṣā saha|carita|dharmā sa 
tatra|bhavān Maitrā|varunīḥ?

vāmadevāḥ: viśeṣena punar adya yājya|kulam upatiṣṭha-
māne cirantana|priya|suḥṛdi Kuśike.

1.70 viśvāmitraḥ: sakhe Vāmadeva! cireṇa «Daśaratho draṣṭa-
vya» iti sarva|mano|rathānām upari vartāmahe.

vāmadevāḥ: *(sa/vinayam)* bhagavan Kuśika|nandana! dha-
nyah khalv ayam rājā sāvītro, yad enam evam anurudh-
yante bhavanto ’pi!

viśvāmitraḥ: sakhe! dhanya ev’ āyam.

naman|nrpati|maṇḍali|
mukuṭa|candrikā|dur|dina|
sphurac|caraṇa|pallava|
pratipad’|okta|doḥ|sampadā
anena sasṛjetarām

turaga|medha|mukta|bhramat|
turaṅga|khura|candraka|
prakara|danturā medinī.
DASHA-RATHA: (with delight)

The man who has destroyed his kshatriya body with the chisels of asceticism and created a new Brahmanic one,* he who is deeply pervaded by his own nonviolent, pure qualities, the son of Gadhi, is now coming to see us.*

VISHVA-MITRA enters, with VAMA-DEVA showing him the way.

VISHVA-MITRA: My friend Vama-deva, give me some news—you have just come from Vasíshtha’s hermitage. I hope the venerable and righteous sage is well, together with his pious and devoted wife, radiant Arúndhati.*

VAMA-DEVA: He is especially happy today, for his dear old friend Vishva-mitra has come to see the family for whom he performs sacrifices.*

VISHVA-MITRA: My friend Vama-deva, for a long time my foremost desire has been to see Dasha-ratha.

VAMA-DEVA: (politely) Venerable son of Kúshika, this king of the solar dynasty is indeed very fortunate that you show so much regard for him.

VISHVA-MITRA: My friend, he is indeed fortunate.

His might has been fully demonstrated, as kings bending down their crowned heads before him threw light on his feet, which thus shone forth like flower shoots illuminated by the moonlight in the rain. He has made the earth uneven, marked by the crescent-shaped hooves of the wandering horse he unleashed at the rite of Ashva-medha.*
rama beyond price

(puro ‘valokya sa/harṣam)

1.75 cirād akṣṇor jādyam
śamayati samast’|āsura|vadhū|
kač’|ākṛṣṭi|krīḍā|
prasabha|su|bhagam|bhāvuka|bhujah,
trilokī|jaṅghāl’|ō-
jjvala|sahaja|tejā, Manu|kula|
prasūtih, Sutrāmṇo
vijaya|sahā|kṛtvā Daśarathah.

sakhe Vāmadeva! iyam anena pīyūṣa|tuṣāra|śikar’|āsāra|var-śinī su|jana|saṃvāda|kautuka|megha|rekhā pauratorṣyen’
ēva marutā loka|nātheṇa sahasra|śikharī|kriyate.

vāmadevah: bhagavan! adya khalu Dilīpa|kula|kuśala|ka-
lpā|latā|nav’|āṅkura|granthibhir udgīryante kisalayāni,
yad atra|bhavān api tri|bhuvana|sanātana|gurur evam
asmai nar’|ēndrāya spṝhayati!

iti parikrāmataḥ

daśarathah: (sa|praṣraya|sambhramam āsanād utthāy’ ṭapa-
sṛṭya ca) bhagavan Kuśika|nandana! aikṣvākaḥ Paṅkti|ra-
tho ’bhivādayate.

1.80 viśvāmitraḥ: svasti bhavate saha|parivārya.

sarve yath’|ōcitam upaviṣanti.
(looking ahead, with delight)

His arms are particularly able,* for they pulled the hair of all the demon-wives, as if just playing roughly.* His inborn energy radiates quickly everywhere in the three worlds. Born in the family of Manu, he has won the battle against demons in the company of Indra. And it is he who heals the numbness of my eyes after a long time: Dasha·ratha.

My friend Vama·deva, just as the eastern wind multiplies the crests of the row of clouds that generously shower drops of ambrosia-like cool water, this sovereign multiplies the joy with which good subjects talk about him.

VAMA·DEVA: Venerable master, today the joys of Dilípa’s* lineage, which are like the knotty new sprouts of the wish-fulfilling creeper, have been transformed into shoots, as it were, because even you, the eternal master of the three worlds, show so much affection for this king.

Then they both go around the stage.

DASHA·RATHA: (rises from his seat respectfully and with excitement, and approaches VISHVA·MITRA) Venerable son of Kúshika, Dasha·ratha of the Ikshváku dynasty salutes you.

VISHVA·MITRA: God bless you and everybody around you.  

Then all are seated as is customary.
RAMA BEYOND PRICE

DAŚARATHAṆ: (sa/prāṣrayam) bhagavan Viśvāmitra!

kac cit kāntāra|bhājāṁ bhavati paribhavah
ko ’pi śauvā|pado vā?
pratyūhena kratūnāṁ na khalu makha|bhuyo
bhuṅjate vā haviniśi?
kartuṇ vā kac cid antar|vasati vasumatī|
dakṣiṇaḥ sapta|tantur
yat samprāpto ’si? kim vā Ragu|kula|tapasām
īḍrśo ’yaṇ vivaḥ?

VIŚVĀMITRAṆ: (vihasya)

1.85 janayati tvayi, vīra, diśāṁ paṭīn
api grh|āṅgaṇa|mātra|kuṭumbinaḥ
«ripur» iti śrutir eva na vāstāvī,
pratibhay’|ōnнатir astu kutas tu naḥ?

api ca,

datt’|Endr’|abhaya|vibhram’|adbhuta|bhujā|
saṃbhāra|gambhīrayā
tvad|vṛttyā śithili|kṛtas tri|bhuvana|
trāṇāya Nārāyaṇaḥ,
antasa|toṣa|tuṣāra|saurabha|maya|
śvās’|ānil’|āpūraṇa|
prāṇ’|ōttaṅga|bhujāṅga|talpam adhunā
bhadrēṇa nīdṛayate.

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DASHA·RATHA: (courteously) Venerable Vishva·mitra,

Has some wandering beast caused distress among the forest-dwelling ascetics? Or has someone disturbed the sacrifices and obstructed the gods to enjoy the offerings? Or is it that you are thinking of performing a sacrifice for which a piece of land would be compensation? Is one of these the reason for your coming here? Or is your visit the reward of the ascetic observances of the Raghu dynasty?

VISHVA·MITRA: (smiling)

Mighty hero, you have transformed even the celestial guardians of the directions into householders who simply look after their home and courtyard. So any hearsay about the existence of enemies cannot be true—in which case, what could we be scared of?

Furthermore,

In your heroic exploits, your miraculously strong arms assured Indra’s safety while also embarrassing him, and released Vishnu-Naráyana from his duty to protect the three worlds. The sweet, cool breath of the deeply contented Vishnu is pouring nourishing life-force into the snake, which, thus swollen, serves as his bed: he is now happily sleeping on it.
DAŚARATHAH: (sa/vailakṣya/smitam) bhagavan Viśvāmitra! abhyamittṛīṇasya tatra|bhavataḥ Sunāśīrasya nāśīra|pūra- keṇa padāti|param’|āṇunā mayā kadā cid uddhṛtaṃ dha- nuḥ, tan|mūlo ’yam alīka|loka|pravādo bhagavantam āpyāyayati.

VIŚVĀMITRAH: (s’otprāśa/smitam)

1.90 trailoky’|ā|bhaya|lagnakena bhavataḥ vīreṇa vismāritis tajjīmūta|muhūrtata|maṇḍana|dhanuh| pāṇḍityam Ākhaṇḍalaḥ. kim c’ ājasya|makh’|ārpiṇena haviṣā samphulla|māṁs’|ōllasat| sarv’|āṅgiṇa|vali|vilupta|nayana| vyūhaḥ, kathaṃ vartate?

VĀMADEVAH: mahā|rāja, bhū|Kāśyapa! yath” āha bhagavān Kauṣikāḥ. svayam an|ekadhā su|dharmāyām adhyakṣī| krītam aham api kim cid bravīmi.

tvayy ardha|āsana|bhāji, kimnara|gaṇṭ’|ōd- gītair bhavad|vikramair antah|saṃbhṛta|matsaro ’pi, bhagavān ākāralguptau krītī;

unmīlau|bhavadiya|dakṣiṇa|bhujā| rom’|āṅca|viddh’|ōccarad| bāśpair eva vilocanair abhinayaty ānandam Ākhaṇḍalaḥ.

DAŚARATHAH: (sa/smitam) Vāmadeva! tvam api bhagavantaṃ Gādhi|nandanaṃ ev’ ānupraviṣṭo ’si.

etasmai samar’|āṅgaṇa|praṇayine
DASHA-RATHA: *(embarrassed, smiling)* Venerable Vishva-mitra, I indeed took up the bow once as a common foot soldier, when I was appointed to fight in the front line of the army of Lord Indra, who affronted his enemies himself. That is the source of these false rumors that please you.

VISHVA-MITRA: *(smiling jokingly)* My friend,

With your heroic deeds, you have guaranteed the safety of the three worlds and made Indra forget how to use his (rain-)bow, which adorns the clouds every now and then for a moment. What is more, you have given him so many offerings in never-ceasing sacrifices that now his body has become plump all over and his folding flesh hides his thousand eyes—how can he go on living like this?

VAMA-DEVA: Maharaja, Father of the Earth, what Vishva-mitra said is true. I am also only saying what I have witnessed several times in the council of gods.

While you shared half of your seat with him, he—although filled with jealousy, hearing the horse-headed celestial bards singing about your exploits—skillfully hid his feelings. With his thousand eyes becoming full of tears—for they were hurt by seeing the hair on your able arms* rising in thrill*—he feigned joy, the venerable Indra.

DASHA-RATHA: *(smiling)* Vama-deva, you also follow the example of our venerable Vishva-mitra.

Who could stand up against this Indra, so fond of going to battle, whose famous colossal arms are il-
Rama Beyond Price

tiṣṭheta kaḥ prajvalad|
dambholi|dyuti|manḍal’|odbhaṭa|bhuja|
stambhāya Jambh’|āraye?
niryadbhir bahir eṣa roṣa|dahana|
jyotiḥ|sphulingair iva
svai rajyadbhir ap’ ikṣaṇaiḥ samatanod
āgneyam astraṃ dviṣām.

1.95 Viśvāmitraḥ: (ṣa/gauravaṃ Daśaratha/bāhum āṃraṃ) rājaj’rṣe Vasiṣṭha|śiṣya!

saṃvṛtto ’yaṃ yadi tava bhuja|
chāyayā samprat’ Ṛndo
nirvighna|Śrīr, iyam abhinavā
kīḍrśī te praśastiḥ?
Ikṣvākūṇāḥ likhita|paṭḥitā
svar|vadhūgaṇḍa|pīṭha|
kṛḍā|pattra|prakara|makarī|
pāśu|pālyam hi vrṭtiḥ.

Daśarathaḥ: bhagavan, sarv’|âdbhuta|nidhe! bhavantam
ukti|pratyuktikay” āpy anugantum ke vayam? evaṃ kila
Triśaṅku|saṃkīrtan’|ōpākhyāṇa|pāra|dṛśvānaḥ paurāṇi-
kāḥ kathayanti:

trāś’|ōtkampa|tri|daṣa|pariṣan|
mauli|māṇikya|mālā|
bāl’|āditya|prakara|kīrṇa|
smera|pād’|āravinde
prācīm etāṃ bhuvana|racanām
anyathā nirmimāṇe
kārpaṇy’|ōktis tvayi racitavān
antarāyaṃ mah”|Endraḥ.
ACT I: THE DISCUSSION OF THE SAGES

luminated by the halo of his radiant thunderbolt?
He created a weapon of fire against his foes, us-
ing his burning glances, which were like flashing
sparks of his flaming rage.

VISHVA-MITRA: (respectfully touching DASHA-RATHA’s arm) 1.95
Royal sage, Vasíshtha’s disciple,

Even if Indra’s Fortune is unobstructed now, thanks
to your protecting arms, this new eulogy of your
deeds means nothing to you, for it has always been
the well-known prescribed duty of the Ikshváku
dynasty to look after the herd of female mákara*
playfully drawn on the cheeks of goddesses.*

DASHA-RATHA: Venerable Vishva-mitra, source of all won-
ders! Who are we to follow you in your arguments? The
bards who recite stories of yore and know fully the fa-
mous story of Tri-shanku say this:

The rows of rubies on the heads of the gods who
were trembling with fear of you threw light on
your lotus-feet as the gods bowed down*—just
as the morning sun’s rays illuminate the opening
day-lotuses—when you were about to change this
previous creation of the universe. But the great
Indra, asking you to be compassionate, stopped
you.*
(vibhāṣya)

1.100 javād ārāddhum tvām
upanamati varge diviṣadām
apavyasto mandair
ajani rathaḥ haṃsaiḥ Kamalāḥ bhūḥ;
niyacchāmo jihvāṃ
ta tava caritebhyah, kim uta te
sudhāsadhṛīcīnām
atipatati vācām avasaraḥ.

(anjaliṃ baddhva) bhagavan, praśīda tāvaḥ! uttar’ḥottaresāṃ
mah”ḥōtsavānāṃ kadā cid api na tṛpyanti puṃsāṃ hṛda-
yāṇī; yad iyaṃ tvad upasthānaḥ sulabhaḥ saṃbhāvan”’āti-
prasaṅgaḥ saṃgītakaḥ nartakī cittaḥ vṛttīr niyog’ḥānu
grahāya spṛhayati.

viśvāmitraḥ: (vibhāṣya) Aindumateya! kim anyan niyoj-
yam?
nirmuktaḥ seṣaḥ dhavalair, acal’ḥendraḥ manthā
saṃkṣubdhaḥ dugdhaḥ mayaḥ saṅgaḥ garbhaḥ gauraiḥ,
rājann, idaṃ bahulaḥ pakṣaḥ dalan’ḥṛg’ānkaḥ
ched’ḥōjjvalais tava yaśobhir aśobhi viśvam.
punar idānīm api,

1.105 yaśāḥ stomān uccair
upacinu cakoraḥ praṇayinī
rasaḥ jñāḥ pāṇḍitya
chiduraḥ saśiḥ dhāmaḥ bhramaḥ karān;
(smiling)

When all the gods were coming quickly to praise you, lotus-born Brahma, whose chariot was pulled by slowly flying swans, became worried to arrive so late.* I should not prevent my tongue from retelling your exploits, but the occasion to hear your ambrosia-like words should not be missed, either.

(putting his hands together) So venerable Vishva·mitra, be gracious to us. People’s hearts are never satisfied with the great feast of mutual replies. My mind, a dancer who has appeared in a performance of great affection and respect,* which was eased by your presence, now desires to be favored by your command.

vishva·mitra: (smiling) O son of Índumati, what else shall I say?

White as the serpent king Shesha after leaving his slough, or as the depths of the milk-ocean, which was churned with the Lord of the Mountains as a churning stick, bright white as the radiant digit of the moon that breaks forth in the dark fortnight, such is your renown, o king, which has come to adorn this world.*

But now,

You should acquire fame that resembles the white moonlight so much that it could confuse even the female chakóra’s refined tongue. And when your splendor has conquered the darkness, let the Sun,
rama beyond price

api tvat|tejobhis
    tamasi śamite rakṣatu diśām
    asau yātrā|maitrīṁ
    nabhasi nitarām Ambara|maṇiḥ.

kim tu, katipaya|rātram āyudha|sadhrīcā Rāma|bhadreṇa
    samnīhita|vaitānika|vratānām asmākām āśrama|padaṃ
    sanāthī|kariṣyate. api ca,

madhye|krtya ghanam dhinoti jala|dhiḥ
    svair ambubhir Medinīṁ,
    hanti svaiḥ kiraṇais tamisram aruṇaṃ
    kṛtv” āntarāle Raviḥ,
    tvam Rām’|āntaritaś ca pālaya nijair
    eva pratāpalḥ prajām;
    īḍṛk ko ’pi par’|ōpakāra|suhṛdām
    eṣa svabhāvo hi vaḥ.

kim ca,

dṛṣṭaḥ sākṣād asura|vijayī
    nākināṁ cakra|vartī,
    mātsyo nyāyaḥ kathayati yathā
    Vāruṇī daṇḍa|nītiḥ,
    pātal’|ēndrād ahi|bhayamath’ āsty
    eva nity’|ānusaktāṃ;
    tan, naḥ puṇyair ajani bhavatā,
    vīra, rājanvātī bhūḥ!

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that jewel of the sky, still remain good friends with the Directions while making his journey in the air.*

Now, for a few nights, let your well-armed Rama protect my hermitage, for I have made a vow to perform a sacrifice. Furthermore,

The ocean satisfies the earth with its water through the clouds as intermediaries, the sun uses the dawn as a go-between to destroy the darkness with its rays. And you should protect your subjects with your own prowess, but through Rama. For such is the nature of friends who help others, such is your nature.

Moreover,

We have seen that the King of Celestials conquered the demons: King of Gods is a ruler conquering with demonic means.* Furthermore, the law of fish: And the law of the big fish devouring the small fish tells us how the legal system of Váru-na, the Lord of the Waters: the God of Justice, works. It is also inevitable that one should always get scared of the snake who is: to be afraid of the treachery of allies when it comes to the King of the Underworld. Therefore, our efforts have been rewarded in that the earth unlike the sky, the sea and the underworld has found a good king in your person, o hero!*

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kūrma/rāja/bhujag’/ādhipa/gotra/ grāva/dik/karibhir eka/dhurīṇah; māṁ prasūya katham astu vigēto,

hā, par’/ārtha/vimukho Raghu/vaṁśaḥ?

VIŚVĀMITRAH: *(sasmitam)* rāja’/rṣe! mama/kāro hi putreṣu rājñāṁ upalālana/kleśāya kevalam, upabhogas tu prajā-nāṁ. yath” āitad:

kaṣṭa vedha/vyathā, kaṣṭo nityam udvahana/klamaḥ śravaṇānāṁ; alaṅkāraḥ kapolasya tu kuṇḍalam.

DAŚARATHAH: bhagavan! param anugṛhitā vayam evam atra/bhavataḥ sambhāvyamānāḥ. kiṁ tu punar, «a/kṛt’/āstraḥ kṣīra/kaṇṭhaḥ ca vatso ’yam» iti pramugdho ’smi.

DASHA-RATHA: (sadly, aside) How can it happen that the venerable Vishva-mitra, who soothes the world by taking away the sharp pain of all its sufferings, causes so much sorrow for me with the idea of Rama’s departure. Indeed, the moon’s rays, which are white as the plantain tree, are a delight to everyone, yet they have the fault of closing up the day-lotuses. (reflecting) What can I do?

Just like the tortoise-king, the ruler of snakes, the seven great mountains and the elephants who guard the eight quarters, our family, too, has the same burden;* but, alas, how can our Raghu dynasty be lauded after my birth, if we no longer care for others?

VISHVA-MITRA: (smiling) Royal sage, kings are attached to their sons only because they have painstakingly brought them up. But it is the subjects who can make use of the princes. Just as:

It is the ears that feel the pain when they are pierced and it is the ears that get tired carrying their burden all the time; but it is the cheeks that are decorated by the earrings.

DASHA-RATHA: Venerable Vishva-mitra, I am greatly honored that you show so much regard for me. However, I do worry, because this small child of mine has not yet taken arms in his hands—he still drinks only milk.

VISHVA-MITRA: (smiling) My friend, under the guidance of the venerable sage Vasishtha, he has finished his studies of the Vedas, and thanks to my guru Krisháshva, I can be in charge of initiating him into the practice of archery.
DASARATHAḥ: (sa/vinay/ôparodham) bhagavan! uccvasitam api Raghu|rāja|bijānām tvad|āyattam eva, kim punaḥ kārmuka|vidyā|sampradāyaḥ! śaṅke «sahasra|kiraṇa|kul’| āika|pakṣa|pāten’ āiva sahasraṁ parivatsarān bhagavantaṁ Kṛśāsvam upāsino divy’|āstra|mantri’|ōpaniṣadādam adhyagīśṭhā» iti.

viśvāmitraḥ: alaṃ ca te Rāma|bhadre ’pi «bālo ’yam» ity a|sambhāvanayā, dyāvā|prthivyos timira|tiras|kariṇīṁ taraṇir anuṭaro ’pi nija|tejasā tiraś|karoti.


VĀMADEVAḥ: rāja|rṣe! kim atra prāṣṭavyā vayam?

Kuśiko ’rthī, bhavān dātā, rakṣaṇīyo mahā|kratuḥ; rakṣitā Rāma|bhadraś ced, anumanyāmahe vayam.

api ca,

jagatī|bhāra|khinnānāṁ viśrāmo bhavatām ayam, yad yathā|kāma|sampatti|prīt’|ārthi|mukha|darśanam.
DASHA-RATHA: (politely, restraining his feelings) Venerable sage, every breath of the Raghu princes depends upon you, and even more so the transmission of the science of archery. I think it is because you are biased in favor of this dynasty of the thousand-rayed Sun that you have learned the secret science of celestial mantra-weapons from Krisháshva for a thousand years.*

VISHVA-MITRA: Stop thinking that Rama is still a child, please. The sun, even when it is like a tiny atom, is capable of removing the veil of darkness that envelops the sky and the earth with its light.

DASHA-RATHA: (smiling) Venerable and eminent son of the family of Kúshika, who could have a tongue sharp enough to be able to reply to your arguments? (aside) Vama-deva, you have heard what the venerable Vishva-mitra says.

VAMA-DEVA: Royal sage, why are you asking me?

Vishva-mitra asks for something, you are generous, and there is the great sacrifice to be protected. If Rama is to be the protector, I have no objection.

Moreover,

It would be a great relief for you, who are tired of carrying the burden of the earth, to see the happy face of someone who has asked for something and obtained it to his liking.
kiṁ ca, viñēṣeṇa ca—

pūrayitum arthi[kāmān
Maitrā|varuṇena gotra|guruṇā te
saṃdiśatā saṃdiṣṭaḥ—
samādhī|drṣṭo ’yam ev’ ārthah.

1.125 daśarathah: Vāmadeva, evam etad!
dhyāna|maya|drṣṭi|pāta|
pramuṣita|kāḷ|ādhva|viprakarṣeṣu
viṣayeṣu naiṣṭhikānāṁ
sarvapathīnā matiḥ kramate.

(vimṛṣya sva|gatam)
kriyānāṁ rakṣāyai
Daśaratham upasthāya vimukhe
munau Viśvāmitre
bhagavati gate samprati gṛhān
tapo|leśa|kleśād
upāsāmita|vighṇa|pratibhaye
pravṛtte yaṣṭum vā,
Raghu|kula|kath” āiv’ āstam|ayate.

(munim prati) bhagavan! loka|traya|guro! Gādhi|nandana!

1.130 tvam ced dikṣiṣyamāṇo me
Rāma|bhadram pratikṣase,
tan naḥ pati|vratā|vṛttam
iyaṁ caratī Medinī.

(nepathy|ābhimukham avalokya) kas, ko ’tra bhoḥ?
praviśya.

dauvārikāḥ: kiṁ ājñāpayati devaḥ?
Moreover, and in particular,

The teacher of your family, Vasishtha, has sent the message to tell you to fulfill the wishes of whoever asks you—he had surely foreseen these events through his meditative power.

**Dasha-ratha:** Vama-deva, it must be so,

Objects that are far in space and removed in time are grasped by their yogic vision—the thought of ascetics thus reaches everywhere.

*(reflecting, aside)*

The venerable sage Vishva-mitra has turned to Dasha-ratha to ask for the protection of his rites. If his request is refused and he now returns home to conquer the troubling impeders of his sacrifice himself by using some of his ascetic power, then the fame of the Raghu dynasty shall decline.*

*(turning toward the ascetic)* Master of the three worlds, son of Gadhi,

If you really depend on my son, Rama, to perform

the sacrifice, then it means that this earth leads the life of a faithful wife of ours.*

*(toward the rear stage)* Who is that? Who is here?

*The warder enters.*

**Warder:** What does Your Majesty command?
RAMA BEYOND PRICE

DAŚARATHAḥ: āhūyatāṃ Rāmaḥbhadrāḥ!

1.135 VĀMADEVAḥ: Lakṣmaṇaś ca.

VIŚVĀMITRAḥ: (sa/smitam) ṛṣe! pṛthak|prayatn’|āpekṣī n’
āyam arthaḥ: na khalu prakāśam antareṇa tuhina|bhā-
nur ujjihīte!

DAUVĀRIKO nīskrāntah
tataḥ praviṣato RĀMA|LAKŚMAṆAU.

RĀMAḥ: (sa/harṣam)

1.140 sur’|ādhiśa|krodhāj
jagad aparathā kartum apare
purāṇa|brahmāṇo
bhuvana|pitaraḥ sapta ca kṛtāḥ.
dhṛtās tuṣṭen’ āmi
bahir api ca vaiśvānara|pathāt
kathā paurāṇī yac
caritam iti ha sma prathayati—
katham so ’pi bhagavān asmābhiḥ svayam upacariṣyate?
iti parikrāman puro ’valokyā harṣ’|ātiśayam nirūpayan
nūnāṃ vinaya|vinamrayos tāta|Vāmadeyos tṛtīyāḥ praśā-
nta|pāvanīy’|ākṛtiḥ sa bhagavān Viśvāmitro bhaviṣyati.

LAKŚMAṆAḥ: (s’|āścarya/smitam) ārya,

1.145 ayam ayam īdṛśa|
praśama|viśvasanīya|tanur
bhuvana|bhayaṁ|kariḥ
katham adhatta ruṣo ’pi muniḥ?
sthitam idam eva vā
mṛdu|manojñā|tuṣāra|tamās

88
DASHA·RATHA: Call my dear Rama.

VAMA·DEVA: And Lákshmana.

VISHVA·Mitra: (smiling) Sage, he does not need to be called separately—the cool-rayed moon does not rise without its light.

_The warder exits._

RAMA and LÁKSHMANA enter.

RAMA: (with delight)

Enraged with the King of Gods, he created a new set of seven Brahmas, ancestors of the world, in order to perform a new and different creation. Then, propitiated by the gods, he agreed to keep them as a new constellation in the sky out of the way of the moon’s path known by mankind.* He whose exploits of this kind have been transmitted in ancient stories... *

how shall I be able to serve him, the venerable Vishva·mitra?

He walks around the stage and looks forward, miming extreme delight.

Surely, the third person, calm and pure, in front of my father and Vama·deva, who politely bow down before him, must be the venerable Vishva·mitra.

LÁKSHMANA: (surprised and smiling) My brother,

This very person, this ascetic who looks so calm and trustworthy, how could he be so angry that he made the world tremble? Or one should just think of the example of the medicinal herbs, which are tender, lovely and cool but suddenly become radiant in the dark.
rama beyond price

tamasi sati jvalant-ti sahas” äiva mah”|auśadhayaḥ.
rämaḥ: vatsa Lakṣmaṇa, evam dur|avagāha|gambhīra|cari-
tāś citriyante mahāntaḥ. api ca,
vrata|vihati|karibhir apsarobhiḥ
saha jagad asya nigṛḥnato grṇanti
namad|amara|śirah|kīra|rocir|
mukulita|roṣa|tamāṃsi ceṣṭitāni.

vāmadevah: (ḍṛṣṭvā, sa|harṣam) katham? āgato Rāma|bha-
draḥ? (munim prati) bhagavan,
brahmayotir vivartasya caturdhā|deha|yoginaḥ
Ṛṣyaśṛṅga|coror amśaḥ prathamo ’yaṃ mahābhujah.

1.150 viśvāmitraḥ: (sa|harṣa|sāmbhramam avalokya) Vāmadeva,
kim ucyate! āranyakeṣu prakṛṣṭatamaṃ kim api brāhma-
nyam Ṛṣyaśṛṅgasya! na kevalam amunā vatsena brahma’|
ṛṣir Vibhāṇḍaka eva putravatāṃ dhuram āropoltaḥ, api
tu rāja|ṛṣir Daśaratho ’pi.

vāmadevah: bhagavan, evam ev’ āitat.

viśvāmitraḥ: (vāmadevaṃ prati)

ye Maitrāvaraṇīṃ purohitavataḥ
vaṃśe Manor jajnire
tās tā vainayikīḥ kriyā vidadhire
yeṣāṃ ca yuṣmā|drṣaḥ,
tesāṃ aṅcalam eṣa te, Daśarathaḥ.
RAMA: Dear Lákshmana, great men surprise the world with their inscrutable and mysterious ways of acting. Furthermore,

People evoke his exploits, such as when he was to punish the world as well as the nymphs who wanted to obstruct his observance, but the darkness of his wrath was reduced by the radiant crowns of the gods, who bent down before him.

VAMA-DEVA: (seeing him, with delight) What? Has Rama arrived? (toward the ascetic) Venerable sage,

Of the offering made by Rishya-shringa,* in which he transformed his brahmanic radiance into four embodied beings, this strong-armed Rama was the first and foremost portion.

VISHVA-MITRA: (looking at him with delight and excitement) Vama-deva, indeed, among the forest-dwellers, it is Rishya-shringa’s brahmanic power that is the most outstanding. Not only did he make the brahmin sage Vibhándaka the best of fathers by becoming his son, but he also made the royal sage Dasha-ratha an eminent father.*

VAMA-DEVA: Venerable sage, it was indeed so.

VISHVA-MITRA: (to VAMA-DEVA)

Of the kings who were born in the dynasty of Ma-nu and made Vasíshtha their family priest, and whom people like you have instructed in various ways, here is the king who was going to be the last one: your disciple, Dasha-ratha. But now the dynasty of Ikshvákus has been surely renewed, as
Ramā beyond price

sāmpraty amī ye punar
jātās, te dhruvaṃ Ṛṣyaśṛṅga|tapasām
aiśvaryam Ikṣvākavaḥ.

Rāma|Lakṣmaṇāv upasarpataḥ.

1.155 Vāmadevāḥ: vatsau! bhagavān eṣa nih|sesa|bhuvana|maha-
niyo mahā|muniḥ Kauśikaḥ praṇāmyatām!

Rāma|Lakṣmaṇau: (upasṛtya) bhagavan Viśvāmitra, sāvitrau
Rāma|Lakṣmaṇāv abhivādayete.

Viśvāmitraḥ: vatsau, āyuṣmantaḥ bhūyāstām. (iti bhujā-
bhyām parigrhya, sa|rom’|āṇcaṃ Rāmaḥ ca nirvāṇya
sa|bahu|mānam ātma|gatam)

Vasistha|ōktair mantrair
dadhati jagatām āhyudayikīṁ
dhuraṃ sāmpraty ete
dinakara|kulīnāḥ kṣitī|bhujāḥ
gṛhe yeśāṁ Rām’ā-
dībhīr api kālabhiś catasṛbhiḥ
dvayaṃ devo Lakṣmī|
stana|kalaśa|vārī|gajā|patiḥ.

api ca,

1.160 tvāṁ tāḥ smṛtavān ṛco daśatayīś
tvā|prītaye yajvabhiḥ
tret”|āgnir ācāmati.
tvāṁ kṣīrodajale|sayaṃ kratulihaḥ
prthvīm avātītaraḥ
udvṛttā Daśaṃkandara|prabhṛtayo
nigrāhitāras tvaya.
these sons were born of Rishya·shringa’s ascetic power.

RAMA and LÁKSHMANA approach.

VAMA·DEVA: Princes, please bow down to salute this great ascetic, worshipped by the whole world: the venerable Vishva·mitra.

RAMA AND LÁKSHMANA: (approaching him) Venerable Vishva·mitra, Rama and Lákshmana of the solar dynasty salute you.

VISHVA·MITRA: My dear sons, may you live long. (He embraces them and then, thrilled, he observes RAMA. Aside, showing his appreciation.)

These kings of the solar race shall now dutifully maintain the well-being of the worlds following Vasíshtha’s advice, for Lord Vishnu himself has been incarnated in their house in four parts as Rama and his brothers, the lord who is like the king of elephants and is restrained only by the jar-like breasts of the Goddess of Good Fortune.

Moreover,

You have revealed the ten books of hymns of the ‘Rig·veda,’ and it is to please you that the three sacred fires here consume the offerings made with the recitation of “Svaha” and other ritual formulas.* You were sleeping in the milk-ocean, but the sacrifice-eating gods made you bring up the earth.* Now the haughty demons, ten-headed Rávana and the others, are also to be punished by you.
vāmadevāḥ: (sa/smitam) vatsau! ayam atra|bhavān bhava-
ntau netum āgataḥ.

rāma|lakṣmaṇau: yad abhirucitaṁ bhavate tātāya ca.

daśarathas tau sa/sneha/bahu/mānam ādāya «bhagavan
Kauśika» ity ardha|ôkte manya|ûtpida/nigrhyamāṇa|kaṇṭho
vāmadevasya mukham īkṣate.

vāmadevāḥ: imau tau Rāma|Lakṣmaṇau. (ity arpayati)

1.165 viśvāmitraḥ s/ādaraṁ pratigrhṇati. nepathyे śaṅkha/dhva-
nih. vāmadevo nimitam anumodayamāno daśaratham
ullāsayati. punar nepathyē
vaitālikāḥ: sukhāya mādhyaṁ|dinī saṁdhyā bhavatu de-
vasya! saṁprati hi,

kriyā mihire viśvadṛīcaḥ
karān ativāmanī
sthala|kamaṭhavad deha|chāyā
janasya viceṣṭate,
gaja|pati|mukh’|ōdgirṇair āpyair
api trasajreṇubhiḥ
śiśīra|madhurāṁ ēṇāḥ kaccha|
sthalim adhiśerate.

api c’ ēdānīṁ paṭīra|taru|koṭara|kuṭiram adhyāsīnāḥ,

pratyakṣaṁ|sruta|sudhā|rasa|nirvīṣābhīr
āśīrbhir abhyadhika|bhūṣita|bhoga|bhājaḥ
gāyanti kaṇcuka|vinihнутa|roma|harṣa|
sved’|örmayas tava guṇān urag’|ēndra|kanyāḥ.
VAMA-DEVA: *(smiling)* Princes, this venerable sage has come to take you away.

RAMA AND LÁKSHMANA: We do what pleases you and our father... 

DASHA-RATHA embraces them affectionately and with respect; he starts saying “Venerable VISHVA-MITRA” and then stops the sentence halfway as his voice is choked by sorrow and pain. Next he looks at VAMA-DEVA’s face.

VAMA-DEVA: Here are Rama and Lákshmana. 

He thus hands them over to VISHVA-MITRA. VISHVA-MITRA takes them respectfully. Conch shells are blown behind the scenes. VAMA-DEVA is delighted to hear this auspicious sound and consoles DASHA-RATHA. Again from BEHIND THE SCENES.

A BARD: May the midday hour be to the delight of His Majesty. For now,

When the sun casts its rays in all directions, people’s shadows become contracted, behaving like tortoises on dry land. And deers repose on the marsh, cool and pleasant, with dust-like water drops sprinkled from the trunks of tall elephants. Furthermore, those who use the holes of sandal trees as huts... 

Their hoods are beautifully decorated with fangs that have lost their venom, because every letter of your praise produces ambrosia in them; their goosebumps and their drops of perspiration are
1.170 viśvāmitraḥ: sakhe Daśaratha, priyam api tathyam āha vaitālikah.

mand’ōddhūtaiḥ śirobhīr maṇiḥbhara|gurubhiḥ

prauḍha|rom’āńca|daṇḍa|

spāyanaṁ|mirmoka|saṁḍhiḥ|prasarasad|a|vigalat|

saṁmadaṁ|svedapūrāḥ,

jihvā|yugm’ābhipūṛṇ’ānana|viṣama|saṁudgīrṇa|varṇ’ābhirāmaṁ

velā|ṣail’āṅka|bhājo bhujaga|yuvatayas

tvad|guṇān udgrṇanti.

(sa/vinaya/vailakṣya/smitam ca) rāja’ṛṣe, pratyāsidati dīkṣā|praveṣa|kālaḥ. tad evam|vidha|madhura|goṣṭhī|bhaṅga|niṣṭhurāṇāṁ prathame vayaṁ tavad bhavitum icchāmaḥ.

Daśaratho Rāma|Lakṣmaṇāv avalokya bāspa|bhara|taraṅgita|locano munim prati «bhagavan!» ity ardh’ōkte vāk|stambham nāṭayati.

vāmadevaḥ: (sa/saṁbhramam) bhagavan Kauśika, sādhaya! śivās te panthānaḥ, vatsayoś ca Rāma|Lakṣmaṇayoḥ.

1.175 ity utthāya sarve yath”|ōcitam ācaranti.

viśvāmitraḥ: evam āsyatāṁ bhavadbhiḥ.

iti rāja|putrābhyaṁ anugamyamāno niśkrāntaḥ.
trapped under their skin while they sing about your virtues, these daughters of the snake-king.

vishva-mitra: My friend Dasha-ratha, the bard describes this faithfully and pleasantly.

They sway their heads slowly, weighed down by their head-jewels. Their skin is swelling with goose-bumps sticking out, which do not release their abundantly flowing sweat of pleasure from their pores. With their double tongues, their mouths pronounce the sounds indistinctly, which is all the more delightful. Thus do serpent maidens sing about your virtues on the mountain slopes beside the sea.

(politely, with an embarrassed smile) Royal sage, the time to start the preliminaries of the sacrifice is near. Let me be the first to break up this pleasant gathering, harsh as this task may be.

Dasha-ratha, looking at Rama and Lákshmana, his eyes filled with flowing tears, starts saying “Venerable” to the ascetic and then mimes that he can no longer speak.

vama-deva: (with excitement) Venerable Vishva-mitra, do proceed, and may your paths, as well as those of Rama and Lákshmana, be auspicious.

They all rise and observe the usual formalities.

vishva-mitra: May you also remain prosperous.

Thus Vishva-mitra exits, followed by the two princes.
DAŚARATHAḥ: (dīṛgham uṣṇam ca niḥśvasya) Vāmadeva, nūnām idānāṁ asmān iva tatraḥbhavantāṁ Kauśikam apya kāraṇāvatālaṁ vatsalāṁ vatsalayati vatso me Rāmaḥbhadraḥ.

kac cid asmadāviyog’ārtiḥduḥkhī duḥkhākarisyati,
apūrvaḥviṣay’ālokaḥsukhī vā sukhayiṣyati.

1.180 VĀMADEVĀḥ: (vibhasya) rāja’rśe, «vayaṁ Kauśiko v” eti» kva punar eṣa kakṣyāḥvibhāgo Rāmaḥbhadraḥmādhuryasya? paśya,
yad indor anvety
vyasanam udayaṁ vā nidhir apām,
upādhis tatr’ āyaṁ
jayati janīkartuḥ prakṛtītā.
ayaṁ kaḥ saṃbandho
yad anuharate tasya kumudāṁ?
viśuddhāḥ śuddhānāṁ
dhruvam anābhisandhiḥpraṇayināḥ.

DAŚARATHAḥ: (vimṛśya) evam etat.

ratn’ākaro janayitā sahajaś ca vargaḥ
kim kathyatāṁ amṛtaḥkaustubhaḥpārijātāḥ?
kim tair aċintyam? iha tat punar anyad eva
tattv’āntaraṁ kumudaḥbandhur asau yad induḥ.
DASHA-RATHA: *(heaving a deep* sigh) Vama-deva, now my dear Rama shall favor the venerable Vishva-mitra, who has an inexplicable attachment toward him, just as he favored me.

Perhaps he shall suffer because of the separation from me and shall also make Vishva-mitra sad; or else he shall be delighted to see unknown things and thus also make Vishva-mitra happy.

VAMA-DEVA: *(smiling)* Royal sage, why should there be such antagonistic rivalry for Rama’s affection between you and Vishva-mitra. Look,

That the sea follows the waxing and waning of the moon can be explained by the fact that the natural inclination of the father dominates.* But how does this relate to the case of the night-lotus, which imitates the moon’s nature by opening up at night? Here the reason is surely that pure souls follow the pure, with inexplicable affection.*

DASHA-RATHA: *(reflecting)* Indeed, it must be so.

The sea rich in pearls is the father of the Moon, whose brothers are the Káustubha gem, ambrosia and the coral tree of Indra’s paradise—but what is there to say about them?* Yet there is something else, a relationship altogether different and unthinkable for all of these, which causes the moon to be called “the friend of the night-lotus.”*
(puro 'valokya) kathaṃ, nayana|patham atikrāntaḥ sa|Rāma| Lakṣmaṇo bhagavān! tad vayam api vatsa|pravāsa|dur| manasaṃ devīṃ Kauśalyām upetya sāntvayāmah.

1.185 iti nīkrāntāḥ sarve.
ACT I: THE DISCUSSION OF THE SAGES

(looking ahead) O, the venerable Vishva·mitra is already out of sight with Rama and Lákshmana. So I shall go and comfort Queen Kaushálya, who is also dejected to see that her son has gone away.

All exit. 1.185
PRELUDE TO ACT II
SANSKRIT-PRAKRIT PRELUDE
tataḥ praviṣati kuśān ādāya yajamāna/Śiṣyāḥ.

Śiṣyāḥ: (puro 'valokya) aye, prabhāta|praī′|āiva rajani. tathā hi,

tamobhiḥ piyante
gata|vayasi piyūṣa|vapuṣi
jvaliṣyan|mārtanḍ′|ō-
pala|paṭala|dhūmair iva diṣaḥ.
sarojānāṁ karṣann
ali|mayam ayas|kānta|maṇivat
saṇād antaḥ|salyaṁ
tapati patir ady′ āpi na rucāṁ.

api ca,

2.5 jātāḥ pakva|palāṇḍu|pāṇḍu|madhura|
chāyā|kirās tārakāḥ;
prācīṁ ankurayanti kim cana ruco
rājīva|jīvātavaḥ;
lūtā|tantu|vitān|vartulam ito
bimbaṁ dadhac cumbati
prātaḥ|proṣita|rocir ambara|talād
ast′|ācalam candramāḥ.

(sarvato 'valokya)

diṁ|maṇḍalī|mukuṭa|maṇḍana|padma|rāga|
ratn′|āṅkure kirana|mālini garbhite ′pi
saukha|prasuptika|madhuvrata|cakrāvāla|
vācāla|paṅkaja|vanī|sarasarāḥ sarasyaḥ.

api ca,

prācī|vibhrama|karnikā|kamalini|
saṃvartikāḥ samprati

104
A disciple of the sacrificer Vishva-Mitra enters, with sacred kusha grass in his hand.

Disciple: (looking ahead) It seems that the night is being taken over by the dawn. In fact,

As the moon made of ambrosia has lost its strength, darkness is covering the world, just as the veil-like smoke of the sun-stones prevails before they show their radiance. The Sun, Lord of All Light, does not yet burn to extract in an instant the bee from the lotus, as a magnet would a nail.

Moreover,

The stars scatter their pale and sweet light, resembling ripe onions; and the rays of dawn that ensure the lives of blue lotuses illuminate slightly the eastern direction. Now, as it dawns, the moon has lost its radiance and, with its large and round cobweb-like disk, it descends from the sky to kiss the Western Mountain.

(looking everywhere)

While that small shining ruby that decorates the crown of all directions, the sun, is still hidden with its garland of rays, lakes resound charmingly with swarms of bees who ask the lotuses if they have slept well.

Moreover,

Now, as if they were petals of a lotus earring worn playfully by the eastern direction, two or three rays
dve tisro ramaṇīyam ambara|maṇer
dyām uccarante rucaḥ.
stok’|ōcchvāsam ap’ īdam utsukatayā
saṃbhūya kośād bahir
niṣkrāmad|bhramar’|āugha|saṃbhrama|bharād
ambhojam ujjṛmbhate.

2.10 api ca,

eka|dvi|prabhṛti|krameṇa gaṇanām
esām iv’ āstaṃ|yatāṃ
kurvāṇa samakocayad daśa|ṣatāṇy
ambhoja|saṃvartikāḥ,
bhūyo ’pi kramaśaḥ prasārayati tāḥ
saṃpraty amūn udyataḥ
saṃkhyātum sa|kutūhal” ēva nalinī
bhānoḥ sahasraṃ karān.

kim ca,

pratyāsanna|sur’|ēndra|sindhura|śiraḥ|
sindūra|śandr’|ārunā
yat tejas|trasareṇavo viyad itaḥ
prācīnam ātanvate.
śaṅke saṃprati yāvad abhyudayate
tat tarku|taṅk’|ōnmṛjā|
rajyad|bimba|rajaś|chaṭā|valayito
devas tvīśām īśvaraḥ.

(puro ’valokya) katham īdam uday’|ācala|mauli|māṇikyaṃ
arka|maṇḍalam ady’ āpi na vihāya|sthalam alaṅ|karoti?
tad asmad|guror vitāyamāna|yajñasya kula|pateḥ Kauśi-
kasy’ ādesāt samid|āharaṇāya prasthito ’smi. tat tvarita-
taraṃ gacchāmi.
of the sun, that jewel of the sky, have gracefully risen to reach the sky. The day-lotus, although it was just going to take a little breath, has been overcome by the eagerness to release its burden, the swarming bees, from its calyx and is opening up fully.

Moreover,

As if counting the rays of the setting sun one by one, the lotus had closed up its thousand petals for the night. Now it is stretching them out again one by one, as if it wanted to count the thousand rays of the rising sun eagerly.

Furthermore,

Radiant dust particles, bright red like the vermillion decoration on the head of the elephant ridden by Indra nearby, start filling the space in the East. It seems now that they belong to the god who is enveloped in a circular mass of redness, shining as if it had just been polished perfectly with the chisel of the Creator:* the sun is rising.

(looking ahead) Why is it that the sun-disk, that jewel in the crown of the Eastern Mountain, is still not decorating the sky? Now, our master and guardian, Vishva-mitra, is preparing a sacrifice and has ordered me to gather some wood. I shall go without delay.
2.15  iti parikrāmati.

praviṣya sambrānto vātuh.

vātuh: "ajja Suṇāseva! kim vi acchariṃ bhīṣaṇaṃ ca vati-
tai,

śunaḥśepaḥ: (sa/camat/kāram parivrtya) sakhe Paśume-
dhra! kim aścaryaṃ bhīṣaṇaṃ ca vartate?

paśumeḍhraḥ: "ajja «Rāmo tti ko vi khattia/kumāro āao»
tti suṇia kouhalleṇḍa dhāvantassa sā tavo|vaṇa|ppanta|pa-
ditthiḥā parthara|puttiḥ sacca|māṇūsi bhavia mama evva
sammuhaṃ parāvaḍiā. taṃ pekkhia uttar|āsaṅga|vakka-
laṃ vi ujjhia palāio mhi,

2.20  śunaḥśepaḥ: (vibhasya.) sakhe! sādhu kṛtam. diṣṭyā hi jīva-
taḥ punar āvṛttih.

paśumeḍhraḥ: "tā rakkhau maṇ jījo imāe duṭṭha|rakkha-
sīe muhāo,

iti vepamānaḥ pādayoh patati.

śunaḥśepaḥ: (sa/smitam utthāpy ālingya ca) vayasya, śṛṇoṣy
aucathyasya bhagavato Gautamsya maha"|ṛṣer Ahalyāṇṃ
nāma dharma|dārāṇ.

paśumeḍhraḥ: "suṇomi, jā Jaṇaa|vaṃsa|purohiassa Saṅa-
ndassa jaṇaṇī. tado tado,
He goes around the stage.

A boy enters, confused.

Boy: Mr Shunah·shepa, something miraculous and frightening has happened to me.

Shunah·shepa: (turning around with surprise) My friend Pashu·medhra, what sort of miraculous and frightening thing was it?

Pashu·medhra: I heard today that a certain young kshatriya called Rama had come here. As I came running, eager to see him, the stone statue that had been erected at the edge of the hermitage suddenly approached me, in the form of a real woman. When I saw her, I was able to just barely escape, leaving behind even the bark garment that covered my shoulders.

Shunah·shepa: (smiling) Well done, my friend. Thank god you have come back alive.

Pashu·medhra: So please protect me from the mouth of that terrible demoness, my noble friend.

Trembling, he falls at Shunah·shepa’s feet.

Shunah·shepa: (smiles, lifts him up and embraces him) My friend, you must have heard about Ahálya, the lawful wife of the great sage, the venerable Gáutama.

Pashu·medhra: Yes, I have. She is mother to Shatánanda, who is the official priest appointed to the house of Jánaka. So what happened?
2.25 ŚUNAḤŚEPĀḤ: s” ēyam purā Puruhūta|khaṇḍita|caritā tasya
dīrgha|tapaso muner manyunā nijam etad indriya|daur-
balyam evaṃ vivartamānam anubhavantī, sampraty asya
Raghu|rāja|putrasya tejasā tasmād andha|kārāt niramuc-
yata. tad alam āveγena!

PĀŚUMEDHRAḤ: (unmīlya caksuṣi sarvato ’valokya) ’aho! aj-
jassa pasāṇa jīva|loge padaṭṭhio mhi. taha vi, sānkājaro
ajja vi maṃ ṇa pariccaai. tā, muhuttaṃ vīsamīāi.

ŚUNAḤŚEPĀḤ: sakhe, bhayam iti kim etad brāhmaṇasya? tat
paryavasthāpay’ ātmānam.

ity upaviṣataḥ.

PĀŚUMEDHRAḤ: (ciram viśramya sa/vismayam) ’kahaṃ vi-
saa|maa|taṇhā|jhalam|jhalīe bhaavado Hariṇā vi hariṇāa
viḍambāadi?

2.30 ŚUNAḤŚEPĀḤ: (vihasya) sāduh braviτi bhavān. alpiyān khalv
ayaṃ lokaḥ! katham aihika|sukh’|ādhyavasāy’|āsvāda|lu-
bdhair amūr bhūyasyo rātrayaḥ parāhaṃyante. kiṃ tu
mano|hāribhir āhāryair viṣayair āhūyamāṇasya locana|
dvayasy’ āpi ko ’pi jano vivekam ankusayitum n’ ēṣ-
te. kiṃ punaḥ, Sahasra|nayanasya tādṛṣa|vibhave Maru-
tām patyuḥ. caksuḥ|prītim udbhavantīm anūdbhavanti
c’ āparāṇi Kusuma|cāpa|cāpalāni.
Prelude to Act II

Shunah·Shepa: Some time ago, she was made unfaithful to her husband by Indra, and her husband, that ascetic of great power, became so enraged that he transformed her body into this petrified form. But, thanks to the radiant power of Prince Rama, she has been liberated from this darkness of her senses. Hence you need not be so scared of her.

Pashu·Medhra: (opens his eyes and looks around) O, thanks to your kindness, I have come back to the world of living beings. Yet I still cannot get rid of my feverish alarm. So, Mr. Shunah·shepa, let us rest here for a while.

Shunah·Shepa: My friend, why would a brahmin be afraid? Pull yourself together.

They sit down.

Pashu·Medhra: (resting for a while, then with surprise) How come even the venerable Indra, dazzled by the mirage-like senses, can be transformed into a beast?

Shunah·Shepa: (smiling) You speak the truth. This world of the senses is of little importance. So one wonders why people deprive themselves of that much more important stay in heaven, being eager to taste worldly pleasures. Yet one does not learn to control the judgment of one’s two eyes, which are attracted to pleasant things as their objects. And how much less can Indra, Lord of the Winds, do so, given that he has a thousand eyes to overpower him. Now, when visual pleasure is aroused, other senses also get carried away by the God of Love.
PAŚUMEḌHRAḤ: (vīhasya) ṛmaṇe, edāe muṇi|ghariṇē puṇṇa|paripāṇo Rāma|bhaddassā pavāse kāraṇam.

ŚUNAḤŚEPĀḤ: iidaṃ tāvat prathamam.

PAŚUMEḌHRAḤ: (s'|ābhyaarthanam.) ṛajja, duīaṃ vi suṇiūṃ imīṇā de vaaṇēṇa pajiūsuo mhi.

ŚUNAḤŚEPĀḤ: sakhe, tvayi kim a|kathanīyaṃ nāma? asti Kiṣ-kindhāyāṃ Puraṃḍarasya nandano Vālī nāma plaṅṅa|rājaḥ. taṃ ca rajanī|cara|cakra|varttinā Daśakandhareṇa pravṛddha|maitriṅkam avalokya tu vānar'ācchabhallal|go-lāṅgula|prabhṛtīṇāṃ ācāryaḥ sarv'āmātyānāṃ anumato Jāmbavān avādīt.

2.35 PAŚUMEḌHRAḤ: (vīhasya, sa/kautukam) ṛtado tado.

ŚUNAḤŚEPĀḤ: tataś ca, «rājan! māyāvinī khalv īyaṃ rākṣasa|jātiḥ. viśeṣataś ca Mahendr'āvaskanda|kandalita|vikramaḥ piṭr|vairī tav' āyaṃ Rāvanah. api ca, tvādiya|dor|mūla|piḍana|galita|pauruṣo na viśva|vijay' iti svayam āśaṅkanīyaḥ. n' āpi sāmant'|āntara|jīghṛksāyāṃ antarāla|vartini samudre laghu|samatthah. tad anena virāḍ-dha|maṇḍalena sur'|āsurajayinā rākṣasa|rājena maittram an|arth'|ānubandhi. kiṃ ca, sarvath' ēyam an|upakāriṇī Pulasty'|āpatye pṛtir iti bhagavān ih' ṛdaḥaraṇaṃ Hariṇ'āṅka|śekharah. tathā hi,
PASHU-MEDHRA: (smiling) I think that the reason Rama has come here is that the meritorious acts of the ascetic’s wife have borne their fruit.

SHUNAH-SHEPA: That is surely one of the reasons.

PASHU-MEDHRA: (begging) I am also eager to hear the other reason from you, sir.

SHUNAH-SHEPA: My friend, is there anything I would not tell you? There lives a monkey-king called Vali, son of Indra, in Kishkíndha. He began to be on friendly terms with the king of demons, ten-headed Rávana, and this was observed by Jámbavan, the preceptor of monkeys, bears, apes and the like. So Jámbavan, with the approval of all the ministers, spoke up.

PASHU-MEDHRA: (smiling, with curiosity) What did he say? 2.35

SHUNAH-SHEPA: Then he said:* “Your Majesty, the race of demons is full of magic tricks. And this is especially true of the demon whose prowess has been renewed by attacking the great Indra, and who is thus also your father’s enemy: Rávana. Moreover, the reason he has not conquered the whole world yet is that you have deprived him of his manliness by squeezing him under your armpit—therefore he is all the more suspicious. And, with the sea lying between us, he cannot come here quickly to help if you want to attack a neighboring king.* Therefore, it makes no sense to be allied with this conqueror of gods and demons: with this conqueror of the gods, who conquered them with unfair means,* with this rákshasa ruler whose kingdom is hostile. Furthermore, the venerable Shiva, who wears the moon in his hair, is himself
ukṣā ratho, bhūṣaṇam asthi|mālā,
bhasm’|āṅga|rāgo, gaja|carma vāṣaḥ,
rek’|ālaya|sthe ’pi dhan’|ādhināthe
sakhyaus daś” ēyaṃ Ti|pur’|āntakasya»

paśumēḍhrāḥ: "āmho! thera|bhallūassa mant’|ōvaṇṇāso
parihāsa|kusala” ā. tado tado,

śunaḥśepaḥ: tataś ca, tad|vacanaṃ «jarā|pralapitam» ity
upahasati har’|īśvare, upāṃśu tad|anumatyā mah”|āmā-
tyasya kesariṇaḥ putro Hanūmān kumāraṃ Sugrīvam
ādāya Rṣyamūkaṃ nāma parvata|durgam anupraviṣṭaḥ.

paśumēḍhrāḥ: (s’|ākūtam) ajja! jo so māruī «tellokka|mal-
lo» tti suṇiadi,

śunaḥśepaḥ: atha kim.

paśumēḍhrāḥ: (sa|vicikitsam) ajja! jaha taha vā hou, sāmī
sāmī evva. taṃ pariccaīa ṇa sariso tārisaṃ saha|bhāassa
paḍiūla|pariggaho,
the example to illustrate that when one takes delight in Puláṣṭya’s sons* it leads to no good in any case. To explain,

He has a bull instead of a chariot, his jewelry consists of a garland of bones, he uses ashes instead of fragrant unguents and his clothes are a piece of elephant hide. Although he lives where the Lord of the Riches does,* who is his friend, this is Shiva’s plight.”

PASHU-MEDHRA: Hey, that old bear knows how to give advice, and he even has a sense of humor. And then what happened?

SHUNAH-SHEPA: When the monkey-king laughed at these words, saying it was the babbling of an old man, then, with Jámbavan’s secret consent, Hánuman, son of the chief minister Késarin, took Prince Sugríva with him and they left for that inaccessible mountain called Rishyamuka.

PASHU-MEDHRA: *(with enthusiasm)* Sir, that son of the Wind, Hánuman, is known as the best wrestler in the three worlds.

SHUNAH-SHEPA: Indeed.

PASHU-MEDHRA: *(with hesitation)* Sir, be that as it may, a lord always remains a lord. It is not appropriate for a noble-minded person such as Hánuman to leave his master and take the side of the enemy.
śunaḥśepaha: (vihasya) sakhe! pur” ኘива kil’ āyam Āñjane-

yaḥ bhagavataḥ Sahasra|kiraṇād vyākaraṇam adhīyānas
tad|ātmajanmano vānara|yoneḥ Sugrīvasya sāhāyakam
abhīprāyajño guru|dakṣiṇa|cakāra.

paśumedhrah: (śānandam) ንム. ኘia evva jaṃ guru|
putto sa|bbamhacārī vā aṉuvatṭīāi. tado tado

2.45 śunaḥśepaha: tataḥ ca, ahī|bhavyaḥ|opajāpa|jarjaraṃ suhṛd|ba-
lam ity upaśrutyā, rākṣasa|rājaḥ Khara|Dūṣaṇa|Triśiro-
bhir mah”|āmātyaīr adhiṣṭhitam ātma|bal’|āika|desaṃ
sindhor udici kule Vāli|pratigrāhāya prāhiṇot.

paśumedhrah: kahaṃ a|parihiṇa|mitta|dhammo vi so ra-

kkhaso

śunaḥśepaha: sakhe, kim ucyate. Rāvaṇaḥ khalv asau.

priyā|kartuṃ kasmai
cana nija|sirah|kartana|rasa|
prahṛṣyad|romā yah,

sa param iha Laṅkā|parivṛdhahaḥ.

vilakṣa|vyāpāraṃ
kim api dadṛṣur yasya daśamaṃ
śiras, te mūrdhānaḥ
kṣaṇa|hṛta|punar|janma|su|bhagāḥ.

paśumedhrah: (sa|kautukam) ንado tado

2.50 śunaḥśepaha: tataḥ Suketū|sutaḥ nāga|sahasra|bala|dhāriṇī
Tāḍakā nāma rākṣaśī tasmād anīkād āgatyā manuṣya|
maṇḍala|vihāra|kautukād imām asmadīyāṇ bhūmim
adhivasati.
**Prelude to Act II**

**Shunah-Shepa:** *(smiling)* My friend, formerly, when Hánuman learned the science of grammar from the thousand-rayed Sun, he then, knowing his master’s intention, became friends with his guru’s son, the monkey-born Su-gríva. Thus, through this friendship, Hánuman paid off his debt to his preceptor.

**Pashu-Medhra:** *(happily)* Right. It is indeed proper for him to follow his fellow student, who is also the son of his preceptor. And then?

**Shunah-Shepa:** Hearing that treason and treachery divides his ally’s house, the king of demons sent over a part of his own forces to the northern seashore, an army that was led by his chief ministers, Cruel, Corrupt and Three-Headed, in order to support Vali.

**Pashu-Medhra:** What a true friend he is, this demon.

**Shunah-Shepa:** My friend, this is just natural. We talk about Rávana here.

He was thrilled by the idea* of cutting off his own heads in order to delight someone—such is the greatest lord of Lanka. Moreover, those nine heads, which had the fortune to be able to grow out again in a second, looked at the tenth head as the idle one.

**Pashu-Medhra:** *(with interest)* And then?

**Shunah-Shepa:** Then Sukétu’s daughter, a demoness called Tádaka, who is strong like a thousand elephants, left that army of demons because she wanted to divert herself among humans. Now she lives in our territory.
Paśumēḍhraḥ: «ṇāa|sahāsa|balā itthi tti» a|suṇia|puvvaṃ eam! tado tado,

Śunahśepah: tataś ca, śrautasya vidheḥ pratyūham asyāḥ śaṅkamānāḥ kula|patir imau Rāma|Lakṣmaṇāv ānīta-vān.

Paśumēḍhraḥ: jāṇe Rāma|bhaddo tti rakkhasāṇaṃ uvāriaṃ avaśṣṇo khu eso,

Śunahśepah: sakhe! evam ev’ āitat. «Rāma|bhadra» iti ko ’pi catur|aksaro rākṣasa|śiksā|siddha|mantraḥ. viśeṣeṇa punar idānīṃ Kauśikena bhagavatā brahma|jyotiṣas tādṛśaṃ vivartaṃ divy’|āstra|mantra|pārāyaṇam āścaryam adhyāpitaḥ.

2.55 Paśumēḍhraḥ: maṅge manta|maihiṃ attha|devaāhiṃ sam-aṃ bal|āibalao sattio vi Rāme saṃkamissanti tti,

Śunahśepah: atha kim. tad api saṃvṛttam eva.

Paśumēḍhraḥ: ajja! naṃ bhaṇāmi: jaī ṇīa jevva sattio, ṇīa jevva atthavijjāo, tā kim ti attaṇo viggh’ōvasame Rāhavassa gāraṃ appei tatta|bhavaṃ Kosio? (vihasya) aha vā pāhuṇia|haththena sappa|māraṇaṃ kku edaṃ?

Śunahśepah: sakhe, an|abhijño ’si. svayaṃ prayogād ante|vāsibhiḥ prayogo mahimānām ācāryāṇāṃ upacinioti. paśya,
PASHU·MEDHRA: I have never heard of a woman who is as strong as a thousand elephants! And then?

SHUNAH·SHEPA: Then our master, fearing that she could obstruct his Vedic sacrifice, brought Rama and Lákshmana here.

PASHU·MEDHRA: I understand that a certain Rama has come over here to control the demons.

SHUNAH·SHEPA: Yes, my friend. The name of Rama is a magical formula of four letters, to be recited as protection against demons. Especially because now the venerable Vishva·mitra has taught him all the celestial mantric weapons, which are the wonderful transformations of brahmanic power.

PASHU·MEDHRA: I assume that, together with the divine mantric weapons, the power and superpower mantras will also be transmitted to him.

SHUNAH·SHEPA: Of course, they have already been taught to him.

PASHU·MEDHRA: Sir, I would then say that if it is about the venerable Vishva·mitra’s own mantras and his own divine weapons, why does he want to make Rama famous for conquering the impeding demons? (smiling) Or is it the well-known case of letting your guest kill the serpent in your house?

SHUNAH·SHEPA: My friend, you do not understand this. If one’s students excel, it increases the teacher’s fame more than if he himself excels. Look,
Rama Beyond Price

sthāneṣu śiśyaṇivahair viniyujyamānā
vidyā gurum hi guṇavatāram ātanoti.
ādāya sukṛṣṭu balāhaka|viprakirṇai
ratn’|ākaro bhavati vāribhir ambu|rāṣiḥ.

2.60 Paśumeḍhraḥ: "ajja! sohaṇam mantesi. aṇṇaṁ kim vi pu-
cchidu|kāmo mhi,"

Śunaḥśepaḥ: tat kim?
Paśumeḍhraḥ: "savvahā niūḍham vi vānaraṇaṁ cha|gguṇ-
ṇaṁ ayyena kahaṁ paḍivaṇṇaṁ?"

Śunaḥśepaḥ: sakhe, sarvam etad Ayodhyāyatraiyāṁ samā-
dhi|mayena caksuṣā sākṣat|kṛta|tri|bhuvana|vṛttāntasya
tāta|Viśvāmitrasya mukhād āśrauṣam. (sarvato 'valokya)
aho prabhātikī tri|bhuvana|lakṣmīḥ! tathā hi,

pratyagrajvalitaiḥ pataṅga|maṇibhir
nirajitā bhānavaḥ
sāvitrāḥ kuruvinḍa|kandala|rucaḥ
prācim alam|kurvate.
praudha|dhvānta|karālitasya vapuṣaś
chāyā|chalena kṣaṇād
a|prakṣālita|nirmalaṁ jagad, aho,
nirmokam unmuṇcati.

2.65 api ca,
pītvā bhṛṣaṁ kamala|kuḍmala|ṣukti|koṣā
dośatanīṁ timira|vrṣtim atha sphuṭantah.
niryan|madhuvratā|kadamba|miśad vamanti
bibhranti kāraṇa|guṇān iva mauktikāni.
PRELUDE TO ACT II

If a teacher appoints his students to an appropriate task, it is his qualities that their knowledge will prove. It is because the sea makes the water that fills the clouds go through the mother-of-pearl that it is called the “source of gems.”

PASHU-MEDHRA: You speak eloquently, sir. I should also like 2.60 to know something else.

SHUNAH-SHEPA: What is it?

PASHU-MEDHRA: How have you learned about these strata-gems* of the monkeys, if they have kept them so secret?

SHUNAH-SHEPA: My friend, I have heard about all this while traveling to Ayōdhya, from the mouth of the venerable Vishva-mitra, for he can see everything that happens in the three worlds through his yogic eye. *(looking in every direction)* Look how the world is wonderful at dawn:

The sunbeams illuminated by the freshly inflamed sun-stones look like ruby-sprouts that adorn the eastern direction. The world, whose body was terrifying with its thick darkness, leaves its slough of shadows in a second, and—look!—it becomes spotless without any washing.

Moreover, 2.65

The lotus buds have quickly drunk the outpouring darkness of the night—like oyster shells would drink water—but they are fully open now. They release the departing swarm of bees, just as oysters would produce pearls of the same color as that of the water.*
api ca,

vikasita|saṁkucita|punar|
vikasvareṣv ambujeṣu dur|lakṣyāḥ;
kaliṅkāḥ kathayati nūtana|
vikāsiniṁ madhulīhāṁ arghaḥ.

(ūrdhvam avalokya, ādityam ca nirvarṇya)

2.70  
kaṭubhir api kaṭhora|cakravāk’|ōt- 
kara|viraha|jvara|śānti|śīta|vīryaiḥ 
timira|hatam ayaṁ mahobhir aṁjaṅ 
jayati jagan|nayan’|āugham Uṣṇa|bhānuḥ.

tad anujāṇīhi māṁ samid|āharaṇāya.

paśumēdhraḥ: ‘ahaṁ vi khattia|kumārāṇaṁ daṁsaṅe uk-
khaṃṭhiṁ mhi. tā kahehi, tā kahiṅ pekkhamī? 
śunaḥṣepah: (vibṣya) nanv etāv eva yajña|vāṭam uttareṇa 
vihāra|bhūmiṣu kriḍataḥ. tad upetaṁ nih|śaṅkam avalok-
kaya.

iti nīṣkrāntau.

2.75  
iti miśra|viśkambhaḥkāḥ
Furthermore,

The new buds are difficult to distinguish among the lotuses that already opened, closed and are about to open up again. It is only the adoration of the bees that betrays which are the freshly opening buds.

(looking up, gazing at the sun)

May he be victorious, whose rays—pungent as they may be—are able to appease and cool down the sharp and burning pain of the shelduck when they are separated from each other, he who takes away the blindness of the world’s eyes by anointing them with its splendor: the sun.

So let me go and fetch some wood.

PASHU-MEDHRA: And I am very curious to see these two princes. Tell me, where could I find them?

SHUNAH-SHEPA: (smiling) They are now playing on the pasture, north of the sacrificial grounds. You can go and see them there without problem.

Both exit.

End of the Sanskrit-Prakrit prelude.
ACT II
CHILDHOOD EXPLOITS
tataḥ praviśato Rāma|Lakṣmaṇau.

Rāmaḥ: vicitram idam āyatanaṁ siddh’āśrama|padaṁ nāma bhagavato Gādhi|nandanasya!

tat|tāḍṛk|tṛṇa|pūlak’|ṭopanayana|
kleśāc cira|dvesibhir
medhyā vatsatarī vihasya baṭubhiḥ
s’ōlunṭham ālabhyate.
apy eṣa pratanū|bhavaty atithibhiḥ
s’ōcchvāsa|nāsā|puṭair
āpīto madhu|parka|pāka|surabhiḥ
prāg|vaṃsa|janm’|ānilaḥ.

Lakṣmaṇaḥ: ārya! atr’ āiva kila,

2.80 devaḥ kaustubha|kiṁjalka|nīl’|ṭopalam asau Hariḥ
svayaṁ kim api tat tepaḥ kapaṭa|Vāmanah.
ittham etan mahā|ṭīrthham adhyāśīnā dvijātayaḥ
aṅkuto|bhaya|saṃcārāḥ ṣaṭkarmāṇi prayuṣjate.

(.anyato drṣṭvā.) ārya,

paṣy’ āite paṣu|bandha|vedi|valayair
audumbarī|danturair
nitya|vyaṇjita|grhyā|tantra|vidhayo
ramyā grha|sth’āśramāḥ.
yatr’ āmī grha|medhinaḥ pracaḷita|
svā|rājya|simh’āsanā
vaiṭāneṣu kṛpīṭa|yoniṣu puro-
ḍāśaṁ vaṣaṭkurvate.
Then Rama and Lákshmana enter.

Rama: Look, how wonderful this place is, the sacred hermitage of the venerable Vishva-mitra.

The disciples became the enemies of the sacrificial calf long ago, for they had to take pains to gather those thick bunches of grass to feed it—now they are killing it, smiling ironically. Meanwhile, the guests inhale with widened nostrils the steam coming from the sacrificial hall, a steam that smells sweet with the welcome offerings prepared to receive them—they seem to be slowly drinking it up.

Lákshmana: My brother, and here,

God Vishnu, who is like a blue lotus (his Káusto-thā gem being its blossom), himself practiced hard asceticism to become the trickster dwarf.*

Thus, brahmins live and work in this highly sacred place without fear, performing their six pious acts.*

(looking elsewhere) My brother,

Look, here are some udúmbara wood sticks on the round altars of the animal sacrifice, making them uneven. All of this shows that in this wonderful hermitage of householders the domestic sacrificial duties are regularly observed.* Here these householders make the throne of the heavenly kingdom shake* by their constant offering of rice in the sacrificial fires.

2.80
RĀMAH: (sa/harṣa/smitam) vatsa! ehi, ito ’pi tāvat kṛt’ārtha-yāvaś cakṣusī. prasanna/pāvano ’yam ṛṣīṇāṁ samavāyaḥ. idam amīśām,

2.85 pūrayitv” èva sarv’āṅgam atiriktāḥ śirā/tatiḥ jaṭā/rūpeṇa bibhrāṇaiḥ śirobhīr gahanam sadah.

kim ca,

tapaḥ|kṛśatarair aṅgaiḥ sraṣṭum ākāritair iva,
sāyaṁ prātar amī puṇyatam agni|hotram upāsate.

iti parikrāmataḥ

LAKŚMAṆAḤ: (sa/hāsam.) ārya, ramaṇīyam ito vartate:

2.90 bāleya|taṇḍula|vilopa|kadarthitābhir etābhir agni|śaraṇeṣu sa|dharmiṇībhiḥ uttrāsaḥ/hetum api daṇḍam udasyamānām ṛghrātum icchati mṛge, munayo hasanti.

RĀMAH: (parikrāman sa/kautuk’|ānurāgam.) vatsa! ito ’pi tāvat.

ārdra|prasūtir iyam aṅgaṇa|yajña|vedi|
nediṣṭham eva hariṇī tṛṇute tṛṇam ca
vatsīya|tāpasa|kumāra|kar’|ōpanīta|
ACT II: CHILDHOOD EXPLOITS

RAMA: *(smiling with delight)* My friend, and here we can make our eyes fully contented. The sight of this group of sages is soothing and purifying.

Here is their assembly: an impenetrable forest of matted locks of hair carried on their heads, locks that appear as if they were a mass of veins coming out of their bodies, after going through all their limbs.

Furthermore,

Their limbs are very much emaciated by the practice of asceticism, as if they were the lines of a sketch. They perform their holy fire rituals every morning and evening.

*They both walk around the stage.*

LÁKSHMANA: *(smiling)* My brother, look, there is something delightful here.

Annoyed by the disappearance of the sacrificial rice grains, the wives of these sages took up some sticks in the sacrificial halls to chase away the deer, which then started sniffing at the sticks although they were meant to frighten them—all this to the great delight of the sages themselves.

RAMA: *(walking around the stage, with curiosity and affection)* My little brother, come over here.

This doe near the sacrificial altar in the courtyard has just borne her fawn and is now grazing there, while looking at her fawn, who is happy to be fed
nīvāra|nirvṛtam apatyam akeṣate ca.

itaś ca,

viśvag tapo|dhana|kumāra|samarpamāṇa|
śyāmaka|taṇḍula|bhṛtām ca pipīlikānām
śreṇībhir āśrama|pathāḥ prathamāna|citra|
pattr’|āvalī|valayino mudam udvahanti.

2.95 LAKṢMAṆAḤ: aho, paśunām api prasava|vātsalyam! aho, śi-
śūnām api sat|karma|tāc|chilyam!

RĀMAḤ: (anyato ’valokya)

muni|viniyoga|vilūna|pra-
ruḍhā|mṛdu|śādvalāni barhīṃṣi,
go|karṇa|tarnako ’yaṁ
tarnoty upakaṅṭha|kaccheṣu.

iti parikrāmataḥ

LAKṢMAṆAḤ: (anyato ’valokya) ārya,

2.100 iyam ebhir ālavālaiḥ
pade pade graṅṭhilāsu kulyāsu
tīvra|rayā jala|veṇī
pravahati viśramya viśramya.

RĀMAḤ: vatsa, sādhu drṣṭam.

ālavāla|valayeṣu bhū|ruhāṃ
māṃsala|stimitam antar’|āntāra
kerali|cikura|bhaṅgi|bhaṅguraṃ
sāraṇīṣu punar ambu drṣyate.

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ACT II: CHILDHOOD EXPLOITS

with rice grains from the hands of the affectionate sons of the ascetics.

And here,

As the ants collect the millet and rice grains scattered by the young sons of the ascetics in all directions, they form rows, which make the paths of the hermitage delightful: they adorn the ground with circles that look like long and variagated lines of musk drawing.*

LÁKŠHMANA: You see how much animals love their offspring and how even young children are aware of what a good act is.

RAMA: (looking elsewhere)

The kusha grass that had been cut on the sages’ orders has regrown and become tender and green—this fawn is grazing it on the riverbank nearby.

They both walk around the stage.

LÁKŠHMANA: (looking elsewhere) My brother,

This quick stream of water, flowing in the winding channels of trenches around the trees here and there, runs down, stopping for a while every now and then.

RAMA: My little brother, you have observed this very well.

The water remains abundant and steady flowing in the trenches dug around the trees, but in the channels it becomes unevenly winding again, like the curly hair of Keralan women.
tad ehi! bhagavatīṇḥ kauśikīṁ alocayantau muḥūrtam ātmānām punīvahe. (parikramy' āvalokya ca.) kva cit sāṃ-krāmiko ’pi višeśo naisargikam atiśete. tathā hi,

jaḍa|svaccha|svādu|
prakṛtir upahūt’|ēndriya|gaṇo
guṇo yady apy āsām
ayam ayuta|siddho vijayate,
tath” āpy utkarṣāya
sphurati saritām āśrama|sadām
idānīṁ vānīra|
druma|kusumajjanmā parimalaḥ.

2.105 LAKŚMAṆAṆ: ārya, purastād anu|Kauśikī|tīram avalokaya!

tair medhā|janana|vrata|praṇayibhir
vyūhair baṭūnām iyaṁ
siktā nitya|vasanta|vibhramavatī
ramyā palās’|āvalī.
etasyāṁ hariṇ’|āri|pāṇi|ja|sṛṇi|
śreṇi|śriyāḥ korakā
gopāyanti tapo|vanaṁ vana|kari|
krīḍā|kar’|ākarṣaṇāt.

NEPATHYE: Rāma|bhadra, kiyac ciram avalokanena kṛt’|ār-
thī|kriyante tapo|vana|bhūmayāḥ. saṃprati hi—
ACT II: CHILDHOOD EXPLOITS

So come, let us purify ourselves by seeing the holy river of Káushiki.* (after walking around the stage, looking) Sometimes acquired qualities may override natural ones:

Rivers are always cool, pure and sweet by nature, and they also attract the senses—this is their inseparable and inherent nature. However, what makes the rivers of the hermitage superior is that now they possess the fragrance of the flowers blossoming on the reeds that grow on their banks.

LÁKSHMANA: My brother, look, near the bank of the river Káushiki in front of us,

In order to fulfill their vow of producing mental and physical strength, the brahmin boys have watered this row of charming kinshuka trees, which are always delightful, as if they enjoyed a never-ending spring season. Their buds, which are beautiful, like the row of the hook-like claws of a lion, protect, as it were, the hermitage from the wild elephants, who would otherwise playfully pull everything out with their trunks.

BEHIND THE SCENES: Dear Rama, if you look at the hermitage for a while, it will have attained everything it could desire. For now,
parinamayati jyotir\'vrittya
yajum\i rucam patih
kim api saminah Savitr\'akhym
rahasyam upasate.
gurur ayam anusthasyan madhyan|
dinim savanakriyam
ihau makha\|vidhaup nediyansan
bhavantam apek\ate.

R\ameh: (a\srutim abhiniya s\|anuragam)

2.110 varams trin abhisunvate, vidadhate
vanyai\|sarira\|sthitir,
aineyam tvaci samv\isanti, vasate
c\| api tvaca\| t\aravim,
tat pa\syanti ca dhama n\| abhipatato
yat camarne cak\usi;
dhanyak\|m virajas\|tam\| bhagavati
cary\| eyam ah\date.

Nepathy\| punas tad eva pathyate—\parinamayat\' ity\| adi.

R\ameh: (\srutv\| sa|sambhraramam \urdhvam avalokya) katham,
gagana|madhyam adhyarudho bhagavan Nidagh\|didhiti\|!
tad ehi. yaj\|a\|v\atam adhishth\|ya bhagavatah krame\|a
k\tr\|\ahnikasya Kausikasya pratyantar\|bhav\|a\|.

iti parikramatarah

Laks\mana\|h: (sarvato \dr\stv\|) \arya, pa\ya,

2.115 uddama|Dyuman|dyuti|vyatikara|
prakridadhark\|\opala|
\valajala\atalalj\angala\|ta\|in
\is\|k\|ja\|koya\|tayah
The sun makes the sacrificial formulas efficient with its light, while the ascetics recite the powerful Sávitri mantra. Our master is here, just about to perform the midday libation, and would like you to be near now, in the sacrificial rite.

RAMA: (miming that he has not heard it, then affectionately)

These sages take a ritual bath three times a day, they maintain their bodies with fruits and roots found in the forest, they sit on black antelope skin and wear garments made of bark, they see the power that worldly eyes cannot behold; thus this pure,* holy observance of the blessed ascetics makes us rejoice.*

The same verse, “The sun makes the sacrificial formulas...,” is recited behind the scenes, as before.

RAMA: (hears it and looks above in confusion) The sun has already reached the top of the sky! Come, the venerable Vishva·mitra has already performed his daily ritual duties in order at the sacrificial area, so let us approach him.

They both walk around the stage.

LÁKSHMana: (looking everywhere) My brother, look,

The lapwings no longer sing on the arid land, which blazes everywhere with flaming sun-stones playing with the powerful sunlight that falls on them. Bathing in the heat of the earth,* the sun-beams are cruelly blinding our eyes; there is not a
bhaum’|ōśma|plavamāna|sūra|kiraṇa|
krūra|prakāśā drśor
āyuś|karma samāpayanti, dhig, amūr
madhy’|āhna|śūnyā dīṣaḥ.
antikatamā c’ ēyam yajña|vāta|bhūmiḥ. tad etan nyagrodha|
chāyā|maṇḍalam adhyāsīṇā rtvijah pratyavekṣāvahe. gā-
litā|yauvane punar ahani bhagavantaṁ draksyāvah.

RĀMAH: evam astu.
iti parikramya nātyena upaviśataḥ

LAKŚMAṆAH: (pārśvato dṛśtvā)

2.120 madhye|vyoma kriḍayitvā mayūkhān
bhānor bimbe lambamāne kramaṇa
svairam svairam mūlataḥ pādapānāṁ,
pāṣya, chāyāḥ kaś cid ākarṣat’ īva.

RĀMAH: (samantād avalokya) vatsa, madhyan|dinam atikrā-
ntam iti, kim etad dinam apy atikrāntam eva. tathā hi,
gagana|śikhām Uday’|ādrer
adhirūḍhāḥ kaṣṭam arka|ratha|harayaḥ
Asta|mahīdharam adhunā jhaṭ-
iti sukheṇ’ āvarohanti.

LAKŚMAṆAH: ārya, nūnam adya parāpatisyanti rakṣāṃsi. yad
ayam adhvara|vedikā|saṃnidhānaṁ Śunaḥsepa|mukhād
bhagavān upādhyāyāḥ praśasti.

RĀMAH: (sa|roś’|āhaṃkāram) vatsa, yady evaṃ syāt,
living being anywhere around under the midday sun—what a terrible time of the day.
The sacrificial area is very close now. Let us sit in the shade of the fig tree and watch the officiating priests. Then, later in the day, we shall see the venerable Vishva·mitra, too.

rama: Let us do so.

They both walk around the stage and mime sitting down.

lákshmana: (looking toward one side of the stage)

Look, while the sun-disk is gradually going down making its rays play in the air, it looks as if somebody was gently pulling the shades of trees from their roots.

rama: (looking everywhere) My brother, midday has passed and now the day itself has also ended:

The horses of the Sun’s chariot, having mounted on the top of the sky from the Eastern Mountain with difficulty, have now descended to the Western Mountain easily, in a second.

lákshmana: My brother, now the demons are going to infest the grounds: that is why our venerable master has commanded you through Shunah·shepa to be near the sacrificial altar.

rama: (with anger and pride) My little brother, if it is so, then
2.125  kalp’|ânta|karkaśa|Kr̥tânta|bhayaṁ|karam me
niśpraghnaṭaḥ kratu|vighāṭa|kr̥tām amīśām
nirākṣasāṁ vasumatīm api kartum adya
puṇy’|āha|maṅgalam idaṁ dhanur ādadhātu.

LAKŚMAṆAH:  (vibhasya) katham, rajanī|cara|vināś’|ōtkaṇṭhā|
visaṃsthulam ārya|hṛdayam a|dīrgha|darśinaṁ Kauśi-
kam api saṃbhāvayati!

avidyā|bīja|vidhvaṃsād ayam ārṣeṇa caṛṣuṣā
kālau bhūta|bhaviṣyantau vartamānam avīśat.

RĀMAḤ:  kim ucyate. tatra|bhavān Viśvāmitraḥ,

prajñāta|Brahma|tattvo ’pi, svaṛgīyair eṣa khelati
gṛha|stha|samay’|ācāra|prakṛāntaiḥ sapta|tantubhiḥ.

2.130  api ca,

ārdṛi|kṛto vinaya|namra|mah’|Ṛendra|mauli|
mandāra|dāma|makaranda|rasair iv’ āyam
prakṛānta|kuṇḍalaṇa|nūtana|bhūta|sargas
traiśaṅkavaṃ caritam abhutam ātatāna.
ACT II: CHILDHOOD EXPLOITS

I am going to kill those impeders of sacrifices with this bow of mine, which is as frightening as the terrible God of Death at the end of the world. Before it makes the whole world free of demons, may it ritually declare this day to be a most auspicious one.*

LÁKSHMANA: (smiling) You see, your heart is agitated, for it longs to exterminate the demons—indeed, it regards even Vishva-mitra as shortsighted!

Destroying the cause of ignorance, Vishva-mitra made the past and the future fuse into the present with his yogic eye.

RAMA: Yes, indeed, the venerable Vishva-mitra is as you describe him.

Although he knows the true nature of Brahman, he amuses himself with sacrifices undertaken according to the rules laid down for householders, in order to obtain heaven.*

Moreover,

It is as if he had been bathed in the sap coming from the flower garland* of Indra’s headdress when the god bowed down politely in front of him. Vishva-mitra had made and then withdrawn a new creation of the world, and filled the life of King Tri-shanku with miracles.*
LAKŠMAṆAḤ: (*puro 'valoky sa/harṣam*)
svābhir adhvara|caryābhiḥ śrautam arthaḥ kṛt’|ārthayan, 
aye, kula|patiḥ so ’yam ita ev’ ābhivartate.

tataḥ praviṣati dikṣita/veṣo viśvāmitraḥ.

2.135 RĀMAḤ: (*nirvarṇya sa/bahu/mānam*) vatsa Lakṣmaṇa, paśya, 
karmanāḥ śrūyamāṇasya vyaṇjanair adhik’|ōjjvalām 
tapas|tejo|mayīṁ lakṣmīṁ adya puṣṇāti no guruh.

VIŚVĀMITRAḤ: (*parikrāman sa/harṣam*) hanta, kṛta|kṛtya| 
prāyam ātmānaṁ paśyāmaḥ. yataḥ,
nirvṛtto bahu tāvad adhvara|bhujām 
ātarpaṇo ’yaṁ vidhir, 
dāyādena samaṁ Suketu|duhitā 
c’ ṭady’ āiva ghāniṣyate.

pāṇau|kṛtya punar Vṛṣadhvaja|dhanur| 
dhvaṁś’|aika|śulkāṁ vadhum,
Aikṣvāke sura|kārya|dikṣu calati 
svāsthy āṇaṁ vidhātāsmahe.

RĀMA|LAKŠMAṆĀV utthāya upasarpataḥ

2.140 VIŚVĀMITRAḤ: (*rāmam aticiram nirvarṇya sa/sneha/kautuka- 
kam*)
eṣa vaihārikaṁ veṣam ādadhāno dhanur|dharahaḥ 
tattvam āntaram asmākam amṛtair iva limpāti.

UBHAU: (*upasṛtya*) Rāma|Lakṣmaṇau Dāśarathī abhivāda- 
yete.
LÁKSHMANA: (looking ahead, with delight)

Here is the one who fulfills his Vedic duties with his sacrifices—our master is coming this way now.

VISHVA-MITRA enters, dressed as a Vedic initiate.

RAMA: (seeing him, with respect) My little brother Lákshmana, look,

With the signs indicating that he is performing a Vedic ritual, our preceptor now further increases his radiance of ascetic power.

VISHVA-MITRA: (walks around the stage, with delight) O, I cannot ask for more, for

This rite to propitiate the sacrifice-consuming gods has almost ended, and the demoness Tádaka, Sukétu’s daughter, together with her son, shall be slain today. Then Rama will marry the girl whose hand he will gain by breaking Shiva’s bow, and when he has left for the South to do what the gods want him to, then I shall be fully satisfied.

RAMA and LÁKSHMANA stand up and approach him.

VISHVA-MITRA: (looking at Rama for a while, then with affection and curiosity)

In clothes meant for playing but with the bow in his hand, he fills my heart with ambrosia.

BOTH OF THEM: (approaching him) Rama and Lákshmana, Dasha-ratha’s sons, salute you.
visvāmitraḥ: (ālingya) vatsau, kim anyad āśāsmāhe?
yuvābhyaṁ abhinirvṛttayogaṅkṣemasya Vajrīṇaḥ
aiśvarya|prakriyā|mātra|kṛt’|ārthāḥ santu hetayaḥ.

2.145 ubhau tūṣṇīm adho/mukhau stāḥ.
visvāmitraḥ: (vihasya) vatsau, samantarād upaśīlito ’yaṁ
saṃniveśaḥ. kac cid asmadīyās tapo|vana|vihāra|bhūma-yo ramayanti vām, upasnehayati vā gārhasṭhyam rśīṇām?

ubhau: (sapraśrayam) bhagavan,
ramyam etad, a|ramyaṁ vā, kaḥ paricchettum arhati?
kiṁ tu dvay’|ātigaṁ cittam adya nau paśyator abhūt.

iti yath”|ṅcitam upaviśataḥ

2.150 visvāmitraḥ: (ś|ākūta/smitam.) vatsau,
iha vaneṣu sa kaitava|Vāmano
munir atapa tapāṃsi purātanaḥ.
tam iva vām avalokya tapasvino
nayanam adya cirād udāmīmilan.

ubhau muhūrtam unmanī/bhavataḥ.
visvāmitraḥ: (sva/gatam) aye, kim apy utsāha|vardhanāya
prāgbhāviyam antaḥ|karaṇam anusmāritam anayoḥ. tad
etāvad ev’ āstu. anyataḥ kṣipāmi. (pratyag avalokya pra-kāśam) katham, Udaya|giri|kāśmīra|kuṅkuma|kedārasya

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vishva-mitra: (embracing them) My sons, how could I bless you,

You have ensured well-being for Indra, who brandishes the thunderbolt.* Now may his weapons be satisfied simply to show his sovereignty.

Both remain silent and look down.

vishva-mitra: (smiling) My sons, you have seen every corner of this place. I hope the grounds of our hermitage are to your delight and that the households of the sages are pleasing.

both: (politely) Master,

Who would be entitled to say if this hermitage is delightful or not? However, we can confirm that today, by seeing it, our minds have become purified.

They take a seat, as appropriate.

vishva-mitra: (smiling, with emotion) My dear sons,

It was in this hermitage that a sage of old, Vishnu, practiced asceticism to become the trickster dwarf.* Seeing you two as if seeing him, the ascetics today were really able to use their eyes after a long time.

Both are excited for a moment.

vishva-mitra: (aside) Well, to boost their courage, I have made their minds remember their acts in a previous life. This much of it should be enough, now I shall draw their attention to something else. (looking to the west,
prabhāta|saṃdhyā|latāyāḥ prathama|stabake Gabhasti|mālī hast”|ānuhastikayā kutūhalinībhir dig|āṅganābhir vāruṇīṃ diśaṃ yāvad upanītaḥ.

ayam api kharalyosīt|karṇa|kāśāyam īṣad|
visṛmara|timir’|ōṛṇā|jarjar’|ōpāntam arciḥ;
mada|kala|kalaviṅkī|kāku|nāndi|karebhyāḥ
kṣitiruha|sikharebhyo bhānumān uccinoti.

2.155 api ca,

mantra|saṃskāra|saṃpannās tanvad audanvatīr apaḥ
etat trayā|mayaṃ jyotir Ādity’|ākhyamāṃ nimajjati.

RĀMAḤ: (sarvato nirūpya) vatsa, Lakṣmaṇa,
tāpanair eva tejobhīḥ pluṣṭa|nirvāṇa|mecakāḥ
diśo jātāḥ, pratīcī tu samudācarati kramāt.

kim ca,

kāṃ cid bibhrati bhūtim āśrama|bhuvo
vaitāna|vaiśvānara|
jvāl”|ōpaplavamāṇa|dhūma|valabhi|
vibhrānta|dig|bhittayah.

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saying aloud) When the dawn appears on the Eastern Mountain like a creeper in a field of Kashmiri saffron, the matchless bunch of flowers it produces is the sun, which the directions—desirous women as they are—hand from one to another until it reaches the West. Look, it has already reached there!

The light of the sun is split up by the darkness that slowly crawls in—it looks like the red ears of a she-ass with dark wool-like threads at the edges. The treetops echo the high-pitched melodious song of the excited hen sparrows, which sounds like the benedictory verse of a play, while the sun is withdrawing its light from there.

Moreover,

To make the water of the ocean purified by mantras, this light, which contains the three Vedas and is called the sun, is sinking into it.

RAMA: (looking everywhere) My little brother Lákshmana,

After being scorched by the heat of the sun, the directions became extinguished and black—except for the West, which is now about to follow their example in due course.

Furthermore,

This hermitage is so majestic—its roof, which is no longer distinguishable from its surrounding walls, is formed by the expanding smoke coming from the flames of sacrificial fires. And we can hear the brahmin boys manifesting their rivalry pleasantly
śrūyante baṭavas tṛṭīyaśavana|
svāḍhyāyaḍīrghān api
spardhaṇḍhaṇaḥmanoḥharaṁ prati muhuḥ
svān draṅghayantāḥ svarān.

viśvāmitraḥ: vatsa, Rāghava,
unmuktābhīr divasam adhunā
sarvatas tābhīr eva
svaḥchāyābhīr niculitam iva
prekṣyate viśvam etat.
paryaneṣu jvalati jalaḥ
dhau Ratnaḥśānau ca madhye
citr’âṅg’ iyaṃ ramayati tamaḥ|
stomaḥlīlā dharitrī.

lakṣmanāḥ: (sa/nirvedam)
tejo|mayaṁ tamo|mayaṃ
anyatarasyāṁ tad eva dik|cakram;
kim api vicitrā Dhātuḥ
sṛṣṭir iyaṃ bhuvanaḥkoṣasya.

2.165 (sarvato ’valokya)
cūḍā|ratnaih sphuradbhir viṣa|dhara|vivarāṇy
ujjvalāṇy ujjvalāṇi
prekṣyante; cakravākī|manasi niviṣate
sūryakāntāt kṛśānuḥ;
kiṁ c’ ami śalyayantas timiram ubhayato
nirbhar’āhas|tamisrā|
samghätt’ōdbhūta|sandhy’ānala|kiraṇa|kaṇa|
spardhino bhānti dīpāḥ.

rāmaḥ: (vilokya)
viśvaṁ cākṣuṣam astam asti hi, tamaḥ|

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by making the high-pitched syllables even more high-pitched again and again during the Vedic recitation at the third Soma-pressing.

VISHVA-MITRA: My dear Rama,

The shadows of the universe, which were scattered during the day, seem to be fully covering the world now.* While the ocean is in flames at the horizon and Mount Meru shines bright in the center with its jeweled peak, the all-supporting earth delights us with the colors of her body as she is playing with the thick darkness.

LÁKSHMANA: (humbly)

Whether it is in flames or covered with darkness, it is the same wide world—it is Brahma who produced this multicolored variety when he created this sphere.

(looking everywhere) 2.165

The holes of poisonous snakes are blazing with their bright head-jewels here and there; from the sun-stones, the fire enters the hearts of the shelduck,* and the stars that pierce the darkness look like tiny sparkles of the radiant sunset, whose fire was produced by the violent friction of the day and the night on both sides.*

RAMA: (watching)

The visible world has disappeared, only darkness
kaivalyam aupādhikaḥ
prācyādi|vyavahāra|bīja|virahād
diṇ|mātram eva sthitam.
gṛhyante bhaya|hetavah paṭubhir apy
aksṭ|āntarair, bhāti ca
dhvānte n’ āpaghārena vastu, vacāsa,
jñāta|svareṇ’ āmukah.
kiṃ ca,

2.170 āḥ, sarvataḥ sphuratu kairavam; āḥ, pībantu
jyotsnāṃ kaśaya|madhurām adhunā cakorah;
yāto yad esa caram|ācala|cūḍā|cumbī
paṅke|ruha|prakara|jāgaraṇa|pradīpaḥ.
ghanatara|timira|ghuṇ”|ōtkara|
jagdhānām iva patanti kāśṭhānām
chidrair amībhir uḍubhiḥ
kiraṇa|vyājena cūrṇāni.

Nepathye kalakalah. sarve sa|sambhramam ākaraṇayanti. punaṣ tatr’ āiva:
nirmajjac|cakṣur|antar|bhramad|atikapila|
krūra|tārā, nar’|āsthī|
granthim dant’|āntara|āḷa|grathitam a|virataṃ
jihvayā ghaṭṭayanti,
dhvānte ’pi vyāṭta|vaktra|jvalad|anala|sīkha|
jarjare vyakta|karmā
nirmānti, grdhra|raudrīṃ divam upari pari-
krīḍate Tādak” ēyam.
reigns, and because the source that helps us to orient ourselves* has gone, the directions are left undetermined. Our non-visual perception becomes oversensitive, seeing sources of fear in every corner. In the darkness, objects are not recognized by their form but through their sound, and people are identified by their familiar voices.

Moreover,

The white night-lotuses shall open up everywhere and the chakóras shall now drink the sweet and fragrant moonlight, for the luminary that wakes up the day-lotuses has gone to kiss the head of the Western Mountain.*

The carpentry of the sky is devoured by the woodworms of the thick darkness; and from the wormholes—the stars—falls sawdust in the guise of starlight.*

*Noise of confusion from behind the scenes. All of them listen with concern. Then, from behind the scenes again.*

She is hollow-eyed and her deep-red and frightening eyeballs are rolling inside; she is constantly licking human sinews stuck between her teeth; one can see what she is doing even in the dark, which she splits up with the flames blazing in her open mouth; she is now making the sky terrifying like a vulture, she is playing right above us—here is Tádaka.
tret”|āgni|kuṇḍa|pūraṃ ca varṣanto rudhīra|chaṭāḥ
hiṃsrāḥ Subāhu|Mārīca|miśrā naḥ parivṛtto.

2.175 visvāmitraḥ: (s’/ākūtam) kathaṃ, Taḍakā?!
vatṣa Rāma|bhadra,
vidhānām ānuśravikaṃ gṛheṣu naḥ
pratiṣkiranṭi kim iyaṃ pratikṣyate?
Subāhu|mukhyaiḥ samam ātatāyibhir
gṛhāṇa cāpaṃ, nigrḥāṇa Taḍakāṃ!

Rāmaḥ: (sa|ghṛṇ’|ātirekam) bhagavan, striyam imām...

nepathyē: a|brahmaṇyam, a|brahmaṇyam! bho, tāta Viśvā-
mitra, rākṣasaiḥ kiyac ciraṃ paribhūyāmahe! prahīyatām
adhijya|dhanvā Dāsarathīḥ!

Rāmaḥ: (vibhaya nepathy’|ābhimukham avalokya) bāla’|rṣe,
Śunah’sepa! muhūrtatāṃ dhīro bhava!

2.180 ālaṃ kliśitvā gurum; alpakō ’yaṃ
vidhis, tvad|ājñā” āiva garīyasī naḥ.
na Kauśikasya tvai dharma|putre
putre Madhucchandasi vā viṣeṣāḥ.

viśvāmitraḥ: (vibhaya) vatsa, kṛtam uttar’|ōttareṇa. nanv
ayaṃ nediyān āśram’|ōpaghātaḥ.

Lakṣmaṇaḥ: (sa|vyatham iva svagatam)
mīmāṃsate kim āryo ’yaṃ Kauśike ’py anuśāsati?
vācām eṣāṃ ṛṣiṇāṃ hi śāstram ev’ ānuvartate.
ACT II: CHILDHOOD EXPLOITS

The demons headed by Subáhu and Marícha are showering streams of blood to fill up our three sacred fire pits, and now they are surrounding us.

VISHVA-MITRA: (with surprise) Tádaka? How come? My dear Rama, Why are you waiting for her to obstruct the Vedic sacrifice in our home? Take up your bow and kill Tádaka, together with the other murderers headed by Subáhu!

RAMA: (filled with compassion) My master, but to kill this woman...

FROM BEHIND THE SCENES: Help! How terrible! O venerable Vishva-mitra, we are going to be defeated by the demons. Send Rama here with his well-strung bow!

RAMA: (smiling, looking at the rear of the stage) Young sage, Shunah·shepa! Hold on for a second, Our master should not suffer any longer; this is a small task and I respect your order. Vishva-mitra treats you, his spiritual son, like Madhu·cchandas, his real son.

VISHVA-MITRA: (smiling) My son, enough of this conversation, or else this hermitage will be soon destroyed.

LÁKSHMANA: (with anxiety, aside) Why is my elder brother hesitating even when Vishva-mitra commands him? For it is the words of such sages that make the law.*
RĀMAḤ: (sva/gatam)

2.185 guryādeśād eva nirmīyamāṇo
   n’ ă|dharmāya strī|vadho ’pi sthito ’yam.
   adya sthitvā śvo gamiṣyadbhir alpair
   lajj” āsmābhīr mīlit’|ākṣair jit” āива.

kiṇṭu,

dīrghaḥ prajābhīr atikautukinībhīr ābhīr
   asmīn a|kīrti|pāṭahe mama tāyaṃmāne
   jyotir|mayena vapuṣā jagad|anta|sākṣī
   lajjīṣyate kulalgurur, bhagavaṇ Vasiṣṭhaḥ.

NEPATHYE:

alam āṣṭvā makhān, mūrkhaḥ,
   khadga|dhār” ēyam asti naḥ,
   a|daviyān ayam panthāḥ
   svar|lokam upatisthate.

2.190 RĀMAḤ: (srutvā sa/rosaṃ sa/sambhramam utthāya sa/vinayam
   aṅjaliṃ baddhvā) bhagavan, jagat|traya|guro Gādhi|na-
   ndana,

Daśaratha|gṛhe saṃbhūtaṃ mām
   avāpya dhanur|dharam
   «dinakara|kul’|āskandi ko ’yaṃ
   kalaṅka|nav’|āṅkuraḥ?»
   iti hi vanitāṃ enāṃ hantuṃ
   mano vicikitsate.
   yad adhikaraṇaṃ dharma|stheyaṃ,
   tav’ āiva vacāṃsi naḥ.

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RAMA: (aside)

It is to obey the word of my master that I should kill this woman, which thus will not be against the law. Here I am today, but, as an insignificant mortal, I will have left the world by tomorrow—by closing my eyes for this moment, I can conquer this shame.*

Yet,

People full of gossip will keep going around as drum-beating heralds to proclaim this shameful act of mine. And then he who can witness the end of the world with his radiant body, the preceptor of my dynasty, the venerable Vasíshtha, will be very much ashamed of me.

FROM BEHIND THE SCENES:

Stop offering your sacrifices, idiots. Here is the blade of a sword, which is the shortest way that leads you to heaven.

RAMA: (hears this, gets up angrily and is confused, then politely folds his hands together) Venerable Vishva·mitra, Lord of the Three Worlds,

There will be a new stain on the solar dynasty* because of me, born in the house of Dasha·ratha, if I take up this bow—this is why my heart hesitates to kill this woman. But your word can be the only source to determine my duty.
(iti praṇipatya) bho mā bhaiṣṭa, mā bhaiṣṭa, tapoḍhanāḥ!

rajanicara|camūr amūr apāsyann
ayam aham āgata eva, Rāmacandraḥ.
Kuśika|suta|kuś|āgra|toya|bindor
idam anukalpam aveta kārmukaṃ me.

iti dhanur āropayan niśkrāntaḥ.

2.195 LAKŚMAṆAḤ: (s’āśaṅkaṃ sva/gatam) diśṭyā kṣātreṇa dharmaṇa kaumāram a|śūnyam āryasya tāvad āsīt. (nepathy’/ābhimukham avalokya, harṣam nātayan, prakāśam) bhagavan Kauśika! purastād ārye dhṛṭa|dhanuṣi vāyavy’|āstra|vyatikara|nirā-
lambanas tāḍakeyah
prāpto jīvan|maranam asubhir
viprayuktah Subāhuḥ.
krīṭṭ’|ōnmuktā bhuvi ca karuṇ’|āś-
carya|bībhsā|hāsa|
trāsa|krodh’|ōttaralam rṣibhir
dṛṣyate Tāḍak” ēyam.

VIŚVĀMITRAḤ: (vilokya) vatsa Lakṣmaṇaḥ vismayena pramo-
dena ca paravanto vayaṇa na vācām īśmahe. vaktavyaṃ vā kim asti? na khalv iyam adyatanī vaḥ pratīṣṭhā.
ACT II: CHILDHOOD EXPLOITS

(falling on his knees) O ascetics, do not be afraid.

I have come to chase away that army of night-walking demons, here I am, Rama. Think of the drop of holy water on the tip of the sacred kusha grass held by Vishva-mitra—such is the strength of my bow.

Stringing his bow, Rama exits.

LÁKŠHMĀNA: (worried, aside) Thank god he has followed the law of warriors and thus made his childhood fruitful.

(looking toward the rear of the stage, showing his joy, aloud) Venerable Vishva-mitra, look ahead. While Lord Rama takes up his bow,

Hit by an arrow of the Wind,* Subáhu, Tádaka’s son, lost support and reached death while still moving,* being deprived of his life-force. And here she is, torn asunder and left on the ground in front of the sages, who are trembling with compassion, wonder, disgust, laughter, fear and anger while looking at her—this is Tádaka.

VISHVA-MITRA: (looking) My son, Lákshmana. Overwhelmed with wonder and joy, I cannot speak. And what could one say in any case? Such great acts are not new among you,
rama beyond price

dik|kulaṁkaśa|kirti|dhauta|vijato
   nirvyāja|vīr’|oddhatās
   te yūyaṇ Raghavaḥ prasiddha|mahaso,
   yaḥ so ’pi dev’|ādhipaḥ
   bibhrāṇair asur’|ādhirāja|vijaya|
   krīḍā|nidānaṃ|dhanuḥ
   Paulomī|kuca|pattra|bhaṅga|racanā|
   cāturyam|adhyāpitaḥ.

lakṣmaṇah: bhagavan, paśya,

2.200 adya naiśa|cařiṁ|senām|enām unmūlayad|ayam,
   ādhānaṃ vīra|dharmasya|nirmāya|tvām|upasthitah.

praviśya.

rāmaḥ: (sa|vailaksyam)

Pūṣā Vasiṣṭhaḥ Kuśik’|ātma|yo ’yaṃ
trayas ta|ete|guravo|Raghūṇāṃ.
   mahā|muner|asya|girā|kṛto ’pi,
   straiṇo|vadho|māṇ|na|sukhā|karoti.

(aśramam|avalokya)

2.205 pratyāsanna|Tuṣāra|didhiṭi|kara|
   kliṣyat|tamo|vallari|
   balyābhir makha|dhūma|vallibhir|ami
   saṃmīlita|vyaṁjanāḥ
   śvah|saṃcīvarayiṣyamāṇa|baṭuka|
   vyādhauta|suṣyat|tvaco
   nidrāṇ|ātithayas|tapodhana|grhaḥ
   kurvanti|naḥ|kautukam.
ACT II: CHILDHOOD EXPLOITS

The sky is whitened by your fame that spreads in all directions, you are distinguished as genuine heroes, and your power is well known, descendants of Raghu. Since you* took up the bow, with which you easily slew the demon king in power, all that was left for the king of the gods was to learn the tricks of how to make drawings on the breasts of his wife.

LÁKSHMANA: Look, my master,

Rama has annihilated this army of demons, and thus set an example of how to fulfill the duties of a warrior. Here he is now at your service.

RAMA enters.

RAMA: (embarrassed)

The Sun, Vasíshtha and Vishva·mitra—these are the three preceptors of the Raghu dynasty. Even if I killed a woman only to obey this great sage, Vishva·mitra, it does not make me happy.

(looking toward the hermitage)

The outlines of the buildings are obscured by the streaks of smoke coming from the sacrifices, streaks that strengthen the effect of the patches of darkness dispersed only by the rays of the rising moon. The bark garments that the brahmin students have washed and are to wear tomorrow are drying while the guests are sleeping there—such are the houses of the ascetics, which delight me so much.
(puro 'valokya)

sphurati purato mādyan|mādyac|
cakora|vilocana|
prakara|kiraṇa|śreṇī|datta|
sva|hasta|ghanam mahaḥ;
hrīdaya, laghu mā bhūḥ, preyo|dar-
śana|pratibhūr ayam
kuvalaya|drśām indur netre
sudhābhīr anakti naḥ.

unmīlanti mṛṇāla|komala|ruco
rājīva|saṃvartikā|
saṃvarta|vrata|vṛttayaḥ katipaye
Pīyūṣa|bhānoḥ karāḥ.
apy agrair dhavalī|bhavatsu girisu
kṣubdho 'yam unmajjata
viśven’ ēva tamo|mayo nidhir apām
ahnāya phenāyate.

(sa/nirvedam)

2.210 indur yady Uday'ādri|mūrdhni na bhaved
ady' āpi, tan mā sama bhūn;
nāsīre 'pi tamaḥ|samuccayam amūr
unmūlayanti tviṣah.
apy akṣṇor mudam udgiranti, kumudair
āmodayante diśaḥ,
saṃpraty ūrdhvam asau tu lāṁchanam abhi-
vyāñktum prakāśiṣyate.

(sa/harṣam)
kāśmīreṇa dihānam ambara|talam,
ACT II: CHILDHOOD EXPLOITS

(looking ahead)

The moonlight shines forth, becoming thicker with the support of the rays of light coming from the eyes of the chakóra birds, who get more and more intoxicated.* O hearts, do not despair, for here is the moon, which guarantees that the lotus-eyed women will see their beloved; it anoints our eyes with ambrosia.

A few rays of the moon are spreading out, as tender as lotus filaments, fulfilling their vow to close the new petals of the blue day-lotus. As the moon-rays whiten the mountain peaks, the ocean full of darkness seems to be stirred up by the appearance of the world and looks as if it suddenly started bubbling.*

(disheartened)

If the moon does not appear today on top of the 2.210 Eastern Mountain, then let it not come up—even then, its rays shall destroy the thick darkness in front of it.* They gratify the eyes, they perfume the directions with lotuses; so that now, if the moon itself appears, the only thing it will be able to do is to show its sign: its spot.

(with joy)

It smears the surface of the sky with saffron, it rivals the faces of women with beautiful eyebrows and
vāma|bhruvām ānana|
dvai|rājyaṁ vidadhānam, indu|drṣadāṁ
bhindānam ambhaḥ|śirāḥ,
pratyudyat|Purūhūta|pattana|vadhū|
datt’|ārghya|darbh’|āṅkura|
kṣib’|ōtsaṅga|kuraṅgam aindavam idaṁ
bimbaṁ samujjīmbhate.
etāś ca,
Paulomī|kuca|kumbha|kuṅkuma|rajaḥ|
svājanyajjanm’|ōddhatāḥ
śīt’|āṁsor dyutayaḥ Puraṁdara|purī|
sīmnām upaskurvate.
etābhir lihatībhir andha|tamasāny
udgrathnatībhir diśaḥ
kṣoṇīṁ āstrṇatībhir antaratamaṁ
vyom’ ēdam ojāyate.

2.215 api ca,
n’ āiv’ āyaṁ bhagavān uḍaṇcati saśī
gavyūti|māтриṃ api
dyāṁ ady’ āpi; tamas tu kairava|kula|
śrī|cātu|kāraḥ karaḥ
mathnanti sthala|śīmni, śaila|gahan’|ōt-
saṅgeṣu saṁrundhate,
jīva|grāham iva kva cit kva cic api
chāyāsu gṛhṇanti ca.

(jyotsn”|ātiśayam nirūpya)

kim nu dhvānta|payodhir eva kataka|
kṣodair iv’ ēndoḥ karair
atyaccho ’yam, adhaś ca paṅka|malinaḥ

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breaks up the channels in which the moonstone flows;* it has a deer* inside, which was greeted by the nymphs in Indra’s heaven, and then got drunk with the guest-offering of tender darbha grass mixed with honey—here it is, the moon-disk rising.

And these

Rays of the cool-lighted moon are proud to be born related to the saffron powder on the round breasts of Indra’s wife;* they adorn the borders of Indra’s heavenly realm. They lick up the blind darkness, throw light in each direction, cover the earth, and make the intermediary space shine bright.

Moreover,

His Lordship the Moon is still not coming up to reach the sky, even though the sky is only a few miles away from him; yet his rays, which flatter the lotus-beauties, destroy some darkness in the horizon, block it in the slopes of forested mountains and imprison it here and there in the shades.*

(looking at the bright moonlight)

Is it that the moonbeams have purified this sea of darkness, leaving the shades below, just as powdered kátaka nuts purify water from mud?* Or is it
chāy”|āpadeśād abhūt?
kiṃ vā tat|kara|kartaṁbhīr abhito
nistakṣaṇād ujjvalam
vyom’ āiv’ ēdam itas tataḥ ca patitāś
chāyā|chalena tvacah?

parikramya pārśvato ’valokya

2.220
dala|vitati|bhṛtāṁ tale taruṇām
inha tila|tanta|litam Mrg’|ānkalocah
mada|capala|cakora|caṇcu|koṭī|
kavalana|tuccham iv’ āntar” āntar” abhūt.

(vibhāvyā ca)

tribhuvana|tamō|luṇṭākāṁ, aho, mihiratviṣām
abhvividhir asau koka|śreṇī|
manahśva vāśiṣyate.
kṣudham api tamaḥ sākṣād antaḥ
praviṣya vinighnataḥ
Śaśadharā|karān acchinn’|āgraṁś
caranti cakorakāḥ.

api c’ ēdānim,
tathā paurastyāyāṃ
diśi kumudā|kedāra|kalika|
kapāṭa|ghnīṁ induḥ
kirāṇa|laharīṁ ullalayati.
samantād unmiḷad|
baḥalajalā|bindu|stabakino
yathā puṇjāyante
pratiguḍakam eṇ’|ānkalomanayaḥ.
that the sky has become white because the moon has cut it with its rays everywhere, as a carpenter cuts wood with his adze, and the pieces of the sky’s bark have fallen here and there in the form of patches of shade?

He walks around the stage and gazes at one side.

Here, under the large leaves of trees, the moonlight is dispersed and looks like rice grains in the midst of sesamum seeds; it seems to be pecked at here and there by the curved beaks of chakóras trembling with desire.

(reflecting)

The sunbeams destroy the darkness of the three worlds, but alas, now they remain here only to pervade the hearts of the shelduck.* And the moonbeams with their pointed tips, which visibly destroy both darkness and the hunger of the chakóras when they enter them, are being grazed by these birds.

And now,

In the eastern direction, the moon spreads out a flood of its rays, capable of breaking up the closed buds in the lotus fields. It plays with its beams in such a way that they gather the moonstones into round heaps everywhere, each of which becomes like many water drops clustered together.*
2.225 \textit{parikrāmann ūrdhvam avalokya}

taruṇ|tamāla|komala|
  malīmasam etad ayaṁ
kalayati candramāḥ kila
  kalaṅka iti bruvate,
tad anṛtam eva; nirdaya|
  Vidhuṃtuda|danta|pada|
vraṇa|vivar'ōpadarśītam
  idaṁ hi vibhāti nabhaḥ.

kiṁ ca,
  rucibhir abhitaṣ taṅk'ōtkīrṇair
    iva trasā|reṇubhir
  yad uḍubhir api chedaiḥ sthūlair
    iva bhriyate nabhaḥ.
prakṛti|malino bhāsvad|bimb'ōn-
  mrjā|krta|karmanās
  tad ayam api hi tvāstṛuḥ kunde
  bhaviṣyati candramāḥ.

\textbf{LAKŚMAṆAḤ}: \textit{(sarvato dṛṣṭvā)}

2.230 bhūyastarāṇi yad amūni tamasvinīṣu,
  jyotsnīṣu ca praviralāṇi tataḥ pratīmaḥ:
  saṃdhy”|ānalena bhṛṣam ambara|mūṣikāyām
    āvartitair uḍubhir eva kṛto 'yam induḥ.

\textit{(vibasya) hanta, yathādharmam ev’ āītat.}

  yat pīyūṣa|mayūkha|mālinī tamah|
    stom’āvalīḍh’āyuṣāṁ
  netrāṇāṁ amapṛtyuḥ|hārini puraḥ
    sūry’|ōdha ev’ ātithau

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ACT II: CHILDHOOD EXPLOITS

He goes around the stage and then looks up.

The moon bears this thing, dark and tender like a young tamála tree, which people call a “spot.” But this is not true; it seems rather like a piece of the sky made visible by the cruel demon, Rahu,* whose teeth have bitten a gaping wound in the moon at that place.

Moreover,

The space is filled with rays of moonlight, as if with dust particles produced by a chisel, and with the stars, which are like larger chunks. The next thing in the turner’s lathe of the Creator, the carpenter of our world, who has already polished the sun-disk round, must be the naturally spotted moon.

Lákshmana: (looking everywhere)

Since the stars are many on dark nights, but few when the moon shines bright, we fancy that by the fire of sunset, in the crucible of the sky, the stars suddenly melt together to produce the moon.

(smiling) It indeed behaves according to the law.

When, after sunset, the moon with its rays of ambrosia arrives as a guest to lengthen the lifetime of our eyesight, which would otherwise be taken away by the thick darkness, the lotuses turn away from it. That is why, in return, the moon seems
rama beyond price

ambhojāni parāṇci; tan nijam agham
dattv” ēva tebhyaś, tato
gaur’|āṅgī|vadān’|ōpamā|sukṛtam ā-
datte patir yajvanām.

viśvāmitraḥ: (sarvato ’valokya sa/smitam) ahaha! nāma|
dheya|mātra|mādhuryād a|param’|ārtha|dṛśvāno viprala-
bhyante viṣayiṇaḥ. tathā hi,

smerā diśaḥ, kumudam udbhiduraṃ, pibanti
jyotsnā|karambhām udaraṃ|bharayaś cakoraḥ.
āḥ, kidrg Atri|muni|locana|dūṣikāyām
«pīyuṣa|didhitir» iti prathito ’nurāgaḥ?

2.235 (Rāmaḥ ca dṛśtvā sa/harṣa/smitam) katham, ayaṁ kaumār’|
āṅka/vijaya/pratyāgato ’pi Tāḍakaṅ nigraheṇa hṛñīyamā-
naḥ sahasā n’ opatiṣṭhate vatsaḥ. (lakṣmaṇam prati.) vat-
sa Saumitre, asmākam anena vṛttāntena pradoṣaḷakṣmīr
iyam anūdyate. paśya,

niṣā|carāṇaṃ tamasāṃ nihantā
puro ’yam udgacchati Rāma|candraḥ.
ath’ ṽallasadbhir nayanair munīnām
ayaṁ kumudvān ajani pradeśaḥ.

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to give its spot to them and takes away their form, which resembles the fair face of a beautiful woman. This master of sacrificers exchanges his sin for their virtue.*

vishva·mitra: (looking everywhere, smiling) Alas, mortals who do not see the ultimate truth are cheated by things that are agreeable only in their name:

The directions manifest themselves, the lotuses open up without any help, and the gluttonous chakóras are drinking the moonlight as if it was curded barley. Ah, then why does everyone show so much affection for the moon, a drop of rheum in the eye of the sage Atri,* to call it “the one whose rays are made of ambrosia”? 

(seeing rama, smiling with delight) This boy has come back from his first victory over the enemy, which was only a sham fight for him,* yet he is embarrassed to have defeated Tádaka and suddenly refrains from approaching me. (to lákshmana) My son, Lákshmana, these events re-create the beauty of the nightfall for us. Look,

The killer of the demons comes here in front of us, Rama, as the moon, destroyer of darkness.* Thus, this place has become full of night-lotuses, as the lotus-eyes of the sages have opened up to see him.
RĀMAH: *(vibhāvyā)*

madayati yad utpanno dugdhi|mābu|dher ayam ambu|dhīn;
nayati nayanād Atrer jāto
mudāṇa nayanāni ca;
tad akhila|sura|śreṇī|sādhā-raṇa|praṇayā Śacī|
sahacara|caru|sthāli Somaḥ
samañjasam īhate.

*(sa/lajjam upasṛtya)* bhagavan Kuśika|nandana! abhivādaye.

2.240 **viśvāmitraḥ:** *(sa/sneha/bahu/mānam ālīnga)* vatsa Raghu|nandana! ittham eva,
prakṛṣṭa|kartri|abhiprāya|kriyā|phalavato vidhīn
prayuṇjānās tvayā, vīra, paripālyāmahai vayam.

RĀMAH: śirasā pratigṛhītam ācārya|vacanam.

**viśvāmitraḥ:** *(sa/mara/dhūli|dhūsaritam Rāmasya kopolam unmārjayan)* vatsa! yat satyam, amunā naktam|cara|vyati-kareṇa priya|suhrdā Śiradhvajena vitanyamāne vaitānike
karmanī kampitam eva me hṛdayam.

RĀMAH: *(sa/gauravam.)* bhagavan! ka eṣa Śiradhvajo nāma,
yam adya te tribhuvana|durlabho ’yaṃ priya|suhr|chābdda|prayogāḥ kam api mahimānam āropayati?

2.245 **viśvāmitraḥ:** vatsa, śrṇoṣi Videheṣu Mithilāṇa nāma nagaṁ.
ACT II: CHILDHOOD EXPLOITS

RAMA: (reflecting)

Since it was produced from the milk-ocean, it delights the seas; and, as it was born from the eye of Atri, it pleases the eyes; it is also Indra’s sacrificial pot that contains the offerings, and it is thus equally favored by all the gods—in this way, the moon tries to satisfy everyone equally.

(approaching timidly) My master, Vishva·mitra, I salute you.

VISHVA·MITRA: (embracing him with love and respect) My son, Rama, in this way,

May you protect us, brave hero, while we perform our sacrificial duties, which produce results for the benefit of those who accomplish them perfectly.

RAMA: I obey my master’s command.

VISHVA·MITRA: (wiping Rama’s cheeks, which have become stained with dust in the battle) My son, it is true that, fearing the disaster that the demons could have caused in the sacrifice of my dear friend Sira·dhvaja, my heart was indeed trembling.

RAMA: (with respect) My master, who is this person called Sira·dhvaja, onto whom you bestow so much respect that you use the word “dear friend,” an appellation that no one could hope for in the three worlds.

VISHVA·MITRA: My son, you must have heard about the city called Míthila in the country of Vidéha.
RHAMA: yatr’ ēdam āścarya|dvayaṃ janāḥ kathayanti—sa-kala|rāja|dur|ākarṣam aindu|šekharaṃ dhanur, lāṅgala|mukh’|ollikhita|viśvāṃbharā|prasūṭir a|garbha|saṃbhavā ca mānuṣī.

VIŚVĀMITRAḥ: (vihasya) atha kim.

RHAMAḥ: (sa|kautukam) tataḥ kim tasyām?

VIŚVĀMITRAḥ:

2.250 asau Śiradhvajo rājā, yo devād Dyumaṃṭer api adhyaiṣṭa Yājñavalkyasya mukhena Brahma|saṃhitām.

tasya saṃnyasta|śastrasya purāṇa|rāja|ṛṣer Janaka|vaṃśaljana-
mano dikṣā|vilopa|śankā paryākulyati mām. tad etam,
āyuṣmantau, vidhi|śeṣam asmadiyaṃ samāpya, sahas”
āiva Mithilāṃ upatiṣṭhāmahe.

RHAMAḥ: (sa|harṣam apavārya) vatsa Lakṣmaṇa, mam’ āpi taruṇa|rohiṇī|ramaṇa|cūḍā|maṇi|praṇayini bāṇ’|āsane
ciraṃ kautukam asti.

LAKṢMAṆAḤ: (saḥaśam) āryāyām a|yoni|jāyāṃ kanyāyāṃ ca.

RHAMAḥ: (sa|roṣa|smitam.) katham, anyad eva kim api praha-
sanaṃ sūtryati bhavān! (muniṃ prati) bhagavann Ikuś-
vāku|kula|guro! yad abhirucitam bhavate.

2.255 iti parikramya niṣkrāntāḥ sarve.
Act II: Childhood Exploits

Rama: About which people tell two miraculous things: one is Shiva’s bow, which not a single king manages to string, the other is the lady who was born not from a womb but from the earth, in the furrow of a plowshare.

Vishva-Mitra: (smiling) Exactly.

Rama: (with curiosity) What about that place?

Vishva-Mitra:

There lives King Sira-dhvaja, having learned the sacred texts from Yajnaválkya’s mouth, who had been taught by the sun god himself.

This old royal sage, who has studied the learned treatises, was born in the house of Jánaka. It is because I was afraid to make an omission in his Vedic initiatory rite that I was so concerned. So let us finish our ritual duties and leave for Míthila quickly, my friends.

Rama: (with delight, aside) My dear Lákshmana, I have been curious for a long time to see that bow so dear to Lord Shiva, who wears the crescent moon as a beautiful head-jewel.

Lákshmana: (laughing at him) As well as to see the noble girl who was not born from a womb.

Rama: (angry but smiling) So you are making fun of me again. (to the sage) My master, preceptor of the Ikshvákus, whatever you wish us to do...

They all go around the stage and exit.
PRELUDE TO ACT III
SANSKRIT-PRAKRIT PRELUDE
tataḥ praviśati Kāńcukī.

Kāńcukī: (jarā/vaiklavya/visaṃsthubalīni kati cit padāni gatvā, ātmānam prati sa/khed’/ōpālambham.)

gātraigirā ca vikalaś, caṭum īśvarāṇāṃ kurvann, ayaṃ prahasanasya nāṭaḥ kṛto ’smi.
tan māṃ punah palita|varṇaka|bhājam enam nāṭyena kena nāṭayisyati dirgham āyuḥ?

(puro vibhāvya.) aye, Sītā|pāḍ’|ōpaṭiṣvinī Kalahaṃsikā.

3.5 praviśya Kalahaṃsikā.

Kalahaṃsikā: ayya! paṇamāmi!

Kāńcukī: vatse, kalyāṇinī bhūyāḥ.

Kalahaṃsikā: ayya, cireṇa kudo tumhe?

Kāńcukī: (vimṛśya) tat kiṃ na kathyate? vatse, viditam ev’ āitad bhavatyā: tat|tādrg abhutaṃ dāraka|dvayam āda-ya bhagavān Kauśiko yajamānaṃ Śīradhvajam upasthita iti.

3.10 Kalahaṃsikā: aha īṃ. ayya, pahavaṃ ṇāma|heṃ a tāṇaṃ suṇiduṃ atthi me koduhallam.

Kāńcukī: vatse, kathayāmi.

trayas|trīṃsat|koṭi|
tridāṣa|maya|mürter bhagavataḥ
Sahasr’|āṃṣor vaṃśe
jayati jagadīśo Daśarathaḥ.
The chamberlain enters.

CHAMBERLAIN: (afflicted by old age, makes a few stumbling steps, then, exhausted, scolds himself)

Praising my masters without having the voice or the limbs to do so, I have been made a comic actor. With my gray hair for greasepaint, in what play will I still be made to act, directed by this long life of mine?

(looking ahead) Here is Kala·hánsika, who serves her ladyship, Sita.

KALA·HÁNSIKA enters.

KALA·HÁNSIKA: Sir, I salute you.

CHAMBERLAIN: Young lady, may you be blessed.

KALA·HÁNSIKA: Sir, where have you been for such a long time?

CHAMBERLAIN: (reflecting) Why would I not tell you? Young lady, you know very well that the venerable Vishvamitra, accompanied by two extraordinary young men, has come to see Maharaja Jánaka, who commanded a sacrifice.

KALA·HÁNSIKA: Yes, I know, sir, and I am curious to know their names and from which family they are.

CHAMBERLAIN: Young lady, here is their story.

In the lineage of the thousand-rayed Sun, whose body is made of the thirty-three highest gods, there is a victorious king, ruler of the world, named Da-sha·ratha. When his rough weapons provoked the
yad astraiś|snigdhair
asura|yuvatī|śvāsa|pavana|
prakopē siddhe na
spṛṣati śata|koṭiṃ śata|makhah.

imau tasya viśāṃ|patyur ātmajau Rāma|Lakṣmaṇau,
yayor Bharata|Śatrughnau anujau dvandva|cāriṇau.

KAŁAHAṂSIKA: [’jaha amhāṇaṃ ghare bhaṭṭī|dāriā Sīdā, Um-
milā, Maṇḍavi, Suāṭṭī a₂ (vicintya haṛṣaṃ nirūpayantī.)]
’kahaṃ, mahā|ula|ppasūa khu ede kumārā,₃ (muhūrtam
iva sthitvā, dīrgham uṣṇaṃ ca nihśvasya.)]’kudo amhā-
ṇaṃ īrisaṃ bhā|heam,₃

3.15 KAŃCUKI: bhavati, mā viśīda. sarvam bhadraṃ bhaviṣyati
deva|brāhmaṇa|prasādāt.

KAŁAHAṂSIKA: [’tado tado₃]

KAŃCUKI: tataś ca vṛddh’|āntaḥ|purāṇaṃ abhyarthanayeṣu tau
vikartana|kula|kumārau drśtvā, nivartamānaḥ purodhasa
Gautameṇ’ āhūya raja|putrīṇaṃ saubhāgya|devat”|ārā-
dhanāya saṃvihito ’smi.

KAŁAHAṂSIKA: (sa|haṛṣaṃ.)’ayya! savvaJaṇa|maṇīsid’|ānuū-
laṃ via tattaḥodo Sādāṇandassa vaṇaṃ₃

KAŃCUKI: vatse, evam ev’ āitat. na khalv algambhīram Āṅ-
giraso bravīti.

3.20 KAŁAHAṂSIKA: [tā kim maṇṇeḥa? Saṃkara|sar’|āsaṇ’|ārova-
ṇa|vvaivasāṇa rā’|ēsiṇo Jaṇaṇaṣa paīṇa|sahasam niṃva-
haṇa Rāhavo?₃

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storming sighs of the demon-wives,* Indra did not even need to touch his thunderbolt.*

Those two young men are this king’s sons: Rama and Lákshmana. They have two younger brothers who are inseparable: Bharata and Shatrúghna.

KALÁ-HÁNSIKÁ: Just as in our house, where we have the Princess Sita with Úrmila, and Mándavi with Shrutas­kirti. (reflecting, then showing delight) These princes also come from a great family. . . . (She stops for a moment, then heaves a long, deep sigh.) How could we be so fortunate?

CHAMBERLAIN: Young lady, do not despair, with the help of the gods and brahmins everything will be all right.

KALÁ-HÁNSIKÁ: So then what happened?

CHAMBERLAIN: Then I was sent by the elder members of the ladies’ quarters to go and see these two princes of the solar dynasty, and on my return I was called upon by the royal priest, Shatánanda, who appointed me to perform the worship of the fortune-bringing deities for the benefit of the princesses.

KALÁ-HÁNSIKÁ: (with delight) Sir, Shatánanda’s words seem to express what is everybody’s desire.

CHAMBERLAIN: Young lady, it is indeed so. This sage born in the family of Ángiras never says anything superficial.

KALÁ-HÁNSIKÁ: Do you think that Rama will meet the difficult requirement* set forth by the royal sage, Jánaka, and be able to bend Shiva’s bow?
KAṆCUKĪ: vatse, asmān api tarko 'yaṃ taralī|karoti. tathā hi,
pūrne 'pi karmāṇi, hateṣv api rākṣaseṣu,
vijñāya Maithila|ṣutām api virya|śulkām,
bālaṃ pituḥ priyatamaṃ Raghu|rāja|putram
etāvatiṃ bhuvaṃ ṛṣīḥ katham ānināya?

KALAHĀMSIKĀ: (smaraṇam abhinīya, sa/viśādam) ayya! paūt-
ti|visesā|lāheṇa dum|maṇāamanāṇāṃ attānaṃ paṃcāliā|ke-
li|vvaṃvareṇa viṇoaantiṃ bhaṭṭi|dāriam pekkhia, paḍiva-
tuṃ āadāe ayyassa daṃsaṇeṇa mae visumaridaṃ. imiṇā
uṇa de rakkhaṣa|ṇāma|ggahaṇeṇa saṃsumarāvida mhi,

KAṆCUKĪ: (sa/viśādam) vatse, kīḍūṣī sā pravṛtttir, yā tava bhar-
tṛ|dārikām api dur|manāyayati?

3.25 KALAHĀMSIKĀ: jaha kila Sīḍā|deviṃ patthidum Dasa|ggīva|
purohido parāado tti,

KAṆCUKĪ: (tatr’ āvajñāṃ nāṭayan, sa/harṣam) katham, etā-
vad api kāryaṇ vatsā Jānākī jānāti, yad aneṇ’ ōdantena
dur|manī|bhūyate? nūnam idānīm asyāḥ kṛt’|āvataraṇa|
maṅgalāṇy aṅgāni yauvanasya panthānam īkṣante.

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CHAMBERLAIN: Young lady, this is exactly what has been on my mind:

The sacrifice has been successfully performed, the demons got killed, and Vishva-mitra also knows that the hand of the Princess of Míthila can be obtained by a heroic act—so for what other reason could that sage have brought this young boy, the Raghu prince, his father’s dearest son, to such a distant land?*

KALA-HÁNSIKA: (acting as though she remembers something, then with concern) Sir, the princess had heard some news, which made her very unhappy, and I saw her trying to chase away her grief by playing with a doll. Then I came here to learn the cause of her grief, but I forgot about it all when I saw Your Honor. Now that you mention the demons, it makes me think of this story again.

CHAMBERLAIN: (with concern) Young lady, what is this news that makes even your princess so sad?

KALA-HÁNSIKA: It is that the royal priest of ten-headed Rávana has arrived to ask for Princess Sita’s hand.

CHAMBERLAIN: (showing his contempt, then with delight) How come the young Sita has learned about this event, and how can this news even make her sad? Surely, her body, which has received all the auspicious blessings, is looking forward to the path of young age.*
RAMA BEYOND PRICE

KALAHAMŚIKĀ: (vibhāṣya) “ayya! evvaṁ n’ ēdam. ayyo tti sa-
ḍhilī|kaalajjā saṃpadi evva aṇuḥūdaṇḥ kiṃ ti ṇivedemi,
(saṃskṛtam āśritya)

anākūtair eva
priyā|sahacarihāṃ śiśutayā
vacobhiḥ pāṅcāli|
mithunam adhunā saṃgamayitum
upādatte no vā,
viramati na vā; kevalam iyam
kapolau kalyāṇī
pulaka|mukulair danturayati.

KAṆCUKĪ: (sa/harṣam.) diṣṭyā cirasya jīvadbhir asmābhir
yauvanavatī vatsā Vaidehī draṣṭavyā. (sa/smitam.) tasas
tataḥ.

3.30 KALAHAMŚIKĀ: “tado a, tāhiṃ ujuāhiṃ ṇibbandhilljamāṇā
lajjidūṃ vi lajjedi,

KAṆCUKĪ: (vibhāṣya, sa/kautukam) vatse, saṃkīrṇe vayasi kha-
ḷv iyam vartate. atra hi,
mano ’pi śaṅkamānābhir bālābhir upajīvyate
aṣaḍ|akṣiṇa|sāḍ|guṇya|mantri Makara|ketanaḥ.

KALAHAMŚIKĀ: (sa/lajjam) “ayya! sohaṇaṃ mantesi. savvassa
vy aṇuḥava|saṃvāini de vāā,

KAṆCUKĪ: vatse,

3.35 tadātvapronmīlan|
mradima|ramaṇīyāt kaṭhinatāṇ
nicitya pratyaṅgād
iva taruṇa|bhāvena ghaṭitau,
stanau saṃbibhrāṇāḥ

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KALA·HÁNSIKA: *(smiling)* Sir, it is indeed so. You are a noble person, so I do not feel so shy and shall tell you another thing that happened. *(She resorts to Sanskrit to say what follows.)*

According to the account of her dear friends, who are too young to have any particular intention, today this lovely girl refused to make her pair of dolls sleep together, nor did she stop playing with them; she just stayed there with the small buds of goosebumps spreading over her cheeks.

CHAMBERLAIN: *(with delight)* Fortunately, since I have lived long, I can see Princess Sita in her full-blown youth. *(smiling)* And then?

KALA·HÁNSIKA: As these simple-minded friends of hers kept teasing her, she became too shy even to be ashamed.

CHAMBERLAIN: *(smiling, with interest)* Young lady, she is now in between two stages of life. In this condition, young girls, who are suspectful even of their own hearts, employ the Mákara-banneed God of Love as their confidential defense minister.

KALA·HÁNSIKA: *(shyly)* Sir, you are perfectly right. What you say is confirmed by everyone’s experience.

CHAMBERLAIN: Young lady,

Their youth seems to have withdrawn all hardness from their bodies, which start to become tender and lovely at this age, while all the firmness is being put into their breasts; they are withdrawn for a moment, but then become bold, as desire is
kṣaṇa|vinaya|vaiyātya|masṛṇa|
smar’|onmesāḥ keṣām
upari na rasānāṁ yuvatayāḥ.

KALAHĀMŚIKĀ: (vihāsa) “ḥodu! ṇa kim vi tumhehiṃ su-
dam!”

KAŅCUKĪ: vatse, na tāvad ayam artho ’dy āpi rāja|gocarī|
bhavati. yadi ca syāt, kim etāvatā?

KALAHĀMŚIKĀ: “ḥad’āso Rāvaṇo devīṃ pariṇedī!”

KAŅCUKĪ: (vihāsa.)

haste|kariṣyati jagat|traya|jitvaro ’pi
kas tāḍīśo duhitaraṃ Janak’|śvarasya?
prāṇ’|ādhiṃkāṃ vipula|hastavatām ap’ īdam
traiyambakaṇṭh kim api kārmukam antarāyāḥ.

n āpi Daśa|kandhar’|ānurodhena svayaṃ pratijñātam anya-
thā kariṣyati mahā|kṣatriyo Videha|rājaḥ. tan na kim cid
etat.

KALAHĀMŚIKĀ: (nihśvasya) “evvaṇḥ hodu! ayya! sampadi ka-
hiṃ te Rāma|Lakkhaṇau?”

KAŅCUKĪ: nanv etāv eva devat”|āgāra|vedikāyām,
munin Kauśika|Vaideha|
Gautamān abhirādhyataḥ,
ḍhaukitau jñāna|karmabhyām
mokṣa|svargāv iva svayam.

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slowly awakening in them; they are the sweetest of all, aren't they?—such are young women.*

KALA-HÁNSIKA: (smiling) All right. So you have not heard anything?

CHAMBERLAIN: Young lady, this matter has not reached the king's ears yet. And, if he has heard it, then what?

KALA-HÁNSIKA: Then that damned Rávana will marry the princess!

CHAMBERLAIN: (smiling)

Even if he is the conqueror of the three worlds, who is he to marry King Jánaka's daughter? For there is Shiva's bow, more powerful than the hands of the strongest men, which stands there as an obstacle. And the great warrior, the King of Vidéha, will not break his promise to satisfy ten-headed Rávana. So there is nothing to be afraid of.

KALA-HÁNSIKA: (sighing) Let us hope it will be so. Sir, where are Rama and Lákshmana now?

CHAMBERLAIN: Now, at the raised seat in the temple,

They are propitiating the three sages: Vishva-mitra, Jánaka and Shatánanda. Rama and Lákshmana embody what one obtains through knowledge and ritual: final release and heaven.
RAMA BEYOND PRICE

3.45  tad ehi. mahac ciram āgatayor āvayoḥ. kany”|ântaḥ|puram eva gacchāvaḥ.

\textit{iti niśkrāntau.}

\textit{iti miśra/viśkambhakaḥ.}
Prelude to Act III

So come, we have been chatting for a long time. Let us go to the young ladies’ quarters.

Both exit.

End of the Sanskrit-Prakrit prelude.
ACT III
THE BREAKING OF SHIVA’S BOW
Janakaḥ: (sa/harṣam) bhagavan Viśvāmitra,

3.50    lumpann a|dṛṣṭājāmātṛ|sampadāṁ śucam adya naḥ;
tvad|āgamanajjanm” āyam ānandaḥ su|dināyate.

api ca,

adya pradakṣiṇa|śikh”|ā|valayaḥ Kṛśānur
aśnāti me jana|padeṣu vaṣṭākṛtāni.
tvat|tejasi sphurati śāntika|pauṣṭikeṣu,
svāṁ ca srucaṁ śīthilam Āṅgiraso bibharti.

Viśvāmitraḥ: sakhe, Śīradhvaja! cirasya śāntaḥ puṣṭaś ca
tav’ āyam jana|padaḥ,
yatra tvam brahma|mīmāṁsā|tattvajño daṇḍa|dhārakaḥ,
purodhāś c’ āiva yasy’ āsāv Āṅgirah prapitā|mahaḥ.

3.55 (smitaḥ kṛtvā.) jāmātur a|darśanajjanm” āyam śokaḥ punar
asmākam upaśamayitum avaśisyate. kiṁ ca, śoka|harṣau
nāma loka|yātr” āyam bhavataḥ. tathā hi,
yajūṁṣi taittirīyāṁ mūrtāṁ vamati sma yaḥ,
sa yogī Yājñavalkyas tvāṁ ved’|āntān adhyajigapat.
Jánaka, Vishva-mitra, Shatánanda, Rama, and Lákshmana enter.

Jánaka: *(with delight)* Venerable Vishva-mitra,

Grief could have overcome us today, because we have not been lucky enough to find an appropriate son-in-law—but this grief is now gone, as the joy to see you arrive makes our day cloudless.

Moreover,

Today, the flames go around clockwise* while the fire consumes the offerings made to it in our kingdom. Your power radiates everywhere as the ritual acts to promote welfare and prosperity are performed, and the sage Shatánanda can keep his sacrificial ladle unused.*

Vishva-mitra: My friend, Jánaka, your kingdom has been peaceful and prosperous for a long time...

Here, where you, a true philosopher, an expert of brahmanical knowledge, are the ruler, for whom the grandson of Ángiras, Shatánanda, performs the priestly duties.

*(smiling)* Now, what remains for us to do is to chase away the grief you feel because you cannot find a son-in-law. In any case, what are these worldly experiences, happiness or grief, for you? For,

He who revealed the form of sacrificial formulas according to the Tittiriya tradition of Vedic texts, the yogi Yajnaválkya himself, taught you Vedic philosophy.
LAKŚMAṆAḤ: (jan’/āntikam.) ārya, ayaṁ sa rājā Vaidehaḥ, pavitram a|parimey’|āścaryam yasy’ āpadānam upādhya- yād anuśrūyate.

RĀMAḤ: (sa/pramod’/ānurāgam.) vatsa, sa ev’ āyaṁ Śatapa-tha|kath’|ādhikārī puruṣaḥ, praṇāyyāy’|ānte|vāsine yas-mai bhagavān vājasaneyo Yājñavalkyaḥ śuklāṇī yajūṃṣi provāca.

VIŚVĀMITRAḤ: (muhūrtam nirvarnya)

3.60 nijāya tasmai gurave yatīnāṃ 
  jaitrāya viśrāṇita|go|sahasram, 
  taṃ gojahasr’|ādhipateḥ praśiṣyam 
  upāsmaha Mahīthilam ātitheyam.

JANAKAḤ: (sa/prāṣrayam) bhagavan, yat kim cid anyad abhidadhāsi, tatra prabhaviṣṇur bhavān eva. tatra|bhavatas tu Sahasra|mayūkh’|ānte|vāsino yog’|īśvarād bhagavato Yājñavalkyād adhyayanam iti mahīyas” iyam asmākaṃ yaśaḥ|patākā.

VIŚVĀMITRAḤ: (vihasya) bho mahā|yogin!

kim Yājñavalkyo, Janakaḥ kim evaṁ?
na vah sva|rūpaṃ kavayo ’pi vidyuḥ.
pravāha|nityān adhikṛtya yuṣmān 
sahasra|śākhāḥ śrutayaḥ prathante.
LÁKŚHMANA: (aside to Rama) My brother, this is that king, Jánaka, about whose virtuous and incomparably miraculous deeds we heard from our master.

RAMA: (happily, with affection) My little brother, he is the man who has figures in the Shata-patha Bráhmana, who studied the Vedas without attachment to this world, and to whom Yajnaválkya, founder of the tradition of the white Yajur-veda, revealed the sacrificial formulas.

VISHVA-MÍTRA: (looking at Jánaka for a moment)

He has given a thousand cows to his preceptor, who won against the other ascetics;* he is the disciple of the thousand-rayed Sun’s disciple—we honor him, the King of Míthila, who always receives his guests in the right manner.

JÁNAKA: (politely) No matter what you say, venerable Vishva-mítra, you shall outwit me in this conversation. But the real reason for my becoming famous is that I had the honor of studying under the guidance of the best of yogis, the venerable disciple of the thousand-rayed Sun.

VISHVA-MÍTRA: (smiling) O great yogi,

What kind of person is Yajnaválkya? What sort of man is Jánaka? Even the seers are unable to explain your true nature to us. Thanks to your uninterrupted chain of preceptors and disciples, the holy scriptures have been revealed in their thousands of branches.
śatānandaḥ: bhagavan, evam īḍśāḥ khalv amī triḥbhuvanāṁ mahaniyaṁ mahimāno maniśīnāḥ.

3.65 JANAKAḤ: (sa/vailaksya/smitam) bhagavan,

nirmāya kārmaṇām rcām aghaṁ marṣaṇīnām
unmārjanīr jagad āgnīi tav ’ādyī vācaḥ
śrotum ciraḥ praṇāyiḥ kautukam asti ceto.
duḥkhāḥ karoti punar eṣa mam’ ārthavādāḥ.

tad virama. (iti śirasy añjaliṁ ghaṭayati.)

viśvāmitraḥ: (sa/smitam, asy’ añjaliṁ udghāṭayan) sakhe Śiradhvaja! samḥriyatām añjaliḥ. amī tūṣīṁ bhūtāḥ smaḥ. Kātyāyanī kāmukaḥ kārmuk’ āropaṇaḥ pravīṇena duhitiḥ patyā sampraty aṇḍ vṛṣitoṇo bhūyāḥ!

lakṣmaṇaḥ: (apavārya) ārya, parasḥ param eteṣāṁ pauruṣ’ ōtkarṣaḥ praśaṁśāḥ ramaṇīyaḥ pāvano ’yam śiṁāṁ sama-vāyaḥ.

3.70 RĀMAḤ: vatsa, yad āttha.

smaranti lok’ārtham amī kila śrutīr
iti pratiṣṭhāṁ adhigantum īśmahe.
param ṣaṁ bdsmāṁ punar asti vaibhavaṁ,
tad eta eva vyatividrate yadi.

JANAKAḤ: (sa/harṣam) param anugṛhīto ’smi.
ACT III: THE BREAKING OF SHIVA’S BOW

SHATANANDA: Venerable Vishva-mitra, such are indeed those sages, whose fame has spread in the three worlds.

JÁNAKA: (smiling in embarrassment) Venerable Vishva-mitra, 3.65

My heart has for a long time been eager to hear your words, which perform the magic of the purificatory Rigvedic chants and destroy the sins of the world. But these affirmations praising me make me uneasy.

So please stop. (He puts his folded hands on his head.)

VISHVA-MITRA: (smiling, making JÁNAKA’s arms descend) My friend, Jánaka, do not beg me with folded hands. I am not going to say anything. May your promise be fulfilled and your daughter’s future husband be able to take up the bow of Párvati’s husband.

LÁKSHMANA: (aside) My brother, they praise each other’s manly qualities, which makes their meeting pleasant; their conversation has a purificatory effect.

RAMA: My little brother, as you say, 3.70

They transmit Vedic knowledge for the sake of this world—this is what we are able to understand about their greatness. But only they can possibly understand each other’s real power.

JÁNAKA: (with delight) I am very much honored.
RAMA BEYOND PRICE

samaṣṭa vāśāmnaṃ,

bahir|a|bahir|āmhaḥ|parimṛjām
rčaṃ vā saṃvādaḥ,

kim api yajuṣaṃ vā paripaṇaḥ,
tvad|āśiṛ|vādo ’yaṇ

bahu|viṣaya|sākṣat|kṛta|phalo

varam me vatsāyaḥ

kathayati puro|varttinam iva.

vīśvāmitraḥ: (śākūta|smitam) sakhe Śīradhvaja. evam etat.

3.75
daviyasyo dūrād

a|pathaṃ iha c’ āmutra ca śucām

tri|vedī|vākyānām

an|aticira|bhagnā iva khilāḥ.

śrutigrāhyāṃ jyotiḥ

kim api bahir|antar|mala|muṣo

mṛjāyā majjānaḥ

kva nu vipariyanti dvija|girāḥ?

śatānandaḥ: (sva|gatam) nūnaṃ Rāma|bhadram eva jāma-
taram abhisamdhāya bhagavān ayaṃ puṇaḥ punar va-
kr’|ōktibhiḥ Śīradhvajam parimohayate. bhavatu! aham
asya praroṣan”|ārtham a|saṃvidāna iva pṛcchāmi. (prakāśaṃ, munim prati) kasy‘ ēdaṃ Śakunta|rāja|ketor iva
Kaustubha|Śrīvatsau dāraka|ratna|dvayam?

vīśvāmitraḥ: (vihasya, sva|gatam) sāduḥ, vatsa Śatānanda!
yad etat kṛtam tirthaṃ vivakṣitasya vastunaḥ sukh’|āva-
tāraṇya. (prakāśam) vatsa Gautama, Kakutstha|kula|ku-
mārav etau.

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Like the synthesis of Samavedic songs, like the truthfulness of Rigvedic chants, which purify external and internal sins, like the stock of Yajurvedic formulas, such are your words of blessing, which have come true on many different occasions. They now talk about my daughter’s bridegroom as if he were present here.

VISHVA-MITRA: *(smiling purposefully)* My friend, Jánaka, it is true.

Very distant and far beyond any grief of this or the next world, they are like untouched lands—made of Vedic words—which have just been plowed. They are made of light that one can perceive only by hearing, they purify internal as well as external impurities, being as they are the core of purity itself—such are the words of brahmins. In what could they prove to be wrong?

SHATÁNANDA: *(aside)* Surely, this venerable sage thinks already of Rama as the king’s would-be son-in-law, and confuses Jánaka with repeated allusions. All right, to please him, I shall inquire as if I were ignorant. *(aloud, to the sage)* Venerable Vishva-mitra, to whom do these two dear boys belong, who are like the Káustubha gem and Shri-vatsa mark on Gáruda-banneered Vishnu?*

VISHVA-MITRA: *(smiling, aside)* Well done, my friend, Shatánanda. You have given a cue so that I can easily introduce the subject I wanted to talk about. *(aloud)* My friend, Shatánanda, these are two princes of the Kakútstha dynasty.
śatānandaḥ: (sa/pratyabhijñam iva)

putr’|ārthe jagad|ekajāṅghika|yay’|ūd-
dāma|bhramat|kīrtinā,
cātur|hotra|vīrṇa|vīśva|vasudhā|
cakreṇa cakre makhāḥ
rājñā Paṁkti|rathena, yatra sakala|
svar|vāsi|sarv’|ātithau
sa sven’ āiva phala|pradaḥ phalam api
sven’ āiva Nārāyaṇaḥ.

3.80 tat kim etāv eva tau Dāsarathī, yau kila Rāma|Lakṣmanāv
iti Tāḍakā|mathana|maṅgal’|ōdghāta|vīrṇa|divy’|ās-
stra|mantra|pārāyaṇena bhagavat” āiva vinītavaitānasya
karmaṇaś chidrā|piddhāna|dakṣiṇayā bhagavantam upā-
saṁbabhūvatur?

visvāmitrāḥ: atha kim.

JANAKAS tau sa/sneha/bahu/mānam paśyati.

śatānandaḥ: tad anayoḥ kataro Rāmaḥ, kataro Lakṣma-
ṇaḥ?

visvāmitrāḥ: (rāmaṁ nirdiśan) vatsa, Āṅgirasa,

3.85 ye catvāro dinakara|kula|
kṣattrā|samṭāna|mallī|
māl’|āmlāna|stabaka|sa|dṛśā
jajnire rāja|putrāḥ.
Rāmas teṣaṁ a|carama|bhavas,
Tāḍakā|kāla|rātri
pratyuṣo ’yaṇ su|carita|kathā|
kandalī|mūla|kandāḥ.
act iii: the breaking of shiva’s bow

shatánanda: (as if he were recognizing them)

King Dasa-ratha, whose fame had reached everywhere in the form of his swift sacrificial horse, unique in this world, the king who had rewarded his four officiating priests with the gift of the whole earth, performed a sacrifice to have sons.* The guests invited were all the inhabitants of heaven; and he who makes all sacrifices fruitful, Vishnu-Naráyana, himself came to be the result obtained through the sacrifice.*

So are these Dasa-ratha’s two sons, Rama and Lákshmana, 3.80 whom you yourself taught and to whom you transmitted the science of the divine mantra-weapons to strike down and kill Tádaka successfully? Are they the ones who honored you with the gift of destroying all obstacles to your sacrifice?

vishva-mitra: Yes, indeed.

jánaka looks at them with affection and respect.

shatánanda: So which of them is Rama and which is Lá-kshmana?

vishva-mitra: (pointing at rama) My dear friend, Shatánanda,

Four princes were born, four unfading flower clusters in the jasmine garland of the line of warriors in the solar dynasty. Here is Rama, the eldest of them, the dawn that ended the night of Tádaka’s threat, the root of what is a plantain tree of good acts.

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(LAKŚMAṆĀṆM nirdīśya) ayaṇa c’ āparo Lakṣmaṇaḥ.

ŚATĀNANDAḤ: bhagavan, diśtyā Vaśiṣṭha|prasūtaṁ kṣattram ṛddhyati.

JANAKAḤ: (vihasya) sādhu bhagavan, asmā|dṛśīṣu praviśya krīḍasi.

krodh’|āgnau Puruhūta|huṁ|kṛṭi|parā-

bhūta|Triśaṅku|trapā|

sampātaljvalite jagat|traya|mayiṁ
tvayy āhutīṁ juhvatī,

saṁbhṛánt’|ōpanatasya nāṭita|jarā|

vaiklavya|śīrṇ’|ākṣarāḥ
pratyūhāya babhūvur Ambuja|bhuvo
devasya cāṭ’|ūktayah.

3.90 tam api nāma bhagavantaṁ yajamānam anye gopāyitāraḥ.

ŚATĀNANDAḤ: rāja’|ṛṣe, evam etat. kim punar na dīkṣiṣya-
māṇaḥ krudhyant’ īti rakṣitāraṁ kṣatriyam upādadate.

JANAKAḤ: (sa/harṣaṁ RĀMĀ|LAKŚMAṆĀṆAU nirvarṇya, jan’|ān-
tikam) bhagavan Śatānanda,

bhavati na tathā Bhānoḥ sīṣye

gurau vasato mama

svayam api munau Viśvāmitre

grhān adhiśṭhāti,

Daśaratha|sutāv etau dṛṣṭvā

yath” ōcchvasitaṁ manaḥ

śithilayati me pratyagjyotiḥ

prabodha|sukh’|āsikām.
ACT III: THE BREAKING OF SHIVA'S BOW

(pointing at Lákshmana) And the other one is Lákshmana.

shatánanda: Venerable Vishva-mitra, thank god, warriors begotten by Vasíshtha prosper.

jánaka: (smiling) Well done, venerable Vishva-mitra. Adapting yourself to people like me, you just play with us.

When you were making a sacrifice of the three worlds into the fire of your wrath kindled by the deep shame of Tri·shanku, who had been humiliated by the roaring Indra,* then lotus-born Brahma, being confused by this destruction of his creation,* bowed down to you and uttered some flattering hymns of garbled words—as if he had been hindered by his feigned old age—to interrupt you.

Still, may others protect and help you with your sacrifices! 3.90

shatánanda: Royal sage, may it be so. As initiates of a sacrifice should not be angered, they need to employ a warrior to protect them.

jánaka: (looking at rama and Lákshmana with delight, aside to shatánanda) Venerable Shatánanda,

My heart had never been so delighted by the presence of my preceptor, the Sun’s disciple, when I lived in his house, nor by the arrival of the sage Vishva-mitra in our home, as it is now by seeing these two sons of Dasha-ratha. My mind forgets even the joy of knowing the Supreme Self.
śatānandah: rāja|rse Vaideha, īdṛśam ev′ āitata. mam′ āpi rāja|putrāv etau sākṣāt|kurvato vatse Sīt”|Ōrmile na hṛ-
dayād avarohataḥ.

3.95 JANAKAḤ: (viśvāmitram prati) bhagavan,

idaṃ vayo, mūrtir iyaṃ mano|jñā,
vir|ādbhuto ’yaṃ carita|prarohah.
imau kumārau, bata, paśyato me krṭ|ārtham antar|naṭat’ īva cetaḥ.

viśvāmitraḥ: (s|ōtprasā/hāsam) sakhe Śīradhvaja, hṛdayam ev’ āmantrayasya: kim|arthaṃ krṭ’|ārtham as’ īti.

JANAKAḤ: (sa/khedam)
yad|gotrasya prathama|puruṣas
tejasām īśvaro ’yaṃ,
yeśāṃ dharma|pravacana|gurur
brahma|vādī Vasiṣṭhah,
ye varante tava ca hṛdaye
su|ṣṭhu saṃbandhah|yogyās
te rājano; mama punar asau
dāruṇah śulka|setuḥ.

3.100 RĀMA|LAKŚMAṆAU: (jan’/āntikam) katham, asmadīyāḥ ka-
thetaḥ prastūyante!

viśvāmitraḥ: (sa/smitam) rāja|rse, yadi śulka|saṃsth” āiva kevalam antar|āyas, tan na kim cid etat.

JANAKAḤ: (sa/khedam vimṛśann, apavārya) bhagavan Ān-
girasa,
yad vidann api Videha|nandinī|
pāṇipiddana|vidher mah”|ārghatām evam āha munir esa Kauśikah,
ACT III: THE BREAKING OF SHIVA’S BOW

shatánanda: Royal sage, Jánaka, it is indeed so. When I see these two princes, they remind my heart of our dear little Sita and Úrmila.

jánaka: (to vishva·mitra) Venerable Vishva·mitra, Look at their youthfulness, their handsome appearance, their eminent deeds, heroic and admirable. When I behold these two princes, my heart, having all its desires fulfilled, almost dances with joy.

vishva·mitra: (smiling ironically) My friend, Jánaka, then ask your heart why it has obtained all its desires.

jánaka: (with distress) These kings whose paternal ancestor is the Lord of the Luminaries, to whom Vasíshtha, the preceptor of the Vedas, taught the words of law and religion—these kings who are so dear to your heart would make very good husbands. But I have a promise to fulfill strictly, concerning the bride-price.

rama and lákshmana: (whispering to each other) Look, they are talking about our affairs.

vishva·mitra: (smiling) Royal sage, if the only obstacle is that promise concerning the bride-price, it is not even worth mentioning.

jánaka: (reflecting, with pain, aside) Venerable Shatánanda, What this sage Vishva·mitra has just said—though he knows what a great price is required in order to obtain Sita’s hand—confuses my mind very much.
tena muhyati cirāya me manaḥ
tad eva sthāṇavīyaṃ vā dhanuḥ syād idam īḍṛśam,
etadāropaṇaṃ nāma paṇo vā mama jarjaraḥ.

3.105 Śatānandaḥ: śāntaṃ pāpaṃ, śāntaṃ pāpam.

durīlaṅgham Īśvaraśar’āsanam, a|pramocya|śulka|grahas tvam asi; sarvam idaṃ tath” āiva.
kiṃ tv asya Rāghava|śiśolḥ saha|j’ānubhāva|gambhīra|bhīṣaṇam atisphuṭam eva vṛttam.

Janakaḥ: (muniṃ prati) bhagavan Kauśika, ciram api vikalpayan na bhavad|girām abhidheyaṃ ady’ āpi niścinomi.

Viśvāmitraḥ: (vibasya) tad upadarśaya kārmukam aindu|sekharam. Rāma|bhadra eva vyākarotu.

Rāmaḥ: (sa|harsaṃ, sva|gatam) katham alīka|vikalpair ār-mānaṃ vinodayāmi? nanv ayaṃ mam’ āiva kautukaṃ pūrayitum aiśvaram dhanur abhyarthayate bhagavān.
(Janakaṃ ca dṛṣṭvā, sa|vimarśam) ahaha,

3.110 «bālena saṁbhāvyam idaṃ ca karma
bravīti ca pratyayito maha”ṛśih.”
iti dhruvaṃ mantrayate nṛpo ’yaṃ.
datte kim atr’ ṭtaram? ākulo ’smi.

Janakaḥ: (muhūrtam iva sthitvā, dīrgham uṣṇaṃ ca niḥś-vasya) bhagavan, kva tāḍṛśaṃ bhāga|dheyaṃ asmākam,
yena bhagavatā Viśvāmitreṇa nāthavanto vayaṃ Mai-thilim etasmai Raghu|kula|kumāraṇya pratipādyya cirāya carit’|ārthā bhavāmah?

Rāmo lajjate.
ACT III: THE BREAKING OF SHIVA’S BOW

Either this bow of Shiva is to be strung by Rama, as said, or my promise about it will be broken.

SHATĀNANDA: God forbid!

Shiva’s bow is hard to string, and your promise about the bride-price should not be broken—this is the state of the matter. However, Rama’s conduct has clearly proved that his innate power is frightening and limitless.*

JÁNAKA: (toward the sage) Venerable Vishva-mitra, I have been thinking about what you said for a long time, but I still do not quite understand what you meant.

VISHVA-MITRA: (smiling) Then show us Shiva’s bow, and Rama himself shall interpret my words for you.

RAMA: (with delight, aside) Why, am I deluding myself with false hopes? But the sage must be asking for Shiva’s bow in order to satisfy my curiosity! (looking at JÁNAKA, reflecting) Alas,

The king surely says to himself: “This great sage is quite confident that even a child can perform the task.” So how will he react to this request? —This is what worries me.

JÁNAKA: (waiting for a moment, then, with a deep sigh) Venerable Vishva-mitra, how could I be so lucky to be able to give Sita to this Raghu prince and fulfill my greatest wish after a long time, thanks to your gracious help?*

RAMA is bashful.
JANAKAḤ:

yat|kodanḍa|samarpita|tri|bhuvana|
  chidrā|pīdhāna|vratam
jātaṃ rohitam eva kevalam apa-
  jyā|bandham aindram dhanuḥ,
te ’pi prekṣya purā śar’|āsanam idaṃ
taurvī|kiṇa|yāmikā|
kastuṅ|surabhī|kṛtān abibharur
  vyarthaṃ bhujān bhū|bhujāḥ.

3.115 VIŚVĀMITRAḤ: sakhe Sīradhvaja, katham mahā|puṇya|rāśim
  ātmānanam avamanyase?
tvad|bhāga|dheyam api tādṛśam,
  utsavānām etādṛśāṃ vayam api prasamīkṣitāraḥ.
santry eva viśvā|bhuvan’|ā|bhaya|dāna|śauṅḍāḥ
  kṣoṇī|bhujāḥ, param amī tu na Rāma|bhadrāḥ.

LAKṢMANAḤ: (sva|gatam) katham, etad upādhyāyen’ āiv
  ābhīhitam, yad asmi vaktu|kāmaḥ.

JANAKAḤ: bhagavan! satyam, acintyo hi maṇi|mantr’|āu-
  śadh’|ādīnām iva Raghu|rāja|ḍimbhānām anubhāvaḥ.
  param etad bravimi:

Gir’|iṣen’ ārāddham
tri|jagad|avajaitraṃ, diviṣadām
  upādāya jyotiḥ
Sarasi|ruhajanmā yad asrājat,
Hṛṣik’|eṣo yasminn
  iṣur ajani, maurvī Phaṇī|patiḥ,
  puras tisro lakṣyaṃ,
  dhanur iti kim apy abhutam idam.

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ACT III: THE BREAKING OF SHIVA’S BOW

JÁNAKA:

Indra’s bow has bestowed the task of protecting the three worlds onto the bows of some powerful kings, and has become a straight rainbow, without its bowstring attached.* Yet even these kings, when they saw Shiva’s bow—although their arms seemed almost scented by the musk that their calluses resembled after stringing so many bows—were completely helpless.*

VISHVA-MITRA: My friend, Jánaka! Why do you lament your fate when you have so much luck.

You are very fortunate and we are here to witness that wedding feast. There are indeed eminent kings capable of bestowing safety upon the world, but Rama simply does not belong to the same category.

LÁKSHMANA: (aside) Why, my master has just said exactly what I was about to remark.

JÁNAKA: Venerable Vishva-mitra, it is true that just as the power of precious stones, mantras, medicinal herbs and the like is unimaginable, so is it with the power of the Raghu princes. But I must also tell you something.

It was requested by Shiva, Lord of the Mountains, and it was fashioned by Brahma, out of the radiance of the gods put together, to conquer the three worlds. Vishnu has become its arrow, the Lord of the Serpents its string and the three demon-cities its target—this is the story of this miraculous bow.
3.120 ŚATĀNANDAḤ: āḥ kim anayā Pināka|praśasti|prapañcikayā? 
tad etat Kauśikam eva pramāṇayanto bahu|manyāmahe. 
apī ca, kim a|šakyam Rāma|bhadrasya?

utpādayan kam api kauṇapa|koṭi|hoham, 
tejo|hutāśana|samindhana|śāmidhenīṁ 
yas Tāḍakām akṛta bāla|sakhaiḥ pṛṣatkair, 
īṣaj|jayaḥ sphaṭaṁ anena Daś'|ānano ’pi.


nepathy|ārdha|pravīṣṭāḥ PURUSĀḤ.

PURUSĀḤ: deva, Daś'|ānana|purohitāḥ Śauṣkalo nāma ma- 
hā|rājam didṛkṣate.

ŚATĀNANDAḤ: (s'|ōdvegam.) āḥ! āgacchatu.

3.125 PURUṢO niśkrāntaḥ.

RĀMAḤ: (sa|vyayaṁ, jan'|āntikam) vatsa Lakṣmaṇa, katham 
antarito ’yam anena dur|ātmanā rākṣasena Kām'|āri|kār- 
muka|paricaryā|mah”|ōtsavah?

LAKṢMAṆAḤ: na kevalam ayam. . . (ity ardh|ōktau hasati.)

RĀMAḤ sa|praṇaya|roṣa|smitaṁ tam apāṇgena paśyati.


pravīṣya.

3.130 ŚAUṢKALĀḤ: (pratyekam avalokya, ātma|gatam) katham, atr’ 
āiva Janaka|Śatānandābhyāṁ puras|krto viśveṣam as- 
mākam a|mītra Viśvāmitraḥ. (vicintya) tiṣṭhatu. hatako 
’yam. (hastam dakṣiṇena drṣṭvā) aye, kāv etau ksatriya| 
brahma|cārīnau?
shatánanda: What is the point in praising Shiva’s bow in such an elaborate way? I take Vishva-mitra’s words as true, and respect him. Moreover, what could be impossible for Rama?

He is preparing for a miraculous sacrifice of thousands of demons, for which, with the help of his childhood friends, his arrows, he has already used Tádaka as mantric fuel to kindle the fire of his power—he shall surely conquer even ten-headed Rávana easily.

*From behind the scenes, a man comes halfway onto the stage.*

man: Your Majesty, the sacrificial priest of ten-headed Rávana, Sháushkala, desires to see you.

shatánanda: *(with agitation)* Ah, let him enter.

*The man exits.*

rama: *(with alarm, aside to lákshmana)* My dear Lákshmana, how come this ill-willed demon is hindering the great festive adoration of Shiva’s bow?

lákshmana: My brother, and not only this... *(He laughs in the middle of the sentence.)*

rama cast a side glance in his direction, smiling with affection, but also with irritation.

*Then Sháushkala enters.*

sháushkala: *(looking at each of them, then aside)* Here is our archenemy, received by Jánaka and Shatánanda—Vishva-mitra.* *(reflecting)* Let this wretched one be here. *(looking to his right)* O, who are these two warriors doing their Vedic studentship?
puṇya|lakṣmīkayoḥ so ’yam anayor pratibhāsatē
mauṇjyādi|vyaṅjanaḥ śānto vir’ōpakaṇo rasah.

nisarg’ōdagram idaṃ ca dāraka|dvayam.

pārśve trayāṇāṃ eteṣām
ṛk|sāmayauṣām iva,
rūpābhyaṃ vidhitamantrābhyaṃ
atharv” ēva pradīpyate.

(vimṛṣya) nūnaṃ sa eṣa Lākṣmaṇa|dvitiyo Rāma|hatakaḥ,
Kauśikam ṛṣim anuplavamāno Mithilām upaṣṭhitāḥ. (sa/
krodha|sokam) hā, vatse Suketu|kula|nandini Tādake!
kathām īḍrśān manuṣya|ḍimbhāt tāḍrśo daiva|dur|vi-
pākas te saṃvrīttatāḥ. kaṣṭam, Anaraṇya|vaṃśa|janmanah
kṣatriya|vaṭor an|ātma|vediṭā.

3.135 Sund’āsur’ēndra|suta|soṇita|śidhu|pāna|
dur|matta|mārgaṇa|nir|argala|vīra|garvah
droham cakāra Daśa|kaṇṭha|kuṭumbeke ’pi;
so ’yaṃ baṭuḥ Kuśika|nandana|yajña|bandhuḥ.
bhavatu. draṣṭavyam asya bhuja|śauṇḍīryam. (upasṛtya, pra-
kāśam) api sukhino yūyaṃ Janaka|miśrāḥ?

JANAKAḤ: sv|āgataṃ Paulastya|purohitasya. ita āsyatām.

ŚAUṢKALAS tathā karoti.

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ACT III: THE BREAKING OF SHIVA’S BOW

They possess both purity and royal fortune, and it is not only the heroic sentiment they suggest but, with their sacred threads and other holy attributes, also the sentiment of tranquility.

These two princes are powerful by nature.

They are distinguished next to the three sages by their appearance, just as the Atharvaveda is distinguished by its rites and mantras compared with the Rig-, Sama- and Yajur-vedas.*

(reflecting) Ah, this is that wretched Rama, who, together with Lákshmana, has followed Vishva-mitra all the way to Míthila. (with anger and grief) Ah, my dear Tádaka, Sukétu’s beloved daughter! How could it happen that a human child like this brought such great misfortune upon you! Alas, this young warrior born in the family of Anaránaya* overestimates himself.

His heroic pride remained unchallenged as his arrow got intoxicated by drinking the blood* of the demon king’s, Sunda’s, son. Thus, he offended the whole race of ten-headed Rávana. This is he, that child who helped Vishva-mitra to complete his sacrifice.

All right, let us see how powerful his arms are. (approaching them, aloud) Are you well, venerable Jánaka?

JÁNAKA: We welcome Rávana’s royal priest. Pray be seated.

SHÁUSHKALA does so.
rama beyond price

janakaḥ: api kuśalaṁ te rājno Rāvaṇasya? atha va,

3.140 vipadāṁ pratikartāro yasy’ ōpāyair atharvabhiḥ
tvādṛśāḥ santi, kim tasya kalyāṇam anuyujyate?

śauṣkalah: (vibhaya) śrotriya Sīradhvaja, pratyakarisyāṁ’
āiva vayam, yadi sva|bhuj|daṇḍa|maṇḍalī|mattavāraṇī|
valayit’|ōraḥ|prāśāda|su|sthita|catur|daśa|bhuvana|lakṣ-
mī|mah”|āntaḥ|pure Laṅkā|patau kim api pratikāryam
abhaviṣyat. paśya,

yaḥ|ceṣṭāḥ samanīka|sīmani pari-
trastaḥ parāṅcann api
pratyakṣī|kurute Sahasra|nayanaḥ
prṣṭh’|odbhavair akṣibhiḥ,
cakre vartma ca nāga|loka|jayinīṁ
yātrāṁ iva prastuvan
yaḥ Kailāsam udasya, kīḍṛṣam upā-
dānaṁ tu tasy’ āpadām?

lakṣmaṇaḥ: (s’|āmasaṁ, jan’|āntikaṁ) ārya, katham asau
sahasra|bhuj’|Ārjuna|Vālibhyāṁ avalīḍha|saurya|sāro
dur|ātmā Rāvaṇaḥ prastūyate?

rāmah: vatsa, mā m” āivam. mahānto hi tādṛśaḥ. kim ca.
ACT III: THE BREAKING OF SHIVA’S BOW

JÁNAKA: Is your king, Rávana, in good health? Or, I should say,

Why should we inquire about the well-being of someone for whom people like you shall remedy any bad incident with Atharvavedic mantras?

SHÁUSHKALA: (smiling) Learned Jánaka, we would indeed act if there was anything to remedy for the benefit of the King of Lanka. But he keeps the Goddess of the Fortune of the Fourteen Worlds in well-being in the large harem of his heart inside the palace of his bosom, which is surrounded by the fence of his many colossal arms. You see,

At the climax of the battle, his heroism was witnessed by the eyes on the back of the thousand-eyed Indra, although he was about to escape, trembling with fear. And, as if making an expedition to conquer the underworld of serpents, Rávana created a downward path by raising Mount Kailásá. What could cause him distress?

LÁKSHMANA: (in anger, aside to RÁMA) My brother, why is ill-willed Rávana, whose heroic pride has been shattered to pieces* by the thousand-armed Árjuna Kartavírya as well as by Vali, being praised?

RÁMA: My dear Lákshmana, do not say such a thing, for heroes like him do have grandeur.
syātāṁ nāma Kap’āṅdra|Hehaya|patī
tasy’ āvagādh’āntara|
sthemānau, Daśā|kaṇḍharaṣya mahati
skandha|pratiṣṭhā punah.
sadyaḥ pāṭita|kaṇṭha|kīkasa|kaṇ’ā-
kīrṇaṁ yad|aṃsa|sthalīṁ
sven’ ēbh’ājina|pallavena muditaḥ
prāśphoṭayad Dhūrjātiḥ.

api ca,
Maghonas tad ghoraṃ
kuliśam alasī|kṛtya samare,
bhunakti svā|rājyaṃ
tri|bhuvana|bhaṭo ’yaṃ Daśa|mukhaḥ;
Śrīyo nānā|sthāna|
bhramaṇa|ramaṇīyāṁ capalatāṁ
avacchidya, svasminn
api bhuja|vane vāsayati yaḥ.

Śatānandaḥ: (śauṣkalam prati) brahman, satyam ayam
īḍśo rākṣasa|rājaḥ.

Śauṣkalaḥ: rāja’rṣe Janaka,

saṁtuṣṭe tisṛṇaṁ purām api ripau
kaṇḍūla|dor|maṇḍala|
krīḍā|kṛttapa|punah|prarūḍha|śiraso
vīrasya lipsor varam,
yācṇā|daiṇya|parāṇci yasya kalahā-
yante mithas «tvaṁ vṛṇu!
tvaṁ vṛṇv!» ity abhito mukhāni sa Daśa-
grīvaḥ kathaṁ kathyatām?
It is true that the monkey-king, Vali, and Árjuna Kartavírya have deeper inner power and stamina than him, but ten-headed Rávana has some special force in his shoulders. For when he cut his own heads off, and his shoulders were covered with the particles of his bones, then Shiva, being contented, dusted those particles off immediately, with the edge of his own elephant-skin attire.

Moreover,

He has paralyzed Indra’s frightening thunderbolt in a battle and is now enjoying the kingdom of heaven, that conqueror of the three worlds, ten-headed Rávana. And he also disciplined the Goddess of Good Fortune, who, charmingly fickle, had been wandering in various places—she is now kept in the forest of Rávana’s arms.

SHATÁNANDA: (to SHÁUSHKALA) Brahmin, the demon king is indeed as you describe him.

SHÁUSHKALA: Royal sage, Jánaka,

When Shiva, although he was the Enemy of the Three Demon Cities, was propitiated by Rávana, who, hoping for a boon, playfully cut off his own heads with his arms, eager to offer them, his heads grew out again. But then, ashamed at the idea of begging, they turned away and started quarreling with each other on all sides, saying, “You should choose a boon, you should choose.” Now, how would it be possible to describe such a hero?
so ’pi,

kanyām a’yoni’janmānaṃ varītum prajighāya mām
purodhasā Gautamena guptasya bhavato gṛhān.

viśvāmitraḥ: sakhe Sīradhvaja, paśya paśya! Pīnāka|darśan’|
ollāsikā|visaṃsthula|citta|vṛttir iva vatso Rāma|bhadraḥ.

JANAKAḥ: (vibhaya)

kim etad eva bhagavann abhidhīye punastarām?
Ikṣvākavo Videhāś ca paravantas tvāyā vayam.

śauṣkalah: bho Sīradhvaja, kim idam asmākam ākāśa|va-
canam? utra duṣ|pariccheda ev’ āyam artho, yad uttaram
api na pratipadyase?

dātavya” ēyam avaśyam eva duhitā
kasmai cid; enām asau
dor|līlā|masṛṇī|kṛta|trī|bhuvano
Laṅkā|patīr yācate.
tat kīṃ mūḍhavad Īkṣase? nanu kathā|
goṣṭhīṣu saṃsanti nas
tvad|vṛttāni paro|rajāṃsi munayaḥ
prācyā Marīcyā|ādayaḥ.

śatānandaḥ: brahman, cirāya dattam eva uttaram asmā-
bhīḥ.

śauṣkalah: hanta, rāja|putrī|samarpaṇād anyat kīḍrśaṃ
tat?

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And he, Rávana himself,

Has sent me to ask for the girl who was not born from a womb, Sita, for him to marry; so here I am to see you in your home, where you are well protected by your sacrificial priest, Shatánanda.

vishva-mitra: My friend, Jánaka, look. It seems that our dear Rama’s mind cannot concentrate on anything else; it is so eager to see Shiva’s bow, the Pináka.

Jánaka: (smiling)

Venerable Vishva-mitra, I do not need to be reminded of the same thing again and again. The Ikshvákus and we, the Videhas, both obey your commands.

sháushkala: Jánaka, am I talking to the air, then? Or is the matter I have raised so difficult to decide that you cannot give an answer? Look,

Your daughter must be given to someone, and the King of Lanka, whose arms easily forced the three worlds to obey him, is asking for her hand. So why are you staring like an idiot? In our conversations, the old sages like Maríchi always praise your virtuous deeds. . .

shatánanda: Brahmin, we gave you our reply long ago.

sháushkala: Ah, what else is it if not the giving of the princess?
3.160 ŚATĀNANDAH: śṛṇu.

śāṃbhavaṁ cāpam āropya yo ’smān ānandayiṣyati,
pūrṇaḥpātram iyaṁ tasmai Maithili kalpaiṣyate.

ŚAUŚKALĀH: śāntaṁ pāpaṁ, śāntaṁ pāpam. ahaha, yuśmā- 
kam apy amūny aksarāṇi.

ten’ āṅgulīṣataṁnighṛṣṭaṁKuberaṁśila|
kanṭh’ōktaṁdohṅkulīṣakandalaṅvikrameṇa
māheśvareṇa mahatā Daśakandhareṇa
karm’ ēdam īḍṛṣam anāryam api kriyeta?

ŚATĀNANDAH: (vihasya) brahman,

3.165 ayaṁ mahākṣatriyaṁgotrajjanma

dṛḍhaṁpratiṇo Janak’ādhirājaḥ.

na cāpam āropayitā Daś’āsyaṁ.

tvam eva jānāsi yad uttaram naḥ.

ŚAUŚKALĀH: (ś’āmarṣam)

māheśvaro Daśāṅgīvaḥ, kṣudrāś c’ ānye mahībhujaḥ.
Pināk’āropaṇaṁ śulkam. hā, Śite, kim bhaviṣyasi?

ŚATĀNANDAH: (sa/roṣa/vyatham) brahman, evam anena dha- 
nuṣā kim api vinay’ādhiṅkārikam adhyāpyate, yad adya 
paraṁ māheśvaras te Rāvaṇo ’pi saṃvṛttah.
ACT III: THE BREAKING OF SHIVA’S BOW

SHATÁNANDA: Listen,

He who shall delight us by stringing Shiva’s bow shall receive Sita as a champion receives his cup.*

SHÁUSHKALA: God forbid, you talk about the same conditions for us!

Even Mount Kailása eulogized the courage of the thunderbolt-like arms of great Rávana in the fight, although his hundred fingers had uprooted it. But our ten-headed hero is a devotee of Shiva, so how could he perform such a base act as to string his master’s bow?

SHATÁNANDA: (smiling) Brahmin,

King Jánaka was born in a family of great warriors and he cannot break his promise. Ten-headed Rávana will not string that bow, so you know exactly our reply to you.

SHÁUSHKALA: (angrily)

Ten-headed Rávana is a devotee of Shiva, the other kings are despicable, and the bride-price is the stringing of Shiva’s bow—poor Sita, what will become of you?

SHATÁNANDA: (with anger and agitation) Brahmin, thus this bow seems to have taught you a good lesson on how to behave, for from now on even your Rávana is a devotee of Shiva.
रामा बेयOND प्रियCE

शंभोर अधारम अकलम उत्खेप्तुः भुजाकौतुकी माहेश्वरो द्वार हृदयम, अहो, ते दाशकांधराहः।

3.170 ŠAUPLEKALA/varjam anye smayante.

शतानाणाहः (sa/roṣ’ावाहित्तम) रामायण्ड्रात, तद्भत अक्रोपवा कापते इसा|
प्रकोष्ठा|भस्माप्रतिरुष्टात्यम्।
शामृय'ोष्माभाजामभजाताममुखानि
स्वभाहु|मार्विकिनाकालिक” अवा।

शापकलामः (sa/krodham) अर, रे शतानणादू, किम उद्वर्धाता
’si, यद्व एवम अस्माण्ड्रेम भाद़रम पालस्त्यम अधिक्षिपतायम्?
कथम्, ते मानीक्षा|परिहानेन गैरिक|पारिग्रहाः, यद्व एवम् दाशा|ग्रिमवम अवांमानाणाया ते मानुष्या|
पोटे ’नरागाः? याद वा, भवानाष्टु गौतामम अपाहयां
दुलिकाक्षुषी साहस्र्’अक्षे भववतो मातृ आहलायाः।

शतानन्दाहः (sa/roṣा/हासम) अकठा, रे, किम अक्षाए स्मादक्रार्के इति?

3.175 VIŚVAMIITRAH: (sa/pranaya/roṣam iva) वात्सा गौताम, विरामा शुष्काकलाहूः। अतिथिर एयम अस्माकम्यां पुवाद्धायो दाशकांधरायस्या। (vyathamानानू रामालकष्मानां वा द्रेष्ट्वा, विहसया) वात्सा रामायण्ड्रात, दानुर्ग्राहं|ोपसारपणाम अभ्यानुजनानति ते जनान्|ान्वयाय|पुरोधाः।
ACT III: THE BREAKING OF SHIVA’S BOW

His arms were happy to uproot the mountain that is Shiva’s home, but today, when it comes to stringing the bow, he has become a devotee of Shiva, that ten-headed Rāvana of yours.

_All are smiling except Sháushkala._

Shatánanda: (concealing his anger) My dear Rama,

Bend this bow, whose string has been smeared with the ashes fallen from Shiva’s forearm, and may the faces of those kings who burn with heroic pride get charred with envy to become like the calluses on their arms, blackened by their bowstrings.*

Sháushkala: (with anger) Hey, Shatánanda, have you gone mad, the way you are insulting King Rávana in front of us? Why, you reject ruby to accept red chalk when you despise ten-headed Rávana and are attached to a human child. Well, of course, your mother, Ahálya, too, left the venerable sage Gáutama to love Indra, who is dotted with his thousand eyes like a female tortoise with plates. . .

Shatánanda: (smiling with anger) What are you saying? What are you saying right before us?

Vishva-mitra: (as if angry out of affection) My dear Shatánanda, do not quarrel pointlessly. This preceptor of ten-headed Rávana is our guest. (seeing that Rama and Lákshmana are quite agitated, then smiling) My Rama, Jánaka’s family priest commands you to go and string the bow.
RĀMAH: yad ādiṁanti guravaḥ.

iti sa/vinaya/lajjā/kautukaṁ parikramya laksmaṇena saha niskṛántah.

ŚAUṢKALAH: rāja’|rṣe Śrīradhvaja, dhanyo ’si. purā khalu param’|ēśvara|paricary”|āpaddāne nikṛtteṣu navasu mūr-dhasu,
varam tāḍṛk karm’|ād- bhuta|sadrśam a|prekṣya kim api prarohad|vailakṣyaṁ
Pura|vijayino yena dadṛse,
tad unmāṛṣṭuṁ yena
triḥ|bhuvanam api prārthitam idaṁ,
tad eva tvayy arthī
bhavati daśamaṁ Rāvaṇa|mukham.

3.180 ŚATĀNANDAH: (utthāya, nepathy’|āvalokitakena sa|harś’|ād- bhutam.) paśyantu bhavantaḥ!
yasminn eka|dhanuṣmato bhagavataḥ
khaṭvāṅga|pāner asāv
ākṛṣṭo guṇatām gato ’py ahil|patiḥ
karṇ’|āvataṁsāyate,
unmuktaś ca pur” ēva bhūṣaṇa|padaṁ
yāti prakoṣṭh’|āntare. . .

JANAKA autsukyaṁ nāṭayati.

ŚATĀNANDAH:
Kākutsthena tad eva Bhārgava|guroḥ
kodaṇḍam ākṛṣyate.
rama: As my master commands.

Thus he goes around the stage, showing politeness, bashfulness and eagerness, then exits with Lákshmana.

sháushkala: Royal sage, Jánaka, you are very fortunate. Long ago, after Rávana had cut his nine heads to worship Shiva in a noble way,

There remained one, which saw that Shiva felt increasingly ashamed for not finding a reward to match this miraculous act; then it asked for the three worlds only to relieve the Demon-Killer’s embarrassment. It is this tenth head of Rávana which is making a request to you now.

shatánanda: (stands up, looks toward the rear stage and then, with delight and surprise) Please look over there,

In the bow of that unrivaled archer, the skull-staff-carrying Shiva, the Snake King, although playing the role of the bowstring, used to adorn the Lord’s ear when it was pulled by Him as far as His ears. Then, when the arrow was released, it used to become an ornament of the god’s forearm again. That very bow...

Jánaka shows his restlessness.

shatánanda:

That very bow of the Lord who taught archery to Párašhu·rama is now strung by Rama.
3.185 nepathyē kalakalabh. sarve s’ātaṅkaṃ paśyanti. punar nepathyē

rundhann aśta Vidheḥ śrutīr, mukharayann
aṇṭau diśaḥ, kroḍayan
mūrtīr aṣṭa Mah”ēśvarasya, dalayann
aṇṭau kulaṃśmabhṛtaḥ,
tāṇy akṣṇā badhirāṇi pannagākulāṇy
aṇṭau ca sampādayann,
unmīlaty ayam āryādor|bala|dalat
kodanḍa|kolāhalah.

JANAKAḤ: (sa|harsa|visād’|ādbhutam) katham, bhagnam api!

SATĀNANDAḤ:

Vaidehiḥ|karaḥ|bandha|māṅgala|yajuḥ|
s’ūktaṃ dvijānāṃ mukhe,
nārīṇāṃ ca kapola|kandala|tale
śreyān ulūlu|dhvaniḥ.
peṣṭum ca dvīsatām upaśruti|ṣaṭaṃ
madhye|nabho jṛmbhate
Rāma|kṣunṇa|Mah”ōkṣa|lāñchana|dhanur|
dambholijanmā ravah.

3.190 ŚAUṢKALAH: (sa|visād’|ādbhutam, āṭma|gatam) aho, kṣatriya|
sphuliṅgasya dur|ātmanaḥ sarva|karmīṇam ūṣmāyitam.

JANAKAḤ: (sa|harsaṃ pādayor nipatyā) bhagavan Kuśikaṇanda,

iyam āṭma|guṇen’ āiva kṛtā Rāmeṇa Maithilī.
svalgrha|vyavahārāya Lakṣmaṇāy’ Īrmil” āstu naḥ.

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ACT III: THE BREAKING OF SHIVA’S BOW

Tumult behind the scenes. All are looking worried. Then, again from BEHIND THE SCENES.

Deafening Brahma’s eight ears,* making the eight directions resound, pervading the eight forms of Shiva,* shattering to pieces the eight great mountains of the world, making the eight snake-kings deaf by blinding them,* the bow produces an overwhelming noise as it is being broken by the strong arms of my noble brother.

JÁNAKA: (delighted, then sad but impressed) How can it be even broken?

SHATÁNANDA:

In the mouths of our priests, the mantra-hymns resound on the auspicious occasion of Sita’s wedding, and women are making the pleasant sound ululu in the hollow of their cheeks.* To destroy the enemies, a roaring comes forth, echoed in the sky to reach hundreds of ears—the sound of the bull-riding Shiva’s thunderbolt-like bow, as it has just been broken by Rama.*

SHÁUSHKALA: (unhappy and surprised, aside) Ah, this ill-willed sparkle of a warrior has generated enough energy to perform any task.

JÁNAKA: (delighted, falling on his knees) Venerable Vishvamitra,

Rama has bought Sita with his own merit; now let us give Úrmila to Lákshmana, to fulfill our duty as a father.*
viśvāmitraḥ: 

viśvāmitraḥ: (sa/smitam) sakhe Śrīadhvaja, yad abhirucitam bhave.

śatānandaḥ: (janakasya karne evam ev’ ēti kathayitvā) bhagavan Kauśika, mam’ āpi Candraśekharaśar’āsan’ āropaṇa|prathama|priya|vādino ’dya pāritośikaṃ dhāravyasi.

3.195 viśvāmitraḥ: (vihasya) vatsa, dīyate. kim abhipraśi?

śatānandaḥ: Kuśadhvaja|duhitṛbhyāṃ Māṇḍavī|Śrutakīrtibhyāṃ Bharata|Śatrughnāv abhyarthaye.

viśvāmitraḥ: evam astu. (śatānandaṃ haste gṛhītvā, sa/smitam) vatsa, sarvam asmābhir vidhātavyam. āgamaya-sva tāvad Daśaratham.

janakaḥ: tarhi prahīyatām bhagavān Āṅgirasaḥ priya|suhṛdam Uttara|kosal’|ēśvaram ānetum.

viśvāmitraḥ: evam astu.

3.200 śatānandaḥ: (utthāya) bhagavan, kim anyad asti vācikam?

viśvāmitraḥ: vatsa, nisṛṣṭ’ārthro ’śi. gamyatām.

śatānando niskrāntah.

viśvāmitraḥ: (harṣaṃ nāṣayan, ātma|gatam)

dor|lilā|dalit’|Ēndu|sekhara|dhanur| vyākhyāta|vikrāntinā Kākutsthena kṛto Videha|nrpatis tīrṇa|pratijnā|bharah. pasyāmaś ca suhṛd|gṛhān nava|nav’ōn-

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ACT III: THE BREAKING OF SHIVA’S BOW

VISHVA-MITRA: (smiling) My friend Jánaka, whatever pleases you...

SHATÁNANDA: (after saying something into Jánaka’s ear) Ven- erable Vishva-mitra, I was the first to announce the good news that Shiva’s bow had been strung, so you owe me a gift.

VISHVA-MITRA: (smiling) It shall be given, what is your wish? 3.195

SHATÁNANDA: I would like Bharata and Shatrúghna to marry Kusha-dhvaja’s daughters, Mándavi and Shruta-kirti.

VISHVA-MITRA: Let it be so. (taking SHATÁNANDA’s hand, smiling) My friend, we should make all the arrangements. Please do bring Dasha-ratha here.

JÁNACA: Then let us send Shatánanda for our dear friend, Dasha-ratha, King of Úttara-kósala.

VISHVA-MITRA: Let it be so.

SHATÁNANDA: (stands up) Venerable sage, is there any other message to take?

VISHVA-MITRA: My friend, this is all you need to do, you may go now.

SHATÁNANDA exits.

VISHVA-MITRA: (showing his delight, aside)

Shiva’s bow, broken so easily by Rama’s arms, has amply showed the valor of this descendant of Ka-kústha, who thus also enabled Jánaka, the King of Vidéha, to keep his promise. Now let us see our friends’ houses as they are being prepared for the wedding feast.* Today, our blessings bear their
mīlad|vivāḥ|ōtsavān
Aikṣvākeṣu ca Maithileṣu ca phalanty
asmākam ady’ āśiṣāh.

3.205 ŠAUṢKALĀH: (vailakṣyā/roṣābhyaṁ smayamānāh) bho Siradh-
vaja, puruṣa|prakarṣṭ|ādhāne hi vidyā|vṛddha|saṁyogād
bahir|aṅgāni vayāṃsi, yad anayā prahiṇa|labdha|kanyayā
yauna|saṁbandh’|ōpāsthitaṁ Pulastya|kulam upekṣa-
māṇo varṣīyān api komala|prajño ’si. (munim prati.) ṛṣe
Kauṣīka, n’ ādy’ āpi kiṃ cid atikrāmati. tav’ āpi Laṅkā|
patau Tāḍakā|vadh’|āparādham apamārṣṭum ayam eva
śreyān avasaraḥ.

KAUŚIKAS tatr’ āvajñāṁ nāṭayati.

JANAKAḤ: bhagavan, ehi. svayam upetya Rāma|bhadra|vada-
ṇa|candra|candrikā|pravāhe nirvāpayāmi tāvad alika|dha-
nur|dhara|sahasra|prārthyaṁāna|Maitiḷī|kadarthitam
ātmānam. na hi mihira|mārci|paricaya|pacelimasya hi-
ma|kara|bimba|saṁpātād aparo ’pi kaś cid aģadaṅ|kāraḥ
kairav’|ākarasya.

ity utthāya parikrāmatah.

ŠAUṢKALĀH: (sa/khedam ākāse) hā tapasvini Śīte, hat” āsi.
Pualastya|prārthir” āpi vicāryase.

3.210 tri bhuvana|vijaya|śriyāḥ sa|patniṁ
janayatu ko bhavatīm an|ātma|tantrām?
sva|jananam api na te nirūpayāmaḥ;
kim api vidārya bhuvanā vinirgat” āsi.
fruit for the benefit of everyone in the house of Ikshváku and in Míthila.

SHÁUSHKALA: (smiling, ashamed and angry) Jánaka, when it comes to judging whether someone is superior, age counts less than accumulated knowledge. You looked down upon Rávana when he wanted to marry the girl who had been found abandoned in the furrow—though you are an elderly person, you have little intelligence. (toward the sage) Vishva-mitra, it is still not too late now; you still have an excellent opportunity before the King of Lanka to atone for your sin of having killed Tádaka. Vishva-mitra shows his contempt.

JÁNAKA: Venerable sage, please come. I am about to go myself to delight my heart, which has been pained by the innumerable false archers who had asked for Sita, in the cooling light of the moon-like face of our dear Ra-ma. For nothing heals the white night-lotuses scorched by the touch of sunbeams better than the contact with the moon.

Thus they stand up and go around the stage.

SHÁUSHKALA: (with pain, in the air) O poor Sita, how miserable you are! Although Rávana himself has asked you to marry him, your fate still remains undecided.

Who shall make you, a person dependent on others, a rival of the Goddess of Fortune of the Three Worlds? We cannot even know who your relatives are, you have come to this world by miraculously splitting up the surface of the earth.
Rama Beyond Price

(sa/roṣaṁ Janakaṁ prati)

paurāṇībhir aneka|vikrama|kathā|
gāthābhir arthāpitās
tevirasya jayanti rākṣasa|pater
doh|stambha|dambholayaḥ,
yān utprekṣya viśoṣayan mada|mayaṁ
maireyam Airāvaṇaḥ
bhūṣā|ragbhir abhūd amartya|madhupa|
śreṇīṣu sādhāraṇaḥ.
teṣu satsu,
vṛthā saj{jana|saṁbandha|sat|kāren’ āsi vañcitaḥ
Paulastyā|hasta|vartinyā Sītāyā tu bhaviṣyate.

3.215 (s’ākṣepam nepathy|ābhimukham avalokya)

samantād uttālaḥ
sura|sahacari|cāmara|marut|
taraṅgair unmiład|
bhuja|parigha|saurabhya|śucinā
svayaṁ Paulastyena
tri|bhuvana|bhujā cetasi kṛtām,
are Rāma, tvam mā
Janaka|nrpa|putrīm upayathā.

(sa/vimarśam ātma|gatam) aho, gambhīram idam upasthit-
taṁ vastu. tan mantriṇaṁ Mālyavantam eva puras|kṛtya
Laṅk’|ēśvarasya nivedayāmi.

iti niṣkrāntāḥ sarve.
ACT III: THE BREAKING OF SHIVA’S BOW

(angrily, to JÁNAKA)

The thunderbolt-like strong arms of the king of demons have been sung by bards in various tales about his heroic deeds—and they shall remain victorious! Seeing these arms, Indra’s elephant witnessed its sweet ichor dry up.* Then, with only the flower decorations left on it, it became a common creature for the heavenly bees.*

Since Rávana’s arms have this power,

It does not matter that you have been tricked out of the honorable alliance with a good person. You shall see that Sita will end up in Rávana’s hands.

(looking toward the rear of the stage, with accusation) 3.215

The white fame* of Rávana’s club-like arms are spread by the upward gusts of wind as the goddesses fan him everywhere with yak tails; this lord of the three worlds himself wants King Jánaka’s daughter, so, Rama, you shall not marry her!

(reflecting, aside) This matter has become very serious. So first I shall talk to our minister, Mályavan, and then I must go and inform the King of Lanka.

All exit.
PRELUDE TO ACT IV
SANSKRIT-PRAKRIT PRELUDE
tataḥ praviṣati Mālyavān.

Mālyavān: (jṛṃbhamaṇaś cakṣuṣī parimṛjya) aye, vibhātaḥ prayā” āiva rajanī. tathā hi,

stok’ōṇnidra|Mīda|dīdhiti|mahas|tandrālu|candr’ātapās
tyāyante kakubho rathaṅga|gṛhiṇī|gārhashṭya|garhā|bhidāh.
ady’ āpi sva|kula|śaṅkhi|śirasi
sthitvā ruvanto muhus
tūṣṇīṃ prayabhijānate balī|bhujāḥ
bhītāḥ sva|yūthya|svarān.

api ca,

4.5 prācīṃ vāsaka|sajjikām upagate
bhānau disāṃ vallabhe,
pasy’ āitā rucayaḥ pataṅga|dṛṣadām
āgneya|nādīṃ|dhamāḥ
lokasya kṣaṇadā|niraṅkuśa|rasau
saṃbhoga|nīdr”āgamau
koka|stoma|kumudvatī|vipinayor
nikṣepam ātanjate.

(sarvato nirūpya) hanta! samantād āmodamāna|paura|saṃbhogamayī khalv iyaṃ Daśa|grīvasya bhuj’|ārgala|paripālitā rājadhānī.

itaḥ paurastyāyāṃ
kakubhi vivṛṇoti krama|dalat|
tamisrā|marmāṇam
kiraṇa|kalikām Ambara|maṇiḥ.
itō niśkrāmantī
MÁLYAVAN enters.

MÁLYAVAN: (yawning and rubbing his eyes) O, the night has almost turned into dawn:

While the moonbeams are exhausted by the heat of the sun, which is slowly waking up, the directions are becoming visible to put an end to the shelduck’s cursing of domestic life.* And now the crows, staying in their nests on treetops, start crowing—but each time they get scared and keep silent again; thus do they recognize the voices of their own flock.

Furthermore,

When the sun, the beloved of all directions, comes to meet the East, who has been impatiently expecting him, then look, these rays, which kindle the fire in the veins of the sun-stones, transfer the joys and the sleep that people relished at night without disturbance onto the shelduck and the white night-lotuses.*

(looking in all directions) O, this capital protected by Rávana’s strong arms is enjoyed by its happy citizens everywhere.

Here, in the eastern direction, the sun, jewel of the sky, unfolds its as yet tender rays, which slowly pierce the heart of the night. Here a maiden comes out to rub off the marks of the mákara design, originally drawn with musk on her own body but now imprinted on the chest of him who has just taught her pleasures.
rama beyond price

nava|ratiguroh proñchati vadhūḥ
svakastūrī|patr’|ān-
kuramakarikā|mudritam uraḥ.

api ca,

ayaṃ mṛdu mṛṇālinī|
vanā|vilāsa|vaihāsikas
tviṣāṃ vitapate patih;
sapadi dṛśyamānā nijāḥ
stanau pulakayanti ca
upṭala|dṛśāṃ priy’|ōraḥ|sthale
viparyayita|vṛttayo
ghusṛṇa|paṅka|patr’|āṅkurāḥ.

4.10 itaś ca,

priya|vasater apayāntyo,
mithaḥ karambita|kar’|āmbu|janmānaḥ,
karaja|vraṇa|virāl|stana|
pulakam amūḥ kim api vivadante.

(anyataś ca dṛṣṭvā) ito ramyataram vartate:

prabhāte pṛcchantīr
anu|rahasa|vṛttam sahačarīr,
nav’|ōḍhā na vṛīḍā|
mukulita|mukh” īyaṃ sukhayati.
liṅkantīnāṃ patr’|ān-
kuram aṇiṇaṃ asyāś tu kucayoś—
camat|kāro!—gūḍhaṃ
karaja|padam āsāṃ kathayati.
Moreover,

Here is the Sun, the lord of lights, shining forth gently, becoming the clown to amuse the day-lotuses. And now the lotus-eyed women can see the designs they had drawn on their bodies in diluted kunkuma as printed the other way around on the chests of their lovers, a sight that makes the hair on their breasts stand on end.

And here,

These women, coming back from the houses of their lovers, holding one another’s lotus-like hands, are quarreling about something that has caused goosebumps on their breasts in between the nail marks. . . *

(looking elsewhere) And here is also something very delightful,

At dawn, when her friends ask her about the secret happenings of the night, the newlywed bride, closing her mouth out of bashfulness, does not delight them with her reply. But when they draw the designs on her breasts without interruption, then—look what happens!—it is the nail marks there that tell her hidden secret to them.
(muhūrtam anudhyāya) aho! yataḥ prabhṛti Vaidehi|varaṇā-ya prahitena purodhasā kathyamānam Kakutstha|kula| kumārasya tāḍṛśaṁ mānuṣyak’ātiśayam aśṛṇavam, tataḥ prabhṛti kaśṭāṁ daśām anubhavāmi. tathā hi,

4.15 tat tāḍṛśaṁ katham uḍṛti manuṣya|loke
tējo ’dbhutaṁ? nirabhisaṁḍhi na tāvad etat!
tāṇy eva c’ āsyā caritāni Daś’ānanasya;
dhik, cintayā rajanir ṛkṣaṇu naḥ prabhāti.

api ca,

śrutvā duḥ|śravam adbhutaṁ ca Mithilā|
vrīttāntam, antaḥ|patac|
cint’|āpahnava|sāvahittha|vadanās
tad|dig|vikīrṇa|smitaḥ,
helā|krṣṭa|sur’|āvarodha|ramaṇī|
simanta|saṁtānaka|
srag|vās’|ōjjvala|pāṇir apy avati māṁ
vatso na Laṅk”|ēśvaraḥ.

(vimṛśya, ākāśe.) ahaха, dāruṇ” ēyam asmākaṁ ciraνjīvitā.

prīte Vidhātari purā paribhūya martyān,
vavre ’nyato yad aḥbhayaṁ sa bhavān ahamyuh. 
tan marmaṇi śṛṇati māṁ ati|mātram adya;
hā vatsa, śāntam, atha vā Daśa|kaṁḍharo ’si.
Prelude to Act IV

(reflecting for a moment) Alas, ever since the priest who had been sent to ask for Sita’s hand related to me that story of the prince of the Kakútsa dynasty, a story that surpasses anything that one could imagine of a human being, I have been suffering very much:

How can one have a miraculous power like this in the world of humans? It was surely not created without any reason. . . And the reason must be Rávana’s misbehavior. It is this terrible anxiety which keeps my eyes wide open all night.

Moreover,

Having heard the bad news about the miracles that happened in the city of Míthila, he did not show his feeling on his ten faces, concealing the anxiety that fell upon his heart—he just smiled in that direction. Although his hands have become fragrant as he playfully pulled the hair of the maidens from the celestial harem, who were wearing tiaras of coral flowers, he still does not please me, my dear King of Lanka.*

(reflecting, then in the air) Alas, this long life of mine is very harsh.

Long ago, when he propitiated the Creator, then despising humans, our haughty lord chose the boon to be invincible to all except humans. Now—alas my young lord!—it is this story which disturbs my heart so much. But God forbid such thoughts, you are ten-headed Rávana.
Rama Beyond Price

4.20 (sa/vimarśam.) aho Maithilasya nrpater akāryajñatā.

Viśvāmitra|vaśī|kṛte hṛdi, vayaṁ
mā bhūma sambandhinās;
te dṛṣṭā na katham purāṇa|munayo
mānyāḥ Pulasty’|ādayah?
jāmāt” āpi mah”|ēndra|mauli|valabhi|
paryaṅka|ratn’|āṅkura|
jyotsnā|puṣṭa|nakh’|ēndu|dīdhītir ayaṁ
n’ āpekṣito Rāvaṇaḥ.

(puro ‘valokya.) katham Mithilā|vṛttāntam upalabdhum pra-
hitā cirayati me vatsā Śūrpaṇakhaḥ?

praviśya Śūrpaṇakhaḥ.

Śūrpaṇakhaḥ: (sa/harṣam) अःहो, somma|sundara|viāha|ṇe-
vaccha|lacchī|vitthāria|kanti|ppa|bhārāīṃ Rahu|ula|
kumārāṇaṃ muha|puṇḍarīāṃ pekkhantī, juucchiena
vi māa|māṇusī|bhāveṇa, kaa|tthā mhi. āhō, sa tārisī
guṇāṇaṃ paīī, jaṃ vivakkha|hattha|paḍiā vi suhāvei.

4.25 Mālyavān: (dṛṣṭvā sa/snehām.) katham, vatsā Śūrpaṇakhaḥ!
vatse, ayaṃ aham. ito bhavati.

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(thoughtfully) Well, the King of Míthila did not know his duty.

His heart was under Vishva·mitra’s control, so let us concede that he could not want us to be his relations. But how could he ignore the respected old sages, Puláṣṭya and the others? And he whose crescent-shaped toenails became more radiant as they were illuminated by the light of the pointed jewels in Indra’s crown, which formed a royal resting couch for him, he was not even considered to be a future son-in-law.

(looking ahead) Now, why is my dear Shurpa·nakha, whom I have sent to obtain some news from Míthila, delaying coming?

SHURPA·NAKHA enters.

SHURPA·NAKHA: (happily) When I saw the lotus-like faces of the Raghu princes, with their foreheads becoming more radiant with the richness of their soft and beautiful costumes worn for the wedding, then, although I had to put up the appearance of a human female—something rather disgusting for me—I was fully satisfied. Such is the nature of good qualities: they delight everybody, even if they happen to belong to one’s enemy.

MÁLYAVAN: (seeing her, with affection) This is my dear Shurpa·nakha! Here I am—come over here, my child.
śūrpaṇakhā: ´kahaṁ, ettha eva aṭṭāla|sihara|vaṭṭi|paggīve mādā|maho. amho, dū|siliṭṭhaā duṭṭha|kammāṇaṁ, jaṁ dāṇīṁ paāara|kiliṇṇa|loano paḍikkhaṇa|jimbhiā|pa-sāria|muha|kuhara|diṭṭha|hīa|ṭṭhi|kaṭhiṇa|kajja|bhāro aṇṇo via ko vi disai. aha vā sāmaṇṇassa vi garīamso khu manti|bhāvo, viseseṇa uṇa sāhasa|ras'|ekka|vvavasaā|ca-ṇḍa|cariassa amha sāmiṇo Rāvaṇassa. jāṇāmi maṇ evva paḍivālaanto ciṭṭhāi tti. jāva nām uvasappāmi, (sa/divā- dam upaśṛtya) ´ayya, vandāmi!

mālyavān: vatse, kalyāṇini bhūyāḥ! ita āyatām. api Bhara-ta|Śatrughnābhyāṁ sah’ āiva Vaideham upasthito Da-sarathaḥ?

śūrpaṇakhā: (upaviśya.) ´ayya, Dasarahe āade kumārāṇaṁ godāṇa|maṅgale a saṃvutte, maeva paviṭṭhaṁ Mihilā|ṇaaram,

mālyavān: (nīḥsvasya.) ati|prakāśo ’yam artho, yathā nirvṛtta|kara|graḥaṇaḥ Jānakī.

4.30 śūrpaṇakhā: ´aha iṁ,

mālyavān: (vimṛṣya.) aho duṇātmanaḥ kṣatriya|brāhmaṇa-sya Kuśika|vaṃśajjanmano duṇāṭakam.
PRELUDE TO ACT IV

SHURPA-NAKHA: O, my grandfather* is up there, on the very top of a pointed tower. Alas, all his difficult duties have accumulated in an unfortunate way! His eyes are now exhausted because he is always awake, and, because he keeps opening his mouth when yawnning every second, one can see the heavy burden he carries in his heart—he does not look like himself at all. Or, rather, one could say that it is a difficult task to be a minister even for an ordinary ruler, how much more so for our lord Rávana, whose only occupation is to do something reckless, terrifying everybody with what he does. I know my grandfather is waiting for me, so I shall approach him. (approaching him) Sir, I salute you.

MÁLYAVAN: My child, may you be prosperous. Pray be seated. Has Dasha-ratha gone to Míthila together with Bharata and Shatrúghna?

SHURPA-NAKHA: (sits down) Sir, it was when Dasha-ratha had already arrived and the ritual of tonsure* had been performed for the princes that I entered the city of Míthila.

MÁLYAVAN: (sighing) Then it is clear that Sita’s marriage has been performed.

SHURPA-NAKHA: Of course.

MÁLYAVAN: (reflecting) This is the wicked arrangement of that ill-willed warrior-brahmin,* son of Kúshika, Vish-va-mitra.

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yajñ’|ōpaplava|śāntaye pariṇato
rājā sutam yācitas;
taḿ c’ ānīya vinīya c’ āyudha|vidhau
te jaghnire rākṣasāḥ.
traiyakṣaṁ vidalayya kārmukam, atha
svī|kārya Sītām, ito
no vidmaḥ kuhanā|viṭena baṭunā
kiṁ tena kāriṣyate.

śūrpaṇakhā: "ayya! evvaṁ ṅedam. so tu mae bamhaṇo Va-
siṣṭha|mah|esiṇo vi pura|phurando diṭṭho₄

mālyavān: (vibhāya.) vatse, tapobhir asya brāhmaṇ’|āde-
so ’pi sthānivad|bhāvena kṣaṭra|kāryaṁ na jahāti. kiṁ
cā, svabhāva|madhuro ’pi Kākutstha|baṭur autpattikena
brāhmaṇa brāhmaṇyena ca janmanā tri|jātakān muner
adhīyann avarīṇa|śīlaḥ pariṇaṁsyate.

4.35 a|vinaya|bhuvāṁ a|jñānānāṁ
śamāya bhavann api
prakṛti|kuṭilād vidy”|ābhyaṅaḥ
khalatva|vivrddhaye.
phaṇi|bhaya|bhṛtām ast’ ūccheda|
kṣamas tamasāṁ asau
viṣa|dharā|phaṇā|ratn’|āloko
bhayaṁ tu bhṛṣāyate.
The old king was asked to give his son to him, in order to eliminate the impeders of his sacrifice; having taken the son, Vishva·mitra taught the science of arms to him and thus many a demon got killed. Then he made that child break the bow of the three-eyed Shiva and marry Sita. So now we do not know what that chap, that hypocritical rogue, will make him do.

SHURPA·NAKHA: Sir, it is indeed so. I have seen that brahmin, Vishva·mitra, myself, when he rose up even against the great sage, Vasíshtha.

MÁLYAVAN: (smiling) My child, although he has become the equivalent of a brahmin through asceticism, he cannot give up acting like a warrior, because he still retains his original nature. Moreover, in addition to his natural birth and second birth as an initiate into Vedic studies, he had a third one when he got transformed into a brahmin: a thrice-born indeed.* Now, although this young Rama is sweet by nature, he did his studies with this thrice-born, and thus he is likely to have become corrupted.

Although the aim of learning is to destroy ignorance—ignorance being also at the root of bad conduct—if the teaching comes from someone whose nature is crooked it shall only increase wickedness. Although the light of a jewel may be able to destroy darkness together with the fear of snakes one experiences in the dark, it increases fear if it comes from the hood of a cobra.
bhavatu. kim atikrānt’|ōpavaraṇanena? katham idānīṁ svayaṁ grahitum uttiśṭhamāno rākṣasa|patiḥ pratikartavyaḥ syāt?

Śūrpaṇakhā: "ayya, na khu bala|moḍiṁ pariharia ko vi aṇṇo uvāo takkıadi."

Mālyavān: vatse, mā m” āivam. mahān doṣo hi tādṛśena dharma|vijayinā vīra|prakāṇḍena parigṛhitāyā Vaidehyāḥ prasahy’ āpahāraḥ. paśya,

doḥ|stambha|dvaya|darpa|dambaram iti spastam na vispandate
Vaidehīkara|bandha|śucanam iti prastauti na vrīḍayā.
ity ālocya kṛta|smitair munibhir ā-
diṣṭena yena kṣaṇād
āttam vanditam āṅcitaṁ ca sahasā bhagnaṁ ca tādṛg dhanuḥ.

4.40 katham asmādiyaṁ niśā|cara|nātham ātatāyinam anujāni-
maḥ?

Śūrpaṇakhā: (niḥsasya.) "jaha niṟūviaṁ mādā|maheṇa.
aho, kālassa māha|ppaṁ, jaṁ dāṇīṁ ti|hauṇa|jaa|lac-
chī|līlā|vandī|āre mahā|rāe Rāvaṇe vi evvaṁ mantīai."

Mālyavān: kim ca, vatse,

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Prelude to Act IV

All right, enough of this description of the past. Now, how could we help the king of demons, who is intent upon taking Sita with him?

Shurpa-Nakha: Sir, apart from using force against Rama, no other means can be devised.

Mályavan: My child, do not talk like this. It would be a great mistake to take away Sita by force, for she has been married to an outstanding hero, who won her with honest means. Look,

He did not make a move in an unambiguous way, because he thought it would have been taken as boasting and showing off his colossal arms. He did not want to start it, because he was embarrassed that it would be understood as a sign that he wanted to marry Sita. Seeing this, the smiling sages commanded him to act, and thus he immediately took up that bow, worshipped it, and strung it, breaking it suddenly.

So how could we approve of our demon Lord’s kidnapping his wife?

Shurpa-Nakha: (with a sigh) You are absolutely right, grandfather. How powerful time is, that now even our Maharaja Rávana, who easily imprisoned the Goddess of Good Fortune and Victory Over the Three Worlds, is spoken of in these terms.

Mályavan: And what is more, my child,
munir api gurur divy’|astrāṇāṃ
babhūva; div’|åukasāṃ
Ajagava|dhanur|bhaṅge tāvān,
aho, sa mah”|ötsavah.
Raghu|pati|guṇa|kṛtīm etām
avehi jagat|trayīm;
viparīṇamate daurjanyaṃ tu
prabhutva|padena nah.

Śūrpaṇakhā: “ko saṃdeho. tassiṃ vivāha|mah”|ūsave sav-
vaṃ mae paccakkhi|kaaṃ,

4.45 Mālyavān: tad evam eka|loṣṭa|vadhāḥ syāt. tathā hi, Mithi-
lāṃ praviśya balād ākṛṣyamāñe kalatre kathāṃ titikṣate
Raghu|rāja|putraḥ? tam c’ ottiṣṭhamānaṃ paurajāna|pa-
dāḥ prakṛtayo ’py anūttiṣṭheran, kim punar, aṅga|saṃ-
bandhino bāndhavāḥ. yath” oktam: «āraṇyo ’gnir iva
duḥ|saha|duḥkh’|āmarṣajaṃ tejo vikramayati puruṣam,
maṇḍalasya c’ ānugrāhyo bhavat’ ñti.”

Śūrpaṇakhā: (dīrgham uṣṇam ca nihśvasya) ayya, kim dā-
ṇiṃ juttam?

Mālyavān: śrīṇu vatse, kārya|jī” āsi. asti van’|åukasāṃ ma-
ntri Jāmbavān nāma. sa Mataṅg’|āśrama|vāstavyāṃ upa-
sṛtya Śramaṇāṃ nāma siddha|śabarīṁ abhyarthitavān,
yathā: «asya Vālino vairāgyeṇa kṣīṇā lubdḥ’|āpacāritāḥ
prakṛtayaḥ Kiśkindhāyāṃ kumāraṃ Sugrīvam abhiṣek-
ṣyamāṇaḥ sāmavāyikam aṅkṣvakaṃ Rāma|bhadram ape-
kṣante.”

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PRELUDE TO ACT IV

The sage Vishva-mitra himself taught him the divine weapons, and what a great feast the gods had when he broke Shiva’s bow! So know this triple world to be won over by Rama with his qualities. And if we talk about our supremacy, it will be misinterpreted as wickedness.

SHURPA·NAKHA: This is the case, no doubt. I have witnessed all this myself at that great wedding feast.

MÁLYAVAN: And there would be a pure massacre of our army.* In other words, if we go to Míthila and take his wife by force, then could this Raghu prince tolerate that? And if he rises against us, then all his subjects from cities and the countryside will follow him, and even more would his relations and allies! As it is said: “if a king is ill-treated then the heat of anger and unbearable pain will make him fight bravely and he will be unstoppable like a forest fire; then he will be also supported by the circle of his neighboring kingdoms.”*

SHURPA·NAKHA: (heaving a deep sigh) Sir, what would be the best to do, then?

MÁLYAVAN: Listen, my child, you understand the state of affairs. Now, there is a minister of the jungle beasts, who is called Jámbavan. He visited Shrámana, a woman from a mountain tribe, who has perfected herself in the obtaining of supernatural powers and now lives in sage Matánga’s hermitage, and he addressed the following request to her: “the subjects of the kingdom of Kishkindha are miserable because of the indifference of their king Va- li, and they have become needy and humiliated. They
śūrpaṇakhā: "kadhaṃ khattia|podo Vālī|ṇiggahe vi sahāo samikkhīāī? tado tado,

mālyavān: tataś ca, "<Ayodhyātaḥ Kaikeyyā Bharatā|vārt”|
āharaṇāya preśīta Mantharā nāma vṛddha|dāsi kaṭhorda-tara|taraṇī|kīraṇa|tāpa|vajrajvāl”|āvalīḍhajīvītā Mithilā|prāṇtare tiṣṭhat’ iti|nidāgha|kīraṇ’|ânte|vāsī sa|tīrthyaṃ riśiṃ Yājñavalkyaṃ upasthāya, saṃpratya eva nimeṣa|mā-trān niṃṛtto Hanūmān kathayati. atas tvam apy asmad|anurodhena Hanumad|avekṣita|sva|śarīrā para|pura|pra-veśa|vidyāyā Mantharā|śarīram adhitiṣṭhantī Mithilām upetya pratyayitā samvidhānakam idaṃ Daśaratha|go|care kariṣyasi. itthaṃ|bhāvinā guru|nideśa|caryā|prasaṅgena pāṅka|pāṣāṇa|taru|viṣama|kaṇṭaka|vyāla|bahulāṃ Daṅḍak’|āraṇyānīm anupraviṣṭaḥ sarvathā vaideśiko rāja|putraḥ kārya|gauravān niyatam eṣa Vālī|vadhā|pūrvakeṇa pratikāra|saṃdhinā Sugrīvam upagrḥṇīyād.” iti.

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intend to consecrate Prince Sugrīva as a king, and expect Rama of the Ikshvāku dynasty to help them.”

SHURPA-NAKHA: How could that warrior child be expected to help to defeat Vali? And then?

MÁLYAVAN: Then Jámbavan continued with the following words addressed to Shrámana: “Hánuman, who has just returned from Míthila in a second, after paying homage to the sage Yajnaválkya—since they had the same preceptor: the fiery-rayed Sun—says the following: ‘from Ayódhya, Kaikéyi sent an old servant maid called Mánthara to learn the tidings of Bharata, but her life was taken by the piercing and flaming hot rays of the harsh sun, and she is now in an abandoned road leading to Míthila.’ Therefore, following my instructions, and since you know how to enter someone else’s body, you should take up residence in Mánthara’s corpse, while Hánuman will look after your own body. Then go to Míthila, and when you have obtained everybody’s trust there, convey our version of the story to Dasha-ratha. After this, Prince Rama will be obliged to act according to his elder’s instructions as they were given to him, and will go to the Dándaka jungle, impassable with its marshes, rocks and trees, infested with hostile beings and beasts of prey. He will be a stranger there, and, because the task he has to perform will be important, he shall surely kill Vali to enter into an alliance of mutual help with Sugrīva.”
4.50 Śūrpaṇākhā: (sa/kautukam.)रयya, किं उषा ताँ सांविहानाम?

Mālyavān: (karṇe) evam iva. (iti kathayati.)

Śūrpaṇākhā: (hasantī)राहे, बुँधारिच्छासा कुठिलााँ काज्जाकुसालासारी?

Mālyavān: tataस ca, «s” ापी साबरा।योगिः उष्र्विण्। गुण’ः अनुरागेना सर्वां तथ” एय उरासिक्र्ष्ट्या, तद” ावा विदेह्।ाभिमुख्कः प्रास्थित’ हृति me Jana।स्थानाविनासिभिर

Mālyavān: tataस ca, «s” ापी साबरा।योगिः उष्र्विण्। गुण’ः अनुरागेना सर्वां तथ” एय उरासिक्र्ष्ट्या, तद” ावा विदेह्।ाभिमुख्कः प्रास्थित’ हृति me Jana।स्थानाविनासिभिर

Mālyavān: (vibhasya) सादु, वत्से।वात्त्व्याश्वाविनम्। तद्भिषत्या। यद ाहर: यो हि उपानातस्या पुत्रा।दारा्वां अभिमान्याये, तस्य ओविग्नाम् मांडलाम् अङ्ग्हाव््याः।ोत्तिष्ठाते।” iti.

Kim पुनर्, अस्मासु न’ आिा निसर्गाव्तेज्य वाच्न्याव्तभ्त्वम्।धीत्तम् आतिष्ठाते.

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SHURPA-NAKHA: *(with curiosity)* Sir, but what is Jámbavan’s “version of the story”?

MÁLYAVAN: *(into her ears)* Like this. . . *(Thus he tells her.)*

SHURPA-NAKHA: *(laughing)* Look, how cunning and resourceful that old bear is!

MÁLYAVAN: And demons living in Jana-sthana in the Dán-daka jungle have come and informed me that the woman from the tribe of mountaineers who had turned into an ascetic was so moved by Sugríva’s qualities that she agreed to everything and left for Míthila immediately. Then, following Jámbavan’s promising scheme, it will be easy to take away Rama’s wife, while her husband is wandering about in the thick forests of the Vindhya mountain, inhabited by Virádha and other demons. Yet our tricks cannot deceive Dasha-ratha, for after he had fought in the first line in the battle of gods against demons, Lord Indra gave him a powerful *mantra* to use against any witchcraft.

SHURPA-NAKHA: *(with interest)* Sir, so is this what we would do once Rama comes to our forest and depends on our grace?

MÁLYAVAN: *(smiling)* Well observed, my child. Your insight is that of an elderly person. For it is also said: “he who covets the wives and children of a king who has become dependent will provoke the aggrieved country he has conquered to revolt with the intention to destroy him.”*

But this Rama, who is powerful by nature, will never really depend on us for shelter.
śūrpaṇakhā: "aṇṭanāṃ bhaṇāmi. avi evvaṃ karissaī Rāma| bhaddoḥ,

mālyavān: kaḥ samśayaḥ? lok’|ottaraṃ kim api rūpam un- mīlayanto jagati rājya’|ōpabhogebhyo jugupsante mah’| ānubhāvāḥ.

śūrpaṇakhā: "kim ca, aṇṭanāṃ vi an|atth’|antaraṃ tattha havissadi tti takkemi,

mālyavān: (sa|harṣam.) kīḍṛṣaṃ tat?

4.60 śūrpaṇakhā: "mae Jaṇaa|naarādo ṇikkantāe suam, jaha khuḍia|Sīrīkaṇṭha|sar’|āsaṇassa Dāsarahinō macchare- ṇa saala|khattia|ka’|ando Parasurāmo parāao tti,

mālyavān: sarvam upapadyate.

bhuj’|ārgalita|Narmadā|
   makara|cakra|daṃṣṭr’|āṅkura|
   vraṇa|prakara|karkaśaṃ
   kim api bibhrad ugraṇaṃ vapuḥ
sa, yena paraśau huto
   nṛpatir Arjunaḥ kautukād,
asau katham upekṣate
guru|dhanur|vyālikaṃ muniḥ?

param anen’ āpi sakala|mūrdh’|ābhiṣikta|kaṇṭha|rudhir’|āva- seka|paṅkila|kuṭṭhāreṇa dur|abhibhavo Dāsarathīḥ.
SHURPA·NAKHA: I’ll tell you something else. Will Rama do as foreseen?

MÁLYAVAN: No doubt. Great souls appear to have an extraordinary nature that is beyond our world; they are disgusted by mundane royal pleasures.

SHURPA·NAKHA: What’s more, I think there may be another thing, not altogether useless for our cause, that will happen.

MÁLYAVAN: (with delight) What, exactly?

SHURPA·NAKHA: When I left the city of King Jánaka, I heard that Párašu·rama, the exterminator of all kshatriyas, became jealous of Rama, who had broken Shiva’s bow; and Párašu·rama has returned to the city.

MÁLYAVAN: Everything fits!

With his battle-axe, just because he felt like it, he made a fire sacrifice from King Árjuna Kartávírya, whose terrifyingly strong body had been roughened with wounds afflicted by the sharp fangs of mákara in the Nármada River, whose flow he had stopped with his arms.* Now, how could this sage ignore the shameful act that happened to his preceptor’s bow?*

But even Párašu·rama, who has a battle-axe stained with the blood sprinkled on it from the throats of all the warriors whose heads had once been consecrated as kings, will not be able to conquer Rama easily.
śūrpaṇakha: (s’āsūyam.) ́rduddaḥmuhe vi edaṣiṃ khaṭ-tia|baḍue evvaṃ saṃbhāvedi mādā|maho!

4.65 mālyavān: vatse, n’ āitāvaj jānāsi.

sarva|rājaka|dur|dharṣaṇ sarva|deva|mayaṇ dhanuḥ
bhaṇjata Rāma|bhadreṇa vijigye bhuvana|trayam.

idānīṃ tu,

rājanya|rudhir’|āṃbhodhi|kṛta|tri|savaṇo munih,
prāptaḥ Paraśurāmo ’yaṃ na vidmaḥ kiṃ kariṣyati.

tad ehi. rāja|kulam eva gacchāvaḥ.

4.70 iti niṣkrāntau.

iti miśra/viṣkambhakah
PRELUDE TO ACT IV

SHURPA·NAKHA: (with indignation) Although this warrior child has still milk smeared on his face, my grandfather thinks rather highly of him!

MÁLYAVAN: My child, you have not understood this. 4.65

By breaking the bow made of all the gods, a bow that all the kings tried to string in vain, Rama has won the three worlds for himself.

And now,

He whose three daily rituals are performed with the sea of blood flowing from the bodies of warriors, the sage Párashu·rama, has arrived here—and we do not know what he shall do.

So come, let us go to the royal palace.

Both exit. 4.70

End of the prelude in Sanskrit and Prakrit.
ACT IV
DASHA·RATHA IS TRICKED
nPATHYE: bho, bho! Janak’|âgni|hotra|paricārakāḥ, pādyām pādyam. arghyam arghyam.

ā janma brahma|cārī,
prthula|bhujā|śilā|stambha|vibhrājamāna| jyā|ghāta|śreṇī|saṃjñ”|ān-
tarita|vasumati|cakra|jaitra|praśastiḥ,
vakṣaḥ|pīthe ghan’|āstra|
vrana|kiṇa|kathine saṃkṣṇuvānah pṛṣatkān,
prāpto rājanya|goṣṭhi|
vana|gaja|mṛgayā|kautuki Jāmadagnyaḥ.

api ca,

4.75 eṣa straiṇa|kapola|kuṅkuma|lipi|
ste’y|ātibhirau bhuje
bibhrāṇaś catur|anta|rāja|vijayi
jyā|nāda|raudraṁ dhanuḥ,
tūṇāv eva punastaraṁ draḍhayati
svād antarasmat paṭād
ākrṣṭaiḥ kuśa|cīra|tantubhir abhi-
kruddho munir Bhārgavaḥ.

tataḥ praviṣati śara|cāpa|hastah kruddh’|ôddhato JĀMAD-
AGNYAḥ.

JĀMADAGNYAḥ: (sa|khedam.) yathā|mṛṣṭa|bhojinā Kṛtāntena
pratyavasītās tādṛśaḥ sāmyugīnāḥ. vartamāne tu,

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BEHIND THE SCENES: Hey, attendants of Jánaka’s fire sacrifice, get water to wash his feet, bring the offerings.

Since his birth, he has been practicing chastity. Instead of stone-engraved panegyrics lauding him as the conqueror of the world on columns, marks carved by the string of his bow sing his praise, marks that adorn his thick, colossal arms.* His chest* is so rough with the scarred wounds caused by harsh weapons that he can sharpen his arrows on it. Here he comes, Páruṣu-rama, son of Jamadagni, eager to hunt down warriors as if they were wild elephants.

Moreover,

In his hands, which would be much too afraid to efface* the saffron dye on the cheeks of women, he carries a bow, terrifying with its resounding string, a bow that has conquered all the kings of the world. Now he is again fixing his two quivers with threads of his kūśa grass rags, drawn out of his upper garment—he looks enraged, this sage of the Bhrigu clan.

PÁRASHU-rama, proud and enraged, enters with a bow and arrows in his hands.

PÁRASHU-rama: (with fatigue) The warriors seem to have been consumed by the God of Death, who eats whatever is savory for him. And now,
\( \text{śastra|śastri|kath” āiva kā? nava|bhavad|} \\
\text{gīrvāṇa|pānīṁ|dhamāḥ} \\
\text{panthāno divi saṃkucanti; Vasudhā} \\
\text{vandhyā, na sûte bhaṭān;} \\
\text{Lakṣmīr apy aravinda|saudha|valabhi|} \\
\text{nirvyūha|paryaṅkikā|} \\
\text{viśrāntair alibhir na kuṇjara|ghatā|} \\
\text{gaṇḍ’|ōdgatair modate.} \\
\)

\( (sa/vimars’|āscaryam) \)

4.80 \( \text{Śaṃbhau yad guṇa|vallārīm upanayaty} \)
\( \text{ākṛṣya karṇ’|āntikaṁ,} \)
\( \text{bhraśyanti tri|pur’|āvarodha|su|drśāṁ} \)
\( \text{karṇ’|ōtpala|śreṇayah,} \)
\( \text{svaṃ c’ āśphālayati prakṣṭhakam imām} \)
\( \text{unmucya, tāsām, aho,} \)
\( \text{bhidyante valayāni; Dāśarathinā} \)
\( \text{tad bhagnam aśaṃ dhanuḥ.} \)

\( sa/roṣa/vikatam parikrāmayan \)

bho, bho Videhāḥ! kva Rāmo Dāśarathih?

\( \text{yasmin Arjuna|doḥ|saḥasra|nalaka|} \)
\( \text{prodgacchad|asra|cchaṭā|} \)
\( \text{jihvāle juhavāṃ|babhūvima ruṣā} \)
\( \text{rājanya|sattām api,} \)
\( \text{adya prāk|kavala|grahasya vighasī|} \)
\( \text{bhūteśv api kṣatriya|} \)
\( \text{kṣudreṣu kṣudhitaś cireṇa paraśus;} \)
\( \text{ten’ āyam anviṣyate.} \)
Can we hear any stories of warfare at all? The paths that lead to heaven are getting congested with recent candidates to the divine ranks, who hustle and jostle. The earth has become barren and no longer gives birth to soldiers. Even the Goddess of Fortune cannot enjoy the presence of bees that come from the temples of battle elephants in rut, only of bees that rest on lotuses as on ivory couches in the bedroom of a palace.*

*(reflecting, with astonishment)*

When Shiva prepared to use his bow and drew its creeper-like string up to his ears, the lotuses that deck the ears of beauties in the harem of the Three Demon Cities dropped down. When he released the string and made it twang against his forearm, then—look!—the bangles of these demonesses got shattered.* And Rama broke this very bow of the Lord.

*With anger and pride, he walks around the stage.*

Hey, inhabitants of Vidéha, where is Rama, son of Dasha-ratha?

In my wrath, I once offered the whole race of warriors as sacrifice into its flames formed by the streams of blood coming from Árjuna Kartavírya’s one thousand broken* arms. This battle-axe of mine, which, after a long fast, has become hungry even for warrior-morsels left over from its previous feast, is now looking for Rama.
rama beyond price

tataḥ praviṣati sa/dhairya/sambhramo Dāśarathiḥ.

4.85 Dāśarathiḥ:

sākaṇṭ Śakti|dhareṇa tatra|bhavato
devād Bhavānī|pater
yaḥ samyaṅcam avāpa cāpa|nigamaṃ
samyaṅci sāmāṇi ca,
śūrāṇaṃ ca tapasvināṃ ca paramāṃ
kāṣṭhām adhiṣṭhāsnubhis
tejobhir bhagavān asau Bhṛgu|patir
diṣṭy” âdyā darśisyate.

Jāmadagnyaḥ: (sa/khed’/ōpālambham, ātmānaṃ prati)

«bhasm’|āṅkur’ ēti» khuralī|kalahe Kumāram
apy āksipan paruṣa|roṣa|ras’|āṇḍha|cetāḥ,
dṛṣṭo ’smi yaḥ kṛta|mitho|hasitaṃ Śivābhyaṃ,
tac|cāpa|bhaṅgam api, hā, masṛṇah śṛṇomi.

(vimṛśya ca) aho, māṃ aranya|vāsinam upaśrutyā dur|ātmanā
dā Raghukula|kutumbakena duram ucchvasitam. (kim
 cid uccaiḥ)

4.90 re Kākutsthaḥ! kathaṃ vaḥ śruti|viṣayam ayaṃ
n’ āgamad Bhārgaviyo
duḥ|sāmant’|āpacāra|pracita|pitṛ|vadh’|ā-
marsa|nistāra|bandhuḥ,
vārān āsanna|viṃsān viśasita|viṣama|
kṣatrajāti|prarohaḥ
krodhād utkṛṭta|garbh’|āmiṣa|rudhira|vasā|

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RAMA, *courageous and excited, enters.*

RAMA: In the company of spear-holding Skanda, he learned the real art of archery as well as all the Samavedic verses from Bhaváni’s husband, Lord Shiva himself. He whose power has reached the highest degree that heroes or ascetics can hope to attain, the venerable chief of the Bhrigu clan, Pára-shu-rama, shall show himself today—how lucky I am!

PÁRASHU-rama: *(troubled and reproachful, aside)*

My mind being blinded by the harsh feeling of wrath, I insulted even Skanda when quarreling about archery, calling him the son of a false ascetic.* Then, seeing this, Shiva and his wife laughed at me. And now that I hear that my master’s bow has been broken, should I stay calm?

*(reflecting)* Since the son of the Raghu dynasty, that ill-willed Rama, thinks I am a forest-dwelling ascetic, he has gone much too far. . . *(somewhat aloud)*

Hey, sons of the Kákusthas dynasty, have you not heard about Párašu-rama’s friend, who helped him to avenge his father’s murder, committed due to an offense of a wicked warrior?* That friend killed the vile descendants of warriors twenty-one times, and then, enraged, sliced up even the warrior fetuses in their mothers’ wombs—thus has he
rama beyond price

visra|gandhiḥ kuṭhāraḥ?

rāmaḥ: (dṛṣṭvā, sa|harṣa|bahu|mānām)

jetāraṃ Daśa|kandharasya rabhasād
doh|śreṇī|niḥśreṇikā|
tuly|ārūḍha|samasta|loka|vijaya|
Śrī|pūryamāṇ'|ōrasam
yaḥ saṁkhye nijaghāna Hehaya|patiṃ,
śatror mukhaṃ dṛṣṭavān
yaḥ pṛṣṭham dadato ’pi Śaṃmukhaįjaye,
so ’yaṃ krṣī Bhārgavāḥ.

(kṣaṇam ca nirvarṇya, sa|smitam) aho, saṁkīryamāṇ’|ān|eka|
ras’|ānubhāva|gambhīra|madhuro ’yaṃ asy’ ābhogaḥ.

jaṭāṃ dhatte mūrdhā,
parāśu|dhanuṣī bāhu|śikharam,
prakoṣṭho rauḍr’|āksaṃ
valayam, iṣu|daṇḍān api karah,
prauḍḍha|pauḍh’|āstra|
vaṇa|vikaṭa|rauḍr’|ādbhutam idaṃ
praśāntām aiñeyīṁ
tvacam api ca vakṣaḥ kalayati.

4.95 (ity upasarpati.)

jāmadagnyaḥ: (vilokya) katham, asau śrūyamāṇa|guṇ’|
ānurūpa|kalpit’|ākāra|saṁvādī Dāśarathiḥ. sādhu, re,
rājanya|pota, sādhu!

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become stinking with their flesh, blood and marrow. This friend of Pārashu-rama is his battle-axe.

RAMA: (seeing him, with delight and respect)

Out of wrath, he has killed him on whose thousand arms the Goddess of Victory Over the Whole World used to climb up happily as if on a thousand ladders, all at once, to reach his heart; yes, he has killed the conqueror of ten-headed Rāvana, the ruler of the Hāihayas, Ārjuna Kartavīrya, in a battle. And he saw the face of the fleeing enemy when he won a fight against the six-headed Skanda*—here he comes, powerful Pārashu-rama.

(looking at him for a moment, then with a smile) His appearance is powerful but pleasant, as it makes one experience a combination of various impressions.

His head has matted locks of hair, he carries a battle-axe and a bow on his shoulder, a rosary of rudrāksha beads on his forearm and arrows stuck in his hand instead of a cane. His chest is frightening, terrible and extraordinary, with the wounds inflicted upon it by powerful weapons—yet he wears an antelope skin over it, suggesting peaceful asceticism.

(approaching him)

PĀRASHU-rama: (looking at him) What? This is Rama coming, whose appearance seems to suit his qualities that I have heard about. All right, young warrior, well done.
RĀMAH: (sa|smitam) bhagavan Bhārgava! guru|garbha|rūpa-yor etāvad ev’ āntaram. kiṃ ca,

ādeṣṭā bhagavān Bhṛgur jananayor autpattika|brāhmayar;

devo Dhūrjaṭir astra|karmaṇi gurur;

vīryaṃ tu dūre girām.

sapta|dvīpavaṭīṃ dadad bhuvaṃ abhi-

praśī dvijāṇ Kaśyapa| prāyāṇ, apratim’|ānubhāva, bhavate 

kasmair cid asmai namaḥ.

4.100 JĀMADAGNYAH: are, kṣatriya|dimbha! tav’ ānena sattva|sau-

janya|pauruṣ’|ōtkarṣena kīm apy antar|āpyāyito ’smi. kiṃ tu, 

nārācaih Kṛtavrīya|nandana|vadhū|

bāspa|priyam|bhāvukair 

utpādyā kṣataj’|ōdam arṇavam atha 

nyuptaṃ pīṭbhyaḥ payaḥ.

saṃpraty asya samastā|bāhuja|bhujaḥ 

krodhasya nirvāsyataḥ 

kṣundāno dhanur aindu|śekharam, aho, 

jāto bhavān indhanam.

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It delights me to see you approach me today, after I exterminated all the kings and their dynasties; just as an approaching deer delights a lion whose sharp and pointed claws are known by thousands of highly situated elephant temples.

Rama: (smiling) Venerable Párasu·rama of the Bhrigu clan, elders and youngsters are indeed divided by the difference you have mentioned.*

Your natural and brahmanic births have both been ensured by the venerable Bhrigu;* and Shiva, the god with matted locks, taught you the use of weapons—words cannot describe your heroic qualities. You treated all brahmins like Káshyapa* when you gave them the world with its seven continents. You whose power is incomparable, here I am to salute you, who are beyond praise.

Párasu·rama: Hey, warrior child, I am quite moved by your excessive goodness, truthfulness and manliness.* Yet,

My arrows, inviting tears in the eyes of Árjuna Kartavírya’s wives, created a sea of blood, which then served as a water offering for my ancestors. Now my wrath, whose fire consumed all the warriors and was about to be extinguished, is being kindled again by you, who, alas!, have broken moon-bearing Shiva’s bow.
RĀMAḤ: (smitvā) bhagavan,

bāla|svabhāva|sulabhena kutūhalena
krṣṭaṃ dhanur bhagavato Vṛṣabha|dhvajasya.
tatr’ ānuṣaṅgikam a|māṅgalam īḍrṣaṃ tu
saṃvṛttam; atra na mayā gaṇitas tvam āsīh.

JĀGADGAṆYAḤ: (sa/roṣam.) āḥ, kṣatriya|ḍimbha! katham Pra-
matha|nātha|pratham’|ânte|vāsinaṃ Paraśurāmam api
bhavān n’ ājīgaṇat?

4.105 Mahā|seno yasya,

pramada, Yama|daṃṣṭrā|saḥacaraiḥ
śarair mukto jīvan
dvīr iva śaraljanmā samabhavat,
imāṃ ca kṣatrāṇāṃ
bhuja|vana|mahā|durga|viṣamām
ayaṃ viro vārān
ajayad upaviṁśān Vasumātīm.

RĀMAḤ: śāntaṃ, śāntam. prasīda bhagavan. a|vimṛṣya|kāri-
tayā na gaṇito ’si, na punar avalepāt.

strīṣu pravīra|jananī jananī tav’ āiva,

devi svayaṃ bhagavatī Girij” āpi yasyai
tvad|dor|vaśi|kṛta|Viśākha|mukh’|āvaloka|
vrīḍā|vidīrṇa|hṛdayā spṛhayāṃ|babhūva.
RAMA: *(smiling)* Sir,

I tried to string the honorable Shiva’s bow, just out of curiosity, which is a common and natural thing in children. Then, as a result, that inauspicious event happened*—but I did not think about your reaction at the moment.

PÁRASHU-RAMA: *(angrily)* How could you disregard Pára-shu-ráma, the foremost disciple of the Lord of Goblins, you foolish kshatriya?

O careless child, Skanda was spared by Páráshu-ráma’s arrows, which resembled the fangs of the God of Death, and thus he obtained a second sharabirth while still alive.* It is me, heroic Páráshu-ra-ma, who conquered the earth twenty-one times, although it was inaccessible and very hard to penetrate, being covered, as it was, with a jungle of warriors’ arms.

RAMA: Do not get agitated, please; do not be so angry. It is out of forgetfulness that I did not think of you, and not out of vanity.

Your mother was the only woman to give birth to an excellent hero. Even Párvati herself envied her, while the goddess’s heart was torn apart with shame to see her Skanda’s face after he was defeated by your strong arms.*
rama beyond price

Jamadagnyaḥ: (vibhasya)

anubhava|punar|uktām muñca naḥ stotra|caryām!
upanamaya tad etat Kauśik’|ōpajñam astam!
kṣipati na khalu kālaṃ vīra|goṣṭhi|vinoda|
priya|paraśur ayaṃ me bāhur udyacchamānaḥ.

Ramāḥ: (sva|gatam) aye, bhagavantaṃ Viśvāmitram api śrṣati. bhavatv evaṃ tāvat! (sa|dha|yra|smitam prakāśam)

bhū|mātram kiyad etad arṇava|mayāṃ
tat sādhitaṃ hāryate
yad vireṇa bhavā|drśena vadati
triḥ|saptakṛtvo jayam.
ḍimboḥ ’yaṃ, nava|bāhur, idrśam idaṃ
ghoraṃ ca vīra|vratam;
tat krodhād virama! prasīda bhagavan!
jāty” āiva pūjyo ’si naḥ.

Jamadagnyaḥ: (sa|krodhaṃ sva|gatam) aho, dur|āt mano
rājanaḥ|potasya mahā|vīra|prahatāyāḥ paddhater aśkhalitam ukti|pratyuktī|vaidagdhyaṃ. (prakāśam) āḥ, pāpa,
jāty” āiva kevalam ahaṃ pūjanīyaḥ Paraśurāmaḥ? katham ady’ āpi nirāyudho ’si?

vinaya|niculitair bhavad|vacobhiḥ
kim api navam vivṛṇadbhir āṅkam antaḥ,
ayam ajani karaḥ Kṛtānta|daṃṣṭrā|
krakaca|kaṭhora|kuṭhāra|dur|nirikṣyaḥ.

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ACT IV: DASHA-RATHA IS TRICKED

PÁRASHU-RAMA: (smiling)

Stop praising me politely—you are only repeating what is well known. Now take up that weapon of yours that Vishva-mitra invented. My arm cannot wait as it raises its battle-axe, which is so fond of entertaining the assembly of heroes.*

RAMA: (aside) Ah, he drags even Vishva-mitra into this story. 4.110 Let it be, then. (aloud, smiling bravely)

Even this earth with its oceans is nothing to you. As a hero, you conquered it and then let it go to others, so that it now sings about your twenty-one victories. Here I am, a child, with weak arms—and the heroic duty to perform is very frightening. So suppress your anger and be appeased, my lord. I honor you for your very birth.*

PÁRASHU-RAMA: (angrily, aside) This ill-willed kshatriya child is perfect in debate; his words follow the tracks beaten by great heroes without fail. (aloud) Ah, shame on you, you honor Párašhu-rama only because of his brahmanic birth?! How come you are still unarmed?

Hearing your speech, which tries to conceal yet another wickedness in your heart with politeness but at the same time cannot help revealing it, my hand is becoming terrifying to behold, as it carries this cruel battle-axe, sharp as the saw-like fangs of the God of Death.
Rama Beyond Price

(uccaïḥ) aho, nu khalu bhoḥ!

4.115 trailokya|trāṇa|śauṇḍaḥ
   Sarasiṣja|vasater yaḥ prasūto bhujābhyāṁ,
   sa kṣatram nāma varṇaḥ
   kuliśa|kaṭhinayor yasya doṣṇor vilīnaḥ
   jvālā|jihvāla|kāl’|ā-
   nala|kavala|bhaya|bhrāṇa|dev’|āsuraṇī
   vyātanvāno jaganti
   jvalati munir ayaṁ Pārvatī|dharma|putraḥ.

Nepathye: bhagavan Bhārgava, Bhārgava,

|pravṛtti|viṣayaṁ vitanvataḥ
   kṣatra|śabdam iyam eva medīnī
dakṣiṇā tava babhūva yajvano.
   muṅca sampratī tu śuṣkam āyudham!

Jāmadagnyaḥ: aye, praśānta|gambhīra|svaraḥ ka eṣaḥ? Janakena bhavitavyam. (tad|abhimukham avalokya) rāja’|rṣe Sīradhvaja, bhagavatāḥ Sūrya|śisyāt purāṇa|vājasane-
yino Yājñavalkyād adhīta|brahma|siddhānto gṛhīta|vākya
ev’ āsi. kiṃ tu, n’ āyam avasaraḥ śiṣṭ’|ānurodhasya.
(loudly) Hey, you,

That caste called the warrior caste, created from the arms of the lotus-born Brahma* and so proud of their task to protect the three worlds, was annihilated by the hard, thunderbolt-like arms of the sage who, burning with his rage now, makes the gods and the demons of this world flee, for they are scared of being devoured by the tongue-like flames of the apocalyptic fire of his wrath. Here I am, this sage, adopted son of the goddess Párvati.

BEHIND THE SCENES: Venerable Páruṣu-rama,

You have made the word “warrior” useless,* and you have received the due donation for your sacrifice of warriors: the earth itself. So now put down your weapon, which is no longer of use to you.

PÁRUṢU-rama: Who is it, with such a deep and calm voice? It must be Jánaka. (looking in his direction) Royal sage, Jánaka, you have studied the doctrine of the Vedas from the old Yajnaválkya, who founded the White Yajur-veda and himself was a disciple of the sun god himself. Therefore, your word is always respected. However, this is not an occasion when one acts according to the advice of the learned.
avanim adhika|viṃśān abhyavaskandyā vārān,
avabhṛthā|bhṛtakebhyāḥ sampradāya dvijebhyāḥ,
viramati ramaṇīyād dvandva|yuddhāt kathaṃ me
nikhila|nṛpati|hatyā|drṣṭa|sāraḥ kuṭhāraḥ?

4.120 punar NEPATHYE

Bhṛgu|tilaka! namas te! muṇca vaiṃatyam etat!
kuru karaṇam idānīṁ mānasāṁ, māna|śauṇḍa!
vahati bata kim astraṃ putra|bhāṇḍe ’pi Rāme
triṣṭa|bhaya|dāna|stūla|lakṣo bhujas te?

JĀMADAGNYAḥ: (RĀMAḥ prati) aye, dhīra|karkaśa|svaraḥ ka
eṣaḥ?

RĀMAḥ: (sa|praśrayam) bhagavan, ayaṃ tāto Raghu|patiḥ.

JĀMADAGNYAḥ: (sa|vyatham) dhik, sarvataḥ kṣatra|kaṇṭak’|ôdbhedaḥ! (nepathy|abhimukham) bho, bho rājan Da-
śaratha! asmaṇ|nāma|dheya|mātra|mṛteṇa sūnunā mān’|
ārha ’si. kiṃ punar, an|abhijña ev’ āsi vīra|vyavahārasya.

4.125 Puramathana|dhanur|vimardan’|ōtthaṃ
pradahad ahar|divam asti tīvram arciḥ;
Raghu|Janaka|kuṭumbğa|bāṣpa|pūraḥ
param iha śaṃtim uṣanti śastra|bhājaḥ.
It has conquered the world twenty-one times and handed it over to brahmins who acted as officiating priests at the end of this ritual offering and purified everything. Now, how could it refrain from an enjoyable duel, this battle-axe of mine, which has demonstrated its force when it killed all the kings of the world?

*Again, from behind the scenes*

Jewel of the Bhrigu clan! We pay homage to you. Give up your hostility and make your heart compassionate now, respectable one. Your arm is most generous when it drives away the distress of the three worlds. Alas, why does it brandish a weapon against Rama, who could be your son?

**Párašhu-rama:** *(to Rama)* Who is this man with a profound but harsh voice?

**Rama:** *(politely)* Sir, this is my father, the king of the Raghu dynasty.

**Párašhu-rama:** *(with distress)* Fie, everywhere these generations of damned warriors. *(toward the rear of the stage)* Hey, King Dasha-ratha, this son of yours is my friend only because his name is the same as mine, and therefore I duly respect you, too. But you do not understand the way in which heroes act.

This violent flame of anger, caused by the destruction of Shiva’s bow, keeps burning me all the time. And armed men like myself obtain final tranquility in this world only if the flowing tears of the
Punar Nepathyē

ā Jāmadagnya! kim evam atiprasaktaḥ saṃnyasta|sastrān api balād dhanur grāhayasi?

Jāmadagnyāḥ: (śa/roṣam) are Videha|prasavā|pāṃsana,

«ayam adhipatir bhāsām ek’|ān-
taro bhavato gurus,
tvam asi tapasā yad varśīyān»
iti sma titikṣyase.
katham asi dhanur|nāma|grāhi?
tad eṣa samāpyase:
mama hi sakala|kṣatr’|ālambha|
krator amṛtaṁ bhavān.

4.130 Nepathyē: Bhārgava, Bhārgava! Cyavan’|ādi|vṛddha|vāk-
ya|gaurava|nigṛhīta|saṃprahāra|kriyā|samabhīhārasya bhavataḥ parame brahmaṇi vartamānasya punar upap-
lavante buddhayaḥ. tad virama! kiyac ciram iyan aparam iva bhavantaṁ nāṭayisyaty ayudha|piśācikā?

Jāmadagnyāḥ: (vihasya) aho, yājya|kula|snehaḥ Śatānan-
dam ākulayati. bhavatu, sāntvayāmi tāvad enam. (tad| abhimukham) Āṅgirasa,
families of Raghu and Jánaka extinguish their fire of wrath.*

*Again, from behind the scenes*

Ah, Páraśu-rama, why are you so determined to fight as to force even those who had put down their arrows to take their bows up again?

Páraśu-rama: (angrily) O you wretched man from Vidéha,

The Sun, Lord of All Light, is indirectly your teacher, and you have practiced asceticism harder than I—therefore I should forgive you. But how dare you talk of taking up a bow? It is for this that you shall die. You are the leftover I will now use to complete my sacrifice in which I have already killed all the other warriors.

*From behind the scenes: Páraśu-rama, listening to the word of your respected elders such as Chyávana, you restrained yourself in the practice of armed fight and turned to religious thought*—yet your mind is still not calm. Refrain from this fight. For how long will this demon of war make you dance to his tune, just as he did before?

Páraśu-rama: (smiling) His affection for the family that employs him for sacrifices makes Shatánanda concerned. All right, I shall appease him. (in Shatánanda’s direction) Shatánanda, son of Ángiras,
rama beyond price

nṛpas te pālyo ’yaṃ
mama paśu|puroḍāśa|rasiḥ;
prthivyām a|vyā’|ôd-
bhata|bhujā|bhṛtah santi Raghavaḥ.
amīṣām utsiktaṃ
kim api kulaṃ utkṛtya lavaśo,
vidhātā tat sarvaṃ
yad abhirucitaṃ te Bhṛgu|patiḥ.

Nepathye: āḥ pāpa, kṣatriyā|putra, kṣatriya|bhrūṇa|hatyā|
maḥā|pātakin! nisarga|nisprāṇaḥ hi praharaṇaṃ Ikṣvā-
kūṇaṃ brāhmaṇeṣu; tair yādṛśaś tāḍīśo vā soḍhavyo ’ṣi.
katham evam atikramaṇaṃ asmākam api brahma|varcasāṅ
da nibheṣi?

Jāmadagnyaḥ: (sa/roṣa|hāsam) are, brahma|bandho, bāṅ-
dhakineya, Gautama|gotra|pāmsana!

4.135 kuryuḥ śastra|kathām amī yadi Manor
vaṃṣe manuṣy’|āṅkurāḥ,
syāc ced brahma|gaṇo ’yam ākṛttigaṇas
tatr’ ēṣyate ced bhavān,
saṃrājāṃ samidhāṃ ca sādhakatamaṃ
dhatte chidā|kāraṇaṃ,
dhiṅ, maurvī|kuṣa|karṣaṅ’|ölbaṇa|kiṅa|
granthir mam’ āyaṃ karaḥ.
ACT IV: DASHA·RATHA IS TRICKED

Your king takes pleasure in duly offering animals and other oblations, he shall therefore be under my protection; but members of the Raghu dynasty have naturally strong arms to fight with on the surface of this earth.* I will just cut into pieces those of them who are much too haughty, and then will do whatever pleases you.

FROM BEHIND THE SCENES: Shame on you, son of a warrior woman, you who committed the sin of killing warrior fetuses. The weapons of the Ikshvákú dynasty are naturally without force if used against brahmins. Whatever you do to them, they will forgive you. But why, transgressing all rules, are you still not afraid of our brahmanic power?

PÁRASHU·RAMA: (laughing angrily) O, wretched brahmin, son of a bitch, shame of the Gáutama family,

If these young men born in the family of Manu can babble about taking up their arms and if brahmins are brahmins only because they look similar* (and if you also count yourself among them), then, alas, why does this hand of mine, rough with many scars caused by pulling the sharp string of my bow, carry the battle-axe, which is the best instrument to cut up kings as well as firewood for sacrifices?*
rama beyond price

nepathye: Bhārgava, Bhārgava!

tvaṁ vedavān asi Vaśiṣṭha|guroḥ sa|nābhiḥ,
Svāyaṃbhuvaḥ sa bhagavān prabhavo gurus te;
ten’ ātimātra|maṣṛṇaṃ hṛdayaṃ madiyam
ady’ āpi na truṭati. śāmyatu te ku|drṣṭiḥ!

jāmadagnyāḥ: (s’|ōccair|hāsam) kim āttha, re, Daśaratha?
«n’ ādy’ āpi hṛdayaṃ truṭat’ īti?» kathaṃ vā truṭyatu,
yāvad eṣa na vyāpriyate paraśuḥ?

nepathye: ā Jāmadagnya, gurūn apy adhikṣipasi.

4.140 puro|janmā n’ ādyā
prabhṛti mama Rāmaḥ, svayam aham,
na putraḥ pautro vā
Raghu|kula|bhuvaṃ ca kṣiti|bhujāṃ;
adhirāṃ dhīraṃ vā
kalayatu jano māṃ ayam ayanaṃ,
mayā baddho duṣṭa| dvija|damana|dīkṣā|parikaraḥ.

jāmadagnyāḥ: (s’|āvajṇaṃ rāmaṃ prati) are, kim ayaṃ
Lakṣmaṇaḥ bhavantam purojanmānaṃ na vyapadiṣati?

rāmaḥ: (sa|vailakṣya|smitam) prasīda bhagavan! sa ev’ ayaṃ
yauvanād arvācīne niraparādha|madhure vayasi vartamāno,
yāni kāṇi cid akṣaraṇi pralapati.

jāmadagnyāḥ: (sa|smitam) katham etāvaty api māṃ a|mṛ-
ṣyaṃṇaṃ āsāṅkase? tvad|anuvartī khalv ayaṃ tvām eva
astam|ayamānam anv|astam|ayiṣyate. nirvāntaṃ hi sa-
vitāraṃ taraṇī|maṇir apy anu|nirvāti. (nepathyam prati)
FROM BEHIND THE SCENES: Páráshu·rama,

You have Vedic learning and you come from the same family as our preceptor, Vasíshtha. Your venerable father is a descendant of the Self-born Brahma.* That is why my too sensitive heart is still not broken in spite of your hurting words.* Now, let your hostile glances* be appeased.

PÁRASHU·RAMA: *(laughing loudly)* What did you say, Dasha·ratha? That your heart is still not broken? Why should it break when my battle-axe still has not been used?

FROM BEHIND THE SCENES: O Páráshu·rama, you insult even our elders,

From now on, Rama is not my elder brother; I am myself, not the son or grandson of kings born in the Raghu dynasty.* And no matter whether people of this world find me cowardly or brave, I have got everything ready for my initiation into the taming of wicked brahmins.

PÁRASHU·RAMA: *(with contempt, toward Rama)* Why does Lákshmana refuse to call you his elder brother?

RAMA: *(embarrassed, smiling)* Forgive him, sir. He is still in that tender and innocent age before puberty, he just babbles.

PÁRASHU·RAMA: *(smiling)* How come even in this matter you are not sure of my indulgence? Lákshmana, this true follower of yours, will go after you when you depart from this world. When the sun is down, the sun-stones do not shine, either. *(toward the rear of the stage)* Well
sādhu re, Lakṣmaṇa, sādhu! kaniṣṭhataro ’pi varaṁ bha-vān, na punar ayaṁ vrthājyeṣṭho Rāmas te.

prāg uccaiḥ|śirasāṁ kṣurapraṇakharaṁ
Krauṅc’|ādri|dantāvalaṁ
bhittvā haṁsa|mayāni mauktika|phalāny
ākīrya paryāpitāṁ
saṁhīṁ vr̥ttim adhiśṭhite ’pi hi mayi,
kṣātreṇa kalpena te
diśtyā kautukam ābhigāmikam asi
tvaṁ ko ’pi vīr’|āṅkurah.

4.145 nepathye: Bhārgava, Bhārgava! dur|vijñānam idam arvāk phala|niṣpatter ābhigāmikam sāṁgrāmikam vā.

rāmaḥ: (sa/roṣam, nepathy’|ābhimukham) ā vatsa, ko ’yam adyatanas te dur|vinaya|praroho, yo gurūn api kṣetṛī| karoti?

nepathye: ārya, tūṣṇīm asmi. kṣamasva Jāmadagnya, niyantoṇrito ’ham āryeṇa.

jāmadagnyaḥ: (vihasya) are Rāma, kathaṁ vācam eva sūnītaṁ asmad|abhiyoga|praśamanīṁ samarthhayase? kava- ca|haro ’si; ṣastraṁ eva pratikriyantāṁ ṣastraṇi. kiṁ ca re,
rājanuyebhyo janma vaivasvatebhyo;
cakre cāp’|ācāryakaṁ Kauśikaṁ ca;
kṣātriṇ caryām evam unmuñcatas te
gotr’|ākṣepī vajra|lepaḥ kalaṅkāḥ.

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done, Lákshmana, well done. Although you are younger, you are better than Rama, this good-for-nothing elder brother of yours.

Once I split the high Krauncha mountain* with my sharp-tipped arrows and made the swans born in its caves disperse—just as a lion would tear apart a tall elephant using his claws and scatter the pearls produced in the elephant’s temples. Yet, as your attitude is worthy of a warrior, luckily you have aroused my curiosity to approach you, you tiny hero.

**FROM BEHIND THE SCENES:** Párašu-ráma, before we see the result of your interest in us it is difficult to know if you are curious to approach us or to fight against us.

**RAMA:** *(angrily, toward the rear of the stage)* My little brother, why are you behaving so incredibly badly today that you attack even your elders?

**FROM BEHIND THE SCENES:** My brother, I shall keep quiet. Please forgive me, Párašu-ráma, my brother has restrained me.

**PÁRAŠU-rama:** *(smiling)* Hey, Rama, how is it that you can still say soothing words to make me refrain from fighting? You are old enough to wear an armor; you should reply with weapons to weapons. Moreover,

You were born in the solar dynasty and Vishva-mitra taught you the science of archery. If you do not behave as a warrior should, you will be a disgrace to your family, an ineffaceable stain on their name.
4.150 RĀMAH: (sa|garva/smitam) bhagavan, satyam etat.

jātaḥ so ’haṃ dinakara|kula|
kṣatriya|śrotriyebhyo,
Viśvāmitrād api bhagavato
dṛṣṭa|divy’|āstra|pāraḥ;
asmin vaṃśe kathayatu jano
dur|yaśo vā yaśo vā,
vipre śastra|graṭhaṇa|guruṇaḥ
sāhasikyād bibhemi.

JĀMADAGNYAḤ: (sa/krodham) āḥ, pāpa dur|mukha! Vasi-
ṣṭha iva, Viśvāmitra iva svasti|vācaniko brāhmaṇas te
Paraśurāmaḥ. (sa/vyatham) dhik, kaṣṭam! evam uccāva-
ca|vācaḥ kṣatriyāḥ śṛuyante! (krodh’|ātiśayam nātayan)
ayam ayaṃ bhoḥ,
saha Daśaratham ady’ Ṽt|kr̥tya putrais caturbhīr
Janaka|kula|kabandha|skandha|nirgatvarībhiḥ.
nava|rudhira|lābhiḥ kl̤pta|līlā|patākāṁ
raṇa|bhuvam atirudrīṃ Rudra|śiṣyaḥ karomi.

RĀMAḤ: (sa/roṣam) ā Jāmadagnaḥ! k” ēyaṃ vāg|vibhīṣikā?
dūram atikrāmati prasaṅge, kadā cid Ikṣvākavo ’pi dur|
manāyante.

4.155 JĀMADAGNYAḤ: (sa/bhrukutī|bhaṅgam) tataḥ kim?
ACT IV: DASHA-RATHA IS TRICKED

RAMA: (smiling proudly) My lord, it is true.

I was born in the family of learned warriors of the solar dynasty, and I have demonstrated that I have really learned the science of weapons from the venerable Vishva·mitra. No matter if people call this dynasty famous or infamous, what I am afraid of is the gravely violent act of taking up arms against a brahmin.

PÁRASHU-RAMA: (angrily) You wretched creature showering abuses, you take Páarashu·rama for someone like Vasíshtha or Vishva·mitra, whose job is to distribute benedictions. (with pain) What a shame that warriors can be heard to say such things. (showing extreme wrath) Now, here I am,

I shall cut Dasha·ratha and his four sons into pieces, and, to make a festive pole, I shall use the fresh streams of blood coming from the headless bodies that once belonged to members of Jánaka’s family, instead of using creepers. Thus shall I make the battlefield frightful, being as I am the disciple of the Terrifying Shiva.

RAMA: (angrily) Páarashu·rama, what is this scarecrow type of speech that is meant to frighten us? When such arguments go much too far, even members of the Ikshváku dynasty can sometimes become vexed. . .

PÁRASHU-RAMA: (frowning) And then?
RĀMAḤ: (s'āvaṣṭambham.) tataś ca,

tais triḥ|saptabhir eva rāja|vijayair
   yat te bhuja|stambhayoh
kr̥tvā toraṇa|mālikāṃ, punar amuṃ
dvā|viṃśam āripsate;
drakṣyāmi tvaiy vartamānam adhunā
tac căpa|vidy”|ādbhutaṃ;
Śambhos tasya hi kevalena dhanuṣa
krṣṭena tuṣṭir na me.

JĀMADAGNYAḤ: (sa/saṃrambham) kim āttha, re, kim āttha?
(«drakṣyāmi tvaiy vartamānam» iti triḥ paṭhitvā, sa/vya-
thaṃ) aho, sarvataḥ samidhyamāṇa|dāruṇasya roṣajāta|
vedaso Videha|Dilīpayoh kulaṃ nāma kati bhaviṣyangy
āhutayāḥ? (uccaiḥ) bho bhoḥ, sapta|dvīpā|kula|parvata|
vartino rājānāḥ, cetayadhvaṃ!

yena svāṃ vinihaya mātaram api,
kṣatr’|āsra|madhvāsava|
svād’|ābhijña|paraśvadhena vidadhe
niḥkṣatriyā mediniḥ,
yad|bāṇa|vraṇa|vartmanā śikhariṇāḥ
Krauṇcasya haṃsa|cchalād
ady’ āpy asthi|kaṇāḥ patanti, sa punaḥ
kruddho munir Bhārgavaḥ.
RAMA: *(firmly)* Then,

Just as a gateway is decorated by a garland of flowers, your colossal arms have been adorned by your twenty-one victories over kings, thanks to your wonderful mastery of the science of archery, which now longs for a twenty-second victory, and which I would like to see myself now. For I have not been satisfied simply by stringing Shiva’s bow.

PÁRASHU-RAMA: *(with confusion)* What did you say? *(he repeats three times “your wonderful mastery of the science of archery,” etc., then, with pain)* In the cruel fire of my anger, which is being kindled in every possible way now,* how many sacrifices can Dilípa’s and Vidéha’s families provide? *(loudly)* Kings of the seven continents and the seven mountains, beware, beware!

With his battle-axe—which, after he killed even his own mother with it,* learned the taste of the flowing blood of warriors as if it were sweet wine—he made this earth free of kshatriyas. From the wounds where he pierced Mount Krauncha with his arrows, the fragmented bones of the hillside are still falling out in the form of swans.* It is this sage of the Bhrigu clan, Párashu-rama, who is enraged again.
rama beyond price

4.160 RĀMAḤ: (sa|hāsam)

nṛpāṇ a|pratyakṣān
kim apavadase? nanv ayam ahaṃ
śīśu|krīḍā|bhagna|
Tripurahara|dhanvā tava puraḥ.
ahaṃkāra|krūr'|Ār-
juna|bhuja|vana|vrāscana|kalā|
nisṛṣṭ’|ārtho bāhuḥ,
kathaya, kataras te? praharatu!

JĀMADAGNYAḤ: āḥ pāpa, vikartana|kula|kalaṅka! punas-
tarāṃ tad eva Pārvatī|dayita|kodanḍa|dalanam udbhā-
vayasi. ahaha, kṣatriyo ’pi Bhārgavasya Kārtavīrya|
viyorināṃ bhuja|daṇḍam anviṣyatī. aho, garīyān kālo, yad
a|śruta|caram api śrāvayati, a|drśta|caram api darṣayati!
apī ca, re re rājanya|kīṭa,

jānasy eva, yathā pitur paribhavan
hom’|ārjunīṁ Arjuno
mat|kodanḍam an|eka|rājaka|vadha|
svādhyaḥam adhyāpipat.
ten’ āiv’ āsti bhavatsu yady api mama
krodho ’yam antsargikas,
tat sampraty upasarjanaṃ; guru|dhanur|
baṅgād ayaṃ hetumān.

RĀMAḤ: Jāmadagya, paṭač|carī|bhūtā khālv iyaṃ purātanī
kīrtipatatā. nanv idānīm eva draṣṭavyam. (nepathy’|ābhi-
mukham) vatsa, Lakṣmaṇa! dhanur, dhanuḥ!
RAMA: (laughing at him)

Why are you abusing kings who are not present? Here I am, standing before you, I who have broken Shiva’s bow out of childish play. Now tell me which of your arms was appointed to show your skill in cutting off the thousand arms of the proud and cruel Árjuna Kartavírya; tell me which is the arm that will strike!

PÁRASHU·RAMA: Wretched stain of the solar dynasty, you are evoking again that you have broken the bow of Párvati’s beloved husband. And although you are also a warrior, you are seeking Páralshu·rama’s arm that defeated Árjuna Kartavírya. What difficult times these are, which make one hear what has never had to be heard, and show things one has never had to behold. Now, listen, you worm of a kshatriya,

You know well that Árjuna Kartavírya, by taking away my father’s sacrificial cow, made my bow learn the lesson of how to kill innumerable kings. It is because of him that I am irritated by your kind in general. But that is not the case now. For I am enraged because you broke my preceptor’s bow.

RAMA: Páralshu·rama, these old stories about your fame are like ragged clothes... But I would like to see your heroism now. (Toward the rear of the stage.) My brother, Lá-kshmana, give me my bow...
rama beyond price

4.165 JĀMADAGNYAH: are, anātmajña kṣatriya|vaṭo!

tac cāpam Īṣabhujapīḍana|pīta|sāraṁ
prāg apy abhajyata, bhavāṁs tu nimitta|mātram.
rājanyaka|pradhana|sādhanam asmadiyam
ākarṣa kārmukam idaṁ Garuḍa|dhvajasya!

ākṛṣṭena punar amun” āiva dhanuṣā kil’ āsmān abhiyokṣ-
yase. kṣatra|vadha|sattre dīkṣitānāṁ cirasya hotā paraśur
asmākam asty eva.

iti RĀMASYA haste dhanur arpayati.

RĀMAH: (grhitvā) Bhārgava! samantaḥ utkhātini bhūmir
iyam. tad ehi, vimarda|kṣama|pradeśam avatarāvah.

4.170 JĀMADAGNYAH: (sa|roṣam, vikāṭam parikrāman) bho bhoḥ,
kṣātreṇa brāhmaṇa ca tejasā vikatthamānāḥ!

bhavatu śaraṇado vā sarva|śastr’|ābhīsāraḥ,
pratīvīdadhautu v” āsminn āśiṣo vaijayikyaḥ,
a|Daśaratham a|Rāmaṇ nir|Videh’|ēndram urvī|
valayam iha vidhatte roṣaṇo Raṅukeyaḥ.

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PÁRASHU-RAMA: You miserable fool of a kshatriya, you really do not know your limits,

That bow had already lost its force, for it had been exhausted of being strung by Shiva’s arms, and broke by itself even before that day—you were a mere instrument in that process. Now string this bow of mine, with which I killed all the kshatriyas, and which comes from the Garuda-banneRED Vi-shnu himself.

Then, when you have strung this bow, you can fight against me with it. For I will still have this sacrificial priest of old, who acted for me when I was initiated in the sacrifice of warriors: my battle-axe.

*Thus he places his bow in Rama’s hands.*

RAMA: (takes it) Párasu-ráma, this ground is uneven everywhere, so come, let us go to a place that will bear our fight.

PÁRASHU-RAMA: (angrily and fiercely, he walks around the stage) You who are boasting with your heroic as well as brahmanic force,* here,

All the weapons may come together to protect them, and people may sing benedictions to assure their victory, but no matter what, now the earth shall be made free of Dasha·ratha, Rama and the King of Vídéha by the enraged Párasu·rámA, son of RénukA.
rama beyond price

iti niṣkrāntau.

NEPATHYE: bho bhoḥ, paurajāna|padāḥ! pravartyatāṁ māṅgalikam ātodyam. prasajyatāṁ ayaṁ Vaidehi|vivāḥ’|ōtsavo Jāmadagnya|vijay’|ōtsavena!

«kanyā kā cid ih’ āpi karmaṇi paṇaḥ syād» ity asūyā|valat|
Sīt”|āpāṅga|mayūkha|māṃsala|mukha|
jyotsn”|āvaliptīṁ divam kurvāṇena Ragh’|ūdavhena cakṛṣe nārāyaṇiyaṁ dhanuḥ, saṃdhāy’ ātha śaraś ca Bhārgava|gati| cchedād amoghi|kṛtaḥ.

4.175 tataḥ praviśato RĀMA|JĀMADAGNYAU.

RĀMAḥ: bhagavan Bhārgava!

parair āhūtānāṁ vihitam api śastraṁ, bhavatu naḥ prakṛtyā viprebhyaḥ punar akṛta|śastra Raghु|bhuvah.
cirād anḍīreṇa tvayi tad api Rāmeṇa guṇitaṁ;
tapo|vidyā|vira|
vrata|maya! mayī kṣāmyatu bhavān.

JĀMADAGNYAḥ: (vihasya) kim aparāddham asmāsu vatsena?

yad|artham asmābhir iha prakopitas tad adya drṣṭvā tava dhāma vaiṣṇavam, viśirṇa|sarv’|āmayam asmad|āntaraṁ cirasya kaṁ cil laghimānam aśnute.
Both exit.

FROM BEHIND THE SCENES: Citizens of towns and all the provinces, play the festive music to celebrate this auspicious event: now, after Sita’s wedding, we can also celebrate the victory over Páráshu-rama.

Rama caused the sky to be lightly covered with the moonlight of Sita’s beautiful* face, which was radiating with sidelong glances as she turned her head, thinking with jealousy that another girl could become the award in this competition.* Rama strung Vishnu-Narayana’s bow and he made the arrow he fixed on it fulfill its function unfailingly by destroying Páráshu-rama’s way to heaven.*

Then Rama and Páráshu-rama reenter. 4.175

RAMA: Venerable Páráshu-rama, Although I have taken up my arms against an enemy who challenged me, members of the Ra-ghu dynasty are not of the kind to fight against brahmins. For a long time, this haughty Rama obeyed this rule with respect to you, o sage rich in ascetic power, knowledge and heroism, you who keep your vows, please forgive me.

PÁRAŞHU-rama: (smiling) What is the fault you are supposed to have committed against me? I provoked you to see your power, which I understood today to belong to Vishnu himself. So now my heart is freed of all affliction; after a long time it has attained some relief.*
4.180 Rāmaḥ: ita ito bhavān.

Jāmadagnyaḥ: (cubukam unnamayya, sa/smitam) vatsa, a| praśastah khalv āraṇyakānāṁ jana|padeṣu cira|pracāraḥ. tat kva punar asmān neśyasi?

Rāmaḥ: bhagavan, bhagavato Yājñavalkyasya āvasatē kṛṭ'| ātitheya|saṃvidhānau tāta|Janakau bhavatam anupālasya|
yataḥ.

Jāmadagnyaḥ: vatsa, a|parihāryam eva hy ātithyam rāja|
ya|śrotiyāṇāṁ. kim tu punar eva|m|vidha|vaikhānas'|| ोcit'|ācāra|skhalita|vilakṣo na śaknomicabharm'|ācāryaṁ Yājñavalkyam upety' āvalokayitum. ācāras tu dūrād eva 
kṛto 'pi kṛtaḥ syāt. (kim cid uccaiḥ, nepathy'|ābhimu-
kham)
yasya smṛtīṁ pratīkṣante catur|vargē manīśiṇaḥ, namo bhagavate tasmāi Yājñavalkyāya yogine.

4.185 Nepathyē:

gāyatrī tri|padā devī pāpānam apahantu te. 
punantu pāvamānys tvām ṛdhnotu brahma te param.

Jāmadagnyaḥ: bhagavan, apatrapamāṇo na bhavantaṁ 
draṣṭum utsahe. tad anumanyasva mām araṇya|gama-
nāya.
rama: Come over here, my lord.

párašu·rama: *(lifting up rama’s chin, smiling)* My child, it is not commendable for forest-dwelling ascetics to move around in villages for such a long time. So where are you leading me?

rama: My lord, in the venerable Yajnaválkya’s home, my father and Jánaka have made the necessary preparations to receive their noble guest and are waiting for you.

párašu·rama: My son, a reception prepared by eminent warriors is not to be refused, but I am rather ashamed of not having behaved as an ascetic should, and cannot go there to face my spiritual teacher, Yajnaválkya. However, one can perform duties of politeness even from a distance. *(somewhat aloud, turning toward the rear of the stage)*

He whose sacred teaching about the four aims of men is followed by all the sages, homage to him, the venerable yogi, Yajnaválkya.

from behind the scenes:  
May the three lines of the Gayátri *mantra* destroy your sins; may the purificatory mantras cleanse you and may your spiritual knowledge increase.

párašu·rama: My lord, I am much too ashamed to see you. Please give me your approval so that I can go to the forest.
Nepathyē:
śivās te panthāno;
vrāja nija|grhebhyas nija|grhrān;
kim anyat? sarveśām,
guṇa|maya, śiro|mālyam asi nah;
tri|lokī|nirmāna|
sthiti|nidhanā|bandhor Madhu|bhido
bhavān mūrtīḥ ṣaṭṭhī
Bhrgū|kulum adhiṣṭhāya ramate.

4.190 Jāmadagnyaḥ: vatsa, Rāmā|bhadra.
Rāmaḥ: ājñāpaya!
Jāmadagnyaḥ: nivartasva. nūnam idānīṁ kṛta|kautuk’|
āgāra|maṅgal’|opacāraḥ śvaśura|lokas tvām pratīkṣate.

iti parikramya niṣkrāntaḥ.
Rāmaḥ: (s’ōdvegam) katham, gato bhagavān? tad aham api
tāta|samīpam eva gacchāmi. (iti parikrāman puro ‘valokyā)
kathaṁ, tātaś ca Janakaś c’ ēta ev’ ābhivartete. (itty
upasarpati.)

4.195 tathā praviśato Janaka|Daśarathau rājānau, anyonyam pari-
śvajja.
Janakaḥ:
sucaratam idam aitihāsikānāṁ
na hṛdi viramṣyati, yat tav’ āśa vatsaḥ
Bhrgū|suta|paraś’|ūdarād virājat
sahaja|vijitvaram ācakaraṇa tejaḥ.
FROM BEHIND THE SCENES:

May your paths be favorable. Go home from what is also your home now. What else shall I say to you, the most virtuous of all? You are like a crown for us. As a member of the Bhrigu clan, you can rejoice to be the sixth incarnation of Lord Vishnu, who governs the creation, maintenance and destruction of this triple world.

PÁRASHU·RAMA: My son, dear Rama...

RAMA: I listen to your order.

PÁRASHU·RAMA: Please go home. The household of your father-in-law has prepared a festive reception to please you in your new home; they are surely waiting for you now.

*He goes around the stage and exits.*

RAMA: (alarmedly) What, you have already left? Then I shall also go to see my father. (*He goes around the stage, then looks ahead.*) Look, my father and Jánaka are coming this way. (*He approaches them.*)

*The two kings, JÁNAKA and DASHA·RATHA, enter holding each other.*

JÁNAKA:

Bards will never cease to remember this good deed of your son: he took the kshatriya-conquering inborn radiance out of Páráshu·rama’s battle-axe.
DAŚARATHAH: (puro ’valokya sa/baraśam) katham, āgata eva vatso Rāma|bhadraḥ.

JANAKAḤ: sakhe, mahā|rāja Daśaratha, paśya paśya!

4.200 cirāt kṣātraṁ tejas
trijagad|upajīvyam janayita,  
vidhātā sarveśām  
upari Savitāraṁ kula|bhṛtām,  
vineṭā varṇānāṁ  
Bṛgu|pati|bhujā|darpa|nikaśo,  
mahā|vīraḥ, śrīmān  
ayam amṛtam akṣor vikirati.

DAŚARATHAH: (nirvarṇya sa/sneham) sakhe Sīradhvaja, Ra-
ghu|rāja|dharmaḥ|ādhikāra|sarva|dhurīṇaḥ śīsur api vatso ’yam. tad asmin jarasā dur|vaham varṇ’āśrama|bhāram āropya, kv’ āpi tapo|vane Dilīpa|kul’|ōcitenā vidhinā šeṣam āyur upabubhukṣāmahe.

JANAKAḤ: sakhe Daśaratha, sādhu te hṛdayam īḍrśam. kramād evam anuṣṭhātavyam.

RĀMAḤ: (upasṛty’ ābhivādayate.)

JANAKAḤ: ehy ehi, vatsa Rāma|bhadra. (iti sa/baraśam āliṅ-gati.)

4.205 DAŚARATHAH: (sa/baraśam rāmaṁ āliṅya) sakhe Janaka, Rā-
ma|bhadram abhiṣektaṁ Jāmadagnya|vijaya|prītir eva śreyān avasaraḥ. kālakṣepe punaḥ ko hetuḥ?
DASHA-RATHA: *(looking ahead, with delight)* Look, my dear Rama has arrived.

JÁNAKA: My friend, Maharaja Dasha-ratha, look,

After a long time, he is the first to make the glory of kshatriyas shine forth to be enjoyed in the three worlds. He is the one to have established the Sun as the foremost ancestor of all. As the leader of all castes, he has tested the pride of Párrashu-rama’s arms. Here he is, this eminent great hero, filling our eyes with ambrosia.

DASHA-RATHA: *(observing him, with affection)* My friend, Jánaka, although this son of mine is still a child, he has already taken up the burden of lawfully governing the Raghu dynasty. Now I shall also confer all my social duties onto him, which I find difficult to fulfill at this old age. Then I shall go to a hermitage, just as our ancestors used to do, to spend the rest of my life there.

JÁNAKA: My friend, Dasha-ratha, your intention is appropriate. You should do so in due course.

RAMA: *(Approaches and greets them.)*

JÁNAKA: Come over here, my dear child, Rama. *(He embraces him with delight.)*

DASHA-RATHA: *(embracing Rama with joy)* My friend, Jánaka, our happiness to see Rama conquer Párrashu-rama provides a good occasion to perform his consecration. In fact, why should we postpone it?
praviśya.

LAKŚMAṆAḤ: iyam āryāyā Manthar’|ōpanītā madhyam’|āṁbāyāḥ patrikā.

RĀJĀṆAṆV anyonyam sa/vitarkam paśyataḥ.

RĀMAḤ: (sa/hasam) vatsa Lakṣmaṇa, api sa|parivārāyāḥ ku-śalam ambāyāḥ kathayaty āryā Mantharā?

4.210 LAKŚMAṆAḤ: ārya, atha kim.

RĀMAḤ: (sa/hasam) nūnam asmat|pravāsa|daurmanasyam ambāṁ pīḍayati.

JANAKAḤ: (LAKŚMAṆA/hastāt patrikāṁ grhītvā vācayati.)

svasti mahā|rājaya Daśarathāya. Kaikeyī vijñāpayati, yathā:

tan me vara|dvayam urī[kṛta|pūrvam eva
)yāce: bibhartu Bharatas tava rājya|lakṣmīm.
varṣāṇi tiṣṭhatu catur|daśa Daṇḍakāyāṁ
Saumitri|Mait cilasutā|sahitaś ca Rāmaḥ.

4.215 iti RĀJĀNAU mūrcchataḥ.

RĀMAḤ: (śirasipattrikāṁ nidhāya) vatsa Lakṣmaṇa, asmad|ārādhana|sah’|ādhyāyinīṁ prajāvatīṁ ādāya purastād gaccha.

LAKŚMAṆO niskṛntaḥ.
lákshmmana enters.

lákshmmana: Here is a letter from Queen Kaikéyi,* brought by Mánthara.

The two kings look at each other thoughtfully.

rama: (happily) My dear brother, Láškmana, has Mánthara brought good news of the queen and her family?

lákshmmana: My brother, I am sure she has. 4.210

rama: (happily) Surely, it is because we are away from her that she may be grieved.

jánaka: (takes the letter from lákshmmana’s hand and reads it out)

Hail to Maharaja Dasha-ratha. Kaikéyi is making the following request.

I beg you to grant these two requests you promised me long ago to fulfill without knowing what they were. The first is that Bharata should inherit your kingdom, and the second is that Rama should go and stay in the Dándaka forest for fourteen years, together with Láškmana and Sita.

The two kings faint. 4.215

rama: (touching his head with the letter)* My little brother, Láškmana, take your sister-in-law, who will help you to cheer me up,* and go ahead.

lákshmmana exits.
RĀMAH: tātāu, samāśvasitaṃ samāśvasitam! (iti paṭ’/āntena vījayati.)

JANAKAḤ: (samāśvasya, ākāśe lakṣyam baddhvā)

4.220 pāṇir grhīto Raghu|pumgavena;
devaḥ purāṇaḥ śvaśuro Vivasvān;
pitā svayaṃ Kekaya|cakra|varti;
karm’ ēdam etādrsām, āḥ, kim etat?

iti mūrcchati.

RĀMAS tath” āiva paṭ’/āntena vījayati.

DAŚARATHAḤ: (āśvasya)

ko ’py eṣa vān|manasayor ativṛttavartmā, 
bhāvo hutāśana|mayaś ca tam|mayaś ca; 
bhoktṛtvamātram iha me punar īdrśaṃ māṃ, 
hā vatsa, Rāma, katham utsahase vihātum?

4.225 (vimṛṣya) hā, vatse Jānaki, niśā|carāṇāṃ ātitheyī|bhavitum 
Daśarathal|grhaṃ praviṣṭ” āsi.

iti mūrcchati.

RĀMAH: tātāu, samāśvasitaṃ samāśvasitam!

JANAKAḤ: (āśvasya, ākāśe lakṣyam baddhvā) sādhu, sakhi Kaikeyī, sādhu, yad asyā viśvaṃbharā|duhitur me va- 
tsāyāḥ patyur anuvṛttir eva prasādikṛtā. (vimṛṣya, sa/vya- 
 tham)

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RAMA: My elders, please take heart. *(He fans them with the edge of his garment.)*

JÁNAKA: *(recovering, he looks at something in the air)*

She was married to the foremost of Raghus, Dasha-ratha; the ancestor of her father-in-law is the sun god; her father is the King of Kékaya himself. Alas! How could Kaikéyi do such a terrible thing?

*He faints again.*

RAMA fans him with the edge of his garment again.

DASHA-RATHA: *(recovering)*

Here I am in this indescribable state, full of fire and darkness, which is beyond the range of what words can explain or the mind can understand. Now that I have no choice but to bear what is meted out to me,* how could you leave me in this state, my dear Rama?

*(reflecting)* My dear daughter, Sita, you have entered the house of Dasha-ratha only to be received by demons.

*He faints.*

RAMA: My elders, please take heart.

JÁNAKA: *(recovering, looking at something in the air)* Well done, our friend, Kaikéyi. You have been generous enough to let my daughter, the child of the earth, follow her husband. *(reflecting, with pain)*
dhanuṣmanta vatsau,
Daśa|mukha|bhujair uṣmalatamāḥ
pradeśās te; vatsā
śiśur, aśīva|vṛttāḥ vana|bhuvaḥ;
priyai rājā muktair
asubhir apamāṛṣṭī svam ayaśaś;
caritra|vyatyāsah,
sakhi, katham ayaṃ Kekaya|kule?

4.230 kaṣṭaṃ ca! vayam api katham anena jana|padeṣu bahulī|
bhaviṣyatā Bharata|yauva|rājya|lakṣmī|karna|pūra|tamā-
la|pallavena Kaikeyī|duryāsasā mūrdhānam unnamayya
lokasya mukhaṃ draksyāmaḥ?

Rāmaḥ: (utthāya) tāta Janaka, yathā sva|sthan tātaṃ śṛṇo-
mi, tathā yatasva.

iti niśkrāntaḥ.

Daśarathah: (āśvasy' ɒttāya ca.) vatsa Rāma|bhadra, pari-
palaya mām.

iti Janakena dhāryamāṇo niśkrāntaḥ.
The two princes are good archers, but those places are extremely dangerous because of the presence of ten-headed Rávana. Princess Sita is an innocent child and the forest grounds are very pernicious. Now King Dasha-ratha shall give up his precious life and thus remove the stain on his fame. My friend, Kaikéyi, why is this change to hostile behavior in the family of Kékayas?

Alas, the bad reputation of Kaikéyi will be like a dark *tamá-la* shoot to adorn the ears of the Goddess of Fortune under the rule of Bharata as heir apparent; and now that it will widely spread everywhere in the country, I will not be able to appear in public holding up my head to face people’s gazes.

**Rama:** (rising) Venerable Jánaka, please make all effort so that I hear about the well-being of my father.

**Rama** exits.

**Dasha-ratha:** (recovers and rises) My dear son, Rama, protect me.*

*Held by Jánaka, Dasha-ratha exits.*
PRELUDE TO ACT V
SANSKRIT PRELUDE
**tataḥ praviṣataḥ śravaṇā|jāmbavantau.**

Jāmbavān: tatas tataḥ.

Śravaṇā: tato Mithilāyā nǐskramya, Mantharā|kaḷevaraṃ viṅkīrya, Māruti|pratyavekṣitaṃ sva|śaṅkram adhiṣṭhāya, Gaṅgāyāṃ Śṛṅgaverapuraṃ nāma puram āgatyā bhūt” āsmi.

Jāmbavān: tatas tataḥ.

5.5 Śravaṇā: tataś c’ ānupadam eva tasmin, «īmau Rāma|Lakṣmaṇau, iyaṃ Sīt” ēti» sarvataḥ śabdō mahān abhūt.

Jāmbavān: (sa|harpam) tatas tataḥ.

Śravaṇā: tataś ca, «kāv etau Rāma|Lakṣmaṇau?» iti karṇa| dhār’ādhipatinā Guhen’ āham anuyuktā niveditavati:

putrīyatā Daśarathena muni|prasādat
prāṭāḥ purāṇa|puruṣasya kalāś catasrah.
tāsām ayaṇa|guṇa|mayaḥ prathamah kumāro,
dhīr’ōddhataḥ punar asāv aparāḥ tṛtiyāḥ.

Jāmbavān: Śravaṇe, sādh’ āuktam. tatas tataḥ.

5.10 Śravaṇā: tataś ca, udak’ānta|nivartit’ānuyātrika|bandhu| vargaḥ sa|saṁbhram’|opagatena Guhen’ āpanītāṃ nā-\vam adhiruhya,

tīrtvā Bhūteśa|māuli|srajam Amara|dhunīm ātman” āsau tṛtiyās,
tasmāi Saumitri|maitrī|mayam upakṛtavān ātaraṃ nāvikāya.
Enter Jāmbavan and Shrāvana.

Jāmbavan: And then?

Shrāvana: Then I left the city of Mithila and discarded Māṇthara’s body, to take up my own, which had been looked after by Hānuman. Thus, I went to the town called Shringa-vero-pura, on the bank of the Ganges.

Jāmbavan: And then?

Shrāvana: Then, as I arrived there, some noisy tumult took place and people kept saying that Rama, Lākshmana and Sītā had come there.

Jāmbavan: (with delight) And then?

Shrāvana: Then the king of those navigators,* Guha, asked me who these Rama and Lākshmana were and I replied:

Thanks to a sage’s grace, Dāsa-ratha, who desired to have sons, obtained four quarters of Vishnu, the primeval man, as four sons. Here is the first and best quarter, Prince Rama; and the other one is the third, the heroic Lākshmana.

Jāmbavan: Shrāvana, exactly as you said. And then?

Shrāvana: Then Rama asked his relatives who were traveling with him to stop at the bank of the river. They took Guha’s boat, which Guha himself had brought there quickly.

Accompanied by Sītā and Lākshmana, Rama crossed the Ganges, the river of gods, which decorates Shiva’s head; and in return for this service he gave the ferryman his friendship, which is as strong as his bond with Lākshmana. Then Rama’s path

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vyāma|grāhya|stanībhiḥ śabara|yuvatibhiḥ
kautuk’|ōdaṅcad|akṣaṃ
dṛcchrād anviyamānaḥ kṣaṇam acalam atoh
Citrakūṭam pratasthe.

JĀMBAVĀṆ: hanta, mahat karuṇam!

ŚRAVAṆĀ: ārya, karuṇa|bhayād eva tasmin iṅgudī|taru|mū-la|deśe kumārayor jaṭā|grathaṇa|vṛttāntam antar|hitavatya
asmī.

JĀMBAVĀṆ: Śravaṇe, sarvam etat kalyāṇ’|ōdarkaṃ bhaviṣya-
ti. tatas tataḥ.

5.15 ŚRAVAṆĀ: aham tu Niśāda|pati|pṛītaye tatr’ āiv’ ātiṣṭham.
atīte ca gaṇa|rātre, sa|prakṛti|jāna|padaḥ pītṛ|svarg’|āro-
haṇa|vārt’|ābhidhāyī Daśarathir dvitīyo Rāma|bhadram
Ayodhyām ānetuṃ ten’ āiva pathā Citrakūṭam upāga-
taḥ.

JĀMBAVĀṆ: (sa|ṣaṅkam) tatas tataḥ.

ŚRAVAṆĀ: tataś ca, tasmin: «ārya, lokeṣu Kekāyāṇām an|alpa|
kīrti|stambham ākalpaṃ nikhanatā ken’ āpi vidhīnā cha-
litas tataḥ. pratigṛhāṇa Raghūṇāṃ dhuram!» iti punah
punar anubandhi Rāmeṇa śārīra|ṃṛṣṭikāyā pratyādiṣṭaḥ,
kṛta|jatā|parigraho Bharataḥ Śarabhaṅga|muni|preṣītaṃ
Rāmasya pādukāṃ bhadr’āsanam adhiropya, prajānam
ābhyyudayikam avehṣamāṇaḥ, taḍ’ āiva Nandigrāmaṃ
gatavān.

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was not easy to follow for the upward-looking curious eyes of the young Shabara women, whose large breasts could hardly be embraced by anyone—for he left immediately for the Chitra·kuta mountain.

jámbavan: What an ordeal!

shrávana: Sir, it is because I was afraid of arousing pity for them that I did not tell you first that the two princes had made matted locks for themselves under the ingudi tree.

jámbavan: Shrávana, all this will have a happy ending. And then what happened?

shrávana: To please the King of Nishádhas, Guha, I stayed at the same place. And, after a number of nights, Dasha·ratha’s second son, Bharata, arrived with his ministers and subjects, with the news that their father had gone to heaven; and then he also left for the Chitra·kuta mountain, following the same path, in order to take Rama back to Ayódhya.

jámbavan: (with anxiety) And then what happened?

shrávana: When they met, Bharata kept saying that by means of some plot that undermined forever the long-standing fame of the Kékayas,* their father was cheated and that Rama should now accept being the Raghu king; but Rama replied only with a warning gesture.* Then Bharata also transformed himself into an ascetic with matted locks and put Rama’s sandals, which had been sent through the sage Shara·bhanga, on the throne.*
Jāmbavān: (sa/harṣam) hanta, phalitam anmad|vyavasāya| Śravaṇā|pariśrāmabhyaṃ. tatas tataḥ.

Śravaṇā: tataś ca, «āsaucaṃ āsthitasya kṣatriyasya pratiṣi- ddham astra|grahaṇam» iti chidr’|ānveṣibhir jana|sthā- na|vāstavyaiḥ Khara|Dūṣaṇa|prabhṛtibhis tatra Virādho nāma rākṣasas tīkṣṇaḥ prahitaḥ.

5.20 Jāmbavān: (vihasya) dhiṅ mūrkhaḥ! ātipātike hi kārye rāj- nāṃ sadyo viśuddhiḥ. tatas tataḥ.

Śravaṇā: tataś ca, Virādha|vadha|kṣaṇ’|ākṣipta|hṛdaye duḥ| saha|śoka|dīrgh’|aṅhnīm aurdhva|daihikīm pituḥ kriyām ativāhya, bhagavatā catuḥ|samudra|muṣṭim|dhayena Vi- ndhy’|ācala|cāpal’|āramba|visrumbha|ghātinā Vatāpi| dānava|dīrgha|niḍrā|maṅgala|kalaśa|kalaśa|yoninā sa| nāthām aranyā|vīthīṃ pratiṣṭhamāne Dāšarathau, pathi Dhārādharo nāma vāyaṣaḥ sahas” aiva Vaidehīṃ upādra- vat.

Jāmbavān: (sva/gatam) idam tāvad apaśakunam nāma. (pra- kāśam) tatas tataḥ?

Śravaṇā: tataś ca,

rakṣo|bhicāra|caru|bhāṅḍam iva stanaṃ yo devyā Videha|duhitur vidadāra kākaḥ, aisiṣkam astraṃ adhikṛtya tadā tam aksṇa kāṇi|cakāra caramo Raghu|rāja|putraḥ
Seeking the prosperity of the subjects, Bharata left for Nandi-grama.

**Jāmbavan:** *(happily)* Our efforts and Shrāvana’s diligence have borne their fruit. And then?

**Shrāvana:** Since a warrior who has become impure due to his contact with the dead is not allowed to take up his arms, Cruel, Corrupt and other demons living in Jana-sthana, eager to find a vulnerable point of Rama to attack, sent there a surly demon called Virādha.

**Jāmbavan:** *(smiling)* Those idiots! If a king has an urgent task to perform, he is immediately purified anyway. And then?

**Shrāvana:** Then Rama, with his heart set on killing Virādha, first performed the funerary rites for his father for some long days spent in deep sadness and left for the forest ruled by jar-born Agástyā: the sage who once drank up the four oceans, who confidently put an end to the foolish efforts of the Vindhya mountains and who served as the water pot to protect the eternal sleep of the demon Vatápi.* But, on their way to that forest, a crow called Dhara-dhara suddenly attacked Sita.

**Jāmbavan:** *(aside)* But this is a bad omen. *(aloud)* And then?

**Shrāvana:** Well, then,

As if Princess Sita’s breast contained an offering to perform black magic for demons,* the crow attacked it, but was made blind in one eye by the arrow sent from the bow of the eldest* Raghu prince, Rama.
5.25 JĀMBAVĀṆ: tatas tataḥ?

ŚRAVĀṆĀ: tataś ca,

krameṇ’ āiva Sutīkṣṇ’ādin upasthāya mahā|munin, Agastya|śasanād āste Paṅcavatīyāṃ Ragh’|ūdvahāḥ.

JĀMBAVĀṆ: (sa|harsam) tarhi hasta|stha ev’ āsmākam. kiyad antaram Ṛṣyamūka|Janasthānayoḥ?

ŚRAVĀṆĀ: ārya, na khalv ady’ āpi śrotavyaṃ śṛñoṣi.

5.30 JĀMBAVĀṆ: avahito ‘smi.

ŚRAVAṆĀ: tatra ca, kāmukī Rāma|bhadrām anupraviśya «ra- saṃ dāsyām’ iti» saṃkalpita|pati|droha|pātakini Śūrpana-khā Lakṣmaṇa|roṣa|hutabhuji karṇa|nāś’|auṣṭhamayībhis tisṛbhir āhutibhiḥ prāyaś|cittayāṃ|cakre.

JĀMBAVĀṆ: (s|āsānkam) ahaha, mahān an|artha|kandhaḥ saṃ- vṛttah. atha bhaginyās tādṛśaṃ vidambanam avalokya, Khar’|ādibhiḥ kiṃ pratipannam?

ŚRAVAṆĀ: (vibasya) ārya, kiṃ pratipannam? yad Rāma|bha-dre dhṛta|dhanuṣi pratipadyate.
JÁMBAVAN: And then?  

SHRÁVANA: Then,  

the Raghu prince paid homage to the sages, Sútákshna and the others in due course, and stayed in the Pancha-vati hermitage, following Agástya’s advice.

JÁMBAVAN: (with delight) So he is in our hands. What is the distance between the Rishya-mukha mountain and Jana-sthana?

SHRÁVANA: My lord, you have not yet heard everything you needed to.

JÁMBAVAN: I am listening.

SHRÁVANA: In that forest, the demoness Shurpa-nakha, who was desirous of Rama, followed him to give him some “drinks.”* She thus committed the crime of acting against her imaginary husband,* and was punished by making a triple offering, as it were, of her ears, nose and lips, which were consumed by Lákshmana’s fire of anger.*

JÁMBAVAN: (with alarm) Ah, this will be the source of some great disaster. When Cruel and the other demons saw what a terrible thing happened to their sister, what did they do?

SHRÁVANA: (smiling) My lord, what could they do? They did what one can do against Rama, who carries his bow.
Jāmbavān: (sa/hāsam) tat kim te ’pi Vālī|sāhāyak’|ōpasthā-yino Virādhā|yātrā|prahataṃ adhvānam anuprapannāḥ?

5.35 Śravaṇā: atha kim.

Jāmbavān: Śravaṇe, prarūḍham idānīṃ Rāma|Rāvaṇayor vairam.

Śravaṇā: (hasanti) ārya, manye Khara|Dūṣaṇa|prabhṛtīnām abhibhav’|abhidhāne kevalam kleśayisyaṭi vāc, ātmanāḥ punan an|akṣaram api Śūrpaṇakḥā|mukhaṃ sukham āvedaṃ isyaṭi Daśakandharasya.

Jāmbavān: (sa/smitam) Śravaṇe, ati|lagh’|ūttthānam anartham utpreṣya pramugdho ’smi.

Aikṣvākena pur” āpi Kauṣika|makhād ārabhya Laṅk”|ēśvaro dhatte śāsvatikaṃ virodham; adhunā tv ete hatā bāndhavāḥ. utsāha|prabhu|mantra|śaktibhir alaṃ| bhūṣṇuś, chalajño, balī, drptāḥ Śūrpaṇakḥā|nikāram aparāṃ drśtvā katham mṛṣyate?

5.40 śanaṅ ārya, kim idānīṃ anuṣṭheyam? mama hi śiṣya|putro niśāda|cakra|vartī Guho Lakṣmaṇa|mītram. anena sopānena sukh’|ādhiroho Raghupatir asmākam.
JÁMBAVAN: *with a smile* So they also went the same way that Virádha treaded, ready to help Vali.

SHRÁVANA: Of course. 5.35

JÁMBAVAN: Shrávana, the enmity between Rama and Rávana has been well established.

SHRÁVANA: *laughing* Sir, I think that if Shurpa-nakha is to speak of the defeat of Cruel, Corrupt and the other demons, she will only cause her tongue to hurt. And, in any case, her mutilated mouth will easily convey her own defeat to ten-headed Rávana even without words.

JÁMBAVAN: *smiling* Shrávana, seeing that Rama’s misfortune is so imminent, I feel quite surprised.

   Ever since Vishva-mitra’s sacrifice, Rama has become the archenemy of the Lord of Lanka. And now even Rávana’s relatives have been hurt. Rávana possesses the power of perseverance, he has authority and wit. He knows how to cheat people, he is strong and proud. Now how will he bear to see Shurpa-nakha’s being gravely insulted?

As the enmity between these two is slowly kindled, *Rama*, who is without any help, will easily form an alliance with Sugríva, the son of the Sun, since he is in a similarly difficult situation.

SHRÁVANA: Sir, what shall I do now? My disciple’s son, the King of Nishádas, Guha, is a friend of Lákhshmana’s. With his help, we can easily approach Rama.
Jāmbavān: (sa/harṣa/smitam) Śravaṇe, satyam asī Sugrīvapakṣapātinī. tad gacch, sautivo upasthāpayanīṣādaraṃ!

iti śravaṇā nīśkrāntā.

Jāmbavān: (sarvato nirūpya) aye, purāṇapriya|suhṛd asmā|kaṃ dakṣiṇasyāṃ diśi parāpatan Jaṭāyur iva lakṣyate. tad enam anupālayāmi tāvat. dūra|dṛśo hi grdhṛāḥ. kadā cid eṣa Laṅkā|dvīpa|vṛttāntam apy upalabheta.

5.45 praviṣya.

Jaṭāyuḥ: prāpt” āiv’ ēyam asmābhiḥ Paṅcavaṭī, yad amūr Godāvari|taraṅga|sīkara|seka|sukumāra|māṃsla|parisar’| ārāṇya|mālīnyo Janasthāna|sīmānaḥ. api ca,

drśyante madhuvattamatta|kokila|vadhu| nirdhūta|cūt’|āṅkura|
prāgbhāra|prasarat|parāga|sikatā|
durgās tāṭibhūmayaḥ
yāḥ kṛcchhrād atilaṅghya lubdhaka|bhayāt,
tair eva reṇ’|ūtkarair
dhārā|vāhibhir asti lupta|padavī|
nīḥśaṅkam eṇī|kulam.

Jāmbavān: (kim cid upasyta) kutaḥ punar iyatā vegena va- 
yasyaḥ?

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Prelude to Act V

JÁMBAVAN: (smiling happily) Shrávana, you are indeed biased toward Sugríva. So go and take the King of Nishádas to Rama quickly.

SHRÁVANA exits.

JÁMBAVAN: (looking everywhere) O, it seems that my good old friend Jatáyus is seen there, flying toward the South. I shall wait for him here. Vultures can see very far; perhaps he learned some news about the island of Lanka at some point.

JATÁYUS enters.

JATÁYUS: At long last I have reached Pancha-vati, for here are the borders of Jana-sthana, adorned with the surrounding forests, which are made thick and tender by the showers of water that originate in the waves of the Godávari River. Moreover,

The female cuckoos, drunk with honey,* shook the mango buds, from which fell so much sand-like pollen that it now seems to have made the riverbanks difficult to cross. The black deer, scared of hunters, have leaped beyond those dunes somehow, and as their tracks have been recovered by the continuous shower of pollen, they are now staying over there without fear.

JÁMBAVAN: (approaching him slowly) Why is my friend in such a hurry?
JAṬĀYUḤ: (ḍṛṣṭvā) katham, Jāmbavān! sakhe, kṣamasva. na saḥbhājayiṣyāmi tāvad bhavantam. mayā hi Malay’ācala| kulāyād ārya|Sampāti|pādān abhivādyā nivartamāṇena, Mārica|sahāyena saṃcarann imām aranyānīṁ abhilaḵ-ṣito rākṣasa|rājaḥ. tad ati|viṣamam āśāṅkamānaṁ māṁ vatsa|Rāma|bhadra|snehas tvarayati.

5.50 JĀMBAVĀN: (sva/gatam) vayam apy etad eva pratipsāmahe. (prakāśam) sakhe, tvarasva!

iti niskṛantaḥ.

JAṬĀYUḤ: (parikramy ‘āvalokya ca) iyam agre Paṅcavaṭī. (sa/ vitarkam)

nīto duṇaṁ kanaka|hariṇa| chadmanā Rāma|bhadraḥ.
paścad enam druṭam upasaraty eṣa vatsaḥ kaniṣṭhaḥ.
bibhyad bibhyat praviṣati tataḥ parṇa|śālāḥ ca bhikṣuḥ,
dhik, kaṣṭam bhoḥ, prathayati nijām ākṛtiṁ: Rāvaṇo ‘yam!

ahaha,

5.55 «ārya|putra, ārya|putr’ ēti» rudantīṁ kuraṁ iva ratham āropya Vaideḥīṁ eṣa pāpaḥ kva gacchati?

s’ātopam parikrāman

re re, Rāvaṇa, re re!

vadhūṭīṁ Ikṣvākoro
nija|kara|tala|sparśa|malināṁ
imāṁ kurvāṇasya
sphurati hṛdi śobḥ” āiva bhavataḥ.
PRELUDE TO ACT V

JATÁYUS: (seeing him) O Jámbavan, my friend, please forgive me that I cannot greet you appropriately. I was on my way back from our nest in the Málaya mountain, after I visited the my elder brother, Sampáti, when I noticed the king of demons, accompanied by his friend Marícha, heading for this forest. I suspect some wicked plot is being hatched here, and my love for my dear Rama is urging me to go and see him.

JÁMBAVAN: (aside) I should also like to know what is happening... (aloud) My friend, do not delay!

JÁMBAVAN exits.

JATÁYUS: (goes around the stage and watches something) Here is the Pancha-vati in front of me. (reflecting)

Rama got lured far away by Marícha disguised as a golden deer, and then his young brother, Lákshmana, followed him quickly. Now here is a mendicant entering timidly their hut made of leaves. Fie, now he discloses his real form—this is Rávana!

Ah,

Sita is crying out for her husband like a kúrari,* but that wicked demon has put her on his chariot—where is he going with her?

He goes around the stage proudly.

Hey, Rávana, hey,

You have defiled Rama’s wife, whom he has just married, by touching her with your hand—and your heart throbs with joy! But how come you have not even considered those in whose dynasty

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kule yeṣāṁ kim ca
tvam asi, gaṇitās te 'pi guravo
na sapta brahmāṇaḥ
katham iva Pulastya|prabhṛtayah?
(punar ākāśe) alick’āṭṭa|hāsa|dhūma|dhūsarita|daśa|vaktra|valmīka! kim āttha, re, rākṣas’āpāśada? kim āttha?

5.60 «jagad|vilobhi|Sīt”|ākhyam āmiṣaṁ harato mama
ayaṁ kila jarad|grdhraḥ karād ācchidya neṣyati?»

iti? āḥ, pāpa, katham evam abhidadhāsi? tiṣṭha tiṣṭha!
bhuja|viṭapa|madena vyartham andhaṁ|bhaviṣṇur,
dhig, apasarasi cauraṁ|kāram ākruṣyamānah.
tvad|urasi vidadhātu svāṁ avaskāra|keliṁ
kuṭila|karaja|koṭi|krūra|karma Jaṭāyuḥ.

iti niṣkrāntaḥ.

śuddha|viṣkambhaḥ.
PRELUDE TO ACT V

you were born: your elders, the seven sages, Pulástya and the others?*

(again, in the air) Your ten swollen heads are covered with
smoke from your false laughter! What did you say, you
wretched demon? What did you say?

“I am taking Sita, coveted by the whole world,
with me. Now, could this old vulture take her out
of my hands, like it would grab a piece of meat for
prey?”

O wicked demon, how can you say that? Stop, stop!

You are blinded by your pride without reason,
thinking that your arms are very strong—fie, you
are escaping from those who have declared you a
thief. But Jatáyus, who is cruel with his sharp and
crooked nails, shall play a game of scratching with
you.

JATÁYUS exits.

End of the Sanskrit prelude.
ACT V
SUGRÍVA’S CONSECRATION
5.65 *tataḥ praviśati* LAKŚMAṆAḤ.

LAKŚMAṆAḤ: aho, dur|nivāra|dāruṇa|krodha|soka|lajjā|ga-
hano viṣamo ’yaṁ daśā|vivartaḥ, yasminn iti|kartavyat”| ābhidhānam apy asmākam an|aupayikam. tathā hi,
tat|tādṛg|Daśa|kaṇṭha|vañcana|ruṣā
dhūmāyamāno girāṁ
n’ ārdh’|ōkti|pravilīna|varṇa|vidhurām
āryaḥ samāpnoti me,
cāpe tāta|Jaṭāyu|jīvita|kathā|
 paryanta|dhūmāyita|
krodh’|otpīḍa|nipīta|soka|jaḍimā
dṛṣṭis tu viśrāmyati.

(nepathy’|ābhimukhaḥ) ita ita ārya Mārīca|mathana, dṛṣya-
ntām amūr avācīṁ kakubham abhivardhamānā Vindh-
ya|vana|vīthayaḥ.

praviśya.

5.70 RĀMAḤ: (ākāśe lakṣyaṁ baddhva)

kule vā saurye vā
   bhuja|samudaye vā tapasi vā
   babhūvur na prāṅcas
tvam iva bhavitāro na carame;
aho, diṁ|mohas te
   samajani cirād, eṣa na khalu
   pravīrāṇaṁ panthā,
   Daśa|vadana, yen’ āsi calitaḥ.

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láňkšmana: This turn of our fate is terrible and is pervaded by our anger, dejection and shame, which are harsh and difficult to control. In this plight we are at a loss even to tell ourselves what we should do:

His voice is overwhelmed with grief and the sounds he makes melt away as he pronounces only half the words, being enraged by that trick of ten-headed Rávana—my brother cannot finish what he started saying to me. But the numbness of dispair disappears from his eyes at the sharp feeling of wrath he experiences when he learns everything about how our good old Jatáyus’s life ended, and his glance is now fixed on his bow.

(toward the rear of the stage) Come over here, killer of Marícha. Look, here are the forests in the Vindhya mountain stretching toward the southern direction.

rama enters.

rama: (looking at something in the air)

No one has been and no one will ever be comparable to you in breed, courage, strength or asceticism. But, alas, you lost your sense of direction a long time ago; for the path you follow is not that of heroes, o ten-headed Rávana.
(vimṛṣya, sa|kheda|smitam) aho Paulastya,

siddha|śrotra|paramparā|parigatair
ebhiḥ prapautrasya te
vṛttair adya Pulastya|varjam abhitaḥ
smereṣu deva|rṣiṣu,
viṣvag|vṛttir a|saṃgatā namayituṃ
durvāra|lajjā|bhara|
mlāna|rśis tu catur|mukhī bhagavato
Dhātuḥ kathaṃ vartate?

(kṣaṇam anudhyāya) hā priye, Videha|rāja|putri! (iti saṃ-
varaṇaṃ nāṭayati)

5.75 LAKṢMAṆAḤ: (upasṛtya) ārya, ko ’yam abhiṣaṅgo nāma bha-
vā|ḍṛśān apy āspadī|karoti?

patati vyasane daivād dāruṇe dāraṇ’|ātmani
saṃvarmayati vajreṇa dhairyaṃ hi mahatāṃ manaḥ.

RĀMAḤ: (dirgham uṣṇaṃ ca niḥśvasya) vatsa,

sahaja|dhairya|vaśaṃ|vada|vṛttayo
ḥṛdi rūṣaś ca śucaś ca niyantritāḥ.
iḥa tu kiṃ karavai, yad apatrapā
kim api mām avamatya vijṛmbhate?

LAKṢMAṆAḤ: (puro ’valokya) ārya, ayam agre tāta|Jaṭāyuṣo
vīra|loka|sādhana|siddha|kṣetram aranṭyanī|saṃniveśaḥ.
apaṣya,
(reflecting, smiling with fatigue) Hey, Rávana, descendant of Pulástyá,

When the divine sages learn about your deeds, transmitted to them by a series of siddhas,* they will all laugh, except Pulástyá, since you are his great-grandson. And then the four heads of Brahma, the venerable Creator, which are turned to the different directions and thus make it impossible for the god to bend them down at once, will lose their luster because of the great and unbearable shame—but what else can they do?*

(thinking for a moment) Alas, my dear princess of Vidéha!
(He mimes that he conceals his feelings.)

Lákshmana: (approaching him) My brother, what is this despair that can affect even someone like you?

When a terrible and great disaster that can tear one apart happens, then great people’s hearts build a diamond shield out of their courage.

Ráma: (heaving a deep sigh of despair) My little brother,

Anger and sorrow can be kept in the heart, for they are under the control of one’s natural fortitude. But what can I do if the shame that has somehow overcome me is so manifest?

Lákshmana: (looking ahead) My brother, here is the part of the forest that has become a site of holy power, because our old Jatáyus ascended to the heaven of heroes in this very place. Look,
bhagno 'yaṃ katham asti Rāvaṇa|rathas
tātena vajr’|āṅkura|
krūr’|āpaskiramāṇa|bhaṅgura|nakha|
troṣi|truṭad|bandhanaḥ?

RĀMAḤ: (sa/karuṇam)

hā Sīradhvaja|rāja|putri, sa tadā
dṛṣṭas tvayā dhanyayā
Pakṣ’|ındro Daśa|kaṇṭha|kuṇjara|śiraḥ|
saṃcāri|paṇcānanaḥ.

iti LAKŚMAṆAM avaṣṭabhyā dhyānam nātayati.

LAKŚMAṆAḤ: (sva/gatam) mahān doṣaḥ khalv ayam atipra-
sajyamāno mānasaḥ śok’|ākhyo vikāraḥ. tad anyataḥ pra-
sārayāmi. (prakāśam) ārya, paśya paśya!

Vindhya|giri|rāja|kany”|
āntaḥ|puram etās taraṅga|mālinyaḥ
vetasvatībhir adbhis
taurya|trika|guṇanikām dadhate.

RĀMAḤ: (unmīlya cākṣuṣi, dīrgham uṣṇaṃ ca niḥśvasya) vatsa,
darśanīyam etat.

kumuda|vana|viśāya|jàgrad|ambho-
ruha|kṛta|yāmika|vibhramaṁ ramante
mada|kala|kari|karna|tāla|urvyaṁ|
mukhara|mayūra|manoramās taṭinayaḥ.
ACT V: SUGRÍVA’S CONSECRATION

Why, he was able to break Rávana’s chariot, when he tore its rope with his bent claws and beak, which cruelly scratch anything like sharp pieces of diamond.

RAMA: (with compassion)

Alas, daughter of King Jánaka, you were lucky enough to see this King of Birds, who was attacking Rávana’s heads like a lion would attack the head of an elephant.

Turning toward LÁKSHMANA, he mimes to be in deep thought.

LÁKSHMANA: (aside) When this mental illness called sorrow lasts long, it is very harmful. I shall go somewhere else.

(aloud) My brother, look, look,

These rivers garlanded by their waves form the harem of the royal Vindhya mountain. With their waters full of reeds, they practice music, singing and dancing.

RAMA: (opening his eyes and heaving a deep sigh) My little brother, look how wonderful this is—

The rivers are gracefully enjoying themselves as the day-lotuses take their turn to act as sentinels, while the night-lotuses go to sleep; and on the beautiful riverbanks the peacocks are noisily dancing to the rhythm beaten by the flapping ears of elephants in rut.*
**RAMA BEYOND PRICE**

**iti parikrāmataḥ**

LAKŚMAṆĀḤ: ārya, ayam ito girir Mālyavān.

5.90 iha mahiṣa|viṣāṇa|vyasta|pāṣāṇa|pīṭha|
skhalana|sulabha|rohīd|garbhiniḥ|bhrūṇa|hatyāḥ,
kuhara|viharamāṇa|prauḍha|bhalluka|hikkā|
caya|cakita|kirāta|srasta|śastrā van’|āntāḥ.

RĀMAḤ: *(ciraṃ dṛṣṭvā, sa/karun' āsram)*

pratiparasam bhūyāḥ arghaḥ
śīkhaṇḍaḥ|bhṛtāṃ, yathā|
militam alibhiḥ saṁbhujyante
kadamba|vibhūtayah;
abhinava|ghana|vyūḍh’|öraskaḥ
pravarṣati Mālyavān
viṣadharavadhū|garbh’|ādhāna|
priyam|karaṇīr apaḥ.

vatsa Lakṣmaṇa, dhāraya mām. na śaknomi stambhayitum ātmānam.
iyam a|viralāśvāsā
śuṣyan|mukhi bhidura|svarā
tanur avayavaiḥ śrānta|
srastair upaiti vivarṇatām.
sphurati jaḍatā, bāspā-
yete dṛśau, galati smṛtır,
mayi rasatayā soko
bhāvaś cireṇa vipacyate.

5.95 **iti lakṣmaṇena dhāryamāṇo nimīlit’ ākṣa eva**

hā priye, Daṇḍak’|āranya|vihāra|sa|brahma|cārini!

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They both walk around the stage.

lákshmana: My brother, here is the Mályavan mountain.

Here, at the edge of the forest, buffaloes split the rocks into pieces with their horns, and as pregnant deer stumble on those stones they often lose their fetuses; and here huge bears living in the caves frighten the hunters with their grunts so that they drop their weapons.

rama: (staring, then with compassion and in tears)

The peacocks are having a great feast everywhere, and the bees are enjoying the rich blossoms of the kadámba* trees wherever they find them.* The chest of the Mályavan mountain is covered with newly formed rainclouds—it is now showering down the waters, which please the cobra wives and make them conceive.

My little brother, Lákshmana, hold me now. I cannot keep myself upright.

I can hardly breathe, my mouth is parched and my voice trembles, my limbs are tired and hang down loosely while my body becomes all pale; my apathy increases, tears appear in my eyes and my memory fails—my state of sorrow is slowly being transformed into a dominant sentiment.

As he is being held by Lákshmana, he closes his eyes.

O my beloved! You spent your time in ascetic chastity with me in the Dándaka forest.
RAMA BEYOND PRICE

iti punah samyunte.

LAKŚMAṆĀH: (sa/khedam, ātma/gatam) kena punar esa raso ras’ântareṇa tiras̄kriyate?

NEPATHYE: āḥ pāpa, Kabandha|hataka, ayaṃ na bhavasi!

5.100 RĀMAH: (ākarnya, sa/saṁbhramam) vatsa Lakṣmaṇa, dur|ātmanā Danukabandhena kalahāyamāno vayasyas te Guha iva śrūyate. bahu|chalāni rakṣāṃsi. tat tvaritataram abhyupapadyasva.

LAKŚMAṆĀH: tathā.

iti niṣkrāntah.

RĀMAH: (sa/karuṇam) devi vāmasīle, Sīradhvaja|rāja|nandi-ni, iyaṃ te viśva|visrambha|vimarda|vedini|nicula|nikuni|rekhā. iha hi,

«sva|vapuṣī nakha|lakṣma svena kṛtvā ‘bhavatyā kṛtam’ iti caturāṇāṃ darśayiṣye sakhīnām.»
iti rahasi mayā te bhīṣitāyāḥ smarāmi
smara|parimala|mudrā|bhaṅga|sarvaṃ|saḥāyāḥ.

5.105 iti dhanur avaṣṭabhya LAKŚMAṆĀH/vṛttānta/datta/cetās tath” āiv’āste.

tataḥ praviṣati LAKŚMAṆĀH, GUHAḤ ca.

GUHAḤ: jayatu devah.

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He faints again.

LÁKSHMANA: (with sorrow, aside) Which other sentiment could possibly override this one?

BEHIND THE SCENES: O wicked one, wretched Kabándha, you will not get away this time!

RAMA: (hearing, with alarm) My dear Lákshmana, I think I hear your friend Guha fighting with Danu·kabándha.* Demons play many tricks. So go and help him quickly.

LÁKSHMANA: I will.

LÁKSHMANA exits.

RAMA: (with compassion) My cross-tempered queen, daughter of Jánaka! Here is the line of thickly grown nichula reeds that have experienced a most intimate contact with you. For here,

I said to you in secret that I had made a nail mark on my body and would show it to your clever friends saying that it was you.* Then you got frightened of this plan of mine and were ready to endure anything to erase that sweet seal of love—this is how I remember you now.

Leaning on his bow, he sits there thinking about what LÁKSHMANA has told him.

LÁKSHMANA and GUHA enter.

GUHA: Long live Prince Lákshmana.
rama beyond price

vinetā dhṛptānām
ayam abhyaya|durgaṃ diśadām,
kaniṣṭhaḥ Kākutstho
jayati jagad|āścarya|caritaḥ,
yad|astraiḥ pāpmānaṃ
rajaniicara|janma|graḥa|ṣṛjaṃ
vijitya svar|lokān
 avi kalam upātiṣṭhata Danuḥ.

rāmaḥ: sādhu vṛttam. śivas tasya deva|yānāḥ panthānaḥ.
vatsa Guha, viyati vartamānaḥ kaś cid acala iva lakṣitaḥ,
kim asau ten’ āiva Yojana|bāhunā praharaṇī|kṛtaḥ?

5.110 guhaḥ:

Dundubhiṃ nāma daity’|êndram niśpipeṣa kap’|īśvaraḥ.
tasya kaṅkāla|kūto ’yaṃ kumāreṇa viloditaḥ.
tatas taṅ|nimitta|janmā saṃprati Vālino mahān abhiyogaḥ saṃbhāvyate.

lakṣmaṇaḥ: tataḥ kim?

rāmaḥ: vatsa, mā m” āivam. mānanīyaḥ khalv asau purāṇa|vīro mah”|êndra|sūnuḥ. (guhaṃ prati) kutaḥ punar āgacchato vatsasya Yojana|bāhur antar|āyaḥ saṃvṛttah?

5.115 guhaḥ: deva, vyoma|yānena sa|tvaram atikrāmati Rāvaṇe Sītā|devyāḥ—

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ACT V: SUGRÍVA’S CONSECRATION

You chastise those who are vain, you ensure the safety of the gods when they are in danger and you surprise the world with your exploits; you are ever victorious, the youngest descendant of the solar dynasty. Thanks to your arrows, Danu-kabándha has overcome the curse by which he was incarnated in the race of demons and he has reached heaven without fail.*

RAMA: Well done. May his path to heaven be auspicious. My dear Guha, I see some mountain-looking object moving in the air. Was that also transformed into a weapon by Danu-kabándha, with his eight-mile-long arm?*

GUHA:

The king of monkeys, Vali, tore the demon chief, Dúndubhi, to pieces. It is that demon’s heap of bones that Prince Lákshmana has just turned over.

Now, because of this, Vali will launch a big attack on us.

LÁKSHMANA: So what?

RAMA: My brother, you should not speak like this. We should respect this famous hero, who is the son of the great Indra. (to GUHA) For what purpose were you on your way here when you stumbled into the long-armed Danu-kabándha?

GUHA: Your Majesty, when Rávana was quickly flying away in the air, in his chariot, and queen Sita’s. . .
Rāmaḥ: (s'āśaṅkam, ātma/gatam) tataḥ kim syāt?

Guhaḥ: yad uttarīyaṁ patad utplutyā Hanūmān agrahīt, 
tad etad devalguṇī|ānurāgiṇā kumāra|Sugrīveṇa sa|bhā- 
jayitum upasthitavato mama haste devasya prabhṛtī|kṛ- 
tam.

iti Rāmasya arpayati.

Rāmaḥ: (grhītvā, hṛdaye nidhāya, s’āsram) hā devi, Videha| 
nandini, katham uttarīya|šeṣā dṛṣyase. (iti nimili’t’ākṣo 
Lakṣmaṇaṁ avalambate.)

5.120 Lakṣmaṇaḥ: (nihśvasya) sakhe Niṣāda|rāja, kuśalaṁ Sugrī- 
vasya?

Guhaḥ: adya tvayi vārtaṁ anuyujāne.

Rāmaḥ: (sva/gatam)

jānann eva Daś’ānano ’paharate 
naḥ preyasim, astu vā 
Candr’āpīḍam upāsitaṁ sa hi śiro| 
dāma svayaṁ kṛttavān.

daṇḍa ’nyo Daśākandharasya na punaḥ 
kaṇṭh’ātavī|kartanād, 
dhig, bāṇair mama Candrahāsa|hataka| 
kṣunṇo ’yam adhvā vṛtaḥ.

Lakṣmaṇaḥ: ārya, katham asmāsu van’āukaso ’pi saujan- 
yam anurudhyante?
ACT V: SUGRÍVA’S CONSECRATION

RAMA: (with apprehension) Then what happened?

GUHA: ... and queen Sita’s upper garment flew away, Há-numan caught it in the air. And when I left to come and pay homage to you, then Prince Sugríva, who takes your side in this matter, gave it to me as a present for you.

Thus he gives the garment to RAMA.

RAMA: (takes it and presses it against his heart, with tears in his eyes) O my queen, Princess of Vidéha, I can see only a piece of your clothes now. (He closes his eyes and leans on LÁKSHMANA.)

LÁKSHMANA: (with a sigh) My friend, King of the Nishádas, is Sugríva in good health?

GUHA: Yes, and he thanks you for your kind inquiry.

RAMA: (aside)

Ten-headed Rávana took away my beloved, although he knew well the consequences of his act. Once he cut his garland of heads himself to worship Shiva—still, there is no other punishment for him than cutting his numerous heads. And thus, no matter how terrible it is, my arrows will have to follow the path trod by that wretched sword of Rávana called Chandra·hasa.*

LÁKSHMANA: My brother, how come even these animals are so generous toward us?
5.125 RĀMAḤ: kim ucyate. Sugrīvaḥ sa
nābhir asmākam. asya hi
prabhavo bhagavān aikṣyākasya rāja’|ṛṣi|vamśasya pra-
savitā Sahasra|dīdhitih. (hṛdaya|stham uttarīyaṁ dṛṣṭvā)
vatsa Guha, spṛhayāmi Sugrīva|Hanūmator darśanāya.
tad Ṛṣyamūka|gāminam mārgam ādarśaya.

GUHAḤ: (sa|harṣam, ātma|gatam) katham, a|circād eva pha-
lavatī Jāmbavato mantra|saktih! (prakāśam.) ita ito Ma-
taṅg’āśrama|vartmanā devaḥ.

iti sarve parikrāmanti.

GUHAḤ: deva, paśya, paśya!

vidadhati mudam aksṇor nūtan’|ānūpa|nīpa|
prahasana|saha|caryā|nitya|nṛtyan|mayūrāḥ
phala|pulakita|jambū|kuṇja|kūjat|kapota|
priya|śabara|purandhrī|bandhavo Vindhya|rekhāḥ.

5.130 RĀMAḤ: (sarbato nirūpya, sa|khedam)

samantād unmīlad|
 bahala|laharī|laṅghana|kalā|
laghu|preṅkhat|pamp”|â-
nila|vidalad|elā|surabhayaḥ
a|vidyā|Vaidehī|
šata|lipi|karīṇāṃ mama dhiyām
amī hast’|ālambaṁ
vipina|viniveśā vidadhate.
rama: Of course they are very generous! Sugríva comes from the same family as we do, for his father is also the ancestor of our family of royal sages, descending from Ikshváku: the thousand-rayed Sun. (looking at the garment pressed against his heart) My friend Guha, I should like to see Sugríva and Hánuman. So please show me the way to the Rishya-muka mountain.

guha: (happily, aside) How quickly Jámbavan’s clever plan bears its fruit! (aloud) Come this way, Your Majesty, follow the way to the sage Matánga’s hermitage.

They all walk around the stage.

guha: Your Majesty, look here,

Peacocks on this mountain are incessantly dancing to accompany the cheerful blossoming* of the new kadámba flowers on the trees surrounded with water.* And the wives of hunters here love the cooing doves* in the woods, where rose-apple trees laden with their fruit look thrilled.* Thus do the ranges of the Vindhya mountain, the friends of these hunter wives, fill our eyes with joy.

rama: (looking everywhere, dejectedly)

These forest grounds smell good with the cardamoms that are being opened up by the breeze over the Pampa lake; the wind is blowing gently as it jumps over the many rising waves everywhere skillfully. While my mind pictures hundreds of imaginary Sitas, these places give it a helping hand.
RAMA BEYOND PRICE

LAKŠMAṆAH: ārya, ītas tāvat,

bhaya|bhraṣṭa|preyo|
   viraha|nirahaṅkāra|hariṇī|
mukh’ālok’|ōnmīlad|
guru|karuṇa|rugnāṁ sahacarīṁ
vilokya mlecchantīṁ
«alam, alam» iti prāk praṇihitaṁ
śaravyāl lubdhānāṁ
ḥṛdayam aparāddhaṁ na tu śarāḥ.

RĀMAḤ: (s’āsram) hā devi,

5.135 Mārīca|mṛgayā|vyagre mayi, prāpte ca Rāvaṇe
   āsāṁ iva kuraṅgīṇāṁ tav’ Ṽtpaśyāmi locane.

LAKŠMAṆAH: (sva/gatam) kaḥ punar upāyo yena vinodyate
   ḥṛdayam āryasya?

NEPATHYE: bho bho van’|āukasaḥ! kathayantu bhavantaḥ,
   ken’ āsmat|kīrti|kāminī|caṅkramaṇa|keli|parvato vivarti-
   to Danu|rāja|kaṅkāla|kūṭah?

GUHAḤ: (drṣṭvā, sa/saṁbhramam) deva, paśya paśya! kana-
   ka|maya|saahasrapattra|vaikakṣyaka|prabhā|maṇḍalena,
   Dundubhi|karaṅka|vyatikara|janmanā roṣa|rāgeṇa sva-
   bhāva|piṅgalatayā ca tri|guṇa|piṣaṅgīṁ tanum ādadhā-
   naḥ plavaga|rājo ’yam ita ev’ ābhivartate.
lákshmana: My brother, come over here,

When the selflessly devoted female deer was left behind by her beloved who had escaped in fright, the hunter’s wife, seeing her face, was overwhelmed by deep compassion and prayed in confusion to her husband, “Please, stop this, stop.” And although the hunter’s heart turned away from his target at this sight, the arrows he had already sent away did not.

rama: (in tears) O my queen,

When I was busy chasing Marícha, and Rávana arrived here, then your eyes must have been like the eyes of these deer—or so I imagine them.

lákshmana: (aside) With what means could I divert my brother’s mind?

behind the scenes: Hey, inhabitants of the forest! Tell me, who turned upside down the heap of Danu·kabán·dha’s bones, which had served as the playground of my beloved Fame to roam there.*

guha: (seeing him, with alarm) Your Majesty, look, he has a bright golden lotus garland on his chest; his anger is flaming because this heap of Dúndubhi’s bones has been turned over and he is also naturally reddish brown—thus, the king of monkeys has taken on a form that is thrice reddish for these three reasons, and he is now approaching us.
rama beyond price

Paulasty’āvayaṃ’āughaṃsaṅkaṭabhujā|
mūlaṃksaṃ’ōnmūlā|
dvaIrājyaṃ Amarāvatīṃ kṛtavate
vīrāya yasmāi Hariḥ
nity’ālokanakautukavyasaniniḥ,
śaṅke, sahasram dṛśaḥ
piṇḍiṃkṛtya dalaḥchalena kanak’ām-bhojaṃsrajaṃ dattavān.

5.140 ksanaṃ ca devasya mahāvīro ’yam Rṣyamūkayātram antarayiṣyatī. tad aham agrato gatvā, diṣṭyā vardhayāmi Sūryaṃtanayam.

rāmaḥ: evam astu.

guhaḥ: vācikaṇṭ punar etāvat kumāraṃSugrīvasya yad: «mi-traṃparyāy’āntaritaṃ devasya ādasya icchām’ īti.»

rāmaḥ: (apavārya) vatsa Lakṣmaṇa, evam āha vayasyas te Guhaḥ. kim ca, mantr’ōtsaḥāśaktisampannanām api prabhūśaktim apekṣante siddhayāḥ. tad aham Vālīsthāne Sugrīvam ādiṣya, tatkoṣaṃdandaḥbhyāṃ samagraśaktir vairapāram gantum icchāmi.

lakṣmanāḥ: (sa/smitam) yady evam, upayuyamānam Indraṃśunum upeksya, Sugrīven’ āpayokṣyamāṇena sandhir iti vakraḥ khaly ayam pantāḥ.
This hero managed to save the celestial city of Amarāvati in a moment from being ruled by two kings at the same time when he squeezed Rāvana’s limbs under his armpits.* It appears that Indra then transformed his own thousand eyes, which were constantly observing everything with great interest, into a thousand-petaled lotus, and had given it to him as a reward, in the form of a golden lotus necklace.

In an instant, this great hero shall obstruct you on your way to Rishya-muka. I shall go before you and give my best wishes to Sugrīva.

RAMA: Let it be so.

GUHA: Prince Sugrīva has also sent the following message to you: “What is only alluded to in friendship is servantship, and it is your servant that I should like to be.”

RAMA: (aside) My brother, Lākshmana, this is what your friend, Guha, says to me. Moreover, even for those who possess the gifts of cleverness and perseverance, success depends on one’s power to rule. Therefore I shall put Sugrīva on Vali’s throne, and thus obtain all the conditions for power, as I shall be supported by his royal fortune and scepter.*

LĀKSHMANA: (smiling) If it is so, then instead of turning to Indra’s son, Vali, who could help us at present, we shall form an alliance with Sugrīva, who will be able to help us later—we have a rather crooked way of doing things, indeed.
5.145 RĀMAḤ: (sa/smitam) vatsa, sādhv evaṁ bravīṣi. kim tu,

dṛpyat|Paulastyā|kaṇḍū|bhidura|bhujabhār’|ōṣ-
māyamāṇaḥ Kap’|īndro
n’ āyaṁ naḥ sandadhīta, kva cid api hi vidhau
n’ āiva sāhāyya|kāmaḥ.
so ’ham Sugrīvam etad|damana|dṛḍhataraṁ
mitram icchāmi kartum;
pāra|straṅya|putra|vyaya|śithila|śucaṁ
Śakram ārādhayāmi.

LAKŚMAṆAḤ: sādhu|darśinī buddhir āryasya. kim ca, vidhū-
ta|sāpen’ āpi Danunā deva|bhūyaṁ gatim upalambhitena
sandīṣṭam āryasya yathā: «asya Niśāda|pater vacasi deven’
āvadhātavyam» iti.

RĀMAḤ: tad Guho ’pi pratidūtyam arhati.

LAKŚMAṆAḤ: (GUHAṀ prati) evam asmad|girā Sugrīvo vak-
tavyah:

5.150 «pitā ’yaṁ reto|dhās
tava taraṇir asmat|kula|gurur,
Manur vaimātreyas
tad api sahajamaḥ mitram asi naḥ.
ath’ āpi jñāteyaṁ
śithilayasi kāpeya|taralaḥ,
śarās tan me Vāli|
kṣataja|rasa|lolāḥ pratibhuvaḥ.»

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rama: *(smiling)* My brother, you are perfectly right. However,

The monkey-king, Vali, whose heavy arms put an end to the itch of the conceited Rávana to fight, is glowing with his power and will not form an alliance with us; he does not want to help us in any matter. Therefore I should like to be the ally of Sugríva, who is more determined to tame his adversary. And if Indra then becomes somewhat upset to lose the son he had from someone else’s wife,* I shall duly propitiate him.*

lákshmana: You are clever to foresee everything so well. Moreover, the demon Kabándha, who was liberated from his curse* and reached the celestial realms as a god, also warned you that you should listen to what the Lord of Nishádas tells you.

rama: So Guha should be sent back as a messenger.

lákshmana: *(to guha)* Our message should be transmitted to Sugríva as follows:

“The father who begot you is the ancestor of our family: the Sun; and Manu, the first man, is your stepmother’s son*—therefore you are our natural ally. But if, true to your fickle monkey character, you betray us, your relatives, then these arrows of mine, which will be restless after tasting Vali’s blood, shall make sure to look after your fate.”
रामाह्: (vibhāya) vatsa Guha! eṣa khalu Paulastya|gatena’
āmarśeṇa dhūmasyamāno yayā kayā cid vācā Saumitrir
abhidadhātu nāma. satata|samidhyamāna|Jānakī|vira-
ha|vaśvānareṇa Rāma|cetasā punar agni|sākṣikam eva
Sugrīvo mitram abhyupagataḥ.

गुहाह्: (sa/harsam) param anugṛhīto devena vikartana|ta-
nayaḥ. (sa/parihāsa/smitam)

Sugrīve yadi paksapāta|madhuraṁ,
    deva, tvadīyaṁ manaḥ,
    kim naś tena? vidāṁ|karotu bhagavān
    ambhojini|vallabhaḥ,
navyen’ ātmaja|rājya|lābha|rabhas’|ōd-
bhūtena yas tejasā
pūrvasmād adhīkena duḥ|sahataro
lokeṣu varṭiṣyate.

लक्ष्मणाह्: (vibhāya) kathaṁ, Tapanatana|tanayasya rājya|pra-
dānam apy āṅgī|kārita vayaṁ vavasāna.

5.155 रामाह्: (sa/smitam) vatsa Guha, na tāvat prakāśam evaṁ
    pratiśuṣrūṣati me hṛdayam.

गुहाह्: (sa/prāṣraya/smitam) svāmin, iyam eva mahatāṁ
    śailī:
    santo manasi|kṛty’ āiva pravṛttāḥ kṛtya|vastuni;
    kasya pratiśrṇoti sma kamalebhyāḥ śriyaṁ Raviḥ?

नेपथ्ये: bho bhoḥ, smānihīta van’ āukasaḥ! kathayantu
bhavantaḥ: Dundubhi|karaṅka|vikṣepa|sambhāvyamā-
ACT V: SUGRÍVA’S CONSECRATION

RAMA: (smiling) My friend, Guha, let Lákshmana say whatever he wants to, he is fuming with rage against Rávana. I accept Sugríva as friend in front of the fire burning my heart, the fire constantly maintained by the separation from Sita, which shall witness our alliance.

GUHA: (happily) Sugríva, the son of the Sun, has been greatly honored by you. (smiling jokingly)

Your Majesty, if your heart is so biased in Sugríva’s favor, what are we to do? It is the Sun, the beloved of the day-lotuses, that should be informed about it—then, upon learning that his son is to obtain a kingdom, with renewed delight and vigor he shall shine in this world even stronger, with more unbearable force than before.

LÁKSHMANA: (smiling) So our friend seems to have concluded that we would agree to give the kingdom to the son of the Burning Sun.

RAMA: (with a smile) My dear Guha, it is just that my heart 5.155 did not want to make a promise in such explicit terms.

GUHA: (smiling politely) My lord, such is the conduct of noble people,

The noble fulfill their duties from their hearts. To whom would the Sun need to promise to bestow beauty upon the lotuses?

FROM BEHIND THE SCENES: Hey, animals in the vicinity! My arms have long been itching to fight, so please tell me who is the person that feels himself so fully and deeply
rama beyond price

na|gambhīr’|āvaṣṭambhā|nirbhareṇa ken’ āsmākam iyaṃ
cirasya bhuja|kāṇḍa|kaṇḍūtir apanēṣyate?

GUHĀḤ: (sva/gatam)

5.160 manye, darp’|āmayāvibhyāṃ
 nityaṃ dorbyāṃ amarṣaṇah
Jāmbavat|preraṇād diptaḥ
prāpto ’yaṃ plavag’|ēśvaraḥ.

tad aham api vīra|yātrā|darśana|ṣukhaṇ muhūrtam anubhāvāmi.

praviṣya.

vālī: (puro ’valokya ca.) aye, prasann’|ōjjval’|ākṛtī kāv etau?
niyam abhyāṃ eva dānava|nāthā|kaṅkāl’|ōtkṣepa|nimit-
tena bhavitavyam. (smṛtim abhiniya, sa/vitarkam) saṃ-
diṣṭam asmāsu priya|su|hṛdā Laṅk”|ēśvareṇa:

«praklpta|kāntāra|kumāra|bhuktir,
daurbhāgineyo, janakena muktah,
manuṣya|sāmanta|suto, niṣaṅgī,
sah’|ānujas tiṣṭhati Daṅḍakāyāṃ.

5.165 tau c’ āsmākam tatra vihāriṣu niśā|careṣu pāṭaccarīṁ vṛttim
ātiṣṭhamāṇau bhavadbhīḥ pratikartavyau.” iti. tat kim
ayam ayaṃ ca etau syātām?

RĀMAḤ: vatsa Lakṣmaṇa, śṛṇu, kim ayaṃ bravīti maha| vīrah?
ACT V: SUGRÍVA’S CONSECRATION

confident to remedy this itch that he scattered around the bones of the demon Dúndubhi!

GUHA: (aside)

This is he who is always flaming in wrath, as his arms are afflicted by that great disease called pride; and I think he has been urged by the minister Jámbavan—here he comes, the monkey-king.

I, too, shall now be privileged to see the fight of heroes in a moment.

VALI enters.

VALI: (looking ahead) Now, who are these two, looking so calm and resplendent. They must be the ones that came to scatter around the bones of the demon king. (He acts that he remembers something, and then, reflecting.) My dear friend, the Lord of Lanka, has told me this.

“He is the son of an unfortunate mother, a mere human sibling who was abandoned by his father, a neighboring king, and he has been made to live on what forest animals eat. Armed with a quiver, he is now in the Dándaka forest, accompanied by his brother.

And while some of us, demons, are amusing ourselves, they plan to rob us—therefore, you should take some action against them.” So are these two the ones to look for?

RAMA: My brother, listen. What is this great hero saying?
LAKŚMAṆĀḤ: *(kiṃ ciḍ upasṛtya)* ita āvāṃ. ito bhavān.

vāḷī: bhoḥ, kāv etau yuvāṃ?

LAKŚMAṆĀḤ: mahā|bhāga, Rāghavau kṣatriyāv āvāṃ.

5.170 vāḷī: āyuṣman, ākāra|viśeṣa ev’ āvagamayati jāti|viśeṣam. 
tad viśeṣaṃ brūhi!

LAKŚMAṆĀḤ: nan’ ūktam eva: Rāghavāv āvām.

vāḷī: *(s`abhyaṣūyam iva)* āḥ,

vapur api vivṛṇoti kṣatratām; ko viśeṣo
Raghuṣu yad abhidhatse «Rāghavāv» ity abhīkṣṇam?
parikalayitum iṣṭaṃ nāma sāṃskārikaṃ vām,
ahaha, katham apatyajpratyayān niścinomi?

LAKŚMAṆĀḤ: *(sa|dhairya|saṃrampbham)* bhoḥ! āvāṃ tau Rā-

ma|Lakṣmaṇau.

5.175 vāḷī: *(sa|vimarṣam, ātma|gatam)* katham «tau» iti sarva|nā-
ma|padena prasiddhāv ity āha. tāt kim anayor ev’ ānya-
taraḥ Pinākasya dhānuṣo damayitā? so ’pi Rāma|bhadro
Rāmaḥ syāt. bhavatv evaṃ tāvat. *(prakāśam vihasya)*

eko veṣa|parigrahah, parikaraḥ
sādhāraṇaḥ karmaṇām,
ākṛtyor madhuratvam eva sa|drśaṃ,
tuly” āiva gambhīratā;
tad draṣṭuṃ ciram utsuko ’smi: kataro

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LÁKŚHMĀNA: *(approaching him slowly)* Here we are. Please, come over here.

VALI: Now, who are you two?

LÁKŚHMĀNA: Sir, we are warriors, descendents of Raghu.

VALI: Sir, your appearance already betrays your social status. 5.170

So tell me your particulars.

LÁKŚHMĀNA: As I have said, we are descendents of Raghu.

VALI: *(seems to be irritated)* Ah,

Your appearance reveals already that you are warriors. What is so special about being the descendents of Raghu that you keep repeating it? I wish to know your given names; for heaven’s sake, how can I determine who you are from knowing just in which family you were born?

LÁKŚHMĀNA: *(firmly and proudly)* We are those two, Rama and Lákšmana.

VALI: *(reflecting, aside)* Here it is, he is saying “those two,” 5.175 apparently meaning to indicate with this pronoun that they are well known. Isn’t it one of them who bent Shiva’s bow, the Pínaka? Yes, and that one must be Rama-bhadra, the one called Rama. All right, then. *(laughing aloud)*

You wear the same clothes and the instruments you carry are also the same; you both have an equally agreeable appearance and you are both sincere in the same way. So I am still curious to know which of you is Rama-bhadra, who made to break
vāṁ Rāma|bhadraḥ punaḥ
sarva|kṣatra|vadha|vratī Bhṛgu|patir
yen' āvakirṇī kṛtaḥ?

LAKŚMAṆAḤ: (sa/vinayam iva) ārya, Saṃkrandana|nandana,
Lakṣmaṇas tāvad aham.

VĀLĪ: ayam apary aparō Dāśarathiḥ Kauśik’|ānte|vāṣī Rāmaḥ.

LAKŚMAṆAḤ: atha kim.

5.180 VĀLĪ: (sa/harṣ|jollāsam, kim cid uccaiḥ) bho Rāma|bhadra,
esa trai|varṇya|mātra|vyavasita|jagato
Bhārgavasy’ āstra|garbhād
ākṛṣṭa|kṣatra|jātīs tvam asi pathi girām
adya naḥ su|prabhātām;
kakṣ”|ōṣma|sveda|sadyaḥ|śamita|Daśa|mukh’|ā-
sphoṭa|kaṇḍū|vikāro
vīra|śrāddho bhujas tvāṃ paricaratu, ciraṇ
cakṣuṣṭi nandatāṁ ca.

RĀMAḤ: (drṣṭvā sa/harṣam) sa esa mahā|bāhuḥ Saṃkranda-
na|sūnuḥ,
yena vīreṇa guptāyāṁ Kiśkindhāyāṁ iyaṃ mahī
Rāvaṇ’|ābhībhavā|klāntā śaśvad uccvāsam aśnute.

iti parikrāmati.

5.185 LAKŚMAṆAḤ: mahā|bhāga! ayam āryaḥ. ita ito bhavān.

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the oath of Páraśu-rama, the sworn enemy of all warriors.

LÁKSHMANA: (courteously) My lord, son of Indra, I am Lákhshmana.

VALI: And he is the other son of Dasha-ratha, disciple of Vishva-mitra: Rama.

LÁKSHMANA: Indeed.

VALI: (with joy and delight, somewhat loudly) O Rama-bha-dra,

You have given new birth to the warrior class, saving it from Páraśu-rama’s weapon, who had recreated the world as made up of the other three classes—a great day has dawned upon me that I have the chance to talk to you now. My arms, which place their trust in heroes, quickly healed Rávana from his sick itch for a fight, with the hot sweat of my armpits*—may these arms encircle you and may my eyes take pleasure in seeing you for a long time.*

RAMA: (noticing him, with delight) So here he is, the strong-armed son of Indra,

who bravely protects the territory of Kishkíndha, where the earth, exhausted by Rávana’s assaults, can still breathe.

*He walks around the stage.*

LÁKSHMANA: Sir, my elder brother is here, this way.
vālī: (upasṛtya) Rāmaḥbhadra,

sur’āsurāṇām asubhir divyatāṃ sabhiko muniḥ, 
adya me Nāradas tuṣṭo yen’ āsi bhujagocaraḥ.

Rāmaḥ: mahāvīra, kim ucyate. mūrdh’abhīṣiktō ’si samara
śaunḍānām.

devah sa tvām asūta dvīṣad|upamṛḍita|
   svar’vadhū|veni|bandha|
   prekṣā|dhārāla|vaira|prasṛmara|samar’|ōḍ-
   dāmar’|āujā Bīḍaujāḥ,
   yo viddh’ōtkhāta|bāṇa|vraṇa|nivaha|nibham
   nirbhar’|ōdbhaṅgura|bhrū|
   bhīmaṃ bhrāmyadbhir aṅgair udavahata ruṣā 
   rajya|akṣṇāṃ sahasram.

5.190 api ca,

vandīkṛtya jagad|vijitvara|bhuja|
   stambh’|āugha|duḥ|saṃcaraṃ
Rakṣo|rājam api tvayā vidadhatā 
   saṃdhyā|samādhī|vratam,
   pratyakṣīkṛta|Kārtavīrya|caritām
   unmucya Revāṃ samaṃ 
   sarvābhir mahiṣībhir ambu|nidhayo 
   viśve ’pi vismāpitāḥ.

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ACT V: SUGRÍVA’S CONSECRATION

VALI: (approaching him) Rama-bhadra,

Today the sage Nárada, the umpire of gods and
demons playing with lives, shall be satisfied with
me, for you have come in the reach of my arms.*

RAMA: Great hero, indeed so; you have been consecrated as
the foremost of the heroes addicted to fight.

It is the god Indra who begot you. When he saw
his enemies pulling the braided hair of his celestial
wives, he grew very hostile and his uncontrollable
energy to fight became manifest. Then the thou-
sand eyes he carries on his whirling limbs became
red, like wounds from which the piercing arrows
have been plucked out, terrifying with the tightly
knit eyebrows, and they were glowing with wrath.*

Moreover,

While you were fulfilling your vow of perform-
ing penance at the junctures of the day on the
seashore, you managed to imprison* even the king
of demons, known to be difficult to overcome,
since his many colossal arms were famous for hav-
ing subjugated the world. Thus did you astonish all
the oceans together with their river queens, except
for* the river Reva, who had already experienced
the famous act of Árjuna Kartavírya.*
vālī: (vihasya)

cirāya rātrimcara|vīra|cakra|
mār|âṅka|vaijñānika, paśyas tvām
sudhā|sa|dharmāṇam imām ca vācaṁ
da śṛṇvatas tṛpyati mānasam me.

kiṃ tu,

5.195 yena ćchidya samasta|pārthiva|kula|
prāṇ|āntakaṁ kārmukaṁ
Rāmaḥ saṃprati lambhito Bhṛgu|bhuvām
utsarga|siddhāṁ srucaṁ,
draśṭum, vīra, cirāya dhāma bhavatas
tad bhūr|bhuvah|svas|trayī|
hṛṇ|marma|vraṇa|ropān|’āuṣadham imau
bāhū bah’ ūttāmyataḥ.

RĀMAḤ: (sa/smitam)

nanv etad adhimaurvikaṁ yuddha|sarvasva|dakṣiṇam,
sajjam asty eva me rakṣo|lakṣmī|mūla|haraṁ dhanuḥ.

tan mahā|bhāgo ’pi śastram ādattām.

vālī: (vihasya) sādhu, bho mahā|śatriya, yathā|dharmam
abhidadhāsi. kiṃ punaḥ,

5.200 nayo hi sāṃgrāmika eṣa doṣmatāṁ,
yad ātmajāti|pratirūpam āyudham.
ayaḥ|kuśībhīḥ kapayo na śastraṇah,
talaṁ ca muṣṭiś ca nakhāś ca santi naḥ.
VALI: (smiling)

You are known to be skillful in killing demon heroes; now that I can see you at last and can hear your voice, which is like ambrosia, my heart still does not rejoice.

However,

Thanks to your power, you neutralized the bow that killed all the kings and you made Párrashu-rama take up the sacrificial ladle, which was what members of his family have always done.* O hero, it is this power of yours that my arms would, at long last, like to experience so much, your power to heal the fatal wounds of the hearts in the three worlds: on the earth, in the intermediary space and in heaven.

RAMA: (with a smile)

As you wish: my bow is strung and is prepared to receive a full-scale donation in the form of a battle; here it is, ready to destroy the source of the demons’ good fortune.

So may Your Honor also take up his weapon.

VALI: (smiling) All right, great kshatriya, you speak as a warrior should. Yet,

It is the rule of warfare between the powerful that everybody employs the weapon appropriate for his birth and status. Monkeys do not use arms of wrought iron—we have our soles, palms,* fists and nails to fight with.
rama beyond price

lakṣmaṇaḥ: ārya, sādh’ úktam mahābhāgena. nity’ópana-
ta’svāṅgāsstr’ ñiva tiraścī jātih.

rāmaḥ: (vibhasya)

sarv’āugha|prasarena Rāvaṇir asau
yad dur|yaśo|bhāginām
cakre Gautama|śāpa|yantrita|bhuja|
sthemānam Ākhaṇḍalam,
kakṣā|garta|kuliratāṃ gamayatā,
vīra, tvayā Rāvaṇaṃ
tat sammrṣṭam; aho, viśalya|karaṇī
jāgarti sat|putratā.

so ’pi tvam asmākam adhunā daivena saravyaṃ kṛto ’si.

5.205 vālī: (sa/roṣam) āḥ, Kākutstha,

asmad|dor|mūla|kūlaṁkaśa|viṣama|bhuja|
granthi|bhaṅga|prasāṅga|
krośal|Laṅk”|ēsa|datta|tri|bhuvana|vijaya|
khyāti|sarvasva|dāyaḥ
yaḥ kaś cid vikramo ’yam, sa khalu Khalacuri |
kṣatra|sādhāraṇatvād
antar mandāyamāno vijita|Bhṛgu|patiṃ
tvām ajjitvā dunoti.

tad ehi, vimarda|kṣamāṃ bhūmim avatarāvaḥ.

iti nīkrāntau.

guhaḥ: (sva/gatam) diṣṭyā phalitam asmad|mano|rathena.

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LÁKSHMANA: My brother, His Honor has spoken well. Animals fight with their body parts, which are always at hand.

RAMA: *(smiling)*

With an attack using all his might, RÁvana’s brother destroyed Indra’s reputation, whose power to fight back was blocked by Gáutama’s curse.* But you restored Indra’s fame when you reduced RÁvana to a crab nesting in the cavity of your armpit, o hero. Such is a real son, who destroys all bad things in his father’s way.*

Yet today fate commands that you should be the target of my arrow.

VALI: *(angrily)* Ah, offspring of Kakútstha,

Squeezed under my arms, fearing that the joints of his terrible arms should be destroyed, the King of Lanka cried out and offered all his possessions: the reputation he obtained by conquering the three worlds. But this was a victory that Árjuna Kartavír-ya from Khala-churi had also achieved.* Therefore my heroism is still lagging behind, tormenting my heart until I can conquer you, who have defeated the Lord of Bhrigus, Párasu-rama.*

So come, let us go to a ground that shall bear our fight.

*Both exit.*

GUHA: *(aside)* Thank god, our desire is being fulfilled.
LAKŚMAṆAḤ: (nepathy|abhimukham avalokya) idam anyato vānara|dvayam āryasya pārśṇi|grāham iva sāṃbhramād anuplavate. tad aham api dhanur āropayāmi.

GUHAḤ: (drśtvā, sa/hrasam) kumāra Lakṣmaṇa, alam āvegena. nanv ayaṁ Sugrīvo Rāma|deva|guṇ’|ānurāgeṇa Vāli|matsareṇa ca dvi|guṇiṭ’|ōtsāhaḥ samara|sīmānam āpatati.

LAKŚMAṆAḤ: diṣṭyā sa eṣa Vaikartaniḥ. ath’ āparaḥ kaḥ?

GUHAḤ: ayam api Kīśkindh”|ēśvara|skandh’|āvār’|āika|vīro bhagavataḥ Prabhaṅjanasya pāra|straiṇeyahḥ putro Hanūmān.

LAKŚMAṆAḤ: (sa/hrasam) katham, ayam asāv Āṅjaneyahḥ! ayaṁ hi,

Brahma|śaṇa|parāmṛṣṭa|sva|vīryajñāna|yantritaḥ, anyair api bhuvam vīraḥ kīryamāṇām upekteṣate.

niyataṁ anena kauśaly” āsmākaṁ hṛdaya|śalyam uddharisyaṁ. idaṁ tu vartamānem eka|tulā|dyūtam. āryasya ja-ya|Lakṣmī|parigrahaḥ yautake yaśasi vayam anye Sugrīvo vā na kim cīd aṁś’|ādhikāriṇaḥ.
Lákshmana: (looking toward the rear of the stage) Here come two monkeys in haste from somewhere else; they seem to be trying to attack my brother from behind. So I shall also string my bow.

Guha: (looking, with delight) Prince Lákshmana, do not worry. This is Sugríva, who is not only loyal to Rama-bhadra and his values but also envies Vali. With his courage thus redoubled, he is approaching the battlefield to help us.

Lákshmana: Fortunately, this is the son of the Sun, Sugríva. And who is the other one?

Guha: He is the foremost hero in the army of the Lord of Kishkíndha, the son of the Wind God from another’s wife: Hánuman.

Lákshmana: (with delight) How good that this son of the Wind is here! For he was disciplined by Brahma, who cursed him to forget about his own valor.* Thus he thinks that this world must be dominated by heroes other than he.

Luckily, this friend of ours shall surely relieve the pain of our hearts. But now is the time for the duel. It is about the reputation of my brother, and, reputation being the exclusive possession of him who obtains the Goddess of Victory, neither me, nor others, nor Sugríva can take part in the fight in any way.
rama beyond price

GUHAḤ: (sa/saṃbhramam) kumāra, paśya paśya,
sapta tālān ayaṁ bhittvā Vālīpraharaṇī|kr̥tān
hatvā ca Vālinaṁ bāṇah Rāma|tūṇīram āgataḥ.

ahaha,

5.220 prāṇaiḥ samaṁ kanaka|puṣkara|kaṇṭha|mālā|
sūtreṇa Dāsarathaye vihit|ātiyeyah,
dikkūlam udvahā|yasāḥ|sarid|ādi|śailaḥ
śete sa vīra|śayane kapi|cakra|vartī.

LAKŚMAṆAḤ: (sa/khedam) hā deva Saṁkrandana, kva pu-
nar īḍrāṃ mahā|vīra|prakāṇḍam ātmajaṁ sahasreṇ’ āpi
locanaɪr ālokaiśyasi?

nepathye dundubhi|dhvaniḥ, maṅgala|gītī ca

GUHAḤ: (sa/harṣam) katham, ayam ārya|Jāmbavad|ādibhir
abhimantritaiḥ śāta|kumbha|kalaśair Nilaḥ kumāra|Su-
grīvam abhiśiṃcati. svayaṁ c’ āśya devo Dāsarathiḥ kār-
tasvara|puṇḍarika|mālayā kaṇṭham aṁ|karoti.

LAKŚMAṆAḤ: priyaṁ naḥ, priyaṁ naḥ.

5.225 NEPATHYE: bho bho, vānaraḥ|ācchabhalla|golāṅgūla|yūtha|pa-
tayaḥ! sarvān eṣa vo mahā|rājāḥ Sugrīvaḥ samājñāpayatī—«sajjayantu bhavantāḥ sarvāṇi yauva|rāj|ˈōpakara-
ṇāni. ayam aham api Sītā|devyāḥ pravrṛttim anvesṭum

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ACT V: SUGRÍVA’S CONSECRATION

GUHA: (with excitement) Prince Lákshmana, look,

Piercing the seven palm trees that were used by Va-li as weapons, the arrow killed Vali and returned to Rama’s quiver.

Alas,

Together with his garland of golden lotuses, he has offered his life to Rama, as a gift duly offered to a guest. Just like the first of all mountains, from which the rivers of fame flow all the way to the seashore, in the directions of the compass, the Ruler of Monkeys is lying spread out, motionless, in the battlefield.

LÁKSHMANA: (troubled) Alas, god Indra, even if you have a thousand eyes, where will you find a son who would become such a great hero, in your likeness?

The beating of drums and songs of victory are heard from the rear of the stage.

GUHA: (with delight) Lo, here is Nila—he is consecrating Prince Sugr´īva with golden water pots, whose water has been empowered with mantras by Jámbavan and others. And here arrives His Majesty, son of Dasha-ratha, to adorn Sugr´īva’s neck with a garland of golden lotuses.

LÁKSHMANA: How happy I am!

FROM BEHIND THE SCENES: Hey, leaders of monkeys, bears and dark apes! Sugr´īva, your king, commands you as follows: “Prepare all the insignia of the heir apparent, while I send Hánuman to learn what has happened to
prahitya Hanúmantam, ūrdhva|mauhūrttike lagne ku-
māram Aṅgadam abhiṣekṣyāmi.» iti.

**LAKŚMAṆAḤ:***

utsavaḥ so 'yam asmākaṃ sarvathā hṛdayaṃ|gamaḥ.
kiṃ tu Vālī vilīno 'yaṃ vyathayiṣyati Vāsavam.

*(antarikṣe pūṣpa/vṛṣṭi/anantaram)* jaya, jaya jagat|pate Rā-
ma|bhadra!

Lakṣmyā Vālī|nibarhaṇa|praśamita|
dvai|rājya|vairāgyayā
Kiśkindh”|āyatan’|āiṅk|daivatam ayaṃ
gumphaḥ Sahasr’|ekṣaṇaḥ.

5.230 **LAKŚMAṆAḤ:*** priyāt priyaṃ nah. vayasya, tad ehi. āvām api
mah”|ōtsava|saṃvibhāginau bhavāvaḥ.

*iti nīṣkrāntau.*
ACT V: SUGRÍVA’S CONSECRATION

Her Majesty Sita, and consecrate Prince Ángada in the next auspicious minute.”

LÁKSHMANA:

This great festivity is delightful in every way for us; only the death of Vali shall torment Indra.

(after a shower of flowers in the air) Long live the Lord of this World, Rama-bhadra!

The Goddess of Fortune is not fond of kingdoms with two kings. But now that the situation has been remedied by Vali’s death, she is here with Sugríva, the unique lord of the sacred territory of Kishkíndha, the illustrious husband of Tara.* And hearing that his grandson, Ángada, has become the heir apparent, the thousand-eyed Indra, shedding many a teardrop out of joy, seems to have become a bracelet of pearls.*

LÁKSHMANA: This is the best that could happen to us. Come, my friend, let us go and take part in the festivities.

Both exit.
PRELUDE TO ACT VI
SANSKRIT PRELUDE
tataḥ praviṣati Mālyaśāṅ. 

Mālyaśāṅ: (sarvato āvalokya, sa/khedam) ahaha, kaśṭam! 

dagdhāḥ pradīpta|pāvaka|pari- 
caya|piṇḍa|stha|hema|veśmānaḥ 
kṣaṇam utpucchayamāne 
Hanūmati Laṅkā|pur’|ōddeśāḥ. 

api ca, 

6.5 njā|kiran'|āugha|pramuśita| 
nimī|ōnnata|rūpa|karma|bhedeṣu 
manī|bhavaneṣu krśānu| 
īvālaḥ phalato ’numīyante. 

(vimṛṣya) aho, durnivāratā bhavitavyatāyāḥ. 

doḥ|saṃdoha|vaśaṃ|vada|trī|bhuvana| 
śrīgarva|sarvaṃkāṣaḥ 
Kailās’|ōddharaṇa|pracaṇḍa|carito 
vīraḥ Kuber’|ānujaḥ 
yatr’ āyaṃ svayam asti, s” ēyam Amarā- 
vaty” āpi vandyā purī 
nītā markaṭakena kām api daśāṃ. 
dhig, daivam āvaśyakam. 

na kiṃ cid etad vā Rāvaṇa|dur|nayena. (sa/khedam ākāśe) 
āḥ, Paulastya, 

vidyāś catur|daśa caturṣu nij’ānaneṣu 
saṃbādha|duḥ|sthitavatīr avalokya Vedhāḥ, 
tābhhyo ’parāṇi niyatam daśa te mukhāni

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MÁLYAVAN enters.

MÁLYAVAN: (looking in every direction, anxiously) Alas,

When Hánuman raised his tail, he immediately set the whole city of Lanka on fire, reducing all the golden mansions into small lumps as they came into contact with the blazing flames.*

Furthermore,

As the radiant flames seemed to compete with the various forms and colors of the bejeweled palaces from top to bottom, the presence of fire could be deduced only by the destruction it had caused in those buildings.

(reflecting) Alas, it is impossible to act against fate.

Empowered by his pride upon obtaining the riches of the three worlds, which he had subjugated with his many arms, this hero, Rávana, Kubéra’s brother, performed the terrible act of lifting up Mount Kailása.* The place where he lives is a city that was even more admired than the celestial capital, Amarávati—but it has been reduced to a horrible state by a wretched monkey; how terrible is our inevitable fate!

And all of this is due to Rávana’s bad behavior. (with dejection, in the air) Ah, son of Pulástya,

Surely, Brahma, seeing that the fourteen branches of knowledge* were painfully squeezed in his own four heads, in order to accommodate them well,
svasya praṇaptur akarot sa, kathaṃ jaḍo ’si.

6.10 (kṣaṇaṁ ca dhyātvā, sa/vyatham) katham, evaṁ viśīryat’ īva naḥ kulam idam.

Khar’ādīn avadhīd Rāmo, vatsam Akṣaṇ ca Mārutiḥ. svayaṁ niṣkrāmayām āsa Daś’āsyāś ca Vibhiṣaṇaṁ.

alam vā durvihitam atītam upālabhya. saṃprati, sindhor udīci tīre niveśita|skandhāvāro Dāṣaratīḥ kim ārabha-te iti katham pratīmaḥ? (puro drṣṭvā.) kathaṃ Rāgha-va|caritāni caritum prahitayoḥ Śuka|Sāraṇayoh Śaṇaḥ prāptah.

praviśya.

sāraṇaḥ: jayatu, jayatu kaniṣṭha|mātā|mahāḥ!

6.15 Mālyavān: (abhinandyā, samīpe upaveśya ca) vatsa Sāraṇa, kac cid amun” āiva padena Sugrīva|kaṭakād āgato ’si?

sāraṇaḥ: atha kiṃ.

mālyavān: tad yath”|ānubhavam abhidhiyatām.

saraṇaḥ: Rāghava|saṃkhyaṃ van’|āukasām asman|mu-khen’ āiva sataśaḥ pratītaṃ mātā|mahena. adhunā tu setu|grathanāya militeśu vānara|sainikeṣu, vānara|mūrtdharo ’py ahaṃ mahā|rāja|Vibhiṣaṇena. . . (ity ardh’ōkte sa/bhayam) ārya, cira|saṃvāsena Rāma|rājadhānī|pravādo mām anubadhnāti.
created ten other heads for you, Rávana, his great-grandson. So how can you be so stupid?

*(reflecting for a moment, with pain)* Alas, it seems that our family is being torn apart.

Rama has killed Cruel and other demons; Hánuman, son of the Wind, has murdered Rávana’s son, Aksha; and it is Rávana himself who has sent away Vibhíshana.

But why bother with past faults? Now, how could we learn what Rama and his army, which has been ordered to come to the northern seashore, are up to? *(looking ahead)* Look, of Shuka and Sárana, who were sent to learn about Rama’s moves, Sárana has just come back.

SÁRANA enters.

SÁRANA: Hail, our youngest grandfather!*

MÁLYAVAN: *(rejoicing, sitting down near him)* My dear Sára- na, have you just come back from Sugríva’s camp?

SÁRANA: Yes, indeed.

MÁLYAVAN: Then please tell me what you have seen.

SÁRANA: You have already heard a hundred times from us how many monkeys are in Rama’s army. Now, while the monkey-soldiers joined forces to build a bridge, I took up the form of a monkey, but Maharaja Vibhíshana... *(interrupting his speech, with fear)* Sir, it is because I have lived in Rama’s camp for a long time that I got used to such expressions.*
MālyaVān: (s’/ākūtam) kim abhiṣiktaḥ kaniṣṭha|vatso Rāghaveṇa?

6.20 Sāraṇaḥ: atha kim.

MālyaVān: (kṣaṇam iva stabdhāṁ sthitvā, niḥśvasya) vatsa, niḥśaṅkam abhidhehi.

Sāraṇaḥ: kumāra|Vibhīṣaṇena jñātva, saṃyamya c’ āhaṃ Rāmasya darśitaḥ.

MālyaVān: (s’/āśaṅkam) tatas tataḥ?

Sāraṇaḥ: tataś ca, Rāghaveṇa nija|saciva|nimrīṣeṣam upagrhyā purasāṅkhyam abhidhehi ca prahito ’smi.

6.25 MālyaVān: (sa/harṣam) kim ucyate. yāvad|dravya|bhāvī guṇo hi vijigīśūnām udāttatā. viśeṣeṇa punar āyaṃ Rāma|bhadraḥ. yataḥ,

abheden’ ṭopāste
    kumudam udare vā sthitavato
    vipakṣād ambhojād
    upagatavato vā madhulihāḥ.

aparyāptaḥ ko ’pi
    svā|parī|paricaryā|paricaya|prabandhah śādhūnām
    āyaṃ an|abhisāṁdhāna|madhuraḥ.

atha Śukah kim āsīt?

Sāraṇaḥ: aham api na jānāmi.

MālyaVān: (vimsṛya) vatsa|Vibhīṣaṇasya Rām’|ōpaśleṣeṇa svā|kulyaṃ vyasanam iti pramugdho ’smi.
MÁLYAVAN: (anxiously) Has Rama consecrated Rávana’s younger brother, Vibhíshana, as a king?

SÁRANA: Indeed, sir.

MÁLYAVAN: (paralyzed for a moment, then, with a sigh) My son, tell me everything without fear.

SÁRANA: When Prince Vibhíshana recognized me, I got arrested and they led me before Rama.

MÁLYAVAN: (with concern) And then?

SÁRANA: Then Rama received me as if I had been one of his own ministers, paid respect to me and sent me back.

MÁLYAVAN: (happily) Of course, those who want to conquer their enemies always maintain their respectfulness, just as a substance always maintains its properties, and this is particularly true for Rama. For,

The night-lotus worships the bees in the same way, whether they were already inside it or they have come from its enemy, the day-lotus. And good people somehow always know how to serve everybody without limit; whether it is their own people or others, they are kind without having any other intention.

And what has happened to Shuka?

SÁRANA: I do not know it myself.

MÁLYAVAN: (reflecting) Our Vibhíshana will cause the fall of his own kind through his alliance with Rama—and I am quite dismayed to see this.
rama beyond price

6.30 SĀRĀṆĀḤ: ārya, tathā dharma|dṛṣṭir ārya|sāṃtānaś ca ku-
māraḥ kathaṃ jyāyāṁsaṃ bhrātaram avadhūya pratipa-
kṣavartī saṃvrīttah?

MĀLYAVĀṆ: vatsa, Daśa|grīvaṁ ṁṛccha. (niḥśvasya) atha vā
daivaṁ ṁṛccha!

SĀRĀṆĀḤ: ārya, yadi śravaṇ|ārхо ’smi, tadā nivedaya.

MĀLYAVĀṆ: vatsa, kesari|kalatra|sāṃbhavena Prabhaṅjana|sūnunā viluṇṭhitām aśoka|vanikām avalokya, rājā tav’
āyaṃ Vibhīṣaṇam avocad yathā: «vatsa, paśya manusya|
pota|dvay’|āvaṣṭabdhenā dur|ātmanā kapi|kīṭena kathaṃ
vijṛmbhitam!» iti.

SĀRĀṆĀḤ: tatas tataḥ?

6.35 MĀLYAVĀṆ: tato Vibhīṣaṇaḥ praṇamya vyajijñapat:

«jātiṃ mānaya mānuṣīm: abhimukho
   dṛṣṭas tvayā Hēhayaḥ;
   smṛtvā Vālī| bhujau na sāṃpratam ava-
   jñātuṃ ca te vānarāḥ.
   tat Paulastya mah”|agniḥotriṇam ahaṃ
tvām etad abhyarthaye:
   Sītām arpaya, muṇca ca kratu|bhujāḥ
   kārā|kuṭumbi|kṛtān.»

SĀRĀṆĀḤ: (sa|bahu|mān’|āścaryam) ahaha, «Vālī|bhujāv» iti
   bruvatā mātā|mahena kim api smārito ’smi. ārya,

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sárana: Sir, indeed, how is it possible that a noble-minded prince like Vibhíshana, who was born in a good family, deserts his elder brother to take his enemy’s side?

mályavan: My son, ask Rávana about it. (*with a sigh*) Or ask Fate itself!

sárana: Sir, if I am worthy of hearing it, please tell me about it.

mályavan: My son, when your king Rávana saw that his ashóka grove had been messed up by the son of the Wind, Hánuman, born from a monkey-woman, he said to Vibhíshana, “Look, my brother, what that mean and wretched monkey, supported by those two miserable humans,* has done!”

sárana: And then?

mályavan: Then Vibhíshana bowed down respectfully and said,

> “Respect the human race—you have seen Árju-na Kartavírya face to face. And remember Vali’s strong arms—it is not appropriate to despise the monkeys, either.* So I beg you, son of Pulástya, performer of sacrifices, to give Sita back to Rama, and release the gods whom you have collectively imprisoned.”

sárana: (*with appreciation and surprise*) Alas, now that you have mentioned Vali’s arms, this makes me think of something else. Sir,
rama beyond price

kim acakse setu|
kshitidhara|sirah|sreni|kausanaih
prakothe niromna
kapi|bhatabhuja|stambha|nivahan,
sumeror matsaryad
anati|cira|samrutda|mrdubhih
sirobihr vindhyo yad|
bharam api na sodhum parivrddha?

(s'asankam) tatas tatah?

6.40 MA'LYAVAN: tatas ca, ros'|andha|tamisre majjata Raksasa|r-a-jena tath ce'sita, yath vipak'sam api asrita| Kumara.

SARA'NAH: (sa/khedam, akase) ha deva Pulastya|nandana, katham bhavat' aiva vaidharmya|dr'antena siddhad anumana|mul'|occhedana|nimittat karma|o nivarti's-
yate lokAh!

(s'abhyaarthana'ca)

ari|sa'varga ev' ayam asyas, tata, padani sat.
tesam ekam api chindan kha'jaya bhramarim, Sriyam!

(mantri'na'prati) aarya, yat satyam, Raghvena vyu'dham
vana|varurthinim utprek'sya sa'ke, Vibhi'na eva yady
asmaka|kula|tantur avasi'syeta.

6.45 MA'LYAVAN: (nih'svasya) vatsa, dvayor api khatkayos tattva|
jno 'si. tat kim idanim ucitam?
PRELUDE TO ACT VI

How could I describe the colossal arms of the monkey-soldiers, whose forearms have lost their hair as they gathered together many mountain peaks to build a bridge? The Vindhyā mountain, which, being jealous of Mount Suméru, has recently developed new and yet tender peaks,* is not strong enough to bear their burden.

(with apprehension) And then what happened?

MÁLYAVAN: Then the king of demons plunged into the blind darkness of wrath and behaved in such a way that he made even his younger brother an enemy.

SÁRANA: (dejected, in the air) Alas, Your Majesty, Rávana, son of Puláṣṭya, it is your example of lawlessness that people shall cite to prove by induction that such a base act always results in one’s total destruction; and that is how they shall refuse to behave in this way.

(humbly)

My lord, the Goddess of Fortune is like a wandering bee, endowed with six feet in the form of the six major faults.* If you manage to chop off just one of them, you have captured her!

(to the minister) Sir, indeed, seeing how Ráma is setting up the army of monkeys, I fear that Vibhíshana will be the only person to survive from our lineage.

MÁLYAVAN: (sighing) My son, you know very well both camps. What is the best thing to do now?
sāraṇaḥ: ārya, nanv evaṃ bravīmi: rāja|putro ’ṅgado ’sau bālo nava|buddhir, āmam iva pātraṃ yad yad ādhīyate, tat tad ācūṣayati.

mālyavān: tataḥ kim?


mālyavān: (sasmītaṁ) vatsa, sādhu samarthayase. kim puṇaḥ svajana|gato garbha|rūpo ’bhinav’|ōjjvala|yauva|rājya|sukh’|ōpalālito dur|apavāha eva. ye ca asya mātā|pitṛ|bāndhavāḥ, te ’pi Sugrīvasy’ āiva sambandhinaḥ katham enam uttiṣṭhamānam anujānīyuḥ?

6.50 sāraṇaḥ: yathā drṣṭam āryena. kim ca, kāl’ōpeksi daṇḍa|nīti|prayaogah. tathā kathom api mah”|ōtsāhaiḥ kapibhiḥ setu|karmaṇi pravṛttam, yath” āitavata kālena saṃtūrṇa|mah”|ārṇavo Rāmaḥ Suvela|śail’|ōpatyakām adhyāste.
sárana: Sir, what I think is this—Prince Ángada* is still a child, his mind is just awakening. He absorbs whatever you place in him, like an unannealed jar.

mályavan: Therefore?

sárana: Then, we could send a spy to Ángada who would tell him the following message as coming from ten-headed Rávana: “I shall kill your father’s enemies, Rama and Sugríva, and consecrate you as the king of Kishkíndha, for I should like to pay back my debt to my old friend Vali.” Thus, Ángada will be lured away from Sugríva’s camp. And once he is taken away, the monkey-king, thinking that his home is infested with backbiters and intriguers, will be less eager to serve Rama’s cause.

mályavan: (with a smile) My son, your advice sounds good. However, Ángada is still like a baby, attached to his own people. And since he is flattered and happy to have just become a glorious heir apparent, he is difficult to lure away. Moreover, his parents and relatives are also Sugríva’s relations, so if Ángada rises up against him, how would they give their consent to that?

sárana: You are right, sir. And it is also true that it takes 6.50 time to make political moves. In the meantime, those diligent monkeys got so far in their work of building a bridge that Rama has managed to cross the ocean and is at the foot of Mount Suvéla.
MĀLYAVĀṆ: (sa/vimars´/âdbhutam) ahaha,

asau manusya|mātreṇa laṅghito yadi sāgaraḥ,
pratāpo Daśa|kaṇṭhasya bhuvaṇair api laṅghitaḥ.

(sa/khedam ca)

Paulastyasya sur´|âsura|êndra|śirasām
nirmālyam anghri|dvayaṃ
kurvāṇena Ragh´|ûdvahena ghaṭite
setau nidhāv ambhasām
ady´ onmudrayati sva|hasta|vidhṛtaṃ
rājīvam iddho Raviḥ,
pratyāvṛttatrasasya c´ āmrta|bhujaṃ
Indoḥ svadante kalāḥ.

6.55 (vimṛśya) vatsa Sāraṇa, Vāli|vadha|viśuddha|pārśnin” an|eka|vānar´|ânīka|nāyakena sākṣād upakṛtena sakhyā Sugrīve-
ṇa mahā|pakṣasya, Hanumac|caritajñāt´|āsmadiya|pravr-
tter ayam eva su|vihita|sakal´|âbhīyāyat|karmaṇas tasy´
âbhīyoga|samayaḥ.

SĀRAṆAḤ: ārya, evam ev´ āitat. ayam eva «ātma|dravya|pra-
kṛti|saṃpanno nayasy´ âdhiṣṭhānaṃ vijjīṣur» ity asya
pratham´|ōdāharaṇaṃ Daśarathih.
MÁLYAVAN: *(reflecting, with astonishment)* Alas,

If that simple human being has been able to cross the ocean, then the power of ten-headed Rávana will also be crossed out by the world.

*(with dejection)*

Rama is about to transform Rávana’s lotus-feet into withered flowers, unworthy of being touched by the heads of gods and demons.* Now that he has constructed a bridge over the ocean, the sun shall be radiant enough to open up the lotus it has kept closed in its hands,* and the digits of the moon, whose sweet taste has returned, shall be given to the nectar-eating gods to relish.*

*(reflecting)* My dear Sárana, by killing Vali, Rama made 6.55 sure he would not be attacked from behind and he openly helped his friend, Sugríva, the leader of numerous monkey-troops. Thus, he has obtained many allies, and, thanks to Hánuman and his adventures,* he has also learned about our activities. Therefore, now would be a good occasion for him to make a move, since he has prepared everything properly to attack us.

SÁRANA: Sir, it is indeed so. As it is said, those who wish to conquer must have the positive inner qualities, material means and ingenuity—this is the basis of statesmanship. And the foremost example of this is Rama himself.
MĀLYAVĀN: *(stambhaṇ nāṭayitvā)*

yat tasmin nihate ’pi Vālini vayaṃ
kṣudrās tath” āiv’ āsmahe,
tad yuktam; bhujayor balād api balaṃ
durgasya durṇigraham.
martyen’ āpi jagad|vilakṣaṇa|guṇa|
grāmeṇa Rāmeṇa tu
dve gavyūti|śate hi nāma kiyatī
tīrṇo ’yam arṇo|nīdhiḥ.

*(dīrgham uṣṇaṃ ca niḥśvasya, ākāse)*

6.60 tarṣ|ārti|vyatilelihāna|rasanā|
ravyair mukhair aṣṭabhiḥ
krandanti kramaśah papau daśa|mukhi
vatsasya yasyāḥ stanau,
vatse Naikası, viśva|vīraljanaṇī|
simanta|muktā|maṇīḥ
sā tādrg bhavatī katham guṇavataḥ
putrasya kiṃ drakṣyati?

SĀRĀṆĀḤ: śāntam pāpam, śāntam pāpam. pratihatam a|maṅgalaṃ, pratihatam a|maṅgaloṃ. an|artha|saṅkīni bandhu|hṛdayāṇi bhavanti. kiṃ ca, ārya,
bhuja|nivaha|vihaṅgik”|āvalambī
nibidagun’|āugha|dhṛto ’pi rājya|bhāraḥ,
svayam api Daśa|kandhare dhūrīṇe
skhalatī yadi skhalitam, tad asya rūpam.
MÁLYAVAN: *(mimes he is shocked)*

That we acted poorly and did not do anything even when Vali was killed was not so inappropriate; for, even if one has strong arms, one cannot easily overcome that rough passage, the sea, lying between us. But that human called Rama, who nevertheless possesses a number of otherworldly qualities, has been able to cross the water measuring some two hundred pastures!

*(heaving a deep sigh, then in the air)*

While two of his heads were suckling milk from your breasts, the other eight faces of your ten-headed son were shouting out loudly with flickering tongues, eager to lick up anything in their painful thirst. My child, daughter of Níkasha, mother of the greatest hero, a pearl of a mother worthy to adorn a crown, how will you bear to see your eminent son in his plight?*

SÁRANA: Oh, no, god forbid such an unlucky event. The hearts of parents and relations are always apprehensive without any reason. Moreover, sir,

The burden of this kingdom rests on Rávana’s many arms as carrying poles and it is kept together with the thick ropes of his qualities;* even if it is the carrier of the burden, Rávana himself, who stumbles, the fall will be due to the unstable nature of kingship.*
MĀLYAVĀṆ: (āsrūṇi stambhayān) vatsa,
vidvān apāvṛttam iva svabhāgyaṁ
na tāvad ātmānām aham bravīmi;
mahā|munier Viśravasas tapobhir
nirvāpa|bījam yadi naḥ kule syāt.

6.65 praviśya paṭ’ākṣepena saṁbhṛṇtaḥ śUKAḥ

ŚUKAḥ:

Prahasta|Dhūmrākṣa|Mahodar’|ādīn
vyāpādyena sen’|ādhipatīn āmātyān
sa eṣa Laṅkām uparudhya Rāmaḥ
śākhāmrgair arṇavam ātanoti.

MĀLYAVĀṆ: (sa|viśādam) purastād eva drīṣṭam idam āsmā-
bbhiḥ. desa|kāla|vyavahitasya’ āpi prameya|grāmasya yathā|
mukhīnam ādarśa|talaṁ hi sthavira|buddhiḥ. (vimrśya, ākāše) sādhu Rāma|bhadra, sādhu. vijigīṣor a|dīrgha|sū-
tratā hi kārya|siddhēr avaśyaṁ|bhāvaḥ.

SĀRAṆAḤ: kathaya, sakhe Śuka, kim|vidhāno Yātudhān’|ēś-
varah?

6.70 ŚUKAḥ: (sa|kheda|smitam) sakhe, kim tasya vidhānam?

śrutvā Dāśarathī Suvela|kaṭake
s’|āṭopam ardhe dhanuṣ|
ṭam|kāraḥ paripūrayanti kakubhaḥ,
proṇchanti kaukṣeyakāṇ.
abhyaṣyanti tath’ āiva citra|phalake
MÁLYAVAN: (withholding his tears) My child,

I know about our ill fate but I will not talk about myself here; if there remains someone in our family to perform the funeral offering to his manes, it will be thanks to the penance of the great sage Víshravas, Rávana’s father.

SHUKA enters in haste, throwing the curtain aside.

SHUKA:

Rama has killed many a general and minister, such as Spreaded-Fingers, Smokey-Eyes and Big-Belly; and he has surrounded the island of Lanka with the monkeys: they seem to be covering the ocean.

MÁLYAVAN: (with desperation) I have predicted all this. The mind of the elderly is like the surface of a mirror in which all things, even if removed in time and space, are seen as if present in front of us. (reflecting, in the air) Well done, Rama, well done: conquerors never delay in action, and that is what ensures that they obtain what they desire.

SÁRANA: My friend, Shuka, tell me what the king of demons is doing now?

SHUKA: (smiling, with fatigue) My friend, what could he be doing?

Upon learning that Rama and Lákshmana have reached the foot of Mount Suvéla, half of Rávana’s twenty hands proudly filled the directions with the twang of his bowstring while they were also sharpening his swords. And his remaining ten hands were all the same practicing—with the help of a
Laṅkā|pates tat punar
Vaidehī|kuca|patra|valli|rācanā|
cāturyam ardhe karah.

Mālyavān: (niḥśvasya) hā, vatsa Rāvaṇa, katham ady' āpi
s” āiva hṛdaya|parispanda|mudrā. (ŚuKaṃ prati) vatsa,
atha gopura|gaulmīna|bal’|ādhyakṣeṇa vatsa|Narāntake-
na kim pratipannam?

ŚuKah: (niḥśvasya) ārya, kṛt” āiva kumāreṇa dvāra|maryā-
dā. param Āṅgadena so ’pi… (ity ardha’|ōkte s'|āsram,
adho|mukhas tiṣṭhati.)

Mālyavān: hā vatsa, Daśagrīva|nandana! katham idam dra-
ṣṭum etāvantam kālam asmākam āyuḥ.

6.75 NePathye: bho bho Mahāpārśva|prabhṛtayaḥ sainikāḥ!
vyāvartadhvam, upādhvam uddhura|śara|
javā|mukhīṁ mātaraṁ
devīṁ astra|mayīṁ; plavāṅga|pāsavaḥ
paśyanti prṣṭhānī vah.
cetaḥ Śakra|jito ’pi Lākṣmaṇa|vadhe
baddh’|ōtsavam, madhyamaḥ
Paulastyah svayam āyuḍham vidhṛtavān;
ady’ āpi Rāmād bhayam?

Sāraṇah: (śrutvā, sa|harsam) ārya, jātам jātam asmad|ba-
lānām avalambanam, yad ayaṁ pratibuddhaḥ kumāraḥ
Kumbhakarṇo Meghanādaṁ puras|krty’ ābhy|a|mitrī-
ṇāh samyṛttath.

Mālyavān: (niḥśvasya) svasti, vijayetāṁ Rāma|Lākṣmaṇau
Kumbhakarṇa|Meghanādau.

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painting board—how to trace designs skillfully on Sita’s breasts.

MÁLYAVAN: (with a sigh) Alas, my dear Rávana, why is the determination of your heart’s desire still the same?* (to shuka) My child, and what has that young Death-of-Humans done, supervising the army of guardians at the gates?

SHUKA: (with a sigh) Sir, Death-of-Humans was on duty at the gates, but Ángada. . . (interrupting his speech, he looks down with tears in his eyes)

MÁLYAVAN: Alas, dear son of the Ten-Headed, why have I lived long enough to witness your death. . .

BEHIND THE SCENES: Soldiers headed by Maha·parshva! 6.75

Eschew fight and worship the mother-goddess of arms, whose face is in flame with terrifying arrows; the wretched monkeys can see your back; Megha·nada’s mind can rejoice only if he kills Lákhmana; and the second son of Pulástyá, Kumbha·karna, took up his arms himself. So are you still afraid of Ráma?

SÁRANA: (listening, with delight) Sir, we have got some relief. For Prince Kumbha·karna has understood the situation and sent Megha·nada in front, and has himself started fighting.

MÁLYAVAN: (with a sigh) May there be victory in this fight between the two parties: that of Ráma and Lákhmana and that of Kumbha·karna and Megha·nada!
ŚUKAḥ: (sa/viṣādam, ātma/gatam) katham, a/viśiṣṭa/kartṛ/karma/bhāvam ubhayatra dvī/vacanaṃ prayuktam āryeṇa!

6.80 MĀLYAVĀN: (sa/khedam) vatsau Śuka|Sāraṇau, adya khalv iyaṃ rākṣasa|rāja|lakṣmīḥ sarvathā Kumbha|karṇam avaṣṭabhya vartate. idaṃ tu na vidmaḥ, agrajam vā Daśāgrīvam, anujaṃ vā Vibhīṣaṇam, anvaya|vyatirekābhyāṃ vīraḥ kam abhiṣekṣyati.

NEPATHYE:

«mā bhaiṣṭam, Kamaṭh’|ēndra|Pannaga|patī, kaś cin na vaiśeṣiko bhūmer adya bharah»—patiḥ pala|bhujāṃ ājñāpayaty eṣa vāṃ.

ŚUKAḥ: (sa/harṣam) nūnam asmadiyair viśeṣeṇa kim api vīkrāntam.

6.85 MĀLYAVĀN avadhatte.

PUNAR NEPATHYE:

doḷśailau haratā prthak prthag atho mūrdhānam utkṣipnunā Rāmeṇ’ āpi laghū|kṛtam patati yat, tat kaumbhakarṇaṃ vapuh.

MĀLYAVĀN: hā vatsa! (iti mūrcchitah patati.)

ŚUKA|SĀRAṆAU: (s’āsram) ārya, samāśvasihi, samāśvasihi.

6.90 MĀLYAVĀN: (āśvasya) vatsau, jīvato Rāmasya Maithiliḥ|haranād etad asmābhir āntareṇa caksuṣā viṣayī|kṛtam eva. kim idānīṃ āśvasitavyam asti?

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shuka: (dejected, aside) God forbid. For it may well be the victory of Rama and Lákshmana over Kumbha·karna and Megha·nada, rather than the other way around.*

mályavan: (with pain) My dear Shuka and Sárana, the destiny of the demons depends entirely on Kumbha·karna now. But we still do not know whom this hero, Kumbha·karna, shall make the ruler. If he ensures continuity, it will be his elder brother, Rávana; if he produces discontinuity, it will be his younger brother, Vibhíshana.

behind the scenes:

King of Tortoises and Lord of Snakes! The King of the Meat-Eating Demons tells you not to be afraid: the earth will not need to support any special burden today...*

shuka: (happily) Our side must have excelled in the battle.

mályavan listens attentively.

again, from behind the scenes:

... For Rama has dissected Kumbha·karna’s colossal arms and threw his head up in the air—so he made Kumbha·karna’s falling body easy for you to bear.

mályavan: Alas, my son. (He faints and falls on the ground.)

shuka and sárana: (both in tears) Sir, take heart, take heart.

mályavan: (regaining consciousness) My dear sons, when Rávana abducted Sita without killing Rama, I foresaw all this. So how could I take heart now?
śUKAḤ: dhiK kaṣṭam, «kaumbhakarṇaṁ vapiḥ patati.» ity etad api devena ājñāpayitavyam.

mĀLYAVĀN: vatsa Sāraṇa, ady’ āpi Rāvan’ ājña? nūnam anyonyeṣaṁ vaihāsikāḥ kapayo Daśa|kaṇṭham uḷuṇṭhayanti.

SĀRAṆAḤ: āḥ kṣudrāḥ,

yady asti vīryam, asty eva tat karma kathayisyati.
Meghanādam ajiṭv” āiva dhiK prahāsa|vibhīṣikām.

6.95 nepathye: bho bho yūtha|patayah, vilumpantu bhavanto Laṅkā|purā|gopura|prākāra|toranāṇi.

saṁnaddh’|Ēndr’|āyudham avira|ā-rambhi|gīrvāṇa|bāṇa|
śreṇī|varṣaṁ tad avajagrhe
yena duṣṭa|graheṇa. . .

mĀLYAVĀN: (s’odvegam) āḥ, kim anena śrāvayitavyo ’sti? (iti kaṇṇau pidadhāti)

punar nepathye:

iṣṭvā kāṁ cit praharāṇa|mayīṁ
vīra|yajvānam iṣṭīṁ,
diṣṭyā so ‘yaṁ samupaśamitaḥ
Śakra|jil Lakṣmaṇena.

6.100 mĀLYAVĀN: satyo ‘yam: «ati|duḥkho nir|duḥkhah.» iti loka|pravādaḥ, yad asminn api sa|mūla|ghātam abhīghnati vyatikare tath” āiva śvasimaḥ.
shuka: Alas, it is our lord, Rāvana, who had to tell us about Kumbha-karna’s death.

mályavan: My dear Sárana, were these really Rāvana’s words? Surely, it must have been the monkeys joking with each other, imitating Rāvana’s voice.

sárana: O those wretched monkeys.

If they are heroic, their heroism should be true and demonstrated by acts. As long as Megha·nada has not been captured, mockery shall not intimidate us.*

behind the scenes: Hey, troop leaders! Climb up the gates on the walls at the main entrances to the city of Lanka.

Once this evil demon, Megha·nada, stopped the shower of celestial arrows falling incessantly from Indra’s well-strung bow...*

mályavan: (nervously) Does this need to be told? (covering his ears)

again, from behind the scenes:

... but now he has performed a sacrifice of weapons with the help of a hero who acted as priest—thank God, Megha·nada has been put to peace by Lákshmana.*

mályavan: True is the saying that one feels no more pain when in great pain. For even after this terrible event, which gave us such a crushing blow, we are still alive.
रामा बेयोंड प्राइस

शुकाः: (ूर्ध्वम अवलोक्य) यथा समान्ताद अमुर अम्बरा|
    cara|vimāna|vīthayah kakubhāṃ mukhāni paryavaṣṭa-
    bhnnanti, tathā śaṅke, dur|vāra|dāruṇa|krodha|vaḍav”|ן
    अनाला|nipīyamāṇa|śoka|samudro Dāśarathi|vijāyāya saṃ-|
    nahyate devaḥ.

Sāranaḥ: (sa/viśādam, ātma/gatam) kaṣṭam, kathaṃ «Dā-
    śarathi|vijāyā’ ēty» a|viśiṣṭ’|ōpapattika|kartṛ|karma|
    kārak’|ārtha|viṣayaṃ vayaṣya|vacanam.

Mālyavān: (ूत्थाया) tad asmābhir api jarasā duṣitasy’ āt-
    manaḥ prakṣālaṇāya prāptavyaṃ khaḍga|dhārā|tīrtham.

iti sa/śuka|sāraṇo niśkrāntaḥ.

6.105 śuddha/viṣkambhāḥ.
shuka: *(looking upward)* The rows of celestial chariots are filling the directions everywhere: our lord must be preparing the conquest of Rama; for it seems that his ocean of grief has been dried up by the hidden and indestructible fire of his wrath, which is cruel and hard to stop.

sárama: *(dejected, aside)* Alas, my friend talks about the conquest of Rama—not distinguishing between the subject and the object with terminations, whether Rama conquers Rávana or the other way around.

mályavan: *(rising)* Being affected by old age, I am going to purify myself on the blade of a sword, rather than in a sacred place.*

*He exits with shuka and sárama.*

*End of the Sanskrit prelude.*  

6.105
ACT VI
RÁVANA’S DEFEAT
tataḥ praviśaty ākāśa/yānena VIDYA|DHARA|DVAYAM.

PRATHAMAḤ: aho, bahoḥ kālāt anaya gagana/vīthyā nirāta-
िकम iva saṃcarāvahe.

(adho ’valokya)

Devendr’|ôpanivedya|Nandana|vana|
srak|toraṇa|śālghini
Laṅk” āyaṃ Daśa|kaṇṭha|vikrama|sakhī,
yasyāṃ samantād imāḥ
yuddh’|ālokana|kautuk’|ōnmukha|vadhū|
saṃkīrṇa|kaṇṇī|rathā
rathyāḥ—kiṃ kathayāmi? yānti yad amī
ten na vyomni vaimānikāḥ.

6.110 (sa/khed’|ādbhutam) sakhe Hemāṅgada,

etāḥ paśya palāda|pattana|bhuvah
sautrāmaṇīnāṃ dṛśām
asr’|āmbhobhir a|deva|mātrka|grh’|ā-
rām’|ābhirāma|śriyāḥ.
etāsu pratighāti|vikrama|kath”|ō-
pālambha|vaitanḍikaiḥ
klpt’|Èndra|dhvajini|jay’|ānukṛṭibhir
dimbhair api kṛiḍitam.

DVITĪYĀḤ: sakhe Ratnacūḍa, kim ucyate.

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Then two vidya·dharas* enter on a celestial chariot.

First vidya·dhara: After a long time, we can again fly this way in the sky without fear.

(looking downward)

Here is Lanka, famous for its gates decorated with flower garlands from Indra’s paradise, garlands that should have been offered to the King of Gods; here is the city that is the heroic ally* of the Ten-Headed. Its streets are filled everywhere with palanquins of demonesses who are looking up in the sky, curious to see the battle fought there. What else can I say? This is why the gods in their celestial chariots do not fly over here in the air.

(with sorrow and surprise) My friend, Hemángada,

Look at these parts of the demon city where the gardens are pleasant and beautiful, for they have been irrigated by the tears of Indra’s thousand eyes.* Here, even the children are playing a game pretending they have defeated Indra’s army and they are blabbering insults to belittle the enemy’s heroic fame.

Second vidya·dhara: My friend, Ratna·chuda, it is indeed so.
rama beyond price

rakṣāṁś' īti pur"  āpi saṁśṛṇumahe,
vīras tu kas tādṛśo
jāgarti sma jagat[trayī]vīpad|alam| karmīṇa|dor|vikramaḥ
śaśvad dvāra|bhuvi praśasti|racanā| varṇāyamān'|ēkṣaṇa|
śreṇī|sambhīta|Gotrabhin|mayajaya| stambho yathā Rāvaṇah?

prathamaḥ: sakhe Hemāṅgada, paśya paśya. Paulastya|pa-
ttana|pratoliṣu diyamāne saṁnāha|paṭahe,

6.115 dig|dantāvala|danta|mauktika|maya| dvāṣ|toraṇa|sragviṇo
gīrvāṇ'|ādhīpati|pratīṣṭa|nigaḍ'|ōn-
mṛṣṭ'|ānya|bandi|śucah,
vīra|sṛi|saha|pāṃsu|kel|suḥṛdo Mandodarī|bandhutā|
śauṇḍīr|āsura|sundarī|surabhayaḥ kṣubhyanti rakṣo|grhāḥ.

dvitiyaḥ: (vihasya) nūnam idānīm atra,
dṛṣṭvā Rāghavam eka|rāksasa|vana| sva|cchanda|dāv'|ānalaṃ,
Jānakyāṁ nija|vallabhasya paramaṁ premāṇam alokya ca, kāṅkṣantī muhur ātma|pakṣa|vijayaḥ bhaṅgam ca mugdhā muhur dhīyantī dhruvam antara|aḷa|patitā Mandodarī vartate.
We heard long ago about the demons. But where could one find a hero like Rāvana, whose heroic arms have been able to cause calamity in the three worlds? He has erected a pillar of royal victory to stand permanently at his door, a pillar on which the letters of the inscribed poetic eulogy seem to be made of Indra’s thousand eyes.

RATNA·CHUDA: Look, my friend, Hemángada. As the drums are being beaten in the streets of Rāvana’s capital to announce the fight,

The demon houses are being shaken up, together with their doorways, on which instead of flower garlands there are rows of pearls produced by the temples of the elephants of the eight directions, pearls that are inlaid in their own tusks,* while the lamentations of other prisoners stop as they see the chains that the Lord of Gods, Indra, had to accept. In these houses the Goddess of Heroism is a childhood friend and the beautiful demon wives are proud to be related to Queen Mandódari.

HEMÁNGADA: (smiling) But now,

Seeing that Rama is like a unique, inextinguishable fire in the forest of demons and, at the same time, observing that her own beloved Rāvana cherishes love toward Sita, Queen Mandódari is of two minds about the situation and is unable to see clearly: one moment she wishes the victory of her own people, the other she cannot help wanting a defeat.*
PRATHAMĀḤ: *(sa/karuṇa/smitam)* vayasya, vibudha|rāja|vija-
yavikrama|krīta|cetasā vrddha|pitā|mahena Parameśṭinā svayaṃ pratiṣṭhit’|Êndra|jin|nāma|dheya|śeṣasya tādṛśas tanū|jasya śucā viceṣṭamānām arāti|grhiṇīm apy etāṃ n’ āivam adhikṣeptum arhasi. *(puro ‘valokya ca)* hanta, hasta|dakṣiṇena katham ayaṃ dvidhā vibhayate ma-
hā|janaḥ. *(nirūpya ca sa/bhaya/kautukam)* sakhe, paśya paśya:

nyañcan|nyañcad|dharitrī|dhṛta|caraṇa|bharaś
Candrahās’|āika|drṣṭir,
vyāvalgad|yaugapady’|otsuka|sakala|bhuj’|ā-
krānta|dik|cakravālaḥ,
krodha|krūr’|ākṣi|rakt’|otpala|racita|viyat|
toraṇa|srañji bibhrad
vaktrāṇi pratyanīka|prasara|sarabhaso
nirjihīte Daś’|āsyah.

6.120 DVITĪYĀḤ: *(nirvarṇya)* aho, drṣṭa|caram apy asya sāṅgrāmi-
kam ojāyitam ayāta|yāmam iva bhīṣayate. sakhe Ratna-
cūḍa,

Marutvad|dambholi|
kṣaṇa|ghaṭita|ghora|śvayathunā
nisarg’|ōdageṇa
prasabham uras” āpīta|gaganaḥ,
RATNA·CHUDA: *(smiling, with compassion)* My friend, the only thing left of her son, Megha·nada, is his epithet “Conqueror of Indra,” which was given to him by Brahma himself, our ancient Creator, whose heart was bought by that demon’s courage to defeat the King of Gods. Now that Mandódari is grieving the loss of her son, it is not appropriate to mock her, even if she is the enemy’s wife. *(looking ahead)* Why is the crowd splitting into two on the right? *(seeing what happens, with fear and astonishment)* My friend, look,

The weight of his steps makes the ground bend again and again, his gaze is fixed on his sword, the Chandra·hasa, the space is being filled with his numerous arms moving in different directions, all restless at once, his heads are like flower garlands in the gateways of the sky, garlands made up of his wrathful and cruel eyes, which form red lotuses. He is ready to march with all his force against any army—here comes ten-headed Rávana, who is about to leave the city.

HEMÁNGADA: *(watching)* Although I have already seen how powerfully he marches into battle, this looks like something never witnessed before; the whole scene is very terrifying. My friend, Ratna·chuda,

When his wide and terrible chest, powerful by nature, was split in two by Indra’s thunderbolt in a second, it was so huge it seemed to drink up the sky itself in a moment. He also transformed the Goddess of Fortune, once belonging to the gods,
anism deva|drīcīṇ
nīja|bhuj|van’|ôddāma|kariṇīṁ
ayāṁ kurvan vīrāḥ
smarasi katham āsīd Daśa|mukhaḥ.

PRATHAMAḤ: sakhe, kim ucyate. mahatāṁ apy upari kim apy ayāṁ Rāvaṇaḥ.

enāṁ kalpa|tar’|ûdbhavair a|su|kara|
vyañjaiḥ sadā bhūṣaṇair
ārādhnoti sur’|âdhipaḥ; kim aparam?
dīno nadināṁ patiḥ.
daṇḍ’|âdhikya|bhayāt katham katham api
skandh’|ôpaneyān maṇīn
apy asmai pariśodhayaty apadiśan
niḥ|sampadaḥ sv’|ākarān.

DVIṬIYAḤ: (sa/bhayam) katham, ayāṁ parāpatita eva sa-
maragharṣa|heṣamāṇa|Vanāyu|vājī|nivaha|vitīrṇa|Kīna-
śa|kāsara|karṇa|jvarena prajavinā rathena kārmuka|pāṇir
mahā|vīraḥ.

6.12Ś PRATHAMAḤ: (sa/bhay’|ādbhutam)
kalp’|ânta|krūra|sūr’|ôtkara|vikaṭa|mukho,
mānuṣa|dvandva|yuddha|
krīḍā|kaṇḍūyad|ûrjasvala|sakala|bhuj’|ā-
loka|bhūyo|vilakṣaḥ,
saṁbhūy’|ôttisṭhamāna|sva|para|bala|mahā|
śastra|saṁpātā|bhīmām
urvīṁ gīrvāṇa|goṣṭhī|guru|mada|nikaṇo
ACT VI: RÁVANA’S DEFEAT

into a wild female elephant to roam in the forest of his arms. You, too, remember these acts of heroic Rávana.

RATNA·CHUDA: My friend, it was indeed so. This Rávana has somehow become more powerful than the greatest heroes.

Indra keeps offering him ornaments made from flowers of the wish-fulfilling tree, which are impossible to fake. What else is there to say? The Lord of Rivers, the Ocean, is also in despair. He is so afraid that Rávana should punish him too severely that he takes pains to bring him his precious stones on his shoulders, pointing out that there is nothing else left in the depths of the sea.

HEMÁNGADA: (with fear) Look, here comes that great hero with a bow in his hand, riding his swift chariot; his steeds, which come from Vanáyu,* are so happy to go into battle that their neighing hurts the ears of the buffalo that carries the God of Death around.

RATNA·CHUDA: (with fear and admiration) His faces are terrifying like a multitude of scorching suns at the end of the world. When he looks at his numerous powerful arms so eager to play a duel with a mere human, he becomes quite ashamed.* This demon has already been the touchstone to test the pride of the Lord of Gods, and now, as he arrives, the weapons are rising both on his side and on his enemy’s side to meet at the same time,
Naikaṣeyo vidhatte.

DVITĪYAḤ: (ṣa/kautukam) sakhe, dakṣīṇataḥ paśya tāvat.

Agasty’|ājñā|sadyah|
śamita|vikal’|ōcchṛaya|viśamān
udasyantah setāv
a|lagitavato Vindhya|śikharān
śirah|saṃkhyā|satyā|
kṛta|Daśa|mukh’|āloka|rabhasād
upety’ āti|trastāś
capalam apasarpanti kapayaḥ.

PRATHAMAḤ: (drṣṭvā, sa/harṣam)

6.130 śastrī|kṛtān kapibhir āpatato mud” āiva
vikramya candana|tarūn dadhate pal’|ādāḥ.
tat|saṅginas tu bhujagāḥ kṣaṇa|pāṣa|bandha|
duḥkh’|āsikām avayaveṣu diśanty amīśām.

HEMĀNGADAḤ: (vibasya) ito ’pi tāvat.

rakṣaḥ|svayaṃ|vara|vidambal|parāṅ|mukhībhiḥ
puṣp’|ōtkare sura|vadhūbhir anujjhite ’pi,
śastrī|kṛtena taruṇā hariṇā hato ’sau
naktaṃ|caraḥ svapiti tat|kusum’|āvakīrṇaḥ.
ACT VI: RÁVANA’S DEFEAT

making the battleground frightening.

HEMÁNGADA: (with interest) My friend, look to the right.

The monkeys are throwing the peaks of Mount Vindhya in the fight, peaks that were not used for the building of the bridge to Lanka, for they were too uneven after being lowered and made defective in a moment through Agástya’s command.* These monkeys, after identifying Rávana by counting his heads, approached him, curious to behold him—but then they got scared and quickly fled.

RATNA-CHUDA: (looking, with delight)

The flesh-eating demons easily manage to neutralize and catch the pieces of sandalwood that the monkeys use as missiles and hurl onto them; but the snakes hanging from those pieces of wood form fetters for a moment and tie the limbs of the demons painfully.

HEMÁNGADA: (smiling) And over here,

Although the wives of gods could not have thrown any flowers over here (for they would avoid being misunderstood, as if they were choosing their husbands among the demons), this night-roaming rákshasa, who has been hit by a blossoming tree that a monkey had made into a weapon, is now covered with its flowers everywhere while lying on the ground.*
RAMA BEYOND PRICE

RATNACŪḍĀḤ: (ciraṁ vibhāvyā) sakhe,

sva|tanu|rucibhir dīrgh’|āhnīṁ dyām
itaḥ sṛjatāṁ nijair
atha vidadhataḥ kāy’|ābhogair
a|kāṇḍa|tamasvinīṁ,
dadhati nitarāṁ uddīprāṇāṁ
atha chidura|śriyo
hari|hutabhujāṁ dhūma|chāyāṁ
amī rajanī|carāḥ.

6.135 HEMĀṅGADAḤ: (sa|smitam) sakhe,

kim api kapayaḥ karm’|āscaryaṁ
mahā|taru|śāstriṇo
vidadhati tathā dik|kūlebhyo
yath’” āpasaranty amūḥ
dhruvam avapatad|rakṣah|śreṇī|
vimukta|nabho’|ntara|
pratibharaṇikā|niḥsthemāno
Daś’|ānana|kīrtayaḥ.

RATNACŪḍĀḤ: (sa|sāmbhrāramam) ahaha, dāruṇam upasthi-
tam.

rakṣo|nipiṣṭa|kapī|mukta|mahīdhra|cūrṇa|
pūṛn’|āntarābhir iṣu|vṛṣṭibhir ujjihānaḥ
roṣ’|atṭa|hāsa|dahana|prasaraṁ taḍītvāl
Laṅk’|ādhipaḥ kim api saṁtamasam ātanoti.
RATNA-CHUDA: (thinking for a while) My friend,

The monkeys, blazing like flames, appear to make the sky bright with their radiant bodies, while the demons, whose fortune is frail, seem to create untimely night with the expanse of their forms—here below, they follow the monkeys like smoke does fire.

HEMÁNGADA: (smiling) My friend,

The monkeys are performing such a miraculous act with their large trees as weapons that Rávana’s fame is now certainly not strong enough to fill the sky, which the falling demons leave perforated all over, and it is retreating from the distant directions.

RATNA-CHUDA: (with alarm) Alas, something terrible is about to happen.

The space left in the midst of showering arrows is filled with pulverized mountains, which the demons turned into dust after the monkeys had hurled them onto their sides. And here comes the King of Lanka, rising above that rain of arrows, like a cloud whose lightning is made up of his spreading laughter burning with wrath—he covers everything with darkness.
HEMĀNGADĀH: (kṣaṇam nirvarṇya) aho, kṣudrair api saṃbhūya bhūyobhir eko mahān apy aḍuṣkaraḥ kadarthayitum. yataḥ,

6.140 dṛpyad|dik|pāla|dantā-  
vala|bahala|mad’|āvagraḥ’|ōgrābhir akṣṇāṁ  
tārābhir dīpyamānaṁ  
diśi vidiśi Daśa|grīvam udgrīvayantah,  
ete niḥ|śeṣa|setu|  
grathana|samadhihikaḥ|sastrīṇaḥ|śaila|pādair  
uddāmānaḥ kap’|īndrā  
rajanicara|purīm uttareṇa plavante.

RATNACŪḌAḤ: (sa/viṣādam) hanta, mahad viṣamam iva paśyāmi, yad amī niś|kṛpa|kṛpāṇa|yaśti|pātyamāna|prati-bhaṭ’|ōraḥ|kapāṭa|kaṇṭakita|kapola|bhittayaḥ saṃtāna|  
pātinibhir anika|rudhira|dhārābhiḥ pravṛddha|vīra|pāṇa|gośthi|mah”|ōtsavaḥ samantād abhidravanti yātudhānāḥ  
plavaṇgama|yūtha|patīn.

HEMĀNGADĀH: (sa/harṣam) sakhe, kṛtaṁ viṣādena. yad eṣaḥ,

Daśa|mukha|śara|pīḍit’|āpayān’|ōd-  
yama|paripucchhayamāna|vānarāṇi  
sa|rabhasam abhisāntvayan balāni  
dviṣam abhiyodhayati plavaṇgagṛājaḥ.
HEMÁNGADA: (contemplating the scene for a moment) If one great person fights against many others, even if they are insignificant, he is easy to overcome. Look,

These proud monkeys, who fight not with weapons but with rocks left from the mountains after the building of their bridge, are now flying toward the northern part of the City of Demons, making ten-headed Rávana look up in the sky in every direction. His fierce eyeballs are so much aflame that they dry up even the abundant ichor of the elephants who are proudly guarding the edges of the world in the eight directions.

RATNA-CHUDA: (with despair) Alas, I think I see some great danger. For the hair on the demons’ cheeks stands on end when they happily behold the wide chests of their enemies being split by their merciless swords; they are having a great collective feast of drinking among proud soldiers, swallowing the enemy’s blood, which flows incessantly—and now they are attacking the monkeys’ chiefs everywhere.

HEMÁNGADA: (happily) My friend, do not despair, for here

The king of monkeys is quickly encouraging his monkey-soldiers, who are moving around their tails in their effort to escape from the pain caused by Rávana’s arrows—and now he is here to attack his enemy.
rama beyond price

RATNACŪDAH: *(dṛṣṭvā, sa|kheda|hās|âdbhутam)* ahaha,

6.145 astrāṇī plavagaḥ|ādhipena vihitāḥ
   Paulastyā|vakṣaḥ|sthaliḥ
   samghatā|ānala|datta|dāva|vipadaḥ
   sīdantī bhūmī|ruhāḥ.

utpātya prahitaḥ ca śailaḥ|śikharo
   Laṅk’|ēndra|hast’|āvalī|
   piṣṭo ’yaṃ nija|kuñja|nirjharalajalair
   jambāla|piṇḍāyate.

HEMĀNGADAH: *(vihasya)* sakhe, Daśaṃkandham adhikṛtya
   na kim cīd etat,

tath” āiten’ ōddhrtya
   sphaṭika|śikharī so ’pi vidadhe
   samantād āmūla|
   truṭita|vasudhā|bandha|vidhuraḥ,
   amuṃ yen’ ādy’ āpi
   Tṛipura|hara|ṇṛtya|vyatikaraḥ
   purastād anyeśām
   api śikhariṇām ullalayati.

kim cīd tarkayāmi,

śastrī|kr̥taḥ taru|varo hari|pumgavena
   Laṅk”|ēndra|vakṣasi mṛṇāla|mṛdugh papāta.
   tatra sthitais tu kusumaiḥ Kusum’|ēṣur enaṇ
   Sītā|viyoga|vidhuraḥ dr̥dam ājaghāna.
ACT VI: RÁVANA’S DEFEAT

RATNA·CHUDA: (looking, exhausted, smiling and surprised at once) Alas,

The trees that the monkey-king has used as weapons have perished in the terrible fire produced by the friction when they hit Rávana’s wide chest. The mountain peak that Sugríva tore off and hurled against the King of Lanka has been reduced to dust by the demon king’s numerous hands, and with its bushes and waterfalls it has become a piece of mud and moss.

HÉMÁNGADA: (smiling) My friend, this is nothing for ten-headed Rávana,

Once, he lifted the crystal-peaked Mount Kailásá, tearing off completely all its ties that rooted it in the earth—that is why even today, when Shiva, the Destroyer of the Three Demon Cities, starts his dance, it is the Kailásá that starts shaking first, before all the other mountains.

I have an idea:

That beautiful tree that the monkey-king made into his weapon fell on Rávana’s chest as if it were tender like a lotus fiber; and the God of Love must have used the flowers of that tree as arrows to pierce Rávana’s heart, to make him love-lorn for being separated from Sita.
6.150 RATNACŪDAHI: (vibhāya) sakhe, kim ucyate. mahāsattvata-yāṃ Rāvaṇaḥ khalv asau. tathā hi:
sveṣ’ utkṛtya huteṣu mūrdhasu javād
agnēḥ spuṣṭitvā bahir
vyākīrṇeṣv alikeṣu daiva|lipibhir
dṛṣṭv” āpi Rāmāyaṇam,
citten’ ā|skhalitena yas tad|adhikaṃ
Brahmāṇam aprīṇayat,
kas tasmai prathamāya māniṣu mahā|
vīrāya vairāyate?

HEMĀṆAGADAHI: sakhe, paśya paśya. bhayānakam, adbhu-
taṃ ca vartate.
viśikh’|āugha|vikīṛṇa|gaṇḍa|saile
taru|saṃcūrṇita|sakti|tomare ca
kapi|rākṣasa|rājyor ajasraṃ
tumule bhānti talātali|prapaṅcāḥ.
nūnam idānīṃ,

6.155 śvās’|ōrmi|pratibandha|tundila|gala|
pracchinna|hār’|āvalī|
ratnair āpatayālubhiḥ kṛta|phaṇa|
prāglbhāra|bhaṅga|bhramah,
śrotṛ’|ābhāva|nir|antarāla|militaiḥ
stabdhaiḥ śirobhīr bhuvaṃ
dhatte vānara|vīra|vikrama|bharād
bhugnair bhujamg’|ādhipaḥ.
ACT VI: RÁVANA’S DEFEAT

RATNA·CHUDA: (smiling) My friend, indeed everyone knows Rávana to be a noble person, as this story shows:

He cut off his heads and offered them in the sacred fire; but when they cracked in the quickly burning flames and the bones of his foreheads got scattered all over, they showed him the story of the ‘Ramáyana’ written upon them by Fate. In spite of seeing this, he continued to propitiate the Creator with an unwavering mind. Who would be able to fight such a great hero, the first among the most respected beings?

HEMÁNGADA: My friend, look, there is something terrifying and miraculous happening here,

In their unending battle, Rávana’s arrows have split Sugríva’s mountain rocks, while Sugríva’s trees have reduced Rávana’s spear and club to dust—now their one-on-one wrestling begins.

And right now,

The King of Snakes is bending down with his heads in the underworld: his neck gets swollen to withhold his panting, while his necklace is split by the effort; and, as the gems are scattered everywhere, they create the impression that his thousand hoods have been destroyed.* Yet he keeps holding up the earth with his motionless heads, which are stuck together without being separated by the ears—all this effort is made to bear the weight of Sugríva’s heavy steps on the ground.*
HEMÄNGADÅH: (ṣa/viṣādam) aha, bāhu/yantren’ āpidya Sugrīvam kim āha Rāvaṇah?

«asmad|bhujavan’āndola|su|labham phalam āpnuvan, niyuddha|āghava|klānta, śakhārmga, sukhi|bhava!»

RATNACŪDAH: (ṣa/barṣam) sakhe, karaṇa|kauśala|mocit’āt- mā vipakṣa|dur|vacana|khidyamāna|hṛdayo hṛdayam|ga- mam abhidadhāti vānar’ēndraḥ:

«viṃśatya yugapat kṣamair api bhujair ākarṣaṇa|chedayor a|cchinnam daśamaṇ śiraḥ kathayati chinnāni yāni kramāt. tāny āraddha|mah”ēśvarāṇi bhavataḥ śirṣāṇi tulyaṃ daśa chindāno daśabhīr nakhair yadi, punaḥ śākhārmṛg’ēndraḥ sukhi.

6.160 api ca, re re rākṣasa,

Daśa|mukha|vadha|nātya|ṣūtradhāro Raghupatir, asya ca pāripārvako ’ham. prakaraṇa|phala|bīja|bhāvakānām amṛta|bhujāṃ samupāṣmahe samājam.»

ity abhidadhānen’ āiva utplutya nir|dayaṇ śirasā tāḍito ra- tha|dhvaja|danaḍ’āvalambī kathaṃ cid āśvasiti Rāvaṇah.
HEMÁNGADA: *with dejection* Alas, what is Rávana saying while he is squeezing Sugríva with his arms as if with fetters?

“Monkey, you have got tired of the art of wrestling, so may you obtain your fruit, which is easy to get from shaking my forest-like arms, and may you then rest in peace.”*

RATNA·CHUDA: *happily* My friend, the monkey-king has managed to free himself, thanks to his dexterity; as his soul is distressed by his enemy’s words, he gives him an appropriate reply:

“Although your twenty arms could have pulled and torn off all your heads at once, they left the tenth untouched to tell that the others had been duly cut off. Now the king of monkeys shall find peace only if he can cut all your ten Shiva-praising heads at the same time with his ten nails.”*

And o rákshasa,

Rama is the stage manager of this play about the killing of Rávana; and I am his assistant. We propitiate the assembly of gods as our public, before whom the story of the play unfolds.”

Saying this, he jumped and attacked Rávana on the head, hitting him cruelly, but Rávana leaned against the flag-staff of his chariot and regained his force somehow.
HEMĀNGADAṆ: (sarvato 'valokya, sa/harṣam) sakhe, paśya paśya,

yan|mālya|grathan'|āvaśesa|vikalaḥ
santānakair nākināṃ
bhartre garbhamak eva dāma nibhṛtaṃ
svar|mālikair gumphitam,
tasmin adya Daś'āsyam|mūrdhāni nava|
prastāvanāṃ āpadaṃ
paśyanto rabhas'|āughā|bhartsita|bhiyāḥ
kroṣanti naḥ syandanāḥ.

6.165 HEMĀNGADAṆ: (sa/viśādam) aha, āśvasya Daśa|kaṇṭhen’
āpi tāḍito mūrcchitaḥ kap’indro Nīla|Hanūmadbhyaṃ
āśvāsyamāno 'pasāryate.

RATNACŪḌAṆ: sakhe, prathanasya prathamā|parvaṇi śata|kṛ-
tvo vijayante, vijīyante ca mahā|vīrāḥ. tatra ko viśādaḥ?

HEMĀNGADAṆ: (anyato 'valokya) sakhe Ratnacūḍa, diṣṭyā
vardhase, yad ayam anuprāptaḥ,

Kuśika|suta|sa|paryā|dṛṣṭa|divy'|āstra|tantro,
Bhrigu|pati|sahāyudhvā vīra|bhogīṇa|bāhuḥ,
dinakara|kula|ketuḥ kautuk’|ōttāna|cakṣur,
bahu|mata|ripu|karmā kārmukī Rāma|bhadraḥ.
HEMÁNGADA: (looking everywhere, happily) My friend, look,

The celestial garland-makers had to wreath the Indra’s small chaplet* secretly, from imperfect bits of flowers left over after Rávana’s crown had been made with the blossoms of the wish-fulfilling tree. But now Rávana’s crowned head presents a new prologue of bad fate*—and, seeing this, our chariots curse their fear with great vehemence and cry out.

HEMÁNGADA: (dejected) Alas, Rávana has regained his force 6.165 and hit the monkey-king so hard that Sugríva has lost consciousness; he is being fanned and carried away by Nila and Hánuman.

RATNA·CHUDA: My friend, in the first half of the battle, heroes gain and lose hundreds of times in a row. So why should we despair?

HEMÁNGADA: (looking elsewhere) My friend, Ratna·chuda, you shall be blessed now that he has come here:

He who has learned the science of heavenly weapons by serving Vishva·mitra, he who has fought Páráshu·rama, with his arms ready to strike, the foremost member of the solar dynasty, he who is respected as a great fighter—here comes Rama with his bow, his eyes wide open in curiosity.
RAMA BEYOND PRICE

RATNACŪDAḤ: *(sa/harṣam Rāmam avalokya, Rāvaṇaṁ prati)*
Rāḵṣasaṛāja,

6.170 balken’ āpi vilūna|Dhūrjaṭi|dhanuḥ| 
    stambhena bāh’|ūṣmabhīr 
    yena svedayatā mano|haram ḍjū| 
    cakre munir Bhārgavaḥ, 
    saṃprāpto Raghu|nandanaḥ; kim aparam? 
    ten’ ādhunā nesyate 
    dhanyo Vāḷi|samāna|kartṛka|vadhā| 
    ślāgh”|āti|bhūmiḥ bhavān.

HEMĀNGADAḤ: *(sa/kautukam)* sakhe, tūṣīṁ āsvaha tāvat. 
śṛṇuvaḥ kim braviṭī Rāvaṇaḥ.

RATNACŪDAḤ: *(kaṇṭam dattvā)* kim evam āha: «sādhu, re 
kṣatriya|ḍimbha, sādhu, 
    yat kanyāṁ abhilasyatā Nimi|pater 
    na sthāṇaviyam mayā 
    dor|līlā|tulit’|āvatārita|Hara| 
    grāvṛ” āpi rugṇaṁ dhanuḥ, 
    tad drakṣanty adhunā kiyantam avadhiṁ 
    ‘yāvad bhavān’ ity amī 
    Dev’|ēndra|dvipa|dāna|dur|dina|bhido 
    rauḍr’|ārciṣo mārgaṇaḥ?”

HEMĀNGADAḤ: *(sa/vismayam)* katham, ady’ āpi trṇiṅkṛtaljagat|trayaḥ sa ev’ āsyam tāvān ahaṃkāra|granṭhiḥ.

6.175 RATNACŪDAḤ: *(s’ōṭprāsa/smitam)* sakhe, katham idaṁ bha- 
vantaṁ vismāpayate?

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ACT VI: RÁVANA’S DEFEAT

RATNA·CHUDA: *(happily beholding RAMA, toward RÁVANA)*

King of Demons,

Even as a child, he broke Shiva’s heavy bow, and chastened Párashu·rama in a sweet manner, while making him perspire with the heat of his strong arms. This son of the Raghu dynasty has arrived—what else is there to say now? You are fortunate to become famous as being killed by the same man who killed Vali.

HEMÁNGADA: *(eagerly)* My friend, let us be quiet and listen to what Rávana is saying.

RATNA·CHUDA: *(listening)* Look, this is what he is saying: “Well done, wretched son of a warrior,

Although I had lifted and replaced Shiva’s abode easily with my arms, I refused to bend his bow when I asked for the hand of Jánaka’s daughter. Therefore, how long will my arrows, whose terrible flames have dried up the ichor of Indra’s elephant, bear to see you alive now?”

HEMÁNGADA: *(smiling)* Look how much he, who treated the three worlds with contempt, is still puffed up with pride.

RATNA·CHUDA: *(smiling happily)* My friend, how can such a small thing make you smile?
rama beyond price

mān’ ādhmātaḥ svām kil’ ǒtkṛtya tāvad
mūrdhāṣreṇīm ekaśes’ōttam’āṅgaḥ,
strīm ardhaṁge vaṁcayitvā, mukhena
prītaḥ Śaṁbhoro eva pāde papāta.

(ūrdhvam avalokya ca, sa/vitarkam) bhagavato Divas/pater
iva ratho Dāṣarathim upatiṣṭhate.

HEMĀNGADĀH: (drśtvā, sa/harṣam) sakhe, sa ev’ āyam. kiṁ
na paśyasi? locana|mārga|saḥasra|candraka|stabakita|
mah”|Ēndra/kavaca|hasto Mātaliḥ.

(kṣaṇam nirvāṇya)

6.180 vividha|maṇi|mayūkha|maṅjarībhiḥ
kṛṭa|sura|cāpa|saḥasra|saṁnipāte
adhisamaram ahārayad vimāne
nijam api kārmukam atra Deva|rājaḥ.

(karṇam dattvā) kim āha Rāvaṇa|pratiḥāraḥ? «are re Puru-
hūta|sūta,
darlo ’yaṁ bhavataḥ sur’|āsura|camū|
doḥ|kāṇḍa|kaṇḍū|viṣa|
jvālājāngulikena jāṅgala|bhujāṁ
paty” āpi na tyājitaḥ,
yen’ āindre rathavarmaṇīi Raghu|śisor
asṛʾ ēpanīte tvayā.
rāja|dvīṣṭam idaṁ vidhāya sa kathaṁ
Śakro ’pi vartīṣyate?»
ACT VI: RÁVANA’S DEFEAT

When full of pride, he cut his row of heads leaving only one intact, then, betraying Shiva’s female side,* he bowed down happily to touch only the foot of the male side with his remaining head.

(looking upward, reflecting) The chariot arriving next to Rama looks like that of the sun god.

HEMÁNGADA: (looking, with joy) My friend, can’t you see what is happening? Here comes Mátali, Indra’s charioteer, bringing Indra’s shield, which has a thousand moon-shaped holes dotted all over it for the god’s thousand eyes.

(watching for a second)

In this celestial chariot, which shines like a thousand rainbows with its various gems pouring their reflections over it, Indra has sent even his bow to the battle.

(listening) Listen to what Rávana’s doorkeeper is saying.

“Hey, you, Indra’s charioteer,

The lord of the meat-eating rákshasas has cured the itching of strong arms in the armies of gods and demons, just as a snake charmer counteracts the effect of the venom. But even he was unable to cure you of your arrogance: you have dared to bring this chariot and shield of Indra’s for Rama. After doing this hostile act against our king, how shall Indra be able to survive?”

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RATNACUDHAH: (srutim abhinīya) kim āha Rāmaḥ? «satyam idam bhoh: yac|chīlāḥ svāmī, tac|chīlāḥ tasya prakṛtayah, yad ete ’pi svāmino mūla|cchedinā dur|nayena vikattha-nte.»

HEMĀNGADAH: (ākāse karṇam dattā.) kim āha Rāvaṇaḥ? «are tāpasa|baţo,

6.185 krodhena jvalitā muhūrtam anu ca
svair eva nirvāpitāḥ
klībair aśru|mah”|ōrmibhir makha|bhujāṁ
patyuh sahasraṁ drśaḥ
yair drśṭā bhuvana|trayi|vijayibhiḥ
sarvaṁ|kaśāḥ santy amī,
te saṁpraty api me nay'|āpanayayor
nirvāha|mulaṁ bhujāḥ.»

RATNACUDHAH: (karṇam dattā) kim āha Rāma|bhadraḥ?

«chittvā mūrdhnaḥ kim iti sa vrto
Dhūrjaṭir, yady amīṣāṁ
doḥ|stambhānaṁ tri|bhuvana|jaya|
śrīr iyaṁ vāstavī te?
mūrdhāno vā na khalu bhavato
dur|labhāḥ sambhaveyur,
yad devasya tvam asi jagatāṁ
śilpino ’pi prapautrah?
yat punar braviṣi saṁpraty api te bhujāḥ sant’ īti,‘ tad ad-
hun” āiva jñāsyate.»

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ACT VI: RÁVANA’S DEFEAT

RATNA·CHUDA: (miming that he hears something) And this is what Rama replies: “Indeed, a king’s subjects are like the king himself: they boast with the same bad manners as their master, causing their own total destruction.”

HEMÁNGADA: (listening to something in the air) And this is what Rávana says: “You wretched ascetic,

My arms were there when Indra’s thousand eyes were first blazing with rage for a moment, but then their fire was extinguished by the abundant flow of tears he shed because he was totally helpless. And these very same all-destructive arms have conquered the three worlds, thus becoming the only source to determine, even for you now, what good or bad manners are.”

RATNA·CHUDA: (listening) And Rama retorts:

“If your colossal arms really possessed the Goddess of Victory Over the Three Worlds, then why did you need to propitiate Shiva by cutting off your heads?* Or did you cut them off simply because they were easy for you to put back, since you are the great-grandson of the Creator of the World?

So what you said about your arms will be verified right now.”
HEMĀNGADAḤ: (kaṇḍaṃ dattvā) kim āha Rāvaṇaḥ? «are re, rājanya|dimbha, bhavataḥ purāṇa|pitā|mahena bahu tāvad Anaraṇyaṇé āiva jñātam. idānīḥ bhavān api jñāsyati.»

6.190 RATNACŪDAḤ: (kaṇḍaṃ dattvā, vibhāṣya) kim āha Rāmaḥ? «are re, rākṣasī|putra,
na dūye naḥ pūrvaṃ
nṛpatim Anaraṇyaṃ, yad avadhīr.
jayo vā mṛtyur vā
yudhi bhuja|bhṛtāṃ; kaḥ paribhavah?
jitaṃ tu tvāṃ kārā|
grha|vinihitam Haihaya|pateḥ
Pulastyo yad bhikṣāṃ
akṣta krpaṇas tad vyathayati.»

HEMĀNGADAḤ: (kaṇḍaṃ dattvā) kim āha Rāvaṇaḥ? «āḥ, kṣ- triya|vaṭo, vācāta, katham a|pūrva|śilpi rajaṇi|carʾ|ēndra|carita|candreʾpi lakṣma likhasi. tad ayaṃ na bhavasi.» (sa|sambhramam avalokya) katham, upakrāntam eva śara| sahasra|dur|dinaṃ Mandodarī|dayitena.

RATNACŪDAḤ: kathāṃ, Maithili|vallabheṇʾ āpi pratyupa- krāntam eva. (vibhāṣya)
patanti Rāma|bhadreṇa
khaṇḍitā Rāvaṇʾ|ēsavah:
pūrvʾ|ārdhaiḥ phalibhir vegāt,
paścʾ|ārdhaiḥ pakṣibhiś cirāt.

6.195 kim ca,
akṣe ca, ketu|daṇḍe ca, sārathau ca, hayeṣu ca
khelanti Rākṣasʾ|ēndrasya syandane Rāma|pattriṇaḥ.

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HEMÁNGADA: (listening) And Rávana again: “Hey, you miserable son of a kshatriya, your great-grandfather Anaránya tried them out; now it is your turn.”*

RATNA·CHUDA: (listening, then smiling) Rama replies then: 6.190
“You, son of a demoness,

I am not dejected because you killed my royal ancestor, Anaránya; for if a warrior wins or dies in battle, it is not to his disgrace. But I feel sorry that your poor grandfather, Pulástya, had to beg for your release when you were conquered and put into prison by Árjuna Kartávírya.”*

HEMÁNGADA: (listening) And to this, Rávana says: “You blabbering kshatriya, you think you are a modern artist who can draw a spot on the moon of Rávana’s fame?* I doubt that you should be able to do so.” (looking, with alarm) Look, Mandódari’s beloved Rávana has started showering his arrows.

RATNA·CHUDA: So has Sita’s beloved Rama. (smiling)

As Rávana’s arrows are split by Rama, their iron-made tips fall quickly, while their feathered ends reach the ground slowly.

And then,

On the axle, on the flagstaff, on the charioteer and on the horses—Rama’s arrows are playing their game all over Rávana’s chariot.
HEMĀNGADĀḤ: *(sa/bhayam)* ahaha,

andha|kārīkṛta|vyomnā bāṇa|varṣeṇa Rāvaṇaḥ
Rām’ārūḍham tiro|dhatte śat’āṅgaṃ śātamanyavam.

*(cirām drṣṭvā, sa/vismayam)* sakhe,

6.200 nānā|vidhāṇi śaṭrāṇi śastra|dī śastra|śatra nānā|vidhāṇa|api
imau hi pratikurvāte, na kaś cid atiricyate.

RATNACŪḍAḤ: evam etat.

yad Rāvaṇo bahubhir eṣa bhujaiḥ karoti,
tad Rāghavaḥ prati|karoti bhuja|dvayena.
karma dvayor yad api tulya|phalam, tath’ āpi
rakṣo|bhaṭād daśa|guṇaṃ nara|vīra|śīlpaṃ.

HEMĀNGADĀḤ: *(vihaya)* sakhe,

viṃśatya” āpi bhujair eṣa dvau bhujāv abhiyodhayan,
a|duṣita|dvandva|yuddha|maryādo Daśa|kandharaḥ.

6.205 *(sa/kheda/bhayam ca)* katham, ayaṃ Rāvaṇo mah’|Êndra|syandanāt,

tasy’ āri|bala|bhīmasya dhvaja|daṇḍasya lāṅchanam
darpa|ḍiptaḥ kṣurapreṇa māyūraṃ piccham acchinat.

RATNACŪḍAḤ: *(sa/harṣam)* sakhe, paśya paśya, kuliśa|ketu|
ketan’āvamānana|vilakṣa|kruddhena,
HEMÁNGADA: (with fear) Alas,

With his shower of arrows Rāvana darkens the space and covers Rama’s chariot given by Indra.

(watching for a while, then, with a smile) My friend,

They both reply to each other with various weapons—neither of them can win over the other.

RATNA·CHUDA: Indeed.

What Rāvana does with his many arms is countered by Rama’s two hands. Although the result of their acts is the same, Rama’s heroic might as a human is ten times that of this fighting demon’s.

HEMÁNGADA: (smiling) My friend,

Fighting with twenty arms against only two, hasn’t Rāvana violated the laws of what could be called a one-on-one battle?*

(with alarm and fear) Look what has happened to the chariot given by Indra.

The peacock feather that ornated the flagstaff of the chariot ridden by Rama, fear of all enemies, has just been cut off by Rāvana, puffed up with pride, with his arrow.

RATNA·CHUDA: (happily) My friend, look how the Raghu prince is ashamed and angry to see the flag of thunderbolt-brandishing Indra being so little respected:
dik|pāla|dvipa|darpa|dāna|laharī|
saurabhya|garbh’|ānilaiḥ
pakśair eva samasta|rākṣasa|kathā|
kalp’|ânta|karṇe|japāḥ
diyante Raghu|pumgavena kati cit
Paulastya|mauliṣv amī
Paulomī|nayan’|âmbu|śikara|kaṇṭ’|â-
vagrāhino mārgaṇāḥ.

HEMĀNGADAḤ: (sa|khed’|ādbhutam) katham, kirīṭa|param-
parā|paribhavam a|mṛṣyamāṇena bāṇa|varṣ’|â|dvaitam
ātanvatā Rākṣasa|rājena,

6.210 Videha|kanyā|kuca|kumbha|koṭi|
kaṭhoratā|sākṣiṇi|sāyako ’yam
Rāmasya janm’|ântara|mela|kāra|
Śrī|Kaustubhe vakṣasi, hā, nikhātaḥ.

(samyag avalokya) sakhe,
eken’ āiva nivāta|kaṅkaṭa|bhidā
Laṅkā|pateḥ|patrīṇā
viddho ’yam yadi nāma ko ’pi jagatām
ullāghano Rāghavaḥ,
cakṣur|vartma|sahasra|niḥsarad|asṛg|
dhār’|āughajhām|kārinā
māhendra tu varṇaṇā vivṛṇute
vīraḥ sahasraṃ vṛṇān.

RATNACŪDAḤ: (sa|harsam) Rāghaveṇ’ āpi,
Sītā|stana|stabaka|kuṇkuma|paṅka|lopa|
saṅkalpa|pātakini vakṣasi Rāvaṇasya
nyastah śaro vibudha|kuṇjara|danta|ghāta|
rūḍha|vraṇ’|ārbuda|catuṣṭaya|madhya|vartī.
ACT VI: RÁVANA’S DEFEAT

These arrows, whose feathers carry a breeze scented by the abundant ichor of the proud world-guarding elephants,* thus suggesting that this is the end of the history of all rákshasas, are to stop the flow of tears coming from the eyes of Indra’s wife*—for Rama is now sending them toward Rávana’s heads.

HEMÁNGADA: *(with alarm and surprise)* The king of rákshasas cannot bear this insult of his row of crowns and is showering arrows incessantly toward his enemy.

Rama’s chest, which carried the Káustubha gem and the Goddess of Wealth* in another birth and felt the stiff, piercing nipples of Sita’s large breasts, has, alas, just been hit by Rávana’s arrow.

*(looking straight ahead)* My friend,

Look, the noble Raghu prince, who is to rescue the world, has been pierced by one single arrow that Rávana sent to cut through his thick armor. But, as the armor came from Indra, it has a thousand holes for Indra’s thousand eyes, from which a thousand streams of bubbling blood are flowing abundantly now—our hero, Rama, thus seems to bleed from a thousand wounds.

RATNA·CHUDA: *(happily)* But the prince has just sent out an arrow and hit Rávana’s chest, which sinned gravely in wanting to wipe off the wet kunkuma marks on Sita’s round breasts. The arrow is now staked in Rávana, in the middle of four swollen scars remaining from the wounds that
6.215 HEMĀNGADĀH: (karṇaṁ dattvā, sa/vismayam) ekena savya|
panīṇā viśikham utkhāya kim āha Rāvaṇāḥ? «sādhu, re
manuṣyaḍimbha, sādhu,

traivikramaḥ sakala|dānava|jīvitavya|
vidyā|samāpti|lipir eṣa Sudarśano me
yasmin nipatya hṛdaye daliṅṭāra|āraṇjāla|
jayotis|tuṣāra|mayam ābharaṇaṁ babhūva.

tasminn api rudhira|darśanaṁ kurvatā bhavatā darśīt” ēyaṁ

sur’|āsura|vīry’|ātiśayīnī hastavattā.”

RATNACŪDAH: ahaha, dviṣad|girāṁ udgāreṇa sarva|granthi|
guruṇā duraṁ dīpyamānasya,

sva|vinihita|Candrahāsa|
vrāṇa|kiṇa|valay’|opahasita|hāreṣu
Rāmasya mārgaṇa|gaṇāḥ
patanti Daśa|kaṇṭha|kaṇṭheṣu.

6.220 HEMĀNGADĀH: (sa/camat/kāram) sakhe, paśya paśya. anurū-
pa|vīra|saṃvāda|pramoda|bhara|dvi|guṇit’|āvaṣṭambha|
śaṃkṣobhita|bhuvana|trayaṇa nirantaṇa|prahīyamāṇa|
bāṇa|pañjara|vartinā Rāma|bhadrēṇa kriḍā|sakunta|kaun-
tukam āpūryate Rākṣasa|rājasya. nūnam idānīm,
the tusks of Indra’s elephant once inflicted upon him.*

HEMÁNGADA: (listening, with a smile) Drawing out the arrow with one of his left hands,* Rávana says: “Well done, wretched human,

This is the disk called Sudárshana, belonging to Vishnu of the Three Paces,* which has the death, the end of the magic knowledge of all demons inscribed on it. But, as it falls on my heart, its spokes are broken and it becomes an ornament for me, bright and cool.

Now that you have been able to show some blood coming from my heart, you have shown your exceptional heroic skill to conquer all gods and demons.”

RATNA·CHUDA: Alas, Rama has been terribly angered by the words that his enemy belched out, words laden with all kinds of lies.

The strings of scars on Rávana’s necks, made by his own sword, the Chandra·hasa, look as if they were mock garlands;* and Rama’s arrows are now attacking these oddly adorned necks.

HEMÁNGADA: (with admiration) My friend, look, the three worlds are stirred up by Rávana’s pride, which has been doubled in his joy to have found a worthy hero to challenge. His arrows are incessantly falling on Rama, who is like a pet bird for Rávana to amuse himself with, playing inside the cage formed by those arrows. And now,
rama beyond price

udañcana|nyañcad|bhū|
    vivṛta|nibhṛtānām anuphañamaḥ
    mañīnāṁ vidyudbhīḥ
    kṣanā|muṣita|pātāla|timiraḥ
bhujā|krīḍā|valgad|
    Daśamukha|pada|nyāsa|garima|
pragalbhair niśvāsair
    ajani bhujagānām adhipatiḥ.

RATNACŪḌĀḤ: (sa/bhayam avalokya) sakhe, evam etat.
   rakṣo|vikṣobha|veg'|ōcchalitajalaniḍhi|
   vyakta|mātaṅga|nakra|
   krudhyad|diṅ|nāga|mukṭ’|ōddharaṇa|guru|bharām
   adya nāg’|ādhirājaḥ
aṅgair aṅgeṣu magnair a|virala|valinā
   vāmanena atīpīvnā
deheṇ’ āpahnuvānaḥ phaṇa|phaḷaka|parī-
   ṇāham urvīṁ bibharti.

(ūrdhvam avalokya) katham, itas tato vaimānikair apakr-
   myate.

6.225 HEMĀŃGADAḤ: (sa/camat/kāram) aho, tri|bhuvana|bhayaṁ|
karam upakrāntaṁ mahā|vīrābhyāṁ āyodhanam. tathā
dhi,
dhyāyaty ayaṁ Gādhi|ṣutād adhītān
divy’|āstra|mantrān Manu|vaṃśa|vīraḥ.
Brahm’|ōpadiṣṭām iha śastra|vidyāṁ
   asau tad” ākāṅkṣati Rākṣas’|ēndraḥ.
ACT VI: RÁVANA’S DEFEAT

As the ground is moving up and down under Rávana’s heavy steps, while his arms playfully wander in all directions, it keeps revealing and hiding in turn the shining jewels in the hoods of the bravely panting Snake King underneath, jewels whose unveiled light thus illuminates the dark underworld with flashes every other second.

RATNA·CHUDA: *(looking with fear)* My friend, indeed,

As the ocean was stirred up by the heavy movements of the fighting demon, it has released its elephantine sea monsters. At this sight, the elephants who sustain the world in the eight directions have left their posts angrily to fight them—thus, the burden of the whole earth is now being borne by the Snake King: the large surface of his hoods disappears as his various parts are squeezed into each other and his body becomes dwarfed, swollen, with folds all over.

*(looking upward)* The gods are flying away on their chariots!

HEMÁNGADA: *(with admiration)* Ah, the two heroes have started their real fight, to the horror of the three worlds. See what is happening:

Prince Rama, hero of the Manu dynasty, is evoking the celestial mantra-weapons he learned from Vişva-mitra, while the King of Demons is trying to apply the science of weapons that Brahma taught to him.*
Hemāṅgadaḥ: (samantād avalokya) sakhe, yath” āyaṁ bhu-
vana|saṃkṣobhas, tathā tarkayāmi: tāmisraṁ bhānāviye-
na, bhānāviyaṁ ca rāhāviyeṇa, rāhāviyaṁ vaiṣṇavīyena, 
vaiṣṇavīyaṁ ca pauspaketavena, pauspaketavaṁ ca pā-
śupaten’ āstreṇ’ āstraṁ pratikurvāṇayoḥ Pulastya|Kaku-
tsthā|kul’|āika|vīrayos tumulam āyodhanaṁ vartate.

 Ratnacūḍāḥ: sakhe, Hemāṅgada, kṛti|pratikṛtināṁ a|više-
še ’pi, jetavyam iti Rāmasya, martavyam iti Rāvaṇasya 
nirbharo ’yaṁ sary’|āstra|mokṣaḥ. viśikha|mukh’|ōpasp-
thāyinīnāṁ ca punar devatānāṁ a|balīyān āṭopaḥ kalp-
yate. tathā hi,

6.230 yad daivatāṁ kṣipati pattirṣu Rākṣas’|ēndraḥ, 
snehena tad Raghupater mrdu samnidhatte. 
yāṁ devatāṁ upa|dadhāti ca Rāma|bhadras, 
trāsād asau Daśa|mukhasya śanair upaiti.

Nepathyē:

yat yad kṛttam Daśa|mukha|śiras 
tasya tasya’ āiva kāntau 
śaṃkrāmantyāṁ atiśayavatī 
śeṣa|vaktresu lakṣmīḥ.
yo yah kṛtto Daśa|mukha|bhujas 
tasya tasya’ āiva vīryaṁ 
labdhyā dhṛpyanty adhikam adhikam 
bāhavaḥ śiṣyamāṇāḥ.
Let us watch them from a distance.

HEMÁNGADA: (looking in all directions) My friend, while the world is being shaken, it seems as if the fierce battle between the two heroes, Rávana and Rama, each one unique in his family, were being fought with one divine weapon attacking the other: that of the God of Darkness answered with that of the Sun, the Sun’s arm counteracted by that of the Demon of Eclipse, his weapon neutralized by Vishnu’s, Vishnu’s missile overcome by that of the God of Love, which in turn is destroyed by Shiva’s weapon.

RATNA·CHUDA: My friend, Hemángada, although their attacks and counter-attacks are the same, Rama keeps sending out all his arrows to win, and Rávana does the same only to die. And the gods who are directing these arrows do not seem to be particularly aggressive. In other words,

When Rávana invokes a god to empower his arrow, that deity makes the weapon approach Rama gently, out of affection for him. And the gods whom Rama places on his arrows reach Rávana slowly, out of their fear of him.

FROM THE REAR OF THE STAGE:

Every time Rama cuts off one of Rávana’s heads, its splendor is transferred onto the remaining ones, which then shine even brighter. And each time Rama cuts off one of the Demon King’s arms, its force is transmitted to the remaining ones, which thus get prouder and prouder.
UBHAU: *(sa/harṣa/rom'+āṅcam ākārya)* aye, śabd’|ōpalam-bha|pravartakena karmaṇānimittena triḥbhuvanasya ko 'yam indriyāṇi prīṇayati?

*nepathye kalakalāḥ*

6.235 UBHAU: *(sa/bhay'+ādبوت* aye, katham ayaṁ kapaṭa|kaṇṭhā|rava|Vaikuṇṭha|kaṇṭha|kaṭhara|kolāhala|kāhala|mahā| nirghoṣah|prajā|koṣṭha|bhaṅgam a|parvaṇi prakramate? nūnaṁ c’ ēdānīṁ ghana|kāla|kūṭa|digdhair iva kaṇṭha|dhvanibhir eva mūrcchayato bhuvanāni Bhairavasya smarati bhṛśaṁ sa|bhayam adya Paramēṣṭhī.

*punar nepathye:*

(divy’|āstrair bhūr|bhuvah|śvas|tritaya|ḍamaraṇ’|ōḍ- dāmarair yodhayitvā lūn’|ōtkśiptaiḥ śirobhir daśabhir abhiṇabho darśit’|āikā|daś’|ārkah Kākutsthen’ āvakirṇo nija|viśikha|śikhā| yoga|pith’|ōpahūta| Brahm’|āstreṇ’ ādhiṣete Rajanicara|pater vīra|śayyāṁ kabandhaḥ.

UBHAU: *(sa/harṣa/sambhramam ūrdhvam avalokya, sa/vis-mayam)* sakhe, paśya paśya, pralaya|kāla|karāla|kāl’|ānala|jvālā|puṇja|piṇjarāṇi Rāvaṇa|śirāmsi.

*sa/tvaram upasṛtya c’ adhastāt paśyataḥ.*

ACT VI: RÁVANA’S DEFEAT

BOTH:  (listening happily, with their hair standing on end)
O, who is this person who delights all the senses of the worlds by creating only the perception of a sound?

Tumult from the rear of the stage.

BOTH:  (with fear and admiration) It is as if Naráyana, in the guise of a lion, was roaring loudly and harshly with the full strength of his voice, emitting a cry to announce the untimely end of the world. And it is really as if now Brahma was suddenly evoking Bháirava with fear, Bháirava who bewilders the worlds with his deep cries coming from his poison-marked throat.*

Again, from the rear of the stage:

Rávana fought with many a celestial weapon, strong enough to shake earth, heaven and the intermediate space. But, when Rama invoked Brahma’s missile on the yogic seat formed by the tip of his arrow, he cut off Rávana’s ten heads with it, throwing them up in the air to create eleven suns,* while the demon king’s headless body was made to fall down. Here it is now, lying on the battlefield.

BOTH:  (with delight and fear, looking upward, then, with a smile) My friend, look, Rávana’s heads are golden red, like the flames of the terrible fire at the end of the world.

They go closer quickly, and look down below.

HEMÁNGADA:  (with compassion) Alas, lauded hero, King of Lanka, this is your end.
bhinn’|Āirāvaṇa|gandha|sindhura|śīraḥ
sampātibhir mauktikaiḥ
śaśvad|viśvajaya|praśasti|raçanā|
varṇ’|āvali|śilpine,
nāk’|āntal|purikā|kapola|vilasat|
kāsmīra|pattra’|āṅkura|
śrī|vinyāsa|vīnāśa|bhīṣaṇa|bhujā|
stambhāya tubhyam namaḥ.

(nirvarṇya) sakhe, Ratnacūḍa,
dhruvaṁ patita|Paṅkī|kandhara|
kabandha|pīḍā|bharān
nij’|āvanamana|kram’|ōnnamita|
cakravāl’|ācalam
mahī|valayam ardha|kuṇḍalita|
vigraḥ’|ādhāraka|
pratīṣṭa|phaṇa|maṇḍalo vahati
Kā드ravey’|ādhipaḥ.

RATNACŪḍAḤ: sakhe, sarvam atiśāyi Rāvaṇasya. pur” āpi
khalu,

6.245 calatī jagatī|jaitre yatra
sva|bhogi|camū|bhatair
valayita|mahā|deha|stambho
bibharti bhuvas talam,
pracalad’a|khila|ksmabhṛṇ|mūl’|ō-pala|vyatighaṭṭit’|ōl-baṇa|maṇi|śilā|jālpākibhiḥ
phaṇābhir ah’iśvaraḥ.

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You wrote each letter of your own hymn of praise, to celebrate your eternal victory over the world, with the pearls you obtained when you split the head of Indra’s perfect elephant;* and your colossal arms were so frightening that they prevented the wives of the gods from beautifying their faces with their glittering makeup of saffron paste.* Here we are to pay homage to you.

(watching) My friend, Ratna-chuda,

As Rávana’s headless body falls on the ground with all its weight, the earth bends down in pain, which in turn lifts the great mountains at the edges of the world higher—and the King of Snakes bears all this underneath, while his body is coiled into half its size to support his many hoods, on which the whole world rests.

RATNA·CHUDA: Rávana has always been excessive in everything. Of yore, when Rávana was treading on the earth as the conqueror of the world, all the snake-soldiers gathered around the colossal body of the King of Snakes to help him, for he had to bear the surface of the world with his large hoods, hoods that seemed to be talking as the bottom rocks of all the shaking mountains were scratching his bright head-jewels.
idāniṃ punar utkrānta|vāyur atidur|vaho deha|bandhaḥ.

HEMĀNGADAḤ: (anyato ‘valokya.) katham, iyaṃ Daśa|ka-
ndhara|kabandh’|ābhimukhī śoka|viklavā Mandodāri
niśā|carībhir apakṛṣyate. (ākāše karṇaṃ dattvā) kaṣṭam,
kaṣṭam. capalakapi|kul|ānukritamāṇa|karuṇa|kākutilāra|
svārā Mandodāri kim āha mahā|vīra|vara|varṇinī?

«bhūyīṣṭhāni mukhāni cumbati bhujair
bhūyobhir ālingyate
cāritravrata|devat” āpi bhavatā
kāntena Mandodāri.
hā, lamb’|ḍaḍara|kumbha|mauktika|maṇī|
stomair mama ekāvalī|
śilpe vāṉ|adhama|ṛṇakasya bhavato,
Laṅk”|ēndra, nidṛā|rasah.»

UBHAU: (sa/khedam) idam a|śaky’|ānubhavaṃ caṃśuḥ|śro-
trasya. pratikṛtānām api vyasanam ati|mātraṃ hṛdayasya
marmāṇi chinatti. (sa/vimāṣam) ahaha, na kiṃ cid an|
īṣat|karaṃ nāma Kṛtāntasya.

6.250 vandāru|vṛṇḍāraka|vṛṇḍa|bandī|
mandāramālā|makaranda|bindūn
Mandodar” iyaṃ caraṇ’|āravinda|
reṇ’|ūtkaraiḥ karkaratām anaiśīt.
And, now that life has left Rávana, his body seems to be even heavier.

Hemángada: (looking elsewhere) Ah, his dejected wife, Mandódari, who was about to approach Rávana’s body, is being drawn away by the demonesses. (listening to something) Alas, the queen of this great hero is saying something. She has a high-pitched voice, a shriek of compassion that sounds like the cry of monkeys flying in the air:

“Although Mandódari has been a chaste wife, she has kissed many lips and has been embraced by many arms, for she was your beloved.* Alas, you have not kept your promise to string a necklace from the pearls released from Ganésha’s temples—how can you, the King of Lanka, enjoy your dream now?”

Both: (with pain) This is impossible to look at or to listen to. Even if she was our enemy, this extreme pain breaks our hearts. (reflecting) Alas, nothing is too hard for the God of Death. . . .

When the wives of the respectful gods made the honey drops of the coral tree flowers adorning their crowns fall down, Mandódari made those drops solid with the pollen-like dust of her lotus-feet.*

6.250
tasy” Âp’ Īyaṇa daśā.

Nepathyē:

nīyante vana|devatābhīr amara|
kṣoṇī|ruho Nandanam;
nīto vallabha|pālakena ca nijām
Uccaiḥśravā mandurām;
rakṣobhiṣ ca Vibhīṣaṇa|praṇayibhiḥ
kārāгрhaḥ mocita|
svar|bandī|vadan’|āvaloka|nibiḍa|
vrīḍo Biḍaujāḥ kṛtaḥ.

Ratnacūḍaḥ: (sa|harṣam) sakhe, tad ehi. Laiṅ”|ēśvara|kārā|
gṛha|cira|vāstavyaṁ bandhu|vargam īkṣāvahe.

6.255 iti parikrāntau, vilokya, sa|harṣam anyonyam.

sakhe, paśya paśya. prahāra|vihvala|valīmukh’|ācchabhalla|
golāṅgūla|grāma|saṃvargaṇa|vyagrita|Sugrīvo Lakṣmaṇa|nihita|dhanvā Vibhīṣaṇa|bhuj’|āvalambī jaya|śriyā kim
api pradīpta|ramaṇīyo Rāma|bhadraḥ. ayaṁ hi saṃpratī,

Paulastya|nyasta|sakti|vraṇa|kiṇa|kaṇikā|
lakṣmaṇo Lakṣmaṇ’|ōraḥ|
pīṭhād nirmukta|lajjo, vibudha|pura|vadhū|
klīpta|puṣp’|ābhiṣekah,

sadyo naptāram anyaṁ rajanicara|purī|
bhadra|pīṭha|pratiṣṭhaṁ
dṛṣṭvā tuṣyat|Pulastyo, jagati vijayate
And yet she is in this sad state now.

**BEHIND THE SCENES:**

The deities of the forest take the celestial trees back to the garden of paradise; Indra’s favorite horse, Long Ears, has been led back to his stable by his groom; and the rākshasas on Vibhíshana’s side have released the wives of gods from their prison—but, looking at their faces, Indra has become rather ashamed.*

**RATNACCHUDA:** *(happily)* My friend, come, let us see our friends who have spent a long time in the prison of the King of Lanka.

*They both walk around the stage, look around and say to each other happily.*

My friend, look, while the bouncing Sugríva is coming here in great leaps, together with wrinkled monkeys, bears and cow-tailed monkeys* afflicted by the fight, Rama gives his bow to Lákhshmana, takes Vibhíshana’s hand, and his radiance is strengthened by the Goddess of Victory. For,

Rama is no longer ashamed now because of the small scar on Lákhshmana’s chest, remaining from the wound the descendant of Pulástya, Rávana, made with a lance;* and the wives of the gods have performed our hero’s royal consecration with flowers. While Pulástya is happy to see that suddenly another of his grandsons, Vibhíshana, is consecrated on the throne of the demon city, the only
Jānakījānir ekaḥ.

iti niṣkrāntau.
person to be the real ruler in this world is Sita’s husband: Rama.

*Both exit.*
PRELUDE TO ACT VII
INDICATION OF EVENTS
Nepathyē:

tamisrā|mūrcchāla|
    tri|jagad|a|gadaṃ|kāra|kiraṇe
Raghūṇāṃ gotrasya
    prasavitari deve Savitari
puraḥ|sthe dik|pālaiḥ
    saha para|grh'|āvāsa|vacanāt
praviṣṭā Vaidehī
daḥanam, atha śuddhā ca niragāt.

ayam api,
    ek'|āikāni śīrāṁsi rākṣasa|camū|
    cakrasya hutvā nīje
tejo|’gnau, Daśa|kaṇṭha|mūrdhabhir atho
    nirmāya pūrṇ'|āhutim,
adya svasty|ayanaṁ samāpya jagato,
    Laṅk”|ēndra|bandī|kṛtām
Sītām apy avalokya śoka|rabhasa|
    vrīḍājaḍo Rāghavaḥ.

7.5 krameṇa ca,
    saḥ’ āiva Sugrīva|Vibhīṣaṇābhyaṃ
Saumitrī|Sītā|paripūrṇa|pārśvaḥ
upaiti Vaivasvata|vaṃśa|vṛtta|
    medhyām Ayodhyām atha Puṣpakeṇa.

   cūlikā.
BEHIND THE SCENES:

Before the eyes of the sun god, ancestor of the Ra-
ghu dynasty, whose rays heal the three worlds of
their nighttime stupor, and in front of the guardi-
ans of the directions, Sita, accused of having spent
too much time in another man’s house, entered the
fire to prove her innocence and came out purified.

And here he comes...

after he sacrificed the heads of the fighting demons,
one by one, in the fire of his zeal, he crowned his
offering with Rávana’s ten heads. Thus has Rama
obtained prosperity for the world, but now, as he
looks at Sita, who was captured by the King of
Lanka, he is overwhelmed with sorrow, joy and
shame at the same time.

And now,

Together with Sugríva and Vibhíshana, with Lá-
kshmana and Sita on his sides, he is leaving in
the Púshpaka chariot for Ayódhya, the city that is
sanctified by Manu’s presence.*

*End of the indication of events from the rear of the stage.
ACT VII
THE HAPPINESS OF THE HERO
**tataḥ praviśati vimānena** Rāmaḥ, Sītā|Lakṣmaṇau, Sugrīva|Vibhīṣaṇau ca.

**Sugrīvah:** (Rāmaṁ prati) deva,

7.10 kiṁ|kurvāṇa|payodhi|sevita|gr̥h’|ōd-
 yānā mude sarvataḥ
Laṅk” ēyaṁ Daśa|kaṇṭha|vikrama|kathā|
bīja|prarohasthālī,
deven’ ātra Daś’|ānanasya daśabhiś
chinnaṁ śirobhiḥ kramād
ek’|āikena sataṁ sataṁ Śata|makhasy’
āmoditā dṛṣṭayāh.

Rāmaḥ: devi Vaidehi, dṛṣyatām ito Laṅkāṁ pūrveṇa, Suve-laṁ paścimena,
tvad|arṭhiya|kravyāt|
kapi|kula|kabandha|vyatikaraiḥ
karāl” ēyaṁ bhūmir
bhuvana|bhayam ady’ āpi tanute.
abhūvann ambhodher
iha rudhira|mayyo yuvatayaḥ
sahasraṁ, sāhasrās
tri|diva|yuvatīnāṁ ca patayaḥ.

api ca,

udyamya dṛṣṭa|nija|pannaga|ratna|mātrān
astrāṇi candana|tarūn upari bhramantaḥ,
dyāṁ jyotir|īnγaṇa|mayīṁ iva Meghanādā|
māyā|tamo’|palapitāṁ kapayo vitenuḥ.
Rama enters with Sita, Lákshmana, Sugríva and Vibhíshana on a celestial chariot.

Sugríva: (to Rama) Your Majesty,

Here is Lanka, where the sea serves the gardens everywhere as a good servant, for the contentment of all, and where Rávana’s heroic fame had grown unparalleled. And it is here that Your Majesty delighted Indra’s thousand eyes, hundred by hundred, with the ten heads cut off of Rávana’s body.

Rama: My queen, Sita, look over here, to the east of Lanka and to the west of the Suvéla mountain:

The ground here became terrifying, covered with the headless bodies of monkeys and demons who had been fighting for the two men who wished to obtain you; and the place continues to frighten everybody here. The ocean received thousands of river maidens of blood, and thousands of heroes found their way to marry nymphs in heaven.

Moreover,

Lifting up their weapons, sandalwood branches in which one could see only the bright jewels of snakes inhabiting them, the monkeys were flying all around above in the air. The sky, which was covered with the demon Megha·nada’s magic veil of darkness, thus looked as if it were illuminated by fireflies.
7.15 sītā: राययादुट्टा! अविद्या ज्ञेववहुआमगाल् पासाः बन्धहानाम।

सिद्धै कै तुम्हे साहिदा?

रामाह: अं माथिली, अम।

carvita|पित’|अहिलगाणसं थानं इति

viniṣ्ठ्युतां|फाणिः|माणिः अभिक्षणं,

|अहिः|बन्धहान|वायद्युर्यां

vyadhunod इत्यावसे विहा|गः|जंद्राह।

(vimrṣya sa|smitam) अहो, वैशाम्यम अङ्गाह अहिजातेह।

dve तावत कराने रसांन रसायित्वम्,

शाब्दामस्य रूपाङि का

श्रौतः|द्राश्चूम्त|अथ’|अिकां|अंद्रियां

|उरो|गत्याः|निगुँधाम्|पदम।

anyeśv अप्य असानेशु सात्सु, जागताः

प्राणाः|स्वान्ते|त्रा

|माताः|काड्रु,|यद्य|प्रासाती|भवाती

|भुआह्|सुताः|इद्र्षान।।।

7.20 sarve haṃsatitī.

sītā: (sa|sneha|smitam लक्ष्मणाम|वालोक्या, रामां प्राती)

राययादुट्टा! Somitti|कित्ती|कान्दाली|अपपत्ति|क्षेत्ताः कादरो

|उनाः|सा|निवेसो?

रामाह: (sa|harsa|rom’|अङ्कम) देवी माथिली, याम इतो हास

|ता|दाक्षिणेन|दासराथी|दासा|कांडहारा|स्कंडगे|स्कंडह’|अवार’|अिका|पर

vīrayor|लक्ष्मणाः|मेघनादयोर|dvandva|युद्धो|यतिकाः|अिका|साख्षी|सुवेल’|अकाला|पादाह।
ACT VII: THE HAPPINESS OF THE HERO

sita: My lord, is it here that you had to suffer, entangled by a magic noose of snakes, because of Sita?

rama: Yes, Princess of Míthila.

The King of Birds, Gáruḍa himself, swallowed the snakes with great relish, spitting out their head-jewels from time to time—it was he who released me here from the painfully tight grip of those serpents.

(reflecting, with a smile) O, how unusual is the race of snakes!

They have a double tongue to relish all tastes, but only one organ, the eye, for both hearing and seeing; their feet are hidden as they advance on their chests. Although there are other edibles in the world, they keep consuming the life-breaths of living beings. O Kadru, Mother of Snakes, if you were to beget more of such sons...

They all laugh.

sita: (smiling affectionately, looking at Lákhmana, then, to rama) My lord, which is the place where Lákhmana has achieved unparalleled and ever-growing fame?*

rama: (with joy, his hair standing on end) Princess of Míthila, here, to our right, is where two heroes, one from our army, Lákhmana, and one from Rávana’s army, Megha-nada, fought a duel, which was witnessed by the majestic Mount Suvéla.
sītā: "jahi esā,¯ıta:

"aṇurā|rom'|mca|kaṇṭaa|
seajalehim ṇisā|arī kā vi
uddīvia|nivvāvia|
ci”|āṇalā daīaṃ aṇu marei.

7.25 rāmaḥ: āṃ Jānākī, ām. idam eva Lakṣmaṇa|vīra|lakṣmī|svayaṃ|vara|kautuk’|āgāram. iha hi,

ānīta|Droṇa|sailena Saumitṛaḥ salya|hāriṇa
akriyanta jaganty eva niḥśalyāni Hanūmatā.

sītā: (smṛtim abhinīya) ayya|utta, Kikkindh’|ēsara|kandh’
āvār’|ekka|dhurarā|dharo Rahu|ula|kuṇḍumba|vihura|bandhū so kahiṃ dāṇiṃ Haṇūmanto?

rāmaḥ: devi,

kṣuṇṇe niśācara|patau ravi|bimba|vartī
tāto mayā Daśarathah svayam eva drśṭah.
tasyājāṇāyā Raghupurīṃ prahitaḥ pur” aiva
rājya’|ābhiṣeka|vidhi|sambhṛtaye Hanūmān.

7.30 (vimāna|vega|nāṭitakena) devi, praṇamyaṭām ayam ito ma-
hān ambu|rāśiḥ.

Lakṣmīr asya hi yādo
Viṣṇu|ura|sth” āpi su|bhaṭa|bhujā|vasatiḥ.
induh sa ca Mrḍa|cūḍā|
maṇir api jagatāṃ alaṃ|kāraḥ.

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sita: Here, a demoness kindled the funerary pyre of her beloved with thorns of her hair standing on end and put it out with her tears of compassion—thus did she die on it after her husband.

rama: Indeed, daughter of King Jánaka. Here is the marriage hall where the Goddess of Heroic Fortune chose Lákshmana as her husband. And it was in this place that he who brought the Drona mountain here to relieve Lákshmana’s pain with its magic herbs has consequently also eradicated the pain of the world with it: it was Hánuman.

sita: (showing that she remembers something) My lord, where is Hánuman now, the foremost warrior in Sugrída’s army and the most helpful friend of the Raghu dynasty?

rama: My queen,

When I killed the King of Demons, I myself obtained the vision of my father, Dasha-ratha, in the sun-disk. It is on his orders that Hánuman has gone to Ayódhya, in order to prepare my rite of coronation.

(showing the chariot’s speed with gestures) My queen, here is the great God of the Ocean. Let us bow down to him.

Although the Goddess of Good Fortune, who was born from him, adorns Vishnu’s chest, she in fact lives in the arms of good soldiers. And another product of the ocean, the moon, even if it adorns Shiva’s head, is also the jewel of our world.
RAMA BEYOND PRICE

(sa/vimarśam ca)

syād eva toyam amṛta|prakṛtir yadi syāt,
   n’ āik’|āntato ’dbhutam idaṁ. punar adbhutam naḥ
Lakṣmī|tuṣārakara|Kaustubha|pārijaṭa|
    Dhanvantari|prabhṛtayo yad apāṃ vivartah.

api ca, devi,

7.35 ā|kaṇṭha|drśṭa|śiras” āpy a|vibhāvyā|prṣṭha|
pārv’|ōdareṇa ciram ṛgbhir upāsyamānaḥ,
nābhī|saroruha|juṣā Caturānanena
   śete kil’ ātra bhagavān Aravinda|nābhaḥ.

sītā vandate.

LAKṢMAṆAḤ: yat satyam, utsarpinī dharm’|ōttarāṇāṃ sid-
dhiḥ.

jarayatu jagat kalp’|ōcchittau,
   piparttu payodharān,
   vahatu vaḍavā|vaktra|jyotir,
   dadhātu sudhābhujaḥ;
   bhavatu vapuṣa|yāvāṃs, tāvān
      Agastya|ruṣā punar
   nidhir ayam apāṃ īṣat|pānas;
   tapāṃsi namo ’stu vaḥ.
(reflecting)

That this water was the origin of the nectar of immortality is not something extraordinary.* But what really seems to be a miracle to us is that this water was also transformed into the Goddess of Good Fortune, the cool-rayed moon, the Káustubha gem on Vishnu’s chest, the celestial Parijáta tree, the physician of the gods, Dhanvántari, and other extraordinary beings.

Moreover, my queen,

Lord Vishnu is also resting on these eternal waters, while four-headed Brahma, seated on the lotus coming from Vishnu’s navel and thus visible to the Lord only above the neck — without his back, front or side — is constantly worshiping Him with Vedic chants.

sita pays her homage.

lákshmana: It is true that virtuous people obtain extraordinary supernatural powers.

This ocean may be able to consume the world at the end of each aeon in a flood, to fill up the cloud with water, to carry the fire of the submarine mare inside and to nourish the nectar-drinking gods.* But, no matter how huge it is, the sage Agástyá’s wrath still managed to drink it up easily* — so let us pay our homage to Agástyá’s ascetic power.
RĀMAH: (sa/bahu/mānam) vatsa, kim ucyate.

7.40 muneḥ kalaśajjanmano
    jayati k” āpi gambhīratā
    yayā culukam ambhasām
    api nidhiḥ samutpadyate,
    amuṣya punar āśmahe
    na vivarītum uttuṅgatāṃ
    yayā bhavati n’ ōccakair,
    hahaha, so ’pi Vindhy’acalaḥ.

api ca, vatsa, dur|avagāha|gambhīra|madhurāṇi mahatāṃ
caritāni. tathā hi,
    jagad|vigama|ghasra|gha-
    smara|sahasra|bhāsvat|prabhā|
    parikvathita|piṇḍito
    lavaṇa|kūta ev’ ārṇavaḥ
    ayaṃ kṣanam abhūd, atha
    jvalati Kāla|rudr’|ānale
    caṭac caṭad iti sphuṭan
    na bhavati sma yāvat kṣaṇat.

SĪṬĀ: ‘ayya|utta, jalaṇihi|majjhā|vaṭṭiṇo Laṅkā|poassa Jamb-
    būḍīv’|ōvasaṇjamaṇa|siṅkhalā|bandho va ko eso dīsaī?

RĀMAH: devi, Medinī|nandini, paṭita|Paulastya|jagad|vijaya|
    ketu|daṇḍ’|ānukārī Kākutstha|kuṭumba|duḥkha|saṃvi-
    bhāga|dāyādasya vānara|pateḥ kīrtti|mayo mahā|setulḥ.

7.45 SĪṬĀ: (sa/harṣam) ‘diṭṭhiā ayya|utta|daṃsaṇa|paccāsā|taruṇo
    pacchiṇṇassa parohaṇa|mah”|ōsaḥī va seu|bandho disai.
    bhaavaṇ, ṇamo de
Rama: (respectfully) My brother, it is indeed so.

This sage born from a pot has such unfathomable and invincible power that even the ocean becomes just a handful of water for him. Alas, we are unable to describe well enough his greatness, by which he transformed even Mount Vindhya into a dwarf.*

Furthermore, my brother, the acts of great beings can be pleasing but are often too complex and difficult to comprehend. . . As in this case:

On the last day of this world, the heat of a thousand suns shall eagerly dry up this ocean, which thus shall become a lump of salt in a second. Then, when the fire of the end of the world spreads its flames, these remnants shall make a cracking sound and disappear in a moment.

Sita: My lord, what is this thing that looks like a fetter tying the island of Lanka to India as if it were anchoring a ship floating in the ocean?

Rama: O Daughter of the Earth, this is the famous great bridge built by the King of Monkeys, who shared the troubles of the Kakútshta family. Now it looks as if it were the fallen flagstaff that was originally meant to celebrate Rávana’s victory over the world.

Sita: (happily) The fortunate news about the construction of this bridge after I lost all hope to see you was for me like a healing herb growing at the foot of a felled tree. Let me pay my homage to this bridge.
रामाः: देविः विश्वामित्रसांभवे, पाया पाया,

यथा दुर्दपत्या
триधिवा युवती नेत्रा सुलभाम
अपां भर्ता हारं अ-वलिव वलयाँ लक्ष्मीमच्छ मिर्म मिर्म वितानु ते।
तथा अयाम मानिक्या
स्पन्धिकांकनकां ग्रावसिक्षरार्त
अजुन्यां अतम में सेंत्ल्प्रभवति महानायक्य आ।

अपि का, असिम बध्यमाने,

साइलां प्रवेशान्त प्रबलो भावार्द्धि
कल्लोल सूर्य सर्थियां अभिधितानाम
असिन नीवत्त्यां अकलागँमिनिनाम
अम्बहोधिहर एवा प्रभवो नदिनाम।

7.50 (सुग्रीवम् अपरित) सक्षे,

तथा सेतु श्रद्धा” ओत-
कलिताकपिक्षिप्ता सिक्हरी
प्रतिश्रीत्वां वर्द्धीश्नुह
क्षणां मथ नादिब्हिः प्रतिवहान
समुत्क्षाति क्षोणी-
दहराकुहरापुर्ता व्यतिकरां
प्रमर्त्ता अहामकाराभ
स्मारासि तद वास्तो निदिर्भागी।

सुग्रीवः: देवा, भवधाचरिता चित्रा भटलाके 'स्माकान्त' चतसिक हि किं नाम नाला लिखितम आस्ति। अपि का,

सेत् अंधेयोग सापडी लवणाद
अन्यं आतस्तमिब्धियां
काले अपां मधुराम अपि ही
rama: Daughter of the Earth, look,

While the ocean looks like a rich necklace easily visible to the eyes of goddesses coming to behold it from afar, this bridge, abundantly topped with rubies, crystal and gold, appears like its greatest gem.

And when this bridge was being built,

As mountains were brought here to construct the bridge in the sea,* their volume created huge towers of waves, which, when they hit against the rivers originating from these mountains, turned their course in the opposite direction, making the rivers leave and not flow into the sea.

(to sugríva) My friend,

You remember how the ocean was expanding as the monkeys were throwing whole mountains into it enthusiastically to build the bridge. Then, suddenly, with the rivers in it, the ocean started flowing against the shores until the caves of the uprooted mountains swallowed its water and destroyed its pride.

sugríva: Your Majesty, our heart is a painting of your life, all your acts figure in it. Moreover,

As we started building the bridge, the ocean, the Lord of Waters, was becoming empty all over because the mountains thrown into it were pushing its waters outside. And, after some time, the river

7.50
svādam udbhedayantyaḥ,
śaila|kṣep’.ōcchalita|salila|
vyūha|tucche samantād
Vārāṃ patyau paṭutaram amūr
nimna|gāḥ saṃnipetuḥ.
ḥīṃḍānaḥ: deva, Manu|vamśa|mauktika,

7.55 sadyaḥ pītvā daribhir jala|dhim atha cirād
dṛṣṭa|Maināka|bandhu|
prīti|praudh’|āśru|pūra|dvī|guna|mahimabhir
nirjharaibaḥ pūrayantaḥ
ye vinyastāḥ purastān, niśi niśi nivahair
oṣadhināṃ jvaladbhis
te dṛśyante tadātv’|oṣita|kapī|śibira|
śmāriṇaḥ setu|śailāḥ.

sītā: (sa|smitam) ‘ayya|utta, Gorī|guruṇo girt’|indassa juva|
rāo jalaṇahai|majjha|vaṭṭo Meṇāo jāṇāmi pakkha|ccheaṃ
viṇā vi ṭhāvari|hūdo,

rāmaḥ: (vihaya) āṃ Jānaki, ām.

Krauṇcamaṃ vimucya putram ca pitaram ca Himālayam,
praviṣya jala|dhim pakṣau rakṣa” ānena kiṃ kṛtam.

sītā: (hasantī, Puspakaṃ prati.) ’vimāṇa|rāa, gaṇa|magga|
cāṅkamaṇa|kodūhal’|oppulla|māṇasa mhi. tā uṇṇamehi
dāvā,
maidens, which flowed together quickly to where the ocean had been, made the sea fish taste their non-salty, sweet water.

Vibhíshana: Your Majesty, jewel in the dynasty of Manu,

After drinking up the ocean with their caves quickly, the mountains that were used to build the bridge were so delighted to see their old friend, Mount Maináka,* that the abundant flows of their tears shed in happiness refilled the ocean with twice as much water. These same mountains we placed here are illuminated at night by the light of the medicinal herbs that grow on them, and thus they make us remember the time when the monkeys’ army camped around here.*

Sita: (smiling) My lord, I know that Maináka, the crown prince of the mountains, son of Gauri’s father, remained immovable in the water of the ocean, although he escaped from the clipping of his wings.

Rama: (with a smile) Yes, indeed, daughter of Jánaka.

You see what he did in order to protect his own wings—he entered the ocean, leaving his son, the Krauncha mountain, and his own father, Himálaya, behind.

Sita: (laughing, to the Púshpaka chariot) Lord of celestial chariots, I am curious and eager to fly up in the sky, so rise up!
7.60 RĀMAH: (sa/kautuka/smitam) Vaidehi, paśya paśya.

yathā yathā paraṁ vyoma vimānam adhirohati,
tathā tathā apasarpanti parataḥ parito diśaḥ.

kim ca,

āsanna|tapan’|āśyāna|tvacaḥ puṣpaka|pīḍitāḥ
gagan’|ārṇava|yādāṁsi stimyanti stanayitnavaḥ.

api ca,

7.65 amī te gambhīrā|

stanita|rava|raudrā nayanayor
 an|āyuśyaṁ puṣyanty
 avatamasam uccair jala|mucaḥ,

visarpadbhir yeṣām
 upari param indoḥ parimalair
 a|sambāḍha|jyotsnā|
 timira|caya|citram viyad abhūt.

SUGRĪVAH: (adho ’valokya, sa/kautukam, RĀMAṁ prati) deva,
dūrād avalokaya tāvat,

nihnut’|ōnnata|nata|pravibhaktiḥ
 sva|sva|varṇa|viniviṣṭa|pad’|ārthā
 ambu|rāśi|pariveṣavaṭī bhūś
citra|kuṭṭimam iva pratibhāti.

api ca, deva,

ayam anena mah”|ōdadhī|bhoginā
 valayito vasudhā|phaṇa|maṇḍalāḥ
 jagad|an|argham avāpya bhavā|drśaṁ
 kim api ratnam aham|kurutetarām.
ACT VII: THE HAPPINESS OF THE HERO

RAMA: (with enthusiasm, smiling) Princess of Vidéha, look, 7.60
As our celestial chariot is flying higher and higher, the edges of the horizon are running away from us in all directions.

Furthermore,

The sun is so close to the clouds it is burning their skin, and they are also hurt by our Púshpaka chariot; as they keep thundering and become wet, they look like sea monsters in the ocean of the sky.*

Moreover,

Those huge rain clouds above, whose deep thundering frightens us, maintain a dim darkness to obstruct our sight; but above them, the moon’s strong rays come down to make the sky dotted with masses of unobstructed moonlight between the dark patches.

SUGRÍVA: (looking below, with enthusiasm, to RAMA) Your Majesty, look there afar,

The hills and valleys are no longer visible on the earth, which is surrounded by the oceans,* and one can see only the various colors of its elements. Now it looks like a floor inlaid with mosaics.

And look, Your Majesty,

The round earth encircled by the oceans is like the hood of a serpent rimmed with its coiled body*—and it is very proud to possess a unique, priceless head-jewel in your person.
7.70 sītā: *(puro darśayanti)* [[ko eso kapp’|ānala|jjāla|ka-<br>dhijjamāṇa|jalaṇihi|phena|tthavaa|ṇimmala|phaliha|si-<br>hara|sahassa|mahuro mahī|haro puro vilojjadi?]]

**vibhīṣaṇāḥ**: devi,

puraḥ Prāleya|śailo ’yaṁ, yasmin Makara|ketave<br>mṛta|saṃjīvanī Durgā mah”|aṇḍadhīr ajāyata.

sītā: *(sa/kautukam)* [[avi idha evva Hara|ṇiḍila|loaṇ’|ānala<br>āahu|hūdo bhaavaṇ Vamahoh?]]

**vibhīṣaṇāḥ**: aṁ devi, āṁ. iyam uttareṇa Deva|dāru|vana|<br>rekhā Viṣamaśara|dur|anta|sākṣiṇī.

7.75 purā Purāṁ|bhattur iha tri|netrī|<br>śṛṅgātake tulya|ruṣi sthite ’pi,<br>dhagaddhag ity ajvala ekam, anye<br>tad|dhūma|pīḍām api n’ āsahetām.

**rāmaḥ**: kim ucyate.

Nilalohita|lalāṭa|lāṅchane<br>locane jayati ko ’pi pāvakaḥ,<br>rakṣitasya jagad|anta|ḥetave<br>yasya saṃjvalanam Ātma|bhūr abhūt.

sītā: *(rāmaṁ prati)* [[ayya|utta, taha niṁ|aṇukkoso kahaṁ<br>uṇa paṇḍiṇivutto Mahādevo Devīe?]]
sita: *(showing something in front of her)* What is this mountain in front of us, so beautiful with its thousands of pure crystal peaks, which are white as the foam in the ocean at the time of the world’s end, when the fire’s flames heat its water?

vibhíshana: Your Majesty,

This is the Himálaya in front of us, where the goddess Durga was born, who was to act like a miraculous medicinal herb and resurrect the God of Love.*

sita: *(with curiosity)* Was it also here that the God of Love became sacrificed in the fire of Shiva’s third eye?

vibhíshana: Yes, indeed, Your Majesty. And here, further north, starts the Deva-daru forest, which witnessed this ill fate of the God of Love.

Here, of yore, although all the three eyes of Shiva were equally in wrath, only one of them burst into flames*—the other two could not even bear the smoke of its fire.

rama: Indeed,

Long live the miraculous fire in the eye that adorns Shiva’s forehead! It is maintained to burn the world at the end of this aeon—but the God of Love became its fuel.*

sita: *(to rama)* My lord, if the great god, Shiva, was so unresponsive to the goddess’s love, how did he finally change his mind, then?
7.80 Smara|paribhava|nīḥ|saḥāya|dīrghair
atha su|bhagam|karaṇair iyāṃ tapobhiḥ
tad akṛta, yad asau nīje ’pi dehe
jayati jagat|patir ātmanā dvitiyaḥ.

vibhīṣaṇaḥ: (sa/paribāsam)
ciram anayā tapasitvā,
kapāla|vrṣa|viṣadhar’|āika|cittasya
cakre Harasya mūrtiḥ
phalam ardham phala|dam ardham ca.

sītā: (vibhāṣya) "kadarassim uṇa saṅṅivese bhaava|maṅgalāe pāṇi|ggahaṇa|maṅgalam āśī?"

vibhīṣaṇaḥ: idam purastad Oṣadhiprasthaṃ nāma naga|rāja|nagaram. atra hi,

7.85 saṃpradātari mah”|auṣadhi|maye
bhūdhare sukham uvāha Pārvatīm,
mūḍha|kaṅkaṇa|phaṇ’|īndra|nir|bhayāṃ
Tārak’ēśvara|kiśora|ṣekharah.

rāmaḥ: āṁ devi, ām. ih’ āiva,
ACT VII: THE HAPPINESS OF THE HERO

RAMA:

She practiced austerities that should bring about fulfillment, but which seemed very long after her helping friend, the God of Love, had been defeated and thus disappeared.* Then, as a result of her asceticism, the Lord of the Universe accepted her as half of his own body, to conquer the world in this form.*

VIBHÍSHANA: (laughing)

Thanks to her long-practiced asceticism, she turned half of Shiva’s body into her reward and half into the bestower of her reward, for the god as a yogi could have given her nothing but a skull-bowl, a bull and a snake in return.*

SITA: (smiling) And where is the place where the lucky goddess got married to him?

VIBHÍSHANA: Here in front of us, in this city in the Himalayas called Óshadhi-prastha. For here,

As the father who gave his daughter away was Himálaya, full of healing herbs, the snake that formed Shiva’s armlet was at a loss and could not scare the goddess Párvati, whose hand was thus easily taken by the Lord Whose Head Is Adorned with the Crescent Moon.

RAMA: Yes, indeed, and it was here that
rama beyond price

pitari nija|tuhina|sampat|
kalpita|hemanta|vibhrame, Gaurī
nimada|bhujamga|bhūsaṇam
abhīsaṇam priya|karaṇ bheje.

sītā: (sa|smitam) "ayya|utta, avi edassīṁ evva Maanā|taṇu|
dahaṇa|vvaīara|ṇir|appa|māṇē puṇo vi a|vīsandīe Gorīe
Canda|cūḍo saṃghaḍidoṇia|saṇēna?

rāmaḥ: (vihasya) āṁ, devi,

7.90 etasyāṁ hi Tuṣāra|bhū|dhara|śiraḥ|
sīmni priy’|ārdhena ca
svēn’ ārdhena ca tāḍiśa Paśupatau
vṛtte ardha|nār”|īśvare,
šeṣeṇ’ ārdha|yugena sa|praḥasaṇāṁ
Gaurī|sakhībhis tadā
cakre dakṣiṇa|vāmayor vinimayād
anyo ’rdha|nār”|īśvaraḥ.

api ca,

saṃbhog’|āṇ|atiricyamāṇa|vibhavo
yad vipralambho rasas
tad divyaṁ mithunaṁ para|para|pari-
śyūtaṁ namas|kurmahe.
ekasyāḥ pratibimba|saṃbhṛta|vipary-
āse muhur darpaṇe
savy’|āṅga|sthitikautukaṇṭ ṣamayati
svāmī sa yatr’ āparah.
ACT VII: THE HAPPINESS OF THE HERO

As Himálaya, the goddess’s father, brought about the beautiful winter season with his abundant snow, Shiva’s snake-bracelet lost its venom in the cold, and the goddess could hold the hand of her beloved without fear.*

SITA: (smiling) My lord, was it here that the goddess, who lost her pride after Shiva burned the body of the God of Love, but who still could not trust him, joined her own body to Shiva?*

RAMA: (smiling) Yes, my queen,

Here, at the very top of the Himálaya, when Shiva took up that form of half man, half woman, with half of his own body and half of the body of his beloved, then, as a joke, the goddess’s friends created another half man, half woman from the remaining two half bodies—a mirror image of the original.

And now,

Homage to the divine couple embracing each other in uninterrupted union, for whom the sentiment of separation in love could never overcome fulfillment. In the mirror, their reflections suddenly change places; so when the goddess’s side longs to be united with Shiva’s left, the other Lord in their mirror image can easily comfort her.*
VIBHĪṢAṆĀḤ: devi,

sva[cchand’|āika|stana|śrīr, ubhaya|mata|milan| mauli[candraḥ phaṇ’|īndra| prācīn’|āvīta|vāhī sukhayatu bhagavān ardha|nār”|iśvaro vah, yasy’ ārdhe viśva|dāhajya|yasana|viṣṭama| jyotir, ardhe kṛp”|ōdyad| bāṣpaṇḍ c’ anyonya|vēga|pṛahati|simasimā| kāri caksus ṛṭṭiyam!

7.95 api ca,

sved’|ārdra|vāma|kuca|maṇḍala|pattra|bhaṅga| saṃśoṣi|dakṣiṇa|kar’|āṅguli|bhasma|reṇuḥ, strī|pum|napumṣaka|pada|vyatilaṅghanī vah Śambhos tanuḥ sukhayatu prakṛtiś caturthī.

(anyataś ca darśayan)

ādhatte Danu|śūnu|sūdana|bhujā| keyūra|vajr’|āṅkura| vyūh’|ōllekha|pad’|āvalī|vali|mayair aṅgair mudaḥ Mandaraḥ. ādhārī|kṛṭa|kūrma|prśtha|kaśaṇa| prakṣiṇa|mūlo ’dhunā jānīmaḥ parataḥ payodhi|mathanād uccaistaro ’yaṃ giriḥ.
VIBHÍSHANA: Your Majesty,

He has one beautiful breast in this form expressing his freedom,* he wears the crescent moon as a crown belonging to both of his halves, while the snake forming his sacred thread glides on his right shoulder—may the Lord as half man, half woman bring you happiness! His third eye emits the glowing fire that destroys the world on one side, on the other it sheds tears of compassion, seeing the burning of the universe; thus do its fire and water neutralize each other’s power.

Moreover,

The ashes on the fingers of his right hand dry up the sweat drops on the design of the round left breast. May this form of Shiva, which has a fourth gender, ignoring the common categories of male, female and neuter, bring you happiness!

*(showing something elsewhere)*

The Mándara mountain was scratched by the pointed jewels of the armlet that adorns the Demon-Killer, but the scratch lines have become the charming folds on its body. We also know that when it was used as a stick to churn the ocean, its base was reduced as it kept rubbing against the back of the tortoise on which the churning was performed—which means that it had been even higher before!*
RĀMAH: (nirvarṇya, sa/smitam)

7.100 tat tādṛk phaṇi rāja rajju kaśaṇaṁ
saṁrūḍha pakṣa chidā
ghāṭ ṛārum tumdam apy aho katham ayaṁ
Manth ācalaḥ soḍhavān?
eten' āiva dur ātmanā jalaṇidher
utthāpya vāmāṁ imāṁ
Lakṣmīṁ īśvara durgata vyavahṛti
vyastaṁ jagan nirmitam.
sītā: (s'odvegam) iminā evva maṇḍa sesīkida duddhaśāre-ṇa candam uddharia vippaūṭta bhattaassa itthiājanassa uvari cārahaḍī āraddhā,
sarve hasanti.

VIBHĪSAṆĀH: (tad eva Rāma/s'uktam bhāvayan) ahaha,
prakṣeptum udadhau Lakṣmīṁ bhūyo 'pi valate maṇaḥ,
kiṁ tu praksipta ev' āyaṁ punar āyti candramāḥ.

7.105 (vimṛśya)
kasmai cit kapaṭāya Kaitabha rip'ū-raḥ pīṭha dīrghālayāṁ,
devi, tvāṁ abhivādy, kupyasi na cet,
tat kiṁ cid ācakṣmahe:
yat te mandiram ambujanma, kim idaṁ
vidyāgrhaṁ? yac ca te
nīcān nīcatar' ōpasarpaṇam apāṁ,
etat kim ācāryakam?

LAKŚMAṆĀH: (sa/hāsam) hanta, sur'āsura mallārabhaṭī tūrya tala nartakī, sakala rāja kula khalī kāra kharjūrī, sāha-sika sahasra śastrāndhakāra khelana khadyotī, madhu
ACT VII: THE HAPPINESS OF THE HERO

RAMA: (observing, with a smile)

How could this mountain, which was aching after its wings had been cut off, bear the rubbing of the King of Snakes as churning rope against it? It was wicked of him to produce that cruel woman, the Goddess of Fortune, from the ocean, for she upset the harmony of the world with the contrast between the rich and the poor.*

SITÁ: (with agitation) It was also this mountain which, while skimming the cream off the milk-ocean, churned out the moon, to give confidence to women who are far from their beloved.

They all laugh.

VIBHÍSHANA: (thinking of what Rama said) Alas,

One would indeed wish to throw the Goddess of Fortune back into the sea, but you see, the moon, when thrown back there, keeps returning. . . *

(reflecting)

O Goddess of Fortune, if you do not mind, I shall ask you a question, after paying homage to you who stay resting on Vishnu’s wide chest to play tricks on us. Is your water-lotus seat your house of learning? And is it the water that teaches you to go lower and lower?*

LÁKŠHMANA: (laughing) Is it the Goddess of Fortune you blame, because she dances to the rhythm of the tabor of fighting gods and demons,* intoxicates and destroys all royal dynasties like wine, plays like a firefly in the
mathana|jīmūta|vilāsa|vidyul|latā Lakṣmīḥ kim evam upālabhyate? iyaṁ hi,

guñavadbhiḥ saha saṁgamam
uccaiḥ|padam āptum utsukā Lakṣmīḥ
vīra|karavāla|vasatir
dhruvam asi|dhārā|vrataṁ carati.

sītā: (s/âbhyasīyam iva) ́ñia|devva|duv|vilās’|ālaso loo Lacchē deuj|jasa|vaanāṇi gāāĩ (puro darśayanti) ́ko eso diasa|koḍī|kada|joṇḥā|vicchadda|paḍīrūvo girī?_

7.110 vibhīṣaṇāḥ: devi,

so ’yaṁ Kailāsa|śailah, sphaṭika|maṇi|bhuvaṁ
aṁśuljālaṁ jvaladbhiś
cchāyā pīt” āpi yatra pratiṅṭhibhir upa-
sthāpyate pāda|pānāṁ,
yatr’ opānt’|opasarpat|tapana|kara|dhṛtasy’ ā-
pi padmasya mudrāṁ
uddāmāno diśanti Trī|pura|hara|śīraś|
candra|lekhā|mayūkhāḥ.

rāmaḥ: hanta, saṭadhā dṛśyamāno ’pi cakṣur an|ati|kautu-
kaṁ nah karoti,

giriḥ Kailāso ’yaṁ,
Daśa|vadana|keyūra|vilasad
maṇi|śreṇ̄|pattr’|āṅ-
kura|makara|mudr”|āṅkita|śilah,
darkness created by thousands of arrows that our heroes send out and is like a flash of fickle lightning in the dark rain cloud while enjoying herself with Vishnu?* This is how she is. . .

The Goddess of Fortune, eager to attain heaven and be in the company of virtuous people,* performs, it seems, her own version of the “sword blade observance,” by living in the sword of heroes.*

sītā: (grumbling) People who are tired of all the bad turns of their fate keep blaming the Goddess of Fortune. (showing something in front of her) What is this mountain called? It looks like a heap of moonlight embraced by the daylight.

vībhīśaṇa: Your Majesty, 7.110

This is Mount Kailāsa, where the trees grow on a ground of crystal whose bright light makes their shadows invisible, perceptible only when the trees are reflected from below. Here, although the sun rises at the edges of the mountain and opens up the day-lotuses with its beams, the rays of white light pouring down from Shiva’s crescent moon closes them again.

rāma: Even if one looks at it a hundred times, it does not satisfy the curiosity of our eyes.

The rocks of Mount Kailāsa have been marked like women’s bodies with crocodile patterns by the shining gems that adorned Rāvana’s armllet.* And when yakshas* climb up here, they can see even
ramabeyonprice

amuṣmin āruhya
    sphatika|maya|sarv’|āṅga|vimale
    nirīkṣante yakṣāḥ
    phaṇi|pati|purasy’ āpi caritam.

api ca,

7.115 Daśa|mukha|bhujā|daṇḍa|maṇḍalīnāṁ
dṛḍha|paripīḍita|liṇa|mekhalo ’yam,
    jala|grhaka|vitrādīkā|sukhāni
    sphatika|girir Giriśasya nirmimite.

vibhīṣanāḥ: (sītām prati) devi, dṛṣyaṁtām amī:

Kailāś’|ādri|taṭiṣu Dhūrjaṭījaṭ’|ā-
    laṃ|kāra|candr’|āṅkura|
    jyotsnā|kandalitābhir indu|dṛṣa|dām
    adbhīr nadi|mātrkāḥ
Gaurī|hasta|guna|pravṛddha|vapuṣaḥ
    puṣyanti dhātreyaka|
    bhrat|rōneha|saḥ’|ōḍha|Saṇ|mukha|śīṣu|
    krīḍā|sukhāḥ śakhīnāḥ.

api c’ āsya nityam adhityak”|ādhivāśī Parameśvaraḥ,

sahāṣr’|ākṣair aṅgair
    namasitari nil’|ōtpala|mayīṁ
    iv’ ātmānaṁ mālām
    upanayati Patyau Makha|bhujām,
    jighṛkṣau ca krīḍā|
    rabhasini Kumāre, saha gaṇair
    hasan vo bhadrāṇi
    draḍhayatu Mṛḍāṇi|parivrōḍhaḥ.

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what happens down in the underworld of snakes, so transparent is this place everywhere, made of pure crystal.

Moreover,

When Rāvana’s colossal arms squeezed the slopes of Kailāsa so tightly they almost disappeared, then this crystal mountain provided its lord with the pleasures of a dais.*

vibhīshana: (to sita) Your Majesty, look... On the slopes of Mount Kailāsa, the trees are nourished by their mothers, the water streams of the moonstones that melt as the light from the crescent moon adorning Shiva’s head shines forth in the midst of his ascetic locks. These trees have grown in the care of the Goddess’s hands and now they are blossoming, happy to play with six-headed Skanda, whom they love as their brother, son of their foster mother.

And it is the supreme god, Shiva, who lives on the highlands of this mountain.

As the King of Gods, the thousand-eyed Indra, pays his homage to him with all his body, offering himself as a garland of a thousand lotuses, whom the playful Skanda tries to grab thinking he is indeed made of flowers,* Shiva bursts out in laughter together with his attendants—may he bless you all.
rama beyond price

7.120 kiṃ ca,

yan|nāṭya|bhrami|ghūrṇamāṇa|vasudhā|
cakr|ādhirūḍhe bhṛṣaṃ
erau pārśva|nīvāsi|vāsara|niśa|
citre paribhrāmyati,

taijasyas taḍito bhavantu śataśo
dṛṣṭā hi jātāḥ, katham,
tāmasyo ’pi? sa vaḥ punātu, jagatām
antyeṣṭiḥyajvā vibhuḥ!

lakṣmaṇāḥ:

jayati parimuṣita|lakṣmā
bhayād anupasarpat” ēva hariṇena
ihā kesari|karaj’|āṅkura|
kuṭilā Hara|mauli|vidhu|lekha.

sītā: (sa/parihāsam) ēassa dandasuṅa|ṇara|karoḍi|muṇḍa|
mālā|maṇḍanassassā masāṇā|vāsino bhūa|ṇāhassā bhūsa-
ṇadā|vīdaṁbanaṃ evva Rohiniḥ|vallahassā kalamko. kiṃ
unā tvasiṃnā kuraṅgeṇa?

7.125 vibhīṣaṇaḥ: (vibhaya) śaṅke, bhagavān api na mṛg’āṅkam
alam|kāra|kāmah kalayati.
sahacara|piśāca|paṛiṣat|
prasaṭtaye kāma|cārato raṇīṃ
kārayitum īva Kapālī
śirasi niśā|karam ayaṃ vahati.

sarve hasanti.

rāmaḥ: (sa/bahumānam)
Śrīkaṇṭhasya kaparda|bandhana|paṃ-
śrānt’|ōraga|grāmanī]

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 Moreover,

While he dances, the whole earth is shaking and moving about together with Mount Meru in its middle, which is variously colored by the day and the night on its two sides, producing hundreds of bright lightnings and, to our surprise, hundreds of dark ones. May this lord who sacrifices the world at the end of each aeon purify you all!

Lákshmímana:

The crescent moon that adorns Shiva’s head has the curved shape of the lion’s sharp claws, so the deer we usually see in the moon got so frightened that he escaped without leaving his mark thereon.* May this crescent moon be victorious!

Síta: (with a smile) Shiva, the Lord of Ghosts living in the cremation-ground, is adorned with a snake, a skull and a garland of severed heads; and the spot on the moon is his mock jewelry. Why talk of that miserable deer?

Víbhíshana: (smiling) I suspect that the Lord does not wear the deer-marked moon just to have a piece of jewelry.

It seems that the skull-bearing Lord wears the moon on his head in order to re-create the night-time whenever he wishes, for the benefit of his attendants, the imps.

*All laugh.*

Ráma: (with respect)

The crescent moon that adorns Shiva’s head was squeezed by the Lord of Snakes, who was tired of
rama beyond price

sāṃdāṣṭāṃ mukuṭ’|āvataṃśa|kalikāṃ
vande kalāṃ aindavīm,
yā bimba|pratipūraṇāya parito
nipīdyā sāṃdamśikā|
yantren’ āva lalāṭa|locana|śikhi|
juvālabhir āvartyate.

7.130 (Puṣpakaṁ prati) vimāna|rāja, manāg unnanyatām. āloka- yatu Maithili Sumeru|śrīngāṇi.

VIBHĪṢAṆAḤ: (Sītāṁ prati) devi, paśya paśya,

Meror medurayanti sammadam adhaḥ|
sampāṭibhir jyotiṣām
āṭopair viṭap’|ōpari|sthita|tara|
chāyābhṛto ’dhyakāḥ
nipītāsu ca māsi māsi vibudhair
indoh kalāsu kramād
uddāma|plavamāṇa|lāñchana|mṛga|
chinn’|āgra|darbh’|āṅkurāḥ.

api ca,

bhūmeḥ svarṇatayā phal’|ōttara|tara|
smerasya Meros taṭī|
sīmanto ’yam Anūru|sārathi|ratha|
prasthāṇa|ghaṇṭā|pathaḥ,
yasmīn uddhriyate kathaṃ cana hayair
uddāma|canaḥ’|ātapa|
juvālaijāla|viśīṇa|kāṅcana|śīla|
jambāla|magnaḥ pradhiḥ.
being stuck in the god’s hair to tie it—I praise this crescent, which was pressed on both sides as if with an iron bill to obtain a round shape, while burning in the flames of the fire emitted by the Lord’s third eye.*

(to the Púshpaka chariot) Lord of celestial chariots, rise a little higher, so that the queen may see the peaks of Mount Meru.

vibhíshana: (to sita) Your Majesty, look,

On Mount Meru, the shadows of the trees fall upward, on the highlands of the mountain, since all the planets go around below its peaks—thus does Meru increase its attraction. And each month, as the gods consume the digits of the moon, the freely roaming deer released from there come over to these highlands to graze on the tips of the grass shoots.

Moreover,

As the earth has put on a golden color, the chains of Mount Meru, which is happy to carry its trees laden with fruit, form a royal path for the course of the Sun’s chariot. But the Sun’s horses can hardly drag the chariot wheels upward, for they are sunk-en—as if in mud—into the golden peaks melting in the flames of the harsh and piercing sunbeams.
7.135 LAKŚMAŅAḤ: (SĪTĀM prati)

etāsu parvata|nitamba|taṭiṣu, paśya,
madhyan|dine ’pi hari|candana|vāṭik” ēyam
pakṣa|sthita|dyumaṇi|bimbatay” ātī|dīrga|
chāyā|vitāna|madhurā mudam ādadhāti.
(nirūpya, sa|harṣa|smitam) katham, upary upari puśkalāvar-
takān Abhramu|vallabhaḥ. (vimrśya)

ady’ āyaṃ vibudh’|ēndra|bāndhava|vadhū|
saṃbhukta|saṃtānaka|
srag|dāmnīm Amarāvaṭīṃ vihare
nir|vairam Airāvaṇaḥ,
yaṃ dor|mātra|paricchado yudhi muḍ” ōt-
kṣipyā pratīcchan muhuḥ
saṃtene daśabhir nijair api mukhaiḥ
saṃrāviṇaṃ Rāvaṇaḥ.

SUGRĪVĀḤ: satyam. a|gocare girāṃ Daśa|kaṇṭha|krīḍitāni.

7.140 ek’āike nivasanti te bhuja|bhṛtah,
kasmai niṃṛḥṇāmahe?
vīra|kṣetram iyaṃ punar vasumatī
Paulastyam ābībratī,
Vāḷī tv āhwayamāṇam enam api yac
cakre, krte cakṣuṣī
paṣyāmaḥ, śrvasī krte ca śrṇumaś,
tad vaktum alpe vayam.

RĀMAḤ: (sa|bahumānam)

sa kim vācyo Vāḷī
bhuja|kuliśa|mūlena daśato
Daśa|grīvaṃ yasya
LÁKSHMANA: (to SITA) 7.135

Look at this beautiful deodar forest on the slopes of the mountain, where, to our delight, the large shadows of the trees are long even at midday, for the sun reaches only up to their sides.

(looking, smiling happily) Above the clouds, there goes Indra’s elephant. (reflecting)

Today, Indra’s elephant roams without any hindrance in the celestial city of Amarávati, where the wives of gods wear garlands of santánaka flowers. However, in the battle he was easily thrown up by Rávana’s bare arms in the air, who then caught him again and again and made a terrible roar with his ten heads.

SUGRÍVA: Indeed, Rávana’s deeds are impossible to put into words.

All sorts of famous heroes have lived in this world—how could we distinguish the one who is the best? But this earth chose to nourish Rávana as a hero, whom then Vali challenged to a battle—and what he did to him was witnessed by our eyes and heard with our ears created for such purposes,* but how could we put that into words?

RAMA: (with respect)

Is it possible to describe Vali, who squeezed ten-headed Rávana under his thunderbolt-like arms while performing his evening prayer at each of the
rama beyond price

prati|jaladhi saṁdhyā|vidhir abhūt?
kathaṁ vā nirvācyah
sa ca Daśa|mukho, yasya damane
manāg āśīd Vāli|
vyya|caritam ev' ōpakarāṇam?
sītā: (rāmāṃ prati) "ayya|utta, kiṃ uṇa edaṁ dalia|kap-
pūra|silā|guccha|goraṁ gagan'|âṅgaṇaṁ dīsai?"
vibhīṣaṇaḥ: (sītāṃ prati) devi, candra|lok'|ōpakaṇṭham
adhirūḍho vimāna|rājāḥ. drśyatāṃ ca bhagavān ayam,

7.145 yaṁ prāk|pratyag|avāg|udaṇci kakubhāṁ
nāmāni saṁbibhratam,
jyotsnā|jālalajhalaṅjhalābhir abhito
lumpantam andham tamaḥ,
pracīnād acalād itas trijagatām
āloka|bījād bahir
niryāntaṁ harīṅ'âṅkam aṅkuraṁ iva
drāṣṭum jano jīvati.

api ca,

sa Śrīkaṇṭha|kirīṭa|kuṭṭima|pariṣ-
kāra|pradīp'āṅkuro,
devaḥ kairava|bandhur, andha|tamasa|
prāg|bhāra|kuksiṁ|bhariḥ,
saṁskartā nīja|kānti|mauktika|maṇī|
śreṇībhir enī|dṛśaṁ
gīrvāṇ'|ādhipateḥ sudhā|rasavati|
pauro|gavaḥ prodagāt.

api ca,

prāṇāyām'|ōpadeśā sarasi|ruha|muner,
seven seas? And how could we depict Rāvana, for whose defeat Vali’s death was only a small episode?

Sita: (to Rama) My lord, why does this part of the sky look so white, like a heap of beautiful crystal stones?

Vibhíśana: (to Sita) Your Majesty, our celestial chariot has climbed up near the sphere of the moon. And look at the majestic Moon:

He gives the names to the eastern, western, southern and northern directions* and destroys the blind darkness everywhere with the dazzling luster of his rays. He comes from the Eastern Mountain, which is the source of the world’s light,* like a shoot comes out of a seed; and people live only to catch sight of him.*

Furthermore,

The Moon is the god whose delicate light illuminates Shiva’s matted locks to make them look like a floor inlaid with precious stones; he is a friend of white lotuses of the night, for he devours masses of blind darkness. He adorns the gazelle-eyed women with his pearl-like radiance and oversees the preparation of the nectar of immortality for the Lord of Gods*—here he is rising.

Moreover,

He teaches the right breathing technique to the wise day-lotus, he helps those who are entangled
yauvan'|ōnmāda|līlā|
goṣṭhīnāṃ pīṭhamardas, trihuvana|vanitā|
netrayoḥ prātar|āśaḥ,
kām'|āyuṣṭoma|yajvā, śamita|kumudini|
mauna|mudr’|ānurāgaḥ,
śrīṅgār’|ādvaita|vādī vibhavati bhagavān
eṣa pīyūṣabhānuḥ.

7.150 LAKŚMAṆAḤ: (vilokya, sa/kautukam)
kari’|ōttamśa|yav’|āṅkuraṃ kara|tale
kṛtva hasitvā mithaḥ
saṃhūtaḥ Puruhūta|paura|yuvatī|
vargēṇa kautūhalat,
grāṣ’|ārti|kṣubhito ’yam aṅka|hariṇaḥ
kurvīta kiṃ kiṃ kalā|
kanthām indu|mayīṃ ajasra|ghaṭan’|ōd-
ghāṭa|ślath’|āvasthitām?

SUGRĪVĀḤ:

romantha|pracal’|āuṣṭha|sāṃpuṭa|sukh’|ā-
sīnaś ciraṃ kautukād
dṛṣṭvā siddha|vadhūbhir aṅka|hariṇas
tālair ath’ ōtrāsitaḥ,
mā bhāṅksīd anu|māsa|nava|ghaṭanā|
niḥsaṃdhī|bandhaṃ vapuḥ
śīt’|āṃsoḥ, kṣubhitas tu śalyavad ayaṃ
duḥkhāya vartisyate.

api ca,

7.155 etasya kalāṃ ekāṃ
amṛtalmayūkhaṣya Pārvatī|ramaṇaḥ
varṇ’|āvalim iva vahati
in the foolishness of youth, he is breakfast for the eyes of all the women of the world, he acts as a priest in the sacrifice to obtain long life for the God of Love, he breaks the seal of silence of night-lotuses* and proclaims the philosophy that there is nothing else but love—thus does the nectar-rayed moon prevail.

**LÁKSHMANA:** *(looking, with curiosity)*

If Indra’s celestial wives were to put on their hands a shoot of barley that they had used as an ear ornament, and, smiling at each other, were to call for the deer on the moon to see what happens, then what would that deer, trembling with hunger, do to the digits of the moon held together as a bunch of rags,* already loosened at the seams by the deer’s incessant* movements?

**SUGRÍVA:**

That deer on the moon has long been comfortably spending its time, his lips moving while ruminating. Now, if the wives of celestial sages see it and frighten it with the clapping of their hands in surprise, then it should not break the moon’s body, which is constructed without any joints and is rebuilt every month. But, in its excitement, that deer would cause pain to the moon, like a sharp thorn. Furthermore,

Párvati’s beloved Shiva wears a digit of the moon, which reconstructs itself every month, like a string of letters.*
Rama Beyond Price

pratimāsaṃ ghatyamānasya.

Rāmaḥ: (s’ādaram praṇamya)

tvaṃ gīrvāṇagaṇāya nityam amṛta|
   śrāddhaṃ bhavad didhitir
dhātrī|karma ca vīrudhāṃ vidadhatī
dhatte jagajjīvitam.
soma, tvām aṇidhāya mūrdhani bhavet
   kāḥ kālākūṭaṃ giran
   kaṇṭhe tac|chala|kāla|pāśa|valay’ā-|
līḍho ’pi mrtyumjayaḥ?

(sītāṃ prati)

netrāṇāṃ madhu|parka|satram, udadheḥ
   sarv’|āṅga|medas|karaḥ,
   śrīngārasya rasāyanam, makha|bhujāṃ
   pīyūṣa|gaṇjā|patiḥ,
devaḥ kiṃ stumahe Maheśvara|śiro|
   nepathyaratn’|ānkuraḥ,
   kṣīrod’|ārṇava|sukti|maultika|maṇīr,
   dāksāyaṇī|nāyakah?

7.160 Sītā: (hasantī) āyya|utta, samāṇa|kula|rūva|jovvāṇāṇaṃ
   vi sa|vattīṇaṃ sīse diṅṇo dhanṇāe Dakkha|gotta|kaṇ-|
   ṇāe caaṇo, jena Rohiṇī|ramaṇo tti evva bhaavan cando
   suṇīe

Rāmaḥ: (vihasya) āṃ Jānaki,

priy’|āpabhoga|taulye ’pi tārāṇaṃ sapta|vīṃsateh,
dhatte kim api saubhāgya|saurabhyam iha Rohiṇī.
Rama: (bowing down respectfully)

You always provide sacrificial ambrosia for the gods; and your rays, which nourish the creepers, maintain life on the earth. O moon, how could Shiva have conquered death without putting you on his head when he swallowed the terrible poison and was to be caught by the noose of death because of this trick?*

(to Sita)

His Majesty the Moon is like an offering of honey and milk to our eyes; he can also make the body of the sea grow, he is the elixir of love and the treasurer of ambrosia for the gods. He forms a tiny jewel on the headdress of Shiva, a piece of pearl produced from the milk-ocean.* He is the lord of the twenty-seven lunar mansions, daughters of Daksha. How could we sing his praise?

Sita: (smiling) My lord, although all these twenty-seven co-wives are equally young and beautiful, and they come from the same good family, there is one fair daughter of Daksha who is lucky enough to be privileged among them. And that is why the Moon is also called Róhini’s beloved.*

Rama: (with a smile) Indeed, Jánaki,

Although the twenty-seven stars equally enjoy the company of their beloved Moon, Róhini is somehow particularly lucky and charming.
(sparśaṁ ca nirūpayan)

dalita|kumuda|koś'|ôdañcad|ūṣm'|ôpacāra|
ksaṇa|śamita|cakori|candrikā|pānajādyāḥ
abhisṛmara|mrg’|ākši|mūka|dūtyaḥ svadante
śaśi|maṇi|makarand’|ōt|kandalāś candra|bhāsah.

7.165 api ca, jagatām anugrahāya,

udayati kala|mandraiḥ kaṇṭha|tālair alīnāṁ
kumuda|mukulakesu vyaṅjayann anga|hārān,
mada|mukhara|cakori|toṣa|karm’|ántiko ’yaṁ
tuhina|rucira|dhāmā dakṣīṇaṁ loka|cakṣuḥ.

taiḥ sarva|jñī|bhavad|abhisrta|
netra|siddh’|aṅjanair vā
nīrandhrair vā tri|bhuvana|dṛśāṁ
andha|paṭṭais tamobhiḥ
vyāptaṁ pṛthvi|valayam akhilaṁ
kṣālayann ucchaladbhir
jyotsnājālair ayam udayate
śarvarī|sārva|bhaumah.

RĀMAH: (sa|harsa|smitam) priye, priya|vādini,
candra|lokād api paraṁ padam āropayanti māṁ
amūr amṛta|bindūnāṁ anuprāsās tav’ ōktayaḥ.

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(showing that he touches something)

The frozenness of moonbeams as they are being drunk by the female *chakóras* is remedied for a moment when the steam starts rising from inside the blooming night-lotuses; the moon’s rays delight everyone, they serve as silent messengers of gazelle-eyed women longing for their beloved and they have new shoots as they bathe in the water of the melting moonstones.*

And in order to bestow his grace upon the world, 7.165

The moon rises, and while the bees are humming sweetly to a rhythm, he dances on the blossoms of the night-lotuses.* He looks after the well-being of female *chakóras,* noisy in their drunkenness; here comes he whose heat is pleasant and ice-cool, the right eye of the world.

While the whole wide earth is covered with darkness as if with a perfect blindfold for our eyes, a blindfold that serves, however, as a magic ointment for the eyes of clever women hastening secretly to their tryst, the moon’s far-reaching rays throw down their light—he is rising as the unrivaled Lord of the Night.

**rama:** *(smiling happily)* My beloved, your words are sweet,

It feels as if I were reaching higher than the realm of the moon as I hear your melodious words, rhyming as it were with ambrosia.
7.170 VIBHĪṢAṆAḤ: (s'ânaprāgam)

ady’ ārvī|tala|mūla|gharṣaṇa|vaśād
unmṛṣṭa|cūḍā|maṇi|
śreṇi|śṛi|paripīṭa|pīvara|tamaḥ|
pūre pure bhoginām
karnḍ|ā|bhāva|nirasta|kundala|rava|
vyāsaṅgam ādhunvatā
mūrḍhnaḥ pannaga|pumgavena su|bhagam
tvat|kīrtir ākarnya-te.

(vihasya)

bhog|īndraḥ pramaṇḍ|ōttaraṅgam uragī|
smāṅgīta|goṣṭhīsu te
kīrtin, deva, śṛṇoti viṁśati|śatī
yac caṅṣuṣāṁ vartate,
raktābhīḥ sūra|sundarībhīr abhito
gītaṁ tu karna|dvayī|
duḥ|sthaḥ śroṣyati nāma kiṁ sa hi sahasr’|
ākṣo na caṅṣuḥ|śravāḥ.

RĀMAḤ: (sa|vilakṣa|smitam vibhīṣaṇaḥ/s’|ūktam anugṛhyā,
candram sīṭā/mukham ca kṣaṇam dṛṣṭvā, sva|gatam)

7.175 ārabdhe dayitā|mukha|pratibhaṭe
nirmātum, asminn api
vyaktam janma|samāna|kāla|militām
aṁśu|chaṭāṁ varṣati,
ātma|drohīṇi Rohiṇī|parivṛdhe
paryaṅka|paṅke|ruhaḥ
saṁkocād, ati|duḥ|sthitasya na Vidh
ta|chilpam unmīlitam.
Today, in the city of snakes, the thick darkness was destroyed by the radiance of the head-jewels, as they became polished from being rubbed against the lower surface of the earth; for there the King of Snakes, undisturbed by jingling earrings, since he has no ears, is nodding easily while listening to the stories of your heroic acts.*

(smiling)

Your Majesty, the Lord of Snakes shall be able to listen to your story, sung by the snake-damsels with eagerness and joy, for he has two thousand eyes functioning as ears; but how shall Indra, less privileged with his two ears, hear your adventures so passionately sung by the celestial maidens? He has a thousand eyes, but they cannot be used as ears.

RAMA: (smiling in embarrassment at VIBHÍSHANA’s praise, then, looking at the moon and at SITA’s face, aside)

When the Creator started fashioning the moon to form a rival to my beloved’s face, and the moon spread out the bright light it possessed as soon as it was born, it became the Creator’s enemy by making his lotus-seat close its petals—in such plight, the Creator refused to reveal its form in full.*
(सीताम प्रति)

anena, rambh”|ôru, bhavan|mukhena
tuṣār|bhānos tula|yoddhṛtasya
ūnasya nūnaṁ paripūraṇāya
tārā sphuranti pratimāna|khaṅḍāḥ.

kiṇḍ c’ aitāny api,
gotre sāksād ajani bhagavān
esa yat Padmāyonih,
śayy”|ôtthāyaṁ yad akhilam ahaḥ
prīṇayanti dvī|rephān,
ek’|āgrām yad dadhati bhagavaty
uṣṇā|bhānau ca bhaktiṁ,
tat prāpūs te, suṭanu, vadaṁ|āu-
pamyam ambhoruḥāṇi.

7.180  ситā: (smer’|āvanata|mukhī) /ayya|utta, kahaṁ uṇa sampu-
nā|manḍalaṁ erisaṁ candam avamaṇṇia kalā|mettaṁ
bhaavaā Bhūa|ñāheṇa cūḍā|maṇī|kaaṁ?

रामाह: अङ्गा, trayāṇāma api jagatām upajīvyo ’yam amṛta|
didhitīḥ, yadi punaḥ samagram enaṁ mauninā Pināka|
pāṇir adhāsyad, aṅga, śiva|nirmālyam an|upabhogyam
ev’ āyam abhaviṣyat.

sarve hasanti.

kiṇḍ ca, bhagavati māśa|pramite, ayam eva drṣyate,

piyūṣ’|agrayaṇaṁ jagat|traya|drśām,
ālāta|lekhā|lavo
viśv’|ōnmāthi|hutāśanasya, kakubhām
udghātanī kuṅcika,
vīreṣu prathamā ca Puṣpa|dhanuṣo

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(to Sita)

You whose thighs are like the interior of a plan- tain tree, if your face were to be compared to the moon, the moon’s radiance would need to be completed—that is why the stars are there, as the moon’s small accessories.*

And these,

Since they come from the same family as the lotus- born Lord Brahma, since they delight the bees all day from daybreak, and since they are exclusively devoted to the sun, the lotuses have deserved to become comparable to your face, my beautiful beloved.

Sita: (smiling, bending down her face) My lord, how come Lord Shiva lacked appreciation for the full moon so much that he chose to make his head-jewel from only a part of it, the crescent moon?

Rama: All the three worlds need the nectar-rayed moon. If Shiva put the full moon on his head, then, alas, its nectar would become unfit for consumption as unclean remains of an offering to the god.

*They all laugh.*

Moreover, when the moon starts a new month,

it is the first Soma offering for the eyes of the three worlds, a piece of firebrand of the flaming passion that torments separated people, the key that opens up the directions illuminating them at night, the first* among heroes in service of the God of Love, it
lekhā, mrg|खेला, मर्ग| mukha|मुखा|
śrīṇāṃ ca pratirāja|बिजं, अधिक|a-<nandī navaś candramāḥ|नवा-रणां चान्द्रमाḥ|

7.185 sītā: (anumodamānā) ayya|आय्या| utta, paripuṇṇā guṇīno jahiṃ kahiṃ vi sohandi. khīṇā uṇa sīsam āruhandi tti Hara|cūḍā|cando eva puḍhama|निदान सानाम|

rāmaḥ: (vihasya) devi, mahā|क्षत्रिया| kula|कुला| sāmbhave, evam etat.

set'|ūpakrama|पुरुष| saṃbhram|सांभ्रम|āhrta|आह्ता| giri|गीरी|
prakṣeṣa|प्रक्षेप| veg'|वेग|ōcchalaṇ|ोच्चलान|
nihṣeṣ|निह्षेष| āmbu|अम्ब| parisphuṭ'|परिशपुष्ट| ōdara|दार| darī|दारी|
gambhīrimā sāgaraḥ|गम्भीरिमा सागराः
cakre goṣ|पदाद| padavad vilaṅghitavato 'py antar bhayaṃ Māruteḥ; pūrṇatvād atiricyate hi mahatas tucchasya dur|दुर| lāṅghatā.

idaṃ c' āsyā,

prācīn|प्राचीन| ācala|आचल| cūḍa|चूडा| candra|चन्द्रा| maṇibhir
nirvyūḍha|निर्भुड्धा| pādyam nijair
niryāsair, udubhir nijena vapuṣā
datt'|र्ग| aṛgha| अर्घ| aj|आज| ānjalī|
antaḥ|अंतः| prauḍha|प्रउधा| kalaṃka|कलांक| tuccham abhitaḥ
sāndraṃ paristīryate
bimbād aṅkura|अंकुर| bhagna|भग्ना| naiśika|नैषिक| tamaḥ| सांडोहम इंदोर महाः.

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is the source of what reflects the beauty of gazelle-eyed women,* a cause of delight for all—this is the new moon.

sita: (happily) My lord, the perfect and virtuous can distinguish themselves everywhere; but the weak need to go to the top to be seen—the best example of this is the crescent moon in Shiva’s hair.*

rama: (smiling) My queen, born in the family of great warriors, you speak well.

When the monkeys started building the bridge to reach Lanka, vigorously throwing mountains they had brought there into the water, all the water was squeezed out and revealed the depths of the sea. Its cave-like interior frightened even Hánuman, although he had managed to jump over it before as if it had been just a puddle—but it is much more difficult to jump over a deep void than something full.*

Furthermore,

The moonstones at the top of the Eastern Mountain pay homage to his splendor, oozing to become water and wash his feet; the stars give him their own bodies as an offering of a handful of grains;* his large internal mark is diminished, and even when he is like a shoot, he can tear up the veil of darkness at night—such is the moon’s infinite power that spreads out everywhere from his disk.
rama beyond price

 vibhīṣaṇaḥ:

indor eka kalāyā Rudreṇ'
oḍḍhṛtya mūrdhāni dhṛtāyāḥ
sthānam iva tuccham etat
kalaṅka rūpeṇa pariṇamate.

(vihasya, Rāmaṁ prati)

rodasī kūpam manḍūkaḥ kiyad eṣa prakāśate?
candramā yad ayaṁ, deva, tvat kṛitiṁ pratigajati.

sītā: (sa/smitam) jāṇāmi ayya utta kitti kantīe paḍisiddhaṁ
kadua parājiena sampadi bhaavaṅ hariṇ’ aṅkeṇa kalaṅ-
ka samghaṭṭanā vihaā, sarve hasanti. Rāmaḥ smayate.

sītā: (Rāmaṁ prati)

sārambhāṁ Sīrī vaccha laṅchaṇa bhuā
pallattha manth’ āala
kkhoḥ uccāliauddha sindhu lahari
gabbha cchavī sacchām,
ko gāyedi ṇa de, Rahūṇaṁ pahuṇo,
andhāra pakkh’ āndarā
saṃtuttanta miaṅka manḍala maūh’
ōggāra goraṁ jasam?

nepathyē: deva, tvaryatāṁ tvaryatāṁ! saṃnidhatte khalu
bhagavad Vasiṣṭha āgrāhīto maṅgal’ ābhiseka muhūrtah.
While beautiful women are looking at the moon, its light gets brighter as the deer forming the spot on it contracts its body in fear of those women’s earrings of red kínshuka shoots, which are curved like a lion’s claws.

**Vibhíshana:**

The crescent that Shiva has decided to wear on his head has left a hole-like place on the moon—that is what has become of its so-called spot.

*(smiling, to Rama)*

Your Majesty, the moon, which is like a frog in the well formed by the earth and the sky, shines forth strong enough to croak at your fame.

**Sita:** *(smiling)* As I understand, it is because the moon tried to compete with the radiance of your fame and got defeated that it has acquired its spot.

*All laugh. Rama smiles.*

**Sita:** *(to Rama)*

It has the color of the rising waves in the middle of the milk-ocean, when it was churned with a mountain for a churning stick handled by Vishnu’s arms, at the beginning of our time. It is as white as the rays of the moon disk splitting up the night in the dark fortnight. Such is your fame, o Lord of the Raghus, whose praise is sung by all.

**Behind the Scenes:** Your Majesty, please make haste. The auspicious moment for your coronation, determined by the venerable Vasíshtha, is near.
रामाह: (ākarnya) katham, Ayodhyāyah pratinivṛttto Māru-
tir asmān tvarayati.

sītā: (sa/harṣam) ṛkaham, Amṛaṇā|ṇandaṇo tuvarāvei. tā bhaavaṁ Poppha, oṇama. āsāṇa|meṇi|maggena gac-
chamha, (adho 'valokya Rāmāḥ prati) ṛaya|utta, kim uṇa eam taluṇa+jīmūda|sāmale mahī|valaammi Mahu| mahaṇa|vaktha|tthale Kotthuha|kīraṇa|tthabaṁ via jālantaṁ lakkhaśīi?

Rāmāḥ: (drśtva, vibhīṣaṇaṁ prati)
tarku|taṅka|likhit'|ārka|maṇḍala|
procchalat|kaṇa|kadamba|bhāsuraṁ
śilpa|śalam iva Viśvakarmanāḥ,
kim vibhāti mrga|tiṣṇikā|mayam?

Vibhīṣaṇaḥ: deva, sa eṣa

7.205 jyeṣṭhā|mūliya|yātrā|sa|rabhasa|karabhī|kāmya|kāntāra|vartmā
dure 'pi jyotir akṣṇor apalapati marur jājvalajjāṅgala|śriḥ;
viṣvadrīcībhir asmin nibidam uḍu|pateḥ kāntibhiḥ prasnuvānāḥ phenāyante nij'|ōṣma|kvathana|pariṇamad|budbudāś candra|kāntāḥ.
sarve vimāṇ|āvarohaṇaṁ nāṭayanti.

Rāmāḥ: (vīlokiya, sītāṁ prati) devi, daksīṇaṇa,

Simhala|dvīpam ambhodhi|saṃbhūtam idam utpalam, Māṇikyā|ācala|kiṃjalka|ramaṇīyam udikṣyate.
ACT VII: THE HAPPINESS OF THE HERO

RAMA: *(listening)* Why, this is Hánuman who has returned from Ayódhyá and is urging me.

SÍTA: *(happily)* Look, Hánuman is urging you. So, dear Púshpaka chariot, do descend. Let us go near the ground.

*(looking down, turning to Rama)* My lord, on the ground, which is black like a fresh rain cloud, dark as the rays of the Káustubha gem on Vishnu’s chest, something is burning—what is it?

RAMA: *(seeing it, then to Vibhíshana)*

What is that thing made of mirages? It shines forth as if it were the workshop of the Architect of the Gods, which is bright with the particles flying up from the sun-disk while it is being chiseled.*

VIBHÍSHANA: Your Majesty,

This beautifully burning desert, whose difficult pathways are the favorite of female camels happily marching there in the autumn months, blinds our eyes even from this distance. Here the moonstones are constantly melting in the all-pervading moonlight, making a bubbling sound as they are boiling and foaming in the heat of the desert.

*They all show with gestures that the celestial chariot is descending.*

RAMA: *(watching, to Síta)* My beloved, on the right this wonderful island of Lanka looks like a lotus born in the sea, and its blossom is the Ruby Mountain.
sītā: ‘jassīṃ kāsa|kusuma|saṃkāso Agatthi|haṁso caraī,

7.210 rāmaḥ: (smitvā) āṃ maithili, āṃ. ih’ āiva Rohaṇa|girer upatyaṅyāṃ dvitiyam ayatanaṃ muner Lopāmudrā|vallabhasya. tathā hi, sa tatra|bhavān,

bṛhat|pātra|prāptyā
vitatajalam ambhodhim udare
dadhāv iṣad|gāḍham
kila kalaśajanmā kula|patiḥ,
yam ārādhyaṃ Vindhy’|ā-
cala|sikharā|soph’|āika|bhiṣajaṃ
Vivasvān āśvīnaṃ
gaganam adhirohan kalayati.

api ca,
nipīte yen’ āb|dhaun
stimita|gurubhiḥ pakṣa|paṭalaiḥ
prayatnād uḍḍiya
pratipadam apavyasta|patitāḥ,
viśantaḥ kaulīraṃ
kuharam aṣaraṇyāḥ sikhariṇaḥ
kṣaṇaṃ drṣṭāḥ; tasya
stutisu na girāṃ sāhasa|rasya.

api c’ ātra, śṛṅgāra|sārva|bhaumasya ratna|simh’|āsane Simh-
hala|dvīpa|nāmni pradoṣ’|ārambheṣu,

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sita: There roams sage Agástya’s swan, which looks like a white Kasha flower.

rama: (smiling) Indeed, Máithili. It is here, at the foot of the Róhana mountain, that the second home of this sage, Lopa-mudra’s beloved, is situated.

This master of numerous disciples, this sage born from a jar, easily drank up the ocean, whose abundant water thus filled just another large vessel, Agástya’s stomach. Then, after he alone managed to remedy the overgrowth of Mount Vindhya’s peaks, he was praised by the Sun himself, who was enabled to pursue his daily course in the sky thanks to him.*

Moreover,

When he drank up the water of the sea, the mountains that had been hiding there lost their shelter, and although they were trying to fly away with their wings heavily soaked, they fell back awkwardly at each movement; then, when eventually they decided to enter some crab holes, he immediately saw them.* How could one dare to sing the praise of someone so powerful?*

And here is the bejeweled throne of the King of Love, which is called the island of Lanka. Here, at twilight,
7.215 udeṣyat|piyūṣa-
dyutikarakaṇṭarādrāh śaśimaṇi| sthalināṃ panthāno ghana|caraṇālākṣālimipībhṛtaḥ
cakorair uḍḍīnaiaṃ jhaṭīti kṛta|saṅkāḥ pratipadam parāch saṃcārān a|vinayavatīnāṃ vivṛṇate.

(anyato darsāyan) iyam ito mauktilīyānāṃ apām ādhāras, Tāmraparṇī.

śuktikā|garbha|saṃbandha|stambhitās toya|bindavaḥ bhramanti su|bhruvām aṅkād aṅkam aṣyāḥ prasūtayaḥ.

api ca,

yuvati|kuca|bhoga|karmabhir udbhūtaḥ śukti|saṃputa|dhṛtāni
dadhat’ īha Tāmraparṇyāṃ sthirakaraka|bhāvam ambhāṃsi.

7.220 sītā: 'ayya|utta, jaṭhī' eūtī dāhiṇṇa|mettena evva bhaavado sārassa Bhāīrāhi|pakkha|vāo. pemma|savvassa|ṇisando uṇa sahah|savv’|aṅga|motti|āhalaṇa|ramanīae Tambava-
ṇīe evva vaṇṇīai,

Rāmaḥ: (vilokyā, vihasya, anyato darsāyan)

ramayati Malay’|ācalo ’yam; asmād upanamatā pavanena mānininām dayita|vinaya|kūṭa|sākṣiṇībhiḥ
The pathways, which are wet with moonstones that have melted in the scattered rays of the rising moon, bear the deep lac traces of footsteps and give away these wanton women when, rushing to their tryst, suddenly scared by the *chakóras’* flying up,* they take some steps backward every now and again.

*(looking elsewhere)* Here is the river Tamra·parni, whose water produces so many pearls.

The pearls born in this river, which are water drops hardened by the contact with the inside of conch shells, go around in the laps of women of beautiful eyebrows.*

Moreover,

Here, the water drops in the Tamra·parni, thanks to their good *karma* of enjoying the breasts of young women, were kept inside conch shells until they hardened into hail-like pearls.*

**sita:** My lord, it is only out of courtesy that Lord Ocean appears to be biased in favor of the Ganga, who is the eldest of the river goddesses. But the object of his true affection seems to be the beautiful river Tamra·parni, who is naturally adorned with pearls on her whole body.

**rama:** *(looking, smiling, then showing something else)*

This Málaya mountain is delightful. Thanks to the soothing breeze coming from it, it is easy for the maids to make their jealous mistresses well dis-
sa khalu sakhībhir a|duśikaraḥ prabodhah.

LAKŚAMAṆAḤ: (agrato darśayan)

sva|pāṇi|prāgbhāga|
prabala|vitat'|ōttāna|salila|
svayam|drṣṭa|kritāt|
timi|nivaha|lagnāṁ iva ghṛṇām
dadhānasy’ āpīt’|ōj-
jhitajalaniḥdher etad aparāṁ
puro Lopāmudrā|
sahacara|muner āśrama|padam.

7.225 api ca,

catur|abdhi|pāna|ceṣṭā|
drṣṭa|pipāse munāv udayamāne
pāyayitum iv’ ātmānaṁ
viṣodhya sajjī|bhavanty āpaḥ.

SUGRĪVAḤ: (sa/smitam)

dhruvam iva catur|ambhoniḥdi|
racit’|āpo|śānā|karmaṇi mun’|indre,
bhakṣyaṁ|manyāni kim api
cakampire sapta bhuvanāṁ.

(sarvato ‘valokya, sa/harṣ’|’âdbhutam) aho, cireṇ’ ādyā ca-
tur|daśa|lok’|āika|daṇḍa|dhāre dharm’|āsan’|adhikāriṇi
Rāma|deve Daṇḍak’|āraṇya|grha|medhināṁ ṛṣīṇāṁ ta-
po|dhanānām ōṛdhdhayah.

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posed to their beloved, by telling them lies about how properly those lovers behaved.

LÁKSHMANA: *(showing something in front of him)*

When the sage Agástya drank up the ocean held on the palms of his hands, on which the water was so stretched out it became shallow, he must have seen the groups of fish playing there, and, taking pity on them, he re-emitted all the ocean after swallowing it. Here we have arrived in front of his second hermitage, where he lives with his companion, Lopámudra.

And here,

The waters have seen how he quenched his thirst by drinking up the four oceans, and now, when this sage rises, they purify themselves as if in preparation to offer themselves as a drink.

SUGRÍVA: *(with a smile)*

When the sage swallowed the four oceans to rinse his mouth,* the seven worlds, certainly thinking that they themselves were to be consumed as a meal next, started trembling without reason.

*(looking everywhere, with delight and astonishment)* Ah, at long last, now that His Majesty Rama has become the righteous ruler to reign alone over the fourteen worlds, the ascetic sages live in great prosperity together with their wives in the Dándaka forest.
Rāmah: (ṣa/lajja/smitaṁ, vimāna/vega/nāṭitaken’ ādho ‘valokya) kathāṁ, hiranya|mṛga/vihāra|kāntāra|sthalinām upari pratiṣṭhāmahe.

Sugrīvāḥ: (ṣ/ōpahāsam) iyaṁ sā Mārīca|śarīr’|ōpaḥāra|rakṣit’|ātmano Daśa|kaṇṭhasya kapaṭa|bhikṣu|veṣa|vidamba|ḍambar’|âika|marmajñā Pañcavaṭī. (ṣ/ādaraṁ ca)

Viśvāmitra|makha|dvīse ca, vapuṣā citreṇa patyur mukhād apy ākṛṣṭa|Videha|rāja|tanayā| netr’|āravindāya ca, Mārīcāya namo namaḥ; kim aparam? yasmai kule rakṣasāṁ dvau vārāu vibhun” āpi Dāsarathinā cakre tata|jyaṁ dhanuḥ.

Sītā lajjate.

Rāmah: (prasraṇā’|ācalam darsayan, sītām apavārya) devi,

7.235 naktaṁ ratna|mayūkha|pāṭava|milat| kākola|kolāhala| trasyat|kauśika|bhukta|kandara|tamāḥ so ’yaṁ girīḥ smaryate, yatr’ ākṛṣṭa|kuc’|āṃśuke mayi ruśā vastrāya pattrāṇi te cinvatyā vana|devatās taru|latām uccair vyadhuluḥ kautukāt?

Sītā: (smayamāṇā, kapota|hastam kṛtvā) ṝbhaavadū Jaṇat-thāṇa|vāsiṇīo devadāo, esā vo paricāriā Jāṇai paṇamadi,
ACT VII: THE HAPPINESS OF THE HERO

RAMA: *(smiling timidly, miming that the chariot is moving fast, looking downward)* Look, we are flying over the forest where the golden deer roams.

SUGRÍVA: *(laughing)* Here is the Pancha-vati forest, the only witness to the tricks of Rávana disguised as a mendicant. He managed to escape only thanks to Marícha’s offering of his own body. *(then, with respect)*

Marícha, born in the family of rákshasas, threatened Vishva-mitra’s sacrifice and, taking up a miraculous form, he lured even Sita’s lotus-eyes away from her husband’s face. Who could do more than this? Thus, because of him, Lord Rama was forced to string his bow twice.* Let us pay homage to this demon.

SITA is ashamed.

RAMA: *(showing the Prásravana mountain, turning to Sita)*

My queen,

Do you remember this mountain where the owls hide themselves in the dark caves at night, for they are scared by the noisy ravens that gather together near the light of brightly shining gems?* Here, when I took away the clothes from your breasts, you angrily tried to cover them with leaves, but the deities of the forest,* curious to see you, lifted up the branches of the trees.

SITA: *(smiling, folding her hands)* Deities living in Jana-sthana, I am your servant, homage to you all.
RĀMAḤ: *(anyato darśayan)* devi, vandasva bhagavatīm ito Godāvarīm. *(jan’ántikam)*

etasyāḥ pulin’ōpakaṇṭha|phalini| kuṇī|ōdareṣu srajam
kr̥tvā kiṃśuka|korakair, a|karaja|
kṛṣṭā|sahiṣṇu|stane
dattvā vakṣasi te, mayi prahasati prauḍh’|āparādhe tadā
kaumāra|vrata|bhaṅga|kopitam api
smeram tav’ āsid mukham.

SĪTĀ sa|lajja|smitam mukham avanamayānti Godāvarīm praṇamati.

7.240 RĀMAḤ: *(parivṛty’ āvalokitakena sa|khedam)* devi,
asmin Mālyavatas taṭi|parisare
kādambini|dambaraḥ
sa sthūlaṃ|karaṇo mad|aśru|payasāṃ
āsid a|varṣann api,
yad|dhārā|lulitair na śākhibhir api
tvat|pālitair māṃ tathā
dṛṣṭvā kandalitaṃ, na kekibhir api
prārambhī saṃgītakam.

SĪTĀ: *(many’|ūtpīḍa|gadgada|kaṇṭha|granthila|svaṛā Puspa-
kaṃ prati.)* vimāṇa|rāa, pasīda! jalaī, ṇa dālai evva vaj-
ja|maaṃ me hiaaṃ. taha tuvarehi, jadhā esā antarīadu
Daṇḍa’|āraṇṇa|vicchoḷī.
ACT VII: THE HAPPINESS OF THE HERO

RAMA: (showing something elsewhere) My queen, please salute the river goddess, Godávari, over here. (Aside.)

In the middle of a thicket of priyāngu creepers near the bank of this river, I made a garland of red kin-shuka buds to adorn your breasts, which could not have yet supported the nail marks of love. And when I laughed, then, although you were angry that I had thus committed the sin of deprivi ng you of your chastity, your face smiled.*

SITa, smiling in embarrassment, bends down her head, and bows down to the river Godávari.

RAMA: (roams around watching, then with dejection) My 7.240 queen,

Here, near the foot of the Mályavan mountain, although the dark clouds first did not rain at all, they seemed to make my tears flow more and more. And even after the rain started pouring heavily, shaking up the vegetation, the trees you had looked after did not flower when they saw me crying, nor did the peacocks begin their dance.

SITa: (her voice choking and faltering, pained with sorrow, to the Púshpaka chariot) Lord of Chariots, do not worry. My heart, hard as a diamond, is just burning but not breaking. Make haste, so that the trees of the Dándaka forest be quickly out of our sight.
Rāmaḥ: (vimāna/vega/nāṭitakena vilokya, sītām prati) idam agre Mahārāṣṭrāmaṇḍal’āikamaṇḍanāṃ Kuṇḍinām nāma nagaram. iha hi,

ananya[kṣuṇṇa]śīr
Malaya[vanajanm] ’yam anilo nipīya sved’āmbu
smarāmakara[saṃbhukta]vibhavam,
vidarbhīṇāṁ bhūri|
priyatamaparīrambhārabhasa|
prasāṅgād āṅgāni
dviguṇa[pulaka]sraṇji tanute.

7.245 kim ca,

bibhratīṁ kaiśiki[vr̥tta]saurabh’ōdgāriṇīr girah, dūr’ādhvāno ’pi kavyo yasya rītim upāsate.

Vibhīṣanāḥ: (dakṣiṇato darśayan) deva, praṇamyatām ayam Andhra[vīṣaya]lakṣmyāḥ sapta[godā]vara|hāra|kalāp’āika|nāyako bhagavān Bhīmeśvaraḥ. ayaṁ hi,
tat[ka]l’ārabhaṭi[vijṛmbhaṇa]paritrāsād iva bhraśyatā
vāṃ’ārdhena tad[eka]śeṣa|caraṇaṁ
bibhrad vapur Bhairavam
tulyaṁ c’ āṣṭhī|bhujānga|bhūṣaṇam asau bhog’āndra|kaṅkālakair
bibhrāṇaḥ Param’ēśvaro vijayate kalp’ānta|karm’āntikaḥ.
act vii: the happiness of the hero

rama: (mimes that the chariot is moving fast, looking, then to sita) Here in front of us is the unique jewel of Maha-ra-shtra, the city called Kúndina. For here,

The breeze coming from the forests in the Málaya mountain, incomparable to any other, drinks up the sweat drops whose abundant flow has been enjoyed by the mákaras of love drawn on the breasts of women here,* while it also doubles the goose-bumps* on their skin as they enjoy the many wild embraces of their lovers.

Moreover,

This is the place of origin of the Vaidárhabi mode of composition,* in which the words are as sweet as in the Káushiki style of drama*—even poets of distant regions make use of it.

vibhíshana: (showing something on the right) Your Majesty, here is the central gem of the sevenfold necklace formed by the Godávari River, worn by the Goddess of Wealth in the region of Andhra: the terrifying god Shiva. Let us bow down to him. For,

His female half is gone during his last violent dance, for it seems to be frightened by how much he grows when he starts his performance. Thus, his terrifying body, wearing bones of skeletons and the King of Snakes as ornaments, is left with only one leg. May this great lord who withdraws the world at the end of each aeon be victorious!
रामाह: (क्रि'अञ्जालिḥ)

7.250

नर्त्त’अरम्भा|रसा|त्रसद|गिर|सूताः

रिक्त’अर्धा|संपुर्तये

निर्व्युधा|भ्रमि|विभ्रमया, जगताम

िःया, तुःस्याम् नामाः,

या’सं कुञ्जांभूजङ्ग’ःश्वराः|प्रभृतिभिः

तद्रः भ्रमांतुर् दिशाः

पाश्यांभिः भ्रमाः|भृणुमानमाः|नयानाईः

शांतो ’पि नाः स्रादःदागे,

अपि का,

क्रिःदः|नातस्या प्रलायः|अंद्हा|काराईः

कांठे निपिः तवा, काला|काङ्ठा,

प्रथाक कबन्धामः, प्रथाग उत्तम’अङ्गाः

नृत्याद भयाः अक्षता काला|रात्रि

sarve namasyanti.

रामाह: (anyato darśayan) देवि, द्राविधा|मण्डला|मौलि

मण्डिक्या|मणि|स्ताबकम् इदाः काण्चिनामा|द्हेयम् आयतानम् मिना|केतनास्या.

(sītām apavārya) इहाः हि,

7.255

स्वेदाजलाः|पिच्छिलाभिः तानुभिः

युनाः ता सिथिलां आश्लेः

विपुलम्|पुलका|सालका|

पातलम् जहातिः प्रतिकारोति.
ACT VII: THE HAPPINESS OF THE HERO

RAMA: (folding his hands in respect)

When Párvati left your half, as she was frightened by the style* of the beginning of your dance, you accelerated your spinning performance to fill up that void by revolving. Homage to you, Lord of the World. Then, although you were no longer dancing, the Lord of the Snakes on your head and other ornaments you wore could not believe you had stopped, as their eyes kept rolling around, following the directions that still seemed to be revolving.

Furthermore,

O Shiva, your black neck was hidden by the darkness of the end of the world when you took up your dancer form, and your wife, the Night of Universal Destruction, was terrified at the sight of your separately dancing head and body.

They all bow down.

RAMA: (showing something elsewhere) My queen, this is an abode of the God of Love, the city called Kanchi. It is like a row of rubies in the crown of the Dravida country. (aside to Sīta) For here,

the embrace of young couples would not be so strong, for their bodies are slippery with sweat drops; but this slipperiness is immediately compensated by the bristle-like goosebumps that spread all over them.*
api ca,

abhimukha|patayālubhir lalāṭa|
śrama|salilair avadhūṭa|pattra|lekhaḥ
kathayati puruṣāyitaṃ vadhūnāṃ
mṛḍita|himadyuti|nirmalaḥ kapolaḥ.

SUGRĪVĀḤ: (anyato darśayan) iyam iha śṛṅgāra|devatā|garbha|grham Avantī|viṣaya|śimanta|mauktikam, Ujjayinī
nāma rājadhanī. iha hi,

kamitur abhiṣṭvarināṃ
gaur'āṅgīnāṃ ih’ ēndulgaurīṣu
udādayamānānāṃ iva
rajanīṣu param īkṣyate chāyā.

7.260 api ca,

adhaṣṭat saudhānāṃ
iha hi caratāṃ indu|kiraṇān
ghan’|ōdañcā|cañcū|
puṭa|nihita|netrā yuvatayaḥ
cakorāṇāṃ jyotṣnā|
rasa|kutupa|kautūhala|kṛtāṃ
udikṣante naṣyat|
timira|viṣad’ābhogam udaram.

api ca,

iha yuvati|vadana|kāntibhir
āpyāyitas tunda|parimṛjaḥ śete,
bhukt’|ābhukta|himadyuti|
maricir antahpura|cara|cakorāḥ.

VIBHĪṢAṆĀḤ: ih’ āiv’ āyam Alakāyāḥ śākhā|nagara|gaura-
va|bhāji Tri|pura|dahan’|ādhiṣṭhāne pratiṣṭho bhagavān

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Moreover,

Musk design on women’s cheeks are washed away by the sweat drops falling from their foreheads onto their faces; their cheeks, now purer white than the moon, betray that they took the man’s role when making love.

**SUGRÍVA:** *(looking elsewhere)* This is the capital called Újjayini, the sanctum sanctorum of the God of Love, a pearl in the crown of the Avánti country. For here,

As the fair-bodied women go to meet their beloved during the moonlit night, they seem to be flying—one can see only their shadows.

Moreover,

In this city, young women in their palaces are looking down at the *chakóra* birds, who are constantly lifting up their open beaks to drink the rays of the moon. These birds are so busy swallowing gobletfuls of moonlight nectar that the inside of their bellies becomes clearly visible as the darkness is destroyed there by the moonbeams.

Moreover,

Here, the *chakóra* bird of the harem sleeps rubbing his belly lazily, munching on the moonlight only every now and then, for he is fed well enough with the radiance of women’s faces.*

**VIBHÍSHANA:** This city of Újjayini is as famous as if it were a suburb of the celestial city of Álaka, presided over by Shiva as the destroyer of the three demon cities. Here
MahākālaṇāthaIÓNevah. ayaṁ hi,

7.265 uddāma bhrami vega vistṛta jaṭā vallī praṇālī patat svar Gaṅgājala daṇḍika valayitaṁ nirmāya tat pañjaram,

saṃbhrāmyad bhuja śaṅḍa pakṣa paṭala dvandvena haṃsāyitaḥ

trai lokya vyaya nāṭikā naya naṭaḥ svāmī jagat trāyatām.

RĀMAḤ: (prāṇjalih)

namas tubhyam dev ā sura makuṭa maṇikya kiraṇa praṇālī saṃbheda snapita caraṇāya Smarajjite, mahā kalpa svāhā kṛtā bhuvana cakre ’pi nayane niroddhaṁ bhūyas tat prasaram iva Kāmaṁ hutavate.

kiṁ ca,

vegād agād, deva, tava, Triṇetra,
yugm ītarasmān nayanāt Kṛsānuḥ. Kāme tu saṃmohana sastra haste Svāhām anudhyāya ciraṁ jaḍo 'bhūt.

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ACT VII: THE HAPPINESS OF THE HERO

is established one of his forms, called Lord Maha-kala.*

For,

As he whirls around in a frightening way, his matted locks, disheveled, spread out to form channels in which the celestial Ganga’s water can fall down in streams all around him—thus he builds a bird’s cage around himself, in which he spreads out his many arms as a swan would its veil-like wings. He is the dancer that plays the hero in the spectacle staging the end of the three worlds, he is our Lord—may he protect the universe.

RAMA: (folding his hands in respect)

Homage to Shiva, the conqueror of the God of Love, Shiva whose feet have been washed in the streams of light that radiate from the jewels in the crowns of gods and demons while they bow down to him. He prevented his third eye, which could have burned up the three worlds as it does at the end of each aeon, from bringing about destruction once again, and offered the God of Love into its fire instead.*

Furthermore,

Lord Shiva, you sent out the fire from your third eye very fast; but when he reached the God of Love, who was holding the arrow of infatuation in his hand, then the fire started remembering his own beloved, Svaha,* and remained paralyzed for some time.

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7.270 sarve namanti.

sītā: (vihasya) ṛaho, tatta|bhava|do Sasa|hara|seharassa ka-valia|caū|ddaha|loavassa vi ṇa palāidā acchi|bubhukkhā jaṇa Maṇo vi gāsī|kio.

sarve hasanti.

rāmaḥ: (sa|vimāram) asya hi purāṇḥ bhagavataḥ,

bāṇī|bhūta|Puraṇa|pūruṣa|dhṛti
pratyāsaya dhāvite
vidrāt’ ikṣaṇāj’āsu|śukṣaṇi|kaṇa
klānte Śakunt’|ēsvare,
namṛ’ōṇnamra|bhujamga|pumgava|guṇa
vyākrṣṭa|bāṇ’|āsana
kṣipt’|āstrasya Pura|druho vijayate
saṃdhāna|sīma śramaḥ.

7.275 (anyato darśayan) iyaṇ ca Khalacurī|kula|nar’|ēndra|sā-dhāraṇ’|āgra|mahiṣi Māhiṣmati nāma Cedi|maṇḍala|muṇḍa|mālā nāgarī. iha hi,

āśleṣa|cumbana|rat’|ōtsava|kautuk’|ādi
krīḍā|durodarā|paṇa|pratibhūr Anāṅgah;
bhogas tu yady api jaye ca parāljay ca
yūnor manas tad api vāñchati jetum eva.
All of them bow down.

sita: (smiling) The third eye of the Lord Adorned with the Crescent Moon was not satisfied even after consuming the fourteen worlds—it had to devour even the God of Love.

They all laugh.

rama: (reflecting) Of yore,

when Naráyana became an arrow for Shiva’s bow, his animal vehicle, the Lord of Birds, first rushed there hoping to hold him, but recoiled when the fire sparkles from Shiva’s third eye hurt him. As the bird approached and then left, the King of Snakes, who formed the string on Shiva’s bow, first bent himself in fear and then straightened up, thus drawing the bow, which sent out its arrow. May Shiva’s effort, which was only to put the arrow on the bow to destroy the demon cities, be fruitful.

(showing something elsewhere) Here is the city of Mahíshmati, the crown of the Chedi country, the shared queen of the kings in the family of the Khala-churis. Here,

embraces, kisses, feasts of pleasure and joy—all these are wagers in a playful game, in which the bail is the God of Love. And although enjoyment is the prize of both the winner and the loser, young men and women are such that their hearts desire to win.
(vimāna/vegaṁ rūpayitvā) devi,

devyā Bhūmer mṛga|mada|maśī|
manḍanam, Siddha|śindhoḥ
sadhrīc” iyaṁ jayati Yamunā,
yā taṭ’āik’āgra|vṛttin
preṁ’ōtkarṣād iva Pitṛ|pater
bhrātur ācchidya hastād
ast’ābādhaṁ gamayati pitur
manḍalaṁ Canḍa|bhānoḥ.

LAKṢMAṆAḤ: (dūram aṅgulyā dārśayan)

7.280  Tri|pura|hara|kīrītā|kṛiḍitaiḥ prīṇayadbhir
bhuvaṇam Amṛta|bhānoṛ bāla|mitraiḥ payobhiḥ
Sagara|suta|cītāyāḥ pāvanī, toyaraśer
iym iyam aghan agre Jāhnavī nihnute naḥ.

RĀMAḤ: (sa|harsam)

Gaurī|vibhajyamān’|ārdha|saṁkīrṇa|Hara|mūrtdhani,
amba, dvi|guṇa|gambhirē, Bhāgīrthi, namo ’stu te.

(sītāṁ prati) vandasva, devi,

devasy’ Āmbuja|saṁbhavasya bhavanaḥ
ambhodhim āgāmukā,
s” eyaṁ mauli|vibhūṣaṇaṁ bhagavato
Bhargasya Bhāgīrthī.
udyātān apahāya vigraham itaḥ

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(demonstrating that the chariot is moving fast) My queen,

This is the victorious river goddess, Yámuna, friend of celestial Ganga; she is like an ink-black musk mark decorating the goddess Earth. Out of great affection, she saves those who come devotedly to her banks, grabbing them from the hands of her brother, Yama, the Lord of the Manes, and sends them up to the pain-free realm of her father, the Sun.

LÁKSHMANA: (pointing at something further with his finger)

Her streams are the childhood friends of the moon; they played in Shiva’s hair and then came down to amuse the earth. With them, she purified the ashes of Ságara’s sons. Here she is in front of us, the river goddess Ganga, the Ocean’s wife—may she purify our sins!

RAMA: (with delight)

Goddess Ganga, as you can spread out on only half of Shiva’s head when his other half is formed by Párvati, you become twice as deep there—let us pay our homage to you.

(to SíTA) My queen, please do greet her,

The river Ganga, who adorns Lord Shiva’s head, comes from the home of lotus-born Brahma, and flows until she reaches the sea. People who abandon their bodies at her banks go up all the way to the World of Brahma immediately with her help,
RAMA BEYOND PRICE

srotaḥ|pratīpān api
srotas|tīvratara|tvarā gamayati
drāg Brahma|lokaṁ janān.

7.285 sītā: (kṛt'/ānjaliḥ) `esā ṇia|sotta|saṁdāṇia|tti|huanā Mandāinī vandaī_

LAKŚMAṆAṆ: (anyato darśayan)

Dhan'|ādhinātha|praṇay'|ānurodhād
|abhagna|Kailāsa|niketanasya
devasya kalp'|ānta|kapāla|pāner
Vārāṇasī nāma purī purastāt.

RĀMAḤ: (sa|harṣam avalokya)

plavamānair a|pāro 'yaṁ janaiḥ saṁsāra|sāgarah;
dvīpe Vārāṇasī|nāmni viśrāntair iha tīryate.

7.290 api c' āināṁ nityam adhyāste bhagavān,

kaṇṭha|chāya|nipīta|pannaga|phaṇā|
ratn'|āugha|mātra|sthite
hāre nir|bhaya|Pārvatī|bhujā|latā|
bandh'|ōllasat|kandharaḥ,
tat|sarv'|āṅga|virāma|vāmanatarair
ebhīḥ svaraiḥ Sāma|gaṁ
bibhrad Brahma|śirah, śivāya jagatāṁ
Eṇ'|āṅka|cūḍā|maṇiḥ.
as she lifts them quicker than the flow of her water, although she has to take them against her current.

sita: (with folded hands) Homage to the river Ganga, who connects the three worlds with her flow.

lákshmana: (showing something elsewhere)

To fulfill the request of the King of Treasures, Lord Shiva did not leave his abode, Mount Kailása. But this, in front of us, is really the city of Shiva who carries a skull for a begging bowl at the end of each aeon: it is Benares.

rama: (watching happily)

This ocean of transmigration is difficult to cross by those who want to swim through it; but if they have a rest here, in this island called Benares, they can reach the other shore.

And Lord Shiva always dwells here,

As the shadow of his dark-blue throat conceals the black snake that forms his garland, so that only the shining head-jewel in its hood remains visible, Pár-vati is no longer scared and puts her liana-like arms around his neck, much to his delight. He carries Brahma’s head, which sings the Sama·veda with faltering voice, for Brahma is deprived of all the other parts of his body—may He Who Is Adorned with the Moon on His Head be well-disposed to everyone.
(anyato darśayan, sītām prati) devi, dṛṣṭyatām itaḥ,

nav’ōṃmīlanaṃmaurvī|
kiṇaṃnikaraṃkārkasyaṃsadaya|
pravrūttaṃtvatpāṇau
kim api nibiḍaṃ pīḍayati me
kṛt’ārthaḥ yatṛ’āyaṃ
samanjani karaḥ, s”āiva purataḥ
pūrī pūrveśaṃ te,

nayanam iyaṃ ālānayati naḥ.

sītā: (sa/smit’ānurāgaṃ rāmaṃ prati paśyantī, pūrīṃ prati) ṛamba Mihile, vandīasi, guruṇaṃ vi vandaṇaṃ me
viṇṇavehi₃

7.295 rāmaḥ: (sugrīva|vibhīṣaṇau prati) vayasyau, paśyatām,
iyaṃ sā Jānakim prajāyamānāyā bhagavatyā Bhūmer ari-
ṣṭāṃmandiraṃ Mithilā nāma nagarī.

sugrīva|vibhīṣaṇau: (sa/kautukam) yatra bhagavataḥ Pār-
vaṭī|jīvit’|ēśvarasya dhanur|dhanur|ante|vāśīnāv Ajaga-
va|bhārgavaḥ bhaṅgam abhajatām, yatra ca saha|pāṃsu| 
krīḍā|sakh”iyaṃ Vīr|lakṣmīḥ.

rāmaḥ: (sa/lajja/smitam anyato darśayan) devi! iyaṃ punas 
tato ’pi purastāc Champā nāma Gauḍānāṃ vinaya|ma-
dhura|śrīṅgāra|vilāsa|ramaṇīyā Makara|ketana|kaumāra|
vrata|caryā|tapo|vanam iva rājadhānī. (sītāṃ apavārya.)

rom’ānca’āṅc’ōcchvasadāṅga|sandhi|nibidair 
ālinganair yāminim 
śeṣī|kṛtya vivr̥nvate nījaraḥa ś 
cāturvam enī|dṛṣaḥ
ACT VII: THE HAPPINESS OF THE HERO

*(showing something elsewhere, to sita)* My queen, look over here,

My hand, which had become hard with newly acquired calluses caused by Shiva’s bowstring,* was to act gently with you—but your hand squeezed it very strongly, and thus fulfilled its desire. It all happened here, in the city in front of us, the capital of your ancestors, which attracts our eyes.

**sita:** *(smiling affectionately while looking at rama, then, to the city)* Homage to you, the city of Míthila. And please convey my respectful greetings to my elders.

**rama:** *(to sugrīva and vibhīshana)* Look over here, this is the “delivery room” where the goddess Earth gave birth to Sita: the city of Míthila.

**sugrīva and vibhīshana:** *(with curiosity)* And this is where you broke Shiva’s bow called Ájagava, and defeated Shiva’s disciple, Páraśu-rama, in archery. It is here that the Goddess of Heroes became your childhood friend.

**rama:** *(smiling timidly, showing something elsewhere)* My queen, here in front of us is the city called Champa, the capital of the Gaudas, which is enjoyable with its pleasant and courteous love games—a true ashram where one could practice observances, devoted solely to the service of the God of Love. *(aside to sita)*

Here the gazelle-eyed women pass the greater part of the night tightly embracing their lovers, pressing their bodies with the hair standing on end closely
yaṣṭiḥ sthe sapadi pradīpa|mukule
dagdhvā dasāṁ mallīkā|
taile prajvalati strīṇāti vasatīr
yan nābhi|daghnam tamaḥ.

LAKŚMANAḤ: (agarto darśayan) ete bhagavatyau bhūmi|de-
vānāṁ mūl’|āyatanam Antarvediṁ pūrveṇa kṛṣṇ’|āguru|
malayaja|mayam aṅga|rāgam iv’ ânyonyasya kurvāne
Kalinda|kanyā|Mandākinyau saṁgacchete.

7.300 Himālay’|ōtsaṅga|sad”|ādhivāsato
jāt” āva pāṇḍuḥ pratibhāti Jāhnāvī,
Nidāgha|bhānoḥ pitur aṅka|ālanāt
kṛt” āva kālī Yamun” āpi dṛṣyate.

VIBHĪṢAṆA: (vibhāvyo ca)

Bali|dvīṣaḥ pāda|nakha|āṃśu|rājibhiḥ,
Smar’|āri|mālūṅdu|marīci|vīcibhiḥ,
Himādri|niṣyandā|rasaiḥ, pade pade
vivardhate vaibudhā|saindhavī rucīḥ

api ca,

Prayāgaḥ sarva|tīrthebhyas tīrtham uccaistarāṁ ayam.
saṁsār’|ābdheḥ paraṃ pāram iha|sthair avalokyate.

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to theirs.* They demonstrate their secret skills until the wick of a bud-like lamp perched on a high pole burns out, while the jasmine oil keeps burning and the darkness hides their mansions up to the navel.

LÁKSHMANA: *(showing something in front of him)* Here, to the east of the Antar-vedi region,* which is the principal seat of brahmanas, is where the two river goddesses, the Ganga and the Yámuna, meet. They look as if they were anointing each other with black aloe cream and with sandalwood paste.*

It seems that the Ganga, since she was born and raised in the lap of the Himálaya, is white; while the Yámuna, who was fondled in the lap of her father, the Sun of burning rays, has become black.

VIBHÍSHANA: *(thinking)*

The goddess of the Ganges first obtained radiance from Vishnu’s toenail, then she received the light of the moon on Shiva’s head, to finish her course in the streams of the Himalayas—thus, at every step she made, her magnificence became greater.*

Moreover,

Prayága* is the most prestigious of all sacred places: those who live here can see the other shore of the ocean of transmigration.
7.305 RĀMAH: (s'ādaram) kim ucyate.

satyam eva Prayāgo 'yaṁ mokṣa|dvāram udīryate,
devyau yasy' ābhito Gaṅgā|Yamune vahataḥ śriyam.

(sītām prati) Vaidehi, praṇamyatām itaḥ,

Śyāmo nāma vaṭaḥ so 'yaṁ etasy' ādbhuta|karmaṇaḥ,
chāyām apy adhivāstavyaiḥ paraṁ jyotir niṣevyate.

sarve praṇamanti.

7.310 (vimāna|vegam abhinīya, sa|harṣam)

yūp|āṅkura|prakara|dantura|tīra|lekhā|

saṃkhya|yamāna|manu|saṃtati|saptatantuḥ,
Ikṣvāku|rāja|mahiṣi|pada|paṭṭa|lakṣmīr
devyā Bhuvo, bhagavati Sarayū iyaṁ naḥ.

iyaṁ hi bhagavaty Ayodhyā,

gagana|tal'|āsmad|udīkṣaṇa|

kutūhal'|ōttana|prthula|niṣpandaiḥ
unnāla|sthala|kuvalaya|

vanam iva jana|locanaiḥ kriyate.
ACT VII: THE HAPPINESS OF THE HERO

RAMA: (with respect) Indeed,

It is true that the city of Prayága is said to be the
door to final liberation, a door to which the two
river goddesses flowing around it, the Ganga and
the Yámana, add their beauty.*

(to sita) Princess of Vidéha, you can pay your homage here.

Here is that well-known fig tree called Shyama
(Black), which performs miracles. Even if one
merely stays in its shade, one shall obtain the su-
preme Light.

They all bow down.

(rama mimes that the chariot is moving fast. Then, with de-
light.)

The way to count the number of royal sacrifices
here is to look at this riverbank, along which
pointed sacrificial posts are scattered in a ragged
line. This river is radiant, like the silk veil used for
the consecration of the Ikshváku queens, in the
dynasty belonging to the goddess Earth—this is
our holy river, the Sáráyu.*

And this is the venerable city of Ayódhya,

As people are looking up in the sky to see us, with
their motionless eyes wide open and turned up-
ward, the city seems to be transformed into a forest
of land-grown lotuses with upright stalks.*
sarve namasyanti.

7.315 SUGRĪVA|VIBHĪṢAṆAU: (nirvarṇya)

vr̥ntair iva kratu|sahasra|bhuvāṁ phalānām
ālokya yūpa|nikaraṁ madhurāṁ Ayodhyāṁ,
rajjām īha prabhavatāṁ ca vicintya Siddhiṁ,
devaḥ Śacī|sahacaro ’pi na rocate naḥ.

RĀMAH: (tau prati) vayasyau,

tādṛśāḥ prāga ajāyanta rājāno yad ih’ ānvaye,
tad Vasiṣṭha|caror aindrā|bārhaspatyasya vaibhavam.

(puro ’valokya, sa|harṣ’|ollāsam) katham, sa ev’ āyaṁ bhaga-
vān upakalpit’|āsmad|abhiśeka|saṃbhāro Bharata|Śatu-
ghnābhyāṁ saha Vasiṣṭho māṁ pratīkṣamānas tiṣṭhati.
(Puspakam prati) vimāṇa|rāja! avatīryatāṁ Kakutstha| kul’|ōpakārikāyāṁ.

7.320 sarve vimāṇ’|āvataraṇam nāṭayanti.

&tataḥ praiviṣati paṭ’|ākṣepena VASIṢṬHO BHARATA| ŚATRU-
GHNAU ca.

VASIṢṬHAH:

cakre Laṅk”|ēśvara|paribhava|
cheda|niṣṇāta|doṣṇā
yad vatsena trijagadā|bhayaṁ,
tan na citriyate naḥ.
bālen’ ājau vigalitavato
vīrya|niryāsa|rāser
yat pīnyākaḥ sa munir amunā
nirmito Jāmadagnyaḥ.
All of them bow down.

SUGRÍVA AND VIBHÍSHANA: (watching) 7.315

Seeing the beautiful city of Ayódhya, where the sacrificial posts are the stalks of the fruit that thousands of sacrifices yield, and thinking of the success that the kings living here obtain, even Lord Indra, Shachi’s husband, seems to lose his splendor in our eyes.

RAMA: (to both of them) My friends,

That such extraordinary kings have been born in this dynasty shows how powerful is the offering that Vasíshtha made to Indra and Brihas-pati.

(looking in front of himself and happily rejoicing) What? Here is the venerable Vasíshtha with Bharata and Shatrúghna, carrying all that is necessary for the consecration and waiting for me. (to the púshpaka chariot) King of chariots, please descend to the palace of the Kakútstha dynasty here.

All of them show with gestures that the chariot is descending. 7.320

VASÍSHTHA enters, tossing the curtain away suddenly, accompanied by BHALATA AND SHATRÚGNA.

VASÍSHTHA:

It does not surprise me that this prince’s arms were able to defeat and kill Rávana to ensure peace in the three worlds, for even as a small child he extracted Párašhu-rama’s heroic essence in a battle, and left him there like an oilless seed.
(Rāmam avalokya, sa/harṣam)

7.325 bhall’ āvalūṇa|Daśa|kandhara|kaṇṭha|pīṭha|
   sīmā|samāpta|bhuja|vikrama|karma|kāṇḍāḥ,
   diṣṭyā jagad|vijaya|māṅgalikair yaśobhīḥ
   so ’yaṁ punar nayana|vartmani Rāma|candraḥ.

RĀMAḥ: (sa/saṁbhramam upaśṛtya, vasiṣṭha/pādāv upagrhy-ya ca)

Raghu|brahma|kriy”|ācāryaṁ,
   purāṇa|brahma|vādinam,
   brahma’|rśiṁ, Brahma|janmānam
   eṣa Rāmo ’bhivādaye.

vasiṣṭhaḥ: (Rāmam ālingya) vatsa Rāma|bhadra, kā tubh-yaṁ āśiḥ?
   ādāya pratipakṣa|kīrti|nivahaṁ
      Brahm’|āṇḍa|mūṣ”|āntare
   nirvighnahāṁ dhamatā nitāntam uditaiḥ
   svair eva tejo’|gnibhiḥ,
   tat|tādṛk puṭa|pāka|śodhitam iva
   prāptam guṇ’|ōtkarṣiṇā
   pīṇḍa|sthāṁ ca mahattaram ca bhavatā
   niḥ|kṣāra|tāraṁ yaśaḥ.

7.330 api ca,

   trijagad|āṅgana|laṅghanaijāṅghikais
   tava yaśobhir atīva pavitritāḥ
   prathama|pārthiva|puṃgava|kīrtayo
   Vibudha|sindhljalair iva sindhavaḥ.
(looking at Rama, happily)

Rama performed a final demonstration of how strong his arms were in the art of battle by cutting through the napes of ten-headed Rávana with his missile. Thus he has become famous* as conqueror of the world; and now, fortunately, here he is before our eyes.

RAMA: (approaching quickly, touching Vasíshtha’s feet in respect)

Master of Vedic ritual for the Raghu dynasty, knower of the ancient sacred word, brahmanic sage, son of Brahma—here is Rama to salute you.

VASÍSHTHA: (embracing him respectfully) My dear Rama, how could I bless you?

You took the fame of your enemies in a bunch and put it inside the Egg of Brahma, which served as an air hole. Then, blowing heavily the rising fire of your energy without being hindered, you obtained a pure mixture, thanks to your exceptional qualities: the result has become your spotlessly shining fame, enormous and solid.

Moreover,

As your fame is spreading, running fast to every corner in the three worlds, it purifies that of previous kings completely, just as the water of the Ganga does the sea.
tath” āp’ īdam astu.

jagad|āloka|dhaureyau sūryā|candramasāv iva,
putrau gotrasya goptārau janaya svabhujāv iva.

sītā munim vandate.

7.335 VASIṢṬHAH: vatse Janaka|vaṃśa|suvāsini, yuvayoḥ śādhāra-

ṇīm eva Rāma|bhadrasya vayam āśiṣam avocāma.

sītā: (sa|harṣam ātma|gatam) ṛammahe, ṇī|sāvattaṁ me
ayya|uttassa gharanīttaṇaṁ havissadi, u

LAKṢMAṆAḤ: Sagara|gotra|guro, Maitrā|varuṇe, Saumitrir
abhivādayate.

VASIṢṬHAH: vatsa Lakṣmaṇaḥ āśiṣāṁ viṣayam atikramya var-
tase.

vīram Indrajitaṁ jitvā diśtyā vardhayato jagat,
abhaye dakṣiṇīyas te Gīrvāṇa|grāmaṁir api.

7.340 tath” āpi yūyaṁ sarve ’pi dvau dvau janayaṁ ātmajau,
yair ādi|rāja|vaṃśō ’yam aṣṭa|śākhaḥ prarohati.

RĀMAḤ: (sa|harṣaṁ, kṛt|āñjaliḥ) bhagavan, param anugṛhi-
tam Ikṣvāku|kulam.

BHARATAḤ: (RĀMAṁ prati) ārya, śūnya|bhavana|prakoṣṭh’| āika|rakṣā|padātir Bharataḥ praṇamati.
ACT VII: THE HAPPINESS OF THE HERO

And may it be this way.

May you beget two sons who will be the foremost to illuminate the world, just as the sun and the moon, and who will protect your family, as your own two arms.

Sita pays her homage to the sage.

Vasishttha: My dear child, daughter of Jánaka, the blessing I have given to Rama also applies to you.

Sita: (happily, to herself) Thank god, then I shall be the only wife of my husband.

Lakshmana: Master of the Ságara family, son of Mitra and Váruna! Lákshmana salutes you.

Vasishttha: My dear Lákshmana, you are beyond all blessings.

Luckily, you have defeated heroic Índrajit* and made the world prosper—thus even the Lord of Gods, Indra, himself is obliged to you for his safety.

May you all, in the same way, beget two sons each, thanks to whom this family tree of Manu, the first king on earth, shall prosper in eight different branches.

Rama: (happily, with folded hands) My master, the family of Ikshvákus is grateful for your blessings.

Bharata: (to Rama) My brother, the soldier who has been in charge of guarding the foreground of the palace while you were away, Bharata, has come to salute you.
RĀMAH: (ṣa/haṭsam ālingya) vatsa Bharata,

ātmānam indu/kara/medura/candra/kānta/
stambh’/ōjjvalāṃ vitara me hṛdi, nirvṛñomi.
na bhrāṭramsāmgama/sukh’/āsikyā jahāti
Viṣṇoḥ sa/Kaustubham uraś capal” āpi Lakṣmīḥ.

7.345 BHARATAḤ: (ṣītāṃ prati) devi, praṇamāmi.

ṣītā: vaccha Bharaa! uṇha/kara/kiraṇa/ṇiurumba/cumbiam|
kamala/khaṇḍaṁ via ciraṁ āṇaṁdaṁ uvvaha,

LAKŚMAṆO BHARATAM vandate.

BHARATAḤ:

vatsa Lakṣmaṇa, s’ōtkaṇṭhaṁ cirat parirabhasva mām.
śraddhālur bhrātur aṅgeṣu candaneṣv apy arocakī.

7.350 (nirbhrāṃ parirabhya) hanta, Raghu/vaṃśa/tatāka/yūpa/da-
ṇḍena Lakṣmaṇa/bāhunā parirabhyamāṇaś cireṇa sītalī|
kṛto ’smi.

indoḥ kalā/kalāpena paṅkti/krama/ṇiveśināsarva/duḥkh/āpanodāya s’ōdarāṇāṁ bhujāḥ kṛtāḥ

ŚATRUGHNAḤ: ārya, pādukā/bhṛty’/ānubhṛtyaḥ praṇamati.

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**RAMA:** \((embracing him happily)\) My little brother, Bharata,

You are like a radiant column of moonstones, melting softly in the rays of the moon*—come to my bosom and I shall be satisfied. The Goddess of Fortune, although she is fickle, does not abandon Vishnu’s chest, for she is happy to find her brother, the Káustubha stone there.*

**BHARATA:** \((to Sita)\) I also salute the queen.

**SITA:** Dear Bharata, your presence gives me great happiness after a long time; it feels like when lotuses are kissed by the rays of the sun. Come over here.

*Then LÁKSHMANA also salutes BHARATA.*

**BHARATA:**

Dear Lákshmana, I have been waiting for this moment for a long time. Embrace me! One who is devoted to his brother does not need to hold sandal-anointed arms.

\((tightly embracing him)\) Lákshmana’s arms are like sacrificial columns in the sacred pond of the Raghu family. Now that they have embraced me, I feel calm and satisfied at last.

It is of the digits of the moon, arranged in an orderly row, that the arms of brothers have been fashioned, so that they destroy all sufferings.

**SHATRÚGHNÁ:** \((to Rama)\) My brother, here I am, Shatrúghna, the servant of him who served your sandals. I salute you.*
रामाḥ: (gādhama lāṅga) katham, ākṛtyā Laksmaṇam anubhavāmi. (apavārya, sītāyai darśayan)

etat tad eva mukham aṅkṣata|candra|bimba|
saṃvāvadūkam avalokaya Laksmaṇasya.
gīrvāṇa|vāraṇa|kar’|ārgala|karkaśau māṁ
tāv eva Laksmaṇa|bhujau nu pariṣvajete.

7.355 Śātrughnah sītāṁ praṇamatī.

sītā: ‘vaccha, savva|loa|soa|sall’|uddharaṇa|goravillehiṁ
caridehiṁ Lakkhaṇa|sariso hohi. vaccha Sattuhaṇa! ajjā|
jaṇo kahiṁ?

Śātrughnah: kṛta|maṅgal’|ôpacāro madhyam’|âmbā|bha-
vane bhavatīṁ pratīkṣate.

upasṛtya, Laksmaṇaṁ praṇamatī.

Laksmaṇaḥ: (sa|harṣam āṅga) vatsa, diṣṭyā dīrgh’|āyu-
ṣi tvayi dīpyamāne na vayam ekākinam ārya|Bharataṁ
parityajya gataḥ.

7.360 Rāmaḥ: (munim prati) bhagavan, etau Laṅkā|Kishkindhayor
adhipatī Vibhiṣaṇa|Sugrīvau bhagavantam praṇamataḥ.

vasiṣṭhaḥ: vikartana|kula|kīrti|mālā|toraṇa|stambhāv imau
cirasya bhūyāstām.

Rāmaḥ: (Bharata|Śātrughnau prati) vatsau, vandethāṁ
mah”|ātmānāv etau Paulastyav Śāvitrau.

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RAMA: (embracing him strongly) It is as if I were seeing Lákshmana. (aside, showing him to SITA)

Look at his face, it is like Lákshmana’s, resembling the perfectly round disk of the full moon. And these two arms, also those of Lákshmana, which embrace me, are as hard as the colossal trunk of Indra’s elephant.

SHATRÚGHNA bows down to SITA.

SITA: May you be like Lákshmana and perform glorious acts to relieve the suffering that torments the world. Dear Shatrúghna, where are my in-laws?

SHATRÚGHNA: They have performed the auspicious ceremonies and are waiting for you now in the quarters of the king’s second wife.

He approaches LÁKSHMANA and bows down to him.

LÁKSHMANA: (embracing him with delight) My dear brother, thankfully you stayed here to be company for Bharata, whom we did not have to leave all alone.

RAMA: (to the sage) My master, here is the King of Lanka, Vibhíshana, and the Emperor of Kishkíndha, Sugríva, to greet you.

VASÍŚTHYA: They are like two garlanded columns of a gate erected to celebrate the glory of the Sun’s dynasty. May they live long.

RAMA: (to BHRATA and SHATRÚGHNA) My dear brothers, please pay homage to these two great persons, from the families of Pulástyá and Sáviti.
Bharataṣ atravhau vibhīśāṇaṣ sugsrīvaus ca yath”/ōcitam ācaranti.

vasiṣṭhaḥ: (sa/barṣam) diṣṭyā catuṛdaśabhīḥ parivatsaraḥ pari
punar udayamānaḥ Daśarathaḥ kuṭumbam īkṣāmahe.
(sa/vimarsa/smitam)

7.365 jetāraṁ Daśakandharasya jitaṁ
ev’ Ārjunam Bhārgavas;
taṁ Rāmo yadi kāka|paḵṣaka|dhasaras
tat pūrit” ēyaṁ kathā.
ūrdhvaṁ kalpayatas tu bāla|caritāt
tat|prakriyā|gauravād
any” ēyaṁ kavītā tath” āpi jagatas
toṣāya vartiṣyate.

(rāmaṁ prati) vatsa, māṅgalika|lagnam atikrāmati.
tad ehi Raghu|simhānāṁ simh’āsanam alaṁ|kuru!
rājanvantaḥ pratanvantu mudam Uttara|kośalāḥ.

rāmas tathā karoti. vasiṣṭho mantra/pūṭābhīr adbhir abhi-
śiṇcati. anye t’ ucca|âvacam abhiṣekaṁ nāṭayitvā paṅc’āṅ-
ga|cumbita|bhūmayāḥ praṇamanti. nepathyē maṅgala|nā-
ndī/vādyāni ca.

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BHARATA and SHATRUGHNA honor VIBHISHANA and SUGRIVA as is customary.

VASÍSHTHA: (happily) Thankfully, after fourteen long years we can witness the rise of Dasha-ratha’s family again. (smiling and reflecting)

Páráshu-rama defeated Árjuna Kartavírya, who had defeated Rávána; and Rama, already as a young boy, won against Páráshu-rama—this shows clearly enough the outcome of our story. And the poet who writes his poem about what happened to Rama after his childhood tells a different tale, one about the glory of his exploits, only to delight the whole world.*

(to RAMA) My child, the auspicious moment for the consecration should not be missed.

Come and adorn the throne of powerful Raghunath with your presence. And may the kingdom of Úttara-kóshala rejoice to have a good king in your person.

RAMA follows him. VASÍSHTHA consecrates him with water purified by the appropriate mantras. The others show with various gestures that the consecration takes place and perform full prostration touching the ground with their whole body. Words of auspicious greetings and benediction from the rear of the stage.
RAMA BEYOND PRICE

VASIŚṬHAḥ: (sa|harṣam) vatsa Rāma|bhadra, saṃprati,

udayad|udayad|dharma|skandhe
dhuraṇ ṭ tvayi bibhrati
kva nu paribhavau dṛṣṭ |ādṛṣṭau
prajāḥ paricinvate.
api khalu yathā jīv |ātmanaḥ
prabhoḥ param’|ātmano
diśi diśi diśām aśtau nāthās
tav’ āiva vibhiṣikāḥ.

RĀMO lajjate.

VIBHIŚANĀH: (kṛt’|āñjaliḥ, jānubhyām prañipatya) deva,

Laṅkā ca Puṣpakam idaṃ ca vimānam āryād
yaks’|ēśvarād apahṛtaṃ Daśa|kandhareṇa;
ekāṃ bhavān adita mahyam, ath’ ēdam anyad
ājñāpayah: drutam upaitu patim nihīnām.

RĀMAḥ: (vasiṣṭhen’ anujñātaḥ, Puṣpakam prati) vimāna|
rāja, prathama|svāminaḥ prathama|Paulastyam upatiṣ-ṭhasva.

VASIŚṬHAḥ: (sa|harṣam) Rāma|bhadra, kiṃ te bhūyaḥ pri-
yam upaharāmi?

RĀMAḥ: bhagavan, itaḥ param api kiṃ priyam asti bhaga-
vat|prasādāt?
tāt’|ājñām adhimauli|mauktika|maṇīṃ
kṛtvā, Mahā|potriṇo
damśṭrā|Vindhya|vilāsa|pattra|śabarī
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vasíshta: *(happily) My dear Rama,

Now that you have become the support of righteousness that shall continue to increase, and you have taken up the burden of royalty, your subjects need not fear any harm, whether visible or invisible.* Just as the individual souls are various outposts of the supreme soul, the eight guardians of the directions are your own outposts to protect your kingdom.

rama is embarrassed.

vibhíshana: *(falling on his knees, with folded hands) Your Majesty,

The island of Lanka and this celestial chariot, the Púshpaka, were taken away by Rávana, from the venerable Lord of the Spirits, the god Kubéra. You have given me the former, now please give an order to return the latter quickly to the Lord of Treasures.

rama: *(with vasíshta’s approval, to the púshpaka chariot)*

Lord of celestial chariots, return to your first owner, the eldest of Pulástyá’s sons.

vasíshta: *(happily) Dear Rama, what else can I do for you?*

rama: Venerable Vasíshtha, there is nothing else that your grace could bestow upon me. Thanks to you,

I listened to my father’s command, precious to me as a pearl in a crown, and went away to see the earth as an untouchable barbarian woman dressed in
drṣṭā bhrṣaṁ medinī.
setur dakṣiṇa|paścimau jala|nidhī
śīmantayann arpitaḥ
kalp’|āntaṁ ca, kṛtaṁ ca viśvam a|Daśa|
grīv’|ōpasargaṇaḥ jagat.

tath’ āp’ ādam astu Bharata|vākyam:

samunmīlat[sūkta]|
stabaka|makarandaiḥ śravaṇayor
a|viśramyad|dhārā|
spapanam upacinvantu kavayaḥ.
na śabda|brahm’|ōtthaṃ
parimalam an|āghṛāya ca janaḥ
ekavīnāṃ gambhīre
vacasi guṇa|doṣau racayatu.

7.380 api ca,

devasy’ Ātma|bhuvah kamaṇḍalu|jala|
srotāṃsi Mandākinī|
Gaṅga|Bhogavatī|mayāni punate
yāvat trilokīṁ imām,
tāvad vīra|yāśo|rasāyana|madhu|
syandaḥ kavīnāṃ ayaṁ
jadarta śruti|śuskali|valayita|
vyom’|āvagāhī guṇaḥ.

iti nīśkrāntaḥ sarve.
leaves and roaming in the Vindhya, in the mountain that is like Varáha’s tusk.* And also thanks to you I had a bridge built to divide the southern and the western oceans, a bridge to last until the end of this aeon, and I have freed the whole world of Rávana’s rule.

And may this be the final benediction of this play:

May poets incessantly shower their audience with the honey of their poems, which are like blossoming flowers. And may people refrain from judging the merits and faults of poets’ profound verses without having smelled the scent of the Supreme Spirit, who is the Word.

Moreover,

As long as the god Brahma purifies the three worlds with the water of his pot, which flows down in the three streams of the Ganga in heaven, earth and the underworld, may poets’ merits remain to sing in sweetly flowing magic words* about heroic fame, and may their merits be perceived.*

*All exit.*
CHĀYĀ
The following is a Sanskrit paraphrase (chāyā) of the Prakrit passages (marked with "corner brackets") in the play. References are to chapter and paragraph.

1.35 dinakara[kiran’]ōtkaraḥ priya[kāraḥ ko ’pi jīva[lokasya / kama-]
la[mukul’]āṅka[pālī][gata][madhukara][karaṇa][vidagdhaḥ.

2.17 ārya Śunaḥṣepal kim apy āścaryam bhīṣaṇaṃ ca vartate.

2.19 adya «Rāma iti ko ’pi kṣattriya[kumāra āgata]» iti śrutvā kau-
tūḥalena dhāvataḥ sā tapo[vanalprānta][pratiṣṭhitā prastara[pu-
trikā satya[mānuṣī bhūtvā mam’ āiva ṣaṃmukham parāpatitā.
tāṃ prekṣy’ ēttar’]āsaṅga[va]lkalam apy ujjhitvā palāyito ’smi.

2.21 tad rakṣatru mām āryo ’syāḥ duṣṭa[rākṣasyā] mukhāt.

2.24 śṛṇomi, yā Janaka[vaṃśa][purohitasya Śatānandasya janani. ta-
tas tataḥ.

2.26 aho! āryasya prasādena jīva[loke pratiṣṭhito ’smi. tath” āpi śa-
ṅkājvaro ’dy’ āpi māṃ na parījayati. tad, muhūrtam viśram-ya
tāṃ.

2.29 kathāṃ viṣaya[mṛga][tiṣṇā][jhalam] jhalyāṃ bhagavatā Hariṇ” āpi hariṇatā viṣambayate?

2.31 manye, etasyā muni[grhinyāḥ puṇya[paripāko atra Rāma[bha-
drasya pravāse karaṇaṃ.

2.33 ārya, dvitīyam āpi śrotum anena te vacanena paryutsuko ’smi.

2.35 tatas tataḥ.

2.38 aho! sthavira[bhallūkasya mantr’]ōpanyāsaḥ parisāsa[kuśalatā ca. tatas tataḥ.

2.40 ārya! yaḥ sa Mārutis «trailokya[malla]» iti śṛyate

2.42 ārya! yathā tathā vā bhavatu, svāmī svāmy eva. tam parījayya
na sadṛśas tadṛśasya mahā[bhāvasya pratikūla[parigrahaḥ.

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2.44 hum. tad ucitam eva yad guru|putraḥ sa|brahmacārī v” anuvartyate. tatas tataḥ.

2.46 katham a|parihīṇa|mitra|dharma ’pi sa rākṣasaḥ!

2.49 tatas tataḥ.

2.51 «nāga|sahasra|balā str” ‘ity» a|śruta|pūrvam etat! tatas tataḥ.

2.53 jāne Rāmabhadra iti rākṣasānām upary avatīrṇaḥ khalv eṣaḥ.

2.55 manye mantra|mayībhir astra|devatābhīḥ samaṃ bal”|atibale śakti api Rāme saṃkramiṣyata iti.

2.57 ārya! nanu bhaṇāmi: yadi nija eva śakti, nijā eva astra|vidyāḥ, tat kim ity ātmano vighn’|ōpaśame Rāghavasya gauravam arpayati tatra|bhavān Kauśikaḥ?

2.57 atha vā prāhuṇिकa|hastena sarpa|māraṇaṃ khalv etat?

2.60 ārya! sobhanaṃ mantrayase. anyat kim api praśṭu|kāmo ’smi.

2.62 sarvathā nigūḍham api vānaraṇāṃ śādgunyam āryeṇa katham pratipannam?

2.72 aham api kṣatriya|kumārāyor darśana utkaṇṭhito ’smi. tat ka-thaya, tau kutra paśyāmi?

3.6 ārya! praṇamāmi!

3.8 ārya, cireṇa kuto yūyam?

3.10 atha kim. ārya, prabhavaṃ nāmadheyaṃ ca tayoḥ śrotum asti me kautūhalam.

3.14 yath” āsmākaṃ gṛhe bhartrī|dārikā Sītā, Īrnilā ca, Māṇḍavī, Śrūtakīrtiś ca.

3.14 kathaṃ, mahā|kula|prasūtāḥ khalv ete kumārāḥ.

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3.14 kuto ’śmākam ādirṣaṁ bhāgaḥ|dheyam?
3.16 tatas tataḥ.
3.18 ārya sarvaljana|manīṣit|ānukulam iva tatra|bhavataḥ Śatān-dasya vacanam.
3.20 tat kim manyadhve? Śaṃkara|ṣar’|āsan’|āropaṇa|vyavasāyena rāja’|rser Janakasya pratijñā|sāhasam nirvahati Rāghavaḥ?
3.23 ārya! pravṛtti|viśeṣa|lābhena dur|manāyamānam ātmānam pā-ṇcālikā|Keli|vyāpāreṇa vinodayantīṁ bhartṛ|darikāṁ prekṣya, pratipattum āgatay” āryasya darśanena mayā vismṛtam. etena punas te rākṣasa|nāma|graḥaṇena smārit” āsmi.
3.25 yathā kila Sītā|devīṁ prārthayaṇṭum Daśa|grīva|purohita para-gata iti.
3.27 ārya! evaṁ nv etat. ārya iti śīthili|[krṭa]|lajjā saṃpraty ev’ ānu-bhūtaṁ kim iti nivedayāmi.
3.30 tatas ca tābhir rjvibhir nirbadhyamāṇā lajjitum api lajjate.
3.33 ārya! śobhanaṁ mantrayase. sarvasy’ āpy anubhava|saṃvādinī te vācā.
3.36 bhavatu! na kim api yuṣmābhiḥ śrutam!
3.38 haṭ’|āśo Rāvaṇo devīṁ pariṇayati!
3.40 evaṁ bhavatu! ārya! samprati kutra tau Rāma|Lakṣmaṇau?
4.24 aho, saumya|sundara|vivāha|nepathyā|lakṣmī|vistārita|kānti|prāg|bhārāṇī Raghu|kula|kumāranāṁ mukha|puṇḍarikāṇi paśyantī, juguspiten’ āpi māyā|mānuṣī|bhāvena, kṛt’|ārth” ās-mi. aho, sā tādṛśī guṇānāṁ prakṛtir, yad vipakṣa|hasta|patit” āpi sukhayati.
4.26 katham, ih’ āiv’ āṭṭālaka|śikhara|vartī|pragrīve mātā|mahāḥ. aho, duḥṣīṣṭatā duṣṭa|karmanāṁ, yad idāniṁ praṣya|klinna|locanaḥ pratiṣkṣaṇāṁ jṛmbhikā|prasārita|mukha|kuhara|ḍṛṣṭa|hṛdaya|sthita|kaṭhina|kārya|bhāro ’nya iva ko ’pi drṣyate.
chāyā

atha vā sāmānaya' api gariyān khalu mantri|bhāvo, viśeṣeṇa punah sāhasa|ras' āika|vyavasāya|caṇḍa|caritasy' āsmat|svāmino Rāvaṇasya. jānāmi mām eva pratipālayan tiṣṭhati. yāvad enam upasarpāmi.

4.26 ārya, vande!

4.28 ārya, Daśaratha āgate kumāraṇāṁ godāna|maṅgale ca saṃvṛtte mayā praviṣṭaṁ Mithilā|nagaraṁ.

4.30 atha kim.

4.33 ārya! evaṁ nv etat. sa tu mayā brāhmaṇo Vasiṣṭha|maha”|ēsiṇo api pura|śphuran dṛṣṭaḥ.

4.37 ārya, na khalu balāt|kāram pariṣṛtya ko ’py anya upāyas tark-yate.

4.41 yathā nirūpitaṁ mātā|mahena. aho, kālasya māḥ”|ātmyaṁ, yad idāniṁ tri|bhuvana|jaya|lakṣmī|lilā|bandī|kāre mahā|rāje Rāvane ’py evaṁ mantryate.

4.44 kaḥ saṃdehaḥ. tasmīṁ vivāha|mah”|ōtsave sarvaṁ mayā pra-tyakṣī|kṛtmaṁ.

4.46 ārya, kim idāniṁ yuktaṁ?

4.48 kathāṁ kṣatriya|poto Vāli|ṅigrahe ’pi sahāyaḥ samīkṣyate? ta-tas tataḥ.

4.50 ārya, kim punas tat saṃvidhānakaṁ?

4.52 aho, vrddha|kṣasya kuṭilata ārya|kuśalata ca!

4.54 ārya! ṏapanataśy’ āivaṁ kriyate?

4.56 anyad bhaṇāmi. apy evaṁ kariṣyati Rāma|bhadrah?
4.58 kim c’ ānyad apy an|arth’|āntaraṃ tatra bhaviṣyat’ īti tarkayā- mi.

4.60 mayā Janaka|nagarāṇ niṣkṛāntayā śrutam, yathā khaṇḍita|Śrī- kaṇṭha|śar’|āsanasya Daśarather matsareṇa sakala|kṣatriya|kṛ’| āntaḥ Paraśurāmaḥ parāgata iti.

4.64 dugdha|mukhe Ḍpy etasmin kṣatriya|vātuka evaṃ saṃbhāva- yati mātā|mahaḥ!

7.15 ārya|putra! ap’ īh’ āiva bhujamga|pāsa|bandhanam Sītāyāḥ kṛte yūyaṃ sāhitāḥ?

7.21 ārya|putra! Saumitri|kīrtti|kandalyā utpatti|kṣetram katarah punah saṃniveṣah?

7.23 yat’ āiṣā,

7.24 anurāga|roṃ’|āṇca|kaṇṭaka|śveda|jālābhyāṃ niśā|carī k” āpi / uddīpta|nirvāpa|cit”|ānalā dayitam anumriyate.

7.27 ārya|putra, Kiṣkindh’|cśvara|skandh’|āvār’|āika|dhuraṃ|dharo Raghu|kula|kuṭumba|vidhura|bandhuḥ sa kutr’ ēdānim Ḫa- nūmān?

7.43 ārya|putra, jalanidhi|madhya|varttino Laṅkā|potasya Jambūd- vip’|opasaṃyamanā|ṣṛiṅkhalā|bandha iva ka eṣa ḍṛṣyate?

7.45 diṣṭy” ārya|putra|darśana|pratyāśā|taroḥ|pracchinnasya praro- haṇa|mah”|auṣadhir iva setu|bandho ḍṛṣyate. bhagavan, nams te.

7.56 ārya|putra, Gaurī|guror gir’|īndrasya yuva|rājo jalanidhi|ma- dhya|varttī Maināko jānāmi pakṣa|chedaṃ vin” āpi sthāvari| bhūtaḥ.

7.59 vimāna|rāja, gagana|mārga|caṅkramaṇa|kautūhal’|ōṭphulla| mānas” āsmi. tad unnama tāvat!
CHĀYĀ

7.70 ka eṣa kalp’|ānala|jvālā|kalāpa|kvathyāmāna|jalanidhi|phe-
na|stabaka|nirmala|spaṭīka|śikhara|sahasra|madhuropahī| dharaḥ puro vilokyate?

7.73 ap’ ih’ āiva Hara|niṭilā|locaṇ’|ānala āhutī|bhūto bhagavān Ma-
nmathāḥ?

7.78 ārya|putra, tathā nir|anukrōṣah kathaṃ punah pratinivrītto Mahādevo Devyai?

7.83 katarasmiṃ punah saṃniveṣe bhagavyāḥ sarva|maṅgalāyāḥ paṇi|graḥaṇa|maṅgalam Āsīt?

7.88 ārya|putra, apy etasmin eva Madana|tanu|dahana|vyatikara| nīr|ātma|māṇyāḥ punar apy a|viśvasantyā Gauryā Candra|cū- 
ḍāḥ saṃghaṭito nījā|śaṅreṇa?

7.101 anen’ āiva maṇḍa|śeṣi[kṛta|dugdha|śāgareṇa candram uddhṛtya viprayukta|bhartṛkasya strī|janasyāḥ ’ōpari cārabhaṭy ārabdhā.

7.109 nījā|daiva|dur|vīlas’|ālaso loko Lakṣmyā dur|yaśo|vacanāni gāyati. ka eṣa divasa|kroḍī|kṛta|jyotsnā|viccharda|pratirūpo girih?

7.124 etasya dandaśūka|nara|karot.i|muṇḍa|mālā|maṇḍanasya śmaśā-
na|vāsino bhūta|nāthasya bhūṣanatā|vidambanam eva Rohiṇi| vallabhasya kalaṅkaḥ. kim punas tapasvin kuraṅgena?

7.143 ārya|putra, kim punar etad dalita|karpūra|śilā|guccha|gauram gagan'|āṅgaṇaḥ drṣyate?

7.160 ārya|putra, samāṇa|kula|rūpa|yauvanānām api sa|patnīnām śīrṣe datto dhanyāya Dakṣa|gotra|kanyayā caraṇo, yena Rohi-
ṇī|ramaṇa ity eva bhagavāṃś candrah śrūyate.

7.180 ārya|putra, kathaṃ punah sampūrṇa|maṇḍalam īḍrāṃ cand-
ram avamatya kalā|mātraṃ bhagavatā Bhūta|nāthena cūḍā| maṇī|kṛtam?
R A M A  B E Y O N D  P R I C E

7.185 ārya|putra, paripūrṇā guṇino yatra kutr’ āpi śobhante. kṣīnāḥ punaḥ sīrṣam ārohan’ īti Hara|cūḍā|candra eva prathama|ni-darśanam.

7.195 jānāmy ārya|putra|kīrti|kāntyā pratispardhāṃ kṛtvā paṟājitenā saṃpratī bhagavataḥ hariṇ’|āṅkena kalāṅka|saṃghāṭṭanā vidhīrtā.

7.198 sārambhāṃ Śrī|vatsa|lāṅchana|bhuja|paryasta|manth’|ācala|kṣobhi|ōccalita|dugdha|sindhu|laharī|garbha|chavi|sacchāyam, ko gāyati na te, Raghūnāṁ prabhor, andha|kāra|pakṣ’|āntarā|saṃtutīyan|mṛgāṅka|maṇḍalā|mayūkh’|ōdgāralgauraṁ yaśāḥ?

7.201 katham, Aṇjanā|nandanas tvarayati. tad bhagavat Puṣpunka, avanama. āsanna|medini|mārgeṇa gacchāmaḥ.

7.201 ārya|putra, kīṃ punar etat taruṇa|jīmūta|śyāmale mahī|valaye Madhu|mathana|vakṣaḥ|sthale Kaustubha|kiraṇa|stabaka iva jvalal lakṣyate?

7.209 yatra kāśa|kusuma|saṃkāśo ’gastya|haṃsaś carati.

7.220 ārya|putra, jyeṣṭḥ” ēti dākṣiṇyā|mātreṇ’ āiva bhagavataḥ sāgarasya Bhāgirathi|pakṣa|pātaḥ. prema|sarvasva|nisyandaḥ punaḥ sahaṣa|sarv’|āṅga|mauktik’|ābharaṇa|ramaṇiyyāṁ Tāmprap-ṇyāṁ eva varṇyate

7.236 bhagavatyao Janaṣṭhāna|vāsinyo devatāḥ, eṣā vaḥ paricārikā, Jā-nakī pranāmati.

7.242 vimāna|rāja, prasīda|jvalati, na dalaty eva vajra|mayaṁ me hṛdayaṃ. tathā tvarayasva, yathā ēṣ” āntariyatām Đaṇḍak’|āraṇyā|viṇjoliḥ.

7.271 aho, tatra|bhavataḥ Śaṣa|dhara|sekharasya kavalita|catur|daśa|lokasy’ āpi na palāyit” āksī|bubhuksā yena Madano ’pi grāśī|kṛtaḥ.
CHĀYĀ

7.285 eśā nija|srotaḥ|sandānita|tri|bhuvaṇā Mandākinī vandate.

7.294amba Mithile, vandyase, gurujaṇe ’pi vandanaṃ me vijñāpa-ya.

7.336diṣṭyā niḥ|sāpatnyam ma ārya|putrasya gṛhiṇītvam bhaviṣyati.

7.346vatsa Bharata! uṣṇa|kara|kiraṇa|nikurumba|cumbitaṃ|kamala|khaṇḍam iva ciram ānandam udvaha.

7.356vatsa, sarva|loka|śoka|śaly’|ōddharaṇa|gauravavadbhiś caritair Lakṣmaṇa|sāḍrśo bhava. vatsa Śatrughna! āryajanaḥ kutra?
NOTES
The invocatory stanza describes Vishnu at the beginning of creation, lying on the serpent Shesha in the primeval waters. The sheldrake is said to be united to his mate only during daytime, and that is why one of Vishnu’s eyes, the sun, delights him. It is also a common belief in Sanskrit literature that the chakoRA partridge feeds on moonbeams. The lotus, from which the demiurge Brahma is to be born, is not yet fully open, because it blossoms in sunshine, but the moon is still there as Vishnu’s other eye. Because of the similarities of color and form, the opening white lotus bud is compared to Vishnu’s other attribute, the conch shell.

Or “Quarrel and Controversy” (Kalabakandala).

Bahu-ropa: “Multiform.”

The sentence is aimed at the rival troupe of Kálahakandala in the first place, whose performances do not serve the aesthetic pleasure of the public. But there may be a double meaning here, as Rucipati clarifies, and the sentence could also be translated as follows: “The delight of those who assist in the sacrifice is the beloved wife (Sita) of the warrior. After defeating her kidnapper (Rávana), I shall bring her back.” It must be remembered that the stage manager is to play Rama.

This verse also alludes to the story to be enacted, for Rama shall be helped by the monkeys in the siege of Lanka, and the demon king, Rávana, shall be forsaken by his own brother, Vibhíshana.

Lit. “Valmíki’s capital / stock of fine speech.”
1.19 Lit. “This is the ripening of virtues for all poets.” Or, with the variant reading: “All this is the ripening of virtues for poets.” Viṣṇubhaṭṭa understands katham in the sense of “why.”

1.24 Lit. “the weavings of words.”

1.27 Lit. “whose word power manifests itself as sweet and profound owing to the importance of his various qualities.”

1.27 Lit. “help themselves.” The expression is ambiguous, possibly implying poetic as well as spiritual advancement or perfection. Viṣṇubhaṭṭa takes it in the spiritual sense.

1.33 Lit. “filled with the depth of qualities.” As Viṣṇubhaṭṭa points out, the word saurabha can mean “importance or depth of qualities” (guna/gaurava). As he explains, saurabha can also refer to the scent that the fame of the Kakūṭsthas confers on the poet.

1.35 As the stage manager explains, this verse announces the entry of Vishva-mitra, who will take away Rama from Dasha-ratha’s lap. The construction of the last compound is problematic; for a discussion, see Steiner’s note 45 on p. 86.

1.36 The stage manager and his assistant will appear in two principal roles later, as Rama and Lākshmana, for which they can prepare while the first half of the first act is performed.

1.43 Note the play on the word guru, meaning “master” and “excessive” (bias), and the irony it conveys.

1.44 Lit. “a friendship of the stars,” spontaneous or unaccountable love.

1.45 Because it opens at moonrise. The parallel between Vasīśhtha and the moon, on the one hand, and between Dasha-ratha and the night-lotus, on the other, is quite obvious.
1.51 Lit. “I have well taken the word of my teacher on my head.” The expression refers to a solemn promise with a gesture of touching the head; see also 2.242 and 4.216.

1.54 I take the plural *vayam* to refer to Vama-deva and Vasúththa, in the sense of “we, brahmins, only teach you / give you advice.” But the sentence could also be translated in the singular, Vama-deva referring to himself.

1.55 The comparison is somewhat elliptical, in order to praise both Dasha-rátha and Vasúththa. In the context of Vama-deva’s previous words, it can mean that Dasha-rátha needs little instruction from Vasúththa to follow the path of virtue, just as the night-lotuses need only a little of the moon’s rays to open up. But, in view of the second line, it can also be praise for Vasúththa, suggesting that his influence, even if it is not fully felt, just as with the rays of the moon on a cloudy night, is enough to determine the course of things.

1.57 For the story about Ságara and his sons, see “Recurring mythological references and divine attributes” in the Introduction.

1.57 This is again a praise of the king and his ancestors ending as a praise of Vasúththa.

1.59 King Tri-shanku wanted to reach heaven in his mortal body, but was refused by Vasúththa as well as the gods. Vishva-mitra nevertheless performed a sacrifice for him, but when his body was propelled toward heaven Indra threw him back. Vishva-mitra managed to prevent his body from falling back, and thus Tri-shanku became suspended between heaven and earth. He is identified with a constellation. See, e.g., *Rāmāyaṇa* 1.59 ff. Note that Vama-deva mentioned Tri-shanku’s failure to reach heaven just before Vishva-mitra’s entry.
1.66 Vishva-mitra, who was born a kshatriya, a warrior, performed severe penance in order to become a Brahmin. See Rāmāyaṇa 1.51 passim.

1.66 With the echoing words (agādhaḥ... Gādhi/putro), the second line emphasizes the contrast between his kshatriya origin (as the son of King Gadhi) and brahminical achievements (his dominant qualities being non-Rajas, i.e., pure brahminical). The word guna is used in referring to the triad of Sattva (Purity), Rajas (Activity) and Tamas (Darkness), of which Vishva-mitra appropriated the first, brahminical one, although he was originally pervaded by the second one as a kshatriya.

1.68 Lit. “the star Arūndhati,” for Vasīśtha’s wife is identified with the morning star. Vasīśtha is also identified with one of the stars of the Great Bear.

1.69 I.e., Dasha-ratha’s family.

1.73 In the course of the Ashva-medha (horse sacrifice), a horse is let loose to wander for a year, and the territory it covers is then considered to belong to the king.

1.75 I follow Viṣṇubhaṭṭa, who takes su/bhagam/bhāvuka in the sense of “being able to subjugate,” while Rucipati (who is followed by Steiner) understands it to mean “become beautiful / charming.”

1.75 Dasha-ratha killed several demons in battle to help Indra (see Rāmāyaṇa 2.9.9 ff), which is implied here by the humiliation of their wives.

1.77 Dilīpa is an ancestor of Dasha-ratha.

1.92 Or right arm, implying that Dasha-ratha was sitting to the left of Indra.

1.92 Dasha-ratha felt a thrill in recalling his heroic fights.
The mákara is an imaginary animal of the sea, and the vehicle of the God of love (Kama).

1.96 Lit. “female mákaras of musk-drawings, made out of play, on the seat of the goddesses’ cheeks.” The fact that the Ikshvákus have been looking after the drawings on the goddesses’ cheeks means that they have been protecting the gods themselves. The implication of the verse is this: members of your dynasty have always performed the protection of the gods, which was considered a common duty by them; now that you have secured the Goddess of Good Fortune for Indra, you simply fulfilled a common duty, and therefore you think it needs no special eulogy.

1.98 “As the gods bowed down” is not in the Sanskrit.

1.98 In the story of Tri·shanku (see 1.59), Vishva·mitra thinks of attempting a new creation to give Tri·shanku a heaven.

1.100 “To arrive so late” is not in the Sanskrit.

1.101 Lit. “of great affection, to respect you” (a Tatpuruṣa compound).

1.103 In Sanskrit, fame is considered to be white. Note the echoing yaśobhir aṣobhi and that the three similes cover the underworld (the abode of snakes), the earth and the sky, thus suggesting that the king’s renown reaches everywhere (Viṣṇubhaṭṭa).

1.105 I.e., let the sun still shine, although your splendor would give enough light for the world.

1.109 Each of the first three lines of the poem can be interpreted as describing the various realms in the world and as referring to various problems of royal policy.

1.109 “Unlike the sky, the sea and the underworld” is not in the Sanskrit.
NOTES

1.111 All these mythical animals and the mountains are carriers of the earth, for whose well-being the good king is also responsible.

1.116 I.e., you have learned it to be able to teach the sons of this dynasty.

1.128 For they have not offered protection to Vishva·mitra.

1.130 That is: if you need Rama, it means I am / we are the only ruler(s) of the earth, the only husband(s) of the earth. (According to Viṣṇubhaṭṭa’s reading and interpretation.) Or, reading caratu with Rucipati: our land shall be a faithful wife and wait for Rama; i.e., Dasha-ratha envisages already that Rama shall be his successor on the throne.

1.140 “As a new constellation in the sky” is not in the Sanskrit.

1.140 The path mentioned here is the so-called Vaiśvānarī. These seven sages were created by Vishva-mitra in imitation of the seven sages of the constellation of the Great Bear. He then agreed to keep them elsewhere, on the path of the ancestors (Pitr./yāna), in the South. See also Viṣṇubhaṭṭa’s commentary. For the story, see, e.g., Rāmāyaṇa 1.59.20 ff. and Vāyupurāṇa 1.50.208–213.

1.149 The sage Rishya·shringa performed a sacrifice for Dasha·ratha that brought about the birth of Rama and his three brothers.

1.150 He did so by performing the sacrifice that brought about the birth of his sons.

1.160 Rama, identified with Vishnu, is praised as the ultimate godhead here. The stanza also foresees all the exploits of Rama enacted in the play.
For Vishnu lying on the primeval waters before creation starts, see the opening verse of the play. At the beginning of creation, Vishnu takes the form of a boar to bring up the earth from the bottom of the sea, on which men can then perform sacrifices to the gods. Also, this boar form of Vishnu is identified with the sacrifice itself. The four examples illustrate the ways in which Vishnu creates and protects the sacrifice.

Lit. “mouths filled with their double tongues.”

Lit. “long and hot,” which implies pain and sadness.

For it follows the changes of his son, the Moon. This refers to the story of the churning of the milk-ocean, which produced the moon, among other miraculous objects and beings, before the ambrosia. Therefore, the sea is taken to be the father of the moon here.

“By opening up at night” is not in the Sanskrit. Affection between Rama and Vishva-mitra is due to the fact that they are both noble-minded, but it has nothing to do with the affection of father and son, Dasha-ratha and Rama. Note the use of the grammatical term *jani/karty*.

The same myth is referred to here as before: the miraculous *Káustubha gem*, the *ambrosia* and the *coral tree* were also produced from the sea.

Here Dasha-ratha emphasizes the importance of friendship over family relations, alluding to the friendship of Vishva-mitra and Rama, which is stronger than family ties, he reckons.

I follow Viṣṇubhaṭṭa in taking *tarku* in this sense (*Viśva/kar-mā*), but the word normally means “spindle.” (Note also that Rucipati gives the variant *tvaṣṭṛ* for *tarku*.) Steiner takes *tar-ku/ṭaṅka* in the sense of “grindstone.”
The following speech by Jámbavan enumerates the various reasons that an alliance with Rávana is undesirable, according to the rules of classical Indian policymaking, the *Arthaśāstra*.

Or “if a neighboring king attempts to attack you.”

The technical term *asura/jayin* means “he who conquers with demonic / unfair means.” The expression is probably deliberately ambiguous.

Both the demon king Rávana and the Lord of the Riches, Kúbéra, are the sons of the sage Pulástya.

I.e., in the Kailása mountain.

Lit. “he whose hair stood on end because of the relish of the cutting off of his heads.” Rávana was ready to cut off all his heads to prove his devotion to Shiva, but the god stopped him when he was about to cut off the tenth head. The story illustrates that Rávana was ready to offer his head only to delight Shiva, not to obtain anything from him. Thus, he also offers Vali his help out of true friendship, and not to profit from the alliance. (I follow Viṣṇubhaṭṭa’s and Jinaḥaṛṣaṇa’s reading and interpretation, which is also given by Rucipati as a variant reading and interpretation. If we follow Rucipati’s first reading (*tv asmai nava* . . .), it can be understood to mean “he is as thrilled to delight him [Vali] as he was when he relished the cutting off of his nine heads.”)

Six ways of political action are meant here: alliance, war, expedition, halt, seeking shelter and “double dealing” (*sandhi, vigraha, yāna, āsana, saṃśraya, dvaidhībhāva*).

It is believed that oysters produce white pearls from white water. In the same way, the lotus buds, which have drunk the darkness of the night, emit black bees for pearls.
For the story of this incarnation of Vishnu, see the section “Recurring mythological references and divine attributes” in the Introduction.

These are the study and teaching of the Vedas, sacrifice, worship, donations and acceptance of donations. See, e.g., Āpastamba-dharmaśāstra 2.5.5 or Manusmṛti 10.75. The text has “twice-born,” by which brahmins are meant here.

Various interpretations of this passage are possible. Viṣṇubhaṭṭa’s first interpretation is that the yearly animal sacrifice is made more often here (which is an envisaged option in the ritual texts). The second is that because all householders perform this sacrifice at the same time, it seems as if this rite was performed more often than usual. Viṣṇubhaṭṭa also envisages the possibility that not householders but Vedic officiating priests (adhvaryu) are understood here. Rucipati seems to take the word nitya in the non-ritual sense of “always.”

Either in the sense that they invoke Indra, the King of Gods, who thus has to come down to earth, or meaning that because they make these sacrifices they are on the way to reaching heaven. Both interpretations are given by Viṣṇubhaṭṭa.

The lines that these ants form resemble patterns drawn on one’s face or body with musk or other fragrant substances. The lines are variegated because ants are black and the rice grains are white (Viṣṇubhaṭṭa).

As the name shows, this river was originally Vishva-mitra’s sister, who changed into a holy river.

Lit. “devoid of the impure and the dark strains of material creation.”

I follow Viṣṇubhaṭṭa in taking āblādate in the causative sense.
According to Viṣṇubhaṭṭa, this also refers to the fact that a mirage is produced.

The repetition of the sentence “This is an auspicious day” is prescribed three times at the beginning of most religious ceremonies. In this way, Rama refers to his war against the demons as a holy act.

Viṣṇubhaṭṭa cites the Yogavāśiṣṭha (untraced citation) to show that even those who are liberated in this existence must perform the rites prescribed for them.

A garland of the flowers of the coral tree, one of the trees of Indra’s paradise.

On these stories about Vishva-mitra, see 1.59 and 1.98.

Through protecting the sacrifice performed for him.

For this incarnation of Vishnu, see “Recurring mythological references and divine attributes” in the Introduction.

As Steiner points out, there may be a personification of the world, who puts on her previously scattered garments.

This implies their suffering during the night, when they cannot meet their mates, owing to a curse.

If the reading of the northern editions is accepted, the translation of the last clause is as follows: “they look like grains of twilight ground by the violent friction of the day and the night.”

I.e., the sun.

I.e., the sun has set.
There is a pun on *kāṭha* (wood) and *kāṭhā* (direction), noted by Ingalls and Steiner. Steiner also notes the ambiguity of *kiraṇa*: dust and ray of light.

In classical India, law books are believed to be the **words of sages**, therefore Vishva-mitra’s command to kill the demoness is not less valid here than the prescription that one should not fight against a woman.

Viṣṇubhaṭṭā understands this line to mean that, for Rama as a mortal being, there is no reason to be ashamed of this act: *kṣaṇikajivīnāṁ kā lajjā—iti bhāvaḥ.*

Lit. “who is this new shoot of a stain that attacks the solar dynasty?” The word “shoot” also alludes to Rama as offspring.

As Rucipati and Jinaharṣaṇaṇī explain, this **arrow** was given by the God of the **Wind**.

Lit. “while still alive”; the word *jīvan/maraṇa* is perhaps meant to allude ironically to *jīvan/mukti*, liberation in life. Viṣṇubhaṭṭā understands that it implies that the demon was trying to escape when hit. Both Marícha and Subáhu are Tádaka’s sons, who attempted to obstruct the sacrifice (see Rāmāyaṇa 1.18–19). Viṣṇubhaṭṭā seems to take **tādakeya** to refer to Marícha.

This refers to Dasha-ratha, who helped Indra in his battle against demons, and thus made him useless as a warrior.

The **moonlight**, on which the *chakóras* feed, makes them intoxicated, while the birds make the light thicker with their glances.

Rāmacandra Miśra and Ingalls both remark that the image evokes the story of the milk-ocean churned with Mount Mándara and producing foam. According to Viṣṇubhaṭṭā, the whitened mountaintops appear as if they were foam produced...
by the stirred-up ocean, while the world emerges in the moonlight, just as a pot emerging from a well produces bubbles.

2.210 Lit. “in the front line of the army.” As Steiner points out, the image suggested is that of an army of moonbeams marching against the darkness. When the moon as their commander arrives, it can show only its flag or sign, i.e., its spot (a pun on lañchana, meaning both “sign” and the spot of the moon). For a similar image, see 2.216.

2.212 The moonstone is believed to ooze away under the influence of the moon. Here, the moon causes it to overflow.

2.212 The word kuraṅga means “deer” as well as the spot on the moon pictured as a deer.

2.214 As Steiner points out following Rucipati, the moonbeams are related to Paulomi’s saffron powder, because both are yellow in color and both the rising moon and Indra’s realm are in the East.

2.216 The image evokes again the commander of an army (the moon), who sends forth his soldiers (the moonbeams) to capture prisoners (patches of darkness). Cf. 2.210.

2.218 This nut is said to clear muddy water, pushing the mud to the bottom.

2.222 . . . pervade the hearts of the shelduck: in the form of the burning pain of separation.

2.224 According to Viṣṇubhaṭṭa, the second line means either that the moon makes the moonstones look clustered together although they are dispersed, or that each moonstone looks like a heap of moonstones.
Rahu (here called lit. “he who afflicts / strikes at the moon”) is a demon personifying the ascending node of the moon as well as its eclipse.

Since the lotuses do not receive the moon who arrives as a guest and thus act against the rules about the obligation of receiving guests, they are punished: the moon transfers his “sin,” his dark spot, onto them and takes away their meritorious acts. The word agha means both “impurity” (i.e., the spot of the moon) and “sin,” while sukrta can also denote both “good construction / shape” and “meritorious act.”

This sage and six others represent the stars of the Great Bear. In the Puranas, Atri is said to have produced the moon from his eye while he was practicing austerities. In this verse, Vishva-mitra points out that all the things people see as the effects of the moon can in fact happen without it.

The word anika is used here in the sense of sham fight or military show, citra/yuddha, for the fight against Tādaka was not more for a warrior like Rama.

There is a pun here on a popular name of Rama, Rama-chandra, which means “Rama-Moon.”

Because Dasha-ratha killed the demons.

For Dasha-ratha did his job for him by killing the demons. Note the use of numbers in the verse: thirty-three and thirteen meaning gods, “thousand-rayed” meaning the sun, “ten-charioted” meaning Dasha-ratha, “hundred-pointed” meaning the thunderbolt and “he who has a hundred sacrifices” meaning Indra.

Lit. “fulfill the promise,” for Jánaka took an oath to give his daughter to the man who can bend Shiva’s bow.

The question is rhetorical: Vishva-mitra, a sage who can see the future, has certainly brought Rama here to win Sita’s hand.
NOTES

3.26 As Steiner remarks, the “blessings” may not be merely the rite to mark the transition to puberty but the physical transformation itself.

3.35 Lit. “is there a taste / aesthetic pleasure that would be above / outside them?” Note the use of the word rasa, which is probably deliberately chosen to allude to the aesthetic meaning.

3.52 This is an auspicious sign.

3.52 Jánaka implies that Vishva-mitra’s arrival promotes prosperity in his kingdom.

3.60 For the story in which Yajnaválkya proves that he is wiser than other brahmins and thus receives a thousand cows from the king, see Brhadáranya Upanisad 3.1.1 and 4.3.33. Note the pun on go, which means both “cow” and “ray.”

3.76 For these two attributes, see the section “Recurring mythological references and divine attributes” in the Introduction.

3.79 The sacrificial horse covered the whole territory of the earth during its year of wandering, which meant that Dasha-ratha was to become a universal monarch; but, as mentioned here, he then gave the world to the priests. Steiner understands a simile here, “he whose fame reaches everywhere like a swift sacrificial horse. . .”

3.79 In that his four parts became embodied as the four sons whom Dasha-ratha obtained thanks to this sacrifice.

3.89 Lit. “by Indra’s [menacing] roar.” For the story of Tri-shanku, see 1.59, 1.98, and notes.

3.89 “By this destruction of his creation” is not in the Sanskrit.
3.106 Lit. “Rama’s deeds have clearly been frightening and profound owing to his innate power.”

3.111 Lit. “having you as my protecting Lord.”

3.114 Indra’s bow is the rainbow. The point is that the kings do Indra’s job of protecting the world and therefore Indra does not need to use his weapon.

3.114 Lit. “these kings carried their arms in vain.”

3.130 Sháushkala gives an ungrammatical but fitting etymology of the name Vishva-mitra here: enemy (amitra) for us all (višeṣām asmākam).

3.133 Viṣṇubhaṭṭa understands that “ritual prescription” (vidhī) refers to Rama, while mantra refers to Lākshmana. But this distribution may not be necessarily so.

3.134 Anarānya was killed by Rāvana; see, e.g., Rāmāyaṇa 7.19.

3.135 Lit. “the blood-wine”; the demon Subāhu, Tādaka’s husband, is referred to here.

3.143 Lit. “whose essence of heroism has been devoured by...” On the stories referred to, see “Recurring mythological references and divine attributes” in the Introduction.

3.161 In fact, the reference is made to a cup full of precious jewels, etc., taken by force on a festive occasion. The image implies that Sita is not “given” by Jānaka but is to be taken by the man who strings the bow (Viṣṇubhaṭṭa, citing Yādava, citation untraced by H. N. Bhat).

3.172 Lit. “may the blackness of calluses caused by the bowstring on their arms take possession of the faces of those who are heated / zealous in their heroism.”
3.181 The **King of Snakes** is pictured here as Shiva’s ornament and bowstring at the same time. When the upraised bow is strung, the string pulled reaches as far as the ear, therefore the snake becomes the god’s earring, while after the arrow is released it becomes Shiva’s armlet, curled around his upper arm.

3.186 Brahma has four heads, representing the four Vedas, therefore he has **eight ears**.

3.186 Earth, water, fire, air, ether, the sun, the moon and the sacrificing priest.

3.186 Snakes are supposed to hear with their eyes.

3.189 This sound is uttered by women at weddings, according to the commentators (in the South—according to Rucipatî), but it is not clear how exactly women produce it. The Bombay edition and Rucipatî (followed by Steiner) read “on the surface of their (temples and) cheeks,” but Viṣṇubhaṭṭa and Jinahārṣaṇaṇi read differently, which could be translated literally as “on the surface of the cavity of their cheeks” (*kapola/kandala/tale*).

3.189 Rucipatî envisages the possibility that the voices of the priests and the women are metaphorically identified with that of the breaking bow.

3.192 Or “so that he can fulfill the duties of a householder.”

3.204 Lit. “where the wedding feast is starting anew” or “where the wedding feast is bright with new praises” (both interpretations are given by Rucipatî).

3.212 As the elephant lost his pride.

3.212 The **bees** were attracted to this elephant because of its particularly sweet ichor (a common topos in poetry), but as it dried up
when the elephant saw Rāvana, the bees lost interest in him. If they are still around him, it is because he wears a flower garland as decoration.

3.216 Lit. “Rāvana who is pure / white due to his good character / fame. . . ” Fame is considered to be white and good-smelling. There is probably a pun on the word saurabhya, which means “fame” as well as “scent.” But note that the word is primarily used here in the sense of “reputation” or “good character” (Rucipati: khyāti; Viṣṇubhaṭṭa: guṇa/gaurava).

4.3 She curses her domestic life during the night because she meets the male only after sunrise. Both long compounds of the first pāda qualify kakubhaḥ.

4.5 The shelduck receive the enjoyment for they finally meet after their separation at night, and the white night-lotuses (kumu-da) will be given people’s sleep, for they are “awake,” i.e., they are open at night.

4.11 According to Rucipati, they are trying to deny the horripilation—caused by remembering the night—as well as the nail marks before each other; according to Viṣṇubhaṭṭa, they are simply talking about the events of the past night. As Steiner remarks, the long compound in the last line could also be adverbial, “while their goosebumps are interspersed with nailmarks.”

4.17 Although Rāvana has defeated the King of Gods, Indra, and is thus playing with goddesses, he is still not content, for he has not obtained Sita; therefore, he does not make Mályavan fully satisfied, either.

4.21 Puláṣṭya was an ancestor of Rāvana.

4.21 Lit. “jewels in the couch of the upper room in his palace, formed by Indra’s crown / head.” The image shows that Indra was
subjugated by Rāvāna and bowed down before the demon, touching Rāvāna’s feet with his head.

4.26 “Grandfather” may be a simple honorific appellation.

4.28 Godāna/maṅgala must refer to a ceremony of tonsure before marriage.

4.31 Warrior-brahmin: because Vishva-mitra was a kshatriya, and through his asceticism he managed to become a brahmin.

4.34 An ironic statement: while all sages are twice-born, for they had a natural birth and one when they were initiated into Vedic studies, Vishva-mitra outdoes them in the number of his births.

4.45 Lit. “It would be the destruction of one piece of clay.” This is an expression used in Arthaśāstra 1.17.39, where it appears to mean “to break someone like a clod of earth.” Viṣṇubhaṭṭa understands that the expression refers to the death of people who quarrel only for a piece of clay. Rucipati understands that one of the two parties must die, or that it refers to many people killing one person with a piece of clay. However, these explanations do not yield much sense in the context.

4.45 A citation from Arthaśāstra 7.3.11–12, with two insignificant variants.

4.55 This citation of Arthaśāstra 7.16.30 slightly differs from the edited text, which reads as follows: yas t’ ṭupanatān hatvā badhvā vā bhūmi/dravya/putra/dārān abhimanyeta tasyā odvignam maṇḍalāṁ abhāvāyāḥ ottiṣṭhate—“But he who kills or imprisons kings who have become dependent, desiring the land, possessions, sons or wives of those kings, will provoke the aggrieved countries he has conquered to revolt with the intention to destroy him.”
This refers to the story in which Árjuna Kartavírya stops the flow of the Nármada River while playing with his wives there. Cf., e.g., Rámâyana 7.32.

By killing Árjuna Kartavírya, Párašu·rama avenged his father’s death; now that his preceptor’s—i.e., Shiva’s—bow has been treated by Rama without respect, he will surely retaliate.

The arms are compared to columns (stambha, such as those erected to commemorate a king’s victory), and the marks of the bowstring to panegyrics (praśasti, which is also a term for the beginning portion of inscriptions: the eulogy of the king in power).

Lit. “the throne of his chest.”

Lit. “to steal.”

Viṣṇubhaṭṭa understands nirvyāha to be a synonym of matta/vāraṇā, probably referring to a decoration with elephant motifs on the couch, instead of ivory. This decoration would then be the filaments of the lotus, the bedroom the pericarp, and the palace the lotus itself.

Even when Shiva had not yet killed the demons, their wives were already mourning them, which is signaled by the breaking of the bangles. Note the parallels between what happens to Shiva’s ears and arm and to the demonesses’ earrings and armlets.

Lit. “from Árjuna’s one thousand arm bones.” I follow Viṣṇu-bhaṭṭa, who takes the expression to suggest that the arms are shattered to pieces. The battle-axe is pictured here as the God of Fire, Agni, who licks the sacrifice with his tongues, i.e., with its flames.
The meaning of *bhasmi/ānkura* is “son of an ascetic who has broken his ascetic vow,” according to Rucipati as well as to Viṣṇubhaṭṭa’s second interpretation, an insult to Skanda, Shiva’s son. Viṣṇubhaṭṭa remarks that this refers to the story in which the ascetic Shiva seduced the wives of the sages in the Deva-daru forest.

Lit. “friend in the payment of the debt of anger over the killing of my father, killing committed through the sin of a wicked ruler.” The “wicked ruler” is Ārjuna Kartvīrya. For the story, see Pārashu-rāma in the List of Characters.

Since Skanda has six heads, Pārashu-rāma had the privilege of seeing half of the god’s faces even when Skanda turned his back toward him to escape.

From here on, the words of Rama can be understood as praise as well as insult (*nindā/stuti*), according to Viṣṇubhaṭṭa. In this sentence, Rama praises Pārashu-rāma as his elder, agreeing that he is like a lion, while Rama is like a deer. On the other hand, it is also an insult, meaning that, as far as heroic qualities are concerned, there is no difference between them; the difference is only in behavior.

Meaning that Bhrigu was his father as well as his Vedic teacher.

Kāshyapa, a grandson of Brahma, is the father of gods, demons and all living beings on the earth.

If understood as an insult, all this is ironical and is meant to denote the contrary. Alternatively, the three may refer to the three qualities of Pārashu-rāma, which Rama has just praised.

I.e., the bow broke.

There is a pun on the word *sara*, meaning “arrow,” and Skanda’s place of birth, which was a *sara/vaṇa*, “thicket of reeds.”
Since Párašhu-rama did not kill him, the šara/vaṇa-born Skan-\da gained a second šara-birth thanks to Párašhu-rama’s arrows (śara).

4.107 Viśnubhaṭṭa gives the alternative interpretation of this praise as insult. In the insult, strīṣu can be connected to pravīra, i.e., Rama calls Párašhu-rama a hero among women. Then, the compound construes as before, or one can also understand strīṣu pravīra as a vocative. Since Párvati is mentioned, it implies that Párašhu-rama impressed only her, and not Shiva. Moreover, the name of Skanda, Viśākha, may refer to a weak enemy and therefore the victory over him is nothing to boast about.

4.109 Or: “so fond of amusing itself in war” (Rucipati: vīra/goṣṭhī = yuddham). The expression refers ironically to the fact that this battle-axe killed all the warriors. Steiner translates vinoda with “scattering, dispelling” [the assembly of heroes], in which case the expression is not ironical.

4.111 The verse is rather ambiguous and can definitely be interpreted as a praise as well as an insult. A commentator, Viśnubhaṭṭa, understands the heroic duty to be the future fight with Párašhu-rama if the stanza is a eulogy, and to refer to the breaking of Shiva’s bow if it is an insult. The last ambiguity is taken up by Párašhu-rama himself.

4.115 According to Vedic texts (e.g., Rgveda 10.90), warriors were created from the arms of a primordial man who was sacrificed to the gods.

4.117 Because Párašhu-rama annihilated all the warriors.

4.125 I.e., tears that would flow to mourn Rama’s death.

4.130 Lit. “turned to the highest Brahma.”
4.132 Pārashu-rama’s point is that he will spare King Jánaka, for Jánaka is a sacrificer rather than a fighting king; but he is determined to kill the Raghu warriors, for they are real kshatriyas.

4.135 Note how Murári inserts skillfully yet another grammatical term into the text: ākṛti/gaṇa (list of specimens of words that belong to a certain grammatical rule). The implication is that, unfortunately, the list of brahmins is not defined as a closed list, and therefore Shatánanda can also regard himself as one.

4.135 If members of the Raghu dynasty consider themselves true warriors and Shatánanda regards himself as a true brahmin, then this battle-axe is of no use, for it has not annihilated such false people.

4.137 Bhrigu is the son of the first Manu, who was created by Brahma. Here, this Bhrigu and the sage Bhrigu, otherwise called Jamad-agni, Pārashu-rama’s father, are identified.

4.137 “In spite of your hurting words” is not in the Sanskrit.

4.137 Note that kudṛsti, “evil eye,” also means “doctrine opposed to the Vedas” (“bad view”), which is probably a suggested meaning here, in contrast with the first word qualifying Pārashu-rama: vedavān. Viṣṇubhaṭṭa glosses it with durjñānam.

4.140 Since here Lákshmana is about to kill Pārashu-rama, who is a brahmin, he stands up as an individual in order to avoid having his family suffer for his sin of murdering a brahmin.

4.144 Pārashu-rama is said to have pierced through the Krauncha mountain, being jealous of Skanda, who was the first to do so.

4.158 Viṣṇubhaṭṭa paraphrases the expression with “which spreads its flames in all directions,” and remarks that while the flames of ordinary fire go upward, this fire of anger spreads in all directions.
Párašu-ra má cut off the head of his mother with his axe at the command of his father, while none of his brothers was willing to do so.

The swans said to reside in the caves are pictured as pieces of bones coming out of the deep wounds of the pierced mountain, the wounds being the caves.

According to Viṣṇubhaṭṭa, this vocative refers to Jánaka and Vishva-mitra.

"Fleshy," probably implying similarity with the full moon. Steiner understands it in the sense of [looking] “wrinkled,” because of her expression of jealousy. Beautiful faces are often compared to the moon.

I.e., that by stringing another bow Rama could be awarded a second wife. Viṣṇubhaṭṭa’s interpretation has been followed in taking the face in the compound to be Sita’s, but it could also be Rama’s. Viṣṇubhaṭṭa mentions that, because she has some doubts, she looks up in the sky, reflecting.

I follow most commentators in interpreting gati in the sense of way to heaven, thus making the passage agree with the story of Rāmāyaṇa 1.75, in which Párašu-ra má loses the worlds earned through his ascetism. However, the text of the Rāmāyaṇa uses the same word in a different meaning.

As Viṣṇubhaṭṭa remarks, it will attain relief because the burden of ruling shall be given to Rama.

Lit. “from the noble middle-mother,” for she was Dasha-ra má’s second wife.

As a sign that he will respect what is written in it.

Lit. “a fellow-student in gratifying me.”
4.224 Lit. “I have only the state of the enjoyer / experiencer”; i.e., without being able to do anything against the events.

4.230 Ill fame is pictured as dark, in contrast with good fame, which is considered white.

4.233 Or perhaps: “wait for me” (as Steiner translates).

5.7 This is the king of the town of Črīngavera. See Rāmāyana 2.44 ff.

5.11 Lit. “whose breasts were to be measured (grāhya) by the length between the tips of the fingers of either hand when the arms are extended (vyāma).” Shabaras are mountaineers, and are considered to be barbarians.

5.17 It was because of the request of Bharata’s mother, Kaikéyi, that Dasha-ratha had to send Rama into exile.

5.17 Lit. “by touching his body.” Commentators (Viṣṇubhaṭṭa and Rucipati) point out that the gesture implies the following: “if you keep insisting, it is like touching my body to kill me.”

5.17 Thus indicating that the real ruler of the country would be Rama.

5.18 Jámbavan is happy to learn that Rama is now definitely away in exile.

5.21 I follow Viṣṇubhaṭṭa, who understands maṅgala/kalaśa (lit. “auspicious water pot”) in the sense of a pot filled with water and placed near the king to protect the king ritually during his sleep. Here, Agástyā protects Vatápi’s eternal sleep, i.e. death. For these stories concerning Agástyā, see “Recurring mythological references and divine attributes” in the Introduction.
5.24 Viṣṇubhaṭṭa understands that Sita’s breast was like the “container of offering for black magic to be used against demons,” reasoning that Sita was the cause of the infatuation and death of Rāvana and the demons. Jinaḥarṣagani also mentions this as an allusion. Steiner takes it as a simple container of offering, which usually attracts crows. Note that crows are particularly associated with black magic.

5.24 Following Rucipati, who understands carama in this sense. The alternative reading is caturam, meaning “skillful.”

5.31 As Viṣṇubhaṭṭa points out, the word rasa is ambiguous here: it denotes passion or love, as well as poison. Rucipati understands it only in the latter sense.

5.31 In that she wanted to give poison to Rama, whom she originally imagined or desired as her husband.

5.31 This is a reference to the story of Lākshmana’s mutilating Shurpaṇakha.

5.47 Or: “crazy at springtime” (madhu = vasanta, according to Rucipati’s second interpretation).

5.55 Female osprey, Pandion haliaetus, according to Banerji (1980).

5.58 I.e., how can you defile your elders’ fame with this deed?

5.73 siddhas are semi-divine holy sages, often associated with celestial bards, the cāraṇas.

5.73 Out of shame, Brahma would certainly like to bend his heads down, but it would be impossible for him, given that he has four heads in the four directions (with only one neck to hold them).
As Viṣṇubhaṭṭa clarifies this common topos, the **peacocks** take the elephant ears for roaring clouds and dance because they expect the rain to come.

**Anthocephalus indicus**, according to **Syed 149**. It has red or orange flowers, and is said to blossom at the roaring of thunderclouds, when the peacocks are also said to start their dance.

Or: “as they arrive.” Or, according to Viṣṇubhaṭṭa, wherever they meet each other, referring to bee couples. Viṣṇubhaṭṭa also takes the peacocks to refer to peacock couples.

The latter part of the demon’s name (**kabandha**) means “headless trunk.”

I follow Viṣṇubhaṭṭa in understanding that Rama did not actually make that mark, that he said all this only to tease Sita. Other commentators take Rama’s words to report what he really did.

There is a reference to the story according to which Danu, who was originally a semi-divine being, was cursed to be reborn as a demon, but then got released from this curse thanks to being killed by Lākshmana and Rama. See **Rāmāyaṇa 3.65–69**. In the **Anargharāghava**, this deed is attributed to Lākshmana alone.

**Yojana/bāhu** (“he with one yojana long arms”) is another name or epithet of Danu·kab´andha.

Note the relation emphasized between Shiva and Rāvana: Shiva is called “he who wears the moon as a crown” (**Candr’/āpīḍa**) and the name of Rāvana’s sword is also mentioned (**Candraha-sa**).

The word that expresses the **blossoming** literally means “comedy, farce, laughter.”
Viṣṇubhaṭṭa explains that, because of the presence of water, the kadāmba blossoms, which the peacocks take to be the sign of the coming rain, and that is why they are dancing.

Viṣṇubhaṭṭa adds here that the hunter wives love the doves because their cooing sounds like the murmuring uttered during lovemaking (manitam). It is for the same reason that the rose-apple trees seem thrilled.

Lit. “rose-apple trees that have their hair standing on end with their fruit.” The image with erotic undertones is that the fruit of the rose-apple trees are pictured as having their hair standing on end.

Fame (kīrti) is personalized here as a lady, who has a small hill in her pleasure garden to roam around and play with, which is pictured here as the heap of Danu-kabāndha’s bones.

When Vali squeezed Rāvana under his armpit, the celestial throne Rāvana usurped was freed for a moment and given back to Indra, thus Vali saved the city from being under two rulers (Rāvana and Indra).

These two, financial supply from the treasury (kośa) and the authority to punish, symbolized by the scepter (danda), are the prerequisites to possessing royal authority (prabhutva), which is what Rama now desires to obtain through the alliance with Sugrīva. He already possesses the other two powers, wit or cleverness (mantra/sakti) and perseverance (utsāha/sakti).

Vali is Indra’s son, born from Áruna (the red color of dawn, personified as the Sun’s charioteer), who took the form of a beautiful woman.

According to Viṣṇubhaṭṭa, Rama alludes to his plan to propitiate Indra by consecrating Vali’s son, Ángada, as the king of monkeys.
Because he was killed by Lákshmana’s arrows, and, leaving his
demonic body, ascended to heaven.

Manu is also the ancestor of Rama’s dynasty.

This refers to the story in which Vali squeezed Rávana under
his armpits. See “Recurring mythological references and divine
attributes” in the Introduction.

Both Rucipati and Viṣṇubhaṭṭa take this to mean the announce-
ment of the fight. However, the “encircling” is probably in-
tended in a double meaning, referring to a greeting as an em-
brace as well as to a fight.

And thus Nárada can witness the game, which will be our fight.

According to Viṣṇubhaṭṭa, it is a praise (stuti) of Vali as the son
of a great hero, but at the same time an abuse (nindā), implying
that Indra simply got angry (without taking action).

What is referred to is that Vali squeezed Rávana under his
armpit. (See Jinaharṣaṇaṇi: kakṣādaricārake niksipyā = having
put him in the prison of the cavity of his armpit; Viṣṇubhaṭṭa’s
comment implies the same interpretation.) STEINER’s inter-
pretation of vandikṛtya, “making him his praising bard,” seems
wrong.

This is the right interpretation of unmucya, as is suggested by
all the commentaries. STEINER’s translation, “freeing the Reva,”
is wrong (and would require a causative in any case); these two
stories of Rávana’s defeat are not related anywhere.

The Reva was not surprised by Vali’s victory over Rávana, for
it had already seen Árjuna Kartavírya conquer the demon king.
On the subjugation of Rávana by Vali and by Árjuna Kartavírya,
see “Recurring mythological references and divine attributes” in the Introduction. Viṣṇubhaṭṭa points out that this is again a praise (stuti) of Vali’s heroism, but it is also an insult (nindā), because Ārjuna Kartavīrya performed a similar act.

5.195 This is a reference to Rama’s victory over Pārashu-rama, also described in Act 4. The taking up of the sacrificial ladle symbolizes that Pārashu-rama retires from worldly matters, especially from war, which is appropriate, for he is from a brahmin family.

5.200 Viṣṇubhaṭṭa, who reads the masculine plural, remarks that tala means “the palms” if in the masculine; but possibly both soles and palms are intended here.

5.203 This is a reference to the victory of Rāvana’s brother over In-dra’s heaven. See “Recurring mythological references and divine attributes” in the Introduction. Indra could not react because he had been cursed by the sage Gāutama to be unmanly.

5.203 Another reference to Vali’s victory over Rāvana, squeezed under his armpits, and to his being Indra’s son.

5.206 This refers again to Ārjuna Kartavīrya’s victory over Rāvana. See “Recurring mythological references and divine attributes” in the Introduction.

5.206 Because Pārashu-rama conquered Ārjuna Kartavīrya, but was in turn defeated by Rama. Thus, with a victory over Rama, Vali would prove that he is above all others.

5.215 This refers to the story in which Brahma makes Hānuman forget his heroic qualities because he is afraid of Hānuman’s power.

5.229 In addition to the kingdom, Sugrīva receives Vali’s wife, Tāra.

5.229 The teardrops forming the pearls in it.
NOTES

6.3 Hánuman burned the city of Lanka with the flame coming from his tail, which had been set on fire by the demons holding him captive, at Rávana’s command.

6.7 This refers to the fact that Rávana tried to lift up Shiva’s abode and got his fingers crushed by the god. See “Recurring mythological references and divine attributes” in the Introduction.

6.9 As Rucipati and Viṣṇubhaṭṭa point out, these are the four Vedas, the six branches of Vedic studies (śikṣā, kalpa, vyākaraṇa, nirukta, jyotisa and chandas) and the Mīmāṃsā, Nyāya, Dharmaśāstra and Purāṇa.

6.14 The appellation “youngest maternal grandfather” may be honorific, without implying any precise relationship.

6.18 I.e., that he calls Vibhíshana respectfully a maharaja. At the same time, this appellation betrays that Vibhíshana has been consecrated by Rama to be the (future) king of Lanka.

6.33 I.e., by Rama and Lákshmana.

6.36 Vibhíshana reminds Rávana that he has been once defeated by a human, Árjuna Kartavírya, and once by a monkey, Vali. For the stories, see “Recurring mythological references and divine attributes” in the Introduction.

6.38 This refers to a myth according to which the Vindhya tried to become the highest mountain. See “Recurring mythological references and divine attributes” in the Introduction.

6.43 These are desire, anger, avidity, pride, delusion and envy (kāma, krodha, lobha, mada, moha, matsara).

6.46 Son of Vali, the heir apparent after Sugríva to the throne of the monkey-kingdom.
Previously, the gods, being subjugated, bowed down before Rāvana and touched his lotus-feet with their heads. Now these feet shall be made impure by Rama, i.e., he shall liberate the gods, who will not need to honor Rāvana. The feet are metaphorically identified with the impure nirmālya, the flower garland already used in worship, which makes it impure for subsequent use.

There is perhaps a pun on basta, which means “hand” but may be used as a synonym of kara, “ray.” I.e., until Rama’s victory over Rāvana, the sun withholds its rays, thereby keeping the day-lotuses closed.

By defeating Rāvana, Rama shall give back the sun’s powerful radiance and the sweetness of moonbeams. As usual, the moon and its rays are pictured as ambrosia.

As it is alluded to in the first verse of this act, Hānuman had come to Lanka to explore the demon city before the attack.

Mālyavan already foresees Rāvana’s defeat and death.

The word guṇa has a double meaning here: “rope” or “thread” as well as “quality” or “virtue.”

For he has done everything to protect it well, better than an average king.

For Rāvana still has not given up on possessing Sita.

Mālyavan uses the dual when wishing victory, which creates an ambiguity between the object and the subject, i.e., as to which couple should win. Shuka remarks to himself on the ambiguity of the object and the subject.

The implied sense, which will be contradicted later, would normally be the following: the tortoises and snakes, i.e., the animals
that are supposed to carry the earth, should not be afraid; Ku-
mbha-karna’s heavy body will not fall on the ground to create
a new burden. This is why Shuka’s first reaction is delight.

6.94 Lit. “tie on the mockery scarecrow.”

6.96 This refers to Megha-nada’s past victory over Indra, who is also
the god of rain and whose bow is the rainbow.

6.99 The image is the following: just as a maleficent planet-demon
(graha) that blocks the rain is propitiated by a priest, so Megha-
nada has been pacified in a sacrifice of his weapons, in which
Lákshmana acted as the sacrificial priest.

6.103 Instead of going to a sacred place to die in a purified state (e.g.,
to Benares), Mályavan announces that he will go to die in the
battle.

6.106 Vidya-dharas are semi-divine beings who possess supernatural
powers.

6.109 Lit. “girlfriend in heroism,” for Lanka is a feminine substantive.

6.111 This is a reference to Indra’s defeat by Rápava. See “Recur-
ring mythological references and divine attributes” in the In-
troduction. What is translated as “irrigated” (a/deva/mātrka)
is lit.“not having the god [of rain] as mother [to suckle],” i.e.,
“not rained upon, supplied with water artificially.”

6.115 Elephants are supposed to produce pearls in the temples, espe-
cially when in rut. The eight directions of the world are guarded
by eight elephants. The fact that their tusks and pearls adorn
the doorways indicates that Rápava has conquered the whole
world. In the same way, capturing Indra implies the demons’
victory over the gods.
6.117 She wants the victory of the demon race, but would prefer that her husband, Rāvana, did not obtain Sita.

6.124 A region famous for its good horses (cf. Viṣṇubhaṭṭa).

6.126 Because he has twenty arms to fight against Rama’s two arms (according to Viṣṇubhaṭṭa).

6.128 This refers to a myth in which Agáṣtya prevents the Vindhya from becoming too high. See “Recurring mythological references and divine attributes” in the Introduction.

6.132 A dead hero would be showered with flowers by the nymphs. This demon is also covered with flowers, but it is because the flowers of the tree that hit him have fallen on his body.

6.155 For each of his thousand hoods carries a jewel.

6.155 The King of Snakes is one of the animals to support the burden of the earth.

6.157 As the commentators explain: just as a monkey, tired of climbing trees, can obtain the fruit of a tree by shaking it, so Sugríva can obtain his death by shaking Rávana’s arms.

6.159 For the story of Rávana’s offering his heads to Shiva, see “Recurring mythological references and divine attributes” in the Introduction.

6.164 Lit. “garland that is a chaplet of flowers”; but, as the commentators explain, this expresses the fact that Indra could not wear a proper crown, because Rávana was in power. I follow Viṣṇubhaṭṭa’s gloss on garbhakam: svalpam.

6.164 Because Sugríva has hit it. The word prastavanā is a term for the prologue at the beginning of a drama, a dialogue between the stage manager and an actor.
6.176 Shiva is pictured here in his Ardha-narîshvara form, of which one side is male and the other is female.

6.187 Why did you need to propitiate Shiva and ask him for a boon, i.e., for the three worlds?

6.189 Rama’s ancestor, Anarânya, was overthrown by Râvana in Ayôdhya.

6.191 According to Viṣṇubhaṭṭa, Rama feels sorry to fight such a disgraceful warrior.

6.192 **Fame** being white by convention, it is often compared to the **moon**.

6.204 Although there is no rhetorical question in the Sanskrit, the sentence is definitely ironical.

6.208 As Viṣṇubhaṭṭa explains, the **elephants** of the directions had their **ichor** dried up in fear of Râvana, but now they are sure that Rama is to win and are emitting their ichor out of joy.

6.208 Since the arrows shall destroy Râvana, Indra and his wife shall rejoice.

6.210 **Śrî** denotes Vishnu’s wife, the **Goddess of Good Fortune and Wealth**. In the form of Vishnu, in a previous birth, Rama had the Káustubha gem (Vishnu’s mark) on his chest and was already together with Sita, who is identified with Vishnu’s wife.

6.214 **Indra’s elephant** is said to have four tusks.

6.215 He has twenty arms, and thus ten **left hands**.

6.216 The epithet refers to Vishnu—here identified again with Rama—who, in his universal form, crossed the three worlds by taking three steps.
6.219 The scars were made when he cut his head to prove his devotion to Shiva. For the story, see “Recurring mythological references and divine attributes” in the Introduction.

6.226 As Viṣṇubhaṭṭa remarks, the wording suggests that Rama shall win, for he has actually acquired the knowledge of mantra-weapons, while Rāvana has simply been taught. The fight seems to be performed here by remembering magical formulas (this being the most probable meaning of both mantra and vidyā here), rather than by sending out weapons physically.

6.235 Another reference to the end of the world. On the mark of poison on Bhārava’s, i.e., Shiva’s, throat, see “Recurring mythological references and divine attributes” in the Introduction.

6.237 The ten radiant heads, together with the real sun. The compound qualifies the “headless body” kabandhaḥ in the phrase “which made eleven suns visible.”

6.241 Elephants of a superior type (gandha/sindhura, “scent-elephants”) are supposed to emit pearls from their temples when in rut.

6.241 Accepting a variant reading of B (which could explain how the other variants arose), I understand that the wives could not use their makeup because their husbands lost against Rāvana, thus there was nothing to celebrate and beautify themselves for.

6.248 For Rāvana himself had ten heads and twenty arms.

6.250 I.e., even the wives of gods had to bow down in front of her and touch her feet with their heads to honor her.

6.253 Since Vibhīshana was on the gods’ side, his allies followed him.

6.253 For he has also been helpless and imprisoned (cf. Viṣṇubhaṭṭa).
6.256  *Golângûla* is a type of monkey with a dark body, red cheeks and a cow’s tail.

6.257  For Rama has killed Râvana, who did this to Lákshmana.

7.6  The seventh *Manu*, the Sun’s son, is regarded as the progenitor of all living beings and as the founder of the solar race of kings who ruled Ayódhya.

7.21  Lit. “the place that is the region of birth of Lákshmana’s plantain-fame.”

7.24  Lit. the goosebumps are also said to be due to her compassion or great affection (*aṇurāṇa*).

7.26  “With its magic herbs” is not in the Sanskrit.

7.33  Because both the water and the ambrosia are liquids.

7.38  With the nectar of immortality that was produced from it.

7.38  Agástya drank up the ocean because it had offended him and also in order to help Indra and the gods in their wars against the Kaleya demons, who had hidden themselves in the waters and oppressed the three worlds.

7.40  On Agástya’s story of birth, see “Recurring mythological references and divine attributes” in the Introduction. Lit. the first line describes the sage’s “profoundness” and the second his “highness.” The first line refers back to the story alluded to in the previous verse, while the second recalls the myth of Agástya and the Vindhya. The Vindhya mountain wanted to rival Mount Meru (the axis mundi) and rose until it obstructed the sun. The gods sent Agástya to solve the problem, and he asked the Vindhya to prostrate itself so that he could be able to go to the South. He also requested the Vindhya to remain...
in that position until his return. Since he never returned to the North, the Vindhya never attained the height of Meru.

7.49 “To construct the bridge” is not in the Sanskrit.

7.55 This mountain, son of Himálaya and Mena, was the only one to retain his wings when Indra clipped those of other mountains, because Maináka was a friend of the ocean, in which he could hide himself.

7.55 According to Viṣṇubhaṭṭa, the light of the herbs reminds one of the fires lit by the camping monkeys; they used the fire either to see the enemy or to cook food on it. According to Rucipati, the place turns reddish because of the light of the medicinal herbs, and it is this reddish color that reminds one of the color of monkeys.

7.63 Lit. “they get wet” (stimyanti). According to Viṣṇubhaṭṭa, their skin is scratched and thus they emit their liquid (i.e., as if they were bleeding), which is not only due to the effect of the sun but also because the chariot scratches them.

7.67 According to classical Indian cosmography, the earth is surrounded by seven oceans. Viṣṇubhaṭṭa explains that the oceans surround the earth to protect it, just as an inlaid floor is surrounded with protection so that animals should not trample on it.

7.69 According to Rucipati, the ocean is dark and recalls the color of the black cobra’s body.

7.72 Medicinal herbs are supposed to grow in mountains. The point of the image is that although Shiva burned up the body of the God of Love (Kama), he then still fell in love with Párvati (daughter of Himálaya), thus Párvati resurrected love itself (Viṣṇubhaṭṭa).
To burn the God of Love, who tried to influence him.

According to Viṣṇubhaṭṭa, by burning the God of Love he also destroys the universe, for the Self-born Kama is at the origin of the world.

I.e., he was burned to ashes by Shiva.

This refers to Shiva's form as half man, half woman, of which the female half is identified with his wife, Pārvati.

My interpretation follows Viṣṇubhaṭṭa's reading and understanding. As Pārvati became half of Shiva's body, that was her reward, and the other half, which remained Shiva himself, was the bestower. Shiva figures here as the ascetic who has nothing to give his devotee but his attributes and his own body. If we read viṣa for vrṣa, the attribute in question is not the bull, Shiva's animal, but the poison he swallowed to save the nectar of immortality for the gods. The word eka/cittasya in the compound may have a double or triple meaning: that Shiva had only these objects in mind in general (as an ascetic), that he had these objects in mind to give to Pārvati, or simply that he is presented in his yogic form here.

Snake venom is supposed to be less effective in the cold season.

This is another reference to the half man, half woman form of the god, which is pictured here as the goddess joining her body to that of Shiva.

In the Ardha-narīśvara form, the right side is male and the left side is female, seen here as Pārvati's side. In this stanza it is imagined that Pārvati also wishes to be united with Shiva's left, and her desire is satisfied in their reflection.

His freedom is to take whatever form he wishes.
7.98 This mountain, which was placed on the tortoise avatar of Vishnu during the churning of the milk-ocean to obtain the nectar of immortality, got scratched by Vishnu’s arms, which held it and got rubbed on his back as it was used as a churning stick. Thus, as the stanza suggests, although it is considered to be the highest mountain, it was probably even higher before the churning than now. I understand mudam ādiṭṭhe to mean “furnishes joy (to the beholder),” as INGALLS does, but translate it with the adjective “charming.”

7.100 Rucipati remarks that the verse is also a general attack on women, which would explain Sita’s reply. However, Sita may feel uncomfortable with this remark also because as Vishnu’s wife, she is identified with the Goddess of Fortune, Lakshmi. In her reply, she then alludes to Rama’s leaving her for a long time.

7.104 This refers to the fact that the moon reappears each night, although it seems to disappear each morning in the sea. Since the Goddess of Fortune is also a product of the sea, she may behave in the same way as the moon.

7.106 The kim in the questions could be translated as “why.” According to Rucipati, the first question implies that this goddess is crooked like the shape of the lotus, and the second that her teacher is something that goes lower and lower (in learning? socially?). The second question follows the first because the water is naturally associated with the lotus, which is Lakshmi’s seat according to her iconography. The rhetorical question, lit. “Is it the water that teaches you to approach those who are lower than the low?” may simply refer to the fact that Lakshmi helps mean people.

7.107 Implying that she is on the winner’s side, according to Viṣṇu-bhaṭṭa.
She is compared to lightning, because she is fickle, while Vishnu resembles the rain cloud, with his dark skin.

According to Viṣṇubhaṭṭa, the line also means “to attain a higher place with those who have the rope [to climb up]”; i.e., there is a wordplay on the two meanings of guṇa (virtue / thread or rope) and uccaïḥ/padam (heaven / place above).

The “sword blade observance” is a tantric observance in which erection is maintained without ejaculation. Rucipati wrongly thinks it is walking on a sword blade; Viṣṇubhaṭṭa mentions an observance with a consort toward whom the practitioner should not feel sexual desire, which seems more appropriate. The stanza is again directed at the Goddess of Fortune, and, by extension, at (fickle) women.

For Rāvana lifted it once, to shake Shiva’s abode. For the story, see “Recurring mythological references and divine attributes” in the Introduction.

A class of demigods or spirits, usually dwelling in trees, wells, etc., and guarding hidden treasures.

“. . . surrounded with cascading rivers.” Lit. created the pleasure of the raised seat (vitardikā) in the middle of a shower-house. As Inglalls explains, what is meant is that the cascading rivers were like the water flowing outside a shower-house to cool it down.

“Thinking he is indeed made of flowers” is not in the Sanskrit.

Thus is the explanation of why one does not see the spot on the crescent moon.

Viṣṇubhaṭṭa explains that the crescent moon resembles silver, while the snake takes the role of the iron bill, to smelt the crescent moon.
According to Viṣṇubhaṭṭa’s second interpretation, the sentence could also mean “Seeing and hearing what he did to him, our eyes and ears were satisfied.”

Because one can have a sense of orientation at night when seeing the moon.

The Eastern Mountain is also where the sun rises.

The word ankura, “shoot,” probably also alludes to the pointed shape of the crescent moon. This shoot comes out of what is lit. “the seed of seeing for the world,” the Eastern Mountain.

The moon is associated with this nectar, which is sometimes said to be produced there. The moon’s rays are also thought to contain ambrosia.

I.e., he makes them blossom. Lit. “he takes away the passion of the night-lotuses for the seal of silence.”

The moon is pictured here as a piece of ragged clothing (made up of the digits) that, however, does not tear.

In the sense that the deer moves there every month, according to Viṣṇubhaṭṭa.

The meaning of varṇ’/āvali (and, consequently, the poetic image) is slightly problematic: Rucipati takes the word to mean “a series of letters,” i.e., the alphabet; Viṣṇubhaṭṭa understands varṇ’/āvali to be a white streak or line (perhaps of chalk, varṇa/rekha). In both cases, the reconstruction takes place by adding another unit to the rest to obtain a full form, just as the moon adds another digit to its body every night, to fill up its disk. If the alphabet is meant here, perhaps there is a reference to the fact that there are sixteen vowels in the Sanskrit alphabet (including the anusvāra and the visarga), just as the moon has sixteen digits.
The trick was to swallow the poison that was to fall into the milk-ocean and mix with the ambrosia. Thus Shiva saved the ambrosia for the gods. In most accounts, Shiva's wife stops the poison in his throat so that he does not die. Here Murári suggests that it was the moon on Shiva's head that saved him, for the moon itself is supposed to produce ambrosia (and is called ambrosia-rayed, etc).

Lit. “from the milk-ocean as a seashell.”

Róhini is the personification of the fourth lunar mansion.

The moonbeams have new shoots as they are nourished by the nectar flowing out of moonstones, which are melting because of the moonlight.

I.e., he opens up the petals. The lotus provides the stage on which the moon is the dancer and the bees form the orchestra.

I.e., he gives his ambrosia-rays to them as food. The Pondicherry edition has toya for toṣa, but Viṣṇubhaṭṭa’s understanding seems to support toṣa.

Viṣṇubhaṭṭa explains that while moving his heads in appreciation, the head-jewels of the king of snakes rub against the surface of the earth from below (from the netherworld, where snakes are supposed to live), and thus they illuminate the darkness of that realm. According to the conceit of the stanza, although snakes have no ears, they can better listen to Rama's story because they are undisturbed by the sound of their earrings, which would otherwise jingle too loud as they are moving their heads.

Moonlight makes the day-lotus close. The implication is that if the moon had not made the blunder to close Brahma's lotus-seat, Brahma would have made it as charming as Sita's face.
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7.177 Just as one weighs gold on a balance and the larger weight needs to be completed with smaller ones to have the equivalence, the stars need to be added to the moon to have the equivalent of Sita's face (Rucipati).

7.184 Lit. “the first line,” which is interpreted by commentators as the first small and crooked line one draws when counting.

7.184 It is the full moon that is compared to the face of women, but the new moon is its source. Each comparison is partly based either on the idea that the new moon represents a beginning or on its shape.

7.185 The crescent moon needs to be in that high position, on Shiva's head, to be seen, while the full moon is visible in any position.

7.187 Rama adds another thought here on the subject of the difference between the full / full moon and the not full / crescent moon.

7.189 Thus, the moonstones and the stars perform the ritual of welcoming a guest. I follow Miśra, Steiner and Ingalls in the interpretation of *nijair niryāsair*. Viṣṇubhaṭṭa and Rucipati take the expression to refer to the light of the stars.

7.203 Lit. “carved out with a spindle-hatchet.”

7.211 For the myths alluded to here about Agāstya, see “Recurring mythological references and divine attributes” in the Introduction.

7.213 Rucipati understands that they were seen by people. Viṣṇubhaṭṭa seems to say that Agāstya himself saw them, and, out of compassion, he re-emitted the water he had drunk. The mountains were hiding in the sea to escape from Indra, who wanted to clip their wings. For the story, see “Recurring mythological references and divine attributes” in the Introduction.
NOTES

7.213 Lit. “voices have not got the sentiment of courage for [singing] his praises.”

7.215 Lit. “the pathways where there is a doubt / fright created by the up-flying chakóras.”

7.217 Rucipati understands that the pearls go from the lap of the river to the laps of women. Viṣṇubhaṭṭa rightly points out that the river is pictured as a woman who receives the semen in the form of water drops. Thus the pearls are the river’s children, looked after and entertained by women of beautiful eyebrows, who actually use them as pieces of jewelry.

7.219 The implications in this stanza are not entirely clear. Perhaps the water drops may be in contact with the breasts because women bathe in the river, and therefore they are rewarded with a rebirth as pearls (which perhaps also implies that they will be worn on these women’s breasts).

7.228 Lit. the four oceans were the pre-meal water, drunk while reciting prayer. Viṣṇubhaṭṭa has apo/śāna, while Rucipati writes āpo/śāna, both in the same sense.

7.232 I.e., once when Marícha wanted to destroy the sacrifice and once when he lured Sita away.

7.235 Because of the shining gems in the mountain, all the birds think it is daylight, even at night. Thus, the owls hide themselves and the ravens make noise.

7.235 The expression “deities of the forest” also means trees. Lit. they lift up the lianas of the trees.

7.238 As the commentators point out, the slightly bent kínshuka buds are meant to imitate the nail marks left by a lover; that is why Rama has metaphorically deprived Sita of her chastity, by expressing his desire for her in this way.
7.244 The sweat drops (which are produced during lovemaking) are pictured here as forming the water in which the mákara designs bathe. (Alternatively, “sweat drops over which the mákaras of love enjoy lordship.”) The mákara, a mythical aquatic animal often confused with the crocodile, is the vehicle of the God of Love. The stanza is more precisely about women of the Vidár-bha region (modern Berar). I follow Rucipati’s reading of the feminine. Note that Viṣṇubhaṭṭa may also have read the same; he omits the word in the commentary.

7.244 Lit. the rows or garlands of goosebumps.

7.246 A style (one out of six) devoid of harsh words and sentiments, with short compounds. See, e.g., Kāvyādarśa 1.41–53, Sāhityadarpaṇa 626 and Pratāparudriya p. 47, cited by Viṣṇubhaṭṭa.

7.246 A style (one out of four) presenting a delicate subject matter dominated by love and compassion. See, e.g., Sāhityadarpaṇa 411 or Pratāparudriya p. 43, cited by Viṣṇubhaṭṭa.

7.250 Lit. the flavor (rasa), following the reading of Viṣṇubhaṭṭa, who understands it in the sense of “passion” (anurāga). Pārvati formed one half of Shiva’s half man, half woman body before leaving it.

7.255 Lit. by the “large veil of bristle-like goosebumps.” As the commentaries explain, the goosebumps compensate for the slipperiness, so finally they do manage to embrace each other strongly; Viṣṇubhaṭṭa remarks that it implies continuous pleasure.

7.263 I.e., their faces are more radiant than the moon.

7.264 The Lord of Time / Death.

7.267 Shiva’s burning of Kama is pictured here as a form of his grace to save the world from an untimely destruction.
NOTES

7.269  **Svaha** is an exclamation used when offering oblations to the gods. It is also the name of such an oblation, and is personified as the wife of Agni, the Fire.

7.287  According to Viṣṇubhaṭṭa, the stanza implies that although Śiva remains in Kailāsa, his favorite city is still Benares.

7.293  “Caused by Shiva’s bowstring” is not in the Sanskrit.

7.298  Lit. with embraces tight at the body joints, thickening with goosebumps.

7.299  This is in fact the tract of land between the two rivers.

7.299  Since, according to tradition, the water of the Yāmuna is dark and that of the Ganga is fair.

7.302  In mythology, the Ganga is said to originate from Vishnu’s toenail, when the god took the form of a dwarf. She descended from heaven through Śiva’s hair, in which her passage led her near the moon, worn by Shiva. And, lastly, her earthly origin is in the Himalayas, the abode of snow.

7.304  The place where the Ganga and the Yāmuna meet, near today’s Allahabad.

7.306  There is perhaps an allusion to the fact that these river goddesses are often depicted on the two sides of temple doors.

7.311  The Śārayu is the river on whose bank Ayōdhya stands.

7.313  As is common in Sanskrit poetry, the eyes are compared to lotuses.

7.325  Lit. obtained auspicious fame.
7.339 This demon named “Conqueror of Indra” here, but otherwise called Megha-nada, son of Rávana, had conquered Indra once but was defeated by Lákshmana later.

7.344 Rama’s name, Rama-chandra (lit. “Moon-Rama”), is probably alluded to here.

7.344 Both the goddess Lakshmi (Vishnu’s wife) and the Káustubha stone were produced at the churning of the milk-ocean, therefore they are considered brother and sister.

7.352 He who served Rama’s sandals is Bharata, who put the sandals on the throne to show that Rama was the real king to govern the country.

7.365 The fact that Rama defeated Páraśu-rama implies that he could then easily defeat Rávana—thus the story need not be told to learn about what happened, the outcome of the Rāmāyaṇa is evident. If poets sing about Rama’s fight against Rávana and his other exploits, it is to delight their audience with the storytelling itself, whose ending is not questionable.

7.370 As the commentators explain, visible harm implies political threat, and invisible harm means such things as natural catastrophes.

7.377 Varáha is an avatar of Vishnu in the form of a wild boar. Following Viṣṇubhaṭṭa, both the Vindhya and Varáha’s tusk are
impenetrable, and that is why the metaphor is used. Jinaharṣa-gañi has the same understanding of the compound. The image refers to Rama’s exile in the forest of the Vindhya.

7.381 Poetic words have a magical power in that they make fame live long (Viṣṇubhaṭṭa).

7.381 Lit. “may it plunge in the space surrounded by the flesh of the ears.” Note that Viṣṇubhaṭṭa understands guṇa not as merit but in the sense of “word / sound” (śabda).
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