

The Dutangada of Subhata, Now First Translated from the Sanskrit and Prakrit



Louis H. Gray

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*The Dūtāṅgada of Subhata, now first translated from
the Sanskrit and Prakrit.*—By DR. LOUIS H. GRAY,
Newark, N.J.¹

THE *chāyānātaka* is a dramatic *genre* unrecognised by Sanskrit works on dramaturgy, yet to this category belong at least seven dramas, the *Dūtāṅgada* of Subhata, Rāmadeva's *Subhadraparinaya*, *Pāṇḍavābhyudaya*, and *Rāmābhyudaya*, the anonymous *Harid(y)ūta*, Viṭṭhala's *chāyānātaka*, and the modern *Sāvitrīcarita* (Schuyler, *Bibliography of the Sanskrit Drama*, 102). Of these the only one yet published is the drama here translated, the *Dūtāṅgada*, edited by Durgāprasāda and Parab as the twenty-eighth volume of the *Kāvya-mālā* (2d ed., Bombay, 1900; cf. also Schuyler, 85). This is the earliest extant play of its type. According to its *prastāvanā*, it was produced during the reign of Tribhuvanapāladeva, a Chaulukya king of the dynasty of Anhilvād or Anhilpūr, who ruled in Gujarat in 1242—1243 (Bendall, *JRAS*, 1898, 229—230, *Catalogue of the Sanskrit Manuscripts in the British Museum*, 105—106; Duff, *Chronology of India*, 189). The play was presented at a festival in honour of Kumārapāladeva, a monarch of the same line who ruled from 1143 to 1172 (Bendall, *opp. cit.*; Duff, 149—159; Forbes, *Rās Mālā*, 138—157), the particular event commemorated being Kumārapāladeva's restoration of a

¹ This translation was originally presented to the Society in 1906. Almost immediately afterward I learned that Professor Richard Pischel was working on the drama, with special reference to the longer recension. Although he very kindly urged me to publish this present version of the shorter text, and most generously added: "I am ready to send you the various readings of doubtful or difficult passages," it seemed to me presumptuous to issue my translation, especially as he proposed to give one in his own edition. Professor Pischel's death—so sore a loss to Sanskritists—renders improbable any completion of his labours on the *Dūtāṅgada*, at least in the near future. Meanwhile the present translation may serve to give some idea of Subhata's literary worth.

Śaiva temple at Devapattan or Somnath in Kathiawar, Bombay (Bendall. *JRAS*, *loc. cit.*; Forbes, 147—148). The exact time of year at which the play was produced is given by the reading *yātrāyaṃ dolāparvaṇi* in a manuscript recorded by Aufrecht (although the Bombay edition omits the latter word). It was, consequently, given at the *dhooly* festival on the fourteenth of Phālguna (March 7), 1243.

In his *Das altindische Schattenspiel (Sitzungsberichte der königlich preussischen Akademie der Wissenschaften, 1906, 482—502)* Pischel has very pertinently remarked (p. 16f. of the offprint) that 'there are almost as many *Dūtāṅgadas* as there are manuscripts' (for a convenient summary of these cf. Aufrecht, *Catalogus Catalogorum*, i, 257; ii, 55, 205; iii, 55); but in general two recensions, a longer and a shorter, may be distinguished. The shorter recension is that on which the present translation is based. Of the longer recension, as represented by a manuscript of the India Office, Eggeling writes (*Catalogue of the Sanskrit Manuscripts in the India Office*, vii, no. 4189): 'not only is the dialogue itself considerably extended in this version by the insertion of many additional stanzas, but narrative verses are also thrown in, calculated to make the work a curious hybrid between a dramatic piece (with stage directions) and a narrative poem. This latter character of the composition is rendered still more pronounced by an introduction of 39 (12 + 27) stanzas in mixed metres (partly, however, placed in the mouths of *Rāma* and *Hanumat*), referring to incidents which lead to the discovery of *Sitā*'s hiding-place.' As the author implies in his closing stanza, he has not hesitated to draw on his predecessors for material, among his sources being, according to Pischel (17f.), *Murāri*, *Rājaśekhara*, *Bhavabhūti*, and especially the *Hanumannātaka*. The *Dūtāṅgada* is divided, at least in its shorter recension, into three scenes; and from a comparison of it with the corresponding portions of the *Rāmāyaṇa* (vi, 41, 107—108, 123) it would seem that its action implies a period of three or four days.

The meaning of the term *chāyānātaka* was long obscure. Wilson (*Select Specimens of the Theatre of the Hindus*, ii,² 390) supposed it to denote 'the shade or outline of a drama,' and that the *Dūtāṅgada* 'was perhaps intended to introduce a spectacle of the drama and procession, as it is otherwise difficult to conceive what object its extreme conciseness could

have effected.' Lévi (*Le Théâtre indien*, 241f.) dubiously suggests: 'On serait tenté de l'expliquer par "ombre de drame" si les règles de la grammaire ne s'opposaient à cette analyse du composé *chāyā-nāṭaka*. Elles admettent du moins une explication voisine et presque identique: "drame à l'état d'ombre."' Pischel originally held that *chāyānāṭaka* might mean a 'half play' (*Göttingische gelehrte Anzeigen*, 1891, 358f., *Deutsche Literatur-Zeitung*, 1902, 403); and in the earlier draft of this introduction I fancied that the word might mean a 'play that is but a shadow' (or, less probably a 'play in shadow' [i. e., in miniature]; cf. for examples of these two types of compound Wackernagel, *Altindische Grammatik*, ii, a, 244—245, 250—253), my argument being that the *chāyānāṭaka* was, so to say, 'a condensed yet complete drama, a "shadow" of the *nāṭaka* both in number of acts and in their length, although the general theme is the same in both. The *Dūtāṅgada* may thus not inappropriately be termed the "shadow" of, for instance, the *Mahāvīracarita*.' All these views have been rendered nugatory by Pischel's monograph already noted, in which he has shown that *chāyānāṭaka* means simply and solely 'shadow-play.' This form of drama is expressly mentioned by Nilakaṇṭha in his commentary on *rūpopajīvanam* in *Mahābhārata* XII, ccxcv, 5: *rūpopajīvanam jalamaṇḍapiketi dāksinātyesu prasiddham, yatra sūkṣmavastraṁ vyavadhāya carmamayair ākārāi rājāmātyādīnām caryā pradarsyate, 'rūpopajīvana* is called *jalamaṇḍapikā* among the Southerners, where, having set up a thin cloth, the action of kings, ministers, &c., is shown by leathern figures' (for further details see Pischel, 4ff.). Of such a shadow play the *Dūtāṅgada* is at least the legitimate successor, and the oldest extant Indian specimen, whether it was presented after the fashion of *ombres chinoises* or by real actors (cf. Pischel, 19f.).

The suggestion has been made by Rājendralāla Mitra (*Catalogue of Sanskrit Manuscripts in the Library of his Highness the Maharaja of Bikaner*, 251) that the *Dūtāṅgada* 'was evidently intended to serve as an *entr'act* to a theatrical exhibition.' If this be true, the Sanskrit *chāyānāṭaka* would correspond almost precisely to the English 'interludes,' which 'seem to have not unfrequently been produced to diversify or fill up the pauses of the banquets ensuing in great houses upon the more substantial part of the repast' (Ward, *History of English*

Dramatic Literature, i, 108, 237—238; cf. also Gayley, *Representative English Comedies*, introd. 55—56), while in France they were sometimes acted in the intervals of the mysteries, and hence were called *pauses*. If the suggestion of Rājendra-lāla Mitra be taken still more strictly, the *chāyānātaka* would find its European parallel in the Italian *intermezzi* of Cecchi and Borghini, as well as in the Spanish *entremeses* of Timoneda, Cervantes, and Lope de Vega (Klein, *Geschichte des Drama's*, iv, 657, 674, 682—684; ix, 185—187, 375—412; x, 510—516). All this, however, is scarcely probable; for if the *chāyānātaka* is really a shadow play, as it almost certainly is, the universal mode of presenting such plays would forbid us to consider it as in any sense an interlude.

The *Dūtāṅgada* has already been analysed by Wilson (*loc. cit.*, on which is based the brief note of Klein, *op. cit.*, iii, 369) and by Aufrecht (*Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae*, 139). It is, as its name implies, based on the *Rāmāyana*, and deals with the sending of the monkey Aṅgada by Rāma to demand the restoration of the captive Sītā by Rāvana. A *nātaka* was composed on Aṅgada by Bhūbhata (Aufrecht, *Catalogus Catalogorum*, i, 4), but probably the closest analogue to the *Dūtāṅgada* is to be found in the sixth act of Bhavabhūti's *Mahāvīracarita*, which was far anterior to Subhata's play, and which may have served to some extent as his model.

Rāma plays have enjoyed a wide popularity throughout certain portions of the East. Originating in India, and comprising such dramas as Bhavabhūti's *Mahāvīracarita*, Rāja-śekhara's *Bālarāmāyana*, Murāri's *Anargharāghava*, Jayadeva's *Prasannarāghava*, and Rāmabhadradikṣita's *Jānakīparinaya* (Lévi, 267—295), they spread to Java, Bali, Malacca, Burmah, Siam, and Cambodia (Juynboll, *Indonesische en achterindische tooneelvoorstellingen uit het Rāmāyana*, in *Bijdragen tot de taal-, land- en volkenkunde van Nederlandsch-Indië*, 6th series, x, 501—565; Serrurier, *De wajang poerwā*, 171—172; Bastian, *Reisen in Siam*, 328, 503—504; Moura, *Royaume de Cambodge*, ii, 444—458; F. W. K. Müller, *Nāṅg, siamesische Schattenspielfiguren*, supplement to *Internationales Archiv für Ethnographie*, vii; Skeat, *Malay Magic*, 517—519). Aṅgada himself, the hero of Subhata's play, appears in Java, Bali, Siam, and Cambodia, although he is by no means the principal figure in any of

these dramas of Farther India. The source of the Rāma plays in Cambodia, Siam, Burmah, and the Malay Peninsula was doubtless Java (cf. Skeat, 503—521; Hazeu, *Bijdrage tot de kennis van het javaansche tooneel*, 28—36), while Java obviously received the Rāma legend from India. Yet from Java, despite its affection for the story of Rāma and the extreme elaboration of its dramaturgy, we gain little light on the *Dūtāngada*. In Java the Rāma cycle may be treated in the dramatic categories of the *wayang purwā*, a shadow play produced by puppets of buffalo leather; the *wayang topeng* and the *wayang wong*, produced by masked and unmasked men respectively, and the *wayang beber*, in which pictures are unrolled and explained by the *dalang* (Juynboll, *Internationales Archiv für Ethnographie*, xiii, 4—5). In many respects the latter, as the manager of the puppets and the speaker of the dialogue, in which he modulates his voice according to the various characters of the drama (Serrurier, 95—96, 106—112; Hazeu, 7—9), corresponds very probably to the Sanskrit *sūtra-dhāra*, although his name seems to signify merely 'stroller, strolling player,' and it has been suggested that he was primarily a priest who rendered worship to the ghosts represented by the shadows cast by the puppets on the curtain in the *wayang* (Hazeu, 23—24, 39—57). At all events, we are justified in seeing in the Javanese *wayang purwā*, or shadow play, the analogue of the Sanskrit *chāyānāṭaka*, and both are without doubt the congeners of the Chinese shadow play, the Turkish *garagöz*, and the marionettes which, originating in India, have spread throughout Asia and Europe to be enacted at the present day (see, for example, Pischel, *Heimat des Puppenspiels*; Rehm, *Buch der Marionetten*; Jacob, *Erwähnungen des Schattentheaters in der Welt-Literatur* and *Geschichte des Schattentheaters*; together with the literature cited in these works).

In conclusion a word may be added regarding the remaining Sanskrit plays classed as *chāyānāṭakas*. The *Harid(y)ūta* is anonymous and of uncertain date, but is clearly an imitation of the *Dūtāngada* (Bendall, *Catalogue*, 106). It is in three scenes, and is based on the *Mahābhārata* instead of on the *Rāmāyaṇa*. An analysis is given by Lévi (p. 242), but Pischel (p. 14) doubts whether it can rightly be considered a *chāyānāṭaka*. Rāmadeva, the author of the *Subhadrāpariṇaya*, the *Pāṇḍavābhyudaya*, and the *Rāmābhyudaya*, flourished in the

fifteenth century, the *Subhadrāparinaya* being written between 1402 and 1415, and the *Rāmābhyudaya* dating from the middle of the same century (Bendall, *JRAS*, 1898, 231, *Catalogue*, 106—108). These two plays have been analysed by Lévi (p. 242); the *Rāmābhyudaya* is in two acts, and the *Subhadrāparinaya* is still shorter. An analysis of the third *chāyānātaka* of Rāmadeva, the *Pāṇḍavābhyudaya*, is given by Eggeling (*Catalogue*, no. 4187). Of the brief *chāyānātaka* by Viṭṭhala nothing is thus far known beyond the brief statement of Rājendralāla Mitra (*loc. cit.*) that it is based on the history of the 'Ādil Shāhī dynasty, which ruled in Bijāpūr from 1489 to 1660. The *Sāvitrīcarita*, written by Maheśvarātmaja Śānkara-lāla, is an entirely modern composition, and, unlike the others of its class, is a long and dreary drama of seven acts (Lévi, 241).

THE DŪTĀNGADA.

DRAMATIS PERSONAE.

IN THE INDUCTION.

The Stage-Manager.

Vilāsavatī, an Actress.

IN THE PLAY.

Rāma, a Prince of India.

Lakṣmana, Brother to *Rāma*.

Sugrīva, a Monkey-king, ally to *Rāma*.

Aṅgada, a Monkey, messenger to *Rāma*.

Rāvana, Demon-king of Laṅkā.

Vibhīṣana, a Demon, brother to *Rāvana*.

Mālyavān, a Demon, counsellor to *Rāvana*.

Prahasta, a Demon, porter to *Rāvana*.

Hemāngada, a Gandharva.

Citrāngada, a Gandharva.

{*Sītā*}, Wife to *Rāma*.

Māyamaithilī, a Demoness in the shape of *Sītā*.

Mandodarī, Wife to *Rāvana*.

Celestial Bard.

A Rākṣasī.

Demons.

ACT I.

[1] (*Induction.—Invocation.*)

May Śiva's trump bring safety unto you,
 All white with jasmine and with lotuses,
 Whereon the moon hath his abiding-place,
 And whose dread call doth loose the zones which deck
 The brides of them that war against the gods.

And, further,

How wondrous would great Rāma's nature seem
 Did all men know that he is Viṣṇu's self,¹
 And that he ever worketh for their weal;
 He brake Śiv's bow,² and yet was not revealed,
 Slew Śakra's son,³ and still was unperceived,
 He built the bridge,⁴ nor then was recognized;
 E'en from the conference of Aṅgada⁵
 His ways remain untraced by mortals still,
 For that he hath assumed the form of man.

(End of the invocation.)

(Enter the *Stage-Manager*, looking toward the wings.)

Stage-Manager. Dear Vilāsavatī, hither now!

[2] (Enter an *Actress*.)

Actress. Here I am, husband. May my lord tell what is to be done!

Stage-Manager. At the command of the council of the great king, the sovereign lord, the glorious Tribhuvanapāladeva,⁶ a boar⁷ for the support and the like of the burden of all the earth, a royal swan of majesty swimming in the flood of the many tears fallen from the blue lotus eyes of the wives of whole hosts of enemies cloven by his own hands,

¹ Rāma was one of the avatars, or incarnations, of Viṣṇu.

² The bow given by Śiva to Janaka, but bent and broken by Rāma, who thus won his bride Sitā (see *Rāmāyana* i, 67).

³ Vālī, the brother of Sugrīva and father of Aṅgada (*Rāmāyana* iv, 16—22).

⁴ The modern Adam's Bridge between India and Ceylon.

⁵ The *bija*, or allusion to the subject-matter of the entire drama (cf. Lévi, *Théâtre indien*, 34).

⁶ A Chaulukya monarch of Anhilvād, who ruled for a year in Gujarat (1242—1243; see *Introduction*).

⁷ In other words, a quasi-Viṣṇu (alluding to this god's third or boar-incarnation), and consequently a quasi-Rāma.

I have undertaken a pre-eminent production. What ho! ye members of the audience! hear ye attentively that to-day, at the festival of spring,¹ at the procession of the divine and glorious Kumārapāladeva,² a shadow-play³ is to be presented called *The Messenger Aṅgāda*, composed by a great poet, the glorious Subhāṭa, thoroughly versed in knowledge of word and phrase.

Actress. The undertaking is excellent, husband!

Voice (within).

Upon Suvēla's⁴ heights doth Rāma sport,
Who crossed the sea and slew the simian king,⁵
Conferring all his realm on Tārā's spouse.⁶

Stage-Manager. My dear, the actors have begun, for here are heard the conversations of the heroes attendant upon Rāma. Come, then! Let us both be ready for what must straightway be done!

(Exeunt.)

(End of the Induction.)

(Enter Rāma and Lakṣmaṇa, sitting on a rock in the hills of Suvēla.

Sugrīva and others in order of rank as a retinue.)⁷

Rāma (to *Lakṣmaṇa*). Good Lakṣmaṇa,

[3] The ocean's passed, and now the monkey-host
Hath swallowed up the demon-capitol;
While I that speak have played the man to-day,
Aided by Fate, or by yon mighty bow.

Lakṣmaṇa. Noble sir, what advantage is there in a fate subject to a coward's soul?

Unto the man of deeds fair Fortune comes;
'Tis only cowards moan that 'Fate is Fate':

¹ *Vasantotsava*, 'formerly held on the full-moon day of Chaitra [March-April], but now on the full-moon day of Phālguna [February-March], and identified with the *Holi* festival' (Apte, *Sanskrit-English Dictionary*, s. v.). See also *Introduction*.

² A Chaulukya monarch of Tribhuvanapāla's dynasty, who ruled from 1143 to 1172 (see *Introduction*).

³ On the signification of this term, see *Introduction*.

⁴ One of the peaks of the mountain Trikūṭa, on whose central height Rāvaṇa's capital was situated.

⁵ Vāli.

⁶ Sugrīva, who, after Vāli's death, married Tārā, his brother's widow.

⁷ The first scene, which begins here, is based on *Rāmāyana*, vi, 41, 58-73.

Slay thou thy fate, and strive as heroes strive;
If then thou fall, not thine the dark disgrace.¹

And, furthermore,

While half thy brow alone be dark with frowns,
And while thy bow remaineth still unstrung,
Let him who ruleth o'er the fiends of night²
Bend low the roots of all the triple world,
And wax unceasing in his arrogance.

Therefore let Āṅgada be told his message.

Rāma (looking at *Āṅgada* respectfully). Good friend,
All words are dumb to tell thy father's deeds
Against that mighty fiend whose necks are ten,²
And yet this flesh our wonder doth reveal;³
But thou thyself, in reverence to thy sire,
Curtailest thine own prowess! Do not so!
Up! prove thee worthy of our trust in thee!

Āṅgada (bowing with both hands touching the circle of his head, speaks).

What message shall I bear to Laṅkā's⁴ gates?
Or shall I there raise mighty hosts for thee?

[4] Or ring the ocean through eternity

With all the lofty mountains of the world?
Tell me, O, King! what thou wouldst have me do,
And what the tasks that wait my sturdy arm!

Rāma. Friend,

Swift haste thee now, and unto Rāvaṇ say:⁵

¹ A verse borrowed from the *Pāñcatantra* (ed. Kielhorn and Bühler, i, 361; ii, 130) or from the *Hitopadeśa* (ed. Peterson, i, 22), and repeated in Sanskrit anthologies (see Böhtlingk, *Indische Sprüche*, 1255). Durgāprasāda and Parāś note that it is omitted in some manuscripts of the *Dūtāṅgada*.

² Rāvaṇa.

³ Of course an allusion to the familiar 'horripilation' constantly mentioned in Sanskrit literature. The reference to Vālī's deeds of prowess against Rāvaṇa seems to be a mere compliment of Rāma to Āṅgada, unless one may infer from the fact that both Rāvaṇa and Vālī ruled in Laṅkā that there was hostility between them, so that Āṅgada, in a measure, inherited his father's feud.

⁴ Usually identified with Ceylon, although this is doubted by Jacobi (*Das Rāmāyana*, 90—93), at least so far as the oldest portions of the Rāma-cycle are concerned.

⁵ Comp. the message given Āṅgada for Rāvaṇa by Rāma in *Rāmāyana* vi, 41, 61—72. The Bombay editors note that Kṣemendra, who flourished in the eleventh century (Aufrecht, *Catalogus Catalogorum*, i,

'Unwitting, or by kingly lust inflamed,
Thou stolest *Sitā* whilst I was afar;
Restore her unto me, or with thy sons
In Death's grim city thou shalt dwell ere long,
Thy royal parasol the crimson blood
Welling from wounds that *Lakṣmaṇ*'s arrows deal.'

Āṅgada. Sire,

If I be messenger in peace or war,
Full soon the spouse of mighty *Rāvaṇa*
Shall fall, whether her fate be life or death.

Rāma. Good, O, son of *Vāli*, good! (So saying, laying his hand
on his back, he dismisses him. Exit *Āṅgada*, bowing.)

Sugrīva (gazing at the summit of the rocks of *Laṅkā*). Look, sire, look!
Like to a tusker mad with must, the fiend
Doth gaze in deep disdain, as if he felt
The host of simian heroes captive made
And on his shoulder borne unto their doom.

Come then! Let us gaze upon the shores of the sea, adorned
by the forests on *Suvela*'s cliffs.

(*Exeunt*.)

(Enter *Rāvaṇa*, *Mandodarī*, and *Vibhīṣaṇa* and others as retinue.)¹

Rāvaṇa (to *Vibhīṣaṇa*). Friend *Vibhīṣaṇa*,
Am I not *Rāvaṇ*, *Laṅkā*'s lord, and these
The hands that cure great *Indra*'s itching arms?²

[5] I hear that *Rāma* bridgeth ocean o'er
And see the monkey-hosts invade mine isle,
E'en though no sound is heard, and naught is seen.³

And, furthermore,

How comes it that this wanderer ne'er hath heard
Of my grim blade, that with resistless might
Could cleave the temples of *Airāvata*,⁴
And that men name 'The Laughter of the Moon'?⁵

135), ascribes this verse, with minor variations, in his *Suṃtātīlaka* (ii, 37 of the *Kāvya-mālā* edition) to *Bhavabhūti*.

¹ The second scene, which begins here, is based on *Rāmāyaṇa*, vi, 41, 74—90.

² An allusion to the defeat of *Indra* by *Rāvaṇa* and his son *Indrajit* or *Meghanāda* (*Rāmāyaṇa* vii, 27—29).

³ Thus indicating his supernatural power.

⁴ The elephant of the god *Indra*.

⁵ *Candrahāsa*, the sword bestowed on *Rāvaṇa* by *Śiva* (*Rāmāyaṇa* vii, 16).

But lo, he findeth Laṅkā's shores all bare
Of Meghanāda and his comrades bold,
Wherefore his death-doomed soul now wavereth.

Mine arms eclipse the moon of Indra's pride,
And unto holy hermits work dire woe.
Oh, portent dread of evil yet to come!

Mandodarī (aside).

Even to-day envenomed arrogance
Pours from his throat as rain to wake the buds
Upon the tree of doom to all his kin!
(Aloud.) Look, husband, look! Wonderful, wonderful!
The surging cries of wrathful monkeys ring
Within thy house of dalliance, my lord!

Rāvaṇa (contemptuously). O, queen, sweet is thy speech by nature, but enough, enough of this terror at the sound of these wretched apes! What further wouldst thou say?

Mandodarī.

Still, still thou may'st escape! give Sitā back
To Rāma's arms! I pray thee, hear my plea!

[6] *Rāvaṇa* (with an angry laugh). My queen,
It may not be, since she by force was stolen
And was not given back to him straightway;
But lo, to-day the surging sea is bound,
And must I sue for peace by yielding her?
Therefore leave thou this pleasure-house. (Exit *Mandodarī*,
weeping.)

Rāvaṇa (to *Vibhīṣana*). Friend Vibhīṣana, what speech is thine?

Vibhīṣana. Sire, lord of Laṅkā, consider well!
They twain be more than men, and these great apes
Be more than members of the monkey-folk;
Behind their guise lurks awful mystery
Pregnant with woe for Laṅkā's mighty king.
Therefore set Sitā free, a night of doom for the race of
Rākṣasas!

Rāvaṇa (angrily drawing his sword). Ah! knave, adherent of mine enemy, brand of thy family, and scoundrel! with Candahāsa shall I make thy head to fall! (Seizes him; *Vibhīṣana* flees in terror.)

*Mālyavān*¹ (standing between them). Sire, lord of Laṅkā! consider well whether evil hath been spoken by prince Vibhīṣaṇa.

Rāvaṇa. Ha! Art thou, too, like to him? (*Mālyavān*, in terror, stands silent.)

Rāvaṇa (to *Vibhīṣaṇa*). Thou cursed kinsman! leave my capital, join that hermit,² and make thy skill in ethics known! I will not slay thee again!³

Vibhīṣaṇa. What needs must hap doth not happen otherwise!
(Exit. Enter a porter named *Prahasta*.)

Prahasta. Sire, at the door stands a monkey, saying: 'I am Rāma's envoy.'⁴

[7] *Rāvaṇa* (contemptuously). Let him enter then!

[7] (Enter *Aṅgada* with *Prahasta*.)

Aṅgada (looking at *Rāvaṇa*, aside).

'Tis *Rāvaṇa*, that fain would wreck the world!

But in his groves shall Rāma launch his darts!

(Aloud.)

Ye *Rākṣasas*, where stands curst *Rāvaṇa*

Who stole the gem that decks the moon and sun?

He is a moth doomed unto Rāma's flame,

That fills the threefold world with radiance.

(Several *Rākṣasas* assume the form of *Rāvaṇa*.)

How many *Rāvans* art thou, O thou fiend?

In sooth we heard that thou wert multiform;

The one subdued by *Kārtavīrya*'s arm⁵;

Another given as food to dancers vile

By wanton slave-girls of the *Daitya* lord;

And to a third 'tis direst shame to speak;

Who art thou, if thou art not one of these?

Rāvaṇa (assuming various forms, insultingly). Who art thou, ape?

Whose messenger art thou?

¹ Though no 'enter' is given this character, he was doubtless included among the retinue surrounding *Rāvaṇa* at the beginning of the scene.

² *Rāma*, in allusion to his exile from his native land.

³ *Vibhīṣaṇa*, if struck by *Rāvaṇa* once, would never live to receive a second blow.

⁴ Comp. *Mahāvīracarita* vi (Pickford's translation, 131—133).

⁵ See *Viṣṇupurāṇa* iv, 11. The allusion to the 'Daitya lord' (apparently either *Bali* or *Pātālaketu*) is obscure.

Āṅgada.

The son who shirks the deeds his father did
Could scarce instruct the elders of his house.¹

So be it, then,

Yet one hath come to earth to bear the woe
By demons wrought through all this mortal world;
And I, his envoy, stand before thee now,
Great Rāma's messenger, and Vāli's son.

And, furthermore,

I am the messenger of mighty Rām
That slew my sire, whose valor thou dost know.

[8] *Rāvāna* (to *Āṅgada*).

What doeth Rāma?

Āṅgada.

Naught.

Rāvāna.

And yet but now

He cometh unto ocean's shore!

Āṅgada.

'Tis naught!

Rāvāna. Why hath he bound the sea?

Āṅgada.

For kingly sport!

Rāvāna. Doth he not know that Rāvaṇ shieldeth it?

Āṅgada. Vibhiṣaṇa, thy brother, knows it well,

Who stands by Rāma's side on Laṅkā's soil.

Rāvāna (in alarm). What now is Rāma's course?

Āṅgada. Upon his lap he takes Sugriva's head,

Yea, and the foot of him who Akṣa slew,²

Then on a golden deer-skin soft reclines;

And glanceth at the arrow keen and straight

By Lakṣmaṇ made to slay the demon-host,

The while he hearkens to thy brother's words.

(*Rāvāna*, gesticulating contempt, speaks thus and thus in the ear of

Prahasta.)

Prahasta. As my lord commands.

(Exit *Prahasta*; enter a *False Maithilī*³ with *Prahasta*.)

False Maithilī. Victory, victory, my spouse! (Thus speaking, she
climbs to the lap of *Rāvāna*.)

Rāvāna (aside). Good, good, even though false! thou knowest
how to please him of ten necks!⁴

¹ Probably meaning that if he fails, none will heed his words.

² Akṣa, the eldest son of Rāvāna, was slain by Hanumān (*Rāmāyana* v, 47).

³ Maithilī is only a synonym for *Stā*.

⁴ Rāvāna.

[9] *Āṅgada* (aside, in sorrow). Would even Janaka's daughter go the way of her who takes gain from a stranger? So be it! Let me consider now!

Rāvāna. Lady daughter of Videha, answer thou this monkey, sent by Rāma!

False Maithilī (looking at *Āṅgada* respectfully). Good *Āṅgada*, answer thou the son of Raghu in my words:

'O, Rāma, wherefore doth this cause thee woe?

Swift get thee home, for of mine own accord

And publicly I wedded this my lord.

Yea, more than this,

Like to a swan in Rāvaṇ's lotus-lap

I sport the live-long day; so get thee hence

Unto thy realm where Bharata lies dead

Within a land by demons devastate.'¹

Āṅgada (stopping his ears). Nay, lady daughter of Janaka!

Such words of shame fair Sitā never speaks,

For spotless purity adorns her soul,

And like the Ganges she doth cleanse the world.

(Enter, with a toss of the curtain,² a *Rākṣasī*.)

Rākṣasī. Tidings of ill hath Rāma's captive spouse

Heard of her lord, and fain would end her days

Upon a slender cord of tendrils wove.

Rāvāna (in distress). Ah! Ill words and at a time unseemly!

Rākṣasas, protect, protect the daughter of Janaka!

(Dismisses the *False Maithilī*.)

Āṅgada (joyfully). Through the glory of the true Maithilī the blackness of the false Maithilī is hid!

[10] *Rāvāna*. What wouldst thou say, thou wrinkle-face?

Āṅgada. Disgrace comes not to thee from evil deeds,

Wherein thy hellish race its glory finds;

'Tis natural thou should'st steal another's wife

And think our warriors' wrath unjust to thee.

Rāvāna (angrily). Thou knave of evil face! through the sight of thy calumny thou deservest nevermore the sight of Raghu's son!³

¹ A false statement to make Rāma retire from Laṅkā.

² In token of hasty entrance.

³ Rāma.

Āṅgada. Nay, consider thou another tale;
 Rāma hath passed the sea impassible,
 Fulfilling his great vow, and portions out
 Suvela's forests as thy many arms.¹

Rāvaṇa. Thou fool in understanding!
 The ocean is not crossed by simian hosts,
 Or they would swarm on every mountain-peak,
 Unless, forsooth, they lurk in coverts hid;
 But on the touchstone of the sword to-day
 Will I put Rāma's valor to the proof.

Nay, more than this, thou knowest not Rāvaṇa!
 With Candrahāsa oftimes I have gone
 To fell the forest of the foemen's throats,
 And lo, the bursting veins wept tears of blood,
 And choking sobs were hushed by Death's chill hand;
 Lord Śiva beareth witness to my words.²

Āṅgada. Nay, what hath Rām to do with thy keen glaive?
 Thine arrows end the terror of the world,
 And, thanks to them, thou fool, thy severed heads
 Shall never rise to lofty majesty
 Like to the changing moon on Śiva's brow.

[11] *Rāvaṇa* (angrily drawing *Candrahāsa*). Away! away from
 me! I shall not slay thee twice!

Āṅgada (anxious to be gone).
 Set Sitā free, thou demon of the night!
 In vain thou prancest through thy valorous steps;
 Before thee standeth all the simian host,
 Dread with the might of their immortal king,
 And with their prowess hymned by kinnaras.³

And, more than this,
 He will not give thee wives as Śiva did,⁴
 Though many be thy heads, for lo, he makes
 The sea a lake, thou soldier of Kailās;⁵
 Thou wert my friend when he did slay my sire—

¹ Rāvaṇa had twenty arms.

² The deity who had given him his sword.

³ Celestial musicians, dwelling in Kuvera's paradise and having the form of a man with the head of a horse.

⁴ An obscure allusion.

⁵ An allusion to Rāvaṇa's victory over the semi-divine Yakṣas at Mount Kailāsa, a peak of the Himālayas (*Rāmāyaṇa*, vii, 14—15).

O shaken pillar of fame! restore the spouse
Of Rām, the noble kin of lotuses!

Nay, too,

He that lopped off the arms of Tātākā,¹
Yea, marred thy sister's wondrous loveliness,²
Destroyed thy soldiers in the forest-glades,
And bindeth now the sea, doth work thy doom;
Yet still to fond delusion thou dost cling.

Yea, furthermore,

Thou foolish fiend! trust not to Śiva's boon,
Since he is wroth with thee for Sitā's sake;
Else he had given back thy sacrifice
When he was girt with skulls that he did break.

Yet, more than this, we know the true nature of thine attachment to the service of the Lord,³ but thou art proud in vain!

Why dost thou vaunt thyself, Paulastya⁴ cruel:
Lo, I that speak brought joy to Śiva's heart
By gifts of his own beauteous lotuses;

[12] But on thee he bestowed thy blade divine

Through merest pity of thy penances,
And in remorse for the fifth head of Brahm,
Which he destroyed in olden days of sin.⁵

Hearken, thou ten-faced fiend! we shrink not in terror of the words which come from the hole within thy face!

(Exit *Āṅgada.*)

Voice (within).

Thou art the sovereign of the threefold world,
And yet the apes of Rāma slay thy hosts!
Swift to the fray! or hath thy valor quailed?

Rāvāna (anxiously). Alas! mightily wail our subjects that are being slaughtered!

(Enter *Demon-Warriors* with wounded limbs.)

¹ The demonic daughter of Suketu, slain by Rāma (*Rāmāyaṇa* i, 26).

² Śūrpaṅkhā, a hideous demoness, became enamoured of Rāma, who bade his brother Lakṣmaṇa cut off her nose and ears (*Rāmāyaṇa* iii, 18).

³ Śiva.

⁴ Rāvāna, as being the grandson of the ṛṣi Pulastya.

⁵ Alluding to the Puranic legend that Śiva pinched off the fifth head of Brahma.

Demons.

'Tis shame for us to die at simian hands!
 If thou be lord, make not thy wisdom vain
 While thou dost live and breathe in Laṅkā's isle.

Rāvaṇa (angrily calling *Prahasta* in haste).

Arm swift my mighty demons for the fray!
 What be these apes in cursed Rāma's host?
 Lo, in my hand doth Candrabāsa wake,
 Grim 'Laughter of the Moon' to mourning brides
 Of the immortals falling 'neath its blade.

(Again striding about terribly.) To-day the world will be without Rāvaṇa or without Rāma! (Exit.)

(Enter *Hemāṅgada* and *Citrāṅgada*, two *Gandharvas*¹ wandering in the path of sky).²

Hemāṅgada. Good *Citrāṅgada*,

With arms divine that cried 'Earth, Ether, Sky!'³
 Great Rāma severed Rāvaṇa's ten heads,
 Whilst an eleventh sun shone through the clouds;
 And by Kakutstha's wondrous scion slain,⁴
 Yea, killed by his swift dart that Brahma sped,
 The lord of demons of the night doth lie
 A headless thing upon a hero's couch.

[13] *Citrāṅgada.* Good friend, long have we travelled fearlessly by this path of sky!

(Loud noise within.)

Crushed is the might of Rāvaṇ, Laṅkā's king,
 He whose ten heads were made to rule the world,
 Whose twenty arms gave him a strength tenfold;
 Yet slain upon the field by Sītā's spouse
 With crescent arrows radiant and keen.

Celestial Bard.

Hearken, *Hemāṅgada*! look, *Citrāṅgada*, as on a picture!
 With arrows tawny as great Caṇḍa's⁵ gold

¹ Celestial bards.

² The third scene, which begins here, is based on *Rāmāyaṇa* vi, 107—108. Comp. also the last scene of the sixth act of the *Mahāvīracarita* (Pickford's translation, 135—148).

³ *Bhur, bhuvah, svah*, a cry of mystic power as early as the Yajur Veda.

⁴ Kakutstha, king of Ayodhyā, was the father of Raghu, and thus an ancestor of Rāma.

⁵ A demon slain by Durgā.

All demons save Vibhīṣaṇa are slain
 And set by Rāma in his precious store
 Of boons to aid him through the lives to come;
 Yet in their fear of Yama's conqueror¹
 The timid gods shower no garlands down,
 Nor dare to sound the drums of victory.

Citrāṅgada (to *Hemāṅgada*, wondering). Good Hemāṅgada, this victor over the rangers of the night and this diadem of heroes is this marvellous vessel of the sentiment of wonder, glorious through his love for the spouse of Bhavānī,² before whom all gods and demons bow through the might of his exceeding majesty. But he who, in ages past, in his devotion to the foe of cities,

Paid ten-faced worship unto Śiva's bride,
 Who thought the world, yea, and its Lord,³ his own,
 And fain would lay his hands on Brahm's five heads,
 Doth roam no more on Durgā's mountain-heights.⁴

(Beholding the might of *karma*, anxiously.)

Look, Hemāṅgada, look!
 What vengeance dread for ancient deeds of sin!
 Great Śiva, see! the heads that once were thine⁵
 Are now defiled by loathsome birds of prey!

Hemāṅgada. Is not this exceeding clear, my friend? 'Where justice is, is victory', is a true saying of the text-books.⁶ Therefore in this very instance is revealed the future of those who work good or evil by their bodies and the like. There Rāvaṇa himself forms an example, for

[14] Lo, on this earth thy body is but wealth
 To win thee everlasting righteousness,
 And when 'tis gone it cometh nevermore;
 So Rāvaṇ gave his heads and worlds threefold
 To Brahma for a wondrous lotus blue.⁷

¹ In allusion to Rāvaṇa's victory over Yama, the god of death (*Rāmāyaṇa* vii, 20—22).

² The husband of Bhavānī (Pārvatī) is Śiva.

³ Śiva.

⁴ The Himālayas, which include the Mount Kailāsa already mentioned.

⁵ An obscure allusion.

⁶ The same proverb occurs in the *Dharmaviveka* and the *Prasaṅga-bhāraṇa* (*Indische Sprüche* 2348, 5030).

⁷ See *Rāmāyaṇa* vii, 10.

Voice (within).

Its banner-pole all gashed with Rāma's darts,
 Its charioteer a-faint in streams of blood,
 The carrion vultures hovering o'er its path,
 And with its axle broken 'neath the fall
 Of Rāvaṇ's headless corpse, his car now comes
 To Laṅkā, swiftly drawn by whinneying steeds
 That would return to their remembered stalls.

(Again within.)

Come from your homes, ye brides of gods immortal,
 And thou, mahout of our dread deities,
 Fast tie thy mighty elephant divine;
 Go forth, ye gods, as watchmen of the night,
 And brighter, sweeter far be now the bloom
 Of coral trees in Indra's holy grove;
 For at the eastern gate lies Rāvaṇ's head,
 Defiled and branded by the hands of slaves.

And, more than this,

Girt round with fragrance showered from the hauds
 Of brides divine rejoicing in the fray,
 Himself descended from his car of war,
 And with his hand resting on Lakṣmaṇa,
 His ears filled with the cry of 'victory'
 Torn from the prisoners' reluctant lips,
 Doth Rāma, Sītā's mighty spouse, draw nigh!

Rāma (crowned with flowers, going to Ayodhya,¹ to *Sītā*, pointing out the battle-field of Laṅkā).

Here Phaṇipāś yielded to Lakṣmaṇ's might,
 There, rent and torn, Droṇādri once became
 The captive of divinest Hanumān;
 Here by my brother Indrajit was slain,
 And there did one² whose name I may not tell
 Hew Rāvaṇ's heads from his accursed frame,
 Like some unholy wood, sweet Eyes 'o Fawn!³

Joying the heart of Sītā with such words,
 Whose sentiment is new to mortal ears,

¹ The modern Oudh.

² Rāma himself.

³ Comp. with this speech *Rāmāyana* vi, 123, 3—15, and the last act of the *Mahāvīracarita*.

His limbs a-thrill with beauty and delight,
[15] Let Rāma haste unto his capital;
And there rule o'er his land forevermore—
Guarding his realm and loyal citizens,
Whom he shall bless with bounties manifold.

By Subhāṭa this drama hath been writ
Upon a theme dear to the bards of old,
And to it he hath added his own words,
Commingleing prose and verse in flavor sweet.