

# **ESSENCE OF VALMIKI BAALA RAMAYANA**

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**Other Scripts by the same Author: Essence of Puranas:-Maha Bhagavata, Vishnu Purana, Matsya Purana, Varaha Purana, Kurma Purana, Vamana Purana, Narada Purana, Padma Purana; Shiva Purana, Linga Purana, Skanda Purana, Markandeya Purana, Devi Bhagavata;Brahma Purana, Brahma Vaivarta Purana, Agni Purana, Bhavishya Purana, Nilamata Purana; Shri Kamakshi Vilasa**

**Dwadasha Divya Sahasranaama: a) Devi Chaturvidha Sahasra naama: Lakshmi, Lalitha, Saraswati, Gayatri; b) Chaturvidha Shiva Sahasra naama-Linga-Shiva-Brahma Puranas and Maha Bhagavata; c) Trividha Vishnu and Yugala Radha-Krishna Sahasra naama-Padma-Skanda-Maha Bharata and Narada Purana.**

**Stotra Kavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas**

**Essence of Dharma Sindhu - Dharma Bindu - Shiva Sahasra Lingarchana-Essence of Paraashara Smriti- Essence of Pradhana Tirtha Mahima**

**Essence of Upanishads : Brihadaranyaka , Katha, Tittiriya, Isha, Svetashwara of Yajur Veda- Chhandogya and Kena of Saama Veda-Atreya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda ; Also ‘Upanishad Saaraamsa’ -Essence of Maha Narayanopanishad; Essence of Maitri Upanishad**

**Essence of Virat Parva of Maha Bharata- Essence of Bharat Yatra Smriti**

**Essence of Brahma Sutras**

**Essence of Sankhya Parijnaana- Essence of Knowledge of Numbers for students**

**Essence of Narada Charitra; Essence Neeti Chandrika-Essence of Hindu Festivals and Austerities**

**Essence of Manu Smriti- Quintessence of Manu Smriti- Essence of Paramartha Saara; Essence of Pratyaksha Bhaskra; Essence of Pratyaksha Chandra**

**Essence of Vidya-Vigjnaana-Vaak Devi; Essence of Bhagya -Bhogya-Yogyata Lakshmi**

**Essence of Soundarya Lahari- Essence of Popular Stotras- Essence of Pancha Maha Bhutas**

**Essence of Taittireeya Aranyaka- Quintessence of Soundarya Lahari- Essence of Gayatri**

**Essence of Ganesha Mahima - Essence of Shiva Raatri Mahima**

**Essence of Chaturupanishads- Essence of Ashtaadasha Upanishads -Essence of Bhagavad Gita**

**Note: All the above Scriptures already released on [www. Kamakoti. Org/news](http://www.Kamakoti.Org/news) as also on Google by the respective references.**

## PREFACE

The Epic of Valmiki Ramayana- *Rama Aayana*- denotes Shri Rama's journey from vice to virtue. This is relevant now as much as in the past -present and for ever as narrated in Six Khandas or sugar cane stems viz. Baala Khanda-Ayodhya Khanda- Aranya Khanda-Kishkindha Khanda- Sundara Khanda-Yuddha Khanda. Baala Khanda comprises seventy seven Sargas- Ayodhya Khanda one hundred nineteen Sargas- Aranya Khanda has seventy five Sargas-Kishkindha Khanda has sixty seven Sargas-Sundara Khanda comprises of sixty eight Sargas- Yuddha Khanda has one twenty eight Sargas. Additionally Uttara Khanda has one hundred eleven Sargas. The current presentation is relevant to Baala Khanda.

As I had the fortune of approaching HH Vijayendra Sarasvati of Kanchi Kamakoti, who for the last fifteen years or so, blessed me to script the essence of over Ashtaadasha Puranas, Ashtadasha Upanishads, Brahma Sutras, Dharma Sindhu, Manu Smriti, Paraashara Smriti, Soundarya Lahari, and on Pancha Bhutas- Surya- Chandra-Lakshmi-Saraswati - Ganesha-Bhagavad Gita and so on. Then he spontaneously directed me to attempt Vaalmiki Ramayana in parts but with possible 'vishleshanas' or explanatory notes as per the contexts of situations and characters referred to. Indeed this is a massive effort but I have his unimaginable blessings.

The present script is a maiden effort of the endless 'Itihasa'. The Instruction is that the digestive exercise be gradual, since centuries old countless versions of Ramayana are available or unavailable, but each such Scripts from 'taala grandhaas' to the paper world had been absorbed as per the inner grasping vibrations subjectively. Hence the physical intakes of pathana-manana- nidhi dhyasas are objective realistically.

'Baala Khanda' is the **trend setter** in as the Yuga Purusha Rama blossoms. That was how Maharshi Vaalmiki encourages Rama's second generation of Lava Kusha Kumaras to sing for us the overview of Ramayana vide the fourth sarga itself!

From 'Baalya' to adolescent youthfulness, Brahmarshi Vishvamitra literally pushes to a jolt to King Dasharatha by equipping Shri Rama with 'astra-shastra vidya' to fight viciousness and vindicate Dharma and Nyaya. The saga and the role of Vishvamitra from a King to a Brahmarshi is the base note of the symphony of Baala Kanda. The fleeting picturisation of the Demons and Sages alike in the Baala Ramayana is a process of transformation of the Society then and now. The struggle continues as an integral part of Existence and as like an ever staged drama through years- centuries- yugas -kalpas of the eternal time cycle.

It is my fortune to imagine as to how the Seers of the yore had showered the flows of 'dhaarmic' nectar on HH Vijayendra Sarasvati of Kanchi who in turn allows drops on countless followers like us and to our families too.

VDN Rao and family

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**Sarga Sixty eight:** King Janaka sent a messenger to King Dasharatha to state: Shri Rama in the midst of all of us had managed the control and breaking of the age old Shiva Dhanush and as per my repeated announcements would like to propose my daughter Devi Sita to Shri Rama in a wedding ceremony and therefore request you to attend the same along with your queens and the entire retinue. Besides Rama and Devi Sita, may we also propose the wedding of Lakshmana with my younger daughter Urmila too' . , Dasharadha was pleased and addressed Vasishtha and Ministers to leave next morning. **146**

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#### **Annextures:**

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## ESSENCE OF VALMIKI BAALA RAMAYANA

### Salutations:

*Aadho Rama tapo vananu gamanam, hathvaa mrugam kanchanam, Vaidehi haranam, jatayu maranam, Sugreeva sambhashanam, Bali nigrahanam, samudhra taranam, Lanka pureem dahanam, paschad Ravana Kumbhakarna madanam, ethat iti Ramayanam/* The Epic Ramayana is summarised as Shri Rama went to forest of Dandakaranya, chased the false deer of Maricha, Maha Jatayu was killed by Ravana, negotiated with Sugreeva to kill Baali, Maha Samudra was crossed with the help of the Monkey Brigade, Lord Hanuman burnt off Lanka, and the Lord killed Kumbhakarna and Ravana. This is Ramayana was all about!

*Raamaaya Ramabhadraaya Ramachandraya Vedhase, Raghunaadhaaya naadhaaya Seetaayaah patanenamah/* Rama! The ever auspicious, ever helpful and tranquil like Moon, my salutations. *Shri Ramachandracharanou manasaa smaraami, Shri Rama chandra charanou vachasagrunaami, Shri Ramachandracharanou shirasaa namaami, Shri Ramachandra sharanam prapadye/* My reverences to Shri Rama with a bowed head, memory in mind, stuti in speech, and my body in total surrender! *Dakshine Lakshmano yasya veeme tu Janakaatmaja, Purato Maarutiryasya tam vande Raghunandanam/* My salutations to Shri Rama whose right side is Lakshmana, Devi Sita on left and Hanuman seated ahead. *Lokaabhiraamam ranaranga dheeram Raajeeva netram Raghuvamsha naadham, Kaarunya rupam karunaakaram tam, Shri Ramachandram sharanam prapadye/* May we seek refuge from Shri Rama who looks tranquil and pleasing but on the battle front looks with valor and victorious; he is lotus eyed and placid typical of his race of renowned Kingship! *Raamam shashvatamaprameyamanam nirvaana shaanti pradam, Brahma Shambhu Phaneendra sevyamanisham Vedaanta Vedyam vibhum/ Raamaakhyam Jagadeeshvaram Suru Gurum Mayaamanushyam Harim, vande ham karunaakaram Raghuvaram Bhupaala Choodaamanim/* Lord Rama! My total dedication to you as the glorious of Raghu vamsha and the Jewel of the lineage of Kings before and there after. You are the hall mark of kindness, destroyer of sins, the Human form due to illusion, worshipped by Brahma- Shambhu and Sesha, the Master of Devas and Indra, the cynosure of Kings, the personification of kindness and seemingly mortal but eternal ever! *Shri Rama Raameti rameti Raame ram manorame, sahasra naam tat tulyam Rama nama varaanane/* One utterance of the name of Rama equals recitation of Vishnu Sahasra nama thousand times! That is the reason why the name of Rama of dearness and of ever auspiciousness needs to be recited ever says Bhagavan Shiva to Devi Parvati. *Raamaaya Ramabhadraaya Ramachandraya Vedhase, Raghunaadhaaya naadhaaya Seetaayaah patanenamah/* Rama! The ever auspicious, ever helpful and tranquil like Moon, my salutations. *Shri Ramachandracharanou manasaa smaraami, Shri Rama chandra charanou vachasagrunaami, Shri Ramachandracharanou shirasaa namaami, Shri Ramachandra sharanam prapadye/* My reverences to Shri Rama with a bowed head, memory in mind, stuti in speech, and my body in total surrender! *Dakshine Lakshmano yasya veeme tu Janakaatmaja, Purato Maarutir yasya tam vande Raghunandanam/* My salutations to Shri Rama whose right side is Lakshmana, Devi Sita on left and Hanuman seated ahead. *Lokaabhiraamam ranaranga dheeram Raajeeva netram Raghu vamsha naadham, Kaarunya rupam karunaakaram tam, Shri Ramachandram sharanam prapadye/* May we seek refuge from Shri Rama who looks tranquil and pleasing but on the battle front looks with valor and victorious; he is lotus eyed and placid typical of his race of renowned Kingship! *Raamam shaashvatamaprameya mananam nirvaana shaanti pradam, Brahma Shambhu Phaneendra sevyamanisham Vedaanta Vedyam vibhum/ Raamaakhyam Jagadeeshvaram Suru Gurum Mayaamanushyam Harim, vande ham karunaakaram Raghuvaram Bhupaala Choodaamanim/* Lord Rama! My total dedication to you as the glorious of Raghu vamsha and the Jewel of the lineage of Kings before and there after. You are the hall mark of kindness, destroyer of sins, the Human form due to illusion, worshipped by Brahma- Shambhu and Sesha, Devas and Indra, the cynosure of Kings, the personification of kindness and seemingly mortal but eternal!

## Introduction:

Before turning over as the famed Valmiki Maharshi, his earlier birth was of a hunter who recieved his counsel from a vidwan that one ought be cautious in causing suffering to any Living Being, be it a human, animal or bird and there would be a retaliatory rebound in the same or the following birth. He further suggested that the burden of past sinfulness be lightened by reciting the name of Shri Rama with devotion and faith. The Vidvan's blessings came true and in the subsequent birth the hunter after reforming himself and practised SHRI RAMA NAMA till his last breath.

Brahmana Vidyaarthi Pracheta, the son of Agni Sharma of Bhrihu Vamsha of the yore, was counselled by Brahmarshi Narada with 'two golden principles of not preaching what he himself would not practise and take to the name and thought of Rama till his death'. The boy learnt the **Mantra 'Mara'** or to Kill- kill 'ahamkara', 'shadvarga shatrus' of excessive desires, anger, selfishness and avarice, infatuation, ego and jealousy. Constant repetition of 'Mara' turned as 'Rama' gradually developed 'valmikaas' or anthills till his 'atma saakshaatkaara' or Self Realisation and eventually came to be reputed as **Valmiki Maharshi**. Once when he was bathing in the clear waters of Ganges he sighted two doves while mating but were shot to death by a hunter and the Maharshi cried : maa nishaada pratishthaa tvamagamah shasshvatih samaah, yat krouncha mithunaa -dekam avadheeh kaama mohitam/ Nishaada! There could never be rest for long years till eternity, for you killed the mating birds unsuspectingly! This is the 'prerepana' or the inspiration of the illustrious scripting of Valmiki Ramayana!

During the course of Kali Yuga, the Path of Veda Vedangas gets dimmed and 'Nastikata' is highlighted. Kama Devata's impact gets enhanced and 'arishad vargas' of lust-anger-narrow mentality-avarice-jealousy have an ever increasing volume. While life span gets shortened, sex urges and excessive progeny of ill health would prevail. Women tend to loose character even as males lose restraint. Unemployment looms large, profiteering, hoarding, deceit, quick money making, momentary pleasures, snapping of family ties, opportunism and scandalising lead to moral turpitude. **Who else excepting Shri Rama in the Kali Yuga when 'Adharma' is rampant and sinking down further is the saviour.** This is only the 'Prathama Paada' of Kali Yuga! In reference to the contemporary times, human beings are subject to the following features a) *Tapatrayas* viz. 'Adhi Bhoutika' or Ailments of Physical Nature; 'Adhyatmika' or of Mental-Psychological Nature; and 'Adhi Daivika' or of Natural Calamities like Earth quakes, floods, lightnings etc. beyond human control. 2) *Ishana trayas*: 'Praneshana'-the bond of Life, 'Dareshana' or the bond of wife, 'Putreshana' or the bond of progeny, 'Dhaneshana' or the bond of wealth, 'Sukheshana' or the love of happiness and contentment and 'Dharmeshana' or the quest of Virtue; but the first three bonds of life above are the strongest ie the Ishanatrayas. 3) '*Tri Kaankshas*' or three Natural Aspirations: Kanta, Kanaka and Keerti or Physical -Material-Fame.

But Bhavishya Purana refers as to how Dharma deteriorates in the three quarters hence" Over two thousand years from now, the established Regulations made by Lord Brahma and the successive Manus would get thinner and thinner and *by the Second Paada of Kali Yuga*, Kali Devata would be happy to witness that the old Vedic values would be obliterated, that the Daityamaya human beings (fully soaked in Daitya activities) would be of two-and-half feet height, that their life span would be forty years maximum (as against hundred years now) and that they would be free like birds without any 'Karmic regulations! At the end of the Kali's second half there would neither be the institutions of marriages, nor Kingships, nor any social reformer and not even a Karma Karta! The World would be full of the progeny of Bhogi Simha and Keli Simha and this kind of a situation devoid of customs and social norms would prevail for one and quarter lakh years!! In the Third Quarter of Kali Yuga, the average age of human beings would be twenty six years maximum; Bhiringha Muni along with his wife Saurabhi would create Kaulakalpa-named beings who would not hesitate to eat human beings/ kinnaras. These new species of Kaulakalpas would resort to beastly affairs with all females. They would be too sex-blinded and produce too many children. In the fourth phase of Kali Yuga the maximum age of humans would not exceed twenty years and live like water-beasts and animals; hells like Tamishra and worse kinds of frightening Places of Retribution would be

over-populated. As Yama Dharma Raja would find that the influx of dead Beings would assuming alarming proportions, he and Chitra Gupta would approach Indra Deva and later on to Brahma Deva as the latter would declare that soon enough there would be an ‘Avatar’ (Incarnation) of Vishnu Deva as **Kalki Deva**; At that time, there would be a cloud burst producing the Great Annihilation of the Universe under alarming and incessant rain called ‘Pralaya’! That would be the fresh ‘Srishti’ heralding the new cycle of Yugas afresh!

## BALA KHANDA

( Seventy Seven Sargas)

*Shri Raamah sharanam samasta jagataam Raamam vinaa kaa jagatee Raamena Pratihanyate kalimalam Raamaaya kaaryam namah/ Raamaat trasyati Kaala bheema bhujago Raamasya sarvam vashe, Raame bhaktirakhanditaa bhavatume raama tvameraashrayah/* Shri Ramachandra provides safety and succor to the entire universe and if not otherwise what could be its fate and who else is the refuge ; hence our devoted prostrations to Him, especially the Giant Serpent named ‘Kaalamaana’ is controllable only and only by Him alone!

### Sarga one

Maharshi Valmiki enquires of Brahmarshi Narada to identify the Purushottama ( Superior Most of a Man) of the Tretayuga

Stanzas 1-19: *Om tapah swaadhyaya niratam tapasvee vaagvidaam varam, Naradam paripapracchha Vaalmeeki munipungavam/ Konyasminn saampratam loke gunavaan kascha veeryavaan, dharmagj - nascha kritagjnascha veeryavaan,dharmagjnascha kritagjnascha Satyavaakyo dhriddhavantatah/ Chaari - trenna cha ko yuktah sarva bhuteshu ko hitah vidvaan kah kah samarthascha kaschaika priyadarshanah/ Atmavaan ko jitakrodho dhrutimaan konasuyakah, kasya bibhyati devaascha jaataroshasya samyuge! Etacchhidaamyayamshrotu m param koutuuhalam hi me, Maharshe tvam samathhorsi jnaatumevam vidham naram/ Shrutvaa chaitantrilolkagjino Vaalmeekere Naarado vachah, shrutyaamiti chaamantraya prahashtovaakyamabraveet/ Bahavo durlabhaaschaiva ye tvayaa keertitaagunah, mune vakshyaamya - ham bududdhvaa tayryuktah shrutyaam narah/ Ikshvaaku vamsha prabhavo **Ramo naama janaih shrutah, niyatatmaa mahaa veeryon dhyutimaan dhrutimaan vashee/ Buddhimaan neetimaan vaagmee shreemaancchatru nibarhanah, vipulaamso mahaa baahuh kambugreevo mahaa hanuh/ Mahorasko maheshvaaso guudha jahnurarindimah, aajaana baahuh sushareweraah sulalaatah suvikramah/ Samah samavibhatyaangah snigddha varnah prataapavaan, peenavakshaa vishaalaaksho Lakshmeevaana - chyubha lakshanah/ Dhrarmagjnah satyasandhascha prajaanaam cha hito ratah,yashasvee jnaana sampannah shuchirvashyah samaadhimaan/ Prajaapati samah Shrimaan Dhaataa ripunishuudanah, rakshitaa jeeva lokasya dharmasya pari rakshitaa/ Rakshitaa svasya dharmasya svajanaasya rakshitaa, veda vedango tatvagjino dhanurvedicha nishthitah/ Sarva shaastraagjna tatvagjnah smritimaan pratibhaanvaan, sarvaloka priyah saadhurdeenaatmaa vichakshanah/ Sarvadaabhigatah sadbhidah samudra iva sindhubhih, aaryah sarva samaschaiva sadaiva priyadarshanah/ Sa cha sarva gunopetah Koushyaananda vardhanah, samudra eve gambheerye dharyena himavaaniva/ Vishnunaa sadrusho veerye Somvadpriya darshanah, kaalaagni sadrushah krodhe kshamayaa prithivee samah, dhanadena samastyaage satya dharma ivaa parah/***

Maharshi Valmiki asked Brahmarshi Narada: *Konyasmin saampratam loke gunavaan kascha veeryavaan, dharmagjnascha kritagjnascha veeryavaan, dharmagjnascha kritagjnascha Satyavaakyo dhridhavantatah*’ as to who indeed was the Guna- Veerya-Dharmagjna- Kritagjna- Satya Vaadi- Dhridha Sankalpa or of the superior traited- brave- virtuous-ever grateful - truthful and decisive on Earth during the Treta Yuga! *Chaaritrena cha ko yuktah sarva bhuteshu ko hitah vidvaan kah kah samarthascha kaschaika priyadarshanah/* or He of excellent tradition, helpful most to fellow beings, highly learned, capable most and of readily arresting personality of bodily handsome and gracefulness! *Atmavaan ko jitakrodho dhrutimaan konasuyakah, kasya bibhyati devaascha jaataroshasya samyuge!* Who is that outstading personality on Earth who readily commands awe and authority, of tranquil nature, ever radiant, and who is of affectionate amiability and at the same time is most feared by the worst ferocious evil energies to be faced with! Who is that Idyllic and ultimate perfect Model Personality of the Yuga! Brahmarshi Narada replied to Valmiki Maharshi: ahatma! You have described the traits of a terrestrial Human Being with the extra celestial qualifications of a Human on the terrestrial Earth! Any way, the ready reply is as follows: *Ikshvaaku vamsha prabhavo Ramo naama janaih shrutah, niyatatmaa mahaa veeryon dhyutimaan dhrutimaan vashee/* In the Ikshvaaku Vamsha, an outstanding personality named **Shri Rama** the famed most in Trilokas with unbelievable equanimity, a symbol of courage and bravery, as a Roll Model of a Man in perfection. He was a highly learned, moralistic, expressionalistic, and enemy destroyer of excellence with steel like hands and elevated shoulders, robust legs, broad shoulders and conchshell like neck of enormous strength. His chest and arrow chest were huge too with unprotrusive bone at the neck. He was a typical ‘aajaana baahu’ or his strong hands stretch down to knees with a readily arresting and handsome face of extreme fairness. His forehead was broad and sparkling with big eyes and in sum his personality was spectacular and unique. Shri Rama is named as Dharmajnaata, Satyapratigjna, Hita Saadhana or fully conversant with the Principles of Virtue, avowed to be Truthful and Accomplish by Medium of Negotiation. He is yashasvi- jnaani- Pavitra- jitendriya or well renowned, knowledgeable, symbol of purity and self controlled. He is an administrator like Prajapati Virat Swarupa Himself- Symbol of Prosperity, Dhanurveda Praveena or the Symbol of Archery, Veda Vedanga Tatvavetta- Kshatriya Dharma Praveena- Master of Memory Power; extremely kind hearted, and an expert of conversation with power of convincing objectively. All the Saadhus and Sadhakas make a queue line to him like all the running waters tend to merge into the Oceans as they feel contented with his ‘darshan’ and if fortunate extremely with his ‘sparshan’! Being bestowed with all the positive traits, his mother Devi Koushalya gets immersed in his exemplary traits endearing him always even as he assumes the oceanlike abundance and Himalayas like composure! *Vishnunaa sadrusho veerye Somvadpriya darshanah, kaalaagni sadrushah krodhe kshamayaa prithivee samah, dhanadena samastyaage satya dharma ivaa parah/* Shri Rama is stated as Vishnu’s prototype in radiance, Chandra like tranquility and coolness, yet of anger of ‘Kaalaagni’, endurance like of Bhudevi, ‘tyaaga and daana’ or give aways like Kubera himself and in Truthfulness like Yama Dharma Raja himself!

Vishleshana - Explanatory Note: Ikshvaaku Vamsha: : Bhavishya Purana explains “After the Pralay in **Treta Yuga**, King Sudarshan returned from Himalaya and revived Ayodhya Puri and thanks to the and the Holy Sages. King Sudarshan ruled for thousands of years and in course of Time, his son King Dilip initiated a new generation and King Raghu heralded the **Surya Vamsha** or the Raghu Vamsha. King Raghu’s grandson Dasharatha had the unique privilege of securing Lord Shri Rama, the ‘Avatar’ of Bhagavan Vishnu. Surya Vamsha dominated from Shri Ram’s son Kusha downward for hundreds of generations thereafter and the Kings were by and large virtuous, engaged in Yagnas and Agni Karyas, charities and the preservation of Dharma. Padma Purana is quoted: Vaiwasvata Manu had ten sons, viz. Ila, Ikshvaaku, Kushanaabha, Arishta, Dhrushta, arishyant, Karusha, Mahabali Sharyati, Prushaghna, Naabhaga and **Ambarisha**. By dint of relentless Tapasya, Vaivasvata secured the boon from Brahma of becoming the Supreme Administrator of Prithvi of high virtue and Fortune and thus he became the First Manu Ever! Ila also became ambitious and wandered several places and by mistake entered the ‘Sharavana’ Garden, little knowing that who ever entered the Sharavana would instantly turn into a woman as per the instructions of Parameswara where Shiva Deva was alone with Devi Parvati. Even outside the



Sharavana, Ila as a woman was attracted to Budha, the son of Chandra (Moon). Ila's brother Ikshvaku was worried about the disappearance of Ila and having realised the fact that any male entering the Sharavana would be converted as a female and that Ila also would have been converted like wise. Ikshvaku prayed to Shiva and as directed Ikshvaku announced Ashvamedha Yagna so that Ila as a female could be identified since the brave Ila would be definitely attracted to the Ashvamedha Yagna and the challenge of holding the horse. Indeed the Plan of Ikshvaku worked well and Ila was identified as the 'wife' of Budha, the son of Chandra. The female Ila became a Kimpurush for six months and as a woman for six months as per the boon of Shiva. As a Kimpurush, Ila also known as Sudyumna gave birth to three sons Utkal, Gaya and Haritashwa and they became the Kings of Utkal (Orissa), Gaya, and Haritashwa or Kuru. Ikshvaku became the King of Madhyadesha who begot hundred sons half of whom ruled the northern side of Meru and the others the Southern side. Kakustha was the eldest son of Ikshvaku and in that lineage was born Yuvanashwa and his great grandson was the famed Kunalashva who killed the notorious demon Dundhumara. It was in this lineage that the illustrious Mandhata who was the Chakravarti of the Universe. In his lineage were the famous Purukutsa, Muchukunda, Harischandra, Dilip, Bhagiratha who brought the Sacred Ganga to Earth, Nabhaga, Ambarisha, Raghu, Dasaratha and the Incarnation of Lord Vishnu, the Epic Hero Shri Rama who killed Ravana and his able brothers Bharata, Lakshmana and Shatrughna; the Surya Vamsha of the clan of Ikshvaku was further extended by Kusha and Lava. Brahma Purana states: Vaivaswa had nine sons viz. **Ikshvaku**, Naabhaga, Dhrushta, Sharyati, Narishyanta, Praamshu, Arishta, Karusha and Prushaghna. Once Vaivaswa performed one Yagna with the objective of begetting a daughter and Maharshi Mirtaavaruna was the Chief Priest; as the Maharshi offered a powerful oblation in the Agni Kunda, there emerged a maiden whom the Manu addressed as **Ila** and she took the permission of Matraavaruna and went near the Manu; the Manu blessed her, named her as Sudyumna and instructed her to expand Manu vamsha. She met Budha Deva in marriage and gave birth to **Puru**; she gave birth further to three sons viz. Utkal (whose Kingdom was the present Orissa), Gaya (the Capital of Gaya desha) and Vinataashva. Puru's Kingdom was distributed into parts to accommodate the nine sons too. Ikshvaku became the Ruler of Madhyadesha. Ila and Sudyumna was one and the same but alternatively as a woman and as a man for each six months. Naashyanta's son was Shaka; Nabhaaga begot **Ambarisha**; Dhrishta and Karusha begot sons of the same name; Pramshu was issueless; Sharyati got twin children- a boy named Anarta and a girl Sukanya who was wedded to Chyavana Maharshi. Anarta begot Raiva, and the latter's son was **Raivata**, also known as Kakudmi who became the King of Kushasthala. Once Raivata accompanied by his daughter **Revati** visited Brahma loka and the latter was at that time engrossed in 'Gandharva Gaana' / the songs of Gandharva; after the singing session, Brahma when told of the purpose of their visit viz. to bless his daughter of a suitable match for her, Brahma smiled and stated that during his visit to Brahma loka, Yugas rolled by but blessed Revati to return to their place and that she would definitely wed a Mahatma. On return, the father and daughter discovered a complete change of their Place in Dwapara Yuga and on making local enquiries found **Balarama**, the elder brother of Krishna as a suitable life-partner for Devi Revati; *thus the age-difference of Balarama and Devi Revati was a full Yuga!*

Rules of 'Dharma Yuddha' or a Battle for Justice. Once a battle is decided mutually, there should be a lead time for the preliminaries, - a week's time- to offer prayers to 'Ganesha' viz. the very First God to worship and the 'Trimurthies' ( Triumverate) viz. Brahma, the Creator, Vishnu the Preserver and Eswar, the Destroyer; to 'Dikpalas' ( the Gods of Four Directions); 'Rudras' the Gods of Killings; the 'Nava Grahas' (Gods of Planets) as also of Stars; and Aswini Devatas and Rivers. The Army assembles at the eastern point of the Capital City before the departure and at the start off of the March should be rejoiced by Victory Slogans and reverberation of musical instruments. There would not be a recall or a faltering step once the march is flagged off. After covering a good distance of a couple of miles, there might be a brief stop over for rest/ regrouping/ prayers. The King (Chief) should not intervene in the battle directly till the very end. But, he should be behind at a distance to keep up the morale of the Army. There should be formations of an elephant each in the center, defended by four chariots of four horses each, each horse defended by four infantrymen, who should be in the forefront, defended behind by archers and horses and behind them be 'Yantramuktas' or mechanically propelled explosives. The attacking men should have the

pride of place- be it in the infantry, or on horses or chariots or ‘Yantramuktas’ and comparatively less courageous and defensive forces should be in the rear. A person killed in a war deserves ‘Veera Swarga’, equivalent to performing ‘Yagnas’ and a soldier who runs away or shows his back or wantonly avoids confrontation would be considered not only as a criminal in the eyes of Law but as a sinner or murderer of a Brahmin in the eyes of God. At the same time, the defeated soldiers are to be let back honourably by the victorious side with grace. It would be a sin to maltreat the defeated soldiers, slay the persons unarmed, perpetrate revenge of any kind to the citizens of the defeated kingdom, especially the spectators, scribes, women and children and take advantage of any kind to the defenceless. (*Agni Purana*)

Now about the Yuddha Dharmas of a Kshatriya King. In the course of ‘Dharma Paalana’ or of the observance of virtuous authority, then in the context of a battle with a foreign invader against his own Kingdom, then irrespective of the ability or otherwise, the King has to spare no effort in the battle and fight tooth and nail till the last drop of his blood. *Sangraameshvanivartitvam prajaa -naam chaiva paalanam, shushrushaa braahmananaam cha raajnaam shreyaskaram param/Aahaveshu mithonyonyam jighaansanto maheek -shitah, yudhyamaanaah param shaktyaa svargam yaantyparaan mukhaah/* To retreat and show his back running away from the battle field has no room for ‘kshaatrava dharma’ and so also his service to braahmana is so imperative and binding. In an open battle, a true kshatriya desirous of securing ‘veera swarga’ should never resort to devious ways of killing an enemy like using secret weaponry or by using blazing or poisonous arrows to secure the kill. Also striking a eunuch, an opponent seeking mercy, a person who flees from the fight, or simply withdraws from the fight is not commendable. Equally so would be a fight against a half asleep, unguarded, disarmed, or already engaged in a different enemy, or an onlooker enemy is not worthy of commendation. Killing an enemy with wounds on his body, or with broken weaponry, one in his retreat with disgrace is also not the quality of a purposeful fight. When a kshatriya warrior is killed even as he runs away from the battle, then a part of the sin is ascribed to the King as the Commander-in-Chief. Equally so as the valiant fights but gets killed in the battle, a part of the Veera Swarga’s benefit is due to the King. The chariots, horses, elephants, military equipment, grain, women, gold and properties of the defeated King automatically gets gained to the winning King, but such possessions of the win over has necessarily to be shared by the soldiers too, lest the King’s name and title as the ‘Chhatrapati’ or the Overall Master becomes a misnomer! Further the duty of the King would be to revive the memory of the illustrious fallen heroes and provide adequate wherewithal to his families. *Alabdham chaiva lipseta labdham rakshet prayatnatah, rakshitam vardhaye -chchaiva vriddham paatreshu nikshipet/ Etachchaturvidham vidyaat purushaartha prayojanam, asya nityamanushthaanam samyak kuryaadatandritah/* or Whatever is not available in one’s life, efforts be made to secure it, whatever is so secured be properly retained safe, besides what ever is retained in tact, try to improve the same; these are the four kinds of Purushardhas of Dharma- Artha- Kaama- Mokshas, and these principles of human aspirations be pursued without fail. Once a particular desire is not fulfilled then that be accomplished even by ‘danda’ or force, once so gained do seek to maintain it, and do try to improve and so on. A King is well equipped with ‘danda’ and that alone which the commonality of the public could enforce an objective with. But never try the means of deceit or roundabout guile as that path would certainly dig up flaws and deviations from what is aimed at. An enemy within or from outside could sooner or later discover ways and means of the policy objective by picking holes like when a tortoise could hide its limbs and would as such fail. Hence the direct approach to strike by force as the public has no alternative but to follow and the world around is left in wonder and admiration. The enemy too can be awed by the direct approach and would have no option. A lion uses its strength while a crane pretends meditation in patience, like a wolf snatches by trickery, but like a hare makes a double retreat. Even the external enemies would not prolong the victory by the Saama-Daana- Bhedopaayas for the fear of danda! A farmer knows as to how to cut off and sweep the weeds to preserve the crop and so does a King in protecting his Kingdom by destroying the enemies. Nevertheless, there is a word of caution by the Learned; in the event of an external enemy being either more powerful or of similar strength, then the stop in steps of Saama-Daana- Bhedas need to be employed and commended. This policy is worthy of following in the external context certainly. Referring to the domestic scene, the extent of utilising ‘danda’ or force might boomerang

only if honesty is truly proven and only to the extent of what unreasonable and evil minded critics beyond the conviction level of the honest and duty bound masses of public as a King of dharmic values could certainly gauge. Indeed the King ought to realise the cut off limits of utilising the danda as that ought to be proven as ‘pro bono publico’ or as of the larger interests of the general public. Even protecting the farm produce, the weeds of opposing forces be nipped as the King’s prime priority is to preserve Kingship itself. *Saamaadinaamupaayaanaam chaturnaamapi panditaah, saamadandau prashansanti nityam raashtraabhivridhdhaye/ Yathoddharati nirdaataa kaksham dhaanyam cha rakshati, tathaa rakshennripo raashtram hanyaachha paripanthinah/* or either of rashness or ignorance, no King could possibly pull down his own kingdom, along with himself, his family and his subjects by resorting to self-defeating measures which might ruin the self, as after all his own life-force is that of his entire kingdom. Just as torturing the bodies of his limbs and senses is as severe as torturing the King himself! Hence thoughtful governance of his kingdom in turn aims at prosperity of himself and vice versa.]

#### Stanzas 20-40:

*\_Tamevam guna sampannah Raamam satya paraakramam, jyeshtam jyeshta gunairyuktam priyam Dasharadha sutam/ Prakriteenaam hitairyuktam prakriti priya kaamyayaa, youva raajjeyna samyuktamaicchhit preetyaa Maheepati/ Tasyaabhisambharaan drushtvaa bhaayaartha Kaikayee, purvam dattavaraa devee varamenamayaachat, vivaasanam cha Raamasya Bharatabhi -shechanam/ Sa satyavachanaad raajaa dharmapaashena samyatah, vivaasamaayaamaasa sutam Ramam Dasharathapriyaam/ Sa jagaama vanam veerah pratigjnaamanupaalayan, pitruvachana nirdeshaat Kaikeyyaah priyakaaranaat/ Tam vrajantim prito bhraataa Lakshmanonujagaam ha, snehaad vinaya sampannah Sumitraananda vardhanah, bhraataram dayito bhraatuh soubhraatgramanudarshayan/ Raamasya dayitaa bharyaa nityam praana samaahitaa, janakasya kule jaataa Deva maayeva nirmitaa/ Sarva lakshana sampannaa naareenaamutthamaa vadhuuh, Sitaapyanugamataa vadhuuh/ Sitaapyanu -gataa Raamam shashinam Rohineeyathaa, pourenugato duuram putraa Dasharathenacha/ Shringavera pure suutam vyasarjayat, Guhamaasaadya dharmatmaa nishaadhaadhipatim priyam/ Guhena sahito Ramo Lakshmanena cha Sitayaa, te vanena vanam gatvaa nadeesteertvaa bahuudakaah/ Chitrakutam anupraapya Bharadvaajasya shaasanaat ramyamaavasartham kritvaa rayamaanaa vane vane trayah, Deva gandharva sankarshastatra te nyavasan sukhama/ Chitrakutam gate Raame putrashokaaturastadaa, Raja Dasharathah svargam jagaama vilapan sutam/ Gatetu tasmin Bharato Vaashishtha pramukhair-dvijaih, nyujyamaano Raajyaaya naicchhad Raajyam Mahabalah, sa jagaama vanam veero Ramapaada -prasaadakah/ Gatvaa tu sa Mahaatmaanam Ramam satya paraakramam, ayaachad bhraataram Ramam aarya bhaavapuraskritah, tvameva Rajaa dharmatma iti Ramam vachobraveet/ Ramopiparamodaarah sumukhah su mahaa yashaah, na chaicchhit pituraadeshaad raajyam Ramo mahaa balah, paaduke -chaasya Rajyaaya nyaasam datvaa punah punah, nivartayaamaasa tato Bharatam Bharataagrajah/ Sa Kaamana vanaapyaiva Ramapaadaavapushuhprushan, nandigraamekarod Raajaym Rama gamana kaankshayaa/ Gatetu Bharate shrimaan satya sandho jitendriyah, Ramastu punaraalakshya naagarasya janasyacha, tatraagamamekaagro dandakaan pravesah/*

To such glorious personality like Shri Rama the eldest son of King Dasharatha, the latter made it known to his Subjects that he would be made the ‘Yuva Raja’ the number two of the Kingdom. ( Dasharatha had three wives viz. Kousalya-Sumitra-and Kaikeyi; Rama was born to Kousalya- Lakshmana and Shatrughna were born to Sumitra- and Bharata next own to Rama were born to Kaikeyi. King Dasharatha was fond of Rama nodoubt but he was infatuated with the youngest wife Kaikeyi).As the royal announce -ment that Rama would be sworn as Yuva Raja, Kaikeyi was rattled and annoyed as the King promised to Kaikeyi in a weak moment to make Bharata the yuva Raja and Rama would be despatched to Forest Life. Thus the Royal Announcement was annuled and as per King Dasharatha’s earlier announcement. As per the desire of the King and the co-mother Kaikeyi, Rama left for Vanavaasa. Lakshman who adored Rama too decided to follow Rama. Devi Sita the wife of Rama and the daughter of King Janaka too followed Rama; indeed she was not only of celestial beauty and grace as the cynosure of womanhood but the truthful Pativrata of Rama who too was famed as ‘Eka Patni Vrata Vidhaayaka’ with ‘manasaa-vaachaa-

karmanaa trikatrana shuddhi'; She too accompanied Rama as Rohini follows Chandra. Even as King Dasharatha was in a state of coma, Rama having prostrated to the fainted King and the three mothers thus proceeded for the Forest Life. Having bid farewell to the crying public too on the outskirts of Ayodhya the capital, the threesome moved forward while the King's official charioteer reached up to the banks of Sarayu river and the boat man named Guha moved forward to reach the banks of Ganges at the Shringaverapura. The threesome of Rama-Sita- Lakshmana accompanied by Guha the boatman crossed smaller rivers and the intervening forests after forests reached the Ashram of Bharadwaaja Maharshi while Guha the boatman too left reluctantly. Having rested and as directed by the Maharshi, the threesome ascended the Chitrakuta mountain. Meanwhile, King Dasharatha who relapsed into coma got back his senses but in the absence of the trio especially of Shri Rama got a heart attack and died to reach heaven. Muni Vashishtha the Head Priest and other seniors initiated preparations to declare Bharata as the King. Having assumed the new Kingship rather reluctantly, Bharata proceeded to the forests in search of the Trio. Having reached them, Bharata addressed Shri Rama most respectfully and entreated him stating : *tvameva raajaa Dharmagjna!* But Rama smilingly replied that he was merely fulfilling the 'pitru vakya parapaanana' and affectionately reprimanded and convincingly asked Bharata to return to the kingdom severally. Finally, Bharata had to return but after lifting up Shri Rama Paduka, the wooden foot wear of Rama and keeping the same aloft on his head and returned to Nandigram instead of Ayodhya to keep up the mere retention of Kingship duties as a stop-gap arrangement awaiting Rama's return as the 'primo geniture' King! There after crowds of public from all over the Kingdom kept on visiting Rama-Sita- Lakshmanas day in and day out, Shri Rama then decided to move into the inaccessible 'Dandakaaranya' being the deep jungle.

#### Vishleshana on Chitrakuta Mountain:

*Chitrakut:* Most significant fact is that Lord Shri Ram along with Devi Sita and brother Lakshman spent years together at this 'Tapobhumi' or Meditation Land of Sanctity- where Maharshi Atri and his illustrious follower Munis stayed too- during his forest life as per his father Dasharatha's wish. Chitrakut is some 15 km from Karvey Station is on Manikpur-Jhansi Line of Indian Railways. At Chitrakut, the parikrama or circumambulation of Kamadagiri /mountain and Shri Rama Darshan are the significant tasks. The parikrama is to take some five days of some 30 km. Starting from Raghava Prayaga 'snana' at Sitapur-Koti Tirtha, Sita Devi's Kitchen, Hanuman Dhara-Keshavaghar, Pramodavana, Janaki kund, Sirasa vana, Spkatika shila, Anasuya- Gupta Godavari snana, Kailasa Parvata darshana- and from Chabepura to Bharat kupa and Rama Shayya or Rama's bed. On way in the Parikrama occur Mukharavinda where snana is of importance followed by temples of Hanuma, Saakshi Gopala, Lakshmi Narayana, Shri Ramas sthaana, Tulasidasa nivasa, Kaikeyi and Bharata Mandirs, Charana Paduka Mandir. There are three most hallowed 'Charana Chinha' or foot prints of Lord Shri Rama viz. Charana Paduka or His footwear prints, Janaki kunda and 'Sphatika shaala'. The specific Spot where Bharata met Rama for the first time and the molten stone of Rama's footprint is visible still. Among other hallowed Places nearby Charana Paduka are Lakshman Hill and Lakshman Mandir, Janaki Kund, Anasuya-Atri Ashram, Gupta Godavari and so on. Nearby Chitra kut are Ganesha Kund, Valmiki Ashram, Viradha Kunda, Sharabhanga Ashram, Sutikshan Ashram and Rama Vana.]

Stanzas 41-100:

*Anādṛtya tu tad vākyam rāvaṇaḥ kālacoditaḥ, jagāma sahamārīcas tasyāśramapadaṁ tadā/ tena māyāvinā dūram apavāhya nṛpātmajau, jahāra bhāryām rāmasya gr̥dhraṁ hatvā jaṭāyuṣam/ gr̥dhraṁ ca nihataṁ dṛṣṭvā hṛtām śrutvā ca maithilīm, rāghavaḥ śokasam̐tpto vilalāpākulendriyaḥ/ tatas tenaiva śokena gr̥dhraṁ dagdhvā jaṭāyuṣam, mārgamāṇo vane sītām rākṣasaṁ sam̐dadarśa ha/ kabandham nāma rūpeṇa vikṛtaṁ ghoradarśanam, taṁ nihatya mahābāhur dadāha svargataś ca saḥ/ sa cāsyā kathayām āsa*



*śabarīm dharmacāriṇīm, śramaṇīm dharmanipuṇām abhigaccheti rāghava, so 'bhyagacchan mahātejāḥ śabarīm śatrusūdanāḥ/ śabaryā pūjitaḥ samyag rāmo daśarathātmajaḥ, pampātīre hanumatā saṁgato vānareṇa ha/ hanumadvacanāc caiva sugrīveṇa samāgataḥ, sugrīvāya ca tat sarvaṁ śamsad rāmo mahābalaḥ/ tato vānaraṛājena vairānukathanam prati, rāmāyāveditaṁ sarvaṁ praṇayād duḥkhitena ca, vālinaś ca balaṁ tatra kathayām āsa vānaraḥ/ pratijñātaṁ ca rāmeṇa tadā vālivadhaṁ prati, sugrīvaḥ śaṅkitaś cāsīn nityaṁ vīryeṇa rāghave/ rāghavaḥ pratyayārthaṁ tu dundubheḥ kāyam uttamam, pādāṅguṣṭhena cikṣepa saṁpūrṇaṁ daśayojanam/ bibheda ca punaḥ sālān saptaikena maheṣuṇā, girim rasātalaṁ caiva janayan pratyayaṁ tadā/ tataḥ prītamanāś tena viśvastaḥ sa mahākapiḥ, kiṣkindhām rāmasahito jagāma ca guhām tadā/ tato 'garjad dharivaraḥ sugrīvo hemapiṅgalaḥ, tena nādena mahatā nirjagāma harīśvaraḥ/ tataḥ sugrīvavacanād dhatvā vālinam āhave, sugrīvam eva tad rājye rāghavaḥ pratyapādayat/ sa ca sarvān samānīya vānarān vānaraṛśabhaḥ, diśaḥ prasthāpayām āsa didṛkṣur janakātmajam/ tato gr̥dhrasya vacanāt saṁpāter hanumān balī śatayojanavistīrṇam pupluve lavaṇārṇavam/ tatra laṅkāṁ samāsādyā purīm rāvaṇapālītāṁ, dadarśa sītāṁ dhyāyantīm aśokavanikāṁ gatām/ nivedayitvābhijñānaṁ pravṛttiṁ ca nivedya ca, samāsāvāsyā ca vaidehīm mardayām āsa toraṇam/ pañca senāgragān hatvā sapta mantristutān api, śūram akṣaṁ ca niṣpiśya grahaṇaṁ samupāgamat/ astreṇonmuham ātmānaṁ jñātvā paitāmahād varāt, marṣayan rākṣasān vīro yantriṇas tān yadṛcchayā/ tato dagdhvā purīm laṅkāṁ ṛte sītāṁ ca maithilīm, rāmāya priyam ākhyātum punar āyān mahākapiḥ/ so 'bhigamya mahātmānaṁ kṛtvā rāmaṁ pradakṣiṇam, nyavedayad ameyātmā dṛṣṭā sīteti tattvataḥ/ tataḥ sugrīvasahito gatvā tīraṁ mahodadheḥ, samudraṁ kṣobhayām āsa śarair ādityasaṁnibhaiḥ/ darśayām āsa cātmānaṁ samudraḥ saritāṁ patih, samudravacanāc caiva nalaṁ setum akārayat/ tena gatvā purīm laṅkāṁ hatvā rāvaṇam āhave, hyaṣiṅcat sa laṅkāyām rākṣasendraṁ vibhīṣaṇam/ karmaṇā tena mahatā trailokyam sacarācaram, sadevarṣigaṇaṁ tuṣṭaṁ rāghavasya mahātmanaḥ/ tathā paramasaṁtuṣṭaiḥ pūjitaḥ sarvadaivataiḥ, kṛtakṛtyas tadā rāmo vijvaraḥ pramumoda ha/ devatābhyo varān prāpya samutthāpya ca vānarān, puṣpakaṁ tat samāruhya nandigrāmaṁ yayau tadā/ nandigrāme jaṭām hitvā bhrātṛbhiḥ sahito 'naghaḥ, rāmaḥ sītāṁ anuprāpya rājyaṁ punar avāptavān/ prahr̥ṣṭamudito lokas tuṣṭaḥ puṣṭaḥ sudhārmikaḥ, nirāyamo arogaś ca durbhikṣabhayavarjitaḥ/ na putramaraṇaṁ ke cid drakṣyanti puruṣāḥ kva cit/ nāryaś cāvidhavā nityaṁ bhaviṣyanti pativrataḥ/ na vātajaṁ bhayaṁ kiṁ cin nāpsu majjanti jantavaḥ, na cāgrijaṁ bhayaṁ kiṁ cid yathā kṛtayuge tathā/ aśvamedhaśatair iṣṭvā tathā bahusuvārnakaiḥ, gavām koṭyayutam dattvā vidvadbhyo vidhipūrvakam/ rājyaṁśāñ śataguṇān sthāpayiṣyati rāghavaḥ, cāturvarṇyaṁ ca loke 'smin sve sve dharme niyokṣyati/ daśavarṣasahasrāñi daśavarṣaśatāni ca, rāmo rājyaṁ upāsītva brahmalokaṁ gamiṣyati/ idaṁ pavitraṁ pāpaghnaṁ puṇyaṁ vedaiś ca saṁmitam, yaḥ paṭhed rāmacaritaṁ sarvapāpaiḥ pramucyate/ etad ākhyānam āyuṣyaṁ paṭhan rāmāyaṇaṁ naraḥ, saputrapautraḥ sagaṇaḥ pretya svarge mahīyate/ paṭhan dvijo vāgr̥ṣabhatvam īyāt; syāt kṣatriyo bhūmipatitvam īyāt, vaṇigjanaḥ paṇyaphalatvam īyāj; janaś ca śūdro 'pi mahattvam īyāt/*

As the trio of Vishmamiṭra, Rama and Lakṣmaṇas were entering Dandakaranya, Rama had to destroy a series of Rakṣhasas especially 'Viratha', and met Maha Munis such as Sharabhaṅga, Suteekṣhaṇa, and the famed Agastya who devoured and dried up the oceans. Agastya Muni bestowed to Shri Rama the Aindra Dhanush, a powerful 'khaḍga' and two 'akṣaya tuneeras' or everlasting arrow retainers.

[Vishlesana or delineation about Agastya- from Matsya Purana: Sage Narada enquired of Bhagavan Shankara about the origin of Agastya Muni and Vasishta. Maheswara explained that once Indra despatched Vayu and Agni to destroy Danavas and having successfully killed thousands of the enemies, ignored some Daityas like Taraka, Kamalaakṣha, Paravasū, Kaladamaśhtra and Virochana as they fled away and concealed in deep Seas. The Danavas who hid themselves kept on tormenting human beings as also Devatas eventually. Indra ordered that Vayu and Agni should dry up the Sea water, especially to kill dangerous Daityas like Jambhasura, but the both the Devas argued that in the process of drying up the Seas even in a minor manner there would be serious havoc caused to crores of Jeevas. Indra was annoyed at their argument and cursed them to fall down on Earth from Swarga and both the Devas entered into a 'Jala Kumbha' or Water Pitcher as a single body. Meanwhile, Sages Nara and Narayana were in Tapasya on Gandhamadana Mountain, and Indra was concerned that they might not be a threat to his chair; he

despatched a few Apsaras to the Mountain along with Kamadeva but their attempts to tempt the Maharshis failed. As the Apsaras continued to be stationed there, Narayana Rishi created a damsel of exquisite attraction from his thighs and named her Urvashi; he desired that Apsaras should realize that their beauty was nothing compared to whom they could materialise as Urvashi and they could not possibly tempt Nara Narayan Maharshis, after all! Mitra (Sun God) and Varuna (Rain God) happened to see the damsel and could not resist the fall of their combined semen of Mitravaruna which was deposited in the same Jala Kumbha (pitcher) that fell down from the Swarga and thus Agastya was born as Kumbha Sambhava. Vasishtha too was reborn from the pitcher earlier since he felt offended when King Nimi did not properly attend to him as he visited the King and hence gave a curse to Nimi to live as 'Videha' or without body, but the King too gave a return curse; both Nimi and Vasishtha approached Lord Brahma who solved the problem by retaining Nimi's life in his Eyes and Vasishtha to be reborn to Mitravaruna since the latter's semen fell in the pitcher on seeing Apsara Urvashi. Subsequently Agastya married Lopamudra, absorbed the entire Ocean in his Kamandulu to isolate the Danavas to enable Indra to kill the notorious Danavas and released it later as his urine and was thus stated to be salty!; he also razed down the ego of Vindhya Mountain by making him bend for ever thus banning the Mountain to stoop for ever till the Sage's return which never happened as he continued to stay down the Vindhya. There was also the legend attributed to Agastya about the Daitya brothers Ilvala and Vatapi, who knew the Mrita Sanjeevani Mantra; they would assume the forms of Brahmanas and seek the passers by to tempt them to a feast of goat-meat, and after consuming the meal ask Vatapi to come out and Vatapi would come out piercing through the tummy of the stranger and the brothers would enjoy his meat. But Agastya Muni was too clever to bless the good food saying 'Vatapi! Jeerno bhava' and Vatapi was fully digested even before Ilvala was able to recite the Mrita Sanjeevani Mantra! [Till date, devotees recite Lalita Sahasranama as inspired by 'Vaagdevatas' as also the 'Aditya Hridaya' scripted by Agastya Muni. Vasishtha, the Brahmarshi was the arch-enemy of Rajarshi Vishvamitra ever since the latter claimed Nandini the Celestial Cow and fought a battle in which Vishvamitra was defeated. The enmity continued till once both the Rishis cursed each other to become birds and finally Brahma had to intervene and convert them back as human beings].

As trio proceeded further, one day there was a congregation of Munis which called on Shri Rama about the repetitive attacks and tormentations of the Raakshasaas and the latter proclaimed an assurance by way of a 'pratigjna' or declaration of a solemn vow. As an immediate sequel to the pratigjna, Rakshasi Shurpanakha the younger sister of the Epic Villian Ravana was converted as a 'kurupi' or defaced face by slitting of her nose and ears by Lakshmana since the latter was restrained not to resort to killing a woman even as a raakshasi. This incident provoked the Khara-Dushana-Trishiras and their follower Rakshasaas were destroyed by Rama's arrows. This was followed by the merciless killings of fourteen thousand 'raakshasaas' in the 'dandakaaranya' for the greatest relief of the local human beings and animal-bird species. As the defaced Surpanakha approached Ravana in his court for demanding revenge from him being her own brother, several advisors in the court of Ravana asked for restraint but Maricha left for the 'dandakaaranya' and assumed the form of a golden deer. The slippery deer evaded both Rama and Lakshman who ran after the animal while Ravana having taken the form of a Muni begged for alms from Devi Sita and persuaded her to cross the 'Lakshman Rekha' and literally snatched Devi Sita onto his aero plane and badly hurt the defending 'Jatayu' the Vulture Bird- which tried to attack him with a valiant fight but in vain. As Rama and Lakshmana chanced the huge vulture, they realised that Jatayu tried best to thwart Ravana's effort to abduct Devi Sita. [ Rama realised that Jatayu and his younger brother Sampati were involved in a race as to who could fly higher to the skies, Jatayu no doubt flew higher but Sampati but was hurt by Sun flames; Sampati saved Jatayu by spreading his own wings but the latter had his wings totally burnt for ever! Such was the spirit of their sacrifice!] Jatayu consoled the distraught Rama and reassured him that no harm could come to Sita and that very soon she would be restored to them from

Ravanasura. Rama was as much overwhelmed by grief as by a surging sense of affection and gratitude and embraced Jatayu and blessed him to reach swarga after the death.

From the dying Jatayu Rama Lakshmanas realised that Ravana flew away with Devi Sita; Rama and Lakshmana were stunned at the rapid sequence of the events, even as Rama broke out his heart out and his sturdy physique had literally crumbled down heartbroken. They performed the funeral rights of the Great Bird and proceeded further in search of the whereabouts of Devi Sita. On the way ahead, they got surrounded by the long and powerful arms of the headless demon Kabandha and severed the clutches of the hands drawing Rama Lakshmanas towards his stomach and killed the demon but blessed him to reach swarga. While dying the demon resumed his Gandharva form named Vishvaavasu but due to his arrogant attitude Indra cursed him to become a headless animal but would be taught a lesson by Rama Lakshmanas eventually. The Gandharva then directed Rama Lakshmanas to move towards Rishyamukha Mountain and meet a monkey chief in exile named Sugriva for an alliance and that he would assist Rama to discover Devi Sita. The Gandharva also suggested that on way to the Rishyamukha mountain, Rama Lakshmanas might also visit Shabari Ashram also. As directed, Rama Lakshmanas visited Shabari and having enjoyed the fruits offered blessed her and by her example of bhakti taught her further for Loka Kalyana.

#### Vishleshana on Shabari:

Shabari was a tribal girl curious to know what ‘dharma’ was all about and approached Matanga Maharshi at the foothills of Rishyamukha mountain; the Rishi accepted her as his student and ever since lived in his ashram teaching her in his service. As years passed by she became old walking with a stick and plucking berry fruits from the gardens of the ashram; meanwhile Matanga Muni achieved ‘Maha Samaadhi’ in ‘padmaasana’ posture, while assuring her to await the arrival of Shri Rama Lakshmanas. As the latter finally did arrive, she brought basketful of berry fruits and after biting and tasting the fruits only offered them to Rama and Lakshmana declaring to the world that sincere ‘bhakti’ would be the ‘moksha maarga’; and thus the ‘Shabari Ramayana’ emphasizing Bhakti for Bliss. Rama gave the discourse to Shabari about the nine folded bhakti viz. ‘Satsang’ or affinity with followers of Truthful Virtue - ‘Shravana’ or hearing all about Dharma- ‘Guru Seva’ or Service and Following of a Guide- ‘Japa’ or constant repetition of the Sacred Name of Paramatma- ‘Bhajana’ or chorus singing in praise of the Lord as an expression in the public and selfless service to the society- and finally ‘bhakti’ or intense devotion without expectation recalling Bhagavad Gita’s : **Karmanyevaadhikaraste maa phaleshu kadaachana, maa karma heturbhuh maate sangostva karmani/** One has only the liberty to ‘do’ but never demand the return fruits about which one has no control. Yet never abstain from the performance surely expected of the person. ‘Karma Phala’ is as per the decision of the Almighty. What ever is decided as per destiny shall doubtless be awarded to the person concerned. Never hesitate to accept by way of self desire or by the misleading advice of the public. The very feeling of disappointment creates suspicion and self repudiation. This tends to lead to frustration which is the anti-thesis of contentment and thus further leads to a string of inabilities for further successes! That situation is tantamount to ‘jadatva’ or total lack of initiative! ]

*Pampaa teere Hunumataa sangato Vaanarenah, Hanumadvachanaachaiva Sugreevena samaagatah/*  
Having proceeded further from Shabari Ashram, Rama Lakshmanas reached Pampaasara river banks and enquired of an illustrious Monkey who introduced himself as Hanuman and showed the way to meet Sugreeva. [ *Hamaman Anjanaa suunuh Vaayu putro Mahabalah, Rameshthah phalguna sakhah pinjaakshomita vikramah udadhikramanaschaiva Sitaa shoka vinaasahanah, Lakshmanah praana daataacha Dashagreevascha darpaha dwaadashaani naamaani Kapeendrasya mahaa balah, svaapa -*

Thereafter, Rama having met Sugreeva the Monkey King in exile narrated the story of Rama and Sita as *kaale pathennityam yaatraa kaale visheshitah tasya mrityubhayam naasti sarvatra vijayee bhavet!*] the latter was provenly abducted by Ravana and desired that Sugreeva should please help in recovering his wife Sita. Sugreeva took a vow to do so by swearing as 'agni saakshi'. Then Sugreeva narrated his tale of woe as to how his own elder brother suddenly appeared and dethroned him and forcibly took away his wife too. He narrated that once a Demon challenged the original King Vaali but when subdued by Vaali ran away into a mountain cave and as soon as the latter entered the cave gate was shut; thereafter there were fierce sounds for days together and suddenly there were victory cries and shouts by the demon loudly even as blood was flowing from outside the gate. Thus Sugreeva concluded that Vaali was killed and returned with a heavy heart. But he took the precaution of shutting the door of the cave with a huge boulder with the help of several co-vaanaras so that the demon would never get out. the door of the cave. On return to the kingdom, the co-vaanaras forced Sugreeva to take over the kingship. But in course of months and years, Vaali made all out efforts and returned to the kingdom, physically tortured Sugreeva as the latter fled away to Kishkindha as Vaali was cursed in the past even as he was a king, Maataga Muni cursed him that if he put his foot there then Vaali would fall dead. But Vaali as the revised King forcibly took Sugriva's wife Ruma thence. Having heard the story, Rama promised to retrieve his kingdom and wife too. But Sugreeva had naturally suspected Rama's valour and capability and suggested that a recently dead body skeleton of a mountain like demon named Dundhibhi be thrown far away only to ascertain Shri Rama's intrepidity. Smilingly, Rama moved his left foot little finger on the huge body and throw the skeleton ten yojanas away! Further he found a line of seven giant like 'taala vrikshas' or palm trees on the mountain top near by were crumbled down by a single arrow which returned back too. These kinds of proofs as sampled by Rama buttressed confidence in Rama's prowess and proficiency. There after Sugreeva showed the way upto a mountain cave to Rama Lakshmanas and called aloud the King Vaali and his wife Tara to come out and challenged even as Rama killed Vaali by a single arrow shot. Sugreeva then became the King again and commanded his 'Vaanara sena' the monkey brigade and despatched them to different directions to search for Devi Sita. There after a 'Grudhra'-vulture - named 'Sampaati' ( younger brother of Jataayu) who was blind but blessed by Surya Deva with far sight, indicated about the whereabouts of Devi Sita. Then Lord Hanuman crossed the ocean by a far far jump with his bodily might and having located Devi Sita in the 'Ashoka Vaatika' as she was crying away incessantly. Then he convinced Devi Sita by presenting Rama's ring as a proof and conveyed Rama's message to her. Thereafter he ran berserk all over in various directions of the Ashoka Vaatika and created destruction and havoc all around. He killed five Senapatis and seven sons of Ministers guarding the vaatika and voluntarily got caught; he recalled Lord Brahma's boon to him and pretended that he was actually caught and smilingly tolerated the acts of mischief by the Rakshasas. Then having taken care of the specific place where Devi Sita was seated, he literally performed ' Lanka Dahana' or burning down the entire capital city of Lanka.

#### Brief Vishleshana on **Anjaneya**: Origin and Illustrative Stutis

Origin) Kesari the son of Gautami Rishi and Kesari's wife Anjana secured a grand son named *Hanuman* with the 'Amsa' (facet) of Parama Shiva and Vayu Deva too was responsible in the birth of the boy. Mistaking Surya Deva for a red-coloured fruit, the boy was tempted to fly skyward tried to hold Surya Deva, as Indra threw his Vajra on Hanuman's body and Ravana tried to hold Hanuman's tail but Hanuman never left his firm hold of Surya Deva. Ravan kept on fighting for a year in vain and tried to wriggle out of Hanuman's powerful clasp. Meanwhile Rishi Vishrava arrived at the spot and eulogised Hanuman to release Ravana the terror of the Universe. There after Hanuman resided for long time at Pampapura on the



banks of Pampa River as a strong fixture and was thus acclaimed as ‘Sthanu’. Also since Ravana who had dictated the World and controlled Devas was humiliated by *Anjaneya*, his name and fame spread as Hanuman: *Nighnanta cha Suraan mukhyan Ravanam Lokaraavanam, Nihanti Mushthirbhayah sa Hanumaaniti vishrutah*. (Ravana who was in the habit of badly hurting Devas and related Demi-Gods and killing Vishnu- Bhaktas without mercy had thus been restrained badly and received a jolt by Hanuman; the ‘Mushtighatas’ or ‘Hanus’ (beatings of closed hand grasps) damaged Ravana was the reason why Hanuman was named as such. Lord Brahma informed Hanuman that during the twenty eighth Tretayuga’s first Part of Vaivaswa Manvantara, Bhagavan Vishnu would take the Incarnation of Shri Rama and that he would achieve Rama’s unreserved devotion to Hanuman and destroy the clan of Ravana, his cruel brothers and sinful sons. (Bhavishya Purana)

Illustrative Stutis: *Manojavam Maaruta tulya vegam jitendriyambuddhimataam varishtham, aataatmajam Vaanara yudha mukhyam Sri Rama dutam sharanam prapadye/* I bow in reverence to Anjaney whose thinking capacity as fast as wind, who is in all respects like his father the Vayu Deva in speed and mental agility, as the master of senses, the Supreme among intellectual strength, the leader of the Monkey brigade and the foremost follower of Shri Rama Chandra! *Hanuman anjanaasuunur vaayuputro maha balah, Rameshthah Phalguna sakhah pingaakshomita vikramah udadhityukramanaschaiva Seetaashoka vinaashanah Lakshmana praana daataacha Dasha greevascha darpaha, dvaadashaitaani naamaani Kapeendrasya Mahaatmanah svaapakaale pathennichyam yaatraa kaale viseshitah tasya mrityu bhayamnaasti sarvatra vijayee bhavet/* Maha bala Hanuman, the illustrious son of Anjana Devi and Vayu Deva! You are the beloved of Lord Shri Rama and dear friend of Arjuna; famed for brown eyes, the valiant hero of popularity who crossed the ocean with the unique purpose of assuaging Devi Sita’s tearful misery, the wreckless destroyer of the fabled Ashoka Garden, the saviour of Lakshmana by fetching mrita sanjeevani overnight from Himalayas and the historic subduer of Ravana! Even a fleeting prayer to you by a sincere devotee frees from death and leads to victory especially during one’s travels! *Atulita baladhaamam hemashailaabhideham, danujavana krishaanum jnaani naama agraganyam/ Sakala guna nidhaanam vaanaraanaamadheesham Raghupatipriya bhaktam Vaatajaatam namaami/ Om ham Hanumate namah/* Anjaneya! Our sincere salutations to you! Your body strength is like that of a golden mountain; you are like gigantic fire destroying the huge forest full of demoniac enemies; yet you are the symbol of wisdom and knowledge, the outstanding devotee of Shri Rama the singular and illustrious son of Vayu Deva! *Buddhi balam yasho dhairyam nirbhayatvam arogataa, ajaadyam vaakpatutvam cha Hanutsmaranaadbhavet/* We pray to Hanuman Deva to surely secure ‘buddhi balam’ or mental sharpness and physical strength, reputation and fearlessness, resistance to physical diseases or even ailments and above all finesse in expression and convincing power! *Yatra yatra Raghunadha keertanam, tatra tatrakritamastakaanjalim/ Baashpavaari paripurna lochanam Maarutim namata raakshsaantakam/* When and where there are singing and music sessions of Lord Rama’s glories, there and then Lord Hanuman is readily seated with folded hands and emotionally charged wet eyes! Such indeed is the scene of Anjaneya who provides a safety zone to Rama bhaktas. Daily

*Hanuman Mantra:* The Hanuman Mantra for daily recital on the 11 days of worship is as follows: *Om namo Hanumate prakata rupaaya, aakraanta digmandala yashovitaana dhavaleekrita jagatpita vajra deha jvaladagni Suryakoti samaprabha tanuuruha Rudraavataara Lankaapuri dahana udhadhi langhana Dashgreeva shirah kritaantaka Seetaa sevaasana Vayu suta, Anjanagarbha sambhuta Shri Rama Lakshmana -andakara, Kapi sainya praakaara Sugreeva sakhya kaarana, Bali nibarshana kaarana, drona parvatotpaatana, Ashoka vana vidaarana, Akshakumaarakacchedana, Vanarakshaakara samaanayana,*

*Baalodita Bhaanumandala grasana, Meghanaada hom vidhvamsana, Indrajivadha kaarana, Seetaa rakshaka raakshasee sangha vidaarana, Kumbhakarnaadi vadha paraayana, Shri Raama bhakti tatpara, Samudravyomadruma langhana mahaasaamardhya, Maha tejah punja viraajamaana, swaami vachana sampaadita, Arjuna samyuga sahaaya, Kumara Brahmacharin, gambheera shabdodaya, Dakshinaashaa Martaanda, Meruparvata peethikaarchana, sakala mantraagamamaachaarya, mama sarva graha vishaadasana, Sarvajvarocchaatana, Sarva Visha vinaashana, Sarvaapatti nivaarana, Sarva dushta nibarhana, Sarva vyaaghraadi bhaya nivaarana, Sarva shatruccchedana, Mama parasyacha trihuvana pum streena pumsakaatmaka Sarva jeeva jaatam vashaya naanaa naamadheyaan sarvaan raagjna saparivaaraan mama sevakaan kuru kuru, Sarva shastraastra vishaani vidhvamsaya vidhvamsaya, mama sarva kaarya jaatam saadhaya saadhaya sarva dushta durjana mukhaani keelaya/Recital of this Paramapavitra Hanuman mantra japa bestows veeratva, keerti, tejas and ojas.*

Another popular stanza of for daily recital is as follows: *Hanunaananjanaa soonur Vaayu putro maha balah, Raameshtah Phalguna sakhah pingaakshomita vikramah/ Udadhi kramanaschiva Seeta shoka vinaashakah, Lakshmana praana daataacha Dashagreevascha darpaha/ Dvaadashitaani naamaani Kapeendrasya mahabalah,svaapakaale pathennityam yaatraakaale visheshatah, tasya mrityu bhayam naasti sarvatra vijayee bhavet/ ]*

### Sarga One continued

There after he returned back to Rama about the havoc and sampled scare of the invincibility of Rama and of the strength of ‘vaanara sena’! He conveyed to Shri Rama that he had indeed met Devi Sita. Soon thereafter this accomplishment of Anjaneya, Rama Lakshmanas moved forward up to the banks of the Samudra; Rama had initially prayed to the Samudra Deva but in the absence of non reply got prepared by providing a taste of the fierce Rama Bana even as the Deva appeared and made way for a ‘Rama Setu’ or a bridge across the ocean which was deftly crafted by Nala Deva the celestial engineer. It was by this very bridge that Rama Lakshmanaadi warriors and the vanara sena headed by Sugreeva and the rest reached Lankapuri and decimated Ravana and his followers, while Devi Sita felt shy and even put to shame by what some of the remarks of the audience present were distressing and derogatory even and as a result she performed ‘agni pravesha’ or entering into the flames. As Agni Deva vindicated her ‘eka paativratya’ or of single husband’s reality, Rama along with Rishis and Devatas extolled and so did the Tri Lokas. Shri Rama was contented and bestowed Kingship of Lanka to Vibheeshana. Meanwhile, Devas from above showered rains of flowers as a gesture of the triumph and vindication of Dharma and Nyaaya, even as the dead vanara sena soldiers came back to life again. The entire retinue reached Bharadwaaja ashram and Shgri Rama sent a message to Bharata by Anjaneya. Then along with Sugreeva the trio of Rama-Sita- Lakshmana reached Nandigrama and had Rama had his hair cutting and moved further along with Bharata too to Ayodhya to resume his Kingship once again.

Hence forth: *Prahrushta mudito loka santushtah pushthah sudhaarmikaha, niraamayo hyaargascha durbhiksha bhaya varjitah/ Na putra maranam kechid drakshyanti purushaah kkachit, naaryaschaa vidhawaa nityam bhavishyanti pativrataah/ Nachaagnijam bhayam kinchinnaapsu majjanti jantavah, na vaatajam bhayam kinchinnaapi jvarakritam tathaa/ Na chaapi kshudrayam tatra na taskarabhayam tathaa, nagaraanicha raashtraani dhana dhaanyayutaanicha, nityam pramuditaah sarve yathaa kritayuje tathaa/* In Rama Rajya, the entire public is happy and contented, healthy, virtuous, disease less and with no droughts at all. Public has neither fear, nor ever drowned in deep waters, or subject to illness due to pollution

of air, or flames. Further the commonality ever suffered due to hunger nor thieving or robberies. Each and every village or township is with surplus of food and prosperity, just as in the days of Krita Yuga.

#### Vishleshana or analysis

Rama Rajya: The perception, as to how a King should govern his Kingdom and the Subjects, was illustrated by Lord Rama to Laxmana. Agni Purana has described Rama's Percepts of an Ideal King: A King has to create wealth, increase it, protect it, and donate it. He should be humble-the humility arising out of victory, essentially after defeating the human senses of revenge, anger and retribution. He should be strong, magnanimous and forgiving, kind and protective. His support to the inferior and the needy is as significant as to punish and uproot the wicked and harmful. The human vices of greed, lust, dishonesty are but the reflections of a sick mind, which has no conviction or courage or helpfulness to the needy. Rama also advised considerable patience to deal with the timid, haughty and hurtful as these are indeed the traits of a villain. Once there is no ray of remorse and there is no trace of recovery from the pent-up senses of ego, impoliteness and audacity, then the time to end the culprit has arrived. *Bhavishya Purana*.

Ideal Kingship: Manu Deva then describes the ways of conduct and dharmas of a King about his origin and keys to his success as a popular and famed head of a nation. On attaining kingship to a deserving and select kshatriya origin, the King is coronated by the prescribed Vedic Principles to assume the duties expected as from a Head of the Kingdom. This is so when a Leader of the Society has to establish an authoritative Institution based essentially on Dharma and Nyaya and above all to ensure safety and security as an Integrated Identity among the comity of co-kingdoms. Hence the group of Devas like Indra, Surya, Vaayu, Yama, Agni, Varuna, Chandra and Kubera confer Kingship to the most suitable Kshatriya as per Vedic Verses hence as the unique representative of the lusters and magnificences of the combinations of the representative Devas; indeed like a Sun God the King becomes too radiant to gaze and provides the great source of authority and power sourced from the respective Devas of warmth yet heat of Agni, sweep and speed of Vaayu, placidity and coolness of Chandra, sternness and demand of justice/ virtue of Yama, ample food and sustenance of Varuna, and the auspiciousness and prosperity of Kubera! Even a King as an infant is worthy of respect and awe as there is a worthy King in him and ought to be so venerated. Indeed, careless approach and casual treatment paid to an infant king, who is no doubt, backed up the strong foundations of Kingship as from Vedic Principles, as Agni could provide warmth as also burn the whole family and property as of 'lock-stock- and barrel'! A King with his 'kaarya siddhi' or the success of his purpose as per the prevalent circumstances of 'Desha Kaala Tatwa' seeks to attain 'dharma siddhi' as he assumes varied features of kshama, krodha, mitrata, or even pratikaara or revenge! A King indeed is 'sarva tejomaya' or all powerful as he could usher in Devi Lakshmi or alround prosperity, or his anger might invite mrityu or death. If a King is annoyed even by default, the victim's misfortune kicks off and his indignation is certain to mritu! *Tasmaad dharmam yamishteshu sa vyavasyennaraadhipah, anishtam chaapyanishteshu tam dharmam na vichaalayet/ Tasyaartho sarvabhutaanaam goptaaram dharmama - atmajam, brahmatejomayam dandam- asrijat purvameeshvarah/* or that is why the dharmas originally created by the institution of Kingship are such as never to be infringed upon and hence the age old principles are such as shaped by the conscience of any King either of mercy or of punishments. This why any of the 'sthaavara-jangamaas' or of moving-immovable nature in Srishti are driven by the impulses of their own consciences too and the interpretations of respective Kingships as per 'desha - kaala- paristhitis' or of contemporary situations need necessarily to be upheld and observed. Hence punishments truly represent the King, his Purushtva of assertion and of unquestionable Leadership ; punishment only

governs, protects, and sustains vigilance even in sleep or casualness as the constant guard and caution. *Sameekshya sa dhritah samyak sarvaa ranjayati prajaah, asameekshya praneetastu vinaashayati sarvatah/* Once punishment is made applicable and enforced, it uproots the evil but once gets lax then attracts further evil. In the case of a King's negligence of punishment, the defaulted person once saved perpetuates the evil as a fried fish about to be pitch-forked spared or soft cotton piece turns into an iron rod! In case a King spares a criminal from punishment, a crow would steal a pitru pinda or a dog sniff or lick a sacrificial food just as a person of illfame forcefully occupies another's lawful house in possession since *dandasya hi bhayaat sarvam jagad bhogaaya kalpate/* or the entire world loses the grip of fear and becomes all kinds of illegal perversions. Once a rod is spared then even a child is spoilt; Deva, Daanava, Gandharva, Raakshasa, Pakshi, Sarpas too once spared would be victimised with evil; being devoid of 'daanda', the conduct of all the beings in Srishti gets sullied and in respect of human beings varnaashrama dharmas are severely broken irretrievably paving way for vices and engendering evil forces *Yatra shyaamo lohitaaksho dandashcharati paapahaa, prajaastatra na muhyanti netaa chet saadhu pashyati/ Tasyaahuh sampranetaaram raajaanam satyavaadinam, sameekshya kaarinam praajnam dharma kaamaartha kovidam/* That exactly why the concept of Kingship or Leadership is stated as the hinge and hold of the sensitive balance of virtue and vice; where punishment is due it ought to stalk around assuming black color and of red eyes demolish blemishes and sins. Moreso it is in the context of fulfilling the four human aspirations of Dharma-Artha-Kaama-Moksha in a measured manner; indeed hence is the presence of Leadership as assumed by a King. Kingship is defined as who is aware and conscious of the are of punishing and sparing the stick ; *tam raajaa pranayansamyak trivargena abhivardhate* or He is the ideal King who is truthfully wedded to the principles of virtue and nyaaya, modest and ideal earnings for the Self and dependents besides spare for charity, and controlled and regulated by moderate and just desires; but certainly not to fulfill sensual pleasures, deceitful ways of flippancy lives and of selfish motivations. When punishment is prescribed it may not be palatable to unrelenting minds, but when the king concerned does not proclaim it in a non commensurate manner without adequately examining or hiding facts of the case, then the King if partial in judgment is not spared too and might affect his family even. Once the King and his family is ruined, then the store of 'adharmaas' so collected might affect not only his possessions of castles, his territories and his 'praja' and their fortunes also. Contrarily a champion of Dharma and Nyaya would carve a niche not merely among the co-kings but as in respect of Maharshis and even Devas might secure a qualification for Brahmatva! A continuous series of undue punishments out of hiding facts or ignoring them and issued by an unjust King would have repercussions on the disgrace and ruin of his deputies down the line in the Vamsha and might adversely affect those concerned like Ministers, Army Commanders and so on as involved in the declarations of judgments. Further on, even the Sages would feel the guilt and the thought processes of Devas receiving 'havyas' at the Agni Karyas in the Kingdom might be disturbed! Hence: *Shuchinaa satyasandhena yathaa shaastaanusaarinaa, pranetum shakyaate dandah susahaayena dheemataa/ Svaraashtre nyaaya vrittah syaad bhrishadashcha shatrushu, suhritsvajihmah snigdheshu braahmaneshu kshamaanvitah/* The ideal most King is such sagacious, truthful and intelligent kind of unique followers of Dharma and Nyaya, ably assisted by equally professional deputies, and indeed his judgments for or against punishments or rewards are stated to be one among the countless ones of his worthy race. The fame of such rarity are like drops of oil spreading fast in running flows of water. However the ill fame of a King unworthy of his title and seat tends to act like butter on the water flows steadily till the day of doom. The idealism of Kingship upholds the dignities of the Chatur Varnas and ensures their continuity.. Such Kings of rarity are stated to possess their daily routine as follows: in the early mornings itself, they attend the congregations of the learned and the aged vidvans



of Rig-Yajur-Saama Vedas and discuss the specifics of Dharmas and of Administrative Principles involved. They worship and honour such vidwans appropriately and abide by their teachings as discussed. Such exemplary Kings are never harmed but enjoy longevity and prosperity. They are modest and that modesty makes them imperishable. For want of modesty, several Kings in history had perished along with their belongings and on the other hand hermits in forests had turned to be Kings. *Veno vinashtovinayaatnahushashchaiva paarthivah/Sudaah paija vanashchaiva sumukho nimireva cha/ Prithustu vinayaad raajyam praaptavaan manureva cha, Kuberashcha dhanaishvaryam brahmannyam chaiva Gaadhijah/* In the historical introspective, illustrious Chakravartis or Emperors like Vena, Nahusha, Sudaasa, Yavana, Sumukha, and Nimi perished out of their questionable and evil conduct. On the other hand Prithu and Manu flourished as Chakravatis out their outstanding modesty and impeccable character and Kubera gained the position of Dhanaadyaksha and one of the Ashtapalakas of the Universe. Vishwamitra the illustrious son of Gaadhi a Kshatriya by birth attained the status of an elevated Brahmana by the dint of perseverance, tapsya and conduct. The King should perfectly understand the aspirations of the common persons of the day especially in avoiding the pitfalls of co-Kings and most unhesitatingly try to initiate steps in constructing such a Capital City and never even seek to his own personal comfort but ensure his deputies and staff as well as the public of the Kingdom to live with comfort and safety. Towards this end, he needs to construct a fortress protected by vagaries of seasons and possible eventualities of diseases or natural disasters. Such a fortress of distinction and status be suitably equipped with defence forces to ensure safety from attacks of beasts, robbers, internal forces of revolution, external foes and such elements and fortified with weapons, grains, cattle and fodder, ample water and tools, as also Vidwans, artisans, and representatives of chatur varnas, and above all Purohitaas or Priests and Ritvigs to duly perform various smarta karmas of auspicious nature besides the shrouta karmas of daily agni karyas and Sacrifices. *Yajeta raajaa kratubhirvi vidhairaapta dakshinaih, dharmartham chaiva viprebhyo dadyaad bhogaan dhanaani cha/ Saanvatsarikamaaptaishcha raashtraadaahaarayed balim, syaachchaamnaayaparo loke varteta pitrivatnrishu/* The King has to be such as always engaged in Ashwamedhaadi yajnas attracting learned Brahmans to receive gifts and charities of golden ornaments, precious clothes and so on besides providing employment to workers as also the participating crowds of public with feasts. Indeed the King is stated more than a father and protector of the interests of one and all. As the citizens of the Kingdom are responsive of the noble activities of the King and the band of his officials of commitment ensuring peace and safety, the taxes are paid on time and general business climate is salutary and hence the economy is sound and attracts investments from the public and from foreign kingdoms too. Besides plugging in loopholes of business transactions, the King too motivate the officials down the line with incentives, moral persuasion and punishments against inefficiency or corruption. As Brahmana Vidyathis emerge out of Guru Kula after Vedaadhyayana are suitably gifted and trained for more and more tough assignments to preserve and promote dharmacharana since *nidhir braahmanobhi dheeyate* or indeed Brahmanas are the treasures installed by the Kings that could neither be lost nor robbed; such treasures could also not be split, nor perish as they are ever-sustained by the purity and blaze of Agni itself. *Samamabraahmane daanam dvigunam braahmanabruve, praadheete shatasaahasramanantam veda -paarage/ Paatrasya hi visheshena shraddadhaanatayaiva cha, alpam vaa bahu vaa pretya daanasya phalamashnute/* While charity is offered to any of Varnas then there would be good returns of 'sukrita phala', but once that daana is given to a Brahmana the returns get doubled; once that daanas are executed to a well read and knowledgeable Brahmana, the fruits get further intensified hundred thousand fold, while the recipient is a Veda Vedanga paaranga, then he demands 'anantha phala'!

Even if a ‘daana’ were given as per one’s own ability, then undoubtedly a deserving status is accomplished in the higher worlds. (Manu Smriti)

Reverting back to stanzas 94 -96: The most illustrious personality of Treta Yuga having successfully poineered over hundred Asvamedha Yagjnas having executed ten thousand crores of daanaas especially of milch cows had kept up the flag of dharma atop, reigned for 11 thousand years and then got absorbed in the time cycle.

Vishleshana on Ashvamedha Yagjna from Brihadaranyaka Upanishad: I.i.1) *Om/ Ushaa vaa ashwasya medhyasya shirah, Suruyaschakshuh Vaatah Praanah Vyaattaragnir- vaishwaanarah Samvatsara Atmaashwasya medhasya/ Dyauh prishtham Antarikshamudaram Prithivi paajasyam Dishah paarshve Avaantardishah parshwah Rutavongaani Maasaashrthamaasascha parvaani ahoraatraani pratishthaah nakshatraanyasthaanaani Nabho maamsaani/ Uvadyam sikataah sindhavo gudaah yakruccha klomaanascha parvataah Aoushadhyascha vanaspatayascha lomaani udyan purvaarthah, oshadhayascha vanaspatayascha lomaani, udyan purvaardhah nimlochan jaghanaardhah, yad vijrumbhate tad vidyotate, yad vidhunute tat stanayati yanmehati tad vasshati; vag evasyavaak/* (Om, while comparing an Ashwamedha or Horse Sacrifice to Nature, then Ushahkaala or the early dawn is comparable to its head, its breathing or life-force as Air, its eyes like Surya, its open mouth as Agni/ Fire or Vaishwanara and the body of the ‘Ashwa’ as comparable to a Year or better still the ‘Kaalamaana’ or the time Cycle; its back as ‘Swarga’; its belly like sky; its hoof like Earth; its sides like one fourth of a year; its limbs like the Seasons of a Year; its body bone joints like months and fortnights; its hooves like days and nights; its bones like Nakshatras or Stars; and its flesh like clouds. The Sacrificial horse’s food in the stomach is like sand, its blood vessels are rivers, liver and spleen are comparable to mountains and the hairs like herbs and tree. The rising Surya is the horse’s forepart while the hind part like the Sun set. The horse’s yawns are comparable to lightings and its body shakes and shrieks are like thunders; its urination is like downpour rainfall and neighing is like sound waves!) (I.i.2) *Aharvaa ashvam purastaan mahimaanvajaayata tasya purve samudre yonih, Ratriyenam paschan mahimaanvajaayata tasyaapare; Samudrayonih etauvaa ashvam mahimaanavabhatah samvabhuvatu, Hayo bhutvaa Devaan avahat vaaji gandharvaan arvaasuraan ashvo manushyaan samudra evasya bandhuh samudro yonih/* (The dawn arises as the Swarna Kumbha or golden vessel -‘Dipti Samanyat’-Mahiman appears in front of the Sacrificial Horse pointing out the day ahead and its origin is the Eastern Sea; at the dusk time or the evening the the Rajata Kumbha or the Silver Vessel is kept on the rear side of the horse pointing to the arrival of night; its source is the Western Sea. These two sacrificial vessels are kept on the front and rear sides of the Sacrificial Horse thus indicating the dawn and dusk. The context differs in respect of Horse Sacrifice: it is called Haya Medha in respect of Devas, Vaajina Medha for Gandharvas, Arva Medha for Asuras and Ashwa Medha for human beings. Indeed, Sea is the common relative for Devas, Gandharvas, Asuras and human beings alike!)

**Phasashriti:** Stanzas: 98-100: *idam pavitraṁ pāpaghnam puṇyam vedaiś ca sammitam, yaḥ paṭhed rāmacaritaṁ sarvapāpaiḥ pramucyate/ 8a etad ākhyānam āyusyaṁ paṭhan rāmāyaṇam naraḥ, saputrapautraḥ saganah pretya sarge mahīyate/ Paṭhan dvijo vāgṛsabhatvam īyāt; syāt kṣatriyo bhūmipatitvam īyāt, vaṇigjanah paṇyaphalatvam īyāj; janaś ca sūdro ’pi mahattvam īyāt/* Those blessed persons who read this Shrimad Vaalmiki Ramayana being the ‘Veda Saaraamsha’ as of Pavitrata, Punya maya and Paapa naashaka Shri Rama Charitra ought to be freed from sins and accumulate ‘punya’. This Ramayana ‘pathana’ bestows longevity, endless generations, and post life ‘Svarga pratishthata’. Brahmanas turn to vidvans, kshatriyas as Kings, Vaishyas with business prosperity, and the serving class with ‘sangha pratishthita’.

## Sarga Two

Nāradasya tu tad vākyam śrutvā vākyaviśāradaḥ, pūjayām āsa dharmātmā sahaśiṣyo mahāmuniḥ/  
yathāvat pūjitas tena devaṛṣir nāradas tadā, āprṣṭvaivābhyanuññātaḥ sa jagāma viḥāyasam/ sa muhūrtaḥ  
gate tasmin devalokaḥ munis tadā, jagāma tamasātīraḥ jāhnavyās tv avidūrataḥ/ sa tu tīraḥ samāsādyā  
tamasāyā mahāmuniḥ, śiṣyam āha sthitaḥ pārśve dṛṣṭvā tīrtham akardamam/ akardamam idaḥ tīrtham  
bharadvāja niśāmaya, ramaṇīyaḥ prasannāmbu sanmanuṣyamano yathā/ nyasyatām kalaśas tāta  
dīyatām valkalaḥ mama, idaḥ evāvagāhiṣye tamasātīrtham uttamam/ evam ukto bharadvāja vālmīkena  
mahātmanā, prāyacchata munes tasya valkalaḥ niyato guroḥ/ sa śiṣyahastād ādāya valkalaḥ  
niyatendriyaḥ, vicacāra ha paśyaḥ tat sarvato vipulaḥ vanam/ tasyābhyāse tu mithunaḥ carantam  
anapāyinaḥ, dadarśa bhagavāḥ tatra krauñcayoś cārūṇiḥsvanam/ tasmāt tu mithunād ekaḥ pumāḥsam  
pāpaṇiścayaḥ, jagāna vairanilayo niśādas tasya paśyataḥ/ taḥ śonita parītāṅgaḥ veṣṭamānaḥ  
mahītale, bhāryā tu nihataḥ dṛṣṭvā rurāva karuṇāḥ giram/ tathā tu taḥ dvijaḥ dṛṣṭvā niśādēna  
nipātitaḥ, ṛṣer dharmātmanas tasya kāruṇyaḥ samapadyata/ tataḥ karuṇa veditvād adharmo 'yam iti  
dvijaḥ, niśāmya rudatīm krauñcīm idaḥ vacanam abravīt/ **Mā niśāda pratiṣṭhām tvam agamaḥ śāśvatīḥ  
samāḥ, yat krauñcamithunād ekaḥ avadhīḥ kāmamohitam/** tasyaivaḥ bruvataś cintā babhūva hṛdi  
vīkṣataḥ, śokārtenāsyā śakuneḥ kim idaḥ vyāhṛtaḥ mayā/ cintayan sa mahāprājñas cakāra matimān  
matim, śiṣyaḥ caivābravīd vākyam idaḥ sa munipuṅgavaḥ/pādabaddho 'kṣarasamas tantrīlaya  
samanvitaḥ, śokārtasya pravṛtto me śloko bhavatu nānyathā/ śiṣyas tu tasya bruvato muner vākyam  
anuttamam, pratijagrāha saṁhr̥ṣṭas tasya tuṣṭo 'bhavad guruḥ/ so 'bhiṣekaḥ tataḥ kṛtvā tīrthe tasmin  
yathāvidhi, tam eva cintayann artham upāvartata vai muniḥ/ bharadvājas tataḥ śiṣyo vinītaḥ śrutavān  
guroḥ, kalaśam pūrṇam ādāya prṣṭhato 'nujagāma ha/ sa praviśyāśramapadaḥ śiṣyeṇa saha dharmavit,  
upaviṣṭaḥ kathāś cānyāś cakāra dhyānam āsthiṭaḥ/ ājagāma tato brahmā lokakartā svayaḥ prabhūḥ,  
caturmukho mahātejā draṣṭuḥ taḥ munipuṅgavam/ vālmīkir atha taḥ dṛṣṭvā sahasotthāya vāg yataḥ,  
prāñjaliḥ prayato bhūtvā tasthau paramavismitaḥ/pūjayām āsa taḥ devaḥ pādyārghyāsanavandanaiḥ,  
praṇamya vidhivac cainaḥ prṣṭvānāmayaḥ avyayam/ athopaviśya bhagavān āsane paramārcite,  
vālmīkaye maharṣaye saṁdideśāsanaḥ tataḥ/ upaviṣṭe tadā tasmin sākṣāl lokapitāmahe, tad gatenaiḥ  
manasā vālmīkir dhyānam āsthiṭaḥ/ pāpātmanā kṛtaḥ kaṣṭam vairagrahaṇabuddhinā, yas tādr̥ṣam  
cāruravaḥ krauñcam hanyād akāraṇāt/ śocann eva muhūḥ krauñcīm upaślokaḥ imaḥ punaḥ, jagāv  
antargatamaḥ bhūtvā śokaparāyaṇaḥ/ tam uvāca tato brahmā prahasanaḥ munipuṅgavam, śloka eva  
tvayā baddho nātra kāryā vicāraṇā, macchandād eva te brahman pravṛtteyaḥ sarasvatī/ Rāmasya  
caritaḥ kṛtsnaḥ kuru tvam ṛṣisattama, dharmātmano gunavato loke rāmasya dhīmataḥ, vṛttaḥ kathaya  
dhīrasya yathā te nāradāc chrutam/ rahasyaḥ ca prakāśam ca yad vṛttaḥ tasya dhīmataḥ, rāmasya saha  
saumitre rāksasānāḥ ca sarvaśaḥ/ vaidehyāś caiva yad vṛttaḥ prakāśam yadi vā rahaḥ, tac cāpy  
aviditaḥ sarvaḥ viditaḥ te bhaviṣyati/ na te vāg anṛtā kāvyē kā cid atra bhaviṣyati, kuru rāmakathāḥ  
puṇyāḥ ślokabaddhāḥ manoramāḥ/ yāvat sthāsyanti girayaḥ saritaś ca mahītale, tāvad rāmāyaṇakathā  
lokeṣu pracariṣyati/ yāvad rāmasya ca kathā tvatkr̥tā pracariṣyati, tāvad ūrdhvam adhaś ca tvam  
mallokeṣu nivatsyasi/ ity uktvā bhagavān brahmā tatraivāntaradhīyata, tataḥ saśiṣyo vālmīkir munir  
vismayaḥ āyayau/ tasya śiṣyāś tataḥ sarve jaguḥ ślokaḥ imaḥ punaḥ, muhur muhūḥ prīyamāṇāḥ prāhuś  
ca bhṛṣavismitaḥ/ samākṣaraiś caturbhir yaḥ pādair gīto maharṣiṇā, so 'nuvyāharaṇād bhūyaḥ śokaḥ  
ślokatvam āgataḥ/ tasya buddhir iyaḥ jātā vālmīker bhāvitātmanaḥ, kṛtsnaḥ rāmāyaṇaḥ kāvyam idṛśaiḥ  
karavāṇy aham/ udāravṛttārthapadair manoramais; tadāsyā rāmasya cakāra kīrtimān, samākṣaraiḥ  
ślokaśatair yaśasvino; yaśaskaraḥ kāvyam udāradhīr muniḥ/

Maharshi Valmiki while bathing in Tamasa River gets aghast seeing a couple of frolicking Krouncha birds shot down by merciless hunter and his expression was the beginning of Valmiki Ramayana!

Brahmarshi Narada appears to have initiated delineation of Shri Rama to Valmiki Maharshi and thereafter departed for a bath in river Tamasa near Ganga along with his disciples; he addressed his shishya named Bharadvaja and expressed how refreshing was the bath. As he looked around he spotted on the banks of the cool water flows two krouncha birds in chirruping play and fun in a nest on a tree branch. But just

then a cruel hunter released an arrow at the loving male bird which got dropped dead in blood and the female bird crooned in anguish and misery. The two love birds had always been together infatuated with each other and Muni Valmiki was truly pained and hurt in his heart and inner conscious -ness. The natural instinct of the Maharshi prompted him involuntarily to burst out rather reprimandingly: ***Mā niṣāda pratiṣṭhām tvam agamaḥ śāśvatīḥ samāḥ, yat krauñcamithunād ekam avadhīḥ kāma mohitam/*** ‘Hey hunter! Why have you so mercilessly killed the male partner of such loving birds suddenly! You too would soon die as a retribution!’ Having shouted spontaneously thus, the Maharshi got retrospective and addressed his disciples that a few words were slipped from my tongue as the feeling was intense! The shishyas replied unanimously: ‘*Paada baddhou aksharasamastah tantreelaya samanvitaḥ, shokaartasya pravritto me shloko bhavatu naanyathaa/*’ Guru sire! Whar ever has slipped out from your tongue has admirably fitted itself in a four lined stanza of glory with rhythmic sound metered with perfection of eight letters of prosody just as a ‘veenaa dhvani’ of the stringed musical instrument! The prime disciple Bharadwaja instantly agreed affirmingly that a meaningful stanza by framed as what the Guru has stated involuntarily! As this incident had happened the entire troupe concluded their bath and moved on to their ashram even as the hot deliberation of the entire ashram was on the singular topic of the day. The Guru shishya ‘samvada’ on the principles of dharma took place subsequently although the background was basically hovering on the morning incident only. Meanwhile, the Charurmukha Brahma himself appeared and alerted Valmiki Maharshi. The latter was taken aback and prostrated to Brahma along paadya- arghya- aasana-puja- stotra formalities while Brahma endearingly made the Maharshi seated comfortably beside him. But the Maharshi was at the back of his mind about the morning incident especially recalling what he stated at that juncture. Brahma smilingly understood what the Maharshi was cogitating about recalling what all the Maharshi stated. He then suggested: ‘Maharshi! What you had stated spontaneously as a stanza was truly as per ‘chhandas’ or prosody and need not torment your psyche so much; let this stanza under reference be the inspiration of scripting the entirety of ‘Rama charitra’; Bhagavan Shri Rama as the incarnation of Maha Vishnu Himself was indeed the exemplary human figure of the Treta Yuga of virtue-sacrifice-charity-tolerance but simultaneously of bravey-heroism-and everlasting renown!

This was what Brahmarshi Narada conveyed to Valmiki Muni as having expressed by Brahma to Narada. Let this Rama Charitra be publicised so far kept dormant and undescribed and let the world be aware of the completed details as to how dharma prevails as the lasting reality, despite the vicissitudes and tests of Adharma as Truth is vindicated ultimately. Narada with the inspiration of Brahma affirmed to Valmiki Maharshi: Maharshi! what ever you are going to script as the ‘Ramayana’ shall most certainly be true and factual and hence be prepared soon as per ‘anushtup cchhandas’. *Yāvat sthāsyanti girayaḥ saritaś ca mahītale, tāvad rāmāyaṇakathā lokeṣu pracariṣyati/ yāvad rāmasya ca kathā tvatkṛtā pracariṣyati, tāvad ūrdhvam adhaś ca tvam mallokeṣu nivatsyasi/* ‘As long as rivers flow and the might of mountains is sustained, the worlds should be fully saturated with ‘Ramayana Prachaara’. The Ramayana that you would script soon ought to become popular world wide and what ever seriatum and content followed by you would be lasting too! Narada thus informed Valmiki after the disappearance of Lord Brahma. Valmiki Maharshi was nonplussed with the rapid sequence of what all happened on that day. Once sensitised thus, the disciples of Valmiki kept on resounding repeatedly the shloka as they were literally dipped steep in. At the same time Valmiki Maharshi was mentally getting ready to take up the enormous task of Ramanayana of twenty four thousand stanzas plus and seeking to select the style of scripting according to meter as per chhandas vedaanga, with tuneful phrases, conjunctions, and rhymes with aptness and of tunes enriching the content and inner meanings and appropriate emotional appeals embedded therein.



### Sarga Three

*Prāptarājyasya rāmasya vālmīkir bhagavān ṛṣiḥ, cakāra caritaṁ kṛtsnaṁ vicitrapadam ātmavān/ kṛtvā  
tu tan mahāprājñāḥ sabhaviṣyaṁ sahottaram, cintayām āsa ko nv etat prayuñjīyād iti prabhuḥ/ tasya  
cintayamānasya maharṣer bhāvitātmanaḥ, agrhñitāṁ tataḥ pādau muniveṣau kuśilavau/  
kuśilavau tu dharmajñau rājaputrau yaśasvinau, bhrātarau svarasaṁpannau dadarśāsramavāsinau/  
sa tu medhāvinau dṛṣṭvā vedeṣu pariniṣṭhitaḥ, vedopabr̥hmañārthāya tāv agrāhayata prabhuḥ/ kāvyam  
rāmāyaṇaṁ kṛtsnaṁ sītāyāś caritaṁ mahat, paulastya vadham ity eva cakāra caritavrataḥ/ pāṭhye geye ca  
madhuraṁ pramāṇais tribhir anvitam, jātibhiḥ saptabhir yuktaṁ tantrīlayasamanvitam/ hāsya  
śṛṅgārakārūṇyaraudravīrabhayānakaiḥ, bībhatsādirasair yuktaṁ kāvyam etad agāyatām/ tau tu  
gāndharvatattvajñau sthānamūrcchanakovidau, bhrātarau svarasaṁpannau gandharvān iva rūpiṇau/  
rūpalakṣaṇasaṁpannau madhurasvarabhāṣiṇau, bimbādivoddhṛtau bimbau rāmadehāt tathāparau/ atau  
rājaputrau kārtsnyena dharmyam ākhyānam uttamam, vāco vidheyam tat sarvaṁ kṛtvā kāvyam aninditau/  
ṛṣiṇām ca dvijātīnām sādhuṇām ca samāgame, yathopadeśam tattvajñau jagatus tau samāhitau/ Mahāt  
mānau mahābhāgau sarvalakṣaṇalakṣitau, tau kadā cit sametānām ṛṣiṇām bhāvitātmanām/ Madhye  
sabham āsīnānām samīpasthāv idam kāvyam agāyatām, tac chrutvā munayaḥ sarve bāṣpāryaākule-  
kṣaṇāḥ/ sādhu sādhu ity tāv ūcatuḥ paraṁ vismayam āgatāḥ, te prītamanasaḥ sarve munayo dharma  
vatsalāḥ/ praśaśamsuḥ praśastavyau gāyamānau kuśilavau, aho gītasya mādhyamā ślokanām ca  
viśeṣataḥ/ ciranirvyttam apy etat pratyakṣam iva darśitam, praviśya tāv ubhau suṣṭhu tadā bhāvam  
agāyatām, sahitaḥ madhuraṁ raktaṁ saṁpannaṁ svarasaṁpadā/ evam praśasyamānau tau tapaḥ  
ślāghyair maharṣibhiḥ, samraktataram atyarthaṁ madhuraṁ tāv agāyatām/ prītaḥ kaś cin munis tābhyām  
samsthitaḥ kalaśam dadau prasanno valkalaṁ kaś cid dadau tābhyām mahāyāśāḥ/ āścaryam idam  
ākhyānam muninā samprakīrtitam, paraṁ kavīnām ādhāraṁ samāptaṁ ca yathākramam/ Abhigeeta  
midam geetaṁ sarvageetishu kovidou, aayushyam pushtijananam sarva shruti manharam/ praśasyamānau  
sarvatra kadā cit tatra gāyakau, rathyāsu rājamārgeṣu dadarśa bharatāgrajāḥ/ svaveśma cānīya tato  
bhrātarau sakuśilavau, pūjayām āsa pūjārṇau rāmaḥ śatrunibarhaṇaḥ/ āsīnaḥ kāñcane divye sa ca  
simhāsane prabhuḥ, upopaviṣṭaiḥ sacivair bhrātṛbhiḥ ca paraṁtapaḥ/ dṛṣṭvā tu rūpasaṁpannau tāv  
ubhau vīṇiṇau tataḥ, uvāca lakṣmaṇaṁ rāmaḥ śatrugṇaṁ bhārataṁ tathā/ śrūyatām idam ākhyānam  
anayor devavarcaṣoḥ, vicitrārthapadaṁ samyag gāyator madhurasvaram/ imau munī pārthiva  
lakṣmaṇānvitau; kuśilavau caiva mahātapasvinau, mamāpi tad bhūtikaraṁ pracakṣate; mahānubhāvaṁ  
caritaṁ nibodhataḥ/ tatas tu tau rāmavacaḥ pracoditāḥ; agāyatām mārgavidhānasamāpadā, sa cāpi rāmaḥ  
pariṣadgataḥ śanair; bubhūṣayāsaktamanā babhūva/*

Having heard intently the narration of what Brahmarshi Narada conceiving Brahma Deva's directive to him, Vaalmiki Maharshi sought 'punardarshana' of Narada but with no success, especially about the directive that the scripting of Sampurna Ramayana should be to fulfill the human aspirations of Dharma-Artha- Kaama- Mokshas. But reappearance of Narada did not fructify. Then Valmiki dutifully squatted in 'padmaasana', performed 'aouposhana' of water as a mark of 'trikarana shuddhi' or three folded purity of manasa-vaachaa-karmana or by way of topping up the thoughts by the heart-word -and deed. Then he pondered over the imaginary picture of Shri Rama- Lakshmana- Devi Sita; the Ayodhya Kingdom reigned by King Dasharatha with his queens; the related incidents of their collective incidents of laughter-mutual converastions-thought patterns, the do's and don'ts of administration, and such detailing as filled on his powerful thought and memory screen. The Maharshi imagined the scene of the visits of Rama- Lakshmana and Devi Sita in sprawling garden tours and the interesting incidents thereof. Then the Maharshi seated firmly and had a rapid visual coverage on his mental retina. Just on the lines of what Sage Narada described, he visualised the Raghuvamsha Rama's 'kaavya nirmana' or the outline of the epic of Ramayana. Rama's birth, his outstanding bravery, his ready amiability to one and all, his unique popularity, his extreme patience and sense of forgiveness, his unparalleled truthfulness are to be emphasised on the memory screen. Maharshi Valmiki then imprinted on the screen as to how Rama and

Lakshmana duo had experienced the amusing as also auspicious acts in the pioneering company of Sage Vishvamitra as imprinted on his retina including Shurpanakha's teaching a lesson, Mithila King Janaka's announcement of Devi Sita's swayamvara, Shiva Dhanush bhanga, detailings of weddings of Sita Rama and Urmila Lakshmana; Parashu Rama- Shri Rama samvada; Rama Rajyaabhisheka vighna, the villianous role of Kaikeyi, Rama Lakshmana Sita Vana Vaasa, Dasharatha shoka vilaapa followed by his death, the sorrow of the public, the devotion of Guha the boatman, the charioteer Sumanta's loyalty etc.

The overview of Ramayana by Maharshi in his trance from stanzas 15 -39:

Shri Rama, Lakshmana and Devi Sita reaching Ganges- Bharadwaaja Muni darshana and as per his directive reaching Chitra Koota and enjoying the grandeur of its surroundings and building up a hutment for the threesome to live in-arrival of Bharata to meet them and requesting them to return back - performing the remainder obsequies of their departed father- Bharata's return with the 'Rama Paduka' on his head to keep it back on the 'Rajya Simhasana' with veneration- Bharata's stay at Nandigram-Rama's trio move out to dandaka -aranya-Viraadha vadha-Sharabhangi Muni darshana- Suteekshana samaagama- Anasuya and Sita devi together for some time [ Devi Anasuya the daughter of Kardama Muni and the wife of Atri Maharshi residing in their hermitage in the periphery of Chitrakuta- being the mother of Dattatreya as Tri Murtis sought to test her chastity but converted them as toddling babes, popular as Maha Pativrata like Ahalya, Draupadi, Sita, Tara, Mandodari, Anasuya and Sumati] Having heard the background of Devi Sita's life, Anasuya gifted a miraculous ointment which could maintain her beauty and paativratya for ever!] - Maharshi Agastya darshana as he gifted Vaishnava dhanush to Rama-confrontation with Surpanakha and Lakshmana's cutting off her ears and nose- Shri Rama's killing of Khara- Dushana- Trishira's killings by Rama- his killing of Maricha disguised as a golden deer desired by Devi Sita- avenging his sister Shurpanakha's act, Ravanaasura disguised as a Muni forcibly abducts Devi Sita- Shri Rama's heart -pangs of due to Devi viyoga- Jatayu vadha by Ravanaasura- Rama Lakshmana getting snared by Kabandha the headless demon and their killing of the demon-Rama Lakshmana thrilled by the surroundings of Pampa sarovara- Shabari blessed by Shri Rama- the latter's severe pangs of Devi Sita Viyoga- meeting Hanuman at the foothills of 'Gandhamaadana' mount and along with Hanuman escorted to the exiled Vaanara King, Sugreeva- firming up friendship with Sugreeva-Baali Sugreeva battle- Rama's killing Baali- Sugreeva regained the Kingship- Devi Tara the widow of Baali cries away and Rama assuaging her sorrow-'sharatkaala' interrugn months put a stop of Sugreeva's search for Devi Sita's whereabouts- Sugreeva 'pratijna' or swearing for 'Sita anveshana' or her whereabouts and his extensive for her- the blind Kite Sampati, the brother of Jatayu, with inner vision bestowed by Surya Deva, finally makes a break through of pointing out at Lanka the other side of the ocean shores under King Ravana's rule-Hanuman despatched to Lanka with Rama's golden ring to convince Devi Sita in exile- Hanuman seeks cross the ocean- Sumudra Deva warns Hanuman about 'Minaaki' who would rise up to halt but to be warned by Hanuman, Raakshasi 'Simhini' the shadow detector as Hanuman was flying he killed by him and ' Trikuta' mounttain the indicator of Lanka. Hanuman clearly followed the indicators by Samudra and entered the kingdom of Ravana's Lanka at midnight time. Being lonely he pondered over the next step as he peeped in the palace of Ravana who was enjoying liquor and then waited for the day break assuming a mini monkey form in the Ashoka Vatika and having spotted Devi Sita brooding with successive cryings when he saw Ravana visiting her too as she was surrounded by female rakshasis headed by Trijata. On the exit of Ravana, Hanuman sneaked in and having assumed his normal form approached Devi Sita with prostrations and gave his introduction as the devout follower as a Rama Bhakta. To convince Devi Sita, he handed over Lord Shri Rama's finger ring of gold- in return she gave her 'choodaamani'. Thereafter Hanuman resorted to violent deastruction of Lanka's capital city helterskelter as the army of Lanka was

annihilated and the survivals fled away. He then purposively surrendered by himself so that he would be taken away to the King Ravana who was seated the royal court. In the court, Hanuman thundered and with his tail elongated and got lit up by the Ravana sena burnt off all over the city regions creating a huge scare of the Lanka Capital. There after, Hanuman crossed back the ocean, participated in a revelling party to the waiting co-monkey camrades in the Madhuvan, approached Shri Rama and conceyed about the welfare of Devi Sita and gave back her ‘choodamani’ the hair ornament as a memoir, made preparations for travel to Lanka, Rama’s interaction with Samudra Deva, Nala the architect constructs a setu bridge across the Sea to let the Vanara Sena and the Selves walk over, overnight surrounding by Rama Sena around Lanka, Vibhishana- Shri Rama ‘maitri’, Vibhishana giving hints of killing Ravana, Rama’s killing of the massive Kumbhakarna, killing of Meghanatha the son of Ravana, Ravana Vinaasha, Devi Sita’s final relief, Vibhishana pattaabhisheka at Lanka, Rama’s pushpaka vimana yatra with Sita-Lakshmana- Hunuman and Vibhushana and the full entourage to Ayodhya, Bharata’s warm reception, Shri Rama - Devi Sita pattaabhisheka celebrations, warm send off to vaanara sena, Devi Sita ‘tyaaga’ to forests on false accusations by a washerman in Ayodhya, her subsequent happenings and the future episodes were picturesquely described by the oustanding Valmiki Maharshi of eternal fame.

#### Sarga Four

*Prāptarājyasya rāmasya vālmīkir bhagavān ṛṣiḥ, cakāra caritaṁ kṛtsnaṁ vicitrapadam ātmavān/ kṛtvā tu tan mahāprājñāḥ sabhaviṣyaṁ sahottaram, cintayām āsa ko nv etat prayuñjīyād iti prabhuḥ/ tasya cintayamānasya maharṣer bhāvitātmanaḥ, agrhñitām tataḥ pāḍau muniveṣau kuśilavau/ kuśilavau tu dharmajñau rājaputrau yaśasvinau, bhrātarau svarasaṁpannau dadarśāsramavāsinau/ sa tu medhāvinau dṛṣṭvā vedeṣu pariniṣṭhitau, vedopabṛhmaṇārthāya tāv agrāhayata prabhuḥ/ kāvyam rāmāyaṇaṁ kṛtsnaṁ sītāyāś caritaṁ mahat, paulastya vadham ity eva cakāra caritavrataḥ/ pāṭhye geye ca madhuraṁ pramāṇais tribhir anvitam, jātibhiḥ saptabhir yuktaṁ tantrīlayasamanvitam/ hāsya śṛṅgārakārūṇyaraudravīrabhayānakaiḥ, bībhatsādirasair yuktaṁ kāvyam etad agāyatām/ tau tu gāndharvatattvajñau sthānamūrcchanakovidau, bhrātarau svarasaṁpannau gandharvān iva rūpiṇau/ rūpalakṣaṇasaṁpannau madhurasvarabhāṣiṇau, bimbādivoddhṛtau bimbau rāmadehāt tathāparau/ atau rājaputrau kārtsnyena dharmyam ākhyānam uttamam, vāco vidheyam tat sarvaṁ kṛtvā kāvyam aninditau/ ṛṣiṇām ca dvijātīnām sādḥūnām ca samāgame, yathopadeśam tattvajñau jagatus tau samāhitau/ Mahāt mānau mahābhāgau sarvalakṣaṇalakṣitau, tau kadā cit sametānām ṛṣiṇām bhāvitātmanām/ Madhye sabham āśīnānām samīpasthāv idam kāvyam agāyatām, tac chrutvā munayaḥ sarve bāṣpāryaākulekṣaṇāḥ/ sādhu sādhu ity tāv ūcatuḥ paraṁ vismayam āgatāḥ, te prītamanasaḥ sarve munayo dharma vatsalāḥ/ praśaśaṁsuḥ praśastavyau gāyamānau kuśilavau, aho gītasya mādhyamā ślokānām ca viśeṣataḥ/ ciranirvyttam apy etat pratyakṣam iva darśitam, praviśya tāv ubhau suṣṭhu tadā bhāvam agāyatām, sahitaḥ madhuraṁ raktaṁ saṁpannam svarasaṁpadā/ evam praśasyamānau tau tapaḥ ślāghyair maharṣibhiḥ, samraktataram atyarthaṁ madhuraṁ tāv agāyatām/ prītaḥ kaś cin munis tābhyām samsthitaḥ kalaśam dadau prasanno valkalaṁ kaś cid dadau tābhyām mahāyaśāḥ/ āścaryam idam ākhyānam muninā samprakīrtitam, paraṁ kavīnām ādhāraṁ samāptaṁ ca yathākramam/ Abhigeeta - midam geetaṁ sarvageetishu kovidou, aayushyam pushtijananam sarva shruti manharam/ praśasyamānau sarvatra kadā cit tatra gāyakau, rathyāsu rājamārgeṣu dadarśa bharatāgrajāḥ/ svaveśma cānīya tato bhrātarau sakuśilavau, pūjayām āsa pūjārḥau rāmaḥ śatrunibarhaṇaḥ/ āśīnaḥ kāñcane divye sa ca simhāsane prabhuḥ, upopaviṣṭaiḥ sacivair bhrātṛbhiḥ ca paramtapaḥ/ dṛṣṭvā tu rūpasaṁpannau tāv ubhau vīṇinau tataḥ, uvāca lakṣmaṇaṁ rāmaḥ śatrugṇaṁ bharataṁ tathā/ śrūyatām idam ākhyānam anayor devavarcaśoḥ, vicitrārthapadaṁ samyag gāyator madhurasvaram/ imau munī pārthiva lakṣmaṇānvitau; kuśilavau caiva mahātapasvinau, mamāpi tad bhūtikaraṁ pracakṣate; mahānubhāvaṁ*

*caritaṁ nibodhata/ tatas tu tau rāma vacaḥ pracoditāy; agāyatāṁ mārgavidhānasam padā, sa cāpi rāmaḥ  
pariśadgataḥ śanair; bubhūṣayāsaktamanā babhūva/*

[ This Valmiki Ramayana of 24000 stanzas was sung by Lava- Kusha kumars of Shri Rama Devi Sita at a Conference of Muni Mandali before Shri Rama]

As Shri Rama returned to Ayodhya and took over the Kingship, Maharshi Valmiki had deftly reconstructed the proceedings of Ramayana in which he scripted 24000 shlokas over five hundred sargas and seven khandas including Uttara Ramayana. Then Maha Jnani Valmika wondered whether there could be any personage who could recite as a musical sonnet to let the contents be publicised to the public. Even as he was wondering likewise, the two popular Raja Kumaras Lava and Kusha appeared on his memory screen in the robes of Muni Kumaras and touched his feet respectfully. These two illustrious lads were very intelligent having learnt Veda Vedangas as also the Kshaatra Dharmas from himself! Then he had taught the proceedings of Ramayana upto the date so far. *pāṭhye geye ca madhuraṁ pramāṇais tribhir anvitam, jātibhiḥ saptabhir yuktam tantrīlayasamanvitam/ hāsya śṛṅgāra -kāruṇyaraudravīrabhayānakaiḥ, bībhatsādirasair yuktam kāvyam etad agāyatāṁ/* Valmiki Maharshi described to Lava-Kusha Kumaras not only the full details of Ramayana but also the methodology of singing the entire sonnet as per the Nava Rasas as also of sweetness of shortened-medium-elongated ‘swaras’ of voice sounds; further the singing should be as per anvitas- shadaja-and sapta swaras, my the veena the stringed musical instrument. The singing needs also as per ‘taala- and nava rasaas’ of shringara-karuna-hasya-rouudra-bhayanaka and so on. Both Lava and Kusha were also saturated with Gandharva Vidya and its ‘sthaana shabda’ comprising ‘mandra-madhyama and taararupa trividha swaraas’. From the hridaya grandhi or of the heart base or kantha grandhi and shira grandhi, the sounds originating from heart-throat-and head, the swaras are originated as mandra-madhyama-taara or bass-medium-pitched up.

Vishleshanaas:

[Nava Rasaas: Soundarya Lahari stanza 51 as explained: Shringara Rasa is representative of romance- Bibhatsa Rasa is on account of reaction to the appalling behavioral pattern of the nature of human and other species-Roudra Rasa is generated by anger-Adbhuta Rasa is the outcome of high esteem and awful wonder of Bhagavan’s bravery and valor- Bhaayanka Rasa emanated from instant reaction of several hissing cobras all over-Veera Rasa reflects the puzzling awe of such as of the blood red colour imbibed into the red lotuses-Haasya Rasa is due to ‘sakhee- sakhaa jana kreedaa svabhaava- Karuna Rasa in response to Bhakti jana’s unstinted and heartfelt devotion- and Shanti is as the Final Destination of ‘Tadaatmyata’ with Prakriti and Parameshwara! ]

[Gandharva Vidya: Narada Purana explains: In the Swara Shastra, the Swara of Archika is related to Rig Veda, ‘Gaandhik’ is to ‘Gaadha’ and ‘Saamik’ is to Sama Veda. A ‘Swara’ is according to ‘Ruchas’ (Hymns) and their variations, while in ‘Gathas’ or metered rhythmic verses Sama Veda has ‘Vyavadhaanas’ or pauses. The Yajna stotras, karanas and Mantras are required to be pronounced as per Swaras; otherwise they turn out to be ‘Viruddha Swaras’. In the entire ‘Vangmaya’ Shastra (Vocabulary), pronunciation originates from ‘Vakshasthala’ (chest), ‘Kantha’ (throat) and ‘Mastaka’ (head); from the chest emerges the low level sounds normally resorted to morning singing, from the Kantha emerge the medium and very broad variety of sounds and from Mastaka are emanated high pitch sounds and their variations of volume. The *Sapta Swaras*-Sa, Ri, Ga, Ma, Pa, Da, and Ni-are ‘Prathama’ (Shadaja), ‘Dwitiya’ (Rishabha), ‘Tritiya’ (Gandhara), ‘Chaturtha’ (Madhyama), ‘Mandra’ (Panchama), ‘Krushtha’ (Dhaivata) and ‘Atiswara’ (Nishadha). Shadaja-Sa- stands for ‘Sagar’ (Sea) with peacock as the



representative bird, ‘Muladhara’ (the base of the spine) as the Chakra (body part) and the ruling Deity as Ganapati. Rishabha Re-means bull representing the bird Skylark, ‘Swadhishtana’ or genital as the Chakra and the ruling Deity is Agni. Gandhara Swara ‘Ga’ means Gagan or Sky with goat as the representative animal, ‘Manipura’ (solar plexus/ naval) as the Chakra and Rudra is the concerned Deity. Madhyama-Ma-means the Middle, represented by the bird dove, Anahata (heart) being the relevant body part and Vishnu as the Ruler concerned. Panchama-Pa-means the fifth, represented by nightingale and ‘Vishuddha’ (throat) as the relevant body part and the Ruling Deity is Sage Narada. The Swara titled Dhaivata-Dha- means Dharti or Earth, the representative animal being horse, the relevant Chakra being ‘Aajna’ or the third eye and the Ruler being Sada Shiva. The Seventh Swara viz. Nishada-Ni- meaning Hunter and standing for the animal Elephant, has ‘Sahasrara’ (the crown of the head) as the body part, the Ruler being Surya as the Deity. Besides the Swaras, Shadaja, Madhyama and Gandhara are known as three ‘*Graamaas*’ (gamut or scale in music). Those who render ‘Saama Gana’ approve twenty graamas in Madhyama Swara, fourteen in Shadaja and fifteen in Gandhara. Also there are seven *Murchanas* (Intonations / Modulations) meant for Devatas viz. Nandi, Vishaala, Sumukhi, Chitra, Chitravati, Sukha and Bala; and seven for Pitaras viz. Aapyaayani, Vishwabhruta, Chandra, Hema, Kapardini, Maitri and Baarhati. For Rishis too there are seven Murchanas viz. Uttara Mandra in Shadaja Swara, Abhi Rudrata in Rishabha, and Ashvakra in Gandhara. Besides, there are other Murchanas like Souvira in Madhyama Swara, Harshika in Panchama and Uttarayata in Dhaivata Swara. The seven Murchanas utilised by Rishis are also normally used by humans. Normally, there are ten ‘*Gunas*’ in music viz. Rakta, Purna, Alankrita, Prasanna, Vyakta, Vikrushta, Slakshana, Sama, Sukumara, and Madhura. When ‘Venu’ (Flute), ‘Veena’ (stringed instrument) and Vocal are rendered together then that combination is known as Rakta or ‘Ranjana’. Swara and *Shruti* (for eg. Kshobini Shruti in Shadaja, Tivra in Komala Rishabha, Dayavanti in Komala Gandharva, Prasarini in Tivra Madhyama, Alapini in Shuddha Dhaivatani in Komal Nishad) as also ‘Chhanda’ (Prosody) along with clear pronunciation are called ‘Purna’; Alankrita denotes the Swara from the throat down to the place of heart and taking the sound up to the head; Prasanna emerges from kantha in ‘gadgada’ sound; Vyakta or clearly pronounced by the ‘Pada’ (letter), Padartha (material), vachana (eka or bahu / single or many) etc. When the sound is clear in high pitch and understood by the letters of Alphabet is Vikrushta; Slakshan is that Shruti which is devoid of either Dhruva or quick and Vilambita or elongated; Sama is that Shruti which normal by aspects without ups and downs; Sukumara Shruti is of soft nature and Madhura is sweet and sonorous. In regard to the *Swaras of Padas (letters)* there are eight varieties viz. Antodaatta (like Agnih in ‘Agnirvritraani’), Adyudaatta (like Somah in Somah pavatey), Udaatta and Anudaatta respectively are like Pra and vah in the word ‘Pra voyahvam’; Neecha Swarita is the word Veeryam in the expression ‘Balam nyubjam veeryam’; Madhyadaatta like Havisha in the word ‘Havishaa vidhema’; Swarita like Swaha in the expression ‘Bhurbhuvah swaha’ and finally Dirudaatta as ‘V’kara and ‘spa’ in ‘Vanaspatih’. *‘Adi Swaras’* are three in number viz. Udatta (high tone), Anudatta (low tone) and Swarita (medium). The Swarita is known as ‘Swaar’ and there are seven Swaars viz. Jaatya, Kshepra, Abhinihit, Taira Vyanjana, Tiroviraama, Prashlishta and Paadavritta. [The wide range of Musical forms includes simple ‘Sarali’ (Easy to the beginners) with single or double digit variety like ‘S-R-G-M-P-D-N or SS-RR-GG-MM-PP-DD-NN; ‘Taara Sthayi’ (elevated pitch); ‘Alankaram’ or musical ornamentation; ‘Geeta’ or simple musical forms; ‘Swarajati’ with complexes like Pallavi, Anupallavi and Charanam; Kritis or fulfilled singing; Varnam; Kirtana or lyrics; Kriti (higher form of singing); Ragamalika (garland of Raagas), Jaavali, Tillana and so on. [Select *Raagas* according to timings of day/ night: Before Sun rise- Bhoopaala, Bauli, Malayamaaruta; Early morning: Bilhari, Kedaram, Dhanyasi; before noon: Asavari, Saveri, Deva Manohari; Mid-day and later: Sri Ragam, Madhyamavati; before Evening: Mukhara, Begada;

Evening: Vasanta, Purva Kalyani; Night: Neelambari, Kedaragoula; any time: Bhairavi, Kambhoji, Shankaraabharanam or Kalyani.]

*Rupalakṣaṇasampannau madhurasvarabhāṣiṇau, bimbādivoddhṛtau bimbau rāmadehāt tathāparau/* Lava Kusha Kumars are stunningly handsome with excellent natural qualities, speaking in sweet voices in their conversational style. They are just like Shrirama's prototypes worthy of high appreciation; as and when they converse in the congregations of Rishis or Brahmana panditas, Shri Rama charitra's singing was always thrilling. Once in one of such 'sabhas', the Munis were in trance shedding tears of ecstasy responding with expressions of boundless joy as the stanzas and their tuneful singing was *par excellence!* As the incidents of Ramayana were described as per the contexts, the Munis and Panditas were so much enraptured that some gifted them stood up clapping and gifted valuable clothing, 'mriga charmas' on which they were seated and 'rudraaksha maalaas' and 'yaginopaveetaas' even! Some gifted 'kamandulas' or carrying sacred water vessels, 'mekhalas' or traditional shawls, walking sticks, 'yajña paatras' or vessels for Fire Sacrifices, and even their own 'koupeenaas' or underwears even;. All of them were clapping in high appreciation and blessings for the long life and auspiciousness to the boys.. As the lads were singing, they were dancing away as per the tune and the emotion concerned, while swinging the veena instrument, and swaying their fresh flower garlands drawing ready attention to the flocking onlookers. One day, Bharat noticed the gathering appreciative of Lava Kusha's Ramayana's song and dance sequence in the open public, and invited them to a concert in the Royal Court in the presence of Shri Rama himself. At the conclusion, Shri Rama remarked addressing Lakshman, Bharata and Shatrughnas: 'These young lads had rendered Ramayana with such gusto and passion in such realistic style and this concert could be worthy repeatedly to organised manner'. *Tatas tu tau rāmavacaḥ pracoditāḥ; agāyatām mārgavidhānasampadā, sa cāpi rāmaḥ pariśadgataḥ śanair; bubhūṣayāsaktamanā babhūva/* As per the royal decree, crowds got bewitched to trances concert after concert to the unparalleled ecstasy and excitement of the public crowds at various theaters and road shows.

### Sarga Five

*Sarvāpūrvam iyaṁ yeṣāṁ āsīt kṛtsnā vasumdharaḥ prajāpatim upādāya nṛpāṇāṁ jayaśālinām/ yeṣāṁ sa sagaro nāma sāgaro yena khānītaḥ, ṣaṣṭiḥ putrasahasrāṇi yaṁ yāntaṁ paryavārayan/ ikṣvākūṇāṁ idaṁ teṣāṁ rājñāṁ vaṁśe mahātmanām, mahad utpannam ākhyānaṁ rāmāyaṇam iti śrutam/ tad idaṁ vartayiṣyāmi sarvaṁ nikhilam āditaḥ, dharmakāmārthasahitaṁ śrotavyam anasūyayā/ kosalo nāma muditaḥ sphīto janapado mahān, niviṣṭaḥ sarayūtīre prabhūtanadhañyavān/ ayodhyā nāma nagarī tatrāsīl lokaviśrutā, manunā mānavendreṇa yā purī nirmitā svayam/ āyatā daśa ca dve ca yojanāni mahāpurī, śrīmatī trīṇi viśtīrṇā suvibhaktamahāpathā/ rājamārgeṇa mahatā suvibhaktena śobhitā, muktapuṣpāvakīrṇena jalasiktena nityasaḥ/ tām tu rājā daśaratho mahārāṣṭravivardhanaḥ, purīm āvāsayām āsa divi devapatir yathā/ kapāṭatorañavatīm suvibhaktāntarāpaṇām, sarvayantrāyudhavatīm upetām sarvaśilpibhiḥ/ sūtamāgadhasambādham śrīmatīm atulaprabhām, uccāṭṭādhvajavatīm śataghñīśatasamkulām/ vadhūnāṭakasāṅghaiś ca samyuktām sarvataḥ purīm, udyānāmravaṇopetām mahatīm sālamekhalām/ durgagambhīrapariḥḥam durgām anyair durāsadam, vājivāraṇasampūrṇām gobhir uṣṭraiḥ kharaḥ tathā/ sāmantarājasāṅghaiś ca balikarmabhir āvṛtām, nānādeśanivāsaiś ca vaṇigbhir upaśobhitām/ prasādai ratnavikṛtaiḥ parvatair upaśobhitām, kūtāgāraiś ca sampūrṇām indrasyevarāvatīm/ citrām aṣṭāpadākārām varanārīgaṇair yutām, sarvaratnasamakīrṇām vimānagrhaśobhitām/ grhagādham avicchidrām samabhūmau niveśitām, śālitaṇḍulasampūrṇām ikṣukāṇḍarasodakām/ dundubhībhir mṛdaṅgaiś ca vīṇābhiḥ paṇavaiś tathā, nāditām bhṛṣam atyarthaṁ*

*pṛthivyām tām anuttamām/ vimānam iva siddhānām tapasādhigatām divi, suniveśitaveśmāntām narottamasamāvṛtām/ ye ca bāṇair na vidhyanti viviktam aparāparam, śabdavedhyaṁ ca vitatam laghuḥastā viśārādāḥ/ simhavyāghravārāhānām mattānām nadatām vane, hantāro niśitaiḥ śastrair balād bāhubalair api/ tādṛśānām sahasrais tām abhipūrṇām mahārathaiḥ, purīm āvāsayām āsa rājā daśarathas tadā/ tām agnimadbhir guṇavadbhir āvṛtām; dvijottamair vedaṣaḍaṅgapāragaiḥ, sahasradaiḥ satyaratair mahātmabhir; maharṣikalpair ṛṣibhiḥ ca kevalaiḥ/*

From the ongoing Vaivaswa Manvantara till King Dasharatha to Shri Rama, the entire Earth had been under the administration of kingships in chain Ikshvaku, Mandhata, Ambarisha, Harischandra and Sagara. It was Sagara who got the Great Ocean dug up by his sixty thousand sons; it was the perseverance of Bhagiratha that Ganga was brought down from the skies keeping the entire Aryavarta fertile till date! It is from this glorious past that this eternal Ramayana Maha Itihasa got originated. Both Lava and Kushala decided to sing and extol all about! Koshala Desha was an illustrious Kingdom under the sovereignty Dasharatha in the banks of River Sarayu famed for self sufficiency of fertility and prosperity. Its Capital city was Ayodhya well famed in the contemporary world.; the city was known to have originated from Manu himself spread over twelve - yojanas - 12 to 15 km of length and 3-4 yojanas of width as surrounded by huge trees and green pastures and very broad and roads extremely well lay down. The high roads led to countless lanes and by lanes to excellent individual houses of breadth and width, sprinkled with populated market areas offering a surprising variety of goods and services at competitive and uniform pricing at cost and reasonable profits well controlled. *Tām tu rājā daśaratho mahārāṣṭravivardhanaḥ, purīm āvāsayām āsa divi devapatir yathā/* The city of Ayodhya was conceived in the pattern of Indra Deva's Amaravati puri, glorious for dharma and nyaaya. Ayodhya was popular as the destination for 'Lalita Kalas' of music-dance-paintings-shilpikala or stone works and architecture besides the yantra-astra-shastra kalaas too related to battle regulations. Nataka- Natana Mandalis or Dramatics- Action-oriented institutions was yet another Fine Art Institutions were several of contemporary repute. The city of Ayodhya was surrounded by deep ditches impossible to jump across and is tightly guarded massive iron gates and was crowded with horses, elephants, camels, oxen, cows, and their overloaded carts bristling with activities day in and out. Innumerable tourists of men, women, children from all over Bharat and overseas too add to the charisma of the city. The women of Ayodhya were wealthy ornamented with rich and rare jewellery and pure and well embroidered pure and high quality silk dresses of glamour and arresting attractions recalling the brilliance of Indra Loka. *vimānam vaa siddhānām tapasādhigatām divi, suniveśitaveśmāntām narottamasamāvṛtām/* As though Siddhi Saadhakas having accomplished high lokas, the city of Ayodhya was of such reminiscence and glory. King Dasharadha had at the same time got readied such brave and gifted sena of cavalry, elephantry, and other disciplines who defend the defenceless and destroy evil forces at varying gradations be it a cruel animals in the surrounding forests or by an enemy of any origin within or outside. At the same time, Dasharadha had genuine care and respect for Agnihotris, Learned Panditas of veda vedaangas, and was always engaged in daana dharmaas, besides uplifting the poor and lower rung men and women with instant help and guidance .

[Vishleshana of Sagara Chakravarti and Bhagiratha: Maha Bhagavata Purana is quoted: Harischandra and his wife displayed unprecedented determination and tenacity to uphold Virtue and Self-sacrifice. The Son Rohitasya was brought back to life and was made the King, while Harischandra and wife Chandramati were provided instant places in Heavens. Visvamitra helped to populate the Kingdom and set examples of Dharma and surrender to Almighty. Harischandra's lineage after his son, Rohitasya was followed by sons Haritha-Champa-Sudeva-Vijaya-Bharuka-Vakra-Bahuka and Sagara ( Sa-Gara ie born with poison, as Bahuka's co-wives tried to poison the boy's mother). Emperor Sagara performed Asvamedha (Horse)

Sacrifice and Indra hid the horse which was discovered by the unruly 60,000 sons of Sagara, nearby the place where Sage Kapila was practising Sankhya Yoga and when disturbed badly, the Sage burnt all of them into ashes by his power. Sagara's son by another wife, Asamanjasa or Ansuman pursued the search of the Sacrificial Horse and found the Horse where Kapila was in meditation. Ansuman begged of the Sage about the whereabouts of his cousins and was informed that the hooligans were burnt to death and could be brought back to life only when washed by the River of Ganges which could only be brought down to Earth from the Skies. The Sacrifice of Horse having been performed by Sagara, Ansuman began his devotion to Lord Siva to bring Ganges down to Earth. But neither he nor his father Dilipa could succeed in the mission. It was for **Bhagiradha** to pursue the operation further. If Harishandra gave an eternal memory in truthfulness and integrity, a person of the same dynasty proved as a role model in tenacity. His life's mission was to bring Ganges down to Earth from Heavens. Bhagiradha's prayers were indeed granted by Mother Ganges to the devotee but warned him that the force of the flow from the Heavens to Earth could be withstood by no less than Lord Siva Himself! Bhagiradha never stopped his grand endeavour and worshipped Lord Siva with austerity and purity who agreed, not only because of the sincerity with which the devotee desired to fulfill the long-standing family wish but also owing to the reason of Universal advantage. The Lord assumed a massive body and controlled the force of the River flowing from Lord Vishnu's feet and bore the brunt of the impact on His head in His 'Jatajut' or twisted hairs and released but a portion of the Holy River. Bhagiradha directed the fiery flow by riding a fast Chariot and brought it to the place where the ashes of his forefathers were purified and their souls liberated to Heavens. Till date, humanity continues to be grateful to him for the ever lasting memory of his gigantic efforts in our reaping the fruits of his labour in the huge land-mass covering entire 'Aryavarta' (Northern India)!]

[ Vishleshana on Ayodhya: *Ayodhya: Akaaro Brahmatah proktam Yakaaro Vishnuruchyate, Dhakaaro Rudra rupascha Ahodhyaanaama raajate/ Sarvopa Paataakairyuktair rahmahatyaadi paataakai, Na yodhyaa shaktate yasmaattaam ayodhyaam tato viduh/* (Skanda Purana, Vaishnava Khanda Ayodhyaa) Ayodhyaa is defined as 'A-kaara is Brahma, Ya-kaara is Vishnu and Dha-kaara is Rudra Swarupa; thus Ayodhya is a composite form of Tri Murthis. Maha Pataakas too are demolished by naming the Name of Ayodhya!) Valmiki Ramayana in Bala kaanda exclaims: *Manunaa Maanavendrena saa Puri nirmitaa swayam/* (Manu confirms that he himself constructed Ayodhya himself!) In his opening introduction of Ayodhya Kaanda of Skanda Purana, Maha Muni Suta greets Bhagavan Shri Rama saying: *Namaami Parama- atmanam Ramam rajiva lochanam, Atasikusuma shyamam Ravanaantaka mavyayam /* ( My greetings to Lord Shri Rama the Paramatma who is lotus eyed and of blue colour the terminator of the cruel and vile Ravanaasura). Ayodhya puri is so sacrosanct that sinful beings could ever enter it, let alone reside there! From his right foot thumb emerged Ganga and Sarayu river got manifested from left foot thumb. That is why both the Rivers are Sacred and worthy of prostrations and bathing in these rivers is as effective as destroying Brahma hatya sin. Even before the Avatara of Shri Rama, Ayodhya was the Capital of Surya Vamsha Kings of Ikshwaku; the latter was the son of Vaivashwata Manu and to this dynasty belonged to the illustrious Bhagiratha, Ambarisha, Nahusha, Yayati, Nabhaga, Ajan and Dasharatha. Skanda Purana in Vaishnava Khanda, Ayodhya Mahatmya gives the account of Veda Vijnana Vishnu Sharma whose severe Tapasya attracted Maha Vishnu darshana and the Pandita's request to him him the boon of constant Vishnu darshana; in turn Maha Vishnu instructed Sudarshana Chakra to dig up Bhumi and bring up Ganga from Patala Loka and the resultant Sacred Water flow was materialised as *Chakra Tirtha*. Earlier, Brahma himself resided at Ayodhya even before the incarnation of Shri Rama and hence the emergence of *Brahma Kund*. Brahma conveyed to Devas about the significance of this Tirtha -as given in Skanda Purana- would be such as that whoever performed formal snaana at the Kund and gave away



daana would have been deemed as securing Ahwamedha yagna phala and blessed to fly as clad in Divya Vastras to Brahma Loka for residing there till the ensuing Pralaya. From Brahma kunda to the not too far Sarayu River is *Runa Vimochana Tirtha* where Muni Lomasha popularised specially among his followers who were delighted as the debts of one's very existence by way of births and deaths to parents and sons and the teacher, quite apart from the material debts of the current and past 'janmas' are cleared by snanas at the Tirtha. To the east of the Runa Vimochana Tirtha is the *Paapa mochana Tirtha*. Skanda Purana narrates the story of Panchala desha Brahmana was Maha Paapi who became conscious of his heaping stocks of sins and casually heard the conversation of a Group of Sadhus visiting Ayodhya. He visited Paapa Vimochana Tirtha along with them and happened to bathe on a Maagha Krishna Chaturdashi and also performed daana karyas and he realised an unusual transformation in his psyche and was surprised to vision a Viman beckoning him and flew to Vishnu dhaam. Ahead of the glorious Paapa machana Tirtha is the *Sahasra dhaara Tirtha* which is known for demolishing all obstacles in life and overcoming enemies by mere snaana with faith and mental discipline. This indeed was the very Tirtha where after the close of the entire Ramayana, Lord Shri Rama instructed Lakshmana to bathe and by his own Mantra Shakti assume the Form of Adi Sesha! Actually, the background was that when Shri Ram who had once had an important visitor viz. Kaal Devata about which even Lakshman was unaware and instructed Lakshman not to enter and allow any visitor to enter either. Lakshman was faithfully guarding the entry of Rama Nivas by taking sincere rounds up and down the 'dwaar'. Meanwhile Maha Tapaswi Durvasa Maharshi who is noted for his short temper arrived and affectionately asked Lakshmana to let Ram inform of his arrival for Rama darshan. Lakshman being aware of Duravas's shaapa shakti alerted Rama of the Muni's arrival. With a view to protect his own Satya Vak Paripalana of Lakshman's disobedience despite his instruction, Rama had to resort to the extreme step of asking Lakshmana to perform Prana tyaga of Lakshmana. As Lakshmana took the form of Adisesha and visited Indra Loka even as the Sahasra Manis and their luster vanished, the lest the Tirtha place on Sarayu diminish significance, Indra and Devas arrived on the Spot ensured and in fact doubled its glory and sanctity and named it Sahasra Dhaara Tirtha and Lord Shri Rama blessed the title too for the benefit of posterity and Loka Kalyan. *Swarga dwara dhaara*: Skanda Purana further describes as follows: Every Tirtha darshana has one's own benefits yet Swaga dwara Tirtha has its own: Pratah kaala snana, japa-tapa-havana-upavasa-darshana-dhyaana-adhyana- daanas have their distinct results and those beings like the Chatur varna humans, mriga-pakshi-jala chara-krimi keetakaadi pranis happen to die at this Tirtha are qualified to direct access to Swarga and Vaikuntha dhaam. Bhagavan Vishnu in his Avatara Swarupas, especially of Shri Rama with his wife and brothers are stated at this Tirtha to select beings for their respective Punya Phalas and decide their 'nirnayas' based on their own past karmas overshadowing their contributions at the Swarga dwaar snaanas and punya karma mix. And so does the presence of Kailasha Vaasi along with Devi Parvati and their followers woul oversee the process of selection of Beings for the Higher Loka Prapti, asserts the Skanda Purana. Near Swarga dwaara is the Nageshwara nath Mandir; it is stated that originally this Murti was originally made of Kusha grass but later King Vikramadyta resurrected and re-established the Idol with Veda mantras in a move to revive several 'Praachina' or age old Mandirs in Ayodhya. Yatris perform Pinda daana at Swarga dwaar Ghat with great devotion and bhakti. *Chandra Sahasra Tirtha* where Chandra sahasra vrata Udyapana is performed as also Argha danas are done on every Purnima Tithis to Chandra-Rohini Devis. *Swarna Tirtha* where Maharshi Vishwamitra's sishya Koutsa Muni called on Raghu Rama once and said that he wished for so much of wealth which he desired to give to his Guru which Rama too might nor possess. Shri Rama thought for a while and requested the Muni to please stay back in his court of Ayodhya overnight. Then Shri Rama invited Kubera Deva to bring considerable gold and on receiving it gave it away to Koutsa Muni. Next

morning, Rama gave away all the gold given by Kubera and kept up his word by redonating the same to the Muni and truly satisfied him. This Swarna Tirtha had thus attained a gold-bestowing reputation and fulfill the material desires of who ever performed worship by way of snaana- daana-Japas with utmost faith. One of Ayodhya's major Mandirs is *Kanak Bhavan* which is quite big and mention worthy whis was supposed to be of Shri Ram's 'antahpura' or the interior palace hall where Devi Sita resided too. (There are big sized Sita Rama Idols seated on a throne together in the Mandir as also the idols of the very past which were however smaller. From Kanaka Bhavan away is the most famed **Shri Rama Janma Sthaana** which was stated to have been rebuilt as Masjid Babri ; this Masjid which became the hot controversy was partially destroyed to make way for the original now albeit as a small make believe Mandir.Near to Rama Janma Sthaana are Sita Rasoyi or kitchen, Kopa bhavan or the Place where the love-fight Rama- Sita couple stayed; Ratna Simhasan or the Royal Throne made of jewels, Ananda Bhavan or the Palace of Joy, Ranga Mahal or the Hall of Music and Dance etc. The other Places worthy of visiting in Ayodhya's Sarayu River banks include *Lakshman Ghat* with a five feet Lakhmana Swami in the Mandir exclusively dedicated to him; *Ahalya Ghat* where Lord Rama is stated to have performed Yagna; *Hanuman gadhi* on an elevated sixty steps an Lord Hanuman in seated form; *Darshaneshwar*, *Mani Parvat* with Ashoka Stupa of broken 200 ft; *Dantana Kund* where Rama was stated to have had his mouth wash, where also Gautama Buddha, while in Ayodhya too rested. *Dasharatha kund* was the Place some few km. away on Sarayu River banks where King Dasharatha's 'Antya Dahana' was stated to have been performed. A mini- Parikrama of some 4 km around Ayodhya touches Ramaghat, Raghunadha Das gaddi, Sita kund, Agni Kund, Vidya kund, Mani Parvat, Kubera parvat, Sugriva parvat, Lakshman ghat, Swarga dwaar and back to Ram ghat. While no doubt Shri Rama Navami Celebrations on Chaitra Shukla Navami are famed for several days every year, Shravana Shukla Paksha festivities and Sarayu River snaaas are considered as sacred, especially on Kartika Purnima)]

Vishleshana on Kingship Duties : A King is expected to be an earthly version of God, responsible for creating happiness and welfare, preserving security and prosperity and punishing the evil and disobedient. He is expected to set examples, without favour or fear.He should be above suspicion or indiscipline, promote competition and justice, encourage diligence and duty. His Coronation is a multi-splendered spectacle with elaborate Rituals ans Sacrifices, fun and fanfare, feasts and festivities and gifts and gratitudes to poor and unpriveleged. On taking over the Kingship, he makes a series of appointments and postings of Priminister and Ministers, Top Officials and Advisers and a whole lot of Workforce at various levels.A Military General has to be a Kshatriya or Brahmin, a Treasurer has to have keen knowledge of Jewels, a Charioteer should be an expert of horses& elephants as also an outstanding ability of conducting chariots with alacrity on the battle fields, Doctors of experience and proven merit, and likewise persons of outstanding ability in each and every discipline and tested loyalty to the King and the Court. Each official of any level has to be well behaved, honest, diligent and above all types of temptations.There has to a completely decentralised system of Governance, within a well- set and publicly announced framework of Rules and there could never be an exception unless with the approval of the King who makes the Law or its Interpretation.There has to be a strong and widespread network of espionage and surveillance to the grass root levels to protect the interests of the Kingdom, the King, Officials and law-abiding citizens. Criminals are severely punished and Loyalists are assured of peaceful existence.The course of Law is not only just and swift but also should look to be convincing, transparent and unambiguous. The fiscal and monetary policy of the Government should also be uniform, impartial and well defined.Taxes are fixed as per the Sacred Texts and the process of tax collection has to be smooth, timely and automatic.Defaulters or protesters have to get opporunities to approach the Concerned Officials.Property Rights are also to be well defined, especially in respect of the poor, women, children, orphans and disabled and regular courts of civil and criminal cases are to be dealt with within approved time frames.There are various techniques used to let the offenders make confessions, the most significant ones being, 'Sama'( persuasion), 'Dana' (

Gifting), ‘Bheda’ ( divide interests), ‘Danda’ ( punish), ‘Maya’ (Decieve or create make- believe situation), ‘upeksha’ ( ingore) and ‘mayajal’ ( jugglery). Punishments accorded to offenders not only punitive but more than that they serve as examples to ensure that others perpetrate similar offences. For example, a thief who steals Gold or Jewellery has his hands cut. A Brahman who provides wrong or misleading witness would be banished from the Kingdom. In case anybody kills cows, horses, elephants or camels would be summarily executed. Cases of abduction of a woman, or of poisoning, arson too attract execution. Disloyalty by a woman to husband or vice versa have their facial parts cut, torn by dogs and paraded in public. (*Manu Smriti*)

## Sarga Six

*Puryām tasyām ayodhyāyām vedavit sarvasaṁgrahaḥ, dīrghadarśī mahātejāḥ pauraṁjānapadapriyaḥ/ ikṣvākūṇām atiratho yajvā dharmarato vaśī/ maharṣikalpo rājarṣis triṣu lokṣu viśrutaḥ/ balavān nihatāmitro mitravān vijitendriyaḥ, dhanaiś ca saṁcayaiś cānyaiḥ śakravaiśravaṇopamaḥ/ yathā manur mahātejā lokasya parirakṣitā, tathā daśaratho rājā vasañ jagad apālayat/ tena satyābhisamdhena trivargam anuṭiṣṭhatā, pālītā sā purī śreṣṭhendreṇa ivāmarāvati/ tasmin puravare hr̥ṣṭā dharmātmanā bahuśrutāḥ, narās tuṣṭādhanaiḥ svaiḥ svair alubdhāḥ satyavādinaḥ/ nālpasaṁnicayaḥ kaś cid āsīt tasmin purottama, kuṭumbī yo hy asiddhārtho ’gavāśvadhanadhānyavān/ kāmī vā na kadaryo vā nṛśaṁsaḥ puruṣaḥ kva cit, draṣṭum śakyam ayodhyāyām nāvidvān na ca nāstikaḥ/ sarve narāś ca nāryaś ca dharmāśīlāḥ saṁnyatāḥ, muditāḥ śīlavṛttābhyām maharṣaya ivāmalāḥ/ nākuṇḍalī nāmukuṭī nāsragvī nālpabhogavān, nāmṛṣṭo nānuliṭtāṅgo nāsugandhaś ca vidyate/ nāmṛṣṭabhojī nādātā nāpy anaṅgadaniṣkadhr̥k, nāhastābharaṇo vāpi dṛśyate nāpy anātmavān/ nānāhitāgnir nāyajvā vipro nāpy asahasradaḥ, kaś cid āsīt ayodhyāyām na ca nīrvṛttasaṁkaraḥ/ svakarmaniratā nityam brāhmaṇā vijitendriyāḥ, dānādhyayanaśīlāś ca saṁyatāś ca pratigrahe/ na nāstiko nānṛtako na kaś cid abahuśrutaḥ, nāsūyako na cāśakto nāvidvān vidyate tadā/ na dīnaḥ kṣiptacitto vā vyathito vāpi kaś cana, kaś cin naro vā nārī vā nāśrīmān nāpy arūpavān, draṣṭum śakyam ayodhyāyām nāpi rājanyabhaktimān/ varṇeṣv agryacaturtheṣu devatātithipūjakāḥ, dīrghāyuso narāḥ sarve dharmam satyam ca saṁśritāḥ/ kṣatram brahmamukham cāsīt vaiśyāḥ kṣatram anuvratāḥ, śūdrāḥ svadharmaniratāś trīn varṇān upacāriṇaḥ/ sā tenekṣvākunāthena purī superirakṣitā, yathā purastān manunā mānavendreṇa dhīmaitā/ yodhānām agnikalpānām peśalānām amarṣiṇām, saṁpūrṇākṛtavidyānām guhākesariṇām iva/ kāmbojaviṣaye jātair bāhlīkaiś ca hayottamaiḥ, vanāyujair nadījaiś ca pūrṇāharihayopamaiḥ/ vindhyaparvatajair mattaiḥ pūrṇā haimavatair api, madānvitair atibalair mātāṅgaiḥ parvatopamaiḥ/ aṅjanād api niṣkrāntair vāmanād api ca dvipaiḥ, bhadramandrair bhadramṛgair mṛgamandraiś ca sā purī nityamattaiḥ sadā pūrṇā nāgair acalasaṁnibhaiḥ, sā yojane ca dve bhūyaḥ satyanāmā prakāśate/ tām satyanāmām dṛḍhatorañārgalām; gṛhair vicitrair upaśobhitām śivām, purīm ayodhyām nṛsahasrasaṁkulām; śaśāsa vai śakrasamo mahīpatīḥ/*

King Dasharatha, the glorious ‘Atiratha’ who could face a battle of ten thousand ‘Maha Rathaas’ or great charioteers was an outstanding administrator with incredible far sight. He was a reputed yajna karta, dharma paraayana, jitendriya, and in the contemporary world a ‘Rajarshi’ akin to popular Maharshis. He was mighty, enemyless, and a known friend among all the contemporary Kings, comparable to Mahendra himself! He was the epitome of ‘chaturvidha aakankshas’ or the fourfolded human aspirations of dharma- artha- kama- mokshas or virtue-prosperity-desire fulfillment- and finally bliss of Unity with Paramatma. He was administrator *par excellence*. Accordingly, his subjects too had imbibed the features of the King as the followers of virtue and justice, truthfulness, tolerance, spirit of compassion and self contentment. In this exemplary Ayodhya, there was no citizen who did not have valuable possessions, no achievement of aspirations of ‘puruṣarthaas’, and no opulence of domestic animals and grain-money surpluses. None of

the citizens of Ayodhya had unfulfilled desires, meanmindedness, cruel, ignorant, and unaware of Almighty. The men and women, child and elderly and even domestic animals are ever contented. All the citizens were not only with proper dress but also adorned with ear rings, headgears, garlanded with fresh flowers and body perfumes besides being well protected against insects and reptiles. There was no example of persons consuming stale and unsavoury food, none who were not ready to help others, and none again without public presentability. In the City of Ayodhya, varnaashrama dharmas were adhered too strictly as Brahmana-Kshatriya- Vaishyas were respecting their respective duties and the lower rung was sincerely service minded. Ayodhya puri Brahmanas were dedicated to yajna-svaadyaais and indriya nigrahas and none ever were nastikas, asatyavaadis, agnaanis, and asamarthas of sadhana. All of the ‘dvijas’ of the twice born varnas of brahmana-kshatriya-vaishyas were converant with the awareness and even of expertise of Veda Vedangas, vrata deekshas, daana and atithi seva paraayanas, and of self contentment. Family life and affdinity of stree-purusha-santaanas- parivaaras was unquestioned in the Kingdom. In that ideal Society, there was total affinity of Brahmana- Kshatriyas, Vaishyas were always toeing the thoughts and actions mutually, while vaishyas were ready to follow the steps of kshatriyas. In fact, King Dasharatha was a role model of Manu Himself. Just as lions in their own caves, the citizens of Ayodhya are fiery, cunningless and straight forward, and replete with self confidence and initiative and are fully armed with astra-shastraas armoury and mastery of archery. On the battle fronts, the soldiers of Dasharatha were equipped with battle horses from Kamboja and Vaahneeka Deshas and well trained in Vanaayu Desha just as ‘ucchaisharvyas’ the celestial horses of Indra Loka. The Dashatratha sena was also equipped with elephants originated from the forests of Vindhya- Himalaya mountains with grit and power as comparable to the clan of ‘Iravata’ of Swarga, and well trained like Anjana and Vaamana Diggajaas. The elephants of Ayodhya were of the nativity of Bhadra from Himalayas, Mandra from Sahyadri and Mriga from Vindhyaas, and of Bhadra-Mandra and Mriga cross-breeds. Maha Raja Dasharadha’s administration of Ayodhya was indeed like that of Chandra Deva administered the akshatra Mandali on the high skies and of invincibility of the entire forces of enemies far and near!

### Sarga Seven

*Aṣṭau babhūvur vīrasya tasyāmātyā yaśasvinah, śucayaś cānuraktāś ca rājakṛtyeṣu nityaśaḥ/ dhṛṣṭir jayanto vijayaḥ siddhārtho arthasādhakāḥ, aśoko mantrapālaś ca sumantraś cāṣṭamo 'bhavat/ rtvijau dvāv abhimatau tasyāstām ṛṣisattamau, vasiṣṭho vāmadevaś ca mantriṇaś ca tathāpare, śrīmantaś ca mahātmānaḥ śāstrajñā dṛḍhavigrahāḥ, kīrtimantaḥ praṇihitā yathāvācanakārīṇaḥ/ tejaḥkṣamāyaśaḥ prāptāḥ smitapūrvābhībhāṣiṇaḥ, krodhāt kāmārthahetor vā na brūyur anṛtaṁ vacaḥ/ a teṣāṁ aviditāṁ kim cit sveṣu nāsti pareṣu vā, kriyamāṇaṁ kṛtaṁ vāpi cāreṇāpi cikīrṣitaṁ/ kuśalā vyavahāreṣu sauhṛdeṣu parīkṣitāḥ, prāptakālāṁ yathā daṇḍaṁ dhārayeyuḥ suteṣv api/ kośasaṁgrahaṇe yuktā balasya ca parigrahe, ahitaṁ cāpi puruṣaṁ na vihiṁsyur adūṣakaṁ/ vīrāś ca niyatotsāhā rājāsāstram anuṣṭhitāḥ, śucīnāṁ rakṣitāraś ca nityaṁ viṣayavāsināṁ/ brahmaḥsatram ahimsantas te kośaṁ samapūrayan, sutīkṣṇadaṇḍāḥ saṁprekṣya puruṣasya balābalaṁ/ śucīnāṁ ekabuddhīnāṁ sarveṣāṁ saṁprajānatām, nāsit pure vā rāṣṭre vā mṛṣāvādī naraḥ kva ci/ kaś cin na duṣṭas tatrāsit paradāraratir naraḥ, praśāntaṁ sarvaṁ evāsid rāṣṭraṁ puravaram ca tat/ suvāsasaḥ suveśāś ca te ca sarve suśīlinaḥ, hitārthaṁ ca narendrasya jāgrato nayacakṣuṣā/ gurau guṇagrhītāś ca prakhyātāś ca parākramaiḥ, videṣeṣv api vijñātāḥ sarvato buddhiniścayāt/ īdṛśais tair amātyais tu rājā daśaratho 'naghaḥ/ upapanno guṇopetair anvaśāsad vasuṁdharām/ avekṣamāṇaś cāreṇa prajā dharmeṇa rañjayan, nādhyagacchad viśiṣṭaṁ vā tulyaṁ vā śatrum ātmanaḥ/ tair mantribhir mantrahitair niviṣṭatir; vṛto 'nuraktaiḥ kuśalaiḥ samarthaiḥ, pārthivo dīptim avāpa yuktas; tejomayair gobhir ivodito 'rkaḥ/*



Ikshvaaku Maharaja Dasharatha had eight outstanding Ministers of high intellect, experience in administration, sharp insight, with such ability as to assess inside out of other's wishes and thoughts. At the same time they were ever of the supreme interest of the King, the Kingdom and the subjects of the Kingdom. Their outlook was traditional as per 'dharma and nyaaya' and at the same time keeping the larger interests of the 'Prajā' and in close alignment of the directives of the Kingship. These eight Ministers were named Dhrishthi, Jayanta, Vijaya, Suraashtra, Rashtravardhana, Akopa, Dharmapaala and the expert of Artha Shastra or of excellent financial management. Among the Rishis of the Royal Court are the unparalleled Vashistha and Vaama Deva as the 'Purohitas' or the regular Chief Priests:

[Saptaishis are stated as Agastya-Atri-Bharadvaja-Gautama- Vashishtha and Vishvamitra vide Jaimini Brahmana. Vamadeva mentioned by Rigveda's IV Mandala, besides Brihadaranyaka and Aitereya Upanishads]

Besides, Maharshis Suyajna, Jaabaali, Kashyapa, Goutama, and Markandeya the Deerghaayu, and Katyaayana were the visiting Ministers cum Dharma Darshakas or Advisers of Virtue and Nyaaya. Additionally, the various Ritviks who had all organised yajna kaaryas for the Kingdom were also on the board of ministerial advisers as they were all of the traits like vinaya sheela-karya kushala-jetendriya-Shri Sampanna- mahatma- shastravidya nipuna-parakrami-raja karya saavadhaana- rajaagjnaanukula-kshamasheela- sadaananda keertimaantu; they were never the victims of kama krodhaadi gunas. From the// 'Gudhacharis' or Intelligence persons especially from the neighbouring and even from distant kingdoms, the King of Ayodhya was well informed about the activities of the other Kings and their present and planned objectives. On the domestic front too the King was ever alerted and at the right time, the wrong doers were trapped and suitably punished; in that context, even own progeny or close relatives were never spared. In respect of the Treasury Funds the evaders and avoiders of taxes were hunted and the upkeep and activities of soldiers in respect of 'chaturanaga balas' of foot-horse-elephant-chariot soldiers, the day to day maintenance well monitored. But the offenders either in the army or those foreign agents caught were treated as per established norms of justice. At the same time, King Dasharatha was imbued with the spirit of proactive encouragement to the soldiers and from all the classes of the Kingdom. Those citizens outside his kingdom were duly protected too. The King was in the habit of addressing chaturvarnas, and took special care. The entirety of the citizenry of Ayodhya and the Koshala Rajya had the mind-body-and psyche of viruosity uniformly and there was total negation of awareness, villiany, illegal sex and corruption. There was total orderliness and peacefulness prevailing either on Ayodhya or the Koshala Rajya as a whole. The Ministers are not only dressed to perfection but also in their behaviour, performance, and deeds. This they become worthy of trust and esteem of the King. The King too having imbibed the manners of the incredible Ministers was enabled to upkeep his huge kingdom with virtue and justice as famed in Trilokas.

### Sargas eight and nine

**Sarga eight:** *Aṣṭau babhūvur vīrasya tasyāmātyā yaśasvinah, śucayaś cānuraktāś ca rājakṛtyeṣu nityaśaḥ/ dhṛṣṭir jayanto vijayaḥ siddhārtho arthasādhakāḥ, aśoko mantrapālaś ca sumantraś cāṣṭamo 'bhavat/ ṛtvījau dvāv abhimatau tasyāstām ṛṣisattamau, vasiṣṭho vāmadevaś ca mantriṇaś ca tathāpare, śrīmantaś ca mahātmānaḥ śāstrajñā dṛḍhāvīkramāḥ, kīrtimantaḥ praṇihitā yathāvacanakāriṇaḥ/ tejaḥkṣamāyaśaḥ prāptāḥ smītapūrvābhībhāṣiṇaḥ, krodhāt kāmārthahetor vā na brūyur anṛtaṁ vacaḥ/ a teṣāṁ aviditāṁ kim cit sveṣu nāsti pareṣu vā, kriyamāṇaṁ kṛtaṁ vāpi cāreṇāpi cikīrṣitaṁ kuśalā vyavahāreṣu sauhrdeṣu parīkṣitāḥ, prāptakālāṁ yathā daṇḍaṁ dhārayeyuḥ suteṣv api/ kośasaṁgrahaṇe yuktā balasya ca*

*parigrahe, ahitaṁ cāpi puruṣaṁ na vihiṁsyur adūṣakam/ vīrāś ca niyatotsāhā rājaśāstram anuṣṭhitāḥ, śucīnāṁ rakṣitāraś ca nityaṁ viṣayavāsināṁ/ brahmakṣatram ahimsantas te koṣaṁ samapūrayan, sutīkṣṇadaṇḍāḥ saṁprekṣya puruṣasya balābalaṁ/ śucīnāṁ ekabuddhīnāṁ sarveṣāṁ saṁprajānatām, nāsīt pure vā rāṣṭre vā mṛṣāvādī naraḥ kva ci/ kaś cin na duṣṭas tatrāsīt paradāraratir naraḥ, praśāntaṁ sarvaṁ evāsīt rāṣṭraṁ puravaraṁ ca tat/ suvāsasaḥ suveśāś ca te ca sarve suśīlinaḥ, hitārthaṁ ca narendrasya jāgrato nayacakṣuṣā/ gurau guṇagrhitāś ca prakhyātāś ca parākramaiḥ videṣeṣv api vijñātāḥ sarvato buddhiniścayāt/ īdṛśais tair amātyais tu rājā daśaratho 'naghaḥ, upapanno guṇopetair anvaśāsad vasuṁdharām/ avekṣamāṇaś cāreṇa prajā dharmeṇa rañjayan, nādhyagacchad viśiṣṭaṁ vā tulyaṁ vā śatrum ātmanaḥ/ tair mantribhir mantrahitair niviṣṭair; vṛto 'nuraktaiḥ kuśalaiḥ samarthaiḥ pārthivo dīptim avāpa yuktas; tejomayair gobhir ivodito 'rkaḥ*

**Sarga nine:** *Tasya tv evaṁ prabhāvasya dharmajñasya mahātmanaḥ, sutārthaṁ tapyamānasya nāsīt vaṁśakaraḥ sutaḥ/ cintayānasya tasyaivaṁ buddhir āsīn mahātmanaḥ, sutārthaṁ vājimedhena kimarthaṁ na yajāmy aham/ sa niścītāṁ matiṁ kṛtvā yaṣṭavyam iti buddhimān, mantribhiḥ saha dharmātmā sarvair eva kṛtātmabhiḥ/ tato 'bravīd idam rājā sumantraṁ mantrisattamaṁ, śīghraṁ ānaya me sarvān gurūṁś tān sapurohitān/ etac chrutvā rahaḥ sūto rājānam idam abravīt, ṛtvigbhir upadiṣṭo 'yaṁ purāvṛtto mayā śrutaḥ/ sanatkumāro bhagavān pūrvaṁ kathitavān kathām, ṛṣīṇāṁ saṁnidhau rājāṁś tava putrāgamāṁ prati/ kāśyapasya tu putro 'sti vibhāṇḍaka iti śrutaḥ, ṛṣyaśṛṅga iti khyātas tasya putro bhaviṣyati/ sa vane nityasaṁvṛddho munir vanacaraḥ sadā, nānyaṁ jānāti viprendro nityaṁ pitranuvartanāt/ dvaividhyaṁ brahmacaryasya bhaviṣyati mahātmanaḥ, lokeṣu prathitaṁ rājan vipraiś ca kathitaṁ sadā/ tasyaivaṁ vartamānasya kālāḥ samabhivartata, agniṁ śuśrūṣamāṇasya pitaraṁ ca yaśasvinam/ etasminn eva kāle tu romapādaḥ pratāpavān, aṅgeṣu prathito rājā bhaviṣyati mahābalaḥ/ tasya vyatikramād rājño bhaviṣyati sudāruṇā, anāvṛṣṭiḥ sughorā vai sarvabhūtabhayāvahā/ anāvṛṣṭyāṁ tu vṛttāyāṁ rājā duḥkhasamanvitaḥ, brāhmaṇāṁ śrutavṛddhāṁś ca samānīya pravakṣyati/ bhavantaḥ śrutadharmāṇo loke cāritravedinaḥ, samādiśantu nīyamaṁ prāyaścittaṁ yathā bhavet/ vakṣyanti te mahīpālaṁ brāhmaṇā vedapāragāḥ, vibhāṇḍakasutaṁ rājan sarvopāyair ihānaya/ ānāyya ca mahīpāla ṛṣyaśṛṅgaṁ susatkṛtam, prayaccha kanyāṁ śāntāṁ vai vidhinā susamāhitaḥ/ teṣāṁ tu vacanaṁ śrutvā rājā cintāṁ prapatsyate, kenopāyena vai śakyam ihānetuṁ sa vīryavān/ tato rājā viniścītya saha mantribhir ātmavān, purohitam amātyāṁś ca preṣayiṣyati satkṛtān/ te tu rājño vacaḥ śrutvā vyathitā vanatānanāḥ, na gacchema ṛṣer bhītā anuṇeṣyanti taṁ nṛpaṁ/ vakṣyanti cintayitvā te tasyopāyāṁś ca tān kṣamān, āneṣyāmo vayaṁ vipraṁ na ca doṣo bhaviṣyati/ evaṁ aṅgādhipenaiva gaṇikābhir ṛṣeḥ sutaḥ, ānīto 'varṣayad devaḥ śāntā cāśmai pradīyate/ ṛṣyaśṛṅgas tu jāmātā putrāṁś tava vidhāsyati, sanatkumārakathitaṁ etāvad vyāhṛtaṁ mayā/ atha hṛṣṭo daśarathaḥ sumantraṁ pratyabhāṣata, yatharṣyaśṛṅgas tv ānīto vistareṇa tvayocyatām/*

King Dasharatha as saturated with all the principles of Dharma and earnestly felt as to why he ought not perform the Ashvamedha Yajña' ; as soon as this thought got flashed, he instructed Sumantu the charioteer to call for all purohitas, Gurus and all the advisers concerned. Then arrived Suyajna, Vaamadeva, Jaabaali, Kaashyapa, Kula Purohita Vasishtha, and all the various 'dharmaic' advisers; the King having welcomed them all with 'satkaaraas' addressed them about his decision to execute the Yajna and the experts had all one voice responded most positively. They suggested that the Sacrificial Horse be released from the banks of River Sarayu, yajna saamagri be procured and world wide announcements be organised forthwith. Thus the yajna program's minute detailing was worked out thoroughly and execution was fulfilled with fool- proof arrangements. In this connection, the Ministers apportioned duties to respective agencies and thus the entire machinery of the kingdom was alerted to the orientation of the singular task of the Kingdom. The three famed queens of the Kingdom welcomed the decision of the King as though their countenances got brightened as never before just as of fresh and fragrant arrival of the Season of Vasanta and took over responsibilities under their respective commands.

In the ninth sarga, Sumantra the able and well wishing Royal Charioteer of King Dasharatha who had been most actively involved with the hot preparations of the Ashvamedha Yajna, approached King Dasharatha when the latter was alone and stated in all humility and sincerity that keeping in view the yajna in the offing, why not request the unique Rishya Shringa Maharshi to perform the horse sacrifice! In the days of

yore, the illustrious Sanat Kumara was heard to have headed similar Yagjna. Sumantra further stated that one had known two distinct Brahmacharis: one danda dharana- mekhala and brahmacharya and another type is brahmacharya of a married person who avoided stree samaagama in the wife's menses period which is known as 'Gouna brahmacharya'. Rishya Shringa Muni was qualified on this preliminary count. More so, a far more significant context be cited as follows: In the distant past there was a King named Romapaada whose Kingdom of Anga desha, there had been a number of years and decades without rains and his subjects were alarmed. In desperation, the King decided to convene a conference of Panditas and appealed to them to reveal a way out to bring in rains; they had unanimously suggested to invite Rishyashringa as a remedy to the 'anaavrishti'. Accordingly, they suggested to marry off the princess to Rishyashringa named Devi Shanta. On hearing the narrative suggestion of Sumantu, King Dasharatha convened a meeting and the invited Muniganaas and Maha Panditas, and as per their unanimous approval, Sumantra asked to reach and request Muni Rishyashringa to head the priests in the context. But with a view to ensure that the latter might or might not agree to the request, the Muni Kumara lured by a group of professional dancing girls to invite the Muni Kumara and keeping in view the genuineness of the yagjna, there would not be any impropriety involved!. *Evam aṅgādhipenaiva gaṇikābhir ṛṣeḥ sutaḥ, ānīto 'varṣayad devaḥ śāntā cāsmāi pradīyate/ ṛṣyaśṛṅgas tu jāmātā putrāms tava vidhāsyati, Sanat kumārakathitam etāvad vyāhṛtaṁ mayā/* That was how, Rishyashringa was approved by the conference of Munis to be invited to head the Ashvamedha yagjna'. As the Muni Kumara was invited to the Yagjna, King Dasharatha approved the proposal and despatched Sumantra to bring Rishyashringa but asked him as to how and by which method that the Muni was made to consent the invitation of King Romapada.. Vishlesana about Rishyashringa: Vibhandaka the son of Kashyapa Maharshi sighted Apsarasa Urvashi while bathing in a River and his semen dropped out and a female deer got conceived and gave birth to Rishyashringa with deer horns. His father desired to bring up the child in isolation in a hermitage even without the awareness of females and thus Rishyashringa learnt veda vedangas thoroughly under Kashyapa Muni. Then there was a persistence of famine in the kingdom of Anga and was advised that a youth named Rishyashringa be brought to the kingdom so that the kingdom would be blessed with ample rains. The King and his men took away Rishyashringa even without the awareness of Vibhandaka by luring him away from the ashram with the help of his courtesans and married off his daughter; as soon as Rishyashringa arrived in Anga desha, Indra blessed the kingdom with ample rains.

### Sarga Ten

*Sumantraś codito rājñā provācedaṁ vacas tadā, yatharṣyaśṛṅgas tv ānītaḥ śṛṇu me mantribhiḥ saha/ romapādam uvācedaṁ sahāmātyaḥ purohitaḥ, upāyo nirapāyo 'yam asmābhir abhicintitaḥ/ ṛṣyaśṛṅgo vanacaras tapaḥsvādhyāyane rataḥ, anabhijñāḥ sa nārīṇāṁ viṣayānāṁ sukhasya ca/ indriyārthair abhimatair naracittapramāthibhiḥ, puram ānāyayiṣyāmaḥ kṣipraṁ cādhyavaśīyatām/ gaṇikās tatra gacchantu rūpavatyāḥ svalamkṛtāḥ, pralobhya vividhopāyair āneṣyantīha satkṛtāḥ/ śrutvā tatheti rājā ca pratyuvāca purohitam, purohito mantriṇas ca tathā cakruḥ ca te tadā/ vāramukhyās tu tac chrutvā vanam praviviśur mahat, āśramasyāvidūre 'smīn yatnam kurvanti darśane/ ṛṣiputrasya ghorasya nityam āśramavāsinaḥ, pituḥ sa nityasaṁtuṣṭo nāticakrāma cāśramāt/ na tena janmaprabhṛti dṛṣṭapūrvam tapasvinā, strī vā pumān vā yac cānyat sattvaṁ nagararāṣṭrajam/ tataḥ kadā cit tam deśam ājagāma yadṛcchayā, vibhāṇḍakasutas tatra tās cāpaśyad varāṅganāḥ/ tās citraveṣāḥ pramadā gāyantyo madhurasvaraiḥ, ṛṣiputram upāgamya sarvā vacanam abruvan/ kas tvaṁ kiṁ vartase brahmañ jñātum icchāmahe vayam, ekas tvaṁ vijane ghore vane carasi śamsa naḥ/ adṛṣṭarūpās tās tena kāmyarūpā vane striyaḥ, hārdāt tasya matir jātā ākhyātum pitaram svakam/ pitā vibhāṇḍako 'smākaṁ tasyāham suta aurasaḥ, ṛṣyaśṛṅga iti khyātāṁ nāma karma ca me bhuvi/ ihāśramapado 'smākaṁ samīpe śubhadarśanāḥ, kariṣye vo 'tra pūjām vai sarveṣāṁ vidhipūrvakam/ ṛṣiputravacaḥ śrutvā sarvāsām matir āsa vai, tad āśramapadam draṣṭuṁ jagmuḥ sarvās ca tena ha/ gatānām tu tataḥ pūjām ṛṣiputraś cakāra ha, idam arghyam idam pādyam idam mūlaṁ phalaṁ ca naḥ/ pratigṛhya tu tām pūjām sarvā eva samutsukāḥ, ṛṣer bhūtās ca śīghraṁ tu gamanāya matiṁ dadhuḥ/ asmākaṁ api mukhyāni phalānīmāni vai dvija, grhāṇa prati bhadraṁ te bhakṣayasva ca mā ciram/ tatas tās tam samālīṅgya sarvā harṣasamanvitāḥ, modakān*

*pradadus tasmai bhakṣyāṁś ca vividhān śubhān/ tāni cāsvādya tejasvī phalānīti sma manyate, anāsvāditapūrvāṇi vane nityanivāsinām/ āpṛcchya ca tadā vipraṁ vratacaryāṁ nivedya ca gacchanti smāpadeśāt tā bhītās tasya pituḥ striyaḥ/ gatāsu tāsu sarvāsu kāśyapasyātmajō dvijaḥ, asvastahṛdayaś cāśīd duḥkhaṁ sma parivartate/ tato 'paredyus taṁ deśam ājagāma sa vīryavan, manojñā yatra tā dṛṣṭā vāramukhyaḥ svalaṁkṛtāḥ/dṛṣṭvaiva ca tadā vipraṁ āyāntaṁ hr̥ṣṭamānasāḥ, upasṛty tataḥ sarvās tās tam ūcur idaṁ vacaḥ/ ehy āśramapadaṁ saumya asmākaṁ iti cābruvan, tatrāpy eṣa vidhiḥ śrīmān viśeṣeṇa bhaviṣyati/ śrutvā tu vacanaṁ tāsāṁ sarvāsāṁ hṛdayaṁgamam, gamanāya matiṁ cakre taṁ ca ninyus tadā striyaḥ/ tatra cānīyamāne tu vipre tasmin mahātmani, vavarṣa sahasā devo jagat prahlādayaṁś tadā/ varṣeṇaivāgataṁ vipraṁ viśayaṁ svaṁ narādhipaḥ, pratyudgamyā munim prahvaḥ śirasā ca mahīm gataḥ/ arghyaṁ ca pradadau tasmai nyāyataḥ susamāhitaḥ, vavre prasādam viprendrān mā vipraṁ manyur āviśet/ antaḥpuraṁ praviśyāsmāi kanyāṁ dattvā yathāvidhi, śāntāṁ śāntena manasā rājā harṣam avāpa saḥ/ evaṁ sa nyavasat tatra sarvakāmaḥ supūjitaḥ, ṛṣyaśṛṅgo mahātejāḥ śāntayā saha bhāryayā/*

As per the behest of King Dasharatha, Sumantra addressed King Dasharatha and the Ministers stating that Sage Romapaada followed the manner in which Rishyashringa was made to consent to visit Anga Desha. The Sage suggested that a few attractive dancing girls be selected for the purpose. This was arranged to perfection. Rishyashringa never hither got exposed to femininity of attractiveness and charm as he was always known for tapasya, swaadhyaa, and celibacy. Once he had suddenly met during his visits to forests, he saw a group of dancing girls. Even as he was surprised to see them, one of the girls folk was singing in a melodious tune. Rishyashringa approached her and asked her who was she, from where had she come, and why had she visited this lonely forest all by herself. *Adrishtarupaastaastena kaamya rupaa vane striyaḥ, haardaattasya matirjaataa aakhyaantu pitaram swayam/* As Rishyashringa never saw in the same forest which was of visited by him many a time, and was never knew of femininity of beauty and fascination while singing a tuneful song; he went near to her with a view to making friendship and initiated his conversation by introducing himself as the son of Vibhandaka Muni and was named as Rishyashringa popular all over as well recognised for his tapasya. He further stated that his ashram was quite nearby. He exclaimed that she was quite beautiful and charming and invited her to his ashram where she would be a honoured guest with formal respects. The highly polite and respectful manner with which Rishyashringa invited her, the damsel with her companions agreed to do so. As the girl entered with her friends, Rishyashringa offered water for foot wash, fragrant flowers and a large variety of fruits as a hearty meal and expressed many thanks for the excellent hospitality offered by the Muni Kumara and embraced him for his way of conduct and generosity but having realised the background of the Muni Kumara as his father was the famed Vibhanda Muni bid farewell quickly as she departed along with her companions. The Muni Kamara at the departure of the womenfolk gradually started feeling the pangs of separation. He went back to the same place of the forest and the co friends of the charming Princess warmly offered return hospitality to him and as per his enquiry took Rishyashringa to Anga Desha. As the clouds got dark and rain drops got initiated from the skies, the King of Anga Desha realised that Muni Kumara Rishyashringa was on way to the kingdom. On his arrival, the King prostrated at the feet of Rishyashringa and requested him and his father Vibhanda Muni to kindly marry his daughter and become his son-in-law. As the father too consented, the wedlock was celebrated and Anga Desha never faced the struggle of 'kshaama' or rainlessness for a long spell of years thereafter.

### Sarga Eleven

*Bhūya eva ca rājendra śṛṇu me vacanaṁ hitaṁ, yathā sa devapravaraḥ kathayām āsa buddhimān/ ikṣvākūṇāṁ kule jāto bhaviṣyati sudhārmikaḥ, rājā daśaratho nāmnā śrīmān satyapratīśravaḥ/ aṅgarājena sakhyaṁ ca tasya rājño bhaviṣyati, kanyā cāśya mahābhāgā śāntā nāma bhaviṣyati/ putras tv aṅgasya rājñas tu romapāda iti śrutaḥ, taṁ sa rājā daśaratho gamiṣyati mahāyaśāḥ/ anapatyo 'smi dharmātmaṁ śāntābhartā mama kratum, āhareta tvayājñaptaḥ samitānārthaṁ kulasya ca/ śrutvā rājño 'tha tad vākyam manasā sa vicintya ca, pradāsyate putravantaṁ śāntā bhartāram ātmavān/ pratigrhya ca taṁ vipraṁ sa rājā vigatajvaraḥ, āhariṣyati taṁ yajñaṁ prahr̥ṣṭenāntarātmanā/ taṁ ca rājā daśaratho yaṣṭukāmaḥ kṛtāñjaliḥ, ṛṣyaśṛṅgaṁ dvijaśreṣṭhaṁ varayiṣyati dharmaviṭ yajñārthaṁ prasavārthaṁ ca svargārthaṁ ca*



nareśvaraḥ, labhate ca sa taṁ kāmam dvijamukhyād viśāṁ patiḥ/ putrās cāsyā bhaviṣyanti catvāro 'mitavikramāḥ, vaṁśapraṭiṣṭhānakarāḥ sarvalokeṣu viśrutāḥ/ evaṁ sa devapravarāḥ pūrvam kathitavān kathām, sanatkumāro bhagavān purā devayuge prabhuh/ sa tvaṁ puruṣaśārdūla taṁ ānaya susatkṛtam, svayam eva mahārāja gatvā sabalavāhanah/ anumānya vasiṣṭhaṁ ca sūtavākyaṁ niśamya ca, sāntaḥpurah sahāmātyaḥ prayayau yatra sa dvijah/ vanāni saritaś caiva vyatikramya śanaiḥ śanaiḥ, abhicakrāma taṁ deśam yatra vai munipuṁgavaḥ/ āsādyā taṁ dvijaśreṣṭhaṁ romapāda samīpam, ṛṣiputraṁ dadarśādaḥ dīpyamānam ivānalam/ tato rājā yathānyāyāṁ pūjām cakre viśeṣataḥ, sakṛtvāt tasya vai rājñāḥ prahr̥ṣṭenāntarātmanā/ romapādena cākhyātam ṛṣiputrāya dhimate, sakhyāṁ sambandhakam caiva tadā taṁ pratyapūjayat/ evaṁ susatkṛtas tena sahoṣitvā nararṣabhaḥ, saptāṣṭadivasān rājā rājānam idam abravīt/ śāntā tava sūtā rājan saha bhartrā viśāmpate, madīyam nagaram yātu kāryam hi mahad udyatam/ tatheti rājā samśrutya gamanam tasya dhimataḥ, uvāca vacanam vipraṁ gaccha tvaṁ saha bhāryayā/ ṛṣiputraḥ pratiśrutya tathety āha nṛpaṁ tadā sa nṛpeṇābhyanujñātaḥ prayayau saha bhāryayā/ tāv anyonyāñjalim kṛtvā snehāt samśliṣya corasā, nanandatur daśaratho romapādaś ca vīryavān/ tataḥ suhr̥dam āprechya prasthito raghunandanah purebhyah preṣayām āsa dūtān vai śīghragāminah, kriyatām nagaram sarvaṁ kṣipram eva svalamkṛtam/ tataḥ prahr̥ṣṭāḥ paurās te śrutvā rājānam āgatam, tathā pracakrus tat sarvaṁ rājñā yat preṣitam tadā/ tataḥ svalamkṛtam rājā nagaram praviveśa ha, śaṅkhadundubhinirghoṣaiḥ puraskṛtya dvijarṣabham/ tataḥ pramuditāḥ sarve dṛṣṭvā vai nāgarā dvijam, praveśyamānam satkṛtya narendrenendrakarmaṇā antaḥpuram praveśyamānam pūjām kṛtvā tu sāstrataḥ, kṛtakṛtyam tadātmānam mene tasyopavāhanā/ antaḥpurāni sarvaṇi śāntāṁ dṛṣṭvā tathāgatām, saha bhartrā viśālākṣīm prītyānandam upāgaman/ pūjyamānā ca tābhiḥ sā rājñā caiva viśeṣataḥ, uvāsa tatra sukṛitā kam cit kālam saha dvijā

Sumantra further addressed King Dasharatha as to what Maharshi Sanatkumara appeared to have asserted: 'In the future there would be a renowned King named Dasharatha of the Ikshvaku vamsha as a 'dharmika satya pratigya' or a high virtue and ever truthful one. He would be a great friend of Anga Desha King and his daughter was named princess Shanta and his son the Prince named Romapaada. The famed Dasharatha would approach the Anga desha's King and conveyed that he was not blessed with male progeny yet and would hence like to perform 'ashvamedha yajna'. 'Taṁ ca rājā daśaratho yaśtukāmaḥ kṛtāñjaliḥ, ṛṣyaśṛṅgam dvijaśreṣṭhaṁ varayiṣyati dharmaviḥ/ yajñārtham prasavārtham ca svargārtham ca nareśvaraḥ, labhate ca sa taṁ kāmam dvijamukhyād viśāṁ patiḥ/ The King of great celebrity Dasharatha then would then request with folded hands that the popular Rishi Rishyashringa be asked to take up the Ashvamedha Yajna and fulfill my desire'. Dasharatha Maha Raja! that was how Sanatkumara Maharshi proclaimed, said Sumanta. King Dasharatha was immensely pleased with what Sumantu quoted and that was conveyed to Vasahishta Maharshi also for the latter's approval too. Then the King along with his Ministers and Queens left for Anga desha. On the way they had to cross several rivers and forests and finally reached the Court of Anga desha King where Maharshi Rishyashringa too was present. Both the Kings exchanged pleasantries mutually even as Sage Romadpada the father of Shanta Dedvi and King Dashratha exchanged the details of the proposed Yajna for days together and finally Romapada approached Rishyashringa and requested the latter to take over the 'kartavya' of heading the auspicious 'Yajna kaarya'. The instruction by Romapaada to Rishyashringa was that the latter's wife too be accompanied! As King Dasharatha and company returned back to Ayodhya, accompanied by Rishyashringa, there were loud cheers, street dances and reverberations of musical instruments welcoming them all with the Rishyashringa Rishi, the chief guest of honour along with his wife Shanta and entourage.

## Sarga Twelve

Tataḥ kālē bahutithe kasmimś cit sumanohare, vasante samanuprāpte rājño yaśtuṁ mano 'bhavat/ tataḥ prasādyā śirasā taṁ vipraṁ devavarṇinam, yajñāya varayām āsa samtānārtham kulasya ca/ tatheti ca sa rājānam uvāca ca susatkṛtaḥ, sambhārāḥ sambhriyantām te turagaś ca vimucyatām/ tato rājābravīd vākyaṁ sumantram mantrisattamam, sumantrāvāhaya kṣipram ṛtvijo brahmavādinaḥ/ tataḥ sumantras



*tvaritaṁ gatvā tvaritavikramaḥ, samānayat sa tān viprān samastān vedapāragān/ suyajñān vāmadevaṁ  
ca jābālim atha kāśyapam, purohitam vasiṣṭham ca ye cānye dvijasattamāḥ/ tān pūjayitvā dharmātmā rājā  
daśarathas tadā, idaṁ dharmārthasahitam ślakṣṇam vacanam abravīt/ mama lālapyamānasya putrārtham  
nāsti vai sukham, tadartham hayamedhena yakṣyāmīti matir mama/ tad aham yaṣṭum icchāmi  
śāstradr̥ṣṭena karmanā, ṛṣiputraprabhāvena kāmān prāpsyāmi cāpy aham/ tataḥ sādhu iti tad vākyam  
brāhmaṇāḥ pratyapūjayan, vasiṣṭhapramukhāḥ sarve pārthivasya mukhāc cyutam/ ṛṣyaśṛṅgapurogās ca  
pratyūcur nṛpatiṁ tadā, sambhārāḥ sambhriyantām te turagaś ca vimucyatām/ sarvathā prāpyase putrāṁś  
caturo 'mitavikramān, yasya te dhārmikī buddhir iyaṁ putrārtham āgatā/ tataḥ prīto 'bhavad rājā śrutvā  
tad dvijabhāṣitam, amātyāṁś cābravīd rājā harṣeṇedaṁ śubhākṣaram/ gurūṇāṁ vacanāc chīghraṁ  
sambhārāḥ sambhriyantu me, samarthādhiṣṭhitāś cāśvaḥ sopādhyāyo vimucyatām/ sarayvāś cottare tīre  
yajñabhūmir vidhīyatām, śāntayaś cābhivardhantām yathākalpaṁ yathāvidhi/ śakyaḥ kartum ayaṁ yajñāḥ  
sarveṇāpi mahīkṣitā, nāparādho bhavet kaṣṭo yady asmin kratusattame/ chidraṁ hi mṛgayante 'tra  
vidvāṁso brahmarākṣasāḥ, vidhihīnasya yajñasya sadyaḥ kartā vinaśyati/ tad yathā vidhipūrvaṁ me  
kratur eṣa samāpyate, tathāvidhānaṁ kriyatām samarthāḥ karaṇeṣv iha/ tatheti ca tataḥ sarve mantriṇaḥ  
pratyapūjayan, pārthivendrasya tad vākyam yathājñaptam akurvata/ tato dvijās te dharmajñam astuvan  
pārthivarsabham, anujñātās tataḥ sarve punar jagmur yathāgatam/ gatānāṁ tu dvijātīnāṁ mantriṇas tān  
narādhipaḥ, visarjayitvā svaṁ veśma praviveśa mahādyutiḥ/*

Subsequent to the arrival of Rishi Rishyashringa, an auspicious day and time were selected and the former extended his approval to initiate the collection of the material and services concerned by the King and his associates. Then came about the announcement to let the sacrificial horse be readied to be freed to move forward as per its own movement in any direction as it pleased for 'bhu bhramana' and that would be protected by very energetic and brave army round the clock, besides constructing a mammoth 'Yajna shaala' at the northern direction of the banks of River Sarayu. The King instructed Sumantu to bring vedavidya experts as Ritviks. Suyagjna, Vaamadeva, Jaabaali, Kashyapa, purohita Vasishtha and various other experts and having brought them all, the King honoured them all with vastu-kanaka-vaahanaadi daanaas and all conveniences of food-housing-and facilities for them and families. He addressed them all and requested them to make the yajna a huge success as he had been feeling the absence of excellent sons for many years now and he was not happy thus far with fame and name for himself alone. He further stressed that the presence of the popular Rishyashringa Maharshi as the Head of the Horse Sacrifice. The King then promised to instantly attend to any problem or hardship or inconveniences faced by them or families either big or minute. *chidraṁ hi mṛgayante 'tra vidvāṁso brahmarākṣasāḥ vidhihīnasya yajñasya sadyaḥ kartā vinaśyati/* He also cautioned that through out this yajna and preparations thereof, there might be evil energies of natural and supenatural nature and that ample precautions were well in place. Having made the address to the huge conference, the delegates especially of Sages and Veda Vidvans, the King provided a glimpse of the preparations of the Maha Yajna.

### Sarga Thirteen

*Punaḥ prāpte vasante tu pūrṇaḥ saṁvatsaro 'bhavat, abhivādya vasiṣṭham ca nyāyataḥ pratipūjya ca/  
abravīt praśritam vākyam prasavārtham dvijottamam, yajño me kriyatām vipra yathoktam munipuṁgava/  
yathā na vighnaḥ kriyate yajñāṅgeṣu vidhīyatām, bhavān snigdhaḥ suhṛn mahyaṁ guruś ca paramo  
bhavān/ voḍhavyo bhavatā caiva bhāro yajñasya codyataḥ, tatheti ca sa rājānam abravīd dvijasattamaḥ/  
kariṣye sarvam evaitad bhavatā yat samarthitam, tato 'bravīd dvijān vṛddhān yajñakarmasu niṣṭhitān/  
sthāpatye niṣṭhitāṁś caiva vṛddhān paramadhārmikān, karmāntikān śilpakārān vardhakān khanakān api/*

*gaṇakāñ śilpinaś caiva tathaiva naṭanartakān, tathā śucīñ śāstravidaḥ puruṣān subahuśrutān/ yajñakarma samīhantām bhavanto rājasāsanāt, iṣṭakā bahusāhasrī śīghram ānīyatām iti/ aupakāryāḥ kriyantām ca rājñām bahugunānvitāḥ, brāhmaṇāvasathās caiva kartavyāḥ śataśaḥ śubhāḥ/ bhakṣyānnapānair bahubhiḥ samupetāḥ suniṣṭhitāḥ, tathā pauraṇasyāpi kartavyā bahuvistarāḥ/ āvāsā bahubhakṣyā vai sarvakāmair upasthitāḥ, tathā jānapadasyāpi janasya bahuśobhanam/ dātavyam annam vidhivat satkṛtya na tu līlayā sarvavarṇā yathā pūjām prāpnuvanti susatkṛtāḥ/ na cāvajñā prayoktavyā kāmakrodhavaśād api, yajñakarmasu ye 'vyagrāḥ puruṣāḥ śilpinas tathā/ teṣāṃ api viśeṣeṇa pūjā kāryā yathākramam, yathā sarvaṃ suvihatam na kiṃ cit parihīyate/ tathā bhavantaḥ kurvantu prītisnigdhenā cetasā, tataḥ sarve samāgamyā vasiṣṭham idam abruvan/ yathoktam tat kariṣyāmo na kiṃ cit parihāsyate, tataḥ sumantram āhūya vasiṣṭho vākyam abravīt/ nimantrayasya nṛpatīn pṛthivyām ye ca dhārmikāḥ, brāhmaṇān kṣatriyān vaiśyāñ śūdrāñś caiva sahasraśaḥ/ samānayasva satkṛtya sarvadeśeṣu mānavān, mithilādhipatīm sūram janakam satyavikramam/ niṣṭhitam sarvaśāstreṣu tathā vedeṣu niṣṭhitam, tam ānaya mahābhāgam svayam eva susatkṛtam, pūrvasambandhinam jñātvā tataḥ pūrvam bravīmi te/ tathā kāśipatīm snigdham satatam priyavādinam, sadvṛttam devasamkāśam svayam evānayasva ha/ tathā kekayarājānam vṛddham paramadhārmikam, śvaśuraṃ rājasīmhasya saputraṃ tam ihānaya/ aṅgeśvaram mahābhāgam romapādam susatkṛtam, vayasyam rājasīmhasya tam ānaya yaśasvinam/ prācīnān sindhusauvīrān saurāṣṭhreyāñś ca pāṛthivān, dākṣiṇātyān narendrāñś ca samastān ānayasva ha/ santi snigdhaś ca ye cānye rājānaḥ pṛthivītale, tān ānaya yathāksipraṃ sānugān sahabāndhavān/ vasiṣṭhavākyam tac chrutvā sumantras tvaritas tadā, vyādiśat puruṣāñś tatra rājñām ānayanā śubhān/ svayam eva hi dharmātmā prayayau muniśāsanāt, sumantras tvarito bhūtvā samānetuṃ mahīkṣitāḥ/ te ca karmāntikāḥ sarve vasiṣṭhāya ca dhīmate, sarvaṃ nivedayanti sma yajñe yad upakalpitaṃ/ tataḥ prīto dvijaśreṣṭhas tām sarvān punar abravīt, avajñayā na dātavyam kasya cil līlayāpi vā, avajñayā kṛtam hanyād dātāraṃ nātra samśayaḥ/ tataḥ kaiś cid ahorātrair upayātā mahīkṣitāḥ, bahūni ratnāny ādāya rājño daśarathasya ha/ tato vasiṣṭhaḥ supṛīto rājānam idam abravīt, upayātā naravyāghra rājānaḥ tava śāsanāt/ mayāpi satkṛtāḥ sarve yathārham rājasattamāḥ, yajñīyam ca kṛtam rājan puruṣaiḥ susamāhitaiḥ/ niryātu ca bhavān yaṣṭuṃ yajñāyatanam antikāt, sarvakāmair upahṛtair upetaṃ vai samantataḥ/ tathā vasiṣṭhavadanād ṛṣyaśṛṅgasya cobhayoḥ, śubhe divasa nakṣatre niryāto jagatīpatiḥ/ tato vasiṣṭhapramukhāḥ sarva eva dvijottamāḥ, ṛṣyaśṛṅgaṃ puraskṛtya yajñakarmārabhañś tadā*

As the rainy season concluded, King Dasharatha approached Maharshi Vasishtha and requested him to initiate him to assume 'yajna diksha' as also enlighten him as to how to ensure that no hurdles might not be faced by issues created by evil energies including the interference by 'brahma rakshasis' and so on. Since the King expressed his anxiety and concern, Maharshi Vasishtha assured that he would take up all the arrangements of the yajna; he called for engineering experts of architecture, construction and maintenance; engaged the agencies for physically procuring the material and periodical replenishments; groups of expert vipra panditas work out the designs and the methodology of vedic pramaanas and of , jyotishadi vedangas; thousands of workforce; nata- naatya -nartaka groups, and so on. Groups of kitchen appliance suppliers, and huge halls for cooking and catering were constructed quite apart from culinary-cooking experts were appointed too. Construction of hundreds of colonies of charurvarnas as per gradations and expected facilities to live in with comfort. Conferene Halls of varying sizes as per seating capacities were got readied. The concerned associations to provide all the relevant facilities assured Vasishtha Maharshi accordingly. Then the Maharshi instructed Sumantra to organise forwarding invitations for the Maha Yajna to the Kings and their Subjects all across Bharat. Also, he asked Sumantra to personally invite the Kings of Mithila as he would certainly reciprocate the invitation with warmth and affection. Similarly the Kings of Kashi of excellent tradition, Kaikeya desha's aged King Dharmatma, Anga desha King the outstanding arrowsman and King Dasharadha's dear friend, Koshala King Bhanuman, Magadha King the sarva shastra visharada, the Kings of the Eastern Region especially Sindhu-Souveera and of Saurashtra, and of the Dakshina Bharata be extended invitations personally and collect their acceptance acknowledgements. Accordingly, Sumantra proceeded with the invitations from King

Dasharatha. Back home, all the tasks and duties of big or minute nature were taken up as per Maharshi's instructions in earnestness. Vashishtha then addressed the panditas and brahmanas stating : 'That when ever charities were to be distributed with sincerity and care as only such kind of 'daanaas' are fructified which the person giving away would not be adversely affected even instantly and certainly subsequently otherwise! Having thus reported to King Dasharatha, Maharshi Vasishtha narrated the details of instructions so that the latter needed not to get concerned about the entirety of the duties. Meanwhile, the 'yagjna mandapa' got readied and accordingly on a most auspicious 'muhurta', Vashishtha accompanied by Rishi Rishyashringa and his entourage were ushered in and initiated the preliminaries of the Yagjna kaarya.

### Sarga Fourteen

*Atha samvatsare pūrṇe tasmin prāpte turaṅgame, sarayvās cottare tīre rājño yajño 'bhyavartata/  
ṛṣyaśṛṅgaṁ puraskṛtya karma cakrur dvijarṣabhāḥ, aśvamedhe mahāyajñe rājño 'sya sumahātmanaḥ/  
karma kurvanti vidhivad yājakā vedapāragāḥ, yathāvidhi yathānyāyam parikrāmanti śāstrataḥ/  
pravargyam śāstrataḥ kṛtvā tathaivopasadam dvijāḥ, cakruḥ ca vidhivat sarvam adhikam karma śāstrataḥ/  
abhipūjya tato hṛṣṭāḥ sarve cakrur yathāvidhi, prātaḥsavanapūrvāṇi karmāṇi munipuṅgavāḥ/ na  
cāhutam abhūt tatra skhalitam vāpi kim cana, dṛśyate brahmavat sarvaṁ kṣemayuktaṁ hi cakrire/ na teṣv  
ahaḥsu śrānto vā kṣudhito vāpi dṛśyate, nāvidvān brāhmaṇas tatra nāśatānucaras tathā/ brāhmaṇā  
bhuñjate nityam nāthavantaś ca bhuñjate, tāpasā bhuñjate cāpi śramaṇā bhuñjate tathā/ vṛddhāś ca  
vyādhitāś caiva striyo bālāś tathaiva ca, anīśam bhuñjamānānām na tṛptir upalabhyate/ dīyatām dīyatām  
annaṁ vāsāmsi vividhāni ca, iti samcoditāś tatra tathā cakrur anekasāḥ/ annakūṭāś ca bahavo dṛśyante  
parvatopamāḥ, divase divase tatra siddhasya vidhivat tadā/ annaṁ hi vidhivat svādu praśamsanti  
dvijarṣabhāḥ, aho tṛptāḥ sma bhadraṁ te iti śuśrāva rāghavaḥ/ svalamkṛtāś ca puruṣā brāhmaṇān  
paryaveṣayan, upāsate ca tān anye sumṛṣṭamaṇikuṇḍalāḥ/karmāntare tadā viprā hetuvādān bahūn api,  
prāhuḥ suvāgmino dhīrāḥ parasparajigīṣayā/ divase divase tatra samstare kuśalā dvijāḥ, sarvakarmāṇi  
cakruḥ te yathāśāstraṁ pracoditāḥ/ nāśaḍaṅgavid atrāsīn nāvratō nābahuśrutaḥ, sadasyas tasya vai rājño  
nāvādakuśalo dvijah/ prāpte yūpocchraye tasmin ṣaḍ bailyāḥ khādirāś tathā, tāvanto bilvasahitāḥ  
parṇinaś ca tathāpare/ śleṣmātakamayo diṣṭo devadārūmayas tathā, dvāv eva tatra vihitau bāhuvyasta  
parigrahaḥ/ kārītāḥ sarva evaite śāstrajñair yajñakovidaiḥ, śobhārthaṁ tasya yajñasya kāñcanālamkṛtā  
bhavan/ vinyastā vidhivat sarve śilpibhiḥ sukrātā dṛḍhāḥ, aṣṭāśrayaḥ sarva eva ślakṣṇarūpasaman vitāḥ/  
acchādītāś te vāsobhiḥ puṣpair gandhaiś ca bhūṣitāḥ, saptarṣayo dīptimanto virājante yathā divi/iṣṭakāś  
ca yathānyāyam kārītāś ca pramāṇataḥ, cito 'gnir brāhmaṇaiś tatra kuśalaiḥ śulbakarmaṇi, sa cityo  
rājasimhasya samcitatḥ kuśalair dvijaiḥ/ garuḍo rukmapakṣo vai triguṇo 'ṣṭādaśātmakaḥ, niyuktāś tatra  
paśavas tat tad uddiśya daivatam/ uragāḥ pakṣiṇāś caiva yathāśāstraṁ pracoditāḥ, śāmitre tu hayaś tatra  
tathā jala carāś ca ye/ ṛtvigbhiḥ sarvam evaitan niyuktaṁ śāstratas tadā, paśūnām triśataṁ tatra yūpeṣu  
niyatam tadā, aśvaratnottamaṁ tasya rājño daśarathasya ha/ kausalyā tam hayaṁ tatra paricarya  
samantataḥ, kṛpāñair viśaśāsainam tribhiḥ paramayā mudā/ patatrinā tadā sārdaṁ susthitena ca cetasā,  
avasad rajanīm ekām kausalyā dharmakāmyayā/ hotādhvaryus tathodgātā hayena samayojayan/ mahiṣyā  
parivṛtthyātha vāvātām aparām tathā/ patatrināś tasya vapām uddhṛtya niyatendriyaḥ, ṛtvik parama  
saṁpannaḥ śrapayām āsa śāstrataḥ/ dhūmagandhaṁ vapāyās tu jighrati sma narādhipaḥ, yathākālam  
yathānyāyam nirṇudan pāpam ātmanaḥ/ hayasya yāni cāṅgāni tāni sarvāṇi brāhmaṇāḥ, agnau prāsyanti  
vidhivat samastāḥ ṣoḍaśartvijah/ plakṣaśākhāsu yajñānām anyeṣāṁ kriyate haviḥ, aśvamedhasya caikasya  
vaitaso bhāga iṣyate/ tryaho 'śvamedhaḥ saṁkhyātāḥ kalpasūtreṇa brāhmaṇaiḥ, catuṣṭomam ahas tasya  
prathamam parikalpitam/ ukthyaṁ dvitīyaṁ saṁkhyātam atirātraṁ tathottaram, kārītāś tatra bahavo  
vihitāḥ śāstradarśanāt/ jyotiṣtomāyūṣi caiva atirātrau ca nirmिताu, abhijid viśvajic caiva aptoryāmo  
mahākratuḥ/ prācīm hotre dadau rājā diśam svakulavardhanaḥ, adhvaryave pratīcīm tu brahmaṇe*

*dakṣiṇām diśam/ udgātre tu tathodīcīm dakṣiṇaiṣā vinirmītā, aśhamedhe mahāyajñe svayambhuvihite purā/ kratum samāpya tu tadā nyāyataḥ puruṣarṣabhaḥ, ṛtvighbhyo hi dadau rājā dharām tām kratuvardhanaḥ/ ṛtvijas tv abruvan sarve rājānam gatakalmaṣam, bhavān eva mahīm kṛtsnām eko rakṣitum arhati/ na bhūmyā kāryam asmākaṁ na hi śaktāḥ sma pālana, ratāḥ svādhyāyakaṛaṇe vyaṁ nityaṁ hi bhūmipa, niṣkrayaṁ kiṁ cid eveha prayacchatu bhavān iti/ gavāṁ śatasahasrāṇi daśa tebhyo dadau nṛpaḥ, daśakoṭim suvarṇasya rajatasya caturguṇam/ ṛtvijas tu tataḥ sarve pradaduḥ sahitā vasu, ṛṣyaśṛṅgāya munaye vasiṣṭhāya ca dhīmate/ tatas te nyāyataḥ kṛtvā pravibhāgaṁ dvijottamāḥ, supṛitamanaś sarve pratyūcur muditā bhṛśam/ tataḥ pṛtamanā rājā prāpya yajñam anuttamam, pāpāpahaṁ svarṇayanam dustaram pāṛthivarṣabhaiḥ/ tato 'bravīd ṛṣyaśṛṅgaṁ rājā daśarathas tadā, kulasya vardhanam tat tu kartum arhasi suvrata/ tatheti ca sa rājānam uvāca dvijasattamaḥ, bhaviṣyanti sūtā rājamś catvāras te kulodvahāḥ/*

The famed 'Yagjnaashva' the Sacrificial Horse after successful run all over the Earth had since returned back as a proof of Dasharatha's invincibility and popularity, even as the Sacrifice was initiated. At the northern side of River Sarayu. On the Yajna Vedika was replete with groups of vedic experts totally engrossed with countless significant tasks of the 'ishti' as per the stepwise 'karyakrama'. The 'Angabhuta Devatas' were respectively invoked as per the pratah savana- madhyaahna savana - and the triteeya savana or the morning- mid day- and after noon rituals as per Shastras. Indra devata was formally invoked to accept the 'havishaanna'. 'Somalata rasa' was extracted by keeping a sacred stone on earth with the accompanying mantras as specified. Thereafter the midday ritual was initiated. Then the king Dasharatha took up the third savana for the day as per the clear and loudly pronounced 'manrotcchaa -rana' of the 'ritviks'. Rishyashringa and other Maharshis during the 'abhyaasa kaala' had loudly and clearly recited the 'devata ahvaana mantras' or the invoking stanzas of Devas in 'svara and varna' or the voice and tone as per the prescription. *Gatirbhirmadhuraih snighairmantrairiyathaarhatah, hotaaro dadur - aahvaa havirbhaagaan divoukasaam/* The sweet and readily appealing 'ahvaana mantras' or welcome stanzas were pronounced in melodious tunes while making the offerings of the havish. There was no tune or pronunciation blemish of the mantras rendered most perfectly as per the ideal most 'uchharana'. The 'aahutis' to Agni were precise, perfect and tuneful. In the entire duration of the yajna, none of the ritvik brahmanas ever looked hungry or thirsty nor in alert or fatigued but ever enthusiastic unconcerned except the task on hand.

Vishleshana on Ritviks: Homa Kunda [Taittiriya Aaranyaka: Construction of Homa Kunda : As the northern side altar, a knee deep pit be dug up filled with water up to the ankle as covered with lotus leaves, stalks and lotus flowers. There on flat platform be devised and Agni is placed. Then the Brahmanas notionally raise questions: Why this Agni is stated to be 'pranite' or revered and 'chiya' or gathered together! The replies are given: Agni is revered as placed waters; Agni is gathered as it is called 'Ahitaagni' the one fostering auspicious -ness as also to safe guard the trilokas with celestial mobility. There is another type of 'abhitaani' or stationary Fire especially due to the concern of water sprinkles and also to protect 'abhishikta' deities. This procedure termed 'Arunaketuka' is stated common to yajna varieties such as 'Agnihotra- Darsha purnaamaasa-Pashubandhana and Chaturmasya; these applications are practised with yagnas or more appropriately the Yajna kratus. Shandika Maharshi when raises a question as to which kind of Agni's worship is commended; the reply obviously states that such yajna karya as yields advantages all through the year as termed as 'Saatvitram Agni' apparently targetting Surya Deva and even beyond. Indeed the universe is full of water and nothing else and Prajapati emerged on a lotus leaf with a unique wish. As a thought appeared on his mental retina, that thought got converted as a speech; *tad vaachaa vadati, tatkarmanakaroti* or once the speech emerges, then that leads to action; then that action symbolises a Veda Mantra! Initially thus a desire led to mind. The primary thought blossomed as the



flower of reality. Rig Veda vide 10.129.4 is aptly quoted: *Kaamastadagre samavartataadhi manaso retah prathamam yadaaseet / sato bandhusati niravindann / hrudi prateeshyaa kavayo maneesheti/* or right at the very beginning of Virat Swarupa had the wish to manifest ‘Srishti’ and that thought like a ‘beeja srijana saamardhya’ or the ability to generate the seed was caused. Once the unique thought of a highly personified knowledge occurs then that intense thought takes the form of Reality! It is said that Sages have the impulse of mind which leads to fruition. This very Vedic Triplet of ‘hridaa-manasaa-maneesha’ is confirmed vide Rig Veda I.61.2 : *Asmaaidu praya iva prayaami bharaamyangyusham baadh suvritti, Indraaya hridaa manasaa maneesahaa pratnaaya dhiyo marjayanta/* or we offer a limited ‘havishya samaana stotra’ as an ideal chant for ‘sharu vinaashana’; Rishi ganas offer sacred stotras by way of hridaya-manas-buddhi! Consequent on the desire to undertake creation, Prajapati having performed tapas, shook off his body and a small mass of flesh got generated and three Maharshis appeared viz. Aruna-Ketavah-Vaaarashana and stood up. From His long nails appeared Vaikhaanasa; from His long hairs or ‘Vaalaas’ emerged Vaalakhilyaas from whose essence water got generated. There after from the waters, kurma or tortoise crawled therein. Prajapati addressed the kurma: have you emerged from my ‘twang’ or skin and ‘maamsa’ or flesh. Kurma replied in the negative and said that even in the ancient times, that the concept of ‘Purushatwam’ or virility of the universe accomplished its existence; the tortoise then assumed thousand heads and thousand eyes; the thousand eyes flashed from the waters. Then the Creator Prajapati exclaimed : *Tamabraveet / tvam vai poorvagn samabhooahu / tvamidam poorvah kurushveti /* or ‘indeed, you were born well before I came into existence; since you were the first, you created the universe well before me! Having confessed thus the Virat Purusha picked water from the primordial ocean from his hands and deposited a fistful of water towards the easterly direction uttering the mantra ‘evaa hyeva’! *Tat Aditya udtishthat, saa praachee dik/* Aditya then stood upwards towards the easterly direction; Arunaketu Deva then deposited water in the southern direction pronouncing the mantra : ‘evaa hy vagna’ when Arunaketu Agni manifested. Then Arunaketu offered firstful of water to the western direction with the mantra ‘eaahi vaayu’ and Vayu Deva manifested upwards from the ocean. Then Arunaketu Deva offered water in the northern direction with the mantra ‘evaahi Indra’ and Indra Deva manifested. As Arunaketu offered to the ‘Antariksha’ with the mantra ‘evaahi Pushan’ and the Antariksha Devata Pushan manifested. Arunaketu further deposited water into the space stating ‘eaahi deva’ then ‘Deva manushyaa Pitarah Gandharva apsarasaas’ got manifested. Further on, waterdrops were sprinkled by the Virat Purusha and the waters fell down: *‘taabhyo~suraa rakshaagmsi pishaachaashchodatishann / tasmaatte paraabhavann / viprudbhyo hi te samabhavann’* or there got manifested asuras, rakshasaas, pishachis and were defeated and destroyed subsequently. Then the waters enveloped the mighty womb and Swayambhu Manu . Rig Veda vide 10.121.7 states: *Apo ha yadbrihareer vishvamaayangarbha dadhaanaa janayantiragnim, tato Devataanaam samavarta -taasurekah kasmai Devaaya havishaa vidhema/* or even before srishti, a massive form of water or the ‘Mula Kriyaasheelaa Tatwa’ got overshadowed; this got conceived as a ‘garbha’ and from there emerged Agni-Akaasha and there followed the primeform of Praana the Vital Energy which was worshipped with unanimity and utter sincerity! From the waters in mass or in smaller units got created and so did the Celestial Swarupa of Prajapati on his own as ‘aatmaana aatmaanam’ as Self Created. Thus Prajapati the Self Generated, created the worlds, all the Beings, Directions, Intermediate Lokas, and so on. He enters within every Being, every feature and facet, within-without, inside and outside out, comprehensively and intrinsically. Indeed He is omni-present, omni potent and omni-scient! 125.1-9: Preparation of Homa Kunda: The preparation of the homakunda or the Fire Altar arranged in the northern direction as dug up knee deep and filled with water. On the top of the altar are lotus leaves spread over and the ‘Hiranya Purusha’ installed; *Tapo vai pushkaraparnam satyagmrakmaha amrutam purushaha,*



*etaavadvaa vaasti yaavadetat yaavadevasti tadavarundhe* / The lotus leaf is the tapo vedi; Satya or the personification of Truth as the 'rukma' or the golden shine- and Amritam or Immortality; indeed the divine combination is of 'satyam-rukma-amritam'. He next step is to instal Kurma the Sacred Tortoise which indeed is the 'medha' or the essence of water as stated to have been derived from Swarga; Kurma is the Supreme Purusha existent well before Prajapati the 'karta of srishti' or chief of Creation. Now the prayer of the Karta of the agjna: May we secure continuous flows of water by the help of 'Tisra Paramaja' Agni, Vayu, Bhaskara. Thereafter, let this Homa Kunda be filled in by the powers concerned. Let the powers represented by the bricks at the Homa Kunda be enhanced by the mantra of *Indra ghosha vasubhih*. The Yagjna karta may then prepare five compartments or sections each with Agni in 'pancha chitayh' or five layers decorated by special things like Yavan et.c. The worshipper then places five lotus flowers in each compartment representing 'Panchaagnis' viz. Aahavaniya, Gaarhapatya, Dakshina, Sabhya, and Vasatya. Now the second brick named 'lokaprana' or the large brick named Virat of five feet representing bhumi, antariksha, swarga; dishas or directions, and 'paroraja' or what is beyond swarga; the space fillings are of 'loka praana'. *ya etamagninchinute / ya uchainamevam veda* / or He who worships Agni Deva illuminates like the Viraja or the Emperor ! ]

There were maganimous bhojanas of bhakshya-bhojya-lehya- choshya- paneeyaas [Pancha Bhakshya or fried and other savoury or sweet food items, Bhojya basic eatables like cereals, Lehya or those consumed with the use of tongue, choshya or consumed by using lips and paaneeyas or drinkables] daily in separate halls as per varnas of Brahmana-Kshatriya- Vaishya-Service classes and of respective sex. The elderly-youth-child of men and women besides of disabled or ill persons were served and ever contented.

*Deeyatam deyataamannam vaasaamsi vividhaanicha, iti sanchoditastra tathaa chakuraneshah*/ The watch words among the invitees as pronounced loud and clear often declared by the volunteers of the kingdom's 'annashalaas' were: Take the Food and Take New Clothes! The freshly cooked food, especially the cereals were of the magnitudes of mountain heaps! All the populace as the guests of the yagjna coming from far and near were of uniform voice of total contentment and happiness. There were several voluntary groups of Brahmanas performing recitations of 'vedamantras' attracted by the mesmerised audiences. In fact there were 'sadasyas' of the contingent of panditas engaged in the yagjna karmas were such as not all round erudites, veda vyakarana -adi panditas, brahmacharya paalakaas and 'bahushrutas' or experts in more than one vedas, besides being 'tarka-meemaamsa pravenas'. In the formal yagjna in progress, there arrived a time for tying six sturdy and standing bulls to be tied to firmly fixed wooden polesticks on earth. The strong poles be preferably made of devadar wood. These should be six some with twenty one clothings dressed up and arranged in six rows firmly. The work force needed to be well trained and the hardening of the erectness of the poles, tying the clothings and their presentable uniformity of cloth, colour and design pattern. The poles should be 504 inches height with eight angled each and the overall presentability be smoothening to the objective looks. The designed and colored clothing on the polls be scented with 'pushpa chandanas' in worship and looked up in an areal manner would look awesome to the celestials above. Now, the bricks arranged on the yagjnavedi were sprinkled with mantras by brahmana panditas and placed inside the 'agni kunda' by the King. The emerging 'Agni jvaalaas' gradually pick up speed and wide spread by way of convection, conduction and radiation in eighteen directions. Further, the polls as arranged are stated to bundle up with tree hundred each of pashu-pakshi-sarpas as having been under the control of various Devas and thus get subdued. Meanwhile, Patta Mahishi or the Prime Queen Devi Koushalya already seated with the King would be requested to sprinkle sacred waters on the Horses for the sacrifice as also on the three swords of length and sharpness and touch them. Then she would spend the entire night beside the sacrificial horses at the

‘Ashva shaala’ voluntarily in the name and glory of ‘dharma’. Then *Hotaardharvyustathathod graataa hastena samayojayan, mahishyaa parivritthhaaya vaavaataamparaam tathaa/* Subsequently, the priests named hota-adharvyu and Udgataa joined their hands together on the sacrificil horse.

Vishneshana on the Ritviks of Yajna: The main priests of Yajna Karyas are the Hota who recites the invocations especially of Rigveda; Athavyu is responsible for the physical and material details of the yajna and an erudite of Yajurveda; Udgata is the chief chanter of the suktas and specialist Saama Gaana and responsible for pressing the Soma juice. Besides these are Brahmanas as Agneedhi and Prashastar, besides Purohita of course. Thereafter, the private part of the Horse for the Sacrifice is burnt and the specified body parts of the animal are sacrificed in the flames of Agni Deva along with the recitation of the relevant chants in chorus. As per the Kalpa Sutra, the duration of Ashvamedha yajna comprises three phases; on the first day the phase comprises Chatushtoma or Agnishtoma. The second phase on the following day is called Ukthya and third phase in the final day is named Atiraatra. *Jyotishthomaayusheechaiva atiraatrou cha nirmittou, abhijid vishv ajit chaivamaaptoryaamou maha kratuh/*

**Maha Kratus are considered as Jyotishthoma, Aayush homa, Ari raatraas twice over, Abhijit the fifth, Vishvajit the sixth, Aptyoryaamas as the Maha Kratu as the substitutes in times thereafter the relevance of Ashvamedha Yajna.** After the successful execution of the Ashvamedha Yajna, King Dasharatha donated away the eastern part of Ayodhya to the Hota, the northern portion to Udgata, the southern part to Brahma and thus his empire. Then, the Rikvikas stated that instead of giving away the territories of the land, the King be pleased to donate them : *Maniratnam suvarnam vaa gaavo yadvaa samudyatam, tat prayacchha nrip shreshtha dharanyaa na prayojanam/* Narashreshtha! You might as well donate to us Mani- Ratna-Suvarnas or Cows and such precious materials and what avail could be the territories of land to us! Then Dashartha entrusted the task of distribution of ten lakh cows, crores of gold mudras and four time more of silver mudras for distribution. The totality of the Brahman hood then blessed the unique King who had successfully performed the Maha Yajna stating: *Bhavishyanti sutaa raajaschatvaaraste kulodvaahah/* You should be blessed with foursome capable sons of everlasting virtue and glory!

## Sarga Fifteen

*Medhāvī tu tato dhyātvā sa kim cid idam uttamam, labdhasamjñas tatas tam tu vedajño nṛpam abravīt/ iṣṭīm te 'ham kariṣyāmi putrīyām putrakāraṇāt, atharvaśirasi proktair mantraiḥ siddhām vidhānataḥ/ tataḥ prākramad iṣṭīm tām putrīyām putra kāraṇāt, juhāva cāgnau tejasvī mantradṛṣṭena karmaṇā/ tato devāḥ sagandharvāḥ siddhās ca paramarṣayaḥ, bhāgapratigrahārtham vai samavetā yathāvidhi/ tāḥ sametya yathānyāyām tasmin sadasi devatāḥ, abruvam! lokakartāram brahmāṇam vacanam mahat/ bhagavāms tvatprasādēna rāvaṇo nāma rākṣasaḥ, sarvānno bādhatē vīryāc chāsituṁ tam na śaknumaḥ/ tvayā tasmai varo dattaḥ prītena bhagavan purā, mānayantaś ca tam nityam sarvam tasya kṣamāmahe/ udvejayati lokāms trīn ucchritān dveṣṭi durmatīḥ, śakraṁ tridaśarājānam pradharṣayitum icchati/ ṛṣṇ yakṣān sagandharvān asurān brāhmaṇāms tathā, atikrāmati durdharṣo varadānena mohitaḥ/ nainam sūryaḥ pratapati pārśve vāti na mārutaḥ, calormimālī tam dṛṣṭvā samudro 'pi na kampate/ tan manan no bhayaṁ tasmād rākṣasād ghoradarśanāt, vadhārtham tasya bhagavann upāyam kartum arhasi/ evam uktaḥ suraiḥ sarvaiś cintayitvā tato 'bravīt, hantāyam vihitas tasya vadhopāyo durātmanaḥ/ tena gandharvayakṣāṇām devadānavarakṣasām, avadhyo 'smṛti vāg uktā tathety uktam ca tan mayā/*

*nākīrtayad avajñānāt tad rakṣo mānuṣāṁs tadā, tasmāt sa mānuṣād vadhyo mṛtur nānyo 'sya vidhate/ etac chrutvā priyam vākyam brahmaṇā samudāhṛtam, devā maharṣayah sarve prahrṣjās te 'bhavaṁs tadā/ etasminn antare viṣṇur upayāto mahādhyutiḥ, brahmaṇā ca samāgamyā tatra tasthau samāhitah/ tam abruvan surāḥ sarve samabhiṣṭūya saṁnatāḥ, tvām niyokṣyāmahe viṣṇo lokānām hitakāmyayā/ rājño daśarathasya tvam ayodhyādhipater vibho, dharmajñasya vadānyasya maharṣisamatejasah, tasya bhāryāsu tīrṣṇu hrīśrīkīrtiyupamāsu ca, viṣṇo putratvam āgaccha kṛtvātmānam caturvidham/ tatra tvām mānuṣo bhūtvā pravṛddham lokakaṇṭakam, avadhyam daivatair viṣṇo samare jahi rāvaṇam/ sa hi devān sagandharvān siddhāṁs ca ṛṣisattamān, rākṣaso rāvaṇo mūrkhō vīryotsekēna bādhatē/ tad uddhataṁ rāvaṇam ṛddhatejasam; pravṛddhadarpaṁ tridaśeśvaradvīṣam, virāvaṇam sādhu tapasvikaṇṭakam; tapasvinām uddhara tam bhayāvaham/*

Having successfully executed the Ashvamedha, Maharshi Rishyashringa expressed his wish to organise **Putra Kamekshi Yagna** for the King's favor as per atharva veda mantras. Accordingly ahutis in agni were initiated invoking Deva-Siddha- Gandharvas and they responded positively and accepted their respective portions of 'havish anna' to their contentment.

[Vishleshana on Putra Kameshthi Yajna vide 'Dharma Sindhu': **Putra Kaameshti Yagna:** Agni-Homaas aiming at the birth of a son. On the sixth day after the menses of his wife, the Karta as 'Sa Bharya' settles after Abhyangana and Pranayaamas and initiates Sankalpa of **Putra Kaamah Putra Kaameshthim karishye** followed by Swasti Vaachanaas, Naandi Shraaddha and Agni Pratishtha initiated with the Mantra : *Chakshuhi Aajyenaatra pradhaanam, Agnim Pancha Vaaram Varunam Pancha Vaaram Vishnum Prithivim Vishnum Somam Suryaa Saaitreem paayasena sheshena swishta kritam/* ie. by the Aajyaas or offerings of 'Payasa' to the Main Agni five times, to Varuna five times and to Vishnu Prithivi, Vishnu Soma, Surya and Savitri and perform Swishta kruta and so on. During the 'nirvapapana' or the interval/ inactive time, silently cook 'charu' (ghee, milk of white cow with white calf and grains) and place sixty fistfulls of Rupaas at the Yaajya bhaaga and make *Pancha dasaahutis* (fifteen oblations) to Agni with the following Mantras: *Om Aatey Garbho yonimaitu punaanbaana ivaishudhim, Aaveero jaayataam putrastey dashamaasyah swaahaa/ Agnaya idam namah/ Karomitey praaajaapatyamaa garbho yonimaitutey, Anunah putro jaayataamashlono pishaacha dheeta swaahaa/ Agnim idam namah/Pumaamstey putro naastim pumaananujaayataam, Taani bhadraani beejaanrushabha jayantunou swaahaa/ Idam namah/ Agnayah/Yaani bhadraani beejaanrushabhaa janayantinah, Taistwam putraanvidaswa saa prasudhenukaa bhava swaahaa/ Agnayah idamnamah/Kaamahssamrud bhyataam mahdyamaparaajitameva mey, Yam kaamam kaamaye Devatam me vaayo samarthaya swaahaa /Agnayam idam namah/Agniraitu pratham Devataanaam Sosyai Prajaam munchatu Mrityu paashaat, Tadayam Raajaa Varunonumayataam yatheyam Streepoutramagham na rodaatswaahaa/ Varunaayedam/ Imaamagnistraayataam Gaarhapatyah Prajaamasyai nayatu deerghamaayuh, Ashunyopasthaa jeevataasmatu Maataa poutra maanandamabhi prabuddhyataamiyam swaahaa/ Varunaayedam/Maathey gruhe nishi ghosha uttaadanyatra twadyabhyutyah samvishantu, Maatwam vikeshyura Aavadhishtaa jeevapatni Patilokey, Viraaja pashyanti Prajaah sumanasyamaanaa swaahaa/ Varunayedam/Aprajastaam poutra mrityum paapmaanamrutamaagham, Sheershanah srajamivonmuchyadvisha dabhayah pratimunchami paasham swaahaa/ Varunayedam / Devakrutam Brahmanam kalpamaanam tena hanmiyonishadah pishaachaan/ Kravyaado mrityuna gharaanpaata yaami deerghaayustwa jeevantu putraah swaahaa/ Varunaayedam/ Nejaamesheti tīrunaam Vishnus twashtaa garbha kartaa Vishnu prithivi Vishnuyonanushthup, Nneja mesham, Vishnuva , yatheyam prithivi , prithivya vishnu sreshthena, vishnuva, Somo dhenum Raahugano Gautamah Somastrishthup/ Somo dhenum, Somayedam, Ttaam Pushan Suryaa Saavitri trishthup, Paayasa charu homeyvi, Taam Pushacchiva/ ( Thus Fifteen Homaas are required to be done with the above detailed Mula Mantraas viz: Aatey garbho-- Karomi tey-Pumaastey Putro-Yaani bhadraani- Kaamah samudbhavataam-Agniretu-Imaamagnisrtaayataam-Maa tey gruhye-Aprajastaam-Deva kutam Braahmanam-Nejaamesha-Yatheyam Prithivi- Vishno sreshthena-Somam dhenu-Taam Pushan- Taam Pushacchiva). After the Aahutis, Swishtakruta homa etc. are performed and the*

Bharta should touch the Patni's 'naabhi' and complete the Putra Kameshti with Go daana and Bhojana Dakshinaas to Brahmanas as they sleep in the night on darbha mats on the ground.]

Even as the celestials were collected in the yajna shala without being seen and noticed by humans, they had collectively made an appeal to Brahma Deva that on the earth itself there was a 'maha rakshasa' named Ravanaasura who had been continuously tormenting them all and soon they were reaching a no return point of his harrassment. The sins of Ravana had even reached a stage of defeating Indra Deva who was even about to be dethroned. Ravanaasura was earlier blessed by Brahma and it was on that strength of boons granted by him, Ravana had since become invincible in trilokas! *Nainam Suryam pratapati paarshve vaati na Maarutah chalormimaalee tan drushtvaa samudropi na kampate/* Ravanaasura was such that Surya Deva could not radiate and burn off Ravana, nor Vayu Deva blow him down and let alone Samudra Deva would get terrified into submission out of fear That Ravana Rakshasa looked fierce, ruthless, and merciless. Brahma Deva! we all seek your refuge, shelter and a way out to rid of this Rakshasa! Then Brahma too became too pensive and on his mental screen of thoughts argued within himself and realised that when Ravana asked for the boon of invincibility he mentioned that he should not be killed by gandharva-yaksha- devatas or even by co- rakshasaas even, but he omitted human beings probably by his arrogance and ego! Brahma now declared that only a human being could bring up Ravana's death! Having heard this outstanding suggestion from Brahma, Deva- Gandharva -Yaksha- Maharshis became thrilled with joy and made a frantic headway to Maha Vishnu seated far above the clouds with the radiance of Surya Deva riding comfortably on Garuda Deva dressed in 'peetaambara' or yellowish robes with four hands sparkling shankha-chakra-gada-sharanga while his shoulders were bright with golden 'keyuras'. The entirety of Devas prostrated before Him with veneration and said in one voice: 'Deva Deva the Omni Present! You are shouldering the heavy responsibility of preserving the Universe and its Subjects! King Dasharatha is a dharmagjna and a renowned benevolence of Ayodhya; he has three queens bestowed with 'hree-shri-keerti'. Our collective appeal to you would be to bless them as their sons with your 'amshas', as the Mahasura Ravana had been tormenting Trilokas and your 'avataara' or incarnation as a 'manava' could most certainly destroy evil and vindicate Dharma and Nyaaya for ever in a battle. Bhagavan! This Rakshasa Ravana has come to establish himself as an invincible and ruthless warrior against Deva-Gandharva-Siddha- Maharshis and only you and you alone could save us and reestablish the principles of virtue and justice. Indeed this is our unanimous and ultimate request out of sheer spirit of survival and safety as you are our ultimate refuge! Maha Vishnu replied: *Bhayam tyajat bhadram vo hitaartham yudhi raavanam, suputra poutram saamaatyam samitra jnaatik baandhavam/ Hatvaa kruram Dashratham Devarshinaam bhayaavaham/ Dashavarsha sahasraani dashavarshaani - cha,vatsyaami maanushe loke paalayhan prithiveemimaam/* Deva Gana! May you all be blessed with tidings of auspiciousness and relief from fear. The totality of Ravana Kingdom including him, his sons and grand sons, sinful relatives, ministers and associates should be uprooted in one go battle and my incarnation as Rama should reestablish virtue and justice during my tenure as of eleven thousand years on earth! At the sametime, Maha Vishnu appeared before King Dasharatha who was stand - still in a joyus stupor! Deva, Rishi gana, Gadharva-Ekaadasha Rudras and Apsaras were relieved and taken to a non stop greetings of relief and excitement.

### Sarga Sixteen

*Tato nārāyaṇo viṣṇur niyuktaḥ surasattamaiḥ, jānann api surān evaṁ ślakṣṇaṁ vacanam abravī/ upāyaḥ ko vadhe tasya rākṣasādhipateḥ surāḥ, yam ahaṁ taṁ samāsthāya nihanyām ṛṣikaṇṭakam/ evam uktāḥ surāḥ sarve pratyūcur viṣṇum avyayam, mānuṣīm tanum āsthāya rāvaṇaṁ jahi saṁyuge/ sa hi tepe tapas tīvraṁ dīrghakālam arimāda, yena tuṣṭo 'bhavad brahmā lokakṛl lokapūjitaḥ/ saṁtuṣṭaḥ pradadau tasmai rākṣasāya varam prabhuh, nānāvidhebhya bhūtebhya bhayaṁ nānyatra mānuṣāt/ avajñātāḥ purā tena varadānena mānavāḥ, tasmāt tasya vadho dṛṣṭo mānuṣebhyaḥ paramtapa/ ity etad vacanaṁ śrutvā*



surānām viṣṇur ātmavān, pitarām rocayām āsa tadā daśaratham nṛpam/ sa cāpy aputro nṛpatīs tasmin  
kāle mahādyutiḥ, ayajat putriyām iṣṭīm putrepsur arisūdanah/ tato vai yajamānasya pāvakād  
atulaprabham, prādurbhūtam mahad bhūtam mahāvīryam mahābalaṃ/ kṛṣṇam raktāmbaradharam  
raktāsyam dundubhisvanam, snigdhaḥ śaṅkṣatānujaśmaśrupravaramūrdhajaṃ/ śubhalakṣaṇasaṃpannam  
divyābharanabhūṣitam, śailaśṛṅgasamutsedham dṛptaśārdūlavikramam/ divākaraśamākāram  
dīptānalaśikhopamam, taptajāmbūnadamayīm rājatāntaparicchadām/ divyapāyasaśampūrṇām pātrīm  
patnīm iva priyām, pragṛhya vipulām dorbhyām svayam māyāmayīm iva/ samavekṣyābravīd vākyam idam  
daśaratham nṛpam, prājāpatyam naram viddhi mām ihābhyāgataṃ nṛpa/ tataḥ param tadā rājā  
pratyuvāca kṛtāñjaliḥ, bhagavan svāgataṃ te 'stu kim aham karavāṇi te/ atho punar idam vākyam  
prājāpatyo naro 'bravīt, rājann arcayatā devān adya prāptam idam tvayā/ idam tu naraśārdūla pāyasaṃ  
devanirmitam, prajākaram gṛhāṇa tvam dhanyam ārogyavardhanam/ bhāryāṇām anurūpāṇām aśnūti  
prayaccha vai, tāsū tvam lapsyase putrān yadartham yajase nṛpa/ tatheti nṛpatiḥ prītaḥ śīrasā  
pratigṛhyatām, pātrīm devānnasaṃpūrṇām devadattām hiraṇmayīm/ abhivādya ca tad bhūtam adbhutam  
priyadarśanam, mudā paramayā yuktaś cakārābhipradakṣiṇam/ tato daśarathaḥ prāpya pāyasaṃ  
devanirmitam, babhūva paramaprītaḥ prāpya vittam ivādhanah/ tatas tad adbhutaprakhyam bhūtam  
paramabhāsvaram, saṃvartayitvā tat karma tatraivāntaradhīyata/ harṣaraśmibhir udyotaṃ  
tasyāntaḥpuram ābabhau, śāradasyābhirāmasya candrasyeva nabho'mśubhiḥ/ so 'ntaḥpuram praviśyaiva  
kausalyām idam abravīt, pāyasaṃ pratigṛhṇīṣva putriyam tv idam ātmanah/ a kausalyāyai narapatiḥ  
pāyasārdham dadau tadā, ardhād ardham dadau cāpi sumitrāyai narādhipaḥ/ kaikeyai cāvaśiṣṭārdham  
dadau putrārthakāraṇāt, pradadau cāvaśiṣṭārdham pāyasaśyāmṛtopamam/ anucintya sumitrāyai punar  
eva mahīpatiḥ, evaṃ tāsām dadau rājā bhāryāṇām pāyasaṃ pṛthak/ tās tv etat pāyasaṃ prāpya  
narendrasyottamāḥ striyaḥ, saṃmānam menire sarvāḥ praharṣoditacetasaḥ/Upaayah ko vadhe tasya  
rakshasaadhipateh siraah, yamaham tam samaasyaaya nihanyaamrishi kantakam/ Ekamuktaah Suraah  
sarve pratyuchirvishnumavyayam, maanusham rupamaasthaaya Raavanam jahi samyuge/

Devas headed by Indra Deva approached Lord Vishnu, the latter replied that only in human form that Ravana'suru could be destroyed. *Santushtam pradadou tasmai raakshasaaya varam prabhuh, naanaa vidhebhya bhutebhya bhayam naanatra maanushaat/* Brahma therefore replied happily that thus there would not be any other encounter except by an Illustrious Human himself. As Narayana Himself assured that Ravana Vadha was imminent, Indra in turn addressed Devaadis in some detail that Maha Vishnu had consented to assume human form as Lord Brahma explained earlier that Ravana'suru could be destroyed only by Narayana in human form and as the son of King Dasharatha. In fact Dasharatha was performing Putra Kameshti Yagjna being anxious to beget sons at that time. The King was taken aback at the successful concluding phase of the Yagjna, there emerged a Maha Purusha from the flames of the Agni Kunda with dazzling and gigantic black form robed in red brightness, with scintillating ornaments, as if Surya Deva had descended on earth and Agni Deva's own form got exhibited; his voice was thunderous and akin to earthshaking roars of groups of lions. He was carrying in both of his hands a huge lustrous golden vessel with a silveren lid; He addressed King Dasharatha to say: 'Take me as from the Prajapati as I am His representative.' King Dasharatha at once folded his hands stood still and shocked waiting for what the Huge Personality would instruct him Prajapati's message. The Maha Purusha stated that as the King had been a habitual follower of dharma and venerator of Devas, the latter had sent along with me as the representative of Prajapati a golden pot of 'Paayasa' or the cooked rice soaked in sweet milk for distribution to your queens as per the proportion of his own choice. King Dashrathatha prostrated and profusely thanked the Maha Purusha who disappeared instantly. *kausalyāyai narapatiḥ pāyasārdham dadau tadā, ardhād ardham dadau cāpi sumitrāyai narādhipaḥ/ kaikeyai cāvaśiṣṭārdham dadau putrārthakāraṇāt, pradadau cāvaśiṣṭārdham pāyasaśyāmṛtopamam/ anucintya sumitrāyai punar eva mahīpatiḥ, evaṃ tāsām dadau rājā bhāryāṇām pāyasaṃ pṛthak/* The highly elated Dasharatha walked in to the palace of the Queens and approached Devi Koushalya the Prime Queen and offered half of the Payasa to her. Of the remaing half, Dasharatha offered half to the second wife Devi Sumitra. Half of the remainder half was offered to the third Queen Kaikeyi. But still there was further remainder which was awarded to Devi Sumitra yet again. The queens were extremely delighted at the final outcome of the Putra Kameshthi Yagjna, the grand appearance of the Maha Purusha from the 'homaagni jvaalaas', his offer of



the ‘paayasa patra’ to the King and the distribution of the paayasa as per king’s own reckoning. The populace of the Kingdom were thrilled with joy too at the swift events in the kingdom starting off from the horse sacrifice to Putra kameshthi to the appearance of Maha Purusha from the flames, the entire episode thereafter, now awaiting the arrival of Raja Kumaras!

### Sarga Seventeen

*Putratvam tu gate viṣṇau rājñas tasya mahātmanah, uvāca devatāḥ sarvāḥ svayambhūr bhagavān idam/ satyasamdhasya vīrasya sarveṣāṁ no hitaiṣiṇaḥ, viṣṇoḥ sahāyān balinaḥ sṛjadhvam kāmārūpiṇaḥ/ māyāvīdaś ca śūrāmś ca vāyuvegasamāñjave, nayajñān buddhisampannān viṣṇutulyaparākramān/ asamhāryān upāyajñān divyasamhananānvitān, sarvāstraguṇasampannān amṛtaprāśanān iva/ apsaraḥsu ca mukhyāsu gandharvīṇām tanūṣu ca, yakṣaṇṇagakanyāsu ṛṣkavidyādharīṣu ca/ kimnarīṇām ca gātṛeṣu vānarīṇām tanūṣu ca, sṛjadhvam harirūpeṇa putrāṁs tulyaparākramān/ te tathoktā bhagavatā tat pratiśrutya śāsanam, janayām āsur evaṁ te putrān vānararūpiṇaḥ, ṛṣayaś ca mahātmānaḥ/ siddhavidyādharoragāḥ, cāraṇāś ca sūtān vīrān saṣṭjur vanacārīṇaḥ/ te sṛṣṭā bahuśāsrā/ daśagrīvavadhodyatāḥ, aprameyabalā vīrā vikrāntāḥ kāmārūpiṇaḥ/ te gajācalasamkāśā vapuṣmanto mahābalāḥ, ṛkṣavānaragopucchāḥ kṣipram evābhijajñire/ yasya devasya yad rūpaṁ veśo yaś ca parākramaḥ, ajāyata samastena tasya tasya sutaḥ pṛthak/ golāṅgūlīṣu cotpannāḥ ke cit sammatavikramāḥ, ṛkṣīṣu ca tathā jātā vānarāḥ kimnarīṣu ca/ vicālayeyuḥ śailendrān bhedayeyuḥ sthīrān drumān, kṣobhayeyuḥ ca vegena samudraṁ saritāṁ patim/ dārayeyuḥ kṣitim padbhyāṁ āplaveyur mahārṇavam, nabhastalāṁ viśeyuḥ ca grhṇīyur api toyadān/ grhṇīyur api mātāṅgān mattān pravrajato vane, nardamānāmś ca nādena pātayeyur vihaṁgamān/ idṛśānām prasūtāni harīṇām kāmārūpiṇām, śataṁ śatasahasrāṇi yūthapānām mahātmanām, babhūvur yūthapaśreṣṭhā vīrāmś cājanayan harīn/ anye ṛkṣavataḥ prasthān upatasthuh sahasraśaḥ, anye nānāvidhāṇ śailān kānanāni ca bhejire/ sūryaputram ca sugrīvaṁ śakraputram ca vālinam, bhrātārāv upatasthus te sarva eva harīśvarāḥ/ tair megha vṛndācalatulyakāyair; mahābalair vānarayūthapālaiḥ, babhūva bhūr bhīmaśarīrarūpaiḥ; samāvṛtā rāmasahāyahetoḥ/*

As Vishnu consented to give birth to King Dasharatha, Brahma Deva addressed Devaganas: *Satyasamdhasya veerasya sarveshaam nohitaishinah, Vishnoh sahayataan balinah srijatvam kaamarupinah/ Mayavidasshashuuraaschaam vayuvega samaan jave, nayagjnaan buddhisampannaan Vishnu tulya paraakramaan./ Asahaayarnupayagjnaan divyasamhananaanvitaan, sarvaastragunaa sampannaan amritapraashanaaniva/ Deva Gana! Bhagavan Vishnu being satya pratigna-Maha Veera and stands for our welfare, directed us that you should also create with your respective ‘amshas’ or characteristics as of body strength, ability to transform their bodies as huge-normal-minute as of animagarima and so on; mayashaalis or who could utilise their powers of maya or make belief; vayu samana vegashaalis; yet basically truthful to the core, buddhimaan or with great intellect; Vishnu tulya paraakramis or of brave warriors comparable to Maha Vishnu himself; of celestial bodies; and like Amritaahaaris such as Devas themselves. Most essentially, may the wombs of apsaras, and of female gandharvas, yakshas, kinnaras, and vidyadharas be filled up with innumerable Vanaras to make a formidable ‘Vanara Sena’. Brahma also stated that he had already created Jambavan the invincible Bear formed Maha Veera. Then Devaraja Indra created Vanara Raja Vaali, Surya Deva manifested Sugriva; Brihaspati created Tara Devi; Kubera created Ganbndhamadana named vaanara; Vishvakarma the Deva Shilpi created Nala vaanara; Ashvini Kumaras created Mainda and Dvividā; Varuna created Sushena Vanara; Parjanya Deva created the brave Sharabha; *Maarutasyou Shriman Hanuman naama Vaanarah, vajrasamhananopeto vainateya samo jave/ Vayu Deva manifested Hanuman* as his ‘aourasa putra’ from Devi Anjana whose body was of vajra and body speed was of Garuda! In this manner, thousands of the*

Vanara Sena was manifested by various Deva-Devis with the singular objective of destroying Ravana'sura and his clan. They were all mighty with **Ashta Siddhis**.

[Vishleshana on Ashta Siddhis: or Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima is turning one self giant like; Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other's wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other's body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain etc; Swacchanda Maranam or the gift to die at one's own wish; Deva Saha Kreedha Anudarshanam or the gift to view Deva Devis playing among themselves; Yatha Sankalpa Siddhi or accomplishing any thing by a mere thought; and so on.]

*Riksheeshu cha tathaa jaataa vaanaraah kinnareeshucha, Devaa Maharshi Gandharvaastaarkshayaa yashashvinah/ Naagaah Kimpurushaaschaiva Siddha vidyaadharoragaa, bahavoh janayaanaa suhrishtastra sahasrashah/* Some of the monkeys of the classification of apes were born of human or kinnaraas. Likewise Devatas-Maharshis- Gandharvaas-Garudas- Yakshaas-Naagaas-Kimpurushas-Siddhas- Vidyadharaas-had all created thousand sons of strength and decisiveness. Quite a few of Vanaras were of the strength and grit of tigers and lions. Some could slice off the mountain cliffs even with their hand nails or bite off trees with their strong teeth. Some could create havoc to rivers and even seas or have the strength to trample their feet and dig up deep trenches on earth. Without exaggeration, some of the Vanaras could fly high and pierce through thick black clouds and even hold them with their hands and feet. Some of these vaanaraas who were born and brought up were present in thick and long jungles or on mountain tops and mostly the followers of either of the Vaanara King brothers of Vaali or Sugreeva. Of the respective Vaanara Kings, *Surya putram cha Sugreevam Shakraputramscha Vaalinam/* Vaali was of the 'amsha' of Indra and Sugreeva was of the origin of Surya Deva. Further, Maha Vanaras named Nala-Neela and Hanuman were like wise the followers of the respective kings essentially. *Tair megvavrindaachalakuta samnibhair maha balairvaanarayudhaadhipaih, bhabhuva bhurbheema shareera rupaih, samaavritaa Ramasahaayahetou/* Such Vanara yodhaas equivalent of the fame of high clouds and of mountain tops were collected as already born and brought up awaiting service to Shi Rama!

## Sarga Eighteen

*Nirvytte tu kratau tasmin hayamedhe mahātmanah, pratigrhya surā bhāgān pratijagmur yathāgatam/ samāptadīkṣāniyamah patnīgaṇasamanvitah, praviveśa purīm rājā sabhṛtyabalavāhanah/ yathārham pūjītās tena rājñā vai prthivīśvarāḥ, muditāḥ prayayur deśān praṇamya munipuṅgavam/ gateṣu prthivīśeṣu rājā daśarathah punah, praviveśa purīm śrīmān puraskṛtya dvijottamān/ śāntayā prayayau sārddham ṛṣyaśṛṅgaḥ supūjitaḥ, anvīyamāno rājñātha sānuyātrena dhīmatā./ kausalyājanayad rāmam divyalakṣaṇasaṁyutam, viṣṇor ardham mahābhāgam putram ikṣvākunandanam/ kausalyā śuśubhe tena putreṇāmitatejasā, yathā vareṇa devānām aditir vajrapāṇinā/ bharato nāma kaikeyyām jajñe satyaparākramah, sāksād viṣṇoś caturbhāgaḥ sarvaih samudito guṇaih/ atha lakṣmaṇasatrughnau sumitrājanayat sutau, vīrau sarvāstrakuśalau viṣṇor ardhasamanvitau/ rājñah putrā mahātmānaś catvāro jajñire prthak, guṇavanto 'nurūpāś ca rucyā proṣṭhapadopamāḥ/ atīyaikādaśāham tu nāma karma*

tathākarot, jyeṣṭham rāmaṁ mahātmānam bharataṁ kaikayīsutam/ saumitriṁ lakṣmaṇam iti śatrughnam aparāṁ tathā, vasiṣṭhaḥ paramaprīto nāmāni kṛtavāms tadā, teṣāṁ janmakriyāḍīni sarvakarmāṇy akārayat/ teṣāṁ ketur iva jyeṣṭho rāmo ratikarāḥ pituḥ, babhūva bhūyo bhūtānāṁ svayambhūr iva saṁmataḥ/ sarve vedavidāḥ śūrāḥ sarve lokahite ratāḥ, sarve jñānopasaṁpannāḥ sarve samuditā guṇaiḥ/ teṣāṁ api mahātejā rāmaḥ satyaparākramah, bālyāt prabhṛti susnigdho lakṣmaṇo lakṣmivardhanah/ rāmasya lokarāmasya bhrātūr jyeṣṭhasya nityaśah, sarvapriyakaras tasya rāmasyāpi śarīrataḥ/ lakṣmaṇo lakṣmisaṁpanno bahihprāṇa ivāparaḥ, na ca tena vinā nidrām labhate puruṣottamah, mṛṣṭam annam upānītam aśnāti na hi tam vinā/ yadā hi hayam ārūdho mṛgayām yāti rāghavaḥ, tadainam pṛṣṭhato 'bhyeti sadhanuḥ paripālayan/ bharatasyāpi śatrughno lakṣmaṇavarajo hi saḥ, prāṇaiḥ priyatara nityam tasya cāsīt tathā priyaḥ/ sa caturbhir mahābhāgaiḥ putirair daśarathaḥ priyaiḥ, babhūva paramaprīto devair iva pitāmahaḥ/ te yadā jñānasampannāḥ sarve samuditā guṇaiḥ, hrīmantāḥ kīrtimantaś ca sarvajñā dīrghadarśinaḥ/ atha rājā daśarathas teṣāṁ dāraakriyām prati, cintayām āsa dharmātmā sopādhyāyāḥ sabāndhavaḥ/ tasya cintayamānasya mantrimadhye mahātmanah, abhyāgacchan mahātejo viśvāmitro mahāmuniḥ/ sa rājño darśanākaṅkṣī dvārādhyakṣān uvāca ha, śīghram ākhyāta mām prāptam kauśikam gādhinah sutam/ tac chrutvā vacanam tasya rājaveśma pradudruvuh, sambhrāntamanasaḥ sarve tena vākyena coditāḥ/ te gatvā rājabhavanam viśvāmitram ṛṣim tadā, prāptam āvedayām āsur nṛpāyekṣvākave tadā/ teṣāṁ tad vacanam śrutvā sapurodhāḥ samāhitāḥ, pratyujjagāma samhr̥ṣṭo brahmāṇam iva vāsavaḥ/ sa dṛṣṭvā jvalitam dīptyā tāpasam saṁśritavratam, prahr̥ṣṭavadano rājā tato 'rghyam upahārayat/ sa rājñah pratigr̥hyāreghyam śāstradṛṣṭena karmaṇā, kuśalam cāvyaṇam caiva paryapṛcchan narādhipam/ vasiṣṭham ca samāgamya kuśalam munipuṁgavaḥ, ṛṣimś ca tān yathā nyāyam mahābhāgān uvāca ha/ te sarve hr̥ṣṭamanasas tasya rājño niveśanam, viviṣuḥ pūjītās tatra niṣeduś ca yathārthataḥ/ atha hr̥ṣṭamanā rājā viśvāmitram mahāmuniḥ, uvāca paramodāro hr̥ṣṭas tam abhipūjayan/ yathāmṛtasya saṁprāptir yathā varṣam anūdake, yathā sadṛśadāreṣu putrajanmāprajasya ca, pranaṣṭasya yathā lābho yathā harṣo mahodaye, tathāivāgamanam manye svāgatam te mahāmune/ kaṁ ca te paramam kāmam karomi kim u harṣitaḥ, pātrabhūto 'si me vipra diṣṭvā prāpto 'si dhārmika, adya me saphalam janma jīvitam ca sujīvitam/ pūrvaṁ rājārṣisabdena tapasā dyotitaprabhaḥ, brahmarṣitvam anuprāptaḥ pūjyo 'si bahudhā mayā/ tad adbhutam idam vipra pavitraṁ paramam mama, śubhakṣetragataś cāham tava saṁdarśanāt prabho/ brūhi yat prārthitam tubhyaṁ kāryam āgamanam prati, icchāmy anugr̥hīto 'ham tvadarthaparivṛddhaye/ kāryasya na vimarśam ca gantum arhasi kauśika, kartā cāham aśeṣeṇa daivatam hi bhavān mama/ iti hr̥dayasukham niśamya vākyam; śrutisukham ātmavatā vinītam uktam, prathitagunayaśā guṇair viśiṣṭaḥ; parama ṛṣiḥ paramam jagāma harṣam/

King Dasharatha having respectfully sent off with gifts and blessings from Rishyashringaadi Maharshis, Co-Kings and Well Wishers, proceeded from the Yagna Shaala to Ayodhya with great contentment and joy and awaited the arrival of the sons. *Tato yagjne samaapte tu ritaanaam shad samatyuuḥ, tascha dvaadashe maase chaitre naavamike tithou/ Nakshatreditidaitavatye svocchhasamstheshu panchasu, graheshu karkata lagne vaakpataa vindunaa saha/ Prodyumaane Jagannaatham sarva loka namaskritam, Kousalyaaajanayad Raamam divya lakshana samyutam/* After the completion of the Yagjna, six rithus had passed and after a year on Chaitra Shukla Paksha Navami tithi of Punarvasu Nakshatra in the Karka Lagna, Devi Kousalya was blessed with a celestial boy- Shri Rama- who was greeted by Trilokas; that was the precise and most auspicious time when five grahas viz. Surya-Mangala-Shani-Guru and Shukra were in their own respective nativities of elevations, while chandra accompanied by Brihaspati were in the position of 'lagna'. Vishnorta mahaabhaagam putramaikshvaakunandanam, lohitaaksham maha baahum raktoshtham dinubhisvanam/ This boy to be named as Shri Rama was born out of one half of the 'amritaanna paayasa' of what the Celestial Messenger of Prajapati Deva handed over to King Dasharatha and the consequent boy as the insignia of the joy of Ikshvaaku Vamsha just born was of bright looks of rose flower, red lips, broad shoulders and of profound and reverberating voice! Devi Kousalya was so blissful just as at the same manner when Devi Aditi delivered Indra Deva. *Bharatou naama Kaikeyaam jagne satyaparaakramah, saakshaad Vishnorchaturbhaagah savaih samudito gunah/* Then followed the

birth of Bharata the 'satya parakrama' who was born of half of the second half of the remainder of the 'paayasa' as on the form of Vishnu himself with 'samudita guna' or of all ideal features. Atha Lakshmana Shatrughnou Sumitraa janayat sutou, veero sarvastra kushalou vishnorthasamanvitau/ Then followed the birth of twin brothers to be named Lakshmana-Shatrughnas who were generated by the remainder of of the 'amrita paayasa' as they were 'veerou sarvastra kushalou' or as of outstanding intrepidity and expertise as the master arrows men. Bharata was of cool and steadfast temperament always, as having been born in Pushya Nakshatra in Meena Lagna. Devi Sumitra's twin sons to be named as Lakshmana and Shatrughna were born in Ashlesha Nakshatra- Karka Lagna when Surya was in 'ucchha sthaana' or of elevation. King Dasharatha's four sons of glory were thus of lasting eminence as were born of the stars of Bhadrapada viz. Purvabhaadra and Uttaraabhaadra as being renowned in Jyotisha Shastra.

[ Vishleshana on Nakshatra Phala (Star-wise birth results): Readings as per Nakshatra (Star)-wise birth of various human beings were narrated by Sanandana Maharshi to Narada Muni as follows: Those born in *Ashwini* are handsome and fond of wearing ornaments. *Bharani*-born are capable to perform and speak truthfully. *Krittika*-born tends to eatless, steady-minded, and conversational but have soft corner for other women. *Rohini* born are wealthy, *Mrigashitaites* are luxurious; *Ardra*-born violent, stubborn and criminal-minded; *Punarvasu* born are even-minded, and well behaved but suffer bad health; Persons born in *Pushya* Nakshatra are imaginative like Poets and are happy-go-lucky. Those persons who are born in *Aslesha* are rude, obstinate, ungrateful, low-minded and uncouth. *Magha* born are rich, devoted and happy. If born in *Purva Phalguni*, the persons are charitable, adjustable, sociable and conversationalists. Born of *Uttara Phalguni* are wealthy and comfortable. *Hasta* born are shameless, mean-minded and crooks. Persons born in *Chitra* are well dressed, beautiful and charming. *Swati* born are virtuous, moralistic, kind hearted and charitable. *Vishakhaites* are greedy, deceptive, cunning and harsh. Born of *Anuradha*, the persons are fond of travel and non-resident. *Jyeshtha* born are principled and contented. Persons born in *Mula Nakshatra* are wealthy, happy and helpful. If born of *Purvashadha* and *Uttarashadha*, the persons concerned are happy- go- lucky and hearty /disciplined and virtuous respectively. *Shravanites* are rich, happy and famous; while born of *Dhanishta*, the persons concerned are donors, wealthy and courageous. A person born of *Shatabhisha*, the persons win over opponents but are susceptible of bad practices. Born of Purvabhadra, the persons concerned are heavily prone to feminine influence and rich; while Uttrabhadraites are independent, assertive, speech-makers, attractive and joyful. Finally, those born in *Revati* are energetic, enterprising, rich and pure-hearted.

*Meshaadi Chandra Raashi Janma Phala:* Those born in *Mesha Raashi* are passionate, enterprising and grateful; *Vrisha Raasi:* Charming, charity-minded and tolerant; *Mithun Raashai:* Comfort-loving and diplomatic; *Karka Raashi:* Controlled by opposite sex and short statured; *Simha Raashi:* Egoistic, enterprising, stable-minded and comfort-oriented; *Kanya Raashi:* Soft-natured, virtuous and well-meaning; *Tula Raashi:* Learned, broad-minded and wealthy; *Vrischika Raashi:* Loka Pujya, unhealthy and injury-prone; *Dhanu Raashi:* Poets, Architects, Artistic and wealthy; *Makara Raashi:* Unenthusiastic to perform, wasteful, vagabond but attractive; *Kumbha Raashi:* Desirous of possessing 'Para Stree' and 'Para Dhan'; and *Meena Raashi:* Artistic, dreamy and easy-loving. ] Source: Narada Purana

*Jaguh kalam cha Gandharvaa narnutuschaapsaroganaah, deva dundhubhyo neduh pushpavrishtischa ravaat patam/ Utsavascha mahaanaaseedayodhyayaam janaakuah, rathaascha jana sambadhaa nata nartaka samkulaah/ Gaayanaischa viraavinyo vaadanaischa tathaaparaih, virejurvipulaastatra sarva ratna samanvitaah/* Soon after the auspicious of the foursome births at Ayodhya, Gandharas sang sonorously and Apsaras danced away with elation, Devatas sounded dudhubhis or drums of joy and the



high skies were filled with floral showers. Celebrations broke out across the kingdom as the public got thronged in heavy crowds in the lanes and byelanes as well as high roads in feverish enthusiasm and passionate gusto of celebrations, as street dances and singings. King Dasharatha had liberally given away dhana-dhanya-pashus along with gold and jewellery to the royals and the public alike. After twelve days thereafter the births of the Raja Kumaras, on the lines of the kshatriya sampradaaya, the names of the boys were declared; *Ateetyakaadashaah tu naama karmam tathaakarot, jyeshtam Ramam mahatmaanam Bharatam Kaikeyee sutam/ Soumitreem Lakshmanaamiti Shatrughnam param tathaa, Vasishthah parama preeto naamaani kurute tadaa/* Following the day of birth, on the eleventh day the ‘naama karana a samskara’ was duly executed. Vasishtha Maharshi named the eldest boy as Rama, the son of Devi Koushalya, the next boy as Bharata the son of Devi Kaikeyi, and the twins born to Devi Sumitra as Lakshmana and Shatrughna.

#### Visleshana on Naama karana vide Dharma Sindhu:

**Nama karana:** On the eleventh or twelfth day of the child’s birth, Namakarana is required to be performed. Some say that although ‘Ashoucha’ continues upto the tenth day of the birth, Nama Karana might as well be performed on that day itself. To Kshatriyas this function needs to be done on the thirteenth or the sixteenth day; to Vaishyas on the sixteenth or the twentieth day and to Shudras on twenty second or the month-end. However, in the ‘Mukhya Kaala’ on the birthday of the child, it is stated that there is no deed for specially ascertaining the Punya Tithi Nakshatraas for the Nama karana if done on the ‘Mukhya Kaala’ or the day of the birth although the Gouna Kala or the time of birth would need be examined from the angle of Yoga since one should avoid the Vaidhruti-Vyateepaata Sankranti Grahanas, Amavasya etc. If not possible to perform the Namakarana in the Mukhya kaala, then the Propitious timings are on Tithis barring Chaturthi, Shashthi, Ashtami, Navami, Dwadashi, Chaturdashi and Purnima; Soma, Bhdha, Guru and Shukra Vaaraas are suitable; Ashwini, Uttara, Uttaraashaadha, Uttaraabhadra, Rohini, Mrigasirsha, Punarvasu, Pushya, Hasta, Swaati, Anuraadha, Shravana, Dhanishtha, Shatabhisha and Revati are good; Vrishabha, Simha and Vrischika Lagnaas are good. Now there could be four kinds of names that are ascribed to a child: Devataa naamaas are as per Ishta Devas; second alternative is on the basis of Maasaas as illustrated as follows: *Chaitraadi maasa naaani Vaikunthodha Janardana Upendro Yagna Purusho Vaasudevastathaa Harih Yogishah Pundarikaakshah Krishnonantochyuta stathaa Chakreeti Dwaadashaitaani Naamaani kramaadaahurmaniishinah/* (All these names are on the basis of Chandramaana). The third criterion is as per Nakshatraas in : *Ashvayuk, Aapabharana, Kartikah, Rouhinah, Margasirshah, Ardra, Punarvasu, Tishyah, Aashleshah, Maghah, Purvaaphalgunah, Uttaraaphalgunah, Hastah, Chaitrah, Swaati, Vashaakhah, Anuraadhah, Jyaishtah, Moolakah, Purvaashaadhah, Uttaraashaadhah, Abhijitah, Shraavana, Shrivishthah, Shata bhishak, Pooravaa – Proushtha paadah, Utaraa proushtakpadah, and Raivatah/* As per Jyotisha Grandhaas the names could be on the lines of ‘chu-che-cho-la Ashwiniproktaa’ like Chelesha, Cholesha or Lakshmana starting with the name of the Nakshatra. But Shrouta Granhaas are not in agreement to this method. Shaankhaayanaas follow the method of naming the boys on the basis for Nakshatra in another way: like those born in Krittika are named as Agni Sharma. The fourth method is of Vyaavahaarika use or socialised version. For boys the name might contain ‘Samaakshara’ or of even number like of the second, fourth, six letters and for girls odd-number names. Normally the words like Sharma-Shastri are suffixed to Brahmana boys or Varmas in the case of Kshatriyas, Guptaas in reference to Vaishyas and Daasas for Shudras. Even if the earlier Samskaaraas like Garbhah dhaana, Pumsavana, Seemanta, Paada Kruccha, Artha Krucchaadi were not performed earlier, the ‘parihaara prayaschitta homas’ and ‘pratyamaanaaya daanaas’ be executed and make



the Sankalpa of Namakarana vidhaana: *Asya Kumaarasyaayurabhi vriddhi dwaaraa vyavahaara siddhi beeja garbha samudbhavaino nibarhana dwaaraa Shri Parameshwara preetyartham Naama karmka cha tantrena karishye*--Then the Swasti Vaachanaas would be recited: *Jaatakarma naama karmanoh Punyaaham bhavanto bruvantu*--*Asya Kumarasya Jaata karmaney yetannaamney cha Swasti bhavanto bruvantu*/ Then Brahmanas would write down on rice grains in a silver plate the Vyavaharika Naama of the son which the father would announce to the invitees audibly and clearly followed by other formalities including Mangala Geetas, Brahmana Dakshinas and Bhojanaas.]

*Teshaam janmakriyaadeebi sarva karmaanya kaarayata, teshaam keturiva jyeshtho Ramo ritikarah pituh*/Maharshi Vasishtha had performed various ‘samskaaraas’ at the appropriate timings of days, months and years.

#### Vishleshana on Janmaadi Samskaras:

[Dolarohana or Anadolaa Shayana- dugdha paana- jalapuja- Suuryaavalokana- nishkramana- Anna Praashana [by seating the child on the mother’s lap and slowly administering the ‘Paayasa’ made of ghee, honey, milk and curd mix (without jaggery) from a gold or bronze vessel by hand with a gold ornament like a ring along with appropriate Mantras.After the Anna Prashana the child is left free to crawl towards a nearby destination where attractive and courful Vastras, ornaments, books, knife, pen and so on so that the first thing that he or she would get attracted to and touch or grab would decide as to what would be in his or her life ahead; *Agratodha parinyasya Shilpa Vastuuni Sarvashah Shastraani chaiva Vastraani tatah pashyettu Lakshanam/Prathamam yatsrusheyd baalah Pustakaadi Swayam tadaa, Jeevikaatasya Baalasya tey naiva tu bhavishyati*] - Karna Vedha or piercing the ear lobes by a golden needle to Kshatriyas as against silver to Brahmanas - Drishthi dosha nivritta rakshaa vidhi or to overcome evil looks with the mantra: *Praatassangava Madhyaahna Saayaahneshu cha Sandhyayoh, Mahaa nishi Sadaa raksha Kamsaarishtha nishudana/ Yadgorajah Pishaachaamcha Grahaan Maatru grahaanapi, Bala grahaanvisheshena chindhi chindhi Mahaa bhayaan/ Traahi traahi Harey nityam twadrakshaa bhushitam Shubham*/ ( Do protect my child from evil looks and provide shield to my child in the mornings, afternoons, evenings and nights; do safeguard my child from cruel animals, serpents, pishachaas, Grahas, Matru Grahas, Maha Bhayanaka Bal Grahas, and demolish all such Evil Spirits and Forces; do also those provide Raksha to all who provide guard to my the defenders of my child! ) - Choodaa Karana to be accomplished either from the first to five years after the birth of the child say at the Prathama Kesha Khandana on completion the first year upto the Samskaaraas of Upanayana depending on the family traditions and one’s own convenience, preferably.Maagha-Phalguna-Vaishakha- Jyeshtha Months during Shukla Paksha- Vidyarambha or Initiation of Aksharaabhyasa is best performed in the ‘Uttaraayana’ of the fifth year of the child when Surya is not in Kumbha Raashi. Shukla Paksha is suitable; even Krishna Paksha is agreeable barring the last three Tithis. Dwiteeya, Triteeya, Panchami, Dashami, Ekadashi and Trayodashi are auspicious. Ashwini, Mrigaseesha, Ardra, Punarvasu, Pushya, Hasta, Chitra, Swaati, Anuradha, Shravana, Dhanishtha, Shatabhishak, and Revati are appropriate to recite *Om Namah Siddhamiti Akaaraadikshakaaraantaan varnaascha vilikhya sampujya praangmukham krutwaa Aksharaani trivaaram vaachayitwaa Vidyaarambham kaarayet*/ - Upanayana: *Garbhashtameshu brahmanamupanayeeta, Garbhekaada sheshu Raajanyam, garbha dvadasheshu Vaisyam, Vasanto greeshmah sharadityutsavo varnaanu purvenu iti*/(Apastamba Sutra states that upanayana be performed by the eighth year to Brahmanas, eleventh year to Kshatriyas and twelfth year to Vaishyas; the suitable Seasons for performing Upanayana are Vasanta,Greeshma and Sharad Seasons respectively)]

*Sarve vedavidah Shuraah sarve loka hito rataah, sarvajnaanopa sampannaah sarve samuditaa gunaih/ Teshaamapi maha tejaa **Ramah** satyaparaakramah, ishtah sarvasya lokasya shashana iva nirmalah/ Gaja skandheshva pushthe cha rathacharyaasu sammatah, dhanudvedi cha niratah piruh shushruna ratah/* As King Dasharatha was heartily delighted that his eldest son Shri Rama had blossomed as Veda Dharma Vidwaan and also a 'Parama Veera Shura' a mighty person of bravery and glory, besides displaying qualities 'pro bono publico' or of enormous public welfare. He was indeed like an untarnished full moon. He could ride on an elephant top with grace and self confidence or ride on a speedy horse with the same ease as an intrepid warrior. He was an ardent son following the basic principle of 'pitru vakya parapolata' or true follower of what the father's word of wish would in spirit and will. On top of all these attributes of glory, Rama was a champion of Dhanur Vidya.

Vishleshana on 'Dhanurveda' (The Science of Archery and Weaponry) and Rules of Battle:

'Dhanurveda' or the knowledge of Archery and Weaponry is an important aspect covered in Agni Purana. Mainly five categories of weaponry are stated to have been used in the days of yore, viz. 'Yantramukta' launched from Yantra (machinery/ engines), including arrows released from bows; 'Pani Mukta' or thrown by hands, like stones or spears; 'mukta sandharita' ie. flung or withdrawn by hands; the weapons like swords invariably used by hands; and 'amukta' used by brute force such as duels/wrestling. The use of bow and arrows is an art by itself: the bow ('dhanush') with a tightly fitted strong string, making an arch form and the arrow drawn back as far as possible to be released while chanting a prayer to the respective Gods like 'Agni' (Fire), 'Vayu' (Wind), 'Indra' (Chief of Devas), 'Varuna' (God of Rain), Serpent ('Naga') etc. appropriate to an occasion. The opponent would naturally retaliate and the initiator should have the knowledge to anticipate an opposite action and the fight keeps going depending the tolerance and attacking power of an archer. In addition to the set of bows and arrows, a warrior is also equipped with an arrow-hive to store the arrows to be hung behind in the back, armoury protecting the chest, neck, hands, legs, feet, groins, back and of course the head, a belt to accommodate a sword, a dagger, a noose, a mace, an iron chain, and most of all a shield. The charioteer, the horses and a strong chariot are to be suitably equipped too. The art of handling each item of defence and offence to one's own advantage is an integral part of 'Dhanurveda' training and skill management, which alone is the answer for the success of the battle discipline.

*Baalyaat prabhriti susnigdho **Lakshmano** lakshma vardhanah, Raamasya lokaraamasya bhraatrujyesh-tasya nityashah, sarvapriyakartasya Raamasyaapi shareeratah/ Lakshmano lakshmasampanno bahirpraana ivaaparah, na cha tena vinaa nidraam labhate purushottamah, mrishtamannamupaaneetam annaati na hi tan vinaa/ Lakshmana- the Lakshmi vardhana or the sign of Lakshmi the Wealth- was of the incarnation of Adi Shesha and mutually dearmost to Shri Rama.* Purushottama Shri Rama was stated to never had comfortable sleep except Lakshmana was not on guard. Further when excellent food was offered to Shri Rama, the latter never accepted it without sharing the same. As and when Rama went on riding a speedy horse, Lakshman was to run along as speedily keeping his 'dhanush' with arrows drawn for Rama's protection.

Vishleshana on Lakshmana the manifestation of Adi Shesha: Adi Shesha was the first born to Kasahyapa Maharshi and Devi Kadru, followed by Vaasuki- Airavata-Takshaka and thereafter the sarpa generation of Iravata, Mahapadma, Kambala, Ashwatara, Shankha, Karkotaka, Dhananjaya, Kaliya and so on. As most of Shesha's younger brothers were cruel bent upon harming other beings, especially the cousin brothers like Garuda, Shesha was disgusted by the cruel took to austere penances, lived on air and meditated in places including Gandhamadhana, Badrikashrama, Gokarna, Pushkara and Himalayas. His penances were so severe that his flesh, skin and muscles dried up and became skeletal. Lord Brahma was pleased and blessed as Shesha requested Brahma to let his mind under control for ever. Brahma then instructed to go

beneath the unstable earth and stabilize it. Shesha agreed and went to the netherworld and stabilized earth with his hood. Shesha is also depicted with a massive form that floats coiled in space on Ksheera Saagara as the bed on which Maha Vishnu lies as of thousand hoods each ornamented with glittering precious crowns.

*Bharatasya Shatrughno Lakshmanaavarajo hi sah, praanaih priyataro nityam tasyachaaseet tathaa priyah/* Like wise King Dasharatha was in great joy possessing Bharata, Lakshmana and Shatrughna apart from the singular source of Rama the blissful. These boys as they grew up turned out increasingly as of ‘jnaana sampanna’, ‘lajjaasheela’ or modest, ‘yashasvi’ or popular and famed, ‘sarvagjna’ or well informed, and ‘Dooradarshis’ or far-sighted; the King was as contented as Brahma himself as the creator of such progeny of glory. In due course, the illustrious foursome were of daily veda swaadhyayas, pitru seva, and dhanur vidyaabhyasa.

One fine day, the King called up a meeting of purohitas, his queens, and close relatives broached the topic of wedding to the sons. Mean while Maharshi **Vishvamitra** too arrived. The Maharshi sent a message to the King about his arrival as the Koushika Vamsha Gaadhiputra Vishvamitra. The King was rather nonplussed about Vishvamitra’s sudden arrival. Yet as accompanied by purohita Vasishta Maharshi he welcomed so heartily as Indra would to Brahma Deva himself! Maharshi Vishvamitra informed the King that he was planning for a rigorous ‘Vrata’ with ‘agni karyas’ and then enquired of the King’s welfare, the plumpness of the kingdom’s treasury, the control and intactness of the Kingdom’s boundaries, the welfare of his family and associates, and contentment of his Subjects. Later on Vishvamitra enquired of the wellbeing of Vashishta Maharshi and co Rishi- Brahmana ganaas too in the Conference as well. Now having the Guest been seated comfortably, the King made his introductory welcome remarks stating that the visit of Vishvamitra was pleasurable and he would be too happy to assist for the successful completion of the Great Yajna proposed. The visiting Maharshi became too happy at the King’s generosity as the latter expressed.

### Sargas Nineteen and Twenty

Maharshi Vishvamitra then addressed King Dasharatha: ‘On hearing my earnest request, you must swearingly assure me that it should be indeed fulfilled. Maharshi continued to state: *Aham niyamamaatishthe siddhyaratham purusharshabha, tasya vighnakaro dyou tu raakshasou kaamarupinou/ Vrate tu bahushacchhrenaam samaaptyaam raakshasaavimou, Maareechascha Subaayuscha veerya vantou surakshitou/ Tou maamsa rudhiraughene taamabhyavarshataam avadhute tathaabhute tasmin niyamanishchaye/ Kritaschamo nirutsaahastasmaad deshaadapaakrame, na cha me krodhamatsrishtham buddhir bhavati paarthiva/ Tathaabhutaa hi saa charyaa na shaapastatra muchyate, sva putram raaja shaardula Ramam satyaparaakramam/ ity evam uktva dharmātmā dharmārthasahitam vacaḥ, virarāma mahātejā viśvāmitro mahāmuniḥ/ iti hṛdayamanovidāraṇaṁ; munivacanaṁ tad atīva śuśrūvān, narapatir agamad bhayaṁ mahad; vyathitamanāḥ pracacāla cāsanāt/*

King Dasharatha! The maximum part of the YajMaharshuna is over but now am concerned of the attacks of Rakshasaas. As you are aware, I am bound by the principles of shanti- mouna-shama- and dama and hence would not be able to get irritated and angered. The Rakshasaas tend to pour rains of blood and minced meat and all my earlier endeavors would get to nought. Indeed, I feel tempted to get angry and give ‘shaap’ to the rakshasaas but by doing so then what all had been achieved would be negated. That is why : *sva putram raaja shaardula Ramam satyaparaakramam/ Kaapakshadharam veeram jyeshtham me daatumarhasi, śakto hy eṣa mayā gupto divyena svena tejasā, rākṣasā ye vikartāras teṣāṁ api vināśane, śreyaś cāsmāi pradāsyāmi bahuṛūpaṁ na saṁśayaḥ/ Trayāṇāṁ api lokānāṁ yena khyātim gamiṣyati, na ca tau rāmam āsādyā śaktau sthātum katham cana, na ca tau rāghavād anyo hantum*

*utsahate pumān/ vīryotsiktau hi tau pāpau kālapāśavaśam gatau, rāmasya rājaśārdūla na paryāptau mahātmanah/ na ca putrakṛtaṁ snehaṁ kartum arhasi pārthiva, ahaṁ te pratijānāmi hatau tau viddhi rākṣasau/ ahaṁ vedmi mahātmānam rāmaṁ satyaparākramam, vasiṣṭho 'pi mahātejā ye ceme tapasi sthitāḥ/ yadi te dharmalābhaṁ ca yaśaś ca paramaṁ bhuvi, sthiram icchasi rājendra rāmaṁ me dātum arhasi/ yady abhyanuñjān kākutstha dadate tava mantriṇaḥ, vasiṣṭha pramukhāḥ sarve tato rāmaṁ viśarjaya/ abhipretam asaṁsaktam ātmajaṁ dātum arhasi, daśarātraṁ hi yajñasya rāmaṁ rājīvalocanam/ nātyeti kālo yajñasya yathāyaṁ mama rāghava, tathā kuruṣva bhadraṁ te mā ca śoke manaḥ kṛthāḥ/*

Kindly allow as per your own promise your magnificent Shri Rama the Kaakutsa vamsha dhaari, satya parakrami, shuravera and your eldest son. He should indeed be able to uproot the Rakshasa groups with ease and instantly. This would eventually earn name and fame as the proud son of yours in trilokas! The principal rakshasaas named Mareecha and Subahu could never ever dare to face him and that should also send a warning to the rest of rakshasaas too. Maha Raja! never imagine Rama as your affection and attachment worthy feeling of a son only but I should be able to swear that the two Rakshasas should soon meet their logical conclusions of death and fright! Maharshi Vasishtha and all other Rishis present here are fully aware of Shri Rama's 'satyaparakrama' or of truthful gallantry and heroism. In case, if virtue and truthfulness are to be sustained on Earth, do allow the unique hero to accompany me. Surely, Vashishtha and other Maharshis present here should vindicated my stand asserted Vishvamitra. Katutstha nandana Dasharatha! Do therefore spare Shri Rama for ten days to let him prove his heroism worldwide and without further procrastination, do suppress your affection for now so that any further delay would very adversely thwart my timings of my yajna karya. As Maharshi Vishvamitra pleaded so vociferously, King Dasharatha had lost his balance of body and mind and fell unconscious.

*Tac chrutvā rājaśārdūla viśvāmitrasya bhāṣitam, muhūrtam iva niḥsañjñāḥ sañjñān idam abravīt/ ūnaśoḍaśavarṣo me rāmo rājīvalocanaḥ, na yuddhayogyatām asya paśyāmi saha rākṣasaiḥ/ iyaṁ akṣauhiṇī pūrṇā yasyāhaṁ patir īśvaraḥ, anayā sañvṛto gatvā yodhāhaṁ tair niśācaraiḥ/ ime śūrāś ca vikrāntā bhr̥tyā me 'straviśāradāḥ yogyā rakṣogañair yoddhuṁ na rāmaṁ netum arhasi/ ahaṁ eva dhanuṣpāṇir goptā samaramūrdhani, yāvat prāñān dhariṣyāmi tāvad yotsye niśācaraiḥ/ nirvighnā vratacaryā sā bhaviṣyati surakṣitā, ahaṁ tatra gamiṣyāmi na rāmaṁ netum arhasi/ bālo hy akṛtavidyāś ca na ca veti balābalaṁ, na cāstrabalasaṁyukto na ca yuddhaviśāradāḥ, na cāsau rakṣasāṁ yogyaḥ kūtayuddhā hi te dhruvam/ viprayukto hi rāmeṇa muhūrtam api notsahe, jīvitum muniśārdūla na rāmaṁ netum arhasi/ yadi vā rāghavaṁ brahman netum icchasi suvrata, caturaṅgasamāyuktaṁ mayā saha ca taṁ naya/ śaṣṭir varṣasahasrāṇi jātasya mama kauśika, duḥkhenotpāditaś cāyaṁ na rāmaṁ netum arhasi/ caturṇām ātmajānām hi prītiḥ paramikā mama, jyeṣṭhaṁ dharmapradhānaṁ ca na rāmaṁ netum arhasi/ kiṁ vīryā rākṣasāś te ca kasya putrāś ca ke ca te, kathaṁ pramāṇāḥ ke caitān rakṣanti munipuṁgava/ kathaṁ ca pratikartavyaṁ teṣāṁ rāmeṇa rakṣasām, māmakair vā balair brahman mayā vā kūtayodhinām/ sarvaṁ me śaṁsa bhagavan kathaṁ teṣāṁ mayā raṇe, sthātavyaṁ duṣṭabhāvānām vīryotsiktā hi rākṣasāḥ/* On gradual recovery from his unconsciousness, King Dasharatha addressed Maharshi

Vishvamitra that the lotus eyed lad of hardly sixteen years of age being asked to battle with treacherous groups of Rakshasaas was unnatural and unheard of. 'I have the sena of akshouhins and I myself should be able to destroy them all in no time. But even to think of Rama facing the Rakshasaas would be fanciful. Rama is yet to be aware of the nuances of battles against Mayavi Rakshasaas. If insisted, then I too might at the most allow him to accompany me but by any fair way of asking him to face the evil knowingly might not be a constructive proposition. Kushika nandana Vishvamitra Maharshi! I am now of 60000 years of ripe age and do mercifully not insist Shri Rama only. Caturṇām ātmajānām hi prītiḥ paramikā mama, jyeṣṭhaṁ dharmapradhānaṁ ca na rāmaṁ netum arhasi/ My four sons are the structures of virtue and Rama is the foremost of them all and that is precisely why that he be not made to face the evil Rakshasaas! Where and what are they and where is a lad of Rama! Allow me myself to safeguard the Yajna!' As King

Dasharatha argued with him thus, albeit politely and seemingly convincingly, Maharshi Vishvamitra replied: *tasya tad vacanam śrutvā viśvāmitro 'bhyabhāṣata, paulastyavamśaprabhavo rāvaṇo nāma rākṣasaḥ/ sa brahmaṇā dattavaras trailokyam bādhat bhr̥ṣam, mahābalo mahāvīryo rākṣasair bahubhir vṛtaḥ/ śrūyate hi mahāvīryo rāvaṇo rākṣasādhipaḥ, sākṣād vaiśravaṇabhrātā putro viśravasō muneḥ/ yadā svayam na yajñasya vighnakartā mahābalaḥ, tena saṁcoditau tau tu rākṣasau sumahā balau, mārīcaś ca subāhuś ca yajñavighnam kariṣyataḥ/ ity ukto muninā tena rājovāca munim tadā, na hi śakto 'smi saṁgrāme sthātum tasya durātmanaḥ/ sa tvaṁ prasādam dharmajña kuruṣva mama putrake, devadānavagandharvā yakṣāḥ pataga pannagāḥ/ na śaktā rāvaṇam soḍhum kim punar mānavā yudhi sa hi vīryavatām vīryam ādatte yudhi rākṣasaḥ/ tena cāham na śakto 'smi saṁyoddhum tasya vā balaiḥ, sabalo vā muniśreṣṭha sahito vā mamātmajaiḥ/ katham apy amaraprakhyam saṁgrāmāṇām akovidam, bālam me tanayam brahman naiva dāsyāmi putrakam/ atha kālopamau yuddhe sutau sundopasundayoḥ, yajñavighnakarau tau te naiva dāsyāmi putrakam/ mārīcaś ca subāhuś ca vīryavantau suśikṣitau tayor anyatareṇāham yoddhā syām sasuhṛdgaṇaḥ/* Maha Raja! Ravana is a notorious Rakshasa, born in the Maharshi Pulastya. He had taken a boon from Brahma Himself and as such had become a huge menace to Trilokas and thus invincible;[ the boon was that only a renowned human of the 'amsha' of Vishnu himself]. It is learnt that Ravana was the cousin brother of Kubera himself as the latter was born to Maharshi Vishva himself. That being the background of Ravanaasura, the latter was encouraging the rakshasa duo named Maricha and Subahu to create troubles wantonly in my yajna. Unfortunately the hint that Vishvamitra gave could not be digested by King Dasharatha. But kept on insisting that he would still intend to protect the Maharshi's Yajna by killing Maricha- Subahu rakshasas all by himself!

### Sarga Twenty one

*Tac chrutvā vacanam tasya snehaparyākulākṣaram, samanyuḥ kauśiko vākyam pratyuvaca mahīpatim/ pūrvam artham pratiśrutya pratijñām hātum icchasi, rāgavāṇām ayukto 'yam kulasyāsy viparyayaḥ/ yad idam te kṣamam rājan gamiṣyāmi yathāgatam, mithyāpratijñāḥ kākutṣtha sukhī bhava sabāndhavaḥ/ tasya roṣaparītasya viśvāmitrasya dhīmataḥ, cacāla vasudhā kṛtsnā viveśa ca bhayam surān/ trasta rūpam tu vijñāya jagat sarvam mahān ṛṣiḥ, nṛpatim suvrato dhīro vasiṣṭho vākyam abravīt/ ikṣvākūṇām kule jātāḥ sākṣād dharma ivāparaḥ, dhṛtimānsuvrataḥ śrīmān na dharmam hātum arhasi/ triṣu lokeṣu vikhyāto dharmātmā iti rāghavaḥ, svadharmam pratipadyasva nādharmam voḍhum arhasi/ saṁśrutyai -tvaṁ kariṣyāmīty akurvāṇasya rāghava, iṣṭāpūrtavadho bhūyāt tasmād rāmam visarjaya/ kṛtāstram akṛtāstram vā nainam śakṣyanti rākṣasāḥ, guptam kuśikaputreṇa jvalanenāmṛtam yathā/ eṣa vighrahavān dharma eṣa vīryavatām varaḥ, eṣa buddhyādhiko loke tapasaś ca parāyaṇam/ eṣo 'strān vividhān vetti trailokye sacarācare, nainam anyā pumān vetti na ca vetsyanti ke cana/ na devā narṣayaḥ ke cin nāsura na ca rākṣasāḥ, gandharvayakṣapravarāḥ sakinnaramahoragāḥ/ sarvāstrāṇi kṛśāśvasya putrāḥ paramadhārmikāḥ, kauśikāya purā dattā yadā rājyam praśāsati/ te 'pi putrāḥ kṛśāśvasya prajāpati sutāsutāḥ, nakarūpā mahāvīryā dīptimanto jayāvahāḥ/ jayā ca suprabhā caiva dakṣakanye sumadhyame, te suvāte 'straśtrāṇi śataṁ parama bhāsvaram/ pañcāśataṁ sutāṁ lebbe jayā nāma varān purā vadhāyāsurasainyānām ameyān kāmarūpiṇaḥ/ suprabhājanayac cāpi putrān pañcāśataṁ punaḥ, saṁhārān nāma durdharṣān durākrāmān balīyasaḥ/ tāni cāstrāṇi vetty eṣa yathāvat kuśikātmajāḥ, apūrvāṇām ca janane śakto bhūyaś ca dharmavit/ evam vīryo mahātejā viśvāmitro mahātapāḥ, na rāmagamane rājan saṁśayam gantum arhasi/*

Despite Maharshi's request that Shri Rama be asked to save his yajna as he could terminate the Rakshasaas even after the subtle message about the invincibility of Ravanaasura as per Brahma's boon, the King kept up his adamancy and the Maharshi angrily stated that even after the King's initial assertion that



he could do anything to preserve the glory of his ancestry , ‘ may the King be happy that he had gone back on his- fake -assertions! *Tasya roṣaparīṭasya viśvāmitrasya dhīmataḥ, cacāla vasudhā kṛtsnā viveśa ca bhayaṁ surān/* Aa Maharshi Vishvamitra was rattled with anger, it looked that Earth might not be shaken and even Deva ganaas witnessing the proceedings were in panic. To avert the crisis, Maharshi Vasishtha intervened: ‘King Dasharatha! You are the symbol of Ikshvaku Vamasha and of its sustained glory. You are the famed torch bearer of the clan and should not allow any scope for its infringement now. May your assertion to Vishvamitra that his yajna would be concluded successfully be so honoured truthfully without inhibitions of ‘ifs and buts’ and accordingly let the famed Maharshi with outstanding foresight be pleased to let Shri Rama accompany him most certainly! Whether Shri Rama was well conversant with ‘Astra Vidya’ or of the full knowledge of archery or not would be irrelevant, but one reality was definite that no Rakshasa in the universal creation could face him never ever! As the fierce fires should keep the pot of Amrit in steady position, Maharshi Vishvamitra should safeguard Shri Rama and no mighty rakshasa could ever dare to go anywhere near him. Shri Rama himself as also Maharshi Vishvamitra are the symbols of Dharma, knowledge and intense concentration. King Dasharatha! The Maharshi was steeped in the knowledge Astra-Shastra Vidya unparalleled. *Na devā narṣayaḥ ke cin nāsura na ca rākṣasāḥ, gandharvayakṣaprarāḥ sakinnara mahoragāḥ/* Deva-Rishi-Raakshasa-Gandharva-Yaksha-Kinnara- Maha Naagas too were disabled too to realise their magnificence. Probably Prajapati Kushaasva was in the past was aware of the niceties of the astra-shastra vidya and his son Vishvamitra then a King had inherited it. Raghunandana Dasharatha! That is precisely why the finesse of Vishvamitra turned a Maharshi from an outstanding expert in archery! Indeed he as a Maharshi now is steeped in the knowledge of the past-present and the future. That is why you should never hesitate even for a moment to let Rama happily accompany the Maharshi!

#### Vishleshava on Brahmarshi Vishvamitra:

1. Gayatri Mantra: Thrice a day dvijas are expected to perform Gayatri Mantra and during the Invocatory and Viniyogas or attributions of Gayatri / Shiro Mantras state: *Tatsavituriti Vishwamitra Rishih Gayatri chaandah Savitaa Devataa Apojyotiriti Sirasah Pajapatirishi yajuschhando Brahmagni Vaayu Suryaa Devataah/* Brahmarshi ‘Vishva Mitra’ credited as the unique reviver of Gayatri Mantra vide Rigveda’s third mandala.

2. Origin of Vishvamitra: In the days of yore, Sage Bhrigu’s son Maha Muni Rucheek was on ‘Tirtha Yatra’ and reached a Place called Bhojkat on the banks of River Kaushiki, ruled by King Gaadhi. As the Muni was at the River for taking his ‘Snaan’, he saw an extraordinarily pretty girl and on enquiry came to learn that she was the daughter of the King named Tribhuvan Sundari who arrived there to worship Devi Gauri in the Temple there with the desire to secure a suitable husband. Sage Rucheek approached King Gaadhi with a proposal to marry his daughter and the latter did not relish the offer since the Sage was old and none too handsome but could not directly convey the negative reply as the Sage might curse either the King or his daughter. He had indirectly suggested that he would expect ‘Kanya sulkam’ or dowry as per the Royal Tradition and the dowry would be seven hundred white horses with black ears which could run as fast as wind; the King felt that this kind of difficult demand would surely dissuade the Sage. On the other hand, Sage Rucheek prayed to Devas and recited sixty four Ruchas (stanzas) in Chanda or symmetry invoking seven hundred mighty horses coloured white with black ears along with strong riders who could run like wind! That specific Ghat of Ganges was thus known as ‘Ashva Tirtha’. As per the earlier understanding the King could not wriggle out and had to marry off the daughter to the Muni. Almost after the wedding, the Muni told the bride that he was going off for performing Tapasya and asked

her for a boon. The bride's mother advised the daughter to ask the Sage for an excellent boy full of Brahmana's virtues for herself and for a brave Kshatriya boy for the Queen. The Sage performed 'Putreshtu Yagna' to fulfill the desires of the daughter and her mother, viz. a boy of great Brahmanic radiance and another boy with unusual Kshatriya's vivacity respectively and gave away two seedlings one for herself and another for her mother. He instructed that his wife should embrace a Pipal Tree and her mother should embrace a 'Bargad' Tree after consuming the respective seedlings. But the daughter and the mother wanted to test the Sage and thus exchanged the seedlings and the trees. The Sage discovered that exchanges of the seedlings and the trees took place and got quite angry, but the young wife sincerely begged the husband to conceive a boy with Brahmanic qualities although he might have the Kshatriya background. The Sage replied that there could not be a reversal of the situation, yet the boy born of Kshatriya origin might however be an illustrious Sage or a Rajarshi. Thus were born Vishwamitra to Tribhuvansundari and Jamadagni to the Queen. Jamadagni begot Parasurama who not only destroyed King Kartaviryarjuna for killing Sage Jamadagni but also wiped out Kshatriyas in a series of twenty one battles and uplifted the supremacy of Brahmanas as a race. On the other hand, Vishwamitra became a Rajarshi with the qualities of a Brahmana. After Gaadhi, Vishwamitra became the King. (Skanda Purana)

Thus Vishwamitra was of the Kshatriya clan as the King of Kanyakubja, a famed warrior of Koushika vamsha and the son of King Gaadhi. Once King Vishwamitra on a hunting spree with his mighty entourage happened to visit Maharshi Vasishtha at his ashram and was treated him and his large army with a sumptuous lunch and discovered Kaama Dhenu the celestial cow at the ashram. Vishwamitra was fascinated and wanted the cow for himself so that his 'praja' would never face shortage of food. As Vasishtha refused, the King pondered that true might never wrested with battle skills but only with austerities and relentless tapasya. Vishwamitra spent many years in the pursuit of his goal and faced many obstacles like . For instance, his meditations were once interrupted when he was seduced by Menaka. [Mahabharata describes Vishwamitra's relationship with Menaka resulting in a daughter, Shakuntala]. He returned to his meditations, but was forced to re-start again and again. Finally, he returned to Maharshi Vasishtha and eavesdropped and heard the conversation of Vasishtha and his wife Arundhati, and learnt that Vasishtha had been always encouraging Vishwamitra all along as the King turned Maharshi was steadfast in his Tapasya despite several hurdles and material attractions and physical weaknesses throughout his journey to enlightenment. Ashamed of his anger towards Vasishtha, Vishwamitra began to hit his head against a wall. Vasishtha rushed out to stop Vasishtha and Vishwamitra fell to the ground. As his head touched the feet of Vasishtha, Vishwamitra felt a divine current course through his body. He also went into spontaneous state of 'samadhi' when he heard Gayatri Mantra which he kept on repeating for long. Vasishtha during Vishwamitra's Enlightenment and acquisition of Celestial Energies conferred the title of 'Brahma-rishi' to him.

2. Vishwamitra and Harischandra: King Harishchandra on a hunting expedition, he heard the cries of a woman asking for help. Armed with a bow and arrow, he went in the direction of the sound. The sound was an illusion created by Vighnaraja, the Lord of the obstacles. Vighnaraja was trying to disturb the tapasya of Vishwamitra and entered the body of Harishchandra who in turn started abusing Vishwamitra. This disturbed Vishwamitra's tapasya even as Harishchandra came to his senses and realized that the Sage was extremely angry with him, and apologized. Then commenced the 'Agni Pareeksha' Harishchandra who was renowned for his outstanding Truthfulness. As though Ganesha prompted Vishwamitra by testing the tenacity of Vishwamitra and the glory of Truthfulness of the King alike, the episode of Satya Harishchandra got initiated. The King promised to fulfill any of the Vishwamitra's desires to get rid of his guilt. The King requested to perform Rajasuya Yagna. There after, when Harishchandra offered 'dakshina'

to Vishvamitra, the latter surprised the King and demanded his entire kingdom and all his possessions excepting him, his wife Devi Chandramati and son Rohitasya and left the palace. Vishvamitra further demanded another dakshina when Harischandra sold off himself, his wife and son too. The Sage maltreated them all and Harischandra decided to leave for Kashi in utter poverty. Viswamitra reached there too and reminded about the dues of Dakshina since a month passed meanwhile. Harischandra's wife offered that she could be sold off to pay for the Dakshina. The King fainted at her proposal and she fainted too. But since the Sage gave an ultimatum to pay off at least a part payment by that evening, the couple decided that she was sold in an open market place as a slave of any taker. A Brahmana came forward to buy her and some amount was paid to Viswamitra, but the young son Rohit did not leave his mother and she begged the Brahmana, who already started insulting and even beating her in the presence of her husband and the Public, finally agreed to allow the son to stay along with her in his home. A few days later, Viswamitra appeared in the form of 'Kaal' (Mrityu/ the Deity of Death) and demanded that atleast another instalment of the payment due to him at once; Harischandra had no other option to sell himself to a Chandala, even while reminiscing his past stature and the absence of his virtuous wife and the dear son. The Chandala gave him the duty of holding a stick to burn off dead bodies and be loyal to the Master and carry out his meanest errands. The Great Harischandra finally got rid of Viswamitra even if he had to perform the most wretched and heinous duties; he lost his identity and carried on with past memories which also faded away with the passage of time and led a mechanical and handful existence. One fateful day, a woman arrived at the burial ground with a dead body of her son, stated to have been dead as a result of a snake bite. The crying woman recognised the person with his stick with which he was used to burn off dead bodies for years now, and even as he had a dishvelled and ugly hair and beard, with depressed cheeks and hollow eyes. The former Queen- the wife of King Harischandra was herself half clad and hardly identifiable, with her dead son on her lap; she had tired eyes after incessant cries and was looking completely exhausted and hysteric. A man called Harischandra- a non-entity- vaguely felt he saw her somewhere! At last, he recognised her and their dead son and hugged her and the son's body, arranged the dead son on a huge pyre and was about to consign to flames. His wife decided to immolate herself but Harischandra felt that he was not free even to do so without his Master's permission. Finally he decided to join his wife's immolation even if he were to go to hell and the couple performed their last prayers to Almighty. Just at that nick of time several Deities headed by Dharma made their appearance; they included Sadhyaganas, Vishvadeva, Marutganas, Lokapalas, Nagamani, Siddhaganas, Gandharvas, Rudraganas, the two Ashvani Kumaras, Sage Viswamitra and Lord Indra too. The dead Rohit was revived and presented himself in a Prince's attire. Harischandra and his wife were blessed and were invited to reach Heaven but the King hesitated as he did not secure his Master's permission; Dharmaraja declared that he himself was the Chandala and approved of the Royal Couple to fly by the Pushpak Vimana to Swarga. Lord Indra stated that all the Deities were extremely happy with the Values of Dharma, Sacrifice, Dedication and Truthfulness that were amply demonstrated by the King, his wife and their son and as such the three were fully entitled to Swarga. Indra sprinkled 'Apamrutyu vinaashaka Amrit'/ the Ambrosia that negated death on the Pyre where the dead body of Rahul was kept and the various Deities showered fresh fragrant flowers and Indra personally invited the Threesome to Swarga; .but Harischandra hesitated and said that the Citizens of Ayodhya were highly anguished at our misfortune and hence the King and family alone could not depart to Swarga committing betrayal; the sins of Brahmahatya, Guruhatya, Gohatya, Streehatya are as deplorable as Bhaktahatya; therefore Bhagavan Indra! Kindly return to Swarga, since the pleasure of visiting that Place would not accord as much happiness of our reaching Swarga as our staying in this 'Bhu Naraka' along with our Bhaktas! Thus our resolve is to stay back with our own well-wishers only. Lord

Indra was taken aback by the decision of Harischandra and did concur with his proposal as an unusual and exceptional occurrence! Sage Sukracharya commended the example of Harischandra and stated as follows: *Harischandrasamo Raja na bhuto na Bhavishyati!*

3. Vishvamitra and Vashishtha: an interesting rivalry of Vasishtha and Viswamitra and their mutual curses to become birds : After emerging from his penance under water for twelve long years, the Guru of the King Harischandra, Sage Vasishtha, came to learn that Viswamitra tormented the King and his family to such unendurable limits as taking away their Kingdom, freedom of existence, and near extinction of their lives. It was due to the enduring capacity of the King that even Deities like Indra, Dharma and Dikpalakaas complemented him and his family as was so felt by Vasishtha too.. Quite incensed by the deplorable acts of Viswamithra, he gave a Curse saying: *Tasmadduraatma Brahmadvida yajvinaamavatopakah macchhapahato moodhaha sa bakatvamavaapsyati* (Due to this reason, that evil-minded stupid who is a hater of Brahmanas and who seeks to spoil Yagnas being performed by them be cursed to become a stork!). But Viswamitra came to know of the curse and gave a return curse to Vasishtha to say: *Twamaadi bhavasvet* (You become a Partridge!). By virtue of their mutual curses, both the Sages turned out to be birds and kept on quarrelling with each other screeching and shrieking and becoming a nuisance in the surroundings. Lord Brahma himself, as accompanied by Deities sought to bring about truce to the fighting Baka (Stork) and Aaadi (Partridge) but to no effect. Finally, Lord Brahma over-ruled the mutual curses of the Sages and restored their original forms. Vasishtha and Viswamitra felt ashamed of them; Brahma explained to Vasishtha that the extreme actions taken by Sage Viswamitra against Harischandra and family were only to put them to test but not out of spite or jealousy; even Dharma Raja was an actor in the drama that was initiated by Maha Ganapati Himself! Harischandra and family as also the great illustrious Well-wisher Subjects of Ayodhya were amply rewarded at the end thus explained Lord Brahma.

## Sarga Twenty Two

Stanzas 1-23: *Tathā vasiṣṭhe bruvati rājā daśarathaḥ sutam, prahr̥ṣṭavadano rāmam ājuhāva salakṣmaṇam/ kṛtasvastyaayanam mātṛā pitṛā daśarathena ca, purodhasā vasiṣṭhena maṅgalair abhimantritam/ sa putram mūrdhny upāghrāya rājā daśarathaḥ priyam, dadau kuśikaputrāya supṛitenāntarātmanā/ tato vāyuḥ sukhasparśo virajasko vavau tadā, viśvāmitragataṁ rāmam dṛṣṭvā rājīvalocanam/ puṣpavṛṣṭir mahaty āsīd devadundubhīnisvanāḥ, śaṅkhadundubhīnirghoṣaḥ prayāte tu mahātmani/ viśvāmitro yayāv agre tato rāmo mahāyaśālḥ, kākapakṣadharo dhanvī taṁ ca saumitrir anvagāt/ kalāpinau dhanuṣpānī śobhayānau diśo daśa, viśvāmitraṁ mahātmānam triśīrṣāv iva pannagau, anujagmatur akṣudrau pitāmaham ivāśvinau/ baddhagodhāṅgulitrānau khaḍgavantau mahādyuti, sthāṇum devam ivācintyaṁ kumārāv iva pāvakī/ adhyardhayojanaṁ gatvā sarayvā dakṣiṇe taṭe, rāmeti madhurā vāṇīm viśvāmitro 'bhyabhāṣata/ gṛhāṇa vatsa salilam mā bhūt kālasya paryayaḥ, mantragrāmam gṛhāṇa tvaṁ balām atibalām tathā, na śramo na jvaro vā te na rūpasya viparyayaḥ, ca suptaṁ pramattaṁ vā dharṣayiṣyanti nairṛtāḥ/ na bāhvoḥ sadṛśo vīrye pṛthivyām asti kaś cana, triṣu lokeṣu vā rāma na bhavet sadṛśas tava/ na saubhāgye na dākṣiṇye na jñāne buddhiniścaye, nottare pratipattavyo samo loka tavānagha/ etadvidyādvaye labdhe bhavitā nāsti te samaḥ, balā cātibalā caiva sarvajñānasya mātarau/ kṣutpipāse na te rāma bhaviṣyete narottama, balām atibalām caiva paṭhataḥ pathi rāghava, vidyādvayam adhīyāne yaśas cāpy atulam bhuvi/ pitāmahasute hy ete vidye tejahsamanvite, pradātum tava kākutsṭha sadṛśas tvaṁ hi dhārmika/ kāmam bahuguṇāḥ sarve tvayy ete nātra saṁśayaḥ, tapasā sambhṛte caite bahurūpe bhaviṣyataḥ/ tato rāmo jalam spṛṣṭvā prahr̥ṣṭavadanaḥ śuciḥ, pratijagrāha te vidye maharṣer bhāvitātmanaḥ, vidyāsamudito rāmam śuśubhe bhūrivikramaḥ/ gurukāryāṇi sarvāṇi niyujya kuśikātmaje, ūṣus tām rajanīm tatra sarayvām susukham trayāḥ/*



As Brahmarshi Vasishtha assured King Dasharatha about Shri Rama's safety in safeguarding the Vishvamitra Yajna, the King was satisfied and allowed Shri Rama to accompany Vishvamitra even as Lakshmana followed Shri Rama. Then the King and queen Koushalya recited 'mantras' of auspicious - ness and blessed the departing sons. Dasharatha touched the forehead of Rama with affectionate and off and handed over to the Maharshi. As cool breezes of winds were passing, it looked that Devas were showering flowers from the skies while tuneful songs and farewell dances were generating send off music by the crowded onlookers on the way. The boys with a container of arrows on their backs and a 'dhanush' on the shoulders proceeded with smiling composure behind the Maharshi as though Ashvini Kumaras were accompanying Brahma Deva. Both Rama and Lakshmana were dressed illustriously and wearing glittering ornaments appropriately, along with a sharp knife hanging around a waist belt. In fact the scene was that of Maha Deva being accompanied by Agni Kumara Skanda and Vishakha. As the threesome proceeded towards the banks of the Sacred River Sarayu, then the Kumaras were asked to have a quick 'aachamana' and 'prokshana' in the river soon to return. *Mantragrāmaṃ grhāṇa tvam balām atibalām tathā, na śramo na jvaro vā te na rūpasya viparyayah/ Na ca suptam pramattam vā dharṣayiṣyanti nairṛtāḥ, na bāhvoḥ sadṛśo vīrye prthivyām asti kaś cana/* Vishvamitra explained that these are two potent mantras named Bala and Atibala, and by their recitations they would be never fatigued but fortified with energy, fitness and alertness, conquering illnesses or diseases of any kind whatsoever and of hunger and thirst too. Now, Raghu nandanas! By practising these two mantras, none indeed could ever face you as being Singular and Invincible. Be it well understood that these two mantras of magnificence are the dear and radiant daughters of Brahma Deva Himself! Brahmarshi stated with emphatic selflessness that he himself accomplished Bala and Ati Bala Mantras by his own long and uninterrupted tasya of several years and blessed Shri Rama: *Vidyasamudito Raamah shushubhe bheema vikramah, sahasra rashmir bhagavaangsharadeeya Duvaakarah/* Thereafter the threesome had comfortable rest for the night.

### Sarga Twenty Three

*Prabhātāyām tu śarvaryām viśvāmitro mahāmuniḥ, abhyabhāṣata kākutstham śayānam parṇasamistare/ kausalyā suprajā rāma pūrvā samdhyā pravartate, uttiṣṭha naraśārdūla kartavyam daivam āhnikam/ tasyarṣeḥ paramodāram vacaḥ śrutvā nṛpātmajau, snātvā kṛtodakau vīrau jepatuḥ paramam japam/ kṛtāhnikau mahāvīryau viśvāmitram tapodhanam, abhivādyābhisamhṛṣtau gamanāyopatasthatuḥ/ tau prayāte mahāvīryau divyam tripathagām nadīm, dadṛṣāte tatas tatra sarayvāḥ saṃgame śubhe/ tatrāśramapadam puṇyam ṛṣiṇām ugratejasām, bahuvarṣasahasrāṇi tapyatām paramam tapah/ tam dṛṣtvā paramaprītau rāghavau puṇyam āśramam, ūcatus tam mahātmānam viśvāmitram idam vacaḥ/ kasyāyam āśramah puṇyah ko nv asmin vasate pumān, bhagavañ śrotum icchāvaḥ param kautūhalaḥ hi nau/ tayos tad vacanam śrutvā prahasya munipuṃgavaḥ, abravīc chrīyatām rāma yasyāyam pūrva āśramah/ kandarpo mūrtimān āsīt kāma ity ucyate budhaiḥ, tapasyantam iha sthānum niyamena samāhitam/ kṛtodvāham tu deveśam gacchantam samarudgaṇam, dharṣayām āsa durmedhā humkṛtāś ca mahātmanā/ dagdhasya tasya raudreṇa cakṣuṣā raghunandana, vyaśīryanta śarīrāt svāt sarvagātrāṇi durmateḥ/ tasya gātram hataḥ tatra nirdagdhasya mahātmanā, aśarīraḥ kṛtaḥ kāmaḥ krodhād deveśvareṇa ha/ anaṅga iti vikhyātas tadā prabhṛti rāghava, sa cāṅgaviṣayaḥ śrīmān yatrāṅgam sa mumoca ha/ tasyāyam āśramah puṇyas tasyeme munayaḥ purā, śiṣyā dharmaparā vīra teṣām pāpam na vidyate/ ihādya rajanīm rāma vasema śubhadarśana, puṇyayoh sarītor madhye śvas tariṣyāmahe vayam/ teṣām saṃvadatām tatra tapo dīrghēṇa cakṣuṣā/ vijñāya paramaprītā munayo harṣam āgaman/ arghyam pādyam tathātithyam nivedyakuśikātmaje, rāmalakṣmaṇayoḥ paścād akurvann atithikriyām/ satkāram samanuprāpya kathābhir abhirañjayan, nyavasan susukham tatra kāmāśramapade tadā/*

Early morning as Rama Lakshmana Vishvamitras had comfortable night sleep, the Maharshi addressed Rama! Your dear mother Devi Koushalya might have perhaps addressed you on your getting back from sleep that you should proceed with your morning duties of devas. Both Rama and Lakshmana had thus performed the duties including deva tarpanas and Gayatri Japas. There after both of the Kumaras



prostrated to the Brahmarshi and were ready to move forward. On the way ahead, the three some reached the banks of the Sacred Ganga. There they noticed the Ashrams of Maha Munis and both Rama and Lakshmana were thrilled at the wonderful scene of the hermitages of Mahatmas deeply engaged in Tapasyas. They then enquired of the Brahmarshi Vishvamitra and smilingly the latter replied: There was a Maha Muni named Kandarpa who was in deep tapasya addressed to Sthaanu Shiva. One day, the Muni got up from his ‘samaadhi’ or deep trance felt that he fancifully witnessed a scene of Deveshvara Shiva along with Marud Ganas was passing through even as Maha Deva made a ‘humkaara’ sound. The terrifying and reverberating sound was such that the Muni in the trance got all his limbs burnt off and since then He came to be popular as the Ananga Muni or the Limbless Sage. This was reminiscent of Manmadha becoming Ananda and thus this had become popular as Ananga Muni Ashram thereafter! Having thus explained the Maharshi asked Rama Lakshmanas to rest for the night on the banks of Ganges near the Ashram. As this exchange of views were being exchanged the Ashrama vaasis from their ‘doora drishti’ or far sight noticed the arrival and ran ahead to warmly receive them with ‘atithi satkaaraas’. Having performed the evening duties, Rama Lakshmana Vishvamitras rested there for the night.

### Sarga Twenty Four

*Tataḥ prabhāte vimale kṛtāhnikam arimdamau, viśvāmitram puraskṛtya nadyās tīram upāgatau/ te ca sarve mahātmāno munayaḥ saṁśitavratāḥ, upasthāpya śubhām nāvaṁ viśvāmitram athābruvan/ ārohatu bhavān nāvaṁ rājaputrapuraskṛtaḥ/ ariṣṭaṁ gaccha panthānaṁ mā bhūt kālasya paryayaḥ/ viśvāmitras tathety uktvā tān ṛṣīn abhipūjya ca, tatāra sahitas tābhyāṁ saritaṁ sāgaraṁ gamāṁ/ atha rāmaḥ sarinmadhye papraccha munipuṅgavam, vāriṇo bhidyamānasya kim ayaṁ tumulo dhvaniḥ/ rāghavasya vacaḥ śrutvā kautūhala samanvitam, kathayām āsa dharmātmā tasya śabdasya niścayam/ kailāsaparvate rāma manasā nirmitaṁ saraḥ, brahmaṇā naraśārdūla tenedaṁ mānasam saraḥ/ tasmāt susrāva sarasaḥ sāyodhyāṁ upagūhate, saraḥpravṛttā sarayūḥ puṇyā brahmasaraścyutā/ tasyāyam atulaḥ śabdo jāhnavīm abhivartate vārisaṁkṣobhajo rāma praṇāmaṁ niyataḥ kuru/ tābhyāṁ tu tāv ubhau kṛtvā praṇāmaṁ atidhārmikau, tīram dakṣiṇam āsādy jagmatur laghuvikramau/ sa vanam ghorasaṁkāśam dṛṣṭvā nṛpavarātmajah, aviprahataṁ aikṣvākaḥ papraccha munipuṅgavam/ aho vanam idaṁ durgam jhillikāgaṇanāditam, bhairavaiḥ śvāpadaiḥ kīrṇam śakuntair dāruṇāravaiḥ/ nānāprakā -raiḥ śakunair vāsyadbhir bhairavasvanaiḥ, śimhavyāghravarāhaiḥ ca vāraṇaiḥ cāpi śobhitam/ dhavāśvakarṇakakubhair bīlvatindukapāṭalaiḥ, saṁkīrṇam badarībhiḥ ca kim nv idaṁ dāruṇam vanam/ tam uvāca mahātejā viśvāmitro mahāmuniḥ, śrūyatām vatsa kākutstha yasyaitad dāruṇam vanam/ etau janapadau sphītau pūrvam āstām narottama, maladās ca karūṣās ca devanirmāṇa nirmitau/ purā vṛtravadhe rāma malena samabhiplutam, kṣudhā caiva sahasrākṣam brahmahatyā yadāviśat/ tam indram snāpayan devā ṛṣayaś ca tapodhanāḥ, kalaśaiḥ snāpayām āsur malaṁ cāsya pramocayan/ iha bhūmyām malaṁ dattvā dattvā kārūṣam eva ca, śarīrajam mahendrasya tato harṣam prapedire/ nirmalo niṣkarūṣaś ca śucir indro yadābhavat, dadau deśasya supṛīto varam prabhur anuttamam/ imau janapadau sthītau khyātiṁ loke gamiṣyataḥ, maladās ca karūṣās ca mamāṅgamaladhāriṇau/ sādhu sādhu iti tam devāḥ pākaśāsanam abruvan, deśasya pūjām tāṁ dṛṣṭvā kṛtām śakreṇa dhīmatā/ etau janapadau sthītau dīrghakālam arimdama, maladās ca karūṣās ca muditau dhanadhānyataḥ/ Kasya chintastha kaalasya yakshini kaalarupini, balam naagasahasrasthasya dhaarayantee tathaa hyubhrut/ Taatakaa naama bhadram te bharyaa sundrasya dheemataḥ, Maareecho Rakshasah putro yasyaah Shakraparaakramah, Vtittabaahurmahaasheersho vipulaasyatanurmahaan/ Raakshaso bhairavaakaaro nityam traasayate prajaah, imou janapadou nityam vinaashayati Rahgava, Maladaamscha Karupaamscha Taatakaa dushtacharini/seyaṁ panthānam āvārya vasaty atyardhayojane, ata eva ca gantavyam tāṭakāyā vanam*

*yataḥ/ svabāhubalam āśritya jahīmām duṣṭacāriṇīm, manniyogād imam deśam kuru niṣkaṇṭakam punaḥ/ na hi kaś cid imam deśam śakroty āgantum īdrśam, yakṣiṇyā ghorayā rāma utsāditam asahyayā/ etat te sarvam ākhyātam yathaitad daruṇam vanam, yakṣyā cotsāditam sarvam adyāpi na nivartate/*

Next early morning Rama Lakshmanas after the prescribed duties followed Vishvamitra on the banks of Ganga and the inmates of Ananga Muni Ashram arranged for a boat and while crossing the river midway, they heard a sound of the confluence of Ganga with another water flow and while Rama asked the Sage about it, the latter explained that there was a huge lake named Brahma Manasa Sarovara as per Brahma Deva's Mind and the origin of River Sarayu was therefrom that flow and asked Rama to salute that confluence. Both Rama Lakshmanas had accordingly greeted the waters at the confluence. On crossing the River, they entered a thick and frightening forest; Vishvamitra explained that it was infested with cruel animals, startling and scary screeches of huge birds. Lions, tigers, boars, wild elephants and so on in the forest and huge trees like Ashvakarna or a kind of Shaala vrkisha, Kakubha or Arjun trees, Bela, Tinduka or tendru, paatala and so on were present in that fearful forest. Vishvamitra explained about the origin of the 'Aranya': There were two villages named Malada and Kurusha as manifested by Devas themselves; *purā vṛtravadhe rāma malena samabhiplutam, kṣudhā caiva sahasrākṣam brahmahatyā yadāviśat/ tam indram snāpayan devā ṛṣayaś ca tapodhanāḥ, kalaśaiḥ snāpayām āsur malaṁ cāsya pramocayan/* In the days of yore, Indra killed Vritraasura and hid himself in a deep drench of mud as he was aware of the mahapataka of Brahma hatya and also distressed with hunger and thirst for several years [Pancha Maha Patakas include: Stree hatya, Bhruna / Shishu hatya, Brahmana hatya, Go hatya and Guru hatya / Guru Bharya Gamana]. Then Devas and Tapodhana Maharshis pulled out Indra Deva and washed him with the Sacred waters of Ganga the 'Mala and Karusha'. *nirmalo niṣkarūṣaś ca śucir indro yadābhavat, dadau deśasya suprīto varam prabhur anuttamam/ imau janapadau sthītau khyātiṁ loke gamiṣyataḥ, maladāś ca karūṣaś ca mamāṅgamaladhāriṇau/* As Indra Deva was thus washed away, these two villages had thereafter were named as Malada and Karusha and Indra blessed the mud to take the shape of two popular villages after the mud and hunger and that they would be totally rid of both.

#### Vishleshana on Vritrasura and Indra's Brahma hatya dosha:

Indra kills Trisira and Vritra and his penance: Prajapati Visvakarma, the famed Architect of Devas, had a son named Trisira or the three headed Brahmana boy who used to practise ascetism with one head, drink wine with another and look around in all directions with the third. Being an ardent student of Vedas, he was always engaged in severe Tapasya, especially 'Panchagni Sadhana' hanging upside down a tree branch exposed to Summer Sun, winter cold and heavy rainy season without food conquering worldly desires. Being highly suspicious of the intentions of Trisira who might pose problem his own throne, Indra despatched Apsarasas to disturb Trisira's rigorous meditation but to no avail. Indra thus killed him even when he was in meditation, even as he knew that killing a pious Brahmana in meditation was the highest possible sin. Furious with Indra's dreadful deed, Visvakarma performed an inexorable Sacrifice by 'Abhichara' process (taking revenge) reciting Atharva Veda Mantras, created a mountain like and ferocious boy with the sole objective of killing Indra. The huge boy was named **Vritra** or who could save his father as Vrinjina. Visvakarma equipped him with all kinds of war tactics and divine armoury including a swift and sturdy Chariot, a 'Sudarshan' like Disc, and a 'Trisula' like spear. As Vritra grew, Indra was getting nervous and approached Deva Guru to prevent any risk from the Demon. Brihaspati warned Indra that he should better be prepared for a Big Battle as the forebodings were not conducive, as after all Indra had committed a heinous crime of killing a Brahmana out of pride and fear. Meanwhile Vritra formulated

his plans of attack and grouped a vengeful and desperate army of Danavas as his support. As the dooms day arrived, Indra and Devas were attacked and a furious Danava clan fought for hundred years and Indra leapt for life from Elephant 'Airavata' and ran by foot and Varuna, Vayu, Agni and all other Planetary heads and Devatas, Gandharvas, Kinnaras and so on fled too incognito. At one stage Vritra caught hold of Indra and literally devoured him. All the Deva Chiefs prayed to Deva Guru to some how save Indra and Brihaspati managed Vritra to yawn with his mouth wide open and somehow helped Indra to manage to bale out from his mountain-cave like mouth of Vritra! As Indra and Devas fled and hid themselves from Vritra, the latter ruled Heavens for thousand years and Devas continued sporadic efforts to defeat Vritra and Danavas but to no avail. Indra and Devas approached Maha Deva for help and together along with Maha Vishnu prayed to Maha Devi and got Her blessings. Some senior Sages went in a delegation to Vritra requesting for truce with Indra and Devas. Vritra agreed that the truce be agreed provided that his death should take place neither during day or night, with a dry or liquid substance or by wood, stone, thunderbolt and similar substance. The Sages agreed to the conditions. But Vritra's father Visvakarma cautioned the son that past history was a witness to Indra's vicious acts and that he would certainly strike Vritra at an opportune time; he said that Indra was such a crook that he killed the foetus of his own mother's sister Diti by entering into her womb by Anima and other Siddhis and killing it into pieces; by taking the form of Sage Gautam and cheated the Sage's wife Ahalya into bed, and recently killed Trisira on the suspicion that he might usurp his throne and so on. In course of the function like 'Suthika Sauchak' ie one month after birth till 'Samavartan' or boy returning from 'Gurukula' after studies. Meanwhile Rahul came to realise that Varun had been demanding the Naramedha and ran away. After some time when he came to know that his father was extremely ill with dropsy as a result of Varuna's curse, Rahul wanted to return home but Lord Indra advised him against it. Sage Vasishtha the well wisher Guru of Harischandra suggested that an alternate way of performing Naramedha as approved by Scriptures was neither day nor night but the twilight time. It was wrongly deduced that it was Indra who killed Vritra, but the actual position was that Maha Bhagavati entered and energised the Sea foam and terminated Vritra. That was why Maha Bhagavati was known as 'Vritranihantri'. [Srimad Maha Bhagavatha Purana stated that Maha Vishnu advised Devas to implore Sage Dadhichi to spare his backbone which was converted into a thunderbolt by Visvakarma the Architect of Devas with which was killed Vritra by Indra.] Badly hurt by the sense of guilt that he killed a Brahmana the result of which would be that of a Great Sin of 'Brahma paataka' as this would be a second sin of killing Trisura, who was also a Brahmana, Indra felt miserable and hid himself in the stalk of a lotus in the deep ditch in Manasarovar lake. As Indra was absconding for a long time, another Indra King Nahusha was installed, and puffed up by the new position Nahusha asked for Sachi Devi to serve him, as he was the King then. Sachi asked for some time Indra befriended Vritra and when the latter was roaming on the Sea beach he took advantage of the situation and sent his thunderbolt to dip itself in the froth of the Sea waves and killed Vritra as the time time to make sure that her husband was really hiding or dead. She prayed to Devi Maha Bhagavati and explained her predicament to Her. Maha Devi asked Sachi to accompany a female messenger named Visvakama; they went by an air-borne vehicle to Manasarovar where she met Indra who was frightened with the sense of guilt hiding inside the stalk of a lotus. On narrating the happenings of the new Indra, his desire to own Sachi as his wife, her asking him for time, praying to Maha Devi and the messenger Visvakama helped locating Indra, the latter advised Sachi to allure Nahusha into a forest by a Vehicle meant for Sages. She returned to Nahusha who borrowed the 'Vimana' (air plane) of Sages who understood the deceit of Nahusha and allowed both of them to board the vehicle saying : SARPA SARPA, which had the double meaning of 'Get In and go' and also 'Serpent, Serpent'! The Great Muni was whipped by Nahusha to let

the Vehicle go fast. The Vehicle dropped Nahusha in the thick of a forest who took the shape of a huge serpent and picked up the real Indra and Sachi Devi back to Heavens safe, when all the Devas were happy that original Indra returned! Nahusha secured his liberation only after the Maha Bharata was over and the Five Pandavas passed through the forest and King Dharmaraja answered the questions correctly from his serpent formation and liberated him too. By the Grace of Devi Bhagavati, Indra was reinstated and the curse of his 'Brahma Hatya Pathaka' (killing a Brahmana) was already dissolved by way of atonement and sufferance in hiding at 'Manasarovara'. Such was the Supreme Justice that Devi Maya did to every being without favour or prejudice. The powerful 'Karma' or Fate works equitably to Tri Murthis downward to a grass blade, but the norms change with the passage of Yugas from Satya to Treta to Dvapara and Kali Yuga when the percentage of Gunas would witness radical change by way of reduction to Satvik, medium to Rajas and maximum to Tamas and when the peak reaches to Tamas, it then would be time for Universal Dissolution! [Source: Devi Purana]

#### Sarga24 contd:

As Maharshi explained about the origin of the ferocious Forest which was in the ancient ages was of Indra's blessed villages of Nalada and Kurusha, there appeared as follows: *Kasya chintastha kaalasya yakshini kaalarupini, balam naagasahasrasthasya dhaarayantee tathaa hyubhrut/ Taatakaa naama bhadram te bharyaa sundrasya dheematah, Maareecho Rakshasah putro yasyaah Shakraparaakramah, Vtittabaahurmahaasheersho vipulaasyatanurmahaan/ Raakshaso bhairavaakaaro nityam traasayate prajaah, imou janapadou nityam vinaashayati Rahgava, Maladaamscha Karupaamscha Taatakaa dushtacharini/* A rakshasi which Vishvamitra named as Tataka of mountain like form as of several elephants was the wife of Sunda; her son was Mareecha with round shoulders and huge head with open and extended mouth of giant form. They had been frightening and constatly tormenting the villagers of Malada and Karupa. These Rakshasaas had been in the regular habit of distressing the passers by for a spell of ten to fifteen miles and the entire forest had the notoriety of Tataka Vana. Vishvamitra then declared: *manniyogād imam deśam kuru niṣkaṇṭakam punaḥ na hi kaś cid imam deśam śakroty āgantum īdrśam, yakṣiṇyā ghorayā rāma utsāditam asahyayā/ etat te sarvam ākhyātam yathaitad daruṇam vanam, yakṣyā cotsāditam sarvam adyāpi na nivartate/* Rama! My instruction to you should be revived back this forest back to normalcy and worthy of beings moving around freely and fearlessly by throwing away this rakshasi Tataki and company, lest your dutiful loyalty and faithfulness would not be fulfilled.

#### **Sarga Twenty Five**

*Atha tasyāprameyasya muner vacanam uttamam, śrutvā puruṣaśārdūlaḥ pratyuvāca śubhām giram/ alpavīryā yadā yakṣāḥ śrūyante munipuṅgava, katham nāgasahasrasya dhārayaty abalā balam/ viśvāmitro 'bravīd vākyam śṛṇu yena balottarā varadānakṛtam vīryam dhārayaty abalā balam/ pūrvam āsīn mahāyakṣaḥ suketur nāma vīryavān, anapatyaḥ śubhācāraḥ sa ca tepe mahat tapaḥ/ pitāmahas tu supṛītas tasya yakṣapates tadā, kanyāratnam dadau rāma tātakām nāma nāmataḥ/ dadau nāga sahasra - sya balam cāsyāḥ pitāmahaḥ, na tv eva putram yakṣāya dadau brahmā mahāyaśāḥ/ tām tu jātām vivardhantīm rūpayauvanaśālīnīm, jambhaputrāya sundāya dadau bhāryām yaśasvinīm/ kasya cit tv atha kālasya yakṣī putram vyajāyata, mārīcam nāma durdharṣam yaḥ śāpād rākṣaso 'bhavat/ sunde tu nihate rāma agastyam ṛṣisattamam, tātakā saha putreṇa pradharṣayitum icchati/ rākṣasatvam bhajasveti mārīcam vyājahāra saḥ, agastyāḥ paramakruddhas tātakām api śaptavān/ puruṣādī mahāyakṣī virūpā vikṛtānanā, idam rūpam apahāya dāruṇam rūpam astu te/ saiśā śāpakṛtamarṣā tātakā krodhamūrchitā, deśam utsādayaty enam agastyacaritam śubham/ enām rāghava durvṛttām yakṣīm paramadāruṇām, gobrāhmaṇa hitārthāya jahi duṣṭaparākramām/ na hy enām śāpasamsṛṣṭām kaś cid utsahate pumān, nihantūm triṣu lokeṣu tvām rte raghunandana/ na hi te strīvadhakṛte ghṛṇā kāryā narottama, cātur varṇya hitārthāya kartavyam rājasūnūnā/ rājyabhāraniyuktānām eṣa dharmah sanātanaḥ, adharmyam jahi*



*kākutsha dharmo hy asyā na vidyate/ śrūyate hi purā śakro virocanasutām nṛpa, pṛthivīm hantum icchantīm mantharām abhyasūdayat/ viṣṇunā ca purā rāma bhṛḡupatnī dṛḍhavrata, anindram lokam icchantī kāvyamātā niṣūditā/ etaiś cānyaiś ca bahubhī rājaputramahātmabhiḥ, adharmaniratā nāryo hatāḥ puruṣasattamaiḥ/*

Shri Rama replied to Mahatma Vishvamitra that this Rakshasi being basically a woman as an ‘Abala’ or without physical strength as per normal usage yet is stated as one with the stature and strength coupled with severe trait of cruelty and courage. Then smilingly, the Maharshi replied that the background of Tataki was that of an yakshini married off by her father viz. Yaksha Suketaki. The latter was bound by dharma but was issueless and hence resorted to severe tapasya. Brahma Deva was pleased and the resultant boon got fructified as of the form of Tataki with a massive physical form and of the might of thousand elephants. In course of time, the girl Tataki became youthful and attractive and the father married her off to Sunda the son of Jambha. Tataki gave birth to Mareecha. Mareecha on becoming youthful played pranks with Agastya Maharshi while in deep tapasya and the Muni cursed that Mareecha would turn out as a Rakshasa. As Sunda protested violently, Agastya Muni killed Sunda too. Picking up the dead body of Sunda, both Taataki and Maricha now turned a Rakshasa roared and broke into the ashram of Agastya. *Agastyah paramakruddhas tātakām api śaptavān, puruṣādī mahāyaksī virūpā vikṛtānā, idaṁ rūpam apahāya dāruṇaṁ rūpam astu te/* Then Agastya gave a curse to Tataki to turn out at once as a frightful faced ‘Nara bhakshini Rakshasi’ or a human devourer rakshasi thus the yakshini since turned as a rakshasi. Rama! Now that I have given the background of the Rakshasi, kill her off at once as you are the singular human warrior capable of destroying her. Nara Shreshtha! Do not for a moment get concerned of the established principle of dharma that ‘stree hatya’ be not resorted to since indeed the general concept of Raja dharma would be hardly applicable in this context. Prajapalaka Naresha ought to uphold the golden duty of being cruel and even sinful as a responsibility in the exceptionl instances and hence the instruction in this specific context. Tataka was a maha paapi and had no scruples of dharama and nyaya even bit and therefore richly deserved of straaghtaway being killed mercilessly. In the remote past, Devi Mandhara the daughter of Virochana desired to destroy the earth in entirety and that was why Lord Indra decided and killed her. Similarly the mother of Shukracharya and Maharshi Bhrigu’s wife desired to destroy Indra Deva and Lord Vishnu himself killed them mercilessly. Now, follow my instructions Rama! Obey them and kill Tataki, affirmed Vishvamitra!

## Sarga Twenty Six

*Muner vacanam aklībaṁ śrutvā naravarātmajaḥ, rāghavaḥ prāñjalir bhūtvā pratyuvāca dṛḍhavrataḥ/ pitur vacananirdeśāt pitur vacanagauravāt, vacanaṁ kauśikasyeti kartavyam aviśaṅkayā/ anuśiṣṭo ‘smy ayodhyāyām gurumadhye mahātmanā, pitrā daśarathenāhaṁ nāvajñeyaṁ ca tad vacaḥ/ so ‘haṁ pitur vacaḥ śrutvā śāsanād brahma vādinaḥ, kariṣyāmi na saṁdehas tātakāvadham uttamam/ gobrāhmaṇa hitārthāya deśasyāya sukhāya ca, tava caivāprameyasya vacanaṁ kartum udyataḥ/ evam uktvā dhanurmadhye baddhvā muṣṭim arimdamah, jyāśabdam akarot tīvraṁ diśaḥ śabdena pūrayan/ tena śabdena vitrastās tātakā vanavāsinaḥ, tātakā ca susaṁkruddhā tena śabdena mohitā/ taṁ śabdam abhinidhyāya rākṣasī krodhamūrchitā, śrutvā cābhyadravad vegād yataḥ śabdo viniṣṛtaḥ/ tāṁ dṛṣṭvā rāghavaḥ kruddhām vikṛtām vikṛtānānām, pramāṇenātivrddhām ca lakṣmaṇam so ‘bhyabhāṣata/ paśya lakṣmaṇa yakṣiṇyā bhairavaṁ dāruṇaṁ vapuḥ, bhidyeraṁ darśanād asyā bhīrūṇām hṛdayāni ca/ enām paśya durādharṣaṁ māyā balasamanvitām, vinivṛttāṁ karomy adya hṛtakarṇāgranāsikām/ na hy enām utsahe hantum strīsvabhāvena rakṣitām, vīryaṁ cāsyā gatiṁ cāpi haniṣyāmīti me matiḥ/ evam bruvāṇe rāme tu tātakā krodhamūrchitā, udyamya bāhū garjanitī rāmam evābhyadhāvata/ tāṁ āpatantīm vegena vikrāntām aśanīm iva, śareṇorasi vivyādha sā papāta mamāra ca/ tāṁ hatām bhīmasaṁkāśām dṛṣṭvā surapatis tadā, sādhu sādhu iti kākutsthaṁ surāś ca samapūjayan/ uvāca paramaprītaḥ sahasrākṣaḥ puraṁdaraḥ, surāś ca sarve saṁhṛṣṭā viśvāmitram athābruvan/ mune kauśike bhadrām te sendrāḥ sarve marudgaṇāḥ, toṣitāḥ karmaṇānena snehaṁ darśaya rāghave/ prajāpater bhṛṣāsvasya putrān satyaparākramān, tapobalabhṛtān brahman rāghavāya nivedaya/ pātrabhūtaś ca te brahmaṁ*



*tavānugamane dhṛtaḥ, kartavyam ca mahat karma surāṇām rājasūnūnā/ evam uktvā surāḥ sarve hṛṣṭā jagmur yathāgatam, viśvāmitram pūjayitvā tataḥ saṁdhyā pravartate/ tato munivaraḥ prītis tāṭakā vadhaṭoṣitaḥ, mūrdhni rāmam upāghrāya idaṁ vacanam abravīt/ ihādyā rajanīm rāma vasema śubhadarśana, śvaḥ prabhāte gamiṣyāmas tad āśramapadaṁ mama/*

On hearing the spirited appeal to Rama to kill Rakshasi Surpanakha, the former politely greeted the Sage with folded hands and recalled his father's earnest advice to him to follow the Maharshi's advice as a command and as such he ought to follow the advice undoubtedly. So saying Rama lifted his dhanush and with strong fists and straightened it as a thunderous sound reverberated in the entire forest. On hearing the sound, Tataka wondered as to what was that about and stood up at once angrily and ran towards the direction as to where the deafening sound emerged from. As she was too tall and frightening, her figure could be seen and Rama told Lakshmana that her figure was indeed ferocious and furious and normal human beings could easily get frightened even to death! As she was a 'mayavi' possessive of evil energies she could assume several forms: *Etaam pashya duraadharshaam maauaabala samanvitaam, vinivrittaam karomyadya hatakarnaagranaasikaat/* Lakshmana! Now watch and witness as to how I would snip off her ears and nose so that she would scream loud and run away! *Na hy enām utsahe hantum strīsvabhā -vena rakṣitām, vīryam cāsyā gatim cāpi haniṣyāmi me matiḥ/* As she was of the nature of woman that she could get saved as other wise I should have her disabled even to walk let alone run away by snipping off her legs and feet! By stating so Rama jumped forward with his uncharacteristic fury ran near her, while Maharshi blessed Rama Lakshmanas raising his voice saying: May there be an auspicious victory to the Princes ushering success of glory! As soon as they jumped forward thus, there appeared a hurricane with dust and fury as the princes were suddenly taken aback but swiftly realised the play of 'maya' even she sought to hurl heavy stones and boulders towards them. The angry Rama Lakshmanas swiftly cracked them to pieces with rains of their arrows, approached her huge figure jumping up on her shoulders and with their knives readily hanging on their waist belts snipped off her ears and nose while she roared and roared repeatedly. In that condition, she appeared in several forms of make belief and finally disappeared. Vishvamitra exclaimed to Rama that it was a sheer waste of kindness towards the Rakshasi who had been always seeking to break up yagnas and should be able to soon recover and repeat her ruthless deeds again and again. Vishvamitra reemphasised that she ought to be killed even now, before the fall of dusk as rakshasis recover and revive themselves at the 'asura sandhya'. In response to what the Maharshi emphasised, Rama Lakshmanas sent rains of arrows to totally disable the rakshasi. She roared ferociously and attacked the brothers while in response she fell down on earth unconsciously terminated. Indraadi Devatas felt so thrilled and applauded especially congratulating Vishvamitra for constantly exhorting the brothers for their heroism. The groups of Devas entreated the Maharshi to methodically teach Rama Lakshmanas the complete nuances of of Dhanur Vidya as they would have to face innumerable challenges of battles to be encountered in times ahead. Prompted by what Devas advised, Brahmarshi Vishvamitra touched the heads and foreheads of Rama Lakshmanas and advised them to rest for the night in the Tataka freed forest itself and then return to the ashram next early morning.

### Sarga Tewnty Seven

*Atha tām rajanīm uṣya viśvāmiro mahāyaśaḥ, prahasya rāghavam vākyam uvāca madhurākṣaram/ patituṣṭo 'smi bhadram te rājaputra mahāyaśaḥ, prītyā paramayā yukto dadāmy astrāṇi sarvaśaḥ/ devāsuraṅgān vāpi sagandharvoragān api, yair amitrān prasahyājau vaśīkṛtya jayiṣyasi/ tāni divyāni bhadram te dadāmy astrāṇi sarvaśaḥ, daṇḍacakram mahad divyam tava dāsyāmi rāghava/ dharma cakram tato vīra kīlacakram tathaiva ca, viṣṇucakram tathātyugram aindram cakram tathaiva ca/ vajram astram naraśreṣṭha śaivam sūlavaram tathā, astram brahmaśiraś caiva aiśikam api rāghava, dadāmi te mahābāho brāhmam astram anuttamam/ Gade dve caiva kākutstha modakī śikharī ubhe, pradīpte naraśārdūla prayacchāmi nṛpātmaja/ dharmapāśam aham rāma kālapāśam tathaiva cha, vāruṇam pāśam astram ca dadāmy aham anuttamam/ aśanī dve prayacchāmi śuṣkārdre raghunandana, dadāmi cāstram painākam astram nārāyaṇam tathā/ āgneyam astra dayitam śikharam nāma nāmataḥ, vāyavyam*

*prathamam nāma dadāmi tava rāghava/ astram hayaśiro nāma krauñcam astram tathaiva ca, śakti dvayam ca kākutstha dadāmi tava cānagha/ kaṅkālam musalam ghoram kāpālam atha kaṅkaṇam, dhārayanty asurā yāni dadāmy etāni sarvaśaḥ/ vaidyādharam mahāstram ca nandanam nāma nāmataḥ, asiratnam mahābāho dadāmi nṛvarātmaja/ gāndharvam astram dayitam mānavam nāma nāmataḥ, prasvāpanaprasamane dadmi sauram ca rāghava/ Varshanam shoshanam chaiva santaapana vilaapane, maadanam chiva durdharṣam kandarpadayitam tathaa/ darpaṇam śoṣaṇam caiva saṁtāpanavilāpane, adanam caiva durdharṣam kandarpadayitam tathā/ paiśācam astram dayitam mohanam nāma nāmataḥ, pratīccha naraśārdūla rājaputra mahāyaśaḥ/ tāmasam naraśārdūla saumanam ca mahābalaṁ, saṁvartam caiva durdharṣam mausalam ca nṛpātmaja/ satyam astram mahābāho tathā māyādharam param, ghoram tejahprabham nāma paratejo 'pakarṣaṇam/ somāstram śīśiram nāma tvāṣṭram astram sudāmanam, dāruṇam ca bhagasyāpi śīteṣum atha mānavam/ etān nāma mahābāho kāmārūpān mahābalān, grihāṇa paramodārān kṣipram eva nṛpātmaja/ sthitas tu prāṇmukho bhūtvā śucir nivaratas tadā, dadau rāmāya supṛīto mantraḡrāmam anuttamam/ japatas tu munes tasya viśvāmitrasya dhīmataḥ, upatasthur mahārḡhāni sarvāṇy astrāṇi rāghavam/ ūcuḥ ca muditā rāmaḥ sarve prāṇjalayas tadā, ime sma paramodāra kiṁkarās tava rāghava/ pratigṛhya ca kākutsthaḥ samālabhya ca pāṇinā, manasā me bhaviṣyadhvam iti tāny abhyacodayat/ tataḥ prītamanā rāmo viśvāmitram mahāmuniṁ, abhivādya mahātejā gamanāyopacakrame/*

Having rested in the Tataka vana itself overnight, Vishvamitra addressed Shri Rama smilingly and expressed his great satisfaction at the Tataki samhara and initiated his teachings of applied astra vidya/

He stated that initially he would teach the celestial missiles of danda chakra, dharma chakra, kaala chakra, vishnu chakra, and the most powerful Aindra chakra. Then the Sage instructed the arts of application and throwing away of Indra's Vajrastra, Shiva Deva's trishula praharana, and Brahma's granted Aishikastra and Shira -chedana astra. Then the Maharshi taught the boys of the magnificent vidya of 'gadaa praharana' or the art of battling with maces like 'modaki' - 'prahari' - shikhari of forcible applications of mace strokings, throwings and mace head rubbings. Then Vishvamitra taught the astras of 'dharma paasha-kaala paasha-and varuna paasha'. Subsequently they were taught two kinds of dry and wet rounded applications of astras viz. 'ashani- pinaka-narayanaastras'. Then Rama Lakshmanas were taught Agneyastra fond of Agni Deva resulting in fierce flames of fire renowned as Shikharaastra- Vayavyastra which sweeps away the opponent with virulent sweeps away. Then the Maharshi teaches the Kakutsa nandanaas of 'Hayashira Astra' - 'Krouchna Astra' and 'Shakti Dvayaastra' or of high potent twin astras attacking the opponent with doubled up potency. The Maharshi was pleased to instruct Rama Lakshmanas the astras named 'kankala'-the devastating 'musala'- and the destructive 'Kapaala' and 'Kinkini' and such astras which could lift up and throw the opponents forcefully. Then in the series were taught the famed 'Nandana Astra' of Vidyadharas as well as the associated mace of fame. The 'Gandharva Priya' astras of 'Sammohana' for relapsing into senselessness like 'Prastaavana- Prashamana-and Soumya' were taught too, besides the 'Mohanaastras' such as for varshana-shoshana-santaapana-vilaapana-maadana which was the beloved of Kama Deva Manmadha himself, and the Gandharvapriya 'Maanava astra', besides the Pishacha priya 'Mohanastra'. Brahmarshi Vishvamitra then instructed the Astras named 'Taamasa-Soumana-Samvarta-Durjaya- Mousala-Satya-and Mayamayaastras too. Then the Maharshi imparted to Rama Lakshmanas the glorious 'Surya prabha Astra' which when once released as an arrow would destroy the enemies to ashes. Simultaneously, the Maharshi conferred 'Shishira naamaka Chandraastra', 'Tvashta ( Vishvakarma) naamaka 'Daarunaastra', Bhaga Deva namaka 'Bhayankaraashtra' and 'Sheetoshna' naamaka Astra of Manu Deva. Thus with facing the able disciples of Rama Lakshmanas, the Maharshi Vishvamitra was pleased to bestow the 'astra vidya' of his entire learning. He then addressed Rama most endearingly and affirmed: 'we the sages are all your guides and followers alike as the earlier teachings of mine were not so much of teachings but for the enhancement of knowledge of the contemporary and following public. Shri Rama along with Lakshmana prostrated with reverence and gratitude and got readied to follow the Maharshi of the next steps forward. .

## Sarga Twenty Eight

*Pratigrhya tato 'strāṇi prahr̥ṣṭavadanaḥ śuciḥ gacchann eva ca kākutstho viśvāmitram athābravīt/ gr̥hītāstro 'smi bhagavan durādharṣaḥ surair apī astrāṇām tv aham icchāmi saṁhāraṁ munipuṁgava/ evaṁ bruvati kākutsthe viśvāmitro mahāmuniḥ, saṁhāraṁ vyājahārātha dhṛtimān suvrataḥ śuciḥ/ satyavantaṁ satyakīrtiṁ dhṛṣṭaṁ rabhasam eva ca, pratihārataraṁ nāma parāṇmukham avāṇmukham/ lakṣākṣaviṣamau caiva dṛḍhanābhasunābhakau, daśākṣaśatavaktrau ca daśaśīrṣaśatodarau/ padma-nābha mahānābhau dundunābhasunābhakau, jyotiṣaṁ kṛṣanaṁ caiva nairāśya vimalāv ubhau/ yaugandharaharidrau ca daityapramathanau tathā, pitryaṁ saumanasaṁ caiva vidhūtamakarāv ubhau/ karavīrakaraṁ caiva dhanadhānyau ca rāghava, kāmarūpaṁ kāmaruciṁ moham āvaraṇaṁ tathā/ jṛmbhakaṁ sarvanābhaṁ ca santānavaraṇau tathā, bhṛṣāśvatanayān rāma bhāsvarān kāmarūpiṇaḥ/ pratīccha mama bhadraṁ te pātrabhūto 'si rāghava, divyabhāsvaradehāś ca mūrtimantaḥ sukhapradāḥ/ rāmaṁ prāñjalayo bhūtāvābruvan madhurabhāṣiṇaḥ, ime sma naraśārdūla śādhi kiṁ karavāma te/ gamyatām iti tān āha yatheṣṭaṁ raghunandanaḥ/, mānasāḥ kāryakāleṣu sāhāyyaṁ me kariṣyatha/ atha te rāmam āmantrya kṛtvā cāpi pradakṣiṇam, evam astv iti kākutstham ukṭvā jagmur yathāgatam/ sacha tān rāghavo jñātvā viśvāmitram mahāmuniṁ, gacchann evātha madhuraṁ ślakṣṇaṁ vacanam abravīt/ kiṁ nv etan meghasaṁkāśaṁ parvatasya vidūrataḥ, vṛkṣaṣaṇḍam ito bhāti paraṁ kautūhalaṁ hi me/ darśanīyaṁ mṛgākīrṇaṁ manoharam atīva ca, nānāprakāraiḥ śakunair valgubhāṣair alaṁkṛtam/ niḥṣṭāḥ sma muniśreṣṭha kāntārād romaharṣaṇāt, anayā tv avagacchāmi deśasya sukhavattayā/ 8a sarvaṁ me śaṁsa bhagavan kasyāśramapadaṁ tv idam, saṁprāptā yatra te pāpā brahmagnā duṣṭacāriṇaḥ/*

Having acquired the fantastic knowledge of the magnificent depths of astra-shastra vidya, Rama on the move addressed the Maharshi that as he had since acquired the celestial awareness of all the viginaana, the astra samhara vidhi or the methodology of the reversal of the astras too be kindly taught to them. The Maharshi replied: Rama! What all that had been taught so far was perhaps incomplete and hence the following other astras be also worthy of further learning; the Maharshi therefore complemented additional mantras too viz. Satyavan-Sarva keerti-Dhrishtha-Rabhasa-Pratihaarata- Praangmukha-Avaangmukha- Lalshya- Alakshya- Dhridha naabha-Sunaabha-Dashaaksha- Shatavaktra- Dasha sheersha- Shatodara- Padma naabha-Maha naabha-Dundunaabha- Svanaabha-Jyotisha- Shakuna-Nairasya- Vimala- Daityanaashaka yougandhara- Vinidra-Shuchibaahu- Maha baahu-Nishkali- Virucha-Saarchimaali- Dhriti maali-Vrittimaan- Ruchira-Pitrya- Soumanasa-Vidhuta- Makara-Parivaara- Rati-Dhana- Dhaanya- Kaamarupa- Kaama ruchi-Moha- Aavarana-Jumbhala- Sarpanaadha-Panthyaana- Varuna- all these being the sons ofKrushaasha Prajapati all of them being the energetic and radiant forms. Rama Lakshmanas learnt these astra mantras too with humility and dedication even as they were bestowed with fire like purity. Having futher learnt the reversal mantra stanzas too, Rama Lakshmanas prostrated before the Maharshi repeatedly out of irrevocable gratitude. As the trio of Rama Lakshmana Vishvamitras proceeded further, they spotted a mountain and enquired of the name and fame of the same. The mountain was full of greenery even seen from a distance . As they went nearby they located an ashram and Rama asked Vishvamitra about the same.

## Sarga Twenty Nine

*Aatha tasyāprameyasya tad vanaṁ paripṛcchataḥ, viśvāmitro mahātejā vyākhyātum upacakrame/ eṣa pūrvāśramo rāma vāmanasya mahātmanaḥ, siddhāśrama iti khyātaḥ siddho hy atra mahātapāḥ./ etasminn eva kāle tu rājā vairocānir baliḥ, nirjitya daivatagaṇān sendrāmś ca samarudgaṇān, kārayām āsa tad rājyaṁ triṣu lokeṣu viśrutaḥ/ bales tu yajamānasya devāḥ sāgnipurogamāḥ, samāgamya svayaṁ caiva viṣṇum ūcur ihāśrame/ balir vairocānir viṣṇo yajate yajñam uttamam, asamāpte kratau tasmin svakāryam abhipadyatām/ ye cainam abhivartante yācitāra itas tataḥ, yac ca yatra yathāvac ca sarvaṁ tebhyaḥ prayacchati/ sa tvaṁ surahitārthāya māyāyogam upāśritaḥ, vāmanatvaṁ gato viṣṇo kuru kalyāṇam uttamam/ ayaṁ siddhāśramo nāma prasādāt te bhaviṣyati, siddhe karmaṇi deveśa uttiṣṭha*

*bhagavann itaḥ/ atha viṣṇur mahātejā adityām samajāyata, vāmanam rūpam āsthāya vairocanim upāgamat/ trīṇ kramān atha bhikṣitvā pratigṛhya ca mānataḥ, ākramya lokāṁl lokātmā sarvabhūtahite rataḥ/ mahendrāya punaḥ prādān niyāmya balim ojasā, trailokyam sa mahātejās cakre śakravaśam punaḥ/ tenaiṣa pūrvam ākrānta āśramam śramanāśanaḥ, mayāpi bhaktyā tasyaiṣa vāmanasyopa bhuḥjate/ etam āśramam āyānti rākṣasā vighnakāriṇaḥ, atra te puruṣavyāghra hantavyā duṣṭacāriṇaḥ/ adya gacchāmahe rāma siddhāśramam anuttamam, tad āśramapadaṁ tāta tavāpy etad yathā mama/ tam dṛṣṭvā munayaḥ sarve siddhāśramanivāsinaḥ, utpatyotpatya sahasā viśvāmitram apūjayan/ yathārham cakrire pūjām viśvāmitrāya dhimate, tathaiva rājaputrābhyām akurvann atithikriyām/ muhūrtam atha viśrāntau rājaputrāv arimdamau, prāñjalī muniśārdūlam ūcatū raghunandanau/ adyaiva dīkṣām praviśa bhadram te munipuṅgava, siddhāśramo 'yam siddhaḥ syāt satyam astu vacas tava/ evam ukto mahātejā viśvāmitro mahāmuniḥ, praviveśa tadā dīkṣām niyato niyatendriyaḥ/ kumārāv api tām rātrim uṣitvā susamāhitau, prabhātakāle cotthāya viśvāmitram avandatām*

Brahmarshi replied Shri Rama's query as to whose was the ashram that was sighted. That indeed was the famed '**Siddha Ashram**' of **Vamana** the incarnation of Maha Vishnu attained 'siddhi' and narrated the legend of Vamana. King Virochana's son the universally glorious **Bali Chakravarti** who conquered Tri Lokas including Indra Deva himself along with Devas, Marud ganaas and all the celestials too. Bali decided to perform a Maha Yajna and commanded Agni and other relevant Devas to appear instantly. Then Indraadi Devas approached Maha Vishnu to apprise of the then happenings especially of the proceedings at the Maha Yajna of Bali Chakravarti, his daanaas of 'go-bhumi-suvarna adi sampatthi' and so on. Then they made a special request to appear in the context of the Bali's ongoing yajna to redeem the celestials from their bondage and suppression. *Sa tvaṁ surahitārthāya māyāyogam upāśritāḥ, vāmanatvaṁ gato viṣṇo kuru kalyāṇam uttamam/* They entreated Maha Vishnu to take up human incarnation to bring back the universe to normalcy and reassert 'Dharma and Nyaaya' and descend down to earth at Yoga maya ashram as of Vamana swarupa and take the daanaas at the Yajna. Shri Rama! At that very time in response to Indraadi Deva's supplication, Maharshi Kashyapa along with his wife Devi Aditi appeared and prayed to Vishnu that the latter was indeed the preserver of the Universe as per the desha- kaala-parishtitis as the omniscient. Vishnu responded to ask for a boon from the Maharshi Couple desired that Maha Vishnu be born as their dear son. Thus Maha Vishnu descended as a Brahmachaari Brahmana Kumara. *Atha viṣṇur mahātejā adityām samajāyata, vāmanam rūpam āsthāya vairocanim upāgamat/ trīṇ kramān atha bhikṣitvā pratigṛhya ca mānataḥ, ākramya lokāṁl lokātmā sarvabhūtahite rataḥ/ mahendrāya punaḥ prādān niyāmya balim ojasā, trailokyam sa mahātejās cakre śakravaśam punaḥ/* Thus Maha Vishnu was born to Aditi Devi and having assumed the form of the short statured Brahmachari **Vamana**, stayed at the SIDDHASHRAMA appeared at the Bali Chakravarti's yajna, sought a meagre three feet of Bhumi for his tapasya, and occupied three lokas suppressed Bali Chakravarti to the nether lokas and reinstated Mahendra as the King of Indra Loka! Maharshi Vishvamitra thus narrated the background of the Ashram. Many times Rakshasaas keep tormenting the 'ashrama vaasi tapasvis' and they need to be punished too. Then Rama Lakshmanas followed the Brahmarshi and entered the ashram when the inmates warmly welcomed them with unprecedented joy and excitement. Simultaneously they expressed their anguish that the evil minded groups of Rakshasaas for long times now spilt their efforts to dutifully perform their yajna karyaas. The very next morning the group of Rishis initiated an yajna having taken the blessings of Maharshi Vishvamitra.

Vishleshana on Bali Chakravarti and Vaamanaavataara: Maha Puranas especially Matsyaadis described but Vamana Purana is quoted:

Chakravarti Bali of Daityas took over the reins of Trilokas from Virochana the son of Prahlada and the great Grand father of Hiranyakashipu, Devas lost power in Swarga and the mighty Mayasura and Shambara flew the Flag of Vijayanti too. Yet, the Daityas were steeply engaged in Dharmik deeds, and they were guarding the Sky providing stability all-around. There was complete absence of sinners in the Kingdom and Dharma was predominate; Dharma was established on four feet except on one; all the Deputised Kings were performing Administration ideally and all the Four Varnaas of population were observing Dharma perfectly. It was at that opportune time that the Coronation of Bali Chakravarti took



place amidst the chantings of Victory by all concerned. Devi Lakshmi appeared and congratulated at Bali's Elevation to Supremacy along with her 'Amsaas' like the Devis named Hreem, Kirti, Dyuti, Prabha, Dhruti, Kshama, Bhuti, Ruddhi, Divya, Mahamati, Shruti, Smriti, Ida, Shanti, Pushti, Kriya, and also select Apsaraas. Meanwhile, Devataas were disillusioned at their discomfiture and the climax of Bali's high status especially because of Daitya King's unchallenged success owing to his Dharma Paalana and the lack of any record of Evil deeds by Daityas; they were also denied their shares of Yahna Phalaas. They approached their mother Aditi for solace and advice and in turn she reached her husband Kashyapa Muni. Kashyapa found the situation was delicate and even Brahma might find it difficult as strictly speaking the record of Daityas was above board! Brahma advised that the only way out would be that Tapasya and Aditi would perform strict Tapasya to Vishnu Deva and seek the most difficult boon of Vishnu taking birth as their son! The Couple reached the Banks of Kshira Samudra at a holy spot called Amrita, performed austere Tapasya and 'Kaamada Vrata' for thousand years by controlling their Indriyas, observing silence and Kashyapa chanted Veda Yukta Sukta called Parama Stuti as follows:

'Deva Deva, Eka Shringa, Vrishaarchi, Sindhuvrusha, Vrishaakapi, Suravrisha, Anaadi Sambhava, Rudra, Kapila, Vishvaksena, Sarva Bhuapati, Dhruva, Dharmaadharma, Vaikuntha, Vrisha Karta, Anadi - madhya nidhana, Dhanajaya, Shrutishrava, Prushna Teja, Nijajaya, Amriteshaya, Sanaatana, Tridhaama, Tushita, Mahaa Tatwa, Lokanaatha, Padmanaabha, Virinchi, Bahurupa, Akshaya, Akshara, Havyabhuj, Khandaparashu, Shakra, Munjikesha, Hamsa, Mahaa Dakshina, Hrishikesha, Sukshma, Mahaniyama - dhara, Viraja, Lokapratishtha, Arupa, Agraja, Dharmaja, Dharmanaabha, Gabhastunaabha, Shatakratunaabha, Chandra Ratha, Surya Teja, Aja, Sahasra shira, Sahasrapaada, Adhomukha, Maha Purusha, Purushottama, Sahasrabaahu, Sahasra Murti, Sahasrasya, Sahasra Sambhava! I prostrate before you and touch your feet; You are commended as Sahasratva, Pushpahaasa, Charama / Sarvotthama; You are known as Voushta and Vashatkaara; You are Agrya or Sarvotthama, Yagna Praashita or Bhokta, Sahasra dhaara; You are the Bhur-Bhuva-Swah Swarupa; Veda Vedy or Recognisable through Vedas; Brahmashaya, Brahmanapriya; Dhyouh or Sarvavyapi like the Sky; Maatarishwa or Speedy like Vayu; Dharma, Hota, Potha / Vishnu; Mantaa, Netaa, Homa hetu or the Root Cause of Homa; Vishvateja, Agrya or Sarvasreshtha, Subhanda or like the Huge Patrarupa encompassing all Dishaas; You are worthy of Yajana or Ijya; Sumedha, Samidha, Mati, Gati, and Daataa; You are Moksha, Yoga, Srashta or the Supreme Creator; Dhata / Dhaarana and Poshana Karta; Parama Yagna, Soma, Dikshita, Dakshina and Vishwa; You are Sthavira, Hiranyanaabha, Narayana, Trinayana, Adityavarna, Aditya Teja, Maha Purusha, Purushottama, Adi Deva, Suvikrama, Prabhakara, Shambhu, Swayambhu, Bhugtaadi, Maha Bhuta, Vishwa Bhuta, and Vishwa; You are the Samsaara Raksha, Pavitra, Vishwa bhava or Vishwa Srashta, Urthwa Karma or Uttama Karma, Amrita or Everlasting, Divaspati, Vaachaspati, Ghrutaarchi, Anantakarma, Vamsha, Pragvamsha, Vishwapa or Vishwa Paalaka, Varada or the Bestower of boons; and finally, You are the Hotraatma or who is responsible for producing Agnihotra by way of the seventeen counted Aksharaas or Letters viz. Four 'Aashraavayas' plus four 'Astu Shroushads' plus two 'Yajaas' plus five 'Yajaamahyes' and again two 'Vashats' Aditi made a commendatory appeal to Janaardana seperately and said: 'Prabho! I am grieving with unimaginable anguish which could be destroyed only by you. My Salutations to You Bhagavan who sports lotus garlands and Pushakara malaas; You are the Adi Vidhata who is an embodiment of propitiousness! You are Kamala Nayana, Padmanaabha, the Creator of Brahma, Atmajanma, Lakshmi Pati, Indriya damana, worthy of darshan only by Samayama Yogis, Sudarshana and Khadga dhaari! Only those 'Atmagyanayuta' Yagnakartas, Yogadhyaanis and Yoga Saadhakaas could aspire to visualise your Gunarahita Brahma Swarupa! May I pay my obeisances to you Sharanga Dhari Deva! as you occupy the whole world in a Gross Form and yet possess the tiniest Form which is invisible! Those persons who do not make efforts to visualise you do not get your Darshan any way, but those who have no other desire in life excepting you would readily witness you are blessed with your image in their hearts always for the asking! Your unbelievable Jyoti or extraordinary Radiance is all-pervading in the entire Universe in which you are present invisibly and contrarily the Universe is but an integral segment of You Parama Deva! In other words, You are all over the Universe, the Universe was created by you and in fact the Universe is of Yours! My humble greetings to you the original Prajapati! Pitara Sreshtha! Devata Swami! Shri Krishna! Here are my Pranaams again and again! You are the Supreme Objective of Pravritti



and Nivritti Deeds (Ritualistic and Directly unswerving approach) and the Unique Decider of bestowing Swarga or Moksha the Eternal Bliss! My namashkaaraas to you Vishuddha Swarupa as even my taking your very name and memory would smash all my sins! You are the Avinaashi or Indestructible; Akhilaadhara or the Mighty Clutch of the Entirety; the Only Reliever of the Trap of Birth-Death Cycle! You are perceptible through Yagnaas, the Yagna Murti, the Yagna Sthita and Yagna Purusha! Vedas commend you, Vedajnaas sing your hymns, You are the 'Vidwadjanaashraya' or the one who is fond of the Company of Vidwadjanaas. My Most Revered Paramaatma! The whole Vishwa is your Creation, Sustenance and also the Termination thus You are the Vishva Kartha, Vishva Bharta and the Vishva Harta! I pray to that Highest Magnificence who materialised Surya Swarupa and destroyed darkness for good. To that Sarveswara, the Ajanma, Avyaya, Srashta and Vishnu who is fully aware of the Truth about me and the transparency and earnestness of my Prayers that I am prostrating with humility craving him to grant my wish! As both Kashyapa Muni and Devi Aditi made their Soul-full Prayers, the impossible Darshan of Bhagavan Vishnu appeared and granted the wish that he would indeed assume His Incarnation with a view to reinstate Indra and Devas to Swarga and Trilokas.

As Aditi got concieved and Bhagavan Vishnu agreed to do so, Prithvi got tremored , Mountains were shaken, and Sapta Samudras were agitated with wobbles of waves and there was strangeness all-around! Bali Chakravarti felt that there were considerable changes in the Nature as mountians were trembling and high Sea tides were on new high and more so Daityas were experiencing paleness and loss of their normal instincts of courage, assertiveness and egoism. Bali approached his grand father Prahlada and asked for the causes of these omens and premonitions. Parama Bhakta Prahlada deeply meditated Bhagavan Srihari and visualised the latter in the Garbha of Devi Aditi and had fleeting scenes of Ashtaadasha Vasus, Ekadasha Rudras, Dwadasha Adityas, two Ashvini Kumaraas, Forty Nine Maruts, Sandhyas, Vishwa Devas, Gandharvas, Nagas, Rakhshasaas, his Son Virochana, Bali Chakravarti, Jambha, Kujumbha, Narakasura, Baana, and several other Daityas, Pancha Bhutas, Seas, Mountains, Rivers, Satpa Dwipaas, Brahma, Shiva, Nava Grahass, Daksha and other Prajapatis, Sapta Rishis and so on. Prahlada gave a heavy exhalation and conveyed the details what all he visioned and said that the Greatest Narayana in would soon be descending on Earth in his incarnation as Vamana Deva! Bali could not comprehend the full import of what Prahlada underlined and expressed his surprise whether Vamana Deva could be ever comparable with the Senior most Rakshasaas like Viprachitta, Shibi, Sankha, Ayamshanku, Hayashira, Ashwa Shira, Bhangha kaara, Maha Hanu, Kakkuraaksha and Durjaya. As Bali talked in such thoughtless comparisons with Paramatma and some examples of Danavas however mighty they might be, Parhlada got highly infuriated and shouted at Bali that there could not be bigger immature fool and hollow minded; he said that Bali's evil frame of mind would certainly lead the entire Vamsha of Daityas to doom. 'Bali! I have not come across a King of this kind who is evil-minded and dull-witted that could blame the Devaadhi Deva, Maha Bhaga, Sarva Vyaapi Vaasudeva; the names of the Daityas that you have taken as the so-called Mighty as also of Brahma and Devas were created by that Paramatma; indeed with just one 'Amsha' of myriad of his Amshaas, he created the whole 'Charaacharaas' and 'Samasta Vibhutis' or Manifestations including you, me, Daityas, Parvataas, Vrikshaas, Rivers, Forests, Samudraas, Sapta Dwipas, and so on and He is Sarva-Vandya, Sarva-Vyapi, and Sarva-Vidita; would there be a Vivekaheen-Murkha-Durbuddhi like you who would pass judgments on Him! What-ever are the reasons due to which you are faulting your Guru/ your father, or his father who is me or the Parama Guru who is Paramatma might be best known to you! Your talking slightly against Narayana is by far the worst since it tantamounts to cutting my head and it is to set right those feelings of pride and egotism that I am giving you a 'Shaap' / Curse that soon you would be dislocated from your Kingdom, Aishwarya, and ego. Chakravarti Bali was distraught and distressed at this most unfortunat happening of Prahlada's curse and was ashamed of himself for his rash, thoughtless and sinful belittling of Bhagavan's uniqueness which had understandably stirred up the anger of a legendary Bhakta of the unparalleled stature of Prahlada. He confessed that there was a total loss of his mental faculties when he conversed at that time due to superciliousness and over-enthusiasm of having defeated Devas which propelled his traits of arrogance; indeed his remarks had correcrly hurt his grand father who was fully justified in giving him an irreparable curse but far worse than the curse, his behaviour which hurt

elders, like Prahlada, who built a reputation of the family as Narayana Bhaktas, was sullied in the memory of future generations. This was humiliating to the Vamsha that he was squarely responsible! He begged of Prahlada's forgiveness which he did not deserve and would feel repentant every day and night. Prahlada appreciated Bali's remorse and said that he was incensed up at that moment and the anger led him to obsession which lost his mental equilibrium that caused the pronouncement of the curse, for which he felt extremely sad. But a lesson was provided to Bali and fully converted him as a Parama Bhakta of Narayana. Mean while, Devi Aditi delivered a lovely male child in short stature when Nature assumed a blossomed freshness that was rare, the Gagana Mandala was clean without any trace of pollution and Vayu was pleasantly soft and nicely odoured quite unfamiliar in the human world. The proud parents invited Brahma to perform Jaatakarma and Namakarana as **Vamana Murti. Brahma Stuti to Vamana Deva** :It was at that time when Brahma could not suppress his emotions and broke in his ecstasy into an instant Eulogy as follows: 'Victory to you Adheesha, Ajeya, Vishwa Guru Hari, Ananta who is devoid of Birth and End; Achyuta, Ajiota, Asesha, Avyakta Sthita Bhagavan, Paramaarth Purti Nimita, Sarvajna who distinguishes Jnaana and Jneya, Asesha Jagat Saakshi, Jagat Kartaa, Jagat Guru, Jagat-Ajagat Sthita or Existent in Charaachara; Paa lana-Pralaya Swami, Akhila, Asesha, Sarva Hridaya Sthita; Adi-Madhyama-Anta Swarupa; Samasta Jnaana Murti, Uttama, Visualisable only by Mumukshaas, Mukti Sadhana by Yoga sevitaas, Nitya Prasanna and Parameshwara who is ornamented by Dama, Kshama and such other qualities; Atyanta Sukshma Swarupa, Durjeya or realisable with great difficulty; Sthula (Gross) and at the sametime AtiSukshma (Tiniest); Indriya Sahita and Indriya Rahita; Mayaayuta yogastitha; Sesha shaayi Avinaashi; Bahurupa dhaari; Ekadamshtara Prithvyoddhaara Varaha Rupa or Varaha Rupa who lifted Earth with a single tusk; Hiranyakahipa vakshasthala vidirna Nrisimha; Maya Vaamanarupa dhara; Mayaavruta Samsaara dharana Parameswara or the Holder of Samsara surrounded by Maya; Dhyaananeeka Swarupa dhaarana karaa; Eka Vidhi Vibho! You are the epitome of Buddhi / Intellect; Jagaddharma marga Sthita Prabho! Myself, Shankara, Indra, Sanakaadi Munis and Maha Yogiganaas had failed to understand about you as we are all shrouded by Vishnu Maya; who else could gauge your personality excepting your self! Only those who are dedicated to you and are ever-engaged with your constant 'Araadhana' could have a chance of pleasing you and none else. Ishwreshwara! Ishaana! Vibho! Bhavana! Vishwatma! Pruthulochana! Vishwa Prabhava or Srishti kaarana! Vishnu! May you grow from strength to strength! Victory to you Paramatma!' As Bhagavan Hrishikesha was prayed to by Brahma, the former smiled and said that in the past Indra and Devas and Kashyapa Muni as also Devi Aditi paid their homages and recited Stotras to him and he assured that he would assume the incarnation of Vamana Murti; he further assured that he would have Indra and Devatas reinstated as Trilokaadhipatis soon. In course of time Brahma offered Krishna Mrigacharma to Bhagavan and Brihaspati performed Upanayana and Yagnopaveeta dharana; Marichi Maharshi gifted Palaasha danda, Visishtha gave kamandalu, Angira Muni gave a Silk Vastra, Pulaha Muni gave a mat as Aasana, and various other Munis taught the Vatu the purport of Omkaara, Vedas, Shastras, Sankhya Yoga, Darshana Yuktis etc. Having been trained in all these disciplines, Vamana Deva had one fine morning left for the Yagna Shaala of Bali Chakravarti as the latter was executing a Sacred Yagna while carrying his mat, danda /stick, chhatra / umbrella and kamandulu / water vessel. Danava Guru Shukracharya was aware that Vishnu Deva in the form of Vamana Murti was arriving at the Yagna and briefed Bali Chakravarti to be extremely careful as Vishnu was a brave and highly talented person to put words in the mouths of the opponents. The Guru reminded Chakravarti that the latter denied the age-old practice of rights to yagna's shares to Devataas and that Vamana Murti might as well ask for the revival of the practice but those shares were now enjoying by Danava Chiefs. Bali replied to Danava Guru that in case Vishnu in the incarnation of Vamana Murti came and requested for anything then how could a King say 'no' to it! Bali told the Danava Guru: *Brahman katha -maham bruyaa manyapi hi yachitah, Naastiti kim Devasya Samsaarasyaaghahaarinah/ Vratopa-vaasairivividhairiyah Prabhurgrunhatey Harih, Sa mey vakshyati deheeti Govindah kimato -dhikam? Naasteeti yanmayanoktamanyeshaamapi yaachataam, Vakshyaami kathamaaya -tey tadadya chaamarechutey/Shlaagha eva hi veeraanam Daanaacchaapt samaagamah, Na badhaakaari yadyaanam tadanga Balavat smrutam/* (Brahmanaachaarya! How could I deny any body requesting me for a favour! And if that Supreme Deva asked me for a charity, then what else would be the alternative! While

Parameswara received the fruits of Vrataas, Upavaasaas, and so on from one and all, and if that Parameswara himself asked a boon from me, could there be a greater fortune to me! When even an ordinary person approached me for a favour, then too that could not be denied by a King; then when Narayana himself asked for it, could such an opportunity presented itself, this chance could never indeed be missed. Even if there are difficulties in executing a charity, the value of charity would get multiplied and ‘Veera purushaas’ would never deter from performing the deed) Having said the above, Bali asked Shukraachaarya: *Yatagjnaatwaa Munisreshtha!Daanavighna karenamey, Naiva Bhavyam Jagannaatheey Govidey samupastithey!* ( By understanding the above, Munisreshtha! Please do not create ‘Daana Vighnaas’ or hurdles in the execution of the Charity!). As Vamana Deva arrived at the Yagna shaala, Bali welcomed him, offered ‘Arghya’, ‘Aasana’, Puja and offered him limitless gold, jewellery, elephants, horses, cows, women, clothes, bunches of villages or townships or whatever would be his wish! Vamana Deva replied smilingly: ***Mamagnisharanaarthaaya dehi Rajan Padatrayam, Suvarnagraamaratnaadi tadarthibhyah pradeeyataam/*** (Raja! Please provide to me three feet of land to enable me to set up an Agni- Shaala). Bali said that after all three feet would be nothing as he could ask for a lakh of feet which could be given away, but Vamana Deva replied that he was indeed satisfied with that much of Bhumi and if the King were to offer more he might as well provide to the other needy! Bali Chakravarti readily agreed not understanding the implication and as the deed of Daana was being executed and Vamana Deva extended his hand to the King and expanded his Vamana Rupa gradually immediately: *Sarva Devamayam rupam darshayaamaasa tatksanaat/ Chandra Suryoutu nayaney dyouh shirascharanou Kshitih, Paadaangulyah Pishaachaastu Hastaangulya –scha Gruhakaah/ Vishvedevaascha jaanusthaa janghey Saadhyaah Surottamaah, Yakshaah naksheshu sambhuta rekhaapsaraastathaa/ Drushtirruksaanya seshaani kshaah Suryamshvah Prabho, Taaraka romakupaani romeshu cha Maharshayah/ Baahavo vidishatasya Dishaah Shrotrey Mahatmanah, Ashvinou Shravaney tasya naasaa Vayurmahaatmanah/ Prasadey Chandramaa Devo Mano Dharmah samaashritah, Satyasyaabhavad Vaani Jihvaa Devi Saraswati/ Greevaarditirdeva mataa Vidyaastadvalayastathaa, Swargadwaaramabhunmaitrah twashtaa Pushaa cha vai bhruvou/ Mukhe Vaishvaanarschaascha vrushanou tu Prajaapatih, Hridayamcha Param Brahma Pumstwam vai Kashapo Munih/ Prushthesya Vasavo Devaa Marutah Sarva saandhishu, Vakshasthaley tathaa Rudro Dharryachaasaya Mahaarnavah/ Udarey chaasaya Gandharvaa Marutascha Mahaabalaah, Lakshmirmedhaa Dhrutih Kaantih Sarv Vidyaascha vai Katih/ Sarvajyoteesham Yaaneeha Tapascha Paramam mahat, Tasya Devaadhi Devasya tejah prodbhutamuttamam/ Tanou Kukshishu Vedaascha jaanuni cha Mahaamakhaah, Ishtayah pashavaschaasaya Dwujaanaam cheshtitaanicha/ Tasya Devamayam rupam drushtaa Vishnormahaatmanah, Upasarpanti tey Daityaah patangaa iva paavaakam/ Chakshurastu Mahaa Daityaah Paadaangushtham gruheetavaan, Dantaabhyaam tasya vai greevaa mangushtheynaahana dharih/ Prathamya Sarvaansuraan Paadahastathalairvibhuh, Krutwaa Rupam Mahaakaayam Samjahaaraashu Modineem/ Tasya Vikramato Bhumim Chandraadityaou stanaantarey, Nabho Vikramamaanasya saktihidesho stitathaarvibhou/Param Vikramaanasya jaanumuley Prabhaakarou, Vishnoraastaam sthitasyaitow Devapaalana jkarmani/ Jitwaa Lokatrayam taamscha hatwaachaasura pungavaan, Purandaraaya Trailokyam dadou Vishnururukramah/*

(Instantly, Vamana Murti displayed his Virat Swarupa: Chandra and Surya were his two Eyes, Shy was his head, Prithvi his feet, Pishachaas were his foot-fingers, Gruhyakaas were his hand fingers, Vishwa Deva Ganaas were in his jaanus /knees, Sadhyas were his janghaas, Yakshaas were his nails, Apsarsaas were his palm lines, Nakshatras were his Eye sight, Surya kiranass were his hairs, Stars were his body hairs, Maharshiganaas were in the hair roots, Vidishas were his hands, Dishaas were his ears, Ashwini Kumars were his faculty of hearing, Vayu was his nose, Chandra Deva was his joking faculty, Dharma Deva was his thinking capacity, Satya was his voice and Saraswati was his tongue, Deva Mata Aditi was his neck, Vidya was his valiyaas or long poles; Pushas were his eye brows, Swarga dwar was his anus, Vaishvanara his face, Prajapati his vrushanaas, Param Brahma was his heart, Kashyapa Muni was his Pumstwa, Vasu Devata was his back, Marutganaas were his Sandhis, Rudra was his Vakshasthala, Mahaarnavaa was his Dhairya, Gangharvas were in his stomach; Lakshmi, Medha, Dhruti, Kaanti and all Vidyaas were in his ‘Kati Pradesha’; the luster and radiance in the total Universe as also the Tapo teja or the power of

meditation was the reflection of the magnificence of Natayana; Vedas and Scriptures and the huge Yagnaas and the Sacred Deeds of the Virtuous like Maharshis and Brahmanas were all inside in his 'kukshi' or belly. On viewing the Paramatma's 'Virat Swarupa', the so called 'Mahaasuraas' referred to earlier in ignorance by Chakravarti Bali before Prahlada's curse to him got burnt off like flies before a gigantic outbreak of Fire! Having thus occupied the Universe in totality including the sub-terrain Sapta Paatalaas, Vamana Deva stated that since Bali took the water in his hand and donated the THREE FEET of Land, and blessed him to be the King of the Sapta Paatalaas and granted him long life till the end of Manvantara of the on-going Vaisawata Manu. He also blessed Bali that all the 'Homa Phalas' at the time of Shraddhas to be performed even by Brahmanas, besides incomplete and defective Vratas, Agni Kaaryaas without ghee, and Kusha grass roots as also the daanas without detachment would belong to Bali and his followers.

*Ityetat kathitam asya Vishnor mahatmyamutthamam, Shrunuyaaadyo Vamanasya Sarva Paapaih pramuchyate/ Bali Prahlada samvaadam mantritam Bali Shakrayo, Baleyrvishnoscha charitam ye smarishyanti Maanavaah/ Naadhayo Vyadhayestesham na cha Mohaakulam Manah, Chuturaajye nijam Raajyamishta- praptim Viyogawaan/ Samaapnoti Mahabhaagaa Narah shrutwa kathaamimaam/ Brahmano Vedamaapnoti Kshatriyo Jayatey Mahim, Vaishyo Dhana Samruddim cha Shudrah Sukhamaampunuyaat, Vaamanasya Matmyam shrunvan Paapaih pramuchyate/ (Whosoever hears of this narration of Vamana Charitra and Mahatmya would have no 'Adhi-Vyadhis' or external and internal problems and be freed from sins; Brahmanas would attain Veda Prapti, Kshatriyas of Victories, Vaishyas of Dhana Samruddhi and Shudras enjoy happiness; As they read or hear of Prahlada-Bali Samvada or of Bali and Vishnu Charitra, one would avoid situations of Official hindrances and achieve the desired goals of life.)]*

### Sarga Thirty

*Atha tau deśakālajñau rājaputrāv arimdamau, deśe kāle ca vākyajñāv abrūtām kauśikam vacaḥ/ bhagavañ śrotum icchāvo yasmin kāle niśācarau, saṁrakṣaṇīyau tau brahman nātivarteta tatkṣaṇam/ evaṁ bruvāṇau kākutsthau tvaramāṇau yuyutsayā, sarve te munayaḥ prītāḥ praśaśaṁsur nṛpātmapajau/ adya prabhṛti ṣaḍrātraṁ rakṣataṁ rāghavau yuvām, dīkṣām gato hy eṣa munir maunitvaṁ ca gamiṣyati/ tau tu tad vacanam śrūtṛvā rājaputrau yaśasvinau, anidrau ṣaḍahorātraṁ tapovanam arakṣatām/ upāsām cakratur vīrau yattau paramadhanvinau, rarakṣatur munivaram viśvāmitram arimdamau/ atha kāle gate tasmin ṣaṣṭhe 'hanī samāgate, saumitram abravīd rāmo yatto bhava samāhitaḥ/ rāmasyaivaṁ bruvā ṇasya tvaritasya yuyutsayā, prajajvāla tato vedīḥ sopādhyāyapurohitā/ mantravac ca yathānyāyam yajño 'sau saṁpravartate, ākāśe ca mahāñ śabdaḥ prādur āsīd bhayānakah/ āvārya gaganam megho yathā prāvṛṣi nirgataḥ, tathā māyām vikurvāṇau rākṣasāv abhyadhāvatām/ mārīcaś ca subāhuś ca taylor anucarās tathā, āgamya bhīmasaṁkāsā rudhiraughān avāṣṛjan/ tāv āpatantau sahasā dṛṣṭvā rājīvalocanaḥ, lakṣmaṇam tv abhisamprekṣya rāmo vacanam abravīt/ paśya lakṣmaṇa durvṛttān rākṣasān piśitāśanān, mānavāstrasamādhūtān anilena yathāghanān/ mānavam paramodāram astram paramabhāsavam, cikṣepa paramakruddho mārīcor asi rāghavaḥ/ sa tena paramāstreṇa mānavena samāhitaḥ, saṁpūrṇam yojanaśataṁ kṣiptaḥ sāgarasamplave/ vicetanam vighūrṇantaṁ śīteṣubala - pīḍitam, nirastaṁ dṛśya mārīcam rāmo lakṣmaṇam abravīt/ paśya lakṣmaṇa śīteṣuṁ mānavam dharmasamhitam, mohayitvā nayaty enaṁ na ca prāṇair viyujyate/ imān api vadhiṣyāmi nirghṛṇān duṣṭacārīṇaḥ, rākṣasān pāpakarmasthān yajñaghnān rudhirāśanān/ vighṛhya sumahac cāstram āgneyam raghunandanaḥ, subāhur asi cikṣepa sa viddhaḥ prāpatad bhuvi/ śeṣān vāyavyam ādāya nijaghāna mahāyaśāl, rāghavaḥ paramodāro munīnām mudam āvahan/ sa hatvā rākṣasān sarvān yajñaghnān raghunandanaḥ, ṛṣibhiḥ pūjitas tatra yathendro vijaye purā/ atha yajñe samāpte tu viśvāmitro mahāmuniḥ, nirītikā diśo dṛṣṭvā kākutstham idam abravīt/ kṛtārtho 'smi mahābāho kṛtaṁ guruvacas tvayā, siddhāśramam idam satyam kṛtaṁ rāma mahāyaśaḥ/*

Brahmarshi Vishvamitra approached by Rama Lakshmanas to explain them vividly as to how and when the Rakshasaas were in the habit of destroying the yajni karyas of the tapasvees in the ashrama. Then the



ashramavaasi rishis near Vishvamitra replied that Maharshi Vishvamitra had already assumed ‘mouna vrata’ for six days, and thus Rama Lakshmanas would need to be extremely vigilant for six nights long and safeguard from the attacks of the ‘nishaacharaas’. Accordingly Rama Lakshmanas being alert ‘dhanurdharaas’ had been vigilant standing just by the side of the Maharshi. As ‘agni jvalaas’ came up initiated by ‘Upaadhyaya’ or of the role of Brahma- ‘Purohita’ of the role of Upadrashtha, the flames went up too high as a forewarning indicators of the entry of the rakshasaas. Then Vishvamitra along with the Ritvijas initiated the ‘aahananeeyaagni’ [Panchaagnis being described as Garhapatya- Aahavaneeya- Dakshinaagni-Sabyha and Avasatya representing Heaven-Clouds-Earth- Man and Woman vide Kathopa - nishad]. *Mantravaca yathānyāyaṃ yajño 'sau sampravartate, ākāśe ca mahāñ śabdaḥ prādur āsīd bhayānakaḥ/ āvārya gaganam megho yathā prāvṛṣi nirgataḥ, tathā māyām vikurvāṇau rākṣasāv abhyadhāvatām/ mārīcaś ca subāhuś ca taylor anucarās tathā, āgāmya bhīmasamkāśā rudhiraughān avāsrjan/* As the resonance of the mantras recited in a pitch increased, there came up the high sounds on the sky with reverberations and dark clouds reflected the massive figures of rakshasaas named Maareecha and Subaahu and initiated pourings of blood from the high skies, even as groups of other rakshasaas started yelling and joined the task of pouring blood. Rama then addressed Lakshmana and stated that the rakshasaas had now arrived and both the Kumaras pitched up their arrows reciting the relevant mantras of ‘Maanavaastra’. The arrow from Shri Rama was shot at and pierced Maricha’s chest and the latter was farflung by hundred yojanas into the depths of the Sea. Smilingly, Rama told Lakshmana that this Mantra of ‘Manavasatra’ had only helped to faint and farflung Maricha but now let ‘agneyastra’ be released so that the other mighty Subaahu be killed for good! So saying as Subahu was killed, the rest of the rakshasaas fled away for good never ever to return. This was how Raghunandana Shri Rama got rid of all the rakshasa elements of evil energies wantonly spoiling the dharmic duties of yajna karyas by Munis for a very long time. The grateful indwellers of the Ashram praised Rama Lakshmanas under the supreme leadership of Brahmarshi Vishvamitra himself.

### Sarga Thirteen One

*Atha tām rajanīm tatra kṛtārthau rāmalakṣaṇau, ūṣatur muditau vīrau prahṛṣṭenāntarātmanā/ prabhātāyām tu śarvayām kṛtapaurvāhnikakriyau, viśvāmitram ṛṣīmś cānyān sahitān abhijagmatuḥ/ abhivādya muniśreṣṭhām jvalantam iva pāvakam, ūcatur madhurodāraṃ vākyam madhurabhāṣiṇau/ imau svo muniśārdūla kimkarau samupasthitau, ājñāpaya yatheṣṭam vai śāsanam karavāva kim/ evam ukte tatas tābhyām sarva eva maharṣayaḥ, viśvāmitram puraskṛtya rāmaṃ vacanam abruvan/ maithilasya naraśreṣṭha janakasya bhaviṣyati, yajñāḥ paramadharmiṣṭhas tatra yāsyāmahe vayam/ tvaṃ caiva naraśārdūla sahāsmābhir gamiṣyasi, adbhutam ca dhanūratnam tatra tvaṃ draṣṭum arhasi/ tad dhi pūrvaṃ naraśreṣṭha dattam sadasi daivataiḥ, aprameyabalam ghoram makhe paramabhāsvaram/ nāsyā devā na gandharvā nāsūrā na ca rākṣasāḥ, kartum āropaṇam śaktā na katham cana mānuṣāḥ/ dhanuṣas tasya vīryam hi jijñāsanto mahīkṣitāḥ, na śekur āropayitum rājaputrā mahābalāḥ/ tad dhanur naraśārdūla maithilasya mahātmanah, tatra drakṣyasi kākutstha yajñam cādbhutadarśanam/ tad dhi yajñaphalam tena maithilenottamam dhanuḥ, yācitam naraśārdūla sunābham sarvadaivataiḥ/ evam uktvā munivaraḥ prasthānam akarot tadā, sarṣisamghaḥ sakākutstha āmantrya vanadevatāḥ/ svasti vo 'stu gamiṣyāmi siddhaḥ siddhāśramād aham, uttare jāhnavītīre himavantam śiloccayam/ pradakṣiṇam tataḥ kṛtvā siddhāśramam anuttamam, uttarām diśam uddiśya prasthātum upacakrame/ tam vrajantam munivaram anvagād anusārinām, śakaṭi śatamātram tu prayāṇe brahmavādinām/ mṛgapakṣigaṇāś caiva siddhāśramanivāsinaḥ, anujagmur mahātmānam viśvāmitram mahāmuniḥ/ te gatvā dūram adhvānam lambamāne divākare, vāsam cakrur munigaṇāḥ śoṇākūle samāhitāḥ/ te 'stam gate dinakare snātvā hutahutāśanāḥ, viśvāmitram puraskṛtya niṣedur amitaujasah/ rāmo 'pi sahasaamitrir munīms tām abhipūjya ca, agrato niṣasādātha viśvāmitrasya dhīmataḥ/ atha rāmo mahātejā viśvāmitram mahā munim, papraccha muniśārdūlam kautūhalasamanvitaḥ/ bhagavan ko nv ayaṃ deśaḥ samṛddhavanā śobhitaḥ, śrotum icchāmi bhadram te vaktum arhasi tattvataḥ/ codito rāmavākyena kathayām āsa suvrataḥ, tasya deśasya nikhilam ṛṣimadhye mahātapāḥ/*



Maharshi Vishvamitra and Rama Lakshmanas were greatly contented and so were the ‘ashrama vaashis’ and after a night long restful sleep . Thereafter following the morning duties the visiting trio desired to perform farewell; the grateful hosts informed the Maharshi and Rama Lakshmanas that the ‘ashrama vaasis’ were all invited to a maha yajna which was to be soon organised by the King of Mithila named Janaka. The King was in possession of a colossal and celestial ‘dhanush ‘ worthy of seeing especially by Rama Lakshmanas. That dhanush was stated to be unparalleled and was reputed as unbreakable, let alone be lifted up even by Deva-Gandharva-Asura -Rakshasaas despite their physical and mental grit. *Dhanuṣas tasya vīryam hi jijñāsanto mahīkṣitaḥ, na śekur āropayitum rājaputrā mahābalāḥ/ tad dhanur naraśārdūla maithilasya mahātmanah, tatra drakṣyasi kākutstha yajñam cādbhutadarśanam/* With a view to assessing the weight and massiveness of the dhanush, hundreds of Raja Raja- Kumaras had arrived in teams but failed miserably to move it let alone lift it, maneuver and pull it down. It was learnt that King Janaka having performed a maha yajna in the past was blessed by Bhagavan Shankara assuming the form of the Yajna Purusha emerging from the flames gifted the Dhanush to the King as a mark of a series of such yajna karyaas. It was stated that the spot of holding and handling the dhanush was marvellous to look at. ‘Raghunandana! This celestial dhanush was stated to have been placed after invoking Devas at the center of a huge hall and was duly worshipped with Vedic Verses daily with gandha-dhupa-pushpa-naivedyas. As the inmates of the ashrama had thus described, Maharshi Vishvamitra accompanied by Rama Lakshmanas moved forward into thick forests and seemed to have indicated to Vana Devas that they would seek to reach ‘Siddhashrama’ located towards the northern direction of the sacred Ganga alongside Himalayas. Quite a distance of the difficult terrain followed and a few of the inmates of the Siddhashrama were sighted travelling by bullock carts. By that time they came up to reach the banks of River Shronabhadrā, dusk had fallen; Rama Lakshmanas requested Maharshi Vishvamitra to provide details of the adjacent Kingdom which flourished with ‘sasyashyamala’ or enormous of green vegetation and the latter explained being seated amid the group of Rishis.

### Sarga Thirty Two

*Brahmayonir mahān āsīt kuśo nāma mahātapāḥ, vaidarbhyām janayām āsa caturaḥ sadṛśān sutān/ kuśāmbam kuśanābham ca ādhūrta rajasam vasum, dīptiyuktān mahotsāhān kṣatradharmacikīrṣayā, tām uvāca kuśaḥ putrān dharmiṣṭhān satyavādinah/ kuśasya vacanam śrutvā catvāro lokasammatāḥ, niveśam cakrire sarve purāṇām ṛṇvarās tadā/ kuśāmbas tu mahātejāḥ kauśāmbīm akarot purīm, kuśanābhas tu dharmātmā param cakre mahodayam/ ādhūrtarajaso rāma dharmāranyam mahīpatih, cakre puravaram rājā vasuś cakre girivrajam/ eṣā vasumatī rāma vasos tasya mahātmanah, ete śailavarāḥ pañca prakāśante samantataḥ/ sumāgadhī nadī ramyā māgadadhān viśrutāyayau, pañcānām śailamukhyānām madhye māleḥa śobhate/ saiśa hi māgadadhī rāma vasos tasya mahātmanah, pūrvābhicaritā rāma sukṣetrā sasyamālinī/ kuśanābhas tu rājarsih kanyāśatam anuttamam, janayām āsa dharmātmā ghr̥tācyām raghunandana/ tās tu yauvanaśālinyo rūpavatyaḥ svalamkṛtāḥ, udyānabhūmim āgamyā prāvṛṣṭva śatahradāḥ/ gāyantyo ṛṇtyamānās ca vādayantyaś ca rāghava, āmodam paramam jagmur varābharaṇabhūṣitāḥ/ atha tās cārusarvāṅgyo rūpeṇāpratimā bhuvī, udyānabhūmim āgamyā tārā iva ghanāntare/ tāḥ sarvaguṇasampannā rūpayauvanasamṛutāḥ, dr̥ṣṭvā sarvātmako vāyur idam vacanam abravīt/ aham vaḥ kāmāye sarvā bhāryā mama bhaviṣyatha, mānuṣas tyajyatām bhāvo dīrgham āyur avāpsyatha/ tasya tad vacanam śrutvā vāyor akliṣṭakarmaṇah, apahāsyā tato vākyam kanyāśatam athābravīt/ antaś carasi bhūtānām sarveṣām tvam surottama, prabhāvajñāś ca te sarvāḥ kim asmān avamanyase/ kuśanābhasutāḥ sarvāḥ samarthās tvam surottama, sthānāc cyāvayitum devam rakṣāmas tu tapo vayam/ mā bhūt sa kālō durmedhaḥ pitaram satyavādinam, nāvamanyasva dharmeṇa svayamvaram upāsmāhe/ pitā hi prabhur asmākam daivatam paramam hi saḥ, yasya no dāsyati pitā sa no bhartā bhaviṣyati/ tāsām tad vacanam śrutvā vāyuh paramakopanaḥ, praviṣya sarvagātrāṇi babhāṇja bhagavān prabhuh, tāḥ kanyā vāyunā bhagnā viviśur ṇpater gr̥ham/ dr̥ṣṭvā bhagnās tadā rājā sambhṛanta idam abravīt/ kim idam kathyatām putryaḥ ko dharmam avamanyate, kubjāḥ kena kṛtāḥ sarvā veṣṭantyo nābhībhāṣatha/* Maharshi Vishvamitra stated that in the remote past there was well famed King named Kusha who was great warrior and dharmatma like Brahma himself. In another reputed clan named

Vidarbha, there was a princess who was wedded to King Kusha. Out of their union, four princes were born viz. Kushamba, Kushanaabha- Asurtarajasa and Vasu. The King always instructed the sons to always follow Dharma and Praja seva. Eventually, he came to be popularly titled as ‘Praja Rakshaka Rupa’. The four sons had eventually built four cities of the kingdom viz. Koushaambi later on named as Kosama as of now. Kusha naabha built another township named ‘Mahodaya’. Asurtarajasa built Dharmaaranya while Vasu built Girivraja and acquired the title of Vasumati. Now toward the southwest of River Sona came up the popular Sumagaadhi. Thus these townships were placed in between mountains as of a necklace form. Further, Maagadhi on the banks of River Sona became popular as related to Vasu. Kushanaabha begot very pretty knayas from Apsara Ghritachi. As they were singing and dancing away in the mountain valleys their youthful prettiness attracted the attention of Vayu Deva who desired to marry all of them so that they could live forever happily. The pretty maidens heckled Vayu Deva and revealed themselves as the daughters of of Rajarshi Kushanaabha and Apsara Ghritachi. The Apsara Kanyas threatened Vayu Deva for his audacious impudence in his approach and as such could even give a shaap to Vayu but their upbringing prevented them to do so. *Tāsām tad vacanaṁ śrutvā vāyuh paramakopanaḥ, praviśya sarvagātrāṇi babhaṇja bhagavān prabhuḥ, tāḥ kanyā vāyunā bhagnā viviśur nṛpater gr̥ham*/On hearing such prococative tone of the kanyas, Vayu deva out of his might and sweep disfigured the kanyas as balls of mere flesh and as ‘kubjas’. The kanyas were terrorised and ran to the King. The latter on realising the seriousness of the crisis took a long breath and took to silence pondering over the consequent worsening of the situation.

### Sarga Thirty Three

*Tasya tad vacanaṁ śrutvā kuśanābhasya dhīmataḥ, śirobhiś caraṇau spr̥ṣtvā kanyāśatam abhāṣata/ vāyuh sarvātmako rājan pradharsayitum icchati, aśubhaṁ mārgam āsthāya na dharmam pratyavekṣate/ pīṭmatyaḥ sma bhadraṁ te svacchande na vayaṁ sthitāḥ, pīṭaram no vṛṇīṣva tvaṁ yadi no dāsyate tava/ tena pāpānubandhena vacanaṁ na pratīcchatā, evaṁ bruvantyaḥ sarvāḥ sma vāyunā nihataḥ bhr̥ṣam/ tāsām tadvacanaṁ śrutvā rājā paramadhārmikaḥ, pratyuvāca mahātejāḥ kanyāśatam anuttamam/ kṣāntam kṣamāvatām putryaḥ kartavyaṁ sumahat kṛtam, aikamatyam upāgamya kulaṁ cāvekṣitam mama/ alaṁkāro hi nārīṇāṁ kṣamā tu puruṣasya vā, duṣkaram tac ca vaḥ kṣāntam tridaśeṣu viśeṣataḥ/ yādṛśīr vaḥ kṣamā putryaḥ sarvāsām aviśeṣataḥ, kṣamā dānam kṣamā yajñāḥ kṣamā satyaṁ ca putrikāḥ/ kṣamā yaśaḥ kṣamā dharmāḥ kṣamāyām viṣṭhitaṁ jagat, viśṛjya kanyāḥ kākutsṭha rājā tridaśavikramaḥ/ mantrajño mantrayām āsa pradānam saha mantribhiḥ, deśe kāle pradānasya sadṛśe pratipādanam/ etasminn eva kāle tu cūlī nāma mahāmuniḥ, ūrdhvaretāḥ śubhācāro brāhmaṇa tapa upāgamat/ tapyan - tam tam ṛṣīm tatra gandharvī paryupāsate, somadā nāma bhadraṁ te ūrmilā tanayā tadā/ sā ca tam praṇatā bhūtvā śuśrūṣaṇaparāyaṇā, uvāsa kāle dharmiṣṭhā tasyās tuṣṭo ’bhavad guruḥ/ sa ca tām kālayogena provāca raghunandana, parituṣṭo ’smi bhadraṁ te kiṁ karomi tava priyam/ parituṣṭam munim jñātvā gandharvī madhurasvaram, uvāca paramaprītā vākyajñā vākyakovidam/ lakṣmyā samudito brāhmyā brahmabhūto mahātapāḥ, brāhmeṇa tapasā yuktaṁ putram icchāmi dhārmikam/ apatiś cāsmi bhadraṁ te bhāryā cāsmi na kasya cit, brāhmeṇopagatāyās ca dātum arhasi me sutam/ tasyāḥ prasanno brahmarṣir dadau putram anuttamam, brahmadatta iti khyātam mānasam cūlinaḥ sutam/ sa rājā brahmadattas tu purīm adhyavasat tadā, kāmpilyām parayā lakṣmyā devarājo yathā divam/ sa buddhiṁ kṛtavān rājā kuśanābhaḥ sudhārmikaḥ, brahmadattāya kākutsṭha dātum kanyāśatam tadā/ tam āhūya mahātejā brahmadattaṁ mahīpatiḥ, dadau kanyāśatam rājā supṛitenāntarātmanā/ yathākramam tataḥ pāṇim jagrāha raghunandana, brahmadatto mahī pālas tāsām devapatir yathā/ spr̥ṣṭamātre tataḥ pāṇau vikubjā vigatajvarāḥ, yuktāḥ paramayā lakṣmyā babhuḥ kanyāśatam tadā/ sa dṛṣṭvā vāyunā muktāḥ kuśanābho mahīpatiḥ, babhūva paramaprīto harṣam lebhe punaḥ punaḥ/ kṛtodvāham tu rājānam brahmadattaṁ mahīpatiḥ, sadāram preṣayām āsa sopādhyāya gaṇam tadā/ somadāpi susamhṛṣṭa putrasya sadṛśīm kriyām, yathānyāyam ca gandharvī snuṣās tāḥ pratyānandata/*

As the Apsarasa kanyas got frightened , agitated and appoached the father king, the latter replied: *kṣāntam kṣamāvatām putryaḥ kartavyam sumahat kṛtam, aikamatyam upāgamya kulam cāvekṣitam mama/ alamkāro hi nārīṇām kṣamā tu puruṣasya vā, duṣkaram tac ca vaḥ kṣāntam tridaśeṣu viśeṣataḥ/ yādṛśīr vaḥ kṣamā putryaḥ sarvāsām aviśeṣataḥ, kṣamā dānam kṣamā yajñāḥ kṣamā satyam ca putrikāḥ/* Dear daughters! I am highly appreciative of you statement to Vayudeva that your upbringing prevented you from giving a severe ‘shaap’ to Vayudeva - meaning thereby that it was the latter who got provoked in transforming them as kubjas. He further stated that he was proud of your forbearance and self restraint owing to your family background and hence you did not resort to cursing the Vayu Deva! Whether to a man or woman , forgiveness is like a precious possession, especially to celestials. My daughters! Forgiveness is a boon, truthfulness, a Sacrifice, a glory, an outstanding virtue and this kind of patience is indeed like the axis to the universe. This was how the famed King Kushanaabha reacted, told Maharshi Vishvamitra to Shri Rama. The dharma swarupa Kushanabha when pondered deep about the weddings of the celestial maidens and tried to ascertain about the kingdoms and eligible bachelor princes all over. The King after extensive search then discovered a bright-well read Muni named ‘Chooli’ who was being served volantly in his pujas by a Gandharva Kumari named ‘Sonada’ the daughter of Urmila. Then the Muni was pleased and asked her granting a boon to her and the latter desired to beget an outstanding son of jnaana- vigjnaana. As a result, the Muni manifested a Manasa Putra ‘Brahmadatta’ as the son of Sonada. In course of time, Brahmadatta as he grew as a handsome youth of virtue lived at Kaampilya Nagari. The King then approached Brahmadatta who consented to wed the apsara kanyas as the latter at the auspicious time of the ‘paanigrahaṇa’ at the wedding, the apsara kanyas turned as kubjas by the curse of Vayudeva were resooted of their original forms as Apsaras. Maharshi Vishvamitra thus narrated the glories of Brahma putra Kusha and of his illustrious’s sons.

### Sarga Thirty Four

*Kṛtodvāhe gate tasmin brahmadatte ca rāghava, aputraḥ putralābhāya pautrīm iṣṭim akalpayat/ iṣṭyām tu vartamānāyām kuśanābhaṁ mahīpatim, uvāca paramaprītaḥ kuśo brahmasutas tadā/ putras te sadṛśaḥ putra bhaviṣyati sudhārmikaḥ, gādhiṁ prāpsyasi tena tvam kīrtim loke ca śāśvatīm/ evam uktvā kuśo rāma kuśanābhaṁ mahīpatim, jagāmākāśam āviśya brahmalokaṁ sanātanam/ kasya cit tv aṭha kālasya kuśanābhasya dhīmataḥ, jajñe paramadharmiṣṭho gādhir ity eva nāmataḥ/ sa pitā mama kākutstha gādhiḥ paramadhārmikaḥ, kuśavaṁśaprasūto ’smi kauśiko raghunandana/ a pūrvajā bhaginī cāpi mama rāghava suvratā, nāmnā satyavatī nāma ṛcike pratipādītā/ saśarīrā gatā svargaṁ bhartāram anuvartinī, kauśikī paramodārā sā pravṛttā mahānadī/ divyā puṇyodakā ramyā himavantam upāśritā, lokasya hitakāmārthaṁ pravṛttā bhaginī mama/ tato ’haṁ himavatpārśve vasāmi niyataḥ sukham, bhaginyāḥ snehasamyuktaḥ kauśikyā raghunandana/ sā tu satyavatī puṇyā satye dharme pratiṣṭhitā, pativratā mahābhāgā kauśikī saritām varā/ ahaṁ hi niyamād rāma hitvā tām samupāgataḥ, siddhāśra -mam anuprāpya siddho ’smi tava tejasā/ eṣā rāma mamotpattiḥ svasya vaṁśasya kīrtitā, deśasya ca mahābāho yan mām tvam paripṛcchasi/ gato ’rdharātraḥ kākutstha kathāḥ kathayato mama, nidrām abhyehi bhadraṁ te mā bhūd vighno ’dhvanīha naḥ/ niṣpandās taravaḥ sarve nilīnā mṛgapakṣiṇaḥ, naiśena tamasā vyāptā diśaś ca raghunandana/ śanair viyujyate saṁdhyā nabho netrair ivāvṛtam, nakṣatratārāgahanam jyotirbhir avabhāṣate/ uttiṣṭhati ca śītāṁśuḥ śaśī lokatamonudaḥ, hlādayan prāṇinām loke manāmsi prabhayā vibho/ naiśāni sarvabhūtāni pracaranti tatas tataḥ, yakṣarākṣa-saṁghāś ca raudrāś ca piśitāśanāḥ/ evam uktvā mahātejā virarāma mahāmuniḥ, sādhu sādhu iti tam sarve munayo hy abhyapūjayan/ rāmo ’pi saha saumitriḥ kim cid āgatavismayaḥ, praśasya muniśārdūlam nidrām samupasevate/*

Raghunandana! As King Kushanabha married off his daughters to Brahmadutta desired to secure a son and proposed the performance of Putra Kamekshi Yajna. Then the Grand King Kusha blessed Kushanabha stating that the latter should beget a famed son **Gaadhi** who would attain worldwide acclaim and having stated thus had reched Brahma loka prapti. Eventually Gaadhi was born and having become youthful declared himself as **Koushika** since he was born into Kusha Vamsha. Brahmarshi Vishvamitra then

informed Rama Lakshmanas that he had an elder sister named Satyavati married to Richeeka Muni. On the death of Richeeka she reached swarga loka with her own body and eventually returned to Earth as **Kaushiki Mahanadi** originating from Himalaya Mountains as a ‘Punya Nadi’ of Famed Virtue. Maharshi stated that thanks to Shri Rama he had obtained the opportunity of visiting the Siddhashrama and was nostalgic of the memory of his dear sister now as a river. He then introduced about the territory of the banks of River ‘Shonabhadra’ and about the furtherance of his own vamsha. By that time as Vishvamitra explained about the background of his own Koushika Vamsha and the night was ushered in and the three some halted for sleep even as animals and birds rested. Even the trees and their branches and leaves got quietened and in the darkness the sky too was lit up with the glitter of stars. In was in that atmosphere on earth, moon shine above ushered in coolness and tranquility. But in that very quietude and stillness, Yaksha- Rakshasa- Pishachas got busy roaming. As Maharshi was describing, Rama Lakshmana and even Vishvamitra himself slipped into sleep gradually.

### Sarga Thirty Five

*Upāsya rātrīśeṣaṁ tu śoṇākūle maharṣibhiḥ, niśāyāṁ suprabhātāyāṁ viśvāmitro 'bhyabhāṣata/  
suprabhātā niśā rāma pūrvā saṁdhyā pravartate, uttiṣṭhottīṣṭha bhadraṁ te gamanāyābhīrocaya/ tac  
chrutvā vacanaṁ tasya kṛtvā paurvāhnikīm kriyāṁ, gamanaṁ rocayāṁ āsa vākyaṁ cedam uvāca ha/  
ayaṁ śoṇaḥ śubhajalo gādhah pulinamaṇḍitaḥ, katarena pathā brahman saṁtariṣyāmahe vayam/ evam  
uktas tu rāmeṇa viśvāmitro 'bravīd idam, eṣa panthā mayoddiṣṭo yena yānti maharṣayaḥ/ te gatvā dūram  
adhvānaṁ gate 'rdhadivase tadā, jāhnavīm saritām śreṣṭhām dadṛśur munisevitām/ tām drṣṭvā  
puṇyasalilām haṁsasārasasevitām, babhūvur muditāḥ sarve munayaḥ saharāghavāḥ/ tasyās tīre tataś  
cakrus te āvāsaparigraham, tataḥ snātvā yathānyāyāṁ saṁtarpya pitṛdevatāḥ/ hutvā caivāgnihoṭrāṇi  
prāśya cāmṛtavat dhaviḥ, viviśur jāhnavītīre śucau muditamānasāḥ, viśvāmitraṁ mahātmānaṁ parivārya  
samantataḥ/ saṁprahrṣṭamanā rāmo viśvāmitraṁ athābravīt, bhagavañ śrotum icchāmi gaṅgām  
tripathagām nadīm, trailokyāṁ kathāṁ ākramya gatā nadanadīpatim/ codito rāma vākyaena viśvāmitro  
mahāmuniḥ, vṛddhiṁ janma ca gaṅgāyā vaktum evopacakrame/ śailendro himavān nāma dhātūnām ākaro  
mahān, tasya kanyā dvayaṁ rāma rūpeṇāpratimaṁ bhuvi/ yā meruduhitā rāma taylor mātā sumadhyamā,  
nāmnā menā manoḥṇā vai patni Himavataḥ priyaa/ tasyām gaṅgeyam abhavaj jyeṣṭhā himavataḥ sūtā,  
umā nāma dvitīyābhūt kanyā tasyaiva rāghava/ atha jyeṣṭhām surāḥ sarve devatārthacikīrṣayā,  
śailendraṁ varayāṁ āsur gaṅgām tripathagām nadīm/ dadau dharmeṇa himavāns tanayām lokapāvanīm,  
svacchandapathagām gaṅgām trailokyahitakāmyayā/ pratigṛhya trilokārthaṁ trilokahitakāriṇaḥ,  
gaṅgām ādāya te 'gacchan kṛtārthenāntarātmanā/ yā cānyā śailaduhitā kanyāsīd raghunandana, ugraṁ  
sā vratam āsthāya tapas tepe tapodhanā/ ugreṇa tapasā yuktāṁ dadau śailavaraḥ sūtām,  
rudrāyāpratirūpāya umām lokanamaskṛtām/ ete te śaila rājasya sute lokanamaskṛte  
gaṅgā ca saritām śreṣṭhā umā devī ca rāghava, etat te dharmam ākhyātām yathā tripathagā nadī, khaṁ  
gatā prathamāṁ tāta gatiṁ gatimatām vara/*

As Maharshi slept off the remainder of the night and woke up, he woke up Rama Lakshmanas and after their morning duties the latter enquired as to cross the river for forward journey. Vishvamitra replied that he had already made the plan; they proceeded along the banks of Shonabhadra and reached upto the banks of Ganga while enjoying the scenic charm on the way. On their arrival on the banks, they all had refreshing baths in the river and a large collection of Munis gathered around while Deva Pitru tarpanas were duly performed. Further agni karyas were performed too and havishaanna bhojanas were concluded too. As groups of Maharshis surrounded Vishvamitra-Rama Lakshmanas, the latter asked about the origin and further flows of Ganges till its merger into the Ocean. Vishvamitra explained that the mighty Himavat Mountain range King surfiert with ‘dhaatus’ had two illustrious women of unparalleled beauty and grace one as the wife and another as a daughter named Devi Mena and Devi Parvati respectively. *Tasyām gaṅgeyam abhavaj jyeṣṭhā himavataḥ sūtā, umā nāma dvitīyābhūt kanyā tasyaiva rāghava/* Raghunandana! Devi Mena was blessed with a daughter reputed as Ganga even before the birth of Parvati. But Devas requested for Devi Ganga for the reason of ‘Loka Kalyaanna’ and King Himavant agreed to their supplication: *Yā cānyā śailaduhitā kanyāsīd raghunandana, ugraṁ sā vratam āsthāya tapas tepe*



*tapodhanā/ ugreṇa tapasā yuktām dadau śailavaraḥ sutām, rudrāyāpratirūpāya umām lokanamaskṛtām/* Rama! The second daughter Devi Parvati took to severe tapasya for long number of years and amassed name and fame from that outstanding spiritual wealth and eventually got wedded to Maha Deva. Such was the glory of the two daughters of Himavanta viz. Ganga and Girija worthy of prostrations of the entire worlds.

### Sarga Thirty Six

*Ukta vākye munau tasminn ubhau rāghavalakṣmaṇau, pratinandya kathām vīrāv ūcatur munipuṁgavam/ dharmayuktam idam brahman kathitam paramam tvayā, duhituḥ śailarājasya jyeṣṭhāya vaktum arhasi/ vistaram vistarajño 'si divyamānuṣasambhavam, trīṇ patho hetunā kena pāvayel lokapāvanī/ katham gaṅgām tripathagā viśrutā sariduttamā, triṣu lokeṣu dharmajña karmabhiḥ kaiḥ samanvitā/ tathā bruvati kākutsthe viśvāmitras tapodhanaḥ, nikhilena kathām sarvām ṛṣimadhye nyavedayaḥ/ purā rāma kṛtodvāhaḥ śitikaṇṭho mahātapāḥ, dṛṣṭvā ca sprhayā devīm maithunāyopacakrame/ śitikaṇṭhasya devasya divyam varṣaśataṁ gatam, na cāpi tanayo rāma tasyām āsīt paramtapa/ tato devāḥ samudvignāḥ pītāmahapurogamāḥ, yad ihotpadyate bhūtam kas tat pratisahiṣyate/ abhigamya surāḥ sarve praṇipatyedam abruvan, devadeva mahādeva lokasyāsya hite rata, surāṇām praṇipātena prasādam kartum arhasi/ na lokā dhārayiṣyanti tava tejaḥ surottama, brāhmeṇa tapasā yukto devyā saha tapasā cara/ trailokyahitakāmārtham tejas tejasi dhāraya, rakṣa sarvān imāṁ lokān nālokaṁ kartum arhasi/ devatānām vacaḥ śrutvā sarvalokamaheśvaraḥ, bādham ity abravīt sarvān punaś cedam uvāca ha/ dhārayiṣyāmy aham tejas tejasy eva sahomayā, tridaśāḥ pṛthivī caiva nirvāṇam adhi-gacchatu/ yad idam kṣubhitam sthānān mama tejo hy anuttamam, dhārayiṣyati kas tan me bruvantu surasattamāḥ/ evam uktās tato devāḥ pratyūcur vṛṣabhadhvajam, yat tejaḥ kṣubhitam hy etat tad dharā dhārayiṣyati/ evam uktaḥ surapatiḥ pramumoca mahītale, tejasā pṛthivī yena vyāptā sagirikānanā/ tato devāḥ punar idam ūcuḥ cātha hutāśanam, praviśa tvaṁ mahātejo raudraṁ vāyusamanvitaḥ/ tad agninā punar vyāptaṁ samjātaḥ śvetaparvataḥ, divyam śaravaṇam caiva pāvakādityasaṁnibham, / yatra jāto mahātejāḥ kārṭikeyo 'gnisambhavaḥ, athomām ca śivaṁ caiva devāḥ sarṣi gaṇās tadā, pūjayām āsur atyartham supṛitamanasas tataḥ/ atha śaila sutā rāma tridaśān idam abravīt, samanyur āśapat sarvān krodhasamraktalocanā/ yasmān nivāritā caiva saṁgatā putrakāmyayā, apatyam sveṣu dāreṣu notpādayitum arhatha, adya prabhṛti yuṣmākam aprajāḥ santu patnayaḥ/ evam uktvā surān sarvān śaśāpa pṛthivīm api, avane naikarūpā tvaṁ bahubhāryā bhaviṣyasi/ na ca putrakṛtām pṛthim matkrodhakaluṣī kṛtā, prāpsyasi tvaṁ sudurmedhe mama putram anicchatī/ tān sarvān vrīḍitān dṛṣṭvā surān surapatiḥ tadā, gamanāyopacakrāma diśam varuṇapālitaḥ/ sa gatvā tapa ātiṣṭhat pārśve tasyottare gireḥ, himavatprabhava śṛṅge saha devyā maheśvaraḥ/ eṣa te vistaro rāma śailaputryā niveditaḥ, gaṅgāyāḥ prabhavam caiva śṛṇu me sahalakṣmaṇaḥ/*

As Brahmarshi Vishvamitra explained about the everlasting splendor of both the Devis of Ganga and Parvati, Rama Laxshmanas were excited to know of Devi Ganga first in detail. How was Ganga named ‘Triloka Dhaaraas’ or of the Three Flows of Bhur-Bhuva-Svargas! Then Maharshi Vishmamitra commenced explaining in detail. In the days of yore, Maha Parama Shiva and Devi Parvati as just married were enjoying the post wedding bliss. This was carried on for several divine years but still Devi Parvati did not conceive yet. Devas were worried that there was yet no conception of Parvati for a very long time. They approached Parama Shiva - Devi Parvatis and after due prostrations requested them to take to ‘tapasya’. Trailokyahitakāmārtham tejas tejasi dhāraya, rakṣa sarvān imāṁ lokān nālokaṁ kartum arhasi/ Maha Deva Devis! For the sake of the welfare of Trilokas, we all entreat you to deposit your combined semen together so that ‘loka raksha’ be made possible with the joyous birth of a son could indeed be reality and the entire universe be protected. evam uktās tato devāḥ pratyūcur vṛṣabhadhvajam, yat tejaḥ kṣubhitam hy etat tad dharā dhārayiṣyati/ evam uktaḥ surapatiḥ pramumoca mahītale, tejasā pṛthivī yena vyāptā sagirikānanā/ tato devāḥ punar idam ūcuḥ cātha hutāśanam, praviśa tvaṁ mahātejo raudraṁ vāyusamanvitaḥ/ Maha Deva however queried as to who indeed could ever possibly hold the



semen so manifested of his union with Devi Parvati! Devas replied that Bhu Devi should be able to withstand the force the spell of the sperm. As Devas's provided the solution, Maha Deva released the semen and Bhu Devi was rattled as the mountains and forests were inundated with the sperm. Instantly Indra directed to devour it with the assistance of Vayu Deva then the mountain like deposit. In turn the mammoth deposits got distributed on the flows of Ganga all over the 'sarkandas' or river bed sprouted plants. *yatra jāto mahātejāḥ kārṭikeyo 'gnisambhavaḥ, athomām ca śivam caiva devāḥ sarṣi gaṇās tadā, pūjayām āsur atyarthaṁ supṛitamānasas tataḥ/* Thus the agni born Kartikeya was manifested and Deva-Rishi groups were rejoiced as never before, especially due to Tarakasura was torturing 'trilokas' at that very time. But having realised all these manipulations by Indra and Deva Maharshis, Uma Devi was none too happy and gave a 'shaap' to Devas that there after they would be 'santaana heenaas' without offspring. She also cursed Bhu Devi that the latter would not of one uniform form and that she would be the wife of several husbands. As the Devas and Bhu Devi too were cursed by Gauri likewise, Shiva became unhappy and turned his face westward. There after both Shiva and Gauri disappeared long time to perform deep tapasya.

Vishleshana on Kartikeya: There are three versions of Skanda Deva janana in Padma Purana, Skanda Purana and Matsya Puranas; especially in regard to Skanda Kumara Janma

Padma Purana first : Tarakasura was too powerful to Devas whose soldiers were badly bruised and ran without direction. Indra and Devas approached Brahma and he replied that none excepting a seven day son of Shiva and Devi Parvati, called 'Kartikeya' could kill Tarakasura and none else in the world. At this juncture, Indra prayed to Sage Narada to advise further plan in the context of the birth of Kartikeya. The Sage designed a route-map of action, first to approach Himavanta and his wife Mena as also Parvati to prepare them to wed Mahadeva; to secure access to Mahadeva for his consent to let Parvati assist the former in his daily Pujas and approach Kama Deva and Rati Devi to stealthly despatch 'Pushpa Baanas' or Amorous Arrows of Love in favour of Parvati while she was in service to Mahadeva. But the Plan did not quite succeed as Mahadeva's eyes searched for Kama Deva and burnt him off with his third eye. As Devi Rati prayed to Maha Deva, the latter assured that Kama Deva would soon be created again as 'Ananga' or devoid of Physique. As Devi Parvati was shaken by the news of Kama Deva's turning into ashes, she decided to take to Tapasya; her father Himavan addressed the daughter to say: 'U' 'Ma' meaning 'Don't do so'! But still she left to such a Place to perform rigorous Tapasya where even Devas did not desire to visit and was so inaccessible at the heights of Himalayas. As the Plan as scripted by Narada Muni was not yet in place, Indra prayed to 'Sapta Rishis' to intervene. The Rishis tested her unambiguous decision to perform the severe Tapasya by arguing with her that she was bent on marrying Maha Deva and none else; in fact she became angry with the Rishis that she reacted sharply against them and even condemned them to suggest any other name as her spouse excepting Shiva Deva. Sapta Rishis approached Maha Deva, underlined Parvati's strong mental make up to wed only Maha Deva and emphasised the angle of 'Loka Kalyan' or the Universal Cause of destroying Tarakasura which could be accomplished only through the wedding with Parvati. For a number of years, Shiva and Parvati were in a joyful mood after their marriage and there was little news for Indras and Devas about the possible arrival of Kartikeya who alone could terminate Tatakasura. Agni Deva took the form of a parrot and entered the Palace of Shiva and Parvati who found that Parvati was enjoying a bath in a Sarovar playing with lotus flowers and Lord Shiva was resting in his bed. She found six Krittikas in the Sarovar and told them that she was desirous of seeing the water drops inside the lotus bulbs; the Kritthikas replied in fun that they would show the water drops provided they allow them also to share the joy of a child in her 'garbha'! The Krittikas further said that they should allow them too to own the child as their own as much as that of Devi Parvati and she agreed to the mutual deal; Krittikas showed the water drops inside the lotus bulb and drank them. As soon as she drank the water drops, there emerged a handsome and healthy boy from Devi Parvati's right abdomen with Sun-like luster and a powerful Physique wearing a 'Shula' and 'Ankush' in both of his hands. He was called 'Kumar' as many entities claimed parentage maily of course by Lord Shiva and Devi Parvati but

also the Krittikas and even Agni. The boy had six brilliant faces and was popularly called by several names viz. Vishakha, Shanmukha, Skanda, Shadaanana and Kartikeya. Brahma, Vishnu, Indra and various Devas gifted the Child several valuable souvenirs like Chandan, Malas, Dhup, Toys, Umbrellas, and Bhushans and instantly appointed him as the Senapati or the Commander-in-Chief of Devas. Lord Vishnu presented several 'Ayudhas' or Arms; Kubera provided ten lakh of Yaksha Sena; Agni gave his Tej (Radiance) and Vayu provided speed as his 'Vahan' (Chariot). Kumar desired to ascertain as to what he could do for them and in one voice they wanted the demon Tarakasura to be killed and Kumar assured saying: So be it! Inspired by what Skanda Deva guaranteed, Indra sent an emissary to Tarakasura saying that soon Indra and Devas would arrive to destroy the demon and his followers. Danavas wondered that an additional Shakti must have joined the Deva Sena as otherwise they would not dare send a messenger alerting them to come prepared for a battle! Tarakasura remembered Brahma's boon to him with the qualification of the risk of his death in the hands of a boy! Even Kalanemi and other Daityas had creepy feelings about the might of the stranger who joined the Deva Sena. As Tarakasura finally saw the so-called additional Shakti, he laughed away and made fun of the baby boy; he said that Devas did great injustice in projecting him ahead of them so that they could conveniently run away if need be! Kumar replied that there was no need to make fun of us since in a battle of 'Shastras', there was the brain power that was important but not the brute force; moreover, one did not require a huge serpent to kill an opponent but even a tiny snake could finish off the enemy by a small bite of poison! Bala Surya was always difficult to look at and never underestimate a boy! Even as Kumar's reply was over, the Asura threw a musala but the reply by way of a mighty Chakra from Kumar was instantaneous. The Daitya threw a metallic Bhindipal which Kumar stopped merely by one of his hands. Kartikeya targetted a ferocious mace which made ear-blowing sound and the demon was hardly able to escape its impact. The demon then realised that this boy was not an ordinary kid and one had to be tough with him; he used a very powerful Shastra which was undone by Kartikeya instantly. Then Kartikeya came into his form and massacred thousands of demons and the so-called mighty demons like Kalanemi could hardly defend themselves and ran away to save their skins. As a last resort, Tarakasura hit Kumar's vahana of Peacock and going wild with this act, Kumara finally used the 'Nirmal Shakti' in his hands and threw it with force and speed and the Shakti dazzled the demon's vision; he tried his best but could not evade it since it flew behind wherever he went and ultimately pierced into his heart as the mountain-like Tarakasura fell making a thud, like a cloud-burst and the handful soldiers of the huge army of Danavas left behind alive ran for their lives. Devas went into a state of ecstasy with loud shouts and battle-cries of relief showering fragrant flowers all around, Gandharvas sang earsplitting songs of victory, Apsaras danced with gay abandon and the whole Universe wore a memorable look of unprecedented carnival. Vishnu and Brahma were highly satisfied that finally Dharma and Nyaya were vindicated by Kumara. Maha Deva and Devi Parvati seated on Nandi with Ganesha and Kartikeya flew across to Kailasa Mountain witnessing festivities all along the route!

Skanda Purana: Indeed the unprecedented and the Most Glorious Wedding of Siva-Parvati was the unique talk of the entire Universe. At the Wedding 'Muhurat', Himavan declared: 'I, Himavan of the Gotra and clan of Mountains have the greatest privilege of offering the hand of my daughter Devi Parvati to Parama Siva in the august presence of Brahma and Vishnu. In turn, I wish to know the Gotra and Vamsa of Bhagavan'. As Sage Narada lifted his Veena instrument, Himavan stopped Narada not to play on it as a reply about the Gotra and Vamsa of Bhagavan; Narada told Himavan that the Gotra and Vamsa of Maha Siva was 'Naad' or Sound and that was why Narada lifted the Veena as a reply! Bhagavan is 'Naadamaya' or the Embodiment of Naada and one could realise Siva only through Naada, as He has no Gotra and no Vamsa since He is above these nomenclatures and yet belongs to all Gotras and all Vamsas. He has neither beginning nor end; He is the Most Supreme Energy beyond comprehension! Then Himavan gave the 'Kanyadaan' or the offering of his daughter saying: 'Imam Kanyaam thubhyamaham dadami Parameswara! Bharyartham prathi gruhneesha' (Parameswara! I am offering my daughter as your 'Dharma Patni'; kindly accept). After wedding, Maha Deva and Devi Parvathi moved on to Mountain

Gandhamadan to a luxurious and lonely place for their honeymoon. As Bhagavan's virility was so potent that parts of humanity were getting destroyed and Vishnu asked Agni Deva to take the form of a Hermit and asked Parvati to donate it and extended his hand which was immediately consumed by Agni even before Her eyes. Parvati got angry and cursed Agni to become 'Sarva Bhakshak' or he who consumes everything. Agni could not bear the brunt of the virility of Maha Siva and begged Him to show a way to pass it on to someone; Siva advised that the same be planted into virtuous women and Sage Narada annotated that such women of high merit taking bath on an early morning in the instant month of Magha would be attracted to Agni and his hot flames and they would be the best choice for the transfer of the virility in particles. As advised by Narada, Krittikas approached Agni seeking warmth from the cold morning and Agni transferred some drops of virility to the ladies through their skin pores. Kritthikas got pregnant and their angry husbands gave a curse to them to roam on the Sky. They became Stars in a constellation and aborted their pregnancies. The major portion of the virility got left however on top of the Himalayas which was lifted by a crane and pushed into Ganges and the drops which were radiant like fire sparks got meshed up in the river bed plants (Sarkhand) of Ganges, who carried the foetus to a secluded place in the bushes thus emerging a Six Headed Child Kartikeya! As soon as the boy of highly chiselled face and limbs was born with extraordinary splendour, there was such illumination that travelled all over the Three Worlds instantly. Siva Deva and Devi Parvati appeared at once on their Vrishaba carrier and were overwhelmed with parental love and affection. Soon Brahma, Vishnu, Indra and the entire Devaloka assembled and so did Rishis, Yakshas, Gandharvas and all Celestial Beings. Veerabhadra and Pramathaganas as also the whole entourage of Maha Deva were ecstatic with boundless rapture. Devas put their chins up with indescribable relief that it would not be far for the greatest menace of Takakasura to be devastated by the new arrival on the scene! The whole atmosphere was of liberation, festivity and celebration. The Deities commenced preparations of war to kill Tarakasura but a Celestial Voice was heard that victory would be assured only under the Leadership of Kartikeya and hence all the Devas requested Skanda to become the Chief of the Army of Devas. Meanwhile, Devasena, the daughter of Mrityu Devata, became his wife and hence Skanda was known as Deva Senapati. Kartikeya led the army of Devas of the rank of Indra, Agni, Vayu, Kubera and Yama Dharma Raja and was seated on an elephant. Tarakasura arrived with a huge army of mighty warriors who dominated and controlled the opponents initially. Indra's 'Vajra' was overpowered by Tarakasura's weapon called Shakti and wounded Indra. King Muchukunda who fought for Devas and sought to stop the domination of Daityas but Tarakasura felled him on the ground; Muchukunda wanted to use the 'Brahmastra' but was restrained by Sage Narada as that weapon would no doubt create havoc but would be ineffective to destroy Tarakasura and hence Kartikeya would have to be warmed up gradually. Veerabhadra swung into action and slaughtered thousands of Demons; Tarakasura realised that Veerabhadra was not easy to control and thus used his 'Maya' and assumed a thousand arms. Lord Vishnu suggested that the time was ripe to kill the Big Demon before he became more powerful and asked Skanda to charge him. With his mighty weapon Shakti on hand, Kartikeya chased Tarakasura but the latter retaliated with his own 'Shakti' and even got Skanda unconscious for a while. After quickly recovering his poise, Kartikeya prayed to his parents and released the Maha Shakti which was fortified with the blessings of Bhagavan and Bhagavati and finally annihilated Tarakasura who incidentally was a Great Siva Bhakta! But Siva Himself was so pleased at the valour of the lad who was more than a match to the Greatest Demon of the times who sent shock waves across the Three Worlds! While Devas and Gandharvas were engaged in unending praises and noise of resounding musical notes, Rishis were engaged in Vedic Hymns to please Kartikeya and there was ecstasy across the Globe.

Matsya Purana: The whole Universe was charged with myriad emotions as Shiva as the groom and the party arrived at the bride's palace. At the 'Kalyana Mandapa', the Parvata Raja Himavan was in a state of dazed ecstasy since Parama Shiva himself was his son-in-law. *Pranateynaachalendrena Pujitotha Chaturmukhah, Chakaara vidhinaa Sarvam Vidhimantra purah saram/* (Parvata Raja performed puja with respects to Brahma and with the full course of formal Mantras, the wedding was celebrated in tradition and

dignity); *Sharveya Paanigrahana maagneena saakshikamakshatam, Daataa Mahibhrutaam Natho hotaa Devaschaturmukhah/ Varah Pashupati Saakshaat Kanyaa Vishaaranistathaa* (Then Parama Shiva wedded Parvati with Agni Saakshi or in the presence of Agni, when Daata / donor was Himavaan, Brahma as Hota (the Head Priest), Shiva as the bride groom and bride as Aranibhuta Devi Parvati.). Devas were extremely happy that the best was yet to happen; Indra gifted a golden umbrella, Gandharvas sang tuneful songs, Apsaras danced to their best, Kinnaras organised instrumental extravaganza and the whole world celebrated, but of course Daityas and Danavas who had ruled for thousand years were highly dejected quite understandably. After a few days the new couple of Shiva and Devi Parvati took permission of Parvata Raja Himavaan and moved back to Mandarachala. Years passed by and Shiva and Parvati continued to enjoy their marital bliss. Out of fun, Bhagavan Shiva teased Parvati once as follows: *Shareerey mama tatwaangi sitey bhaasya sitadyutih, Bhujangee vaasita shuddhaa samslishtaa chandaney tarow/ Chandraatapena sampruktaa ruchirambaraa tathaa, Rajaneevaasitey pakshey drushti dosham dadaasimey/* (Devi Parvati! As your physical colour is rather dark and mine is fair, it looks that a dark serpent is circling a chandana tree! Also, there is a simlie -comparison- of a shining Moon against the background of dark cloud on the sky!). Understandably, Parvati was not amused, and in fact, badly hurt, when Shankara made these remarks even as a joke. Instantly, she left out home and proceeded to perform 'Tapasya' to Brahma for a number of years to change her body colour. Any amount of pleading and supplication by Shiva did not change her mind. Meanwhile, the son of Andhakasura and the brother of Bakasura called 'Aadi' performed strict 'Tapas' to Brahma Deva and asked for the boon of 'Amaratwa' or immunity from death. As Brahma could not grant this advantage, Aadi amended the request that he should be able to convert his Body Form as per his wish; Brahma agreed provided that the Daitya could do so only twice. As Veerak was guarding the Entry Point of Shankara and as it was not possible to enter 'Shiva dwar', Aadi converted his Form as a snake and entered Shankara's abode through an under ground hole and slithered in; thereafter Aadi assumed the Form of Devi Parvati, approached Maha Deva and pretended that she had given up Tapasya as the severity of meditation just to change of body colour from 'Krishna Varna' to 'Gaura Varna' was not worth the strict regimen. Parama Shiva was happy initially that she changed her mind and returned back to him. But on second thoughts and knowing that Parvati would not take a flippant decision to return without achieving her objective, he suspected the fake Parvati and killed the 'Mayavi' Daitya. The original Parvati Devi's Tapasya pleased Brahma Deva and blessed her to change her body colour as she pleased either as of Gaura ( white)Varna or of Shyama Varna; Parvati returned home to Maha Deva but the unwitting Veeraka, the 'Dwarapalaka' refused her entry to her own house! As any amount of convincing did not help Veeraka, Devi Gauri was tired out to reason him and finally gave a 'Shaap' that he would be born as a human and after the duration of the curse would return to her again. Parama Shiva was so excited as Gauri entered his interior bed room that a delegation of Devas headed by Indra was turned out saying that he was busy. Indra detailed Agni Deva to take the form of a parrot and peep in through a window as to what was happening inside their bed-chamber. Exactly at that time, the parrot peeped in when Shiva-Parvati were actually seen in action on their bed; Shiva noticed the parrot and recognised Agni. He scolded Agni and said now that he created 'Vighna' (obstacle) between him and Parvati and hence he might as well rectify the situation by drinking up his virility. The highly explosive drops shining like molten gold punctured Agni's belly and got spread over the Maha Sarovar nearby. Several lotus flowers which got sprouted all over in the deep waters emitted strong and fragrant scents and the intoxication affected 'Krittikas' who happened to bathe in the Sarovar; the Krittikas desired to take the lotus leaves home but Devi Parvati jocularly remarked to the Krittikas that she could take the drops of water on the lotus leaves as well. In turn Krittikas joked that they would take the water home, provided the child born of the water consumed by them should have equal right to the motherhood of the boy so born! As the deal was struck between Krittikas and Parvati, the Krittika damsels gave the lotus leaves as also the water drops to Parvati. Subsequently, Devi Parvati drank up the water around the lotuses and from her right and left 'kukshis' gave birth to two male children later united into one and the child who had the extraordinary radiance of Surya Deva; each of the Six Krittikas shaped up one head each of the child; thus



the boy was named ‘Kumara’ by Parvati; ‘Kartikeya’, ‘Shanmukha’, ‘Shadvaktra’ by the Kritikas and as ‘Vishakha’ or the different ‘Shakhas’/ branches of the lotus leaves that carried the golden drops. On Chaitra Shukla Shashthi, the child was declared as the ‘Deva Senapati’/ the Commander-in- Chief of Devas. Vishnu gifted varieties of ‘Ayudhas’/ Arms and ‘Astras’ or Mantrik Arrows. Kubera presented him a lakh-strong of yaksha army. Vayu Deva gave him a ‘Mayura Vahana’/ Peacock Carrier, while Twashta Prajapati gifted a toy in the form of a Cock which could change its form as the boy wished. All the Devas presented souvenirs, prostrated before Skanda and extolled him.” Our Greetings to You, Kamarupa Shanmukha! You are Kumara, the radiant son of Maha Shiva and the destroyer of Danavas; your physical form is the glow of rising sun and of the heat of Agni; you are appropriately adorned, the Army Chief of Devas; the dreadful on the battle front; Guhya Rupa, the abolisher of fear in Trilokas in the Form of a Child; gifted with broad and clear eyes; Vishaakhaa! Our reverences to you as the practitioner of Maha Vratas; you are a terror in battle fields although of pleasant visage otherwise; you have a peacock as your carrier and wear a Keyura / wrist bangles; the high flier of flags; the bestower of boons to devotees; the high profile symbol of courage and strength; you possess a Magnificent Form. This was how Indra and Devas extolled Skanda.) Even as Kumara was replying to assure Devas that very soon the desire of retrieving their lost glories would be fulfilled, an emissary of Tarakasura arrived and conveyed their Chief’s message to Indra with a warning not to repeat his past mistakes of challenging a giant Daitya of the stature of that great Tarakaura who shook up the Universe and converted Devas as his servants; he also remarked that instead of playing balls and toys, the baby boy Skanda should gradually get acclimatised to battle fields and face mighty Asuras much later in life! As Tarakasura was in a jocular mood, Skanda Deva said: ‘Taraka! Never under-estimate the ‘Shakti’ of a kid; can you not realise that a baby serpent could perform permanent damage to you and that a boy who has ‘Alpaakshara Gyan’ in releasing ‘Astras’ could reach you directly to Naraka! Even while Skanda was conversing like this, Taraka threw a ‘Mudgara’ (hammer) and an agile Kumara destroyed it with his ‘Vajraayudha; Taraka threw a ‘Bhindapaal’ which was destroyed by Kumara’s own hands. Skanda materialised a Gada / Mace and despatched it against Kalanemi Daitya who became furious and rained a stream of Arrows. These arrows had little impact on Skanda. Instead, Kalanemi and his associates were thrashed by Kumara and they had to sprint from the battle lines. Takakasura then appeared center-stage and was furious in releasing a powerful arrow which hurt Kumara Swami’s ‘Mayura Vahana’; The infuriated Skanda and threw the most potent ‘Shakti Baana’ which was indeed the decisive point that sealed Tarakasura’s fate and the greatest menace in the Trilokas who dominated the scene for thousands of years was finally destroyed, even as Devas sounded ‘dundhubhis’ (large drums) and showered rose petals which filled up the Earth, Sky and the Nether lokas with the fragrance of Parijata flowers from Swarga. Gandharvas and Kinnaras sang mellifluous praises of Kumara and his proud parents, Apsaras were ecstatic and Sapta Rishis recited Mangala Mantras. Those who read or hear about the glories of Skanda would neither have sins nor diseases but lead a contented life ahead!]

### Sarga Thirty Seven

*Tapyamāne tapo deve devāḥ sarṣigaṇāḥ purā, senāpatim abhīpsantaḥ pitāmahaṁ upāgaman/ tato  
 'bruvan surāḥ sarve bhagavantaṁ pitāmahaṁ, praṇipatya śubhaṁ vākyam sendrāḥ sāgnipurogamāḥ/ yo  
 naḥ senāpatir deva datto bhagavatā purā, sa tapaḥ param āsthāya tapyate sma sahomayā/ yad  
 atrānantaraṁ kāryaṁ lokānāṁ hitakāmyayā, samvidhatsva vidhānājña tvam hi naḥ paramā gatiḥ/  
 devatānāṁ vacaḥ śrutvā sarvalokapitāmahaḥ, sāntvayan madhurair vākyais tridaśān idam abravīt/  
 shilaputryā yad uktaṁ tan na prajāsyatha patniṣu, tasyā vacanam akliṣṭaṁ satyam eva na saṁśayaḥ/ iyam  
 ākāśagā gaṅgā yasyāṁ putraṁ hutāśanaḥ, janayiṣyati devānāṁ senāpatim arimdamam/ jyeṣṭhā  
 śailendraduhitā mānayiṣyati taṁ sutam, umāyās tad bahumataṁ bhaviṣyati na saṁśayaḥ/ tac chrutvā  
 vacanam tasya kṛtārthā raghunandan, praṇipatya surāḥ sarve pitāmahaṁ apūjayan/ te gatvā parvataṁ*

*rāma kailāsam dhātumaṇḍitam, agniṁ niyojayām āsuḥ putrārtham sarvadevatāḥ/ devakāryam idam deva samādatsva hutāśana, śailaputryām mahātejo gaṅgāyām teja utsrja/ devatānām pratijñāya gaṅgām abhyetya pāvakaḥ, garbham dhāraya vai devi devatānām idam priyam/ ity etad vacanam śrutvā divyam rūpam adhārayat, sa tasyā mahimām dṛṣṭvā samantād avakīryata/ samantatas tadā devīm abhyaśiñcata pāvakaḥ, sarvasrotāmsi pūrṇāni gaṅgāyā raghunandana/ tam uvāca tato gaṅgā sarvadevapurohitam, aśaktā dhāraṇe deva tava tejaḥ samuddhatam, dahyamānāgninā tena sampravayathitacetanā/ athābravīd idam gaṅgām sarvadevahutāśanaḥ, iha haimavate pāde garbho 'yam samniveśyatām/ śrutvā tv agnivaco gaṅgā tam garbham atibhāsavam, utsasarja mahātejāḥ srotobhyo hi tadānagha/ yad asyā nirgataṁ tasmāt taptajāmbūnadaprabham, kāñcanam dharaṇīm prāptam hiraṇyam amalam śubham, tāmraṁ kārṣṇāyasaṁ caiva taikṣṇyād evābhijāyata/ Malaṁ tasyābhavat tatra trapusīsakam eva ca, tad etad dharaṇīm prāpya nānādhātur avaradhata/ nikṣiptamātre garbhe tu tejobhir abhirañjitam, sarvaṁ parvatasamṇaddham sauvarṇam abhavad vanam/ jātārūpam iti khyātam tadā prabhṛti rāghava, suvarṇam puruṣavyāghra hutāśanasamaprabham/ tam kumāram tato jātam sendrāḥ sahamarudgaṇāḥ, kṣīrasambhāvanārthāya kṛttikāḥ samayojayan/ tāḥ kṣīram jātamātrasya kṛtvā samayam uttamam, daduḥ putro 'yam asmākaṁ sarvāsām iti niścitāḥ/ tatas tu devatāḥ sarvāḥ kṛtikeya iti bruvan, putras trailokya vikhyāto bhaviṣyati na saṁśayaḥ/ teṣāṁ tad vacanam śrutvā skannam garbhaparīsrave, snāpayan parayā lakṣmyā dīpyamānam ivānalam/ skanda ity abruvan devāḥ skannam garbhaparīsravāt, kṛtikeyam mahābhāgam kākutsthajvalanopamam/ prādurbhūtam tataḥ kṣīram kṛttikānām anuttamam, ṣaṇṇām ṣaḍānāno bhūtvā jagrāha stanajam payaḥ/ gṛhītvā kṣīram ekāhnā sukumāra vapus tadā, ajayat svena vīryeṇa daityasainyagaṇān vibhuḥ/ surasenāgaṇapatiṁ tatas tam amaladyutim, abhyaśiñcan suragaṇāḥ sametyāgnipurogamāḥ/ eṣa te rāma gaṅgāyā vistaro 'bhīhito mayā, kumārasambhavaś caiva dhanyaḥ puṇyas tathaiva ca/*

As Maha Deva was in the course of deep tapasya, Devatas headed by Indra, besides Agni Deva approached Brahma Deva and requested that Kumara be declared as Senapati. They stated that both Maha Deva and Devi Parvati had in principle consented the proposal. Brahma Deva recalled that Devi Uma Parvati cursed Devas already that they would be childless and that curse would be irrevocable. Moreover, Uma's elder sister Devi Ganga blessed Devi Parvati to beget a son in close association with Agni Deva and that son would destroy Tarakasura and many other Rakshasas and that son would become the Deva Senapati. Thus Brahma Deva corroborated both the incidents and declared Kumara Swami should to the Deva Senapati. Thus Maharshi Vishvamitra informed Rama Lakshmanas as how Kumara became Deva Senapati. Then Rama analysed to Vishvamitra that Devi Ganga blessed Parvati Devi that Agni would be closely associated with the birth of Kumara. Maharshi then analysed further to Rama that Agni himself carried Rudra's semen but wanted Devi Ganga's association; Ganga asked Agni to deposit the virility at her flows westward of Himalayas near by Meru mountain; thus from her womb came out the golden coloured boy as Meru mountain too was of golden hue. As Prithvi was of copper colour, the surroundings where the birth occurred assumed copper colour. Raghunandana! That was how, Kumara having been born with golden hue came to be named 'Suvarna' and the surroundings such as the grass, trees, creepers and even the bark of the trees too were golden. Then Lord Indra commissioned six Krittikaas alongside Marud ganas to feed milk to the new born. The Krittikas put a condition and asked for equal rights of feeding breast milk to the child named as Kartikeya. *Teṣāṁ tad vacanam śrutvā skannam garbha -parīsrave, snāpayan parayā lakṣmyā dīpyamānam ivānalam/ skanda ity abruvan devāḥ skannam garbhaparīsravāt, kṛtikeyam mahābhāgam kākutsthajvalanopamam/* As Devas had thus reportedly learnt to have declared, Parama Shiva and Devi Parvati both learnt that 'Skanda' as emerged from the skandita of Maha Deva basically provoked from Devi Parvati, garbha sraava from Ganga, carried by Agni, and born to Krittikas from their wombs and fed milk from their breasts. Rama! that was how, Skanda was acclaimed as Kartikeya. Then the child had assumed six heads and mouths to simultaneously and thus called as Shanmukha. Thus being ably absorbed the breast milk of six mothers simultaneously, Deva Senapati Kumara exhibited unparalleled prowess in uprooting Takakasura and his followers. Such was the episode of Kumara and that of the glorious Devi Ganga who dominated his life of incredibility! Whoever on earth as dedicated to Kartikeya seeks to learn of his illustrious birth would be blessed with longevity, excellent progeny and salvation in Skanda Loka eventually.

### Sarga Thirty Eight

*Tām kathām kauśiko rāme nivedya madhurākṣaram, punar evāparam vākyam kākutstham idam abravīt/ ayodhyādhīpatih śūrah pūrvam āsīn narādhipaḥ, sagaro nāma dharmātmā prajākāmāḥ sa cāprajāḥ/ vaidarbhaduhitā rāma keśinī nāma nāmataḥ, jyeṣṭhā sagarapatnī sā dharmīṣṭhā satyavādinī/ arisṭhanemi duhitā rūpeṇāpratimā bhuvi, dvitīyā sagarasyāsīt patnī sumatisamjñitā/ tābhyām saha tadā rājā patnībhyām taptavāms tapaḥ, himavantaḥ samāsādyā bhṛguprasravaṇe girau/ atha varṣa śate pūrṇe tapasārādhito muniḥ, sagarāya varam prādād bhṛguḥ satyavatām varaḥ/ apatyalābhaḥ sumahān bhaviṣyati tavānagha, kīrtim cāpratimām loke prāpsyase puruṣarṣabha/ ekā janayitā tāta putram vaṁśakaram tava, ṣaṣṭim putrasahasrāṇi aparā janayiṣyati/ bhāṣamāṇam naravyāghraḥ rājapatnyau prasādyā tam, ūcatuḥ paramaprīte kṛtāñjalipuṭe tadā/ ekaḥ kasyāḥ suto brahman kā bahūñ janayiṣyati, śrotum icchāvahe brahman satyam astu vacas tava/ tayos tad vacanam śrutvā bhṛguḥ parama dhārmikāḥ, uvāca paramām vāñīm svacchando 'tra vidhīyatām/ eko vaṁśakaro vāstu bahavo vā mahābalāḥ, kīrtimanto mahotsāhāḥ kā vā kaṁ varam icchati/ munes tu vacanam śrutvā keśinī raghunandana, putram vaṁśakaram rāma jagrāha nṛpasamnidhau/ Ṣaṣṭim putrasahasrāṇi suparṇabhaginī tadā, mahotsāhān kīrtimanto jagrāha sumatiḥ sutān/ pradakṣiṇam ṛṣim kṛtvā śirasābhipraṇamya ca, jagāma svapuraḥ rājā sabhāryā raghunandana/ atha kāle gate tasmīñ jyeṣṭhā putram vyajāyata, asamañja iti khyātam keśinī sagarātmajam/ sumatis tu naravyāghra garbhatumbaḥ vyajāyata, ṣaṣṭiḥ putrasahasrāṇi tumbabhedād viniṣṭāḥ/ gṛhṭapūrṇeṣu kumbheṣu dhātryas tān samavardhayan, kālena mahatā sarve yauvanam pratipeditu/ atha dīrghena kālena rūpayauvanaśālinaḥ, ṣaṣṭiḥ putrasahasrāṇi sagarasyābhavaḥ tadā/ sa ca jyeṣṭho naraśreṣṭha sagarasyātmasambhavaḥ, bālān gṛhītvā tu jale sarayvā raghunandana, prakṣipyā prahasan nityam majjatas tān nirīkṣya vai/ paurāṇām ahite yuktaḥ pitrā nirvāsitaḥ purāt, tasya putro 'mśumān nāma asamañjasya vīryavān, sammataḥ sarvalokasya sarvasyāpi priyamvadaḥ/ tataḥ kālena mahatā matiḥ samabhiḥjāyata, sagarasya naraśreṣṭha yajeyam iti niścītā./ sa kṛtvā niścayam rājā sopādhyāyagaṇas tadā, yajñakarmaṇi vedajño yaṣṭum samupacakrame/*

Brahmarshi Vishvamitra then addressed Rama Lakshmanas and related to the episode of Dharmatma Sagara Chakravarti of Ayodhya in the remote past whose Dharmapatni Keshini of Vidarbha Desha who too was a Satyavaadini. His second wife was named Sumati, the daughter of Arishtanemi Kashyapa and the sister of Garuda Deva. Sagara Chakravarti performed tapasya in the Himalaya Range along with his wives atop on the Bhṛguprastavana Shikhara. After a century long tapsya, Maharshi Bhṛgu blessed the Chakravati that he would be famed in the entire universe till eternity and blessed him with several sons; he affirmed that one of the queens would beget a single son and another with sixty thousand sons. The King was overwhelmed with the boon of the Maharshi and politely enquired as to which of the Queens would beget only a single but famed 'vaṁshoddhaaraka' son; in turn the Maharshi asked the spouses about their individual preferences. Then the highly enthusiastic younger wife Sumati the brother of Garuda replied that she would prefer strong sons of collective might and fame like Garuda himself, but Devi Keshini opted for a son like her Emperor husband, an outstanding example of virtue and justice with grit to sustain the Vamsha. Sagara and wives then prostrated and returned to the capital of the Empire. After a lapse of months, Devi Keshini gave birth to 'Asamanjasa' and Devi Sumati gave birth to a huge pot from which emerged sixty thousand sons of strength and brightness. As years rolled on, the Charavarty became a renowned father of an army- like sons of supremacy and command. Asamanajasa used to collect youngsters of the empire to compete in swimming and enjoy himself vicariously and the parents kept on complaining to Sagara who got worried initially and finally banished him out. The forlorn chakravarti finally decided to a Maha Yajna.

### Sarga Thirty Nine

*Viśvāmitravacaḥ śrutvā kathānte raghunandana, uvāca paramaprīto munim dīptam ivānalam/ śrotum ichāmi bhadram te vistareṇa kathām imām, pūrvako me kathām brahman yajñam vai samupāharat/ viśvāmitras tu kākutstham uvāca prahasann iva, śrūyatām vistaro rāma sagarasya mahātmanaḥ/*

*śamkaraśvaśuro nāma himavān acalottamaḥ, vindhyaparvatam āsādyā nirīkṣete parasparam/ tayor madhye pravṛtto 'bhūd yajñāḥ sa puruṣottama, sa hi deśo naravyāghra praśasto yajñakarmaṇi/ tasyāśvacaryām kākutstha dṛḍhadhanvā mahārathaḥ, amśumān akarot tāta sagarasya mate sthitaḥ/ tasya parvaṇi taṁ yajñam yajamānasya vāsavaḥ, rākṣasīm tanum āsthāya yajñiyāśvam apāharat/ hriyamāṇe tu kākutstha tasminn aśve mahātmanaḥ, upādhyāya gaṇāḥ sarve yajamānam athābruvan/ ayam parvaṇi vegena yajñiyāśvo 'panīyate, hartāraṁ jahi kākutstha hayaś caivopanīyatām/ yajñac chidraṁ bhavaty etat sarveṣāṁ aśivāya naḥ, tat tathā kriyatām rājan yathāchidraḥ kratuḥ bhavet/ upādhyāya vacaḥ śrutvā tasmin sadasi pārthivaḥ, śaṣṭīm putrasahasrāṇi vākyam etad uvāca ha/ gatīm putrā na paśyāmi rakṣasām puruṣarṣabhāḥ, mantrapūtair mahābhāḡair āsthito hi mahākratuḥ/ tad gacchata vicinadvhaṁ putrakā bhadraṁ astu vaḥ, samudramālinīm sarvām pṛthivīm anugacchata, ekaikaṁ yojanaṁ putrā vistāram abhigacchata/ yāvat turagasamdarśas tāvat khanata medinīm, tam eva hayahartāraṁ mārgamāṇā mamājñayā/ dīkṣitaḥ pautrasahitaḥ sopādhyāyagaṇo hy aham, iha sthāsyāmi bhadraṁ vo yāvat turagadarśanam/ ity uktvā hr̥ṣṭamanaso rājaputrā mahābalāḥ, jagmur mahītaṁ rāma pitur vacanayantritāḥ/ yojanāyām avistāram ekaiko dharaṇītaṁ, bibhiduḥ puruṣavyāghra vajrasparśasamair bhujaiḥ/śūlair aśanikalpaś ca halaiś cāpi sudāruṇaiḥ, bhidyamānā vasumatī nanāda raghunandana/ nāḡānām vadhyamānānām asurāṇām ca rāghava, rākṣasānām ca durdharaśaḥ sattvānām ninado 'bhavat/ yojanānām sahasrāṇi śaṣṭīm tu raghunandana, bibhidur dharaṇīm vīrā rasātalam anuttamam/ evaṁ parvatasambādham jambūdvīpaṁ nṛpātmajāḥ, khananto nṛpaśārdūla sarvataḥ paricakramuḥ/ tato devāḥ sagandharvāḥ sāsurāḥ sahapannagāḥ, sambhrāntamanasaḥ sarve pitāmahaṁ upāgaman/ te prasādyā mahātmanām viṣaṇṇavadanās tadā, ūcuḥ paramasaṁtrastāḥ pitāmahaṁ idaṁ vacaḥ/ bhagavan pṛthivī sarvā khanyate sagarātmajaiḥ, bahavaś ca mahātmano vadhyante jalacāriṇaḥ/ ayam yajñahano 'smākam anenāśvo 'panīyate, iti te sarvabhūtāni nighnanti sagarātmajāḥ/*

Then as Shri Rama was greatly amused and laughed out loudly at the proceedings of the episode of Sagara Chakravarti and Brahmarshi Vishvamitra too was encouraged and continued. The Maha Yajna was planned by Sagara in the Aryavarta Desha which was in between the Himavan mountain and Vindhya parvata . The Sacrifice Horse was launched and released under the supervision of Maharathi Amshuman the renowned 'dhanurdhara'. But the Sacrifice Horse disappeared suddenly as was robbed away by Mahendra Himself. Since the launched Horse was missing, the Ritviks felt that it was not a good omen and that somebody appeared to have stolen and the robber be chased fast to recover it. Then presiding over the Yajna, the Chakravarti commanded the sixty thousand mighty Sagara Putras to chase the thief atonce. He further ordered that even if they would have to go round the earth, they ought not return empty handed without the Sacrificial Horse. The Chakravarti declared that he would stay put firmly along with the Ritviks and Amshuman. The mighty sixty thousand strong Sagara Putras divided the territories of earth and left in grand groups and pierced earth with their swords and trishulas so fiercely that bhudevi looked to have wept with excruciating pain. In the process, the entire earth all over 'jambu dwipa' was dug up deep upside down as there were alarms of humans, animals and birds attracting the attention of celestials too as though there were repetitive and alarming earthquakes. The rattled celestials like Gandharvaas, as also Asuras, and Maha Sarpas from the earth down under being alarmed approached Brahma Deva and complained: *Bhagavan pṛthivī sarvā khanyate sagarātmajaiḥ, bahavaś ca mahātmano vadhyante jalacāriṇaḥ/ ayam yajñahano 'smākam anenāśvo 'panīyate, iti te sarvabhūtāni nighnanti sagarātmajāḥ/* Brahma Deva! Sagara Chakravarti's sixty thousand strong sons of extraordinary physical prowess have broken down hells on earth and are digging earth deep under on the plea of searching for 'Yagnaashva' of Sagara's 'maha yajnya' and as a result earth had been dug up deep and entered the 'paatala lokas' too in a manner that the natives of earth and the nether lokas too are being decimated mercilessly and hence we are frightened being on the fringes of death!

### Sarga Forty

*Devatānām vacaḥ śrutvā bhagavān vai pitāmahaḥ, pratyuvāca susaṁtrastān kṛtāntabalamohitān/ yasyeyam vasudhā kṛtsnā vāsudevasya dhīmataḥ, kāpilam rūpaṁ āsthāya dhārayaty aniśam dharām/*



*pr̥thivyās cāpi nirbhedo dṛṣṭa eva sanātanaḥ, sagarasya ca putrāṇām vināśo 'dīrghajīvinām/ pitāmaha - vacaḥ śrutvā trayas trimśad arimdamah, devāḥ paramasamhṛṣṭāḥ punar jagmur yathāgatam/ sagarasya ca putrāṇām prādur āsīn mahātmanām, pr̥thivyām bhidyamānāyām nirghāta sama niḥsvanaḥ/ tato bhittvā mahīm sarvām kṛtvā cāpi pradakṣiṇam, sahitaḥ sagarāḥ sarve pitaram vākyam abruvan/ parikrāntā mahī sarvā sattvavantaś ca sūditāḥ, devadānavarakṣāṁsi piśācoragakimnarāḥ/ na ca paśyāmahe 'śvaṁ tam aśvahrtāram eva ca, kiṁ kariṣyāma bhadraṁ te buddhir atra vicāryatām/ teṣāṁ tad vacanam śrutvā putrāṇām rājasattamaḥ, samanyur abravīd vākyam sagaro raghunandana/ bhūyaḥ khanata bhadraṁ vo nirbhidyā vasudhātalam, aśvahrtāram āsādyā kṛtārthāś ca nivartatha/ pitur vacanam āsthāya sagarasya mahātmanah, śaṣṭiḥ putrasahasrāṇi rasātalam abhidraṇ/ khanyamāne tatas tasmin dadṛśuḥ parvatopamam, diśāgajam virūpākṣam dhārayantaṁ mahītalam/ saparvatavanām kṛtsnām pr̥thivīm raghunandana, śīrasā dhārayām āsa virūpākṣo mahāgajah/ ya yadā parvaṇi kākutstha viśramārthaṁ mahāgajah, khedāc cālayate śīrṣam bhūmikampas tadhā bhavet/ taṁ te pradakṣiṇam kṛtvā diśāpālam mahāgajam, mānayanto hi te rāma jagmur bhittvā rasātalam/ tataḥ pūrvām diśām bhittvā dakṣiṇām bibhiduḥ punaḥ, dakṣiṇasyām api diśi dadṛśus te mahāgajam/ mahāpadmaṁ mahātmānam sumahāparvatopamam, śīrasā dhārayantaṁ te vismayam jagmur uttamam/ tataḥ pradakṣiṇam kṛtvā sagarasya mahātmanah, śaṣṭiḥ putrasahasrāṇi paścimām bibhidur diśam/ paścimāyām api diśi mahāntam acalopamam, diśāgajam saumanasaṁ dadṛśus te mahābalāḥ/ taṁ te pradakṣiṇam kṛtvā pr̥ṣṭvā cāpi nirāmayam, khanantaḥ samupakrāntā diśām somavatīm tadā/ uttarasyām raghuśreṣṭha dadṛśur himapāṇḍuram, bhadraṁ bhadreṇa vapuṣā dhārayantaṁ mahīm imām/ samālabhya tataḥ sarve kṛtvā cainaṁ pradakṣiṇam, śaṣṭiḥ putrasahasrāṇi bibhidur vasudhātalam/ tataḥ prāguttarām gatvā sāgarāḥ prathitām diśam, roṣād abhyakhanan sarve pr̥thivīm sagarātmajāḥ/ dadṛśuḥ kapilaṁ tatra vāsudevaṁ sanātanam, hayaṁ ca tasya devasya carantaṁ avidūrataḥ/ te taṁ yajñahanaṁ jñātvā krodhaparyākulekṣaṇāḥ, abhyadhāvanta saṁkruddhāś tiṣṭha tiṣṭheti cābruvan/ asmākaṁ tvaṁ hi turagam yajñīyam hṛtavān asi, durmedhas tvaṁ hi saṁprāptān viddhi naḥ sagarātmajān/ śrutvā tad vacanam teṣāṁ kapilo raghunandana, roṣeṇa mahatāviṣṭo huṁkāram akarot tadā/ tatas tenāprameyena kapilena mahātmanā, bhasmarāśīkṛtāḥ sarve kākutstha sagarātmajāḥ/*

As Devatas and even the species of the nether worlds frantically appealed to Brahma Deva against the atrocities on earth and thereunder as perpetrated by Sagara Putras, Brahma Deva replied: 'Yasyeyam vasudhā kṛtsnā vāsudevasya dhīmataḥ, kāpilaṁ rūpam āsthāya dhārayaty aniśam dharām/ pr̥thivyās cāpi nirbhedo dṛṣṭa eva sanātanaḥ, sagarasya ca putrāṇām vināśo 'dīrghajīvinām/ Devaadi ganaaś! This entire Bhumi is the possession of Vāsudava Himself. Vishnu Himself always assumes the form of Kapila Maharshi and safeguards earth and soon the Sagara's sons would be burnt down to ashes. Prithvi's breakdown is inevitable in each 'kalpa' of the time cycle and the provocative cause this time is due to the deeds of Sagara's sons. Hence you need not terribly get agitated!' On hearing the assuring statement of Brahma Deva the delegation of Devas and others were contented and that the menace of Sagara Putras would soon be terminated. As Sagara putras were still at the task of digging deep and distressfully, there was a thunderous roaring from the high skies and seemed to have shouted addressing Sagara Chakravarti that they have had dug too deep down the earth but there was no trace of the missing Yagnaashva and they would like to receive a message from him for his command. On hearing the message, the single minded and decidedly angry Sagara Chakravarti shouted back: *Bhūyaḥ khanata bhadraṁ vo nirbhidyā vasudhātalam, aśvahrtāram āsādyā kṛtārthāś ca nivartatha/ pitur vacanam āsthāya sagarasya mahātmanah, śaṣṭiḥ putrasahasrāṇi rasātalam abhidraṇ/ khanyamāne tatas tasmin dadṛśuḥ parvatopamam, diśāgajam virūpākṣam dhārayantaṁ mahītalam/* Sons! Proceed further digging deeper and you should return only after recovering the Sacrifice Horse only ! As per the clear and anguished reply from their revered father, Sagara Kumaras entered 'Rasaatala'.

Vishleshana on Adho Lokas [ The lokas underneath the Seas occupy as much an area as Prithvi; the span of Earth is seventy thousand yojanas, height too is as much. The expanse of Patalas too is as much; these lokas are Atala, Vitala, Nitala, Sutala, Talatala, Rasatala and Patalas and each of these lokas has an expanse of ten thousand yojanas. The colour of these lokas is black, white, yellow, red, grey and golden

respectively. The inhabitants of these lokas are Daityas, Danvaas and Nagas.. These lokas enjoy extreme illumination from the ‘Manis’(diamonds) on the hoods of the Nagas. The inhabitant serpents and Daityas revel in themselves with festivities and luxurious delicacies of food, wine and intoxication for long hours of time without concerns and worries. They enjoy good time by way of swims in Sarovaras, rivers and lotus-ponds and deal with all kinds of valuable possessions. Underneath these Lokas shines Bhagavan Vishnu’s ‘Tamoguna Rupas’ as Sesha Naga named as Anantha, worshipped by Siddhas, Devatas, Devarshis and Daityas alike. Lying under the entire Universe, the mighty Sesha Deva bears the brunt of the Prithvi and the ‘Charaachara Jagat. Source Brahma Purana’].

As Sagara Kumaras entered ‘Rasatala’, a mountain like Diggaja was as Virupaksha which supports earth was visioned on the sky. When ever this ‘diggaja’ seeks to rest then there are earthquakes. [ Earth is stated as being protected from eight directions be celestial elephants protecting the Eight Directions viz. North, South, East and West and their spouses North East, South East, North West and South West] Sagara putras made a parikrama or circumambulation of the Diggaja while seeking entry into Rasatala. As the commenced digging up Rasatala from the western side they found the diggaja and then visioned another Diggaja named Shvetabhadra supporting Earth again. As the Sagara Kumaras continued the digging of Rasaatala for the missing Sacrificial Horse, Bhagavan Vishnu in the form of Kapila Maharshi reddened his eyes while the mighty Sagara Putras were engrossed in the unilateral task of digging again and again. They finally found the Sagara Chakravartis Yagnyaashva just near around the Maharshi. *asmākaṁ tvaṁ hi turagaṁ yajñīyaṁ hṛtavān asi, durmedhas tvaṁ hi saṁprāptān viddhi naḥ sagarātmajān/ śrutvā tad vacanaṁ teṣāṁ kapilo raghunandana, roṣeṇa mahatāviṣṭo humkāraṁ akarot tadā/ tatas tenāprameyena kapilena mahātmanā, bhasmarāśīkṛtāḥ sarve kākutstha sagarātmajāḥ/* As soon as hardworking Sagara Putras cited the ‘Yagnaashva’ grazing in the vicinity of a Maharshi, they started shouting with anger with pent up emotions of frustrations for several days and nights stating ‘ you the wicked Maharshi! how dare you had hidden the Sacrificial Horse here as it had been grazing grass coolly here; now we the mighty have arrived; be it well realised that we are the mighty sons of the almighty Chakravarti Sagara himself! The Maharshi on hearing the braggings of Sagara Kumaras made a ‘humkaara’ in raging fury and the totality of the sixty thousand valiant force were burnt to ashes.

Vishleshana on Kapila Maharshi: Kapila Maharshi is named for Saankhya Yoga viz. Samanvaya: Understanding by Interpretation. Upanishads and Vedas too comprehend the basis of Awareness about the original cause of Existence and of the Universe. It is only by that Supreme Conciousness that the Ancient Sciptures seek to comprehend but not by a secondary Source of what is loosely designated as the Self Consciousness as Sankhya Yogas interpret; indeed, the Self as an individual is Brahman and is not a separate entity either. Brahma Purana explains how King Vena abandoned Vedas and all precepts of Dharma but the huge gathering of Sages over powered and killed the King, while Kapila advised the Sages to churn the King’s thighs and recoverd Nishads or hunters even as from Vena’s right hand Prithu Chakravarti was manifested! The latter saved Earth again from ‘akaala’ due to lack of very long rainlessness for severall yoears drought and BhuDevi came happy and green all over with crops! Brahma Purana also mentions Sage Kapila in the context of Sagara Chakravarti’s thousand strong sons seeking to Pandava’s Ashvamedha Yagjna’s sacrificial and disturbed Kapila Maharshi -Vishnu Hmself?- in his deep sleep and when got awoken, the brilliance in his eyes burnt all the thousand strong progeny but four of Sagara's fore fathers to ashes, leaving few survivors of the family lineage.

### Sarga Forty One

*Putrāṁś ciragatāñ jñātvā sagaro raghunandana, naptāraṁ abravīd rājā dīpyamānaṁ svatejasā/ sūraś ca kṛtavidyaś ca pūrvais tulyo 'si tejasā pitṛṇāṁ gatim anviccha yena cāśvo 'pahāritaḥ/antarbhaumāni sattvāni vīryavanti mahānti ca, teṣāṁ tvaṁ pratighātārthaṁ sāsiṁ grhṇīṣva kārmukam/ abhiādyābhi - vādyāṁś tvaṁ hatvā vighnakarān api, siddhārthaḥ saṁnivartasva mama yajñasya pāragah/ evaṁ ukto*

*'mśumān samyak sagareṇa mahātmanā, dhanur ādāya khaḍgaṁ ca jagāma laghuvikramaḥ/ sa khātān  
pitṛbhir mārgam antarbhauṁ mahātmabhiḥ, prāpadyata naraśreṣṭha tena rājñābhicoditaḥ/ Deva  
daitya dānavarakṣobhiḥ piśācapatagoragaiḥ, pūjyamānaṁ mahātejā diśāgajam apaśyata/ sa taṁ  
pradakṣiṇaṁ kṛtvā prṣṭvā caiva nirāmayaṁ, pitṛn sa paripapraccha vājihartāram eva ca/ diśāgajas tu  
tac chrutvā prītyāhāmśumato vacaḥ, āsamañjakṛtārthas tvam sahāśvaḥ śīghram eṣyasi/ tasya tad  
vacanaṁ śrutvā sarvān eva diśāgajān, yathākramaṁ yathānyāyaṁ praṣṭuṁ samupacakrame/ taiś ca  
sarvair diśāpālair vākyajñair vākyakovidaiḥ, pūjitaḥ sahayaś caiva gantāsīty abhicoditaḥ/ teṣāṁ tad  
vacanaṁ śrutvā jagāma laghuvikramaḥ, bhasmarāśīkṛtā yatra pitaras tasya sāgarāḥ/ sa duḥkhavaśam  
āpannas tv asamañjasutas tadā, cukrośa paramārtas tu vadhāt teṣāṁ suduḥkhitaḥ/ yajñīyaṁ ca hayaṁ  
tatra carantaṁ avidūrataḥ, dadarśa puruṣavyāghro duḥkhaśokasamanvitaḥ/ dadarśa puruṣavyāghro  
kartukāmo jalakriyāṁ, salilārthī mahātejā na cāpaśyaj jalāśayam/ visārya nipuṇāṁ dṛṣṭim tato 'paśyat  
khagādhipam, pitṛñāṁ mātulaṁ rāma suparṇam anilopamam/ sa cainaṁ abravīd vākyam vainateyo  
mahābalaḥ, mā śucaḥ puruṣavyāghra vadho 'yaṁ lokasaṁmataḥ/ kapilenāprameyena dagdhā hīme  
mahābalaḥ, salilaṁ nārhasi prājña dātum eṣāṁ hi laukikam/ gaṅgā himavato jyeṣṭhā duhitā  
puruṣarṣabha, bhasmarāśīkṛtān etān pāvayel lokapāvaṇī/ tayā klinnam idaṁ bhasma gaṅgayā loka  
kāntayā, ṣaṣṭim putrasahasrāṇi svargalokaṁ nayiṣyati/ gaccha cāśvaṁ mahābhāga saṁgrhya  
puruṣarṣabha, yajñāṁ paitāmahaṁ vīra nirvartayitum arhasi/ suparṇavacanaṁ śrutvā so 'mśumān  
ativīryavān, tvaritaṁ hayaṁ ādāya punar āyān mahāyaśāḥ/ tato rājānam āsādyā dīkṣitaṁ raghu  
nandana, nyavedayad yathāvyṛttaṁ suparṇavacanaṁ tathā/ tac chrutvā ghorasaṁkāśaṁ vākyam  
amśumato nṛpaḥ, yajñāṁ nirvartayām āsa yathākalpaṁ yathāvidhi/ svapuraṁ cāgame mac chrīmān  
iṣṭayajño mahīpatiḥ, gaṅgāyāś cāgame rājā niścayaṁ nādhyagacchata/ agatvā niścayaṁ rājā kālena  
mahatā mahān, trīmśadvarṣasahasrāṇi rājyaṁ kṛtvā divaṁ gataḥ/*

Maharshi Vishvamitra continued the episode of how the Sagara Putras were burnt off as ashes, he asked his grandson Amshumaan as to what might have happened to the Sagara Putras despatched to locate the Sacrificial Horse as it was a long time that they departed. Then Amshuman volunteered to depart and find out about the position of his uncles. Chakavarti alerted the grandson to be very vigilant as he might encounter potent and enemy elements all the way and hence should be well armed with swords and archery. He further alerted that some persons of cunningness and misleadings might also be faced and such persons would need to be killed mercilessly. Thus having accorded an auspicious farewell. As Amshuman on entering Rasatala came across the diggaja Virupaksha as the former prostrated and the diggaja blessingly indicated that he would return soon return with the Yagjnaashva. Amshuman no doubt secured the Yanaasva but was horrified to see the huge heaps of human ashes laid on the long stretches on land. Amshuman realised that the entire Sagara sena was no more and started crying away for long. Then he found the 'Yagnyashva' moving nearby. Amshuman then desired to greet the ashes and looked for any water reserves nearby and searched a lot. Looking up at the high skies, he being equipped with the ability to vision far and high spotted the Pakshi Raja Garuda who was the uncle of Sagara Putras as Devi Vinata the wife of Kashyapa begot Garuda the Vishnu vahana and Aruna the charioteer of the eka chakra of Surya Deva. Garuda Deva flew down and consoled Amshuman not to cry much as what all had happened was all for Loka Kalyana in the times ahead.. Garuda Deva further stated that Maharshi Kapila being Vishnu himself had turned Sagara Putras for a purpose and hence it was not proper to perform 'jalaanjali' for the departed ones. He further stated that 'tarpanas' to the departed ones might as well be performed with the sacred waters of Ganga; Garuda asserted to Amshuman: *Gaṅgā himavato jyeṣṭhā duhitā puruṣarṣabha, bhasmarāśīkṛtān etān pāvayel lokapāvaṇī/ tayā klinnam idaṁ bhasma gaṅgayā loka kāntayā, ṣaṣṭim putrasahasrāṇi svargalokaṁ nayiṣyati/* Narashreshtha! Himavan's elder daughter Devi Ganga be brought down to bhuloka from her celestial abode. Garuda further advised to return back to the Kingdom along with the Sacrificial Horse for the time being. On return King Sagara heard as to what all happened from Amshuman especially about the imperative of inviting the celestial lokas down to earth and relieve the Souls of the Sagara Kumaras. King Sagara then dutifully performed the Maha Ashva medha yajna and after ruling the kingdom for thirty thousand years passed away peacefully.

## Sarga Forty Two

*Kāladharman gate rāma sagare prakṛtījanāḥ, rājānam rocayām āsur amśumantaṁ sudhārmikam/ sa rājā  
sumahān āsīd amśumān raghunandana, tasya putro mahān āsīd dilīpa iti viśrutaḥ/ tasmin rājyam  
samāveśya dilīpe raghunandana, himavacchikhare ramye tapas tepe sudāruṇam/ dvātrimśac ca  
sahasrāṇi varṣāṇi sumahāyaśāḥ, tapovanagato rājā svargam lebbe tapodhanaḥ/ dilīpas tu mahātejāḥ  
śrutvā paitāmahaṁ vadham, duḥkhopahatayā buddhyā niścayam nādhyagacchata/ katham gaṅgāva -  
taraṇam katham teṣāṁ jalakriyā, tārayeyam katham caitān iti cintā paro 'bhavat/ tasya cintayato nityam  
dharmaṇa veditātmanaḥ, putro bhagīratho nāma jajñe paramadhārmikaḥ/ dilīpas tu mahātejā yajñair  
bahubhir iṣṭavān, trimśadvarṣasahasrāṇi rājā rājyam akāraya/ agatvā niścayam rājā teṣāṁ uddharaṇam  
prati, vyādhinā naraśārdūla kāladharmam upeyivān/ indralokaṁ gato rājā svārjiteṇaiva karmaṇā, ramye  
bhagīratham putram abhiṣicya naraśabhaḥ/ bhagīrathas tu rājarṣir dhārmiko raghunandana, anapatyo  
mahātejāḥ prajākāmāḥ sa cāprajāḥ/ sa tapo dīrgham ātiṣṭhad gokarṇe raghunandana, ūrdhvaḥ salilam  
pañcatapā māsāhāro jitendriyaḥ/ tasya varṣasahasrāṇi ghore tapasi tiṣṭhataḥ, supṛito bhagavān brahmā  
prajānām patir īśvaraḥ/ tataḥ suragaṇaiḥ sārddham upāgamya pitāmahaḥ, bhagīratham mahātmānam  
tapyamānam athābravīt/ bhagīratha mahābhāga prītas te 'haṁ janeśvara, tapasā ca sutaptena varām  
varaya suvrata/ tam uvāca mahātejāḥ sarvalokapitāmahaṁ, bhagīratho mahābhāgaḥ kṛtāñjalir  
avasthitaḥ/ yadi me bhagavān pṛito yady asti tapasaḥ phalam, sagarasyātmajāḥ sarve mattaḥ salilam  
āpnuyuh/ gaṅgāyāḥ salilaklinne bhasmany eṣāṁ mahātmanām, svargam gaccheyur atyantam sarve me  
prapitāmahaḥ/ deya ca saṁtator deva nāvasīdet kulam ca naḥ, ikṣvākūṇām kule deva eṣa me 'stu varaḥ  
paraḥ/ uktavākyam tu rājānam sarvalokapitāmahaḥ, pratyuvāca śubhām vāṇīm madhurām  
madhurākṣarām/ manoratho mahān eṣa bhagīratha mahāratha, evam bhavatu bhadram te  
ikṣvākukulavardhana/ iyaṁ haimavatī gaṅgā jyeṣṭhā himavataḥ sutā, tām vai dhārayitum rājan haras  
tatra niyujyatām/ gaṅgāyāḥ patanam rājan pṛthivī na sahiṣyate, tau vai dhārayitum vīra nānyam paśyāmi  
śūlinah/ tam evam uktvā rājānam gaṅgām cābhāṣya lokakṛt, jagāma tridivam devaḥ saha sarvair  
marudgaṇaiḥ/*

Shri Rama! Consequent upon the death of Sagara Chakravarti, the entire public of the Kingdom unanimously chose Amshumaan as the King. Thereafter the illustrious Amshuman having ruled over the kingdom for ever thirty thousand years, departed for tapasya on the heights of Himalayas and thereafter reached swarja loka. Meanwhile King Amshuman's son Dilip who subsequently became the King recalled that that Chakravarti Sagara's famed sons who were his ancestors could not attain salvation yet due to the reason of Maha Garuda's directive that only the flows of Sacred Ganga could redeem. King Dilip kept on wondering through out his life as to how to bring down from the skies; meanwhile he was blessed with a son as named **Bhagiratha** who even from childhood outstanding traits of Dharma and what was more interesting was of grit and determination. The King Dilip who too proved himself as a King of virtuosity lived for thirty thousand years having well sustained the traditional values of Kingship established by the immemorial Sagara Chakravarti himself, even as planning ambitiously as to how best to bring Devi Ganga down to earth and at the end was welcomed into Imndra Loka. As Bhagiratha assumed Kingship, it looked that all the celestials came down and witnessed the royal ceremonies. He ruled the Kingdom strictly on the basis of the well established precepts of Dharma and Nyaya for good number of years but as there was no further progeny forthcoming for long, the divine duty of bringing Ganga down to earth became intense day after day and having determined so entrusted the responsibility of Kingship to his Ministers and retired to severe tapasya at the Punya kshetra Gokarna.

Vishleshana on Gokarna Kshetra: Gokarna Kshetra: Atha Gokarnamaasaadya Trishu lokeshu vishrutam, Samudra madhye Rajendra Sarva loka namaskrutam/ Yatra Brahmaadayo Devaa Manushyascha tapodhanaah, Bhuta Yakshaah Pishasas -cha Kinnraah samagoragaah/ Siddha Chaarana Gandharvaa Maanushaah Pannagaastathadhaa, Saritah Saagarah shailaa upaasita Umapatim/ Tareshaanam samabhyarcha Tri raatroposhito narah, Dashaaswedhaamaapnoti Gaanapatyam cha vindati/ Uposhya



*dwaadashaa raatram krutaartha jaayate narah, Tasminneva tu Gayatryaah sthaanam trilokya vishrutam/ Triraatramushitastatra gosahasra phalam labhet/* ( The fame of Gokarna is well known all over the Trilokaas, as greeted to all the Lokaas in the Sumudras. All the Loka are greeted to Maha Deva Shankara to whom Brahmaadi Devas, Tapodhan Rishis, Bhuta-Yaksha-Pishcacha-Kinnara-Naaga-Siddha-Chaarana-Gandharva-Manushya-Saagara-Sarita- Parvataadis do always prostrate and worship. Among all these species who observe fasting for three nights at a stretch are stated to secure the performance of ten Ashwamedha Yajna phala and a senior member of Shiva ganas and in the case of fasting twelve nights accomplish Shiva Sayuja itself! At Gokarna , the Place of Devi Gayatri who is the most revered and the most popular Deity among the three lokas and here if ove performs fasting for three nights continuously is stated to be eligible for achieving thousand Go-danaas!) The Gokarna Kshetra-one of the Mukti Kshetras acclaimed by Parashurama- which is situated in North Karnataka near Mangalore in Western India along with Karwar coast of Arabian Sea and Western Ghats, literally meaning the Cow's ear, is the abode of Mahabaleshwar the Maha Deva of Physical strength. Lord Shiva emerged from the cow likened to Mother Earth and the shape of the Kshetra is of a ear too at the confluence of two rivers viz. Gangavali Aghanashani. Varaha Purana describes that Bhagavan Shankara assumed the form of a deer and moved around freely once; Brahma Deva, Indra and other Devas searched for Maha Deva but could not till they realised finally that Shiva assumed the swarupa of a deer. They tried to seize the horns but Shiva as the deer disappeared though the horns were caught. One horn was established at Gokarna, another at Bhagalpur, Bihar as Shringeshwara and the third at Indra Loka . Maha Bhagavata describes that Ravanaasura, the Epic Villain of Ramayana, pleased Maha Deva and secured the boon of Shiva's Atma Linga and desired to carry the Linga to his Kingdom in Lanka; Sage Narada scented about the boon given by Shiva to Ravana and got worried that the Asura would become immortal by worshipping the Atma Linga daily; he alerted Lord Vishnu who spread the net of Vishnu Maya and Ravana felt that evening was nearing for his Snaana-Sandhya Puja Vidhi; he beckoned a passer by cow herd boy to hold the Atma Linga just for a while but the boy- who actually was Lord Ganesha who was prewarned by Narada-replied that he was in a great hurry and could not wait but would call Ravana by his name thrice; even while Ganesha in disguise shouted Ravana's name thrice, the latter just returned but the Atma Linga was kept on ground and the boy disappeared. He made all his efforts to lift up the Linga but to no avail. In the process of the struggle, only the top portion of the Linga fell at Gokarna and the rest of the pieces of the Linga were thrown away at Suratkal where Sadashiva Temple was built and other pieces fell on Sajjeshwara, Guneshwara and Dhareshwara some kms. of distances away, while the cloth covering the Atma Linga fell off at Mrideshwara now called Marudeshwara at Kanduka Hill surrounded by three sides by Arabian Sea. Mahabaleshwara at Gokarna Kshetra has established great significance-even as other places like Sajjeshwara.].

Bhagiratha having renounced Kingdom performed deep tapasya at the Maha Tirtha of Gokarna;

*Bhagīrathas tu rājarṣir dhārmiko raghunandana, anapatyo mahātejāḥ prajākāmāḥ sa cāprajāḥ/ sa tapo dīrgham ātiṣṭhad gokarṇe raghunandana, ūrdhva bāhuḥ pañcatapā māsāhāro jitendriyaḥ/ tasya varṣasahasrāṇi ghore tapasi tiṣṭhataḥ, supṛīto bhagavān brahmā prajānām patir īśvaraḥ/* Having entrusted the duties of Kingship to his Ministers, Mahrma Bhagiratha retired to deep tapasya at the popular Gokarna Tirtha with the singular detrermination of bringing Devi Ganga to bhuloka from the high skies. The tapasya was stated to have exceeded for thousand years as he kept his shoulders erect and atop with unbent knees while worshipping the Five Fires with unfailing limb control, while eating morsels of food on monthly basis. Brahma Deva was pleased with the rigorous tapasya and asked him for a boon.

Bhagiratha replied: *yadi me bhagavān prīto yady asti tapasaḥ phalam, sagarasyātmajāḥ sarve mattaḥ salilam āpnuyuḥ/ gaṅgāyāḥ salilaklinne bhasmany eṣāṁ mahātmanām, svargaṁ gaccheyur atyantam sarve me prapitāmahāḥ/ deya ca saṁtator deva nāvasīdet kulaṁ ca naḥ, ikṣvākūṇāṁ kule deva eṣa me 'stu varaḥ paraḥ/* Brahma Deva!! As you are pleased, do bless me to enable me to bring Devi Ganga from the high skies to earth so that my ancestors get purified with her flows so that the latter could be purified and attain salvation. He further requested that his posterity of Ikshvaku Vamsha be glorious for ever. Brahma Deva replied : Bhagiratha! As you have the viruous ambition to bless the past and future generations, I am happy to approve both of your justifiable proposals. Devi Ganga being the elder sister of Devi Parvati the splendor of Parama Shiva, my advice to you should be to pray and please Him. Moreover , Bhudevi would not be able to withstand the force and fury of Devi Ganga from the high skies, the solution should be to meditate to Trishuladhaari Maha Deva foremost.

#### Visleshana on Bhagiratha:

Brahma Vaivarta Purana is quoted briefly about ‘Ganga’: Bhagirath’s efforts, Puja to her and final restoration as Vishnu’s wife: Of the two wives of King Sagara viz. Vaidarbhi and Shaibya, Asamanjasa was born to Shaibya while Vaidarbhi delivered a ‘Maamsa pinda’ (piece of meat); Vaidarbhi meditated to Bhagavan Shankara sincerely and the latter arrived in the form of a Brahmana and cut the piece of meat into thousand pieces and turned out as so many sons. As they grew of age, the thousand sons accompa - nied a Rajasuya Yagna’s horse of King Sagara and behaved flippantly with Kapila Muni while in Tapasya and the furious Muni burnt off the thousand sons into ash. As the King approached the Muni for clemency, the latter assured that if Sacred Ganga were brought from heavens to the ashes of the sons cursed by him, their souls would attain salvation. Asamanjasa and his son Amshuman resorted to Tapasya to Devi Ganga for long time and died but the son of Amshuman named the legendary **Bhagirath** was fortunate to vision Shri Krishna who in turn instructed Devi Ganga who in any case was to descend to Bhuloka owing to Sarasvati’s curse and the pursuant dispensation of Bhagavan Vishnu. Shri Krishna blessed Ganga not only to provide Mukti to Sagara’s sons but purify the sins of the troubled human beings through out Kali Yuga who would bathe in Ganga and worship her; even by saying ‘Gangey Gangey’ from a distance the devotees would be relieved of their sins and if per chance any Prani died while touching Ganga, that Prani would surely attain Vaikuntha! Narada Muni enquired of Narayana Maharshi about the formal procedure of worship to Ganga desirous of reaping maximum advantages. In fact, King Bhagirath was stated to have followed the following procedure as described by the Maharshi. He performed worship to six Deities before qualifying the puja to Ganga Devi, viz. Shri Ganesha, Bhagavan Surya, Agni Deva, Vishnu, Shiva and Bhagavati Parvati. Subsequently, Bhagiratha prayed to Devi Ganga as follows: ‘You are pure like the white champaka flower ready to demolish the sins of those worshipping you as you have been materialised by the Vighraha of Paramatma Shri Krishna who had given you the status of thousands of ‘Sharatkaala Chandras’ as you are the most propitious Narayana Priya, always peaceful and smiling with adornments of Malati Pushpa garlands, ‘chandana bindus’ on your broad forehead shining prominently with ‘Sinduri bindu’; with pearl like teeth and profusely kind eyes; with such soft feet that put the most delicate white lotus petals to shame; surrounded by Devatas, Siddhas, Muni Ganas and Tapasvis. I greet that Maha Ganga who only knows to bestow boons, purify sinners and enhance the levels of devotees to finally reach peaks of Self-Realisation on par to Mukti. After performing Dhyana on the above lines, the devotee would carry out ‘Shodshopa -chaaraas’ of Asana, Paadya, Arghya, Snaana, Anulepana, Dhupa, Deepa, Naivedya, Tambula, Sheetala Jala, Vastra, Aabhushana, Maalaa, Chandana, Achamana and Shayya. Thus dedicating

his total self Bharirath requested Ganga to follow that route which passed through where the ashes of Sagara Putras were rested as a result of Muni Kapila's curse, thus receiving the epithet of 'Bhagirathi'. Maharshi Narayana conveyed an interesting episode to Narada about a Radha Mahotsava which was being celebrated on a Kartika Purnima at a Rasamanadali. Devi Saraswati took up her Veena and created melliflous tunes in perfect Tala Swaras and Brahma was delighted to gift a rare 'Ratna' as a gift. Shiva gifted an invaluable 'Mani', Krishna gifted Koustubha, Devi Radha presented a wonderful Navaratna Maala and various Devatas gifted their own gifts too. Meanwhile Bhagavan Shankara rendered a fantastic Poem which was scripted with highly energizing usage of select words that shook up the moods of the Raasleela congregation. On hearing the extraordinary piece of rendition, the entire audience was spell bound in unbelievable rapture and ecstasy and took time to gain normalcy. But the Rasamandala was in deep distress as Radha and Krishna were not traceable. There was an 'Akaasha Vani' or a Celestial Voice which directed Bhagavan Maha Deva to materialise Tantra Shastra and create Mantras and Kavachas that would be appropriate to the Tantras to be thus created. In reply, Shankara made a vow by swearing over 'Gangaajal' which was present in Shiva's 'kamandalu' (vessel) which indeed was the Sangam of Radha and Krishna who were untraceable so far in the Raasa Sabha that was spell bound hitherto pursuant to Shiva's rendition! After the effect of curses by Saraswati to Ganga and Lakshmi to assume their own Rupas on Martya Loka, lasting for Kali Yuga's five thousand years, the respective Devis reached back to Vaikuntha and including the Rupa of Devi Tulasi got materialised as Four Wives of Shri Hari; these four wives reached their positions, representing also like Four Vedas. Indeed these formations of Saraswati, Ganga, Tulasi and Lakshmi were of Bhagavan Shri Hari's ramifications

Maha Bhagavatha Purana quoted:: If Harishandra gave an eternal memory in truthfulness and integrity, a person of the same dynasty proved as a role model in tenacity. His life's mission was to bring Ganges down to Earth from Heavens. Bhagiradha's prayers were indeed granted by Mother Ganges to the devotee but warned him that the force of the flow from the Heavens to Earth could be withstood by no less than Lord Siva Himself! Bhagiradha never stopped his grand endeavour and worshipped Lord Siva with austerity and purity who agreed, not only because of the sincerity with which the devotee desired to fulfill the long-standing family wish but also owing to the reason of Universal advantage. The Lord assumed a massive body and controlled the force of the River flowing from Lord Vishnu's feet and bore the brunt of the impact on His head in His 'Jatajut' or twisted hairs and released but a portion of the Holy River. Bhagiradha directed the fiery flow by riding a fast Chariot and brought it to the place where the ashes of his forefathers were purified and their souls liberated to Heavens. Till date, humanity continues to be grateful to him for the ever lasting memory of his gigantic efforts in our reaping the fruits of his labour in the huge land-mass covering entire 'Aryavarta' (Northern India)!

### Sarga Forty Three

*Devadeve gate tasmin so 'nguṣṭhāgranipīḍitām, kṛtvā vasumatīm rāma saṁvatsaram upāsata/ atha saṁvatsare pūrṇe sarvalokanamaskṛtaḥ, umāpatih paśupatiḥ rājānam idam abravīt/ prītas te 'haṁ naraśreṣṭha kariṣyāmi tava priyam, śirasā dhārayiṣyāmi śailarājasutām aham/ tato haimavatī jyeṣṭhā sarvalokanamaskṛtā, tadā sātimahad rūpaṁ kṛtvā vegam ca duḥsaham, ākāśād apatad rāma śive śivaśirasy uta/ naiva sā nirgamaṁ lekhe jaṭāmaṇḍalamohitā, tatraivābabhramad devī saṁvatsaragaṇān bahūn/ anena toṣitaś cāsīd atyartham raghunandana, visasarja tato gaṅgām haro bindusaraḥ prati/ gaganāc chaṁkaraśiras tato dharaṇim āgatā, vyasarpata jalam tatra tīvraśabdapuraskṛtam/ tato devarṣigandharvā yakṣāḥ siddhagaṇās tathā, vyalokayanta te tatra gaganād gām gatām tadā/ vimānair nagarākārair hayair gajavarais tathā, pāriplavagatās cāpi devatās tatra viṣṭhitāḥ/ tad adbhutatamaṁ loke gaṅgā patanam uttamam, didṛkṣavo devagaṇāḥ sameyur amitaujaś/ saṁpatadbhiḥ suragaṇais teṣāṁ cābharaṇaujaś, śatādityam ivābhāti gaganam gatato yadam/ śimśumāroraḡagaṇair mīnair api ca*

*cañcalaiḥ, vidyudbhīr iva vikṣiptair ākāśam abhavat tadā/ pāṇḍurair salilotpīḍair kīryamānaiḥ sahasradhā, śārādābhīr iva krīṇam gaganam haṁsasāṁplavaiḥ/ kva cid drutatarāṁ yāti kuṭilāṁ kva cid āyatam, vinatāṁ kva cid uddhūtaṁ kva cid yāti śanaiḥ śanaiḥ/ salilenaiva salilāṁ kva cid abhyāhataṁ punaḥ, muhur ūrdhvaṁ gatvā papāta vasudhāṁ punaḥ/ tac chaṁkaraśīrobhraṣṭam bhraṣṭam bhūmitale punaḥ, vyarocata tadā toyāṁ nirmalāṁ gatakalmaṣam/ tatrarṣigaṇagandharvā vasudhātālavāsinaḥ, bhavāṅgapatitaṁ toyāṁ pavitraṁ iti pasprśuḥ/ śāpāt prapatitā ye ca gaganād vasudhātalam, kṛtvā tatrābhiṣekaṁ te babhūvur gatakalmaṣāḥ/ dhūpapāpāḥ punas tena toyenātha subhāsvatā, punar ākāśam āviśya svāṁ lokāṁ pratipedire/ mumude mudito lokas tena toyena bhāsvatā, kṛtābhiṣeko gaṅgāyāṁ babhūva vigataklamaḥ/ bhagīratho 'pi rājarṣir divyaṁ syandanam āsthitaḥ, prāyād agre mahātejās taṁ gaṅgā prṣṭhato 'nvagāt/ devāḥ sarṣigaṇāḥ sarve daityadānavarākṣasāḥ, gandharvayakṣapravarāḥ sakinnaramahoragāḥ/ sarvās cāpsaraso rāma bhagīratharathānugā, gaṅgāṁ anvagaman prītāḥ sarve jalacarās ca ye/ yato bhagīratho rājā tato gaṅgā yaśasvinī, jagāma saritāṁ śreṣṭhā sarvapāpavināśinī/*

Maharshi Vishvamitra addressed Shri Rama that after Brahma Deva gave the boon to Bhagiratha who was literally standing with heightened foot fingers, the latter got busy as immersed in invoking Maha Deva. Subsequently Pashupati Shiva too appeared and confirmed: *Prītas te 'haṁ naraśreṣṭha kariṣyāmi tava priyam, śirasā dhārayiṣyāmi śailarājasutāṁ aham/ tato haimavatī jyeṣṭhā sarvalokanamaskṛtā, tadā sātimaḥ rūpaṁ kṛtvā vegam ca duḥsaham, ākāśād apatad rāma śive śivaśirasy uta/* 'Narashreshtha! I am pleased with your inhuman determination and selfless dedication to some how usher Devi Ganga down to earth and provide salvation to your ancestors; indeed I shall be delighted to fulfil your ambition and help to hold the mighty flows of Ganga into my 'jataajuta' the twisted and coarse head hairs from 'akaasha'. Then Shri Rama! As Paramashiva sanctioned Bhagirath's life time ambition, Himalaya Deva's elder daughter and Devi Parvati's elder sister Devi Ganga readily consented but had only one reservation that as she jumps down to Shiva's jataajuta the flows might further flow down to Patala instead of being held on earth itself! Shiva realised Devi Gangas impertinent remark and decided that he would hide her flows right into his jatajutas. Then Devi Ganga jumped down on Shiva mastaka and he held the flows which got instantly absorbed in the jatajutas. The flows of Ganga lost their way in the labyrinths of Shiva's jataajuta and the forceful flows could not even reach earth, let alone down to Patala as Ganga wondered. Bhagiratha who had wondered as to where the flows disappeared and once again resorted to deep meditation to Maha Shiva. The latter released one of the forceful flows of Ganga to fall down to Bindu Sarovara as they assumed seven flows of which Hladini-Paavani and Nalini turned east; while Suchakshu-Seeta-and Mahanadi Sindhu flowed westward. *Saptamichanvgaat taasaam Bhageeradham tadaa, Bageerayopi Raajarshi divyam syandanamaasthitaḥ/ Praayadagne mahatejaa gangaatam chaapyanuvrajat, gaganacchhankara shirastato dharanimaagataa/* The seventh flow of Ganga followed the chariot of Bhagiratha, he had thus accomplished the unique task of bringing Ganga from Shiva's head down to the his following! As the flows of Ganga followed thus, the speed and ferocity of the waves attracted fishes, tortoises and various water borne species joined as earth appeared to have become far richer thereafter. This superb attraction happening on earth instantly raised the curiosity of the celestial beings as though thousand more Suryas got presented by themselves. As the flows of Ganga got stabilised with speed and thrust gradually near normalcy reached and got widened from bank to bank pushing houses and crop fields too. Gandharvas and several Devas gradually gathered themselves as the flows of Ganga rolled down from Shiva's head and his unimaginable hairs themselves and eventually crowds of angels took to heartily taking in the pure sweetness of the waters, bathing in them and swimming too thoroughly revelling in the irresistible flows. And so do humans and innumerable other species especially due to their firm and proven belief of the sacred flows and even drops of 'Ganjajala'. In this context, Brahmarshi Vishvamitra addressing Shri Rama affirmed that Deva-Rishi-Daitya-Danava, Rakshasa, Gandharva, Yaksha, Kinnara, Naaga, Sarpa, Apsaras, all the entirety of water species, besides men, women, and animals made fast inroads into the ever purifying flows of Sacred Ganga. *Ta to hi yajamaanasya Jahnordbhutakarmanah, gangaa saplaavayaamaasa yagnavaatam mahatmanah/ Tasyaavalepanam jnaatvaa krudhho Jahnuscha Ragahva, apibat tu jalam sarvam Gangaayaah paramadbhutam/* As the flows of Ganga are fierce and roaring with nasty sounds, Rajarshi Jahnu was



performing a maha yajna, and the furious flows of Ganga entered right into the yajna vedika; the Rajarshi got terribly furious at the alleged arrogance of Ganga and thus drank up the River waters totally in a manner that not even a drop of the River remained on earth. Deva Gandharva Rishis were shocked and stunned at the crisis and prayed collectively to very kindly revive Ganga once again stating that he was a father figure and Devi Ganga his daughter. The Rajarshi was pleased with the prayers and finally released Ganga through his ears and the father daughter relationship got universal recognition ever since.

### Vishleshana on Gangotri and Haridwaara

*Gangotri:* Several and detailed references have been made in Brihaddhama Purana, Maha Bharata Vana Parva, Padma Purana, Skanda Purana, Brahma Purana, Vishnu Purana, Devi Bhagavata, BrahmaVaivarta Purana, Agni Purana, Matsya Purana, Brahmanda Purana, Vayu Purana, Skanda Purana and so on. In fact, Skanda Purana has also provided Ganga Sahasra Naama highlighting Devi Ganga Mahatmya. *Na Ganga sadrusham tirtham na Devah Keshavaatparah/* says Padma Purana. Maha Bhagavata describes as follows: *Dhatuh kamandalujalam tadurukamasya paadaavanejana pavitrayaa Narendra, Swadhurnyana –bhasi saa patati nimaarshi Lokatrayam Bhagavatovishdeva keertih/*(Bhagavati Ganga which originated from the left thumb of the Holy feet of Vishnu's three legs spread over the total universe occupying Earth-Higher and Lower Lokas got materialised to wash off the sins of all beings). From Brahama Loka to Himalayas it appeared in streams called Sita, Alaknanda, Chakshu and Bhadra flowing in four directions; the grand and gigantic flow of Alaknanda jumped down the heights of Hemakuta and other mountains towards the southern direction and finally merges into the Great Oceans. The specific Place where Ganga is originated that is Gangotri, is the ideal Place where tarpanas and upavasas are performed and by observing these duties human beings there stated to have accrued the Vajapeya Yagna phala and acquire Brahmatwa: *Gangodbhedam samaasadya triraatroposhito Narah, Vajapeyamaapnoti Brahma bhuto bhavet sadaa/* While Ganga is stated to be pure and hallowed, the three Maha Tirthas are stated to be Gangotri, Prayaga and Ganga Sagara or the exit point of merger with the Seas: *Trishu snaaeshu durlabha, Gangodbabhe de Prayage Ganga Saagra sangame/* Talking about the dos and dont's of Ganga Snana, Brahmanda Purana emphasises as follows: Achamana, Shoucha, nirmalya-mala visarjana, gatra samvahana, kreeda, pratigraha, rati, anya tirtha bhaava, anya tirtha prashamsha, samtaara or swimming, malotsarga are the twelve tasks to be avoided in Ganga. But most desirable tasks in Ganga are Pitru tarpana with tila mixed water, dahana samskara, tata nivasa or residing at the banks of Ganga Pravaha, Ganga keertana, darshana-sparsha-jala paana, mantra yukta snaana, upavaasa, Veda pathana, Purana shravana, nitya Ganga Smarana, Ganga Sahasra naama stotra, Ganga Vrataacharana, Indira nigraha, Dana prakriya, homaacharana, Sandhya Vandana, Dharmaacharana, and Bhakti bhava in general. Snaana- Tarpana-Pitru Karyaacharana on Solar and Lunar eclipse timings, janma dina worships, parva dina snaana-daana-homa kriyas are all stated to have far reaching phalas. Conducting Yajnas would fetch outstanding results.

*Haridwar:* *Swarga dwarena tattulyam Gangadwaram na samshayah, Tartaabhishekam kurvita kotitirthe samahitah/ Labhate Pundarikamcha kulam chaiva samudbhavet, Tatraika ratri vasena gosahasraphalam labhet/ Saptagange trigange cha shakraavate cha tarpayan, Devaan pitruscha vidhivat punye lokey maheeyate/ Tatah kankhale snatwaa triratroposhito narah, Ashwamedhaapnoti Swarga lokam cha gacchati/* -Padma Purana, Adikhanda, Tirtha Yatra Parva (Haridwara is undoubtedly akin to Swarga Dwara. Those who bathe at the Ganga there are as good as taking bath at Crores of Tirthas, reaping the fruits of performing Pundarika Yajna and bringing to repute one's own Vamsha. Stayintg at Haridwar over night bestows the return of charities of Sahsra Godaana. Performing Sacred Snanas at the banks of Sapta Ganga, Tri Ganga and Shakravarta and offering Deva Pitru Tarpanas would establish themselves with name and fame in these Lokas; thereafter performing sacred baths at Kankhala and observe fasting for three successive nights shall indeed reap the benefit of Ashwamedha Yagna and after the termination of life shall take to the path of Swarga)Haridwar is also called Haradwar, Ganga Dwaar and Mayapuri. It is stated to be a combine of Five 'Puris' viz. Mayapuri, Haridwar, Kankhal, Jwalapur and Bhimgoda. It was at

this Place that Brahmarshi Narada was enlightened by Sapta Rishis by way of a Maha Bhagavata Saptaah in a large gathering of Munis and Vishnu Bhaktas. The most significant spot in Haridwar is Brahma Kunda or what is popularly known as 'Hari ki Pairi'. Besides Ganga Dwar or Brahma kund or Hari ki paidi are situated in Haridwar another four Tirthas viz. Kushavarta, Bilwakesara, Nila Parvata and Kankhal- *Gangadware Kushavarte Bilwake Nilaparvate, Snaatwa Kankhale Tirthe punarjanma na vidyate/* (Vidhi poorvaka Snaana and Darshana of Bhagawan Vishnu would certainly qualify for no rebirth and Vaikuntha Prapti at each of these.) These Five Sacred Places represent Pouranic Significance as follows: *Brahma Kunda or Hari ki Pairi or Vishnu's foot steps*: Chakravarti Bhagirath had the outstanding reputation of bringing down Ganga from Vishnu's feet in Vaikuntha down to Kailasha as absorbed in the 'Jata jootas' or Maha Deva's course head-hair pleats. As Bhagirath further did Tapsya to Maha Deva, the Holy Ganga flowed down to Earth and another King Sweta prayed to Brahma Deva to let parts of the River to flow to his Kingdom and the flows came upto Brahma Kunda. Since Bhartruhari the brother of King Vikramaditya performed penances to Maha Deva on the banks of Brahma Kund and achieved Salvation, Vikramaditya constructed steps of the Kunda famed subsequently as *Hari ki Paidi*. This has come down as the legend of the yore. *Gavu ghat*: The southern side of Brahma Kund has come to acquire the popularity of redeeming Go hatyahi patakas by the Sacred Bathings at the Gavu ghat. *Kushavarta ghat*: Once Dattatreya performed severe 'Tapas' on the banks of Ganga not far from Gavu ghat as he kept his belongings viz. Kusha or the mat of Kusha grass, clothing and kamandalu or the water vessel on the banks of Ganga; one fierce wind blew away these items on the banks in circular fashions and since then the Ghat was then christened as Kushavarta. 'Pitru Karyas' and 'Pinda Danas' especially on Mesha Samkranti days are stated to go a long way resulting in 'Punar janma naasti' or no rebirth again. It is at this Ghat there is the Mandir of Shravana nath. Vishnu Ghat, Maya Devi Mandir, Ganesh ghat, Narayani Shila, Niladhara and Nileshtar, Kalimandir, Chandi Mandir, Anjani Mandir being that of Hanuman's mother, and Gouri shankar Mandir are all lined up there. *Bilwakeshwar*: Not far from 'Hari ki Paidi' the Bilwakeshwar Mandir is stated to the erstwhile abode of Maha Ashwatara Naga of Patala who frequented it for Maha Deva darshan and 'snaanas' at this Tirtha is stated to bestow the Shiva Tulya status. *Kankhal*: This is the Sacred Tirtha which is the joint flow of Niladhara and Kankhal where nomad Munis used to necessarily halt and wash off all traces of 'Khal' or wickedness. *Daksheshwar Maha Deva* Mandir assumes outstanding significance in view of its Pouranic background of Daksha Prajapatis's Brihaspati Yagna to which his daughter Sati Devi's non invitation due to his hatred to his son-in-law Parama Shiva but still she attended the Yagna and was extremely offended by her father and as such resorted to the extreme step of self immolation in 'Yogaagni' when Maha Deva went berserk with fury, totally destroyed the yagna and beheaded Daksha Prajapati. With a view to mitigate the unusual fury of Maha Deva, Vishnu had to use his Chakra and quietly sliced off Sati Devi's mortal remains and threw away into fifty one pieces which eventually came to be famed as so many Shakti Peethas signifying Devi Sati's body parts as are venerated till date with awe and wonder. As Devas prayed to Maha Deva in torrential 'Stutis', He gradually cooled down and being a known embodiment of mercy and forgiveness, relented to the Prayers of Devas and allowed to the beheaded Daksha to replace the latter's head with that of the goat meant for sacrifice at the ruined yagna and revived the Prajapati back to life! That is why this Holy Place is of unusual Mahatmya and yatris to Haridwar and is stated that their yatra would be futile without worship at Daksheshwara Maha Deva! This Holy Tirtha attracts unprecedented yatris on Shiva Ratris for its legendary background! Besides the above Tirthas, Haridwar has other Tirthas too like Sati Kund, Kapila Sthaana, Bhima Gouda, Sapta Dhara, Satya Narayana Mandir and Veerabhadreshwar each of which has their own background! From Haridwar to approx. forty miles is situated *Shuka taal* where Vyasa Maharshi's son Shuka Deva taught Maha Bhagavata Purana within a week's time to Panadava's descendant King Parikshit on the banks of Ganga. *Devaband* or Devivan some 8 km near Mujaffarnagar off Shaharanpur is known for Durga Mandir where *Durga Saptashati* was recited first as believed by 'Vidwamsas' of erudition.]

Vishleshana on Devi Ganga -Post Bhagiratha: a) Devi Bhagavata Purana details as follows: Chain reaction of Ganga -King Mahabhisha-Ashta Vasus- King Shantanu- Gangeya Bhishma: There was a virtuous King Mahabhisha of Ikshvaku Dynasty who pleased Indra with a series of 'Asvametha' and

‘Vajapeya’ Sacrifices and attained Indra Loka after his death. Once he had attended the Court of Lord Brahma and along with him was seated Devi Ganga. He was immensely attracted to her and she too reciprocated with her amorous glances. Brahma got disturbed and cursed both of them to take to human lives as husband and wife. Mahabhisha opted to be the son of King Pratipa of Puru Dynasty. At the same time Ashta-Vasus ( Eight Vasus) of the Celestial Region headed by Vasu Prithi and their families visited Sage Vasishtha’s ‘Ashram’ and admired ‘Kama Dhenu’ the Sacred Cow whose milk bestowed disease-less longevity and sublime happiness. The wife of one of the Vasus, Dyau was impressed with the Cow and quietly stole it and its calf. Sage Vasishtha found in his ‘Diya Drishti’ ( Celestial Vision) that Nandini the Sacred Cow was in the custody of Vasu Dyau and cursed all the Vasus to be turned as human beings. Being highly repentant, the Vasus beseeched Vasishtha to dilute the effect of the curse and out of compassion the Sage agreed to one year’s human life to seven Vasus as their involvement was indirect but Vasu Dyau should have a full life time. The Vasus, who knew about Brahma’s curse to Ganga Devi, approached her to give birth to Seven Vasus of one year’s human life each and one life time’s existence to the last born Vasu. But this was agreed to subject to the condition that her prospective husband should agree to freedom of her action without any reservation and if he did not, she would quit as the husband. Eventually, Ganga waited on the banks of River Ganges and awaited the arrival of King Pradipa of Kuru Dynasty for meditation. The King arrived to perform ‘Surya Namaskaras’ on the river bed and Ganga appeared as a charming woman and sat straightaway on his right lap, indicating thereby that the place was to seat a son / daughter. The damsel identified herself as Ganga Devi and replied that she would await his son’s arrival who was yet to be born. In course of time, King Pradipa got his son, Shantanu, and as he grew as a handsome youth advised him to meet Ganga Devi who would propose but cautioned that he should not ask her questions and agree to whatever she asked. Accordingly, Ganga Devi, the eternal beauty, agreed to wed Shantanu and agreed to her conditions unilaterally. She gave immense happiness to Shantanu, who became the King after his father’s abdication of the throne. After a year, they were blessed with a boy, but she took the baby and submerged him in the flow of Ganga! To his great surprise, Shantanu witnessed the horror of the child’s cruel drowning in the flow but dared not say one word to his wife. This happening was repeated again and again for seven times and as the eighth child was born, Shantanu protested and Ganga as per their contract left, but requested that the boy be named as Gangeya.

ii) Brahma Vaivarta Purana explains about ‘Mutual curses of Lakshmi, Saraswati and Ganga ‘:

Originally Lakshmi, Saraswati and Ganga were the wives of Shri Hari in Vaikuntha. Saraswati felt that Shri Hari was getting fonder of Ganga and complained to Lakshmi but Lakshmi was neutral. Saraswati was irritated and cursed Lakshmi to become a tree as she was insensitive. Ganga felt bad that Saraswati was unnecessarily interfering and cursed Saraswati; this led Saraswati to curse Ganga. Reacting to these curses, Shri Hari gave dispensations as follows: Lakshmi would be born as a tree in the house of King Dharmadhwaja and become the wife of Asura Shankhachuda, a Vishnu devotee and later on turn out to be Shri Hari’s dear wife and live for ever as Tulasi and also as a River named Padmavati in Bharata Varsha; Devi Ganga due to Saraswati’s curse would become a Holy River to demolish the sins of those who take baths on her waters and eventually flow down in Bharata Varsha due to the persistent efforts of Bhagirath and be called as Bhagirathi and be the wife of Samudra who was also of Shri Hari’s ‘Amsha’ and at the same time be at the ‘Shiva Sthaan’; and Saraswati as a result of Ganga’s curse would become the wife of Brahma; and finally Lakshmi who was of Satwa Tatwa without any anger or jealousy and would be Shri Hari’s own wife eventually. As Shri Hari gave the dispensations as follows, all the three Devis viz. Lakshmi, Saraswati and Ganga embraced each other and felt ashamed of their indiscretions which resulted in the repercussions and prayed to Bhagavan Shrihari as to when the arrangements would terminate and the latter pacified the Devis that he would not only ratify the curses that they made to each other but also retain their positions in Vaikuntha with equal attentions and affections to all the three Devis. Saraswati would keep half ‘Amsha’ in Bharata Varsha and half with Brahma and the total Amsha with himself (Shri Hari); similarly in respect of Ganga, half of Vishnu’s Amsha would be Bhagirathi in Bharata Varsha sanctifying the Beings and by slashing their sins there and the rest of Amsha remaining intact with himself as also have the unique privilege of remaining on Shankara’s holy head; as regards Lakshmi, one Amsha would be Tulasi as also as River Padmavati for Kali Yuga’s five thousand years and all the Devis would return to

Vaikuntha thereafter. The occurrence of the curses among the Devis and the arrangements that were made about them by Shri Hari had some hidden meaning: even while there were several Tirthas in Bharat Varsha, there was a great need for some outstanding Rivers and Punya Kshetras where not only devotees of Shri Hari, but even hopeless sinners and ‘Nastiks’ (athiests) should have possibilities for self-improvement. That was the reason for the emergence of these Sacred and sin-washing Rivers for quick-if not instant- relief to them. Bhagavan Vishnu indicated that there were several persons, who thrived on cheating, making false promises, social parasites, promise breakers, ‘Vishwaas ghaatis’, givers of wrong and misleading evidences, occupiers of others’ properties and belongings; those who discard parents and blood-relatives; swindle or forcibly bamboozle others etc. The purpose of the Sacred Tirthas like Ganga, Padma and Saraswati was thus to exonerate and correct such misled persons to reform them.

### Sarga Forty Four

*Sa gatvā sāgarām rājā gaṅgayānugatas tadā, praviveśa talam bhūmer yatra te bhasmasātkṛtāḥ/ bhasmany athāplute rāma gaṅgāyāḥ salilena vai, sarva lokaprabhur brahmā rājānam idam abravīt/ tārītā naraśārdūla divaṁ yātās ca devavat, śaṣṭiḥ putrasahasrāṇi sagarasya mahātmanaḥ/ sāgarasya jalām loke yāvat sthāsyati pārthiva, sagarasyātmajās tāvat svarge sthāsyanti devavat/ iyaṁ ca duhitā jyeṣṭhā tava gaṅgā bhaviṣyati, tvatṛtena ca nāmnā vai loke sthāsyati viśrutā/ gaṅgā tripathagā nāma divyā bhāgīrathīti ca, tripatho bhāvayanīti tatas tripathagā smṛtā/ pitāmahānām sarveṣām tvam atra manujādhipa, kuruṣva salilam rājan pratijñām apavarjaya/ pūrvakena hi te rājāns tenātiyaśasā tadā, dharmiṇām pravareṇātha naiṣa prāpto manorathah/ tathaivāmsumatā tāta loke 'pratimatejasā, gaṅgām prārthayatā netuṁ pratijñā nāpavarjitā/ rājarṣiṇā guṇavatā maharṣisamatejasā, mattulyatapasā caiva kṣatradharmasthitena ca/ dilīpena mahābhāga tava pitrātejasā, punar na śaṅkitā netuṁ gaṅgām prārthayātānagha/ sā tvayā samatikrāntā pratijñā puruṣarṣabha, prāpto 'si paramam loke yaśaḥ paramasaṁmatam/ yac ca gaṅgāvatarānam tvayā kṛtam arimḍama, anena ca bhavān prāpto dharmasyāyatanam mahat/ plāvayasva tvam ātmānam narottama sadocite, salile puruṣavyāghra śuciḥ puṇyaphalo bhava/ pitāmahānām sarveṣām kuruṣva salilakriyām, svasti te 'stu gamiṣyāmi svam lokam gamyatām nṛpa/ ity evam uktvā deveṣaḥ sarvalokapitāmahaḥ, yathāgataṁ tathāgacchad devalokam mahāyaśaḥ/ bhagīratho 'pi rājarṣiḥ kṛtvā salilam uttamam, yathākramam yathānyāyam sāgarāṇām mahāyaśaḥ, kṛtodakaḥ śucī rājā svapuram praviveśa ha/ samṛddhārtho naraśreṣṭha svarājyaṁ praśaśāsa ha, pramumoda ca lokas tam nṛpam āśādyā rāghava, naṣṭaśokaḥ samṛddhārtho babhūva vigatajvaraḥ/ eṣa te rāma gaṅgāyā vistaro 'bhīhito mayā, svasti prāpnuhi bhadram te saṁdhyākālo 'tivartate/ dhanyam yaśasyam āyusyaṁ svargyaṁ putryam athāpi ca, idam ākhyānam ākhyātām gaṅgāvatarānam mayā/ Marṣi Vishvamitra thus informed about Bhagiratha's exemplary grit and devotion in the context of 'Gangaavatarana' on Earth, till the Ocean and down to Rasatala and washed off the ashes of Sagara Putras. Then Brahma Deva appeared and confirmed to Bhagiratha that the Souls of the Sagara Putras got sanctified and reached Swarga Loka and said sāgarasya jalām loke yāvat sthāsyati pārthiva, sagarasyātmajās tāvat svarge sthāsyanti devavat/ iyaṁ ca duhitā jyeṣṭhā tava gaṅgā bhaviṣyati, tvatṛtena ca nāmnā vai loke sthāsyati viśrutā/ gaṅgā tripathagā nāma divyā bhāgīrathīti ca, tripatho bhāvayanīti tatas tripathagā smṛtā/ Bhupaala! As long as the sacred waters of 'Saagara' provide solace to the Beings in Srishthi, the Sagara Kumaras would find Swarga as their abode. Devi Ganga would eventually be named as your elder daughter and hereonward would be popular in lokas as Bhaagirathi. She would also be known in the Universe as Tripathaga as being the flows of Aakasha- Bhumi- Patalaas. Now you may formally perform 'tarpanas' to the forefathers. What your dear father Dilip who too endeavoured most sincerely had been since accomplished by you and as such had secured the right of place for you post life. Dhanyam yaśasyam āyusyaṁ svargyaṁ putryam athāpi ca, idam ākhyānam ākhyātām gaṅgāvatarānam mayā/ Thus auspicious episode of 'Gangavatarana' is highly worthy of hearing or reading and introspect about should be blessed with dhana- aayush-yashas-putra and swarga prapti, as applicable to all the chatur varnas besides longevity and fame..*



## Sarga Forty Five

*Viśvāmitravacaḥ śrutvā rāghavaḥ sahalakṣmaṇaḥ, vismayaṁ paramaṁ gatvā viśvāmitram athābravīt/ atyadbhutam idaṁ brahman kathitaṁ paramaṁ tvayā, gaṅgāvatarāṇaṁ puṇyaṁ sāgarasya ca pūraṇam/ tasya sā śarvarī sarvā saha saumitriṇā tadā, jagāma cintayānasya viśvāmitrakathāṁ śubhāṁ/ tataḥ prabhāte vimale viśvāmitram mahāmunim, uvāca rāghavo vākyaṁ kṛtāhnikam ariṁdamah/ gatā bhagavatī rātriḥ śrotavyaṁ paramaṁ śrutam, kṣaṇabhūteva sā rātriḥ saṁvṛtṭeyaṁ mahātapah, imāṁ cintayataḥ sarvāṁ nikhilena kathāṁ tava/ tarāma saritāṁ śreṣṭhāṁ puṇyāṁ tripathagāṁ nadīm, naur eṣā hi sukhāstīrṇā ṛṣīṇāṁ puṇyakarmaṇām, bhagavantam iha prāptaṁ jñātvā tvaritam āgatā/ tasya tad vacanaṁ śrutvā rāghavasya mahātmanaḥ, saṁtāraṁ kārayāṁ āsa sarṣisaṁghaḥ sarāghavaḥ/ uttaram tīraṁ āsādy saṁpūjyarṣigaṇaṁ tatha, gaṅgākūle niviṣṭas te viśālāṁ dadṛśuḥ purīm/ tato munivaras tūrṇaṁ jagāma saharāghavaḥ, viśālāṁ nagarīm ramyāṁ divyāṁ svargopamāṁ tadā/ atha rāmo mahāprājño viśvāmitram mahāmunim, papraccha prāñjalir bhūtvā viśālāṁ uttamāṁ purīm/ kataro rājavanāśo 'yaṁ viśālāyāṁ mahāmune, śrotum icchāmi bhadraṁ te paraṁ kautūhalaṁ hi me/ tasya tad vacanaṁ śrutvā rāmasya munipuṁgavaḥ, ākhyātuṁ tat samārebhe viśālasya purāṇanam/ śrūyatāṁ rāma śakrasya kathāṁ kathayataḥ śubhāṁ, asmin deśe hi yad vṛttaṁ śṛṇu tattvena rāghava/ pūrvaṁ kṛtayuge rāma diteḥ putrā mahābalāḥ, aditeś ca mahābhāgā vīryavantaḥ sudhārmikāḥ/ tatas teṣāṁ naraśreṣṭha buddhir āsīn mahātmanāṁ, amarā nirjarās caiva kathāṁ syāma nirāmayāḥ/ teṣāṁ cintayatāṁ rāma buddhir āsīd vipaścītāṁ, kṣīrodamathanaṁ kṛtvā rasaṁ prāpsyāma tatra vai/ tato niścītya mathanaṁ yoktraṁ kṛtvā ca vāsukim, manthānaṁ mandaraṁ kṛtvā mamanthur amitaujaśaḥ/ atha dhanvantarir nāma apsarās ca suvarcasah, apsu nirmathanād eva rasāt tasmād varastriyaḥ, utpetur manujaśreṣṭha tasmād apsaraso 'bhavan/ ṣaṣṭiḥ koṭyo 'bhavaṁs tāsāṁ apsarāṇāṁ suvarcasāṁ, asaṁkhyeyās tu kākutṣṭha yās tāsāṁ paricārikāḥ/ na tāḥ sma pratigṛhṇanti sarve te devadānavāḥ, apratigrahaṇāc caiva tena sādharmaṇāḥ smṛtāḥ/ varuṇasya tataḥ kanyā vāruṇī raghunandana, utpapāta mahābhāgā mārgamāṇā parigrahaṁ/ diteḥ putrā na tāṁ rāma jagṛhur varuṇātmaṁjāṁ, adites tu sūtā vīra jagṛhus tāṁ aninditāṁ/ asurās tena daiteyāḥ surās tenāditeḥ sūtāḥ, hṛṣṭāḥ pramuditās cāsan vāruṇī grahaṇāt surāḥ/ uccaiḥśravā hayaśreṣṭho maṇiratnaṁ ca kaustubham, udatiṣṭhan naraśreṣṭha tathaivāmytam uttamam/ atha tasya kṛte rāma mahān āsīt kulakṣayaḥ, adites tu tataḥ putrā diteḥ putrāṇa sūdayan/ aditer ātmajā vīrā diteḥ putrāṇ nijaghnire, tasmin ghore mahāyuddhe daiteyādityayor bhṛśam/ nihatya ditiputrāṁs tu rājyaṁ prāpya puraṁdaraḥ, śāsāsa mudito lokān sarṣisaṁghān sacāraṇāṁ*

Shri Rama having heard the total episode of Sagara- Bhagiratha-Ganga stated that as the nightful sleep was over and the morning duties were concluded too requested Maharshi Vishvamitra to cross the Tripatha gamini Ganga. As the boat was arranged and the sacred river was crossed, Rama Lakshmanas witnessed a picturesque citi and the Maharshi conveyed its name as Vishali and described its background. In the preceeding Satya Yuga, Devi Diti's progeny were the mighty Daityas who were ruthless resorting to viciousness while Devi Aditi's progeny were Devatas of virtue.

Vishleshana on Kashyapa Maharshi and Diti and Aditi: Brahmanda Purana describes: The progeny of Kashyapa Maharshi thus represented the high-points of Virtue and Evil as though the Worlds were on balance. Kashyapa's wives truly characterised the facets of the Positive and Negative Forces as reflected in their offspring and their descendants: *Aditirdharmashila tu Balasheelaa Ditistathaa, Tapahsheelaa tu Surabhirmaayaasheelaa Danustathaa/ Gandha –sheelaa Munischaiva Krodhaadhyayana shaalini/ Geetasheelahyarishtaa tu Krura sheelaa Khashaa smrutaa, Krodhasheelaa tathaa Kadruha Krodhaacha Shuchi shaalini/ Vaahasheelaa tu Vinataa Taamraa vai ghatashalini, Iraanagraha sheela tu hyanaayur – bhakshaney rataa/ Matrastulyaabhijaatascha Kashyapaatmajaa Prabho!* (Devi Aditi is a natural epitome of Virtue; Diti is a sign of Might and Valour; Surabhi is a Tapaswini and the mother of cows and buffalos; Danu is a Mayavati and the mother of Daanavas; Muni is a Gandha Shila; Krodha is Adhyana Sheela; Arishta is a Geeta sheela or has an aptitude for music; Khasa is a symbol of cruelty and wickedness; Kadru is the representation of anger and revenge; Krodha is a natural icon of Purity; Vinata is prone to Vahanas

and thus the mother of the illustrious Garuda Deva the Vehicle of Vishnu Bhagavan and Aruna Deva the Charioteer of Surya Deva; Tamra Devi is a byword of Evil and immorality and the mother of Raakshasas; Ira is the emblem of kindness and morality; and Anayu stands for pleasure and enjoyment. These are the natural characteristics of the wives of Kashyapa Muni as truly reflected in their offspring too. Indeed, Kashyapa Vamsha stood for Dharma, Kshama, Buddhi, Satpravartana and Competence on one side and Adharma, Jealousy, Ignorance, Misbehavior, Viciousness, Cruelty, and utter depravity on the other! It produced Devas, Danavas, Rakshasas, Yakshas, Piscachas, Gandharvas, Apsaras, Sarpas, Pashu-Mriga-Pakshi-Vriksha-Lataas. All these features are amply manifested among Manavas and are deeply immersed in the whirlpool of Samsara- at times displaying virtue and at other times demonstrating viciousness as they are always targetted with the grand mix of the Satvika-Rajasika and Tamasika Gunas; they are ostensibly motivated by the Chaturvidha Purusharthaas of Dharma-Artha-Kaama-Moksha!

Maharshi Vishvamitra then explained to Shri Rama that both Daityas and Devatas had both sought 'Amaratva' of Longevity for ever. But the question got raised as to who should become eligible for the 'amaratva'. Then both Daityas and Devatas decided to execute 'Ksheera Sagara Mathana' or the churning of the Ocean of Milk. ( Of the Sapta Samudras Lavana or Salt, Ikshurasa or Sugarcane juice, Sura or Wine, Ghrita or Classified Butter, Dahi or Curd, Ksheera or Milk and Suswada or Sweet Water , Ksheera Sagara on which Maha Vishnu himself is stated to flout as resting on Adi Shesha was decidedly the best). Thus having resolved both Devas and Daityas along with their respective characteristics of Dharma and Adharma. (Aditi, Diti, Danu, Arishta, Surasa, Khasa, Surabhi, Vinata. Tamra, Krodhavasha, Ila, Kadru and Muni.; Diti's sons were the daityas, danavas and Rakshasas). Having decided thus they mutually approached Vaasuki Sarpa to be the massive belt of Mandharaachala \_ for the gigantic task. [Vasuki: Underneath Bhumi are the Nether Worlds viz. Atala, Vitala, Sutala, Talaatala, Rasatala, Mahatala and Patala. The soil in Atala is stated to be of black soil, of Vitala the ground was of palewhite, Sutala of blue, Talatala of yellow colour, Rasatala of gravel covered ground, Mahatala of Rocky Ground and of Patala of Gold. The Palaces of Asuras of Namuchi the enemy of Mahendra, besides of other demons like Mahananda, Kabandha, Bhima, Suladanta, Dhanjaya, Nagendra were all glittering examples of opulence and material happiness in Atala and other Lokas. In Sutala were the noted Daitya-Rakshasa-Serpent Kings like Mahajambha, Karbandha, Hayagriva, Nikumbha, Bhima, Suladanta, Dhananjaya, Nagendra, Kalia and so on. Shankha, Gomukha, Kakutpada, Asvatara, Kambala, Takshaka stayed at Vitala; Prahlada, Taraka, Puranjana etc were in Rasatala; Kalanemi, Gajakarna were in Mahatala; and among other illustrious serpents Maha Sesha and Vaasuki were stated to be in Patala. It was Vaasuki who was tied all around the Mandhara mountain as the churner and Kurma Vishnu as the balancer at the time of Amtita Mathana!] As both the parties of Devas on one side of Vasuki holding the serpent's tail with dharmic awareness and Daityas with 'ahamkara' or self ego holding the head of Vasuki got positioned for the churning. In the process, multitudes of Daityas perished as being burnt off by the poisonous flames emitted from the mouth of the Vasuki Snake. As the churning of the Ocean thus having progressed, there appeared on the high skies a massive poisonous fire ball called 'halaahala' and threatened to have brought earth into ash. *Atha Devaa Mahadevam Shankaram sharanaarthiah, jagmuh Pashupati Rudram traahi traaheti tustuvuh/* As all the Devas collected at the tail side of Vaasuki made a desperate appeal to Pashupati Rudra, the latter responded to the prayers even as Maha Vishnu too appeared but appealed to Maha Shiva stating that as the ultimate of the universe the latter should kindly gulp up the 'halahalaagni' in upright standing posture. Then *Halaahalam visham ghoram sanjaganaamritopamam/* Maha Deva being Mrityunjaya retained the most poisonous 'halahalaagni' in his throat- lest the lokas in his stomach be not get dislocated with the poisonous flames. Maharshi Vishvamitra then addressed Raghunandana and further explained that the mammoth task of Ksheera Sagara Mathana continued. But then followed another havoc as Mandhara Mountain slipped down into Patala under the Ocean of Milk. Devatas and Gandharvas as were participating in the task of churning made a frantic appeal to Maha Vishnu to save and pull the mountain falling down so that they might not all be crushed under the weight of the mountain. *Iti shrutvaa Hrisheekeshah kaamatham rupamaasthitah, parvatam prushthatah kritvaa shishaye trayodadhou Harih/* In response to the frantic appeals my Devas placed at the side of the tilt of the gigantic mountain, Maha

Vishnu had spontaneously assumed the incarnation of Kurma the massive tortoise so that the mountain could be balanced thereon of its topped up hardness. Some thousand years of churning thereafter, then appeared Dhanvantari the personification of Ayurveda with a 'danda' or handstick on one hand and a Kamandalu or vessel of pure water (stated to be of Vishnu himself depicted with four hands, with one of them carrying Amrita, and the other holding shanka- chakra-and a leech!) as well as a group of Apsaras of outstanding physical beauty and charm. [Apsaras: The celestial dancers of feminine beauty and grace 'par excellence', skilled in dance and music, such as the ageless Rambha, Menaka, Menaka, Urvashi, Tilottama, Ghritaachi, Mishkarekshi, Vapu, Viprachitti, Purvachitti, Sahajanya, Karnika, Punjikasthala, Vishvachi and so on. Tilottama and Urvashi are believed among those Apsaras to have generated from the 'amrita mathana'. Apsaras are stated to be closely associated with celestial singers and musicians. At the time of Amrita Mathana, Indra Deva was believed to have opted to enhance the elegance of his court. Apsaras enjoy the reputation or otherwise to have dislocated the tapsya of renowned Maharshis as Brahmarshi Vishvmitra him self was a case in point!] These Apsaras are stated to be of sixty crore strong, nay countless! But none of the Apsaras could ever be the formal wives of maharshis, deva daanavas or of terrestrial or celestial beings, except for casual sex. Then further 'samudra mathana' resulted in the creation of Vaarunis who were ever intoxicated by wines and hard liquor always in search of husbands but only the celestials but not of vicious daityas. In fact the term of 'Sura' was always used in the context of Devas and the rest of Celestials, and 'Asuras' were those denied of drinking wine and other intoxicants! That was the reason of Vaaruni Devataas getting readily attracted to Devas! As the churning progressed, Ucchaishrava the best of horses, and Koustubha the best of priceless diamonds emerged. As the ever full pot of Amrita became visible in the hands of Dhanvantari, there was a stampede and fierce battle opened as that indeed was the ultimate and ambitious target of Samudra Mathana! Innumerable Deva Danavas perished in the open and all out war, Lord Vishnu took to the mesmerising form of Mohini Devi and the huge battle of Deve-Asuras ceased suddenly. She then brought in a truce and made them seated in groups on either side - ostensibly, with a view to orderly distributing the 'ambrosia' for which the all out endeavour for thousands of years got climaxed to a reality! While distributing amrita, Vishnu in the form of Mohini Devi distributed amrit to Devas totally, and from the side of Danava Daityas as the distribution was about to be ended by Devi Mohini, two of the daityas viz. Rahu and Ketu stealthily shifted over the group of Devas. The omniscient Vishnu as Mohini patronized Rahu and Ketu did receive drops of the elixir and joined the group of Nava grahas, for subtle reasons. Ther after Indra retained the seat of kingship of Svarga as Rishis and other Devatas were pleased too.

[References from Matsya Purana and Maha Bhagavata on Samudra Mathana:

Masya Purana: on Kurmaavatara, 'Amrita Mathan', Kaalakuta and Devi Mohini:

As Danava Guru Shukracharya secured Sanjeevani Vidya from Maha Deva after thousands of penance and meditation to enable Danavas and Daityas the restore their lives, especially after their killings in battles with Devas, there were series of victories of Danavas and all the like minded evil forces, while Injustice and Vice prevailed in suppression of Virtue, Justice and Peace. In response to a delegation of Devas led by Indra and Deva Guru, Brahma appealed against passion for battles and enmities. He also called King Bali the Head of Daityas and Danavas and to refrain from frequent quarrels with Devas and suggested a Master Plan for the mutual benefit of Devas, Gandharvas and like minded allies on the one hand and Daityas, Danavas, Rakshaas, Nagas and Yakshas on the other. The Plan proposed by Brahma was follows: Both Daityas and Devas should jointly organise the Project of 'Kshira Sagara Mathana'; approach Vishnu under the leadership of King Bali to revive the Form of 'Kurma' (Tortoise) present in Palala loka; request Mandarachala or the Mountain of Mandara to be the churning rod; pray to 'Sehsa Nag' or the Giant Serpent who bears the weight of the entire Universe to be the long and strong rope to be used for the churning. As planned the joint delegation prayed to Bhagavan Kurma lying in Patala loka first and the latter agreed readily saying: *Thrailokya dhaarineynaapi na glanir-mama jaayatey, Kimu Mandarakaat Kshudraat gutikaa sannibhaadiha/* (I have no problem in holding the Mandhara Mountain for this noble cause as this so like a pebble for me!) Later on when the delegation approached Sesha Nag, he replied:

*Brahmanda veshtinaanaapi Brhahmaanda mathanenavaa, Na mey glanirbhaved dehey kimu Mandara vartaney!* (If I could bear the brunt of the Universe what is the problem in holding it while churning and rotating it!). At that time, Kurma Deva was right underneath the Mountain, but neither Daityas nor Devas could rotate the mountain much less churn it. The delegation reached Vaikuntha and prayed to Vishnu under the Leadership of Bali, when Vishnu was in Yoga Nidra lying on Sesha Nag on Ksheera Samudra, as follows: *Namo loka trayadhaksha tejasaa jita bhaskara, Namoh Vishno Namoh Jishno Namaste Kaitabhardana/ Namah sargakriyaakartrey Jagatpaalayatey Namah, Rudrarupaaya Sharvaaya Namah Samharakaariney/ Namah Shulaayudhadhrushya Namoh Daanava-ghaatiney, Namah Trayaakranta Trailokyaaayaabhavaaya cha/ Namah Prachanda Daitreyndrakulakaala mahaanala, Namoh naabhihrudodbhuta padmagarbha Mahabala/ Padmabhuta Mahabhuta karthrey hatrey Jagatpriya, Janitaa Sarvalokesha kriyaa kaarana kaariney/ Amaraari vinaashaaya Mahaasamara shaaliney, Lakshmi mukhaabja madhupa namah keerti nivaasiney/ Asmaakamamaratwaaya ghritayaam ghriyataa -mayam, Mandarah Sarvashailaanaamayutaatayaayuta vistrutah/ Anantabala baahu bhyamavasht abhaika paaninaa, Madhyataamamrutam Deva Swadhaa Swaadhaartha kaaminam/*

(Bhagavan Vishnu, Jishnu, Trilokaadhyaksha! our sincere greetings to you; You are the famed demolisher of Kaitabha; The Creator, the Presever and also the Destroyer of the whole world with Trishula in your hands; You expanded and occupied in merely three steps of yours all the Three Lokas; You are like the Agni who put the total 'Vamsha' or the race of the frightful of Daitya Clan into flames and ash; You materialised Brahma from the lotus of your navel; You are the Jagatkarta, Harta and Priya; the Karya, Karana and Karta or the Deed, the Doing and the Doer; Our endeavours are due to create 'Amrit' for 'Amaratwa' or everlasting life; kindly enable with your mighty arms the 'Manthana' or churning of the Madarachala in the Ksheera Sagara! ) As Bhagavan agreed to do so and initiated the circling of Sesha Nag around the Mountain, the Daityas and Danavas out of bravado held the head of Sesha Nag's thousand mouths that emitted poisonous flames and many of them perished even before the process of churning; Devas on the other hand held the tail and manouvered it. As both the churning got momentum, both the Parties were extremely tried and Indra materialised cool showers to reduce the tiresomeness. Lord Brahma alerted and encouraged with cheerings and heartening remarks periodically to both the face-drawers and tail-enders of the Sesha Nag. As the churning of the ten thousand yojana wide Mountain continued, from its top fell down several groups of elephants, eight-footed Sharabha animals, wild lions, tigers, boars and bears, crores of fearful poisonous reptiles, besides heavy and tall trees, branches, fruits, leaves, medicinal herbs and plants into the Ocean. The resultant pulp of the 'Manthan' of the materials dropped from the Mountain produced 'Varuni' and its invigorating smell pleased Devas and Danavas and became refreshed and mightier; the speed of churning pepped up and Bhagavan Vishnu held the sides of the Mountain by his shoulders-grip and the radiance of the jewels on the thousand hoods was reflected on the blue dazzle of Vishnu's shoulders and hands looking like a 'Brahma danda' even as thousands of roars and lightnings emerged from the deafening sounds of clouds above and sky-rise sea tides below. From the tail side of the Sesha Nag, Indra, Aditya, Rudragana, Vasugana, and other Devas were getting more and more active while the Rakshasa ganas including the powerful Viprachit, Namuchi, Vritra, Shambar, Dwimurtha, Vajradamshtra and Rahu, all headed by King Bali were displaying their respective energies with arrogance and self-pride. In the process countless animals, fishes, reptiles and other varieties of Seas and the under-Sea Beings were destroyed in millions. Unfortunately however there was no indication of the much awaited 'Amrit' and all the Parties concerned were fully exhausted and disappointed. They all in one voice of unanimity prayed to Bhagavan Vishnu once again and the Lord assured them: *Balam dadaami sarveshaam karmaitad ye samaasthitaah, Kshubhyataam kramashah Sarvair Mandarah parivartataam/* (To all the persons involved in this Manthana Venture, I am according 'Shakti' herewith and all concerned should perform their maximum from now on). As the action had improved manifold now, there was *Purna Chandra*, who emerged with the illumination of hundred Suryas yet with extraordinary coolness that would readily bring about breezy freshness to the whole world. Then *Devi Lakshmi* was materialised with considerable grace and gorgeousness who desired to opt for Bhagavan Vishnu; she was followed by *Sura Devi and Uchhaishwa* and these were granted by Asuras to Indra as they were rather keen only for Amrita. Then followed the emergence of *Koustubh Mani* and that was gifted away to Vishnu to adorn the ornament



on his broad chest. Further on, there was a *Parijata Vriksha*, which had bunches of flowers whose intoxicating fragrance filled up all over the gardens of Swarga. Eventually, there occurred dense and blue smoke which appeared all over the Ocean and reached the sky as well, when all the participants of the Churning were unable to increasingly bear it and had to temporarily call off the action as there were poisonous flames and fumes surrounding them, choking them all and killing several of them. Meanwhile, a highly frightful figure making terrible noises descended from the pitch dark clouds; as Daityas and Devas were frightened to the core and Bhagavan Vishnu interrogated that horrendous figure as to who that it was! The reply came to Vishnu that it was *KAALAKUTA VISHA* and that could devour the whole Universe instantly, that it emerged pursuant to the huge scale churning of Ksheera Samudra and that all the participants should at once take the refuge of Maha Deva. The panicky Deva-Danavas as well as Brahma and Vishnu made a bee-line to a Golden Cave on the top of Mandara Mountain which too was a Principal participant of the Manthana Drama. At the Entry Gate of ‘Shiva Nivasa’, Ganeswara took Maha Deva’s permission to let the agitated Devotees in as they all in a chorus commended Shiva (**Shiva Stuti**) as follows: *Namah Virupaksha Namastey Divyachakshusey/ Namah Pinaaka hastaaya Vajrahastaaya dhanviney/ Namah trishula hastaaya Dandahastaaya Dhurjatey, Namastrailokya naathaaya Bhutagraama shareeriney/ Namah Suraari hantrey cha Somaagnya kaaryagnya chakshushey, Brahmaney chaiva Rudraaya Namastey Vishnu –rupeney/Brahmaney Vedarupaaya Namastey Deva rupiney, Saamkhyaya yogaaya Bhutaanaam Namastey Shaambhavaaya tey/ Manmathaayaanga vinaashaaya Namah Kaalakshayankara, Ramhasey Deva Devaaya Namastey Vasuretasey/ Eka Viryaya Sarvaaya Namah Pinga kapardiney, Uma bhartrey Namastubhyam Yagna Tripura ghaatiney/ Shuddha bodha prabuddhaaya Muktakaivalya rupiney, Lokatraya vidhatrecha Varunendraagni rupiney/ Ruyasussamarupaaya Purushaayeswaraaya cha, Agraaya chaiva chograaya Vipraay Shurti chakshusey/ Rajasey chaiva Satvaaya Tamasey Timiraamaney, Anintya nityabhaavaaya namo nityacharaatmaney/ Vyaktaaya chai vyaktaaya Vyaktaavyaktaanaya vai namah, Bhaktaanaamaarti naashaaya Priyanaraayanaayacha/ Umaapriyaaya Sharvaaya Nandivaktraaschitaaya cha, Rutu manvata kalpaaya Paksha maasa dinaatmaney/ Nanaarupaaya Mundaaya Varuutha Pruthu dandiney, Namah Kapaalahastaaya Digvaasaaya Shikhandiney/ Dhaniney rathiney chaiva yatayey Brahmachaariney, Ityevamaadi charitaih stutantu tubhyam namo namah/*

(Virupaaksha! Divya netradhaariney! Our obeisances to you; you carry Pinaka, Vajra and Dhanush; our reverences to you! Jataadhaari! you hold Trishula and Danda in your hands, our sincere respects to you; You are the Trilokanatha and the Swarupa of all ‘Pranis’ / Beings; our greetings to you the annihilator of ‘Deva Shatrus’; the Possessor of ‘Chandraagni Surya Rupas’ as also of Brahma, Vishnu and Rudra Rupas’; You are the Swarupas of Brahma, Veda and Rudra Rupas; You are also the Sankhya Swarupa and the unique provider of Propitiousness to all the Beings; You are the destroyer of Kamadeva’s physique of love and the terminator of Kaala Deva; You are the Vegashali, Devadhi Deva and Vasureta; Sarva Shreshtha, Vira, Sarva Swarupa and wearer of the yellow coloured ‘Jataas’/ twisted hair; Umanatha, Tripura Vinaashaa! The Epitome of Pure Form of ‘Jnaana’/ knowledge; Triloka Vidhata; The Swarupa of Varuna, Indra, Agni; the Rupa of Ruk, Yajur and Sama; Purushottama, Parameswara, Sarva Shreshtha, Bhayankara, Brahmana Swarupa; the Possessor of Satwa, Rajasa and Tamasa Gunas; Andhakaara Rupa, Achintya, Nitya, Nityacharaatma; Perceivable and Unperceivable; the demolisher of the difficulties of Devotees; the Great Friend of Narayana, the beloved of Devi Uma; The Great Terminator; The shine of Nandeswara’s countenance; the Unique Measures of Time like Manvantaras, Kalpas, Ritus, Months, Fortnights, Weeks and Days; the Activiser of Myriad Rupas / Forms; of the Shaven Head; Digambara/ Sanyasi/ Brahmachari, Maha Shankara! Our prostrations to you; Maha Deva! You are the only Supreme Energy which could gulp the ‘Kalakuta Visha’; if uncontrolled; it could devour the Universe as a whole!). As the Deva-Daanava’s joint delegation prostrated before Bhagavan-which incidentally was a historical event of unique significance, Shankara agreed: *Bhakshayishyaamyaham ghoram kalakutam Maha visham, Tathaanyadapi yatkruthyam kruchhasaadhyam Surasuraah, Tacchaapi saadhayishyaami tishthadhwam vigatajjwaraah/* (Deva Suraagana! I am no doubt consuming this terrible poison anyway; if you entrust me any other worse and more difficult deeds to be performed, they too would be executed; never worry!) By so saying, Bhagavan took the ‘Halaahala Visha’ into his left hand and consumed and retained it in his

throat as Devas headed by Brahma as also Asuras led by King Bali hailed Parameshwara exclaimed: *Shobhatey Deva Kathastey gaatreya kundaniprabho, Bhrungaamaalaanibham Kantheptyathraivaastu visham tawa/* (Devadeva! As your Physique is white, slender and fragrant like a jasmine flower while the blue tinge of your throat has a remarkably distinct-look with the spot on your throat; please do retain it as it is!) All the concerned parties involved in the ‘Operation Amrit’ returned back to their respective positions once again anxiously awaiting the materialisation of Amrit. In the final exercise of Churning the ‘Ksheera Sagara’, Bhagavan *Dhanvantari*, the Deity of ‘Ayurveda’ surfaced along with the most awaited Pot of Amrit; then followed the Large and Attractive Eyed *Devi Madira* the symbol of Intoxication; *Kamadhenu* the celestial cow which fulfilled the desires of any Living Being got materialised later on; the Celestial Elephant *Iravata* which Indra Deva claimed; Surya Deva accepted Dhanvatari as also the Uchchaishvraya horse that came up even earlier; Varuna Deva claimed the Celestial *Chhatra* (umbrella) and as Indra desired the *Kundala Dwaya* or the magnificent Ear-Rings. At this juncture, Dhanvantari declared *AMRITA* and then commenced an all-out scuffle between Devas and Daityas making claims and counter claims. The fight assumed larger proportions as Bhagavan Vishnu materialised *Mohini Devi* and the demons became victims of Maya -Illusion-as they were completely enchanted by her and allowed her to distribute the Elixir. In this confusion, Mohini let Devas seize the Eternal Pot and they drank it off one by one; one Asura viz. Rahu however managed to consume the drops of Amrit upto his throat and as Surya and Chandra shouted against Rahu, Vishnu in a swift action cut off the Demon’s throat by his Sudarshana Chakra, but the damage was already done and Rahu became immortal, all though all the rest of Asuras were denied of the Divine Drink. This followed fierce battles between Devas and Danavas and there was extensive massacre and blood-bath when innumerable Danavas and Daityas suffered losses and Devas became victorious under the stewardship of Bhagavan Vishnu. The left-over Danava-Daitya Stalwarts disappeared into the Oceans to retire into Patala Loka. There after, Mandarachala was restored to its original position; so did Sesha Nag and Sudarshana Chakra too. The havoc created in the Oceans too limped back to normalcy. The Dikpalakas, Devas, Gandharvas and all the Celestial Beings got reinstated and were extremely delighted and overjoyed. *Tatomrutam sunihitameva chakrirey, Suraah Paraam tudamabhigamya pushklalaam/ Dadduscha tam nidhimamrutasya rakshitam, Kiritiney Balibhirathaamaraih saha/* (Thereafter, the Devaganas were gladdened to safeguard and hand over the ‘Amrita Nidhi’ /The Remaining Deposit of the Elixir to the custody of Bhagavan Vishnu himself.)]

#### Maha Bhagavatga Purana: Mammoth Churning of Ocean for ‘Amrith’ ( Nectar)

Proceeding with the narration to King Parikshith, Suka Mahamuni highlighted that it was in the sixth millennium of Chakshusa Manu that Lord Vishnu had incarnated as Ajita who was begotten to Vairaja and Devasambhuti; Ajita in the form of a tortoise was wandering in the Ocean of Milk carrying the Mountain Mandhara on His back and produced ‘Amrit’ by churning the Ocean. Parikshith became highly inquisitive about the famous story and requested the Muni to give full details. As the enmity and intense hatred between the Demi- Gods and Demons took unprecedented proportions, the Demi-Gods assembled on the top of the Sumeru Mountain to seek a solution. Lord Brahma instructed the Devas and Demons to resort to a temporary truce, till arrangements could be made to churn the Ocean of Milk to obtain Amrit, the Divine Drink to provide everlasting life. Garuda, the Vehicle of Lord Vishnu lifted the Mandhara Mountain and placed it into the Ocean as the churning rod. Vasuki the Giant Serpent coiled around the Mountain tightly; the head of the serpent was opted for by the Demons out of pride and the tail was taken by the Demi-Gods as the rope. As the Mountain was not stable and shaky, Ajita in the form of tortoise slid under the Mountain and provided the needed balance. Thus commenced the mammoth churning of the Ocean for ‘Amrit’. Many Demons perished from the poisonous flames from the mouth of Vasuki. As the churning progressed, the Ocean was shaken up bringing out innumerable species underneath, black clouds emerged fast across the Sky and there was terrible turmoil alround. Suddenly, the Sky looked like breaking way, emitting unprecedented poisonous flames, ‘Halahal’, swiftly engulfing the entire Universe. The initial churning was terminated and Demi-Gods headed by Lord Brahma as well as the Demons screamed for help to Lord Siva to save the situation. They all prayed to Him that He was the original life force, the Maha Tatva, the Eternal Truth and the Omni Potent and He only could stop the annihilation of the

Universe. In response to the desperate prayers by one and all, Lord Siva swallowed the ‘Halahal’ and retained it in His Throat to safeguard the Worlds within His other body parts. Thus known in the Scriptures; as ‘Neela Greeva’-the Blue Throated, He protected the entire Universe and saved the act of Creation itself. As the process of churning resumed further, a number of Divine Figures commenced emerging: ‘Surabhi’ the Cow required for unending milk and products required for Sacred Rituals as oblations to Fire God by Sages; a Divine Horse, Utthaisvarya, as desired by King Bali of the Under World; the Divine Elephant ‘Airavata’ and eight She Elephants, which were desired by Indra to possess; Koustubha Mani and Padmaraga Mani-the jewels decorating Lord Vishnu’s chest; ‘Parijata Tree’ to decorate the Celestial Gardens; then emerged Apsaras, the Divine dances to entertain Demi-Gods and Indra; the Goddess of Fortune, Lakshmi whom the Demi- Gods and Demons craved alike to possess but She Herself opted for Lord Vishnu Who is the ultimate Preserver of the Universe; then appeared the dame, Varuni, with voluptuous eyes who could control drunkards, whom King Bali opted for on behalf of the Demon World. Finally, a strong, stout, blackish and young person, known as Dhanvantari, the Physician of the Universe, whom both Demons and Demi- Gods agreed to share. But, the most awaited jar of Nectar noticed by the Demons was forcibly snatched away, to the disappointment of Demi-Gods. But, Lord Vishnu created a cover of ‘Maya’ ( Illusion) and let the Demons fight among themselves for the sips of the Nectar. In the confusion, there appeared an outstanding beauty with most sonorous voice and dazzling figure, who was Lord Himself in the form of Mohini Murthi. She had mesmerised the Demons who fell in a spell and made them request her to do justice in equitably distributing the Nectar to all by turns. She made formations as per seniority and made them wait for turns. She started with the formations of the Demons, but by means of illusion had actually commenced the distribution among the Demi-Gods. Rahu a Demon somehow got into the camp of Demi- Gods and this was noticed by Sun and Moon, who complained the fact to Mohini Murthi and immediately the Sudarsana Chakra severed Rahu’s head, but since he drank the drops of Nectar already, Lord Brahma gave him the status of a Planet; but since then, Rahu became the enemy of Sun and Moon and torment them periodically by way of eclipsing them till date. At this juncture, Lord Vishnu revealed his identity and exhorted the Demons to mend their diabolic actions and take refuge in the Superior Energy instead of becoming slaves of the Eight Materialistic Vices, Viz. Kama ( Desire), Krodha (Anger), Moha (Infatuation), Mada (Arrogance), Lobha ( Avarice) and Matsara ( Jealousy). He advised that in the ultimate analysis, only He would provide salvation which tantamounts to Eternity, which indeed the Nectar that they craved for.]

### Sarga Forty Six

*Hateshu heṣu ditiḥ paramaduḥkhitā, mārīcaṁ kāśyapaṁ rāma bhartāraṁ idam abravīt/ hataputrāsmi bhagavaṁs tava putraiḥ mahābalaiḥ, śakra hantāraṁ icchāmi putraṁ dīrghatapo'rjitam/ sāhaṁ tapas carīṣyāmi garbhaṁ me dātum arhasi, īdṛśaṁ śakra hantāraṁ tvam anujñātum arhasi/ tasyās tadvacanaṁ śrutvā mārīcaḥ kāśyapas tadā, pratyuvāca mahātejā ditiḥ paramaduḥkhitā/ evaṁ bhavatu bhadraṁ te śucir bhava tapodhane, janayīṣyasi putraṁ tvam śakra hantāraṁ āhave/ pūrṇe varṣasahasre tu śucir yadi bhaviṣyasi, putraṁ trailokya hantāraṁ mattas tvam janayīṣyasi/ evaṁ uktvā mahātejāḥ pāṇinā sa mamārja tām, samālabhya tataḥ svastīty uktvā sa tapase yayau/ gate tasmin naraśreṣṭha ditiḥ paramaharṣitā, kuśaplavanam āsādyā tapas tepe sudāruṇam/ tapas tasyām hi kurvatyām paricaryām cakāra ha, sahasrākṣo naraśreṣṭha parayā guṇasaṁpadā/ agniṁ kuśān kāṣṭham apaḥ phalaṁ mūlaṁ tathaiva ca, nyavedayat sahasrākṣo yac cānyad api kāṅkṣitam/ gātrasaṁvāhanaiś caiva śramāpanaya - nais tathā, śakraḥ sarveṣu kāleṣu ditiḥ paricacāra ha/ atha varṣasahasretu daśone raghu nandana, ditiḥ paramasaṁprītā sahasrākṣam athābravīt/ tapas carantyā varṣāṇi daśa vīryavatām vara, avaśiṣṭāni bhadraṁ te bhrātaraṁ drakṣyase tataḥ/ tam ahaṁ tvatkr̥te putra samādhāsye jayotsukam, trailokya vijayaṁ putra saha bhokṣyasi vijvaraḥ/ evaṁ uktvā ditiḥ śakraṁ prāpte madhyaṁ divākare, nidrayāpa - hṛtā devī pāḍau kṛtvātha śīrṣataḥ/ dṛṣtvā tām aśuciṁ śakraḥ pāḍataḥ kṛtamūrdhajāṁ, śiraḥsthāne kṛtau pāḍau jahāsa ca mumoda ca/ tasyāḥ śārīravivaraṁ viveśa ca puraṁdaraḥ, garbhaṁ ca saptadhā rāma bibheda paramātmavān/ bidhyamānas tato garbho vajreṇa śataparvaṇā, ruroda susvaraṁ rāma tato ditir abudhyata/ mā rudo mā rudaś ceti garbhaṁ śakro 'bhyabhāṣata, bibheda ca mahātejā rudantaṁ api*

*vāsavaḥ/ na hantavyo na hantavya ity evaṁ ditir abravīt, niṣpapāta tataḥ śakro mātur vacana gauravāt/ prāñjalir vajrasahito ditiṁ śakro 'bhyabhāṣata, aśucir devi suptāsi pādayoḥ kṛtamūrdhajā/ tadantaram ahaṁ labdhvā śakrahanantāram āhave, abhindaṁ saptadhā devi tan me tvaṁ kṣantum arhasi/*

Devi Diti was remorseful at the non receipt of the share of amrita to Daitya- Danava- Rakshasas and the eternity of Devatas under the Kingship of Indra, she approached Kashyapa Maharshi and sought for his advice and a boon to destroy Indra who had since become invincible and with long life. She declared: *sāhaṁ tapaś carīṣyāmi garbhaṁ me dātum arhasi, īdṛśaṁ śakrahanantāram tvam anujñātum arhasi/* ' I am prepared to perform tapasya for long time, but may I be blessed to beget a son of invincibility and destroy the upstart Indra. Kashyapa having appreciated the agony and exasperation of Diti Devi, Kashyapa blessed Diti and said: *pūrṇe varṣasahasre tu śucir yadi bhaviṣyasi, putraṁ trailokya hanantāram mattas tvaṁ janayiṣyasi/ evaṁ uktvā mahātejāḥ pāṇinā sa mamārja tām, samālabhya tataḥ svastīty uktvā sa tapase yayau/* In case Devi Diti could endure thousand year longed hard 'tapasya, then the trailoka natha Indra could be possibly defeated. Diti then entered Kushaplava forest and initiated severe tapasya. Indra aided by Devas had sincerely enabled fetching all types of puja dravyas ranging from wood, fire, fruits, flowers, water vessels and so on and firmly established 'rapport' mutually. He used to press Diti's feet and fingers with the typical affection to due to his own mother's elder sister. As her tapasya thus continued for nearly thousand years, on one day of the remainder ten years felt so happy with Indra's consistent service to her and addressed him and stated that she had been extremely delighted for enjoying Indra's personalised and sincere service to her and very soon within the next few years of ten or so, his younger brother would be born to her. She confessed in semi consciousness: *tam ahaṁ tvatkrte putra samādhāsyē jayotsukam, trailokya vijayaṁ putra saha bhokṣyasi vijvaraḥ/* My son Indra! May I now confess that I had been performing this severe tapasya so far only to secure a son of fame who could defeat you for ever; but be assured that your consistent service to me all these years impressed me so much that I would change the newly arriving son's psyche totally and ask him to be your follower instead! Indra then prostrated to Diti in a manner that his long head hairs fell and touched his long hairs at her feet and thus her body turned impure even after her long near thousand years of purified tapasya got contaminated with impurities. *tasyāḥ śārīravivaraṁ viveśa ca purāṇdaraḥ, garbhaṁ ca saptadhā rāma bibheda paramātmavān/ bidhyamānas tato garbho vajreṇa śataparvaṇā, ruroda susvaraṁ rāma tato ditir abudhyata/ mā rudo mā rudaś ceti garbhaṁ śakro 'bhyabhāṣata, bibheda ca mahātejā rudantaṁ api vāsavaḥ/* Then even as she was in a state of semi-consciousness, Indra miniaturised his body with his 'Anima' Shakti of the Ashta Siddhis, entered her garbha and pierced with his vajrayudha as the child started crying as Indra cajoled the child not to cry [ Supernatural Powers are Anima or the ability of miniaturising oneself; Mahima is turning one self giant like; Laghima is the capacity to get oneself unusually light; Garima is to make the Self too gross and heavy; Prapti is to achieve any kind of mental desire; Prakamya or providing fulfillment of other's wishes; Vashitwa or capacity to control any other Party; Ishitwa or fully dominating over others as wished. Among many other Siddhis include Para Kaaya Pravesha or totally entering other's body and even Soul; Doora Shravana or distant hearing, Doora Darshana or Distant Vision or ability to see things or actions any where from other places; Manojavam or reaching a place as fast as a thought as also thought reading; Kamarupa or assuming the physical form of another Being-be it a moving species or an immobile like a mountain]. As the child came out crying out from Devi Diti's garbha requesting Indra not to hurt him, he confessed that his intentional dropping his long head hairs touched her feet and thus she got imputed and thus he was enabled to enter her garbha and therefore cut the child into seven pieces!.

#### Vishleshana on Devi Diti and Indra from Brahmanda Purana and Maha Bhagavata Purana

Brahmanda Purana": Diti revengeful of Indra and 'Pumsavana' Sacrifice : Diti felt that Indra was responsible for several killings of her progeny including Hiranyaksha and Hiranuyakasipu and thus her anger for Indra became intense. She thus requested her husband Kashyapa to bless her with a son who could kill Indra. Sage Kashyapa felt extremely sad that his wife was following a wicked route to bear her a son to kill Indra. He somehow desired that such an eventuality should never arise and planned to atleast prolong time for a year and asked Diti to follow very strict regime of personal sacrifice named ' **Pumsavana**'.



During the year, Diti should not think ill of others, nor speak lies, nor hurt any body, nor eat flesh or fish, nor wear robes unwashed by herself, but worship Brahmanas, cows, and women with husbands and sons alive, in short follow a life of a hermit. Any discrepancy or deviation from the prescribed do's and don'ts would not only kill Indra but would become a friend and associate. The nephew Indra knew the intention of Diti, but pretended to help her in the Daily Worship by fetching flowers and fruits to Diti and such other services. At the time of Diti's delivery after a year, Indra who had yoga sidhis, like 'anima' and 'laghima' entered Diti's womb and with the help of his 'Vjara' (the Thunderbolt) cut the embryo into seven pieces and cut each piece into another seven pieces. Each of the forty-nine pieces thus born became as many 'Maruts' who became demigods and thus Diti was purified of her envy and animosity of Lord Indra. Punsavana had thus become an important 'Vrata' (a sacred ritualistic practice of worship) by chaste women for one year with the help and active association of their husbands. During the bright half of month of 'Kartika' (falling during November-December), there should be an intense worship by both the husband and wife. On the last day of Moon-rise (Purnamasi or Pournami), the climactic worship (pujas) should take place with friends and relatives participating in the event, under the guidance of Brahmanas, performing twelve oblations to Fire God with 'Ghee' in a ritualistic manner by chanting the Mantra: 'Om Bhagavatey Mahapurushaya Maha Vibhutaya Swaha'. During the entire preceding year too, the couple could -or atleast either of them- observe the prescribed daily worship to Goddess Lakshmi and God Narayana, by chanting the Mantra. Sincere worship on these lines ought to bless the couple and their family good health, prosperity, name around and happiness. The Vrat can be done by unmarried women to secure good husbands; those who have no husbands/ sons could perform for spiritual solace.

#### Maha Bhagavata about Marud Ganas:

Since there were such continuous deaths of her family lineage, Diti was terribly upset as all the gallant heroes of Daityas were destroyed successively despite the valiant acts of their intrepidity and resoluteness; she entreated Kashyapa Muni to bestow a boon to her that she must give birth to a son who could kill Indra. Kashyapa Muni too felt that the progeny of Aditi were getting too powerful enjoying Swarga while the progeny of Diti were continuously rotting in the Sub-terrain Lokas despite the fact that they were courageous and highly enterprising. Thus the Muni directed Diti to follow celibacy and fasting with concentrated Tapasya for thousand years and worship the Supreme whereafter she should observe a 'Vrata'. Diti sought Shukraacharya's direction to observe the Vrata. As Diti conceived eventually, Indra somehow got the awareness of what was happening and approached Diti with feigned feelings of affection to his mother's own sister and made her agree to supply flowers and other materials for the Vrata and stayed with her day and night to protect her from Evil Spirits. As Diti fell asleep almost unconsciously when Sun was at peak on the Sky, Indra then entered her Garbha with his 'Vajrayudha', saw the fully grown up boy inside and even as the child cried, Indra cajoled him saying *Maaroda maaroda* (don't cry, don't cry) and sliced the child into seven parts [Aavaha-Pravah-Samvaha-Udvaha-Vivaha-Parivaha-Paraavaha] and further cut the seven parts to total up to forty nine sub-parts; the fully awoken Diti Devi pleaded mercy and cried loudly saying: *na hantavyah, na hantavyah!* (not to be killed, not to be killed!). Meanwhile Indra jumped out and sought her pardon for the imprudence that he committed! The terribly distressed Diti was taken aback and got bewildered for a while and having recovered her senses said that Indra need not be afraid of her anger as she would reconcile to what had happened since after all his action was not unjustified as his position would have been at stake if the child was really born. Having said that most magnanimously she blessed each part of the killed boy as follows: *Bhavantu mama Putraanaam Sapta Sthaanaani vai Divi, Vaataskandha animaansapta charantu mama Putrakaah/* (May my sons be borne by Vayu into seven eternal places of glory and be blessed as Marut Devas with unprecedented splendour and reputation at seven parts of the Universe!) Diti declared further: Let the first sphere be on Earth, the second in Surya Mandala, the third in Chandra Mandala, the fourth on the Sky at the Jyotisha Mandala, the fifth among the Graha Mandala or the Planetary System, the sixth in the Saptarishi Mandala and the seventh in Dhruva Loka. May my sons move about freely in all the Seven Places with magnificence and pride. Diti further blessed and ordained that the first batch of Marud Ganas or the first

‘Vaata Skantha’ or Air Pocket be called ‘Avaha’ in the vicinity of Bhumi; the second batch of the Vayu Skandha would be reputed as ‘Prahava’ beyond the clouds upto the Solar Region; the third and fourth batch of Marud Ganaas moving in the Lunar Mandala and underneath the Star Constellations, the Vayu Skandha would be fabled as ‘Samvaha’; the fifth bunch of Marud ganaas reaching upto Planets would be distinguished as ‘Vivahava’; let the sixth in the series climbing upto Saptarshi Mandala be popularised as ‘Anuvaha’ and the final hike nearby Dhruva Mandala be glorified as ‘Parivaha’. Oh Shakra! Let it be known all over the Universe that the names of my children on the basis of the deeds entrusted to each of the Ganas are: Shukra jyoti, Satya, Satya Jyoti, Chitra Jyoti, Jyotishmaan, Sutava, Chaitya; the second Gana would comprise Rutajit, Satyajit, Sushena, Sevajit, Sutamitra, Amitra, and Suramitra; the names of the third Ganaas would be Dhatu, Dhanada, Ugra, Bhima, Varuna, Abhiyuktaaksha, and Saahvya. The fifth Gana would have the names of Druk, Anadruk, Sirat, Druma, Vrikshaka, Mita, and Samita. The Shasthagana would have the names of Iruk, Purusha, Naanaadruk, Samachetana, Sammita, Samavrit and Prati harta. (Incidentally, Brahmanda Purana did not mention the other names). Indra assured that whatever Diti had stated would indeed be firmed up and that all the Forty Marud Ganaas would be share holders of Yagna bhaagas or the Authorised Consumers of the Sacrificial Offerings. They would also be his own brothers and the Co-Devataas!

### Sarga Forty Seven

*Saptadhā tu kṛte garbhe ditiḥ paramaduḥkhitā, sahasrākṣaṁ durādharṣaṁ vākyaṁ sānunayābravīt/  
mamāparādhād garbho 'yaṁ saptadhā viphalīkṛtaḥ, nāparādhō 'sti deveśa tavātra balasūdana/ priyaṁ tu  
kṛtam icchāmi mama garbhaviparyaye, marutāṁ saptāṁ saptānāṁ sthānapālā bhavanti ime/ vātaskandhā  
ime sapta carantu divi putrakāḥ, mārutā iti vikhyātā divyarūpā mamātmajāḥ/ brahma lokaṁ caratv eka  
indralokaṁ tathāparaḥ, divi vāyur iti khyātaḥ tṛtīyo 'pi mahāyaśāḥ/ catvāras tu suraśreṣṭha diśo vai tava  
śāsanāt, saṁcarīṣyanti bhadraṁ te devabhūtā mamātmajāḥ, tvatkṛtenaiva nāmnā ca mārutā iti viśrutāḥ/  
tasyās tadvacanaṁ śrutvā sahasrākṣaḥ purāṇdaraḥ, uvāca prāñjalir vākyaṁ ditiṁ balaniśūdanaḥ/  
sarvaṁ etad yathoktaṁ te bhaviṣyati na saṁśayaḥ, vicarīṣyanti bhadraṁ te devabhūtāḥ tavātmajāḥ/ evaṁ  
tau niścayaṁ kṛtvā mātāputrau tapovane, jagmatus tridivaṁ rāma kṛtārthāṁ iti naḥ śrutam/ eṣa deśaḥ sa  
kākutstha mahendrādhyuṣitaḥ purā, ditiṁ yatra tapaḥ siddhāṁ evaṁ paricacāra saḥ/ ikṣvāko tu  
naravyāghra putraḥ paramadhārmikaḥ, alambuṣāyāṁ utpanno viśāla iti viśrutaḥ, tena cāśid iha sthāne  
viśāleti purī kṛtā/ viśālasya suto rāma hemacandro mahābalaḥ, sucandra iti vikhyāto hemacandrād  
anantaraḥ/ sucandratanaḥ rāma dhūmrāśva iti viśrutaḥ, dhūmrāśvatanayaś cāpi sṛṅjayāḥ samapadyata/  
sa sṛṅjayasya sutaḥ śrīmān sahadevaḥ pratāpavān, kuśāśvaḥ sahadevasya putraḥ paramadhārmikaḥ/  
kuśāśvasya mahātejāḥ somadattaḥ pratāpavān, somadattasya putras tu kākutstha iti viśrutaḥ/ tasya putro  
mahātejāḥ saṁpraty eṣa purīm imāṁ, āvasaty amaraprakhyāḥ sumatir nāma durjayaḥ/ ikṣvāko tu  
prasādena sarve vaiśālikā nṛpāḥ, dīrghāyuso mahātmāno vīryavantaḥ sudhārmikāḥ/ ihādya rajanīm rāma  
sukhaṁ vatsyāmahe vyaṁ, śvaḥ prabhāte naraśreṣṭha janakaṁ draṣṭum arhasi/ sumatis tu mahātejā  
viśvāmitram upāgatam, śrutvā naravaśreṣṭhaḥ pratyudgacchan mahāyaśāḥ/ pūjāṁ ca paramāṁ kṛtvā  
sopādhyāyaḥ sabāndhavaḥ, prāñjaliḥ kuśalaṁ prapṣtvā viśvāmitram athābravīt/ dhanyo 'smy anugrṛhito  
'smy yasya me viśayaṁ mune, saṁprāpto darśanaṁ caiva nāsti dhanyataro mama/*

As Diti Devi had thus severed her womb into seven parts, she kept on crying at the tragedy, she appeared to have reconciled and addressed Indra that it was most unfortunate at the sequence of the events and even so do me the favour of allowing them to freely move about in all directions. Let the first child be popular as Marudas and be popular as ‘Vaataskandhas’. Viz. Aavaha-Pravaha-Samvaha-Udvaha-Vivaha-Parivaha-and Paraavaha. May each of thus named Maruds be sub divided to seven each thus making the total of forty nine Marudas; the first lot of the Marud Ganas would move about in Brahma Loka, the second in the Indra Loka, the third in the Vayu loka. The rest of the Marud ganas might be as per the instructions of Indra and they be identified by their slogans of ‘Maa Rudah’. Indra heard and noted the words of Devi Diti with veneration and close attention and responded with folded hands and declared that her sons would all of celestial forms and powers of the other Devas as well and would have total freedom

## Sarga Forty Eight

After exchanging niceties of mutual welfare, King Sumati profusely thanked the guests, especially Rama Lakshmanas whose style of walking and behaviour were reminders of an graceful Elephant King or of a profound King of Lions; their eyes are readily arresting as of freshly well opened up lotus flowers; their mighty shoulders carry 'khadga- tuna dhanush' as though putting the ever youthful Ashvini Kumars to

shame while seeking to hide their valour with a thick layer of modesty! One should wonder that two Deva Kumaras had mistakenly descended and put their feet from Indra Loka to Bhuloka. Just as Surya and Chandra provide radiance and cool brightness respectively, this Kingdom had now come to attain glory with their arrival with high and mighty physiques and equanimous conduct and manners. Then as the King was lost in the presence of Rama Lakshmanas likewise, Maharshi Vishvamitra intervened and explained of the series brave acts that they had been exhibiting like the total annihilations of Daitya Rakshasa Danava Elements ever since their departure from Ayodhya. The awe inspiring incidents as described by the Maharshi gave thrills to the King and on partial recovery of his senses realised his duty to make their stay overnight to be comfortable at his maximum command. Next morning they had after their morning duties proceeded to Mithila of Vaishali desha and admired the set up, the orderliness, and ready attractions of the city. Mithila is bounded by the rivers of Mahanadi in the East, Ganga in the South, Gandaki in the west as sprawling foothills of Himalayas in the north extending into the eastern terrain (of the present Nepal) and the capital city of Videha Kings called Janakas. In the city of Mithila, there was an ‘ashram’ about which Maharshi Vishvamitra explained to Rama Lakshmanas; the ashram was of Maharshi Gautama and his wife Devi Ahalya a famed Parivrata in the days of yore. It was at this Ashram that Gautama cursed Indra as the latter masqueraded as Gautama; the Maya Gautama in the absence of real Gautama stated to Ahalya Devi: *Ritukālaṃ pratīkṣante nārthinaḥ susamāhite, saṃgamaṃ tv aham icchāmi tvayā saha sumadhyame/* ‘Normally, males approach their wives to bed till their menses period is over, but today, I would like you to lie with me’. But Ahalya sensed the presence of Indra in the form of Gautama but still yielded and asked Indra to disappear at once. Maharshi Vishvamitra continued to Rama Lakshmanas: Having sensed what had just happened between Maya Gautama and Ahalya, Gautama appeared at the ashram by his mystic powers and intercepted Indra at once at the ashram with ‘samidhaas and tirtha’ viz. wooden chips and water for igniting fire and sprinkling water readied for announcing a ‘shaapa’. Deva Raja Indra got shaken up with fright at the anger of the Maharshi as the latter announced: *Mama rūpaṃ samāsthāya kṛtavān asi durmate, akartavyam idaṃ yasmād viphalas tvaṃ bhaviṣyati/ gautamenaivam uktasya saroṣeṇa mahātmanā, petatur vṛṣaṇau bhūmau sahasrākṣasya tatksaṇāt/* Durmati! You have had the audacity of assuming my form and lured my wife to bed; therefore you would be as being ‘sahasraaksa’ with thousand eyes and as many of frightful forms as also being devoid of ‘anda kosha’ or the sheath of fertility; instantly that body part fell on earth and he appeared frightful with thousand wavering forms. Then Gautama cursed Arundhati: *Iha varṣasahasrāṇi bahūni tvaṃ nivatsyasi/ vāyubhakṣā nirāhārā tapyantī bhasmāśayinī, adṛśyā sarvabhūtānām āśrame ’smin nivatsyasi/ yadā caitad vanam ghoram rāmo daśarathātmajaḥ, āgamiṣyati durdharṣas tadā pūtā bhaviṣyati/ tasyātithyena durvṛtte lobhamohavivarjitā, matsakāṣe mudā yuktā svaṃ vapur dhārayiṣyasi/* ‘Duraachaarini! May you become in this very ashram as a boulder / heavy stone with neither senses nor life with air as food and rain as drink, till such time after centuries, that Shri Rama would arrive at this ashram and with his sacerd ‘paada sparshana’ or the touch of His feet that you would be liberated to normalcy!’ Having cursed both Indra and Devi Ahalya thus, Maharshi Gautama retired to mountain tops for tapasya again.

Vishleshana on Indra assuming Maharshi Gautama’s form takes to bed Devi Ahalya, the latter’s wife - a supreme Pativrata Ganesha Purana, Chapters 30-34: Brahmarshi Narada states: He visited Lord Indra at Amaravati as the former complimented Narada as a Triloka Sanchari; Narada replied that his latest was ‘mrityuloka’ and chanced to meet Rishi Gautama in his ashram along with his wife Devi Ahalya; he also said that Ahalya was supremely pretty and her exquisiteness and grace was ‘par excellence’ in the Three Lokas that he ever visited as the Apsaras and all the Swarga based feminine beauty and charm was truly negligible. After Narada’s social call was over, Indra visited Gautama’s ashram; the Maharshi was busy with his morning duties and left the ashram. Meanwhile Indra assumed the Rishi’s form and entered their bedroom. Devi Ahalya was stunned to see Maya Gautama in her bed room and exclaimed whether the Muni had not left for the duties but lying in the bed. Indra in the maya rupa said that he short circuited the puja and desired to go into bed with her as he was attacked by ‘kaama baana’, fondled her red and luscious and body parts and slept with her as she replied that there would be no other stree dharma as she ought to be a Pativrata and chirruped :*Karyeshu Dasi, Karaneshu Manthri; Bhojeshu Mata, Shayaneshu*



*Rambha, Roopeshu lakshmi, Kshamayeshu Dharitri, Shat dharmayukta, Kuladharm Patni/* and fell into the bed of Maayavi Gautama! Then Indra showed his own form and Arundhati was astonished and shocked as a stone. Even in the bed she felt a doubt that the body which she fondled was of different odour. As Indra disappeared, she was lost in thoughts. As the husband returned, she fell straight at his feet as the Maharshi out of his ‘divya drishti’/ celestial vision as what all had happened. He stated that : In respect of mantra-ayush-grihacchidra especially related to griha parivaara, rati karma-aoushadhi seva-maana sammaan as also avamaan and daama, a wise person should be discreet in advetising in public. Thus the Maharshi gave a ‘shaap’ to Devi Ahalya to turn into a stone since Ahalya was unable to distinguish the form- nature-and actions in comparison to a Para purusha and got mixed up with the his body parts and semen- albeit Indra was the Lord of Swarga. Then he gave a shaap to his dharma patni to instantly become a stone till such time Lord Shri Rama, in the course of vana vaasa would receive his ‘paada sparsha’. On learning about the Maharshi’s shaap, Indra got shivers like a sand storm got shattered by a mountain and instantly assumed the form of a cat and ran away from the scene. Realising that Indra fled away, the Maharshi cursed Indra to assume a swarupa as broken into thousand parts. As Indra who killed Vritraasura a Brahmana was carrying the ill- reputation of brahmana hatya, one of the Pancha Maha Paatakas of Stree hatya, Bhruna / Shishu hatya, Brahmana hatya, Go hatya and Guru hatya / Guru Bharya Gamana, realised that the shaap of Maharshi Gautama and rued deeply as to how could show up his face in Deva Sabha as he was expected to preach the principles of dharma while unable to observe and follow himself, let alone enforce it! Indra decided : *Praanibhir bhujiyate karma shubham vaashubham, tiryag yonim samaadaadya khapishyeghamaatmanah, nalinee kundmale tishtheheen idragopagaruupadhruk/* All the ‘jeeva rasis’ in srishti- from Indra to an insect-ought to reap the fruits of their past acts and as such I ought to assume tiryak yoni or the form of a ‘pashu pakshi keetaka’ and thus decide to become a worm as an Indragopa keetaka.’ [ Reference on Pativratas: Sapta Pativratas: Ahalya, Draupadi, Sita, Tara, Mandodari, Anasuya and Sumati: An explanation of a Parivrata refers to **Ahalya** though she slept with Indra but she had her husband Muni Gautama was genuinely on her mind and when turned into a stone due to Gautama’s Shaap Rama purified her too for her dereliction due to her ignorance; **Draupadi** though she married Pancha Pandavas since all the Pandavas were of the Amsha of Indra whose virility was distributed to Devi Kunti through Yama Dharmaraja to beget Yudhishtara, Vayu Deva to beget Bhima, Arjuna from his (Indra’s ) own and Ashwini Kumars from Devi Maadri as Nakula and Sahadeva apart from the fact that Draupadi was Indra’s better half viz Sachi Devi who was originally Yagneshani the daughter of Agni as clarified in Markandeya Purana ; Devi **Sita** despite Ravana’s pressure tactics had only Rama always; Devi **Tara** the wife of Vaali but the Tradition of Kishkindha allowed Sugriva to marry after Vaali’s death as approved by Rama himself and **Mandodari** of course was a fixation on Ravana asura despite his infatuation with Sita; **Anasuya** the wife of Atri and the the illustrious Kardama Prajapati ; **Sumati** who was an outstanding Pativrata who adored her husband a Leper and even prostrated before a woman whom her husband desired to sleep with.] As Indra hid himself as a Indragopa Keetaka, Deva Guru Brihaspati and Devas approached Maharshi Gautama with the sincere prostrations and requested him to withdraw the shaap or atleast mitigate it. The Maharshi initially reacted stating that a person of Indra’s stature as he was a kapati-shatha-dushta-aviveki-and pashchaattaapa rahita paapi and his paschaattapa would be futile. Yet, as you are all urging sincerely then Indra even in the keetaka form be taught with the Shadakshara Ganesha Mantra as Ganesha was always a ‘sarva karta-sarva harta-sarvapaata-kripaanidhi-Brahmavishnu Shivaatmika and Mahasiddhi pradaayaka’. The vidhivatra Shadakshara Ganesha Mantra pleased Indra and the Gautama shaapa to Indra got diluted and hence forward Indra would hence forward would assume a divya deha become a sahasra netra instead of ‘shasra shareera chheda’. Indra while assuming his normal swarupa- albeit with mitigated curse by Gautama, had foremost reached the Maharshi’s feet and thanked him profusely. There after, Indra seated under a kadamba tree, practised Ganesha shadakshara mantra for thousand years and Ganesha gave his benign darshan and blessed him as that the place, came to be famed as Kadambara Chintamani pura and eversince that the Chintamani Sarovara had become reputed as a place as the abode of Abheeshta Siddhi Chintamani Vinayaka where Indra Himself constructed a huge temple with a sphatika murti with golden frame.

## Sarga Forty Nine

*Aphalas tu tataḥ śakro devān agnipurogamān, abravīt trastavadanaḥ sarṣisaṃghān sacāraṇān/ kurvatā tapaso vighnaṃ gautamasya mahātmanah, krodham utpādya hi mayā surakāryam idaṃ kṛtam/ aphalo 'smi kṛtas tena krodhāt sā ca nirākṛtā śāpamokṣeṇa mahatā tapo 'syāpahṛtaṃ mayā tan mām suravarāḥ sarve sarṣisaṃghāḥ sacāraṇāḥ, surasāhyakaram sarve saphalam kartum arhatha/ śatakrator vacaḥ śrutvā devāḥ sāgnipurogamāḥ, piṭṛdevān upetyāhuḥ saha sarvair marudgaṇaiḥ/ ayaṃ meṣaḥ savṛṣaṇaḥ śakro hy avṛṣaṇaḥ kṛtaḥ, meṣasya vṛṣaṇau grhya śakrāyāsu prayacchata/ aphalas tu kṛto meṣaḥ parām tuṣṭim pradāsyati, bhavatām harṣaṇārthāya ye ca dāsyanti mānavāḥ/ agnes tu vacanaṃ śrutvā piṭṛdevāḥ samāgatāḥ, utpātya meṣavṛṣaṇau sahasrākṣe nyavedayan/ tadā prabhṛti kākutstha piṭṛdevāḥ samāgatāḥ aphalān bhuñjate meṣān phalais teṣām ayojayan/ indras tu meṣavṛṣaṇas tadā prabhṛti rāghava, gautamasya prabhāvena tapasaś ca mahātmanah/ tadāgaccha mahāteja āśramaṃ puṇyakarmaṇaḥ, tārayainām mahābhāgām ahalyām devarūpiṇīm/ viśvāmitravacaḥ śrutvā rāghavaḥ sahalakṣmaṇaḥ, viśvāmitraṃ puraskṛtya āśramaṃ praviveśa ha/ dadarśa ca mahābhāgām tapasā dyotitaprabhām, lokair api samāgamya durnirīkṣyām surāsuraiḥ/ prayatnān nirmītām dhātrā divyām māmāmayīm iva, dhūmenābhi parītāṅgīm pūrṇacandraprabhām iva/ satuśārāvṛtām sābhrām pūrṇacandraprabhām iva, madhye 'mbhaso durādharṣām dīptām sūryaprabhām iva/ sa hi gautamavākyena durnirīkṣyā babhūva ha, trayāṇām api lokānām yāvad rāmasya darśanam/ rāghavau tu tatas tasyāḥ pādaḥ jagṛhatus tadā, smarantī gautamavacaḥ pratijagrāha sā ca tau/ pādyam arghyam tathātithyam cakāra susamāhitā, pratijagrāha kākutsstho vidhidṛṣṭena karmaṇā/ puṣpavṛṣṭir mahaty āsīt devadundubhinisvanaiḥ, gandharvāpsarasām cāpi mahān āsīt samāgamaḥ/ sādhu sādhu iti devās tām ahalyām samapūjayan, tapobalaviśuddhāṅgīm gautamasya vaśānugām/ gautamo 'pi mahātejā ahalyāsaḥitaḥ sukhī, rāmaṃ saṃpūjya vidhivat tapas tepe mahātapāḥ/ rāmo 'pi paramām pūjām gautamasya mahāmuneḥ, sakāśād vidhivat prāpya jagāma mithilām tataḥ/*

Indra got terrified at the curse of Maharshi Gautama and his wife Shachi Devi too left him away in anger and anguish. Indra's erstwhile tapasya too might be affected and he was thus worried as to how to surmount this predicament. Marudganas and Agni Deva then approached the Kavya vaahanaadi Pitru Devatas and prostratingly requested them to accept the sacrifice of a goat and replace the animal's 'andakosha' to be transplanted and revive Indra's fallen 'andakoshaadis' again. As Agni's request was accepted the andakosha of Indra was revived with that of the sacrificed goat's andakosha. As this narration of Indra- Ahalya-and Gautama concluded, Maharshi Vishvamitra directed to enter the 'Goutamaashrama'. *Dadarśa ca mahābhāgām tapasā dyotitaprabhām, lokair api samāgamya durnirīkṣyām surāsuraiḥ/* They then witnessed Maha Soubhagyashalini Devi Ahalya was lying there as a symbol of radiance with very long tapasya being invisible by Devaasuraas alike in that form of a stone. *Sa hi gautamavākyena durnirīkṣyā babhūva ha, trayāṇām api lokānām yāvad rāmasya darśanam/ rāghavau tu tatas tasyāḥ pādaḥ jagṛhatus tadā, smarantī gautamavacaḥ pratijagrāha sā ca tau/* None indeed could ever see Devi Ahalya in Three Lokas for countless ages so far, but now Her appearance emerged visibly with the mere touch of Shri Rama's both the foot prints! On being visible, Devi Ahalya commenced her welcome to the Ashram with her washing Rama Lakshmanas feet and sincerely receiving them with the enquiries of their welfare politely! As this epic like occurrence was happening, Devaadi celestials showered sweet scented flowers from the high skies and resorted to reverberating sounds of drums in all the directions, As both Gautami Maharshi and Devi Ahalya were re-united, the citizens of trilokas rejoiced, even as Shri Rama Lakshmanas followed Maharshi Vishvamitra towards Mithilapuri.

## Sarga Fifty

*Tataḥ prāguttarām gatvā rāmaḥ saumitriṇā saha, viśvāmitraṃ puraskṛtya yajñavāṭam upāgamat/ rāmas tu muniśārdūlam uvāca sahalakṣmaṇaḥ, sādhuḥ yajñasamṛddhir hi janakasya mahātmanah/ bahūniha sahasrāṇi nānādeśanivāsinām, brāhmaṇānām mahābhāga vedādhyayanaśālinām/ ṛṣivāṭās ca dṛśyante*

*śakaṭīśatasamkulāḥ, deśo vidhīyatām brahman yatra vatsyāmahe vayam/ rāmasya vacanam śrutvā viśvāmitro mahāmuniḥ, niveśam akarod deśe vivikte salilāyute/ viśvāmitram muniśreṣṭham śrutvā sa nṛpatis tadā, śatānandam puraskṛtya purohitam ananditam/ ṛtvijo 'pi mahātmānas tv arghyam ādāya satvaram, viśvāmitrāya dharmena dadur mantrapuraskṛtam/ pratigrhya tu tām pūjām janakasya mahātmanaḥ, papraccha kuśalam rājño yajñasya ca nirāmayam/ sa tāmś cāpi munīn pṛṣṭvā sopādhyāya purodhasaḥ, yathānyāyam tataḥ sarvaiḥ samāgacchat prahr̥ṣṭavān/ atha rājā muniśreṣṭham kṛtāñjalir abhāṣata, āsane bhagavān āstām sahaibhir munisattamaiḥ/ janakasya vacaḥ śrutvā niśasāda mahāmuniḥ, purodhā ṛtvijaś caiva rājā ca saha mantribhiḥ/ āsaneṣu yathānyāyam upaviṣṭān samantataḥ, dṛṣṭvā sa nṛpatis tatra viśvāmitram athābravīt/ adya yajñasamṛddhir me saphalā daivataiḥ kṛtā adya yajñaphalam prāptam bhagavaddarśanān mayā/ dhanyo 'smy anugṛhīto 'smi yasya me munipuṅgava yajñopasadanam brahman prāpto 'si munibhiḥ saha/ dvādaśāham tu brahmarṣe śeṣam āhur manīṣiṇaḥ, tato bhāgārthino devān draṣṭum arhasi kauśika/ ity uktvā muniśārdūlam prahr̥ṣṭavadanas tadā, punas tam paripapraccha prāñjaliḥ prayato nṛpaḥ/ imau kumārau bhadram te devatulyaparākramau, gajasimhagatī vīrau śārdūlavṛṣabhopamau/ padmapatraviśālākṣau khaḍgatūñīdhanurdharau, aśvināv iva rūpeṇa samupasthitayauvanau/ yadṛcchayaiva gām prāptau devalokād ivāmarau katham padbhyām iha prāptau kimartham kasya vā mune/ varāyudhadharau vīrau kasya putrau mahāmune, bhūṣayantāv imam deśam candrasūryāv ivāmbaram/ parasparasya sadṛśau pramāṇeṅgitaceṣṭitaiḥ, kākapakṣadharau vīrau śrotum icchāmi tattvataḥ/ tasya tadvacanam śrutvā janakasya mahātmanaḥ, nyavedayan mahātmā - nau putrau daśarathasya tau/ Siddhaashrama nivaasam cha raakshasaanaam vadham tathaa, tatraagamanamavyagnam vishaayaalaascha daeshamam/ Ahalyaa darshanam chaiva Goutamena samaagamam, mahaa dhanushi jigjnaasaam kartumaaganam tathaa/ etat sarvam mahātejā janakāya mahātmane, nivedya virarāmātha viśvāmitro mahāmuniḥ/*

On entering the Yagjna Shaala, Maharshi Vishvamitra followed Rama Lakshmanas were quite impressed as thousands of Brahmanas were seated with their svaadhyaana of Vedas and there was hardly space where they might squeeze in even to stand properly. But as the word got spread that Brahmarshi Vishvamitra had arrived and King Janaka with Purohita Shataananda ahead came out running to receive the Brahmarshi with arghyapushpaadi materials and made him seated comfortably and exclaimed that the yagjna should be indeed worthy of memory for all the guests present.

Then King Janaka enquired: *imau kumārau bhadram te devatulyaparākramau, gajasimhagatī vīrau śārdūlavṛṣabhopamau/ padmapatraviśālākṣau khaḍgatūñīdhanurdharau, aśvināv iva rūpeṇa samupasthitayauvanau/ yadṛcchayaiva gām prāptau devalokād ivāmarau katham padbhyām iha prāptau kimartham kasya vā mune/ varāyudhadharau vīrau kasya putrau mahāmune, bhūṣayantāv imam deśam candrasūryāv ivāmbaram/ parasparasya sadṛśau pramāṇeṅgitaceṣṭitaiḥ, kākapakṣadharau vīrau śrotum icchāmi tattvataḥ/* Maha Muni! May I have the privilege of being introduced these Raja Kumaras who are like Devatas with radiance, grace and heroism moving like elephant like walk of height, with smiles of fresh and opened up lotus leaves, carrying dhanush- arrows in containers, sword and knife tied to their slim and sturdy waists akin to Ashvini Kumaras! Whose sons are these of that glorious and proud King as their demeanor is readily distinct and outstanding! As King Janaka kept on showering praises openly and loudly about the Raja Kumaras, Maharshi interrupted replying that these Raja Kumaras named Shri Rama and Lakshmana were the sons of the glorious King Dashratha of Ayodhya!

Brahmarshi then said with pride: *Siddhaashrama nivaasam cha raakshasaanaam vadham tathaa, tatraagamanamavyagnam vishaayaalaascha daeshamam/ Ahalyaa darshanam chaiva Goutamena samaagamam, mahaa dhanushi jigjnaasaam kartumaaganam tathaa/* Both these had just concluded impossible and unbelievable acts of bravery and heroism like restoration of rakshasa free siddhaashrama and its regular yagjna karyas whereafter till our safe and smooth arrival here after Vishala Puri darshana, Devi Ahalya shaapa vimochana and so on. Finally, Vishvamitra stated that they were interested in knowing about the Maha Shiva Dhanush and it was that intense desire that they have thus arrived here!

## Sarga Fifty One

*Tasya tadvacanāṃ śrutvā viśvāmitrasya dhīmataḥ, hr̥ṣṭaromā mahātejāḥ śatānando mahātapāḥ/  
gautamasya suto jyeṣṭhas tapasā dyotitaprabhaḥ, rāmasaṃdarśanād eva param vismayam āgataḥ/ sa tau  
niṣaṇṇau saṃprekṣya sukhāsīnau nṛpātmajau, śatānando muniśreṣṭhaṃ viśvāmitram athābravīt/ api te  
muniśārdūla mama mātā yaśasvinī, darśitā rājaputrāya tapo dīrgham upāgatā/ api rāme mahātejo mama  
mātā yaśasvinī, vanyair upāharat pūjām pūjārhe sarvadehinām/ api rāmāya kathitaṃ yathāvyṛttaṃ  
purātanam, mama mātur mahātejo devena duranuṣṭhitaṃ/ api kauśika bhadraṃ te guruṇā mama  
saṃgatā, mātā mama muniśreṣṭha rāmasaṃdarśanād itaḥ/ api me guruṇā rāmaḥ pūjitaḥ kuśikātmaja,  
ihāgato mahātejāḥ pūjām prāpya mahātmāna/ api śāntena manasā gurur me kuśikātmaja  
1050009c ihāgatena rāmeṇa prayatenābhivāditaḥ/ tac chrutvā vacanāṃ tasya viśvāmitro mahāmuniḥ,  
pratyuvāca śatānandaṃ vākyajño vākyakovidam/ nātikrāntaṃ muniśreṣṭha yat kartavyaṃ kṛtaṃ mayā  
saṃgatā muninā patnī bhārgaveṇeva reṇukā/ tac chrutvā vacanāṃ tasya viśvāmitrasya dhīmataḥ,  
śatānando mahātejā rāmaṃ vacanam abravīt/ svāgataṃ te naraśreṣṭha diṣṭyā prāpto 'si rāghava,  
viśvāmitraṃ puraskṛtya maharṣim aparājitam/ acintyakarmā tapasā brahmarṣir amitaprabhaḥ,  
viśvāmitro mahātejā vetsy enaṃ paramāṃ gatim/ nāsti dhanyataro rāma tvatto 'nyo bhuvi kaś cana, goptā  
kuśikaputras te yena taptaṃ mahat tapaḥ/ śrūyatāṃ cābhidyāmi kauśikasya mahātmānaḥ, yathābalaṃ  
yathāvyṛttaṃ tan me nigadataḥ śṛṇu/ rājābhūd eṣa dharmātmā dīrgha kālam arimāmaḥ, dharmajñāḥ  
kṛtavidyāś ca prajānām ca hite rataḥ/ prajāpatisutas tv āsīt kuśo nāma mahīpatiḥ, kuśasya putro balavān  
kuśanābhaḥ sudhārmikaḥ/ kuśanābhasutas tv āsīt gādhir ity eva viśrutaḥ, gādheḥ putro mahātejā  
viśvāmitro mahāmuniḥ/ viśvāmitro mahātejāḥ pālayām āsa medinīm, bahuvarṣasahasrāṇi rājā rājyam  
akārayat/ kadā cit tu mahātejā yojayitvā varūthinīm, akṣauhiṇīparivṛtaḥ paricakrāma medinīm/ nagarāṇi  
ca rāṣṭrāṇi saritaś ca tathā girīn, āśramān kramaśo rājā vicarann ājagāmaha/ vasiṣṭha -syāśramapadaṃ  
nānāpuṣpaphaladrūmam, nānāmṛgagaṇākīrṇaṃ siddhacāraṇasevitam/ devadānava gandharvaiḥ  
kiṃnarair upaśobhitam, praśāntahariṇākīrṇaṃ dvijasaṃghaṇisevitam, brahmarṣigaṇa saṃkīrṇaṃ  
devarṣigaṇasevitam/ tapaścaraṇasaṃsiddhair agnikalpair mahātmabhiḥ, satataṃ saṃkulam śrīmad  
brahmakalpair mahātmabhiḥ/ abbhakṣair vāyubhakṣaiś ca śīrṇaparṇāśanaś tathā, phalamūlāśa -nair  
dāntair jitaroṣair jitendriyaiḥ, ṛṣibhir vālakṣhilyaiś ca japahomaparāyaṇaiḥ/ vasiṣṭhasyāśrama -padaṃ  
brahmalokam ivāparam, dadarśa jayatām śreṣṭha viśvāmitro mahābalaḥ/*

On hearing even a quick one stanza summing up of Rama Lakshmana's unbelievable conquests of Rakshasaas and other miracle acts especially 'Devi Ahalya shaapa vimochana and saakshaatkara', King Janaka's purohita Rishi Shataanda felt over awed. The latter was the elder son of Maharshi Goutama and he thanked Brahmarshi Vishvamitra who himself was of unparalleled glory of a Kshatriya origin to the elevated status of a Brahmarshi! Shatananda continued his recall with nostalgic tears rolling down his cheeks as to how famed his mother was a Maha Sadhvi and desired to know the details from Vishvamitra as to how she on recovery of the 'shaaapa' that she would have been thrilled to vision Shri Rama in person and should have worshipped Him with flowers and ecstatic prayers! Shatananda's inquisitiveness had thus no barriers: did Vishvamitra give details to Shri Rama about the past glories about his mother as a pativrata of great renown, how Indra was fascinated with her, the circumstances as to how she had to yield to Indra, and the curses to Indra and herself, whether Shri Rama personally met his venerable father Gautama, and such torrential interregotations! Brahmarshi Vishwamitra replied to Maharshi Shatananda *nātikrāntaṃ muniśreṣṭha yat kartavyaṃ kṛtaṃ mayā* I have not done any thing unnatural bur had perfomed my duties merely! Then Maharshi Shatananda turned to Rama Lakshmanas and warmly welcomed them that their visit was the climax of their fulfillment of heart's outstanding desires and this was all due to the grace of Brahmarshi Vishvamitra. The Maharshi then broke into eulogies of Vishvamitra while addressing Rama Lakshmanas about the Brahmarshi Vishvamitra's glories loudly announcing *nāsti dhanyataro rāma tvatto 'nyo bhuvi kaś cana, goptā kuśikaputras te yena taptaṃ mahat tapaḥ* 'Shri Rama! On this entire earth there could be no other 'Dhanyaadhi dhanya Purusha' like Vishvamitra who was presently the safeguarder to Rama Lakshmana at this moment!



Having thus declared to the universe, **Shatananda Maharshi made a detailed diversion about Brahmarshi Vishvamitra as follows:** ‘ Vishvamitra was originally a dharmatma king yet the suppressor of all evil energies on earth and a merciful king with ‘prajaakshema’ as the principal responsibility. He was the famed son of Gaadhi who was the son of Kushnaabha. The maha tejasvi King Vishvamitra reigned for over thousand years. One historic day he proceed on a hunting extravaganza along with an akshouhini of his sena crossing cities, kingdoms, rivers, huge mountains, forests for hunting animals and birds for fun; he also visited several ashrams of rishis deeply engaged in agni karyaas, vaalakhilyas of short stature hanging down huge tree branches engrossed in deep meditations and finally landed on the famed ‘ashram’ of the renowned Vashishtha Maharshi.

### Sarga Fifty Two

*Sa dr̥ṣṭvā paramaprīto viśvāmitro mahābalaḥ, praṇato vinayād vīro vasiṣṭhaṁ japatām varam/ svāgataṁ tava cety ukto vasiṣṭhena mahātmanā, āsanam cāśya bhagavān vasiṣṭho vyādideśa ha/ upaviṣṭāya ca tadā viśvāmitrāya dhīmate, yathānyāyaṁ munivaraḥ phalamūlam upāharat/ pratigrhya ca tām pūjām vasiṣṭhād rājasattamaḥ, tapo ’gnihotraśiṣyeṣu kuśalam paryapṛcchata/ viśvāmitro mahātejā vanaspa tigeṇe tathā, sarvatra kuśalam cāha vasiṣṭho rājasattamam/ sukhopaviṣṭam rājānam viśvāmitram mahātapāḥ, papraccha japatām śreṣṭho vasiṣṭho brahmaṇaḥ sutaḥ/ kaccit te kuśalam rājan kaccid dharmeṇa rañjayan, prajāḥ pālayase rājan rājavyṛttena dhārmika/ kaccit te subhṛtā bhrtyāḥ kaccit tiṣṭhanti śāsane, kaccit te vijitāḥ sarve ripavo ripusūdana/ kaccid bale ca kośe ca mitreṣu ca paramtapa, kuśalam te naravyāghra putrapautre tathānagha/ sarvatra kuśalam rājā vasiṣṭhaṁ pratyudāharat, viśvāmitro mahātejā vasiṣṭhaṁ vinayānvitah/ kṛtvobhau suciram kalam dharmiṣṭhau tāḥ kathāḥ śubhāḥ, mudā paramayā yuktau prīyetām tau paraspam/ tato vasiṣṭho bhagavān kathānte raghunandana, viśvāmitram idam vākyam uvāca prahasann iva/ ātithyaṁ kartum icchāmi balasyāśya mahābala, tava caivāprame - yasya yathārham saṁpratīccha me/ satkriyām tu bhavān etām pratīcchatu mayodyatām, rājāms tvam atithiśreṣṭhaḥ pūjanīyaḥ prayatnataḥ/ sa evam ukto vasiṣṭhena viśvāmitro mahāmatih, kṛtam ity abravīd rājā pūjāvākyena me tvayā/ phalamūlena bhagavan vidyate yat tavāśrame, pādyenācama nīyena bhagavaddarśanena ca/ sarvathā ca mahāprājña pūjārheṇa supūjitaḥ, gamiṣyāmi namas te ’stu maitreṇekṣasva cakṣuṣā/ evam bruvantaṁ rājānam vasiṣṭhaḥ punar eva hi, nyamantrayata dharmātmā punaḥ punar udāradhīḥ/ bāḍham ity eva gādheyo vasiṣṭhaṁ pratyuvāca ha, yathā priyaṁ bhagavatas tathāstu munisattama/ evam ukto mahātejā vasiṣṭho japatām varaḥ, ājuhāva tataḥ prītaḥ kalmāṣīm dhūtakalmaṣaḥ/ ehy ehi śabale kṣipraṁ śṛṇu cāpi vaco mama, sabalasyāśya rājarṣeḥ kartum vyavasito ’smy aham, bhojanena mahārheṇa satkāraṁ saṁvidhatsva me/ yasya yasya yathākāmaṁ śaḍraseṣv abhipūjitam, tat sarvaṁ kāmādhug divye abhivarṣakṛte mama/ rasennānna pānena lehyacoṣyeṇa saṁyutam, annānām nicayaṁ sarvaṁ sṛjasva śabale tvayā/*

Vashishtha Maharshi welcomed King Vishvamitra and formally offered fresh fruits and ground grown tubular vegetables and enquired of the happiness and general welfare of his subjects. Similarly the King enquired of the welfare of the Sage, and the inmates of the ashram.. Then Vasishtha smilingly stated: *ātithyaṁ kartum icchāmi balasyāśya mahābala, tava caivāprameyasya yathārham saṁpratīccha me/ satkriyām tu bhavān etām pratīcchatu mayodyatām, rājāms tvam atithiśreṣṭhaḥ pūjanīyaḥ prayatnataḥ/* Maharaja! May I offer appropriate lunch to you and your several follower armymen, as my duty is to provide ‘atithya’ as behoved of a King and followers. The King responded stating that the honours as from an ashram have been more than fulfilled already; more so it was time for his departure. But as the host insisted the King replied: *bāḍham ity eva gādheyo vasiṣṭhaṁ pratyuvāca ha, yathā priyaṁ bhagavatas tathāstu munisattama/* King Vishvamitra as per the insistence of Vasishtha Muni replied that he ought to obey the instruction of Maharshi Vasishtha. Then Vasishtha asked his ‘mind born homa dhenu’ named Shabali the celestial cow and requested that she might provide such food as would behove of a famed King and his countless followers. *yasya yasya yathākāmaṁ śaḍraseṣv abhipūjitam, tat sarvaṁ kāmādhug divye abhivarṣakṛte mama/ rasennānna pānena lehyacoṣyeṇa saṁyutam, annānām nicayaṁ sarvaṁ sṛjasva śabale tvayā/* ‘Divya Kamadhenu’! entreated Vasishtha, ‘please get ready with ‘shadrassa bhojana’ of ‘bhakshya-bhojya- lehya-choshya-paaneeya paramaannas’ at the earliest!

### Sarga Fifty Three

*Evam uktā vasiṣṭhena śabalā śatrusūdana, vidadhe kāmādhuk kāmān yasya yasya yathepsitam/ ikṣūn madhūms tathā lājān maireyāms ca varāsavān, pānāni ca mahārḥaṇi bhakṣyāms coccāvacāms tathā/ uṣṇāḍhyasyaudanasyāpi rāśayaḥ parvatopamāḥ, mṛṣṭānnāni ca sūpās ca dadhikulyās tathaiva ca/ nānāsvādurasānām ca śāḍavānām tathaiva ca, bhājanāni supūrṇāni gauḍāni ca sahasraśaḥ/ sarvam āsīt susaṁtuṣṭam hr̥ṣṭapuṣṭajanākulam, viśvāmitrabalaṁ rāma vasiṣṭhenābhitarpitam/ viśvāmitro 'pi rājarṣir hr̥ṣṭapuṣṭas tadābhavat, sāntaḥ puravaro rājā sabrahmaṇapurohitāḥ/ sāmātyo mantrisahitaḥ sabhr̥tyaḥ pūjitas tadā, yuktaḥ pareṇa harṣeṇa vasiṣṭham idam abravīt/ pūjito 'haṁ tvayā brahman pūjārheṇa susatkr̥taḥ, śrūyatām abhidhāsyāmi vākyam vākyaviśārada/ gavām śatasahasreṇa dīyatām śabalā mama, ratnaṁ hi bhagavann etad ratnahārī ca pārthivaḥ, tasmān me śabalām dehi mamaiṣā dharmato dvija/ evam uktas tu bhagavān vasiṣṭho munisattamaḥ, viśvāmitreṇa dharmātmā pratyuvāca mahīpatim/ nāhaṁ śatasahasreṇa nāpi koṭīśatair gavām, rājan dāsyāmi śabalām rāśibhī rajatasya vā/ na parityāgam arheyam matsakāśād arim̐dama, śāśvatī śabalā mahyam kīrtir ātmavato yathā/ asyām havyam ca kavyam ca prāṇayātrā tathaiva ca, āyattam agnihotram ca balir homas tathaiva ca/ svāhākāravaṣaṭkārau vidyāś ca vividhās tathā, āyattam atra rājarṣe sarvam etan na saṁśayaḥ/ sarva svam etad satyena mama tuṣṭikarī sadā, kāraṇair bahubhī rājan na dāsyē śabalām tava/ vasiṣṭhenaivam uktas tu viśvāmitro 'bravīt tataḥ, samrābdhātaram atyarthaṁ vākyam vākyaviśāradaḥ/ hairaṇyakakṣyā graiveyān suvarṇāṅkuśabhūṣitān., dadāmi kuñjarāṇām te sahasrāṇi caturdaśa/ hairaṇyānām rathānām ca śvetāśvānām caturyujām, dadāmi te śatāny aṣṭau kiṅkiṇīkavibhūṣitān, hayānām deśajātānām kulajānām mahaujasām/ sahasram ekam daśa ca dadāmi tava suvrata, nānāvārṇavibhaktānām vayaḥsthānām tathaiva ca, dadāmy ekām gavām koṭim śabalā dīyatām mama/ evam uktas tu bhagavān viśvāmitreṇa dhīmatā, na dāsyāmi śabalām prāha rājan katham cana/ etad eva hi me ratnam etad eva hi me dhanam, etad eva hi sarvasvam etad eva hi jīvitam/ darśaś ca pūrṇamāsaś ca yajñāś caivāptadakṣiṇāḥ, etad eva hi me rājan vividhāś ca kriyās tathā/ adomūlāḥ kriyāḥ sarvā mama rājan na saṁśayaḥ, bahūnām kiṁ pralāpena na dāsyē kāmadohinīm/*

As per Maharshi Vasishtha's request, Kamadhenu Shabala arranged the pancha bhaksys aplenty and afresh. Shataananda Maharshi addressing Rama Lakshmanas thus narrating the background of Brahmarshi Vishvamitra continued: Shri Rama! As Maharshi Vasishtha thus served excellent food to the King along with his entire army and retinue of queens and others too to their complete contentment, King Vishvamitra addressed Maharshi Vasishtha! *gavām śatasahasreṇa dīyatām śabalā mama, ratnaṁ hi bhagavann etad ratnahārī ca pārthivaḥ, tasmān me śabalām dehi mamaiṣā dharmato dvija/* Maharshi! Do accept the charity from my kingdom about a lakh of prize cows yielding barrels of fresh and sweet milk due to my being the overall king of my subjects. It is out of the same authority of my being the King of this kingdom again, let me exchange Shabala as per the established principle of kingship.

[ Aachaara khanda of Manu Smriti is quoted in this context: *tam raajaa pranayansamyak trivargena abhivardhate* or He is the ideal King who is truthfully wedded to the principles of virtue and nyaaya, modest and ideal earnings for the Self and dependents besides spare for charity, and controlled and regulated by moderate and just desires ]

Vasishtha replied : Just as a dharmika parayana could never be severed from his inner consciousness, I too could never be aloof from me since my 'havya-kavya kaaryas' in my daily routine would certainly get affected severely. My routine of agnihotra-bali-homa- swaaha- vashatkaara and all the practice of related vidyas should get adversely disturbed too in her absence. In short, my very existence is my possession of Shabala. King Vishvamitra then offered fourteen thousand elephants, eight hundred golden chariots each of which adorned with four each of mighty horses of excellent nativity, in addition to which eleven thousand horses of the best possible parts of the contemporary kingdoms too, apart from one crore cows of sweet milk bearing breed. Maharshi Vasishtha declared: King Vishvamitra! I will not part with Shabala as this is my jewel, my prosperity, my life and my totality! .

## Sargas Fifty Four and Fifty Five

*Kāmadhenuṃ vasiṣṭho 'pi yadā na tyajate muniḥ, tadāśya śabalāṃ rāma viśvāmitro 'nvakarṣata/  
nīyamānā tu śabalā rāma rājñā mahātmanā, duḥkhitā cintayām āsa rudantī śokakarṣitā/ parityaktā  
vasiṣṭhena kim ahaṃ sumahātmanā, yāhaṃ rājabhṛtair dīnā hriyeyaṃ bhṛṣaduḥkhitā/ kim mayāpakṛtaṃ  
tasya maharṣer bhāvitātmanah, yan mām anāgasam bhaktām iṣṭām tyajati dhārmikah/ iti sā cintayitvā tu  
niḥśvasya ca punaḥ punaḥ, jagāma vegena tadā vasiṣṭhaṃ paramaujasam/ nirdhūya tāms tadā bhṛtyāñ  
śataśaḥ śatrusūdana, jagāmānilavegena pādamūlaṃ mahātmanah/ śabalā sā rudantī ca krośantī cedam  
abravīt, vasiṣṭhasyāgrataḥ sthitvā meghadundubhirāviñī/ bhagavan kim parityaktā tvayāhaṃ brahmaṇah  
suta, yasmād rājabhṛtā mām hi nayante tvatsakāśataḥ/ evaṃ uktas tu brahmarṣir idam vacanam abravīt,  
śokasamaptahṛdayām svasāram iva duḥkhitām/ na tvām tyajāmi śabale nāpi me 'pakṛtaṃ tvayā eṣa tvām  
nayate rājā balān matto mahābalaḥ/ na hi tulyaṃ balaṃ mahyaṃ rājā tv adya viśeṣataḥ, balī rājā  
kṣatriyaś ca pṛthivyāḥ patir eva ca/ iyam akṣauhiṇīpūrṇā savājirathasamkulā, hastidhvasasamākīrṇā  
tenāsau balavattarah/ evaṃ uktā vasiṣṭhena pratyuvāca vinītavat, vacanam vacanajñā sā brahmarṣim  
amitaprabham/ na balaṃ kṣatriyasyāhur brāhmaṇo balavattarah, brahman brahmabalaṃ divyaṃ kṣatrāt  
tu balavattaram/ aprameyabalaṃ tubhyaṃ na tvayā balavattarah, viśvāmitro mahāvīryas tejas tava  
durāsadam/ niyunkṣva mām mahātejas tvadbrahmabalasambhṛtām, tasya darpaṃ balaṃ yat tan nāśayāmi  
durātmanah/ ity uktas tu tayā rāma vasiṣṭhaḥ sumahāyaśāḥ, sṛjasveti tadovāca balaṃ parabalārujam/  
tasyā humbhāravotsṛṣṭāḥ pahlavāḥ śataśo nṛpa, nāśayanti balaṃ sarvaṃ viśvāmitrasya paśyataḥ/ sa rājā  
paramakruddhaḥ krodhavisphāritekṣaṇah, pahlavān nāśayām āsa śastrair uccāvacaḥ api/  
viśvāmitrārditān dṛṣṭvā pahlavāñ śataśas tadā, bhūya evāsrjad ghorāñ śakān yavanamiśritān/ tair āsīt  
samvṛtā bhūmiḥ śakair yavanamiśritaiḥ, prabhāvadbhīr mahāvīryair hemakiñjalkasam nibhaiḥ/  
dīrghāsipaṭṭiśadharair hemavarṇāmbarāvṛtaiḥ, nirdagdhaṃ tad balaṃ sarvaṃ pradīptair iva pāvakaiḥ,  
tato 'strāṇi mahātejā viśvāmitro mumoca ha/*

*Tatas tāt ākulān dṛṣṭvā viśvāmitrāstramohitān, vasiṣṭhaś codayām āsa kāmadhuk sṛja yogataḥ/ tasyā  
humbhāravāj jātāḥ kāmbojā ravisam nibhāḥ, ūdhasas tv atha samjātāḥ pahlavāḥ śastrapāṇayaḥ/  
yonideśāc ca yavanaḥ śakṛddeśāc chakās tathā romakūpeṣu mecchās ca haritāḥ sakirātakāḥ/ tais tan  
niṣūditāṃ sainyaṃ viśvāmitrasya tatksaṇāt, sapadātigajaṃ sāsvaṃ sarathaṃ raghunandana/ dṛṣṭvā  
niṣūditāṃ sainyaṃ vasiṣṭhena mahātmanā, viśvāmitrasutānām tu śataṃ nānāvidhāyudham/ abhyadhāvat  
susamkrudhaṃ vasiṣṭhaṃ japatām varam, humkāreṇaiva tāt sarvān nirdadāha mahān ṛṣiḥ/ te sāsva  
ratha pādātā vasiṣṭhena mahātmanā, bhasmīkṛtā muhūrtena viśvāmitrasutās tadā/ Tatas tāt ākulān dṛṣṭvā  
viśvāmitrāstramohitān, vasiṣṭhaś codayām āsa kāmadhuk sṛja yogataḥ/ tasyā humbhāravāj jātāḥ kāmbojā  
ravisam nibhāḥ, ūdhasas tv atha samjātāḥ pahlavāḥ śastrapāṇayaḥ/ yonideśāc ca yavanaḥ śakṛddeśāc  
chakās tathā, romakūpeṣu mecchās ca haritāḥ sakirātakāḥ/ tais tan niṣūditāṃ sainyaṃ viśvāmitrasya  
tatksaṇāt, sapadātigajaṃ sāsvaṃ sarathaṃ raghunandana/ dṛṣṭvā niṣūditāṃ sainyaṃ vasiṣṭhena  
mahātmanā, viśvāmitrasutānām tu śataṃ nānāvidhāyudham/ abhyadhāvat susamkrudhaṃ vasiṣṭhaṃ  
japatām varam, humkāreṇaiva tāt sarvān nirdadāha mahān ṛṣiḥ/ te sāsva ratha pādātā vasiṣṭhena  
mahātmanā, bhasmīkṛtā muhūrtena viśvāmitrasutās tadā/ dṛṣṭvā vināśitān putrān balaṃ ca sumahāyaśāḥ,  
savṛḍaś cintayāviṣṭo viśvāmitro 'bhavat tadā/ saṃdura iva nirvego bhagnadamṣṭra ivoragaḥ, uparakta  
ivādityaḥ sadyo niṣprabhatām gataḥ/ hataputrabalo dīno lūnapakṣa iva dvijaḥ, hatadarpo hatotsāho  
nirvedaṃ samapadyata/ sa putram ekaṃ rājyāya pālayeti niyujya cha, pṛthivīm kṣatradharmaṇa vanam  
evānvapadyata/ sa gatvā himavatpārśvaṃ kiṃnaroragasevitam, mahādevaprasādārthaṃ tapas tepe  
mahātapāḥ/ kena cit tv atha kālena deveṣo vṛṣabhadhvajaḥ, darśayām āsa varado viśvāmitraṃ  
mahāmuniṃ/ kimarthaṃ tapyase rājan brūhi yat te vivakṣitam, varado 'smi varo yas te kāṅkṣitāḥ so  
'bhidhīyatām/ evaṃ uktas tu devena viśvāmitro mahātapāḥ, praṇipatya mahādevam idam vacanam  
abravīt/ yadi tuṣṭo mahādeva dhanurvedo mamānagha, sāṅgopāṅgopaniśadaḥ sarahasyaḥ pradīyatām/  
yāni deveṣu cāstrāṇi dānaveṣu maharṣiṣu, gandharvayakṣarakṣaḥsu pratibhāntu mamānagha/ tava  
prasādād bhavatu devadeva mamepsitam, evaṃ astv iti deveṣo vākyam ukṭvā divaṃ gataḥ/ prāpya cāstrāṇi  
rājarṣir viśvāmitro mahābalaḥ, darpeṇa mahatā yukto darpapūrṇo 'bhavat tadā/ vivardhamāno vīryeṇa*

*samudra iva parvaṇi, hatam eva tadā mene vasiṣṭham ṛṣisattamam/ tato gatvāśramapadam  
mumocāstrāṇi pārthivāḥ, yais tat tapovanam sarvaṁ nirdagdham cāstratejasā/ udīryamāṇam astraṁ tad  
viśvāmitrasya dhīmataḥ, dṛṣṭvā vipradrutā bhītā munayaḥ śataśo diśaḥ/ vasiṣṭhasya ca ye śiṣyās tathaiva  
mṛgapakṣiṇaḥ, vidravanti bhayād bhītā nānādigbhyāḥ sahasraśaḥ/ vasiṣṭhasyāśramapadam śūnyam āsīn  
mahātmanaḥ, muhūrtam iva niḥśabdā āsīd īrīṇasaṁnibham/ vadato vai vasiṣṭhasya mā bhaiṣṭeti muhur  
muhur, nāśayāmy adya gādheyaṁ nīhāram iva bhāskaraḥ/ evam uktvā mahātejā vasiṣṭho japatām varāḥ,  
viśvāmitraṁ tadā vākyam saroṣam idam abravīt/ āśramaṁ ciraśaṁvṛddham yad vināśitavān aśi,  
durācāro 'si yaṁ mūḍha tasmāt tvaṁ na bhaviṣyasi/ ity uktvā paramakruddho daṇḍam udyamya satvaraḥ,  
vidhūma iva kālāgnir yamaḍaṇḍam ivāparam/*

Muni Shatananda addressing Shri Rama Lakshmanas thus explained Vasishtha's firm resolution never to part with Shabala Kama Dhenu, but the King and his mighty men sought to forcibly hurl it away, even as the Sacred Cow felt that as to which big mistake had been done by her that the Maharshi Vasishtha let his devout follower had let her be taken away forcefully! Having deeply felt agitated thus, Shabala with all her strength suddenly kicked off the grip of the strong soldiers and ran back with airborne speed and cryingly stated: Maharshi! why had you allowed those monstrous soldiers to let me be tied and forcibly taken away! Vasishtha replied: 'how indeed could you ever imagine that I had allowed you to be discarded! Vishvamitra is not only a mighty kshatriya king with vast army, chariots, elephants, horses, and of fame, where as I am a brahmana practising agni karyas and swadhyaayaas'. Shabala replied: *na balaṁ kṣatriyasyāhur brāhmaṇo balavattaraḥ, brahman brahmabalaṁ divyaṁ kṣatrāt tu balavattaram/ aprameyabalaṁ tubhyaṁ na tvayā balavattaraḥ, viśvāmitro mahāvīryas tejas tava durāsadam/ niyunkṣva mām mahātejas tvadbrahmabalasāmbhṛtām, tasya darpaṁ balaṁ yat tan nāśayāmi durātmanaḥ/* Maharshi! The might of Kshatriyas from their physical strength is nothing before from the spiritual prowess of Brahmanas and likewise the material energy of Kshatriyas pales into insignificance vis-à-vis the excellence of Maharshis. Maha Tejasvi Maharshi! do bestow a modicum of your spiritual vigor to me so that I could generate the force that would desroy and teach a lesson to the so caaked mighty King Vishvamitra! Then Vasishtha Maharshi asked Shabala to manifest the prowess of such 'sena' to turn to the opponents to pulp. King Vishvamitra was agitated and angered like fire and utilised several 'astras' but the kamadhenu retaliated by creating 'humkaara shabda' even as several more thousands of defenders were generated. Even as his sena was thus fast getting scarcer by the minutes, the King utilised rather light and low voltage 'mantrik astras' which generated thousands of yavana-shaka warriors with golden hued bodies with swords and 'tri shulas'. As the yavana shaka army was thus generated, Maharshi Vasishtha asked the Kama Dhenu to implement its 'Yoga bala' and create yet another band of warriors. Kamadhenu made another 'humkaara' which resulted in the generation of 'kambojas' of Surya Deva's radiance, from the 'stanaas' came out 'barbaraas', from the 'yoni' pradesha Yavanas, from the 'gobara sthaana' the 'shakas', and from the kamadhenu's body hairs the 'mlecchhas' and 'kiraataas'. Maharshi Shatananda continued to Shri Rama that countless pores of the body of Kama Dhenu were sprouted veera-dheera-sena of elephants, horses, and chatiots. The youthful sons of King Vishvamitra then arrived but they had to soon retreat and died too. *dṛṣṭvā vināśitān putrān balaṁ ca sumahāyaśāḥ, savrīḍaś cintayāviṣṭo viśvāmitro 'bhavat tadā/ samdura iva nirvego bhagnadamṣṭra ivoragaḥ, uparakta ivādityaḥ sadyo niṣprabhatām gataḥ/ hataputrabalo dīno lūnapakṣa iva dvijaḥ, hatadarpo hatotsāho nirvedaṁ samapadyata/ sa putram ekaṁ rājyāya pālayeti niyujya cha, prthivīm kṣatradharmaṇa vanam evānvapadyata/ sa gatvā himavatpārśvaṁ kīrnaroraga -sevitam, mahādevaprasādārtham tapas tepe mahātapāḥ/* King Vishvamitra saw for himself the devastation and total defeat of the remnant army and the tragic death of two of his three sons and was put to great shame. His haughty temper like the roarings of oceans had dropped to lowest ebbs. It looked that his strong and speedy wings on high skies were cut as of a powerful Kite which dropped to earth as of death itself! His army got decimated and two of his powerful sons died too. Only one son remained and having declared him as the next king to sustain the 'kshatriyatva' proceeded to the sideways of Himalayas, which were dominated by naagaas and kinnaraas for Tapasya to Maha Deva. Pursuant to persistent and severe tapasya, Maha Deva appeared and asked for the essence of 'dhanur vidya' since apparently he carried revengeful thoughts against Vasishtha! *yadi tuṣṭo mahādeva dhanurvedo mamānagha,*



*sāṅgopāṅgopaniṣadaḥ sarahasyaḥ pradīyatām/ yāni deveṣu cāstrāṇi dānaveṣu maharṣiṣu, gandharvayakṣarakṣaḥsu pratibhāntu mamānagha/ tava prasādād bhavatu devadeva mamepsitam, evam astv iti deveśo vākyam uktvā divaṁ gataḥ/* Maha Deva! as you have appeared in person being satisfied by my tapasya and asked me for a boon, may I seek to learn the secrets of Dhanur Vidya in totality, which Deva-Danava-Maharshi- Gandharva, Yaksha, Raakshasaas too be aware of; Maha Deva granted the boon and disappeared. Having been blessed by Maha Deva, King Vishvamitra moved forward to Maharshi Vasishtha's ashram, and having experimented various astraas, burnt off the entire forest in which Vasishtaashram too existed. The latter alerted the ashrama vaashis of his own and others too not to get concerned at the challenging escapades of King Vishvamitra. Maharshi Vasishtha shouted at King Vishvamitra: *āśramam ciraśamvṛddham yad vināśitavān aśi durācāro 'si yan mūḍha tasmāt tvaṁ na bhaviṣyasi/ ity uktvā paramakruddho daṇḍam udyamya satvaraḥ, vidhūma iva kālāgnir yamadaṇḍam ivāparam/* Vishvamitra! You have destroyed the ashrams in which the greenery, trees with fruits, and the entire peaceful surroundings prevailing for ages and appear to have gone mad not realising the consequences! *ity uktvā paramakruddho daṇḍam udyamya satvaraḥ, vidhūma iva kālāgnir yamadaṇḍam ivāparam/* So saying angrily, Vasishtha picked up a big stick akin to Yama danda facing the King Vishvamitra.

### Sarga Fifty Six

*Evam ukto vasiṣṭhena viśvāmitro mahābalaḥ, āgneyam astraṁ utkṣipyā tiṣṭha tiṣṭheti cābravīt/ vasiṣṭho bhagavān krodhād idaṁ vacanam abravīt/ kṣatrabandho sthito 'smy eṣa yad balaṁ tad vidarśaya, nāśayāmy eṣa te darpaṁ śastrasya tava gādhiḥ/ kva ca te kṣatriyabalaṁ kva ca brahmabalaṁ mahat, paśya brahmabalaṁ divyaṁ mama kṣatriyapāmsana/ tasyāstraṁ gādhiputrasya ghoram āgneyam uttamam, brahmadaṇḍena tac chāntam agner vega ivāmbhasā/ vāruṇam caiva raudraṁ ca aindraṁ pāsupataṁ tathā, aiśikam cāpi cikṣepa ruṣito gādhinandanah/ mānavam mohanam caiva gāndharvam svāpanam tathā, jṛmbhaṇam mohanam caiva saṁtāpanavilāpane/ śoṣaṇam dāraṇam caiva vajram astraṁ sudurjayam, brahmapāśam kālāpāśam vāruṇam pāśam eva ca/ pinākāstraṁ ca dayitam śuṣkārdre aśanī tathā, daṇḍāstraṁ atha paśācam krauñcam astraṁ tathāiva ca/ dharmacakraṁ kālacakram viṣṇucakraṁ tathāiva ca, vāyavyam mathanam caiva astraṁ hayaśiras tathā/ śaktidvayam ca cikṣepa kaṅkālam musalam tathā, vaidyādharām mahāstraṁ ca kālāstraṁ atha dāruṇam/ triśūlam astraṁ ghoram ca kāpālam atha kaṅkaṇam, etāny astrāṇi cikṣepa sarvāṇi raghunandana/ vasiṣṭhe japatām śreṣṭhe tad adbhutam ivābhavat, tāni sarvāṇi daṇḍena grasate brahmaṇaḥ sutaḥ/ teṣu śānteṣu brahmāstraṁ kṣiptavān gādhinandanah, tad astraṁ udyatam dṛṣṭvā devāḥ sāgnipurogamāḥ/ devarṣayaś ca saṁbhraṇtā gandharvāḥ samahoragāḥ, trailokyam āśīt saṁtrastaṁ brahmāstre samudīrite/ tad apy astraṁ mahāghoraṁ brāhmaṇaṁ brāhmaṇa tejasā, vasiṣṭho grasate sarvaṁ brahmadaṇḍena rāghava/ brahmāstraṁ grasamānasya vasiṣṭhasya mahātmanah, trailokyamohanam raudraṁ rūpam āśīt sudāruṇam/ romakūpeṣu sarveṣu vasiṣṭhasya mahātmanah, marīcya iva niṣpetur agner dhūmākulārciṣaḥ/ prājvalad brahmadaṇḍas ca vasiṣṭhasya karodyataḥ, vidhūma iva kālāgnir yamadaṇḍa ivāparaḥ/ tato 'stuvan munigaṇā vasiṣṭham japatām varam, amogham te balaṁ brahmaṇs tejo dhārāya tejasā/ nigrhītas tvayā brahman viśvāmitro mahātapāḥ, prasīda japatām śreṣṭha lokāḥ santu gatavyathāḥ/ evam ukto mahātejāḥ śamaṁ cakre mahātapāḥ, viśvāmitro 'pi nikṛto viniḥśvasyedam abravīt/ dhig balaṁ kṣatriyabalaṁ brahmatejobalaṁ balaṁ, ekena brahmadaṇḍena sarvāstrāṇi hatāni me/ tad etat samavekṣyāham prasannendriyamānasaḥ, tapo mahat samāsthāsyē yad vai brahmatvakārakam/* Maharshi Shatananda continued his narration about the rivalry of Visishtha-Vishvamitras to Rama-Lakshmanas. The angry Vasishtha since the devastation of his and other ashramas by the wanton King Vishvamitra shouted asserting: *kva ca te kṣatriyabalaṁ kva ca brahmabalaṁ mahat, paśya brahma balaṁ divyaṁ mama kṣatriyapāmsana/* Kshatriyakula kalangka Vishvamitra! Where is your kshaatra bala or the might of Kshatriyas and what is Brahma bala or the superiority of braahmana shakti! As Vishvamitra despatched Agneyastra, Vasishtha faced it with Brahmastra which instantly got dismissed with heavy water falls. Then in retaliation, the King rained a series of astras viz. Maanava-Mohana-Gandharva-Svaapana-Jrumbhana-Maadana- Santaapana-Vilaapana- Shoshana-Vidaarana- Vajraastra-Brahma paasha- Kaala

paasha-Vaaruna paasha- Pinaakaastra-ashani- Dandastra-Paishaachaastra-Krounchastra-Dharma chakra- Vishnu chakra-Vaayavyaasta- Manthanaastra- Hayashira- Dvi Shakti- Kankaala- Bhayankara Trishulaastra-Kaapaalaastra- and Kankanaashtra. As all these astras failed to stoop Vasishtha, Vishvamitra finally resorted to Brahmastra. On visioning the Brahmastra, Deva-Devarshi- Gandharva- Maha Naagas were stunned and trilokas got rattled. *Tad apy astraṁ mahāghoraṁ brāhmaṁ brāhmeṇa tejasā, vasiṣṭho grasate sarvaṁ brahmaṇḍena rāghava/* Maharshi Shataananad at this juncture addressed Shri Rama: as Brahmastra was released by King Vishvamitra thus, by the virtue of Maharshi's own excellence of Brahma Teja, his hand stick terminated and cooled down the Brahmastra released by King Vishvamitra! *brahmāstraṁ grasamānasya vasiṣṭhasya mahātmanah, trailokya mohanam raudram rūpam āsīt sudarūṇam/ romakūpeṣu sarveṣu vasiṣṭhasya mahātmanah, marīcya iva niṣpetur agner dhūmakulārciṣah/ prājvalad brahmaṇḍas ca vasiṣṭhasya karodiyatah, vidhūma iva kālāgnir yamaṇḍa ivāparaḥ/* As the Brahmastra got cooled down, the face and profile assumed such roudra swarupa that trilokas were flustered and shocked with fear as though three were fiery blasts emerged from the skin pores of his body. As he raised his handstick he looked that he was carrying 'yama danda' or 'brahma danda' with the fierce 'Kaalaagni'. All the groups of Maharshis raised their arms with raised heads in admiration shouting slogans that brahmatva be vindicated vis a vis kshatratva! Then King Vishvamitra finally decided to attain 'brahmanatva' by self control and 'tapasya' and became a Maharshi.

### Sarga Fifty Seven

*Tataḥ saṁtaptahṛdayaḥ smaran nigrāham ātmanah, viniṣṣvasya viniṣṣvasya kṛtavairo mahātmanā/ sa dakṣiṇām diśam gatvā mahiṣyā saha rāghava, tatāpa paramam ghoraṁ viśvāmitro mahātapaḥ, phalamūlāśano dāntas cacāra paramam tapaḥ/ athāsya jajñire putrāḥ satyadharmaparāyaṇāḥ, haviṣpando madhuṣpando dṛḍhanetro mahārathaḥ/ pūrṇe varṣasahasre tu brahmā lokapitāmahaḥ, abravīn madhuraṁ vākyam viśvāmitram tapodhanam/ jītā rājarsilokās te tapasā kuśikātmaja, anena tapasā tvām hi rājarsir iti vidmahe/ evam uktvā mahātejā jagāma saha daivataih, triviṣṭapam brahmalokam lokānām paramēśvaraḥ/ viśvāmitro 'pi tac chrutvā hriyā kim cid avān mukhaḥ, duḥkhena mahatāviṣṭaḥ samanyur idam abravīt/ tapaś ca sumahat taptam rājarsir iti mām viduḥ, devāḥ sarṣiganāḥ sarve nāsti manye tapaḥphalam/ evam niścītya manasā bhūya eva mahātapaḥ, tapaś cacāra kākutstha paramam paramātmavān/ etasminn eva kāle tu satyavādī jitendriyaḥ, triśaṅkur iti vikhyāta ikṣvāku kulanandanah/ tasya buddhiḥ samutpannā yajeyam iti rāghava, gaccheyam svaśarīreṇa devānām paramam gatim/ sa vasiṣṭham samāhūya kathayām āsa cintitam, śakyam iti cāpy ukto vasiṣṭhena mahātmanā/ pratyākhyāto vasiṣṭhena sa yayau dakṣiṇām diśam, vasiṣṭhā dīrgha tapasas tapo yatra hi tepire/ triśaṅkuḥ sumahātejāḥ śataṁ paramabhāsvaram, vasiṣṭhaputrān dadṛṣe tapyamānān yaśasvinaḥ/ so 'bhigamya mahātmānaḥ sarvān eva guroḥ sūtān, abhivādyānupūrvyeṇa hriyā kim cid avān mukhaḥ, abravīt sumahātejāḥ sarvān eva kṛtāñjalih/ śaraṇam vaḥ prapadye 'ham śaraṇyān śaraṇāgataḥ, pratyākhyāto 'smi bhadram vo vasiṣṭhena mahātmanā/ yaṣṭukāmo mahāyajñam tad anujñātum arthatha, guruputrān aham sarvān namaskṛtya prasādaye/ sirasā praṇato yāce brāhmaṇāms tapasi sthitān, te mām bhavantaḥ siddhyartham yājayantu samāhitāḥ, saśarīro yathāham hi devalokam avāpnuyām/ pratyākhyāto vasiṣṭhena gatim anyām tapodhanāḥ, guruputrān ṛte sarvān nāham paśyāmi kām cana/ ikṣvākūṇām hi sarveṣām purodhāḥ paramā gatih, tasmād anantaram sarve bhavanto daivataṁ mama/* Maharshi Shatananda continued his narration to Shri Rama and Lakshmana describing Brahmarshi Vishvamitra's ultimate decision to attain 'brahmanatva' from his erstwhile traits of 'kshatriyatva'. He had made soul searching for long, left the kingdom for good, moved forward with his wife moved south of Bharata, controlled the shad vargas of desire, anger, narrow mindedness, arrogance, infatuation and selfishness and adopted a truthful family life and was blessed with four sons of 'dharmatva'. His modest life, regular agni karmas, restrained food intake, down to earth living manner and spotless peaceful tapsya regularly attracted Brahma especially the sea change in his attitude and appeared in his vision to state: 'Kushakanandana! Your transformation as of now secures the status of a 'Rajarshi' already lest the univesre might not feel that your transformation had not been well recognised despite consistent tapsya! '

Thus having been blessed by Brahma earnestly, Vishvamitra has implicitly attained the universal acclamation of **Brahmarshi!** This being so, Maharshi Shatananda addressed Rama as follows: ‘It was at that time, there was an Ikshvaku Vamsheeya King of a truthful practioner of Kshatra Dharma of ‘Shishta Rakshana and Dushta shikshana’ named **Trishanku**. The King once enquired of Maharshi Vasishtha the traditional ‘asthaana purohita’ of Ikshvaaku Royalties: *tasya buddhiḥ samutpannā yajeyam iti rāghava, gaccheyam svaśarīreṇa devānām paramām gatim/ sa vasiṣṭhaṁ samāhūya kathayām āsa cintitam, aśakyam iti cāpy ukto vasiṣṭhena mahātmanā/* Raghava! Raja Trishanku asked Vasishtha whether he could possibly perform such yajna that could facilitate him to secure swarga by his own mortal body! Vasishtha gave a curt reply that it was impossible to do so and walked off southward of Bharata in disgust as the King could have such absurd and fanciful ideas of ambition.! The King got humiliated with the anger of Vasishtha at his seemingly fanciful but genuine desire. Then it occurred to the King that perhaps Vasishtha Kumaras who were engrossed in long tapsya not far off might help fulfill his wish. The King then prostrated before the Kumaras: *śaraṇam vaḥ prapadye 'ham śaraṇyāñ śaraṇāgataḥ, pratyākhyāto 'smi bhadraṁ vo vasiṣṭhena mahātmanā/ yaśtukāmo mahāyajñaṁ tad anujñātum arthatha./* Guru Putras! May I seek your help as your father Maharshi Vasishtha has not agreed to the performance of one yajna kaarya; may I request you to take up the same as it is my duty now to approach the Guru Putras indeed!

### Sarga Fifty Eight

*Tatas triśaṅkor vacanaṁ śrutvā krodhasamanvitam, ṛṣiputraśataṁ rāma rājānam idam abravīt/ pratyākhyāto 'si durbuddhe guruṇā satyavādinā, taṁ katham samatikramya śākhāntaram upeyivān/ ikṣvākūṇām hi sarveṣāṁ purodhāḥ paramā gatiḥ, na cātikramitum śakyam vacanaṁ satyavādinah/ aśakyam iti covāca vasiṣṭho bhagavān ṛṣiḥ, taṁ vayam vai samāhartum kratum śaktāḥ katham tava/ balis-tvaṁ naraśreṣṭha gamyatām svapuram punaḥ, yājane bhagavāñ śaktas trailokyasyāpi pārthiva/ teṣāṁ tadvacanaṁ śrutvā krodhaparyākulākṣaram, sa rājā punar evaitān idam vacanam abravīt/ pratyākhyāto 'smi guruṇā guruputrais tathaiva ca, anyām gatim gamiṣyāmi svasti vo 'stu tapodhanāḥ/ ṛṣiputrās tu tac chrutvā vākyam ghorābhisamhitam, śepuḥ paramasaṁkrudhās caṇḍālatvaṁ gamiṣyasi, evam uktvā mahātmāno viviṣus te svam āśramam/ atha rātryām vyatītāyām rājā caṇḍālatām gataḥ, nīlavastradharo nīlaḥ paruṣo dhvastamūrdhajaḥ, cityamālyānulepaś ca āyasaḥbharāṇo 'bhavat/ taṁ dṛṣṭvā mantriṇaḥ sarve tyaktvā caṇḍālarūpiṇam, prādravan sahitā rāma paurā ye 'syānugāminah/ eko hi rājā kākutstha jagāma paramātmavān, dahyamāno divārātraṁ viśvāmitraṁ tapodhanam/ viśvāmitras tu taṁ dṛṣṭvā rājānam viphalikṛtam, caṇḍālarūpiṇam rāma munīḥ kārūnyam āgataḥ/ kārūnyāt sa mahātejā vākyam parama dhārmikah, idam jagāda bhadraṁ te rājānam ghoradarśanam/ kim āgamanakāryam te rājaputra mahābala, ayodhyādhipate vīra śāpāc caṇḍālatām gataḥ/ atha tad vākyam ākarṇya rājā caṇḍālatām gataḥ, abravīt prāñjalir vākyam vākyajño vākyakovidam/ pratyākhyāto 'smi guruṇā guruputrais tathaiva ca, anavāpyaiva taṁ kāmam mayā prāpto viparyayah/ saśarīro divaṁ yāyām iti me saumyadarśanam, mayā ceṣṭam kratuśataṁ tac ca nāvāpyate phalam/ anṛtaṁ nokta pūrvam me na ca vakṣye kadā cana, kṛcchreṣv api gataḥ saumya kṣatradharmeṇa teśape/ yajñair bahuvidhair iṣṭam prajā dharmeṇa pālītāḥ, guravaś ca mahātmānaḥ śīlavṛttena toṣitāḥ/ dharme prayatamānasya yajñaṁ cāhartum icchataḥ, paritoṣam na gacchanti guravo munipuṁgava/ daivam eva param manye pauruṣam tu nirarthakam, daivenākramyate sarvaṁ daivam hi paramā gatiḥ/ tasya me paramārtasya prasādam abhikāṅkṣataḥ, kartum arhasi bhadraṁ te daivopahatakarmaṇaḥ/ nānyām gatim gamiṣyāmi nānyaḥ śaraṇam asti me, daivam puruṣakāreṇa nivartayitum arhasi/*

Maharshi Shataananda continued the narration to Rama Lakshmanas about Vasishtha’s refusal to perform such yagna to enable King Trishanku to reach swarga in mortal form and the King’s approach to Vasishtha kumaras to take up the yagna. Vasishtha Kumaras politely declined stating that once Vasishtha Maharshi refuses then his capability should not be discounted and they too could not take up the yajna. Then the King became insistent and rather arrogantly replied: *Anyāam gatim gamiṣyāmi swastivestu tapodhanaah/* Vasishtha Maharshi had not agreed and you as his worthy sons too are nor obliging; ‘then I have no other recourse but to look for another purohita then!’ *ṛṣiputrās tu tac chrutvā vākyam ghorābhisamhitam, śepuḥ paramasaṁkrudhās caṇḍālatvaṁ gamiṣyasi, evam uktvā mahātmāno viviṣus te*

*svam āśramam/ atha rātryāṁ vyatītāyāṁ rājā caṇḍālatāṁ gataḥ, nīlavastradharo nīlaḥ paruṣo dhvastamūrdhajaḥ, cityamālyānulepaś ca āyasābharaṇo 'bhavat/* As King Trishanku had thus replied to Vashishtha Kumaras, the latter could not control their anger and cursed the King to turn into a 'chandala' the worst of species far be below the human level and left away. Then as a chandala, his skin turned blue, his body and body parts turned blue, and even his clothes turned iron blue too. As the King thus got affected by his arrogance, his ministers, courtiers, and the public were frightened and none dared to go near him. In that miserable state of chandalatva, the King was kept aloof by the society for days and nights in disgusting solitude and finally decided to offer himself to flames and as an ultimate resort approached Maharshi Vishvamitra. The Maharshi saw the King Trishanku on the miserable form of chandala and felt melted in his heart; the King narrated the happenings of Visishtha and his sons were responsible for that state of his; Trishanku further repentently said albeit assertingly: *saśarīro divaṁ yāyāṁ iti me saumyadarśanam, mayā ceṣṭāṁ kratuśatāṁ tac ca nāvāpyate phalam/* Muneeshvara! My life long ambition of reaching heaven with my mortal body to swarga has been not only shattered but turned me to this form of a chandala! I had taken the vow of kshatriya dharma by undergoing various critical situations; I had never in my life lied and openly conveyed my life ambition with frankness publicly and shall continue to do so even now in this critical state; I have had successfully performed several yajña karyas and pleased my Gurus and Devas too consistently and all my efforts lifelong had been for the sake of dharma and service to my public. But now I realise that Daivatva is omnipotent and my fate is inevitable; you are now my singular hope in my life as you could only be the instrument for reviving my life ambition. *Tasya me paramārtasya prasādam abhikāṅkṣataḥ, kartum arhasi bhadraṁ te daivopahata - karmaṇaḥ/ nānyāṁ gatim gamiṣyāmi nānyaḥ śaraṇam asti me, daivaṁ puruṣakāreṇa nivartayitum arhasi/* Maha Muni! Having lost all of my strong belief in being frank all along my life, now I have the conviction to reach my ambition with your singular support to reverse my misfortunes to reality!

### Sarga Fifty Nine

*Uktavākyaṁ tu rājānaṁ kṛpayā kuśikātmajaḥ, abravīn madhuraṁ vākyaṁ sāḁśāc caṇḍālarūpiṇam/ ikṣvāko svāgataṁ vatsa jānāmi tvāṁ sudhārmikam, śaraṇam te bhaviṣyāmi mā bhaiṣīr nṛpapuṁgava/ aham āmantraye sarvāṁ maharṣiṇ puṇyakarmaṇaḥ, yajñasāhyakarān rājāṁs tato yakṣyasi nirvṛtaḥ/ guruśāpakṛtaṁ rūpaṁ yad idaṁ tvayi vartate, anena saha rūpeṇa saśarīro gamiṣyasi/ hastaprāptam aham manye svargaṁ tava nareśvara, yas tvāṁ kauśikam āgamya śaraṇyaṁ śaraṇam gataḥ/ evam uktvā mahātejaḥ putrān paramadhārmikān, vyādiḍeśa mahāprājñān yajñasaṁbhārakāraṇāt/ sarvāṁ śiṣyān samāhūya vākyaṁ etad uvāca ha, sarvān ṛṣivarān vatsā ānayadhvaṁ mamājñayā, saśiṣyān suhṛdaś caiva sartvijāḥ subahuśrutān/ yad anyo vacanaṁ brūyān madvākyaabalacoditaḥ, tat sarvaṁ akhilenoktaṁ mamākhyaṁ anādṛtaṁ/ tasya tadvacanaṁ śrutvā diśo jagmus tadājñayā, ājagmur atha deśebhyaḥ sarvebhyo brahmavādināḥ/ te ca śiṣyāḥ samāgamya munim jvalitatejasam, ūcuś ca vacanaṁ sarve sarveṣāṁ brahmavādināṁ/ śrutvā te vacanaṁ sarve samāyānti dvijātayaḥ, sarvadeśeṣu cāgacchan varjayitvā mahodayam/ vāsiṣṭhaṁ tac chataṁ sarvaṁ krodhaparyākulākṣaram, yad āha vacanaṁ sarvaṁ śṛṇu tvāṁ munipuṁgava/ kṣatriyo yājako yasya caṇḍālasya viśeṣataḥ, katham sadasi bhoktāro havis tasya surarṣayaḥ/ brāhmaṇā vā mahātmāno bhuktvā caṇḍālabhojanam, katham svargaṁ gamiṣyanti viśvāmitreṇa pālitaḥ/ etad vacanaṁ naiṣṭhuryam ūcuḥ saṁraktalocanāḥ, vāsiṣṭhā muniśārdūla sarve te samahodayāḥ/ teṣāṁ tadvacanaṁ śrutvā sarveṣāṁ munipuṁgavaḥ, krodhasaṁrakta nayanāḥ saroṣam idaṁ abravīt/ yad dūṣayanty aduṣṭāṁ mām tapa ugraṁ samāsthitaṁ, bhasmībhūtā durātmāno bhaviṣyanti na saṁśayaḥ/ adya te kālapāśena nītā vaivasvataḥkṣayam, saptajātiśatāny eva mṛtapāḥ santu sarvaśaḥ/ śvamāṁsanīyatāhārā muṣṭikā nāma nirghṛṇāḥ, vikṛtāś ca virūpāś ca lokān anucarantv imān/ mahodayaś ca durbuddhir mām adūṣyaṁ hy adūṣayat, dūṣitaḥ sarvalokeṣu niṣādatvaṁ gamiṣyati/ prāṇātipātānirato niranukrośatāṁ gataḥ, dīrghakālaṁ mama krodhād durgatiṁ vartayiṣyati/ etāvad uktvā vacanaṁ viśvāmitro mahātapāḥ, virarāma mahātejaḥ ṛṣimadhye mahāmuniḥ/*



Shatananda Maharshi addressing Rama Lakshmanas continued that Vishvamitra took pity on the King Trishanku in the form of chandala and gave an assurance that he should most certainly reach swarga with his mortal body. Then he instructed his disciples to collect and arrange for the required material for yajna kaarya. He further asked them to invite co-brahmanas to join the yajna including Vasishtha kumaras who heckled Trishanku and cursed him to become a chandala. Vishvamitra shishyaas likewise invited all, but Vasishtha Sishyaas were reported to have stated angrily as follows: *kṣatriyo yājako yasya caṇḍālasya viśeṣataḥ, katham sadasi bhoktāro havis tasya surarṣayaḥ/ brāhmaṇā vā mahātmāno bhuktvā caṇḍālabhojanam, katham svargam gamiṣyanti viśvāmitreṇa pālitaḥ/* 'A Chandala desires to perform the yajna and a Kshatriya would be the Acharya. In such yajna, how could pure brahmanas consume the 'havishaanna'! Be that as it may, how indeed a kshatriya turned chandala be despatched to swarga by another kshatriya turned brahmana, that too with the chandaala's mortal body'! Having heard this insinuating remarks of Vasishtha Kumaras, Vishvamitra fumed like fire and declared: *yad dūṣayanty aduṣṭam mām tapa ugram samāsthitam, bhasmībhūtā durātmāno bhaviṣyanti na samśayaḥ/* I am right now in severe tapasya and am expected to be peaceful without anger and such mental aberrations; yet I am constrained to say that whosoever evil minded invitees to my yajna talked disparagingly about me and the yajna being proposed be surely be converted as heaps of human ash sooner or later; further in their following births, they should be born as chandalas and roam around begging with frightening forms. Having stated thus Vishvamitra could state nothing more and kept quiet!

### Sarga Sixty

*Tapobalahatān kṛtvā vāsiṣṭhān samahodayān, ṛṣimadhye mahātejā viśvāmitro 'bhyabhāṣata/ ayam ikṣvākudāyādas triśaṅkur iti viśrutah, dharmiṣṭhaś ca vadānyaś ca mām caiva śaraṇam gataḥ/ svenānena śarīreṇa devalokajigīṣayā, yathāyam svaśarīreṇa devalokam gamiṣyati, tathā pravartyatām yajño bhavadbhiś ca mayā saha/ viśvāmitravacaḥ śrutvā sarva eva maharṣayaḥ, ūcuḥ sametya sahitā dharmajñā dharmasamhitam/ ayam kuśikadāyādo munīḥ paramakopanaḥ, yad āha vacanam samyag etat kāryam na samśayaḥ/ agnikalpo hi bhagavān śāpaṁ dāsyati roṣitaḥ, tasmāt pravartyatām yajñāḥ saśarīro yathā divam, gacched ikṣvākudāyādo viśvāmitrasya tejasā/ tataḥ pravartyatām yajñāḥ sarve samadhitiṣṭhate, evam uktaḥ maharṣayaḥ samjahrus tāḥ kriyās tadā/ yājakaś ca mahātejā viśvāmitro 'bhavat kratau, ṛtvijaś cānupūrvyeṇa mantravan mantrakovidāḥ, cakruḥ sarvāni karmāṇi yathākalpam yathāvidhi/ tataḥ kālena mahatā viśvāmitro mahātapāḥ, cakārāvahanam tatra bhāgārtham sarva devatāḥ, nāhyāgamams tadāhūtā bhāgārtham sarvadevatāḥ/ tataḥ krodhasamāviṣṭo viśvāmitro mahāmuniḥ, sruvam udyamya sakrodhas triśaṅkum idam abravīt/ paśya me tapaso vīryam svārjitasya nareśvara, eṣa tvām svaśarīreṇa nayāmi svargam ojasā/ duṣprāpaṁ svaśarīreṇa divam gaccha narādhipa, svārjitaṁ kim cid apy asti mayā hi tapasaḥ phalam, rājams tvaṁ tejasā tasya saśarīro divam vraja/ uktavākye munau tasmin saśarīro nareśvaraḥ, divam jagāma kākutstha munīnām paśyatām tadā/ devalokagataṁ dṛṣṭvā triśaṅkum pākaśāsanah, saha sarvaiḥ suragaṇair idam vacanam abravīt/ triśaṅko gaccha bhūyas tvaṁ nāsi svargakṛtālayaḥ, guruśāpahato mūḍha pata bhūmim avākṣirāḥ/ evam ukto mahendreṇa triśaṅkur apatat punaḥ, vikrośamānas trāhīti viśvāmitram tapodhanam/ tac chrutvā vacanam tasya krośamānasya kauśikah, roṣam āhārayat tīvram tiṣṭha tiṣṭheti cābravīt/ ṛṣimadhye sa tejasvī prajāpatir ivāparaḥ, sṛjan dakṣiṇamārgasthān saptarṣīn aparān punaḥ, nakṣatramālām aparām asṛjat krodhamūrchitaḥ, dakṣiṇām diśam āsthāya munimadhye mahāyaśāḥ/ sṛṣṭvā nakṣatravamaśam ca krodhena kaluṣīkṛtaḥ anyam indram kariṣyāmi loko vā syād anindrakaḥ, daivatāny api sa krodhāt sraṣṭum samupacakrame/ tataḥ paramasambhrāntāḥ sarṣisamghāḥ surarṣabhāḥ, viśvāmitram mahātmānam ūcuḥ sānunayam vacaḥ/ ayam rājā mahābhāga guruśāpapakṣataḥ, saśarīro divam yātum nārhaty eva tapodhana/ teṣāṁ tadvacanam śrutvā devānām munipuṅgavaḥ, abravīt sumahad vākyam kauśikah sarvadevatāḥ/ saśarīrasya bhadram vas triśaṅkor asya bhūpateḥ, ārohaṇam pratijñāya nānṛtaṁ kartum utsahe/ Swargostu sahareerasya trishankorasya shaashvataḥ, nakshatraani cha sarvaani maamakaani dhruvaanyatha/ Yaavalloka dharishyanti tishthanvetaani sarvashah, yat kritaani Suraah sarve tadanugjnaatumarhatha/ Evamuktaah Suraah sarve pratyuchurmunipungavam, evam bhavatu bhadram te*

*tishthanvetaani sarvashah/ gagane tāny anekāni vaiśvānarapathād bahih, nakṣatrāṇi munīśreṣṭha teṣu jyotiḥṣu jājvalan, avākśirās triśaṅkuś ca tiṣṭhatv amarasaṁnibhaḥ/ viśvāmitras tu dharmātmā sarvadevair abhiṣṭutaḥ, ṛṣibhiś ca mahātejā bādham ity āha devatāḥ/ tato devā mahātmāno munayaś ca tapodhanāḥ, jagmur yathāgataṁ sarve yajñasyānte narottama/*

Shatananda Muni continued his narration to Rama Lakshmanas about the subdued anger against Vasishtha Kumaras and addressed on his introductory speech to the Sages who arrived in response to his yagjnya karya with the express objective of despatching Ikshvaku Raja Trishanku to swarga with the latter's mortal body. Then the Munis at the conference grouped together that Maharshi Vishvamitra was a known and learned Sage but a highly volatile and angry person and hence what ever he directed by dutifully executed without doubts and hesitations. Thereafter the yagna commenced and Vishvamitra was the 'Atharvyu' the principal initiator-conductor of the yagjna. As the 'havishaanna' was offered to respective Devatas, none of the Devas turned up to accept. Then the fuming Vishvamitra yelled in great anger: *paśya me tapaso vīryaṁ svārjitasya nareśvara, eṣa tvāṁ svaśarīreṇa nayāmi svargam ojasā/ duṣprāpaṁ svaśarīreṇa divaṁ gaccha narādhipa, svārjitaṁ kiṁ cid apy asti mayā hi tapasaḥ phalam, rājāṁs tvaṁ tejasā tasya saśarīro divaṁ vraja/* Nareshvara Trishanku! Now you must vision the mighty outcome of my life long tapasya and now get ready to leave for swarga with your mortal body! Then Shatananda exclaimed to Rama Lakshmanas that King Trishanku had actually reached swarga with his mortal body! *devalokagataṁ dṛṣtvā triśaṅkuṁ pākāśasanaḥ, saha sarvaiḥ suragaṇair idam vacanam abravīt/ triśaṅko gaccha bhūyas tvaṁ nāsi svargakṛtālayaḥ, guruśāpahato mūḍha pata bhūmim avākśirāḥ/ evam ukto mahendreṇa triśaṅkur apatat punaḥ, vikrośamānas trāhīti viśvāmitraṁ tapodhanam/ tac chrutvā vacanam tasya krośamānasya kauśikaḥ, roṣaṁ āhārayat tīvraṁ tiṣṭha tiṣṭheti cābravīt/* As Trishanku had literally reached swarga, he visioned Mahendra seated along with various Devatas. Indra got shocked and furious shouting that there would never ever be a place in swarga and kicked him down. Trishanku yelled 'traahi traahi' in utter desperation while rapidly slipping down the thick clouds. Vishvamitra shouted at Trishanku with hysterics and commanded him to stay put right there. The Vishvamitra looked up at the Rishimandala on the high skies and materialised Sapta Rishis and brand new nakshatras and declared angrily: *Anyamindram karishyaami loko vaayasyaadanindrakah, daivataanyami sa krodhaat srashtam samupachakrame/* I will rather create another Indra or a new swarga loka without Indra! So saying with assertion Vishvamitra manifested fresh devataas! As the Maha Muni so decided: down on earth, samasta deva-asura-rishi groups made an appeal politely: *ayaṁ rājā mahābhāga guruśāpaparikṣataḥ, saśarīro divaṁ yātuṁ nārhaty eva tapodhana/* Maharshi Vishwamitra! King Trishanku was cursed by Guru Putras to assume 'chandalatva' and as such not qualified to attain swarga as a mortal. Vishvamitra retalliated to say that his statements and decisions should not be falsified ever! Therefore: Maha Raja Trishanku should hereafter enjoy the pleasures of swarga loka for ever; I have already manifested fresh nakshatra mandali for ever till pralaya; like wise the totality of divine material elsewhere too would exist in tact. May this parallel arrangement be in position without disturbance.!' The Munis collected at the Vishvamitra Yagjna was greatly surprised at the unforgettable happenings and truly admired the outstanding ability in creating a new swarga itself on the mid skies!

Vishleshana on Vishvamitra- Trishanku swarga: Skanda Purana's Nagara Khanda describes a modified version:

King Trishanku of Surya Vamsa made an odd request to the his Guru Sage Vasishtha that he would like to go to Swarga with his mortal body and that such a Yagna be performed enabling him to do so. Vasishtha ridiculed the idea and the King asked the Sage's sons to find a way out, lest he might abandon Vasishtha as his Guru; the infuriated sons cursed the King to turn out to be a 'chandala' of low caste. The frustrated Trishanku in the form of a chandala left the Kingdom making way for his son Harischandra as the King and wandered in forests where he met Sage Vishvamitra who took up the issue as a challenge, especially because he was a traditional competitor and enemy of Vasishtha. The Sage asked that Trishanku should first get rid of the form of a chandal and desired him to perform a Holy Pilgrimage. As both of them were

set on visiting Tirthas, they reached Arbudachal (Abu) to visit ‘Achalaswar’ and met Markandeya who advised them to take a trip to Haatakeswar and take bath in the Patala Ganga there. To their great surprise, the Snaan and worship at that place did the miracle and Trishanku got rid of the curse of his becoming a chandala. Even as Trishanku was preparing to perform a Grand Yagna, the Sage approached Lord Brahma to be the Chief Guest who refused saying that it was against the realm of possibility that a human in his form could reach Swarga. This nodoubt frustrated Trishanku as also Viswamitra but the latter never gave up the effort and did harsh Tapasya to Bhagavan Siva who out of generosity granted the boon of ability to duplicate the task of Brahma’s Creation; the Sage succeeded in creating another Sun, Moon, Sky, Air, Water etc. Indeed the parallel Srishti panicked Brahma and the compromise reached was that if Brahma took Trishanku to Swarga in the latter’s mortal body; Viswamitra would refrain from making a parallel creation.

### Sarga Sixty One

*Viśvāmitro mahātmātha prasthitān prekṣya tān ṛṣīn, abravīn naraśārdūla sarvāms tān vanavāsinaḥ/  
mahāvighnaḥ pravṛtto 'yaṁ dakṣiṇām āsthito diśam, diśam anyām prapatsyāmas tatra tapsyāmahe tapaḥ/  
paścimāyām viśālāyām puṣkareṣu mahātmanaḥ, sukhaṁ tapaś carisyāmaḥ param tad dhi tapovanam/  
evam uktvā mahātejāḥ puṣkareṣu mahāmuniḥ, tapa ugraṁ durādharṣaṁ tepe mūlaphalāśa -naḥ/ etasminn  
eva kāle tu ayodhyādhipatir nṛpaḥ, ambarīṣa iti khyāto yaṣṭuṁ samupacakrame/ tasya vai yajamānasya  
paśum indro jahāra ha, pranaṣṭe tu paśau vipro rājānam idam abravīt/ paśur adya hṛto rājan pranaṣṭas  
tava durnayāt, arakṣitāraṁ rājānaṁ ghnanti doṣā nareśvara/ prāyaścittaṁ mahad dhy etan naraṁ vā  
puruṣarṣabha, ānayaśva paśuṁ śīghraṁ yāvat karma pravartate/ upādhyāya vacaḥ śrutvā sa rājā  
puruṣarṣabha, anviyeṣa mahābuddhiḥ paśuṁ gobhiḥ sahasraśaḥ/ deśān janapadāms tāms tān nagarāṇi  
vanāni ca, āśramāṇi ca punyāni mārgamāṇo mahīpatiḥ/ sa putrasahitaṁ tāta sabhāryaṁ  
raghunandana, bhṛgutunde samāsīnam ṛcikaṁ saṁdadarśa ha' tam uvāca mahātejāḥ praṇamyābhi  
prasādyā ca, brahmarṣiṁ tapasā dīptaṁ rājarṣir amitaprabhaḥ, pṛṣṭvā sarvatra kuśalam ṛcikaṁ tam idam  
vacaḥ/ gavāṁ śatasahasreṇa vikrīṇiṣe sutam yadi, paśor arthe mahābhāga kṛtakṛtyo 'smi bhārgava sarve  
pariṣṛtā deśā yajñīyaṁ na labhe paśum, dātum arhasi mūlyena sutam ekam ito mama/ evam ukto  
mahātejā ṛcikāḥ tv abravīd vacaḥ, nāhaṁ jyeṣṭhaṁ naraśreṣṭhaṁ vikrīṇīyāṁ katham cana/ ṛcikasya vacaḥ  
śrutvā teṣāṁ mātā mahātmanām, uvāca naraśārdūlam ambarīṣaṁ tapasvin/ mamāpi dayitaṁ viddhi  
kaniṣṭhaṁ śunakaṁ nṛpa, tasmaad kaneeyasam putram na daasye tava paarthivaa/ prāyeṇa hi  
naraśreṣṭha jyeṣṭhāḥ pitṛṣu vallabhāḥ, mātṛṇām ca kanīyāmsas tasmād rakṣe kanīyasaṁ/ uktavākye  
munau tasmin munipatnyāṁ tathaiva ca, śunaḥśepaḥ svayaṁ rāma madhyamo vākyam abravīt/ pitā  
jyeṣṭhaṁ avikreyaṁ mātā cāha kanīyasam, vikrītaṁ madhyamaṁ manye rājan putraṁ nayaśva mām/  
gavāṁ śatasahasreṇa śunaḥśepaṁ nareśvaraḥ, grhītvā paramaprīto jagāma raghunandana/ ambarīṣas tu  
rājarṣī ratham āropya satvaraḥ, śunaḥśepaṁ mahātejā jagāmāśu mahāyaśaḥ/*

Maharshi Shataanada continued addressing Shri Rama that as Vishvamisra created a new swarga, the sages attending the Yagna were alerted by Vishvamisra not to disperse in the southern direction as that might not be auspicious but any other direction might be preferable. In fact, the western direction should be good as there were three Pushkaras of Brahma Deva and those would be truly fruitful and well suited for tapsya. As the sages as per Vishvamisra’s advice proceeded westward and found that King Ambarisha of Ikshvaaku Vamsha was organising a maha yagjnya at Pushkara. At this Yagjna, Indra stole away the ‘Yagjna Pashu’. The Purohita raised an alarm to the King that the fact of the Yagjna Pashu was certainly not a good augury for the Yagjna and hence there could be only two alternatives, either to somehow recover and restore the yagjna pashu within a reasonable week’s time or else to secure a ‘Nara Pashu’ or a Sacrificial Human Being, for the sin of which there could be a ‘praayaschitta’ or atonement! Then King Ambarisha declared an offer of thousand cows to secure a ‘nara pashu’. By advertising this offer, both the

King accompanied by his queen visited in several town ships and villages of his and neighbouring kingdoms too. In the process, they reached the ‘ashram’ of Muni Rucheeka. The latter having heard the predicament of the Rajarshi King Ambarisha suggested that a nara pashu might be possible to be secured if the offer could be for a lakh of cows in which case the Maharshi could perhaps spare one his three sons; the King and the Queen jumped with joy and readily agreed. Then Muni Rucheeka declared: *nāham jyeṣṭham naraśreṣṭham vikrīṇīyām katham cana/* Raja! We have three sons, but since the eldest being the ‘vamshoddhaaraka’ I am certainly not agreeable to be spared. Then the wife of the Muni asserted: *prāyeṇa hi naraśreṣṭha jyeṣṭhāḥ piṭṛṣu vallabhāḥ, mātṛṇām ca kanīyāmsas tasmād rakṣe kanīyasam/* Oh King! Just as the father refuses to spare the eldest, I am of the firm resolve never to spare my youngest son in any case! Then the middle son stated: *pitā jyeṣṭham avikreyam mātā cāha kanīyasam, vikrītam madhyaman manye rājan putram nayasva mām/* My father could not spare the eldest son and my mother refuses to sell off the youngest; hence you may take me named the unfortunate Shunashepa away as the ‘Nara Pashu’! Ambarisha readily enhanced the emolument several fold and took away greatly relieved!

Vishleshana on Pushkara Tirtha ( Rajasthan): Kurma Maha Purana in its 24<sup>th</sup> chapter on Tirtha Mahatmya narrates: *Tirtham Tri- Loka vikhyatam Brahmaanah Parameshthinah, Pushkaram Sarva paapaghnam mritaanaam Brahma lokadam/ Manasaa sasmared yastu Pushkaram vai dwijottamah, Puyare paatakaih sarvaih Shakrena saha modate/ Tatra Devaah sugandharvaah sayakshoragaa raakshasaah, Upaasate siddha sankhaa Brahmaanam Padma sambhavam/ Tatra snaatvaa bhavedchudro brahmaanam parameshthinam, Pujayitvaa dwijavaraan Brahmaanam samprapashyati/ Tatraabhogamya Devesham Puruhutam -anininditam, Sarupo jaayate martyah sarvaan kaamaanavaapnuyaat/* ( Parameshthi Brahma’s Pushkara named Tirtha is popular all over the Tri-Lokas, as that outstanding Tirtha is at once sin destroying and to those who die there bestows Brahma Loka. Those Dwijottamas sincerely memorise the name of Pushkar are blessed with instant relief of blemishes and enjoy celestial happiness along with Indra the King of Devas. This Pushkar Tirtha is such as worshipped by Gandharva-Yaksha- Naaga-Rakshasa-Siddha companies worship the Lotus seated Brahma directly and to the distinguished Brahmanas who sincerely venerate him so in his presence with Bahyaantara Shuchi or Internal and External cleanliness, ‘Brahma Saakshatkaara’ does happen in reality. Having undertaken a sincere and faithful Yatra to this Pushkara and secure the celestial vision of blemishless Indra too, then fulfillment of one’s desires and aspirations is very easy to obtain indeed.)

Both Padma Maha Purana and Maha Bharata asserted: *Dushkaram Pushkaram gantum Pushkare tapah, Dushkaram Pushkare daanam vastum chaiva sudushkaram/ Treeni shringaani shubhraani treeniprasavanaani cha, Pushkaraanyaadi siddhaani na vidyastatra kaaranam/* (Pushkar Yatra is indeed troublesome and is available by one’s own good luck; Residing-giving away daana-performing meditation etc. at Pushkar too are rather difficult to accomplish. Yet visit to Pushkar the enlightening ‘Tirtha Traya’ where Sarasvati River too flows is indeed a Siddha Maha Tirtha for reasons yet unknown) *Yathaa Suraanaam sarveshaamaadistu Purushottamah, Tathaiva Pushkaram Raajastirthaa naamaadir -upyate/ Yastu Varsha shatam Purnamaadagnihotramupaacharet, Kartikaam vaa vasedekaam Pushkare samameva tat/* (Just as among Devas Purushottama Vasudeva is the most superior, Pushkara is the unique among all the Tirthas.[Pushkar, Kurukshetra, Gaya,Ganga, Prabhasa are the Pancha Titrhas and Manasarovara in Tibet, Pushkar, Bindu Sarovara in Siddhapur, Narayana Sarovar in Kutch Region and Pampa sarovara near Hospet are the Pancha Sarovaras]. The outcome of hundred years of Agnihotra Upasna on the one hand and residing and worshipping at Pushkara Tirtha on a Kartika Purnima night are near equivalent.) Padma Purana explains the legendary background of the Pushkara Tirtha: At very beginning of ‘Vishwa Srishti’ of Universal Creation, there was a Rakshasa named Vajra naabha who was engaged in the most cruel and wreckless activities; Brahma meanwhile emerged from the Naabhi (Navel) of Vishnu and the latter’s first wish was to perform Yagna and landed at Pushkar even with a part of the stem of the Padma / Lotus with which he killed Vajra naabha. As the lotus was discarded by him, there got a Lake manifested on the banks of which Brahma performed the first ever Yagnya. He carved out a Yagna Vedi in the vacant plot between three Holy Areas viz. Sarasvati in the west, Chandra nadi in the North and Nandana sthaan in the East and the region in between as the Yagna Vedi; he created three Pushkar Tirthas viz. Jyeshtha-Madhyama-



Kanishtha. All the Maharshis who made their Ashrams and Devas arrived and Bhagavan Shankar as Kapaladhari too arrived. But Devi Savitri delayed and since the Muhurta to commence the Yagna was round the corner, Brahma created Devi Gayatri and married her as meanwhile on noticing Gayatri left in an angry huff to a nearby mountain and performed another Yagna on the mountain top. It was stated that Lord Varaaha got manifested from Brahma's nostril top. Thus, at the present Pushkar Tirtha, besides Brahma, Gayatri, Varaha Bhagavan, Kapaleshwara Shiva, Savitri on the Mountain top, and Agastya Maharshi continue to stay at Pushkar Tirtha till date.

Pushkar's cynosure is the Brahma Temple, not far from Pushkar Tirtha, and Brahma's right side is Savitri Mandir and to the left is the Gayatri Mandir; besides the Chaturmukha Brahma are the Idols of Sanakaadi Munis; in a small Mandir is Narada and in another small Mandir are the idols of Kubera seated on elephant. Another Mandir of Pushkar is dedicated to Badari Narayana, but an ancient Varaha Mandir was destroyed and since got re-built. Yet another Mandir of the Tirtha is that of Atmeshwar Maha deva, also called Kapaleshwar or Atapateshwara Maha deva. Near by Pushkar there is a Shuddha vaapi named Gaya Kund where Pitru shraddas are performed. There is a Savitri Devi Mandir on a nearby mountain top. Yet on another hill top is the famed Gayatri Mandir reckoned as one of the Shakti Peethas where Devi Sati's Manibandha or wrist ornament fell. In Pushkar Tirtha, there is also 'Yagna Parvata' where Brahma performed his illustrious Yagna; there is also the Agastya Ashram and Agastya Tirtha; it is stated that besides Pushkara Snaan, the snaana of Agastya Kunda would only complete Pushkar Yatra, since the Kunda snaan is a total wash off of one's sins. The most essential snaana of Pushkar is in any case is that of Sarasvati River which is called 'Praachi Saraswati' also addressed by five names viz. Suprabha, Kanchana, Praachi, Nanda and Vaishalika. Pushkara's bathing on Kartika Pournami is stated to be of paramount significance. Some 8 km. away from Pushkar Tirtha is the Sangama of Praachi Sarasvati and Nandaa River. Near by the Sangama, the Naga Parvat has several caves including Bhartruhari Cave and Shila named after him.]

## Sarga Sixty Two

*Shunaḥśepaṁ naraśreṣṭha grhītvā tu mahāyaśāḥ, vyaśrāmyat puṣkare rājā madhyāhne raghunandana/  
tasya viśramamāṇasya śunaḥśepo mahāyaśāḥ, puṣkaram śreṣṭham āgamy viśvāmitraṁ dadarśa ha/  
viṣaṇṇavadano dīnaś tṛṣṇayā ca śrameṇa ca, papātāṅke mune rāma vākyam cedam uvāca ha/ na me'sti  
mātā na pitā jñātayo bāndhavāḥ kutaḥ, trātum arhasi mām saumya dharmeṇa munipuṁgava/ trātā tvaṁ  
hi muniśreṣṭha sarveṣāṁ tvaṁ hi bhāvanaḥ, rājā ca kṛtakāryaḥ syād ahaṁ dīrghāyur avyaya/ svarga  
lokaṁ upāśnīyāṁ tapas taptvā hy anuttamam, sa me nātho hy anāthasya bhava bhavyena cetasa, piteva  
putraṁ dharmātmaṁ trātum arhasi kilbiṣāt/ tasya tadvacanaṁ śrutvā viśvāmitro mahātapāḥ, sāntvayitvā  
bahuvidhaṁ putrān idam uvāca ha/ yatkr̥te pitarāḥ putrāṇ janayanti śubhārthinaḥ, paraloka hitārthāya  
tasya kālo 'yam āgataḥ/ ayaṁ munisuto bālo mattaḥ śaraṇam icchati, asya jīvitamātreṇa priyaṁ kuruta  
putrakāḥ/ sarve sukṛtakarmāṇaḥ sarve dharmaparāyaṇāḥ, paśubhūtā narendrasya tṛptim agneḥ  
prayacchata/ nāthavāms ca śunaḥśepo yajñas cāvighnato bhavet, devatās tarpitās ca syur mama cāpi  
kr̥taṁ vacaḥ/ munes tu vacanaṁ śrutvā madhuṣyandādayaḥ sutāḥ, sābhimānaṁ naraśreṣṭha salīlam idam  
abruvan/ katham ātmasutān hitvā trāyase 'nyasutaṁ vibho, akāryam iva paśyāmaḥ śvamāmsam iva  
bhojane/ teṣāṁ tad vacanaṁ śrutvā putrāṇāṁ munipuṁgavaḥ, krodhasamraktanayano vyāhartum  
upacakrame/ niḥsādhvasam idam proktaṁ dharmād api vigarhitam, atikramya tu madvākyam dāruṇam  
romaharṣaṇam/ śvamāmsabhojinaḥ sarve vāsiṣṭhā iva jātiṣu, pūrṇam varṣasahasraṁ tu prthivyāṁ  
anuvatsyatha/ kr̥tvā śāpasamāyuktān putrān munivaraś tadā, śunaḥśepam uvācārtaṁ kr̥tvā rakṣāṁ  
nirāmayāṁ/ pavitrapāśair āsakto raktamālyānulepanaḥ, vaiṣṇavaṁ yūpam āsādyā vāgbhir agnim  
udāhara/ ime tu gāthe dve divye gāyethā muniputrika, ambarīśasya yajñe 'smiṁs tataḥ siddhim  
avāpsyasi/ śunaḥśepo grhītvā te dve gāthe susamāhitaḥ, tvaṛayā rājasimhaṁ tam ambarīśam uvāca ha/  
rājasimha mahāsattva śīghraṁ gacchāvahe sadaḥ, nivartayasva rājendra dīkṣāṁ ca samupāhara/ tad  
vākyam ṛṣiputrasya śrutvā harṣaṁ samutsukaḥ, jagāma nṛpatih śīghraṁ yajñavātam atandritaḥ/  
sadasyānumate rājā pavitrakṛtalakṣaṇam, paśuṁ raktāmbaram kr̥tvā yūpe tam samabandhayat/ sa*

*baddho vāgbhir agryābhir abhitsuṣṭāva vai surau, indram indrānujaṁ caiva yathāvan muniputrakaḥ/ tataḥ prītaḥ sahasrākṣo rahasyastutitarpitaḥ, dīrgham āyus tadā prādāc chunaḥśepāya rāghava/ sa ca rājā naraśreṣṭha yajñasya ca samāptavān, phalaṁ bahugunaṁ rāma sahasrākṣaprasādam/ viśvāmitro 'pi dharmātmā bhūyas tepe mahātapāḥ, puṣkareṣu naraśreṣṭha daśavarṣaśatāni ca/*

Maharshi Shatananda continued to Rama Lakshmanas that King Ambarisha arrived at noon time at the Pushkara Tirtha along with the boy Shunahshepa and rested for a while. While the King was resting, Shunahshepa loitered on the banks of Pushkara and while witnessing several Munis engrossed in tapasya, happened to accidentally met his uncle Maharshi Vishvamitra. As the boy was looking extremely worried and lonely, Vishvamitra cajoled the boy who looked unfed, depressed, and lost, Vishvamitra took him on his lap as the boy said: *na me 'sti mātā na pitā jñātayo bāndhavāḥ kutaḥ, trātum arhasi mām saumya dharmeṇa munipuṁgava/ trātā tvam hi muniśreṣṭha sarveṣāṁ tvam hi bhāvanaḥ, rājā ca kṛtakāryaḥ syād ahaṁ dīrghāyur avyaya/ svarga lokam upāśnīyām tapas taptvā hy anuttamam, sa me nātho hy anāthasya bhava bhavyena cetasā, piteva putraṁ dharmātmam trātum arhasi kilbiṣāt/* Maharshi! I now have a mother, or father or a relative. You only could save me as King Ambarisha be fulfilled of his desire and I could be too sent to heaven and be blessed with everlong life. As the boy was crying away out of helplessness, Vishvamitra then addressed the Munis around and said : ‘ it is most unfortunate that the era ended now as fathers longing for such sons who could save them after their own deaths! This helpless boy seeks protection from me!’ Then Vishvamitra addressed the young brahmachari boys busy with their duties and said that this boy would seek my protection and therefore come forward to save him by becoming martyrs in becoming Yajna pashus and offer yourself to flames of fires and make the Yajna of the King a grand success as several Devas would be satiated with the Sacrifice! As Vishvamitra was addressing the Maharshis, one of them viz. Madhucchanda Maharshi the famed composer of Rigveda hymns and a few other supporters of Nara Pashu Yajna tauntingly and sarcastically retorted to Vishvamitra stating *katham ātmasutān hitvā trāyase 'nyasutam vibho, akāryam iva paśyāmaḥ śvamāmsam iva bhojane/ teṣāṁ/* ‘Sir! How come that you could have allowed to be killed your own sons in Shabala Kamadhenu battle with you, but now you wish to save this Shunahshepa now! Just as one might get incensed while dog’s meat is served, the same way one ought to have reacted as your own sons were killed; but then why somebody else’s son was being sacrificed, you are getting worked up!’ Then Vishvamitra got terribly worked up with red eyes and replied: *niḥsādhvasam idam proktaṁ dharmād api vigarhitam, atikramya tu madvākyaṁ dāruṇaṁ romaharṣaṇam/ śvamāmsabhojinaḥ sarve vāsiṣṭhā iva jātiṣu, pūrṇaṁ varṣasahasraṁ tu pṛthivyāṁ anuvatsyatha/* ‘You the Maharshis supporting Vasishtha Putras to have had the audacity to blame me not to have been able to save my sons from being killed; now my sheep to you all of you the supporters of Vishvamitra’s sons as well as to Vasishtha’s sons too to become instantly as dog meat eating ‘mushtikas’ or beggars for thousand years on earth!’ Subsequently, Munikumara Shunahshepa was tied to the pole as the ‘yajna pashu’ with red flowered garlands, as the mantras relevant to Indra and Vishnu; the Munikumara requested the King Ambarisha not to delay further even as the co-ritvikas too sought to proceed faster, and having taken the approval of the audience completed the sacrifice. Lord Indra seemed to have blessed the ‘yajna pashu’ with thousand long subsequent life! Maharshi Vishvamitra continued his severe tapasya at the pushkara tirtha itself.

### Sarga Sixty Three

*Pūrṇe varṣasahasre tu vratasnātaṁ mahāmunim, abhyāgacchan surāḥ sarve tapaḥphalacikīrṣavaḥ/ abravīt sumahātejā brahmā suruciraṁ vacaḥ, ṛṣis tvam asi bhadraṁ te svārjitaiḥ karmabhiḥ śubhaiḥ/ tam evam uktvā deveṣas tridivaṁ punar abhyagāt, viśvāmitro mahātejā bhūyas tepe mahat tapaḥ/ tataḥ kālena mahatā menakā paramāpsarāḥ, puṣkareṣu naraśreṣṭha snātuṁ samupacakrame/ tām dadarśa mahātejā menakāṁ kuśikātmajāḥ, rūpeṇāpratimāṁ tatra vidyutaṁ jalade yathā/ dṛṣtvā kandarpavaśago munis tām idam abravīt, apsaraḥ svāgataṁ te 'stu vasa ceha mamāśrame, anugrhnīṣva bhadraṁ te madanena sumohitam/ ity uktā sā varārohā tatrāvāsam athākarot, tapaso hi mahāvighno viśvāmitram upāgataḥ/*

*tasyām vasantyām varṣāṇi pañca pañca ca rāghava, viśvāmitrāśrame saumya sukhena vyaticakramuḥ/ atha kālē gate tasmin viśvāmitro mahāmuniḥ, savrīḍa iva samvṛttaś cintāśokaparāyaṇaḥ/ buddhir muneḥ samutpannā sāmārṣā raghunandana, sarvaṁ surāṇām karmaitat tapo 'paharaṇaṁ mahat/ ahorātrāpadeśena gatāḥ samvatsarā daśa, kāmamohābhībhūtasya vighno 'yaṁ pratyupasthitāḥ viniḥśvasan munivaraḥ paścāt tāpena duḥkhitāḥ/ bhītāṁ apsarasāṁ dṛṣtvā vepantīm prāñjalīm sthitām, menakām madhurair vākyair viśrjya kuśikātmajaḥ, uttaraṁ parvataṁ rāma viśvāmitro jagāma ha/ sa kṛtvā naiṣṭhikīm buddhiṁ jetukāmo mahāyaśāḥ, kauśikīṭīram āsādyā tapas tepe sudāruṇam/ tasya varṣasahasraṁ tu ghoram tapa upāsataḥ, uttare parvate rāma devatānām abhūd bhayam/ amantrayan samāgamyā sarve sarṣigaṇāḥ surāḥ, maharṣiśabdāṁ labhatām sādhu ayam kuśikātmajaḥ/ devatānām vacaḥ śrutvā sarvalokapitāmahaḥ, abravān madhuraṁ vākyam viśvāmitraṁ tapodhanam/ maharṣe svāgataṁ vatsa tapasogreṇa toṣitaḥ, mahattvam ṛṣimukhyatvaṁ dadāmi tava kauśika/ brahmaṇaḥ sa vacaḥ śrutvā viśvāmitras tapodhanaḥ, prāñjaliḥ praṇato bhūtvā pratyuvāca pitāmaham/ brahmarṣi śabdāṁ atulaṁ svārjitaiḥ karmabhiḥ śubhaiḥ, yadi me bhagavān āha tato 'haṁ vijitendriyaḥ/ tam uvāca tato brahmā na tāvat tvaṁ jitendriyaḥ, yatasva muniśārdūla ity uktvā tridivāṁ gataḥ/ viprasthiteṣu deveṣu viśvāmitro mahāmuniḥ, ūrdhvaḥ nirālambo vāyubhakṣas tapaś caran/ dharme pañcatapā bhūtvā varṣāsv ākāśasaṁśrayaḥ, śiṣire salilasthāyī rātryahāni tapodhanaḥ, evaṁ varṣasahasraṁ hi tapo ghoram upāgamat/ tasmin saṁtapyamāne tu viśvāmitre mahāmunaḥ, saṁbhramaḥ sumahān āsīt surāṇām vāsavasya ca/ rambhām apsarasāṁ śakraḥ saha sarvair marudgaṇaiḥ, uvācātmahitaṁ vākyam ahitaṁ kauśikasya ca/*

Muni Shatananda continued stating to Rama Lakshmanas that as Vishvamitra's thousand years of tapasya concluded, groups of Devas arrived to bless him and stated that from kshatriyatva, Vishvamitra had now been upgrated as Maharshi . Having heard that encouraging outcome, Maharshi Vishvamitra continued for the next status and resolved to yet another thousand years of tapasya. As he had thus initiated the next phase of tapasya, Apsara Menaka arrived at the pushkara tirtha redeading herself to take her sacred bath. Vishvamitra was mentally imbalanced at her alluring body figure and flashy appearance, and invited her to stay in his ashram. As he was unable to lose his self control, both lived together for some months together. But having realised subsequently, he felt anguished that Devas were still unkind to him and they were still testing his self control; he chided Menaka too and having sent her off shifted to the northern heights of Himalayas and took to the severest tapasya, even as Devas were flustered and approached Brahma. In turn, Brahma Deva was pleased to bless him and stated: *Maharṣe svāgataṁ vatsa tapasogreṇa toṣitaḥ, mahattvam ṛṣimukhyatvaṁ dadāmi tava kauśika/* Welcome Vishvamitra! I am very pleased to grant you the status of the foremost of Maharshis. *Brahmaṇaḥ sa vacaḥ śrutvā viśvāmitras tapodhanaḥ, prāñjaliḥ praṇato bhūtvā pratyuvāca pitāmaham/ brahmarṣi śabdāṁ atulaṁ svārjitaiḥ karmabhiḥ śubhaiḥ, yadi me bhagavān āha tato 'haṁ vijitendriyaḥ/* Vishvamitra then greeting Brahma with prostrations made an appeal that in case the latter was truly happy with my tapasya then he might bless Vishvamitra with the Title of Brahmarshi. Then Brahma replied: 'Muni shreshtha! You have still not yet ripe as a 'Jitendriya' and should have to resort to further tapasya. As per Brahma Deva's instructions, Maharshi Vishvamitra further continued ruthless and far more rigorous tapasya, and Indra accompanied by Marudganas convened a conference with apsaras.

### Sarga Sixty Four

*Surakāryam idaṁ rambhe kartavyam sumahat tvayā, lobhanaṁ kauśikasyeha kāmamohasamanvitam/ tathoktā sāpsarā rāma sahasrākṣeṇa dhīmatā, vrīḍitā prāñjalir bhūtvā pratyuvāca sureśvaram/ ayam surapate ghoram viśvāmitro mahāmuniḥ, krodham utsrakṣyate ghoram mayi deva na saṁśayaḥ, tato hi me bhayaṁ deva prasādam kartum arhasi/ tām uvāca sahasrākṣo vepamānām kṛtāñjalīm, mā bhaiṣi rambhe bhadrāṁ te kuruṣva mama śāsanam/ kokilo hṛdayagrāhī mādhave ruciradrume, ahaṁ kandarpasahitaḥ sthāsyāmi tava pārsvataḥ/ tvaṁ hi rūpaṁ bahuguṇam kṛtvā paramabhāsavam, tam ṛṣim kauśikaṁ rambhe bhedayasva tapasvinam/ sā śrutvā vacanaṁ tasya kṛtvā rūpaṁ anuttamam, lobhayām āsa lalitā viśvāmitraṁ śucismitā/ kokilasya tu śuśrāva valgu vyāharataḥ svanam, saṁprahrṣṭena manasā tata enām*

udaikṣata/ atha tasya ca śabdena gītenāpratimena ca, darśanena ca rambhāyā munīḥ saṁdeham āgataḥ/ sahasrākṣasya tat karma vijñāya munipuṁgavaḥ, rambhām krodhasamāviṣṭaḥ śaśāpa kuśikātmajaḥ/ yan mām lobhayase rambhe kāmakrodhajayaiṣiṇam, daśavarṣasahasrāṇi śailī sthāsyasi durbhage/ yan mām lobhayase rambhe kāmakrodhajayaiṣiṇam, daśavarṣasahasrāṇi śailī sthāsyasi durbhage/ brāhmaṇaḥ sumahātejās tapobalasamanvitaḥ, uddhariṣyati rambhe tvām matkrodhakaluṣīkṛtām/ evam uktvā mahātejā viśvāmitro mahāmuniḥ, aśaknuvan dhārayitum kopam saṁtāpam āgataḥ/ tasya śāpena mahatā rambhā śailī tadābhavat, vacaḥ śrutvā ca kandarpa maharṣeḥ sa ca nirgataḥ// kopena sa mahātejās tapo 'paharaṇe kṛte, indriyair ajitai rāma na lebhe śāntim ātmanaḥ/

Indra at his conference with apsaras addressed pointedly to Rambha who blushed and replied with folded hands that Maharshi Vishvamitra had proved himself as a frightful personality and as such be kindly excused for the onerous task. Indra accorded encouragement and said that she could kindly be requested than being instructed and with all her abilities of physical and psychological nature, Vishvamitra be veered around and subdued. As Rambha then approached him, Vishvamitra recognised Rambha's voice which was sonorous like of a cuckoo bird and instantly realised the vicious planning of Indra in despatching Rambha. He addressed her: *yan mām lobhayase rambhe kāmakrodhajayaiṣiṇam, daśavarṣasahasrāṇi śailī sthāsyasi durbhage/ brāhmaṇaḥ sumahātejās tapobalasamanvitaḥ, uddhariṣyati rambhe tvām matkrodhakaluṣīkṛtām/* Hey Rambhe the most unfortunate! You desire that I be allured and get attracted to you! For this mean act of seeking me enthralled, may you be cursed by me to become a stone for thousand years. Vishvamitra further said: *evam uktvā mahātejā viśvāmitro mahāmuniḥ, aśaknuvan dhārayitum kopam saṁtāpam āgataḥ/* Rambhe! Once you might be relieved of my curse, a mahe brahmana of unparalleled tapomahima - Vasishtha would be pleased to relieve and recover my curse. Meanwhile, Indra and followers slipped away along with Manmadha desirous of encouraging and assisting the accursed Rambha. Visishtha then continued his tapasya for thousand years as already resolved by him.

### Sarga Sixty Five

Atha haimavatīm rāma diśam tyaktvā mahāmuniḥ, pūrvām diśam anuprāpya tapas tepe sudāruṇam/ maunaṁ varṣasahasrasya kṛtvā vratam anuttamam, cakārāpratimaṁ rāma tapaḥ paramaduṣkaram/ pūrṇe varṣasahasre tu kāṣṭhabhūtaṁ mahāmuniḥ, vighnair bahubhir ādhūtaṁ krodho nāntaram āviṣat/ tato devāḥ sagandharvāḥ pannagāsurasarākṣasāḥ, mohitās tejasā tasya tapasā mandarāsmayaḥ, kaśmalopahatāḥ sarve pitāmaham athābruvan/ bahubhiḥ kāraṇair deva viśvāmitro mahāmuniḥ, lobhitaḥ krodhitaś caiva tapasā cābhivardhate/ na hy asya vṛjinaṁ kim cid dṛśyate sūkṣmam apy atha, na dīyate yadi tv asya manasā yad abhīpsitam, vināśayati trailokyam tapasā sacarācaram, vyākulāś ca diśaḥ sarvā na ca kim cit prakāśate/ sāgarāḥ kṣubhitāḥ sarve viśīryante ca parvatāḥ, prakampate ca pṛthivī vāyur vāti bhṛṣākulaḥ/ buddhiṁ na kurute yāvan nāśe deva mahāmuniḥ, tāvat prasādyo bhagavān agnirūpo mahādyutiḥ/ kālāgninā yathā pūrvam trailokyam dahyate 'khilam, devarājye cikīrṣeta dīyatām asya yan matam/ tataḥ suragaṇāḥ sarve pitāmahapurogamāḥ, viśvāmitraṁ mahātmānaṁ vākyam madhuram abruvan/ brahmarṣe svāgataṁ te 'stu tapasā sma sutoṣitāḥ, brāhmaṇyam tapasogreṇa prāptavān asi kauśika/ dīrgham āyus ca te brahman dadāmi samarudgaṇaḥ, svasti prāpnuhi bhadraṁ te gaccha saumya yathāsukham/ pitāmahavacaḥ śrutvā sarveṣāṁ ca divaukasāṁ, kṛtvā praṇāmaṁ mudito vyājahāra mahāmuniḥ/brāhmaṇyam yadi me prāptaṁ dīrgham āyus tathaiva ca, oṁkāro 'tha vaṣaṭkāro vedāś ca varayantu mām/ kṣatravedavidāṁ śreṣṭho brahmavedavidāṁ api, brahmaputro vasiṣṭho mām evam vadatu devatāḥ, yady ayaṁ paramaḥ kāmāḥ kṛto yāntu surarṣabhāḥ/ tataḥ prasādito devair vasiṣṭho japatām varaḥ, sakhyam cakāra brahmarṣir evam astv iti cābravīt/ brahmarṣitvam na saṁdehaḥ sarvaṁ saṁpatsyate tava, ity uktvā devatāś cāpi sarvā jagmur yathāgatam/ viśvāmitro 'pi dharmātmā labdhvā brāhmaṇyam uttamam, pūjayām āsa brahmarṣiṁ vasiṣṭhaṁ japatām varam/ kṛtakāmo mahīm sarvām cacāra tapasi sthitaḥ, evam tv anena brāhmaṇyam prāptaṁ rāma mahātmanā/ eṣa rāma muniśreṣṭha eṣa vighrahavāms tapaḥ, eṣa dharmāḥ paro nityam vīryasyaiṣa parāyaṇam/ śatānandavacaḥ śrutvā rāmalakṣmaṇasaṁnidhau, janakaḥ prāñjalir vākyam uvāca kuśikātmajam/ dhanyo 'smy anugṛhīto 'smy yasya me munipuṁgava, yajñam kākutstha sahitaḥ prāptavān asi dhārmik, pāvito 'ham tvayā brahman



*darśanena mahāmune/ guṇā bahuvidhāḥ prāptās tava saṁdarśanān mayā, vistareṇa ca te brahman kīrtyamānaṁ mahat tapaḥ / śrutam mayā mahātejo rāmeṇa ca mahātmanā, sadasyaiḥ prāpya ca sadaḥ śrutās te bahavo guṇāḥ/ aprameyaṁ tapas tubhyam aprameyaṁ ca te balam, aprameyā guṇāś caiva nityam te kuśikātmaja/ tṛptir āścaryabhūtānām kathānām nāsti me vibho, karmakālo munisreṣṭha lambate ravimaṇḍalam/ śvaḥ prabhāte mahātejo draṣṭum arhasi mām punaḥ, svāgataṁ tapasām śreṣṭha mām anujñātum arhasi/ evam uktvā munisreṣṭhaṁ vaideho mithilādhipaḥ, pradakṣiṇam cakārāsu sopādhyāyāḥ sabāndhavaḥ/ viśvāmitro 'pi dharmātmā saharāmaḥ salakṣmaṇaḥ, svam vātam abhicakrāma pūjyamāno maharṣibhiḥ/*

Even as Vishvamitra resorted to the severest possible tapasya he nodoubt got awefully thinned down in body and energy while countless hurdles were faced but his short temper still persisted. As thus the tapasya reached the thousand year mark, Indra approached him as a brahmana medicant soliciting for readily cooked food meant for Vishvamitra himself. Despite his ‘mouna vrata’ of keeping silence for years, Vishvamitra gave away the entire food to the brahmana. He continued to even stopping his normal breathing and resultantlly from his head emerged smokes of fume. *tato devāḥ sagandharvāḥ pannagāsurarākṣasāḥ, mohitās tejasā tasya tapasā mandaraśmayāḥ, kaśmalopahatāḥ sarve pitāmham athābruvan/ bahubhiḥ kāraṇair deva viśvāmitro mahāmuniḥ, lobhitaḥ krodhitaś caiva tapasā cābhivardhate/ na hy asya vṛjinam kiṁ cid dṛśyate sūkṣmam apy atha, na dīyate yadi tv asya manasā yad abhīpsitam, vināśayati trailokyam tapasā sacarācaram, vyākulāś ca diśaḥ sarvā na ca kiṁ cit prakāśate/ sāgarāḥ kṣubhitāḥ sarve viśīryante ca parvatāḥ, prakampate ca pṛthivī vāyur vāti bhṛśākulaḥ/* This had created havoc in trilokas and Devata-Rishi-Gandharva-Naaga-Rakshasas got shaken with fright. They made a frantic appeal to Brahma Deva and described that the severity was getting further and further momentum. Ocean waters were raised higher and higher, mountains were getting broken down and earthquakes were hastened repeatedly. Then Maharshi Vishvamitra was of the form of sky high flames and one might imagine that ‘pralaya’ time had almost arrived nearby. It was at that critical juncture, Brahma Deva arrived before Vishvamitra and said sweetly: *dīrgham āyus ca te brahman dadāmi samarudgaṇaḥ, svasti prāpnuhi bhadraṁ te gaccha saumya yathāsukham/* Brahman! I have arrived now with Maruganas and am totally contented with your tapasya and bless you to accomplish the glory and name of being a Brahmarshi henceforth. Addressing the Deva ganas headed by Indra, Vishvamitra stated: *yadi me prāptam dīrgham āyus tathaiva ca, omkāro 'tha vaṣaṭkāro vedāś ca varayantu mām/ kṣatravedavidām śreṣṭho brahmavedavidām api, brahmaputro vasiṣṭho mām evam vadatu devatāḥ, yady ayaṁ paramaḥ kāmāḥ kṛto yāntu surarṣabhāḥ/* ‘As Brahma Himself blessed me with the unique title and status of Brahmarshi, may Omkara-Vashatkaara (or Seers with intuition- independent judgment-charm- vision-enlightenment- conviction- and equanimity) and Chatur Veda jnaana; besides, dhanur veda-brahma veda- to be within my reach. Most essentially, Vasishtha Maharshi himself should on his own appear and concede my superiority! Then Indraadi Deva blessed the Brahmarshi acknowledged with ‘tathaastu’ and disappeared. Maharshi Vasishtha then appeared on his own and congratulated the Brahmarshi. This was how Maharshi Shatananda requested the omnipresent Brahmarshi Vishvamitra described in detail of the glory of the Brahmarshi to Rama Lakshmanas , even as the smiling Brahmarshi instantly stood before Shatanada-Rama-Lakshmanas. That was the time when King Janaka prostrated before the Brahmarshi and complemented Maharshi Shatananda for his vivid picturisation of Vishvamitra and the vicissitudes of his life climaxing as the ‘Isihatic Brahmarshi’. King Janaka then warmly welcomed Shri Rama Lakshmanas to kingly accompany the Brahmarshi as the rest of the audience at the King’s intimate court members who welcomed the trio of Brahmarshi-Rama-Lakshmanas with admiration and approbations. Then the royal guests of honour were respectfully invited into their respective places of overnigt rest.

### Sarga Sixty Six

*Tataḥ prabhāte vimale kṛtakarmā narādhipaḥ, viśvāmitram mahātmānam ājuhāva sarāghavam/ tam arcaयitvā dharmātmā sāstradrṣṭena karmaṇā,rāghavau ca mahātmānau tadā vākyam uvāca ha/ bhagavan svāgataṁ te 'stu kiṁ karomi tavānagha, bhavān ājñāpayatu mām ājñāpyo bhavatā hy aham/ evam uktaḥ sa dharmātmā janakena mahātmanā, pratyuvāca munir vīram vākyam vākyaviśāradaḥ/ putrau*

*daśarathasyemau kṣatriyau lokaviśrutau, draṣṭukāmau dhanuḥ śreṣṭham yad etat tvayi tiṣṭhati/ etad darśaya bhadraṁ te kṛtakāmau nṛpātmajau, darśanād asya dhanuḥ yatheṣṭaṁ pratiyāsyataḥ/ evam uktas tu janakaḥ pratyuvāca mahāmunim, śrūyatām asya dhanuḥ yad artham iha tiṣṭhati/ devarāta iti khyāto nimeḥ śaṣṭho mahīpatiḥ, nyāso 'yaṁ tasya bhagavan haste datto mahātmanā/ dakṣayajñavadhe pūrvam dhanuḥ āyameya vīryavān, rudras tu tridaśān roṣāt salīlam idam abravīt/ yasmād bhāgārthino bhāgān nākalpayata me surāḥ, varāṅgāni mahārḥāṇi dhanuṣā śātayāmi va/ tato vīmanasaḥ sarve devā vai munipuṅgava, prasādayanti deveśaṁ teṣāṁ prīto 'bhavad bhavaḥ/ prītiyuktaḥ sa sarveṣāṁ dadau teṣāṁ mahātmanām, tad etad devadevasya dhanūratnaṁ mahātmanaḥ, nyāsabhūtaṁ tadā nyastam asmākaṁ pūrvake vibho/ atha me kṣṣataḥ kṣetraṁ lāṅgalād utthitā mama, kṣetraṁ śodhayatā labdhvā nāmnā sīteti viśrutā, bhūtalād utthitā sā tu vyavardhata mamātmajā/ vīryaśulketi me kanyā sthāpityam ayonijā, bhūtalād utthitāṁ tām tu vardhamānām mamātmajāṁ, varayām āsur āgamya rājāno munipuṅgava/ teṣāṁ varayatām kanyāṁ sarveṣāṁ pṛthivīkṣitām, vīryaśulketi bhagavan na dadāmi sutām aham/ tataḥ sarve nṛpatayaḥ sametya munipuṅgava, mithilām abhyupāgamya vīryaṁ jijñāsavas tadā/ teṣāṁ jijñāsamānānām vīryaṁ dhanuḥ upāhṛtam, na śekur grahaṇe tasya dhanuḥśas tolane 'pi vā/ teṣāṁ vīryavatām vīryaṁ alpaṁ jñātvā mahāmune, pratyākhyātā nṛpatayas tan nibodha tapodhana/ tataḥ paramakopena rājāno munipuṅgava, arundhan mithilām sarve vīryasaṁdeham āgatāḥ/ ātmānam avadhūtaṁ te vijñāya munipuṅgava, roṣeṇa mahatāviṣṭāḥ pīḍayan mithilām purīm/ tataḥ saṁvatsare pūrṇe kṣayaṁ yātāni sarvaśaḥ, sādhanāni munireṣṭha tato 'haṁ bhṛśaduḥkhitaḥ/ tato devagaṇān sarvāṁs tapasāhaṁ prasādayam, daduḥ ca paramaprītāś caturaṅgabalaṁ surāḥ/ tato bhagnā nṛpatayo hanyamānā diśo yayuḥ, avīryā vīryasaṁdigdhā sāmātyāḥ pāpakārīṇaḥ/ tad etan muniśārdūla dhanuḥ paramabhāsvaram, rāmalakṣmaṇayoś cāpi darśayiṣyāmi suvrata/ yady asya dhanuḥ rāmaḥ kuryād āropanaṁ mune, sutām ayonijāṁ sītām dadyām dāśarather aham/*

Next morning King Janaka called on Brahmarshi and Rama Lakshmanas and after due respects asked them as to the purpose of their visit. Vishvamitra conveyed that Rama and Lakshmanas being outstanding heros desired to know about and glance at the famed **Shiva Dhanush**. King Janaka then gave the background of the widely reputed dhanush. In the days of yore, King Nimi was gifted a 'Shiva Dhanush' at the time of the wedding of his son Devaraata, and they could lift up this famed dhanush comfortably.

King Janaka continued that this 'dhanush' was believed to have been that of Parama Shiva Himself. At the time of Daksha Yagjna Vidhvamsa, Bhagavan Shankara playfully materialised this Dhanush and angrily addressed various Devas who attended Daksha Yagjna that they had the audacity of participating the proceedings although they were well aware that Parama Shiva himself was not invited to the Yagjna and therefore he would like to break their heads. Devas who were present got frightened and tried to mitigate the anger of Shiva with prayers and as a sign of excusing them gave away this dhanush to them all. Devas in turn gifted this invaluable gift at the wedding of King Nimi's son Devarata and that indeed was the background of this Shiva Dhanush.

#### Vishleshana on 1) King Nimi and 2) Daksha yagjna

King Nimi of Ikshvaku dynasty was extremely righteous and desired once to perform a Maha Yagjna in the name of Bhagavati. The Raja Guru Vasishtha Muni agreed to be the Head Priest and conduct the Yaga. As all the preparations were ready just on the appointed time, Vasishtha Muni sent word that Indra Deva wished to perform a Yagna and thus the homa by the King be deferred to another date. King Nimi was furious and went ahead with his Yagna as scheduled in the absence of Vasishtha Muni. On return Vasishtha saw that the Homa was in the process and cursed the King to drop dead and since the Sacrifice was not yet concluded, Nimi became a 'Videha' or bodyless to enable the King to complete the 'Purnaahuti' or the Grand Finale of the Yagna. Lord Yama Dharmaraja was pleased with the Yagna and gave him the option of entering the first Jeeva Body of Brihaspati or continuing the Videha Body and the King preferred to be 'Videha' or body-less. The King on his part gave a return curse to Vasishtha to die too and the latter prayed to Brahma Deva who was Vasishtha's Manasa Putra. Brahma blessed Vasishtha to enter Mitravaruna's Jeeva or corporal body which was kept in tact; the earlier Mitravaruna was infatuated

with Apsrara Urvashi and two issues were born of whom one was Agasti who became an ascetic and the other was King Ikshwaku. Mitravaruna's corporal body was still in tact even Brahma created Vasishtha; now the jeeva body of Vasishtha since dropped dead as a result of Nimi's curse had entered the duplicate of Mitravaruna without any loss of original Vasishtha's wisdom and radiance! Such was the glory of King Nimi, who ruled Mithila for 84000 yreas righteously. ( Source: Devi Bhagavata Purana)

### Daksha Yagna:

Brahma blessed Daksha Prajapati to beget a daughter with the 'Amsha' or part-manifestation of Devi Bhagavati as **Devi Sati**. Already Daksha got sixty daughters, ten married to Dharma, thirteen to Kashyapa Muni, twenty seven to Chandra, two to Bhuta Ganas, two to Kushashwa, six to Garuda and so on. As Sati Devi came of age, she fixed her mind on Rudra Deva and resorted to severe Tapasya. Rudra agreed to marry her, Brahma proposed formally and the marriage took place with pomp and show. Sati and Rudra shifted from Kailasa to Himalayas where Bhagavan enlightened Sati Devi on many matters of Spiritual Significance including the nuances of Mantra-Tantra-Yantra and Yoga. But meanwhile, Daksha Prajapati got increasingly jealous of Rudra Deva. At the ill-famed **Daksha Yagna**, Daksha denied 'Pradhana Havis' or the prime part of the Yagna to Rudra as per the usual practice and even as Sage Dadhichi pointed out the lacuna, the caution was ignored. Sati Devi felt that there was a mistake made by her father and insisted on attending the yagna despite Shiva's warning and his subsequent approval with great reluctance as Nandi and Rudra Ganas accompanied her. Daksha ignored her entry at the Yagna and in fact talked disparagingly against Rudra Deva. She could not contain Daksha's criticism of Maha Deva and having produced Yogic Fire ended herself to unite with Bhagavan. As Nandi informed Shiva of the tragedy, the latter pulled out a few hairs from his Jatajuta or the coarse knotted head- hair against a mountain and the energy so created broke the mountain into two parts, one of which having materialised Veerabhadra and another Devi Bhadra Kaali. The enraged Rudra asked them to destroy Daksha Yagna. Veerabhadra beheaded Daksha and together with Bhadra Kaali turned the Yagna into smithereens. Devi Bhagavata Purana stated that Shiva picked up the body remains of Sati Devi and performed furious Shiva Tandava to release his pent up emotions of intense love of Sati and hightened anger for Daksha; Vishnu apprehended Pralaya and used his Sudarshana Chakra to spread out the body remains of Sati and hundred and eight Shakti Peethas came into being. Veda Vyasa affirmed that worship at these Siddha Peethas or even hearing about these would destroy sins and bestow powers to the devotees concerned. Eventually, the instant fury of Shiva was cooled down by the prayers of Brahma and Devas and the ever merciful Shiva agreed to the resuscitation of Daksha by fixing the Goat-head of the Sacrificial animal. The ever grateful Daksha begged of Shiva's clemency and re-organised Daksha Yagna once again with Maha Deva occupying the High-Seat at any Yagna eversince.

Sarga Sixty Six continued: *Atha me kṣṛataḥ kṣetram lāṅgalād utthitā mama, kṣetram śodhayatā labdhvā nāmnā sīteti viśrutā, bhūtalād utthitā sā tu vyavardhata mamātmajā/ vīryaśulketi me kanyā sthāpīteyam ayonijā, bhūtalād utthitām tām tu vardhamānām mamātmajāṁ, varayām āsur āgamya rājāno munipuṅgava/* As King Janaka was performing 'Bhumi Yagjna' by tilling the land with formal mantras in praise and invocation of 'bhu devi', the top of the 'hala' or the tiller digging the bhumi was dragging with screeching sound as though some matter was hit as being hidden underneath the ground.; *Kshetram shodhayataa labdhva naamnaa Seeteti vishrita, bhutalaad utthitaam saa tu vardhat mamatmaja/* Thus Devi Sita was called 'ayonija' or unborn to a woman. Then and there, the King readily resolved to marry her off only to such a 'Veerya shukla' or a person of mighty semen who could lift up and get it readied for action. As Devi Sita gradually came of age, several suitors aspired for her hand but were told assertively: *teṣāṁ varayatām kanyām sarveṣāṁ prthivīkṣitām, vīryaśulketi bhagavan na dadāmi sutām aham/* Only those valiant and virtuous princes who could truly manouver and straighten the Shiva dhanush would be the eligible youth. Following this announcement, none indeed could do this brave act so far. Several princes of near and far kingdoms in groups became angry and even threatened King Janaka of dire consequences. King Janaka recalled that as my tension increased in view of my predicament, Devas helped me in

manifesting ‘chaturanga sena’ of strong foot soldiers, hores and horsemen, chariots and chatioteers, elephants and elephant men which kept the enemies far and near. Then King Janaka thus having narrated his experiences, stated that this being the background of the Shiva Dhanush, he should be pleased to show the Shiva Dhanush reiterating: *Yady asya dhanuṣo rāmaḥ kuryād āropaṇam mune, sutām ayonijām sītām dadyām dāśarathē aham*/King Janaka then addressed Brahmarshi Vishvamitra: In the event of Shri Rama being able to fulfill my ‘pratigīna’ to the avowed statement that who ever could possibly negotiate this Shiva Dhanush should be eligible for Devi Sita’s hand in auspicious wedding with graritude and respectfulness!

## Sarga Sixty Seven

*Janakasya vacaḥ śrutvā viśvāmitro mahāmuniḥ, dhanur darśaya rāmāya iti hovāca pārthivam/ tataḥ sa rājā janakaḥ sacivān vyādideśa ha, dhanur ānīyatām divyaṁ gandhamālyavibhūṣitam/ janakena samādiṣṭhāḥ sacivāḥ prāviśan purīm, tad dhanuḥ purataḥ kṛtvā nirjagmuḥ pārthivājñayā/ nṛpām śatāni pañcāśad vyāyatānām mahātmanām, mañjūṣām aṣṭacakrām tām samūhus te katham cana/ tām ādāya tu mañjūṣām āyatīm yatra tad dhanuḥ, suropamaṁ te janakam ūcur nṛpatimantriṇaḥ/ idaṁ dhanurvaram rājan pūjitam sarvarājabhiḥ, mithilādhīpa rājendra darśanīyaṁ yadīcchasi/ teṣām nṛpo vacaḥ śrutvā kṛtāñjalir abhāṣata, viśvāmitraṁ mahātmānaṁ tau cobhau rāmalakṣmaṇau/ idaṁ dhanurvaram brahmaṇ janakair abhipūjitam, rājabhiś ca mahāvīryair aśakyaṁ pūritum tadā/ naitat suragaṇāḥ sarve nāsura na ca rākṣasāḥ, gandharvayakṣaprararāḥ sakimnaramahoragāḥ/ kva gatiḥ mānuṣāṇām ca dhanuṣo ’sya prapūraṇe, āropaṇe samāyoge vepaṇe tolane ’pi vā/ tad etad dhanuṣām śreṣṭham ānītam munipuṁgava, darśayaitan mahābhāga anayo rājaputrayoḥ/ viśvāmitras tu dharmātmā śrutvā janakabhāṣitam, vatsa rāma dhanuḥ paśya iti rāghavam abravīt/ maharṣer vacanād rāmo yatra tiṣṭhati tad dhanuḥ, mañjūṣām tām apāvṛtya dṛṣṭvā dhanur athābravīt/ idaṁ dhanurvaram brahmaṇ saṁsprṣāmīha pāṇinā, yatnavāms ca bhaviṣyāmi tolane pūraṇe ’pi vā/ bādham ity eva taṁ rājā munis ca samabhāṣata, līlayā sa dhanur madhye jagrāha vacanān muneḥ/ paśyatām nṛṣahasrāṇām bahūnām raghunandanāḥ, āropayat sa dharmātmā salīlam iva tad dhanuḥ/ āropayitvā maurvīm ca pūrayām āsa vīryavān, tad babhañja dhanur madhye naraśreṣṭho mahāyāśāḥ/ tasya śabdo mahān āsīn nirghātasamaniḥsvanaḥ, bhūmikampaś ca sumahān parvatasyeva dīryataḥ/ nipetuś ca narāḥ sarve tena śabdena mohitāḥ, varjayitvā munivaram rājānaṁ tau ca rāghavau/ pratyāśvaste jane tasmin rājā vigatasādhvasaḥ, uvāca prāñjalir vākyaṁ vākyañño munipuṁgavam/ bhagavan dṛṣṭavīryo me rāmo daśarathātmajaḥ, atyadbhutam acintyaṁ ca atarkitam idaṁ mayā/ janakānām kule kīrtim āharīṣyati me sutā, sītā bhartāram āsādyā rāmaṁ daśarathātmajam/ mama satyā pratijñā ca vīryaśulketi kauśika, sītā prāñair bahumatā deydā rāmāya me sutā/ bhavato ’numate brahmaṇ śīghraṁ gacchantu mantriṇaḥ, mama kauśika bhadraṁ te ayodhyām tvaritā rathaiḥ/ rājānaṁ praśritair vākyaḥ ānāyantu puram mama, pradānaṁ vīryaśulkāyāḥ kathayantu ca sarvaśaḥ/ muniguptau ca kākutsthau kathayantu nṛpāya vai, prīyamāṇaṁ tu rājānaṁ ānāyantu suśīghragāḥ/ kauśikaś ca tathety āha rājā cābhāṣya mantriṇaḥ, ayodhyām preṣayām āsa dharmātmā kṛtaśāsanāt/* On hearing the assertive statements of King Janaka, Brahmarshi Vishvamitra coolly replied: ‘King Janaka! Could you please show the Shiva Dhanush to Shri Rama! Then the King instructed his minister to have the Shiva Dhanush brought over there; then he described that the dhanush had been kept stored in a heavy steel box of eight strong layers on a mobile platform which could be pushed by five thousand persons of extraordinary body strength. Once vizualised the heaviness and hugeness, the Raja Kumaras could certainly guage and appreciate the splendour and grandeur of the Dhanush. King Janaka having shown the Shiva Dhanush, continued: ‘To this wonder striking Dhanush, the generation of Kings of Mithila had been - and so always in generations - performing daily worship. Brahmarshi! Be this known that all the devas, asura- rakshasaas, gandharvas, yaksha kinnnara, maha nagas too had miserably failed to lift it, let alone to negotiate this dhanush. As the dhanush was brought near, Bahmarshi addressed Shri Rama to have a look at it. Rama replied: *Idaṁ dhanurvaram brahmaṇ saṁsprṣāmīha pāṇinā, yatnavāms ca bhaviṣyāmi tolane pūraṇe ’pi vā/* Now, I keep my hand on the shiva dhanush and shall



endeavour to lift it up and straighten it too. Having thus stated: *Līlayā sa dhanur madhye jagrāha vacanān muneḥ/ paśyatām nṛśahasrānām bahūnām raghunandanaḥ, āropayāt sa dharmātmā salīlam iva tad dhanuḥ/ āropayitvā maurvīm ca pūrayām āsa vīryavān, tad babhaṅja dhanur madhye naraśreṣṭho mahāyaśāḥ/ tasya śabdo mahān āsīn nirghātasamaniḥsvanaḥ, bhūmikampaś ca sumahān parvatasyeva dīryataḥ*/Shri Rama lifted up the Shiva Dhanush as if it were a toy, straightened it with great ease, held the middle part, and as though of a child play broke into two pieces. That breaking resulted in earthshaking like reverberations and the masses of persons, animals and all other living beings, near and far way too collapsed in unconsciousness and solid structures fell down to pieces. For quite some time, the King and followers were dazed into unconsciousness and on gradual recovery exclaimed and addressed Brahmarshi Vishvamitra as follows: *Bhagavan dṛṣṭavīryo me rāmo daśarathātmajaḥ, atyadbhutam acintyaṁ ca atarkitam idam mayā/ janakānām kule kīrtim āhariṣyati me sūtā, sītā bhartāram āsādyā rāmam daśarathātmajam/ mama satyā pratijñā ca vīryaśulketi kauśika, sītā prāṇair bahumatā deyā rāmāya me sūtā*/ Brahmarshi! To day with my own eyes I have witnessed the most unbelievable act of Dasharatha nandana Shri Rama. To lift up, straighten, control and finally break it is simply an act of amazement, disbelief, and magnificence. Once wedded to Shri Rama, my daughter ought to be proud to his life partner and bring in unimaginable glory to her father and the Janaka vamsha! Devi Sita my heartthrob from now onward is dedicated to Shri Rama as his ‘sahadhamacharini’! With your kind approval and complainece, may we have the privilege of despatching my minister and senapati to Ayodhya to intimate about the act of incredibilty here and request King Dasharatha , his queens and the entire ‘parivaara’ to very kindly visit Mithila for the auspicious wedding. Brahmarshi asserted: ‘tathaastu’ or be it so!

### Sarga Sixty Eight

*Janakena samādiṣṭā dūtās te klāntavāhanāḥ, trirātram uṣitvā mārge te ’yodhyām prāviśan purīm/ te rājavacanād dūtā rājaveśmapraveśitāḥ, dadṛśur devasaṁkāśam vṛddham daśaratham nṛpam/ baddhāñjalipuṭāḥ sarve dūtā vigatasādhvasāḥ, rājānam prayatā vākyam abruvan madhurākṣaram/ maithilo janako rājā sāgnihotrapuraskṛtaḥ, kuśalam cāvyayaṁ caiva sopādhyāyapurohitam/ muhur muhur madhuraḥ snehasamnyuktayā girā, janakas tvām mahārāja pṛcchate sapuraḥsaram/ pṛṣtvā kuśalam avyagram vaideho mithilādhipaḥ, kauśikānumate vākyam bhavantam idam abravīt/ pūrvam pratijñā viditā vīryaśulkā mamātmajā, rājānaś ca kṛtāmarṣā nirvīryā vimukhīkṛtāḥ/ seyaṁ mama sūtā rājan viśvāmitra puraḥsaraiḥ, yadṛcchayāgatair vīrair nirjitā tava putrakaiḥ/ tac ca rājan dhanur divyaṁ madhye bhagnaṁ mahātmanā , rāmeṇa hi mahārāja mahatyām janasaṁsadi/ asmai deyā mayā sītā vīryaśulkā mahātmane, pratijñām tartum icchāmi tad anujñātum arhasi/ sopādhyāyo mahārāja purohitapuraskṛtaḥ, śīghram āgaccha bhadram te draṣṭum arhasi rāghavau/ prītiṁ ca mama rājendra nirvartayitum arhasi, putrayor ubhayor eva prītiṁ tvam api lapsyase/ evaṁ videhādhipatir madhuraṁ vākyam abravīt, viśvāmitrābhyanujñātaḥ śātānandamate sthitaḥ/ dūtāvākyam tu tac chrutvā rājā paramaharṣitaḥ, vasiṣṭham vāmadevaṁ ca mantriṇo ’nyāmiś ca so ’bravīt/ guptaḥ kuśikaputreṇa kausalyānandavardhanaḥ, lakṣmaṇena saha bhrātrā videheṣu vasaty asau/ dṛṣṭavīryas tu kākutstho janakena mahātmanā, sampradānam sūtāyās tu rāghave kartum icchati/ yadi vo rocate vṛttam janakasya mahātmanaḥ, purīm gacchāmahe śīghram mā bhūt kālasya paryayaḥ/ mantriṇo bādham ity āhuḥ saha sarvair maharṣibhiḥ, supṛitaś cābravīd rājā śvo yātreti sa mantriṇaḥ/ mantriṇas tu narendrasya rātriṁ paramasatkṛtāḥ, uṣuḥ pramuditāḥ sarve guṇaiḥ sarvaiḥ samanvitāḥ/*

As per the instructions of King Janaka, the group of his men travelled three days and nights and reached Ayodhya and having entered the Rajamaharal and had the audience of King Dasharatha and conveyed the auspicious message of King Janaka with the blessings of Brahmarshi Vishvamitra as follows: Dashratha Maha Raja! In the past quite a time ago, as you may kindly recall, I made an annoucement in the comity of kingdoms that I would marry off my daughter to a herioc prince who could control the glorious Shiva Dhanush in my possession. Meanwhile I have had the great opportunity of welcoming Brahmarshi Vishvamitra along with your sons of Rama and Lakshmanas into my capital city of Mithila. *tac ca rājan dhanur divyaṁ madhye bhagnaṁ mahātmanā , rāmeṇa hi mahārāja mahatyām janasaṁsadi/ asmai deyā*

*mayā sītā vīryaśulkā mahātmane, pratijñām tartum icchāmi tad anujñātum arhasi/ sopādhyāyo mahārāja purohitapuraskṛtaḥ, śīghram āgaccha bhadram te draṣṭum arhasi rāghavau/ prītiṁ ca mama rājendra nirvartayitum arhasi, putrayor ubhayor eva prītiṁ tvam api lapsyase/ 'Maha Bala Dasharatha! Shri Rama in the midst of all of us had managed the control and breaking of the age old Shiva Dhanush and as per my repeated announcements would like to propose my daughter Devi Sita to Shri Rama in a wedding ceremony and therefore request you to attend the same along with your queens and the entire retenue. This should not only enable the fulfillment of my ambition but would firmly establish closeset links of our kingdoms mutually. Besides Rama and Devi Sita, may we also propose the wedding of Lakshmana Kumara with my younger daughter Devi Urmila too'. As the messenger of King Janaka forwarded this most auspicious message, King Dasharadha was greatly pleased and addressed Maharshi Vasishtha besides Vaama Deva and other Ministers: Dṛṣṭavīryas tu kākutstho janakena mahātmanā, sampradānam sutāyās tu rāghave kartum icchati/ yadi vo rocate vṛttam janakasya mahātmanaḥ, purīm gacchāmahe śīghram mā bhūt kālasya paryayaḥ/ King Janaka of Mithila had himself seen and admired the intrepidity of our Shri Rama and offered Devi Sita as Rama's bride; besides he wished Lakshmana to marry Devi Urmila his younger daughter. Brahmarshi Vishvamitra and Maharshi Shatananda to blessed the proposal. We may therefore expedite our departure to Mithila, by the next morning itself. The royal messenger of King Janaka was duly honoured and asked him to convey the approval and expeditious arrival soon.*

### Sarga Sixty Nine

*Tato rātryām vyatītāyām sopādhyāyaḥ sabāndhavaḥ, rājā daśaratho hṛṣṭaḥ sumantram idam abravīt/ adya sarve dhanādhyakṣā dhanam ādāya puṣkalam, vrajantv agre suvihitā nānāratnasamanvitāḥ/ caturaṅgabalaṁ cāpi śīghram niryātu sarvaśaḥ, mamājñāsamakālaṁ ca yānayugyam anuttamam/ vasiṣṭho vāmadevaś ca jābālir atha kāśyapaḥ, mārkaṇḍeyaś ca dīrghāyur ṛṣiḥ kātyāyanas tathā/ ete dvijāḥ prayāntv agre syandanam yojayasva me, yathā kālātyayo na syād dūtā hi tvarayanti mām/ vacanāc ca narendrasya sā senā caturaṅgiṇī, rājānam ṛṣibhiḥ sārddham vrajantaṁ pṛṣṭhato 'nvagāt/ gatvā caturaham mārgam videhān abhyupeyivān, rājā tu janakaḥ śrīmāñ śrutvā pūjām akalpayat/ tato rājānam āsādyā vṛddham daśaratham nṛpam, janako mudito rājā harṣam ca paramam yayau, uvāca na naraśreṣṭho naraśreṣṭham mudānvitam/ svāgataṁ te mahārāja diṣṭyā prāpto 'si rāghava, putrayor ubhayoḥ prītiṁ lapsyase vīryanirjitām/ diṣṭyā prāpto mahātejā vasiṣṭho bhagavān ṛṣiḥ, saha sarvair dvijaśreṣṭhair devair iva śatakratuḥ/ diṣṭyā me nirjitā vighnā diṣṭyā me pūjitaṁ kulam, rāghavaiḥ saha sambandhād vīryaśreṣṭhair mahātmabhiḥ/ śvaḥ prabhāte narendrendra nirvartayitum arhasi, yajñasyānte naraśreṣṭha vivāham ṛṣisammataṁ/ tasya tadvacanam śrutvā ṛṣimadhye narādhipaḥ, vākyaṁ vākyaavidāṁ śreṣṭhaḥ pratyuvāca mahīpatim/ pratigraho dātṛvaśaḥ śrutam etan mayā purā, yathā vakṣyasi dharmajña tat kariṣyāmahe vayam/ tad dharmiṣṭham yaśasyaṁ ca vacanam satyavādināḥ, śrutvā videhādhipatiḥ param vismayam āgataḥ/ tataḥ sarve munigaṇāḥ parasparasamāgame, harṣeṇa mahatā yuktās tām niśām avasan sukham/ rājā ca rāghavau putrau niśāmya pariharṣitaḥ, uvāsa paramaprīto janakena supūjitaḥ/ janako 'pi mahātejāḥ kriyā dharmeṇa tattvavit, yajñasya ca sutābhyām ca kṛtvā rātrim uvāsa ha/*

Accompanied by Gurus, wives and intimate and other relatives and friends, King Dasharatha was happy and blissful and instructed Sumantra to let the royal treasurer carry surplus funds of cash, jewellery, nine gems ahead and for their safety there ought to be fool proof arrangements by the 'chaturanga sena' of foot soldiers, cavalry, elephantry, chariots and bull carts. Comfortable 'Palkis' be arranged for Maharshis like Vasishtha, Vaamadeva, Jaabaali, Kashyapa, Katyaayana and the Deergha Kaala Markandeya. As per the royal instructions, the chaturanga seva moved forward with the King and the queens at the rear. A four day procession with needed halts on way moved on with plentiful food and drinks with indescribable elation and blissful joy throught the memorable journey. On their arrival at the outskirts of the Kingdom, King Janaka made elaborate reception with music, song, dance and ecstatic welcome showers of flowers. Mithila King Janaka welcomed King Dasharatha overjoyed ecstasy and stated: svāgataṁ te mahārāja diṣṭyā prāpto 'si rāghava, putrayor ubhayoḥ prītiṁ lapsyase vīryanirjitām/ diṣṭyā prāpto mahātejā vasiṣṭho bhagavān ṛṣiḥ, saha sarvair dvijaśreṣṭhair devair iva śatakratuḥ/ diṣṭyā me nirjitā vighnā diṣṭyā me

*pūjitaṁ kulam, rāghavaiḥ saha sambandhād vīryaśreṣṭhair mahātmabhiḥ/ śvaḥ prabhāte narendrendra nirvartayitum arhasi, yajñasyānte naraśreṣṭha vivāham ṛṣisaṁmatam/* Nara shreshtha Raghunandana Dasharatha! Welcome to you! This is my great fortune that you have arrived here. You will shortly enjoy the company of your great son Shri Rama who out of his valour has earned memorable fame. Vasishta Maharshi too has arrived as my double fortune. As the illustrious Maharshis too have arrived and this appears to be Indra Sabha itself. I am highly relieved of all my troubles and worries. My relationship with Raghukula is a great matter of pride to all of us in the kingdom of Mithila/ Then King Dasharatha too responded: Janaka MahaRaja! The sacred Maharshi Mandali had already blessed us stating: *śvaḥ prabhāte narendrendra nirvartayitum arhasi, yajñasyānte naraśreṣṭha vivāham ṛṣisaṁmatam/* Tomorrow morning we should all initiate a maha yajna and then perform the Most auspicious marriage of Devi Sita and Kumara Shri Rama. King Janaka reciprocated stating that the ‘Pratigriha daata’ or the great receiver should have the final ‘say’. Thus the pleasantries having been closed, both the Kings and Rishis carried on sweet conversations while Rama Lakshmanas led by Brahmarshi Vishvamisra moved forward and as the Kumaras prostrated as King Dasharatha embraced and blessed them stating : ‘Deerghameva Kalyana Praptirastu’. Pursuant to the evening celebrations, the next morning after the Yajna prakriya was concluded, and ‘mangalaacharana’ of both the couples was celebrated.

### Sarga Seventy

*Tataḥ prabhāte janakaḥ kṛtakarmā maharṣibhiḥ, uvāca vākyam vākyajñāḥ śatānandaṁ purohitam/ bhrātā mama mahātejā yavīyān atidhārmikāḥ, kuśadhvaḥ ita khyātaḥ purīm adhyavasac chubhām/ vāryāphalakaparyantām pibann ikṣumatīm nadīm, sāmkaśyām puṇyasamkaśām vimānam iva puṣpakam/ tam ahaṁ draṣṭum icchāmi yajñagoptā sa me mataḥ, prītim so 'pi mahātejā imām bhoktā mayā saha/ śāsanāt tu narendrasya prayayuh śīghravājibhiḥ, samānetum naravyāghraṁ viṣṇum indrājñayā yathā, ājñayā tu narendrasya ājagāma kuśadhvajāḥ/ sa dadarśa mahātmānam janakam dharmavatsalam, so 'bhivādya śatānandaṁ rājānam cāpi dhārmikam, rājārham paramam divyam āsanam cādhyarohata/ upaviṣṭāv ubhau tau tu bhrātārāv amītaujasau, preṣayām āsatur vīrau mantriśreṣṭham sudāmanam/ gaccha mantripate śīghram aikṣvākam amitaprabham, ātmajaiḥ saha durdharṣam ānayasva sa mantriṇam/ aupakāryam sa gatvā tu raghūṇām kulavardhanam, dadarśa śirasā cainam abhivādyedam abravīt/ ayodhyādhipate vīra vaideho mithilādhipaḥ, sa tvām draṣṭum vyavasitaḥ sopādhyāyapurohitam/ mantriśreṣṭhavacaḥ śrutvā rājā sarṣigaṇas tadā, sabandhur agamat tatra janako yatra vartate/ sa rājā mantrisaḥitaḥ sopādhyāyaḥ sabāndhavaḥ, vākyam vākyavidam śreṣṭho vaideham idam abravīt/ viditam te mahārāja ikṣvākukuladaivatam, vaktā sarveṣu kṛtyeṣu vasiṣṭho bhagavān ṛṣiḥ/ viśvāmītrābhyanu- jñātaḥ saha sarvair maharṣibhiḥ, eṣa vakṣyati dharmātmā vasiṣṭho me yathākramam/ tūṣṇīmbhūte daśarathe vasiṣṭho bhagavān ṛṣiḥ, uvāca vākyam vākyajñā vaideham sapurohitam/ avyaktaprabhavo brahmā śāśvato nitya avyayaḥ, tasmān marīciḥ samjajñe marīceḥ kaśyapaḥ sutaḥ/ vivasvān kaśyapāj jajñe manur vaivaisvataḥ smṛtaḥ, manuḥ prajāpatiḥ pūrvam ikṣvākus tu manoḥ sutaḥ/ tam ikṣvākum ayodhyāyām rājānam viddhi pūrvakam, ikṣvākos tu sutaḥ śrīmān vikukṣir udapadyata/ vikukṣes tu mahātejā bāṇaḥ putraḥ pratāpavān, bāṇasya tu mahātejā anaraṇyaḥ pratāpavān/ anaraṇyāt pṛthur jajñe triśaṅkus tu pṛthoḥ sutaḥ, triśaṅkor abhavat putro dhundhumāro mahāyaśāḥ/ dhundhumārān mahātejā yuvanāśvo mahārathaḥ, yuvanāśvasutaḥ śrīmān māndhātā pṛthivīpatiḥ/ māndhātus tu sutaḥ śrīmān susāndhir udapadyata, susāndher api putrau dvau dhruvasāndhiḥ prasenajit/ yaśasvī dhruvasāndhes tu bharato nāma nāmataḥ, bharatāt tu mahātejā asito nāma jāyata/ saha tena gareṇaiva jātaḥ sa sagaro 'bhavat, sagarasyāsamañjas tu asamañjād athāmsūmān/ dilīpo 'msūmataḥ putro dilīpasya bhagīrathaḥ, bhagīrathāt kakutsthā ca kakutsthasya raghus tathā/ raghos tu putras tejasvī pravṛddhaḥ puruṣādakaḥ, kalmāṣapādo hy abhavat tasmāj jātas tu śaṅkhaṇaḥ/ sudarśanaḥ śaṅkhaṇasya agnivarṇaḥ sudarśanāt, śīghragas tv agnivarṇasya śīghragasya maruḥ sutaḥ/ maroḥ praśuśrukas tv āsīd ambarīṣaḥ praśuśrukāt, ambarīṣasya putro 'bhūn nahuṣaḥ pṛthivīpatiḥ/ nahuṣasya yayātis tu nābhāgas tu yayātijaḥ, nābhāgasya bhabhūvāja ajād daśaratho 'bhavat, tasmād daśarathāj jātau bhrātārau rāmalakṣmaṇau/ ādivamśa*

*viśuddhānām rājñām paramadharminām, ikṣvākukulajātānām vīrānām satyavādinām, rāmalakṣmaṇayor arthe tvatsute varaye nṛpa, sadṛśābhyām naraśreṣṭha sadṛśe dātum arhasi/*

As the yajna karya was concluded the next morning, King Janaka enquired of purohita Maharshi Shatananda about his younger brother Kushadhvaja the younger brother of King Janaka. ( Kushadhvaja's wife was Chandrabhaga and daughters were Mandavi and Shrutakeerti subsequently married to Bharata and Shatrughna) Janaka stated that his brother was a noted warrior and a dharmaatma near the banks of river Ikshumati at Saankaashya Nagara defending the four sides with yantras. Then King Kushadhvaja was called for having been briefed about the happenings at the Mithila kingdom and meet King Janaka at the earliest. On Kushadhvaja's arrival, they desired to call on King Dasharatha at his State Guest House and despatched Janaka's Minister Sudaamana to King Dashratha with the request that King Janaka and his brother Kushadhvaja along with Sage Shatananda would desire to call on King Dasharatha. On their arrival after the exchange of pleasantries, King Dashratha stated: *viditam te mahārāja ikṣvākukula daivatam, vaktā sarveṣu kṛtyeṣu vasiṣṭho bhagavān ṛṣiḥ/ viśvāmitrābhyanu- jñātaḥ saha sarvair maharṣi - bhiḥ, eṣa vakṣyati dharmātmā vasiṣṭho me yathākramam/* As is well known, Ikshvaku kula devata is Maharshi Vasishtha and we always abide by his insructions; therefore we seek him to explain about Ikshvaku Vamsha parampara. Maharshi Vasishtha having taken the permission of Brahmarshi Vishvamitra explained as follows: *Avyaktaprabhavo brahmā śāśvato nitya avyayaḥ, tasmān marīciḥ samjajñe marīceḥ kaśyapaḥ sutaḥ/ vivasvān kaśyapāj jajñe manur vaivaisvataḥ smṛtaḥ, manuḥ prajāpatiḥ pūrvam ikṣvākus tu manoḥ sutaḥ/ tam ikṣvākum ayodhyāyām rājānam viddhi pūrvakam, ikṣvākos tu sutaḥ śrīmān vikukṣir udapadyata/* Brahma Deva the Swayambhu manifested Marichi, from the latter was born Kashyapa whose son was Vivisvaan as the latter gave birth to Vaivasvata Manu. Manu was the foremost Prajapati and from Manu was born Ikshvaku the first King of Ayodhya. King Ikshvaku's son was Kukshi and the latter's son was Vikukshi. The valiant Vikukshi's son was the herioc Baana and Baana's son Anaranya who too was equally herioc. From Anaranya was born Prithu and in the further lineage of kings was born Trishankha. King Trishanka's son was Dhundhumaara. From Dhundhumara the lineage of Kings was born Yuvanaashva and Mandhata followed Yuvanaashva. Maandhata was the Bhumandala chakravarti. In the lineage of Mandhata followed Sugandhi, whose sons were Dhruvasandhi and Prasenajit. Dhruvasandhi's son was Bharata and the latter's son was Asita. The latter had constant enmity with Haihaya, Taalajangdha and Shashabindu. Subsequently, Asita retaining a small sena retired to Himalayas with his too wives in 'vaanaprastha ashrama.' It was known that the two wives of Asita since got pregnant at the time his death. One had an abortion and another was given poison. The latter who was named Kaalindi whose life long desire was to secure a lotus like eyes approached Maharshi Chyavana the famed son of Bhṛigu. The widow of Asita viz. Kaalindi was then assured by Chyavana Maharshi that she would soon secure a son but with poison in his stomach and not to worry. Kaalindi a pativrata was thus blessed by Chyavana Muni returned and eventually was blessed with a son as the Muni assured: *saha tena gareṇaiva jātaḥ sa sagaro 'bhavat/* Further on to the King Sagara, the next line of progeny was of Asamanja-Amshumaan-Dilip-and **Bhagiratha**. To Bhagiratha, the lineage continued with Kakustha-Raghu-Pravṛiddha who became a rakshasa unfortunately. Then followed Shangkhana- his son Sudarshana- his son Agnivarna- then Sheeghra- followed by Maru- then Pashu shruka- followed by Ambareesha-Nahusha-Yayati-Naabhaga- Aja-and Dasharatha. Vasishtha Maharshi then states: *Aadivamśa viśuddhānām rājñām paramadharminām, ikṣvākukulajātānām vīrānām satyavādinām, rāmalakṣmaṇayor arthe tvatsute varaye nṛpa, sadṛśābhyām naraśreṣṭha sadṛśe dātum arhasi/* The historical background of Ikshvaku vamsha from the very beginning had been spotless and celebrated as the lineage of kings had been of virtue, herioc and truthful. It is from this lineage were born Shri Rama and Lakshmanas with whom the auspicious proposal is to wed your kanyas by way of Kanyaa daana!

Vishleshana on Ikshvaku Vamsha [ Refer to the Visleshana vide Sarga One above too]:

**King Prithu** picked up speedy popularity as he proved be an ideal and virtuous Administrator endeared by Maharshis and commoners alike. In course of time there were no problems owing to physical ailments, mental tensions and even of natural calamities in the Society. This was the first King ever who performed Rajasuya Yagna. It was this illustrious Emperor who controlled Bhumi (Earth); the latter took the Form of



a Cow and sought to run away as was she was expected too much from her by various sections of the Universe. But Pruthu Chakravarti (literally he whose chariot wheels move forward swiftly without being interrupted by any opponent party) however chased and forced her to yield maximum milk to one and all in the form that they desired it. Pruthu himself milked her having converted Swayambhu Manu as the calf and made her yield food grains to all, while in regime of Vena the staple food was of flowers and fruits. Various sections of the world milked the material as they desired; for instance, Rishis converted Chandra as a calf, Brihaspati as the milkman, Tapomaya Brahma as the milk and Vedas as the container to fill up the milk; Devatas made Indra as the calf, Surya as the milkman and ‘Pushtikaahara’ or healthy food as milk; Pitru Devatas requested Yamadharma Raja as the calf, Antaka Deva as the milk man and ‘Swadha’ as the milk; Nagas selected Takshaka as the calf, Iravata Serpent as the milkmen and Visha (Poison) as the milk; Asuras appointed Mathu Daitya as the milkman, Virochana as the calf and Maya (Illusions) as the milk; Yakshas preferred Kubera as the calf, Rajananaabha Yaksha as the milkman and ‘Antardhaana Vidya’ or the Art of Disappearance as the milk; similarly all other species selected their own Milkmen and calves and Gandharvas opted milk in the form of fragrance; Rakshasas opted for blood, Mountains preferred ‘Aoushadhis’ and soon thus satisfying every one in his governance! **Manu Vivaswanta** gave birth to ten sons including Ikshvaku, Saryati, Nabhaga and Prushaghna. Ikshvaku’s lineage included Puranjaya/ Kakustha, Yuvanashra and Mandhata. **Puranjaya** fought a severe battle with Daityas on behalf of Devas by riding a Great Bull who actually was Indra himself by holding the Kakutsa or the hump of the bull thus obtaining the epithet of **Kakutsa or Indravahana**! **King Yuvanashra** performed a noted Yagna targeting Indra Deva to secure a son. During the Sacrifice days, he felt very thirsty one midnight in the Yagna Shaala and drank up the ‘Mantra Jala’ or the Sanctified Water kept in a vessel. The Rishis performing the Yagna were aghast to find the vessel empty next morning as the King drank up the Sacred Water. Eventually, the King got conceived instead of his Queen and a male child came out from his abdomen which had to be cut. The child cried for milk and Indra put his index finger in the child’s mouth and saved him! The boy thus born was **Mandhata**, the undisputed Emperor of the World comprising Seven Dwipas ‘from where Sun rose at where it was set!’ He was stated to have discovered **Manasa Sarovara** on Mount Kailasha as he was reputed to have performed Tapas at the banks of the Lake. It was believed that there was a Serpent Mansion where the Emperor prayed under a Jamun Tree from which its fruits (Blackberry) dropped into the Sarovar making the sounds of ‘Jam’ and the area underneath the Sarovara was called Jambu Dwipa! Mandhata’s wife Bindumati was a pious woman and gave birth to **Purukutsa** and **Muchukunda** and **fifty daughters**. There was an interesting Story about the daughters. Sage **Saubhari** a very old and diseased person who did Tapasya under water for twelve years noticed that fishes in water were having sex and procreating; the Muni got tempted and approached Mandhata to let any of his daughters marry him. The Emperor was afraid that the Sage might give a ‘Shaap’ if declined and asked that anybody among the daughters was prepared to marry the Sage; none consented as the Sage was very old and disgusting physically with diseases. Mandhata had a problem but cleverly replied that his family custom was that all the daughters would have to wed the same person and none should disagree. The Sage transformed himself into a handsome youth by his mystical powers and presented himself. All the girls vied with each other to marry him and the youthful Sage built mansions and all of them enjoyed. But in course of time, the Sage realised that on account of the fishes in the water, his spiritual life was ruined and although very late in life reverted back to a more introspective life and intensified devotion to Vishnu. **Purukutsa** married **Narmada** the sister of Serpent brothers and she took him away to Rasatala the sub-terrain world under instruction from King Vasuki as approved by Bhagavan Vishnu to overpower Gandharvas who invaded Rasatala and other Patala Lokas. Nagas were afraid of Gandharvas as some six crores of the latter descended there for hunting the priceless ‘Ratnas’ / Jewels. Nagas sought protection and prayed to Vishnu in desperation. Indeed Purukutsa succeeded and Nagas gave a boon to Narmada that whosoever bathed in River Narmada by reciting a Shloka would be safe from Sarpa- Visha or Snake-Poison; the Shloka states: *Narmadaayai Namah Praatarnamaadaayai Namo Nisha, Namostu Narmadey tubhyam traahimaam vishasarpatah/* (Devi Narmada! My salutations to you in the day or night; kindly safeguard me from the fear of Serpents and their poisonous bites!) This recitation while entering dark places as also while eating food would safeguard from any kind of poisons thanks to Purukutsa and

Narmada! **Nahusha** who was also in the lineage of Pururava had the distinction of performing ninety nine Ashwamedha Yagnas and was nearly qualified to become Indra who should have executed hundred Yagnas. Meanwhile there was a temporary vacancy of Indratwa since Indra fled away since he killed Vritrasura with the help of the Vajrayudha made out of Sage Dadhichis's backbone; Vritrasura who was a Brahmana by birth and Brahma Hatya Sin chased Indra. Brahma thus appointed Nahusha as temporary Indra. Nahusha who was originally a King of Great Virtue became arrogant and power-mongering as he became Indra and claimed all the privileges belonging to Indra like Vajrayudha, Iravata the Elephant and even Indra's wife Sachi Devi. Nahusha insisted that Sachi Devi be his keep! Sachi Devi was non-plussed at this proposal. As advised by Deva Guru Brihaspati, she asked Nahusha to come to her residence but he should do so just as Indra was in the habit of arriving at her residence by a Palki (Palanquin) which actually was carried by Maharshis. Nahusha was excited to reach her Palace quickly and having got into the palanquin commanded Agastya Muni to reach him to Sachi Devi's Place at once; he said 'Sarpa Sarpa' meaning 'Quick, Quick' and in the process gave a kick to the Muni to go fast. Agastya purposively misunderstood the word and converted the arrogant Nahusha as an Ajagara (Python) and dropped the latter to the depths of Bhuloka into thick forests. As a repentant Nahusha begged of clemency, the Maharshi granted a reprieve that the 'Shaapa Vimochana' would be possible only when Pandavas reached the forest for twelve long years before their 'Ajnaata Vasa' or Unknown Destiny having lost a bet in the 'Maya Juda' or wilful game of chess. As Draupadi desired to secure a Sugandhika Flower Bheema got into a pond and the Ajagara caught him and agreed to release him only if he gave correct replies to the Serpent's queries. Yudhishtara had to arrive and release Bhima and Nahusha alike. Meanwhile Brihaspati and Agastya found that Indra was hiding in a lotus stem in Mana Sarovara Lake and brought him back and prayed to Brahma who exonerated Nahusha from the Brahma Hatya Sin on the ground that Vitra was not a Brahmana but committed sins of killing several virtuous and innocents. **Yayati**, the son of Nahusha and his wife Viraja, was a famed Emperor who defeated all the Kings of the World and married Devayani the daughter of Asura Guru Shukracharya, besides Sharmishtha the daughter of Vishvaparma, a Rakshasa King. Indra was pleased to gift Yayati a Divine Chariot with seven powerful horses with which he traversed the world and divided his Empire into seven divisions to distribute it among five of his sons. A Maharshi gave a boon that if any of his sons could agree to exchange their youth to his old age then he could secure a fresh lease of youth. His eldest son **Yadu** from Devayani refused and so did others excepting Sharmishtha's son **Puru** who readily agreed. Yayati took over Puru's youth and enabled him travel around to unravel earthly pleasures for long. But finally returned discovering that the ephemeral joys of the world were endless like Agni in a Homa kunda assuming larger and larger proportions as long as ghee is served and no human would be satisfied with food, gold, ornaments or women. By so realising, he returned his youth to Puru and took to Vanaprastha or retirement.

### Sarga Seventy One

*Evam bruvāṇaṁ janakaḥ pratyuvāca kṛtāñjaliḥ, śrotum arhasi bhadraṁ te kulaṁ naḥ kīrtitaṁ param/  
pradāne hi muniśreṣṭha kulaṁ niravaśeṣataḥ, vaktavyaṁ kulajātena tan nibodha mahāmune/ rājābhūt triṣu  
lokeṣu viśrutaḥ svena karmaṇā, nimiḥ paramadharmātmā sarvasattvavatāṁ varaḥ/ tasya putro mithir  
nāma janako mithi putrakāḥ, prathamo janako nāma janakād apy udāvasuḥ/ udāvasos tu dharmātmā jāto  
vai nandivardhanaḥ, nandivardhana putras tu suketur nāma nāmataḥ/ suketor api dharmātmā devarāto  
mahābalaḥ, devarātasya rājarṣer bṛhadratha iti śrutaḥ/ bṛhadrathasya sūro 'bhūn mahāvīraḥ  
pratāpavān, mahāvīrasya dhṛtimān sudhṛtiḥ satyavikramaḥ/ sudhṛter api dharmātmā dhṛṣṭaketuḥ  
sudhārmikaḥ, dhṛṣṭaketos tu rājarṣer haryaśva iti viśrutaḥ/ haryaśvasya maruḥ putro maroḥ putraḥ  
pratīndhakaḥ, pratīndhakasya dharmātmā rājā kīrtirathaḥ sutaḥ/ putraḥ kīrtirathasyāpi devamīdha iti  
smṛtaḥ, devamīdhasya vibudho vibudhasya mahīdhrakaḥ/ mahīdhrakasuto rājā kīrtirāto mahābalaḥ,  
kīrtirātasya rājarṣer mahāromā vyajāyata/ mahāromāṇas tu dharmātmā svarṇaromā vyajāya,  
svarṇaromāṇas tu rājarṣer hrasvaromā vyajāyata/ tasya putradvayaṁ jajñe dharmajñasya mahātmanaḥ,  
jyeṣṭho 'ham anujo bhrātā mama vīraḥ kuśadhvajah/ tasya putradvayaṁ jajñe dharmajñasya  
mahātmanaḥ, jyeṣṭho 'ham anujo bhrātā mama vīraḥ kuśadhvajah/ vṛddhe pitari svaryāte dharmeṇa*

*dhuram āvaham, bhrātaraṁ devasaṁkāśaṁ snehāt paśyan kuśadhvajam/ kasya cit tv atha kālasya sāmkāśyād agamat purāt, sudhanvā vīryavān rājā mithilām avarodhakaḥ/ sa ca me preṣayām āsa śaivam dhanur anuttamam, sītā kanyā ca padmākṣī mahyam vai dīyatām iti/ tasyāpradānād brahmarṣe yuddham āsīn mayā saha, sa hato 'bhimukho rājā sudhanvā tu mayā raṇe/ nihatya taṁ munisreṣṭha sudhanvānaṁ narādhipam, sāmkāśye bhrātaraṁ śūram abhyaśiṇcam kuśadhvajam/ kanīyān eṣa me bhrātā aham jyeṣṭho mahāmune, dadāmi paramaprīto vadhvau te munipuṁgava/ sītām rāmāya bhadraṁ te ūrmilām lakṣmaṇāya ca, veerya śulkām mama sutām sītām surasutopamām/ dvitīyām ūrmilām caiva trir vadāmi na saṁśayaḥ, dadāmi paramaprīto vadhvau te raghunandana/ rāmalakṣmaṇayo rājan godānaṁ kārayasva ha, piṭṛkāryaṁ ca bhadraṁ te tato vaivāhikaṁ kuru/ maghā hy adya mahābāho ṛtīye divase prabho, phalgunyām uttare rājāṁs tasmin vaivāhikaṁ kuru, rāmalakṣmaṇayor arthe dānaṁ kāryaṁ sukhodayam/*

Maharshi Vasishtha had thus detailed the highlights of Ikshvaaku Vamsha and requested to do so in respect of the Janaka vamsha too briefly as he stated that when the background of both the families would be of interest to know while alliance be mutually forged. King Janaka responded smilingly: In the days of yore there was a renowned King Nimi [ pl refer to Sarga Sixty Six above for Vishneshana on Nimi and Vasishtha] who had a son named Mithi whose son being Janaka the ever first Janaka as our 'vamsha' known as of Janakas. That original Janaka had a son named 'Udaavasuka'. To the latter was born 'Nandivardhana' who gave birth to valiant warrior named 'Suketu'. To Suketu who was a dharmatma and Rajarshi was born 'Devaratha'. To the latter was born 'Maha Vira' the gallant. To Maha Vira was born a 'satya parakrami' son named 'Sudhruti' from whom was born 'Dhishhaketu'. Dharmatma Dhishhaketu was a Rajarshi too and his son was a popular King named 'Haryasva'. Haryasva's son was 'Maru' while Maru's son was 'Prateendhaka'. 'Keertiratha' was the son of Prateendhaka, and his son was 'Deva meedha' who was a very popular Raja. Then in the further lineage were 'Bibudha', 'Mahidhraka', 'Keertiraata', 'Maharoma', Rajarshi 'Swarnaroma', 'Hrasvaroma'. *Tasya putradvayaṁ jajñe dharmajñasya mahātmanaḥ, jyeṣṭho 'ham anujo bhrātā mama vīraḥ kuśadhvajah/ tasya putradvayaṁ jajñe dharmajñasya mahātmanaḥ, jyeṣṭho 'ham anujo bhrātā mama vīraḥ kuśadhvajah/* Dharmagjna Raja Hrasvaroma had two sons, the elder being myself, the younger one being the most popular 'Kusha dhvaja'. In course of time, a neighbourly King named Sudhanva of Sankashya Nagar attacked us demanding Shiva Dhanush as also Devi Sita my daughter. As the battle became fierce, Sudhanva was killed from my hands. Then my brother Kushadhvaja was made the King ever since. *kanīyān eṣa me bhrātā aham jyeṣṭho mahāmune, dadāmi paramaprīto vadhvau te munipuṁgava/ sītām rāmāya bhadraṁ te ūrmilām lakṣmaṇāya ca, veerya śulkām mama sutām sītām surasutopamām/ dvitīyām ūrmilām caiva trir vadāmi na saṁśayaḥ, dadāmi paramaprīto vadhvau te raghunandana/* Maha Muni Vasishtha! This Kushadhvaja my younger brother is desirous of getting his two daughters too to King Dashratha's two other sons viz. Bharata and Shatrughna too. I am dedicating here by Kumari Sita to Kumara Rama- Kumari Urmila to Kumara Lakshmana; my brother Kushadhvaja would like wise his daughters to Bharata Shatrughnas, Mandaveeka and Shutakeerti. Thereafter, Maharshi Vasishtha declared that let 'Go daana' be performed by the Rama Lakshmanas as also 'Naandimukha' and three days hence during the Uttara Phalguni Nakshatra the auspicious 'vivaha' be performed.

## Sarga Seventy Two

*Tam uktavantam vaideham viśvāmitro mahāmuniḥ, uvāca vacanam vīram vasiṣṭhasahito nṛpam/ acintyāny aprameyāni kulāni narapuṁgava, ikṣvākūṇām videhānām naiṣām tulyo 'sti kaś cana/ sadṛśo dharmasaṁbandhaḥ sadṛśo rūpasāmpada, rāmalakṣmaṇayo rājan sītā cormilayā saha/ vaktavyam na naraśreṣṭha śrūyatām vacanam mama, bhrātā yavīyān dharmajña eṣa rājā kuśadhvajah/ asya dharmātmano rājan rūpeṇāpratimanam bhuvi, sutā dvayaṁ naraśreṣṭha patnyartham varayāmahe/ bharatasya kumārasya śatrughnasya ca dhīmataḥ, varayema sute rājāṁs taylor arthe mahātmanoḥ/ putrā daśarathasyeme rūpayauvanaśālinaḥ, lokapālopmāḥ sarve devatulyaparākramāḥ/ ubhayor api rājendra saṁbandhenānubadhyatām, ikṣvākukulam avyagraṁ bhavataḥ puṇyakarmaṇaḥ/ viśvāmitravacaḥ śrutvā vasiṣṭhasya mate tadā, janakaḥ prāñjalir vākyam uvāca munipuṁgavau/ sadṛśam kulasaṁbandham yad*

*ājñāpayathaḥ svayam, evaṁ bhavatu bhadraṁ vaḥ kuśadhvasute ime, patnyau bhajetām sahitaḥ śatrughnabharatāv ubhau/ ekāhnā rājaputrīṇām catasṛṇām mahāmune, pāṇīn gr̥hṇantu catvāro rājaputrā mahābalāḥ/ uttare divase brahman phalgunībhyām manīṣiṇaḥ, vaivāhikaṁ praśamsanti bhago yatra prajāpatiḥ/ evam uktvā vacaḥ saumyaṁ pratyutthāya kṛtāñjaliḥ, ubhau munivarau rājā janako vākyam abravīt/ paro dharmāḥ kṛto mahyaṁ śiṣyo 'smi bhavatoḥ sadā imāny āsanamukhyāni āsetām munipuṁgavau/ yathā daśarathasyeyaṁ tathāyodhyā purī mama, prabhutve nāsit saṁdeho yathārhaṁ kartum arhathaḥ/ tathā bruvati vaidehe janake raghunandanaḥ, rājā daśaratho hṛṣṭaḥ pratyuvāca mahīpatim/ yuvām asaṁkhyeya guṇau bhrātarau mithileśvarau, ṛṣayo rājasamghās ca bhavadbhyām abhipūjitaḥ/ svasti prāpnuhi bhadraṁ te gamiṣyāmi svam ālayam, śrāddhakarmāṇi sarvāṇi vidhāsyā iti cābravīt/ tam āpṛṣtvā narapatiṁ rājā daśarathas tadā, munīndrau tau puraskṛtya jagāmaśu mahāyaśāḥ/ sa gatvā nilayaṁ rājā śrāddham kṛtvā vidhānataḥ, prabhāte kālyam utthāya cakre godānam uttamam/ gavām śatasahasrāṇi brāhmaṇebhyo narādhipaḥ, ekaikaśo dadau rājā putrān uddhiṣya dharmataḥ/suvarṇaśṛṅgāḥ saṁpannāḥ savatsāḥ kāmasyadohanāḥ, gavām śatasahasrāṇi catvāri puruṣarṣabhaḥ/ vittam anyac ca subahu dvijebhyo raghunandanaḥ, dadau godānam uddhiṣya putrāṇām putravatsalaḥ/ sa sutaiḥ kṛtagodānair vṛtaś ca nṛpatis tadā, lokapālair ivābhāti vṛtaḥ saumyaḥ prajāpatiḥ/*

King Janaka along with Maharshi Vaishtha and Brahmarshi Vishvamitra addressed King Dasharatha stating that both the Ikshvaaku and Videha Kingdoms be blessed as they both are the singular examples of Dharma and Nyaya. To establish firm links of both the Kingdoms, the weddings of Devis Urmila and Sita with Lakshmana and Rama be celebrated now. King Janaka further declared that on behalf of my younger brother King Kushadhwaja seated beside me, may I declare Devis Mandavi and Shrutakeerti to Bharata and Shatrughna respectively be wedded too. *Ekāhnā rājaputrīṇām catasṛṇām mahāmune, pāṇīn gr̥hṇantu catvāro rājaputrā mahābalāḥ/ uttare divase brahman phalgunībhyām manīṣiṇaḥ, vaivāhikaṁ praśamsanti bhago yatra prajāpatiḥ/* Janaka further stated : may all the four Raja Kumaras be wedded on the same day. Happily two days hence, both Purva Phalguni and Uttara Phalguni Nakshatras would be arriving one after another and at those most auspicious timings may the formal weddings be celebrated! As King Janaka concluded, both the Maharshis Vasiṣṭha and Vishvamitra said: *yathā daśarathasyeyaṁ tathāyodhyā purī mama, prabhutve nāsit saṁdeho yathārhaṁ kartum arhathaḥ/* Just as King Dasharatha of Ayodhya is dear to us, so is King Janaka of Mithila. May both the Kings be pleased with both of us the Maharshis. Then King Dasharatha replied: *svasti prāpnuhi bhadraṁ te gamiṣyāmi svam ālayam, śrāddhakarmāṇi sarvāṇi vidhāsyā iti cābravīt/* May you King Janaka reap continuous goodwill and best wishes for auspiciousness all around; then the Maharshis proceeded for the subsequent preparations. Next morning, King Dasharatha performed a lakh go daanas to Brahmanas formally, and invited all the four sons endearingly and blessed them embracingly.

### Sarga Seventy Three

*Yasmiṁs tu divase rājā cakre godānam uttamam, tasmīṁs tu divase śūro yudhājīt samupeyivān/ putraḥ kekayārājasya sāksād bharatamātulaḥ, dṛṣtvā pṛṣtvā ca kuśalam rājānam idam abravīt/ kekayādhipatī rājā snehāt kuśalam abravīt, yeṣāṁ kuśalakāmo 'si teṣāṁ saṁpraty anāmayaṁ/ svasrīyaṁ mama rājendra draṣṭukāmo mahīpate, tadarthaṁ upayāto 'ham ayodhyāṁ raghunandana/ śrutvā tv aham ayodhyāyām vivāhārthaṁ tavātmajan, mithilām upayātās tu tvayā saha mahīpate, tvarayābhupayāto 'ham draṣṭukāmaḥ svasuḥ sutam/ atha rājā daśarathaḥ priyātithim upasthima, dṛṣtvā paramasatkārāḥ pūjārhaṁ samapūjayat/ tatas tām uṣito rātriṁ saha putrair mahātmabhiḥ, ṛṣīṁs tadā puraskṛtya yajñavātam upāgamat/ yukte muhūrte vijaye sarvābharaṇabhūṣitaiḥ, bhrātṛbhiḥ sahito rāmaḥ kṛtakautukamaṅgalāḥ/ vasiṣṭhaṁ purataḥ kṛtvā maharṣīn aparāṇ api, rājā daśaratho rājan kṛtakautukamaṅgalaiḥ, putrair naravaraśreṣṭha dātāram abhikāṅkṣate/ dātṛpratigrahitṛbhyām sarvārthāḥ prabhavanti hi, svadharmāṁ pratipadyasva kṛtvā vaivāhyam uttamam/ ity uktaḥ paramodāro vasiṣṭhena mahātmanā, pratyuvāca mahātejā vākyam paramadharmavit/ kaḥ sthitaḥ pratihāro me kasyājñā saṁpratīkṣyate, svagrhe ko vicāro 'sti yathā rājyam idaṁtava/ kṛtakautuka sarvasvā vedimūlam upāgatāḥ,*



*mama kanyā muniśreṣṭha dīptā vahner ivārciṣaḥ/ sajjo 'haṁ tvatpratīkṣ/ vedyām asyām pratiṣṭhitaḥ, avighnaṁ kurutām rājā kimarthaṁ hi vilambyate/ tadvākyam janakenoktaṁ śrutvā daśarathas tadā, praveśayām āsa sutān sarvān ṛṣigaṇān api/ abravī janako rājā kausalyānanda vardhanam, iyaṁ sītā mama sutā sahadharmacarī tava, pratīccha cainām bhadraṁ te pāṇim grhṇīṣva pāṇinā/ lakṣmaṇāgaccha bhadraṁ te ūrmilām udyatām mayā, pratīccha pāṇim grhṇīṣva mā bhūt kālasya paryayaḥ/ tam evam uktvā janako bharataṁ cābhyabhāṣata, grhāṇa pāṇim māṇḍavyāḥ pāṇinā raghunandana/ śatrughnaṁ cāpi dharmātmā abravī janakeśvaraḥ, śrutakīrtiyā mahābāho pāṇim grhṇīṣva pāṇinā/ sarve bhavantaḥ saṁyās ca sarve sucaritavratāḥ, patnībhiḥ santu kākutsthā mā bhūt kālasya paryayaḥ/ janakasya vacaḥ śrutvā pāṇin pāṇibhir aspr̥śan, catvāras te catasṛṇām vasiṣṭhasya mate sthitāḥ/ agniṁ pradakṣiṇam kṛtvā vedim rājānam eva ca, ṛṣīmś caiva mahātmānaḥ saha bhāryā raghūttamāḥ, yathoktena tathā cakrur vivāham vidhipūrvakam/ puṣpavṛṣṭir mahaty āsīd antarikṣāt subhāsvarā, divyadundubhinirghoṣair gītavāditranisvanaiḥ/ naṇṭuś cāpsaraḥsaṁghā gandharvās ca jaguḥ kalam, vivāhe raghumukhyānām tadadbhutam ivābhavat/ idṛśe vartamāne tu tūryodghuṣṭaninādite, trir agniṁ te parikramya ūhur bhāryā mahaujaṣaḥ/ athopakāryam jagmus te sadārā raghunandanaḥ, rājāpy anuyayau paśyan sarṣisaṁghaḥ sabāndhavaḥ/*

On the wedding morning, Bharat Kumara's maternal uncle the King of Kaikeya desha arrived and King Dashratha was happy; Kaikeya was appropriately introduced to King Janaka. Initiating the wedding ceremony early morning, King Janaka with Maharshis ahead entered the Yajna shaala and waited for the precise time of auspiciousness. *yukte muhūrte vijaye sarvābharanabhūṣitaiḥ, bhrātṛbhiḥ sahito rāmaḥ kṛtakautukamaṅgalaḥ/* As per the scheduled time, Shri Rama led by King Dasharatha arrived in full and visually arresting dresses along with his brothers at the wedding vedika. Vasishta Maharshi along with a select group of Munis approached Videharaja Janaka and asked him to extend the 'vaivahika bandhana rupa mangalaacharana' or the symbolic sacred thread of wedding for tying and await the mutual bride grooms and brides to position themselves. Vasishta further instructed both the Kings then: *dātṛpratigrahitṛbhyām sarvārthāḥ prabhavanti hi, svadharmam pratipadyasva kṛtvā vaivāhyam uttamam/* The act of 'kanya daana' be concluded between both the parties of brides and bridegrooms together to perform their respective responsibilities and obligations. The vivahika vedika was got ready befitting the status and magnificence of two great Kings with splashed decoration of fresh and fragrant flowers emanating sweetness all around. At the center of the stage, a raised platform embellished with sparkling kalashas-pancha patras, golden pots of ghee, honey, panchamritas, fresh fruits, vessels and plates of gold studded with precious and prized stones of variety sizes and of thick-thin combinations, akshatas, kushas, scented sticks, plentiful dhupa-deepas and a huge homa kunda with never ending flames. *abravī janako rājā kausalyānanda vardhanam, iyaṁ sītā mama sutā sahadharmacarī tava, pratīccha cainām bhadraṁ te pāṇim grhṇīṣva pāṇinā/* Then Janaka welcomed Devi Sita as she was heavily dressed with silks and ornaments and got seated before full flames of the 'Homa kunda' and beside her was Shri Rama who richly enhanced the blissful joy his mother Devi Koushalya. Then King Janaka addressed Shri Rama stating : May you be with unending flow of auspiciousness and welfare! Here with I am dedicating my dear daughter Sita as your 'saha dharma charini' the Life Partner. She is blessed to be famed as a 'maha pativrata' as your true shadow. Then the entire audience of rishis, co kings, select dignitaries of Mithila and other kingdoms blessed the couple with a big 'tathaastu' or 'so be it'. It appeared that celestials from the skies too joined the chorus. Then King Janaka addressed 'Lakshmana' and stated that he was gifting Devi Urmila at his service for kind acceptance and place your palms with hers for ever. Janaka further addressed 'Bharata' and extended the tender palms of Mandaveeka to kindly extend his strong palms too. Subsequently, the Mithilaadhipati Janaka addressed 'Shatrughna' and handed over Srutakeerti. *Puṣpavṛṣṭir mahaty āsīd antarikṣāt subhāsvarā, divyadundubhinirghoṣair gītavāditranisvanaiḥ/ naṇṭuś cāpsaraḥsaṁghā gandharvās ca jaguḥ kalam, vivāhe raghumukhyānām tadadbhutam ivābhavat/* At that time there were heavy floral showers from high skies extending fragrances all over, celestial sounds of drums, singings, and sonorous musical instruments were heard, as the respective newly weds circumambulated the vedika with the guests of honour.

## Sarga Seventy Four

*Atha rātryām vyatītāyām viśvāmitro mahāmuniḥ, āpṛcchya tau ca rājānau jagāmottaraparvatam/ viśvāmitro gate rājā vaideham mithilādhipam, āpṛcchyātha jagāmāsu rājā daśarathaḥ purīm/ atha rājā videhānām dadau kanyādhanam bahu, gavām śatasahasrāṇi bahūni mithileśvaraḥ/ kambalānām ca mukhyānām kṣaumatyambarāṇi ca, hastyasvarathapādātām divyarūpam svalamkṛtam/ dadau kanyā pitā tāsām dāsīdāsam anuttamam, hiranyasya suvarṇasya muktānām vidrumasya ca/ dadau parama samhr̥ṣṭaḥ kanyādhanam anuttamam, dattvā bahudhanam rājā samanujñāpya pāṛthivam/ praviveśa svanilayam mithilām mithileśvaraḥ, rājāpy ayodhyādhipatiḥ saha putrair mahātmabhiḥ/ ṛṣiṇ sarvān puraskṛtya jagāma sabalānugaḥ, gacchantam tu naravyāghram sarṣisamgham sarāghavam/ ghorāḥ sma pakṣiṇo vāco vyāharanti tatas tataḥ, bhaumāś caiva mṛgāḥ sarve gacchanti sma pradakṣiṇam/ tān dṛṣṭvā rājāsārdūlo vasiṣṭham paryapṛcchata, asaumyāḥ pakṣiṇo ghorā mṛgāś cāpi pradakṣiṇāḥ kim idam hṛdayotkampī mano mama viśīdati/ rājñō daśarathasyaitac chrutvā vākyam mahān ṛṣiḥ, uvāca madhurām vāṇīm śrūyatām asya yat phalam/ upasthitam bhayaṁ ghoram divyam pakṣimukhāc cyutam, mṛgāḥ praśamayanty ete samtāpas tyajyatām ayam/ ta teṣām samvadatām tatra vāyuh prādur babhūva ha, kampayan medinīm sarvām pātayamś ca drumāñ śubhān/ tamasā samvṛtaḥ sūryaḥ sarvā na prababhur diśaḥ, bhasmanā cāvṛtam sarvaṁ sammūḍham iva tad balam/ vasiṣṭha ṛṣayaś cānye rājā ca sasutas tadā, sasamjñā iva tatrāsan sarvam anyad vicetanam/ tasmīns tamasi ghore tu bhasmacchanneva sā camūḥ, dadarśa bhīmasamkāśam jaṭāmaṇḍaladhāriṇam/ kailāsam iva durdharṣam kālāgnim iva duḥsaham, jvalantam iva tejobhir durnirīkṣyam pṛthagjanaiḥ/ skandhe cāsajya paraśum dhanur vidyudgaṇopamam, pragṛhya śaramukhyam ca tripuragṇam yathā haram/ tam dṛṣṭvā bhīmasamkāśam jvalantam iva pāvakam, vasiṣṭhapramukhā viprā japahomaparāyaṇāḥ, samgatā munayaḥ sarve samjajalpur atho mithaḥ/ kaccit pitṛvadhāmarṣī kṣatram notsādayiṣyati, pūrvam kṣatravadham kṛtvā gatamanyur gatajvaraḥ, kṣatrasyotsādanam bhūyo na khalv asya cikīrṣitam/ evam ukṭvārghyam ādāya bhārgavam bhīmadarśanam, ṛṣayo rāma rāmeti madhurām vācam abruvan/ pratigṛhya tu tām pūjām ṛṣidattām pratāpavān, rāmaṁ dāśarathim rāmo jāmadagnyo 'bhyabhāṣata/*

After the memorable wedding festivities concluded on the previous day, the next morning Brahmarshi Vishvamitra informed the Kings Dasharatha and Janaka left for tapasya to the peaks of Himalayas and King Dasharatha too solicited to return back with his entourage. King Janaka gifted lakhs of cows, valuable silks, ornaments, elephants, horses, chariots, and foot soldiers. With a view to serving the newly wed devis presently retained with their husbands for some more weeks, he gifted hundreds of servants and servant maids in addition to which a crore of 'swarna mudras', 'rajata mudras', pearls and other nine gems aplenty as 'kanyaadana' or dowry. Just before the departure of King Dasharatha and his entourage, they all felt uneasy omens of inauspiciousness in the air. Huge and frightful sky birds with sounds of shrill squeaks were hovering on the nearby skylines, shrill sounds resounding from nearby forest animals, and such 'apashakunas' or premonitional warning were pronounced. Even so, gales of dust storms broke off and darkness surrounded. Then King Dasharatha visioned a frightening arrival: *dadarśa bhīmasamkāśam jaṭāmaṇḍaladhāriṇam/ kailāsam iva durdharṣam kālāgnim iva duḥsaham, jvalantam iva tejobhir durnirīkṣyam pṛthagjanaiḥ/ skandhe cāsajya paraśum dhanur vidyudgaṇopamam, pragṛhya śaramukhyam ca tripuragṇam yathā haram/* He broke out the news that Parashu Rama the son of Bhriḡukula Jamadagni Maharshi and the great destroyer of Kshatriya Vamsha was about to enter Mithila of the Kingdom of Janaka, with frightful countenance and hanging shrub like matted hairs like 'Kaalaagni' or the flames of death. He was carrying his 'parashu' or the mighty axe with which he fulfilled his dreadful revenge of uprooting the kshatriya vamsha. *kaccit pitṛvadhāmarṣī kṣatram notsādayiṣyati, pūrvam kṣatravadham kṛtvā gatamanyur gatajvaraḥ, kṣatrasyotsādanam bhūyo na khalv asya cikīrṣitam/* Maharshi Vasishta queried: 'Does Parashu Rama still recall his 'pratigjna' or universal declaration of dig up and evacuate Kshatriya vamsha once again! As Vasishta stated thus, both the Kings of Ayodhya and Mithila were non plussed with fright shivering before the flames about to engulf them all. *Evam*

*uktvārghyam ādāya bhārgavaṁ bhīmadarśanam, ṛṣayo rāma rāmeti madhurām vācam abruvan/*  
*pratigṛhya tu tām pūjām ṛṣidattām pratāpavān, rāmaṁ dāśarathim rāmo jāmadagnyo 'bhyabhāṣata/*  
 On his arrival, Parashu Rama was atonce served with 'arghya' or cool water to wash his feet and drink by  
 Rishis, he merely uttered: 'Rama Rama! : ,

### Sarga Seventy Five

*Rāma dāśarathe vīra vīryaṁ te śrūyate 'dhutam, dhanuṣo bhedanāṁ caiva nikhilena mayā śrutam/ tad*  
*adbhutam acintyaṁ ca bhedanāṁ dhanuṣas tvayā, tac chrutvāham anuprāpto dhanur grhyāparaṁ*  
*śubham/ tad idaṁ ghorasamkāśaṁ jāmadagnyaṁ mahad dhanuḥ, pūrayasva śareṇaiva svabalaṁ*  
*darśayasva ca/ tad ahaṁ te balaṁ dṛṣtvā dhanuṣo 'sya prapūraṇe dvandvayuddhaṁ pradāsyāmi*  
*vīryaślāghyaṁ idaṁ tava/*

Dasharadha nandana Shri Rama! Veera! It is heard that your courage and fame are second to none! You seem to have lifted up and broken down the mighty and incredible 'Shiva Dhanush'! Having been informed thus, I have now brought this another 'dhanush'. This is the ever frightful and invincible 'Parashu Rama Dhanush'. I seek you to draw it straight, and arrange the arrow perfectly and exhibit your valor and capability.

*Tasya tadvacanāṁ śrutvā rājā daśarataḥ tadā, viṣaṇṇavadano dīnaḥ prāñjalir vākyam abravīt/*  
*kṣatraroṣāt praśāntas tvaṁ brāhmaṇasya mahāyaśāḥ, bālānāṁ mama putrāṇāṁ abhayaṁ dātum arhasi/*  
*bhārgavānāṁ kule jātaḥ svādhyāyavrataśālināṁ, sahasrākṣe pratijñāya śastraṁ nikṣiptavān asi/ sa tvaṁ*  
*dharmaparo bhūtvā kāśyapāya vasumdharaṁ, dattvā vanam upāgāmya mahendrakṛtaketaṇaḥ/ mama*  
*sarvavināśāya samprāptas tvaṁ mahāmune, na caikasmin hate rāme sarve jīvāmahe vayan/*

As Parashurama thus challenged Shri Rama, King Dasharatha intervened at once to say: Maha Bhargava! You are glorious in the entire universe that having born to the highest tradition of Brahmanatva, performed swaadyaaya of vedas, outstanding penances, you have accomplished climactic stature/ Yet by the force of circumstances, punished Kshatriya Kings as a race and wiped out their traces but now have pardoned them eventually. But now having taken now to 'astra sanyasa', why ought you be unkind to only to Rama and in the unfortunate even of his failure, generations of us all would have to end our lives! *Bruvaty evaṁ* daśarathe jāmadagnyaḥ pratāpavān, anādṛtyaiva tad vākyam rāmam evābhyabhāṣata/ As King Dasharatha stated in a highly entreating tone, Parasurama ignored the King and continued in highly heckling tone to Shri Rama as though what he had performed was not a miraculous act of breaking down Shiva Dhanush but a sheer fluke or an accidental stroke of chance!

Thus Parushu Rama tauntingly continued as follows: *ime dve dhanuṣī śreṣṭhe divye lokābhiviśrute, dṛdhe*  
*balavatī mukhye sukṛte viśvakarmaṇā/ atisṛṣṭaṁ surair ekaṁ tryambakāya yuyutsave, tripuraghaṇaṁ*  
*naraśreṣṭha bhagnaṁ kākutsha yat tvayā/ idaṁ dvitīyaṁ durdharṣaṁ viṣṇor dattaṁ surottamaiḥ,*  
*samānasāraṁ kākutsha raudreṇa dhanuṣā tv idaṁ/ tadā tu devatāḥ sarvāḥ pṛcchanti sma pitāmahaṁ,*  
*śitikaṇṭhasya viṣṇoś ca balābalanirīkṣayā/ abhiprāyaṁ tu vijñāya devatānāṁ pitāmahaḥ, virodhaṁ*  
*janayām āsa tayoh satyavatām varaḥ/ virodhe ca mahad yuddhaṁ abhavad romaharṣaṇam, śitikaṇṭhasya*  
*viṣṇoś ca parasparajayaiṣiṇoh/ tadā taj jṛmbhitaṁ śaivaṁ dhanur bhīmaparākramam, humkāreṇa*  
*mahādevaḥ stambhito 'tha trilocanaḥ/ devais tadā samāgāmya sarṣisaṁghaiḥ sacāraṇaiḥ, yācitau*  
*praśamaṁ tatra jagmatuḥ tau surottamau/ jṛmbhitaṁ tad dhanur dṛṣtvā śaivaṁ viṣṇuparākramaiḥ,*  
*adhikaṁ menire viṣṇuṁ devāḥ sarṣigaṇās tadā/ dhanū rudras tu saṁkruddho videheṣu*  
*mahāyaśāḥ, devarātasya rājaṛṣer dadau haste sasāyakaṁ/ idaṁ ca viṣṇavaṁ rāma dhanuḥ*  
*parapuramjayam, ṛcīke bhārgave prādād viṣṇuḥ sa nyāsam uttamam/ ṛcīkas tu mahātejāḥ*  
*putrasyāpratikarmaṇaḥ, pitur mama dadau divyaṁ jamadagner mahātmanaḥ/ nyastaśastre pitari me*  
*tapobalasamanvite, arjuno vidadhe mṛtyuṁ prākṛtāṁ buddhim āsthitaḥ/ vadhāṁ apratirūpaṁ tu pituḥ*

*śrutvā sudāruṇam, kṣatram utsādayaṁ roṣāj jātaṁ jātaṁ anekaśaḥ/ pṛthivīm cākhilām prāpya kāśyapāya mahātmane, yajñasyānte tadā rāma dakṣiṇām puṇyakarmaṇe/ dattvā mahendranilayaś tapobala samanvitaḥ, śrutavān dhanuṣo bhedaṁ tato 'haṁ drutaṁ āgataḥ/ tad idaṁ vaiṣṇavaṁ rāma pitṛpaitām ahaṁ mahat, kṣatradharmaṁ puraskṛtya grhṇīṣva dhanuruttamam/ yojayasva dhanuḥ śreṣṭhe śaraṁ parapuraṁjayam, yadi śaknoṣi kākutstha dvandvaṁ dāsyāmi te taḥ/*

Raghunandana! These are the two supreme and celestial pieces of dhanush; Devatas have been in admiration of their invincibility. Vishvakarma the heavenly engineer himself constructed it as of the strongest and impossible unbreakability. One of these was awarded to Maha Deva Shankara in connection with Tripuraasura and that was what 'Shiva Dhanush' which he had been proudly and arrogantly broken by you. And the second dhanush had been in my hands which was dedicated with humility by groups of Devas to Maha Vishnu used in a series of encounters against the most heinous Danava- Daitya-Rakshasaas gloried as 'Vaishnava Dhanush'. Try to learn and recall that once all the Devas headed by Indra once approached Brahma Deva to assess whether Shiva or Vishnu was more powerful and mightier. Then Brahma created a rift between the two and in a mutual warfare Vishnu due to his mere possession of the Vishnu dhanush made a mere 'humkara' as the Trinetradhara Shiva was stilled with awe. Then the angry Shiva out of frustration threw his dhanush off and Videha desha Rajarshi Devarata held it and did daily veneration for generations. On the other hand, Bhagavan Vishnu having been pleased with Bhrigu vamshi Rucheeaka Muni gifted this Vishnu Dhanush; it was from Maharshi Jamadagni my immortal father that this Vishnu Dhanush had come into my possession ever since. Mahatma Jamadagni having discarded astra-shastras took to intense tapasya having built an ashram and was eventually killed by King Kartaveeryarjuna owing to materialistic obsessions. On learning about the murder of my father by the King, I returned from my penances and avenged Kshatriyas as a race by killing them several times. Thereafter having earned the overlordship of the entire 'prithvi', I performed a 'maha yajna' and donated the prithvi as dakshina to Kashyapa Muni. Having given the prithvi daana thus have retired to Mahendra Mountain for tapasya ever thereafter. Having heard of the destruction of Shiva Dhanush from my celestial vision, have hurried back to the brave young hero here along with Vishnu Dhanush too. *Tad idaṁ vaiṣṇavaṁ rāma pitṛpaitām ahaṁ mahat, kṣatradharmaṁ puraskṛtya grhṇīṣva dhanuruttamam/ yojayasva dhanuḥ śreṣṭhe śaraṁ parapuraṁjayam, yadi śaknoṣi kākutstha dvandvaṁ dāsyāmi te taḥ/* Rama! I have thus brought the Maha Vishnu Dhanush reviving my 'kshaatra dhrama' and if you were to succeed in straightening this dhanush with arrows, then I might give you the opportunity of a mutual duel thereafter.

### Sarga Seventy Six

*S'rutvā taj jāmadagnyasya vākyaṁ dāśarathis tadā, gauravād yantritakathaḥ pitū rāmam athābravīt/ śrutavān asmi yat karma kṛtavān asi bhārgava, anurundhyāmahe brahman pitur āṇṛṇyam āsthitāḥ/ vīryahīnam ivāśaktaṁ kṣatradharmaṇa bhārgava, avajānāmi me tejaḥ paśya me 'dya parākramam/ ity uktvā rāghavaḥ kruddho bhārgavasya varāyudham, śaraṁ ca pratisaṁgrhya hastāl laghuparākramaḥ/ āropya sa dhanū rāmaḥ śaraṁ sajanya cakāra ha, jāmadagnyaṁ tato rāmam rāmaḥ kruddho 'bravīd vacaḥ/ brāhmaṇo 'sīti pūjyo me viśvāmitrakṛtenaca, tasmāc chakto na te rāma moktuṁ prāṇaharam śaram/ imām vā tvadgatīm rāma tapobalasamārjitān, lokān apratimān vāpi haniṣyāmi yad icchasi/ na hy ayaṁ vaiṣṇavo divyaḥ śaraḥ parapuraṁjayaḥ, moghaḥ patati vīryeṇa baladarpavināśanaḥ/ varāyudha dharam rāma draṣṭuṁ sarṣigaṇāḥ surāḥ, pitāmahaṁ puraskṛtya sametās tatra saṁghaśaḥ/ gandharvāpsarasaś caiva siddhacāraṇakimnarāḥ, yakṣarākṣasanāgās ca tad draṣṭuṁ mahad adbhutam/ jaḍīkṛte tadā loke rāme varadhanurdhare, nirvīryo jāmadagnyo 'sau ramo rāmam udaikṣata/ tejobhir hataḥ/ vīryatvāj jāmadagnyo jaḍīkṛtaḥ, rāmam kamala patrākṣam mandam mandam uvāca ha/ kāśyapāya mayā dattā yadā pūrvam vasuṁdharā, viṣaye me na vastavyam iti mām kāśyapo 'bravīt/ so 'haṁ guruvacaḥ kurvan pṛthivyām na vase niśam, iti pratijñā kākutstha kṛtā vai kāśyapasya ha/ tad imām tvam gatīm vīra hantuṁ nārhasi rāghava, manojavam gamiṣyāmi mahendraṁ parvatottamam/ lokās tv*



*apratimā rāma nirjitās tapasā mayā, jahi tāñ śaramukhyena mā bhūt kālasya paryayah/ akṣayyāṁ madhuhantāraṁ jānāmi tvāṁ sureśvaram, dhanuṣo 'sya parāmarśāt svasti te 'stu paramitapa/ ete suragaṇāḥ sarve nirīkṣante samāgatāḥ, tvāṁ apratimakarmāṇam apratidvandvam āhave/ na ceyāṁ mama kākutstha vrīḍā bhavitum arhati, tvayā trailokyanāthena yad ahaṁ vimukhīkṛtaḥ/ śaram apratimaṁ rāma moktum arhasi suvrata, śaramokṣe gamiṣyāmi mahendraṁ parvatottamam/ tathā bruvati rāme tu jāmādagnye pratāpavān, rāmo dāśarathih śrīmāṁś cikṣepa śaram uttamam/ tato vitimirāḥ sarvā diśā copadiśas tathā, surāḥ sarṣigaṇā rāmaṁ praśaśaṁsur udāyudham/ rāmaṁ dāśarathim rāmo jāmādagnyaḥ praśasya ca, tataḥ pradakṣiṇīkṛtya jagātmāmagatiṁ prabhuḥ/*

Although his father King Dasharatha's appeal was cutshort by the long monologue bordering on the self ego of Parashu Rama, Rama had to reply to the latter. He said that he was constrained by the principles of kshatriyas and hence was not elaborating much about his own achievements.

Then Rama angrily took away the Vishnu Dhanush and the arrows from Parshu Rama. *Brāhmaṇo 'sīti pūjyo me viśvāmitrakṛtena ca, tasmāc chakto na te rāma moktum prāṇaharam śaram/ imāṁ vā tvadgatiṁ rāma tapobalasamārjitān, lokān apratimān vāpi haniṣyāmi yad icchasi/ na hy ayaṁ vaiṣṇavo divyaḥ śaraḥ parapuramjayah, moghaḥ patati vīryeṇa baladarpavināśanaḥ/*

Bhrigu nandana! As by birth you are a Brahmana and as such you are respect worthy; further you have had affinity with Brahmarshi Vishvamitra too and as such am constrained not to let arrows used on you and cut short your life. 'Bhargava Rama! Even as you have had quickly earned physical and psychological powers due to your tapasya, this Vaishnava Dhanush which you are proud of , now in my hands would never hesitate to demolish you too'. This type of veiled yet composed threat that Rama confronted with against Bhargava Rama had readily attracted the attention and admiration of Deva ganas and Maharshis. Gandharva-apsarasa-siddha-chaarana-yaksha-raakshasa- naagaas too rushed to witness this 'itihasik' scene! As Rama had thus held high on his hands, Bhargava Rama stood stunned and blank and murmured with low and mumbling voice stated: 'Raghu nandana! I had just described to you a while back that I donated Bhumi to Maha Muni Kashyapa and the latter instructed me to leave away bhumi and thus I shifted away to the heights of Mahendra mountain. Now having conceded my failure against the background of my bragging, may I politely return running back to the mountain heights! *Akṣayyāṁ madhuhantāraṁ jānāmi tvāṁ sureśvaram, dhanuṣo 'sya parāmarśāt svasti te 'stu paramitapa/ ete suragaṇāḥ sarve nirīkṣante samāgatāḥ, tvāṁ apratimakarmāṇam apratidvandvam āhave/* Maha Veera Shri Rama! The manner in which you had lifted the Vishnu Dhanush would recall how Maha Vishnu Himself lifted and held at the time of Madhu Kaitabha Daityas who sought to roll up earth and through into Patala! Even as Devatas are witnessing above this happening because of my arrogance and late realisation, may I declare that none indeed could face you in battles and glory. *na ceyāṁ mama kākutstha vrīḍā bhavitum arhati, tvayā trailokyanāthena yad ahaṁ vimukhīkṛtaḥ/ śaram apratimaṁ rāma moktum arhasi suvrata, śaramokṣe gamiṣyāmi mahendraṁ parvatottamam/* Kakutsa kulabhushana! Here I stand with all my defeated egos as put to shame by you yet with the satisfaction that the Trilokanatha Vishnu himself had to humble me. Now, I request you to release a mild arrow which could land me safe atop Mahendra Parvata back to my Tapasya!

Vishleshana on i) Madhu Kaitabha Daityas and ii) Parashu Rama:Madhu Kaitaba Daityas from Devi Bhagavata Purana:

When Maha Vishnu was in Yoga Nidra in a comfortable posture of lying on the bed of Ananta Naga, two Demon brothers named Madhu and Kaitabha were born from the wax of Maha Vishnu's ears. Their birth was a mystery and unknown as felt by the brothers themselves whose physical forms grew fast and strong day by day, even as they were playing in the ocean surroundings, killing various kinds of aquatic species for food or play. Coming of age in course of time, the Demon brothers with huge bodies and proportionate common sense too, realised that there must have been a Massive Force which alone could have given birth

to them. From the air, they heard a sound ‘Vagbija’ the Seed Mantra ( Seed ‘Bija’ and ‘Vak’ the Speech of Goddess Sarasvati). To start with fun, but later on with maturity, they kept on practising the sound for years together, little realising the impact of the Mantra’s repetition. In fact, they became so obsessed with the Mantra that they neither had food nor sleep, but with full concentration and utmost sincerity. ‘The Parasakti’s Voice emerged from the Skies that the Danava brothers would be invincible in the entire Universe provided they were united and fight two-some. Blessed by Maha Devi, the two brothers became swollen with pride and eventually attacked Lord Brahma Himself. On realising that they were unconquerable, Brahma who was seated on the lotus- head sprouting from Maha Vishnu’s navel, tried the age-old four means. He tried to use ‘Sama (Counselling) ‘Dana’( Gifting or bribing), ‘Bheda’( put one against another) and finally ‘Danda’(Punish), but neither of these media appeared feasible; he ran away to Vaikuntha for protection but Maha Vishnu was in Yoga Nidra. Brahma had thus prayed to Yoga Nidra Devi to prompt Maha Vishnu to wake up. It was actually Maha Maya’s discretion which mattered as Vishnu Himself could not regain consciousness on His own. The concentrate of ‘Tamo Guna’ - Maha Maya - was earnestly prayed to by Brahma, as this was a prestige issue for him and the entire domain of Gods! Maha Maya left Vishnu free and He was fully woken up to face the challenge of the hour, viz. to either manipulate or massacre the brothers, Madhu and Kaitabha. Lord Vishnu invited the brothers to fight with Himself. The fight continued for five thousand years but without a tangible result. As the Demons were clashing one after another and Lord Vishnu was in duel singly, the latter asked the brothers to give a break as it was against Justice that they took alternate positions while He was alone. During the break, Vishnu prayed to Maha Sakti and complained that the fight was unfair and that they were also given by Her the boon of voluntary death or ‘Svacchanda Maranam’. Maha Sakti realised the lacuna in the duel and advised Vishnu to give boons to the brothers so that a way out would automatically open up. Meanwhile, Maha Sakti agreed to be present at the fight in physical form and disturb the concentration of the Demon brothers by casting Her fake amorous looks. This encouraged Vishnu to convey the Demons that their duel with Him was of great quality and thus He was ready to give boons to them. They got into the trap as they boasted that they were prepared to give boons to Him instead of the other way around. Vishnu grabbed the opportunity and said that He be given the boon of their death by killing each other! The brothers gave an excuse that the boon could be given only provided there was no water or wetness in the Ocean. Vishnu expanded his thighs manifold so that there could be adequate space for the killings. The Demons expanded their bodies too and thus the thighs of Vishnu and the body sizes of the brothers kept on increasing horizontally and vertically proportionately. Finally, the illusion created by Vishnu proved stronger and the brothers had to yield to their own killings. Thus Maha Sakti who assumed human physique and paved the way to the killings of the Danava brothers without breaking the Rules of ‘Dharma Yuddha’, partly by trickery and partly by Maya or Illusion.

Ganesha Purana is quoted: Chapters 77-82: Jamadagni-Kaartaveerya- Kaama dhenu-Kartaveery kills the Muni- Parashuramaavatara: King Shurasena approached the ashram of Maha Muni Jamadagni the famed wife Renuka Devi in Shveta Dvipa’s Sahyaadri Parvata and their illustrious son Parashurama who was in Naimisharanya for Vidyadhyayana. The Muni having extolled Sankata Charurthi Ganesha Vrata said his son Parashurama had already observed the Vrata as prescribed. Thereafter, Chakravarti Kartaveerya visited the Ashram of Jamadagni couple with his countless chaturanga bala akshouhinis who were taking refreshing bath and swim. The Muni couple invited the Chakravarti and the huge army and hosted a fabulous and highly rich and lavishing lunch with pancha bhakshya bhojana. Well before this lunch invitation the Muni Couple prostrated before the Kamadhenu in the ashram’s backyard and entreated her to preserve their dignity to fulfill the invitation of lunch for the Royal Guest of honour and his mammoth number of the army. The shocked Chakravarti exclaimed as how such massive bhojana was possible to an equally huge army and requested the Muni and wife to explain out of his astonishing miracle. As they revealed the truth of mother Kamadhenu’s grace and help, instantly the Chakravarti raised his tone and asserted that each and every asset in his command ought to be under his command. The Muni replied: Chakravarti! I am after all a Muni eking my life with what ever ‘kandamula bhakshana’ is possible in forests; how do you realise that this ashram could offer ‘pancha bhakshya paramaannas’ to the Royalties

and ‘akshouhinis’ of sena is possible otherwise. You are of Vishnu swarupa and accepted my ‘aatithya’ as that is a great honour and trilokas could proudly state that Chakravari Kaartaveerya was honoured by his visit along with his glorious sena which was of akshouhinis strong and the Muni served fabulous meal with pancha bhalshyas! But still the Chakravarti kept on insisting that Kamadhenu ought to be taken away even by force and left the ashram in a huff and disgust, even as the Muni kept on pleading and finally stated that the Chakravarti visited the ashram as a green parrot but finally turned as a crow! The Chakravarti who left in despair redoubled with the design of stealing kamadhenu overnight. He despatched his army men who freed the celestial cow which made reverberating noises while she became breathless and after kicking its legs flew away to skies in pitch darkness. An awful earth tremor followed and the army ran away in fright. Noticing the havoc that had happened, Kaartaveerya appeared on the scene and so did the Ashramavasis and the Mahamuni couples. As the Chakravarti faced the Muni couple, Maha Saadhvi Renuka showered curses on Kaartaveerya and having warned the interference of the former aimed at the Muni’s chest and killed him with the proverbial ekavimshati / 21 arrows and left away. The disheartened pativrata could hardly do the ‘smarana’ of Parashurama who was in long tapasya, even as Kartaveerya shot five arrows on her chest and the ‘ashramavasis’ ran away helter skelter! Having dutifully initiated the ‘dahana samskara’ of the parents that followed with the assistance and blessings of Mahatma Dattatreya by ‘smarana’. Soon after the ‘antyeshti karma’ (shava yatra- dahana-daaha yagjna-udaka karma-pinda daana-sapindeekarana etc), he called on Mahatma Dattatreya with his shaven head and face narrated the details of the happenings about the Chakravarti’s visit to the ashram, the enjoyment of the hospitality of the unique parents with the active help of Kamadhenu of Tri Murthi swarupini, his departure on the polite refusal to part with Kamadhenu, the nocturnal attack and of the army, the killing of Kamadhenu, his subsequent visit to the ashram to kill his unique parents and the antima smarana of his mother and cremation formalities that followed. On the fifth day of the obsequies, Parashurama got terribly agitated witnessing the matru swarupa and cried much and as the days of the karma karyas, the mrita swarupas were distorted and dimmed in their physical parts. On the final day after karma kanda, the images of the parents were radiant and blissful which demolished his fears and got kindled the fires of revenge and retribution totally replacing with child like fears and helplessness! Parashurama prostrated to the vision of Devi Renuka and asked her about the ‘sarvavyapta keerti’ of sahasra baahu chakravarti Kaartaveerya and his historic valour and courage and how indeed could he stand alone and face him with all the strong army behind him! Devi Renuka replied that if only Parashurama performed severe tapas to Maha Deva Shiva sincerely with devotion, he could ensure victory single handed against even the universal hero like Kartaveerya. Parashurama followed the mother’s counsel and Maha Deva having been pleased with the prayers after his ‘saakshaatkara’ bestowed the upadesha of the shadakshara Ganesha Maha Mantra with which Parashurama recited one lakh times with unrelenting bhakti followed by dashaamsha homas and Maha Ganesha stood before him even as Parashurama broke into his rapturous praises. Ganesha was pleased and handed over a Parashu and accorded a ‘parashu’ with which to destroy Kaartaveerya who no doubt had been no doubt commenced his life within the precincts of dharmaacharana initially but transgressed the limits to the extent of murdering Muni dampatis and in that process killing the illustrious Go Mata the holiest cow in the Over Lords’s Creation! Ganesha had implicitly instructed Parashurama to destroy the ambitious and arrogant human Kaartaveerya and also the equally cruel and sinful clan of Kshatriyas too! As a sequel to parashu daana to Jamadagni-Renuka putra Parashu Rama armed with the Parashu gifted by Ganesha as prompted by Maha Deva himself shouted thunderously at Kaartaveerya and army and killed them all in no time and in the same sweep killed the Khatriyas and the clan is as many as 21 attacks recalling as many arrows of Kaartaveerya’s bow broke his father’s chest!

Brahmanda Purana too is quoted’: Prashu Rama Tapasya :

The illustrious Incarnation of Bhagavan Vishnu as Bhargava Rama was the son of Jamadagni Muni and the grandson of the famed Bhrigu Maharshi and Devi Khyati. As instructed by his father and grandfather, Bhargava Rama performed stringent Tapasya in an Ashram in a deep jungle and visiting Maharshis like Bhrigu, Atri, Kratu, Jaabali, Mrikunda were impressed with the high concentration of Bhargava Rama

who was seeking to target Shiva in his penance. In course of time, Maha Deva was pleased with Bhargava Rama's devotion and appeared in disguise as a hunter who presented a repulsive person with dark complexion and red eyes with bow and arrows and crude sword and knives of varied sizes and sharpness. He introduced himself as Tosha Pravarsha the Master of The Forest and that no knew person should step in the Forest, much less raise a Hermitage. Even Indra would not be able to reside in this forest without my permission, he said. The hunter then asked Rama as to was he and for what purpose that he was staying in the Forest for such a long time. The former replied that he was performing Tapasya to Maha Deva Shambhu and that he would like please that Sarveshwara, Sarva Sharanya, Abhaya prada, Trinetra, Sarvajna, Tripuraantaka and Shankara. The Hunter heckled at Parashu Rama and said that he was wasting his time. In the course of conversation, Parashu Rama realised that the Hunter was not an ordinary human being; he knew a lot of Shiva as the so called hunter mumbled that Shiva did Brahmahatya and that he snipped Brahma's fifth head. The Hunter further told Parashu Rama that after all he was trying to absolve himself of the sin of his mother's killing! ( Once Jamadagni left for Tapsaya and his wife Renuka Devi went to a river to fetch water and witnessed Prince of Mrityikavati Chitraratha was enjoying swims in the river with his women and momentarily Renuka felt envious of the women; Jamadagni noticed that his wife committed a sin and on returning back to his Ashram he asked his sons to kill her for the sin; none of his elder sons were prepared but Parashu Rama sliced her neck and killed her at once; apparently, Jamadagni was able to revive Devi Renuka by his Mantra Shakti!). Bhargava Rama then realised that the hunter must be a Siddha! The Hunter further heckled Rama that his Tapasya was futile as he left his old father and killed his mother! Bhargava Rama then asked the hunter to identify himself: Was he Indra or Agni or Surya or Chandra or Vayu or Yama! You have come here to test my sincerity of Tapasya. Mahatma! Do reveal your self, thus prostrated Bhargava Rama and as soon as he stood up, Maha Deva revealed himself and a confused Rama in an ecstatic trance praised him as follows: *Namastey Nilakanthaaya Nilalohita murtaye, Namastey Bhuta nathaya Bhuta vaasaaya tey namah/ Vkyataavyakta Swarupaaya Maha Devaaya Meedhushey, Shivaaya Bahurupaaya Trinetraaya Namonamah/ Sharanam Bhava Sharva twadbhaktasya Jagatpatey, Bhuyonanyaashrayaanaam tu twameva hi paraayanam/ Yanmaya- aprakrutam Deva duruktam vaapi Shankara, Ajaanataa twaam Bhagavanmama tatkhshantu marhasi/ Ananyavedya Swarupasya Sadbhaavamiha kaha pumaan, Twaamrutey tawa Sarvesha Samyak Shakreti Veditum/ Tasmaatwam Sarvabhavena praseeda mama Shankara, Naanyaast mey gatisubhyam Namon bhuyo namonamah/ Nilakantha, Nilalohita, Bhutanaadha, Bhuta vaasa! You are Perceivable yet impossible to Perceive, Maha Deva, Shiva, Bahurupa, Trinetra, Sharva! Indeed I am your faithful devotee and you are my final refuge; I might have talked lightly about you thinking that you were a normal hunter! Do pardon my ignorance and indiscretion; who else is capable of recognising your own magnanimity excepting yourself! I have no recourse else than surrendering myself to you totally!)* Shiva replied to Rama 'My Child! I am pleased with your Tapasya. I really wish I could bestow every Shakti to you although You deserve it. Yet, you are still not yet ripe enough to withstand the Rudra Shakti and the related 'Astraas'; hence you have to perform further Tapasya, resort to Sarva Tirtha Darshanaas and approach me when you consider fit. Subsequently, Bhargava Rama was engaged in Tirtha Darshanaas, fastings, Tapas, Homas, Japas, Snaanaas and other sacred deeds and moved about a lot in Bhumandala. Later, as per the instructions of Maha Deva returned to his Ashram and settled for his Shiva Puja. Meantime, there was a terrible battle between Devas and Asuras and the latter approached Maha Deva for help. Shankara then asked Mahodara to reach Parashurama to bring from his Ashram in Himalayas and the latter was instructed by Shiva to destroy the Asuras. Bhargava was bestowed with a variety of powerful Astra- Shastras and devastated Asuras in large contingents even while the remnants ran away to Rasatala. The victorious Bhargava returned to his Ashram and installed an Idol of the 'Kiraata' who confronted him in the Forest and worshipped him with flowers, Chandana, Dhupa, Dipa and Naivedyas. As Shankara made an appearance along with Marudganas and Devas, Rama fell on his feet and extolled him as follows: (Devadeva! Jagannaadha, Tripuraantaka, Sakala adhyaksha, Bhaktavatsala, Sarva Bhutesha, vrishabha - dhawaja, Sakalaadhisha, Kanukaakara, Skaklaavaasa, Sakala Devaarigana Naashaka, Shuli, Kapaali, Sarva Lokaika paala, Nitya SmashnaVaashi, Kailasavaasi, Pashayukta, Kalakuta vishaara, Sarva Vibhu, Amarvandya, Swayambhu, Shaktivaan, Sagatkarma Sakshi, Shambhu, Chandramouli, Sarpakantha haara,



Shiva, Paramatma, Vibhuti sanchhanna deha, Suryachandraagninetra, Kapardi, Andhakaasura mardana, Tripura dhvamsi, Daksha Yagna Vinaashaka, Yogijana Dhyeya, Achintya Rupa, Bhakta hridayaambhoja karna madhya varti, Sakalaagama Siddhaanta Saara Rupa, Sakala Yogendra Prabhu, Shankara, Sakala Vyaapta Maha mahimna, Paramatma, Sharva, Shaanta, Jagadbrahma, Vishwarupa, Adimadhya rahita, Nitya, Avyakta, Vyaktaavyakta Swarupa, Sthula Sukshmaatma, Vedanta Vedya, Samasta Vishwa Vigjnaana Swarupa, Suraasurasangha Shreshtha puja paada, Shrikantha, Srishti karta, Lokakarta, Rajo gunaatma, Hiranyagarbha, Paratpara, Pratyagatma, Tamoguna Vikaara, Jagatsamhaara, Kalpanta Rudra Rupa, Parapara-Vida, Avikara, Nitya, Sadas adaatma, Buddhi Prabodha, and Buddhin- driya Vikara! My salutations to you as you are manifested in various Forms as Vasu-Rudra- Marud-Aditya- Saadhaya and Ashwini Kumaaras! You are Avikara, Aja, Nitya, Sukshma Rupa! You are not controllable and unimaginable even by Brahma! Those who continue in ignorance about you and your three major features of Srishti-Sthiti-Samhara are engaged in the cycle of births and deaths; as even great Scholars are unaware about you, what could I realise about you! Indeed your magnificence is far beyond description and voice; thus I am unable to commend you as my Stuti properly yet I know that you are affectionate to your Bhaktas!) Maha Deva was indeed gratified with this kind of touching prayers and bestowed to him all kinds of Astra-Shastra Vidyas, their usages and withdrawing capacities; a outstanding horse; a distinctive chariot, a peerless bow and bunch of arrows, a distinctive Kavacha or body shield, Beeja Mantras whose recitation could either annihilate the worlds or shower blessings to his followers and in short provided unique Siddhis to Bhargava Rama equipping him with invincible powers enabling him to punish the Evil wherever it existed and at the same time to protect the virtuous and the noble.

King Kaartaveeryarjuna and his invincibility: The most valiant and invincible King of the times Kaartaviryarjuna of Haihava Vamsha was contemporary to Bhargava Rama halted at the Ashram of Jamadagna once along with his huge army which was tired and famished on an afternoon when Sun was hot and severe; the army did not have the strength to move forward and decided to rest. The King knew that the Ashram would not have the resource to feed the contingent but the Muni did provide excellent food to them. The King wondered as to how the Muni was able to do so and discovered that the Celestial Cow Kama -dhenu was in the Ashram and fulfilled all the requirements of the inmates of the Ashram. The King desired to take away the Kamadhenu to his kingdom but Jamadagni declined politely initially and refused flatly later. The King returned to his Kingdom but sent his Minister to manage to bring the Celestial Cow, if necessary by force. Finally force was used and both the Muni and the Kamadhenu resisted till the last but were tortured; Jamadagni Maharshi was almost killed and Kamadhenu flew to Heaven! The soldiers returned only with the calf which was a wasted exercise since without the mother the calf was no avail anyway. On return to the Ashram, Devi Renuka found her husband lying dead in a pool of blood and fainted and after recovering from the shock with some passage of time, she cried incessantly enquiring about Bhargava Rama. Rama returned from the forest to fetch wood and flowers for homa and puja and was non-plussed about what all had happened. He witnessed his mother beating her chest again and again numbering twenty one times and took a vow that not only King Kartaveeryarjuna would be butchered but would also attack Kshatriyas as a race would be slaughtered twenty one times and wipe out traces of them all; for quite some time now Kshatriyas were harassing Brahmanas and Sages on many counts, mostly out of fear that Brahmanas were gaining upper hand due to their knowledge and out of fear of an inferiority complex. Renuka decided to jump into fire along with her dead husband in the execution of the old practice of 'Sati Sahagamana' but a Celestial Voice stopped her attempt as Jamadagni's life would be revived once again. Bhrigu Maharshi came to learn of his son's death and on seeing his body stated that if he the Maharshi spent all his life as per Vedas and performed all virtuous deeds including Yagnas and Tapas, then Jamadagni his son should rise up from his death bed and sprinkled sacred water on the dying body and up came Jamadagni fully resuscitated due to the glory of Bhrigu. But Bhrigu after full recovery came to realise Bhargava Rama's vow to kill Kartaveeryarjuna and felt sad, not only because that revenge was never the principle of a Brahmana but killing a King by one of his own Subjects would tantamount to 'Rajavadha' which was as atrocious as killing one's own father! Moreso King Kartaveeryarjuna was not only an illustrious King of extraordinary prowess but also an outstanding

devotee of Bhagavan Dattaratreya. This created a predicament to Bhargava Rama as there was a vow to kill the King and the Kshatriya Vamsha in twenty one attacks and on the other hand there was the considered advice tantamounting to an instruction of his father not to do so. Jamadagni then advised to pray to Brahma Deva and act according to his considered advice. Brahma too was not acceptable to either of the vows taken by Bhargav and affirmed that it would not be in order that if simply one King perpetrated a sin, there would be little justification to eradicate the entire Kshatriya Vamsha in twenty one battles! Yet, he blessed Rama to recite a Krishna Kavacha titled ‘Trailokya Vijaya’ and visit Shiva Loka to seek his blessings in the matter. As Bhargava Rama with great difficulty managed an audience with Shiva, the latter too felt that it was not an easy task to terminate King Kartaviryarjuna who by his mere frown a great warrior like was disarmed and had to flee! However, the ever merciful Mahadeva suggested that he like Skanda Kumara should practise not only the Trailokya Vijaya Mantra but several other powerful Mantras like Nagasatra, Paashupata, Brahmastra, Narayanastra, Agneyastra, Varanyastra, Gandharvatra, Garudastra, Jumbhاناstra and many other Astraas; Rama then bowed with the greatest possible happiness and fulfillment to Shiva, Devi Parvati, Ganesha, Skanda and Nandi Deva and returned to his father Jamadagni, fully overjoyed.!

### Sarga Seventy Seven

*Gate rāme praśāntātmā rāmo dāśarathir dhanuḥ, varuṇāyāprameyāya dadau haste sasāyakam/ abhi vādyā tato rāmo vasiṣṭha pramukhān ṛṣīn, pitaram vihvalam dṛṣtvā provāca raghunandanah/ jāmada gnyo gato rāmaḥ prayātu caturaṅgiṇī, ayodhyābhimukhī senā tvayā nāthena pālītā/ rāmasya vacanam śrutvā rājā dāśarathah sutam, bāhubhyām saṁpariṣvajya mūrdhni cāghrāya rāghavam/ gato rāma iti śrutvā hṛṣṭaḥ pramudito nṛpaḥ, codayām āsa tām senām jagāmāsu tataḥ purīm, patākādhvajinīm ramyām tūryodghuṣṭanināditām, siktārājapathām ramyām prakīrṇakusumotkarām/ rājapraveśasumukhaiḥ paurair maṅgalavādibhiḥ, saṁpūrṇām prāviśad rājā janaughaiḥ samalamkṛtām/ kausalyā ca sumitrā ca kaikeyī ca sumadhyamā, vadhūpratigrahe yuktā yās cānyā rājayoṣitaḥ/ tataḥ sītām mahābhāgām urmilām ca yaśasvinīm, kuśadhvajasute cobhe jagṛhur nṛpatatnayaḥ/ maṅgalālāpanaiś caiva śobhitāḥ aumavāsa saḥ, devatāyatanāny āsu sarvās tāḥ pratyapūjayan/ abhivādyābhivādyāmś ca sarvā rājasutās tadā, remire muditāḥ sarvā bhartṛbhiḥ sahitā rahaḥ/ kṛtadārāḥ kṛtāstrās ca sadhanāḥ sasuhṛjjanāḥ, shuruṣamānāḥ pitaram vartayanti nararṣabhāḥ/ teṣām atiyasā loke rāmaḥ satyaparākramah, svayambhūr iva bhūtānām babhūva guṇavattarah/ rāmas tu sītayā sārddham vijahāra bahūn ṛtūn, manasvī tadgatas tasyā nityam hṛdi samarpitaḥ/ priyā tu sītā rāmasya dārāḥ pitṛkṛtā iti’ guṇād rūpaguṇāc cāpi prītir bhūyo vyavardhata/ tasyāś ca bhartā dviguṇam hṛdaye parivartate, antarjātam api vyaktam ākhyāti hṛdayam hṛdā tasya bhūyo viśeṣeṇa maithilī janakātmajā, devatābhiḥ samā rūpe sītā śrīr iva rūpiṇī/ tayā sa rājarṣisuto ’bhirāmayā; sameyivān uttamarājakanyayā, atīva rāmaḥ śuśubhe ’tikāmayā; vibhuḥ śrīyā viṣṇur ivāmareśvaraḥ/*

As Bhargava Rama was put to shame, Shri Rama addressed his father King Dasharatha who had just returned to normalcy after the quick succession of events and said: dear father, Parashurama had left for good and now you may instruct all of us to move forward comfortably with the chaturanga balaas, and the wedding procession with joy and renewed enthusiasm. As the procession finally reached the city of Ayodhya, it was ready with dhvaja-patakas, sonorous welcome sounds of drums and musical instruments, group dances of talented damsels and youthful males, decorated house holds, sweet smells of fragrant flowers and garlanded streets and men and women dressed up with festive feverishness, and freshly cooked savories and sweets for free distribution at street corners and so on. Groups of vedic panditas were busy with vedic chantings aloud welcoming the arriving ‘baraat’ or those who were fortunate to see the wedding events. Rushing citizens were anxious to glance the new brides with grace and modesty.

Then King Dasharatha along with his sons and new daughters-in-law as accompanied by Devis Koushalya-Sumitra-Kaikeyi descended from their respective chariots made an auspicious entry. They were all initially ushered into their deva mandiras. The new daughters in law touched the feet of elders. Thereafter the respective new couples entered their own chambers and settled gradually. In due course of time the Raja Kumaras, refreshed themselves in the art of archery with excellent camaraderie and solidarity as some of the newly learnt mantras of ‘dhanur prayogaas’ were exchanged too and imparting excellent care and affection to the proud King Dasharatha. In course of time King Dasharatha accosted Bharata Kumara and addressed him to accompany Kaikeya Raja Kumara who had been there for good time at Ayodhya and Shatrugna too evinced interest to accompany Bharat Kumara too.

There after, Rama Lakshmanas started to look after King Dasharath’s small and big duties of officialdom as also his personal care. *Pituraagjnaam puraskritya pourakaaryaani sarvashah, chakaara Raamah sarvaani priyaani cha hitaanicha/* Having gradually deputising the duties of the King, especially the day to day issues of the public of Ayodhya and thus gained the popularity and faith. Eneventually, the duties of looking after the mothers, their own welfare as also of their households were discharged perfectly by Rama and brothers. Similarly the issues related to the Gurus and workers of the ‘darbaar’ were resolved instatly. The word spread across Ayadhya and other places in the entire kingdom about the efficient and instant handling of the public. *Teshaamatishayaa loke Ramah satyaparaakramah, svayambhuriva bhutaanaam babhuva gunavattarah/* Just as Brahma Deva himself would have looked after the welfare of charaa - chaara jajat of his creation, the Rajas of Ayodhya too assume full responsibilty of the public.

At the same time Rama and Sita have become famed as being of the same heart and for the passage of all the seasons of years. *Antarjātam api vyaktam ākhyāti hṛdayam hṛdā tasya bhūyo viśeṣeṇa maithilī janakātmajā, devatābhiḥ samā rūpe sītā śrīr iva rūpiṇī/ tayā sa rājarsisuto ’bhirāmayā; sameyivān uttama rāja kanyayā, atīva rāmaḥ śuśubhe ’tikāmayā; vibhuḥ śriyā viṣṇur ivāmareśvaraḥ/* Janakanandini Mithileshwari Kumari Sita gets aware of Shri Rama’s inner voice and opinion almost instantly and clearly. Indeed She has the form and fame of Maha Lakshmi Herself. The eldest of King Dasharatha’s daughter in law is Lakshmi while the King Dasharatha was convinced his son Rama was Maha Vishnu Himself!

*Raamaaya Ramabhadraaya Ramachandraya Vedhase, Raghunaadhaaya naadhaaya Seetaayaah patanenamah/*

## **Annexure on Shri Rama's Uttara Bharata Parikrama before wedding with Devi Sita**

Sri Rama's route From Ayodhya to Janakpur was the route used by the bridegroom and his 'baraatis' or the Party as also to return to Ayodhya after the Rama-Sita marriage in Janakpur acquired the name 'Ram-Sita Marg' long ago. The route of the 'baraatis' is an excellent Road and millions of pilgrims actually cover the distance on foot till date out of veneration!

Shri Rama and Lakshmana guided by Maharshi Vishwamitra, however took another route to reach Janakpur after the slaying of Tataka in Tatakavan (Forest of Tataka).

1) Azamgarh: Uttar Pradesh: Shri Ram was only fifteen years old when he and Lakshman set out with Vishwamitra to annihilate the demons who were polluting and obstructing the sacred rituals of his Yagna (fire sacrifice). Their first halt was on the banks of the River Sarayu, twenty kilometers from Ayodhya. Valmiki's Ramayan describes the tranquil setting against which, Vishwamitra taught the princes about the art of 'bal' and 'atibal' which endowed them with immunity from disease and eternal good health besides freeing them from pangs of hunger and thirst.

2) Balliya: Uttar Pradesh: Walking past Azamgarh, Shri Ram, Lakshman and Sage Vishwamitra reached Balliya where River Sarayu merges with the holy river Ganga. This haven on the banks of the Sarayu was the chosen place for sages who spend long hours in meditation. Shri Ram rested here in the night before he set out at dawn crossing river Ganga to reach Vishwamitra's Siddhashram. At night, before the princes went to sleep, Vishwamitra narrated to them the story of 'Kama Deva' the God of Love who was burned to ashes there by Lord Shiva.

3) Buxar: Bihar :Tadaka Vadha:- After crossing the holy Ganga, Shri Ram and Lakshman reached a dense forest where demoness Tataka lived. The dreadful forest was known as Tatkavan. Shri Ram ended Tataka's reign over the forest by slaying her and freeing its inhabitants from terror. The forest stretched between Bharoli and Baksar in Bihar. Shri Rama performed the first task of his "avtaar" (incarnation) here by destroying the evil demoness.

4) Siddhashram: Buxar, Bihar: Vishwamitra's Siddhashram was located not too far from Buxar. Siddhashram, according to Adhyatma Ramayan was a social ashram where religious instruction was imparted to people. Shri Ram and Lakshman sojourned in the ashram for three days after Shri Ram killed Mareech and Subahu, the demons who were tormenting Vishwamitra by spoiling his Yagna with bones and blood. Lakshman destroyed the demon while Shri Ram took on the mighty Maricha, son of Tataka. There are villages existing today on the banks of the River Ganga with the names Marich and Subahu.

5) Ahilya Uddhar: Ahroli, Buxar, Bihar. Three kilometers from Buxar in the northern direction is the village Ahroli. Rishi Gautam had his ashram here. According to Ram Charita Manas it was here that Shri Ram delivered Ahilya, the beautiful wife of Rishi Gautam, from a curse of her husband, which had turned her into stone. When Shri Ram and Lakshman left Siddhashram they crossed River Ganga and River Sonbhadra and set foot on the soil of Ahroli village, which still exists in Buxar district.

6) Sonbhadra River, of Gajendra Moksha Fame, Sonpur, near Patna, Bihar: Pave and Trigama are two places of significance. They have a distance of five kilometers between them. When Shri Ram and Lakshman crossed River Sonbhadra, they reached a place before Patna where they spent a night before moving on to Janakpur.

7) Vishala Nagri, Hajipur, Bihar ( near Patna). Shri Ram and Lakshman crossed River Ganga and reached this town with Rishi Vishwamitra who guided them to a garden to rest for a while in its fragrant surroundings.



8) Ahilya Ashram, Darbhanga, Bihar: Valmiki's Ramayan says Gautam Rishi's ashram was in Mithila. Ahilya resided there as Shila. The place was therefore named as Ahiyari after her. Thaiyavalk (Jagvan), Shringi (Srinyga), Bhiringi (Bhairav) and Gautam Rishis lived there.

9) Vishwamitra Ashram: Bisaul, Madhubani, Bihar. Bisaul was Rishi Vishwamitra's place of residence. After reaching Janakpur Rishi Vishwamitra stayed there and he set up his ashram in a garden. B) Phulhar Village (Jamuni), Madhubani, Bihar was situated in one of Raja Janak's prime gardens. It was in Jamuni (Madhubani) and was celebrated for a Gauri Temple where Sita prayed regularly. After paying obeisance to his Guru Vishwamitra when Shri Ram entered the floral section of the garden, Sita, who was present there, got her first glimpse of Shri Ram.

10) Matihani: Janakpur, Nepal. In the vicinity of Janakpur was Matihani from where, according to folklore, mud was collected and taken to create the venue for the marriage of Shri Ram and Sita. Matihani has become a sacred place as even today maidens for their marriage take mud from here.

B) Janakpur, Nepal: Janakpur was the capital of Raja Janak's kingdom. It lies 20 kilometers from India's border and is known for a temple of Ma Sita which attracts pilgrims round the year.

C) Rangbhoomi: Janakpur, Nepal. It is believed that the Dhanush Yagya (competition for lifting of the bow) or Sitaswayamvar, as is popularly understood was announced before an invited royal gathering in a huge maidan (field) close to the present Janaki Mandir. It was here that Shri Ram picked up the Shiv Dhanush and broke it into two halves with ease. The important places in Janakpur include Matihani, Rangbhoomi, Dhanusha Mani Mandap. All of them are associated with the legend of Shri Ram and Sita's marriage.

11) Sita Marhi, Bihar: According to beliefs, Mithila, one of the principalities of Raja Janak's Kingdom was passing through the trial of drought and famine. Following royal tradition, Raja Janak took out the golden plow and went to an arid field to plough the soil and appeal to the gods for rain. While performing the ritual, the plow got stuck in a deep groove in the soil. The king's men rushed to pull the plow out of the depth of the soil and lo and behold there was a girl child waiting for help. The childless king happily adopted her as his daughter and named her "Sita", the Sanskrit term by which the cutting side of the plow is known. The name of the village, Sitamarhi, is derived from the name Sita as a result. Travelers going to Janakpur in Nepal invariably stop at Sitamarhi for a "darshan" (sighting) of the land where Sita manifested in the soil.

12) Sitakund Motihari, Bihar : It is said that the 'baraatis' (procession of the bridegroom's family) while returning to the kingdom of Ayodhya after the Ram-Sita marriage stopped at Sitakund Motihari for a little rest. They bathed and freshened themselves in the Sita Kund. One of Sita's bangles fell in the kund (pond), it is believed. The baraatis (Bridegroom's family) offered a puja (worship) to Lord Shiva here. Sitakund is located 20 kms from Motihari in the South Direction. It is a well-known place in the Northern Indian Belt. Then the baratis arrived at Derwan, Gorakhpur, Uttar Pradesh is not far from Sitakund. The baraatis (Bridegroom's family) had camped at this place and hence the name Derwan. The word "Dev" in Hindi means camp.

13) Dohri Ghat, Mhow, Uttar Pradesh: The true meaning of Dohari is Do Hari, i.e. Two Haris. One commonly used name in the worship of Lord Vishnu is Hari. As per Valmiki Ramayan, the baarat was on the way to Ayodhya when the earlier Avtaar (incarnation) of Vishnu, Parashuram, stopped the baaratis at this place on the banks of the river Sarayu. Parashuram tested Shri Ram and realized who he was. Both the Haris (Parashuram and Ram, the two Vishnu avatars) met here and Parashuram returned to Mahesgiri Mountain after offering his respects to Ram. Raja Dashrath and the "baraatis" then continued their journey back to Ayodhya with Shri Ram.

## Shri Ram's Vanvasa Parikrama:

It is more difficult to chart a route for Ram's journey during his period of exile. Firstly this is pan-India journey, secondly, Ram, Lakshman and Sita also wandered in the Dandaka Forest for more than 10 years. This mighty forest would encompass in today's date almost the entire state of Madhya Pradesh including parts of Gujarat and Maharashtra on the West and Karnataka on the South. Hence this makes it even more difficult. Still one might charter a basic route. There are many places that Ram visited during this 14 year period during which he had the good fortune of meeting with some of most enlightened sages and beings of that period. They were of course very delighted to meet with Ram themselves with many of them having been foretold the coming of Ram, they waited for years conducting severe penance for that fortunate time to arrive.

1) Ayodhya, Uttar Pradesh: was the capital city for the Isvaku Dynasty (Suryavanshi) of Kings. This was also the city where Son of Dasrath, Shri Ram was born (appeared). In twelve kilometers vicinity of Ayodhya there exist holy places like Veda Kund, Sita Kund, Janaura etc. that are also part of the journey of Shri Ram's 'vanvas' (exile) route. It was also from Ayodhya that Shri Ram started his journey along with Sita and Lakshman. Ayodhya was a majestic city comparable to any international city of modern times almost eleven kilometers in length full of parks, gardens, theatres and modern infrastructure and facilities for its citizens. The citizens of Ayodhya loved their Kings. It was at Tamsa River, Uttar Pradesh that Shri Ram along with Sita, Lakshman and Sumantra Minister (Mantri) rested on their first night. The modern name for Tamsa River is Madhar River and the place from where she flows is called Gora Ghat. This place is about twenty kilometers from Ayodhya. On the banks of the Tamsa River there is a place known as Purva Chakiya. The citizens of Ayodhya followed Shri Ram until this spot after their dearest Ram departed from Ayodhya. Shri Ram, Lakshman and Sita disguised themselves and left this spot in the middle of the night so that none of the people would be able to follow him.

2) Sultanpur, Uttar Pradesh on the banks of Gomati River that Sage Valmiki had an ashram. It was from here that Shri Ram crossed the Gomti river. The old name of Sultanpur was Kushannathpur, which was named after the son of Ram, 'Kush'. Vadrathi River, Pratapgarh, Uttar Pradesh The present day name Sarkani River which is situated around 8 kilometers from Pratapgarh in the Eastern Direction. Shri Ram had crossed this river near the town of Mohanganj, as per Valmiki Ramayan. Sandika River (Sayi River), Mohanganj, Pratapgarh, Uttar Pradesh is situated at a distance of twelve kilometers from Pratapgarh. This place is also commonly known as Dev Ghat. Shri Ram has crossed this river from this spot. There is also a Shiv Temple here that was established by Bharat. This place has been mentioned in the Valmiki as well as Tulsi Ramayan. Further, Balukini River, Pratapgarh, Ramkaleva, Uttar Pradesh is approximately 15 kilometers from Pratapgarh in the Southern Direction. Shri Ram had crossed this river here as has been mentioned in the Valmiki Ramayan.

3) Prayag (Allahabad), Uttara Pradesh:

A) Shrinverpur or the current name Singrora, the capital of Nishad Raj Guha. This place is situated around twenty kilometers North of Allahabad. Shri Ram had rested on a bed of grass here. The next morning he crossed the Ganga River from here and proceeded to the Bharadwaj Ashram. The incident of 'Kevat Prasang' took place here.

B) Sita Kund, Shrinverpur, Prayag. This holy pond is around two kilometers from Shrinverpur. It was from here that Shri Ram sent back their beloved minister Sumantra to Ayodhya.

C) Sangam, Prayag: This is the divine meeting place of the three holy rivers of Ganga, Yamuna and Saraswati. Shri Ram himself praised this spot for its spiritual powers, which could uplift mankind. Bharadwaj Rishi had his ashram here. Shri Ram had rested in this ashram for a night. Ram Charita Manas as well as Valmiki Ramayan give a lot of importance to this place.

D) Yamuna Ghat, Simri, Prayag: Shri Ram along with Lakshman and Sita crossed the Yamuna River. In the Valmiki Ramayan the reference to Lakshman constructing a boat to cross the river has been made for this place. After resting overnight on the Simri Ghat Shri Ram crossed the river using the boat made by Lakshman. There are many places on the banks of the Yamuna related to the exile period of Shri Ram like Akshay Vat, Sita Rasoi (Jasra Bazaar), Rishiyan (the abode of Rishis), Murka (Hanuman Mandir).

#### 4) Chitrakoot, Uttar Pradesh:

A) Ramnagar: Shri Ram walked along the banks of the Yamuna River in his onward journey. After crossing the Yamuna River, he reached what is known in today's time as Ramnagar. This is place is birthplace of Tulsi Das, the great poet who has written Ram Charita Manas.

B) Valmiki Ashram, Lala Pur, Chitrakoot: After visiting Sage Bharadwaj's Ashram, Shri Ram reached Valmiki's Ashram and he spent the night here. It was here that Sage Valmiki himself suggested to Shri Ram to make Chitrakoot his home for a few days.

C) As suggested by Sage Valmiki, Shri Ram reached Chitrakoot Dham. Shri Ram made his ashram on the Kamadgiri Mountain near the Mandakini River. There were many sages, holy men and Rishis who had made their ashrams (abodes) near the Kamadgiri Mountain. It was this divine spot where Shri Bharat met with Shri Ram and took his padukas (slippers) with him to Ayodhya to place on the throne. Chitrakoot has many places of pilgrimages in its vicinity like Madakini River, Bharatkoop, On the banks of the Mandakini River – Spatik Sheela, Hanuman Dhara and Atri Ashram, Gupt (Secret) Godavari. All these sacred places strengthen the place of Chitrakoot as a one of the most important places of pilgrimages while tracing the footsteps of Shri Ram's journey of exile. After the visit of Bharat to Chitrakoot, many citizens of Ayodhya had started to visit this place. Many of the holy men and sages in this area started to feel disturbed by the presence of so many people and it then that Shri Ram decided to leave this place. Hence all in all Shri Ram would have stayed in Chitrakoot for only about one or two years only. The majority of his exile period he spent in the Dandak Forest.

D) Amravati, Chitrakut, Uttar Pradesh: Around 7 kilometers from Atri Ashram, in the middle of the jungle, there is a beautiful place called Amravati. One of the ancestors of Shri Ram called Ambrish had conducted an intense penance here for many years. After leaving Chitrakut, Shri Ram came to Sage Atri's Ashram. It was here that the Sati Anusuya (pure and chaste wife of Sage Atri) gave the sermon of 'Pati Vrata Dharma' (service to husband) to Mother Sita. After resting in Sage Atri's Ashram for one night, Shri Ram spent the next night at the place of penance of Ambrish (his ancestor). It was in this forest that Shri Ram killed the Rakshas named Viradh. In the vicinity of Amvarti there is a village called Jamunihayi. There is a very dark and dangerous looking pit called 'Viradh Kund' (pond). This pit is situated three kilometers from Amravati. After killing the demon Viradh, Shri Ram had buried him here.

5) Sharbang Ashram, Satna, Madhya Pradesh: Around 13 kilometers from current day Chithara Station, Satna, Madhya Pradesh is probably where the Shabrang Ashram of the Ramayan is situated. After the slaying of Viradh, Shri Ram visited this ashram. It was here that he had the divine 'darshan' (sighting) of the God Indra. After having the 'darshan' of Shri Ram, Shabrang Rishi with the help of his Yogic Fire destroyed his body and attained salvation.

6) Ramtek, Nagpur, Maharashtra: Ramtek is a beautiful mountain near the city of Nagpur. Shri Ram stayed here for some time. This mountain is also connected with the writer Kalidas who wrote the famous poem 'Meghdoot' according to some historians. Approximately 9 kilometers from here there is a place called Salbardi near which there is a pilgrimage spot called Sita Nahani. According to popular legend, Shri Ram proceeded to the ashram of Sutikshan Muni from here.

#### 7) Nasik, Maharashtra:

A) Sutiksha Muni Ashram: Sapta Srungi; After meeting with Sharbang Rishi, Shri Ram reached the ashram of Sutikshan Muni who had spent 10 years in the Dandaka Forest before reaching here. Sutikshan Muni was the disciple of Agastya Rishi. Shri Ram rested here for some time. He killed many of the demons residing in this area and also took a vow that he would rid this area of all the evil influences. There is an ancient temple of Goddess Sapta Srungi here, which attracts many pilgrims. It is said that Markandeya Rishi wrote the Durga Saptastuti at this holy place. According to popular legend, Durga Ma killed the demon Mahisasur at this place, which is represented by a hole in the mountain, which can be seen till today. The demon was hiding behind the mountain when Durga attacked him.

B) Agastya Ashram: Pimpri, Nasik: Approximately 16 kilometers North of Nasik there is an ashram called Agasteshwar Ashram. Sutiksha Muni had guided Shri Ram to his Guru Agastya Rishi. Sage Agastya presented Ram with many divine weapons and powers here. He also advised Ram to make his Ashram on the banks of the Godavari River and live there.

C) Panchavati: Nasik; On the banks of the Godavari River there is a place popularly known as Tapovan, which is the actual Panchavati of the Ramayan era. It was here that Shri Ram, Lakshman and Sita resided here in a small hut. The incident of the cutting off the nose of Demoness Shupnaka took place here. It is from here that 'Nasik' derived its name as the Sanskrit name for nose is 'Nasika'. Khar, Dhooshan, Trishara and 14,000 other Demons were slain by Shri Ram in this area after they attacked Shri Ram on hearing about this incident from their sister. The kidnapping of Sita by Ravan, The slaying of Mareech and the Slaying of Jatayu by Ravan all took place in a forest known as Janasthan in this area. In the ancient times, the ashram of Gautam Rishi was in the holy town of Trimbakeshwar (one of the twelve Jyotirlingas) nearby. In order to release himself of the burden of a curse on him, Gautam Rishi had created the Godavari River.

8) Tuljapur (Maharashtra): There is a famed temple of Devi Tuljabhavani here. It is believed that Shri Ram and Sita roamed in the forests near the temple. It is also here that Lord Shiva and his wife Sati came for the 'darshan' of Shri Ram and Sita. Sati took the form of Sita and tried to get close to Ram in order to test his purity.

9) Ramdurg, Belgaum, Karnataka: A) Kaband Ashram: Kardigud, Near Ramdurg, Belgaum, Karnataka In the Indian state of Karnataka there is a village called Kardigud where it is believed that Kaband Ashram was situated. Shri Ram and Lakshman slayed the demon Kaband here. After he was killed, Kabandh became a Gandharva and left for his heavenly abode. Before leaving he had requested Shri Ram to visit the Ashram of Shabari. B) Shabri Ashram: Sureban, Near Ramdurg, Belgaum: Around 14 kilometers in the Northern direction from Ram Durg, near the town of Gunga is a place called Sureban. This is a place where Shabri, who was a disciple of Sage Matang lived. She had waited long years for her dear Ram to arrive, and on his arrival she fed him berries which she had tasted herself to make sure that they were sweet. This angered Lakshman but Shri Ram pacified him because he could see her intense love and devotion towards him. It was Shabri who then instructed Ram to approach Sugreev in the search for his beloved wife.

10) Hampi, Karnataka :A) Hanuman Halli: Koppal, Hampi: This was the place where Hanuman met Shri Ram and Lakshman for the first time. In fact Sugreev had sent Hanuman to meet with them in order to make sure that they were not the spies of his brother and archenemy Bali. The mighty Hanuman lifted Shri Ram and Lakshman on his shoulders and took them on Rishimukh Parvat to meet with Sugreev. The capital city of Sugreev 'Kishkinda' is also near by. B) Bellari, Hampi: Near the ancient Kishkinda, around four kilometers from the town of Hampi, there exists a Mountain called Malbhavant (Prastavan) where Shri Ram has spent the monsoon season. The places to see around this area include Bali Bandara, Anjani Parvat (mountain), Matang Rishi Mountain, Spatik Sheela. It was on the Spatik Sheela that the Varan (monkey) Sena (army) had collected for the first time. Hanuman had given the news of Sita to Shri Ram at this place.



11) Tiruchallapalli, Tamil Nadu: The old name for this town is Trishirapalli. This was the abode for Ravan's brother Trishira and so named after him. On the banks of the Kaveri River here there is a beautiful Shiva Temple, which is said to destroy sins. According to popular legend, Shri Ram had prayed to Lord Shiva here in order to free himself of the sin of slaying Khar and Dooshan. On his way to Lanka, Shri Ram had stayed here.

12) Rampad, Kodikarai, Vedaranyam, Tamil Nadu: Along with the entire Vanar (monkey) Sena (army), Shri Ram had proceeded towards the Southern direction from this town. It was also from this place that Shri Ram had the first view of the sea. The footprints of Shri Ram are still found in the forests of this area.

13) Ramanadhapuram, Tamil Nadu: Ramnathpuram is on the shores of the waters bodies on the Southern tip of India. It is on the way to holy pilgrim town of Rameshwaram. It is believed that the foundation stone of the Ram-Setu Bridge constructed by Ram and the entire army to cross over to Sri Lanka is placed here in a small village called 'Chedu Karai'. One can still see the foundation stones of this architectural wonder ten feet below the waters of the ocean. Vibhishan, after having been insulted by Ravan came to seek the help of Ram at this place. The entire strategy for the war was also devised in this town. Places worth to visit in the neighborhood include Vilundi Tirth, Ekanth Ram, Agni Tirth, Ram Jaroka, Kodanda Ram Mandir, Jata Tirth and Darbhashainam. It is believed that it was in Darbha shainam, that Shri Ram made a Darbhashayana (a seat of grass) and prayed to Varun Devta (God of the Sea) for three continuous days for giving him passage to Lanka. Varun Devta appeared after three days and advised Ram to build a bridge across the sea to Lanka.

14) Rameshvaram, Tamil Nadu: Rameshwaram is one of the twelve Jyotirlingas in India. Shri Ram had established a Shiva Linga Temple here using the sand from the sea. Approximately one or two kilometers from this Temple, Nala vanara (monkey) along with the other vanars (monkeys) had made the bridge to Lanka. This bridge was constructed in five days only. Shri Ram crossed over to Lanka with his entire army using this bridge and camped at Suvel Parvat (Mountain). NASA has used modern satellite technology to photograph this bridge and they have actually unearthed an ancient bridge connected India to modern day Sri Lanka!

15) Dhanushkoti: Skanda Purana in reference to Setu Mahatmya describes: ' On the shores of the Southern Seas is the most sacred and boon-bestowing Dhanushkodi which is also the high point of destroying ' Maha Patakas' like Brahma Hatya, Suraapaana, Swarna harana, Guru-Shishyadi gamana. This is also the provider of plentiful prosperity and Kailasa Moksha Prada. It uproots indebtedness and poverty for ever. Incidentally, Dhanushkoti partially got submerged into Sea owing to recent cyclonic devastation and partly ascribed to Shri Rama's own arrows. This historic meeting point of three high Seas of Hind Sagara- Bay of Bengal and Arabian Sea is the hallowed Tirtha for Sacred Snaanas, Shraddha- Pinda pradaanas and Daanas. The Legend continues to state that Lord Shri Rama after killing Ravanaasura and his generation except Vibhishana who was subsequently made the King of Lanka, there followed a series of awe-inspiring incidents like Devi Sita's Agni Pariksha, Hanuman's despatch to Kasi to fetch a genuine Shiva Linga for installation at Rameshwara, his delayed action to do so, Devi Sita's installation of Sand Linga, and travel by Pushpaka Vimana back to Ayodhya for the most auspicious Shri Sita-Rama Kalyana at Ayodhya!

*Shri Rama Rama Rameti rame Raame manorame, sahasra naama tattulyam Ramanama varaanane/*