

Abhijnana Sakuntalam Of Kalidasa Reprint

The AbhijñānaŚakuntalam of KālidāsaWith the Commentary of Rāghavabhaṭṭa, Various Readings, Introduction, Literal Translation, Exhaustive Notes, and AppendicesMotilal Banarsidass Publiše

The Abhijnanasakuntalam is an unparalleled work of the great poet and playwright Kalidasa, the brightest star in the firmament of Indian poetry. No other component of this poet displays more the richness of poetical genius, the warmth and play of fancy, the profound knowledge of the human heart that this masterly production. The present edition is unique in several essentials. The editor has adopted the most popular and appropriate version of the text. He has put the variants in the footnotes. He has added a short Sanskrit commentary, copious notes, an exhaustive introduction and several useful appendices. The English translation of the text is literal as well as idiomatic. It is hoped that this edition will meet the long-felt requirement of university students and the general reader alike.

The play Shakuntala was one of the first examples of Indian literature to be read in translation in Europe. Shakuntala's story is a leitmotiv that recurs in many works of Indian literature and culminates in the master Kali-dasa's drama for the stage. The virtuous heroine is forgotten by her betrothed, the king Dushyanta, only to be refound thanks to a distinguishing signet ring discovered by a fisherman in the belly of one of his catch. The final act distills the essence of human forgiveness, in Shakuntala's gracious release of her husband from his guilt.

Śakoontalā

Mudrarakshasa of Visakhadatta

History of Indian Literature

Classical Indian Aesthetics

Sakuntala

English Translation of the Great Sanskrit Poet Mahakavi Kalidas's 'Abhijnan Shakuntalam

The present edition of the Dattilam contains the text with variant readings, and English translation facing the original and a commentary on the text to facilitate its comprehension.

Kumarasambhavam celebrates the love story of Siva and Parvati, whose passionate union results in the birth of their son, the young god Kumara. Beginning with a luminous description of the birth of Parvati, the poem proceeds in perfectly pitched sensuous detail through her courtship with Siva until the night of their wedding. It plays out their tale on the immense scale of supreme divinity, wherein the gods are viewed both as lovers and as cosmic principles. Composed in eight scintillating cantos, Kumarasambhavam continues to enchant readers centuries after it was first written. Hank Heifetz’s sparkling translation brings to life the heady eroticism and sumptuous imagery of the original.

The figure of Sakuntala appears in many forms throughout South Asian literature, most famously in the Mahabharata and in Kalidisa's fourth-century Sanskrit play, Sakuntala and the Ring of Recollection. In these two texts, Sakuntala undergoes a critical transformation, relinquishing her assertiveness and autonomy to become the quintessentially submissive woman, revealing much about the performance of Hindu femininity that would come to dominate South Asian culture. Through a careful analysis of sections from Sakuntala and their various iterations in different contexts, Romila Thapar explores the interactions between literature and history, culture and gender, that frame the development of this canonical figure, as well as a distinct conception of female identity.

And Other Myths of Sex and Jewelry

The Abhijnanasakuntalam of Kalidasa

With the commentary of Dhundiraja

A Supplementary Catalogue of Sanskrit, Pali, and Prakrit Books in the Library of the British Museum Acquired During the Years 1892-1928

Abhijnanashakuntalam

A Supplementary Catalogue of Sanskrit, Pali, and Prakrit Books in the Library of the British Museum Acquired During the Years 1892-19

This book is an English translation of the Sanskrit classic Play Abhijnan Shakuntalam by the great poet and Playwright Mahakavi Kalidas, written around 220 CE. The play is about the strange fate of Shakuntala, a simple, beautiful ascetic lady. King Dushyant meets her and falls in love with her. They get married. After some time, king Dushyant returns to his capital, assuring her that he would soon send for her. However, due to the curse by a wrathful sage, Durvasa, the king completely forgets about her.

Humiliated, Shakuntala goes off into the forest to live by herself. In due course, she gives birth to a boy, whom she names Bharat. Fortuitously, following certain turns of events, Durvasas curse is removed, and the king remembers all about Shakuntala. He tries to find her, but of no avail. One day, he accidentally meets the young boy, Bharat, in the forest. The family is thus united and happily returns to the capital. Bharat grows up to become a great emperor. The original name of India is Bhaarat after his name. Rama, worshipped by Hindus all over the world as an Incarnation of God, was a descendent (some 6000-7000 years ago) of emperor Bharat.

This latest edition of The Pearson General Studies Manual continues to provide exhaustive study material for the General Studies paper of the UPSC Civil Services Preliminary Examination. This student-friendly book has been completely revised, thoroughly updated and carefully streamlined and is strictly exam-centric. In this new edition, a large number of new boxes and marginaliaa€”with additional and relevant informationa€”have been added to provide cutting-edge information to the aspirant. Readers will find that important facts and information have been presented in the form of well-structured tables and lists.

book, which happens to be a pioneering work in the area by an important

Indian Book Industry

Texts, Readings, Histories

Literatures, Myths and Revisionism VOL 2

The Recognition of Sakuntala

Kalidasa Translations of Shakuntala, and Other Works

Shakuntala

Human culture has always weaved myths around its pattern of existence for multiple purposes. The interplay of religion and social practices have found their own space within the sphere of mythology. It is possible to read mythical texts to probe into the greater picture of human civilization. The contribution of myths towards the shaping of human beliefs, behavioural patterns are evident and assessing them often reveals a plethora of cultural histories unexplored and therefore unacknowledged before. The contribution of mythopoeia towards the construct of human socio-cultural identity has been largely accepted. Modern academia has thus taken a strong interest in revisionist literature to understand the hitherto unknown nuances of human civilization. In the edited anthology, Art and Aesthetics of Modern Mythopoeia: Literatures, Myths and Revisionism (Vol-II), like the first volume, an attempt has been made to anthologize the works of a large number of authors who have talked about pertinent issues in the context of myth-making, the latent politics of mythopoeia and has taken into account several under-explored texts that are rich in mythical content. This volume offers a wide range of critical studies involving classical as well as modern myths around the globe.

From the early years of the Common Era to 1700, Indian intellectuals explored with unparalleled subtlety the place of emotion in art. Their investigations led to the deconstruction of art’s formal structures and broader inquiries into the pleasure of tragic tales. Rasa, or taste, was the word they chose to describe art’s aesthetics, and their passionate effort to pin down these phenomena became its own remarkable act of creation. This book is the first in any language to follow the evolution of rasa from its origins in dramaturgical thought—a concept for the stage—to its flourishing in literary thought—a concept for the page. A Rasa Reader incorporates primary texts by every significant thinker on classical Indian aesthetics, many never translated before. The arrangement of the selections captures the intellectual dynamism that has powered this debate for centuries. Headnotes explain the meaning and significance of each text, a comprehensive introduction summarizes major threads in intellectual-historical terms, and critical endnotes and an extensive bibliography add further depth to the selections. The Sanskrit theory of emotion in art is one of the most sophisticated in the ancient world, a precursor of the work being done today by critics and philosophers of aesthetics. A Rasa Reader’s conceptual detail, historical precision, and clarity will appeal to any scholar interested in a full portrait of global intellectual development. A Rasa Reader is the inaugural book in the Historical Sourcebooks in Classical Indian Thought series, edited by Sheldon Pollock. These text-based books guide readers through the most important forms of classical Indian thought, from epistemology, rhetoric, and hermeneutics to astral science, yoga, and medicine. Each volume provides fresh translations of key works, headnotes to contextualize selections, a comprehensive analysis of major lines of development within the discipline, and exegetical and text-critical endnotes, as well as a bibliography. Designed for comparativists and interested general readers, Historical Sourcebooks is also a great resource for advanced scholars seeking authoritative commentary on challenging works.

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A Play In Seven Acts

The Loom of Time

Catalogue of Sanskrit and Pali Books in the British Museum

Or, The Lost Ring; an Indian Drama

Translations of Shakuntala and Other Works

Kalidasa for the 21st Century Reader

KING Yes. I shall release you - SAKUNTALA When? KING When? When, like a bee, I kiss the bud of your unbruised lip And flood my thirsting mouth with nectar. Kalidasa’s play about the love of

King Dusyanta and Sakuntala, a hermitage girl, their separation by a curse, and eventual reunion, is the supreme work of Sanskrit drama by its greatest poet and playwright (c.4th century

CE). Overwhelmingly erotic in tone, in performance The Recognition of Sakuntala aimed to produce an experience of aesthetic rapture in the audience, akin to certain types of mystical

experience. The pioneering English translation of Sakuntala in 1789 caused a sensation among European composers and writers (including Goethe), and it continues to be performed around the

world. This vibrant new verse translation includes the famous version of the story from the Mahabharata, a poetic and dramatic text in its own right and a likely source for Kalidasa. The

introduction discusses the play in the aesthetic and cultural context of ancient India. ABOUT THE SERIES: For over 100 years Oxford World’s Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford’s commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Six unforgettable stories of love and bravery, treachery and injustice, from ancient Indian literature Classical Sanskrit and Tamil writing teem with a myriad characters, and here we meet

some truly memorable ones. This collection of six plays, poems and epics retold for children includes ‘Shakuntala’, a heartrending story of the love between the beautiful Shakuntala and

King Dushyanta; ‘The Little Clay Cart’, where the evil designs of the king and his family are foiled by the righteous Charudatta and Vasantasena; ‘The Story of an Anklet’, about Kannagi, who wreaks a terrible revenge for the wrong done to her; ‘Manimekalai’, the extraordinary account of a woman’s search for her true calling; ‘The Last Trial of Sita’, in which the playwright

gives a whole new ending to the Ramayana, and ‘The Broken Thigh’, about the final, desperate combat between Duryodhana and Bheema on the battlefield of Kurukshetra. Accompanied by

descriptions of the authors’ lives and the time when the stories were written, these lively retellings are an ideal introduction to some of the best-known stories from the Indian classics.

Thye Mudrarakshasa, unlike the majority of Sanskrit plays, is purely a political drama. It has for its theme, besides elevation of Chandragupta to the throne of Magadha, wining over of

Rakashsa, the hostile minister of the Nanda dynasty to the side of Chandragupta and adoption of measures to strengthen the rule by Chanakya, the renowned politician of his times. In the

words of H.H.Wilson: It is a historical or political drama, and represents a curious state of public morals, in which fraud and assassination are the simple means by which inconvenient

obligations are open enemies removed. It is not, however, that such acts are not held in themselves as crimes, or that their perpetrators if instigated by vulgar vice or ferocity, are not

condemned as culprits; it is only when the commission of the crime proposes a political end that it is represented as venial, and is compatible with an amiable. it includes the commentary

of Dhundiaja, English translation, critical and explanatory notes, Introduction and various readings.

Kumarasambhavam

Selected Poetry and Drama

A Rasa Reader

Encyclopaedia of Indian Theatre: Kalidasa

The Recognition of Shakuntala

The Ring of Truth

Novel.

Kalidasa is the major poet and dramatist of classical Sanskrit literature - a many-sided talent of extraordinary scope and exquisite language. His great poem, Meghadutam (The Cloud Messenger), tells of a divine being, punished for failing in his sacred duties with a years' separation

A work of subtle emotional nuances, it is a haunting depiction of longing and separation. The play Sakuntala describes the troubled love between a Lady of Nature and King Duhsanta. This beautiful blend of romance and comedy, transports its audience into an enchanted world in mingle with gods. And Kalidasa's poem Rtusamharam (The Gathering of the Seasons) is an exuberant observation of the sheer variety of the natural world, as it teems with the energies of the great god Siva.

This volume comprises three famous plays of Kalidasa: Abhijnanasakuntalam Malavikagnimitram and Vikramorvasiyam. They represent the skill and artistry commanded by the immortal figure of Indian dramatic literature.Each of the plays opens with an Introduction. This is followed by the

original. Then the translation of the text appears. elaborate critical explanatory notes form the last section of each play.

Sakuntala, a Sanskrit Drama, in Seven Acts; The Deva-Nagari Recension of the Text

Shakuntla

Abhigyan Shakuntalam

Author-catalogue of printed books in European languages. With a supplementary list of newspapers. 1904. 2 v

The Play of Memory

The Abhijnanasakuntalam is an unparalleled work of the great poet and playwright Kalidasa, the brightest star in the firmament of Indian poetry. No other composition of this poet displays more the richness of poetical genius, the warmth and play of fancy, the pro-found knowledge of human heart than this masterly production. It has found a place in Sir John Lubbock s Hund-red Best Books of the World. It has evoked sentiments of most enthusiastic admiration from western scholars. It furnishes a perpetual appeal to our heart. Its perusal sweetens the home atmosphere. The present edition is unique in several essentials. The editor has adopted the most popular and appropriate version of the text. He has put the variants in the footnotes. He has added a short Sanskrit commentary, copious notes, an exhaustive introduction and several useful appendices. The English translation of the text is literal as well as idio-matic. The present edi-tion is a reprint of the ninth edition with addi-tion of an extract from the Mahabharata Shakuntalo-pakhyana which was omitted in the eighth and ninth editions and an appe-ndix No. VI at the end. It is hoped that this edition will meet the long-felt requirement of university students and the general readers alike.

Why are sex and jewelry, particularly rings, so often connected? Why do rings continually appear in stories about marriage and adultery, love and betrayal, loss and recovery, identity and masquerade? What is the mythology that makes finger rings symbols of true (or, as the case may be, untrue) love? The cross-cultural distribution of the mythology of sexual rings is impressive--from ancient India and Greece through the Arab world to Shakespeare, Marie Antoinette, Wagner, nineteenth-century novels, Hollywood, and the De Beers advertising campaign that gave us the expression, "A Diamond is Forever." Each chapter of The Ring of Truth, like a charm on a charm bracelet, considers a different constellation of stories: stories about rings lost and found in fish; forgetful husbands and clever wives; treacherous royal necklaces; fake jewelry and real women; modern women's revolt against the hegemony of jewelry; and the clash between common sense and conventional narratives about rings. Herein lie signet rings, betrothal rings, and magic rings of invisibility or memory. The stories are linked by a common set of meanings, such as love symbolized by the circular and unbroken shape of the ring: infinite, constant, eternal--a meaning that the stories often prove tragically false. While most of the rings in the stories originally belonged to men, or were given to women by men, Wendy Doniger shows that it is the women who are important in these stories, as they are the ones who put the jewelry to work in the plots.

This book has inspired many scholars to study the numerous works on Alankara, to produce papers dealing with several aspects of Alankarasastra and to publish several important texts. The author has made substantial additions and changes in this edition and has included valuable new material.The book is divided into two parts. The first part contains an account of the important works on Alankarasastra, a brief analysis of their contents and the chronology of writers on Alankarasastra and other kindred matters. The second part comprises a review of subjects that fall under the purview of Alankarasastra. The author has attempted to show how from very small beginnings various theories of Poetics and Literary Criticism were evolved, to dilate upon the different aspects of an elaborate theory of Poetics and trace the history of literary theories in India.

With the Commentary of Rāghavabhaṭṭa, Various Readings, Introduction, Literal Translation, Exhaustive Notes, and Appendices

Works of Kālidāsa: Abhijñāna Śakuntalam. Vikramorvaṣiyam. Mālavikāgnimitram

The Abhijñānaśākuntalam of Kālidāsa

Vikramorvaṣiyam of Kālidāsa

The Pearson General Studies Manual 2009, 1/e

A Supplementary Catalogue of Sanskrit, Pali, and Prakrit Books in the Library of the British Museum Accuired During the Years 1892-1906

"Translations of Shakuntala and Other Works" by Kalidasa (translated by Arthur W. Ryder). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten – or yet undiscovered gems – of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Thye Mudrarakshasa, unlike the majority of sanskrit plays, is purely a political drama. It has for its theme, besides elevation of Chandragupta to the throne of Magadha, wining over of Rakashsa, the hostile minister of the Nanda dynasty to the side of Chandragupta and adoption of measures to strenghen the rule by Chankaya, the renowned politician of his times. In the words of H.H.Wilson: It is a historical or political drama, and represents a curious staste of public morals, in wich fraud and assassination are the simple means by which inconvenient obligations are open enemies removed. It is not howere , that such acts are not held in themselves as crimies, orthat their perpetrators, if instigated by vugar vice or ferocity, are not condemned as culprits; it is only when the commission of the crime proposes a polioitical end that it is represented as venial, and is compatible with an amiable. it includes the commentary of Dhundiaja, English translation, critical and explanatory notes, Introduction and verious readings .

A study of ‘ Abhijñāna Śakuntalam ’ has to situate the contexts in ancient through medieval Indian literature and scholarship before it comes to the colonial and the contemporary. In epistemological privileging, this text has become either a Hindoo play in the colonial, Hindu drama in the Hindutva and a love story in the Western theoretical paradigms of scholarship. The essays in ‘ Memory, Metaphor and Mysticism in Kalidasa ’ s ‘ Abhijñāna Śakuntalam ’ attempt to restore contexts, especially philosophical contexts, for reading this play.

Mudr rakshasa

Raghuvamsa of Kalidasa

History of Sanskrit Poetics
Memory, Metaphor and Mysticism in Kalidasas Abhijñāna Śakuntalam
The Origin of the Young God
Art and Aesthetics of Modern Mythopoeia V2
Translated from the Sanskrit and Prakrit.
Indian Books in Print
The Recognition of Shakuntala
Shakuntala and Other Stories from Ancient India