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Among the known dramatic composition of ancient India, the Mrichchhakatika occupies a very high and distinguished position. It is a creation of outstanding brilliance. The Mrichchhatika is a drama in ten Acts based on the story of the love of Charudatta, a prominent but poor inhabitant of Ujjayini, and Vasantasena, an exquisitely beautiful but pure-minded courtesan of the city. By virtue of its high dramatic charm and its great literary excellence it has endeared itself to generations of spectators and readers; the play has been adapted in many Indian vernaculars, and in that modern form still continues to draw admiring crowds. The editor makes this book as comprehensive and useful as possible. To the commentary of Prithvidhara, which is somewhat abrupt and meager in places, he has made considerable additions where he felt them to be necessary for the elucidation of the text. The relation of this play to: Bhasa's Charudatta has been fully discussed in the Introduction. The Prakrit passages, which prove a hindrance to the student, have been printed below the text, and along with the' text, only the Sanskrit renderings are given above; the utility of this contrivance has been established in actual use.

Drama, on the love of Carudatta, an impoverished merchant, for Vasantasena, a hetaera.

This is the fourth volume of a translation of India's most beloved and influential epic tale--the Ramayana of Valmiki. As befits its position at the center of the work, Volume IV presents the hero Rama at the turning point of his fortunes. Having previously lost first his kingship and then his wife, he now forms an alliance with the monkey prince, Sugriva. Rama needs the monkeys to help him find his abducted wife, Sita, and they do finally discover where her abductor has taken her. But first Rama must agree to secure for his new ally the throne of the monkey kingdom by eliminating the reigning king, Sugriva's detested elder brother, Valin. The tragic rivalry between the two monkey brothers is in sharp contrast to Rama's affectionate relationship with his own brothers and forms a self-contained episode within the larger story of Rama's adventures. This volume continues the translation of the critical edition of the Valmiki Ramayana, a version considerably reduced from the vulgate on which all previous translations were based. It is accompanied by extensive notes on the original Sanskrit text and on several untranslated early Sanskrit commentaries.

Mrcchhakatika Is One Of The Best Dramas In Ten Acts Composed By Sudraka. He Bypass Many Conventional Rules Of Dramaturgy And Shows Such Unusual Scenes As The Nocturnal Pursuit Of A Girl By Lustful Men, Street-Fights Of Gamblers, Open Quarrel And Abuse Between King S Guards And Between The Contestants In A Court Of Law, House-Breaking And Theft, Sleep Scene, Murder And Parade Of The Accused Though City Streets, And A Scene Of Sati. Even The Angel Of Love Is Different, Because The Heroine, A Young Woman And A Young Man Goes To Meet In Pouring Rain, Thunder And Darkness. The Story Is Partly Historical And Partly Invented, With No Mythological Ingredients.

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 from his beloved. 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 which mortals 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.

One of the supreme comic writers of the Roman world, Plautus (c.254-184 BC), skilfully adapted classic Greek comic models to the manners and customs of his day. This collection features a varied selection of his finest plays, from the light-hearted comedy Pseudolus, in which the lovesick Calidorus and his slave try to liberate his lover from her pimp, to the more subversive The Prisoners, which raises serious questions about the role of slavery. Also included are The Brothers Menaechmus, which formed the prototype for Shakespeare's The Comedy of Errors, and The Pot of Gold, whose old miser Euclio is a glorious study in avarice. Throughout, Plautus breathes new, brilliant life into classic comic types - including deceitful twins, scheming slaves, bitter old men and swaggering soldiers - creating an entertaining critique of Roman life and values.

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