

common word, viz., *arthaye*. Moreover, the wit of the passage is lost sight of. The original probably had :

अत्रवीक्षाश्च पुत्रो मे त्वयार्ये शिष्यतामयम् ।

i.e. *trayā ārye* : this, "madam," is quite precious.

109, 167: For *Sumano mahābhṛd* read *Sumano-mahābhṛd*, or, if you like better, *Sumanā mahābhṛd*.

112, 15 :

Utthāya śasyān sa mṛidūn açnan prakṛitim āptavān

There is no word *śasyān* (masculine gender), although all of us know a word that sometimes, according to barbarous orthography, is printed¹ **शस्यं**, pl. **शस्यानि**, but it is neuter. In short, it should be **शस्यान्** or, in Roman characters, *śaspān*, "grass."

115, 105 : For *atigarjinam* read *abhigarjinam*.

144, 84 :

Sā tasya śayane nityam jarāto 'bhūt parāṇmukhī,

Vyatīta-pushpa-kālā 'tra bhramarī 'iva taror vane.

There is neither any sense in the second half-śloka, nor is there symmetry in the whole. If the merchant's daughter married to an old husband were *vyatītapushpakālā*, she would have no reason of feeling aversion, of being *parāṇmukhī*. Happily the rules of symmetry in Sanskrit composition are so rigorous that we are able actually to demonstrate what the true reading *must* be. To show the symmetry I will number the corresponding parts, viz., in the same manner as the *bhramarī* (1) in the wood (2) is *parāṇmukhī* (3) from a tree (4) on account of its being out of the flowery season (5), so the merchant's daughter (1) in bed (2) is averse (3) to her husband (4) on account of his old age (5). Therefore we must read, with or against the MSS. :

सा तस्य शयने नित्यं जरातो-भूत पराङ्मुखी ।

व्यतीतपुष्पकालत्वाद् भ्रमरीव तरोर्वने ॥

159, 153 : For *tatsakhyā 'apagamāc* read *tatsakhyāpagamāc*,

¹ The orthography **सस्यम्** is not only the common one of the MSS. (not of the editors), but also agrees with the form of the word in the cognate languages. The Bactrian has *hahya*, the Latin *ser-o* (*ser-o*).