

Z. 3. *A* निःक्रान्त, schlecht vgl. Pân. VIII, 3, 41.

S. 4. Hinter der Bühne hört man einen «Waitâlîka» rufen. Ich glaube nichts Besseres thun zu können, als Wilson's Bemerkung über den «Waitâlîka» hier aufzunehmen und daran eine weitere Betrachtung zu knüpfen. Der «Waitâlîka» war «a sort of poetical warder or Bard, who announces fixed periods of the day, as dawn and evening, etc. in measured lines, and occasionally pours forth strains arising from any incidental occurrence. Here he announces the arrival of the 6th hour or watch of the day, about 2 or 3 o'clock, in which alone he says the king can follow his own inclination. It appears indeed, the royal station was by no means a sine-cure. *The Agni-Purâna* lays down rules for the apportioning of the regal day but the same are more fully detailed in the last story of the Daça-Kumâra, upon the authority of Chânakya, the celebrated minister of Chandragupta, who is always cited as the author of the *Nîti* or Institutes of government. From the *Daçakumâra* it appears that the day and night was each divided into portions, corresponding accordingly to one hour and a half, and they are thus disposed :

I. *Day*. 1st portion. The king being dressed is to audit his accounts. — 2d. He is to pronounce judgment in suits appealed to him. — 3d. Breakfast. — 4th. To receive and make presents. — 5th. To discourse questions with his ministers and councillors. — 6th. He is, as stated in the drama, his own master. — 7th. To review the troops. — 8th. A military council.