

pear to be those forming the previous speech of the Queen that the observance has produced a good result. Vidûshaka speaks like a Brahman and draws for his sapient utterances upon the sentiments and language of the class of men to which he belongs.

P. 89. ll. 1, 2.—मणिहम्मिभगदे चन्दपादे. Accusative plural, which in Prakrit masculine nouns ends in ए. मणिहम्मिभगदे 'which are here on the Maniharmya.' जाय 'so that I may.'—"औपहारकं पूजासामग्री" Ranganâtha.

P. 89. l. 7.—उववासो 'your fast,' i.e. this observance of the ceremony on account of which you have been fasting to-day. The question arises how Vidûshaka has found out that the Queen has fasted on the day. There appears nothing in the play so far which may justify the assumption that the *vrata* is one accompanied by a fast. The answer, we think, lies in the fact that the *vrata* was to be performed by moon-light. And all such *vratas* which are now performed require that no food should be eaten till after moon-rise and the performance of the rite that follows. For instance on every Sankashṭa chaturthī, or shortly sankashṭī (the 4th lunar day of the dark fortnight) the observers of the *Sankashṭī vrata* take no meal till they have worshipped Gaṇapati, which they can only do after moon-rise on that evening.

P. 90. l. 1.—इदो scil. आगच्छ.

P. 90. ll. 3-6.—अभिनीय this is not a direction to the character of the devī but to the person who represented that character.

Kâṭavema reads the passage thus: एसा हं दे वन्दामि । एषाहं त्वा वन्दे । प्राकृते कचिदसादेरिति द्वितीयार्थे । (clearly a bad reading explained as best he could), मिहुणं रोहिणिमिभलञ्छणं सखिखरिभ अ०अउत्तं अणु-पसादेमि अब्जधुदि अ०अउत्तो जं आधियं पथ्येदि जा अ०अउत्तस्स समाभमण-इणी ताए मह समणीदेवन्नेण वत्तिदब्बंति ॥

P. 90. ll. 7, 8.—किं परं &c. "अस्मिन्नर्थे तात्पर्यवत् अनुनयरं वा आक्षेप-