

P. 53. ll. 6-7. — णं एदं. Vidûshaka, if he had the Bhûrjapatra in his hand, would have said णं एदं भुञ्जवत्तं अथि तं पेखिखभ विणेदेदु भवं भत्तागभं.

P. 54. l. 4.—मा भवं अङ्गाइं मुञ्चदु. 'Do not despair.' Literally, 'do not drop your limbs through despair.' Throwing down the head and remaining speechless, letting down the arms and lie motionless, is what is intended to be expressed by अङ्गाइं मुञ्चदि. Kâtavema has एवं खु वत्तुकामोहि before मा भवं &c. See footnotes.

P. 54. ll. 6-8.—'For when starting she, not mistress of her own person, seemed to leave her free heart in me through her palpitations which were indicated by the trembling of the flowers [on her breasts].'

Kâtavema: अनीशयेत्यादि । शरीरस्य अनीशया अनीश्वरया उर्वश्या प्रस्थानेपि (he seems to read प्रस्थानेपि) प्रयागेति विवशं [अ]रवशं हृदयं स्तन^० (that is what he reads apparently for सून^०)^० कम्पक्रियालभ्यैर्निश्चितैः माये न्यस्तमिव निक्षिप्तमिव ॥

The King means that being an attendant of Indra to whom her person belonged Urvas'î was obliged to go, ("शरीरस्य अनीशया इन्द्राभीनवदित्यर्थः" Ranganâtha). But though she did not own her own person, she did her heart, which, therefore, she left with him. This is an *utprekshâ* on what actually happened and what the king saw when Urvas'î left, viz. the wreath of flowers on her breasts shook as she went. The King imagines (उत्प्रेक्षने) that it was the palpitations (निश्चितानि) of her heart that shook the flowers on the breasts, below which the heart lies. And as the palpitations were towards Purûravas because the flowers shook towards him, he thinks the tremulation was caused by the heart in its passage from its seat below Urvas'î's breasts to him.

There is an antithesis between अनीशा शरीरस्य and विवशं, for which latter the existing editions have the apparently easier reading स्ववशं which has the same meaning as विवशम्.