

the lady ascetic अहो अणाचखिखदोवि विण्णादो . . . ओरसो संबन्धो ! It would not be proper to interpret that this exclamation refers to the boy having found out himself that the King was his father ; and that for two reasons, *first* there was nothing in the boy's conduct, so far as we see from the play, to call for the exclamation, and *secondly* the boy must have known already when he left the hermitage that he was being taken to his father. See besides, note below on p. 142, ll. 6-9.

The आत्मगतम् part of the speech is, as will easily be seen, intended to justify the direction जाद पणम दे गुरुं ।

Kâṭavema reads thus : अहो अणाचखिखदोवि विण्णादो इ[म]स्स राणसिणो भाउसो अ ओरसो संबन्धो ॥

P. 142 l. 3.—चापगर्भमञ्जलिं करोति, 'joins his hands in reverence still holding his bow in his hands.' This is intended to show that the boy knew how to behave like a Kshatriya, who should never keep aside his weapons, even when doing obeisance to his father. This sentiment is still prevalent among Indian princes, who will never lay aside their sword or their dagger wherever they may be and whatever they may be doing.

P. 142. ll. 6-9.—Kâṭavema : यदि हर्दमित्यादि । ममायं पिता अहमस्य सुत इति श्रुत्वा यदि यस्मात्कारणादिदं हर्दं प्रेम भवति तस्मादुत्सङ्गवर्धितानामङ्गपरिवर्धितानां पुत्राणां गुरुषु पितृषु कीदृशः किंविधः स्नेहो भवेत् ।

श्रुत्वा scil. from the Tâpasî's words जाद पणम दे गुरुं ।

This stanza—the words यदि हर्दमिदं श्रुत्वा पिता ममायं सुतोहमस्येति—clearly shows that before the Tâpasî said जाद पणम दे गुरुं the boy did not make out who was his father, but he did so on hearing those words. This shows that विण्णादो . . . ओरसो संबन्धो should be taken and interpreted as we have done.

P. 142. l. 11 fgg.—किंवि निमित्तं अवेखिखअ, 'seeing some reason' for doing so. Kâṭavema reads badly किंनिमित्त (sic) वा अदंसिअ महाराजस्य, किं निमित्तं वा अदर्शयित्वा महाराजस्य. See note below to p. 152 l. 4.