

Ranganâtha says : निद्रासेवनचित्रकलकयोरनुपपत्तिमेवाह ।..... प्रियामुर्व-
शोमालेख्येपि असमाप्य संपूर्णमनालिख्येत्यर्थः ।

The existing editions including that of Bollensen are all wrong in reading समवाप्य for असमाप्य. In the first place, all our eight Mss. and both the commentators have असमाप्य, and neither commentator even notices the other reading. Secondly, this reading समवाप्य does not suit the context. For we want a reading that would make the making of a picture by the king as much an impossibility (अनुपपत्तिः as Ranganâtha says and अनुपपन्नम् as the author says) as the getting of sleep. समवाप्य would mean that on finishing the picture the king's eyes would be filled with tears. But *then* they might, without making the drawing of it impossible.

P. 43. l. 8.—एत्तिओ &c. *i. e.* I can suggest no other means then than the two I have suggested.

P. 43. ll. 10-13.—नितान्त &c. On the word प्रभाव see l. 2 on the previous page, and l. 1 on page 10 पहावदंसिणा महिन्देण. Also l. 3 next page. Construe अपि with प्रभावविदितानुरागम्; *i. e.* अथवा ममानुरागं प्रभावेण विदित्वापि मामवमन्यते. Translate the second distich thus : ' May the five-shafted [Kâma] be happy [if he likes] by making my wishes for union with that person vain on account of their fruitlessness.' The king says, he is a poor victim before the shafts of Kâma, quite unable to cope with him, and that if Kâma desires to regard himself victorious by killing him, he is welcome to do so. Failure to obtain his desired object would end in his death and that would be achieved by Kâma's shafts.

Kâtavema नितान्तकठिनामित्यादि । यो जनः (he takes this from यस्मिन् जने in l. 12) नितान्तकठिना मानसीं पीडां न वेद न जानाति । अथवा प्रभावविदितानुरागं प्रभावेण स्वकीयेन महिम्ना (?) आत्मनो विदितानुरागो यस्य स तथोक्तः तं मामप्यवमन्यते वा अपि नाद्रियते । अपिशब्दः शङ्कायाम् । तस्मिन् जने उर्वश्यां मम अल-
ब्धफलनीरसान् अलब्धानि फलानि यैस्ते तथोक्ताः ते च नीरसाश्च तान् समागमनोर-
थान् विधाय पञ्चबाणः कृती (that is what he reads for सुखी) कृतार्थो भवतु ॥