

P. 136. l. 6.—*णं परिगदथ्योमि किदो भवदा*, 'Yea, you have already told me so.' *Vidûshaka* does not mean that he now understands what the king tells him but that he has already informed him (*Vidûshaka*) of the gem having brought about the restoration of *Urvas'î*. We have already seen (p. 132, second speech) that *Vidûshaka* knows the gem well. *णं परिगदथ्योमि किदो भवदा* literally, 'have I not [already] been informed by you?' *Kâtavema* in fact reads *णं पदमं एव परिगदथ्योमि किदो भवदा*.

P. 136. ll. 9, fgg.—*Kâtavema*: *अनेनेत्यादि* | *वध्यः स पतत्रो पक्षी मार्ग-
गतां बाणतां बाणत्वं गतेनानेन ते बलेन सामर्थ्येन* | *स्थौल्यसामर्थ्यसैन्येषु बलं ना काक-
सीरिणोः इत्यमरः* | *निर्मिण्ण(sic)वपुः विद्धदेहः अपराभोचितम्* (that is how he reads) *अपराभस्य उचिनम् अर्हणमित्यर्थः* | *प्राप्य समौलिः रत्नसहितः अन्तरिक्षान्यतितः* ||

When the *Kanchukî* says, it was the King's puissance transformed into an arrow that had shot the bird, he is paying only a courtier's compliment to his Master.

प्राप्योपकार्यन्तरम् 'having come to another tent' or *Dharmśâlâ*, i.e. other than that from which it had originally fled. Construe *प्राप्य* with *पतितः*. *प्राप्योपकार्यन्तरम्* gives the place where the bird fell.

P. 137. ll. 5, 6.—*आद्वेः &c.* 'The gem has been washed with water; to whom shall I give it?'—*अग्निशुद्धम् &c.* 'Purify it by fire and keep it in the box.'

P. 139. l. 9.—*न तु मे वर्णविचारक्षमा दृष्टिः*. We have already seen the *Kanchukî* is an old man. See Act IV. *ad. init.* It should be observed how adroitly the poet avoids the discovery by any other person than the King of the important matter that the arrow is inscribed with the name of his own son. Had the *Kanchukî* been allowed to make the discovery, not only should we have lost a great interest attaching to the discovery, but the poet would have cut away from underneath his feet the ground he was standing upon as regards that part of the play that immediately follows this speech of the old and nearly blind *Kanchukî*.