

Various readings from both the commentators have been given by me, but not so systematically as from those eight Mss. which I have carefully collated and which form the basis of this Edition.

One remarkable feature of this Edition is that it omits from the main text the Prakrit verses and the directions relating to the recitation &c. thereof generally found in the King's long soliloquy in the fourth Act of the play as it has been hitherto presented to the public. I have given the fourth Act with the Prakrit verse passages in an Appendix,* in which the passages and directions in question are included in brackets, so that the parts excluded from the main text of the Edition may be easily distinguishable. My authority for omitting the Prakrit passages from the fourth Act is derived from six† of the very best Mss. out of the eight collated, and from one of the two commentators, Kâṭavema, who knows nothing of these Prakrit verses, dancing postures and the stage-directions referring to them. He comments on the fourth Act without the slightest indication that the passages were there. It is his custom, as I have stated above, to give a full Sanskrit version of all Prakrit sentences whether these occur in prose or verse. If therefore he had known the Prakrit verses of the fourth Act, he would certainly have given a *chhâyâ* or Sanskrit version of them if not occasionally further explanations besides. One objection to these passages is, independently of the external authority of Mss., that they are in Prakrit and are most of them intended to be chanted or recited by the King, who, as an

* The paging of the Appendix corresponds with that of the fourth Act in the body of the play, so that the matter on any given page in the Appendix is the same as that on the corresponding page of the fourth Act plus the Prakrit verse or verses.

† These are G. N. N₂. A. B. P. The Mss. that give the passages are K. and U. about which see above.