

P. 1. l. 10.—Ranganâtha reads त्रैटकम् for नाटकम्. Kâṭavema with us.

सेहम्....प्रयोध्ये. 'I will therefore bring on the stage.

P. 2. l. 1.—आर्यामिश्रान्=आर्यान्. Mis'ra is simply an honorific addition.

P. 2. ll. 3-4.—प्रणयिषु वा दाक्षिण्यात् अथवा सद्वस्तुपुरुषबहुमानान्. 'Either through your regard towards [us] your humble servants or through your respect for the excellent hero of this play.' Kâṭavema says, "प्रणयिषु स्वविद्याविशेषं पश्यतेति प्रार्थयमानेषु अस्मासु." वस्तु is the plot of a drama. Conf. *Mālavikāgnimitra*, our Edition, p. 22 "तस्याश्चतुर्थवस्तुकप्रयोगम्," and आदिरमणिङ्गं कहावथु p. 65 l. 1. Kâṭavema too has प्रशस्तकथानायकगौरवात् explaining सद्वस्तुपुरुषबहुमानान्.

On this use of क्रिया (work, opus) conf: *Mālavikāgnimitra* p. 1. l. 14. वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः.

P. 2. ll. 5,6.—Ranganâtha reads अब्जा परित्ताभव परित्ताअध जो सुरपख्खवादी जस्स वा &c. and remarks on the change of number involved in अब्जा परित्ताभव and जो सुरपख्खवादी as follows: अत्र क्वचि-क्वचिद्वायादिषु लिङ्गवचनपदविर्यासाः प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमाश्चे-त्युक्तत्वात् ज्ञेयाः । — अम्बरअले, 'in the space of heaven'. Literally 'on the surface of heaven,' as opposed to पृथ्वीतले, 'on the surface of the earth.'

P. 2. ll. 7-8.—मद्विज्ञापनानन्तरम्. The विज्ञापना referred to is that contained in शृगुन मनोभिरवहितैः in l. 4. — कुररीणाम्. This is what in Marāṭhi is called the *Titavi*. It generally is found near water on the banks of rivers, tanks &c. and makes a shrill and frequent noise, and is very timid, so that the slightest approach of danger is enough to scare it away with shrill cries. Conf. "कुररि विलपसि त्वं वेतनिद्रा न शेषे." *Bhāgavata* sk. X. Adh. 90 st. 15.

P. 3. ll. 1-4.—Translate: 'The goddess born from the thigh of the sage, the friend of Nara, is, while returning after attending on the Lord of Kailâsa, taken prisoner on the road by