

presented in the acting. But—. Here, as he stopped a little, he is interrupted by his friend, who asks him why he wished to qualify his statement.

The existing editions have all the wrong reading उन्वसी तेसु तेसु रसन्तरेसु उम्माइआ आसि. From what is further on stated about Urvas'ī she can not be described as उन्मादिता or उन्मत्ता but perhaps as प्रमत्ता, blundering, (see below, next page उवसीए वअणं पमाद-ख्खलिदं आसि). Besides she did not blunder throughout the play (तेसु तेसु रसन्तरेसु), but only as regards one small matter, namely, the taking the name of Purûravas instead of that of Purushottama on one occasion, for which she suffered an imprecation at once. If she had blundered throughout the play she might have had to bear many more curses and a greater ignominy than she actually had.

Considering the similarity of the letters त and उ in Sanskrit Mss. it is easy to understand how उम्मा must have arisen from तम्मा and afterwards further corrected into the corruption of उम्माइआ, to make which give any sense it was natural to add उन्वसी ! See our foot-notes.

The reading ण आणे कथं आराहिदा भोदि as read by the existing editions is also wrong. For if it were correct, we should have had तस्सि हि instead of तस्सि उण which they all read.

P. 66. l. 1.—सदोषावकाश &c. दोषेण सहितः अवकाशः स्थानम् अभ्यन्तरं वा यस्य. 'The rest of your sentence, [which you have not uttered], appears to imply a fault.'

P. 66. l. 4.—लङ्घिभूमिआए. Ranganâtha : "भूमिका वेषपरिग्रहः । भूमिका रचनायां स्यान्मूर्त्यन्तरपरिग्रह इति विश्वः."

P. 67. l. 4.—न खलु &c. 'Did not our preceptor get angry with her ?'

"भवितव्यतानुविधायीने भाव्यनुसारीणि." Ranganâtha.

P. 67. ll. 7, 8.—दिवं ठाणं, 'divine residence ;' i. e. thou shalt go and dwell among mortals.