

I say ?' This is intended to show that Vidûshaka has already said that he has devised a means but that the king has not noticed him.

P. 42. l. 5.—सिबिणिभसमागमकारिणीं. सिबिणए समागमो सिबिणिभसमागमो तं कारेदिनि सिबिणिभसमागमकारिणीं.

P. 42. l. 7.—हीणसत्त हिभभ, 'O thou heart, that art void of courage.'

P. 43. ll. 1-5.—उभयमप्यनुपपन्नम्. 'Both are impossible.'—हृदयम् &c. Construe : इदं हृदयं कामस्य इषुभिः सदा भन्तः सशल्यम् [अस्ति] । [एवं सति] स्वप्ने समागमकारिणीं निद्रां कथमुपलभे? न च आलेख्ये तां सुवदनां प्रियाम् असमाप्यापि मम नयनयोः, हे सखे, उद्घाष्यत्वं भविष्यति [इति] न ॥ i. e. हे सखे, तां सुवदनां प्रियामालेख्ये असमाप्यापि मम नयने उद्घाष्ये भविष्यत एव.

The second distich may be translated thus : 'nor shall the tears fail to come into my eyes, O friend, even before I have finished drawing in the picture that beloved one with the beautiful face.' The king means that he can neither sleep so as to meet Urvas'ī in a dream, nor draw a picture of her so as to see her likeness waking. He cannot do the former because Kâma incessantly pierces his heart with his shafts, nor can he do the latter, because as soon as he should draw a part of the picture on the board, the tears shall come into his eyes and then dropping down on it would spoil it by wetting the surface so as to make any drawing on it impossible. असमाप्यापि, 'even before completing the drawing it.' Mark the force of the negative अ here. As समाप्य would mean 'after finishing' the drawing of, so असमाप्य means 'before finishing' the drawing of.

Kâtavema : हृदयमित्यादि । यतः (he reads यतः for सदा) यस्मादिदं हृदयं मनः कामस्य इषुभिः बाणैः भन्तः भन्तरे सशल्यं शल्यसहितम् । अतः स्वप्ने समागमकारिणीं संगमकारिणीं निद्रां कथमुपलभे प्राप्नोमि । कथमित्याक्षेपे । नोपलभ इत्यर्थः । किंच आलेख्येपि चित्रेपि सुवदनां तां प्रियामुर्वशीम् [अ]समाप्य स्थितवतो मम नयनयोरुद्घा-
ष्यत्वं उदभ्रुत्वं न भविष्यतीति न । भविष्यत्येवेत्यर्थः । तस्मादुभयमप्यनुपपन्नमिति संबन्धः ॥