

king enters the stage, and must, therefore, be supposed either to be sung by him just behind the curtain or by some one else there. In the latter case, however, the usual direction नेपथ्ये might be expected.

तरुकुसुम &c. 'The forepart of whose person is decorated by trees, flowers, and twigs' gathered and borne on the forehead as he proceeds in the forest.

P. 107 A. ll. 3, 4—Ranganâtha : " हंसान्यापदेशेन राजा दुःखातिरेक-
माह हिभभा^२ &c. | धृतपक्षः कम्पितपक्षः || " वाहोव-
गिभणभणभो, 'with his eyes drenched in tears.'

Like the Prakrit stanzas that will follow in this Act this one is part of the King's long soliloquy. Observe, however, how little connection it bears with the context. Unless we suppose that these Prakrit verses have to be sung by a person standing behind the curtain, and not being a character appearing on the stage, it is difficult to see how they could well form parts of the Act.

P. 107 A. ll. 11, 12.—We may observe as regards this stanza that it contains nothing but a repetition of the contents of the Sanskrit stanza immediately preceding. This is peculiarly a characteristic of spurious interpolations.

P. 108 A. ll. 3-7—Ranganâtha : अनन्तर इति | चर्चरीसंज्ञो गीतिविशेषः | यदुक्तम् | द्रुतमध्यलयं समाश्रिता पठति प्रेमभग(?)रा(?)न्नयी यदि | प्रतिमण्डकरासकेन वा द्रुतमध्या प्रण(sic. कृ ?)मा (?) हि चर्चरी | सोमो वा प्रतिमण्डकः | लघ्वादितालो लोकेसौ रास इत्यभिधीयत इति | मेघं प्रत्याह जलहर &c.

ए इति संबोधने | एवमर्थे वा | संहर बहुकोपमिति पदत्रयं बहु एतस्मिन् मल्लक्षणे जने कोपं संहर मा कुर्वित्यर्थे इति ||

This stanza it must be admitted has a place of its own, as it were, in the context where it occurs, though we could very well do without it. It also has a claim to be part of the soliloquy, containing one of the King's own sentiments.

P. 108 A, ll. 11-15—गन्धुममाह &c. Ranganâtha : गीतेस्तूर्यैरित्युप-