

P. 35. l. 1.—अतिस्नेहः खलु कार्यदर्शी 'great intimacy, you see, knows what to do.' This is the king's reason why he tells Vidûshaka to devise a means.

P. 35. l. 4.—निमित्तं सूचयित्वा. Like all others this stage-direction is to the Actor, who is to behave as if he saw an omen. What omen is meant is given in the stanza following. What the acting was that was required to show to the spectators that he felt the omen must be left to be conjectured. Kâtavema observes, however, निमित्तं दक्षिणाक्षिरकन्धादि, i. e. such as the palpitation of the right eye or the right shoulder. Even to this day in a man the palpitation of the right eye or the right shoulder is universally believed to be a good omen leading to an unexpected meeting with a dear one, and the same in a woman if the palpitation is in the left eye or left shoulder. But it is a sign of an impending unexpected departure (may be from this life) of a beloved one, if the palpitation is in a man's left eye or shoulder or a woman's right eye or shoulder.

See below p. 76 ll. 4, 5.

P. 35. ll. 5-8.—च—च 'though—and yet.'

किमपि चेदमनङ्गविचेष्टितम्, 'and yet here is (i. e. I feel) this act of Kâma for some reason or other.' The act of Kâma is the omen of twitching that he felt. On this sense of किमपि see above p. 23, l. 2, किमि तुहो भूदो and our note *ad loc.*—अभिममुखोऽप्यिव &c. 'My heart suddenly feels a sense of gladness as it should when the fulfilment of a desire were near.' काङ्क्षितसिद्धिषु=काङ्क्षितस्य सिद्धिषु अभिमुखेषु सतीषु. The plural used probably *metri causa*.

On this stanza Kâtavema observes अत्रार्तेः शान्तेः शम इति संध्यङ्गमुक्तं भवति ॥

P. 36. l. 1.—आकाशयानेन, 'flying in the sky.'

P. 36. ll. 3, 4.—खण° &c. क्षणं क्षणपर्यन्तं विवर्तितमाकाशे यद्गमनं तद् यस्याः सा ताम्. On the allusion here see above p. 19, ll. 1-4.

P. 37. l. 2.—अभं मे अवहथिदलज्जो व्यवसाभो. 'Yes, that is my ad-