

tinguishes between gentle-women who go to meet their lovers, courtesans and servant girls; 'the gentle-woman will make herself on such occasions as small as possible, deafen the noise of her ornaments and wrap herself up in a veil; the courtesan will make a display of gay apparel, her ankle-ornaments will merrily tinkle and her face smile with joy; if a servant girl goes to meet her lover, her speech will stammer with delight, her eyes stare wide open with flurry, and her gait will be awkwardly bewildered' (*Sāhityad.*: संलीना खेषु गात्रेषु मुक्तीकृतविभूषणा । अवगुण्डनसंवीता कुलजाभिसरेवदि ॥ विचित्रोज्ज्वलवेशा तु वलनूपुरनिखना । प्रमोदखेरवदना स्वादेष्टाभिसरेवदि ॥ मदस्वलितसंलापा विभ्रमोत्फुल्ललोचना । आविड्गगतिसंचारा स्वात्प्रेष्टाभिसरेवदि ॥). But the rhetorico-musical work *Sangitadāmodara* is apparently more in keeping with the general division of amorous ladies (see नायिका) into such as are their own mistresses, or such as belong to another (as a married woman and a maiden) and such as belong to every body (comp. स्वस्त्री, अन्यस्त्री and साधारणस्त्री), when it substitutes for the servant girl the second category; for its story runs thus: 'the gentle-woman goes to the lover's house wrapped up, afraid, bashful, concealing her emotions, confused (?), with downcast looks; a married woman will go to him her speech somewhat stammering, her eye glaring wide open with flurry, her gait awkwardly bewildered, with slow steps, and no one will see her; but a courtesan walks up to her lover in the company of a friend, full of passion, her eyes trembling, fearless, decorated with all kind of ornaments, surrounded by people, with tinkling anklets: (in short) just as she pleases'. This work tells us besides that some of these ladies prefer assignations during the light half of a month, i. e. from new to full moon, — hence called शुक्लाभिसारिका: or dames of the light fortnight — and others during the dark half, when the moon is in the wane — hence called कृष्णाभिसारिका: or dames of the dark fortnight; the former wear garlands of Arabian jasmine, are anointed all over with Sandal preparations and dressed in silk, but do not make their appearance by moon-light; the latter are anointed with black aloe unguents, are fond of dark colours, and are also afraid of the moon-rise; (कुलजान्याङ्गना वेश्या चिधा स्वादभिसारिका ॥ कुलजा संवृता चस्ता सव्रीडा तद्गुहं व्रजेत् । संलीना खेषु भावेषु सस्ता विचेपितानना ॥ मन्दस्वलितसंलापा विभ्रमोत्फुल्ललोचना । आविड्गगतिसंचारा शनैर्गमनकारिणी । नायकं परनारी तु व्रजेन्नान्येन वीचिता ॥ सखीयुक्ता मदाविष्टा स्फारिताक्षी त्वशङ्किता । नानाभरणचिचाढ्या तथा परिजनावृता । सनूपुरा यथाकामं वेश्या सरति नायकम् ॥ शुक्लपद्मे कृष्णपद्मे द्विधा स्वादभिसारिका । मल्लिकामालधारिण्यः सर्वाङ्गेनार्द्रचन्दनाः — Ms. E. I. H.; Ms. Paris. सर्वाङ्गीनार्द्रचन्दनाः — । चौमवत्यो न लज्जन्ते ज्योत्स्नायामभिसारिकाः । कालागुर्वलिप्राङ्गी नीलरागवदंवदा । चन्द्रोदयपरिचस्ता कृष्णपद्माभिसारिका). — [A specimen of the gentle-woman is doubtless *Urvasī* — in the drama *Vikramorv.* act 2, scene 2 —, when she comes to meet *Purūravas* in a purple dress with pearl ornaments (cf. *Wilson's Hindu theatre* I. p. 230 note: अभिसारिकावेशा; *Bollensen*: कृताभिसरणवेशा; '*Urvasī*:

I feel my strength desert me; bring him quickly — or quickly lead me to his royal palace'; or *Rādhā* in the *Gītāgov.*; comp. e. g. the words of her friend, ed. *Lassen* V. 19: सभयचकितं विन्यस्यन्तीं दृष्ट्वा तिमिरे पथि । प्रतितम् मुहुः खित्वा मन्दं पदानि वितन्वन्तीम् । कथमपि रहः प्राप्तमङ्गिर-नङ्गतरङ्गिभिः । सुमुखि सुभगः पञ्चस्त त्वामुपेतुं कृतार्थताम्); a specimen of the married woman may be found in the daughter of alderman *Samudradatta*, in the third story of the *Vetdlapanchavinsati*. Instances of the courtesan are e. g. *Mithyādrishī* (Heresy) in the drama *Prabodhach.* (comp. e. g. act 2, scene 9: ..... नीलेन्द्रीवरदामदीर्घतरया दृष्ट्वा ध्यन्ती मनो दोलान्दोलनलोलकङ्कणरत्नारोत्तरं सर्पति); or *Amaruśat.* v. 28 and 69. A servant girl who makes love in the manner described, is exhibited in the *Sāhityadarpaṇa*: 'her betel-stained teeth she always displays; with horselaughter she laughs, but no one knows why; from place to place she sets, to please, her staggering steps, and dancing high her hips, she slyly stops before young men'.] The best time for *abhisārikās* to meet their lovers is, according to the *Sangitad.*, 'during a dense fog, a winter-night, complete darkness, at noon of a summer-day, while a whirlwind rages, during an uproar, at moon-rise, during a revolution, when the king is ill, or the town is on fire, during a great festival, and in the evening', for it seems 'that on such occasions the cowkeeper girls as well as the dames of the dark as those of the light fortnight had their amatory sport with *Kṛishṇa*'; (but their meeting at moon-rise is apparently at variance with the preceding definition; स्फारिकुञ्जटिहेमन्तरजनीध्वान्तसंचयाः । यीष्ममध्याह्वाताली-कोलाहलविधूदयाः । राष्ट्रभङ्गनृपातङ्कपुरदाहमहोत्सवाः । प्रदोषाश्चेति कथिता द्वादशानेहसः क्रमात् (Ms. E. I. H.; Ms. Paris. द्वादशानेकशः क्रमात्) । गोकुलस्थाः पुरितेषु कंसारा-तिरिरंसया । सुवेशास्तरसा यान्ति कृष्णशुक्लाभिसारिकाः). The *Rasamanjari* (as quoted by *Rādhākāntadeva*) distinguishes in general between *abhisārikās* who meet their paramours in day-time, by moon-shine and in the dark (see दिवाभिसारिका, ज्योत्स्नाभिसारिका, अन्धकाराभिसारिका); comp. e. g. *Ritusanhāra*: सुतीक्ष्णमुखै रसतां पयोमुचां घना-न्धकारावृतशर्वरीष्वपि । तडित्प्रभादर्शितमार्गभूमयः प्रयान्ति रागादभिसारिकाः स्त्रियः; or *Kumārāsambh.*: यच्चौषधिप्र-काशेन नक्तं दर्शितसंचराः । अनभिज्ञास्तमिस्राणां दुर्दिनेष्व-भिसारिकाः. For the places of assignation see अभिसार-स्थान. E. मृ with अभि, kṛit aff. एवुल्, fem. aff. टाप. अभिसारिन् Tatpur. 1. m. f. n. (-री-रिणी-रि) <sup>1</sup> The same as अभिसरत्. <sup>2</sup> Coming back to its herd, after having broken away from it; e. g. (a cow) *Uśanas*: अदृष्ट्वा मृत-वत्सा च संचारोगवती कृशा । अदृष्ट्वाः कालकूटाश्च वृषाश्च कृतलक्षणाः (v. I. अदृष्ट्वा कालकुञ्जी च ये शश्वत्कृतलक्ष-णाः) । अदृष्ट्वागन्तुका गौश्च सूतिका चाभिसारिणी (*Mitra-misra*: अभिसारिणी स्वयूयात्प्रच्युता पुनः स्वयूषगमिनी). 2. f. (-रिणी) The name of a vaidik metre which consists of two *pādas* of the class *Virāj* (i. e. of ten syllables) and of two *pādas* of the class *Jagati* (i. e. of twelve syllables); *Rigv. Prātis.*: वैराजजागतौ पादौ यो वाचेत्वभिसारिणी (the quoted instance being the *Rigv.*-verse: यो वाचा विवाचो मृधवाचः पुरु सहस्राशिवा जघान । तत्तदिदं पौंसं गृणी-