

“Having heard her beloved approaching outside, she—not having yet completed her toilet—applied to her forehead the black antimony [intended for her eyes], to her eyes the vermilion [intended for her lips], and to her cheek the patch [which should have decorated the centre of the forehead].”

*b.* Next of ‘Voluptuous gracefulness, (*lalita*—§ 125).

#### TEXT.

Voluptuous  
gracefulness.

No. 144. Let the disposition of the limbs with elegant delicacy be called ‘Voluptuous gracefulness.’

#### COMMENTARY.

*a.* As [is exemplified in the demeanour of the heroine of the following verses from the poem of Mágha, canto vii. v. 18.].

“She walked with a step languid through love, with her anklets sounding more heavily [than when in brisker movement], with her lotus-like left foot gracefully dancing, while planting the other one not so coquettishly.”

*b.* Next of ‘Arrogance’ (*mada*—§ 125).

#### TEXT.

Arrogance. No. 145. ‘Arrogance’ is a change produced by the pride of prosperity, youth, &c.

#### COMMENTARY.

*a.* For example [we have Arrogance\* rebuked in the following verses].

“Exalt not thy conceit, though on thy cheek there shines, drawn by thy lover’s hand, a flower-bud [designed as an ornament]. Is no one else, thinkest thou, the recipient of such decorations?—were it not that the trembling [of the lover’s hand] is an obstacle, [—while *thy* lover is so cool and collected that his hand never trembles even when sketching a flower-bud on thy cheek] !”

*b.* Next of ‘Bashfulness’ (*vikrita*—§ 125).

\* Arrogance may seem an odd *ornament* of the heroine, yet it is a topic which can supply the poet with the means of embellishing a picture. The same remark applies to some others of the so-called ‘ornaments.’ Besides, unreasoning hoydens are to be regarded with a degree of indulgence, and Bacon has remarked that Pride, which is laughable in a man, is graceful in a horse.