

again after [an assignation has been fixed], setting forth, along with the buffoon [§ 79] or some one else, they may become 'goers after' [see § 115—]; and if, for some reason, the hero have not come to the appointed place, they may be 'neglected' [—see § 118];—such alone [out of the eight] are the three 'conditions' applicable to these two, because the other conditions [—such, for instance, as the being separated by quarrel—§ 117—] are incompatible with these two whilst they have no lover devoted to them."

TEXT.

Heroines of composite character. No. 123. In some examples a mutual commingling of [the various characters of] these [various kinds of] heroines—see § 122—] is seen.

COMMENTARY.

a. As—

"Not *we*, indeed, are worthy of the gift of this [branch with its new shoots that you offer us, to be worn as an ornament behind in our ear]. Go, give this branch [—etymologically the cherisher of its 'shoots'—*viṭa*—] to her who in secret drinks [the lips of] and cherishes *thee* [—*viṭa*—or 'rogue'—as thou art.—] Let the two [—alike entitled to the name of *viṭapa*—] be joined, since the junction of like things has been long [the rule]. Wretch! what should *we* do with thy needlessly deposited earfuls of the shoots and flowers of plants? Have not *both* my ears been long filled full with your honour's unkind words—well-known to everybody?"—Thus speaking, the other dame struck her lover simultaneously with the dark lotus and with her eye—the lovely eyelashes of the one expanding wide like the filaments of the other [—and vice versâ—], and each being confined by her ear* [—the ear being the boundary of her beautifully long eye—and the lotus with which she strikes him having been previously worn behind her ear as an ornament]."

b. For this one [—the heroine of the foregoing verses—], (1) by her sarcasms, (2) by her harsh language, and (3) by her striking him with the flower [which had served as the ornament] of her ear, is compounded of the character of (1) the 'adolescent heroine who possesses self-command' [see § 103], of the 'adolescent who does not possess self-command' [see § 103], and (3) of the 'mature heroine who does

* *Mágha*, Canto 7th, verses 53, 54, and 56.