ing in himself love [to one] and kindness [to another]. Mâdhavî is a creeper, also called Vâsantî, or (as both the names signify, मधु =वसन्त) 'the spring-creeper, the creeper flowering in spring.' The poet means that when the southern breeze blows the Mâdhavî begins to get drops of sweet nectar in its flowers (see below note to p. 33 ll. 8-10 on अतिमुक्त) and the Kaundî, tall and thin, shakes about with the breeze. The former natural phenomenon is invested by the poet with the poetic garb that the nectar drops are semen drops, and the motions of the Kaundî with the poetical notion that they are the movements of a dance. The allusion is to a Kâmî who has two sweet-hearts, one of whom grown up and somewhat elderly, and the other still very young, and who therefore impregnates the latter and pleases the former only by dancing with her. The Mâdhavî is here compared to the young sweet-heart and the Kaundî or Mâghî (i. e. flowering in Mâgha, two months before spring, and therefore somewhat old in spring) to the elderly sweet-heart. दाक्षिण्यम् is defined by the Sâhityadarpaṇa as दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम् 'so conducting one's self in action and speech as to please another.' A Kâmî who pays all kind of attentions to a lady and tries to please her, whatever his failures or offences in the shape of his love to another lady, is called दक्षिण. Conf. infrâ Act III. p. 88 ll. 4, 5. अइ मुग्धे अण्णसंकन्तपेमाणो णाअरिआ आहिअं दाक्खिणा होन्ति | When a Kâmî has more sweet-hearts than one, he sings with one, dances with another, dines with a third and so on, so as to be agreeable (दक्षिण) to all.

There is a somewhat objectionable play on the word स्नेह which means both softness, love, and also semen. स्नेह is to be referred to निषिञ्चन्माधवीमेताम् and दाक्षिण्यम् to कौन्दीं नर्तयन्.—योगात् 'owing to the combination of.' स्नेह (in both its senses) and दाक्षिण्य are the chief qualifications of a कामी. Hence स्नेहदाक्षिण्ययोर्योगात्.

Conf. Kâṭavema : निषिञ्चन्नित्यादि | माधवीं वासन्तीं निषिञ्चन्प्रसवाधानवर्ती