

nic representer of the hero. does] the appearance [—i. e. performing the part—] of Ráma, or the like, merely as he has been taught, or as he has learned by practice.

COMMENTARY.

a. Moreover [—to meet an obvious objection—he adds].

TEXT.

The actor, so far forth as he is a man of taste, ranks as a spectator. 50. By his realizing to himself [—if he does so—] the import of the poetry [—which he more probably repeats with indifference if not with weariness—] *he* too ranks as a *spectator*.

COMMENTARY.

a. [That is to say]—if, on the other hand, through his realizing the import of the poetry, he enacts the character of Ráma as if [he felt it to be] his own, then he [—the actor—] too is reckoned among the audience [—and whatever we may remark of *them*, applies so far to *him*].

TEXT.

Flavour not an objective entity. 51. This [Flavour] is not something *that may be made known*—for the perception of it is inseparable from its very existence.

COMMENTARY.

a. For, 'what may be made known' (*jñápya*), as a *jar* for instance [—by the light thrown upon it by a lamp or the like—], that, even whilst existing, is sometimes *not* perceived; but not so this [Flavour], for, apart from perception, it does not exist—[§ 33. *h.*].

TEXT.

Flavour not a product. 52. Since this [Flavour] has its essence [or is not itself except] in necessary connection with the aggregate of Excitants, &c., [on which it depends,] therefore it is not an *effect* [or product].

COMMENTARY.

a. If Flavour were an effect [—or product—like ordinary mundane things—] then it would be one having for its cause [inasmuch as it could have no other cause—] the knowledge [i. e. the perception] of the Excitants, &c.; and therefore, at the time of the perception of Flavour, the Excitants, &c., would not be perceived—for we do not see [that there occurs] simultaneously the perception of a cause and the perception of the *effect* of that [cause]:—for [—to give an illustration