

TEXT.

The hero high-spirited but temperate and firm. No. 66. Not given to boasting, placable, very profound, with great self-command, resolute, whose self-esteem is concealed, faithful to his engagements—[such is the hero who] is called ‘high-spirited, but temperate and firm:’ [§ 65].

COMMENTARY.

a. ‘Not given to boasting’—i. e. not a practiser of self-praise. ‘With great self-command’—i. e. who is not of a nature to be overpowered by joy or sorrow, &c. ‘Whose self-esteem is concealed’—i. e. whose [proper] pride is covered by decorum. ‘Faithful to his engagements’—i. e. who carries out what he has undertaken.

b. [Such is the first class of heroes—heroes such] as Rāma, Yudhisṭhira, and the like.

c. Now the ‘firm and haughty’ [hero is of the following description.]

TEXT.

The hero firm and haughty. No. 67. Given to deceiving, hot, unsteady, having much egotism and arrogance, fond of praising himself—[such is the hero who] by the learned is called the ‘firm and haughty.’

COMMENTARY.

a. [Such is the second class of heroes—heroes such] as Bhīmasena and the like.

b. Now the ‘gay and thoughtless, yet firm’ [hero is described].

TEXT.

The hero gay and thoughtless yet firm. No. 68. Free from care, ever gentle, devoted to the arts—let this be the hero ‘gay and thoughtless, yet firm.’

COMMENTARY.

a. “Arts”—i. e. pantomimic action, &c.

b. [Such is the third class of heroes—heroes such] as king Vatsa in [the play called] the *Ratnāvali*.*

c. Now the ‘firm and mild’ [hero is described].

* Translated in Wilson’s “Specimens of the Theatre of the Hindus.”