

an 'Accessory' [see § 202. b.—] applies to it, [—the comic element, where not the principal one, serving, in 'Romeo and Juliet' for example, to enhance the effect of the erotic].

b. This has been declared [—by the *Dhwanikāra*—as already remarked under § 32. c.] as follows:—"Only when [inseparably] permanent in the Flavour [of any given composition], does a 'condition' (*bhāva*) take rank as the *permanent* one" (—§ 205).

c. Then in respect of what Flavour may what 'conditions' *permanent* [when principal] serve as 'Accessories?' To this he replies:—

TEXT.

Which Flavours  
may serve as Ac-  
cessories to which.

No. 204. In the 'Erotic' and the 'Heroic' [§ 209], 'Mirth' [§ 206—is an appropriate Accessory], and so in the 'Heroic' is 'Resentment' held to be:—then, again, in the 'Quietistic' [—§ 209], 'Disgust' [§ 206] is declared to be an Accessory. The rest, besides this, may be inferred, for themselves, by those who can weigh their thoughts.

COMMENTARY.

a. Now of the 'permanent conditions' (*sthāyi-bhāva*).

TEXT.

A permanent  
condition defin-  
ed.

No. 205. That condition which neither those akin to it nor those opposed to it can overpower,—the root of the sprout of Gustation [§ 44 b], *this* is held to be the 'permanent condition,' [or main sentiment of the composition].

COMMENTARY.

a. As is declared [by the *Dhwanikāra*]"—"This permanent condition, running through the other conditions like the thread of a garland, is not overpowered by them but only re-inforced."

b. He enumerates the divisions thereof.

TEXT.

The permanent  
conditions enu-  
merated.

No. 206. 'Love' [or 'Desire'] (*rati*), 'Mirth' (*hāsa*), 'Sorrow' (*śoka*), 'Resentment' (*krodha*), 'Magnanimity' (*utsāha*), 'Terror' (*bhaya*), 'Disgust' (*jugupsā*), and 'Surprise' (*vismaya*),—*thus* these are eight [permanent conditions] and there is also 'Quietism' (*śāma*).

COMMENTARY.

a. Among these—