

COMMENTARY.

Why poetry  
does not delight  
all alike.

*a.* How then does this perception of Flavour from Poetry not take place in the case of *all*? To this he replies [as follows].

TEXT.

39. Gustation does not take place then [—i. e., at the time of a dramatic representation or the like—] without the *Imagination* of Love, &c. [—i. e. without the capacity of conceiving whatever passion is intended to be depicted].

COMMENTARY.

*a.* And Imagination [or cultivated intellectual Susceptibility] (*vá-saná*) both now developed and not neutralized by past demerit [—literally “present” and “ancient”—] is the cause of the gustation of Flavour. If the former of these were not [necessary], then this [power of relishing poetry] would belong even to Bráhmans learned in the Vedas, and to students of the old Logic, &c. [—who, however, do not read poetry, and cannot therefore acquire a sensibility in regard to it—this sensibility requiring to be matured by cultivation—see § 19. *a.*]; and if the second were not [necessary], then it would not happen [—as, however, it *does* happen—] that even some of the most eager [students of Poetry] are seen not to have a [right] perception of Flavour [—which is explicable, in the case of these commendable strugglers, only on the supposition that demerit incurred in some anterior state of existence frustrates their efforts].

*b.* And it is said by Dharmmadatta—“Those present [at a dramatic representation] who have Imagination, may relish the Flavour [of the composition represented]; but those devoid of Imagination are, in the theatre, like the wood-work, the walls, and the stones.”

Sympathy arises  
from the specta-  
tor's identifying  
himself with the  
hero.

*c.* But—from those causes which excite love, &c., in Ráma, &c.,—such as [his beloved] Sítá, &c., how is it that love, &c., is excited in the *spectator*? To this it is replied [as follows].

TEXT.

40. The Excitants, &c. [§ 61] have an operation called the *making common* [—through sympathy—], by force of which the person competent [to appreciate Poetry—see § 39—] makes himself out to be not a distinct person from him [—the hero—] whose jumping across the