

## COMMENTARY.

a. For example—[*Uttara-rāma-charitra*]:—

“Long and bitter sorrow, withering her heart’s flower like a tender young shoot severed from the stem, debilitates her pale and delicate frame as the autumnal heat the inner leaves of the *ketaki*.”

b. Next of ‘Painful reflection’ (*chintā*—§ 169).

## TEXT.

Painful reflection.

No. 201. ‘Painful reflection’ is meditation arising from the non-possession of a beloved object, producing desolateness, sighs, and feverishness.

## COMMENTARY.

a. For example—my verses:—

“Leaning thy cheek upon thy hand, and thus [in appearance] joining with the expanded lotus its enemy the moon, what dost thou mournfully revolve, fair one, in thine inmost heart?”

b. Next of ‘Debate’ (*vitarka*—§ 169).

## TEXT.

Debate. No. 202. ‘Debate’ is discussion, originating in doubt, and causing one to shake the brows, the head, or the finger.

## COMMENTARY.

a. For example:—

“What,—has he been stopped by some lover?” &c. [see § 121. a].

Others than these come under the definition of an Accessory. b. And as for the statement [—see § 168—] that these thirty-three are kinds of ‘Accessories,’—this was intended to include also things analogous; the author therefore proceeds to remark as follows:—

## TEXT.

No. 203. ‘Love’ also [§ 206], &c., in reference to several of the Flavours, may be ‘Accessories’ [§ 202. b].

## COMMENTARY.

a. To explain:—when the flavour is, for example, the ‘Erotic’ [§ 210], *love* alone [—of all the permanent conditions—§ 206—] is denoted by the term ‘permanent,’ because this *must* remain—being indispensable; while ‘mirth’ [—another of the permanent conditions—§ 206—], on the other hand, when it occurs [in the course of an erotic composition], is merely an ‘Accessory,’ because the definition of