

COMMENTARY.

a. As [is exhibited in] the description of Chandrakalá, in my play of the same name :—e. g.

“She is the ecstasy of youthfulness—the laugh of the abundance of excessive beauty,—the ornament of the face of the earth,—the subjugation of the minds of the young men.”*

b. Now of ‘Sweetness’ (*mádhurya*—§ 125).

TEXT.

Sweetness. No. 132. ‘Sweetness’ is pleasingness in all kinds of states [—whether sick, naked, in exile, &c. &c.].

COMMENTARY.

a. For example [—take the following passage from the drama of *Sakuntala*] :—

“The lotus is beautiful even when clogged with confervæ,—even the dark spots of the [gentle] Moon are fair. This slender maid, though clad in bark, is most charming,—for of gentle forms, pray, what is *not* the ornament ?”

b. Now of ‘Boldness’ (*pragalbhatá*—§ 125).

TEXT.

Boldness. No. 133. ‘Boldness’ is the being devoid of fear.

COMMENTARY.

a. For example :—

“These women make their lover their slave, by hugging when hugged, by kisses in return when kissed, and by bites when bitten.”

b. Now of ‘Meekness’ (*audárya*—§ 125).

TEXT.

Meekness. No. 134. ‘Meekness’ is mildness at all times.

COMMENTARY.

a. “She utters no harsh word [—though so unkindly treated—], she makes no frown, she throws not aside [in testy rage] the ornaments of her head :—[but] towards the face of her female friend, contemplating her from without through the lattice, she only turns her two eyes suffused with tears.”

b. Now of ‘Constancy’ (*dhairya*—§ 125).

* The preference of abstract to concrete terms, in this as in other comparatively recent specimens of composition, is noticeable.