

COMMENTARY.

As is Rávana in respect of Ráma.

a. Now, [having fully explained the 'substantial' division of the Excitants of poetic Flavour, we have to remark upon the second division of the two mentioned under § 62—viz.] the Excitants which *enhance* [the Flavour which is more essentially dependent on the others].

TEXT.

No. 160. The 'Enhancing Excitants' (*uddípana-vibháva*) are those which enhance the Flavour.

COMMENTARY.

a. And these ['enhancing excitants' are as follows]:—

TEXT.

The Excitants specified which enhance the Flavour.

No. 161. The gestures, &c. of any principal character [§ 63], and in like manner places and times, &c.

COMMENTARY.

a. By the '&c.' after 'gestures,' are meant beauty, decorations, and the like. By the '&c.' after 'times,' are meant, the moon, sandal-wood ointment, the voice of the Cuculus Indicus, the hum of bees, and the like. Of these the moon [as enhancing the sentiment of the scene, may be exemplified] as in these lines of mine. "Resting his rays [—as if they were a hand—which the word *kara* also means in Sanskrit—] on the swelling bosom of the eastern hill from which the mantle of the covering of darkness had fallen off, the moon kisses the face of the eastern horizon which opened its eyes—viz. the lotuses [that expand when the moon rises].

b. Of what Flavour each of these [§ 160] is the appropriately enhancing excitant, will be mentioned when describing each [Flavour:—see § 209, &c.]

c. Now, [having given an account of the Excitants mentioned at § 32, we have next to speak of] the 'Ensuanants' [which also give rise to Flavour].

TEXT.

An Ensuant defined.

No. 162. That which, displaying an external condition occasioned by its appropriate causes, in ordinary life ranks as an *effect*, is [reckoned], in Poetry and the Drama, an *Ensuant* (*anubháva*).