

And the [first] ten, beginning with 'the slight personal indication of natural emotion' (*bháva*), belong to those of the male sex also.

COMMENTARY.

Some of these graces may belong to the male sex, but have not the interest that they have in the female.

a. The first ten, beginning with 'the slight personal indication of emotion' (*bháva*), and ending with 'steadiness in attachment' (*dhairya*), may belong also to heroes, but all these produce a *special* admiration only when lodged in *heroines*,—[for—what reader cares about the *hero's* first tremours, &c., compared with those of the heroine?]

b. Of these [twenty-eight] the 'slight personal indication of natural emotion' (*bháva*) [is defined as follows].

TEXT.

No. 126. *Bháva* is the first alteration in a mind previously unaltered.

COMMENTARY.

The grace called *bháva*—what.

a. That is to say—*bháva* [§ 125] means a change, barely awaking, in a mind [previously tranquil and] unaltered from the time of birth forward,—as [is noted in the heroine of the following lines].

“ ‘Again there is the same springtime, and the same [aromatic] breeze from Malaya, and this is the very same maiden,—yet her mind is, as it were, altered.’ ”

b. Now of *háva*, [§ 125]—

TEXT.

The grace called *háva*—what.

No. 127. But *bháva* [§ 126], where the alteration is slightly modified,—so as to show, by alterations of the eyebrows or eyes, &c., the desire for mutual enjoyment,—is called *háva*.

COMMENTARY.

a. As [is exemplified in the following description of *Párvatí*, from the *Kumára Sambhava*, canto, iii. v. 68].

“ With limbs like the young flowers of the *Nauclea Kadamba* [in which each filament stands on end], the daughter of the mountain betraying the 'change' [in her heart now warmed with love for *S'iva*], stood, with her lovely face turned aside, while her eyes glanced hither and thither.”