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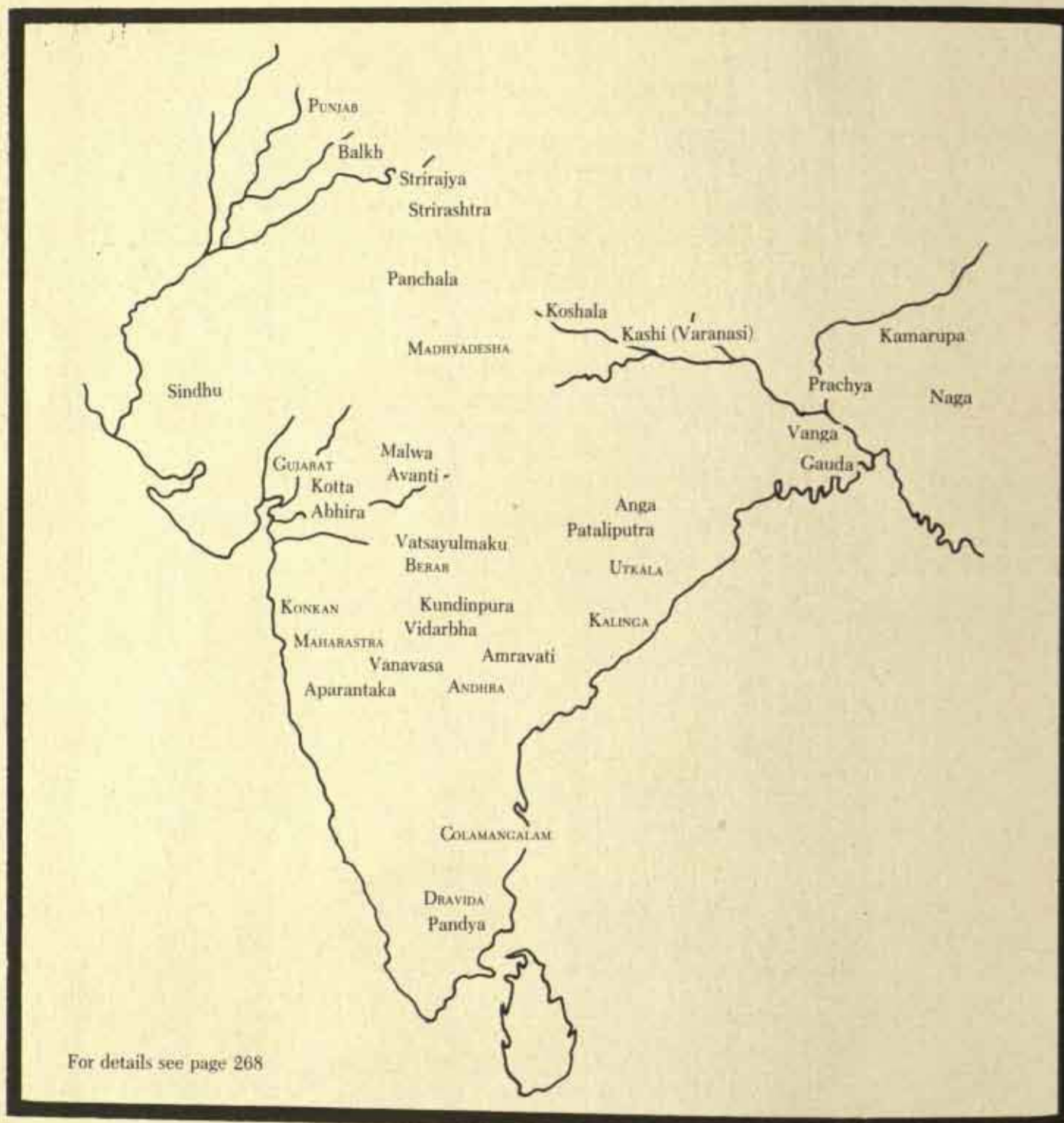


Left

RATI DEVI, goddess of amorous desire and wife of Kama, she is also armed with her bow and flower-tipped arrow and is perched on her vahana, the Humsa, mythical swan; wood-carving from a temple ratha, processional chariot; TAMIL NADU, THANJAVUR, early twentieth century
Collection: Madame Florence M de Sarmont, Switzerland.

Right

MANMATHA OR KAMA, god of love, aiming his arrow of desire from his bow of sugar-cane strung with woven threads of longing. Paused in readiness, he is perched on his parrot, symbol of impatient desire.



Ancient India

IN VATSYAYANA'S TIME

Kama Sutra

NOT TO BE ISSUED

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This is a book on the "Science of Love"
compiled from the ancient Indian texts and
as such is aimed at academicians. The sale of
the book is restricted to scholars and research
students, specially in Indology, Psychology,
Social and Medical Sciences.

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Kama Sutra

of Vatsyayana

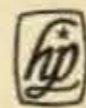
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Sir Richard Burton and F. F. Arbuthnot.

Edited by

Mulk Raj Anand
Lance Dane



Designed by Dolly Sahiar



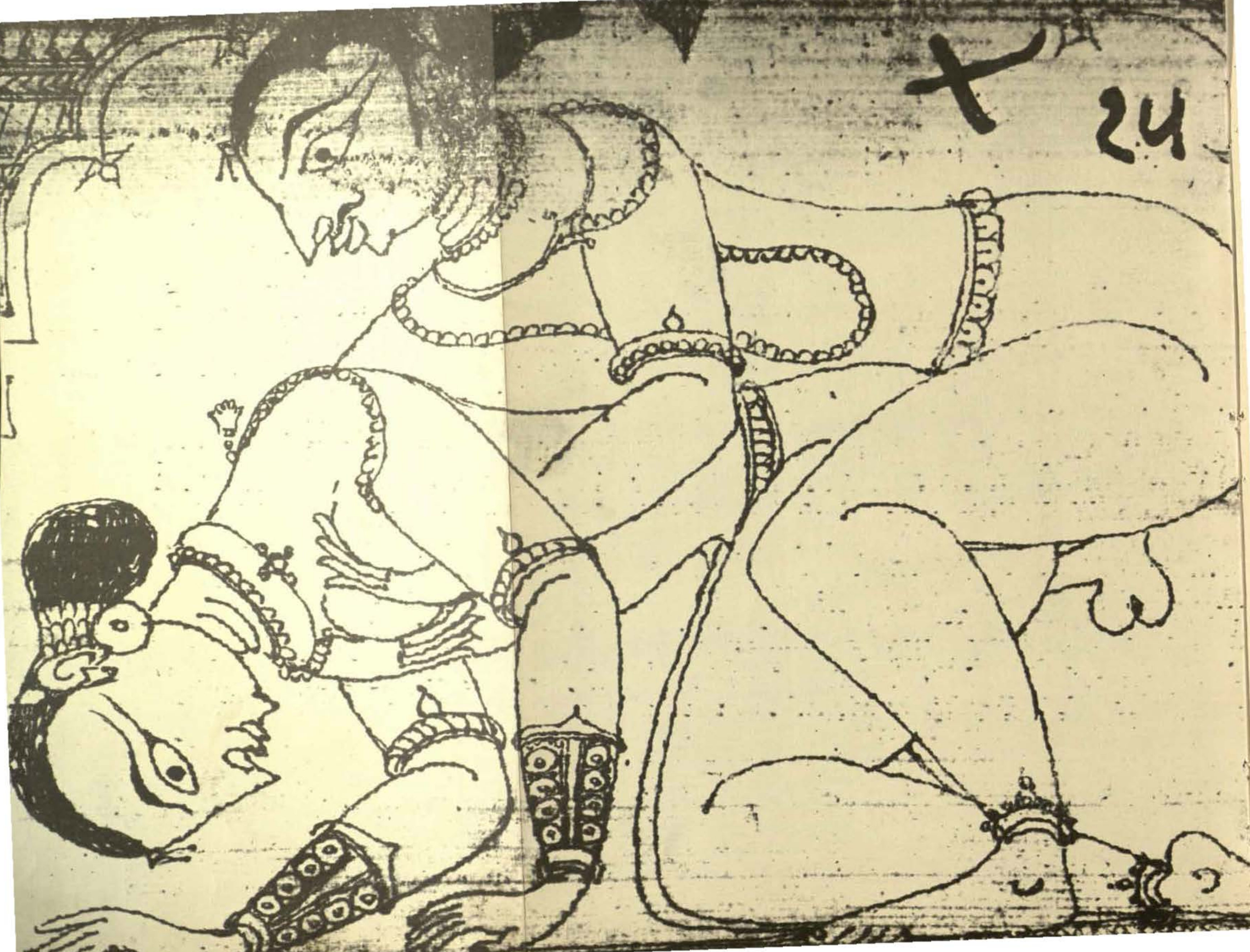
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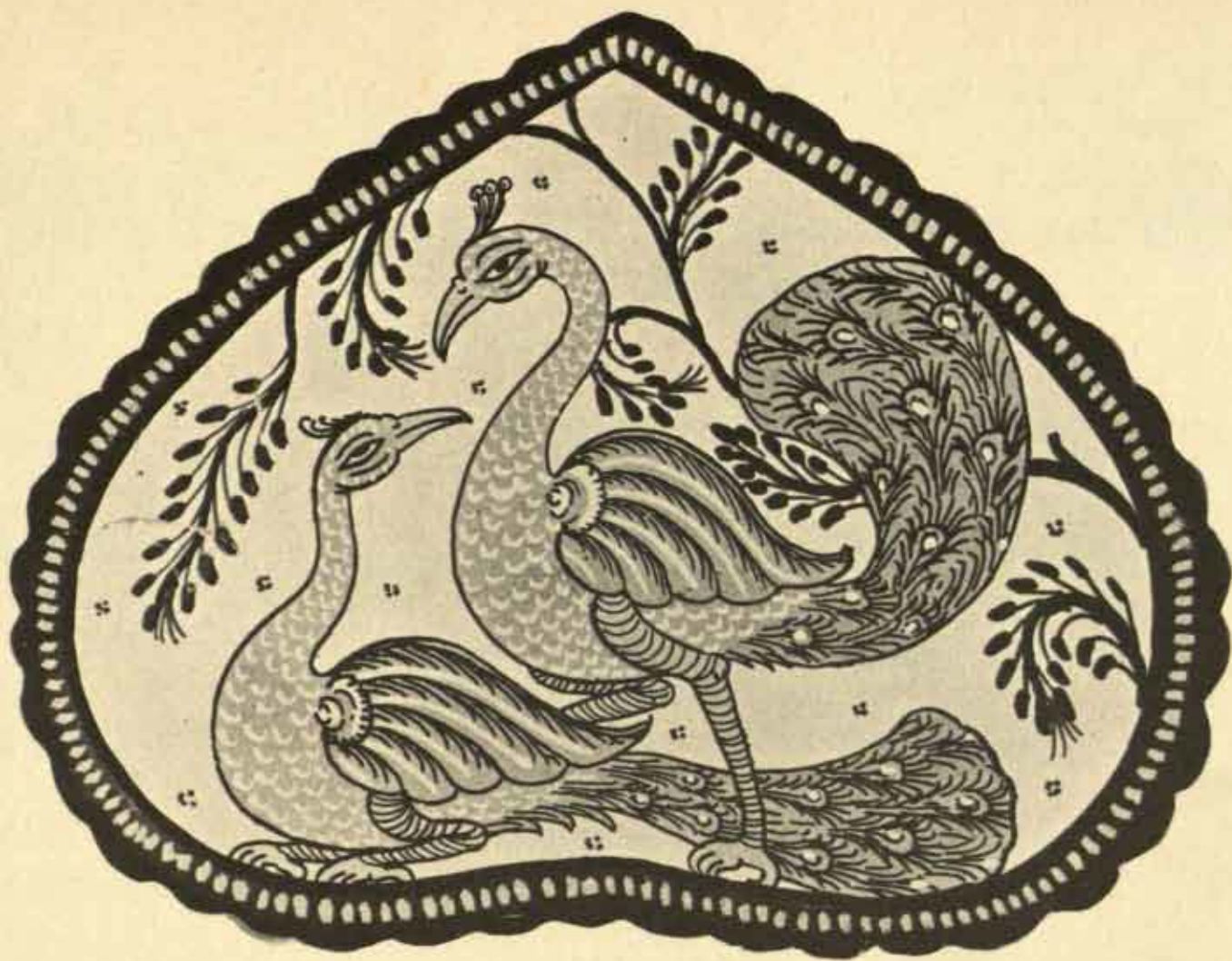


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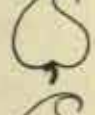

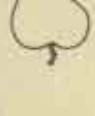























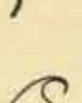
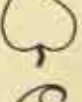
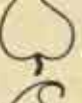





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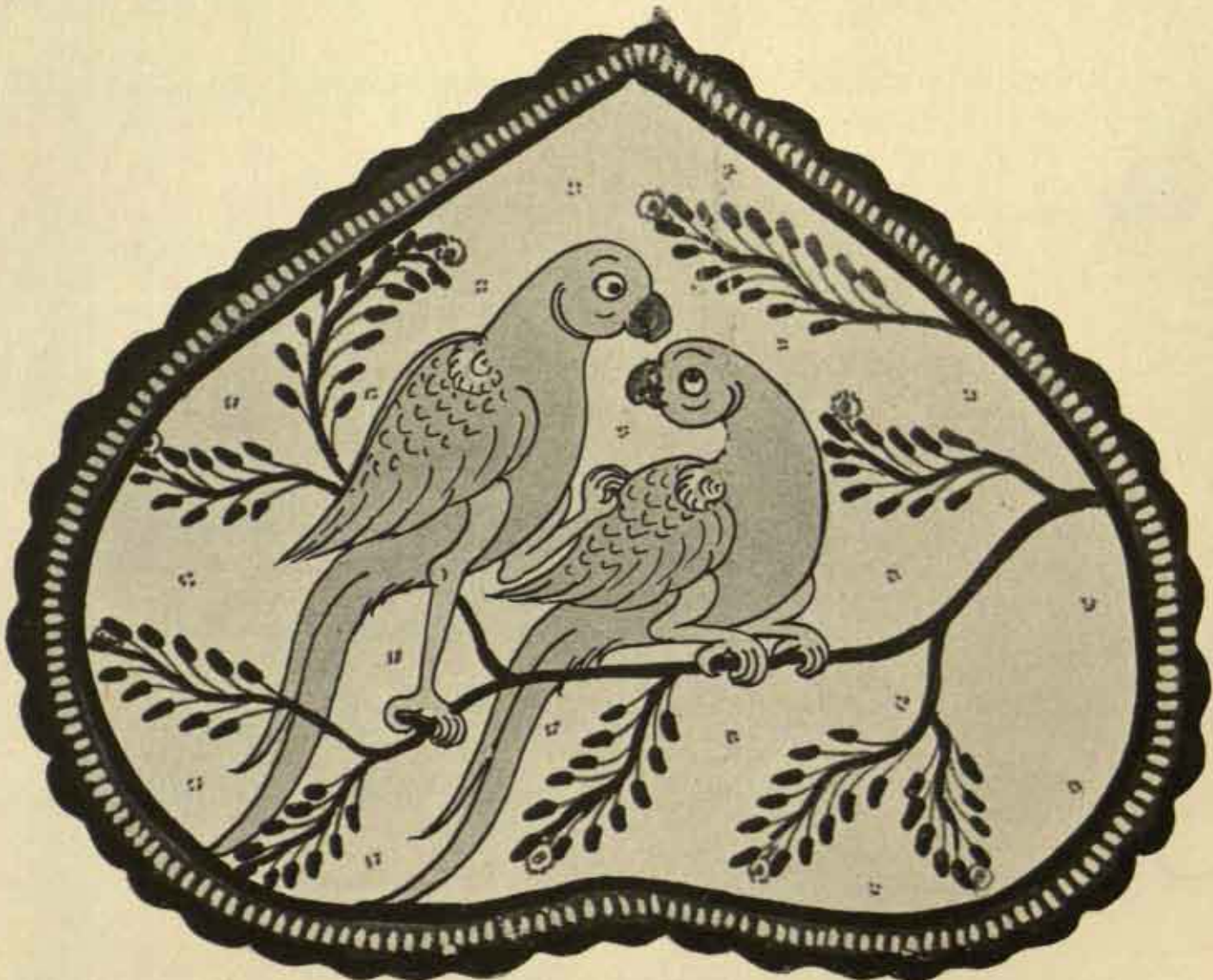
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Preface

There have been many editions of the legendary KAMA SUTRA of Vatsyayana, as it was rendered by Sir Richard Burton and F. F. Arbuthnot and published by them, 'for private circulation only' in 1883. Most of the re-issues have been for public circulation only, catering for the pornography market of the pavement stalls of big cities. Some new editions (a few illustrated ones), are sincere efforts at giving value to the KAMA SUTRA as a great book of the Indian heritage, now perhaps of the heritage of world cultures.

Why, then, have we thought it fit to bring out this edition?

The primary purpose is that this classic may be lifted from its prurient popularity, to its status as a dance book of knowledge and passion, which can go to those members of the world intelligentsia, who are emancipated enough from the taboos of the nineteenth and early twentieth centuries, to the views of D. H. Lawrence, Havelock Ellis and Sigmund Freud, that love is essentially tenderness between the male and the female and therefore sacred to the human sensibility.

I have increasingly felt, since the 'twenties, when I had the benefit of talking many times to Havelock Ellis, about the values of the KAMA SUTRA, that the book must be uplifted

from the gutter press to some sanctity, if only we could find some art works, apart from the sculptures of Khajuraho and Konarak, of aesthetic significance, which could meaningfully illustrate the aphorisms of Vatsyayana.

By sheer coincidence, Lance Dane, who has been obsessed with love for Indian pictorial and plastic arts, showed me some of the photographs he had taken during his more than a quarter of a century's search for beauty in art. For the first time, in my own pilgrimages, I realised how, underneath the harsh discriminations of latter-day orthodoxies, the free spirits of our country had accepted love between man and woman as the source of pleasure and progeny, and treated the themes of physical union to evoke bliss, as in the works of Kalidasa of the fourth century A. D.

Another coincidence brought Shri Om Prakash Jain to me, when he wanted to form the culture complex called Sanskriti. My publisher Shri Gulab Vazirani, introduced him to me, and as a result Sanskriti agreed to publish this book.

And our joint enthusiasm led to the emergence of the project of producing the most luscious edition of Vatsyayana's KAMA SUTRA, at first presented to the outside world by the pioneers, Sir Richard Burton and F. F. Arbuthnot.

I cannot forget that the process of printing has been fraught with many difficulties. And it is, mainly the conscientious work of Lance Dane, who took on the work of editing the text. He has revised the Victorian edition, prepared the glossary and bibliography. And these labours have resulted in the volume that is being offered to a select adult public.

Apart from Lance Dane, it is the devotion of the highly talented designer, Dolly Sahiar, which has brought the volume into being. She laid out the whole book and carried through the production with the willing cooperation of the staff of Tata Press, which is always given to her for her winsome smile.

All the partners in the undertaking, accommodated each other, through frank discussions. And a shared dream has been realised—the publication of a definitive KAMA SUTRA, which will, I venture to suggest, become an unforgettable rare book, a sacred offering from the sources of love in Indian culture.

I cannot merely write off in conventional 'thank you' phrases, the gratitude we owe to Shri M. S. Petkar, who patiently worked month after month on the Sanskrit and English texts with Lance Dane, and meticulously read proofs, checked and cross-checked references and has advised on the book. His services have been invaluable.

We also record our grateful thanks to Mr. David May, who has spent long hours together with Lance Dane reading and re-reading the KAMA SUTRA text to rectify and put right the early errors in the translation of Burton and Arbuthnot.

And I am not unconscious of the loving regard of all the collaborators, and their acceptance of my advice, throughout to fulfil my promise to Ananda Coomaraswamy and Eric Gill to offer the world, love as once understood in India in all its beauty and tenderness.

Mulk Raj Anand







Prende

LOVE MADE HOLY

*Vatsyayana made love holy, revealing how
tenderness, in the approach of the two bodies,
could take the two co-equals to the depth of each
other and exalt the intensity of spontaneous love,
filling the physical union with a grace that uplifted
the human couple to the state of godhood.*

Pata, painting on cloth

ORISSA, PURI OR BHUVANESHWAR;

early twentieth century

Detail overleaf

Full painting top of page twenty three



*Greatest book
of love ever
written*

Of Vatsyayana's *Kama Sutra*, it can be said it is the greatest book of love ever written. And indeed if we surrender ourselves to the wisdom enshrined in it, we become aware of the comprehensive grasp of the inner man-woman relationship by the genius Vatsyayana, who lived sometime in the midst of the classical renaissance in the post-Christian centuries. The unabashed directness of his confrontation of sexual relations, the subtleties of his apperceptions of feeling, mood and emotion, the delicacy of the nuances of love rendered by a mind, freed from all fears, inhibitions and awkwardnesses of the accepting routine society, have rarely been seen in any civilization.

*In search of
harmony on
the earth*

It is almost as if this sage shared the new kind of perception of the poetry of imperceptible feelings, which the Gupta bards were to bring to their creations along with their awareness of the life of action and conflict and stress on the earth, in the here and the now, in the flesh and the blood, in the search for harmony.

*No shock at the
revelation of
the privacies
of sex*

The strange thing is, we feel no shock, when we are ushered from the overtly non-sexual context of our daily lives into the very heart of the privacies of sex. There is no littering reaction. And none of the titillation of Western eroticism, of the romantic novelist's insidious approach in the elaborate guilt-conscious masturbation, or the sudden assaults of rape from the pressure of exorcised violences, themselves emerging from prolonged repressions through the 'original sin' legend of Adam and Eve eating the fruit and being turned out of the garden of Eden. There is hardly any trace of the boring soul-less life of the brothel.

*Lingam into the
Yoni*

How is it, then, that in this book of all books about sex, we feel no surprise at the meeting of the four eyes, the penetration of the *lingam* into the *yoni*, and the interlocking of two separate organisms in embrace?

Why are these unions, recommended by Vatsyayana, different from the kind of furtive connection which takes place from complete ignorance of the feelings of each other, and from the denial of the body-souls, by those who are ashamed of the dream tryst?

*Love made
holy*

I believe that not only did Vatsyayana's book come after several sacred compilations about the ritual of love making, but it enshrined the essences of two thousand years or more of the worship of love. He made love holy.

- Spontaneous love* He touched off the sources of love in the twin souls of man and woman. He revealed how tenderness, in the approach of the bodies of male and female, could take the co-equals to the depths of each other. He exalted the intensity of spontaneous love. He filled the physical union with a grace that uplifted the human couple to the state of godhood.
- The magical image was dramatised, so that it may yield the power to bring forth progeny and pleasure.
- Image confirms desire* As in all religious worship, the prayer has been generally a form of Coueism. The worshipper breathes the name of the god or the goddess. And, in the complete chaos of the emotions, he concentrates on the expression of the wish, which is seldom coherent and remains speechless, but confirms the desire *to be*.
- Give me sons* 'Sons, sons and more sons!' the worshipper mumbles before going to the shrine. The feeling becomes thought. The thought becomes expression. And expression gathers power from the repetition of the rhythmic words: 'Ma! Ma! give me sons, and sons, and more sons!'
- Whisperings during the entry* These words became holy. And then the words spoken, the sighs uttered, and the whisperings during the entry, became prayers, breaking the sheaths before dissolution into the silent areas of bliss.
- Transformation of fertility goddess through warmth of love into the inspiration of sex* The utterance of secret desire remained figurative in our civilization, with the image of the pudenda of the fertility goddess transformed, through the warmth of love, into every possibility offered by the play function of inspired sex. The transition from the magical signs, symbols and images, which confirmed the shape of the romantic uprush into the holy triangle, certainly concentrated man's imagination in a myth which was to last forever — and even become, with time, the image of the fertility of the earth itself.
- Ritual of love among the gods* In Greek and Roman cultures, the mystical approach to the pudenda appeared in the form of the most handsome man as god and the most beautiful woman as goddess, bound together in marriage, through an elaborate ritual in the temples.
- The god Eros was a subsequent transcreation, who liberated men and women into each other by shooting flowery arrows of love at them. In the temples of Isis, the ritual of coming together was performed to exalt sex through the celebration of the marriage of the gods.
- In the near reaches of Arabia, Anatolia and Egypt, the Mother Goddess reappeared as another Isis, Ishrt, and the Naked One. But the image is more abstract than concrete. In the early Empires of the Hittites, Babylonians and the Pharaohs, in the cults presided over by the God-King, the ritual confined the freedom of human beings to express themselves, by worship of sex on the altars of the temple. But, beyond the shrines, the people resorted to secret practices, evolving sub myths for their inexpressible desires, in the spontaneous liberation of their body-souls.
- Mother Goddess; personifying Yoni* In our Indian civilization, the Mother Goddess began, more and more, to be personified as *yoni*, as we see it in the figurines of Ahichchatra, Kausambi, Nevasa, Bhita, Pataliputra and Ter. And before long, she appears with her mate, as in the human couples in love of the Mauryan and Sunga terracottas.
- Already, however, during the Aryan infiltrations, the exuberant poetry of the *Rigveda*, seems to have familiarised the myth of creation of the world.

'Desire, then arose, at first within it
Desire which was the earliest seed of spirit,
The bond of being in non-being sages,
Discovered searchings in their heart with wisdom.'

Myth of Brahma: the One becomes Many This was sublimated as the abstract-concrete myth of Brahma, the Creator. Desire rose in the heart of the One Supreme. And he mingled with his consort Saraswati. Thus the world of the Many was created. And then arose the desire in the Many to go beyond duality and seek fusion in the One.

Not 'erotic' In that sense, one cannot describe the *Kama Sutra* in terms of the word 'erotic', as it has come to be understood through the excitements sought to be offered by words and pictures showing 'fucking', but as the utter consummation of the obsessive introvert-extrovert relationship called love, possessing the minds and bodies of a couple in shared passion.

The intensity of such a relationship, in the secret and vulnerable centres, had been prescribed in the hallucinations sought through magic in the primitive civilization of India, even as in the Aegean civilization. And it had been cultivated as a miracle in the religions, as well as in the interior symposiums of the sophisticated early Greek temples.

The inspiration to enter the various levels of consciousness had thus been cultivated for generations in the midst of the ordinary life, in societies different from our own commonplace, mundane and practical machine world.

Natural attitude towards sex The phases of consciousness of those early periods must be understood if we are to appreciate the epic *Kama Sutra* and inherit from it, without false shame and sniggering, the reassurance that a natural attitude towards sex, as something sacred, is possible, if the hearts are cleansed and restored to the relative innocence of our true human nature.

Early man and his fear of the elements In the dim consciousness of early man, the mystery of every natural phenomenon evoked fear. The evolution of consciousness itself was attained through the mutterings of dread. Thus, in the childhood of the human race, the first words were invocations. As the babe achieves connection with the mother, milk-giver, protectress, by the repetition of 'Mum, Mum, Mum', so the primitivist man achieved practical ends through magical utterances.

Mystery of the 'other one' One of the greatest mysteries to man was woman, 'the other one', to whom he was drawn from the sheer uprush of the blood in his body and the yearnings in his soul. He could not approach her without fear of his own potency and the woman's inaccessibility. So he tiptoed towards her with whispered love words, deep breaths, or touched her body, or looked into her eyes.

The tender approach was often in the dark. For, in the gloom, the spontaneous waves in the labyrinths of their souls were freed to the shining splendour of desire. In the pragmatic world of the routine fetching and carrying, hunting and cooking, there was no time for the private inclinations of the senses. Only in recreation were they animated.

Ecstasy And man's union with woman gave ecstasy, when it was prepared for, longed for, and reached as the quest for liberation of one into the other.

Nexus In the silence of the woman's response, the flush on the face, the light in the lowered eyes, the negation of modesty, the confusion of her nerves at being taken, there was also the aspiration for release of her own longings from within the womb. In the copulation was the nexus.

Image of holy triangle In order to achieve the state of togetherness, early man thus made a personal myth of the approach, in the image of the holy triangle, a symbol of the pudenda. The primitive made a rough statuette of woman, which emphasised the volumes of the breasts, the mound of Venus, and the parting. The symbol gave man a brooding place.

Miracle of birth He knew that entry into woman invariably created a child. And this miracle of birth had to be worshipped.

The birthplace thus became a sign of fertility and much else.

This myth was to become the basis of the Hindu philosophy of transcendency.

Symbol of
fertility
first visual
to give form
to source
of delight

The Mother Goddess images of the early Aegean civilization, which connected the Mediterranean peoples with the obscure men and women of the landmass of Asia, were similar. In fact these images may have been the first symbols made. The desire was fixed, from all its fluidly, into a visible shape, so that always it may release the imagination back to ambiguities. And it is conceivable that this symbol, emerging from the depths of the silken dark, of the under-mind, was the first visual to give form to the source of delight.

Upanishads

In the *Upanishads* the imagery was more concrete. The mating of man and woman became holy sacrifice:

The woman is the fire,
her womb the fuel,
the invitation to man the smoke,
the door is the flame,
entering the embrace,
pleasure the spark.
In this fire the Gods form the offering,
From this offering springs forth the child.

(*Brihadaranyaka Upanishad*)

Sex as freedom
from all bonds

The sex act became the sacred means of salvation itself, the fusion of man and woman, where 'each becomes both', and together, they are freed of all bonds, and merge with the cosmos.

Krishna:
'I am the Kama'

In the *Bhagvad Gita* appended to the epic *Mahabharata*, long after the epic was written, Krishna the hero-god declares: 'I am the Kama that procreates.'

Contempt of upper
hierarchies for
the lower

The dominant strain of the upper hierarchies of Aryan culture had preferred the poems of the beginning of the Universe to the earthy images of the naked Goddess, which they had seen among the Dravidians. And their verbal ejaculations in praise of the beautiful Usha, the adoring words for Urvashi, and excitement on seeing, Nriti, the dancer, 'who gently bares her breasts', had, under the weight of Brahminical injunctions, led to an intricate ritual of symbolic chants in the sacred Sanskrit language. These habitual repetitions had for centuries made the *Slokas*, verses, more and more rigid. The caste order imposed on the Dasyus had ironed out the variety of ways of life. The high-bred fictions of super-consciousness led to Mount Kailasa in the mists.

Dasyus worshipped
Mother Goddess
as Lajja Gauri

Below, the Dasyus worshipped the Mother Goddess in secret. She came to be called *Lajja Gauri*, Shy Woman, with her head cut off, replaced by a garland of leaves, creepers and red oxide of mercury on her pudenda and breasts, and she was prayed to for children in forest shrines, away from the vigilance of the high priests.

Buddha's
teaching
and Hinduism

It is likely, however, in the pre-Christian centuries, that the Buddha's teaching against desire (of which Gautama found so many proliferating images among the folk), was beginning to be countered even by the Hindu priests. And the abstract words, chants, invocations and prayers of the priests, were absorbing the concrete metaphorical imagery of poetical expression about the love of man and woman from the Prakrit tongues below. And the mute people's tongues were whispering in the dark.

In the
Epics

In the two great epics of India, the *Ramayana* and the *Mahabharata*, which recreate the desire images of what men and women ought to be, we see the spontaneous urges of the people for free love, and the worship of sex symbols, as the sources of fulfilment, transformed into a prescribed ritual as part of the Hindu Dharmic order.

Swayamvara

The God-King rules over all, with the seed of the Supreme in him, which exalts him as the monarch of all he surveys. He is married to a princess of some other royal house,

Swayamvara through a *Swayamvara* competition, in which many heroes take part. The princes are supposed to perform some heroic deed like stretching a big bow, such as Rama did to win the beautiful Sita, or shooting an arrow through the eye of the revolving fish on top of a pole by seeing its reflection in the water, as did Arjuna to win the cherished Draupadi.

Pati Seva or husband worship The warriors had already evolved ideals of chivalry in which woman was honoured as a prize to be won. But she had to submit and live with her mate and realise herself through *Pati Seva*, husband worship, and even be the common wife of five or more brothers.

Fourfold scheme: Dharma, Artha, Kama, Moksha The people were to emulate this ideal, and regulate their lives in the important fourfold scheme: *Dharma*, the satisfaction of the need to participate as responsible members of society; *Artha*, the satisfaction of the need for owning household goods, power and influence; *Kama*, satisfaction of bodily needs like food and sex; *Moksha*, satisfaction of the need to become one with the cosmos, to attain salvation.

Caste This rational order was the framework through which the men of the four castes, the *Brahmins*, the *Kshatriyas*, the *Vaishyas* and the *Shudras*, were to realise themselves in a practical religion of the five senses, of sight, hearing, touch, taste and smell, under the guidance of the mind, achieve the expression of human energies in the work-a-day world, to reach the inmost soul through prayer, and ultimately, to gain salvation beyond the terrors, and the *rasas*, flavours, of the empirical ego, in transcendence to the Self beyond the self.

Underneath the willing acceptance of this paternalist Aryan dispensation, in the unacknowledged vortex of freedom, beyond the prayers and incantations in the sacred Sanskrit language, the fluid desires of the forest peoples, expressed themselves in songs and dances and free love, according to what was later to be called, the conventions of the *Gandharva*, flying spirit, marriage.



LAJJA GAURI,
the nude goddess. This unusual sculptural
representation of the personified yoni—vagina—
portrays the goddess completely nude. She lays
in the uttanapada posture, legs drawn up and held
wide apart, to display her yoni. The goddess is
headless and the head is replaced by a
lotus flower.

KARANATAKA, WESTERN CHAULUKYAN;
NAGRAL, early ninth century



Free love in
pastoral
life

In the pastoral life of the nomadic existence, of pagan cowherds, sheep farmers, horse-men, camelmens and elephant minders, as well as the life of those who reared the fruits of the earth in the obscure hamlets of the vast void, amid the perils of the dark, the men and women indulged in direct connection in the pursuit of their pleasures, even as they drank water from the streams, or ate the fruit of forest trees. The ritual of these free relations between men and women was the formula: 'I marry you, you marry me.' And the marriage was solemnised with flowers as the only witness.

And though many of the outsiders accepted the freedom of *Nirvana*, the ultimate nothingness, offered to them by Gautama when he became Buddha, as against the open prison of the Brahminical faith, not all the negativism of the Enlightened One could restrain the instinctive love of the happiness of the folk.

'Don'ts'
became
decorative
ritual

In fact, all the injunctions against the use of unguents which may excite desire, the interdictions against song and dance and love-play, were ignored as the talk of monks who came down from their cave monasteries to beg for alms. These very 'don'ts' became the hints for the oils, perfumes, ointments and aphrodisiacs, which later came to be used in the decorative ritual of the secret Tantric sects.

The experience of divine ecstasy through sex union had, indeed, begun to be ritualised in different parts of the subcontinent long before the Saka era.

Gandharva,
flying spirit
marriage

It is likely that this *Gandharva*, flying spirit, marriage rescued the liberty of love from the heavy ritual that had accrued through the priests, into the provisory solutions of living together of the Lokayata monks, practising magical cults, in which the worship of the *lingam* and the *yoni* became as frequent as the old contemplation of the holy triangle.

Echoes of
Gandharva
marriage among
the Muria

In the practice of the forest peoples, in the continuing life patterns of aboriginals like the Murias, who have survived almost intact to this day, we sense the happiness of lotus-eaters, eating and tasting and loving, in the natural order of budding, of flourishing like flowers, and of fruition, in the air and water, on the earth, by appeasing the dread forces through magical fetishes, family gods and ghosts, enshrined in their vital images.

The limitless freedom of the *Dasyus*, who wanted to be complete, thus found fulfilment in the enjoyment of many feelings of courtship, through a variety of sexual expressions, and through the ecstasies, which were vibrations of lyrical moods, later to become spoken word, songs of longing, love riddles and images of union.

Brahma myth
inherited by
people

The myth of the Supreme God, Brahma, as *Ananda*, joy, who had created the world as *Lila*, sport, had obviously percolated among the peoples, in the voiceless abysses where the souls of men and women groped in the dark.

The sensuous
life of Prince
Siddhartha

The poet Ashvagoshā, who lived in the first century A.D., has beckoned up the atmosphere of delight, which surrounded Prince Siddhartha in his father's little kingdom of Kapilavastu:

And they stood around him
their minds absorbed in love
and seemed to drink him with eyes
that were moveless and blossomed
wide in ecstasy . . .

VISVANTARA JATAKA,
a scene from the pleasure palace,
one of the sequences in the tale.

CAVE XVII, Frescoe, wall painting
AJANTA, NORTHERN DECCAN, MAHARASHTRA
Gupta period, sixth century A. D.

- Desire in its excesses shocked Gautama* Desire in its excesses perhaps made Gautama reject the world, because emotional involvement bound human beings to insatiable greeds, in the sighing for those moments of physical connection which may never return.
- The pagan youths, dancing on full moon nights, in the forests were, however, instinctively appeasing the day's labour in the pleasures of the nights. They could bear the burden of separation from their beloveds only by uttering the songs of longing before the time of coming together.
- Liberties below the surface* In some ways the exclusion of the so-called outcasts, by the upper hierarchies of the Brahmins, pursuing the higher esoteric consciousness in the narrow confines of their secret rituals, during the first thousand years of Indian civilization, brought to the life of the senses unbounded liberties below the surface of the exalted life of the shrines.
- And, in their earthly paradises, the people found all the fruits from which the inspiring drinks could be distilled, the herbs of potency mentioned in the *Atharvaveda*, and the teeth of the tigers to wear as charms for winning over the beloved.
- Negative Buddhism becomes positive* The transformations of the sermons of the *Hinayana* into the life-asserting doctrines of *Mahayana* Buddhism had already begun a century after Buddha's *Parinirvana*. And the abbots of monasteries frequently lived the life of earthly luxury with concubines to realise *Nirvana* through the Yab-Yam embrace.
- Synthesis of love and liberty* In the three centuries before Christ, the more forward Brahmin intellectuals seem to have concerned themselves with the synthesis of love and liberty, within the codes prescribed for the *Kama* portion of family life, within the comprehensive all-embracing, benign graces of Hinduism, mellowed by the Buddhist reformation.
- The Sutras, aphorisms* And, on the lines of the *Sutras*, aphorisms, which were then beginning to be compiled like the *Yoga Sutras* of Patanjali, or the *Brahmasutra*, and Panini's *Sutras* of Sanskrit grammar, the *Kama Sutra* also began to be compiled.

Vatsyayana suggests, in the very first chapter of his book, that he had culled his text from previous *sutras*:

'Salutation to Dharma, Artha and Kama.

'In the beginning, the Lord of Beings created men and women, and in the form of commandments in one hundred thousand chapters laid down rules for regulating their existence with regard to *Dharma*, *Artha*, and *Kama*. Some of these commandments, namely those which treated of *Dharma*, were separately written by Swayambhu Manu; those that related to *Artha* were compiled by Brihaspati; and those that referred to *Kama* were expounded by Nandikeshvara, the follower of Mahadeva, in one thousand chapters.

Now these *Kama Sutras*, Aphorisms of Love, written by Nandikeshvara in one thousand chapters, were reproduced by Shvetaketu, the son of Uddalaka, in an abbreviated form in five hundred chapters, and this work was again similarly reproduced in an abridged form, in one hundred and fifty chapters, by Babhravya, an inhabitant of the Panchala, south of Delhi. These one hundred and fifty chapters were then put together under seven heads:

Sadharana, general principles

Samprayogika, love play, sexual union

Kanya Samprayuktaka, courtship and marriage

Bharyadhikarika, the wife

Paradarika, seducing the wives of others

Vaishika, the prostitute

Aupanishadika, secret lore, extraneous stimulation and sexual power.

'The book on *Vaishika*, the sixth heading in this work, was separately expounded by Dattaka at the request of the courtesans of Pataliputra, Patna. In the same manner Charayana explained the first heading.

The remaining subjects were each separately treated, respectively by:

Suvarnanabha	— Book II	Gonikaputra	— Book V
Ghotakamukha	— Book III	Kuchumara	— Book VII respectively.
Gonardiya	— Book IV		

'Thus the work being written in parts by different authors was almost unobtainable and, as the parts which were expounded by Dattaka and others treated only of the particular branches of the subject to which each part related, and moreover as the original work of Babhravya was difficult to be mastered on account of its length, Vatsyayana therefore, composed his work in a small volume as an abstract of the whole of the works of the above-named authors.'

Apart from the modest avowal that he was merely a later compiler, Vatsyayana was trying to sanctify his work about the pleasures of love between man and woman.

'*Kama Sutra*'
based on
ancient practices

But there is no doubt about the fact that the art of love had been thought about from very ancient times. Nandikeshvara's thousand chapters may have been thought a thousand years before Christ. The five hundred chapters of Shvetaketu from Nandikeshvara's thousand chapters may have been put down about the time when the *Chandogya* and the *Brihadaranyaka Upanishad* were compiled, just before the seventh century B.C., because this Shvetaketu is referred to in both these *Upanishads*.

The story of
Shvetaketu

The story goes that the young Brahmin Shvetaketu went to a seminar held by the Kuru-Panchalas, somewhere near Delhi and lost an argument he had with a Kshatriya called Pravahana Jaivali. Discomfited, he asked his father, the sage Uddalaka, about the problem. Uddalaka did not know the answers and humbly asked Jaivali to instruct his son, Shvetaketu. Thereupon Jaivali became the guru of the young Brahmin and taught him many things, including all that he knew about the man and woman relationship. Uddalaka himself seems to have become interested in this theme and is referred to in the *Brihadaranyaka Upanishad* as an authority on sex relations.

Knowledge and
more knowledge,
ideal of
ancients

In ancient India, the Brahmin scholar, having made a fetish of knowledge and more knowledge, as the chief aim of life, went on commenting on the previous works. This often became necessary because the original utterances in the *Sutras* were ambiguous and needed explication.

Thus Vatsyayana mentions the compendium of Babhravya, known as the author of *Kama-Patha* of the *Rigveda*, who was an author from Panchala, south of Delhi, to whom he owed much of his information.

Dattaka
a
Nagaraka

Dattaka, referred to as the specialist on courtesans, was obviously a *Nagaraka* of Pataliputra, a frequenter of the houses of courtesans, such as resided in every capital from early times, an institution of elegant women, who taught good manners and civilized arts to young princes and nobles.

Vatsyayana
invokes the
Ancient Sages
Kuchumara,
Gonikaputra,
Ghotakamukha

Vatsyayana respectfully mentions his debt to other scholars like Kuchumara, Gonikaputra and Ghotakamukha. By invoking the names of these ancient sages, Vatsyayana lays emphasis on the sacredness of the theme on which he had begun to work. This seems to have been necessary, because of his reference, in the first section of his book to the challenges of those who said that *Kama* is a subject not fit for discussion. He writes:

Dharma, not belonging to this world
Kama practised by the brute creation

'Some learned men say that as *Dharma* is connected with things not belonging to this world, it is appropriately treated of in a book But *Kama* being a thing which is practised, even by the brute creation, and which is to be found everywhere, does not need any work on the subject.'

After stating this point of view he responds :

' . . . Sexual intercourse being a thing dependent on man and woman requires the application of proper means by them, and those means are to be learned from the *Kama Shashtra*. The non-application of proper means, which we see in the brute creations, is caused by their being unrestrained, and by the females among them only being fit for sexual intercourse at certain seasons and no more, and by their intercourse not being preceded by thought of any kind.'

He answers other challenges:

Lokayatikas, materialists

'The *Lokayatikas*, who are materialists, believe that a pigeon today is better than a peacock tomorrow, object to religious injunctions because the practice of these may bring some fruit or may not be fruitful at all.'

Vatsyayana responds: 'It is not so. For many other reasons. . . . We see the seed is thrown into the ground with the hope of future crops.'

Another objection to discussion of *Kama* is:

Destiny the prime mover

'Those who believe that destiny is the prime mover of all things say we should not exert ourselves to acquire wealth, for sometimes it is not acquired although we strive to get it, while at other times it comes to us of itself without any exertion on our part.'

Vatsyayana responds: 'It is not right to say so. A person who does nothing will enjoy no happiness.'

Further he says: '. . . are those who are inclined to think that *Artha* is the chief object to be obtained. Pleasures should not be sought for, because they are obstacles to the practice of *Dharma* and *Artha*, which are both superior to them, and are also disliked by meritorious persons. Pleasures also bring a man into distress, and into contact with low persons; they cause him to commit unrighteous deeds and produce impurity in him; they make him regardless of the future and encourage carelessness and levity. . . .'

Vatsyayana responds :

'This objection cannot be sustained, for pleasures being as necessary for existence, and well-being of the body as food, are consequently equally required. They are, moreover, the results of *Dharma* and *Artha*. Pleasures are, therefore, to be followed with moderation and caution. No one refrains from cooking food, because there are beggars to ask for it, or from sowing seed because there are animals to destroy the corn when it is grown up.'

After these explanations, which fix the role of male and female within the Hindu *Dharma*, Vatsyayana assembles as many facts as possible about sex as a creative human act, dependent on the impulse of love between man and woman.

No distinction between sacred and profane love

There is no distinction here, as in Europe, between 'sacred' and 'profane' love. All love is sacred, whether it is between a couple, married according to the Vedic rites of going round the fire, or the *Gandharva* marriage of flying spirits ('I marry you, you marry me'), or with another woman, so long as the pull of desire to become one is between them. Vatsyayana emphasises the view of his predecessors: 'No other girl than one who is loved should be married.'

*Love marriage of
Nala and Damayanti*

It seems, then, that in those ages, the marriage by Swayamvara was giving place, as in the romance of Nala and Damayanti, to marriage by love.

Of course, it is likely that the Brahmins, who regulated society, had assumed the functions of matchmakers in order to earn their alms by performing suitable functions. And as they were learned men not given to intimate contact with the people, they employed the barber, who went to every home as their intermediary; also the barber's wife was important to them to contact the women folk. And thus, in actual practice, the arranged marriage prevailed.

Among the *Nagarakas* and *Nayikas*, that is to say, the gentlemen and ladies of the courts, free choice seems to have been invariably preferred.

*Shakuntala
Kalidasa's heroine,
loses the
magic ring*

The king Dushyant, the hero of Kalidasa's most romantic play, falls in love with the heroine, Shakuntala, when he sees her, while hunting outside the hermitage of her father. This love at first sight is consecrated by the *Gandharva* marriage. The only token given by the hero to the heroine is the magic ring. Shakuntala loses the ring by chance and is not recognised by Dushyant, when she is presented to him.

*The primacy
of love is
sustained*

The whole thing is going to be a tragedy. But, as the cosmos is part of God, who is harmony, no disharmony can take place on this earth. Therefore, the god Indra comes down from heaven and takes Shakuntala and Dushyant up to paradise to sanctify their union. The primacy of love is sustained.

*Nagaraka
man about town*

Vatsyayana had taken for his model hero, the *Nagaraka*, the man-about-town, affluent but cultured, who represents the nobility of that time. The leisurely ease of the gentleman and his sensuous interests show the middle sections to be sensitive though worldly.

*Ointments, perfumes
ornaments, collyrium
and Alaktaka, lip
colouring*

The *Nagaraka* is asked to apply a limited quantity of ointments and perfumes to his body, put some ornaments on his person, collyrium on his eyelids and below his eyes, and colour his lips with *Alaktaka*. He should eat three meals, in the morning, afternoon and at night, and drink according to his pleasure. His ladylove, the *Nayika*, heroine, is also from the same order.

Nayika

The *Nayika* is a mature young girl, courtesan, or woman experienced in the arts of love.

The wife

The wife is honoured, but her function in sex is supposed to be mainly procreation.

*Rasa, tasting
denied
by priests*

This definition seems to suggest that, in the middle sections of society, the continuity of the race, according to Hindu Dharma, was taking precedence over the enjoyment of life. The pressures of the life of duty, according to the religious codes, had obviously returned after the first flush of freedom brought by the poets through their impressionism. The life of *Rasa*, tasting, was, as we have seen, denied in every generation, by the priestly order, in the monarchical states — except that the monarch was allowed many queens, concubines and chambermaids.

Vatsyayana seems to resolve the paradox of the confrontation between the free release of energies of the people and the enforcement of religiosity, by bluntly plunging into the secrets of love and bringing out ancient pearls of wisdom from the treasures of knowledge, accepting the framework of religion as a working hypothesis. Thus he talks in terms of *Nayika* more often than in terms of the wife.

*Vatsyayana
confers
freedom of
romantic love*

And by so doing, he releases his mind to the freedom of the psychological states of romantic love in the dark urges of the subconscious life. As the poets recognised that the longing and aspiration of the lover for the beloved in the pain of separation increases the pleasure of the union, so Vatsyayana concerns himself with the various phases of love making. The body-souls of the lovers are seeking, through all the excitements of the interior courtships, the eating of good food, and the indulgence in drink, the sharing of betel leaf,

the reciting of riddles, the jokes, the songs and the dances, the atmosphere of togetherness, when clothes are dropped, before the embracing, the kissing, the rubbing, the pinching, the biting, and even slapping the rougher parts of the body, to attain the state of passion in which the male penetrates the female.

In this prepared ceremony of love, preferably in the heart of nature, in the relaxed ease of the semi-dark, the *Vasanas*, energies, are supposed to be released, across the barriers of natural modesty, restraint and separateness of the external human relations of mundane life, into the *Lila*, where the freedom of love is generated, and man becomes a vehicle of tenderness and woman coincides the flow of her juices into the oscillations of the love play.

The approach of poetry The metaphors used by Vatsyayana in every chapter of his book create an atmosphere of poetry. This approach is the very opposite of writers of the West of his own time, and later, where the hangover of sin had left a residuum of violence among the christians through guilt and fear about sex itself.

Woman as instrument in Ovid After the pagan Greek centuries, from Arentino to Ovid, there is noticeable a certain stress between the body and the soul. The body of the male takes the body of the woman, seldom reaching for the soul. Of course, man and woman cohabit, but the penetration is a provisory solution. In Ovid, woman is the instrument of pleasure. He says: 'First choose carefully the woman you will set your heart upon. Second you must secure her submission. Third you must perpetuate her attachment to you. This is my entire syllabus and text.'

Vatsyayana says, woman has pleasure in love On the other hand, Vatsyayana dilates upon the age-old controversy whether woman gets pleasure in love-making or not. And after considering the pros and cons, he decides that, in his opinion, woman is equal to the male in her enjoyment, though different and secreting in accordance with her own biology. Again, in regard to scratching, biting, slapping and other forms of excitement, which may heighten the pleasure of love-making, he considers the contributions of both male and female to the tender moment, through the stimulation of the respective bodies by natural pain-pleasure excitements.

Delicious voluptuousness Thus he would have repudiated the Marquis de Sade, who said: 'Through vice alone is man capable of experiencing this moral and physical vibration, which is the source of the most delicious voluptuousness.'

And the Indian poet-sage concedes a variety of ways and attitudes and feelings to the sexes, according to the regional and local traditions of the subcontinent.

Vatsyayana's ambiguity On one important issue Vatsyayana's point of view is ambiguous. He gives an exalted position to the wife, and insists that she should be honoured by the husband, but he advises a 'chaste life for her, devoted to the man *doing everything for his welfare*' (italics mine). On the other hand, he admits the possibility of other women and recommends resort to the courtesan, and even talks of the love of persons in authority for the wives of other men.

Freedom from passion versus Vatsyayana's freedom in the passions It is likely that the upper hierarchies of Hindu society had already been playing fast and loose with *Dharma*. They observed the commandments of the Brahmins, but preferred an amoral world in complete disregard of the priestly injunctions. The princes had already in the *Ramayana* begun to acquire more wives than one, as in the case of King Dasharatha. And though a book like the *Kama Sutra* would not have been acceptable, if it had not been composed within the framework of *Dharma*, Vatsyayana, like Kalidasa, urges forward from the esoteric presumptions of the closed Brahminical oligarchies, which demand *freedom from passions* to the urges of a large number of citizens who wished to be *free in the passions*—to passion itself.

Classical renaissance and release; creative life of human beings In fact, the Classical renaissance was awakening the people from the orthodox acceptance of *dharmic* respectability, to dreams of fulfilment, through extroversion of the body-soul urges, reviving the concept of God, as the stuff of the universe in which the will could achieve the happiness of the creative life.

- Release from orthodoxy* In some ways, the coming of many aboriginal peoples into the Buddhist Sangha, without losing their memories of the pagan life, helped the release from orthodoxy to fresh feelings.
- Festivals of love* In the paintings of Ajanta and Bagh, the figures involved in dance and music and festivals of love are seemingly dark aboriginals, specially in the large dance panel on the facade of the Bagh Caves.
- Burning passion* The rhythmic splendour of many other scenes in both the cave complexes derives from the sap that runs through nature. The thrills of burning passion seem everywhere on the walls to inspire human intercourse.
- Jataka myths become blurred* Men and women return to the origins. The feelings of youth burst in the act of love with abandon. All the *Jataka* myths become blurred in the fresh freedom of prevalence of youthful pleasure-loving couples. Thus we see that the poetry of free love of the fourth and fifth centuries A.D., ushered many strains of freedom, beyond the memories, totems and images of the past, into new organic rituals among the folk. The chief among these was the *Gandharva* marriage.
- Romance literature; influence of Kama Sutra* The inspiration of the aphorisms of love was to become a perennial philosophy of happiness in the creative arts in the subsequent centuries. The whole romance literature from Bana's *Kadambari* to the *Ten Princes* of Dandin, and later Somadeva's *Katha-Sarit-Sagar*, Ocean of Stories, and even some of the Puranic renderings of the old myths, were permeated by it.
- Emotions, moods and acts of human love* In fact, there was no fictional narrative, which did not rely on the psychological motivations behind human relations, as put forward by Vatsyayana. So comprehensive was the encyclopaedic possession of the emotions, moods and acts of human love, that, in the chaos which followed the invasions of the white Huns in the fifth, sixth and seventh centuries A.D., the natural world of man and woman, flowed under the surface, inherent to every expression of human destiny, and passion remained the spirit behind existence.
- The inspiration of Vatsyayana's *Kama Sutra* had penetrated the literature and the art of the renaissance and no creative imagination had remained unaffected by the tenderness brought to human relations.
- Kalidasa* The bard Kalidasa was to reproduce the inner curves of creative freedom of that time, infusing into narratives, sanctioned by the gods in his prologue, the deep sacredness of feeling.
- In freeing the poetry from the shackles of orthodoxy, the oppression of taboo was being replaced by the sense of humanity.
- This poet of the classical renaissance has perhaps given the intensest expression of free love in his poems and plays.
- The lover and the beloved in Meghdoot* In the *Meghdoot*, the Cloud Messenger, a lover, somewhere in the Deccan, gives a message to a cloud to give to his beloved in the north. And through the journey of the vapour, which is bearing the love-words all the way, the poet, as lover, breathes his passionate spirit, in all his longings, into the very elements.
- Cycle of seasons and loving* In the *Ritusamhara*, Cycle of Seasons, Kalidasa does not merely describe the autumn, summer, the rainy season, the winter and early spring, but relates the sensations of the lovers according to the changing moods of the seasons.
- Free love is the ruling passion of Kalidasa's play *Vikramorvasi*, which relates the infatuation of a mortal king, Vikrama, for a heavenly nymph, Urvashi.

- Maid chastise Rama for tormenting Sita* In the *Raghuvamsa*, the Line of Raghu, though following the *Ramayana* story, the handmaidens of Sita chastise Rama for betraying his love for the queen by putting her to the test of fire.
- The honeymoon* In the *Kumarasambhava*, the Birth of the War God, the whole poem shows the triumph of the love god. The narrative of the joys of the honeymoon is bathed in the glow of those early mornings of the world of Bharat when people lived by the sunrise and celebrated festivals by the evening star and the moon.
- The dominant mood of the classical dramas of the fourth and fifth century A.D. is the man-woman relationship.
- Shakuntala in free love* Shakuntala, of course, in the misunderstanding between her and Dushyant, represents the highest integrity of free love.
- Vasantasena, the courtesan* In the *Mrichchakatika*, Clay Toycart, by Sudraka, a courtesan, Vasantasena, is the heroine, implying the respect given to the woman of culture, who was the mistress of the rites of love.
- And in the plays of Harsha in the sixth century A.D., the position of the Nagarika and Nayika seems to be equal in society.
- Love in Bana's romances* The lovers of Bana, wandering in the forests of the Vindhya, seeking their mates through separations, escape from the brutish darkness to the most sensitive realisations, to find the shape of their emotions in their beloveds, to transcend the void, into intimacy and release. True, that the deified father, the sage in the hermitage, gives the sanctions.
- Conducting the ritual of union* But there has been no period in which human beings, though seeking freedom, have not felt lost without reliance on some father, or priest, or god, conducting the ritual of union. Thus even the *Gandharva* marriage was sought to be sanctified, beyond the interior connection of the male and female, through the blessings of the sage.
- Saundaryalahari* The later poetry in the Sanskrit language, as well as in the people's languages, which were arising out of the babel of tongues, seldom escaped the influence of Vatsyayana. Even the words of the illusionist Shankara in the ninth century in praise of woman in his *Saundaryalahari*, are redolent of reminiscences of love before he gave up the body as a 'potful of dirt'.

'O Paragon of women! Thy waist
was
Too slender and curved even at
thy birth;
It's now a vanishing line what with
Thy
Heavy breasts! It's now come to
be fragile
Like the trees on the bank of a
gushing stream

That has washed all earth from
its roots away.
Kama has wanton made Thy
golden breasts
Hard so that they might tear Thy
bodice, and
Repose thy arm-pits. But, he
could not harm
Thy waist; for it's safe bound by
three cardamom lines.'

- The love of Amaru* The hopeless adventure of Amaru, the poet condemned to die because he fell in love with a princess far above his status, is transcreated in the hauntingly tragic, prayer-like, defiant hundred line poem, *Amarushataka*. The hero is no abstract individual like Satyavan of the Savitri legend, but rescued from the depths of the earth to the surface of life, attached to each flower, each bird and each human being, exalting the narrative of the triumph of love over death.

In Jayadeva's *Gita Govinda* in the twelfth century, which was one of the symbolic representations of the loves of Krishna and Radha, revived through the *Bhakti* cults of devotion to the god of happiness, we reach the acme of expression of mutable love moods. The hero who became god, and the woman his consort, go through all the fluid feelings, intense emotions and evanescent stirrings. The poet makes symbolic reference, in the most aesthetic expressions, to the loves of the god and the goddess, but the actual variegated personal relationship between Jayadeva and his own dancer wife is lifted into sublime universality. The whole long poem is shot through with the under-tones of love, liberated from all inhibitions. Sings Jayadeva:

'Oh! Go to him in desire on a
couch of tender branches
Let him part your robe and girdle
offer to him the luxury of your
hips

And Radha responds to Krishna:

'Pressing upon me your breasts so
hard
Entwining me with your vine-like
arms

With the rich treasure between
of the sweet receptacle of delight.'

Biting me with your merciless
teeth,
Inflict upon me, foolish one, the
suitable penalty.'



According to the melody of *Gurjari* and the accompaniment of *Ektari*, Jayadeva then transports Radha into the active lover:

'Oh, you with your complexion
fair
Hari's breasts will make you
shine
That cloud with necklace as a
fluttering crane
And there where married fruit
is eaten
Lightning you will see in
radiance

Krishna then in loveplay lying
beneath you
He dwells, the garland wearer
In the forest by the Jamuna,
In the gentle breezes there
The swelling breasts of Gopi
girls who crushes ever with
his restless hands.'

(Translated by George Keyt)

Obviously the new instinctive world had been ushered by Jayadeva in an outlying province of the whole of eastern India.

*Liberation
of new
tongues*

And, as under the yoke of every tyranny on the top, the closed images opened up, through the secret urges for freedom, in new sensibilities, and brought the experience of new joys in the dark. The Braj, the Khariboli, and the Maithili tongues had now developed their own local flavours, and the words had flowered into fresh metaphors.

Vidyapathi

Thus Vidyapathi, writing from Maithila, probably under the impact of Jayadeva, brought fresh expression from his own obscure world in contrast to the exhortations of the



Brahmins to rally against orthodoxy. The words escape from the poet's lips with a tremulous joy, as though flying from the terrors above. The metaphors are impressionist. Urged to make feelings sacred, under cover of the sanctioned love of Radha and Krishna, Vidyapathi sings of a new spring and a new love.

'The trees grow again. Fresh flowers bloom. The spring comes with the fragrant southern wind and bees are drunk. The forest of Brindaban is filled with new airs.

'Krishna has come.

'On the river bank adorned with groves, new lovers are lost in love. Intoxicated by the honey of mango blossoms, *Kokilas* freshly sing. The hearts of young girls are drunken with delight.

'The forest is charged with the new flavours of love.'

Surdas Surdas, the blind bard offering his devotion to Krishna in the early sixteenth century, on the edge of the Yamuna by Keetham Village, is compelled by the same fervour for the god of love, for whom Radha, the embodiment of the human soul, is always yearning. Avoiding the heavy tones of the sacred chants, he uses the Braj conversational speech, with the childlike simplicity of the homely phrase, to sing his way into the inner light revealed to him because of his physical blindness. In the rhythms of the conversational speech, he sings of the lovers sporting on the banks of the gentle river of life, the twin sister of Mother Ganga.

The waves of the loves of Krishna and Radha insinuated themselves into the darkest villages of the land, through Surdas. The consolations of poetry came to the innocent spirits yoked to the dictates of authority. Living in the troubled century of violent clashes in the empire, the people looked to the god of love for deliverance. Surprisingly, the court itself imbibed the spirit of the passion of Krishna and Radha through the Emperor Akbar. And there came to be the brilliance of the Kathak dance, built on the longings of the divine lovers, to mixed strains of Indian and Central-Asian musical movements.

Keshavdas In the *Rasikapriya* of Keshavdas, written in Vindhya Pradesh, in the sixteenth century, the poet sums up the creed of the Krishna cult. He seeks to catalogue the moods of love, from the enthusiasm of an anthologist trying to discover a perspective. The personal myths of the dalliances of Krishna and Radha become, for this interpreter, near-classical inspirations and are handed down to the creative imagination of many later poets and painters.

But the more primitivist bards of the villages and small towns, and local courts, surviving in eternal time, beyond the capital, nominally accepting the Imperial culture, but withdrawn into the secret life of their own personal feelings, created still more myths of desire. The princes went year after year to pay tribute to the centre, but returned to the embraces of their queens. The evenings were redolent with musical modes, punctuated by the recitations of the bards.

Sang Lalulal Kavi:

'The dark Krishna, the fair Braj women
Like a gold sapphire necklace
And he makes a Gopini say
Oh! dearest one, extinguish the
fire of desire

Kindled by the melodious music
of thy flute. . .
Oh! friend of the distressed. . .
Place thy lotus-like hands
On the throbbing breasts and
aching heads of thy slaves.'

The eternal dance of happiness in the Rasamandala Indeed, the Indian world had found, in spite of feudal oppression of marching armies, the legend of the Super God as the source of all the Universe, the seed of the phallus, recreating progeny, ingathering the powers, and then expressing joy in the fulfilment of love in the groves, by the Yamuna, in the *Rasamandala*, the eternal dance of men and women, going round and round in circles.

The intense yearnings of the suppressed of the late mediaeval period are expressed in many fables, where the magicians turn princes into herdsmen. Closed worlds lived in mutual political ignorance. Each had its own chieftain, slave to the omnipresent centre. But the rustic civilization remained anarchic, feverous and poetical.

Chandidas In Bengal, in the late mediaeval period, we hear the echoes of mystical love in the words of Chandidas, characteristically covering his passion for his washerwoman beloved, through the sensations, desires and urges of Krishna and Radha. Every hymn turns into prayer, assuming the external signs of poetry, but informed by the romance of sacred love as the culmination of desire of the senses.

<p>'Like stilled lightning her fair face. I saw her by the river, Her hair dressed with jasmine, Plaited like a coiled snake. O friend, I will tell you The secret of my heart. With her darting glances And gentle smiles She made me wild with love. Throwing and catching a ball of flowers,</p>	<p>She showed me to the full Her youthful form. Uptilted breasts Peeped from her dress. Her face was bright With taunting smiles. With anklet bells Her feet shone red.'</p> <p>Says Chandidas: 'Will you see her again?'</p>
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Rabindranath Tagore The sense of harmony in the bliss of union of male and female thus remained a residuum of the romantic strain in Indian culture, deep enough to fill the songs, after all the ruin brought by the western impact, even in the latter-day modern poet Rabindranath Tagore. Living with peasants of East Bengal on the Padma river, soaked in the freedom of the folk songs, he broke away from the heavy weight of the Infinite of his father's Vedantist teachings to his own heart's desires.

In the many love poems he wrote, he had only one cure for passion. He said:

'A thousand year's effort is worthwhile to win a woman's heart.'

The intimate sentiments of his lyrics remind us that the spirit of Kalidasa had infused, beyond the terrors of orthodoxy, into the eternal longing for free expression. To be sure, it is the expression of frustration and not enjoyment. The doors of the Hindu households were closed. The hearts had congealed. The women were hidden. So Tagore, the lover, asks:

<p>'Who is she that resides within me, — which pining woman? I try to make her my own But by no means could I succeed. I asked her whom do you want? Oh! pining woman.'</p>	<p>'Whom I want I cannot name Days passed by alas! You should only shed your tears When shall I make the unknown my own, laments the pining woman.'</p>
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The influence of Vatsyayana on painting and sculpture The birth of love in the plastic-pictorial arts of our country after the classical renaissance, received the impact of Vatsyayana's expressionism even more intensely and produced greater splendours than in the words of the poets.

Colour, understand as vibration

In Indian tradition, colour had been always understood as vibration. Every musical mode had its own configurations. The idols were infused, by the ardent spirit, with the longing for the realisation of the gods. These gods were worshipped as vehicles to attain the highest consciousness, by merging, through prayer, into the vast cosmos, the totality of the One who had become Many, and in whom the Many aspired to be One.

The pantheon of the forces of nature of the Rigveda were assimilated among the many personal myths of the populace, until every stone, every tree, every flower, vivified by the imagination, became a symbolic expression of popular devotion, to go beyond the void of separation, into connection with the universe.

The reflection in the mirror of the image enabled the worshipper to fix certain desires, as children fix the things they notice with their big eyes, in the forms with which they play.

Abstractions of the Aryans

The realisations of the nature gods of the Vedic period, which projected images from the naive imagination of the early Aryan poets were, however, soon turned into subtle abstractions. For instance, Agni, once a fire in the forest, was put on the altar in worship. Then the fire became the priest himself, who takes man's worship. The consecrated action made fire into the immortal of the immortals. He became the very foundation of man. The gods create him with their thoughts. The seers guard him in their hearts. He is the seer's will. He is the eye that guides man. He is established in the highest sheath. He is certainly not physical fire any more. Nor is he some mythological fire-god of the sacrifice. He is the divine will behind the sacrificial fire.

No Vedic Art

The symbolic *Yajnas*, sacrifices, did not require any forms. Therefore, there was no Vedic pictorial art, except the square of the altar, the *swastika*, auspicious diagram on the floor, or the pictograph of the Aum ॐ sound imaged in the ideogram.

Survival of images of Mother Goddess

The people, however, continued to think in images. The terracotta figurines of the Mother Goddess, Lajja Gauri of Nandgarh, the headless goddess of Bhita, and the Indian female figure found at Pompeii, drawing attention to the genitals, the hips and breasts, of the pre-Christian centuries, sustain our hunches about the continuity of faith in the source of creation as Mother, the holy image worship. The phallic snakes, the fertile vegetation, the amorous couples of Ahichchatra, Mathura and Kausambi, of the ancient world, were all exalted to the Panchachuda goddess and her partner.

Salabhanjikas of Mathura

At Mathura, the *Salabhanjikas*, tree spirits, assumed the sensuous charms of lovely courtesans, for whom the barbarian Kushans longed after their hard-won victories.

Bharhut and Sanchi

In the reliefs at Bharhut and Sanchi, the transformation from terracotta to stone sculpture is seen. But the predominantly primitivist populations, which accepted the way of the Buddha, brought their pagan gods and godlings with them. Only, the fertility symbols were stylised.

Amravati Nagarjunakonda Karla, Ajanta Ter

As the Buddhist birth stories became richer in human content, and were interpreted in new configurations with emphasised volumes, for the devotees among the villagers, the whole of life became informed by the vitality of the sexual impulse and burst into rhythms, at Amravati, Nagarjunakonda, Karla and other western cave temples, as also at Ajanta and Ter. The *Mithuna* couples in various amorous scenes proliferated.

During the five centuries after the disarray of the Gupta Empire, there were attempts at integration of the various parts of the country under different monarchs, like Harsha in the north, Pulakesin II in the west, and Mahendravarman in the south, the Gomakaras in the east, the Chandelas in upper middle India.

There were frequent minglings of peoples on festivals, pilgrimages and *durbars*, bringing the princes, nobles and courtiers from the capitals into touch with the rural folk.

The emergence of Shiva Shakti

The emergence of Shiva as the potent symbol of adventure, phallic vitality and supernatural power, sanctioned by many of the magical cults, like those of the Kaulas and Kapalikas, brought Shakti as his counterpart. And, while the Brahminical *Yoga* worship



PLAYFUL LOVE. young lovers
drive away a mischievous
monkey interrupting their
amorous dalliance
North Wall,
Vishnu Vaikuntha,
Lakshman Temple
A.D. 954
CHANDELA, KHAJURAHO

was accepted on top, the salvation through *Bhoga*, eating, drinking and sex union, began to flourish openly, in spite of the Brahminical taboos.

Bhitargaon The emphasis on human impulse, which had appeared in the terracotta plaques of the temple at Bhitargaon, made the sensuous appeal of the Mithuna couples an essential part of iconography.

Thus in the confusion of wills of kings and queens, of rights and peoples, of races and religions, the court styles and the primitivist energies, there emerged a new flowering of the life force in the temples of the entire continent.

Except for Brahma, the Vedic deities gave place to a new polytheism.

Khajuraho The building of the eighty-four temples of Khajuraho, in the reign of Chandela kings, thus suddenly confronts us with the acknowledgement of Vatsyayana's gospel of the happy life in fulfilled sex. The surviving structures show that sculpture and architecture had become one. And surely Khajuraho is the greatest expression of the all absorbing love between the male and the female of our civilization. Some of the panels in the Kandariya Mahadeva, Lakshmana and Vishwanatha temples, have also become part of the repertory of the most sensitively chiselled world sculpture.

The images of union here are, of course, symbolic. But the new mythologies are not mere fancies. They express the body-soul of men and women in the endless moods of the *lila* of love, in a fresh ritual of nature, inspired by the ceremonies of union, affected by the prevailing Tantric this-worldly faith in sex as the ultimate ecstasy.

The men who gave women dreams and dreams their looking glass Apart from the whole conception of each temple, as representing the ethos of phallic power, the various creative energies became images in fluid moods, wrought as finely as the imaginative skill of the artisans can make stone fluid. There are the young girls involved in the *Sringar*, decoration, of their bodies. One has just come out of the bath and is rinsing her hair. Another looking in the mirror. Still another is going towards her lover. Only highly inspired masters, who knew the *Kama Sutra* traditions, could have rendered the subtle feelings of anticipation. And one feels admiration for them, in the words of the poet Yeats for 'giving women dreams, and dreams their looking glass.' Then there are the trysting couples, involved in loving embraces. In one panel, the man bends down his head with the utmost tenderness over the face of the beloved, while she looks up with a grace that could only permeate bodies imbued with the warmth of love. In yet another panel, the coition is taking place, the bodies coalescing into each other in subtle curves, insinuating into caresses, with the delight of all the senses. In yet another panel, there is a group in which the central male figure is cohabiting with two women, while the male companions are also involved in the orgy with women companions.

Duladeva temple and the Shaiva mood In the Paraswanatha, Adinatha and Duladeva temples, built at the end of the eleventh century, the abandon of the Kandariya Mahadeva temple is formalised. The Duladeva seems to be dominated by Shaiva moods. And the female figure on the bracket reaches here the acme of virtuosity in the carving of alluring flying females.

Adinatha shrine The Adinatha and Paraswanatha are Jain shrines. Naturally, they do not have Mithuna scenes. The sensuous charm of the figures, however, reveals the infusion of the phallic principle in the sanctuaries even of these shrines of a puritan faith. The presence of Shiva and Parvati, in the Paraswanatha temple in lovable volumes, radiating joy in togetherness,

Paraswanatha shrine is part of a synthesis of the Hindu and Jain, with emphasis on the creative principle, behind the unity of life.

Jain courts honoured the dancing devadasis. The agile dancer tying the bells to get ready for the dance, shows that the Jain courts honoured the dancing *devadasis*. The girl putting collyrium in her eyes is surely indicative of *Sringar* as an accepted custom. And was not the *Surasundari* taking the thorn out of her foot exorcising pain from her person, a symbol of the Hindu preference for pleasure against the Jain insistence on suffering?

- Konarak* In the monumental Sun Temple at Konarak of thirteenth century, the orchestration of the harmony of the moods of love is on a grander scale. The dominant faith in the sun, as the source of phallic energy, inspires the giant figures. There are the moon-faced, big-breasted, heavy-hipped women, who play the cymbals, the drum and the flute, on the upper storey. And there are the lovers on the wall. One of the great sculptures of all time shows a kissing couple, with twist and turn of the figures in a passionate embrace, when the ideal is achieved : 'That each is both.'
- Kaula-Kapalika cults* The secret practices of the Kaula-Kapalika cults, centering around the use of coital images, diagrams of the *lingam-yoni* penetrations, and the focus point, as images for meditation before the enjoyment of ecstasy, spread into the interior of Gujarat, Bengal, the Deccan and the Himalayan regions.
- The new waves of free love changed the mystery into new rituals, which did not fix the images.
- Lingam-yoni theme* In fact, each devotee of the Tantra in the mediaeval periods could draw his own picture about the *lingam-yoni* theme, or choose a natural sculpture like the lovely ovoid of the Seychelles coconut, or an existing evolved image, to evoke, by concentration, his connection with the potential creative powers.
- Imagination in pictorial forms* The fixing of the imagination in pictorial forms on the walls of cave temples had already begun long before the time of Vatsyayana. But the occurrence of the Seven Limbs of Painting in the classical renaissance confirmed the idea that the transformation of nature into art was a freer exercise than in the earlier ritualistic terracottas.
- Vasanta Vilasa* After the incursions of aliens, paintings on palm leaf and paper began to travel from court to court. Some of the earliest of these, apart from the Jain *Kalpa-Sutras*, are illustrations of the *Gita Govinda* poem of Jayadeva, in the Bhubaneshwar Museum. Later, the *Vasanta Vilasa* love paintings of Gujarat, continued the research into the mystery of love. The *Chaura Panchasika* miniatures supposedly of the fifteenth century left residuums from which arose the Malwa, the Mewar and the Uttar Pradesh configurations.
- Chaura Panchasika* In one sense, the cosmos inherited by the folk, in their vague pantheisms, had tended to make the universe into a vast ritual. Almost each object became a symbol enacting that worship. The images revealed the imperceptible feelings, emotions and moods. And the eternal energies became timebound. But as soon as the ceremony became traditional worship, with a fixed ritual, emotional expression could not take place, and it became necessary to recognise fresh feelings through a new spontaneous imagery. The metamorphosis of the particular into the universal in art was therefore continuous. The folk remembered that the One had said to the Many: 'May I procreate?' As the act of procreation was Bliss itself, so the universe was conceived as an eternal unfolding of joy. And, correspondingly, the aspiration of the Many to become One was to attain the Bliss, through ever-new unions.
- Rasamandala paintings* In a characteristic casual enumeration of those who are involved in the *Rasamandala*, circular dance, seeking union with the Supreme, the holy book, *Brahmavaivarta Purana*, says :
- 'The full number of those who dance and are enraptured comes to one million eight hundred thousand.'
- The figurative speech of the sage was depicted in the *Rasamandala* paintings in Rajasthan and elsewhere, showing the Gopis ringed round Krishna, each Gopi with a Krishna of her own.
- In the ecstasy of the dance, says the above-mentioned text :
- 'Everybody's hair was loose, clothing shattered, ornaments gone. The whole place resounded with bracelets. And, mad with passion, everyone fainted. Then having done what they could on land, all headed for the lakes.'

Vallabhacharya
— the Bhakti
movement

In the eighteenth century, the teaching of Vallabhacharya, who had been one of the believers of the Bhakti movement in the Deccan, suddenly flowered in a number of paintings on the 'way of pleasure', rendered by the craftsman Nihal Chand, a court artist of Maharaja Sawant Singh of Kishangarh in Rajasthan.

This young prince, born in the house of chivalry of Kishangarh State, an offshoot of Jodhpur, accepted the teachings of the fifteenth-century saint, Vallabha, about *Pushti Marga*, the way of devotion of Lord Krishna through the practice of *Deva Jivan* the divine life on earth.

Bani Thani
beloved of
Sawant Singh
of Kishangarh

Maharaja Sawant Singh had met a lovely maiden called Bani Thani, an attendant of his mother. After nine years of active rule, he abdicated in favour of his son and retired with her to live in Vrindavan, the life of a Vaishnava devotee, until his death seven years later.

Under his patronage, Nihal Chand painted a number of miniatures, which are distinguished by a fine firm line, with delicate brushwork, unique in Rajasthani love paintings. The beauty of women involved in the longing of Radha, the body-soul fusion of Radha with Krishna, the divine essence, was realised in splendours of colour, showing the happiness of love festivals.

Deepavali
of Nagari Das

The miniatures of the *Deepavali*, with crimson and gold, in tones of blue, black and grey, and some of the finest scenes of the life of pleasure in Indian art, echo the spirit of the poems of Nagari Das which was the *nom de plume* of Maharaja Sawant Singh.

'Here in love's enchanted zones, never can grow old;
 here time and the firmament stand still; Here the fountains never cease to play,
Here the bride and the bridegroom, and the night is very young.'

There are other scenes of equal verve, which vibrate to the rhythms of Jayadeva's *Gita Govinda*.

Kishangarh
Radha

And there is one stylised portrait of a woman popularly called the Kishangarh Radha, holding the silken sequins of her *dupatta*, contemplating, with the sweep of half closed eyes, as she proceeds, with two lotuses in her hand, dressed in finery and jewels towards her lover.

The song of 'Nagari Das' has been rendered with the most exquisite sensitiveness in this profile, a masterly mingling of the Hindu and Mughal kalams:

'Amid a coiled *dupatta*,
 Stars engraved with gold;
The sunlike face of Radha shines,
 Twin pencilled eyebrows;
As bees above a lily pond,
 Hover deliciously.

'Even as a *lavanga* creeper,
 Her dark tresses coiled;

Sharp curved and thrusting saru-plant,
 the nose of Radha;
Nath bejewelled;
 Red are her lips;
As the poppy flower *Raga Dipak* flings,
 Inducing sleep
In summer's long afternoons.'

Vishnu Bhagavat Purana,
the Rasamanjari
to Sat Sai

The Pahari painters, in the late mediaeval period, seized upon the love theme in their miniatures throughout the eighteenth century. All the Rajput dynasties of Kangra valley and the surrounding hills, patronised the illustrations of the various books, dealing with the loves of Krishna and Radha. From the *Vishnu Bhagavat Purana*, the *Rasamanjari*, to *Sat Sai*, the theme is eternally the passion of Krishna and Radha:

'Where he led they followed
 when he turned they met;
 And for each moment,
 every moment was a myriad of years . . .'
 'The Omnipotent assumes the character of a youth
 among the women of Vrindavan.
 Pervading their natures and the natures of their Lords
 For even all the creatures
 the elements are comprehended of ether, air
 fire, water and earth
 So above is the Lord everywhere within all.'

During the later mediaeval period, the play function of sex came to be derided.

The romantic literatures Persian, Hindi and Urdu

In the romantic Persian, Hindi and Urdu literatures on the theme of love, in terms of the legendary stories of Laila and Majnu, Shirin and Farhad and Yussuf and Zuleika, the Sufi poets had interpreted personal passion as absolute love. But it is noticeable, throughout Urdu poetry, that the official segregation of the sexes had affected sentiment. While talking of the lover and the beloved as man and woman, the poet actually intended the beloved to be a young beautiful boy.

The beloved a young beautiful boy

Amir Khusrau Dehlavi and personal love

Only in the poems of Amir Khusrau Dehlavi, does the influence of the Braj songs, on the banks of the Jamuna, bring personal love into classical metaphors. In *Duvalrani-Khizr Khan*, written in the fourteenth century, which was a true story of the union of a Hindu princess with a Muslim prince, there is the ardent joy of the Krishna cult, when the lovers are brought together, after years of longing for each other. And the tragic ending, in the murder of Khizr Khan, does not take away the compulsive joy of their union.

Tragic epic poetry of Punjab

The poetry of the late mediaeval period, in the epic retelling of old legends is, however, emphatically tragic, showing the non-fulfilment of love. All the Punjabi epics, *Heer Ranjha*, *Sassi Punnu*, *Mirza-Sahiban* end in the death of ardent lovers.

The happiness of marriage was drowned in the ritual of arranged betrothals.

The impact of the West and Christianity

The impact of the West came both in the form of Christian missionaries and through the lower middle-class Europeans, stretching out from their puritan backgrounds to conquer and rule the colourful Indies. And though in real life in the first flush of victory, quite a few of these aliens were drawn to the midsummer night's dream of the pagan landscape, they expressed horror at the worship of the many gods as against the one God of Christianity. And the pagan rituals were despised by these exiles, from the ingrained inheritance of the legend of Adam and Eve turned out from paradise for tasting the fruit of knowledge.

Denial of impulse under the British Imperialist order

The expansion of the Imperialists was through denial of all the impulses that may not conform to the uniform Imperial order, which they wished to achieve in the human anarchy of India. The secular state, with the hangovers of Christianity, came to be based upon moral principles derived from the Emperor as head of both the Church and the State. The introduction of western education through the English language, brought the whole tension of individualist European, post-renaissance man, achieving immortality through the extroversion of his self-will, into the minds and hearts of the Indian intelligentsia.

The decay of Dharma

Those sections of the Indian people, who compromised with the aliens, had already lost their faith in the ancient *Dharma*. The *Dharma* itself had descended to the most debased superstitions. The middle sections mostly accepted the superiority of Western civilization.

There were efforts at synthesis through which the life of happiness, as conceived by the sages, could be continued, in and through Bentham's concept of the greatest good of the greatest number, by democratic participation of peoples in the State. Some of the lapses

of the orthodox Hindu tradition, like the burning of widows on the funeral pyre of their husbands, child marriage, and the discrimination of caste, began to be criticised by the Indians themselves.

Purdah But the centuries of defeats had brought reactions, like the hiding of women behind purdah, through the fear of rape, and the general submission of the female to the will of man, as well as marriage by arrangement as against marriage by love of the *Gandharva* tradition. And to these fissures in the social order, were added the shame and guilt of the Christians.

The repression of impulse, the denial of pleasure by the exaltation of suffering, the calumnies against the 'native' culture of dance and music and poetry, added themselves onto the inherited oppressions, in the search for a one-dimensional man.

The new gods: Money, Power, Prevalence All the gods were thrown aside in favour of the new gods: Money and Power and Prevalence. Underneath, the myriads of the population remained unaffected, to a large extent, by the external onslaughts, and continued to live through the garlands of festivals in the twelve months of the year, in the secret worship of the dark gods, in spite of the contempt and ignorance of the ruling hierarchy.

After freedom After freedom from the foreign rule, there have been efforts at rediscovery of the essential life principles. But they have remained in the nature of revivals, without releasing re-nascent energies for the many freedoms, necessary for the liberation of men and women, from the fixed symbols of the past, to the potential of the highest evolution—the breakthrough to comprehensive consciousness, to the perennial ecstasies, in a new worship of man and woman, and the adoration of each by the other.

The new consciousness and insights from the Kama Sutra At the centre of the whole conflict between the denial of life of the power civilizations and the revelation of potencies in human beings for happiness, lies the need to absorb the creative principle itself, beyond the puritan struggle between the body and the soul, beyond the hidebound traditionalist cultures on the one hand and the machine disorder on the other, in a new consciousness, through fresh alliances with the circadian rhythms, by the return to nature, and to the acceptance of intuitive insights enshrined in the depths of the *Kama Sutra*.

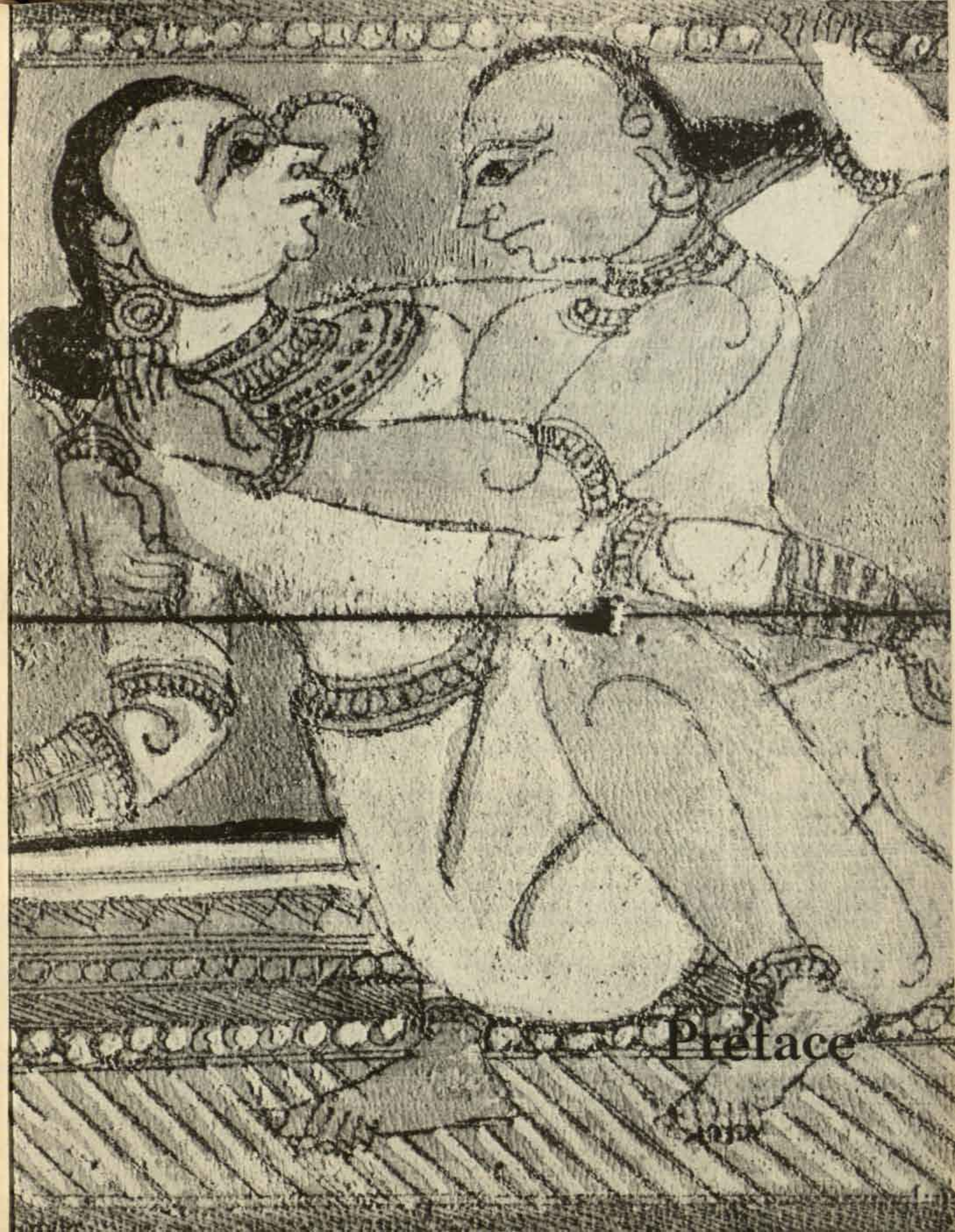
The ethos of Vatsyayana about love between man and woman, put by the sage at the end of his book, has to be learnt again:

'Desire, which springs from nature
and which is increased by art, from
which all danger is taken away by
wisdom,
becomes firm and secure.'

Khandala
Maharashtra
June 1980

—MULK RAJ ANAND





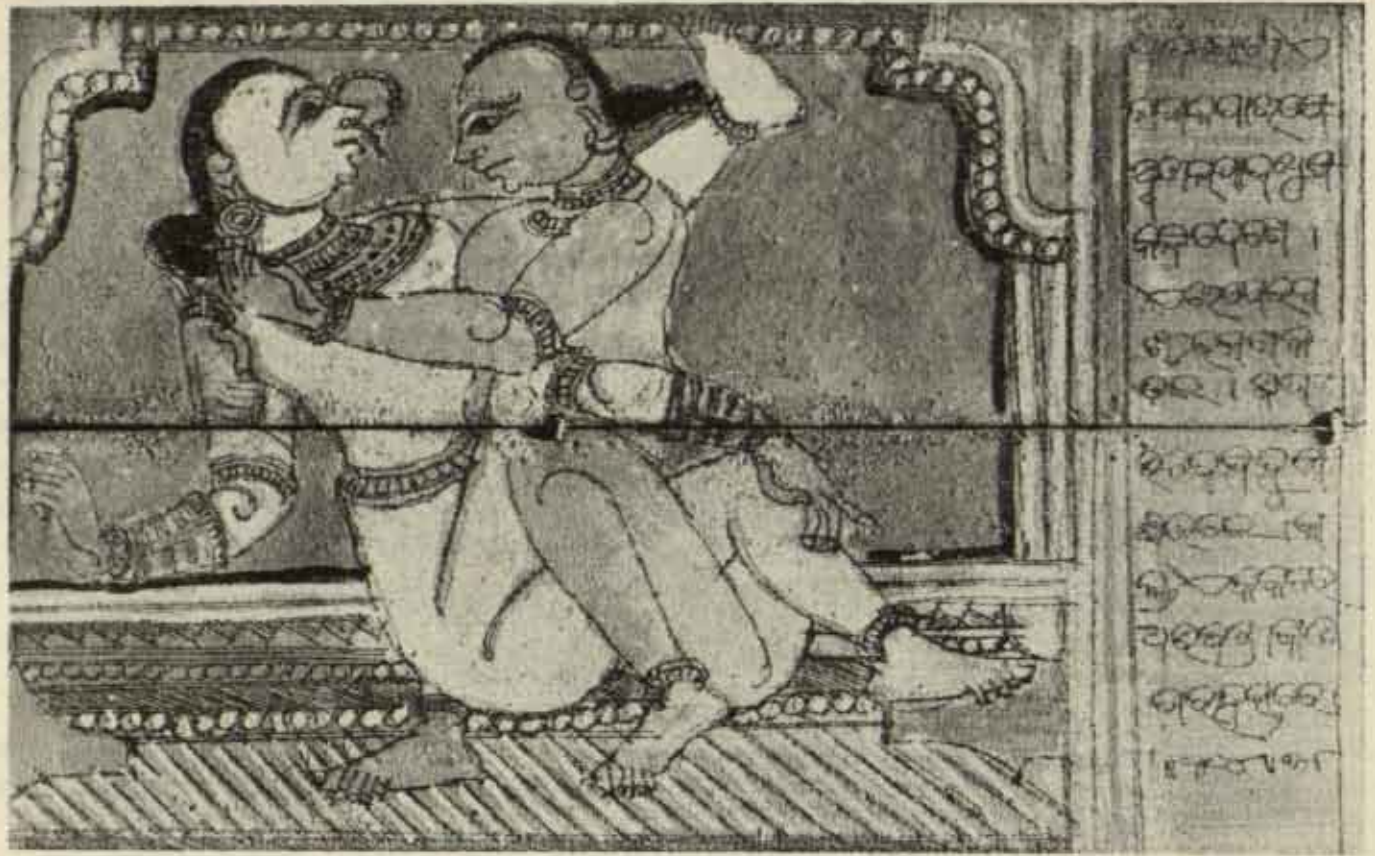
Preface

The divider illustrates
VENUDARITAKAM ASANA,
splitting of the bamboo
(a detail)

VENUDARITAKAM ASANA,
splitting of the bamboo
A leaf from an Oriya-Sanskrit
manuscript scribed on palm leaf
ORISSA, PURI OR BHUVANESHWAR;
late seventeenth century

THE PADMINI, LOTUS WOMAN
is embodied in the sculpture of the
SALABHANJIKA, Tree Nymph,
Eastern Torana,
SANCHI, SATAVAHANA;
c. second century B. C.

Preface
to the
Kama Sutra



KAMA SUTRA
*'Aphorisms on
Love'*
— Vatsyayana

In the literature of all countries there will be found a certain number of works treating especially of love. Everywhere the subject is dealt with differently, and from various points of view. In the present publication it is proposed to give a complete translation of what is considered the standard work on love in Sanskrit literature, and which is called the '*Vatsyayana Kama Sutra*', Aphorisms on Love, by Vatsyayana.

KAMA SUTRA
*a translation divided
into seven books and
thirty six parts*

*Chief guide to Hindu
erotic literature*

While the Introduction will deal with the evidence concerning the date of the writing, and the commentaries written upon it, the books following the Introduction will give a translation of the work itself. It is, however, advisable to furnish here a brief outline of works of the same nature, prepared by authors who lived and wrote years after Vatsyayana had passed away, but who still considered him as the great authority, and always quoted him as the chief guide to Hindu erotic literature.

Besides the treatise of Vatsyayana the following works on the same subject are procurable in India:

RATIRAHASYA
'Secrets of Love'
— Kukkoka
'Siddha pātiya pandita'
— an ingenious man
among learned men.

The author of the '*Secrets of Love*' was a poet named Kukkoka. He composed his work to please one Venudutta, who was perhaps a king. When writing his own name at the end of each part he calls himself '*Siddha pātiya pandita*', an ingenious man among learned men. The work was translated into Hindi long ago, and in this the author's name was written as Koka. And as the same name crept into all the translations into other languages in India, the book became generally known, and the subject was popularly called *Koka Shastra*, doctrines of Koka, which is identical with the *Kama Shastra*, doctrines of love, and the words *Koka Shastra* and *Kama Shastra* are used indiscriminately.

*Eight hundred verses
called 'Pachivedas'*

*Opinions of
Gonikāputra and
Nandikeśvara*

The work contains nearly eight hundred verses, and is divided into fifteen parts, which are called *Pachivedas*. Some of the things treated of in this work are not to be found in Vatsyayana, such as the four classes of women, the *Padmini*, *Chitrini*, *Shankhini* and *Hastini*, as also the enumeration of the days and hours on which the women of the different classes become subject to love. The author adds that he wrote these things from the opinions of Gonikāputra and Nandikeśvara, both of whom are mentioned by Vatsyayana, but their works are not now extant. It is difficult to give any approximate idea as to the year in which the work was composed. It is only to be presumed that it



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was written after that of Vatsyayana, and previous to the other works on this subject that are still extant. Vatsyayana gives the names of ten authors on the subject, all of whose works he had consulted, but none of which is extant, and does not mention this one. This would tend to show that Kokkoka wrote after Vatsyayana, otherwise Vatsyayana would assuredly have mentioned him as an author in this branch of literature along with the others.

PAN̄CHASĀYĀKA The author of the 'Five Arrows' was one Jyotirīśvara. He is called the chief ornament of poets, the treasure of the sixty-four arts, and the best teacher of the rules of music. He says that he composed the work after reflecting on the aphorisms of love as revealed by the gods, and studying the opinions of Goṅikāputra, Muladeva, Babhravya, Ramtīdeva, Nandikeśvara and Kshemendra. It is impossible to say whether he had perused all the works of these authors, or had only heard about them; anyhow, none of them appears to be in existence now. This work contains nearly six hundred verses, and is divided into five parts, called *Sayakas*, Arrows.

SMARAPRADĪPIKĀ The author of the 'Light of Love' was the poet Gunākara, the son of Vāchaspati. The work contains four hundred verses, and gives only a short account of the doctrines of love, dealing more with other matters.

RATIMĀÑJARĪ 'The Garland of Love' is the work of the poet Jayadeva. This treatise is however, very short, containing only one hundred and twenty-five verses, written in an elegant style, probably in the fifteenth century.

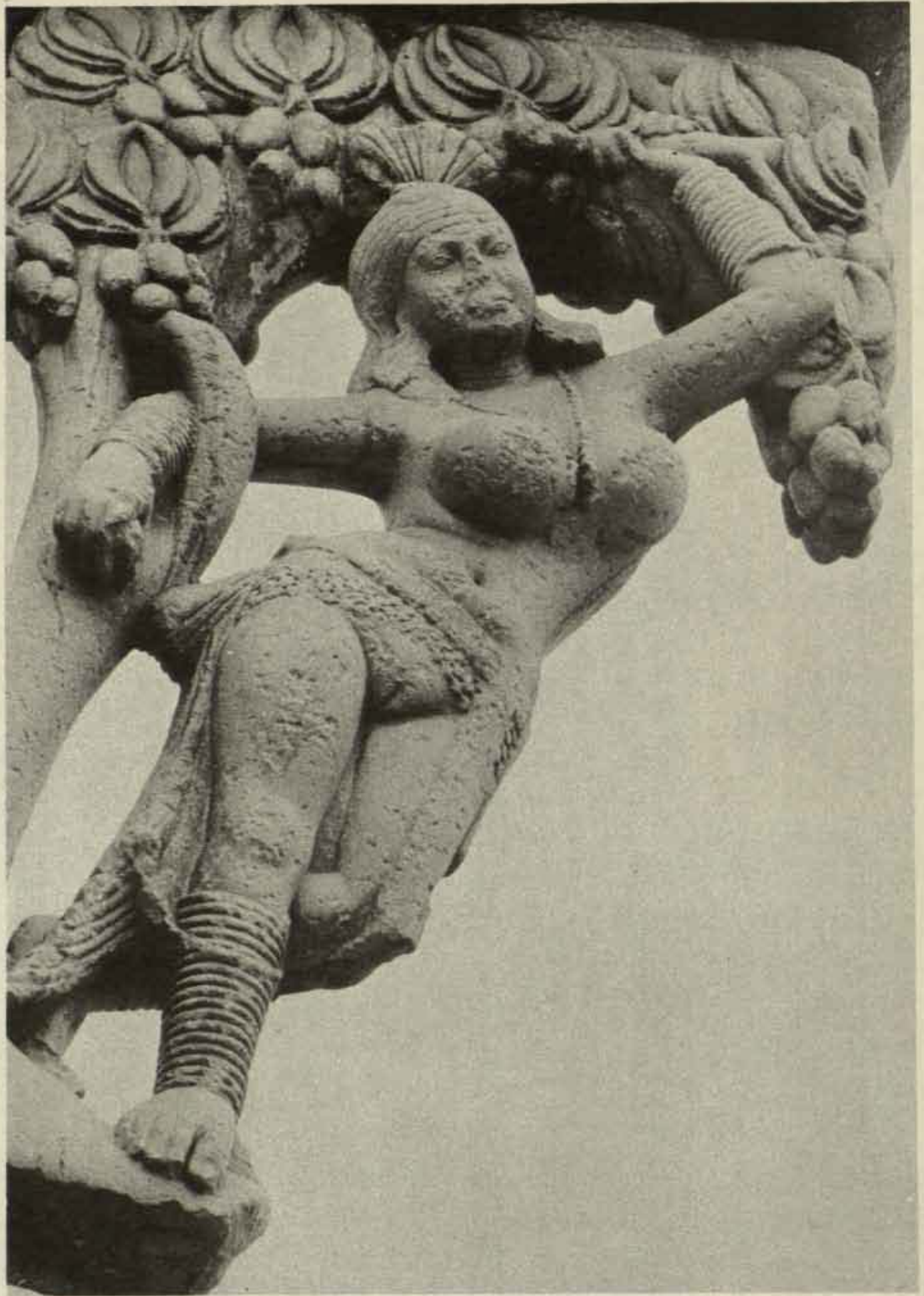
RASAMAÑJARĪ The author of the 'Sprout of Love' was a poet called Bhānudatta. It appears from the last verse of the manuscript that he was a resident of the province of Tirhoot, and son of a Brahman named Ganeshwar, who was also a poet. The work, written in Sanskrit, gives the descriptions of different classes of men and women, their classes being made out from their age, description, conduct and behaviour. It contains three chapters, and its date is not known, and is difficult to ascertain.

ANANGA RANGA 'The Stage of Love' was composed by the poet Kalyānamalla, for the amusement of Ladkhan, the son of Ahmed Lodi, the same Ladkhan being in some places spoken of as Ladana Mull, and in others as Ladanaballa. He is supposed to have been a relation or connection of the house of Lodi, which reigned in India from A.D. 1450 to 1526. The work would therefore, have been written in the fifteenth or sixteenth century. It contains ten chapters, and has been translated into English but only six copies were printed for private circulation. This is supposed to be the latest of the Sanskrit works on the subject, and the ideas in it were evidently taken from previous writings of the same nature.

The contents of these works are in themselves a literary curiosity. There are to be found both in Sanskrit poetry and in the Sanskrit drama a certain amount of poetical sentiment and romance, which have, in every country and in every language, thrown an immortal halo round the subject. But here it is treated in a plain, simple, matter of fact sort of way.

As Venus was represented by the Greeks to stand forth as the type of the beauty of woman, so the Hindus describe the *Padmini*, Lotus woman, as the type of most perfect feminine excellence, as follows:

PADMINI *She in whom the following signs and symptoms appear is called a Padmini. Her face is pleasing as the full moon; her body, well clothed with flesh, is soft as the Shiras, mustard flower, her skin is fine, tender and fair as the yellow lotus, never dark coloured. Her eyes are bright and beautiful as the orbs of the fawn, well cut, and with reddish corners. Her bosom is hard, full and high; she has a good neck; her nose is straight and lovely, and three folds or wrinkles cross her middle, about the umbilical region. Her yoni, vagina, resembles the opening lotus bud, and her Kamasalila, love seed, is perfumed like the lily that has newly burst. She walks with swan-like gait, and her voice*



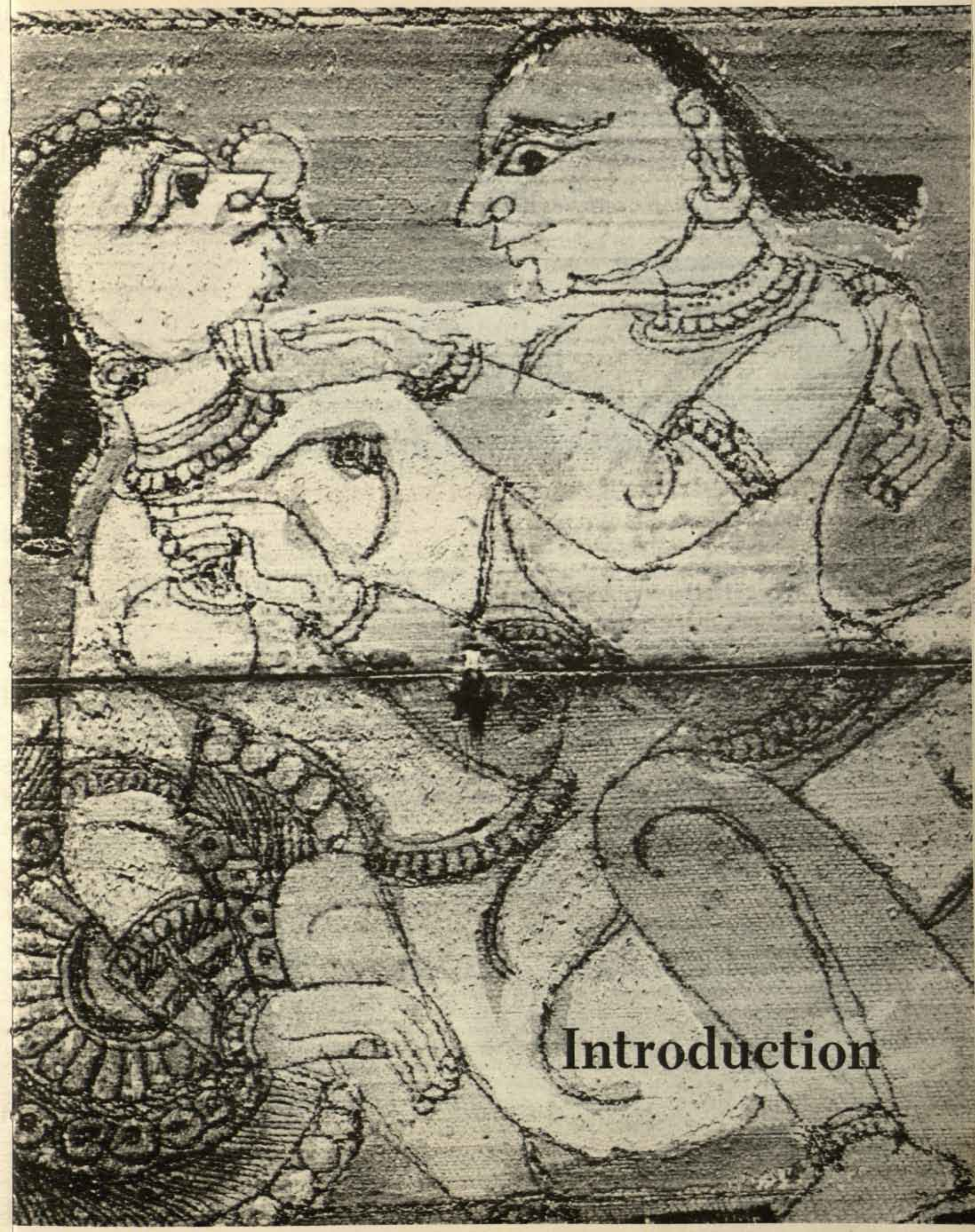
is low and musical as the note of the Kokila cuckoo bird; she delights in fresh raiments. in fine jewels, and in rich dresses. She eats little, sleeps lightly, and being as respectful and religious as she is clever and courteous, she is ever anxious to worship the gods, and to enjoy the conversation of Brahmans. Such then, is the Padmini, Lotus woman.

Detailed descriptions then follow of the *Chitrini*, art woman; the *Shankini*, conch woman, and the *Hastini*, elephant woman, their days of enjoyment, their various

seats of passion, the manner in which they should be manipulated and treated in sexual intercourse, along with the characteristics of the men and women of the various regions of India. The details are so numerous, and the subjects so seriously dealt with, and at such length, that neither time nor space will permit of their being given here.



ANCIENT SAGE, seated in yogapatta, posture of meditation, RAJASTHAN, KISHANGARH; late eighteenth century



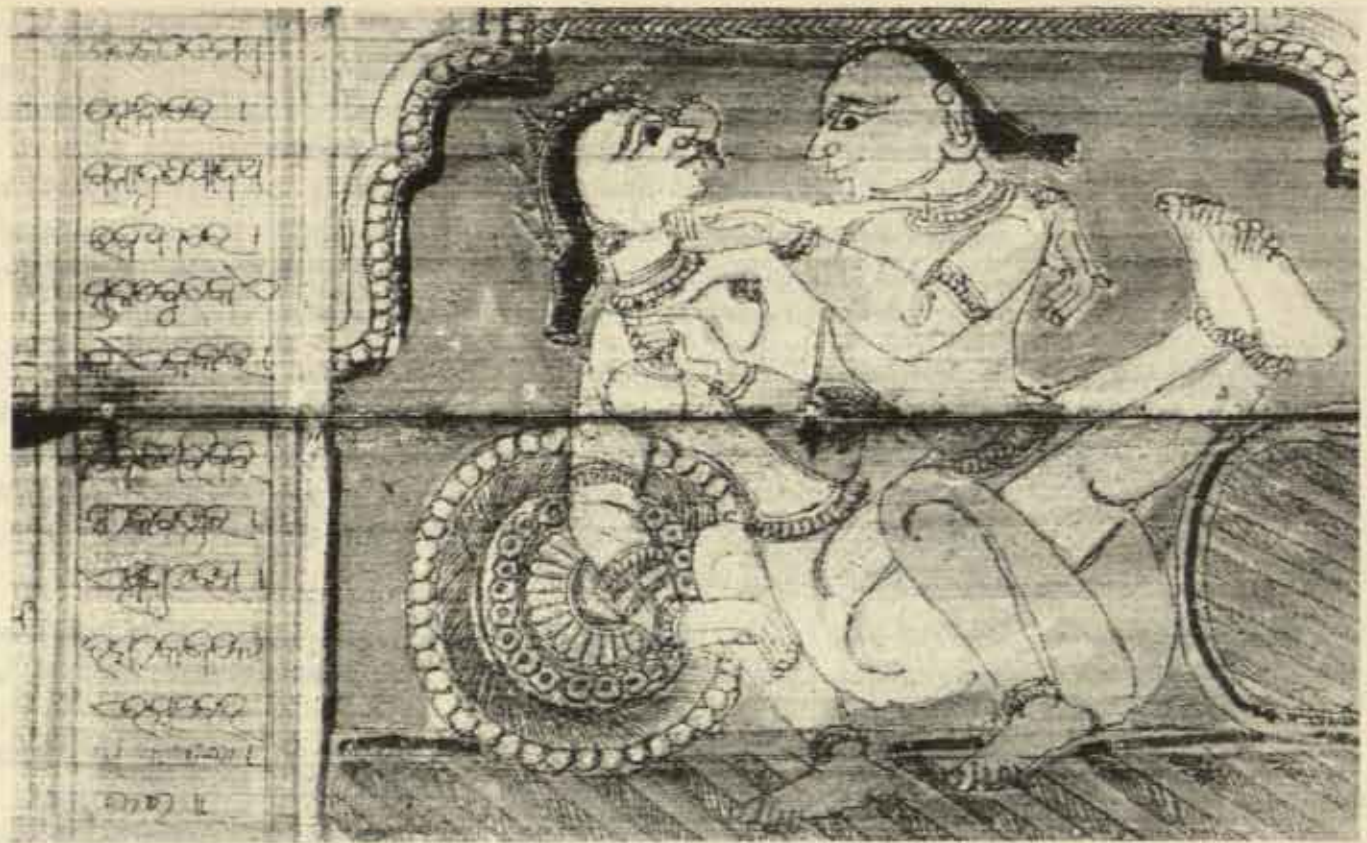
Introduction

*The divider illustrates
PIDITAKAM ASANA,
pressing between thighs
(a detail)*

*PIDITAKAM ASANA,
pressing between thighs
The woman embraces her lover's body
between her thighs, while he fondles
her breast and chin.*

*A leaf from an Oriya-Sanskrit
manuscript scribed on palm leaf
ORISSA, PURI OR BHUVANESHWARA;
late seventeenth century*

**Introduction
to the
Kama Sutra**



The Sage
VATSYAYANA

It may be interesting to some persons to learn how it came about that Vatsyayana was first brought to light and translated into the English language. It happened thus. While translating with the pundits the 'Ananga Ranga', reference was frequently found to be made to one Vatsyayana: the sage Vatsyayana was of this opinion, or of that opinion; the sage Vatsyayana said this, and so on. Naturally questions were asked who the sage was, and the pundits replied that Vatsyayana was the author of the standard work on love in Sanskrit literature, and no Sanskrit library was complete without his work, and that it was most difficult now to obtain in its entire state. The copy of the manuscript obtained in Bombay was defective, and so the pundits wrote to Benares, Calcutta and Jaipur for copies of the manuscript from Sanskrit libraries in those places. Copies having been obtained, they were then compared with each other, and with the aid of a Commentary called 'Jayamangalā', a revised copy of the entire manuscript was prepared, and from this copy the English translation was made.

'JAYAMANGALĀ'
— a commentary

*Aphorisms
on Love*

The 'Aphorisms on Love' by Vatsyayana contains about one thousand two hundred and fifty *Shlokas*, verses, and are divided into seven books and thirty-six parts.

Hardly anything is known about the author. His real name is supposed to be Mallinaga or Mrillana, Vatsyayana being his family name. At the close of the work this is what he writes about himself:

DHARMA

'Virtue, religious
merit'

ARTHA

'Worldly wealth'

KAMA

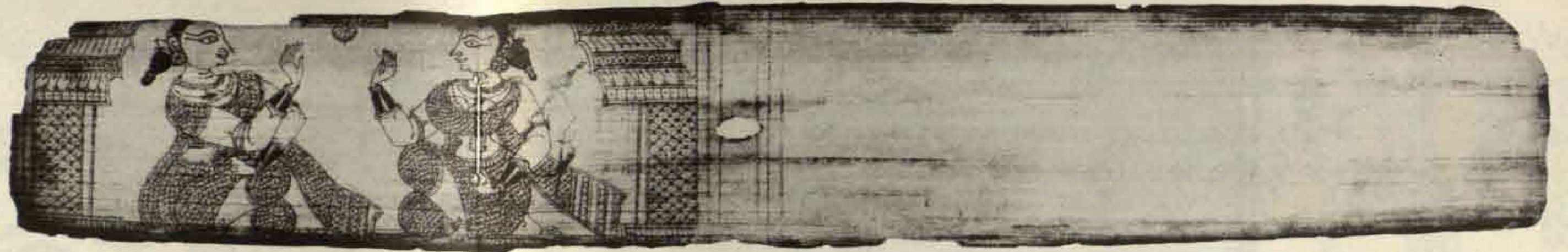
'Love pleasure,
sensual gratification'

'After reading and considering the works of Babhravya and other ancient authors, and thinking over the meaning of the rules given by them, this treatise was composed, according to the precepts of the Holy Writ, for the benefit of the world, by Vatsyayana, while leading the life of a religious student at Benares, and wholly engaged in the contemplation of the Deity. This work is not to be used merely as an instrument for satisfying our desires. A person acquainted with the true principles of this science, who preserves his *Dharma*, his *Artha* and his *Kama*, and who has regard to the customs of the people, is sure to obtain the mastery over his senses. In short, an intelligent and knowing person, attending to *Dharma* and *Artha* and also to *Kama*, without becoming the slave of his passions, will obtain success in everything that he may do.'





BOOK I



I. study of the shastras



II. dharma artha and kama



III. study of arts and sciences



IV. man-about-town



V. qualities of a go between



A MAHA MUNI, great sage.

In ancient times, learned sages peregrinated on foot, from one centre of learning to another often travelling over great distances to reach a renowned place. A group of young tyros would flock to sit in reverence at his feet and to listen and benefit from his learned expositions.

Striding purposefully through the halcyon countryside, his appearance is legendary. A bold and powerful physique clothed in air – hair matted with sacred ashes, a corded girdle with loin-cloth and a diaphanous duppatta, scarf, are his only adornments; his traditional danda, staff, and kamandalu, bowl, complete his fine portrait.



RAJASTHAN, BUNDI
mid-eighteenth century

The Seven Books of Kama Sutra

Vatsyayana, like a true scholar, admits to his reliance on earlier learned works, and states that it was Prajapati, the Creator, who first formulated the Code of Conduct in 10,000 chapters for the regulation of social life.

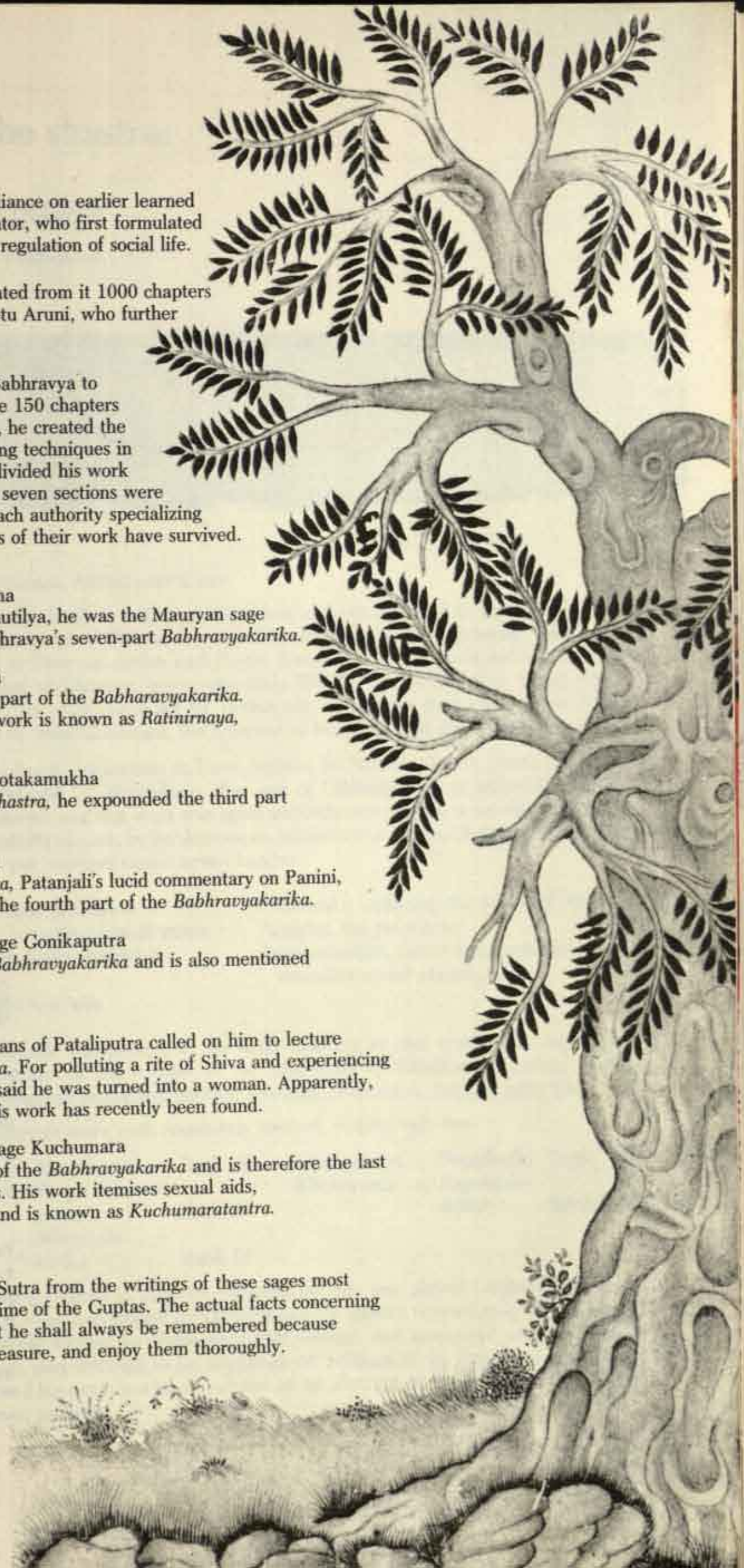
Nandikeshvara, a follower of Lord Shiva, separated from it 1000 chapters on sex life. In turn he revealed these to Svetaketu Aruni, who further digested these revelations into 500 chapters.

It was then left to the great ancient sexologist Babhravya to further condense this erotology into a manageable 150 chapters and he made two remarkable innovations. First, he created the famous sixty-four-fold divisions of the love-making techniques in imitation of the structure of Rigveda. Then he divided his work into seven *Adhikaranas*, sections. Each of these seven sections were then elaborated upon by seven ancient sages, each authority specializing in a particular aspect of the subject. Only scraps of their work have survived.

- Book I** *General Principles* by Sage Charayana
Mentioned in the *Arthashastra* of Kautilya, he was the Mauryan sage who expounded the first part of Babhravya's seven-part *Babhravyakarika*.
- Book II** *Sexual Union* by Sage Suvarnanabha
The sage responsible for the second part of the *Babhravyakarika*. He lived in Mauryan times and his work is known as *Ratinirnaya*, an investigation of carnal love.
- Book III** *Courtship and Marriage* by Sage Ghotakamukha
Also mentioned in Kautilya's *Arthashastra*, he expounded the third part of *Babhravyakarika*.
- Book IV** *Duties of a Wife* by Sage Gonardiya
He is mentioned in the *Mahabhashya*, Patanjali's lucid commentary on Panini, the grammarian's *sutras*. He wrote the fourth part of the *Babhravyakarika*.
- Book V** *Seducing the Wives of Others* by Sage Gonikaputra
He elucidated the fifth part of the *Babhravyakarika* and is also mentioned in Patanjali's *Mahabhashya*.
- Book VI** *The Prostitute* by Sage Dattaka
Virasena, senior most of the courtesans of Pataliputra called on him to lecture on the sixth part of *Babhravyakarika*. For polluting a rite of Shiva and experiencing love-making with his own sex, it is said he was turned into a woman. Apparently, a fragmentary metrical resumé of his work has recently been found.
- Book VII** *Secret Lore and Sexual Power* by Sage Kuchumara
He elaborated on the seventh part of the *Babhravyakarika* and is therefore the last of Babhravya's seven-sage scholiasts. His work itemises sexual aids, aphrodisiacs, mantras, spells, etc., and is known as *Kuchumaratantra*.

An Immortal Work

Vatsyayana then compiled his immortal Kama Sutra from the writings of these sages most probably in the 3rd century A. D. around the time of the Guptas. The actual facts concerning Vatsyayana Maha Muni remain unresolved, but he shall always be remembered because he taught mankind to lead a life of love and pleasure, and enjoy them thoroughly.



BOOK I Parts I—V

Sadharana, general principles, explained by Sage Charayana

On the divider is reproduced an enlarged detail from leaf number four, posture two.

Each of the parts of Book I reproduce an appropriate palm leaf as the part-heading.

The palm leaves illustrate a series of postures from one to sixty-three on twenty-four leaves, plus three preliminary and a closing leaf — total sixty-six leaves.

PART I *Preliminary leaf, two ladies seated*

PART II *Couple embracing*

PART III *Embrace of the breasts*

PART IV *Postures one to three*

PART V *Postures four to six*

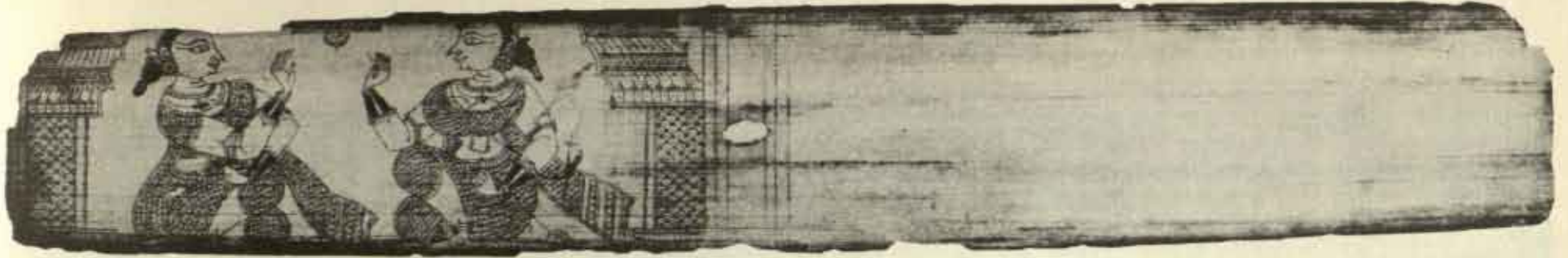
Each of the postures has the appropriate numeral in nagari.

study of the shastras

शास्त्रसंग्रह प्रकरण

Shastrasangraha Prakarana

part I



Dharmarthkamebhyo Namah SALUTATION TO DHARMA, ARTHA AND KAMA

Dharma, Swayambhu Manu

Artha, Brihaspati

Kama, Nandikeshvara

Written by Nandikeshvara
abbreviated
and abridged by
Shvetaketu and
Babhravya

In the beginning, the Lord of Beings created men and women, and in the form of commandments in one hundred thousand verses laid down rules for regulating their existence with regard to *Dharma*, *Artha*, and *Kama*. Some of these commandments, namely those which treated of *Dharma*, were separately written by Swayambhu Manu; those that related to *Artha* were compiled by Brihaspati; and those that referred to *Kama* were expounded by Nandikeshvara, the follower of Mahadeva, in one thousand parts.

Now these '*Kama Sutra*', Aphorisms on Love, written by Nandikeshvara in one thousand parts, were reproduced by Shvetaketu, the son of Uddalaka, in an abbreviated form in five hundred canons, and this work was again similarly reproduced in an abridged form, in one hundred and fifty canons, by Babhravya, an inhabitant of the *Panchala*, south of Delhi. These were then put together under seven heads:

Sadharana, general principles
Samprayogika, love-play, sexual union
Kanya Samprayuktaka, courtship
and marriage
Bharyadhikarika, the wife

Paradarika, seducing the wives of others
Vaishika, the prostitute
Aupanishadika, secret lore, extraneous
stimulation and sexual power.

Expounded and
explained by Dattaka
and Charayana

The book on *Vaishika*, the prostitute, the sixth heading in this work, was separately expounded by Dattaka at the request of the courtesans of Pataliputra, Patna; in the same manner Charayana explained the first heading, *Sadharana*, general principles.

The remaining subjects were each separately treated, respectively by:

Suvarnanabha	— <i>Samprayogika</i>	Book II	Gonikaputra	— <i>Paradarika</i>	Book V
Ghotakamukha	— <i>Kanya Sampra-</i> <i>yuktaka</i>	Book III	Kuchumara	— <i>Aupanish-</i> <i>adika</i>	Book VII
Gonardiya	— <i>Bharyadhi-</i> <i>karika</i>	Book IV			

Vatsyayana compiled
an abstract

Thus the work being written in parts by different authors was almost unobtainable and, as the parts which were expounded by Dattaka and the others treated only of the particular branches of the subject to which each part related, and moreover as the original work of Babhravya was difficult to be mastered on account of its length, Vatsyayana, therefore, composed his work in a small volume as an abstract of the whole of the works of the above-named authors.

(२५)

११

॥वेकारसामैनुभगमाहामिनिक्कौभावेमनमाह॥शंभनु॥
॥कधूपुरिषकौडोइ॥मारमनमथकौगोई॥कामीकंतुना॥
॥रिकौभावेअंगअंगकेसुषदिषरावे॥संगतिवदुतनारिसौ॥
॥करैद्यौडैतवजवपानीठरौ॥जवत्यगिद्रवैनसेजसभा॥
॥गीतवल्यागिरहेहापेमेनागी॥सोरठा॥तवसुषपावेना॥
॥रिसजाकेसमअसुयिविसारि॥हरिमानिजापिकांमि॥
॥नकोकरुक्कहाविवारि॥

dharma artha and kama

त्रिवर्गप्रतिपत्ति प्रकरण

Trivargapratipatti Prakarana

part II



Perform Dharma
to gain
Moksha, release
from
transmigration

Man, the period of whose life is one hundred years, should practise Dharma, Artha and Kama at different times and in such a manner that they may harmonize together and not clash in any way. He should acquire learning in his childhood, in his youth and middle age he should attend to Artha and Kama, and in his old age he should perform Dharma, and thus seek to gain Moksha, release from further transmigration. Or, on account of the uncertainty of life, he may practise them at times when they are enjoined to be practised. But one thing is to be noted, he should lead the life of a religious student until he finishes his education.

Dharma is obedience to the command of the *Shastra*, Holy Writ of the Hindus, to do certain things, such as the performance of sacrifices, which are not generally done, because they do not belong to this world, and produce no visible effect; and not to do other things, such as eating meat, which is often done because it belongs to this world, and has visible effects.

Dharma should be learned from the *Shruti*, Vedas, and from those conversant with it.

Artha is the acquisition of arts, land, gold, cattle, wealth and friends. It is, further, the protection of what is acquired, and the increase of what is protected.

Artha should be learned from the king's officers, and from merchants who may be versed in the ways of commerce.

Kama is the enjoyment of appropriate objects by the five senses of hearing, feeling, seeing, tasting and smelling, assisted by the mind together with the soul. The ingredient in this is a peculiar contact between the organ of sense and its object, and the consciousness of pleasure which arises from that contact is called Kama.

Kama is to be learned from the *Kama Sutra*, Aphorisms on Love, and from the experience of citizens.

When all the three, Dharma, Artha and Kama, come together, the former is better than the one which follows it: Dharma is better than Artha, and Artha is better than Kama. But Artha should always be first practised by the king for the livelihood of men is to be obtained from it only. Again, Kama being the occupation of *Veshyas*, prostitutes, they should prefer it to the other two, and these are exceptions to the general rule.

Challenge Some learned men say that as Dharma is connected with things not belonging to this world, it is appropriately treated of in a book; and so also is Artha, because it is practised only by the application of proper means, and a knowledge of those means can only be obtained by study and from books. But Kama being a thing which is practised even by the brute creation, and which is to be found everywhere, does not want any work on the subject.

Response This is not so. Sexual intercourse being a thing dependent on man and woman requires the application of proper means by them, and those means are to be learned from the Kama Shastra. The non-application of proper means, which we see in the brute creation, is caused by their being unrestrained, and by the females among them only being fit for sexual intercourse at certain seasons and no more, and by the intercourse not being preceded by thought of any kind.

Challenge The Lokayatikas say: Religious ordinances should not be observed, for they bear a future fruit, and at the same time it is also doubtful whether they will bear any fruit at all. What foolish person will give away that which is in his own hands into the hands of another? Moreover, it is better to have a pigeon today than a peacock tomorrow; and a copper coin which we have the certainty of obtaining, is better than a gold coin, the possession of which is doubtful.

Response It is not so. Holy Writ, which ordains the practice of Dharma, does not admit of a doubt. Sacrifices such as those made for the destruction of enemies, or for the fall of rain, are seen to bear fruit.

The sun, moon, stars, planets and other heavenly bodies appear to work intentionally for the good of the world.

The existence of this world is effected by the observance of the rules respecting the four classes of men and their four stages of life.

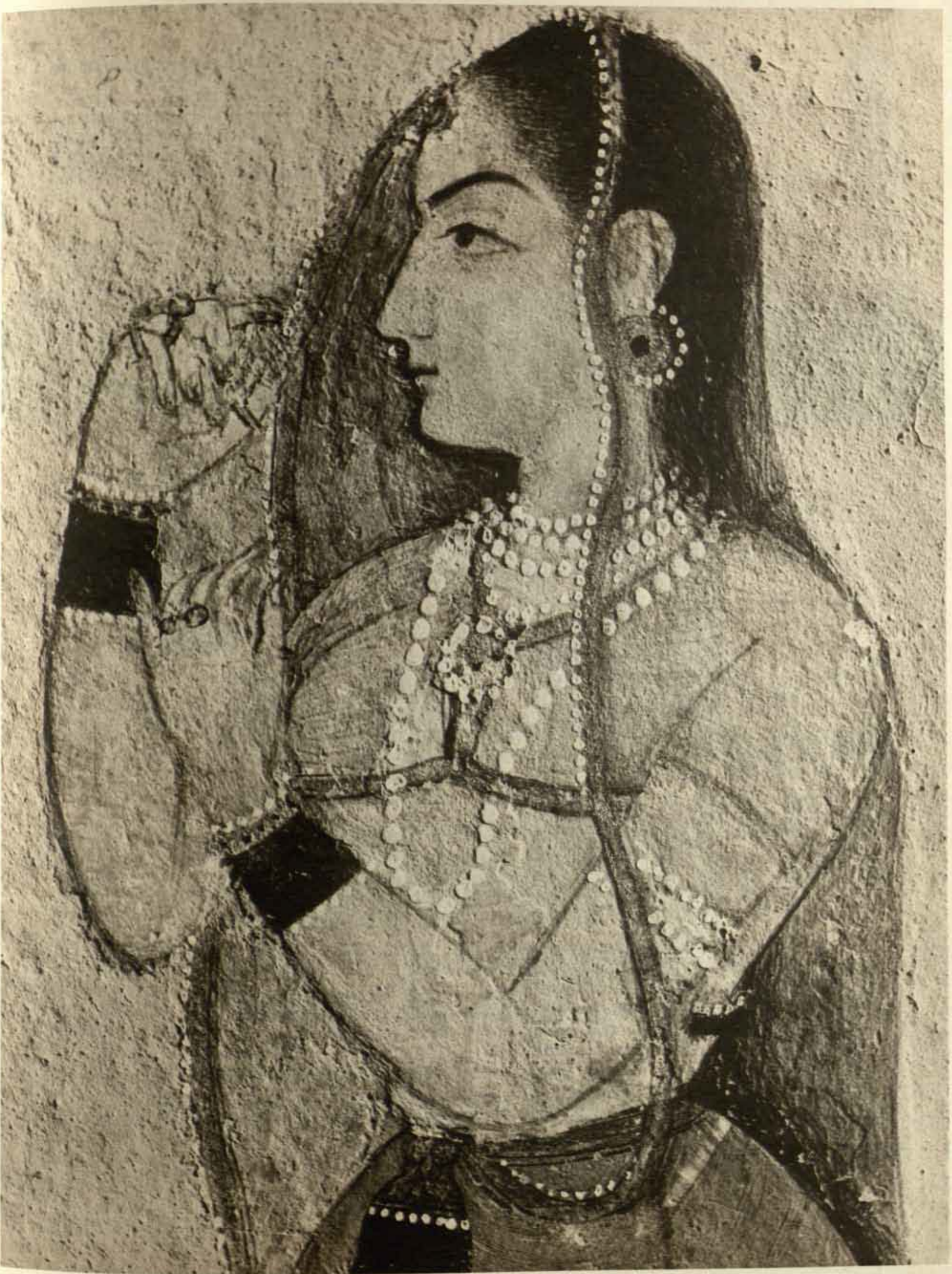
We see that seed is thrown into the ground with the hope of future crops.

Vatsyayana is therefore of the opinion that the ordinances of religion must be obeyed.

Challenge Those who believe that destiny is the prime mover of all things say: We should not exert ourselves to acquire wealth, for sometimes it is not acquired although we strive to get it, while at other times it comes to us of itself without any exertion on our part. Everything is therefore in the power of destiny, who is the lord of gain and loss, of success and defeat, of pleasure and pain. Thus we see that Bali was raised to the throne of Indra by destiny, and was also put down by the same power, and it is destiny only that can re-instate him.

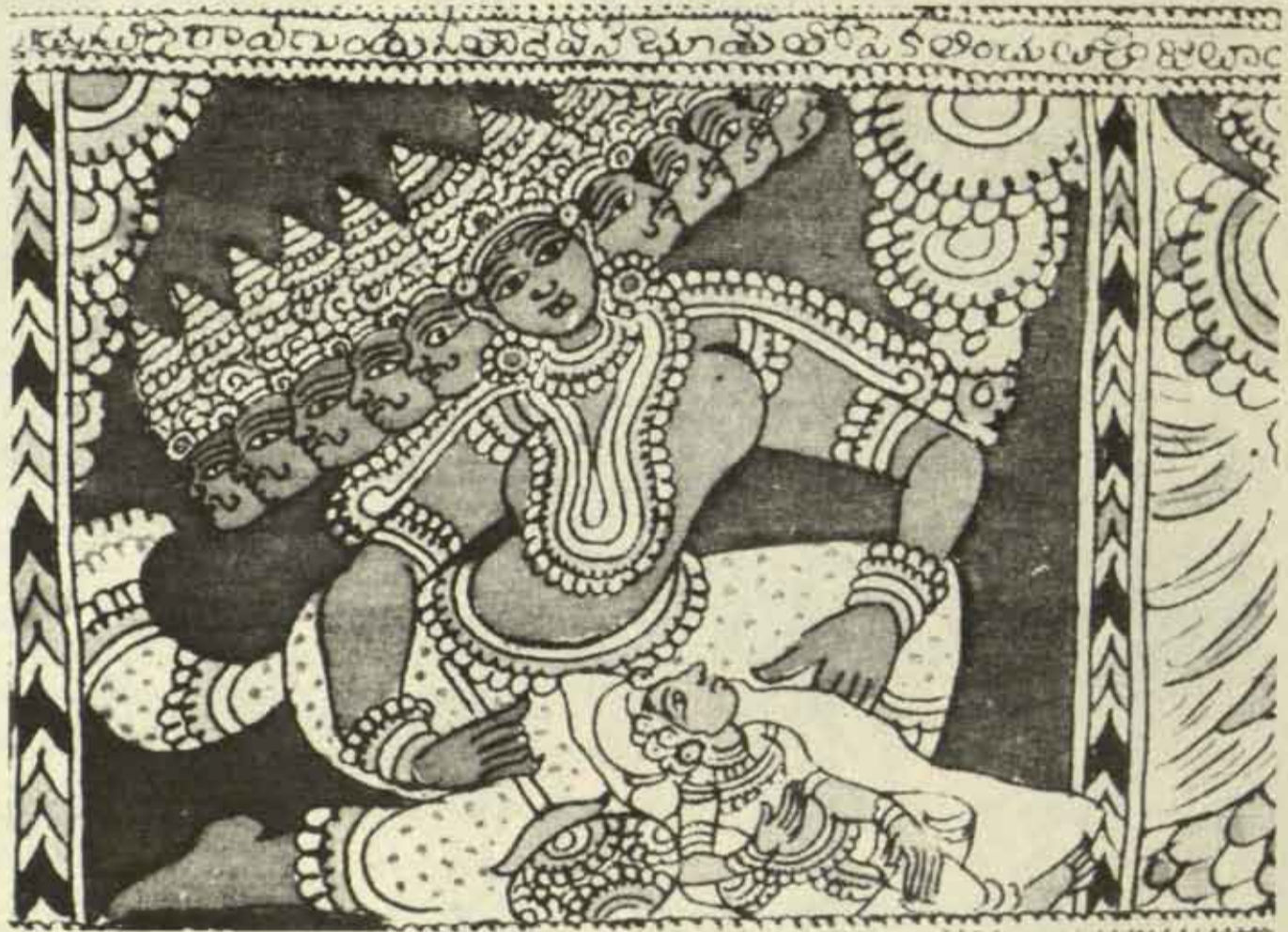
Response It is not right to say so. As the acquisition of every object pre-supposes at all events some exertion on the part of man, the application of proper means may be said to be the cause of gaining all our ends, and this application of proper means being thus necessary, even where a thing is destined to happen, it follows that a person who does nothing will enjoy no happiness.

Challenge Those who are inclined to think that Artha is the chief object to be obtained argue thus: pleasures should not be sought for, because they are obstacles to the practice of Dharma and Artha, which are both superior to them, and are also disliked by meritorious persons. Pleasures also bring a man into distress, and into contact with low persons; they cause him to commit unrighteous deeds, and produce impurity in him; they make him regardless of the future, and encourage carelessness and levity. And lastly, they cause him to be disbelieved by all, received by none, and despised by everybody, including himself.



It is notorious, moreover, that many men who have given themselves up to pleasure alone, have been ruined along with their families and relations.

Thus, king Dandakya, of the Bhoja dynasty, carried off a Brahman's daughter with evil intent, and eventually ruined and lost his kingdom. Indra, too, having violated the chastity of Ahalya, was made to suffer for it. In a like manner the mighty Kichaka, who tried to seduce Draupadi, and Ravana, who attempted to gain over Sita, were punished for their crimes. These and many others fell by reason of their pleasures.



RAVANA ABDUCTS SITA, kalamkari, painting on cloth, ANDHRA PRADESH, SRIKALAHASTISHIVARA; twentieth century

Response This argument cannot be sustained, for pleasures, being as necessary for the existence and well-being of the body as food, are consequently equally required. They are, moreover, the results of Dharma and Artha. Pleasures are, therefore, to be followed with moderation and caution. No one refrains from cooking food because there are beggars to ask for it, or from sowing seed because there are animals to destroy the corn when it is grown up.

There are some *Shlokas*, verses:

Thus a man practising Dharma, Artha and Kama enjoys happiness both in this world and the world to come. The good perform those actions in which there is no fear as to what is to result from them in the next world, and in which there is no danger to their welfare. Any action which conduces to the practice of Dharma, Artha and Kama together, or of any two, or even one of them, should be performed, but an action which conduces to the practice of one of them at the expense of the remaining two should not be performed.



The Arts and Sciences to be studied

Man should study the Kama Sutra and the related arts and sciences, in addition to the study of the arts and sciences contained in Dharma and Artha. Young maids should study this Kama Sutra along with its arts and sciences before marriage, and after it they could continue to do so with the consent of their husbands.

Here some learned men object, and say that women, not being allowed to study any science, should not study the Kama Sutra.

But Vatsyayana is of opinion that this objection does not hold good, for women already know the principles of Kama Sutra, and these are derived from the Kama Shastra, the science of Kama itself. Moreover, it is not only in this but in many other cases that, though the practice of a science is known to all, only a few persons are acquainted with the rules and laws on which the science is based. Thus the *Yadnikas*, sacrificers, though ignorant of grammar, make use of appropriate words when addressing the different Deities, and do not know how these words are framed. Again, persons do the duties required of them on auspicious days, which are fixed by astrology, though they are not acquainted with the science of astrology. In a like manner riders of horses and elephants train these animals without knowing the science of training animals, but from instinct only. And similarly the people of the most distant provinces obey the laws of the kingdom from practice, and because there is a king over them, and without further reason. And from experience we find that some women, such as daughters of princes and their ministers, and courtesans, are well versed in the tenets of the Kama Shastra.

Women should learn the Kama Shastra

A woman, therefore, should learn the Kama Shastra, or at least a part of it, by studying its tenets from some confidential friend. She should study alone in private the sixty-four arts that form a part of the Kama Shastra. Her teacher should be either the daughter of a *Dhatri*, nurse, brought up with her and already married, a female friend who can be trusted in everything, her maternal aunt, an old female servant, a *Sanyasini*, female mendicant, who may have formerly lived in the family, or her elder sister who can always be trusted.

Arts complementary to the Kama Shastra

The arts to be studied, as complementary to the Kama Shastra are: singing, playing on musical instruments and dancing; writing, sketching and painting; cutting leaves into patterns for adorning the forehead; arranging flowers for decoration on the floor, around the door-frame and for rituals; adornment of the household deity with rice, coloured

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विद्यासमुद्देश प्रकरण

Vidyasamuddesh Prakarana



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A woman, therefore, should learn the Kama Shastra, or at least a part of it, by studying its tenets from some confidential friend. She should study alone in private the sixty-four arts that form a part of the Kama Shastra. Her teacher should be either the daughter of a *Dhatri*, nurse, brought up with her and already married, a female friend who can be trusted in everything, her maternal aunt, an old female servant, a *Sanyasini*, female mendicant, who may have formerly lived in the family, or her elder sister who can always be trusted.

Arts complementary to the Kama Shastra

The arts to be studied, as complementary to the Kama Shastra are: singing, playing on musical instruments and dancing; writing, sketching and painting; cutting leaves into patterns for adorning the forehead; arranging flowers for decoration on the floor, around the door-frame and for rituals; adornment of the household deity with rice, coloured

powders and blossoms; colouring and painting with herbal extracts the nails, palms, and other parts of the body, staining the teeth, hair and the feet; sewing, stitching, mending and dyeing garments; knitting and weaving; covering the defects in the clothes by wearing them ingeniously; stringing necklaces, garlands of flowers and twining them around the pigtail or the hair braided up in a *Shekharaka*, hanging, or *Apidaka*, circular, fashion.

Bedroom and private room decoration and the pursuit of useful pastimes

Draping the bed-room, and other private rooms, with coloured cloth and with flowers suitable to the various seasons and occasions; fashioning of ornaments from animal tusks of ivory and bone shells, silver and precious things; extracting perfumes and fragrances from flowers and herbs; learning the culinary arts from experts of different cuisine disciplines, making fruit drinks and spiritous extracts with different flavours and colours, imbibing knowledge of etiquette from elders, and arranging party games, such as making figures of temples, birds, animals and symbols by passing coloured threads round the fingers and animating them; teaching parrots, mynahs and starlings to imitate words.

Intellectual pastimes

Solving riddles, enigmas, oral puzzles with hidden meaning; reciting verses beginning with the last letter of the verse recited by another person; inventing tongue-twisting phrases, their meanings distorted when uttered quickly; reading, including chanting and intonation; knowledge of stories, dramas, and legends; completing verses and stories half-composed by others; gaining knowledge of regional languages and their dialects, speaking and deciphering code words and changing forms of words by interchanging the letters or inserting a letter after every syllable; memorising literary passages and verses; repeating unfamiliar literary works by reading or hearing them once only; composing poems to include given words; knowledge of dictionaries and vocabularies, and of metres and figures of speech.

Useful arts

Studying architecture, house construction, and repairs; indulging in gardening and the lore of growing plants and trees, their nourishment and protection from pests; ability to evaluate silver and gold coins and precious gems; extracting metals and mixing them.

Jalakrida, water-sports

Skilful water sports such as striking water to make rhythmic sounds, and diving in water assuming various poses; various ways of gambling; playing dice; wielding arms; wrestling, boxing and other exercises.

Magic, sorcery and aphrodisiacs

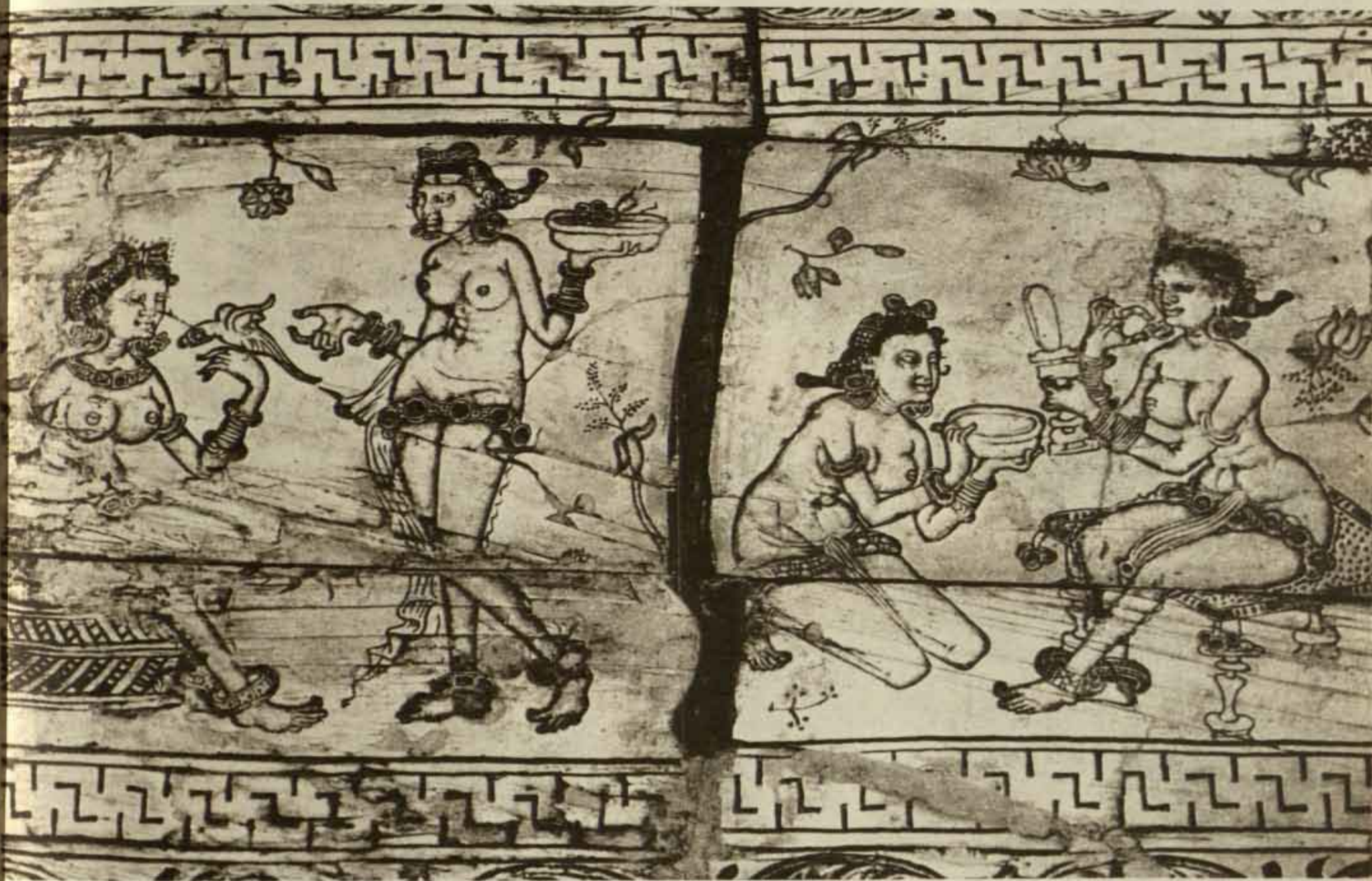
Practising magic and sorcery and the means expounded by Kuchumara to augment beauty and sexual power, and to enhance the effect of medicinal herbs, and intoxicants, with aphrodisiacal and stimulatory qualities; the ancient art of body massage with hands and feet and giving refreshing oil baths with rare and valuable essential oils; drawing mystical diagrams, practising spells and charms and binding amulets, discerning between bad and good omens; and covert actions, like sleight of hand and the arts of quickly changing and disguising appearances.

There are some Shlokas:

Veshya, public woman

A Veshya, public woman, endowed with a good disposition, beauty and other winning qualities, and also versed in the above arts, obtains the name of a Ganika, courtesan of high quality, and receives a seat of honour in an assemblage of men. She is, moreover, always respected by the king, and praised by learned men, her favour being sought for by all, she becomes an object of universal regard. The daughter of a king too, as well as the daughter of a minister, being learned in the above arts, can make their husbands favourable to them, even though these may have thousands of other wives besides themselves. And in the same manner, if a wife becomes separated from her husband, and falls into distress, she can support herself easily, even in a foreign country, by means of her knowledge of these arts. Even the bare knowledge of them gives attractiveness to a woman, though the practice of them may be only possible or otherwise according to the circumstances of each case. A man who is versed in these arts, who is loquacious and acquainted with the arts of gallantry, gains very soon the hearts of women, even though he is only acquainted with them for a short time.

Artful man gains the hearts of women



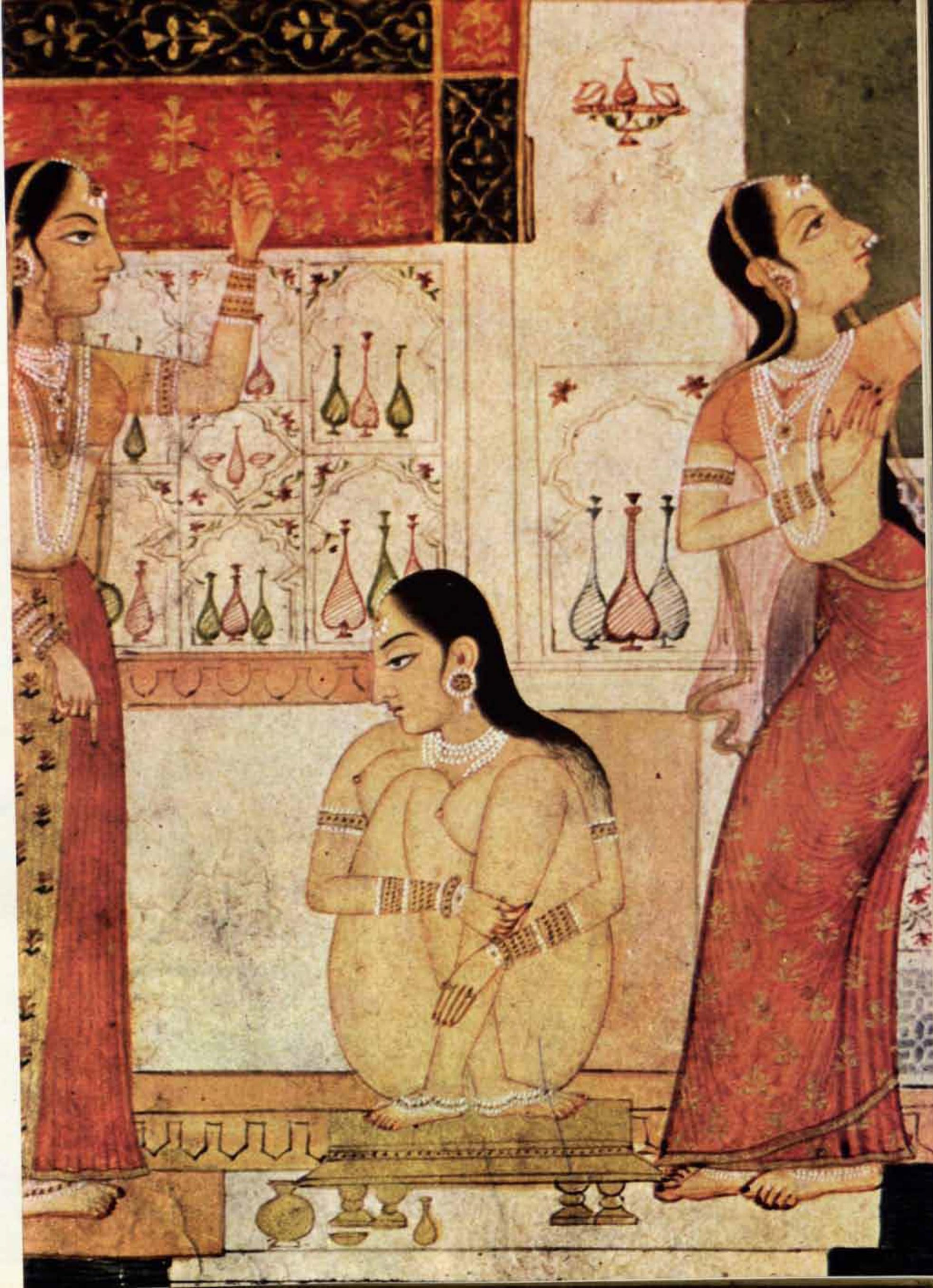
VESHYAS, public women, carving on ivory toilet box. AFGHANISTAN, BEGRAM; KUSHAN, c. first-third century A.D.

JALAKRIDA, water sports, RAJASTHAN, MEWAR; early seventeenth century

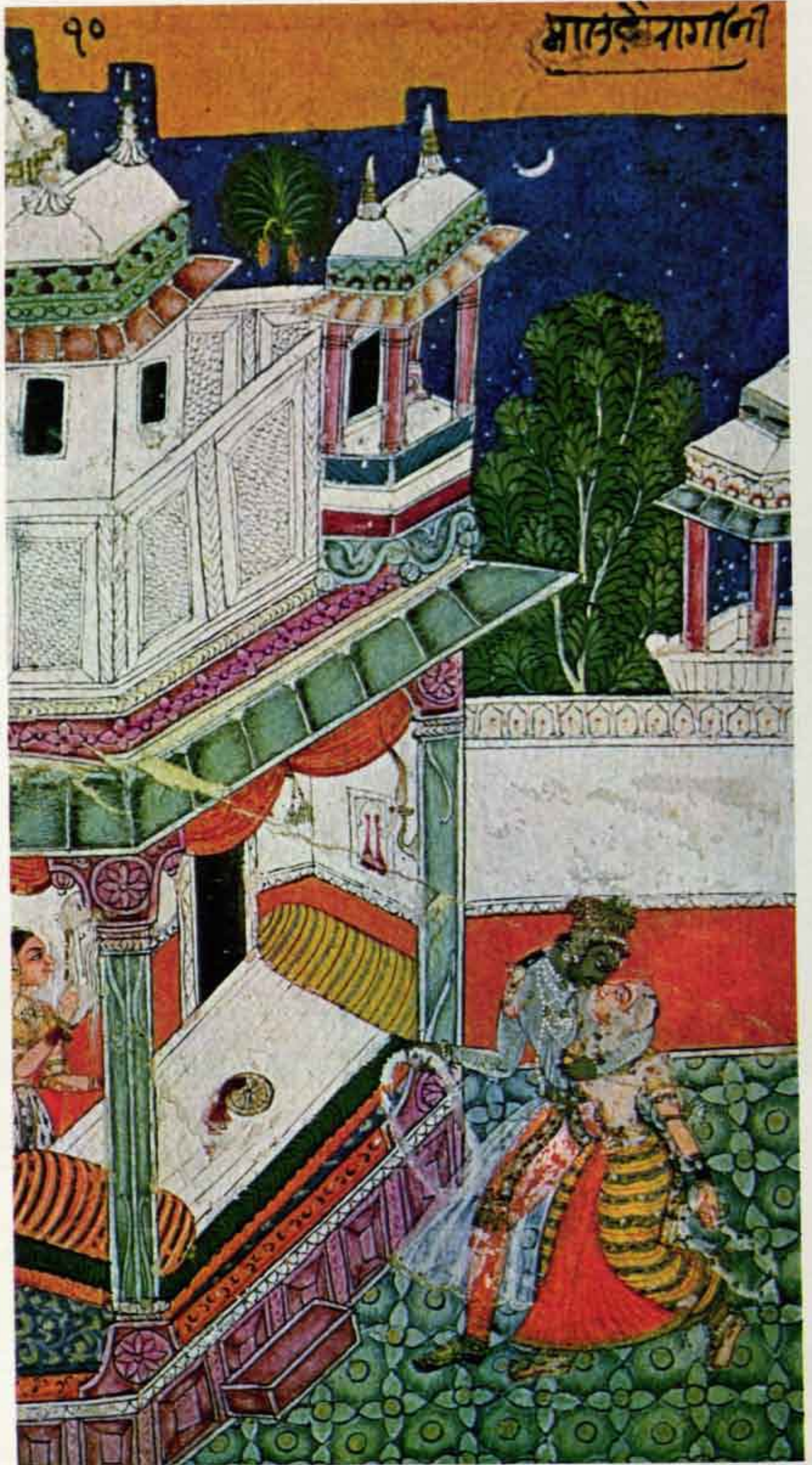


COURTESAN, RAJASTHAN, BUNDI; early seventeenth century (detail overleaf)









I THE YOUNG LADY IN HER
SNAN-GRIHA, bath.
*Seated in an embryonic posture,
she awaits to be bathed and
annointed with sweet oils by
her maids.*
RAJASTHAN, BUNDI;
late seventeenth century
(A detail)

II THE ABHISAIKA HASTENS TO HER
ASSIGNATION
*Lovers, like flowers, wane. The
white lotus buds suggest love's
lingering flame, which like the
life of the flower is short and
the burden of separation
unbearable.*
RAJASTHAN, KISHANGARH;
early eighteenth century
(A detail)

III MALAVA RAGA
FROM A RAGAMALA SERIES
*Young lovers, enraptured, and
in a passionate mood, glide to-
wards their perfumed couch,
amid trees, beneath a starry
sky, the new moon shining, the
graceful marble pavilion an
inviting abode of love.*
RAJASTHAN, BUNDI;
eighteenth century



IV THE LOVERS TRYST ON THE LAKE

The tingling warmth of their young bodies is enhanced by the bright red shamiana, its colour symbolic of ardent, passionate love; they drift on a boat beneath the canopy of the sky. The idyllic setting is enriched by the lake-side pavilion, surrounded by lush trees and flowers. The painting breathes an air of mystery and wonder at the act of love.
RAJASTHAN, JAIPUR; early nineteenth century

man-about-town

नागरकवृत्त प्रकरण

Nagarakavritta Prakarana

part IV



*Nagaraka,
The Man-about-town*

Having thus acquired learning, a man, with the wealth that he may have gained by gift, conquest, purchase, deposit, or inheritance from his ancestors, should become a householder, and pass the life of a citizen. He should reside in a town, or in a capital city, or in a large village, in the vicinity of cultured men, or in a place selected for his livelihood. He should have a house situated near a source of water, surrounded by a garden with bowers, and divided into different compartments for different purposes. There should be two residential apartments, an outer one and an inner one for privacy.

*Nagaraka,
his residence*

The inner apartment should be occupied by ladies. The outer one should have a room, balmy with rich perfumes, with a cot having a soft mattress, low in the middle part and covered with a clean, white sheet; a canopy above and pillows at the head and at the foot. There should also be a sort of a couch besides. At the head of the bed should be a small niche with an image of the family deity; nearby should be a stool with pots for keeping perfumed ointments, as well as sweet smelling flowers and garlands; also pots for collyrium and other fragrant substances, the bark of common citron tree and prepared betels. Near the couch, on the ground, should be an engraved brass cuspidor; a lute hanging from a peg made from the tusk of an elephant; a board with paper for sketching and pots containing brushes and paints; a few books and some garlands of the fragrant yellow amaranth flowers. Not far from the couch, and on the ground, there should be a mattress of soft grass, and a *gowtakiya*, barrel-shaped pillow for reclining; also a board for playing with dice.

His garden

Outside this room, there should be cages of birds, and separate rooms for study, and for pursuing hobbies and crafts, and for spinning and weaving. In the garden there should be a swing in the shades of trees, as also bowers of creepers laden with flowers, in which a raised parterre should be made for sitting.

His morning duties

Now the householder, having got up in the morning and performed his necessary duties, should wash his teeth, apply a limited quantity of ointments and perfumes to his body, put some ornaments on his person and collyrium on his eyelids and below his eyes, colour his lips with red lac and look at himself in the mirror. Having then eaten betel leaves, with other things that give fragrance to the mouth, he should perform his usual business.

His life as a citizen

He should bathe daily, anoint his body with oil every other day, apply *phenaka*, herbal soap powder, to his body every three days, get his head, including face, shaved every four



NAGARAKA, young man-about-town, accompanied by his boy attendant,
ANDHRA PRADESH, GUNTUR DISTRICT, AMARAVATI; first period c. second century B.C.

*Forenoon and
afternoon diversions*

days, and the other parts of his body every five or ten days. All these things should be done without fail, and the sweat of the armpits should also be removed. Meals should be taken in the forenoon, in the afternoon, and again at night, according to Charayana. After breakfast, parrots and other birds should be taught to imitate, and the fighting of cocks, quails, and rams should follow. A limited time should be devoted to diversions with *Pithamardas*, *Vitas*, and *Vidushakas*, and then should be taken the midday siesta. After this the man-about-town, having put on his clothes and ornaments, should, during late afternoon, visit with his friends and take part in various intelligent amusements. In the evening there should be singing, and after that the householder, along with his friend, should await in his room, previously decorated and perfumed, the arrival of the woman that may be attached to him, or he may send a female messenger for her, or go for her himself. After her arrival at his house, he and his friend should welcome her, and entertain her with a loving and agreeable conversation. Thus are concluded the diversions of the day.

Evening diversions

The following are the things to be done occasionally as diversions or amusements :

*Ghatanibhandhanam,
festivals in honour
of the Deity*

On some particular auspicious day assigned to the Deity, an assembly of citizens should be convened in the temple of Saraswati. There the skill of singers, and of others who may have come recently to the town, should be tested, and on the following day they should always be given some rewards. After that they may either be retained or dismissed, according as their performances are appreciated or not by the assembly. The members of the assembly should act in concert, both in times of distress as well as in times of prosperity, and it is also the duty of these citizens to show hospitality to strangers who may have come to the assembly. What is said above should be understood to apply to all the other festivals which may be held in honour of the different Deities, according to the established rules.

*Goshtisamavaya,
social gatherings*

When men of the same age, disposition and talents, fond of the same diversions and with the same degree of education, sit together in company with society women, or in an assembly of citizens, or at the abode of one among themselves, and engage in agreeable discourse with each other, such is called a sitting in company or a social gathering. The subjects of discourse are to be the completion of verses half composed by others, and testing the knowledge of one another in the various arts. The women who may be the most beautiful, who may like the same things that the men like, and who may have power to attract the minds of others, are here done homage to.

*Samapanakam,
drinking parties*

Citizens should arrange drinking parties. And here the society women should first offer to the men liquors such as *Madhu*, *Maireya*, *Sura* and *Asawa*, along with fruit and vegetable delicacies sprinkled with spices containing various salts and pungent, bitter and sour ingredients, and then they should partake of the drinks and eatables.

*Udyanagamanam,
garden parties*

In the morning, men having dressed themselves should go to gardens on horseback, accompanied by society women and followed by servants. And having done there all the duties of the day, and passed the time in various agreeable diversions, such as the fighting of quails, cocks and rams, gambling and watching dramatics and other performances, they should return home in the afternoon in the same manner, bringing with them bunches of flowers, as mementoes.

*Udakashvedika,
group-bathing
sporting in the water*

In the same manner they should go in summer for group-bathing, *Udakashvedika*, sporting in the water, in wells and tanks, built on all sides and containing water purified with fragrant substances and free of dangerous aquatic creatures.

*Yaksharatri,
gambling*

*Vasantotsava
spring festival*

Spending *Yaksharatri*, the Nights of Light, playing dice, and gambling; taking leisurely strolls on moonlit nights, or indulging in outdoor sports, *dolakrida*, swinging, arranging parties and festivities appropriate to the days of Spring and to celebrate in honour of the God of Love. Gather tender leaves and flowers and adorning the body with them; splashing and sprinkling perfumed water on one another, indulging in mimicry with dialogues and various sounds; pelting each other with flowers of Kadamba tree; and such other sports and amusements which appeal at the time.

- Pithamarda, a man living by teaching arts A Pithamarda is a man leading an itinerant life, alone in the world, without any wealth, who is skilled in all the arts and makes his living by the exposition of these arts in assemblies of interested people and also by teaching them to courtesans.
- Vita, a man living as a messenger A Vita is a man who has once enjoyed life's pleasures but has lost his wealth; is possessed of the qualities of a Nagaraka, has his wife with him, and is honoured in the assemblies of citizens and in the abodes of society women, and lives by liaison between the Nagaraka and the courtesan.
- Vidushaka, a jester A Vidushaka, also called a Vaihasika, is a jester and provokes laughter; he is trusted by all and is acquainted with some of the arts.

These persons, who act as advisers, are employed in matters of quarrels and reconciliations between citizens and society women. The above also applies to wives of brahmins living on alms.

There are some Shlokas on this subject:

A citizen discoursing, not entirely in the Sanskrit language, nor wholly in the dialects of the regions on various topics in society, obtains great respect. The wise should not resort to a society disliked by the public, governed by no rules, and intent on the destruction of others. But a learned man living in a society which acts according to the wishes of the people, and which has pleasure for its only object is highly respected in this world.

qualities of a go-between

नायकसहाय-दूतिकर्म प्रकरण

Nayakasahaya-dooti-karma Prakarana

V
part



Practice of Kama When Kama is practised by men of the four castes according to the rules of lawful marriage with virgins of their own caste, it then becomes a means of acquiring lawful progeny and good name, and it is not also opposed to the customs of the world. On the contrary the practice of Kama with women of the higher social level, and with those previously enjoyed by others, even though they be of the same class, is prohibited. The practice of Kama with women of the lower standing, with women excommunicated is accepted, but Kama with prostitutes and women previously enjoyed by others is neither recommended nor prohibited, the object being carnal pleasure only.

Nayikas, heroines Nayikas, therefore, are of three kinds: *Kanya*, maid; *Punarbhu*, woman widowed, or deserted by her husband, or who has left her husband; and *Veshya*, a prostitute or courtesan.

Fourth kind of Nayika Gonikaputra has expressed an opinion that there is a fourth kind of Nayika, a woman who is resorted to on some special occasion even though she be previously married to another. These special occasions are when a man thinks:

This woman is self-willed, and has been previously enjoyed by many others besides myself. I may, therefore, safely resort to her as to a prostitute though she belongs to a higher society than mine, and, in so doing, I shall not be violating the ordinances of Dharma.

She is a married, unchaste woman and has been enjoyed by others before me; there is, therefore, no objection to my resorting to her.

Such a woman has gained the heart of her great and powerful husband, and exercises a mastery over him, who is a friend of my enemy; if, therefore, she becomes united with me she will cause her husband to abandon my enemy.

Here is a woman who will turn the mind of her very powerful husband in my favour, he being at present disaffected towards me, and intent on doing me some harm.

By making this woman my friend I shall gain the object of some friend of mine, or shall be able to effect the ruin of some enemy, or shall accomplish some other difficult purpose.

*Being united to
obtain wealth*

Being united with this woman, I shall do away with her husband, and so obtain his enormous wealth which I covet.

The union of this woman with me is not attended with any danger, and will bring me wealth, of which, on account of my poverty and inability to support myself, I am very much in need. I shall therefore obtain her vast riches in this way without any difficulty.

Knowing all my weak points, this woman loves me ardently; if, therefore, I am unwilling to be united with her, she will make my faults public, and thus tarnish my character and reputation. Or she will bring some gross accusation against me, of which it may be hard to clear myself, and I shall be ruined. Or perhaps she will detach from me her husband who is powerful, and yet under her control, and will unite him to my enemy, or will herself join the latter.

The husband of this woman has violated the chastity of my wives, I shall therefore return that injury by seducing his wives.

By the help of this woman I shall kill an enemy of the king, who has taken shelter with her, and whom I am ordered by the king to destroy.

The woman whom I desire is under the control of this woman. I shall, through the influence of the latter, be able to get at the former.

This woman will bring to me a maid, who possesses wealth and beauty, but who is hard to get at, and under the control of another.

Lastly,

My enemy is a bosom friend of this woman's husband; I shall carry out my plan by making her instrumental in administering slow poison to him.

For these and similar other reasons the wives of other men may be resorted to, but it must be distinctly understood that this is only allowed for *special reasons*, and not for mere carnal desire.

Other Nayikas

Charayana thinks that under these circumstances there is also a fifth kind of Nayika, a woman who is kept by a minister, or who repairs to him occasionally; or a widow who accomplishes the purpose of a man with the person to whom she resorts.

Suvarnanabha adds that a woman who passes the life of an ascetic and in the condition of a widow may be considered as a sixth kind of Nayika.

Ghotakamukha says that the daughters of a public woman, or a female servant, who are still virgins, form a seventh kind of Nayika.

Gonardiya puts forth his doctrine that any woman born of good family, after she has come of age, but difficult to get at, is an eighth kind of Nayika.

But these four latter kinds of Nayika do not differ much from the first four kinds of them, as there is no separate object in resorting to them. Therefore, Vatsyayana is of the opinion that there are only four kinds of Nayika, the maid, the twice-married woman, the public woman, and the woman resorted to for a special purpose.

*Agamya, women not to
be enjoyed*

The following women are not to be enjoyed: a lunatic; an outcast woman; one who has a loose and viperish tongue; and cannot keep a secret; a woman with an inordinate sexual urge difficult to satisfy, as well as those who are unsightly and unclean; and those who have lost the glow of youth.

Also a near relation, a female friend, a masculine woman and women of holy orders should not be considered. And finally, the wife of a relation, of a friend, of a learned brahman, and of the king should not be approached for enjoying.

Opinions of Babhravya and Gonikaputra The followers of Babhravya say that any woman who has been enjoyed by five men is a fit and proper person to be enjoyed. But Gonikaputra is of the opinion that even when this is the case, the wives of a relation, of a friend, of a learned brahman and of a king should be excepted.

Friends The following are the kinds of friends: one who has played with you in childhood; bound by an obligation; of the same disposition and fond of the same things; a fellow student; one acquainted with your secrets and faults and whose faults are also known to you; a child of your nurse; one brought up with you; and the son of a family friend.

Qualities of friends These friends should always tell the truth, be above temptations; be amiable and support your cause; be firm of character, free from covetousness; not easily gained over by others; and should not reveal your secrets.

Charayana says that Nagarakas may form friendships with washermen, barbers, cowherds, florists, druggists, betel-leaf sellers, tavern keepers, goldsmiths, Pithamardas, Vitas and Vidushakas, and also with the wives of all these people.

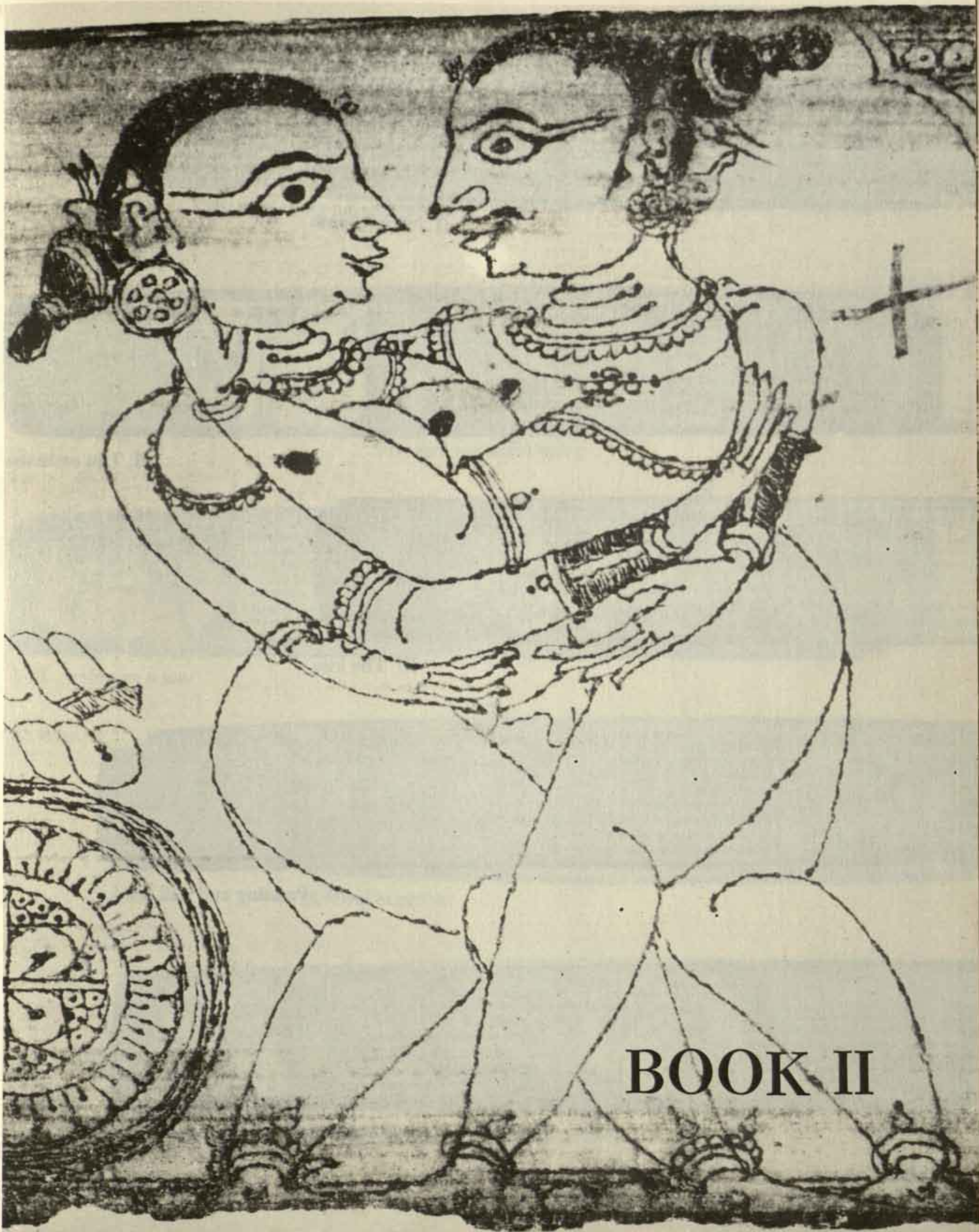
Doota-karma, liaison A person, who is a loyal friend of the Nagaraka and the Nayika is more to be trusted and is a fit and proper person to act as an intermediary or go-between in matters of amorous love.

Doota-gunah, qualities of a go-between A messenger should possess the following qualities: be eloquent, skilful and quick in repartee; bold and yet with good manners, knowledgeable and ingenious; have the power to correctly interpret the facial expressions and gestures; not be easily confused or taken aback and able to face any situation.

And this part ends with a Shloka:

'The man who is ingenious and wise, who is accompanied by a friend, and who knows the intentions of others, as also the proper time and place for doing everything, can gain over, very easily, even a woman who is very hard to be obtained.'





BOOK II

BOOK II

Parts I-X

Samprayogika,
love play, sexual union



I Sexual union



II The embrace



III The kiss



IV Pressing and nail marks



V Biting



VI Sexual vigour and intensity



VII Striking and hissing



VIII Acting as a man



IX Oral congress



X Beginning and end of congress

BOOK II Parts I—X

*Samprayogika, love play, sexual union, explained
by Sage Suvarnanabha*

*On the divider is reproduced an enlarged detail
from leaf number fifteen, posture thirty-four.*

- PART I Postures seven to nine
- PART II Postures ten to twelve
- PART III Postures thirteen to fifteen
- PART IV Postures sixteen to eighteen
- PART V Postures nineteen to twenty-one
- PART VI Postures twenty-two to twenty-four
- PART VII Postures twenty-five to twenty-seven
- PART VIII Postures twenty-eight to thirty
- PART IX Postures thirty-one to thirty-three
- PART X Postures thirty-four to thirty-six

*Each of the postures has the appropriate numeral
in nagari.*

sexual union

रतावस्थापन प्रकरण

Ratavasthapanā Prakaraṇa

I
part



Shasha, Vrisha and Ashwa Man is divided into three classes, *Shasha*, the hare man, *Vrisha*, the bull man, and *Ashwa*, the horse man, according to the size of his *lingam*, phallus.

Mrigi, Vadava or Hastini Woman also, according to the depth of her *yoni*, vagina, is either a *Mrigi*, female deer, *Vadava*, a mare, or a *Hastini*, female elephant.

Samarata, equal unions There are thus three equal unions between persons of corresponding dimensions, and there are six unequal unions, when the dimensions do not correspond; in other words, there are nine kinds of unions in all.



Equal

Male
phallus
Hare
Bull
Horse

Female
vagina
Deer
Mare
Elephant

Unequal

Male
phallus
Hare
Hare
Bull
Bull
Horse
Horse

Female
vagina
Mare
Elephant
Deer
Elephant
Deer
Mare

VISHAMARATA, UNEQUAL UNIONS,
VRISHA, BULL MAN, AND MRIGI,
DEER WOMAN,
One of the nine kinds of sexual union
which falls in the 'high union' category.

RAJASTHAN, KOTAH;
mid-nineteenth century.



SAMARATA,
equal union between a couple, with
corresponding dimensions
RAJASTHAN, JODHPUR
late nineteenth century

Vishamarata,
unequal unions

In these unequal unions, when the male exceeds the female in point of size, his union with a woman who is immediately next to him in size is called high union, and is of two kinds; while his union with the woman most remote from his size is called the higher union, and is of one kind only. On the other hand, when the female exceeds the male in point of size, her union with a man immediately next to her in size is called low union, and is of two kinds; while her union with a man most remote from her in size is called the lower union, and is of one kind only.

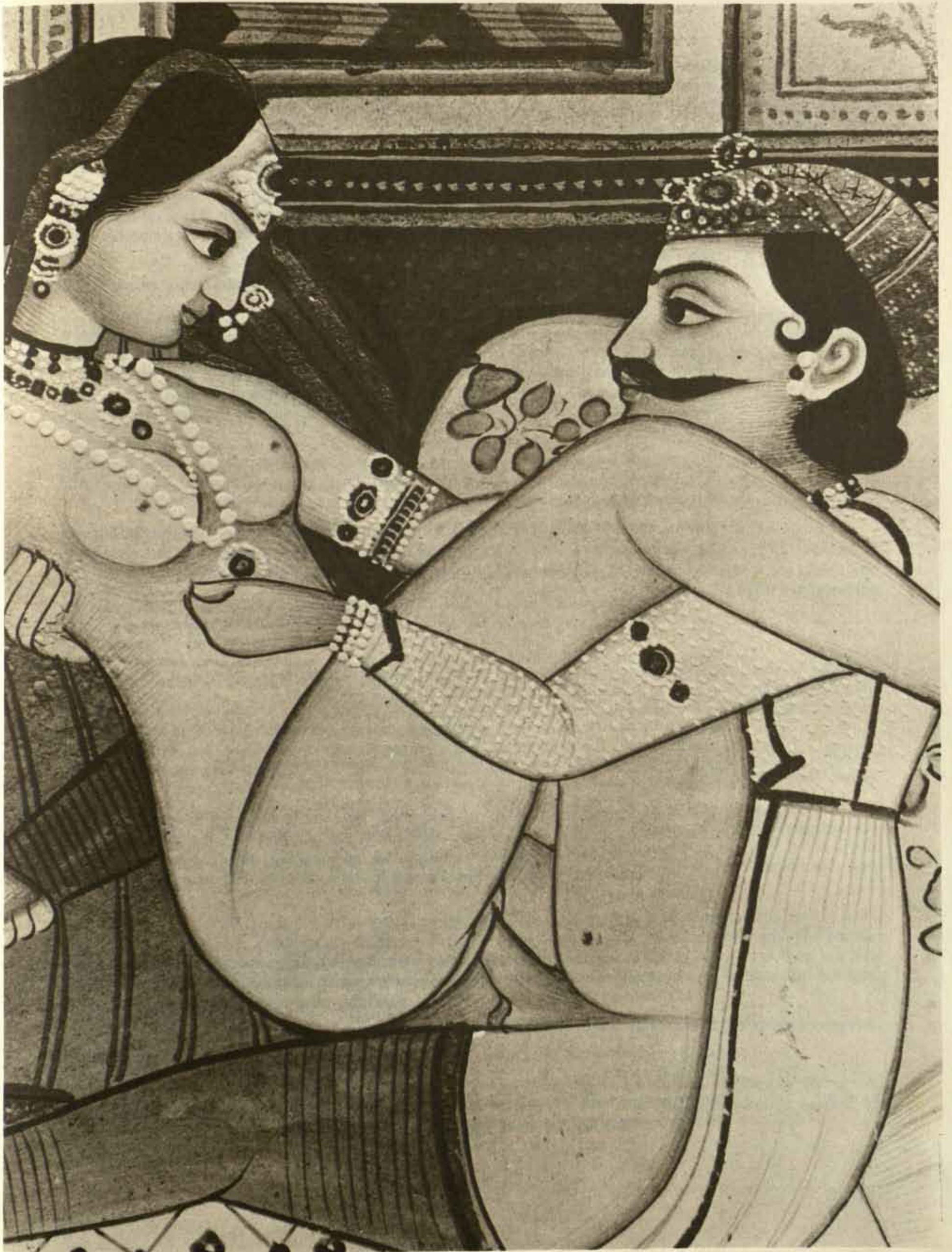
Uttcha, *high*
Uttchatara, *higher*
Nicha, *low*, Nichatara, *lower*

In other words, the horse and mare, the bull and deer, form the high union, while the horse and deer form the higher union. On the female side, the elephant and bull, the mare and hare, form low unions, while the elephant and the hare make the lower unions.

*Nine kinds of
Union*

There are, then, nine kinds of union according to dimensions. Amongst all these, equal unions are the best, those of a comparative degree, the higher and the lower, are the worst, and the rest are middling, and with them the high are better than the low.

There are also nine kinds of union according to the force of passion or carnal desire.



- Manda, *small* A man is called a man of small passion whose desire at the time of sexual union is not great, whose semen is scanty, and who cannot bear the warm embraces of the female.
- Madhyama, *middling* Those who differ from this temperament are called men of middling passion, while
Chanda, *intense* those of intense passion are full of desire.

In the same way, women are supposed to have the three degrees of feeling as specified above.

- Shighra, *short* Lastly, according to time there are three kinds of men and women, the short-timed, the
Madhya, *moderate* moderate-timed, and the long-timed, and of these, as in the previous statements, there
Chira, *long* are nine kinds of union.

But on this last head there is a difference of opinion about the female, which should be stated.

Auddalika says, 'Females do not emit as males do. The males simply remove their desire, while the females, from their consciousness of desire, feel a certain kind of pleasure, which gives them satisfaction, but it is impossible for them to tell you what kind of pleasure they feel. The fact from which this becomes evident is, that males, when engaged in coition, cease of themselves after emission, and are satisfied, but it is not so with females.'

This opinion is however objected to on the grounds that, if a male be a long-timed, the female loves him the more, but if he be short-timed, she is dissatisfied with him. And this circumstance, some say, would prove that the female emits also.

But this opinion does not hold good, for if it takes a long time to allay a woman's desire, and during this time she is enjoying great pleasure, it is quite natural then that she should wish for its continuation. And on this subject there is a Shloka as follows:

'By union with men the lust, desire, or passion of women is satisfied, and the pleasure derived from the consciousness of it is called their satisfaction.'

The followers of Babhravya, however, say that the semen of women continues to fall from the beginning of the sexual union to its end, and it is right that it should be so, for if they had no semen there would be no embryo.

To this there is an objection. In the beginning of coition the passion of the woman is middling, and she cannot bear the vigorous thrusts of her lover, but by degrees her passion increases until she ceases to think about her body, and then finally she wishes to stop from further coition.

- Kulalachakra, *potter's wheel* This objection, however, does not hold good, for even in ordinary things that revolve with great force, such as a potter's wheel, or a top, we find that the motion at first is slow, but by degrees it becomes very rapid. In the same way the passion of the woman having gradually increased, she has a desire to discontinue coition, when all the semen has fallen away.

There is a Shloka with regard to this:

'The emission of semen, which marks the end of the sexual union, gives the man the long sought out pleasure; a woman, however, enjoys the union throughout. When they both have shed the semen, then they wish for the discontinuance of the sexual intercourse.'

Lastly, Vatsyayana is of opinion that the semen of the female falls in the same way as that of the male.

Now some may ask here: If men and women are beings of the same kind, and are engaged in bringing about the same results, why should they have different works to do?

Karta, actor
Adhikarana, thing
acted upon

Vatsyayana says that this is so, because the ways of working as well as the consciousness of pleasure in men and women are different. The difference in the ways of working, by which men are the actors, and women are the persons acted upon, is owing to the nature of the male and the female, otherwise the actor would be sometimes the person acted upon, and vice versa.

Abhiyuktaham,
I am united with him

And from this difference in the ways of working follows the difference in the consciousness of pleasure, for a man thinks, 'this woman is united with me', and a woman thinks, 'I am united with this man'.

It may be said that, if the ways of working in men and women are different, why should not there be a difference, even in the pleasure they feel, and which is the result of those ways.

Naturally derived
pleasure

But this objection is groundless, for the person acting and the person acted upon being of different kinds, there is a reason for the difference in their ways of working; but there is no reason for any difference in the pleasure they feel, because they both naturally derive pleasure from the act they perform.

Sukhapratipatti,
same kind of pleasure
by un-alike actions

On this again some may say that when different persons are engaged in doing the same work, we find that they accomplish the same end or purpose; while, on the contrary, in the case of men and women we find that each of them accomplishes his or her own end separately, and this is inconsistent. But this is a mistake, for we find that sometimes two things are done at the same time, as for instance in the fighting of rams, both the rams receive the shock at the same time on their heads. Again, in throwing one wood apple against another, and also in a fight or struggle of wrestlers.

If it be said that in these cases the things employed are of the same kind, it is answered that even in the case of men and women, the nature of the two persons is the same. And as the difference in their ways of working arises from the difference of their conformation only, it follows that both derive the same kind of pleasure.

There is a Shloka on this subject:

Men and women, being of the same nature, feel the same kind of pleasure, and therefore a man must first sexually arouse the woman by ardent love play, and then vigorously commence his sex act, so that she reaches the climax earlier or simultaneously with him.

The pleasure of men and women being thus proved to be of the same kind, it follows that, in regard to duration, there are nine kinds of sexual intercourse, in the same way as there are nine kinds, according to the force of passion.

There being thus nine kinds of union with regard to dimensions, force of passion, and time, respectively, by making combinations of them, innumerable kinds of union would be produced. Therefore in each particular kind of sexual union, men should use such means as they may think suitable for the occasion.

At the first time of sexual union the passion of the male is intense, and his time is short, but in subsequent unions on the same night the reverse of this is the case. With the female, however, it is the contrary, for at the first time her passion is weak, and then her time long, but on subsequent occasions on the same night, her passion is intense and her time short, until her passion is satisfied.

It is a common belief that the man's emission is earlier than that of the woman's orgasm.

There is also a Shloka:

'According to some ancient sages women with delicate limbs are by nature prone to achieve the climax earlier, as also stout women already excited by kissing, embracing and other outward caressing.'



Men learned in the humanities are of opinion that love is of four kinds:

Love resulting from the constant and continual performance of some act is called love acquired by constant practice and habit, as for instance the love of sexual intercourse, the love of hunting, the love of drinking, the love of gambling.

Love which is felt for things to which we are not habituated, and which proceeds entirely from ideas, is called love resulting from imagination, as for instance that love which some men and women and eunuchs feels for the *Auparishtaka*, mouth congress, and that which is felt by all for such things as embracing, kissing, stroking and scratching.

The love which is mutual on both sides, and proved to be true, when each looks upon the other as his or her very own, such is called love resulting from belief by the learned.

The love resulting from the perception of eternal objects is quite evident and well known to the world, because the pleasure which it affords is superior to the pleasure of the other kinds of love, which exists only for its sake.

TEN ASANAS,
ORISSA *pata*, painting on cloth
ORISSA, PURI OR BHUVANESHWAR;
twentieth century.



The foreplay, kissing, embracing and striking, which arouse the passions of both the man and the woman to a point where sexual union is a natural culmination, evokes:—

- Rasa and Rati* Exaltation, experienced physically and mentally
- Priti and Bhava* Pleasure from the contact of minds generating love through physical union;
- Raga and Vega* Love which fills the soul and overflows during physical union
- Sampati* The combination of sexual pleasure and mutual love, 'two hearts beat as one'
- Samprayoga and Rata* Ecstasy of physical union when the body and spirit conjoin
- Raha and Shayana* Secluded love, enjoyment and peaceful rest
- Mohana* Lifting of the mind above the mundane

What has been said in this part upon the subject of sexual union is sufficient for the learned; but for the general edification of the uninitiated, the same will now be treated at length and in detail.



LATAVESHITAKAM

A woman, entwining around the man like a creeper to a Shala tree. Standing sideways to her lover she thrusts her fullsome body towards him, embracing his neck she pulls his lips towards hers, gazing with love at his handsome face. The youth responds by catching her head and thigh in his hands so increases the grip of the vine.

KALINGA-KONARAKA; ORISSA,
Eleventh-twelfth Century A. D.

*YOUTHFUL LOVE, passionate and secure;
the sculptor working in solid stone has created
a lively moment in timeless beauty, a silent
voice from the past.*

KALINGA, KONARAKA, ORISSA,
eleventh-twelfth century

the embrace

अलिङ्गनविचार प्रकरण

Alingnavichara Prakarana

part II



*Chatus-shashti,
sixty-four modes*

This part of the Kama Shastra, which treats of sexual union, is called *Chatus-shasti*, Sixty-four. Some authors say it is called so, because it contains sixty-four parts.

*Purushayitam, woman
acting the part
of a man*

Followers of Babhravya say on the other hand that this part contains eight subjects, the embrace, kissing, scratching with the nails or fingers, biting, lying down, making various sounds, *Purushayitam*, playing the part of a man, and *Auparishtaka*, mouth congress. Each of these subjects being of eight kinds, and eight multiplied by eight being sixty-four, is therefore named Chatus-shasti.

But Vatsyayana affirms that as this part contains also the following subjects, striking, crying, the acts of a man during congress, the various kinds of congress, and other subjects, the name Sixty-four is given to it only accidentally.

For instance, we say this tree is *Saptaparna*, seven-leaved, this offering of rice is *Panchavarna*, five-coloured, but the tree has not seven leaves, neither has rice five colours.

However, the part Sixty-four is now treated of, and the embrace, being the first subject, will be considered.

Alinganam, embrace

Now the embrace which indicates the mutual love of a man and woman who have come together is of four varieties:

The action in each case is denoted by the meaning of the word which stands for it.

Sprishtakam

If a man under some pretext or other goes in front or alongside of a woman and touches her body with his own, it is called the 'touching embrace'.

Viddhakam

Or, should a woman in a private place bend down, as if to pick up something, and press against a man sitting or standing, with her breasts, and the man in turn takes hold of them, it is called a 'piercing embrace'.

The above two kinds of embrace take place only between persons who do not, as yet, speak freely with each other.

Udghrishtakam

When two lovers are walking slowly together, either in the dark, or in a place of public resort, or in a lonely place, and rub their bodies against each other, it is called a 'rubbing embrace'.



SPHURITAKAM, throbbing kiss combined with UDBHRANTAM, turned kiss; RAJASTHAN, KOTAH; mid-nineteenth century



Piditakam If on the above occasion one of them presses the other's body forcibly against a wall or pillar, it is called a 'pressing embrace'.

These two last embraces are peculiar to those who know the intentions of each other.

Four kinds of embrace At the time of the meeting the four following kinds of embrace are used:

Lataveshtitakam, *twining of a creeper* When a woman, clinging to a man as a creeper twines round a tree, bends his head down to hers with the desire of kissing him and slightly makes a purring sound, embraces him, and looks lovingly towards him, it is called an embrace like 'twining of a creeper'.

Vrikshadhirudhakam, *climbing a tree* A woman, having placed one of her feet on the foot of her lover, and the other on one of his thighs, passes one of her arms round his back, and the other on his shoulders, makes slightly the sounds of humming and cooing, and wishes, as it were, to climb up him in order to have a kiss, it is called an embrace like 'climbing a tree'.

These two kinds of embrace take place when the lover is standing.

Tila-tandulakam, *mixture of sesamum and rice* When lovers lie on a bed, and embrace each other so closely that the arms and thighs of the one are encircled by the arms and thighs of the other, and are, as it were, rubbing up against them, this is called an embrace like 'mixture of sesamum seed with rice'.

Kshiranirakam, *mixing of milk and water* If a man and a woman are very much in love with each other, and, not thinking of any pain or hurt, embrace each other as if they were entering into each other's bodies either while the woman is sitting on the lap of the man, or in front of him, or on a bed, then it is called an embrace like a 'mixture of milk and water'.

These two kinds of embrace take place at the time of sexual union.

Babhravya has thus related to us eight different kinds of embrace.

Suvarnanabha moreover gives us four ways of embracing simple members of the body, which are:

Urupaguhanam, *embrace of thighs* When one of the two lovers presses forcibly one or both of the thighs of the other between his or her own, it is the 'embrace of thighs'.

Jaghanopaguhanam, *embrace of middle parts* If a man presses the *jaghana*, middle part of the woman's body, against his own, and mounts upon her to practise, either scratching with the nail or finger, or biting, or striking, or kissing, the hair of the woman being loose and flowing, it is the 'embrace of the jaghana'.

Stanalinganam, *embrace of the breasts* Should a man place his breast between the nipples of a woman and squeeze them, then it is the 'embrace of the breasts'.

Lalatikam, *embrace of forehead* If either of the lovers touches the mouth, the eyes and the forehead of the other with his or her own, it is the 'embrace of the forehead'.

Some say that even massaging is a kind of embrace, because it involves touching of bodies. But Vatsyayana thinks that massaging is performed at a specific time, and for a particular purpose, and it is also of a different character, it cannot be said to be termed as an embrace.

There are also some Shlokas on the subject:

The whole subject of embracing is of such a nature that men who ask questions about it, or who hear about it, or who talk about it, acquire thereby a desire for enjoyment. Even those embraces that are not mentioned in the Kama Shastra should be practised at the time of sexual enjoyment, if they are in any way conducive to the increase of love or passion. The rules of the Shastra apply so long as the passion of man is middling, but when the wheel of love is once set in motion, there is then no Shastra and no order.



Chumbanam, Kiss It is said by some that there is no fixed time or order between the embrace, the kiss, and the pressing or scratching with the nails or fingers, but that all these things should be done generally before sexual union takes place, while striking and making the various sounds generally take place at the time of the union. Vatsyayana, however, thinks that anything may take place at any time, for love does not care for time or order.

Ragasamdhuksanam, kindling love On the occasion of the first congress, kissing and the other things mentioned above should be done moderately, they should not be continued for a long time, and should be done alternately. On subsequent occasions, however, the reverse of all this may take place, and moderation will not be necessary, they may continue for a long time, and, for the purpose of kindling love, they may be all done at the same time.

Places for kissing The following are the places for kissing: the forehead, the eyes, the cheeks, the throat, the bosom, the breasts, the lips, and the interior of the mouth. Moreover the people of the Lat region kiss also on the following places: the joints of the thighs, the arms and the navel. But Vatsyayana thinks that though kissing is practised by these people in the above places on account of the intensity of their love, and the customs of their country, it is unusual and need not be practised by all.

Now in a case of a young girl there are three sorts of kisses:

Nimitakam, nominal kiss If a girl only touches the mouth of her lover with her own, but does not herself do anything, it is the 'nominal kiss'.

Sphuritakam, throbbing kiss Should a girl, setting aside her bashfulness a little, wish to touch the lip pressed into her mouth, and with that object moves her lower lip, but not the upper one, it is the 'throbbing kiss'.

Ghattitakam, touching kiss When a girl touches her lover's lip with her tongue, and having shut her eyes, places her hands on those of her lover, it is the 'touching kiss'.

Other ancient authors describe four other kinds of kiss:

Samam, straight kiss If the lips of two lovers are brought into direct contact with each other, it is termed a 'straight kiss':

Tiryak, bent kiss Should the heads of two lovers be bent towards each other, and when so bent, kissing takes place, it is a 'bent kiss'.

Udbhrantam, turned kiss When one of them turns up the face of the other by holding the head and chin, and then kisses, it is a 'turned kiss'.

Piditakam, *pressed kiss* In the above three kinds of kiss, when one presses the lower lip of the other with much force it is a 'pressed kiss'.

Avapiditakam, *greatly pressed kiss* There is also a fifth kind of kiss called the 'greatly pressed kiss', which is effected by taking hold of the lower lip between two fingers, and then, after touching it with the tongue, pressing it with great force with the lip.

Dyutam, *wager* As regards kissing, a wager may be laid as to who will get hold of the lips of the other first. If the woman loses, she should pretend to cry, should keep her lover off by shaking her hands, and turn away from him and dispute with him saying, 'let another wager be laid'. If she loses this a second time, she should appear doubly distressed, and when her lover is off his guard or asleep, she should get hold of his lower lip, and hold it in her teeth, so that it should not slip away, and then she should laugh, make a loud noise, deride him, dance about, and say whatever she likes in a joking way, moving her eyebrows and rolling her eyes. Such are the wagers and quarrels as far as kissing is concerned, but the same may be applied with regard to the pressing or scratching with the nails and fingers, biting and striking. All these however are only peculiar to men and women of intense passion.

Uttarachumbitam, *kiss of the upper lip* If a man kisses the upper lip of a woman, while she in return kisses his lower lip, it is the 'kiss of the upper lip'.

Samputakam, *clasping kiss* When one of them takes both the lips of the other between his or her own, it is called 'a clasping kiss'. A woman, however, only takes this kind of kiss from a man who has no moustache. And on the occasion of this kiss, if one of them touches the teeth, the tongue,

Jivhayuddham, *fight of the tongue* and the palate of the other, with his or her tongue, it is called the 'fighting of the tongue'. In the same way, the pressing of the teeth of the one against the mouth of the other is to be practised.

Kissing is of four kinds: moderate, pressed, contracted, and soft, according to the different parts of the body which are kissed, for different kinds of kisses are appropriate for different parts of the body.

Ragadipanam, *kiss that kindles love* Should a woman look at the face of her lover while he is asleep and kiss him to show her intention or desire to unite, it is a 'kiss that kindles love'.

Chalitakam, *kiss that turns away* If a woman kisses her lover while he is engaged in business, or while he is quarrelling with her, or while he is looking at something else, so that his mind may be turned away, it is a 'kiss that turns away'.

Pratibodhikam, *kiss that awakens* When a lover coming home late at night kisses his beloved, who is asleep on her bed, in order to show her his desire, it is called a 'kiss that awakens'. On such an occasion the woman may pretend to be asleep at the time of her lover's arrival, so that she may know his intention and obtain respect from him.

Chhaya-chumbanam, *Kiss showing intention* A person who kisses the reflection of the person he loves in a mirror, in water, or the shadow on a wall, then it is a 'kiss showing intention'.

Samkrantaka chumbanam, *transferred kiss* When a person kisses a child sitting on his lap, or a picture, or an image, or figure, in the presence of the person loved by him, it is a 'transferred kiss'.

Abhiyogikani, *demonstrative actions* At night at a theatre, or in an assembly of caste men, a man coming up to a woman kisses a finger of her hands if she be standing, or a toe of her foot if she be sitting, or when a woman is massaging her lover's body, places her face on his thigh, as if she was sleepy, so as to inflame his passion, and kisses his thigh or great toe, it is called a 'demonstrative kiss'.

There is also a Shloka on this subject:

'Whatever things may be done by one of the lovers to the other, the same should be returned by the other; if the woman kisses him he should kiss her in return, if she strikes him he should also strike her in return.'

pressing and various nail-marks

नखरदनजाति प्रकरण

Nakharadanajati Prakarana

part IV



Nakhavilekhana,
marking with the nail

When love becomes intense, pressing with the nails or scratching the body with them is practised, and it is done on the following occasions: on the first union; at the time of setting out on a journey; on the return from a journey; at the time when an angry lover is reconciled; and lastly when a woman is intoxicated.

But pressing with the nails is not a usual thing except with those who are intensely passionate, and full of lust. It is employed, together with biting, by those to whom the practice is agreeable.

Persons with intense passion, and wishing to indulge in love-play, should manicure their left-hand finger nails with two or three ridges, as in the blade of a saw. Those with medium passion should have them pointed like the beak of a parrot, and those with less passion should give them the shape of a crescent.

The places that are to be pressed with the nails, are the arm pit, the throat, the breasts, the jaghana, middle parts of the body, and the thighs. But Suvarnanabha is of opinion that when the impetuosity of passion is excessive, then the places need not be considered.

The qualities of good nails are that they should be bright, well set, clean, entire, convex, soft, and glossy in appearance. Nails are of three kinds according to their size:

- Dirgha, long* Long nails, which give grace to the hands, and attract the hearts of women by their appearance, are a quality particular to the people of Bengal.
- Hrasva, short* Short nails, which can be used in various ways, and are to be applied only with the object of giving pleasure, are common to the people of the south.
- Madhyama, middling* Middling nails, which contain the properties of both the above kinds, are characteristic to the people of Maharashtra.
- Ashtavikalpa, eight kinds* Pressing with the nails is of eight kinds, according to the forms of the marks which are produced:
- Chhuritakam, sounding* When a person presses the chin, the breasts, the lower lip, or the jaghana of another so softly that no scratch or mark is left, but only the hair on the body becomes erect from the touch of the nails, and the nails themselves make a sound, it is called a 'sounding or pressing with the nails'.



- To chide a young girl* This pressing is used in the case of a young girl when her lover massages her, scratches her head, and wants to chide or frighten her.
- Ardhachandra, half moon* The nails are pressed on the back of the neck, and on the breasts to make a deep curve resembling the half moon.
- Mandala, circle* The half moons are impressed opposite to each other, to form a 'circle'. This mark with the nails is generally made on the navel, the small cavities above the buttocks, and on the joints of the thigh.
- Rekha, line* A mark in the form of a small line, which can be made on any part of the body, is called a 'line'.
- Vyaghranakham, tiger's nail* This same line, when it is curved, and made on the breast, is called a 'tiger's nail'.
- Mayurpadakam, peacock's foot* A mark, resembling the imprint of a peacock's foot, is made round the nipple by placing the thumb below and the fingers above, then squeezing gently and firmly. This mark which every woman desires, requires great skill and when properly made delights her immensely.
- Shashaplutakam, jump of a hare* When five marks with the nails are made close to one another near the nipple of the breast, they are termed 'the jump of a hare'.
- Utpalapatra, leaf of a blue lotus* A mark made on the breast or on the hips in the form of a leaf of the blue lotus is called the 'leaf of a blue lotus'.
- Smaraniyakam, token of remembrance* If a person is going on a journey, and makes a mark on the thighs, or on the breasts, it is called a 'token of remembrance'. On such an occasion three or four lines are impressed close to one another with the nails.
- Love-sport* Here ends the marking with the nails. Marks of other kinds than the above may also be made with the nails, for the ancient authors say that, as there are innumerable degrees of skill among men – the practice of this art being known to all, so there are innumerable ways of making these marks. And as pressing or marking with the nails is independent of love, no one can say with certainty how many different kinds of marks with the nails do actually exist. The reason for this is, Vatsyayana says, that as variety is necessary in love, so love is to be produced by means of variety. It is on this account that courtesans, who are well acquainted with the various ways and means, become so desirable, for if variety is sought in all the arts and amusements, such as archery and others, how much more should it be sought after in love sport!

The marks of the nails *should not* be made on another man's wife, but particular kinds of marks may be made on their private parts for remembrance and increase of love.

There are also some Shlokas on the subject:

'The love of a woman who sees the marks of nails on the private parts of her body, even though they are old and almost worn out, becomes again fresh and new. If there be no marks of nails to remind a person of the passages of love, then love is lessened in the same way as when no union takes place for a long time.'

'Even when a young man casually sees a beautiful maid with the marks of nails on her breasts, he is filled with love and desire for her.'

'A man, also, who carries the marks of nails and teeth on some parts of his body, influences the mind of a woman, even though it be ever so firm. In short, nothing tends to increase love so much as the effects of marking with the nails, and biting.'

SANGHATAKA, united sexual congress, when a woman unites with two men or more at a time, one holding and kissing her, the other indulging in sex play.

Wood-carving from a temple ratha, processional chariot

TAMIL NADU, KANCHIPURAM, NORTH ARCOT DISTRICT; mid-nineteenth century



PRAHANANA, striking, an essential feature of the sex act, for though apparently painful it adds to enjoyment. According to Vatsyayana, 'Sexual union is by nature a combat between the two.'

*Wood-carving from a temple ratha, processional chariot
TAMIL NADU, CHIDAMBARAM, NORTH ARCOT DISTRICT; late nineteenth century*

the bite

दशनच्छेद्यविधि प्रकरण

Dashanachhedyavidhi Prakarana

V
part



Dashanachhedyā biting marks All the places that can be kissed, are also the places that can be bitten, except the upper lip, the interior of the mouth, and the eyes.

Dashanagunah, good teeth The qualities of good teeth are: they should be equal, possessed of a pleasing brightness, capable of being coloured, of proper proportions, unbroken, and with sharp edges.

Doshah, defects The defects of teeth on the other hand are: they are blunt, protruding from the gums, rough, soft, large, and loosely set. The following are the different kinds of biting which are only done when the teeth are good:

Gudhakam, hidden bite The biting, which is shown only by the excessive redness of the skin that is bitten, is called the 'hidden bite'.

Utchhunakam, swollen bite If the skin is pressed down on both sides, it is called the 'swollen bite'.

Bindu, point A small portion of the skin when bitten with two teeth only, it is called the 'point'.

Bindumala, line of points When such small portions of the skin are bitten with all teeth, it is called the 'line of points'.

Pravalmani, coral and jewel The biting, which is done by bringing together the teeth and the lips, is called the 'coral and the jewel'. The lip is the coral, and the teeth the jewel.

Manimala, line of jewels Biting if done with all the teeth, it is called the 'line of jewels'.

Khandabhrakam, broken cloud The biting, which consists of unequal risings in a circle, and which comes from the space between the teeth, is called the 'broken cloud'. This is impressed on the breasts.

Varahcharvitakam, biting of a boar The biting, which consists of many broad rows of marks near to one another, and with red intervals, is called the 'biting of a boar'. This is impressed on the breasts and the shoulders; and these two last modes of biting are peculiar to persons of intense passion.

In the affairs of love a man should do such things as are agreeable to the women of different regions.

The women of the central regions, between the Ganga and Jamuna are noble in their character, not accustomed to such lusty practices, and dislike pressing, scratching with nails and biting.

Women of Balhika, Baluchistan, are gained over by striking.

The women of Maharashtra are fond of practising the sixty-four arts, they utter low and throaty words, and like to be spoken to in the same way, and have an impetuous desire of enjoyment.

The women of Pataliputra, Patna, are of the same nature as the women of Maharashtra, but show their likings only in secret.

The women of Dravida, Tamil Nadu, though they are rubbed and pressed about at the time of sexual enjoyment, have a slow fall of semen, that is they are very slow in the act of coition.

The women of Vanavasi are moderately passionate, they go through every kind of enjoyment, cover the marks on their bodies, and abuse those who utter low, mean and harsh words.

The women of Avanti hate kissing, marking with the nails, and biting, but they have a fondness for various kinds of sexual union.

Women of Malwa like embracing and kissing, and they are gained over by striking.

The women of Abhira, and those of the region about the Indus and five rivers, the Punjab, are gained over by Auparishtaka, mouth congress.

Women of Aparanta are full of passion.

The women of Lat have even more impetuous desire, and also make gasping sounds during sexual intercourse.

The women of Stri Rajya, and of Koshala, Oudh, are full of impetuous desire, their semen falls in large quantities and they are fond of taking medicine to make it do so.

The women of Andhra have tender bodies, they are fond of enjoyment, and have a liking for voluptuous pleasures.

Women of Gauda have tender bodies, and speak sweetly.

Among the acts mentioned pressing, embracing and kissing, those which increase passion should be done first, and those which are only for amusement or variety should be done afterwards.

There are also some Shlokas on this subject:

When a man bites a woman forcibly, she should angrily do the same to him with double force. Thus a 'point' should be returned with a 'line of points', and a 'line of points' with a 'broken cloud', and if she be excessively chafed, she should at once begin a love quarrel with him. At such a time she should take hold of her lover by the hair, and bend his head down, and kiss his lower lip, and then, being intoxicated with love, she should shut her eyes and bite him in various places. Even by day, and in a place of public resort, when her lover shows her any mark that she may have inflicted on his body, she should smile at the sight of it, and turning her face as if she were going to chide him, she should show him with an angry look the marks on her own body that have been made by him. Thus if men and women act according to each other's liking, their love for each other will not be lessened even in one hundred years.

sexual vigour and intensity

संवेशनप्रकार प्रकरण

Samveshanaprakara Prakarana

VI
part



Apadravya,
artificial lingam

On the occasion of a 'high congress' the Mrigi, deer woman, should lie down in such a way as to widen her yoni, while in a 'low congress' the Hastini, elephant woman, should lie down so as to contract hers. But in an 'equal congress' they should lie down in the natural position. What is said above concerning the Mrigi and the Hastini applies also to the Vadava, mare woman. In a 'low congress' the woman should particularly make use of an artificial lingam to cause her desires to be satisfied quickly.

The deer woman has the following three ways of lying down:

Utfullakam,
widely open

If she lowers her head and raises her middle parts, it is called the 'widely opened position'. At such a time the man should apply some unguent, so as to make the entrance easy.

Vijrimbhitakam,
yawning position

Should she raise her thighs and keep them wide apart and engage in congress, it is called the 'yawning position'.

Indranikam,
position of Indrani

When she places her thighs, with her legs doubled on them, touching her sides, and thus engages in congress, it is termed the 'position of Indrani'; this is learned only by practice.

Samputakam, *clasp-
ing position*
Parshwasamputa,
side position
Uttanasamputa,
supine position

If the legs of both the male and the female are stretched straight out over each other, it is called the 'clasp-
ing position'. It is of two kinds, the side position and the supine position, according to the way in which they lie down. In the side position the male should invariably lie on his left side, and cause the woman to lie on her right side, and this rule is to be observed in lying down with all kinds of women.

The 'clasp-
ing position' is used in 'low congress', and in the 'lower congress', together with the 'pressing position', the 'twining position', and the 'mare's position'.

Piditikam,
pressing position

After copulation has begun in the clasp-
ing position, if the woman presses her lover with her thighs, it is the 'pressing position'.

Veshtitakam,
twining position

When the woman places one of her thighs across the thigh of her lover it is named the 'twining position'.

Vadavakam,
mare's position

A woman who forcibly holds in her yoni the lingam after it is in, it is called the 'mare's position'. This is learned by practice only, and is chiefly found among the women of Andhra.

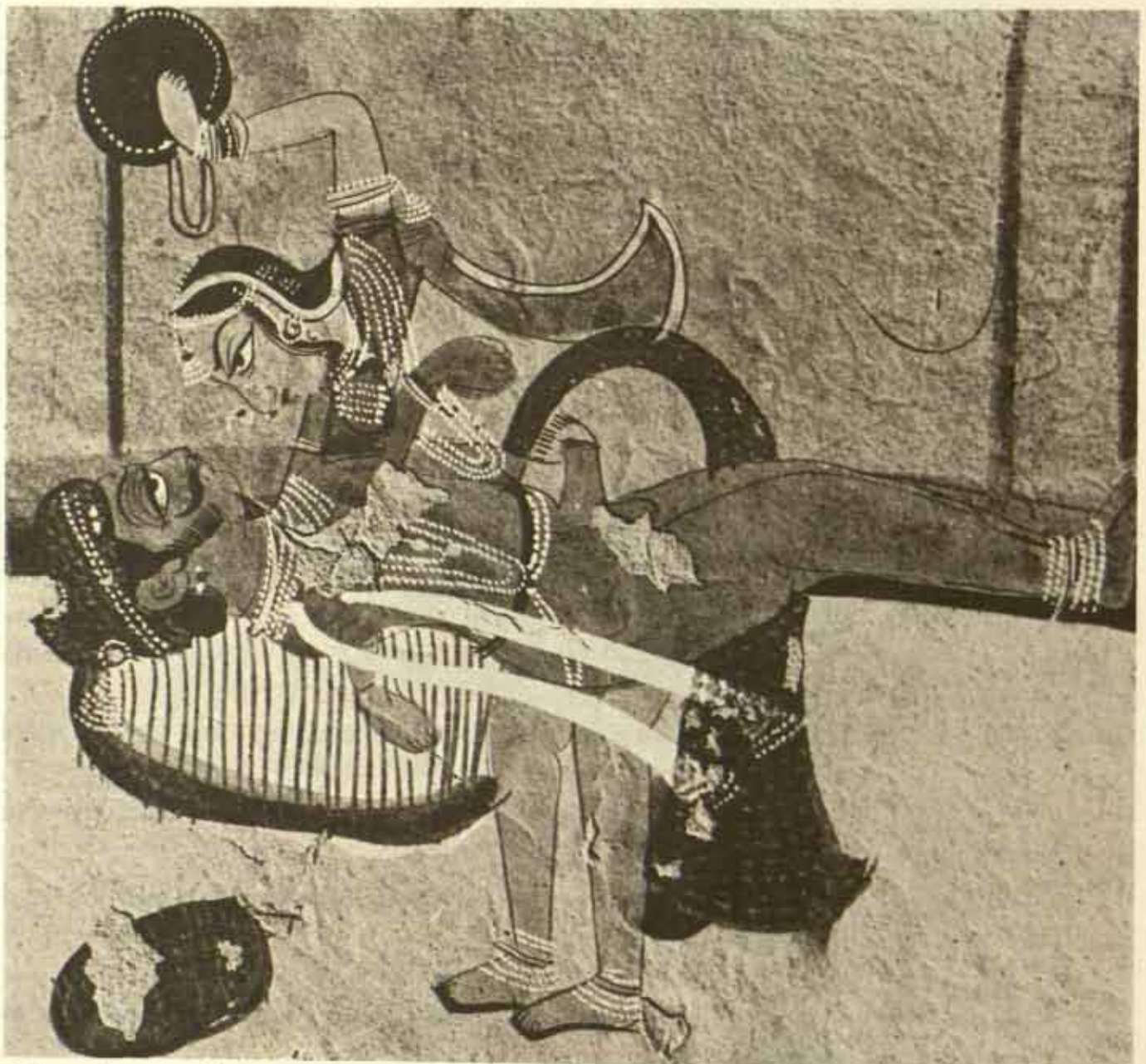


CHITRASAMBHOGA
Wonderful positions of coitus
RAJASTHAN, UDAIPUR;
eighteenth century



STHITA RATA, congress in the standing posture

VIJRIMBHITAKAM, yawning position



A CHITRA RATA, standing posture



JHIMBHITA RATA, bow-shaped posture



A sexo-yogic posture

The above are the different ways of lying down, mentioned by Babhravya. Suvarnanabha, however, gives the following in addition:

- Bhugnakam, rising position When the female raises both of her thighs straight up, it is called the 'rising position'.
- Jrimbhita-kam, yawning position If she raises both of her legs, and places them on her lover's shoulders, it is called the 'yawning position'.
- Piditakam, pressed position When the legs are contracted, and thus held by the lover before his bosom, it is called the 'pressed position'.
- Ardhapiditakam, half-pressed Only if one of her legs is stretched out, it is called the 'half-pressed position'.
- Venudaritakam, splitting of a bamboo The woman places one of her legs on her lover's shoulder, and stretches the other out, and then places the latter on his shoulder, and stretches out the other, and continues to do so alternately, it is the 'splitting of a bamboo'.
- Shoolachitakam, fixing of a nail If one of her legs is placed round the head, and the other is stretched out, it is called the 'fixing of a nail'. This is learned by practice only.
- Karkatakam, crab's position When both the legs of the woman are contracted, and placed on her stomach, it is called the 'crab's position'.
- Piditakam, packed position Should the thighs be raised and placed one upon the other, it is termed the 'packed position'.
- Padmasanam, lotus position When the shanks are placed one upon the other, it is called the 'lotus-like position'.
- Paravrittakam, turning position A man, during congress, turns round, and enjoys the woman without leaving her, while she embraces him round the back all the time, then it is the 'turning position', and is learned only by practice.
- Congress in water Thus, says Suvarnanabha, these different ways of lying down, sitting, and standing should be practised in water, because it is easy to do so therein. But Vatsyayana is of opinion that congress in water is unusual, because it is not recommended by religious law.
- Sthitarata, standing position If a man and a woman support themselves on each other's bodies, near a wall, or pillar, and thus while standing engage in congress, it is called the 'supported congress'.

- Avalambitakam, suspended congress When a man supports himself against a wall, and the woman, sitting on his hands joined together and held underneath her, throws her arms round his neck, and putting her thighs alongside his-waist, moves herself by her feet, which are touching the wall against which the man is leaning, it is known as the 'suspended congress'.
- Dhenukam, cow-like congress A woman stands on her hands and feet like a quadruped, and her lover mounts her like a bull, it is called the 'congress of a cow'. At this time everything that is ordinarily done on the bosom should be done on the back.
- In the same way can be carried on the congress of a dog, a goat, a cat, a deer, the forcible mounting of an ass, the jump of a tiger, the pressing of an elephant, the rubbing of a boar, and the mounting of a horse. And in all these cases the characteristics of these different animals should be manifested by acting like them.
- Samghatakam, united congress A man enjoys two women at the same time, both of whom love him equally, then it is known as the 'united congress'.
- Goyuthikam, herd of cows When a man enjoys many women altogether, it is called the 'congress of a herd of cows'.
- Varikriditakam, elephant's love-play The following kinds of congress, sporting in water, or the congress of an elephant with many female elephants which is said to take place only in the water, the congress of a collection of goats, the congress of a collection of deer, take place in imitation of these animals.
- Yugapat, group sex In Gramanari, Naga Pahari Desh, the northern hill region, and in Stri Rajya, kingdom of women, many young men enjoy a woman that may be married to one of them, either one after the other, or at the same time. Thus one of them holds her, another enjoys her, a third uses her mouth, a fourth holds her middle part, and in this way they go on enjoying her several parts alternately.
- Sexual congress in groups The same things can be done when several men are sitting in company with one courtesan, or when many courtesans are sporting with one man. In the same way this can be done by the women of the king's harem when they providentially get hold of a man.
- Adhoratam, anal congress The people in the Southern regions also have congress in the anus.

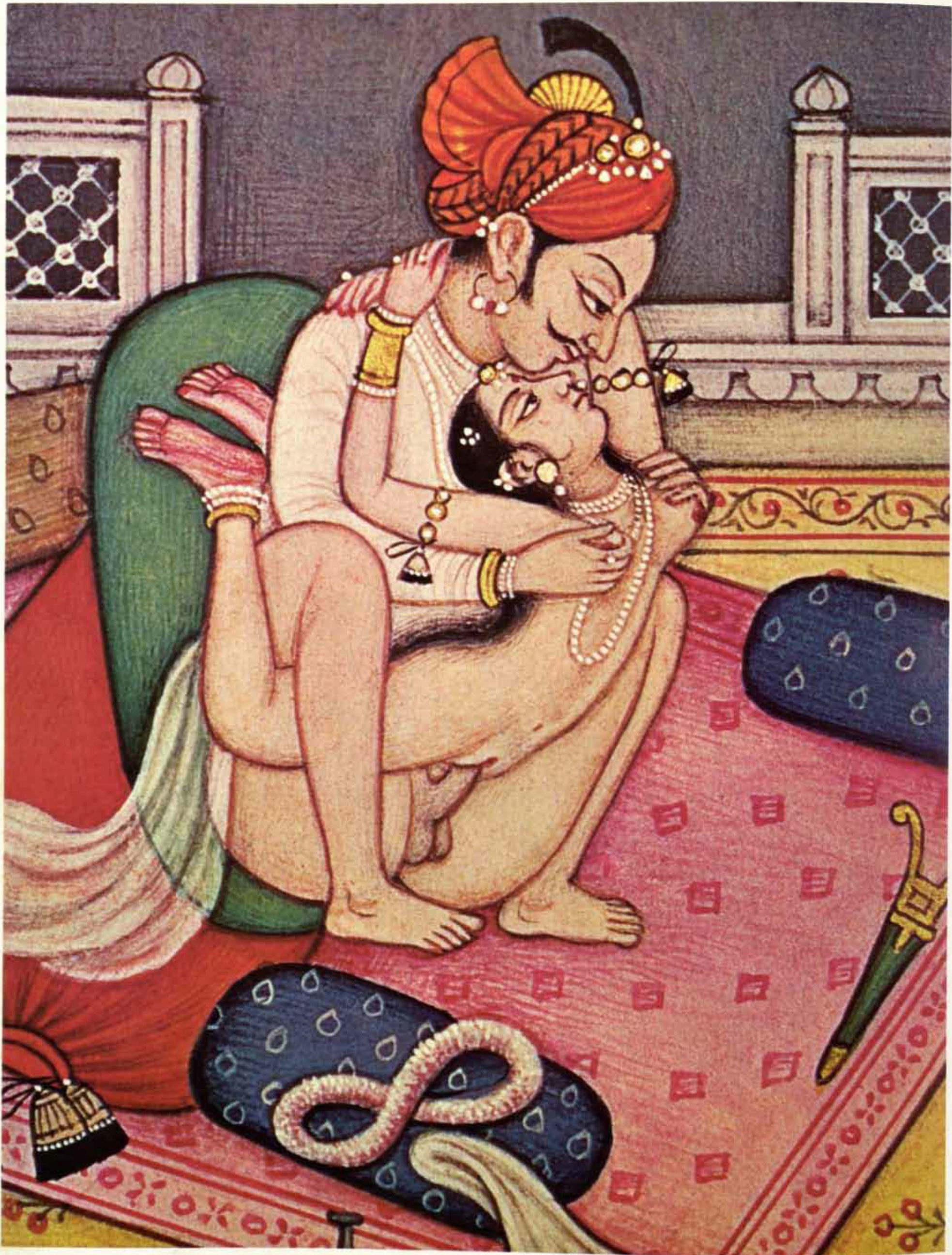
Thus ends the various kinds of congress. There are also two Shlokas on the subject:

An ingenious person should multiply the kinds of congress performing them after the fashion of the different kinds of beasts and of birds.

For these different kinds of congress, performed according to their prevalence and practice and the liking of each individual, generate love, friendship, and respect in the hearts of women.

V ARDHAPIDITAKAM ASANA,
one leg kept in an upward position
The sculptor has wrested a masterpiece from the natural wood which climate and age have further embellished. The unknown sthapati, visualiser, has immortalised the delicate moment of the climax, the ecstasy of fulfilment, and has instilled prana, the breath of life, into these carved lovers.
Wood carving from a temple ratha, processional chariot
TAMIL NADU, THANJAVUR DISTRICT;
late nineteenth century







VII

VARIOUS ASANAS,
Rajasthan, Jaipur;
late eighteenth century

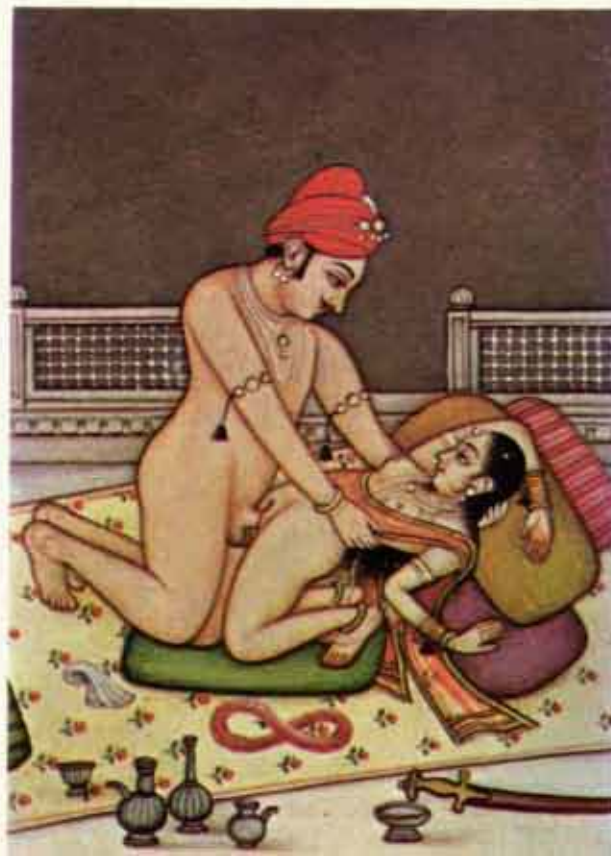
VIII



- VI PARAVRITTAKAM ASANA, turned posture
- VII PARAVRITTAKAM ASANA, a variation
- VIII AN INGENIOUS HORSE-FORMATION
- IX PADMASANA, petals of a lotus
- X JRIMBHITA ASANA, bow-shaped posture
- XI UPAVISHTA-SHOOLACHITAKAM ASANA,
fixing a nail posture



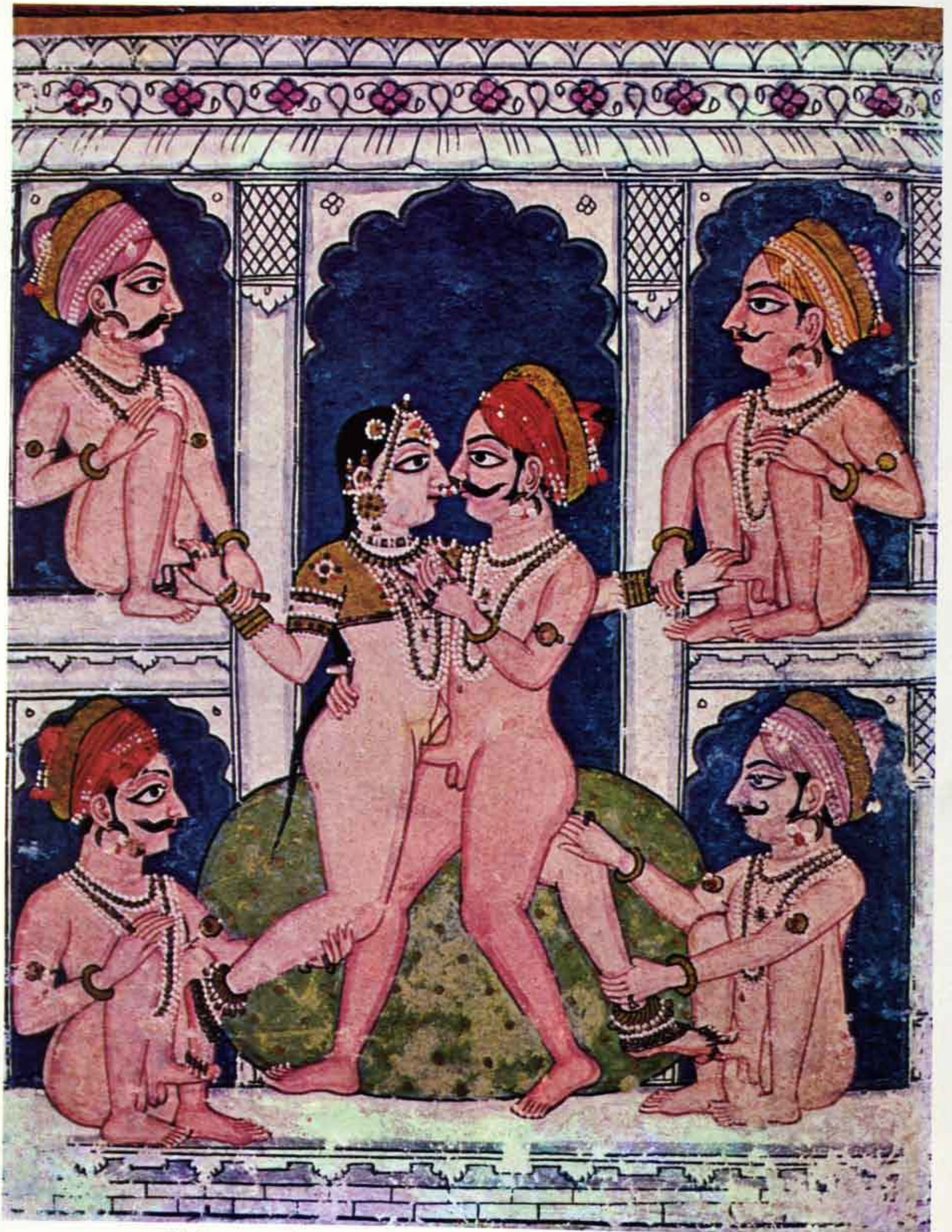
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X

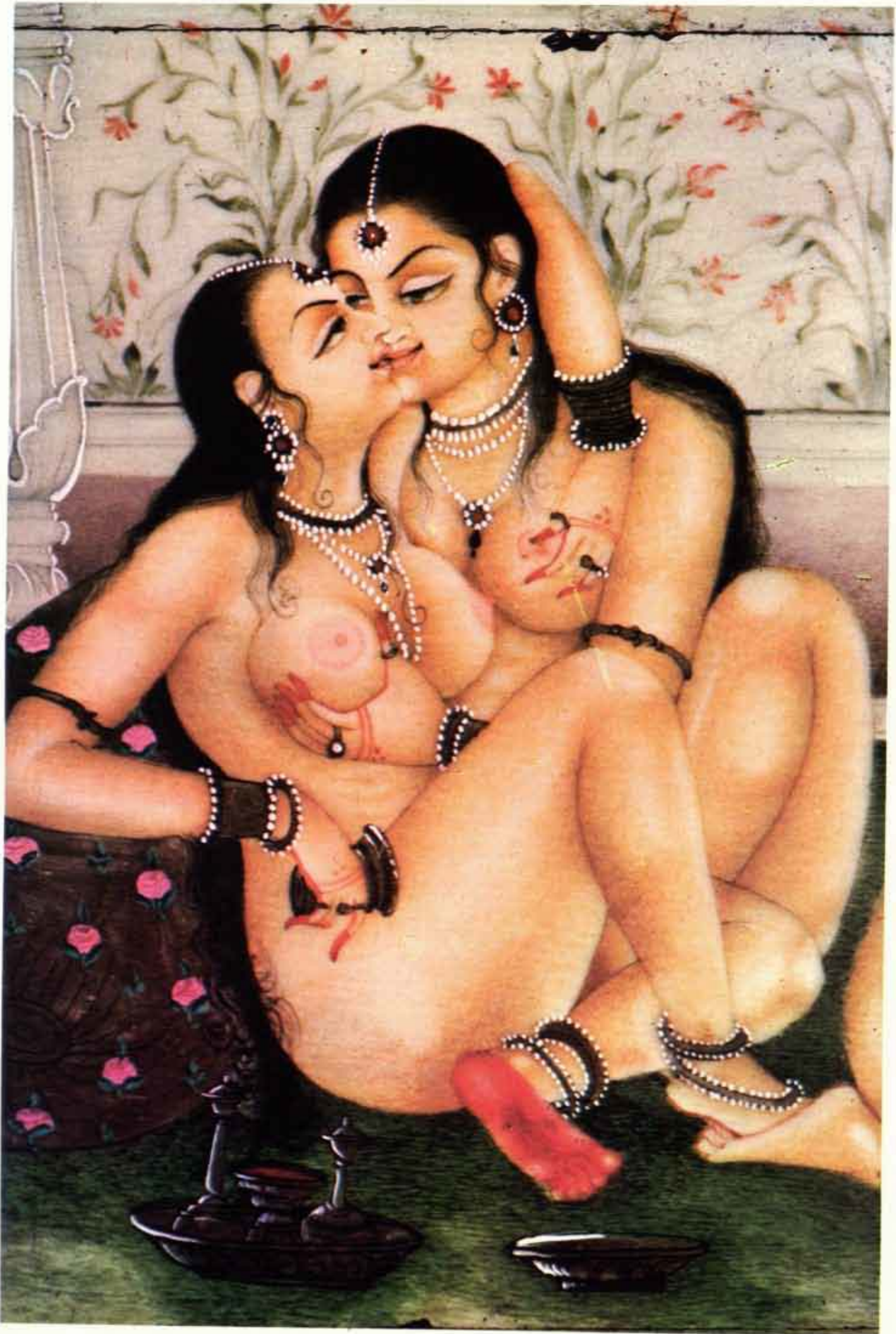


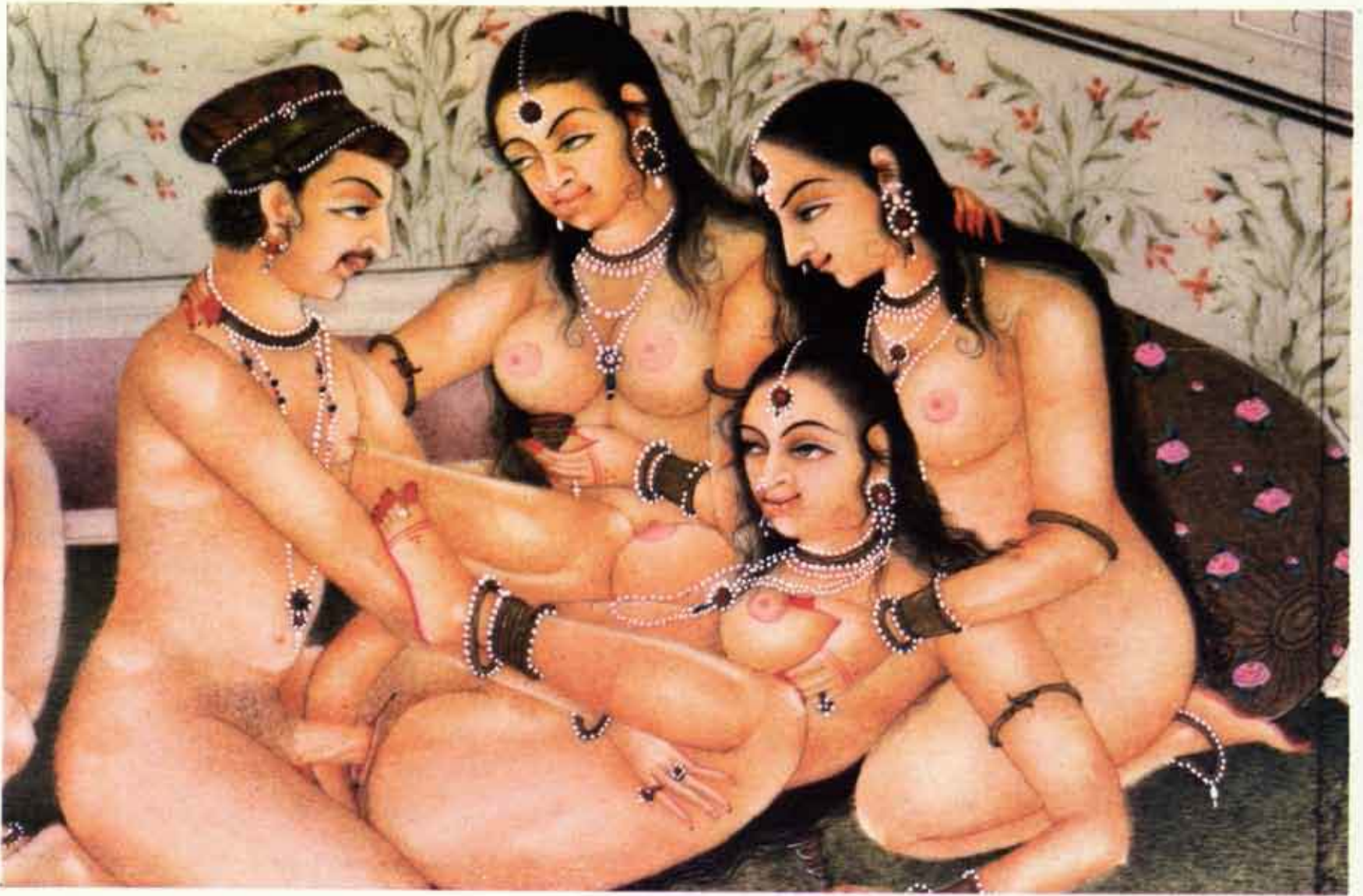
XI



XII GOYUTHIKAM. When sexual union is enjoyed in a group. RAJASTHAN, JODHPUR; nineteenth century







XV

XIII AMATORY EMBRACE

Adding fuel in the form of wine to the fire of passion; the maiden has been disrobed by the youth prior to sexual union.

RAJASTHAN, JAIPUR; early twentieth century

XIV YOUNG MAIDENS, DEVOTEES OF SAPPHO OF LESBOS

Embracing each other, enjoying together the thrill of titillation. Their beautiful young bodies emanate nubial youth and vitality, warmed by the imbibing of wine.

XV SANGHATAKAM, GROUP SEX

The man enjoys with a number of courtesans who are intoxicated and fascinated by the joyful acts of love. Without a sign of shyness, the group love-making is natural. Painting on an ivory plaque

RAJASTHAN, JAIPUR;
late nineteenth century



XVI

XVI Vajrimbhikam Asana, Yawning position
 XVII Bhucnakam Asana, rising position
 XVIII Shoolachitakam Asana, leg above the head

YOGIC ASANAS, Orissa pata's paintings on cloth
 ORISSA, PURI OR BHUVANESHWAR;
 twentieth century.

XVII



XIX Trivikrama-Utthita Asana, acrobatic position
 XX Ardha-Utthita Asana, half standing posture
 XXI Utpidika Asana, pressing down posture



XVIII



XIX



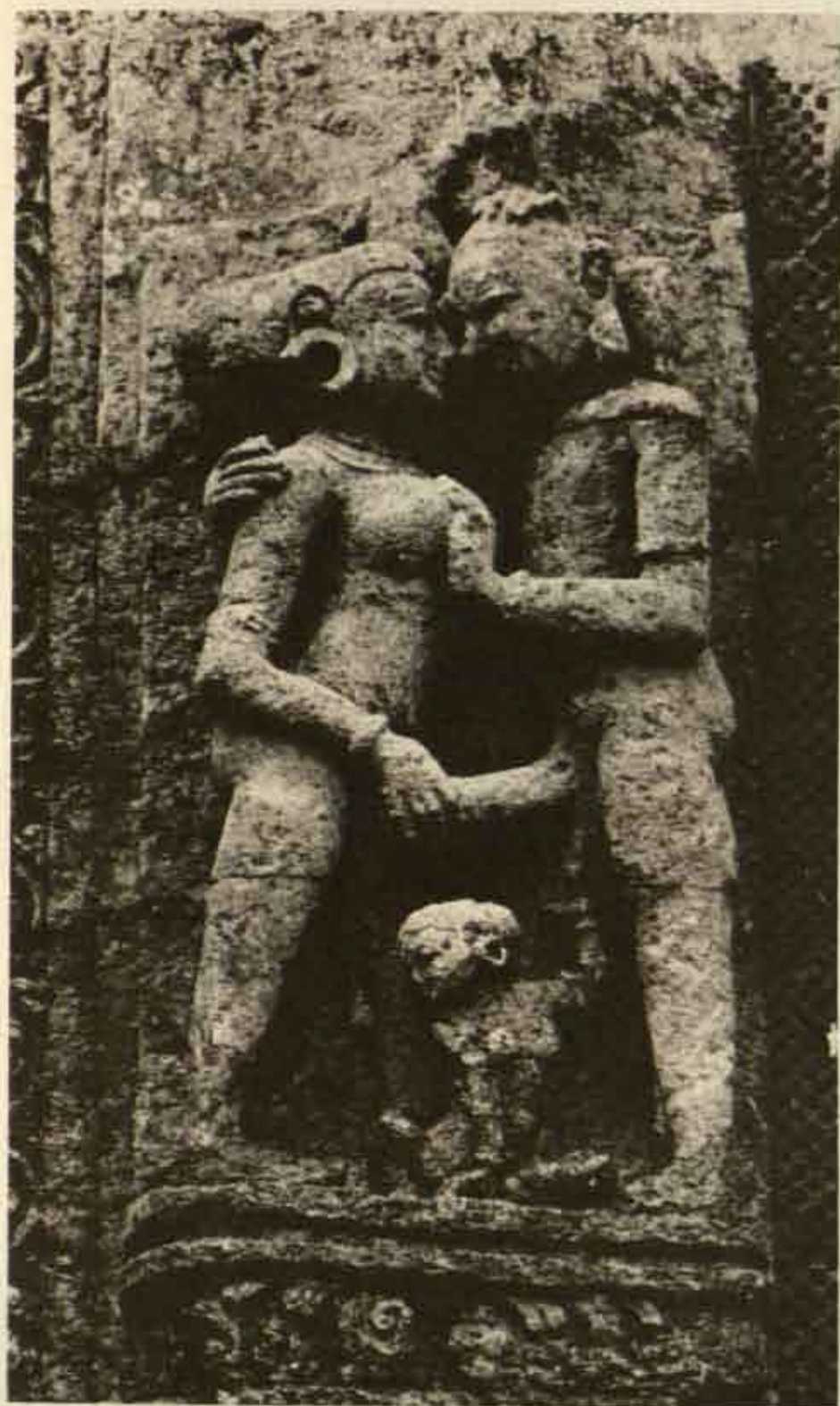
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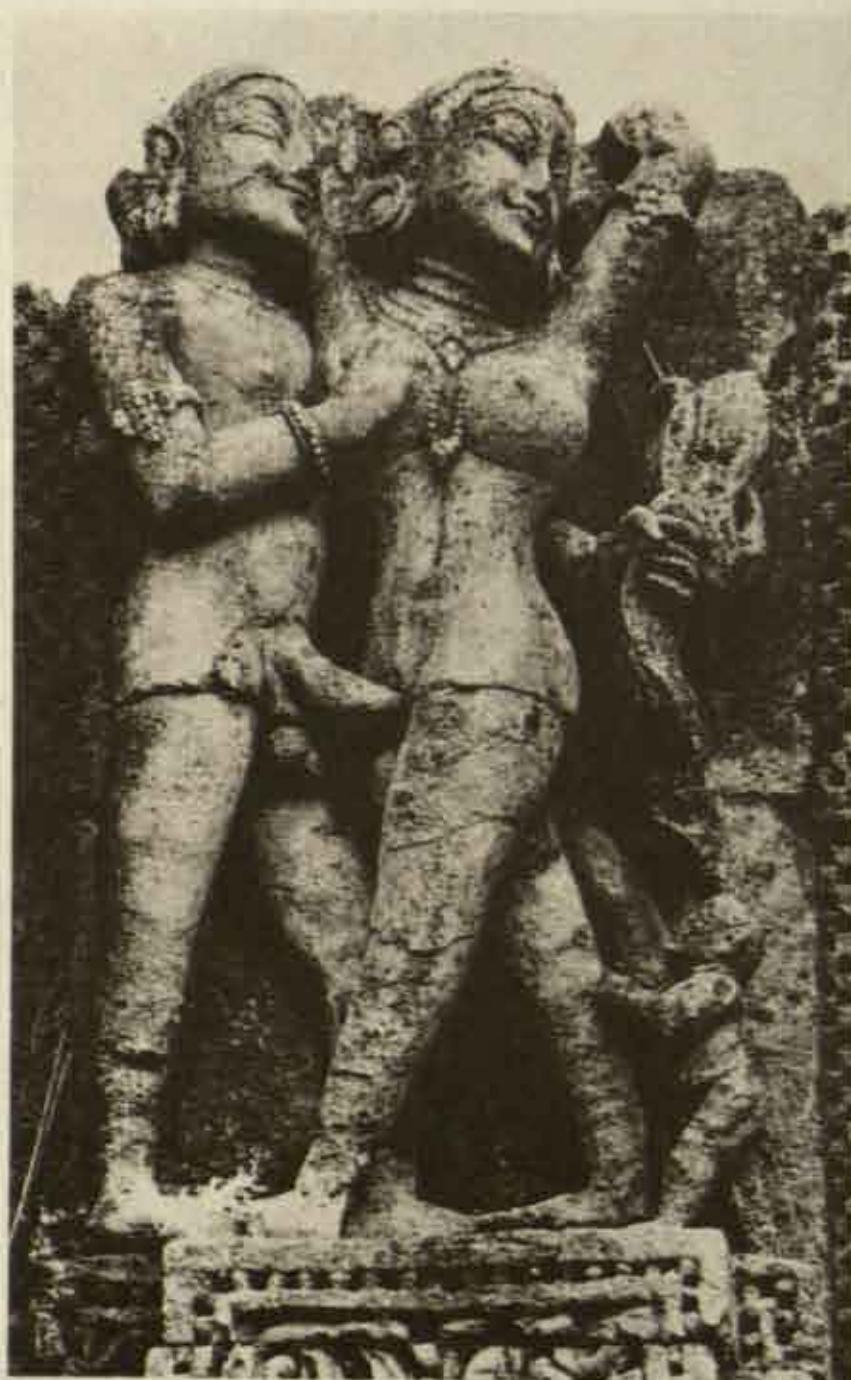






STHITA ASANA, standing congress, young lovers who meet in quiet places enjoy love making. Standing against each other they fondle the erogenous parts, he her breasts, she his penis.
KALINGA, KONARAKA, ORISSA;
eleventh-twelfth century

YUVATINAM RAHASYAM, secret of women; Sage Suvarnanabha says, 'a man . . . should make a point of rubbing that part of her yoni by his lingam, on rubbing which, the woman . . . expresses her delight'.
KALINGA, KONARAKA, ORISSA;
eleventh-twelfth century.



XXII *DHENUKAM ASANA, when the maid is entered from behind*
Wood carving from a temple ratha, processional chariot
TAMIL NADU, THIRUCHIRAPALLI DISTRICT,
late nineteenth century

XXIII *SAMPUTAKAM ASANA, an ardent embrace*
RAJASTHAN, MALWA; mid-sixteenth century

XXIV *MAYURPADAKAM, making nailmarks on the breast*
resembling the peacock's foot
Wood carving from a temple ratha, processional chariot
TAMIL NADU, THANJAVUR DISTRICT;
late nineteenth century



DHENUKAM, the congress of a quadruped, when the couple adopt the stance and copy the actions of animals.

Vatsyayana says, "A man can similarly adopt the postures peculiar to the cat, the dog, the tiger, the elephant, the horse and so on."

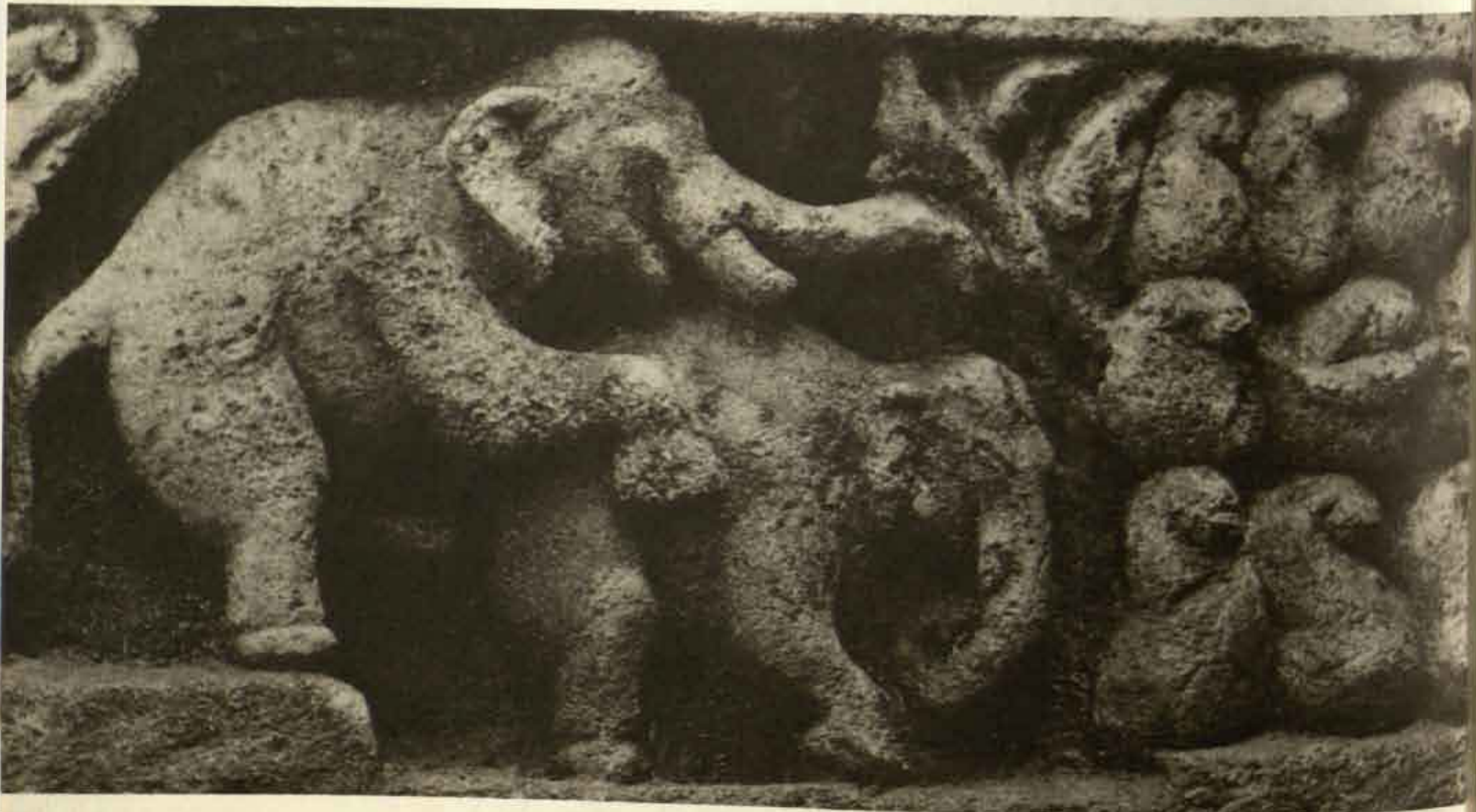
MOGHUL, painting on ivory, from a set of ganjifa, playing cards, style of Akbar, A. D. 1556 to 1605

*LUCKNOW, OUDH, NORTH INDIA;
mid-sixteenth century*

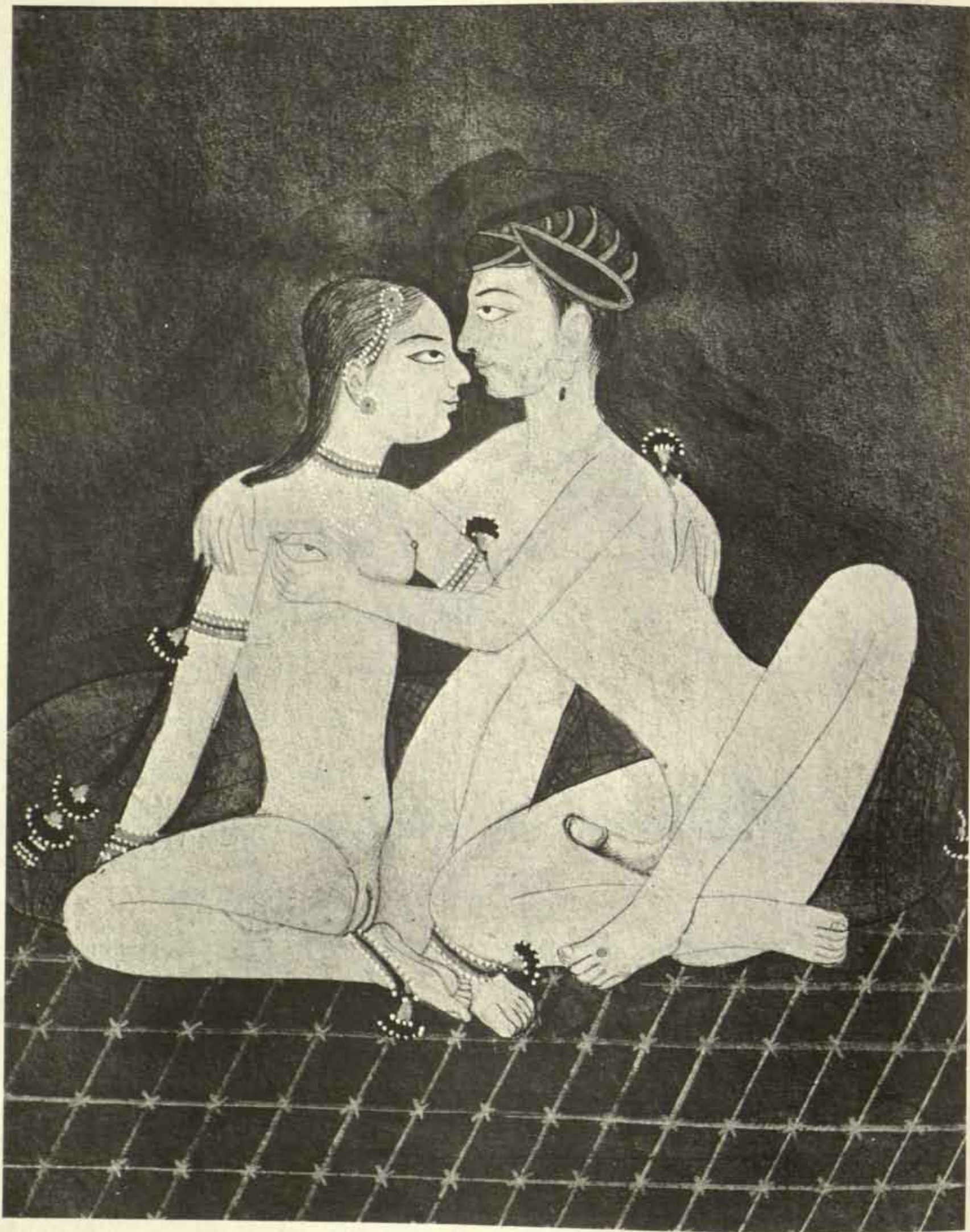
VARIKHIDITAKA, elephants' love-play; elephants copulating in the manner of quadrupeds.

AKALPITAM, unimaginable or undreamt of; Vatsyayana says, "One acquainted with the science of love and knowing his own strength, as also the impetuosity and strength of the young woman should act accordingly."

*RAJASTHAN, KOTAH;
mid-nineteenth century*







NAKHAVILEKHANA, marking with the nails

Vatsyayana says, "when love becomes intense, pressing with the nails... is practised... The places that are pressed are the armpits, the breasts, the thighs..."

RAJASTHAN, JAIPUR; late nineteenth century

प्रहणनसीत्कार प्रकरण

Prahananasitkara Prakarana



Kalaharupam Suratam, sexual combat Sexual intercourse can be compared to a combat, on account of the contrarities of love and its tendency to dispute. The place of striking with passion is the body, and on the body the special places are: the shoulders, head, space between the breasts, back, jaghana, middle region of the body and the sides.

Prahanana, striking Striking is of four kinds: with the back of the hand, with the fingers a little contracted to form a hollow of the palm, with the fist, and with the open palm of the hand.

Sitkrita, spontaneous sound On account of its causing pain, striking gives rise to *Sitkrita*, hissing and other various sounds akin to different kinds of crooning in ecstasy; they are *Hinkara*, nasal, *Stanita*, purring, *Koojita*, cooing, *Rudita*, whimpering, *Sutkrita*, gasping, *Dutkrita*, moaning, and *Futkrita*, the sound of a serpent.

Amba, O Mother Besides these, there are also words having a meaning, such as *Amba*, 'O mother', 'O god', and those that are expressive of warding off satisfaction, pain or praise, and to which may be added sounds like those of the dove, cuckoo, pigeon, parrot, bee, sparrow, duck and the quail.

Love-play and climax Blows with the fist should be given on the back of the woman, while she is sitting on the lap of the man, and she should give blows in return, abusing the man as if she were annoyed, and making cooing and whimpering sounds. While the couple is engaged in sexual union, the space between the breasts as also the breasts should be fondled slowly at first, and then proportionately to the accompaniment of increasing excitement, until the climax.

Hinkara, nasal At this time *Hinkara*, the nasal and other sounds, may be made, alternately, or on the spur of the moment.

Prasritakam, contracted When the man strikes the woman on the head, with the fingers of his hand a little contracted, it is called *Prasritaka*. In this case the appropriate sounds are the cooing sound, in the interior of the mouth, and at the end of congress much sighing and whimpering and weeping. An interesting and innovating cry is *Phatakum* imitating a bamboo being split, while the sound *Phut* is like something falling into water. At all times when kissing and such-like things are commenced, the woman may reply with a hissing sound.

Phatakam splitting a bamboo Phut, falling into water During heightened excitement when the woman is unaccustomed to patting, she con-

Satisfaction
Oh My, O Ma,
Ah, Ah,

tinually utters words expressive of warding off, satisfaction, as well as calling out, Oh my, O Ma, Ah, Ah, intermingled with sighing, whimpering and gurgling. Towards the conclusion of congress, the breasts, the jaghana, and the sides of the woman should be pressed with the open palms of the hand using such pressures as the moment dictates.

There are two Shlokas on the subject:

Manhood and
womanhood

The characteristics of manhood are said to consist of roughness and impetuosity, while weakness, tenderness, sensibility, and an inclination to turn away from unpleasant things are the distinguishing signs of womanhood.

Natural state
is resumed

The excitement of passion, and peculiarities of habit may sometimes cause the persons to act contrary to their nature, but these do not last long, and in the end the natural state is resumed.

Kila, wedge
Viddha, pincer

The use of the hands to form a wedge between the bosom, a scissor-like grip on the head, and piercing with the fingers on the cheeks, and pincer motions on the breasts and sides, may also be taken into consideration with the other four modes of striking, giving eight ways altogether. But these four ways of adopting hand formations are unusual and said to be particular to the people of the South. The marks so caused are to be seen on the breasts and bodies of their women. They are highly personal peculiarities. Vatsyayana is of opinion that the practice of them can be painful, sometimes barbarous, and at worst, base, and not always worthy of imitation.

Highly personal
peculiarities

Kartari, scissor-like
beware of dangerous
and highly passionate
body grips

In the same way anything that is a personal vice should not always be adopted and even where the practice is prevalent, excess of it should always be controlled or if passion is so great, avoided. Instances of the dangerous use of these powerful ecstatic, passionate grips may be given. The king of the Panchalas hurt fatally the courtesan Madhavasena by means of the wedge formation during congress. King Shri Satakarni Satavahana deprived his great Queen Malayavati of her life by a scissors-like grip, and Naradeva, whose hand was deformed, harmed a dancing girl by hitting on the eye, by mistake, instead of the cheek, with his fingers formed as a piercing instrument.



KILA, using the hand to form a wedge for striking the breasts: pata, painting on cloth, ORISSA, PURI, twentieth century



VIDDHA, pincer motions on the breasts,
a pair of brass sarauta, betel-nut cutter,
NASIK OR POONA, NORTHERN DECCAN,
MAHARASHTRA
early nineteenth century

There are also some Shlokas on the subject:

*Uncontrolled
passions*

'About these things there cannot be either enumeration or any definite rule. Copulation having once commenced, passion alone gives birth to all the acts of the parties.'

*Akalpitam,
Un-dreamt of*

'Such passionate actions and amorous gesticulations or movements, which arise on the spur of the moment, and during sexual intercourse, cannot be defined, and are as irregular as dreams.

A horse having once attained the fifth degree of motion goes on with blind speed, regardless of pits, ditches, and posts in his way; and in the same manner a loving pair become blind with passion in the heat of bodily union and go on with great impetuosity, paying not the least regard to excess.

For this reason one who is well acquainted with the science of love, and knowing his own strength, as also the tenderness, impetuosity, and strength of the young woman, should act accordingly.

The various modes of enjoyment are not for all times or for all persons, but they should only be used at the proper time, and in the appropriate places.

PRAHANANA, a mode of striking, with the open palm of the hand. RAJASTHAN, MALWA; early seventeenth century



acting as a man

पुरुषायित प्रकरण

Purushayita Prakarana

VIII
part



*Purushayitam,
acting like a man*

When a woman sees her lover fatigued by constant copulation, without having her desire satisfied, she should, with his permission, lay him down upon his back, and give him pleasure by acting his part.

She may also do this to satisfy the curiosity of her lover, or because of her own desire for novelty.

*Pravritta,
turning
Arambhena, from
the beginning*

There are two ways of doing this, the first is when during congress she turns round, and gets on top of her lover, in such a manner as to continue the congress, without obstructing the pleasure of it; and the other is when she acts a man's part from the beginning. At such a time, with flowers in her hair hanging loose, and her smiles broken by hard breathings, she should press upon her lover's bosom with her own breasts, and lowering her head frequently, should do in return the same actions which he used to do before, returning his blows and chaffing him, should say, 'I was laid down by you, and fatigued with hard congress, I shall now therefore lay you down in return.' She should then again manifest her own bashfulness, her fatigue, and her desire of stopping the congress. In this way she should act the part of a man.

*Nivi-vishleshana
loosening the knot*

While the woman is lying on his bed, and is absorbed in conversation, the man should loosen the knot of her undergarments, and when she begins to dispute with him, he should overwhelm her with kisses. Then when his lingam, penis, is erect he should touch her with his hands in various places, and gently manipulate various parts of her body. If the girl is bashful, and if it is the first time that they have come together, the man should place his hands between her thighs, which she would probably keep close together. If she is a very young girl, he should first get his hands upon her breasts, which she would probably cover with her own hands, and under her armpits and on her neck. If however she is seasoned, he should do whatever is agreeable either to him or to her, and whatever is fitting for the occasion. After this he should take hold of her hair, and hold her chin in his fingers for the purpose of kissing her. On this, if she is a young girl, she will become bashful and close her eyes. Anyhow he should gather from the action of the woman what things would be pleasing to her during congress.

*Yuvatinam rahasyam,
secret of women*

Here Suvarnanabha says that while a man is doing to the woman what he likes best during intercourse, he should make a point of rubbing that part of her yoni by his lingam, on rubbing which, the woman lolls her eyes, to mutely express her delight. Such is her passion quickly satisfied. This is the inference by Suvarnanabha of the secret of women, as they naturally maintain silence on such matters.

Bhavalakshanam, <i>signs of satisfaction</i>	The signs of the enjoyment and satisfaction of the woman are: her body relaxes, she closes her eyes, she puts aside all bashfulness, and shows increased willingness to unite the two organs as closely together as possible. On the other hand, the signs of her need of more enjoyment and of failing to be satisfied are: she shakes herself, she does not let the man to get up, feels dejected, bites the man, kicks him, and continues to go on moving after the man has finished. In such cases the man should rub the yoni of the woman with his hand and fingers, as the elephant rubs anything with his trunk, before engaging in congress, until it is moistened and quivering. Then he should proceed to put his lingam into her.
Ratavaman, <i>signs of dissatisfaction</i>	After entering his lingam in the yoni, the man performs different actions, some of which are described:
Upasriptakam, <i>moving the organ forward</i>	If the organs are brought together properly and directly, it is called 'moving the organ forward'.
Manthanam, <i>churning</i>	The lingam when it is held in the hand, and turned all round in the yoni, it is called 'churning'.
Hula, <i>piercing</i>	Should the yoni be lowered, and the upper part of it struck with the lingam, it is called 'piercing'.
Avamardanam, <i>rubbing</i>	When the same thing is done on the lower part of the yoni, it is called 'rubbing'.
Piditakam, <i>pressing</i>	The yoni if pressed by the lingam for a long time, is called 'pressing'.
Nirghatam, <i>blow</i>	When the lingam is removed to some distance from the yoni, and then forcibly strikes it, it is called 'giving a blow'.
Varahghatam, <i>blow of a boar</i>	Only if one part of the yoni is rubbed with the lingam, then it is termed the 'blow of a boar'.
Vrishaghatam, <i>blow of a bull</i>	If both sides of the yoni are rubbed in this way, it is known as the 'blow of a bull'.
Chatakavilasitam, <i>sporting of a sparrow</i>	When the lingam is in the yoni, and moved up and down frequently, and without being taken out, it is called the 'sporting of a sparrow'. This takes place at the end of the congress.
	On the occasion a woman acts the parts of a man, she has the following things to do in addition to the nine given above:
Samputam, <i>pair of tongs</i>	Such as when the woman holds the lingam in her yoni, draws it in, presses it and presses and presses and keeps it thus in her for a long time, it is described as the 'pair of tongs'.
Bhramarakam, <i>spinning top</i>	When, while engaged in congress, she turns round like a wheel, it is called the 'top'. This is learnt by practice only.
Prengkholitakam, <i>the swing</i>	On such an occasion, if the man lifts up the middle part of his body, and the woman turns round her middle part, it is the 'swing'.

If the woman is tired, she should place her forehead on that of her lover, and should thus take rest without disturbing the union of the organs, and after the woman has rested herself the man should turn round and begin the congress again.

There are also some Shlokas:

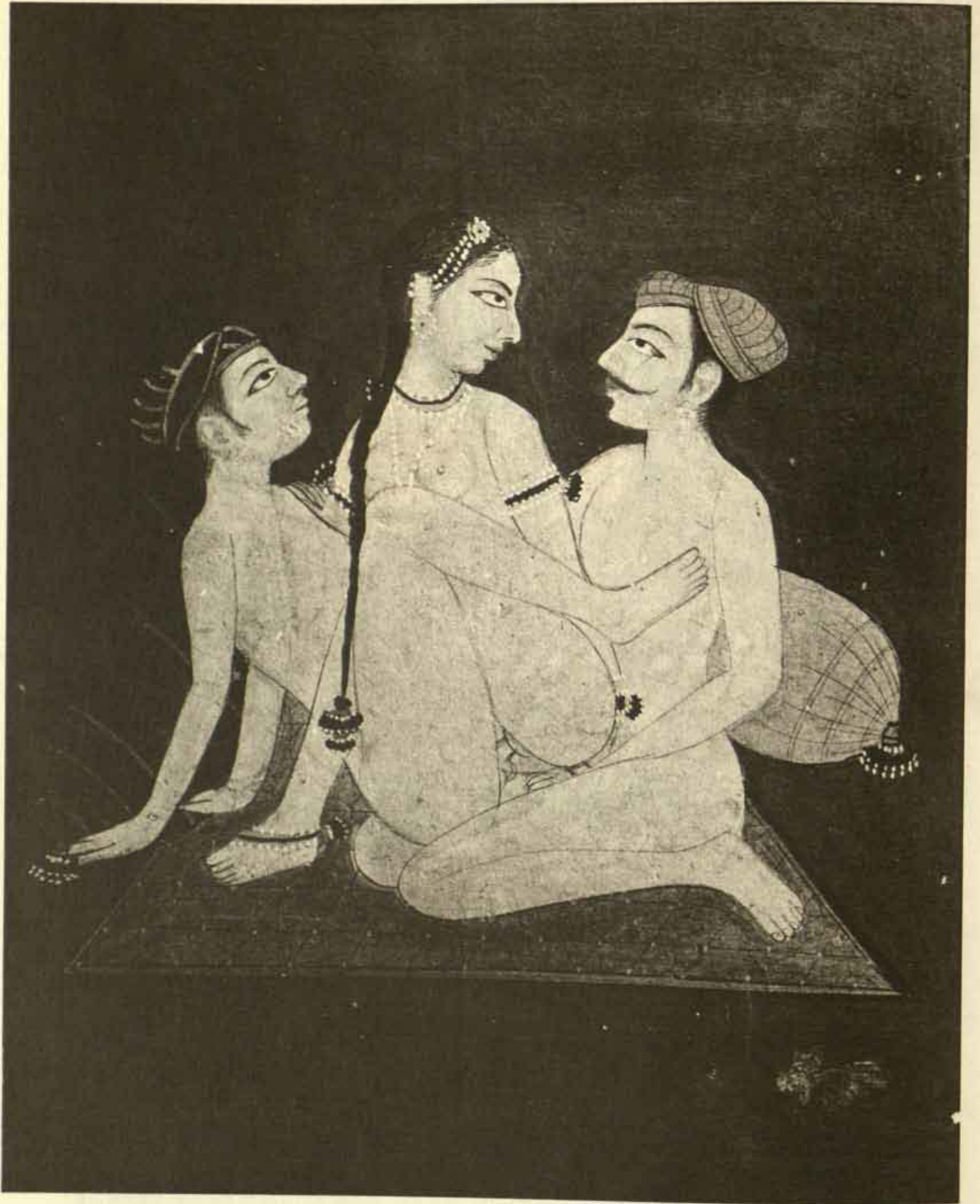
Though a woman is reserved, and keeps her feelings concealed, yet when she gets on the top of a man, she then shows all her love and desire.

A man should gather from the actions of the woman of what disposition she is, and in what way she likes to be enjoyed.

A woman during her monthly courses, a woman who has been lately confined, and a fat woman should not be allowed to act the part of a man.

NAYIKAPRAYUKTA, a man dominated by the female, a caricature of the boy acting the part of a horse.
Wood-carving from a temple ratha, processional chariot
TAMIL NADU, CHIDAMBARAM, NORTH ARCOT DISTRICT, late nineteenth century

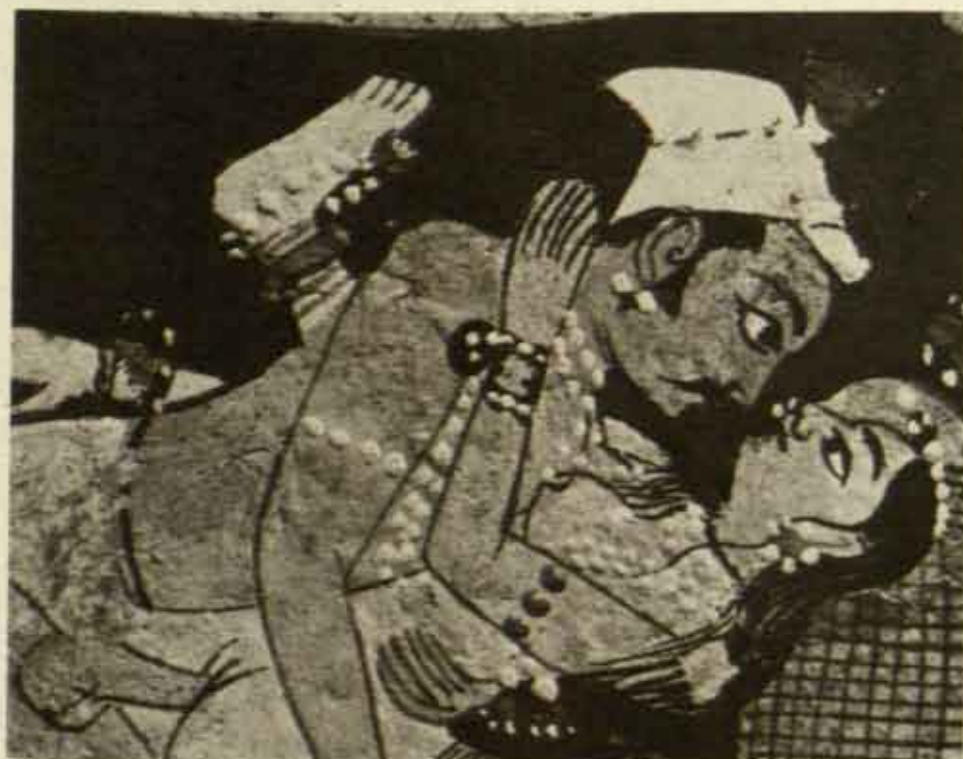




YUGAPAT, an erotic group, a woman with two youths. RAJASTHAN, JAIPUR; late nineteenth century



VYOMAPADA-UTTANA-BANDHA, the girl lies upon her back, her head raised upon a takia, pillow; she raises her back and both her legs are drawn back as far as possible, to adopt the Vijrimbhataka, yawning position. The man sitting or kneeling above her, places one arm around her waist and holds her breast, then he enjoys her. RAJASTHAN, MALWA; early seventeenth century







*Tritia-prakriti,
third sex, dressed as
males or females*

There are two kinds of *tritia-prakriti*, third sex, those that appear as males, and those that are disguised as females, yet are males, but by some quirk of nature are feminine in their outlook, and their gestures exhibit effeminate characteristics. Those disguised as females imitate their dress, speech, gestures, tenderness, timidity, softness and bashfulness.

*Abhimaniki,
imaginary pleasure*

The acts that are done on the *jaghana* of women, are done in the mouth, and this is called *Auparishtaka*, mouth congress. These persons derive their imaginary pleasure, and their livelihood from this kind of oral sex, and they lead the life of *Masseurs*.

*Samvahana,
massage*

Many attired as males keep their desires secret, but when they wish to indulge their secret urges, they lead the life of *Masseurs*. Under the pretence of massaging, a youth of this inclination embraces and draws towards himself the thighs of the man whom he is massaging, and after this he touches the joints, thighs, *jaghana*, or the sex organs of his body. Then, if he finds the *lingam* of the man erect, he presses it with his hands and chaffs him for getting into that state. If after this, and after knowing his intention, the man does not tell him to proceed, the latter does it of his own accord and begins oral sex. If, however, he is ordered by the man to do it, then he disputes with the man, and only consents at last with some persuasion.

*Karmashtavidham,
eight actions on the
lingam*

The following eight actions are done one after the other on the *lingam*: *Nimitam*, nominal touch by the lips, *Parshwatodashtam*, biting the sides, *Bahihsandamsha*, pressing outside, *Antahsandamsha*, pressing inside, *Chumbitakam*, kissing, *Parimrishtakam*, licking, *Amrachushitakam*, sucking a mango, and *Sangara*, swallowing.

At the end of each of these, the passive partner pauses kindling the man's desire for more excitement and then responds to the man's implorations, which because of the passionate, aroused state he is now in, he can no longer hold back. The various actions on the *lingam* are described as follows:-

- Nimitam, *between the lips* Holding the man's lingam with his hand, and placing it between his lips, he moves his mouth about the lingam.
- Parshwatodashtam, *biting the sides* Covering the end of the lingam with his fingers collected together like the bud of a plant or flower, the other partner presses the sides of it with his lips, using his teeth also.
- Bahisamdasha, *pressing outside* Being desired to proceed, he presses the end of the lingam with his lips closed together, and kisses it as if he were drawing it out.
- Antahsamdasha, *pressing inside* When, being asked to go on, he puts the lingam further into his mouth, and presses it with his lips and then takes it out.
- Chumbitakam, *kissing the lingam* Taking the lingam in his hand, he fondles and plays with it, then he kisses the erect lingam as if he were kissing the lower lip.
- Parimrishtakam, *licking* After kissing it, he touches it with his tongue everywhere, and passes the tongue over the end of the lingam.
- Amrachushitakam, *sucking a mango* In the same way, he then puts the half of the lingam into his mouth, and forcibly kisses and sucks it.
- Sangar, *swallowing* And lastly, with the consent of the man, the youth puts the whole lingam into his mouth, and presses it to the very end, as if he were going to swallow it up.

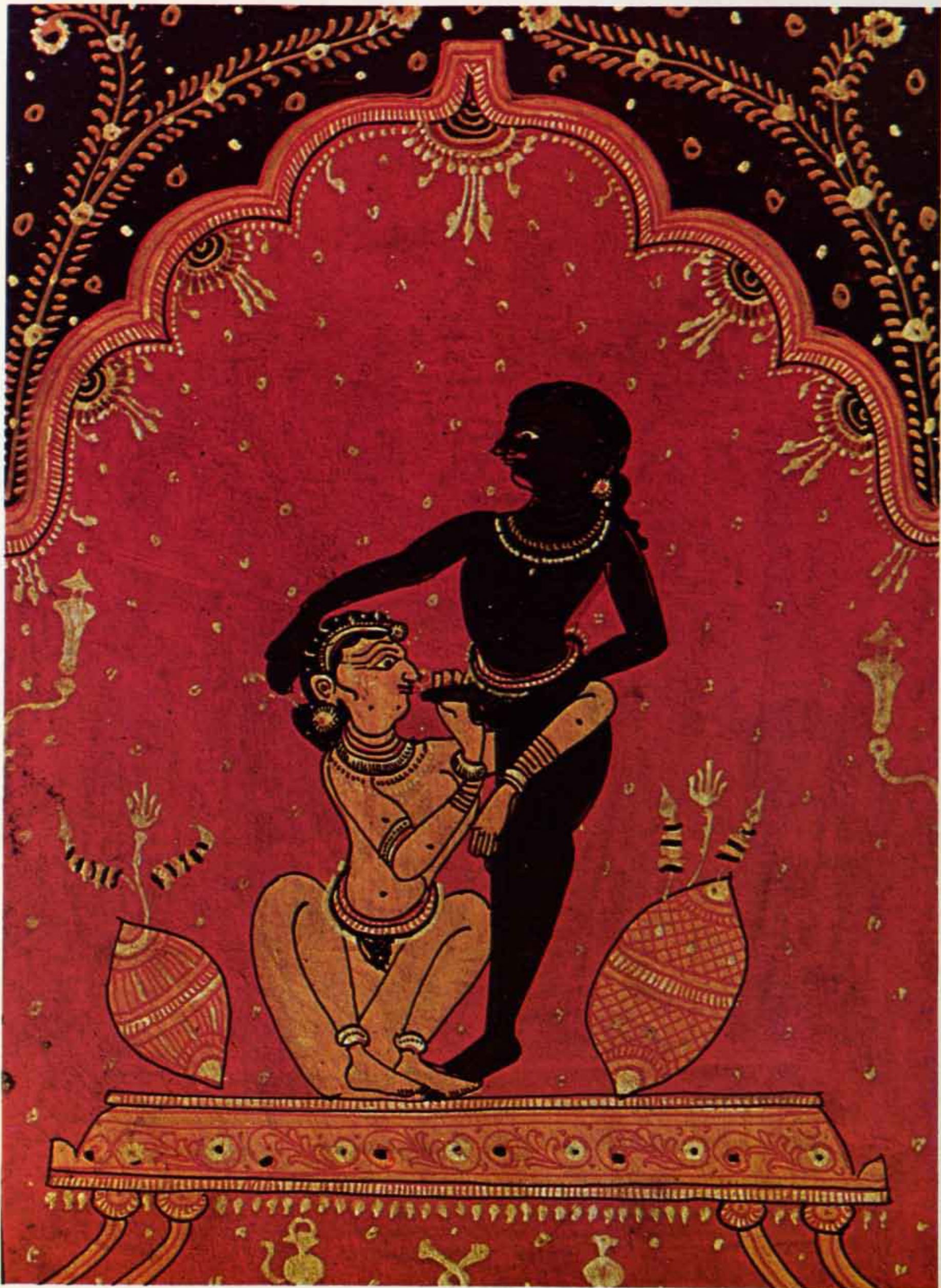
Striking, scratching, and other things may also be done during this kind of oral sex.

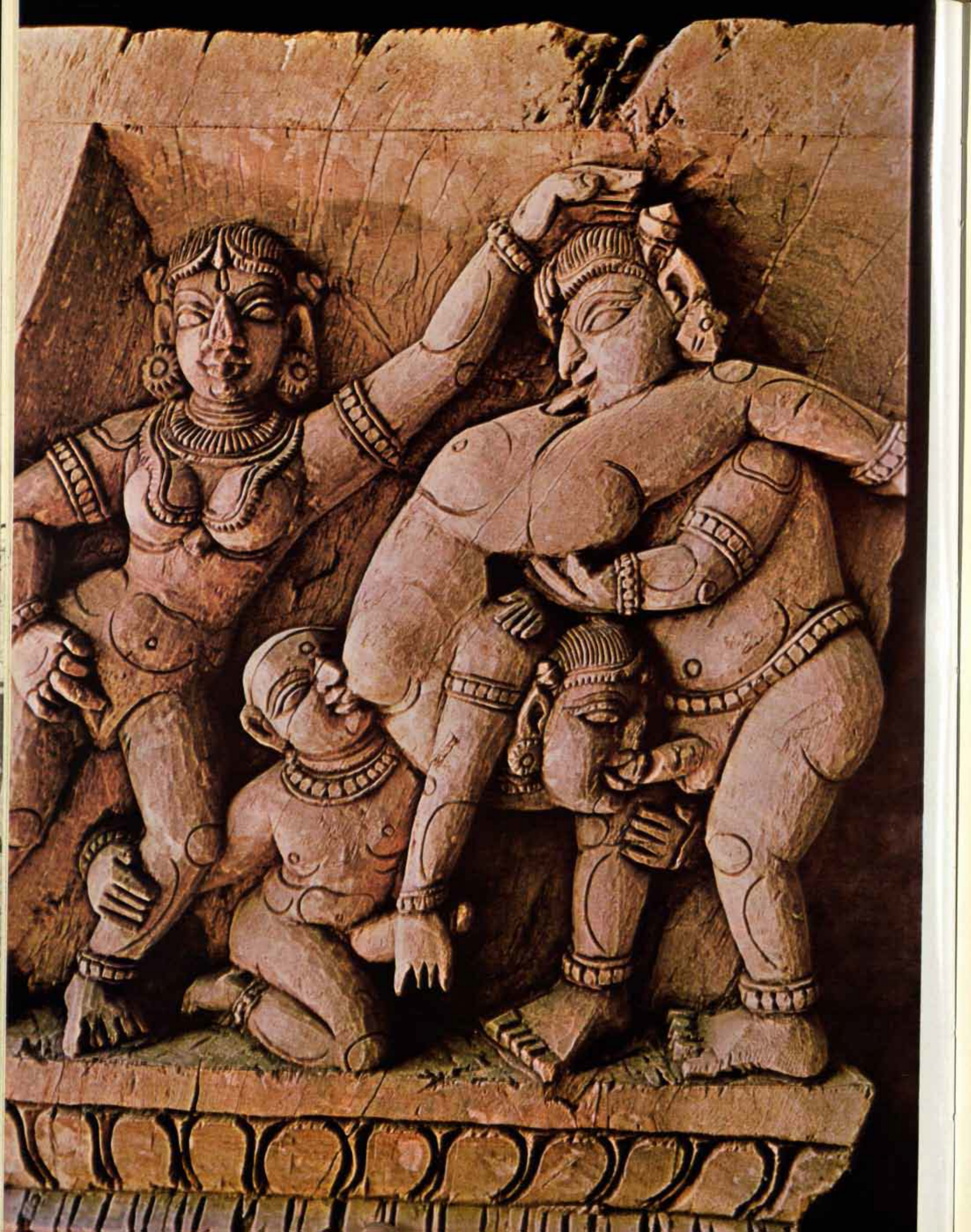
Auparishtaka is practised also by *Kulata*, unchaste, and *Svairini*, wanton women, female attendants and maid servants, those who are not married to anybody, but who live by massaging.

The *Acharyas*, ancient and venerable authors, are of opinion that Auparishtaka should not be indulged in, because it is a low practice, and opposed to the orders of the Holy Writ, and because the man himself suffers by bringing his lingam into contact with the mouths of youths and women. But Vatsyayana says that the orders of the Holy Writ do not affect those who resort to prostitutes, male and female; the law prohibits the practice of the Auparishtaka with married women only. As regards the injury to the male, that can be easily remedied.



XXV AUPARISHTAKAM, oral congress.
pata, painting on cloth
ORISSA, BHUVANESHWARA; twentieth century





It is said the people of Eastern India do not resort to women who practise Auparishtaka. The inhabitants of Ahichhatra, Central India, resort to such women, but do not kiss their mouths.

The people of Saketa, Oudh, do with these women every kind of mouth congress, while the people of Nagara, Patna, do not practise this, but do every other thing.

The people of the Shurasena, Mathura, on the southern bank of the Yamuna, do everything without any hesitation, for they say that women being naturally unclean, no one can be certain about their character, purity, conduct, practices, confidences, or their speech. They are not however on this account to be abandoned, because religious law, on the authority of which they are reckoned pure, lays down that the udder of a cow is clean at the time of milking, though the mouth of a cow, and also the mouth of her calf, are considered unclean by the Hindus.

Again a dog is clean when he seizes a deer in hunting, though food touched by a dog is otherwise considered very unclean. A bird is clean when it causes a fruit to fall from a tree by pecking at it, though things eaten by crows and other birds are considered unclean. And the mouth of a woman is clean for kissing and such-like things at the time of sexual intercourse.

Vatsyayana moreover thinks that in all these things connected with love, everybody should act according to his custom, and his own inclination. He further recognises a difference of opinion among knowledgeable men on this topic and admits an alternative interpretation of the texts. Vatsyayana enjoins a man to follow the accepted local conventions and the dictates of his own judgement.

There are also some Shlokas:

The male servants of some men carry on the mouth congress with their masters. It is also practised by some friends, who know each other very well, among themselves.

Some women of the inner court, when they are amorous, do the acts of the mouth on the yonis of one another, and some men do the same thing with women. The way of doing this, kissing the yoni, may be similar to kissing the mouth.

When the woman does this with a man, it is described as Sadharana, ordinary; when she does it with her maid, it becomes Asadharana, extraordinary.

Young masseurs, usually wearing ear-ornaments, do allow their friends as well as some men to have mutual oral congress. Sometimes young actors or dandies allow undersexed, or elder men to have oral sex with them.

It is also practised by young men who know each other well. Sometimes men who are effeminate indulge in oral sex with each other simultaneously, by lying alongside one another inversely.

When a man and woman lie down in an inverted position, with the head of the one towards the feet of the other, and carry on oral sex, it is called Kakila, this term is also applicable to oral congress between two males as also to two girls or women.

And, in summing up this none-too-common, little-discussed way of enjoyment there are the following additional Shlokas:

'For the sake of such things courtesans abandon men possessed of good qualities, liberal and clever, and become attached to low persons, such as slaves and elephant drivers.'

'Auparishtaka, mouth congress, should be avoided by a learned Brahman, by a minister who looks after the matters of a state, or by a man of good reputation, because though the practice is allowed by the Shastras, there is no reason why it should be carried on, and need only be practised in particular cases.'

'There are some men, some places and some times, with respect to which these activities can be resorted to. A man should therefore pay regard to the place, the time, and the practice which is to be carried out, as also as to whether it is agreeable to his nature and to himself, and then he may or may not indulge in these things according to circumstances.'

'But after all, these things being done secretly, and the mind of the man being fickle, how can it be known what any person will do at any particular time and for any particular purpose?'



BEGINNING AND END OF CONGRESS, *'He should then seat her on his left side, and holding her hair . . . he should gently embrace her with his right arm. Wood-carving from a temple ratha, processional chariot TAMIL NADU, RAMNAD; early nineteenth century*

beginning and end of congress

रतारम्भावसानिक प्रकरण

Ratarambhavasānika Prakarana

X
part



- Beginning of love-play* In the pleasure-room, decorated with flowers, and fragrant with perfumes, attended by his friends and servants, the man should receive the woman, who will come bathed and dressed, and will invite her to take refreshment and to drink freely. He should then seat her on his left side, and holding her hair, and touching also the end and knot of her garment, he should gently embrace her with his right arm. They should then carry on an amusing conversation on various subjects, and may also talk suggestively of things which would be considered as coarse, or not to be mentioned generally in society. They may then sing, either with or without gesticulations, and play on musical instruments, talk about the arts, and persuade each other to drink.
- Dismissal of friends* At last when the woman is overcome with love and desire, the man should dismiss the friends that may be with him, giving them flowers, perfumes, and betel leaves, and then the two are left alone.
- After enjoyment of sex* Such is the beginning of love play. After enjoying sex, the lovers with modesty, and not looking at each other, should go separately to the washing-room. After this, sitting in their own places, they should eat some betel leaves, and the man should apply with his own hand to the body of the woman some pure sandal wood paste, or unguent of some other kind. He should then embrace her fondly, and with agreeable words should cause her to drink from a cup held in his own hand.
- They can then eat sweetmeats, and drink fresh juice, soup, extracts of meat, the juice of mango fruits, the extract of the juice of the citron tree mixed with sugar, or anything known to be sweet, soft, and pure.
- The conclusion* The lovers may also sit on the terrace of the mansion, and enjoy the moonlight, and carry on an agreeable conversation. At this time, too, while the woman lies in his lap, with her face towards the moon, the lover should show her the different planets, the morning star, the polar star, and *Saptarishis*, the Great Bear.
- Ragavat, Loving congress* When a man and a woman, who have been in love with each other for some time, come together with great difficulty, or when one of the two returns from a journey, or is reconciled after having been separated on account of a quarrel, they unite in 'loving congress'. It is carried on according to the liking of the lovers, and as long as they choose.
- Induced love* Two persons who come together, while their love for each other is still in its infancy, then their congress is known as the 'congress of induced love'.

Aharyaraga, <i>temporary infatuation</i>	A man who carries on congress by exciting his beloved by means of the sixty-four ways, such as kissing, embracing, and other such acts, or when a man and a woman come together though in reality they are both attached to different persons, their union is the culmination of 'temporary love'. At this time all the ways and means mentioned in the Kama Shastra should be used.
Vyavahitaraga, <i>transferred love</i>	When a man, from the beginning to the conclusion of the sexual act, thinks all the time that he is enjoying another one whom he loves, it is called the 'congress of transferred love'.
Potarata, <i>impotent love</i>	Congress between a man and a water carrier, or a servant of a caste lower than his own, lasting only until the desire is satisfied, is likened unto 'impotent love'. Here external touches, kisses, and manipulations are kept to the minimum.
Khalarata, <i>deceitful love</i>	Love between a courtesan and a rustic, and between Nagarakas and the women of villages, and far away countries, is 'deceitful congress'.
Ayantritarata, <i>spontaneous love</i>	The sex that takes place between two persons who are attached to one another, and which is done according to their own liking is 'spontaneous congress and most enjoyable'.
Kalahā, <i>lovers' quarrel</i>	A woman who is very much in love with a man cannot bear to hear the name of her rival mentioned, or to have any conversation regarding her, or to be addressed by her name through mistake. If this takes place, a great quarrel arises, and the woman cries, becomes angry, tosses her hair about, strikes her lover, falls from her bed or seat, casts aside her garlands and ornaments, and in a pet, throws herself on the ground.
<i>Soothing words and actions</i>	At this time, the lover should attempt to reconcile her with soothing words, and should take her up carefully and place her on her bed. But she, not replying to his questions, and with increased anger, should bend down his head by pulling his hair, and having kicked him once, twice, or thrice on his arms, head, bosom or back, should then rush out of the room. Dattaka says that she should then sit angrily outside the door and shed tears.
<i>Conciliatory words and actions</i>	After a time, when she thinks that the conciliatory words and actions of her lover have reached their utmost, she should then embrace him, talking to him with harsh and reproachful words, but at the same time showing a loving desire for re-uniting.
<i>Reconciliation</i>	When the woman is in her own house, and has quarrelled with her lover, she should go to him and show how angry she is, and leave him. Afterwards the citizen having sent the Vita, the Vidushaka or the Pithamarda to pacify her, she should accompany them back to his house, and spend the night with her lover.

There are some Shlokas:

A man, employing the sixty-four arts mentioned by Babhravya, obtains his object, and enjoys the woman of the first quality. Though he may speak well on other subjects, if he does not know the sixty-four divisions, no great respect will be paid to him.

A man, devoid of other knowledge, but well acquainted with the sixty-four divisions, becomes a Nayaka, leader, in any society of men and women. What man will not respect the sixty-four arts, considering they are respected by the intellectuals, by the cunning, and by the courtesans? As the sixty-four arts are respected, are charming, and add to the talent of women, they are regarded by the Acharyas as dear to women. A man skilled in the sixty-four arts is looked upon with love by his own wife, by the wives of others, and courtesans.



RATAVASAN,
*"After enjoying sex, the man should embrace his beloved
fondly and should cause her to drink from a cup held in
his hand.*
Cave 1, East Wall, AJANTA, NORTHERN DECCAN,
MAHARASHTRA; GUPTA, period; sixth century A. D.

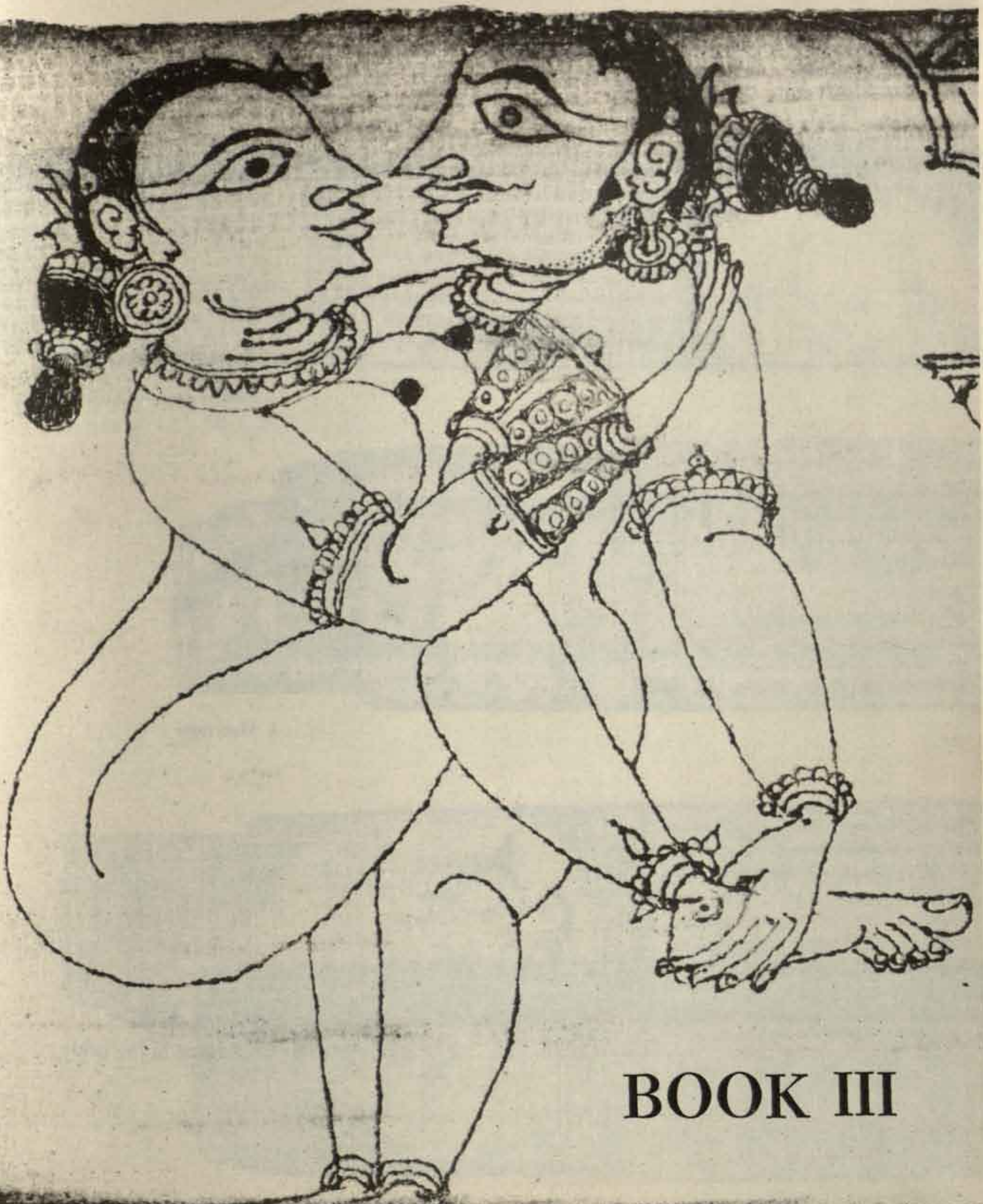
MALAVA RAGINI, *lovers in a conciliatory mood*
RAJASTHAN, MALWA; early seventeenth century
(overleaf)

नि. तविनीचुर्वितवक्रपद्मः शुकधुतिः कुंडलवाप्रः
शंकेतशालांप्रविशप्रविशप्रदाषामालाधरोमालद
गाराजः ॥१०॥ मलावरारि ३ श्री ॥









BOOK III

BOOK III
Parts I—V

Kanyasamprayuktaka,
courtship and marriage expounded by Ghotakamukha



I Marriage



II Instilling confidence in the bride



III Courting a maid



IV Behaviour of the couple



V Kinds of marriage

BOOK III Parts I—V

*Kanyasamprayuktaka, courtship and marriage,
expounded by Sage Ghotakamukha*

*On the divider is reproduced an enlarged detail
from leaf number eighteen, posture forty-one.*

- PART I** *Postures thirty-seven and thirty-eight*
PART II *Postures thirty-nine and forty*
PART III *Postures forty-one to forty-three*
PART IV *Postures forty-four to forty-six*
PART V *Postures forty-seven and forty-eight*

*Each of the postures has the appropriate
numeral in nagari.*

betrothal and marriage

वरणसंविधान प्रकरण

Varanasamvidhana Prakarana

I
part



Marriage according to Holy Writ

When a girl of the same caste, and a virgin, is married in accordance with the precepts of Holy Writ, the results of such a union are: the acquisition of Dharma and Artha, offspring, affinity, increase of friends, and untarnished love. For this reason a man should fix his affections upon a girl who is of good family, whose parents are alive, and who is three years or more younger than himself. She should be born of a highly respectable family, possessed of wealth, well connected, and with many relations and friends. She should also be beautiful, of a good disposition, with lucky marks on her body, and with good hair, nails, teeth, ears, eyes, and breasts, neither more nor less than they ought to be, and not one of them entirely wanting, and not troubled with a sickly body. The man should, of course, also possess these qualities.

But at all events, says Ghotakamukha, a girl, who has been already joined with another, should never be loved, for it would be reproachable to do such a thing.

Marriage with a Kanya, virgin maid

Now in order to bring about a marriage with a *Kanya*, virgin maid, the parents and relations of the man should exert themselves, as also such friends on both sides as may be desired to assist in the matter. These friends should bring to the notice of the girl's parents, the faults, both present and future, of all the other men that may wish to marry her, and should at the same time extol even to exaggeration all the excellencies, ancestral, and paternal, of their friend, so as to endear him to them, and particularly to those that may be liked by the girl's mother. One of the friends should disguise himself as an astrologer, and declare the future good fortune and wealth of his friend by showing the existence of all the lucky omens and signs, the good influence of the planets, the auspicious entrance of the sun into a sign of the Zodiac, propitious stars and fortunate marks on his body. Others again should rouse the jealousy of the girl's mother by telling her that their friend has a chance of getting from some other quarter even a better girl than her daughter.

Auspicious signs and propitious stars

Favourable omen

A girl should be taken as a wife, as also given in marriage, when fortune, signs, omens, and the words of others are favourable, for, says Ghotakamukha, a man should not marry at any time he likes. A girl who is asleep, crying, or gone out of the house when sought in marriage, or who is betrothed to another, should not be married.

Maids who are not to be married

The following kinds of girls should be avoided: a girl, having an ill-sounding name; concealed in the house for bodily defects; engaged to another; with white spots on the

body; manly and heavily built; with drooping shoulders or hunch-back; with crooked thighs, receding hair, or abnormally expansive hips; who is in mourning; already enjoyed by another; unchaste; dumb; *Mitra*, one looked upon as a friend; *Svanuja*, one regarded like a younger sister and *Varshakari*, one profusely perspiring on hands and feet.

Maids with inauspicious names

In the same way a girl who is called by the name of one of the twenty-seven stars, or by the name of a tree, or of a river, is considered worthless, as also a girl whose name ends are awkward. But some authors say that prosperity is gained only by marrying that girl to whom one becomes attached, and that therefore no other girl but the one who is loved should be married by anyone.

Everything will take place at the proper time

When a girl becomes marriageable her parents should dress her smartly, and should place her where she can be easily seen by all. Every afternoon, having dressed her and decorated her in a becoming manner, they should send her with her female companions to sports, sacrifices, and marriage ceremonies, and thus show her to advantage in society, because she is a kind of merchandise. They should also receive with kind words and signs of friendliness those of an auspicious appearance who may come accompanied by their friends and relations for the purpose of marrying their daughter, and under some pretext or other having first dressed her becomingly, should then present her to them. After this they should await the pleasure of fortune, and with this object should appoint a future day on which a determination could be come to with regard to their daughter's marriage. On this occasion when the persons have come, the parents of the girl should ask them to bathe and dine, and should say, 'Everything will take place at the proper time', and should not then comply with the request, but should settle the matter later.

When a girl is thus acquired, either according to the custom of the region, or according to his own desire, the man should marry her in accordance with the precepts of the Holy Writ, according to one of the four kinds of marriage.

There are also some Shlokas:

Amusement in society, such as completing verses begun by others, marriages, and auspicious ceremonies should be carried on neither with superiors, nor inferiors, but with our equals. That should be known as a high connection when a man, after marrying a girl, has to serve her and her relations afterwards like a servant, and such a connection is censured by the noble. On the other hand, that reproachable connection, where a man, together with his relations, lords it over his wife, is called a low connection by the wise. But when both the man and the woman afford mutual pleasure to each other, and when the relatives on both sides pay respect to one another, such is called a connection in the proper sense of the word. Therefore a man should contract neither a high connection by which he is obliged to bow down afterwards to his kinsmen, nor a low connection, which is universally reprehended by all.

instilling confidence in the bride

कन्याविस्त्रंभण प्रकरण

Kanyavistrambhana Prakarana

part II



*Conduct before
consummation of marriage*

For the first three days after marriage, the girl and her husband should sleep on the floor, abstain from sexual pleasures, and eat their food without seasoning, either with alkali or salt. For the next seven days they should bathe amidst the sounds of auspicious musical instruments, should decorate themselves, dine together, and pay attention to their relations as well as to those who may have come to witness their marriage. This is applicable to persons of all castes. On the night of the tenth day the man should begin gentle love play with soft words, and thus create confidence in the girl. Some authors say that for the purpose of winning her over he should not speak to her for three days, but the followers of Babhravya are of opinion that if the man does not speak with her for three days, the girl may be discouraged by seeing him spiritless like a pillar, and, becoming dejected, she may begin to despise him. Vatsyayana says that the man should begin to win her over, and to create confidence in her, but should abstain at first from sexual pleasures.

*Soft words create
confidence*

*Women, being of a
tender nature, want
tender beginnings*

Women, being of a tender nature, want tender beginnings, and when they are forcibly approached by men with whom they are but slightly acquainted, they sometimes suddenly become fearful of sexual connection, and sometimes even haters of the male sex. The man should therefore approach the girl according to her liking, and should make use of those devices by which he may be able to establish himself more and more into her confidence.

Embrace in the dark

He should embrace her with the upper part of his body because that is easier and simpler. If the girl is grown up, or if the man has known her for some time, he may embrace her by the light of a lamp, but if he is not well acquainted with her, or if she is a young girl, he should then embrace her in darkness.

*Gentle kisses and
re-assuring words*

If the girl accepts the embrace, the man should put a *tambula*, screw of betel nut and betel leaves, in her mouth, and if she will not take it, he should induce her to do so by conciliatory words, entreaties, oaths, and kneeling at her feet, for it is a universal rule that however bashful or angry a woman may be she never disregards a man's kneeling at her feet. At the time of giving this *tambula* he should kiss her mouth softly and gracefully without making any sound. When she is gained over in this respect he should then make her talk, and so that she may be induced to talk he should ask her questions about things of which he knows or pretends to know nothing, and which can be answered in a few words. If she does not speak to him, he should not frighten her, but should ask her the same thing again and again in a conciliatory manner. If she does not then speak he should urge her to give a reply, because, as Ghotakamukha says, 'all girls hear everything said to them by men, but do not themselves sometimes say a single word'.

*A coy bride
importuned*

When she is thus importuned, the girl should give replies by shakes of the head, but if she has quarrelled with the man she should not even do that. When she is asked by the man whether she wishes for him, and whether she likes him, she should remain silent for a long time, and when at last importuned to reply, should give him a favourable answer by a nod of her head. If the man is previously unacquainted with the girl he should converse with her by means of a female friend, who may be favourable to him, and in the confidence of both, and carry on the conversation on both sides. On such an occasion the girl should smile with her head bent down, and if the female friend says more on her part than she was desired to do, she should chide her and dispute with her. The female friend should say in jest even what she is not desired to say by the girl, and add, 'she says so', on which the girl should say indistinctly and prettily, 'O no! I did not say so', and she should then smile and throw an occasional glance towards the man.

*Fore-play and
persuasive embraces*

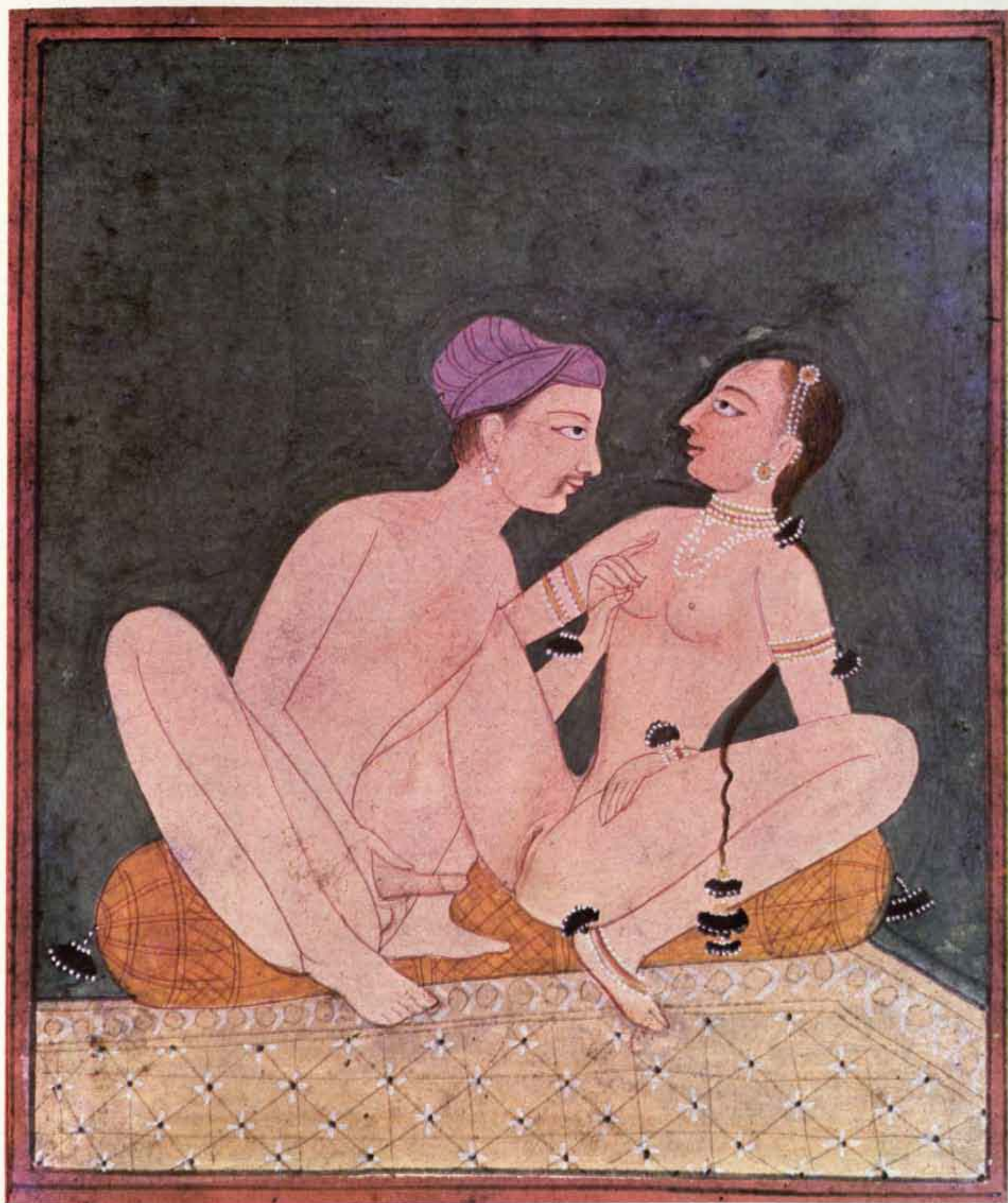
If the girl is familiar with the man, she should place near him, without saying anything, the tambula, the ointment, or the garland that he may have asked for, or she may tie them up in his upper garment. While she is engaged in this, the man should touch her young breasts in the sounding way of pressing with the nails, and if she prevents him doing this he should say to her, 'I will not do it again if you will embrace me', and should in this way cause her to embrace him. While he is being embraced by her he should pass his hand repeatedly over and about her body. By and by he should place her in his lap, and try more and more to gain her consent, and if she will not yield to him he should startle her by saying, 'I shall impress marks of my teeth and nails on your lips and breasts, and then make similar marks on my own body, and shall tell my friends that you did them. What will you say then?' In this and other ways, as trust and confidence are created in the minds of children, so should the man gain her over to his wishes.

*Second and third
nights*

On the second and third nights, after her confidence has increased still more, he should feel the whole of her body with his hands, and kiss her all over; he should also place his hands upon her thighs and press them, and if he succeeds in this he should then caress the joints of her thighs. If she tries to prevent him doing this he should say to her, 'What harm is there in doing it?' and should persuade her to let him do it. After gaining this point he should touch her private parts, should loosen her girdle and the knot of her dress, and turning up her lower garment should stroke the joints of her naked thighs. Under various pretences he should do all these things, but he should not at that time begin actual sex. After this he should teach her the sixty-four arts, should tell her how much he loves her, and describe to her the hopes which he fervently entertained regarding her. He should also promise to be faithful to her in future, and should dispel all her fears with respect to rival women, and, at last, after having overcome her bashfulness, he should begin to enjoy her in a way so as to delight her.

There are, moreover, some Shlokas:

A man acting according to the inclinations of a girl should try and gain her over so that she may love him and place her confidence in him. A man does not succeed either by implicitly following the inclination of a girl, or by wholly opposing her, and he should therefore adopt a middle course. He who knows how to make himself beloved by women, as well as to increase their honour and create confidence in them, this man becomes an object of their love. But he, who neglects a girl, thinking she is too bashful, is despised by her as a beast ignorant of the working of the female mind. Moreover, a girl forcibly enjoyed by one who does not understand the hearts of girls becomes nervous, uneasy, and dejected, and suddenly begins to fear the man who has taken advantage of her; and then, when her love is not understood or returned, she sinks into despondency, and becomes either a hater of mankind altogether, or, hating her own man, she has recourse to other men.



XXVII UPAPADA ASANA

The woman sitting in the yawning position, one leg raised, the young man prepares to enter her yoni and excites her by pinching her nipple.

RAJASTHAN, UDAIPUR;
nineteenth century

XXVIII VRIKSHADHIRUDHAKAM ALINGANAM,

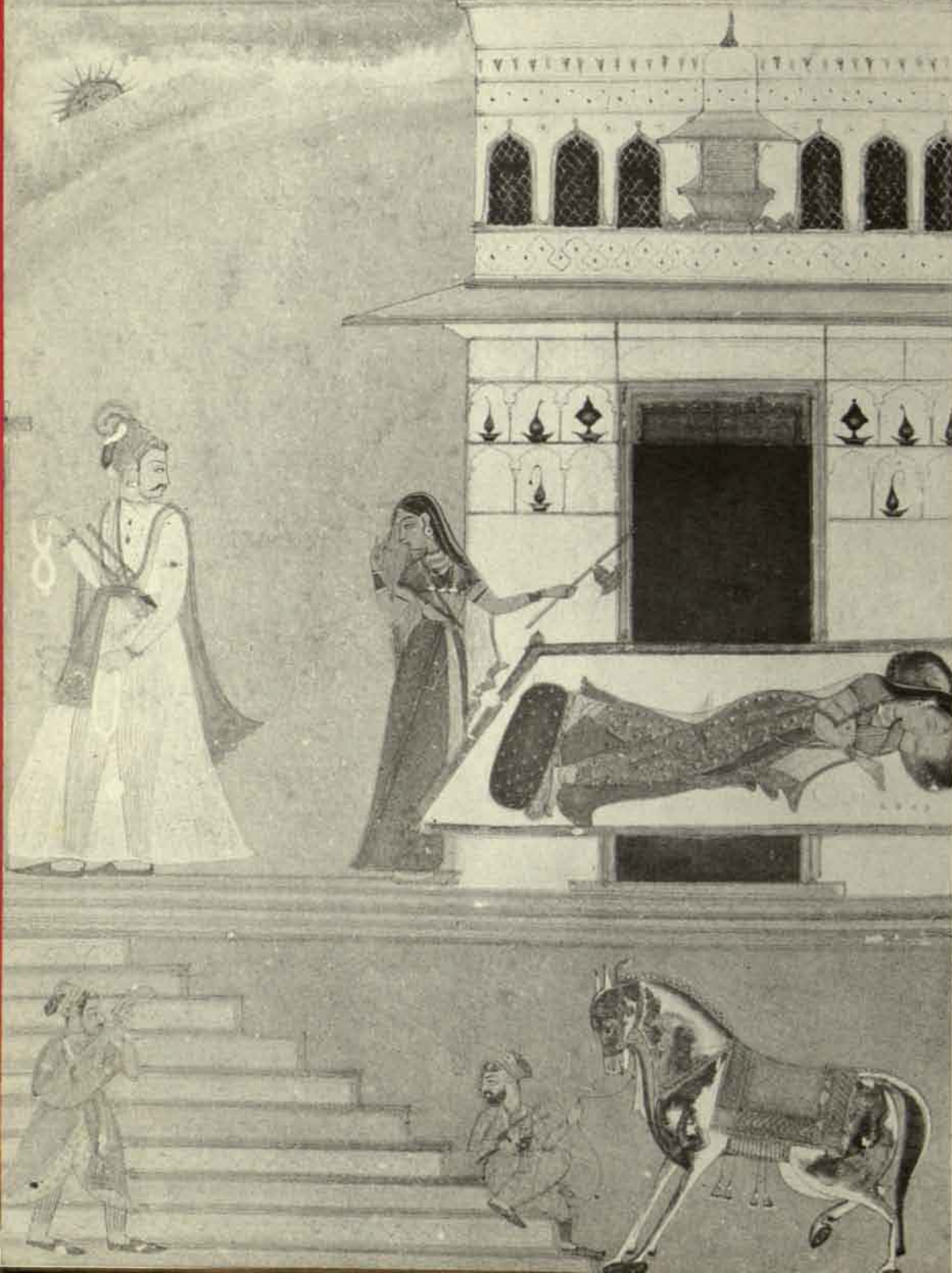
when the woman approaches the man and climbs upon him as on a tree.

Wood carving from temple ratha, processional chariot
TAMIL NADU, CHETTINAD, RAMANATHAPURAM DISTRICT;
twentieth century





ललितारागनी: चोपई: लालतालाल तसुहागलेपटी: पीयत्राठचलेमानकरिलेटी: कलसतरहोईघरे
 दुषाई: तहांजाकुजोत्रियमनभाई: सुनिकरिराजलेडिझीरीहरे: कलकलोकलिलोहोतरे: देईनउत्तर
 मोनसुषगही: मनकुचतुरत्रियहोईरही: बोहोतभांतिकरिपीयमनोवे: त्योमोवनितामानवठ
 वे: दोहा: मोहोपमालकरिलीयोपीय: ठाठेवेमवसेष: आगेपावनधारिसके: श्रवनाकोवन
 देषि: ११५॥



courting a maid

बालोपक्रमण प्रकरण

Balopakramana Prakarana

part III



Ways of gaining over a girl

A poor man possessed of good qualities, a man born of a low family possessed of mediocre qualities, a neighbour possessed of wealth, and one under the control of his father, mother or brothers, should not marry without endeavouring to gain over the girl from her childhood to love and then esteem him. Thus a boy separated from his parents, and living in the house of his maternal uncle, should try to gain over his daughter, or some other girl, even though she be previously betrothed to another. And this way of gaining over a girl, says Ghotakamukha, is unexceptional, because Dharma can be accomplished by means of it as well as by any other way of marriage.

Wooing and courtship

When a boy has thus begun to woo the girl he loves, he should spend his time with her and amuse her with various games and diversions fitted for their age and acquaintanceship, such as picking and collecting flowers, making garlands of flowers, playing the parts of members of a fictitious family, cooking food, playing with dice, playing with cards, the game of odd and even, the game of finding out the middle finger, the game of six pebbles, and such other games as may be prevalent in the region, and agreeable to the disposition of the girl. In addition to this, he should carry on various amusing games played by several persons together, such as hide and seek, playing with seeds, hiding things in several small heaps of wheat and looking for them, blind-man's buff, gymnastic exercises, and other games of the same sort, in company with the girl, her friends and female attendants. The man should also show great kindness to any woman whom the girl thinks fit to be trusted, and should also make new acquaintances, but above all he should attach to himself by kindness and little services the daughter of the girl's nurse, for if she be gained over, even though she comes to know of his design, she does not cause any obstruction, but is sometimes even able to effect a union between him and the girl. And though she knows the true character of the man, she always talks of his many excellent qualities to the parents and relations of the girl, even though she may not be desired to do so.

Obtaining the acquiescence of the daughter of the girl's nurse

Pleasing the girl

In this way the man should do whatever the girl takes most delight in, and he should get for her whatever she may have a desire to possess. Thus he should procure for her such playthings as may be hardly known to other girls. He may also show her a ball dyed with various colours, and other curiosities of the same sort; and should give her dolls made of cloth, wood, buffalo-horn, ivory, wax, flour, or earth; also utensils for cooking food, and figures in wood, such as a man and woman standing, a pair of rams, or goats, or sheep; also temples made of earth, bamboo, or wood, dedicated to various goddesses; and cages for parrots, cuckoos, starlings, quails, cocks, and partridges; water-vessels of different sorts and of elegant forms, machines for throwing water about, lyres, stands

LALITA RAGINI, the deep bowl of night has felt the gentle rays of the morning sun, dawn is breaking on a new day, the lovers of the long night must part.
RAJASTHAN, AMBER; mid-eighteenth century

*With many gifts
and curiosities*

for putting images upon, stools, lac, red arsenic, yellow ointment, vermilion and collyrium, as well as sandal-wood, saffron, betel nut and betel leaves. Such things should be given at different times whenever he gets a good opportunity of meeting her, and some of them should be given in private, and some in public, according to circumstances. In short, he should try in every way to make her look upon him as one who would do for her everything that she wanted to be done.

Impressing the girl

In the next phase he should get her to meet him in some place privately, and should then tell her that the reason of his giving presents to her in secret was the fear that the parents of both of them might be displeased, and then he may add that the things which he had given her had been much desired by other girls. When her love begins to show signs of increasing he should relate to her agreeable stories if she expresses a wish to hear such narratives. Or if she takes delight in legerdemain, he should amaze her by performing various tricks of jugglery; or if she feels a great curiosity to see a performance of the various arts, he should show his own skill in them. When she is delighted with singing he should entertain her with music, and on certain days, and at the time of going together to moonlight fairs and festivals, and at the time of her return after being absent from home, he should present her with bouquets of flowers, and with chaplets for the head, and with ear ornaments and rings, for these are the proper occasions on which such things should be presented.

*Boasting of skill
in the arts*

He should also teach the daughter of the girl's nurse all the sixty-four means of pleasure practised by men, and under this pretext should also inform her of his great skill in the art of sexual enjoyment. All this time he should wear a fine dress, and make as good an appearance as possible, for young women love men who live with them, and who are handsome, good looking and well dressed. As for the saying that though women may fall in love, they still make no effort themselves to gain over the man of their affections, that is only a matter of idle talk.

Now a girl always shows her love by signs and actions, when her lover is nearby:

*Showing love by
outward signs and
deeds*

She never looks the man in the face, and becomes abashed when she is looked at by him; under some pretext or other she shows her limbs to him; she looks secretly at him though he has gone away from her side; hangs down her head when she is asked some question by him, and answers in indistinct words and unfinished sentences, delights to be in his company for a long time, speaks to her attendants in a peculiar tone with the hope of attracting his attention towards her when she is at a distance from him, does not wish to go from the place where he is, under some pretext or other she makes him look at different things, narrates to him tales and stories very slowly so that she may continue conversing with him for a long time, kisses and embraces before him a child sitting in her lap, draws ornamental marks on the foreheads of her female servants, performs sportive and graceful movements when her attendants speak jestingly to her in the presence of her lover, confides in her lover's friends, and respects and obeys them, shows kindness to his servants, converses with them, and engages them to do her work as if she were their mistress, and listens attentively to them when they tell stories about her lover to somebody else, enters his house when induced to do so by the daughter of her nurse, and by her assistance manages to converse and play with him, avoids being seen by her lover when she is not dressed and decorated, gives him by the hand of her female friend her ear ornament, ring, or garland of flowers that he may have asked to see, always wears anything that he may have presented to her, becomes dejected when any other bridegroom is mentioned by her parents, and does not mix with those who may be of his party, or who may support his claims.

There are also some Shlokas:

A man, who has seen and perceived the feelings of the girl towards him, and who has noticed the outward signs and movements by which those feelings are expressed, should do everything in his power to effect a union with her. He should gain over a young girl by childlike sports, a damsel come of age by his skill in the arts, and a young girl that loves him by having recourse to persons in whom she confides.

behaviour of a couple

एकपुरुषाभियोग प्रकरण

Ekapurushabhiyoga Prakarana

part IV



Various ways and means Now when the girl begins to show her love by outward signs and motions, as described previously, the lover should try to gain her over entirely by various ways and means, to begin with:

Strengthening affection When engaged with her in any game or sport he should intentionally hold her hand. He should practise upon her the various kinds of embraces, such as the touching embrace, rubbing and pressing and others already described. He should show her a pair of human beings cut out of the leaf of a tree, and such like things.

If engaged in water sports, he should dive at a distance from her, and come up near her.

He should describe to her the pangs he suffers on her account. He should relate to her the beautiful dream that he has had with reference to other women. At parties and assemblies of his caste he should sit near her, and touch her under some pretence or other, and having placed his foot upon her's, he should slowly touch each of her toes, and press the ends of the nails; if successful in this, he should get hold of her foot with his hand and repeat the same thing. He should also press a finger of her hand between his toes when she happens to be washing his feet; and whenever he gives anything to her or takes anything from her, he should show her by his manners and look how much he loves her.

Telling the true state of his mind He should sprinkle upon her the water brought for rinsing his mouth; and when alone with her in a lonely place, or in darkness, he should make love to her, and tell her the true state of his mind without distressing her in any way.

Private speech and action Whenever he sits with her on the same seat or bed he should say to her, 'I have something to tell you in private', and then, when she comes to hear it in a quiet place, he should express his love to her more by manner and signs than words. When he comes to know the state of her feelings towards him he should pretend to be ill, and should make her come to his house to speak to him. There he should intentionally hold her hand and place it on his eyes and forehead, and under the pretence of preparing some medicine for him he should ask her to do the work for his sake in the following words: 'This work must be done by you, and by nobody else.' When she wants to go away he should let her go, with an earnest request to come and see him again. This device of illness should be continued for three days and three nights. After this, when she begins coming to see



STRENGTHENING AFFECTION,
when he wishes to have sexual
intercourse she should let him
touch her private part only.
KALINGA, KONARAKA, ORISSA;
eleventh-twelfth century

*Though a man loves
a girl ever so much
he never succeeds
unless he can convince
her*

him frequently, he should carry on long conversations with her, for, says Ghotakamukha, 'though a man loves a girl ever so much, he never succeeds in winning her without a great deal of talking'. At last, when the man finds the girl completely gained over, he may then begin to enjoy her. As for the saying that women grow less timid than usual during the evening, and in darkness, and are desirous of congress at those times, and do not oppose men then, and should only be enjoyed at these hours, it is a matter of talk only.

*When any difficulties
come in the way*

When it is impossible for the man to carry on his endeavours alone, he should, by means of the daughter of her nurse, or of a female friend in whom she confides, cause the girl to be brought to him without making known to her his design, and then proceed wooing her. Or he may in the beginning send his own female servant to live with the girl as her friend, who should then gain her over.

*Proper times,
proper places*

At last, when he knows the state of her feelings by her outward manner and conduct towards him at religious festivals, marriage ceremonies, fairs, theatres, public assemblies, and such-like occasions, he should begin to enjoy her when she is alone, for Vatsyayana lays it down, that women, when resorted to at proper times and in proper places, do not turn away from their lovers.

*What is to be done
by a girl to gain
over a good-looking
young man*

When a girl, possessed of good qualities and well-bred, though born in a humble family, or destitute of wealth, and not therefore desired by her equals, or an orphan girl, or one deprived of her parents, but observing the rules of her family and caste, should wish to bring about her own marriage when she comes of age, such a girl should endeavour to gain over a strong and good looking young man, or a person whom she thinks would marry her on account of the weakness of his mind, and even without the consent of his parents. She has to do this by such means as would endear her to the young man, as well as by frequently seeing and meeting him. Her mother also may constantly cause them to meet by means of her female friends, and the daughter of her nurse. The girl herself can try to be alone with her beloved in some quiet place, and at odd times should give him flowers, betel nut, betel leaves and perfumes. She should also show her skill in the practice of arts, in massaging, in scratching and in pressing with the nails. She should also talk to him on the subjects he likes best.

*Bringing about
the marriage*

But ancient authors say, although the girl loves the man ever so much, she should not offer herself, or make the first overtures, for a girl who does this loses her dignity, and is liable to be scorned and rejected. But when the man shows his wish to enjoy her, she should be favourable to him and should show no change in her demeanour when he embraces her, and should receive all the manifestations of his love as if she were ignorant of the state of his mind. But when he tries to kiss her she should oppose him; when he begs to be allowed to have sexual intercourse with her, she should let him touch her private parts only and with considerable difficulty; and though importuned by him, not yield herself up to him as if of her own accord, but should resist his attempts to have her. It is only, moreover, when she is certain that she is truly loved, and that her lover is indeed devoted to her, and will not change his mind, that she should then give herself up to him, and persuade him to marry her quickly. After losing her virginity she should tell her confidential friends about it.

There are also some Shlokas:

*A girl should marry
a man she likes*

A girl who is much sought after should marry the man that she likes, and who she thinks would be obedient to her, and capable of giving her pleasure. But when from the desire of wealth a girl is married by her parents to a rich man without taking into consideration the character or looks of the bridegroom, or when given to a man who has several wives, she never becomes attached to the man, even though he be endowed with good qualities, obedient to her will, active, strong, and healthy, and anxious to please her in every way. A husband who is obedient but yet master of himself, though he be poor and not good looking, is better than one who is common to many women, even though he be

handsome and attractive. The wives of rich men, where there are many wives, are not generally attached to their husbands, and are not confidential with them, and even though they possess all the external enjoyments of life, still have recourse to other men.

Husband of love

A man who is of a low mind, who has fallen from his social position, an old man or a man who is much given to travelling, does not deserve to be married; neither does one who has many wives and children, or one who is devoted to sport and gambling, and who comes to his wife only when he likes. Of all the lovers of a girl he only is her true husband who possesses the qualities that are liked by her, and such a husband only enjoys real superiority over her, because he is the husband of love.'

kinds of marriage

विवाहयोग प्रकरण

Vivahayoga Prakarana

V
part



Indirect approach When a girl cannot meet her lover frequently in private, she may send the daughter of her nurse to him, it being understood that she has confidence in her, and had previously gained her over to her interests. On meeting the man, the daughter of the nurse should, in the course of conversation, describe to him the noble birth, the good disposition, the beauty, talent, skill, knowledge of human nature and affection of the girl in such a way as not to let him suppose that she had been sent by the girl, and should thus create affection for the girl in the heart of the man. To the girl also she may speak about the excellent qualities of the man, especially of those qualities which she knows are pleasing to the girl. She, moreover, speaks with disparagement of the other lovers of the girl, and talk about the avarice and indiscretion of their parents, and the fickleness of their relations. She also quotes examples of many girls of ancient times, such as Shakuntala and others, who, having united themselves with lovers of their own caste and their own choice, were ever happy afterwards in their society. And she should also tell of other girls who married into great families, and being troubled by rival wives, became wretched and miserable, and were finally abandoned. She should further speak of the good fortune, the continual happiness, the chastity, obedience, and affection of the man, and if the girl gets amorous about him, she should endeavour to allay her shame and her fear as well as her suspicions about any disaster that might result from her marriage. In a word, she acts the whole part of a female messenger by telling the girl about the man's affection for her, the places he frequented, and the endeavours he made to meet her, and by frequently repeating, 'It will be all right if the man will take you away forcibly and unexpectedly.'

Forms of marriage When the girl is gained over, and acts openly with the man as his wife, he should cause fire to be brought from the house of a Brahman, and having spread the *Kusha*, grass, upon the ground, and offered an oblation to the fire, he should marry her according to the precepts of the religious law. After this he informs his parents of the fact, because it is the opinion of ancient authors that a marriage solemnly contracted in the presence of fire cannot afterwards be set aside.

Consent to the marriage After the consummation of the marriage, the relations of the man should gradually be made acquainted with the affair. The relations of the girl also be apprised of it in such a way that they may consent to the marriage, and overlook the manner in which it was brought about, and when this is done they are afterwards reconciled by affectionate

Gandharva form of marriage

presents and favourable conduct. In this manner the man marries the girl according to the Gandharva form of marriage.

When the girl cannot make up her mind, or will not express her readiness to marry, the man obtains her in any one of the following ways:

On a fitting occasion, and under some excuse, he may, by means of a female friend with whom he is well acquainted, and whom he can trust, and who also is well known to the girl's family, get the girl brought unexpectedly to his house, and he should then bring fire from the house of a Brahman, and proceed as before.

When the marriage of the girl with some other person draws near, the man should disparage the future husband to the utmost in the mind of the mother of the girl, and then having got the girl to come with her mother's consent to a neighbouring house, he should bring fire from the house of a Brahman, and take her as his wife.

Forced marriages

The man should become a great friend of the brother of the girl, the brother being of the same age as himself and addicted to courtesans, and to intrigues with the wives of other people, and should give him assistance in such matters, and also give him occasional presents. He should then tell him about his great love for his sister, as young men will sacrifice even their lives for the sake of those who may be of the same age, habits, and dispositions as themselves. After this the man should get the girl brought by means of her brother to some secure place, and having brought fire from the house of a Brahman, enjoin her in marriage.

On the occasion of festivals he gets the daughter of the nurse to give the girl some intoxicating substance, and then causes her to be brought to some hidden place under the pretence of some business, and there having enjoyed her before she recovers from her intoxication, brings fire from the house of a Brahman, and makes her his wife.

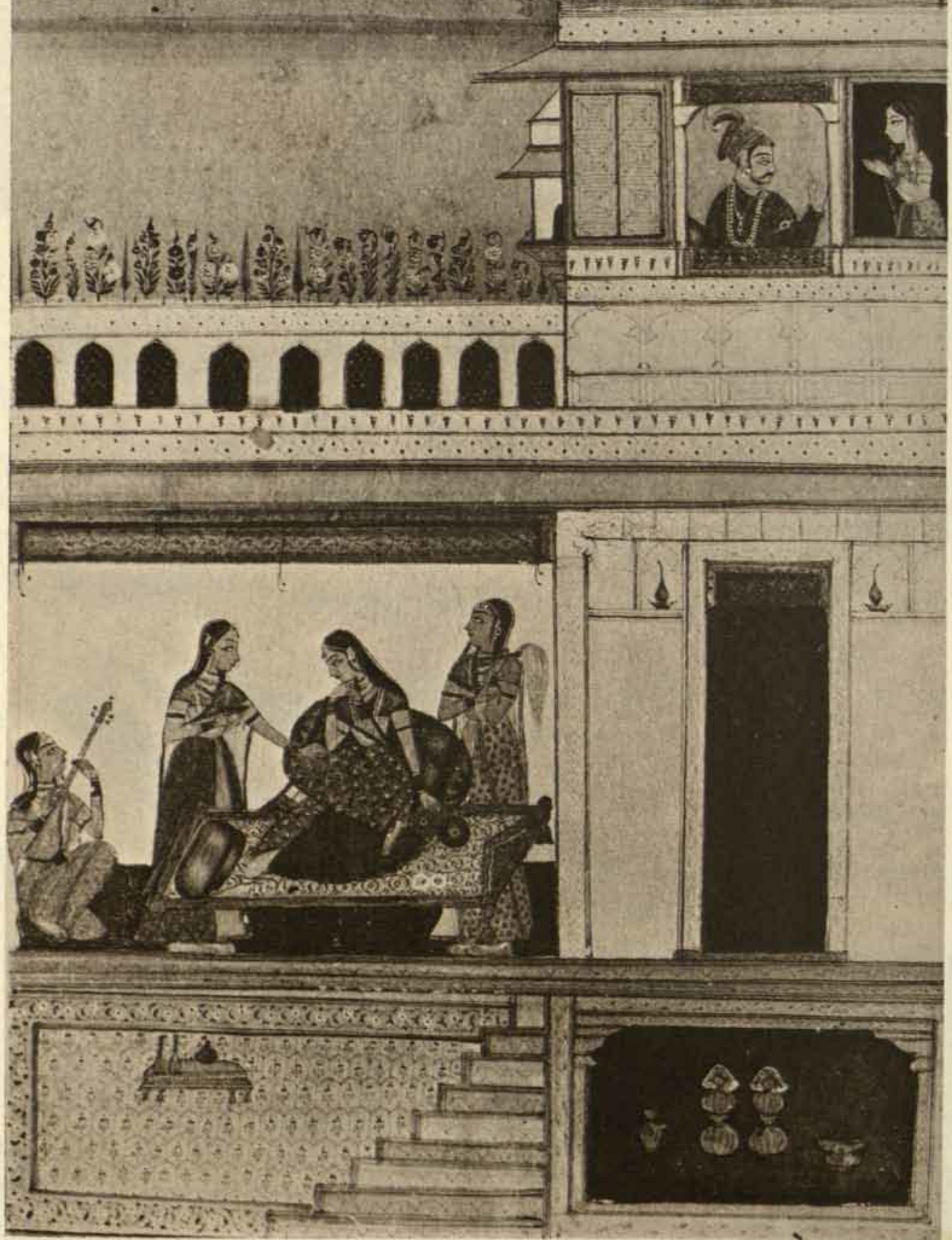
With the connivance of the daughter of the nurse, he carries off the girl from her house while she is asleep, and then, having enjoyed her before she recovers from her sleep, brings fire from the house of the Brahman, and induces her into wedlock.

When the girl goes to a garden, or to some village in the neighbourhood, the man should, with his friends, fall on her guards, and having killed them, or frightened them away, abducts and forcibly marries her.

There are some Shlokas:

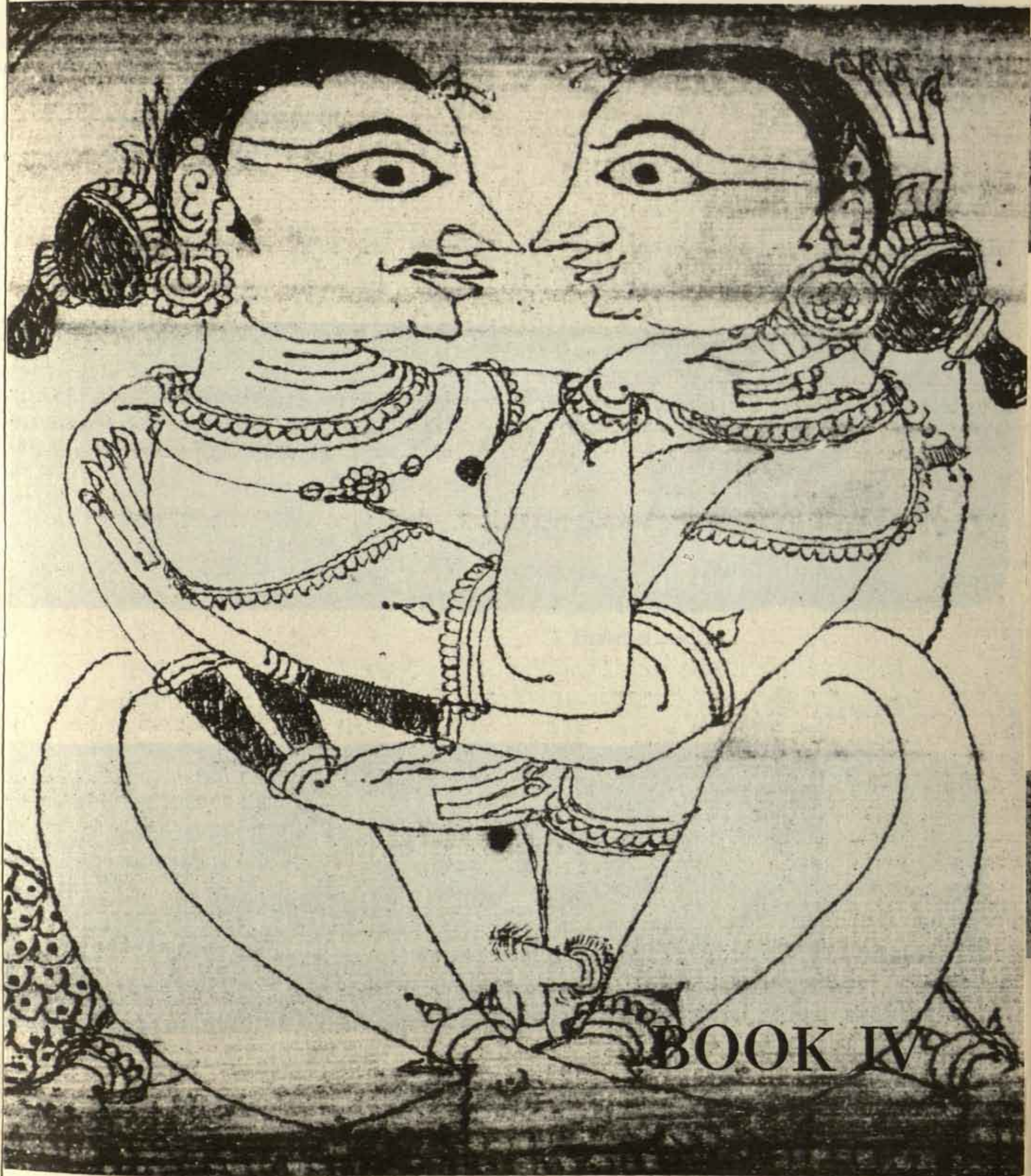
In all the forms of marriage described in this work, the one that precedes is better than the one that follows it on account of its being more in accordance with the commands of religion, and therefore it is only when it is impossible to carry the former into practice that the latter should be resorted to. As the fruit of all good marriages is love, the Gandharva form of marriage is respected, even though it is formed under unfavourable circumstances, because it fulfils the object sought for. Another cause of the respect accorded to the Gandharva form of marriage is that it brings forth happiness, causes less trouble in its performance than the other forms of marriage, and is above all the result of previous love.

राजनीपटमंत्ररी: बोयरी: यरमंत्ररी को धनि धकी हा: लो लि कना लु नान रभी हा: सु मि रि सि ने हु ल हु री व
 ड्र वा डी: नी चै व द न मो न मु ष गा डी: व र व हि ने व नु वं डि ति धारी: जं तु डु डै मो ती के हु वा: हि त कारी न
 हि त व च न सु ना वै: व ड्र भा ति क रि त्तो रि म ना वै: म नो मा न नि व च न क म मा: तु म ही स्तु रं तु छ्वा तु र वि ष ष
 य: रो स: व स म वा च सि वा चै म: क हो न नि ध र्म वै ष: धो कि न सु व कि त पे त है: उ मि क र ड्रं सि र ने न: ५



PATAMANJIRI RAGINI, sending a messenger
 RAJASTHAN, AMBER; mid-eighteenth century





BOOK IV

BOOK IV
Parts I – II

Bharyadhikarika, the wife,
treated by Gonardiya



I Duties of a wife



II Eldest and junior wives

BOOK IV Parts I-II

*Bharyadhikarika, the wife, treated by Sage
Gonardiya*

*On the divider is reproduced an enlarged detail
from leaf number eighteen, posture forty-three.*

PART I Postures forty-nine and fifty

PART II Postures fifty-one and fifty-two

*Each of the postures has the appropriate
numeral in nagari.*

duties of a wife

एकचारिणीवृत्त प्रकरण

Ekacharinivritta Prakarana

part I



House-hold duties of a virtuous wife

A virtuous woman, who has affection for her husband, should act in conformity with his wishes as if he were a divine being, and with his consent should take upon herself the whole care of his family. She should keep the whole house well cleaned, and arrange flowers of various kinds in different parts of it, and make the floor smooth and polished so as to give the whole a neat and becoming appearance. She should surround the house with a garden, and place ready in it all the materials required for the morning, noon and evening sacrifices. Moreover she should herself revere the sanctuary of the Household Gods, for, says Gonardiya, 'nothing so much attracts the heart of a householder to his wife as a careful observance of the household rituals'.

Towards the parents, relations, friends, sisters, and servants of her husband she should behave as they deserve.

In the kitchen garden, usually a plot of ground at the rear of the house, she should plant beds of green vegetables, sugar cane, *jiraka*, cummin seeds, fig trees, mustard, *ajamoda*, *shatapushpa* and *tamala*.

She may plan a flower garden in front of the house with *kubjyaka*, *amalaka*, *mallika*, *kurantaka*, *navamallika*, *tagara*, *nandavarata* and *japa* trees, jasmine trees, and yellow amaranth; plantations of *balaka* and *ushiraka* may also be laid out. To further beautify the flower garden, marble seats arranged in arbours which have been constructed within the garden, to make restful places, to enjoy peace and quiet; a diviner should find a water supply and in that spot a well dug, to ensure water supply for drinking and bathing, as also to fill a tank or pool.

Her behaviour and care for her husband

The wife should always avoid the company of female beggars, *Bhikshuni*, female mendicants, unchaste and roguish women, female fortune tellers and witches. As regards meals she should always consider what her husband likes and dislikes and what things are good for him, and what are injurious to him. When she hears the sounds of his footsteps coming home she should at once get up and be ready to do whatever he may command her, and either order her female servant to wash his feet, or wash them herself. When going anywhere with her husband, she should put on her ornaments. Without his consent she should not either give or accept invitations, attend marriages and sacrifices, sit in the company of female friends, or visit the temples of the gods. And if she wants to engage in any kind of games or sports, she should not do it against his will. In the same



A VIRTUOUS WIFE
*'should always avoid the
company of . . . female fortune
tellers and witches.'*
Wood-carving from a temple
ratha, processional chariot
TAMIL NADU, SALEM,
mid-nineteenth century

way she should always sit down after him, and get up before him, and never awaken him when he is asleep. The kitchen should be situated in a quiet and retired place, so as not to be accessible to strangers, always kept trim, rid of dirt and free from pests.

Social behaviour In the event of any misconduct on the part of her husband, she should not blame him excessively, though she be a little displeased. She should not use abusive language towards him, but rebuke him with conciliatory words, whether he be in the company of friends or alone. Moreover, she should not be a scold, for, says Gonardiya, 'there is no cause of dislike on the part of a husband so great as this characteristic in a wife'. Lastly she should avoid bad expressions, sulky looks, speaking aside, standing in the doorway, and looking at passers-by, conversing in the pleasure groves, and remaining in a lonely place for a long time; and finally she should always keep her body, her teeth, her hair and everything belonging to her tidy, sweet, dainty and clean.

Proper dress When the wife wants to approach her husband in private her dress should consist of many ornaments, various kinds of flowers, and a cloth decorated with different colours, and some sweet-smelling ointments or unguents. But her everyday dress should be composed of a thin, close-textured cloth, a few ornaments and flowers, and a little scent, not too much. She should also observe the fasts and vows of her husband, and when he tries to prevent her doing this, she should persuade him to let her do it.

Storing of household requirements At appropriate times of the year, when they happen to be in plenty and therefore cheap, she should purchase such useful articles as earthen pots, cane baskets, wooden cups and bowls, iron and copper vessels so as to be well stocked against rising markets.

The housewife will always be watchful to ensure good supplies of all the things that are in common use are kept stored in the house—rock salt, oils, perfumes, potfuls of pepper, medicines, rare drugs and spices—all to provide against possible dearth and scarcity. In the garden shed, she should keep the seeds of raddish, potatoes, beet, spinach, *damanka*, cucumber, *gonikarika*, garlic, onion, which have been collected from season to season, so as always to be kept ready for sowing at the proper time.

Keep secrets The wife, moreover, should not tell to strangers the amount of her wealth, nor the secrets which her husband has confided to her. She should surpass all the women of her own rank in life in her cleverness, her appearance, her knowledge of cookery, her pride, and her manner of serving her husband.

Vigilant supervision All sales and purchases of household goods and chattels should also be well attended to, and the expenditure of the year should be regulated by the profits. The milk that remains after the meals should be turned into ghee or clarified butter. Oil and sugar should be prepared at home; spinning and weaving should also be done there; and the store of ropes and cords, and barks of trees for twisting into ropes should be kept. Care should be taken to attend to the pounding of rice, using its small grain and chaff in some way or other. She will always be shrewd and careful with money, regular in paying all dues, in particular the salaries of servants, and other household expenses. Her additional duties will also include looking after the tilling of the fields and keeping of the flocks and herds, superintending the making and repairing of farm equipage, and care of the domestic animals and pets such as the rams, cocks, quail, parrots, starlings, cuckoos, peacocks, monkeys, and deer; finally adjusting the income and expenditure of the day.

Gifts to loyal servants The good housewife will be liberal and understanding towards her servants, and reward them on holidays and festivals; and not give away anything without first making it known to her husband.

The worn-out clothes should be given to those servants who have done good work, in order to show them that their services have been appreciated, or they may be applied to some other use.

The vessels in which wine is prepared, as well as those in which it is kept, should be carefully looked after, and put away for the proper time.

Honouring friends of her husband and in-laws

The friends of her husband she would welcome by presenting them with flowers, perfumes, incense, betel leaves, and betel nut. Her father-in-law and mother-in-law she should treat properly as they deserve, always remaining dependent on their will, never contradicting them, speaking to them in few and not harsh words, not laughing loudly in their presence, and acting with their friends and enemies as with her own. In addition to the above she should not be vain, or too much taken up with her enjoyments.

When the husband has gone away

During the absence of her husband on a journey the virtuous woman should wear only her auspicious ornaments, and observe the fasts in honour of the gods. While anxious to hear the news of her husband, she should still look after her household affairs. She should sleep near the elder women of the house, and make herself agreeable to them. She should look after and keep in repair the things that are liked by her husband, and continue the works that have been begun by him. To the abode of her relations she should not go except on occasions of joy and sorrow, and then she should go in her usual travelling dress, accompanied by her husband's servants, and not remain there for a long time. The fasts and feasts should be observed with the consent of the elders of the house.

Increase in resources and income

Resources should be increased by making purchases and sales according to the practice of the merchants and by means of honest servants, superintended by herself. The income should be increased, and the expenditure diminished as much as possible. And when her husband returns from his journey, she should receive him at first in her ordinary clothes, so that he may know in what way she has lived during his absence, and should bring to him some presents, as also materials for the worship of the deity.

There are also some Shlokas:

The wife should lead a chaste life

The wife, whether she be a woman of noble family, or a virgin, widow remarried, or a concubine, should lead a chaste life, devoted to her husband, and doing everything for his welfare. Women acting thus acquire Dharma, Artha, and Kama, obtain a high position, and generally keep their husbands devoted to them.

eldest and junior wives

ज्येष्ठादिवृत्त प्रकरण

Jyeshthadivritta Prakarana

part II



Causes of re-marriage The causes of re-marrying during the lifetime of the wife are: folly or ill-temper of the wife, her husband's dislike to her, the want of offspring, continual birth of daughters, and the incontinence of the husband.

The co-wife From the very beginning, a wife endeavours to attract the heart of her husband, by showing continually her devotion, her good temper, and her wisdom. If however she bears him no children, she should herself tell her husband to marry another woman. And when the second wife is married, and brought to the house, the first wife should give her a position superior to her own, and look upon her as a sister. In the morning the elder wife should forcibly make the younger one decorate herself in the presence of their husband, and not mind all the husband's favour being given to her. If the younger wife does anything to displease her husband the elder one should not neglect her, but should always be ready to give her most careful advice, and should teach her to do various things in the presence of her husband. Her children she should treat as her own, her attendants she should look upon with more regard, even than on her own servants, her friends she should cherish with love and kindness, and her relations with great honour.

Behaviour towards co-wives When there are many other wives besides herself, the elder wife should associate with the one who is immediately next to her in rank and age, and should instigate the wife who has recently enjoyed her husband's favour to quarrel with the present favourite. After this she should sympathize with the former, and having collected all the other wives together, should get them to denounce the favourite as a scheming and wicked woman, without however committing herself in any way. If the favourite wife happens to quarrel with the husband, then the elder wife should take her part and give her false encouragement, and thus cause the quarrel to be increased. If there be only a little quarrel between the two, the elder wife should do all she can to work it up into a large quarrel. But if after all this she finds the husband still continues to love his favourite wife she should then change her tactics, and endeavour to bring about a conciliation between them, so as to avoid her husband's displeasure.

Attitude of younger wife towards the elder The younger wife should regard the elder wife of her husband as her mother, and should not give anything away, even to her own relations, without her knowledge. She should tell her everything about herself, and not approach her husband without her permission. Whatever is told to her by the elder wife she should not reveal to others, and she should

take care of the children of the senior even more than of her own. When alone with her husband she should serve him well, but should not tell him of the pain she suffers from the existence of a rival wife. She may also obtain secretly from her husband some marks of his particular regard for her, and may tell him that she lives only for him, and for the regard that he has for her.

Keeping family secrets

She should never reveal her love for her husband, nor her husband's love for her to any person, either in pride or in anger, for a wife that reveals the secrets of her husband is despised by him. As for seeking to obtain the regard of her husband, Gonardiya says, that it should always be done in private, for fear of the elder wife. If the elder wife be disliked by her husband, or be childless, she should sympathize with her, and should ask her husband to do the same, but should surpass her in leading the life of a chaste woman. A widow in poor circumstances, or of a weak nature, and who allies herself again to a man, is called a widow remarried.

Causes of widow re-marrying

The followers of Babhravya say that a virgin widow should not marry a person whom she may be obliged to leave on account of his bad character, or of his being destitute of the excellent qualities of a man, she thus being obliged to have recourse to another person. Gonardiya is of opinion that as the cause of a widow's marrying again is her desire for happiness, and as happiness is secured by the possession of excellent qualities in her husband, joined to love of enjoyment, it is better therefore to secure a person endowed with such qualities in the first instance. Vatsyayana however thinks that a widow may marry any person that she likes, and that she thinks will suit her.

Conduct of a widow re-married

At the time of her marriage the widow should obtain from her husband money only to pay the cost of drinking parties, and picnics with her relations, and of giving them and her friends kindly gifts and presents; or she may do these things at her own cost if she likes. In the same way she may wear either her husband's ornaments or her own. As to the presents of affection mutually exchanged between the husband and herself there is no fixed rule about them. If she leaves her husband after marriage of her own accord, she should restore to him whatever he may have given her, with the exception of the mutual presents. If however she is driven out of the house by her husband she should not return anything to him.

Her relationship and duties

After her marriage she should live in the house of her husband like one of the chief members of the family, but should treat the other ladies of the family with kindness, the servants with generosity, and all the friends of the house with familiarity and good temper. She should show that she is better acquainted with the sixty-four arts than the other ladies of the house, and in any quarrels with her husband she should not rebuke him severely but in private do everything that he wishes, and make use of the sixty-four ways of enjoyment. She should be obliging to the other wives of her husband and to their children she should give presents, behave as their mistress, and make ornaments and playthings for their use. In the friends and servants of her husband she should confide more than in his other wives, and finally she should have a liking for drinking parties, going to picnics, attending fairs and festivals, and for carrying out all kinds of games and amusements.

The abandoned and neglected wife

A woman who is disliked by her husband, and annoyed and distressed by his other wives, should associate with the wife who is liked most by her husband, and who serves him more than the others, and should teach her all the arts with which she is acquainted. She should act as the nurse of her husband's children, and having gained over his friends to her side, should through them make him acquainted of her devotion to him. In religious ceremonies she should be a leader, as also in vows and fasts, and should not hold too good an opinion of herself. When her husband is lying on his bed she should only go near him when it is agreeable to him, and should never rebuke him, or show obstinacy in any way. If her husband happens to quarrel with any of his other wives, she should reconcile them to each other, and if he desires to see any woman secretly, she should manage to bring about the meeting between them. She should moreover make herself acquainted

with the weak points of her husband's character, but always keep them secret, and on the whole behave herself in such a way as may lead him to look upon her as a good and devoted wife.

The following will describe how all the women of the king's harem are to behave, and therefore we shall now speak separately only about the king.

Kanchukiyas and Mahattarikas, heads of female attendants

The female attendants in the inner court called severally *Kanchukiyas*, *Mahattarikas*, may bring flowers, ointments and clothes from the king's wives to the king, and he having received these things should give them as presents to the servants, along with the things worn by him the previous day. In the afternoon the king, having dressed and put on his ornaments, should interview the women of the harem, who should also be dressed and decorated with jewels. Then having given to each of them such a place and such respect as may suit the occasion and as they may deserve, he should carry on with them a cheerful conversation. After that he should see such of his wives as may be virgin widows re-married, and after that the concubines and dancing girls. All of these should be visited in their own private rooms.

The king and his dalliances

When the king rises from his noonday sleep, the woman whose duty it is to inform the king regarding the wife who is to spend the night with him should come to him accompanied by the female attendants of that wife whose turn may have arrived in the regular course, and of her who may have been accidentally passed over as her turn arrived, and of her who may have been unwell at the time of her turn. These attendants should place before the king the ointments and unguents sent by each of these wives, marked with the seal of her ring, and their names and their reasons for sending the ointments should be told to the king. After this the king accepts the ointment of one of them, who then is informed that her ointment has been accepted, and that her day has been settled.

At festivals, singing parties and exhibitions, all the wives of the king should be treated with respect and served with drinks.

But the women of the harem should not be allowed to go out alone, neither should any women outside the harem be allowed to enter it except those whose character is well known. And lastly the work which the king's wives have to do should not be too fatiguing.

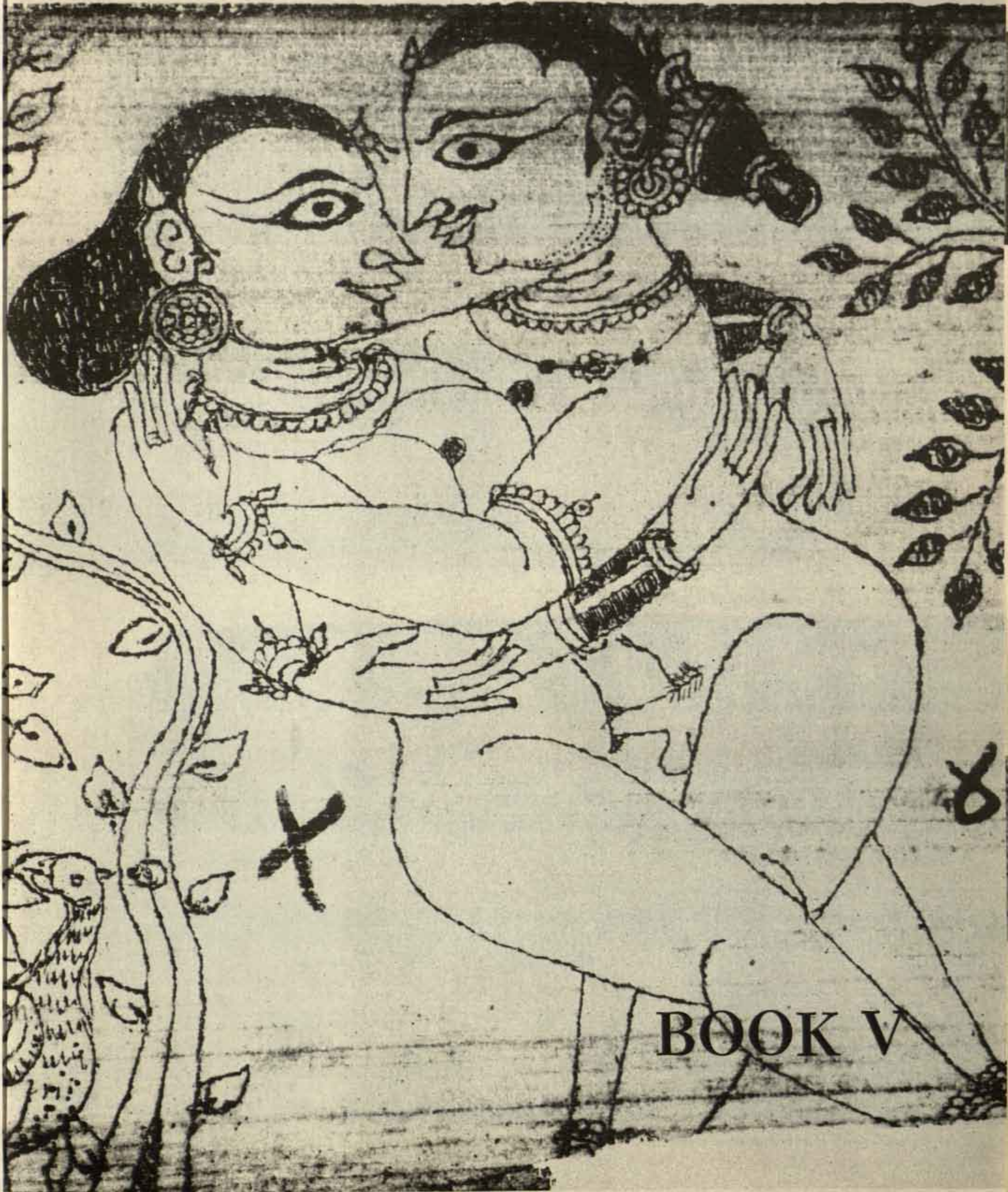
There are some Shlokas:

Conduct of a husband towards many wives

A man marrying many wives should act fairly towards them all. He should neither disregard nor pass over their faults, and should not reveal to one wife the love, passion, bodily blemishes and confidential reproaches of the other. No opportunity should be given to any of them of speaking to him about their rivals, and if one of them should begin to speak ill of another, he should chide her and tell her that she has exactly the same blemishes in her character. One of them he should please by secret confidence, another by secret respect, and another by secret flattery, and he should please them all by going to gardens, by amusements, presents honouring their relations, telling them secrets, and lastly by loving unions. A young woman who is of a good temper, and who conducts herself according to the precepts of the Holy Writ, wins her husband's attachments, and obtains superiority over her rivals.

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BOOK V



I Characteristics of men and women



V Behaviour of a king

BOOK V Parts I – VI

Paradarika,
seducing the wives of others,
treated by Gonikaputra



II Making acquaintance



III Gaining over the man



VI Conduct of ladies of the inner court



IV Duties of a go-between

BOOK V Parts I—VI

*Paradarika, seducing the wives of
others, treated by Sage Gonikaputra*

*On the divider is reproduced an enlarged detail
from leaf number twenty-five, posture fifty-nine.*

- PART I *Postures fifty-three and fifty-four*
PART II *Postures fifty-five to fifty-seven*
PART III *Postures fifty-eight and fifty-nine*
PART IV *Postures sixty and sixty-one*
PART V *Postures sixty-two and sixty-three*
PART VI *Oriya-Sanskrit text*

*Each of the postures has the appropriate
numeral in nagari.*

characteristics of men and women

I
part

स्त्रीपुरुषशीलावस्थापन प्रकरण

Stripurushasheelavasthapana Prakarana



Justification of seducing other men's wives

The wives of other people may be resorted to on the occasions already described earlier in this work, but the possibility of their acquisition, their fitness for cohabitation, the danger to oneself in uniting with them, and the future effect of these unions, should first of all be examined. A man may resort to the wife of another, for the purpose of saving his own life, when he perceives that his love for her proceeds from one degree of intensity to another. These degrees are ten in number, and are distinguished by: love of the eye; attachment of the mind; constant reflection; insomnia; loss of will; emaciation of the body; turning away from pleasure and enjoyment; shameless behaviour; mental imbalance; physical debility, weakness leading to vertigo, fainting fits and no will to live.

Judging women by their conduct

Ancient sages say that a man should know the disposition, truthfulness, purity, and will of a young woman, as also the intensity, or weakness of her passions, from the form of her body, and from her characteristic marks and signs. But Vatsyayana is of opinion that the forms of bodies, and the characteristic marks or signs are but erring tests of character, and that women should be judged by their conduct, by the outward expression of their thoughts, and by the movements of their bodies.

The nature of women and men

Now as a general rule Gonikaputra says that a woman falls in love with every handsome man she sees, and so does every man at the sight of a beautiful woman, but frequently they do not take any further steps, owing to various considerations. In love the following circumstances are peculiar to the woman. She loves without regard to right or wrong, and does not try to gain over a man simply for the attainment of some particular purpose. Moreover, when a man first makes up to her she naturally shrinks from him, even though she may be willing to unite herself with him. But when the attempts to gain her are repeated and renewed, she at last consents. But with a man, even though he may have begun to love, he conquers his feelings from a regard for morality and wisdom, and although his thoughts are often on the woman, he does not yield, even though an attempt be made to gain him over. He sometimes makes an attempt or effort to win the object of his affections, and having failed, he leaves her alone for the future. In the same way, when a woman is once gained, he often becomes indifferent about her. As for the saying that a man does not care for what is easily gained, and only desires a thing which cannot be obtained without difficulty, it is only a matter of talk.

The causes of a woman rejecting the addresses of a man are:

Reasons for avoiding other men

Affection for her husband and desire of lawful progeny; lack of favourable opportunity; anger at being addressed by him too familiarly and difference in social status; modesty on account of his being too clever; want of certainty on account of the man being engaged in travelling and thinking the man may be attached to some other person, alarm at the man not keeping his intentions secret; thinking the man is too devoted to his friends, and has much too great a regard for them; apprehension he is not in earnest; timid on account of his being an illustrious man; fearful on account of his strength and his impetuous passion.

The thought of having once lived with him on only friendly terms; disdain of his lack of knowledge of the arts; uncertainty because of his lowly character; unhappy at his want of perception of her love for him; compassion lest anything should befall on account of his passion; apprehension at her own imperfections; tremulous of discovery; dread that he may be employed by her husband to test her chastity, and entertaining doubt about his regard for too much morality.

Overcoming the ladies' scruples

Whichever of the above causes a man may detect, he should endeavour to remove it from the very beginning. Thus, the bashfulness that may arise from his greatness or his ability, he should remove by showing his great love and affection for her. The difficulty of the want of opportunity, or of his inaccessibility, he should remove by showing her some easy way of access. The excessive respect entertained by the woman for him should be removed by making himself very familiar. The difficulties that arise from his being thought a low character he should remove by showing his valour and his wisdom; those that come from neglect, by extra attention; and those that arise from fear, by giving her proper encouragement.

Good qualities of men

Men who are skilled in the art of love generally obtain success with women if they are well versed in all aspects of the science of love; skilful in narrating stories; acquainted with them from childhood and admired by them for their athletic prowess; who send presents to them and talk fluently and elegantly; are always attentive to them; are charming, young, but innocent and inexperienced in the matters of love; men knowing their weak points and much sought by women superior to them and sent to them secretly by their friends.

Men who have been brought up with them and are their neighbours; who are handsome, good-looking and are devoted to sexual pleasures, even though these be their own servants. The lovers of the daughters of their nurse. Those lately married. Men enjoying picnics and pleasure parties; celebrated for being very strong, enterprising and brave. Lovers surpassing their husbands in learning and good looks, good qualities, liberal and free in their ways and whose dress, manner of living and style are magnificent.

Women easily seduced

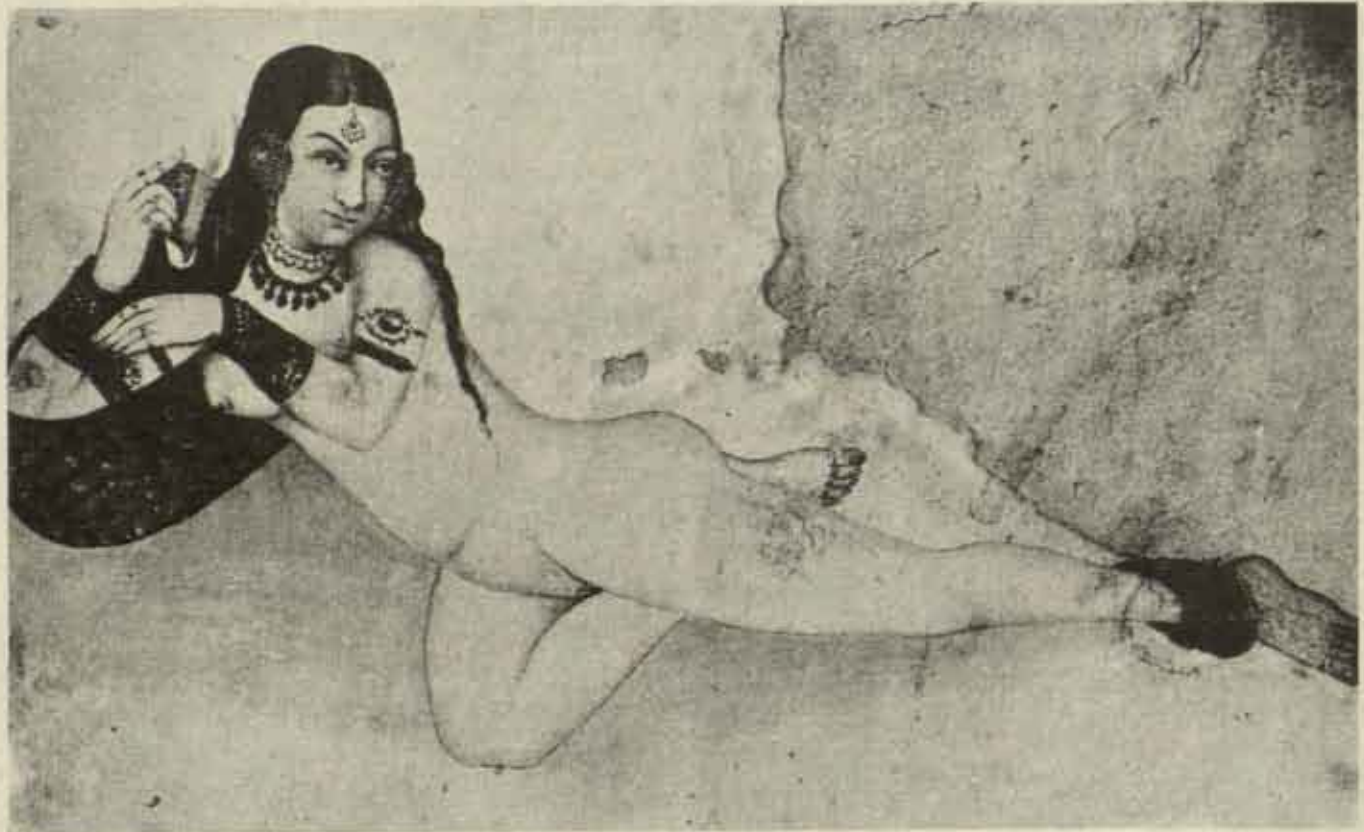
Women who are easily seduced are those who stand at the doors of their houses, and always look out on the street; are staring and looking sideways at passers-by. Idle women who sit conversing with neighbouring young men. A woman whose husband has taken another wife without any just cause, who hates her husband or is hated by him, and has not borne any children, has nobody to look after her, or keep her in check. One who is very fond of society, and is apparently very affectionate with everyone.

A man desirous of making conquests will be attracted towards the wife of an actor, a young and desirable widow, unaffluent girls and women, and those overly fond of enjoyments; the wife of a man with many younger brothers; a vain woman; one whose husband she considers is inferior to her in rank or abilities and one who is proud of her skill in the arts. A woman disturbed in mind by the folly of her husband, married in her infancy to a rich man, and not liking him when she grows up, desires a man possessing

a disposition, talents, and wisdom suitable to her own tastes. A woman slighted by her husband without any cause; not respected by other women of the same rank or beauty as herself. One whose husband is frequently travelling, a jeweller's wife, a jealous, covetous, immoral, barren and bone-idle, lazy and voluptuous woman.

There are also Shlokas on the subject:

Desire, which springs from nature and which is increased by art, and from which all danger is taken away by wisdom, becomes firm and secure. A clever man, depending on his own ability, and observing carefully the meaningful signs and gestures of women, and removing the causes of their turning away from men, is generally successful with them.



JUDGING WOMEN BY THEIR CONDUCT: 'Ancient sages say that a man should know the disposition, truthfulness, purity and will of a young woman, as also the intensity or weakness of her passion, from the form of her body and from her characteristic marks and signs.'

TAMIL NADU, THANJAVUR; late eighteenth century



SWAYAMDOTTI

A woman who goes herself to a man and tells him of her having enjoyed sexual union with him in a dream. . . .

AFGHANISTAN, BEGRAMI

KUSHAN, c. first-third century A. D.

making acquaintance

परिचयकारण प्रकरण

Parichayakarana Prakarana

part II



Girls are better won over through one's effort than through a Dooti, a go-between

Ancient sages are of opinion that girls are not so easily seduced by employing female messengers as by the efforts of the man himself, but that the wives of others are more easily got at by the aid of female messengers than by the personal efforts of the man. But Vatsyayana lays it down that whenever it is possible a man should always act himself in these matters, and it is only when such is impracticable, or impossible, that female messengers should be employed. As for the saying that women who act and talk boldly and freely are to be won by the personal efforts of the man, and women who do not possess those qualities are to be got at by female messengers, it is only a matter of talk.

Now when a man acts himself in the matter he should first of all make the acquaintance of the woman he loves.

Proper opportunity

He should arrange to be seen by the woman either on a natural or special opportunity. A natural opportunity is when one of them goes to the house of the other, and a special opportunity is when they meet either at the house of a friend, or a caste-fellow, or a minister, or a physician, as also on the occasion of marriage ceremonies, offerings, festivals, and garden parties.

Behaviour at first meeting

When they do meet, the man should be careful to look at her in such a way as to cause the state of his mind to be made known to her; he should pull about his moustache, make a sound with his nails, cause his own ornaments to tinkle, bite his lower lip, and make various other signs of that description. When she is looking at him he should speak to his friends about her and other women, and should show to her his liberality and his appreciation of enjoyments. When sitting by the side of a female friend he should yawn and twist his body, contract his eyebrows, speak very slowly as if he was weary, and listen to her indifferently. A conversation having two meanings should also be carried on with a child or some other person, apparently having regard to a third person, but really having reference to the woman he loves, and in this way his love should be made manifest under the pretext of referring to others rather than to herself. He should make signs that have reference to her on the ground with his nails, or with a stick, and should embrace and kiss a young boy in her presence, and give a mixture of betel nut and betel leaves with his tongue and press his chin with his fingers and fondle the other parts of the boy's body in a caressing way. All these actions are covertly directed towards the woman.

Building up the acquaintance

The man should fondle the boy seated in her lap, and give the lad something to play with, and also take the same back. Conversation with respect to the boy may also be held with her, and in this manner he should gradually become well acquainted with her, and he should also make himself agreeable to her relations. Afterwards, this acquaintance should be made a pretext for visiting her house frequently, and on such occasions he should converse on the subject of love in her absence but within her hearing. As his intimacy with her increases he should place in her charge some kind of deposit or trust, and take away from it a small portion at a time; or he may give her some fragrant substances, or betel nuts to be kept for him by her. After this he should endeavour to make her well acquainted with his own wife, and get them to carry on confidential conversations, and to sit together in lonely places. In order to see her frequently he should arrange so the goldsmith, jeweller, basket-maker, dyer, and washerman should be employed by the two families. And he should also pay her long visits openly under the pretence of being engaged with her on business, and one business should lead to another, so as to keep up the intercourse between them. Whenever she wants anything, or is in need of money, or wishes to acquire skill in one of the arts, he should cause her to understand he is willing and able to do anything she wants, to give her money, or teach her one of the arts, all these things being quite within his ability and power. In the same way he should hold discussions with her in company with other people, and they should talk of the doings and sayings of other persons, and examine different things, like jewellery, and precious stones. On such occasions he should show her certain things with the values of which she may be acquainted, and if she begins to dispute with him about the things or their value, he should not contradict her, but point out he agrees with her in every way.

Acquaintance turns into affection

Now after a girl has become acquainted with the man as described, and has manifested her love for him by the various outward signs; and by the motions of her body, the man should make every effort to win her over. But as girls are not acquainted with sexual union, they should be treated with the greatest delicacy, and the man should proceed with considerable caution, though in the case of women, accustomed to sexual intercourse, this is not necessary. When the intentions of the girl are known, and her bashfulness put aside, the man should begin to make use of her money, and an interchange of clothes, rings, and flowers should be made. In this the man should take particular care the things given by him are handsome and valuable. He should moreover receive from her a mixture of betel nut and betel leaves, and when he is going to a party he should ask for the flower in her hair, or for the flower in her hand. If he himself gives her a flower it should be a sweet smelling one, with marks made by his nails or teeth. With increasing assiduity he should dispel her fears, and by degrees get her to go with him to some lonely place, and there he should embrace and kiss her. And finally at the time of giving her some betel nut, or of receiving the same from her, or at the time of making an exchange of flowers, he should touch and press her private parts, arouse her passions physically, thus bringing his efforts to a satisfactory climax.

Gifts and presents

One at a time

When a man is endeavouring to seduce one woman, he should not attempt to seduce another at the same time. But after he has succeeded with the first, and enjoyed her for a considerable time, he can keep her affections by giving her presents that she likes, and then commence making up to another woman. When a man sees the husband of a woman going to some place near his house, he should not enjoy the woman then, even though she may be easily gained over at that time. A wise man having a regard for his reputation should not think of seducing a woman who is apprehensive, timid, not to be trusted, well guarded, or possessed of a vigilant father-in-law, or mother-in-law.

ascertaining emotions

भावपरिक्षा प्रकरण

Bhavapariksha Prakarana

part III



Examining the state of mind

When a man is trying to gain over a woman he should examine the state of her mind, and test her behaviour; if she listens to him, but does not manifest to him in any way her own intentions, he should then try to win her over by means of a go-between.

Fickleness of woman's mind

If she meets him once, and again comes to meet him better dressed than before, or comes to him in some lonely place, he should be certain that she is capable of being enjoyed by the use of a little force. A woman who lets a man make up to her, but does not give herself up, even after a long time, should be considered as a trifler in love, but owing to the fickleness of the human mind, even such a woman can be conquered by always keeping up a close acquaintance with her.

Help of a Dooti, a go-between

When a woman avoids the attentions of a man, and on account of respect for him, and pride in herself, will not meet him or approach him, she can be gained over with difficulty, either by endeavouring to keep on familiar terms with her, or else by an exceedingly clever mediator.

Reluctant woman

A man who makes up to a woman, and she reproaches him with harsh words, she should be abandoned at once but when a woman reproaches a man, but at the same time acts affectionately towards him, she should be made love to in every way.

A woman, who meets a man in lonely places, and puts up with the touch of his foot, but pretends, on account of the indecision of her mind, not to be aware of it, should be conquered by patience, and by continued effort.

If she happens to go to sleep in his vicinity he should put his left arm round her, and see when she awakes whether she repulses him in reality, or only repulses him in such a way as if she was desirous of the same thing being done to her again. And what is done by the arm can also be done by the foot. If the man succeeds in this point he should embrace her more closely, and if she will not stand the embrace and gets up, but behaves with him as usual the next day, he should consider she is not unwilling to be enjoyed by him. If however she does not appear again, the man should try to get over her by means of a go-between; and if, after having disappeared for some time, she again appears, and behaves with him as usual, the man should then consider that she would not object to be united with him.

*Signs of a willing
woman*

When a woman gives a man an opportunity, and makes her own love manifest to him, he should proceed to enjoy her. And the signs of a woman manifesting her love are: she calls out to the man without being addressed by him in the first instance; in secret places, when the opportunity occurs she exposes the erogenous parts of her body, speaks to him tremblingly and inarticulately, her face glistening with beads of perspiration.

She occupies herself with massaging his body and pressing his head.

When massaging him she works with one hand only, and with the other she touches and embraces the secret parts of his body.

She remains with both hands placed on his body motionless as if she had been surprised by something, or was overcome by fatigue.

She sometimes bends down her face upon his thighs and, when asked to press and fondle them does not manifest any unwillingness to do so.

She places one of her hands quite motionless on his body, and even though the man should press it between two members of his body, she does not remove it for a long time.

Lastly, when she has resisted all the efforts of the man to gain her over, she returns to him next day to massage his body again.

When a woman neither gives encouragement to a man, nor avoids him, but hides herself and remains in some lonely place, she must be got at by means of the female servant who may be near her. If when called by the man she acts in the same way, then she should be gained over by means of a skilful go-between. But if she will have nothing to say to the man, he should consider well about her before he begins any further attempts to gain her over.

There are some Shlokas on the subject:

A man should first get himself introduced to a woman, and then carry on a conversation with her. He should give her hints of his love for her, and if he finds from her replies that she receives these hints favourably, he should then set to work to gain her over without any fear. A woman who shows her love by outward signs to the man at his first meeting should be gained over very easily. In the same way a lascivious woman, who when addressed in loving words replies openly in words expressive of her love, should be considered to have been gained over at that very moment. With regard to all women, whether they be wise, simple, or confiding, this rule is laid down that those who make an open manifestation of their love are easily gained over.

duties of a go-between

दूतिकर्म प्रकरण

Dootikarma Prakarana

part IV



*Preliminary approach
of a go-between*

If a woman has manifested her love or desire, either by signs or by motions of her body, and is afterwards rarely or never seen anywhere, or if a woman is met for the first time, the man should get a clever friend to approach her.

*Wheedling into
the confidence of
the woman*

Now the friend, having wheedled herself into the confidence of the woman by acting according to her disposition, should try to make her hate or despise her husband by holding artful conversations with her, by telling her about medicines for getting children, by talking to her about other people, by tales of various kinds, by stories about the wives of other men, and by praising her beauty, wisdom, generosity and good nature, and then saying to her: 'It is indeed a pity that you, who are so excellent a woman in every way, should be possessed of a husband of this kind. Beautiful lady, he is *not* fit even to serve you.' The go-between should further talk to the woman about the weakness of the passion of her husband, his jealousy, his roguery, his ingratitude, his aversion to enjoyments, his dullness, his meanness, and all the other faults that he may have, and with which she may be acquainted. She should particularly harp upon that fault or that failing by which the wife may appear to be the most affected. If the wife be a deer woman, and the husband a hare man, then there would be no fault in that direction, but in the event of his being a hare man, and she a mare woman or elephant woman, then this fault should be pointed out to her.

Building up confidence

Gonikaputra is of opinion that when it is the first affair of the woman, or when her love has only been very secretly shown, the man should then secure and send to her a go-between, with whom she may be already acquainted, and in whom she confides.

Intoxication of love

But to return to our subject. The go-between should tell the woman about the obedience and love of the man, and as her confidence and affection increase, she should then explain to her the thing to be accomplished in the following way. 'Hear this, O beautiful lady, that this man, born of a good family, having seen you, has gone mad on your account. The poor young man, who is tender by nature, has never been distressed in such a way before, and it is highly probable that he will succumb under his present affliction, and experience the pains of death.' If the woman listens with a favourable ear, then on the following day the go-between having observed marks of good spirits in her face, in her eyes, and in her manner of conversation, should again converse with her on the subject of the man, and should tell her the stories of Ahalya and Indra, of Shakuntala and

Dushyanta, and such others as may be fitted for the occasion. She should also describe to her strength of the man, his talents, his skill in the sixty-four sorts of enjoyments mentioned by Babhravya, his good looks, and his liaison with some praiseworthy woman, no matter whether this last ever took place or not.

Broaching the subject of love

In addition to this, the go-between should carefully note the behaviour of the woman, which if favourable would be: she would address her with a smiling look, would seat herself close beside her, and ask her, 'Where have you been? What have you been doing? Where did you dine? Where did you sleep? Where have you been sitting?' Moreover, the woman would meet the go-between in lonely places and tell her stories there, would yawn contemplatively, draw long sighs, give her presents, remember her on occasions of festivals, dismiss her with a wish to see her again, and say to her jestingly, 'Oh, well-speaking woman, why do you speak these bad words to me?', would discourse on the sin of her union with the man, would not tell her about any previous visits or conversations that she may have had with him, but wish to be asked about these, and lastly would laugh at the man's desire, but would not reproach him in any way.

Thus ends the behaviour of the woman with the go-between.

Carrying love-tokens

When the woman manifests her love in the manner above described, the go-between should increase it by bringing to her love tokens from the man. But if the woman be not acquainted with the man personally, the go-between should win her over by extolling and praising his good qualities, and by telling stories about his love for her. Here Audalaka says that when a man and woman are not personally acquainted with each other, and have not shown each other any signs of affection, the employment of a go-between is useless.

Confidence of both parties in the go-between

The followers of Babhravya on the other hand affirm that even though they be personally unacquainted, but have shown each other signs of affection there is an occasion for the employment of a go-between. Gonikaputra asserts that a go-between should be employed, provided they are acquainted with each other, even though no signs of affection may have passed between them. Vatsyayana however lays it down that even though they may not be personally acquainted with each other, and may not have shown each other any signs of affection, still they are both capable of placing confidence in a go-between.

Personal marks on love-token

Now the go-between should show the woman the presents, such as the betel nut and betel leaves, the perfumes, the flowers, and the rings which the man may have given to her for the sake of the woman, and on these presents should be impressed the marks of the man's teeth, and nails, and other signs. On the cloth that he may send he should draw with saffron both his hands joined together as if in earnest entreaty.

Exchanging presents

The go-between should also show to the woman ornamental figures of various kinds cut in leaves, together with ear ornaments, and chaplets made of flowers containing love letters expressive of the desire of the man, and she should cause her to send affectionate presents to the man in return. After they have mutually accepted each other's presents, then a meeting should be arranged between them on the faith of the go-between.

Suitable meeting places

The followers of Babhravya say that this meeting should take place at the time of going to the temple of a diety, or on occasions of fairs, garden parties, theatrical performances, marriages, sacrifices, festivals, as also at the time of going to the river to bathe, or at times of natural calamities, fear of robbers or hostile invasions.

Enlisting the aid of mendicants, astrologers and ascetics

Gonikaputra is of opinion however that these meetings had better be brought about in the abodes of female friends, mendicants, astrologers, and ascetics. But Vatsyayana decides that that place is only well suited for the purpose which has proper means of ingress and egress, and where arrangements have been made to prevent any accidental occurrence, and when a man who has once entered the house can also leave it at the proper time without any disagreeable encounter.

Now go-betweens or female messengers are of the following different kinds:

Nisrishtartha, the plenipotentiary A woman who, having observed the mutual passion of a man and woman, brings them together and arranges it by the power of her own intellect, such a one is called a go-between who takes upon herself the whole burden of the business. This kind of go-between is chiefly employed when the man and the woman are already acquainted with each other, and have conversed together, and in such cases she is sent not only by the man, as is always done in all other cases, but by the woman also. This name is also given to a go-between who, perceiving that the man and the woman are suited to each other, tries to bring about a union between them, even though they be not acquainted with each other.

Parimitartha, with limited powers A person who, perceiving that some part of the affair is already done, or that the advances on the part of the man are already made, completes the rest of the business, is called a go-between who performs only a limited part of the business.

Patrahari, letter-bearer A go-between, who simply carries messages between a man and a woman, who love each other, but who cannot frequently meet, is called the bearer of a letter or message.

This name is also given to one who is sent by either of the lovers to acquaint either the one or other with the time and place of their meeting.

Swayamdooti, female self-messenger A woman who goes herself to a man, and tells him of her having enjoyed sexual union with him in a dream, and expresses her anger at his wife having rebuked him for calling her by the name of her rival instead of by her own name, and gives him something bearing the marks of her teeth and nails, and informs him that she knew she was formerly desired by him, and asks him privately whether she or his wife is the best looking, such a person is called a woman who is a go-between for herself. Now such a woman should be met and interviewed by the man in private and secretly.

Swayamdoot, male self-messenger The above name is also given to a woman who having made an agreement with some other woman to act as her go-between, gains over the man to herself, by the means of making him personally acquainted with herself, and thus causes the other woman to fail. The same applies to a man who, acting as a go-between for another, and having no previous connection with the woman, gains her over for himself, and thus causes the failure of the other man.

Moodhadooti, go-between of an innocent young woman A woman who has gained the confidence of the innocent young wife of any man, and who has learned her secrets without exercising any pressure on her mind, and found out from her how her husband behaves to her, if this woman then teaches her the art of securing his favour, and decorates her so as to show her love, and instructs her how and when to be angry, or to pretend to be so, and then, having herself made marks of the nails and teeth on the body of the wife, gets the latter to send for her husband to show these marks to him, and thus excites him for enjoyment, such is called the go-between of an innocent young woman. In such cases the man should send replies to his wife through the same woman.

Bharyadooti, wife as a go-between When a man gets his wife to gain the confidence of a woman whom he wants to enjoy, and to call on her and talk to her about the wisdom and ability of her husband, that wife is called a wife serving as a go-between. In this case the feelings of the woman with regard to the man should also be made known through the wife.

Mookadooti, mute go-between If any man sends a girl or a female servant to any woman under some pretext or other, and places a letter in her bouquet of flowers, or in her ear ornaments, or marks something about her with his teeth or nails, that girl or female servant is called a mute go-between. In this case the man should expect an answer from the woman through the same person.

Vatadooti, a chance messenger

A person, who carries a message to a woman, which has a double meaning, or which relates to some past transactions, or which is unintelligible to other people, is called a go-between adept in the art of secret codes. In this case the reply should be asked for through the same woman.

There are some Shlokas:

Other go-betweens

A female astrologer, servant, beggar, and a female artist are well acquainted with the business of a go-between, and very soon gain the confidence of other women. Any one of them can raise enmity between any two persons if she wishes to do so, or extol the loveliness of any woman that she wishes to praise, or describe the arts practised by other women in sexual union. They can also speak highly of the love of a man, or his skill in sexual enjoyment, and of the desire of other women, more beautiful even than the woman they are addressing, for him, and explain the restraint under which he may be at home.

Lastly a go-between can, by the artfulness of her conversation, unite a woman with a man, even though he may not have been thought of by her, or may have been considered beyond her aspirations. She can also bring back a man to a woman, who, owing to some cause or other, has separated himself from her.

behaviour of a king

ईश्वरकामित प्रकरण

Ishwarkamita Prakarana

V
part



Persons in high place must act with decorum

Kings and their ministers have no access to the abodes of others, and moreover their mode of living is constantly watched and observed and imitated by the people at large, just as the animal world, seeing the sun rise, get up after him, and when he sets in the evening, lie down again in the same way. Persons in authority should not therefore do any improper act in public, as such are impossible from their position, and would be deserving of censure. But if they find that such an act is necessary to be done, they should make use of the proper means as described in the following paragraphs.

Charshani, woman obliging the officers

The head man of the village, the king's officer employed there, and the man whose business it is to glean corn, can gain over female villagers simply by asking them. It is on this account that this class of women are called unchaste women by voluptuaries.

Freedom of men in lower ranks

The union of the above mentioned men with this class of women takes place on the occasions of unpaid labour, filling the granaries in their houses, taking things in and out of the house, cleaning the houses, or working in the fields, and purchasing cotton, wool, flax, hemp, and thread, at the seasons of the purchase, sale, and exchange of various other articles, as well as at the time of doing various other works. In the same way the superintendents of cow pens enjoy the women in the cow pens; and the officers, who have the superintendence of widows, of the women who are without supporters, and of women who have left their husbands, have sexual intercourse with these women. The city officer, while on his night rounds, takes advantage of his position and is able to enjoy lone women by virtue of his familiarity with their secrets. Lastly, the superintendents of markets have a great deal to do with the female villagers at the time of their making purchases in the market.

Festivals in Margashirsha, Kartika and Chaitra months

During the festival of the eighth moon, during the bright half of the month of *Margashirsha*, as also during the moon-light festival of the month of *Kartika*, and the spring festival of *Chaitra*, the women of cities and towns generally visit the women of the king's court in the king's palace. These visitors go to the several apartments of the royal ladies, as they are acquainted with them, and pass the night in conversation, and in proper sports, and amusements, and go away in the morning. On such occasions a female attendant of the king, previously acquainted with the woman whom the king desires, should loiter about, and accost this woman when she sets out to go home, and induce her to come and see the amusing things in the palace. Previous to these festivals even, she should have caused it to be intimated to this woman that on the occasion of this festival

Honouring and entertaining the beautiful visitor to the palace

she would show her all the interesting things in the royal palace. Accordingly she should show her the bower in the garden house with its floor inlaid with marble, the bower of grapes, the pavilion on the water, the secret passages in the walls of the palace, paintings, sporting animals, birds, and cages of lions and tigers. After this, when alone with her, she should tell her about the love of the king for her, and should describe to her the good fortune which would attend upon her union with the king, giving her at the time a strict promise of secrecy. If the woman does not accept the offer, she should conciliate and please her with handsome presents befitting the position of the king, and having accompanied her for some distance should dismiss her with great affection.

Inducing a desired woman to return

Visiting the inner court

Having made the acquaintance of the husband of the woman whom the king desires, the wives of the king should get the woman to pay them a visit in the inner court; on this occasion a female attendant of the king, having been sent should act suitably.

Pleasure places

One of the king's wives should induce the woman the king desires, by sending one of the female attendants to her, who should, on becoming more intimate, induce her to come and see the royal abode and the pleasure places.



THE POWERS OF THE KING: *The king should cause his ambassador to quarrel with the husband of the woman desired by him.*
RAJASTHAN, JAIPUR; late eighteenth century

- Roll of the king's wife* The king's wife should invite the woman, whom the king desires, to come to the royal palace, so that she might see the practice of the art in which the king's wife may be skilled and thus be influenced to accede to the king's desires.
- Promises of protection in return of favours* A female mendicant, in league with the king's wife, should say to the woman desired by the king, and whose husband may have lost his wealth, or may have some cause of fear from the king: 'This wife of the king has influence over him, and she is, moreover, naturally kindhearted, we must therefore go to her in this matter. I shall arrange for your entrance into the palace, and she will do away with all cause of danger and fear from the king.' If the woman accepts this offer, the female mendicant should take her a few times to the inner court, and the king's wife there should give her a promise of protection. After this, when the woman, delighted with her reception and promise of protection, again goes to the inner court, she is taken advantage of by the king.
- Favours to gain, objectives to attain* What has been said above regarding the wife of one who has some cause of fear from the king applies also to the wives of those who seek service under the king, who are oppressed by the king's ministers, who are poor, who are not satisfied with their position, who are desirous of gaining the king's favour, who wish to become famous among the people, who are oppressed by the members of their own caste, who want to injure their caste fellows, who are spies of the king, or who have any other object to attain.
- The powers of the king* Lastly, if the woman desired by the king be living with some person who is not her husband, then the king should cause her to be arrested, and having made her a slave, on account of her crime, should place her in custody. Or the king should cause his ambassador to quarrel with the husband of the woman desired by him, and should then imprison her as the wife of an enemy of the king, and by this means should place her in the royal inner court.
- A king should never enter other's houses* The above mentioned ways of gaining over the wives of other men are chiefly practised in the palaces of kings. But a king should never enter the abode of another person, for Abhira, the king of the Kottas, was killed by a washerman while in the house of another, and in the same way Jayasena, the king of the Kashis, was slain by the commander of his cavalry.
- The royal prerogative to commit open adultery* But according to the customs of some countries there are facilities for kings to make love to the wives of other men. Thus in Andhra, the newly married daughters of the people thereof enter the king's palace with some presents on the tenth day of their marriage, and having been enjoyed by the king are then dismissed. In the region of the Vatsagulmas the wives of the chief ministers approach the king at night to serve him. In Vidarbha the beautiful wives of the inhabitants pass a month in the king's court under the pretence of affection for the king. In the region of the Aparantakas the people give their beautiful wives as presents to the ministers and the kings. And lastly in Saurashtra, the women of the city and the villages enter the inner court for the king's pleasure.

There are also two Shlokas on the subject:

The above and other ways are the means employed in different countries by kings with regard to the wives of other persons. But a king, who has the welfare of his people at heart, should not on any account put them into practice.

A king, who has conquered the six enemies of mankind, lust, anger, avarice, spiritual ignorance, pride and envy, becomes the master of the whole earth.



ANIGUNDIKA JATAKAR, *the snake charmer and his monkey* ANDHRA PRADESH, AMARAVATI, GUNTUR DISTRICT mid-second century A.D.

conduct of ladies of the inner court

अन्तःपुरिकावृत प्रकरण

Antahpurikavritta Prakarana

VI
part

*Obtaining pleasure
in various ways*

The women of the royal house cannot see or meet any men on account of their being strictly guarded, neither do they have their desires satisfied, because their only husband is common to many wives. For this reason among themselves they give pleasure to each other in various ways.

*Females made-up
as males*

Having dressed the daughters of their nurses, or their female friends, or their female attendants, like men, they accomplish their object by means of bulbs, roots, and fruits having the form of the lingam, or they lie down upon the statue of a male figure, in which the lingam is visible and erect.

*Compassion and
fair play*

Some kings, who are compassionate, take or apply certain medicines to enable them to enjoy many wives in one night, simply for the purpose of satisfying the desire of their women, though they perhaps have no desire of their own. Others enjoy with great affection only those wives they particularly like, while others only take them, according as the turn of each wife arrives in due course. Such are the ways of enjoyment prevalent in Eastern countries, and what is said about the means of enjoyment of the female is also applicable to the male.

Some men also, who are unable to obtain a woman, give release to their desire by having unnatural intercourse with animals like a mare, she-goat, or a bitch, or in an artificial yoni or figure of a woman, as also by masturbation.

*Young men
disguised as girls*

By means of their female attendants the ladies of the royal court generally get men into their apartments in the disguise or dress of women. Their female attendants, and daughters of their nurses, who are acquainted with their secrets, should exert themselves to get men to come to the inner court by telling them of the good fortune attending it, and by describing the facilities of entering and leaving the palace, the large size of the premises, the carelessness of the sentinels, and the irregularities of the attendants about the persons of the royal wives. But these women should never induce a man to enter the palace by telling him falsehoods, for that would probably lead to his destruction.

*Clandestine entry
to the inner court
must be carefully
planned*

As for the man himself he had better not enter a royal house, even though it may be easily accessible, on account of the numerous disasters to which he may be exposed there. If however he wants to enter it, he should first ascertain whether there is an easy way to get out, whether it is closely surrounded by pleasure gardens, whether it has separate enclosures belonging to it, whether the sentinels are careless, whether the king has gone abroad. Then, when he is called by the women of the court, he should very carefully observe the localities, and enter by the way pointed out by them.

Make friends with the sentinels

If he is able to manage it, he should hang about the palace every day, and under some pretext or other, make friends with the sentinels, and show himself attached to the female attendants of the court, who may have become acquainted with his design, and to whom he should express his regret at not being able to obtain the object of his desire. Lastly he should cause the whole business of a go-between to be done by the woman, who may have access to the inner court, and he should be careful to be able to recognize the emissaries of the king.

When a go-between has no access to the court, then the man should stand in some place where the lady, whom he loves and whom he is anxious to enjoy, can be seen.

Putaputayoga, invisibility and other covert methods

If that place is occupied by the king's sentinels, he should disguise himself as a female attendant of the lady who comes to the place, or passes by it. When she looks at him he should let her know his feelings by outward signs and gestures, and should show her pictures, things with double meanings, chaplets of flowers, and rings. He should carefully mark the answer she gives, whether by word or sign, or by gesture, and should then try and get into the palace. If he is certain of her coming to some particular place he should conceal himself there, and at the appointed time should enter along with her as one of the guards. He may also go in and out, concealed in a folded bed, or bed covering, or with his body made invisible, by means of external applications, a recipe for one of which is: the heart of *Nakula*, an inchneumont, the fruit of the *Tumbi*, long gourd, and the eyes of a serpent should all be burnt without letting out smoke. The ashes should then be ground and mixed in equal quantities with water. By putting this mixture upon the eyes a man may go about unseen.

Other means of invisibility are prescribed by Duyana Brahmans and Tantricks.

Again he may enter the inner court during the festival of the eighth moon in the month of Margashirsha, and during the moonlight festivals when the female attendants are all busily occupied, or in confusion.

Entry and exit of young men to the private apartments of the royal ladies must be secret

The following principles are laid down: the entrance of young men into palaces, and their exit from them, generally take place when things are being brought into the palace, or when things are being taken out, when drinking festivals are going on, when the female attendants are in a hurry, when the residence of some of the royal ladies is being changed, when the king's wives go to gardens, or to fairs, when they enter the palace on their return from them, or lastly, when the king is absent on a long pilgrimage. The women of the royal palace know each other's secrets, and having but one object to attain, they give assistance to each other. A young man, who enjoys all of them, and who is common to them all, can continue enjoying his union with them so long as it is kept quiet, and is not known abroad.

Customs and practices in the royal courts differ

Now in the region of the Aparantakas the royal ladies are not well protected, and consequently many young men are passed into the court by the women who have access to the royal palace. The wives of the king of Ahira accomplish their objects with those sentinels in the palace who bear the name of Kshatriyas. The royal ladies in the region of Vatsagulmas, cause such men as are suitable to enter into the palace along with their female messengers. In Vidharba, the sons of the royal ladies enter the royal rooms when they please, and enjoy the women, with the exception of their own mothers. In Strirajya the queens are enjoyed by their caste fellows and relations. In Gauda, the royal wives are enjoyed by Brahmans, friends, servants and slaves. In Sindhudesh, servants, foster children, and other persons like them enjoy the women of the royal inner court.

Adventure, bribery and concealment

In Himavata, adventurous citizens bribe the sentinels and enter the court. In the region of the Vanyas and the Kamyas, Brahmans, with the knowledge of the king, enter the court under the pretence of giving flowers to the ladies, and speak with them from behind a curtain, and from such conversation, union afterwards takes place. Lastly, the women in the private apartments of the king of the Prachyas conceal a vigorous young man for every batch of nine or ten of the ladies.

Protecting virtue For these reasons a man should guard his own wife. Ancient sages say a king should select for sentinels in his palace such men as have their freedom from carnal desires well tested. But such men, though free themselves from carnal desire, by reason of their fear or avarice, may allow other persons to enter, and therefore, Gonikaputra says, kings should place such men in charge as may have had their freedom from carnal desires, their fears, and their avarice well tested. Lastly Vatsyayana says, under the influence of Dharma people might be admitted, and therefore men should be selected who are free from carnal desires, fear, avarice, and are unquestionably loyal.

A man should avoid corruption The followers of Brabhravya say, a man should cause his wife to associate with a young woman who would tell him the secrets of other people, and thus find out from her about his wife's chastity. But Vatsyayana says, as wicked persons are always successful with women, a man should not cause his innocent wife to be corrupted by bringing her into the company of a deceitful woman.

Causes of losing chastity The contributing causes of the loss of a woman's chastity are: always going into society, and sitting in company; absence of restraint and of caution in her relations with other men; continued and long absence of her husband; living in a foreign country and the company of loose women; neglect of her love and feelings by her husband and vying with him.

There are also the Shlokas:

'A clever man, learning from the Shastras the ways of winning over the wives of other people, is never deceived in the case of his own wives. No one, however, should make use of these ways for seducing the wives of others, because they do not always succeed, and, moreover, often cause disasters, and the destruction of Dharma and Artha. This book which is intended for the good of the people, and to teach them the ways of guarding their own wives, should not be made use of merely for gaining over the wives of others.'



ADVENTURE, BRIBERY AND CONCEALMENT;
'In Himavat adventurous citizens bribe the sentinels and enter the court.'
A scene from LAUR-CHANDHA
UTTAR PRADESH OR DELHI; mid-fifteenth century

Faint, illegible text, likely bleed-through from the reverse side of the page.





BOOK VI

BOOK VI Parts I to VI

Vaishika, the prostitute, eulogised by Sage Dattaka at the request of the courtesans of Pataliputra, modern Patna.

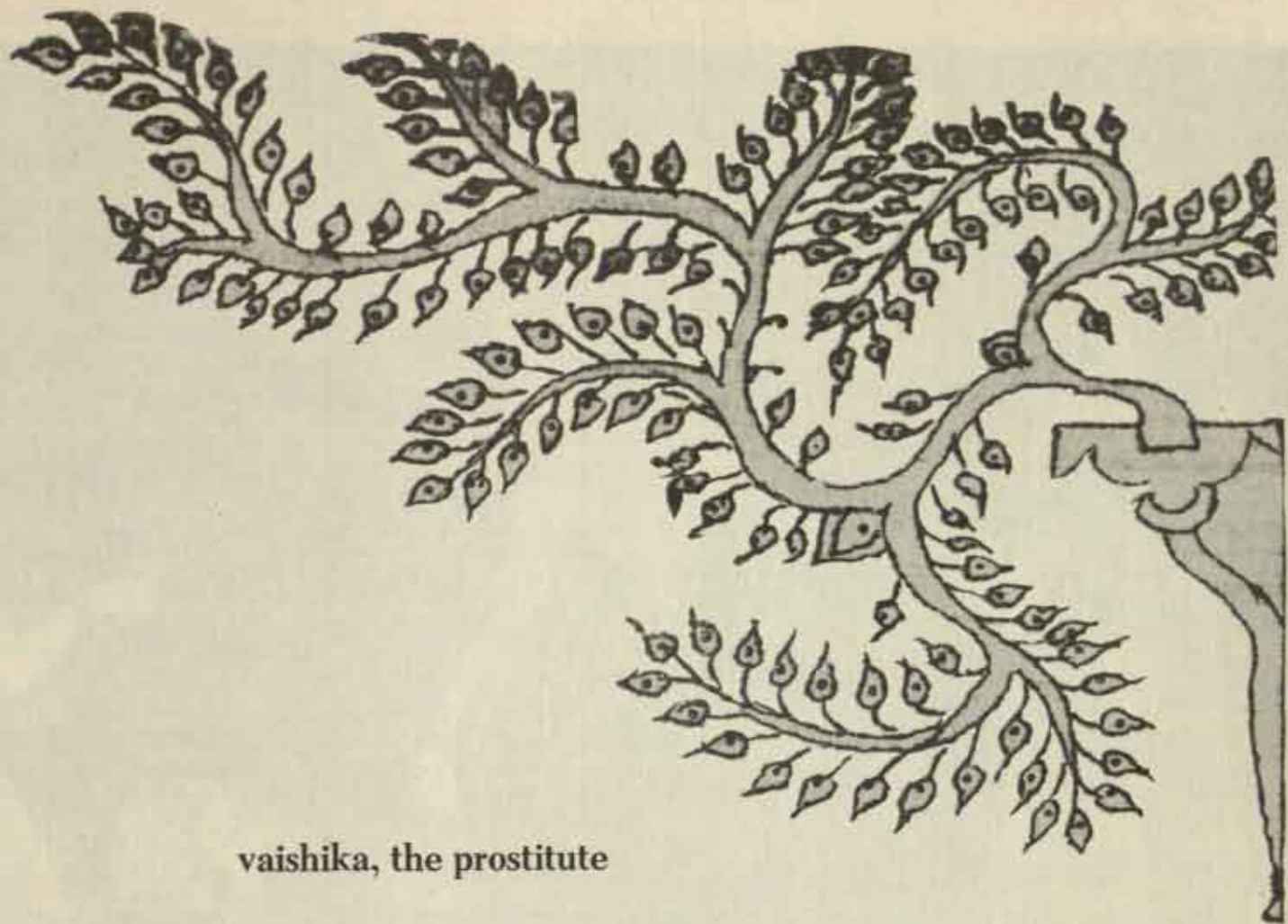
On the divider is reproduced an enlarged detail from the lid of an ivory coffer, probably a toilet box, a full illustration of which appears on page seventy-one.

The lid, an ivory plaque, is engraved in a masterly manner, the line cut deep so that the shadow throws the engraving up in clear detail.

The left half shows an elegant aristocratic courtesan attended by her handmaiden. The subtle nuances of modelling convey a feeling of roundness and the work breathes an air of intimate erotic charm.

Discovered amongst other treasures from a mound at Begram; the site was the former palace of the Kushan ruler Kapiso and derives its inspiration from the school of Mathura, which had its beginnings in the Saka period in the first century A. D.

AFGHANISTAN, BEGRAM,
c. first-third century A. D.



vaishika, the prostitute

*A treatise by
Dattaka*

This Book about courtesans, was prepared by Vatsyayana from a treatise on the subject that was written by Dattaka, for the women of Pataliputra, Patna, some two thousand years ago. Dattaka's work does not appear to be extant now, but this abridgement of it is very resourceful.

*Description of the
ideal courtesan*

Although a great deal has been written on the subject of the courtesan, nowhere will be found a better description of her, of her belongings, her ideas, and the working of her mind, than is contained in the following pages.

*The courtesan in
ancient India*

The details of the domestic and social life of the early Hindus would not be complete without mention of the courtesan. The Hindus have ever had the good sense to recognise courtesans as a part and portion of human society, and so long as they behaved themselves with decency and propriety, they were regarded with a certain respect. Anyhow, they have never been treated in the East with that brutality and contempt too common in the West, while their education has always been of a superior kind to that bestowed upon the rest of womankind in Asian countries.

*Some women are
born courtesans*

In the earlier days the well-educated Hindu dancing girl and courtesan doubtless resembled the Hetera of the Greeks, and being educated and amusing, were far more acceptable as companions than the generality of the married or unmarried women of that period. At all times and in all countries, there has ever been a little rivalry between the chaste and the unchaste. But while some women are born courtesans, and follow the instincts of their nature in every class of society, it has been truly said by some authors that every woman has got an inkling of the profession in her nature, and does her best, as a general rule, to make herself agreeable to the male sex.

*Subtlety of women
revealed*

The subtlety of women, their wonderful perceptive powers, their knowledge, and their intuitive appreciation of men and things, are all shown in the following pages, which may be looked upon as a concentrated essence that has been since worked up into detail by many writers in every quarter of the globe.



SOME WOMEN ARE BORN COURTESANS, educated, amusing and highly acceptable. Here, the courtesan is preparing for the night-fall. She is wearing a diaphanous skirt, tied around her waist which flows down gracefully.

Draped elegantly over her head is a fine muslin dupatta, scarf, and she is adorned with a profusion of jewellery.

Wispy strands of hair are coiffured to fall along the side of her cheek in a most attractive manner.

Helped by her personal servants, she is already looking forward to an eventful evening. A page boy kneels before his adorable mistress to artistically anoint her feet with Alaktaka, a paste of red henna. Alongside, a young maiden applies sweet-smelling aromatic balm to the tender skin of her mistress's arm. Another fair maiden proffers a delicate vial of a herbal stimulant.

Then with her ornaments ajingle, she will enter her private bed chamber, where she will entertain her young handsome paramour and make herself agreeable in a memorable way.

The background which is a dark chocolate colour, lends a sombre, mysterious air to the painting and gives a striking luminosity to the figures.

The background which is a dark chocolate colour, lends a sombre, mysterious air to the painting and gives a striking luminosity to the figures.

RAJASTHAN, BUNDI-KOTAH style, third quarter of the eighteenth century.

RATARAMBHA; the handsome Nayaka, hero has been beguiled, his excellent qualities will bring to the Nayika, heroine, love and fame. Here he escorts his beloved to a Paryanka, string cot, kept out in the open which a maid is preparing, patting and softening the cushion. The Nayaka's vina and phakwaj can be seen hanging from a peg on the wall, just as described by Vatsyayana.

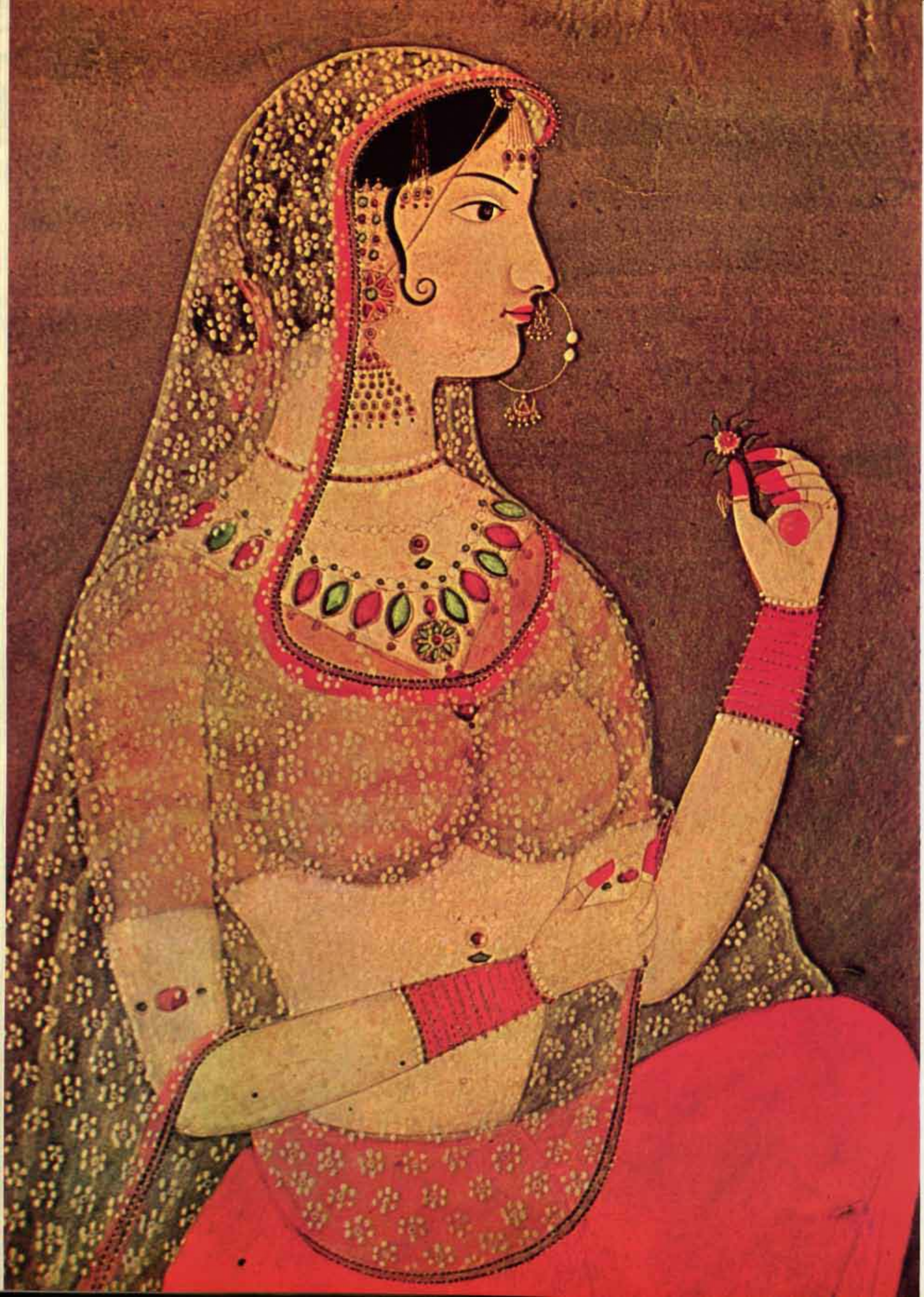
To the side a young girl attends with a chouri, whisk, and looks aside bashfully. Below, in the courtyard, musicians play soft and lilting music suitable to the mood. A carved head of a white elephant, symbolic of promiscuous Indra's Airavata, who's proboscis holds aloft a double flag as if to celebrate the victory of love.

After spending time together, the private bed chamber on the upper floor of the marble pavilion will call the lovers to a night of conubile bliss.

The miniature is a charming scene and was painted by the artist mindful of the Rasikapriya of Keshavadas, a poem heavy with undertones of the Kama Sutra. RAJASTHAN, AMBER; late eighteenth century

मालिनीगोरीरागनिः शोषईः परमविचित्रमालवनागरीः पीयसनेहसंभुजधारीः विषमैहीर
 महमैलेतांहिः वनिताहोरिकंडलयराईः पीयूहठपस्योहारनहि देहीः विषभुजगहेबाहिति
 हिलेहीः मनमथरूपरीक्षावतगढीः लालिबलहरीलालकुंबाढीः मोहनरूपदेविताहनी
 नि मनमथरीजिरिजिवलिकीन्हीः शोहाः ईमननयणईमनवचनः रहेपरस्पर
 वाहिः न्म य पुकारैविरहनीः विषविन-आहि-आहिः ॥१०॥







Beguiling the right man

Ways of a prostitute By having intercourse with men, courtesans obtain sexual pleasure as well as their own maintenance. Now when a courtesan takes up with a man from love, the action is natural; but when she resorts to him for the purpose of getting money, her action is artificial or forced. Even in the latter case, however, she should conduct herself as if her love were indeed natural, because men repose their confidence on those women who apparently love them. In making known her love to the man, she should show an entire freedom from avarice, and for the sake of her future credit she should abstain from acquiring money from him by unlawful means.

Attracting desirable patrons and paramours A courtesan, well dressed and wearing her ornaments, should sit or stand at the door of her house, and, without exposing herself too much, should look on the public road so as to be seen by the passers by, she being like an object on view for sale. She should form friendships with such persons as would enable her to separate men from other women, and attach them to herself, to repair her own misfortunes, to acquire wealth, and to protect her from being bullied, or set upon by persons with whom she may have dealings of some kind or another.

Suitable protectors These persons are: the guards of the town, or the police; officers of the courts of justice; astrologers; powerful men, or men with vested interests; learned men; teachers of the sixty-four arts; Pithamardas, Vitas, Vidushakas, flower sellers, perfumers, vendors of spirits, washermen, barbers, beggars, and such other persons as may be found necessary for the particular object to be acquired.

The kinds of men to be taken up with, for the purpose of getting their money, are:

Patrons who can be depended upon for monetary support Men of independent income; young, good looking, handsome men, men who are free from any ties; who hold places of authority under the king; who have secured their means of livelihood; possessed of unfailing sources of income and those who are always praising themselves. One who has feminine traits, but wishes to be thought a man; who hates his equals; who is naturally liberal; who has influence with the king or his ministers; who is always fortunate and is proud of his wealth. Men who disobey the order of their elders and upon whom the members of their caste keep an eye; an only son whose father is wealthy; an ascetic who is internally troubled with desire; a brave man; a physician of the king and previous acquaintances.

Excellent qualities of a Nayaka, hero On the other hand, those who are possessed of excellent qualities are to be resorted to for the sake of love, and fame. Such men are of high birth, learned, with a good knowledge of the world, and doing the proper things at the proper times, poets, good story tellers, eloquent men, energetic men, skilled in various arts, far-seeing into the future, possessed of great minds, full of perseverance, of a firm devotion, free from anger, liberal, affectionate to their parents, and with a liking for all social gatherings, skilled in completing verses begun by others and in various other sports, free from all diseases, possessed of a perfect body, strong, and not addicted to drinking, powerful in sexual enjoyment, sociable, showing love towards women and attracting their hearts to themselves, but not entirely devoted to them, possessed of independent means of livelihood, free from envy, and last of all, free from suspicion.

Virtues of a Nayika, heroine The woman also should have the following characteristics: possessed of beauty, and amiability, with auspicious body marks; a liking for good qualities in other people, as also a liking for wealth; delight in sexual unions, resulting from love, and a firm mind, and the same class as the man with regard to sexual enjoyment.

XXX GANIKA,
highly cultured courtesan
CENTRAL INDIA, DATIA; nineteenth century



PATRONS WHO CAN BE DEPENDED UPON, 'Young, good-looking, handsome men . . . who hold places of authority under the king; can be depended upon . . .' A brass representational plaything
RAJASTHAN, MALWA; early nineteenth century

She should always be anxious to acquire and obtain experience and knowledge, be free from avarice, and always have a liking for social gatherings, and for the arts.

Qualities of a woman

The following are the ordinary qualities of all women: intelligence, good disposition, good manners; straightforwardness in behaviour, gratefulness; considering well the future before doing anything; consistent in behaviour, with a clear idea of the proper times and places for doing things; absence of meanness, malignity, anger, avarice, dullness and stupidity; having knowledge of the Kama Shastras, and skilful in all the arts.

Men who should be avoided

The following kinds of men are not fit to be resorted to by courtesans: a man who is consumptive; who is sickly; who is affected by hook worms; whose breath smells like human excrement; whose wife is dear to him; who speaks harshly; who is always suspicious; who is avaricious, is pitiless, is a thief, is selfconceited, who has a liking for sorcery, does not care for respect or disrespect; who can be gained over even by his enemies by means of money; and lastly, who is extremely bashful.

The raison d'être or why prostitutes accept lovers

Ancient sages are of opinion that the causes of a courtesan resorting to men are love, fear, money, pleasure, returning some act of enmity, curiosity, sorrow, constant intercourse, duty, celebrity, compassion, desire of having a friend, shame, the likeness of the man to some beloved person, search after good fortune, getting rid of the love of somebody else, being of the same class as the man with respect to sexual union, living in the same place, constancy, and poverty. But Vatsyayana decides that desire of wealth, freedom from misfortune, and love are the only causes that affect the union of courtesans with men.

*Enquiring, inveigling,
and securing a
paramour*

Now a courtesan should not sacrifice money to her love, because money is the chief thing to be attended to. But in cases of fear, she should pay regard to strength and other qualities. Moreover, even though she be invited by any man to join him, she should not at once consent to a union, because men are apt to despise things which are easily acquired. On such occasions she should first send the masseurs and singers, and jesters, who may be in her service, or, in their absence the Pithamardas, confidants, and others, to find out the state of his feelings, and the condition of his mind. By means of these persons she should ascertain whether the man is pure or impure, affected or the reverse, capable of attachment, or indifferent, liberal or niggardly; and if she finds him to her liking, she should then employ the Vita and others to attach his mind to her.

*Entertaining and
holding the lover
of her choice*

Accordingly, the Pithamarda should bring the man to her house, under the pretence of seeing the fights of quails, cocks, and rams, of hearing the mynah, a kind of starling, talk, or of seeing some other spectacle, or the practice of some art; or he may take the woman to the abode of the man. After this, when the man comes to her house the woman should give him something capable of exciting curiosity, and love in his heart, such as an affectionate present, telling him that it was specially designed for his use. She should also amuse him for a long time by telling him stories, and doing such things as he may take most delight in. When he goes away she should frequently send to him a female attendant, skilled in carrying on a jesting conversation, and also a small present at the same time. She should also sometimes go to him herself under the pretence of some business, accompanied by the Pithamarda.

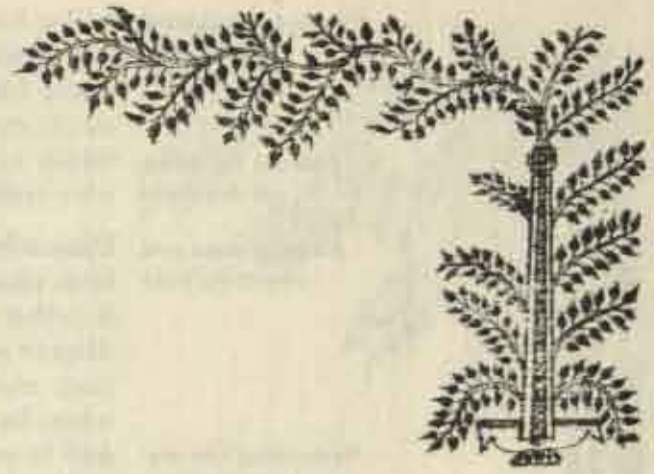
There are also some Shlokas on the subject:

When a lover comes to her abode, a courtesan should give him a mixture of betel leaves and betel nut, garlands of flowers, and perfumed ointments, and, showing her skill in arts, should entertain him with a long conversation. She should also give him some loving presents, and make an exchange of her own things with his, and at the same time should show him her skill in sexual enjoyment. When a courtesan is thus united with her lover she should always delight him by affectionate gifts, by conversation, and by the application of tender means of enjoyment.



COURTESAN IN DESHABILLE, a tupajiva, beautiful
body-seller.
MADHYA PRADESH, CHANDELLA, KHAJURAHU; tenth century





Living like a wife

*Living like
a wife with a lover*

When a courtesan is living as a wife with her lover, she should behave like a chaste woman, and do everything to his satisfaction. Her duty in this respect, in short, is, she should give him pleasure, but should not become attached to him, though behaving as if she were really attached.

*Accomplishing pleasure
without attachment*

To accomplish this, she should have a mother dependent on her, one who should be represented as very harsh, and who looks upon money as her chief object in life. In the event of there being no mother, then an old and confidential nurse should play the same role. The mother or nurse, on her part, should appear to be displeased with the lover, and forcibly take her away from him. The woman herself should always show pretended anger, dejection, fear, and shame on this account, but should not disobey the mother or nurse at any time.

Gaining favour

She should make out to the mother or nurse the man is suffering from bad health, and making this a pretext for going to see him, she should go on that account. She is, moreover, to do these things for the purpose of gaining the man's favour:

*Simulating devotion
and behaving like a
true beloved*

Sending her female attendant to bring the flowers used by him on the previous day, in order that she may use them herself as a mark of affection, also asking for the mixture of betel nut and leaves that have remained uneaten by him; expressing wonder at his knowledge of sexual intercourse, and the several means of enjoyment used by him; learning from him the sixty-four kinds of pleasure mentioned by Babhravya; continually practising the ways of enjoyment as taught by him, and according to his liking; keeping his secrets; telling him her own desires and secrets; concealing her anger; never neglecting him on the bed when he turns his face towards her; touching any parts of his body according to his wish; kissing and embracing him when he is asleep; looking at him with apparent anxiety when he is wrapt in thought, or thinking of some other subject than herself; showing neither complete shamelessness, nor excessive bashfulness when he meets her, or sees her standing on the terrace of her house from the public road; hating his enemies; loving those who are dear to him.

*Showing love by
deeds, signs and
actions*

Being in high or low spirits according to the state that he is in himself; expressing a curiosity to see his wives; not continuing her anger for a long time; suspecting even the marks and wounds made by herself with her nails and teeth on his body to have been made by some other woman; keeping her love for him unexpressed by words, but showing it by deeds, and signs, and hints; remaining silent when he is asleep, intoxicated, or sick; being very attentive when he describes his good actions, and reciting them afterwards to his praise and benefit; giving witty replies to him if he be sufficiently attached to her; listening to all his stories, except those that relate to her rivals; expressing feelings of dejection and sorrow if he sighs, yawns, or falls down; pronouncing the words 'live long' when he sneezes; pretending to be ill, or to have the desire of pregnancy.

*Sharing his sorrow
and joy*

Abstaining from praising the good qualities of anybody else, and from censuring those who possess the same faults as her own man; wearing anything that may have been given to her by him; abstaining from putting on her ornaments, and from taking food when he is in pain, sick, low-spirited, or suffering from misfortune, and condoling and lamenting with him over the same; wishing to accompany him if he happens to leave the country himself or if he be banished from it by the king; expressing a desire not to live after him;

*Expressing under-
standing, appreciation
and a desire to die for
her lover*

SECURING A PARAMOUR AND TRYING WITH HIM
'She should also... go herself... accompanied by her
Pithamarda'

Wood carving from a temple ratha, processional chariot.
TAMIL NADU, MADURAI: mid-nineteenth century.

- Desire to be united with him* telling him that the whole object and desire of her life was to be united with him; offering previously promised sacrifices to the deity when he acquires wealth, or has some desire fulfilled, or when he has recovered from some illness or disease; putting on ornaments every day; not acting too freely with him; reciting his name and the name of his family in her songs; placing his hand on her loins, bosom and forehead, and falling asleep after feeling the pleasure of his touch; sitting on his lap and falling asleep there.
- Placing his hand on her loins*
- Keeping vows and observing fasts* Dissuading him from vows and fasts by saying 'Let the sin fall upon me'; keeping vows and fasts along with him when it is impossible to change his mind on the subject; telling him that vows and fasts are difficult to be observed, even by herself, when she has any dispute with him about them; looking on her own wealth and his without any distinction; abstaining from going to public assemblies without him, and accompanying him when he desires her to do so; taking delight in using things previously used by him, and in eating food that he has left uneaten; venerating his family, his disposition, his skill in the arts, his learning, his caste, his complexion, his native place, his friends, his good qualities, his age, and his sweet temper; asking him to sing, and to do other such-like things, if able to do them; going to him without paying any regard to fear, to cold, to heat, or to rain; saying with regard to the next world that he should be her lover even there; adapting her tastes, disposition and actions to his liking; abstaining from sorcery; disputing continually with her mother on the subject of going to him, and, when forcibly taken by her mother to some other place, expressing her desire to die by taking poison, by starving herself to death, by stabbing herself with some weapon, or by hanging herself; and lastly assuring the man of her constancy and love by means of her agents, and receiving money herself, but abstaining from any dispute with her mother with regard to pecuniary matters.
- Venerating him and not wanting pleasures without him*
- Deep attachment, performing pious deeds, and praying for the safety of her journeying lover* When the man sets out on a journey, she should make him swear that he will return quickly, and in his absence should observe her vows of worshipping the deity, and should wear no ornaments except those that are lucky. If the time fixed for his return has passed, she should endeavour to ascertain the real time of his return from omens, from the reports of the people, and from the positions of the planets, the moon and the stars. On occasions of amusement, and of auspicious dreams, she should say, 'Let me be soon united to him.' If, moreover, she feels melancholy, or sees any inauspicious omen, she should perform some rite to appease the deity.
- Oblations to the gods for her returned lover* When the man does return home she should worship Kamadeva, god of love, and offer oblations to other deities, and having caused a pot filled with water to be brought by her friends, she should perform the worship in honour of the crow who eats the offerings which we make to the manes, spirits of deceased relations. After the first visit is over she should ask her lover also to perform certain rites, and this he will do if he is sufficiently attached to her.
- Some object in view* Now a man is said to be sufficiently attached to a woman when his love is disinterested; when he has the same object in view as his beloved one; when he is quite free from any suspicions on her account; and when he is indifferent to money with regard to her.
- Rules of Dattaka, good guidance* Such is the manner of a courtesan living with a man like a wife, and set forth here for the sake of guidance from the rules of Dattaka. What is not laid down here should be practised according to the customs of the people, and the nature of each individual man.

There are also two Shlokas on the subject:

The extent of the love of women is not known, even to those who are the objects of their affection, on account of its subtlety, and on account of the avarice, and natural intelligence of womankind.

Women are hardly ever known in their true light, though they may love men, or become indifferent towards them, may give them delight, or abandon them, or may extract from them all the wealth that they may possess.



Means of acquiring wealth

Money is got out of a lover in two ways:

- Various artifices of getting money at all events* By natural or lawful means, and by artifices. Ancient sages are of opinion when a courtesan can get as much money as she wants from her lover, she should not make use of artifice. But Vatsyayana lays down that though she may get some money from him by natural means, yet when she makes use of artifice he gives her doubly more, and therefore artifice should be resorted to for the purpose of extorting money from him at all events.
- Methods of extracting money* Now the artifices to be used for getting money from her lover are: taking money from him on different occasions, for the purpose of purchasing ornaments, food, drink, flowers, perfumes and clothes, and either not buying them or getting from him more than their cost. Praising his intelligence to his face, thereby obliging him to make gifts on festive occasions connected with vows, tree worship, garden parties, temple feasts and Holi.
- Gaining money by pretence* Asserting falsely at the time of going to his house, her jewels have been forcibly taken by the king's guards, or by robbers. Alleging that her belongings have been destroyed by fire due to negligent servants. Pretending to have lost the ornaments of her lover along with her own. Causing him to hear through other people of the expenses incurred by her in coming to see him.
- Contracting debts* Contracting debts for the sake of her lover. Disputing with her mother on account of some expense incurred by her for her lover, and which was not approved of by her mother. Not going to parties and festivities in the houses of her friends for the want of presents to make to them, she having previously informed her lover of the valuable presents given to her by these very friends. Not performing certain festive rites under the pretence that she has no money to perform them. Engaging artists to perform for her lover. Entertaining physicians and ministers for the purpose of attaining his objects.
- Assisting friends* Assisting friends and benefactors both on festive occasions, and in misfortune; having to pay expenses of the marriage ceremony of a friend's son and alleviating unexpected troubles of a friend; pretending to be ill and recovering the cost of treatment; satisfying abnormal desires during her state of pregnancy.
- Gratifying her lover into paying excessively and exaggerating the gains of others* To give her lover a valuable memento, selling some of her ornaments, furniture, or cooking utensils to a trader, well tutored in concealing the deal; purchasing cooking utensils of greater value than those of other people, so they might be more easily distinguished, and not changed for others of an inferior quality; remembering the former favours of her lover, and causing them always to be spoken of by friends and followers. Speaking to her lover in glowing, exaggerated terms of the great gains of rival courtesans; describing before other courtesans, and in the presence of her lover, her own valuable gains, and making them out to be even greater, though such may not really be the case.
- Opposing her mother* Openly opposing her mother who is endeavouring to persuade her to become re-acquainted with former lovers, on account of the rich rewards entailing; and lastly, pointing out to her lover the liberality of his rivals.

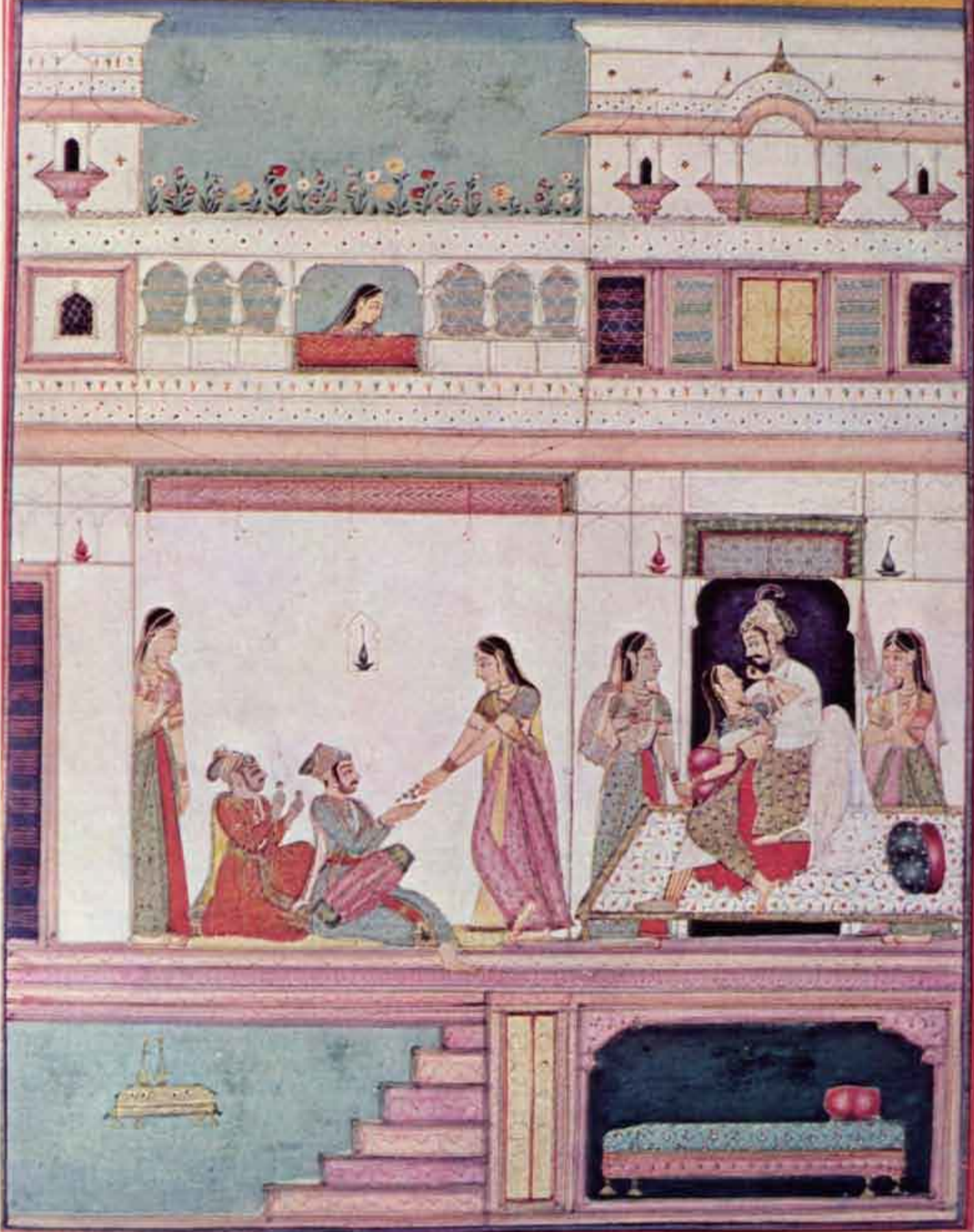
- Know the state of his mind* A woman should always know the state of the mind, feelings, and disposition of her lover's attitude, from the changes of his temper, manner, and colour of his face.
- Signs of a lover whose desires are cooling* A waning lover's behaviour is notable by the way he gives the woman either less than is wanted, or something other than is asked for, his false promises, building up her hopes, and his pretences to do something, whilst doing otherwise; he keeps her hopes by promises; he pretends to do one thing, and does something else. A lover whose desires are cooling, does not fulfil her wishes, forgets his promises, does other than what he has promised, speaks with his servants in an incoherent and mysterious manner; and at every opportunity, sleeps in some other house under the pretence of having to do something for a friend.
- Disposing of a lover who is out of favour* Now when a courtesan finds that her lover's disposition towards her is changing, she should get possession of all his best things before he becomes aware of her intentions, and allow a supposed creditor to take them away forcibly from her in satisfaction of some pretended debt. After this, if the lover is rich and has always behaved well towards her, she should ever treat him with respect; but if he becomes poor and destitute, she should free herself from him. Getting rid of a lover who is out of favour is achieved by describing his habits and vices as disagreeable and censurable, accompanied by a sneer of the lip, and stamping of the foot; speaking on a subject with which he is not acquainted, showing no admiration for his learning, and scoffing at it, thus belittling his pride.
- Showing disregard* Seeking the company of men who are superior to him in learning and wisdom, showing a disregard for him on all occasions; censuring men possessed of the same faults as her lover.
- Denying conjugal rights* Expressing dissatisfaction at the ways and means of enjoyment used by him, not giving her mouth to kiss, refusing access to her bed and denying his rights to her body; showing a dislike for the wounds made by his nails and teeth, keeping her limbs without movement during forced congress, desiring him to enjoy her when he is fatigued and joking at his failure, whilst laughing at his attachment to her; not responding to his embraces by pretending to be sleepy and uninterested, going out visiting, or into company, when she perceives his desire to enjoy her during the daytime.
- Belittling him, proclaiming his faults* Misconstruing his words, and laughing without any joke, or at the time of any joke made by him, laughing under some pretence, looking with side glances at her own attendants, and clapping her hands when he says anything, interrupting him in the middle of his stories, beginning to tell other stories, proclaiming his faults and vices, and declaring them to be incurable.
- Finally dismissing him* Saying words to her female attendants calculated to cut the heart of her lover to the quick; taking care not to look at him when he comes to her; asking him what cannot be granted; and, after all, finally dismissing him.

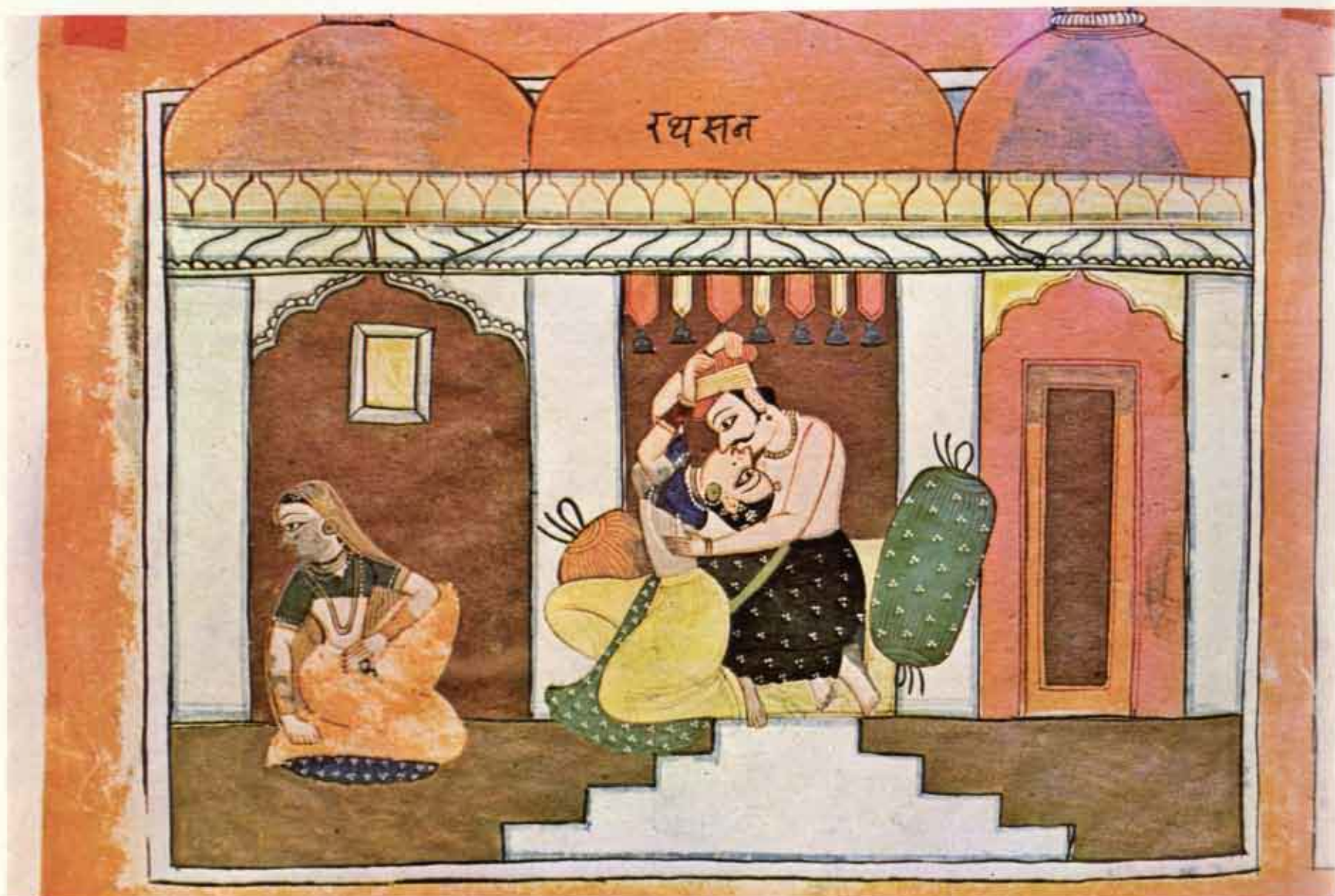
There are also two Shlokas on this subject:

The duty of a courtesan consists in forming connections with suitable men after due and full consideration, and attaching the person with whom she is united to herself; in obtaining wealth from the person who is attached to her, and then dismissing him after she has taken away all his possessions.

A courtesan leading in this manner the life of a wife is not troubled with too many lovers, and yet obtains abundance of wealth.

पंचमरागनी-चोपई: भुवनत्रपुरबसेजमुहार्द: पंचमपियमुकेतिकार्द: सोनानिधिमुषकारीकां
 मिणि: तजैनसंगदिवप्रेरजांमिणि: सहजसहेतिचौरहिउराहि: दोषिकपमनमघतिहिलामही: सुनक
 ठगुणीजनगाबहि: तिमनिपटचनुरकरसाजबजाबहि: रिशोरामदानतिहिदेई: गुणीजनहर्षवंत
 करनेई: दोहा: नैनमग्रसरूपैमै: पंचमदिबिप्रसंग: समरनजानौरेबिष्टवि: ताथेभयोअ
 नंग: ॥ ३२॥





XXXII

- XXXI SHESHAJANA-VISRISHITI,
 asking the company to depart
 RAJASTHAN, AMBER; late eighteenth century
- XXXII SPHUTAKAM ALINGANAM,
 an embrace which has resulted in a deep throbbing kiss;
 nearby a bashful maiden, shies away sensitive to the
 couple enjoined in RASASAMDHUKSHANAM, the kindling of
 love, the painter has inscribed in nagri script on the
 central dome 'RATHASANA', a chariot pose.
 NORTH RAJASTHAN, SIROHI; late eighteenth century



IV

Reconciliation

Making up to a former lover When a courtesan abandons her present lover after his wealth is depleted, she may consider reunion with a former lover. But she should return to him only if he has acquired new wealth, and is now wealthier, and if he is still attached to her. And if this man be living at the time with some other favourite woman, she must consider the position carefully.

In which event considering the circumstances Now a former lover can only have left the first woman of his own accord, perhaps even have left another woman since then, or have been driven away by both women. He may have given up the one woman of her own accord, and been driven away by the other, or abandoned the one woman of his own accord, and be living with another woman. The lover may have been turned away by the one woman, and forsaken the other of his own accord, or having been ousted by the one woman, gone to live with another. Now if the man has deserted both women of his own accord, he should not be entertained, because of the fickleness of his mind, and indifference to the excellences of both of them.

When he should not be thought of As regards the man driven away by both women, if he has been turned away by the last one because she could get more money from another man, then he should be resorted to, for, if attached to the first woman he would give her more money, through vanity and spite. But if turned away by both women on account of his poverty, or stinginess, he should not be thought of.

When he should be approached In the case of the man who may have given up the one woman of his own accord, and been driven away by the other, if he agrees to return to the former and give her plenty of money beforehand, then he should be approached.

As for the man who may have left the one woman, and be living with another woman, the former, wishing to take up with him again, should first ascertain if he left her in the hope of finding some particular excellence in the other woman, and not having found any such excellence, was willing to come back to her, and give her much money to make up for his conduct, and because of his continuing affection.

Or, having discovered many faults in the other woman, he would now see even more excellences in herself than actually exist, and would be prepared to give her much money for these apparent qualities.

Lastly, to consider whether he was a weak-minded man, a man fond of enjoying many women, or one who never did anything for the woman that he was with. After maturely considering these things, she should accept him or not, according to circumstances.

All depends on his intentions The man who may have been turned away by the one woman, and abandoned the other, the former, wishing to reunite with him, should ascertain whether he still has any affection for her, and would consequently spend much money upon her; or being conscious of her excellent qualities, he did not take delight in any other women; being driven away before satisfying his sexual desires, he wishes to return to her, so as to be revenged for the injury done to him, or whether he wishes to create confidence in her mind, and so get back from her the wealth which she had acquired from him; or, lastly, whether he wished to separate her from her present lover, and then to break away from her himself. After considering all these things, she finds his intentions to be really upright, she can reconcile with him. However, if his mind is still tainted with evil intentions, he should be avoided.



MALAKAUSA RAGA. *In the middle hours of the night*
— reconciliation with a former lover
RAJASTHAN, MEWAR, early nineteenth century.



SPECIAL GAINS

WITH A GREAT GAIN IN VIEW, the courtesan should resort to a single lover, and be with him alone, and live with him as if she has been solely reserved for him. Here, the artist has portrayed this scene to show the Nagaraka and Nayika, as a hero and heroine; a young noble man, enrobed in courtly fashion, listens attentively to musical entertainment. His youthful attendant waves a chouri, a fan whisk. On the outer verandah of the pavilion are kept ready the young nobleman's hunting weapons.

RAJASTHAN, MALWA;
early nineteenth century

FIXING THE RATE; under certain circumstances a courtesan should confine herself to a single lover and spend the night with him. Here the courtesan is seen sitting with the Nagaraka of her choice, together they drink a toast to their partnership in love. She is attended by two fair and beautiful companions who prepare tambula, and may join in the pleasures of the evening's entertainment.

RAJASTHAN, MEWAR, UDAIPUR;
mid-eighteenth century



*Try in her turn
to gain him over*

If the man might have been driven away by one woman, and be living with another, and makes overtures to return to her, the courtesan should consider well before she acts, and while the other woman is engaged in attracting him, she should try in her turn, though keeping herself behind the scenes, to gain him over, on the grounds of any of these considerations: that he was driven away unjustly, and now that he has gone to another woman, every effort must be made to bring him back to myself; if he were once to converse with me again, he would break away from the other woman; the pride of my present lover would be put down by means of the former; he has become wealthy, has secured a higher position, and holds a place of authority under the king; he is separate from his wife; he is now independent, and lives apart from his father, or brother; by making peace with him, I shall be able to get hold of a very rich man, who is now prevented from coming to me by my present lover; as he is not respected by his wife, I shall now be able to separate him from her; the friend of this man loves my rival, who hates me, I shall through him separate the friend from his mistress.

And lastly, I shall bring discredit upon him by bringing him back to me, thus showing the fickleness of his mind.

*Engaging her Pithamarda
and other servants to
bring back a former lover*

When a courtesan is resolved to take up again with a former lover, her Pithamarda and other servants should tell him that his expulsion from the woman's house was caused by the wickedness of her mother; the woman loved him just as much as ever at that time, but could not help the occurrence on account of her deference to her mother's will; she hated the union with her present lover, and disliked him excessively. In addition to this, they should create confidence in his mind by speaking to him of her former love for him, and allude to the mark of that love that she has ever remembered. This mark of her love should be connected with some kind of pleasure that may have been practised by him, such as his way of kissing her, or manner of having sexual intercourse with her.

*Choosing between
two lovers*

When a woman has to choose between two lovers, one of whom was formerly united with her, while the other is a stranger, the Acharyas, sages, are of opinion that the first one is preferable, because his disposition and character being already known by previous careful observation, he can be easily pleased and satisfied; but Vatsyayana thinks that a former lover, having already spent a great deal of his wealth, is not able or willing to give much money again, and is not therefore to be relied upon so much as a stranger. Particular cases may however arise differing from this general rule on account of the different natures of men.

There are also Shlokas on the subject:

Reunion with a former lover may be desirable so as to separate some particular woman from some particular man, or some particular man from some particular woman, or to have a certain effect upon the present lover.

When a man is excessively attached to a woman, he is afraid of her coming into contact with other men; he does not then regard or notice her faults and he gives her much wealth through fear of her leaving him.

A courtesan should be agreeable to the man who is attached to her, and despise the man who does not care for her. If while she is living with one man, a messenger comes to her from some other man, she may either refuse to listen to any negotiations on his part, or appoint a fixed time for him to visit her, but she should not leave the man who may be living with her and who may be attached to her.

A wise woman should only renew her connection with a former lover, if she is satisfied that good fortune, gain, love, and friendship, are likely to be the result of such a reunion.



V

Special gains

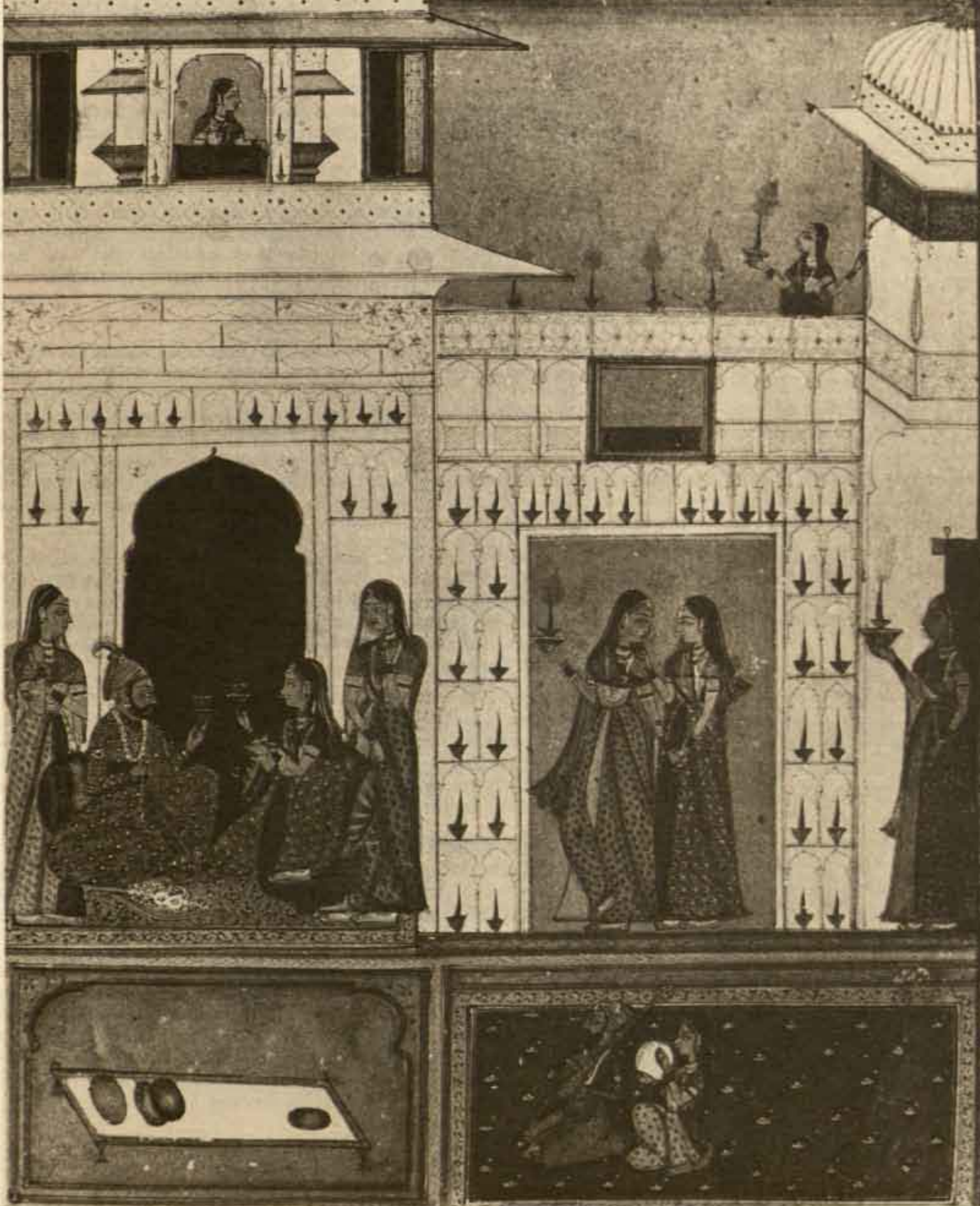
- Fixing the rate* When a courtesan is able to realize much money every day, by reason of many customers, she should not confine herself to a single lover; under such circumstances, she should fix her rate for one night, after considering the place, the season, and the condition of the people, and having regard to her own good qualities and good looks, and after comparing her rates with those of other courtesans. She can inform her lovers, and friends, and acquaintances about her charges. If, however, she can obtain a great gain from a single lover, she may resort to him alone, and live with him as if she had been solely reserved for him.
- Gold is superior to all other things* Now, the sages are of opinion, when a courtesan has the chance of an equal gain from two lovers at the same time, a preference should be given to the one who would give her the kind of things she wants. But Vatsyayana says the preference should be given to the one who gives her gold, because it cannot be taken back like other things; it can be easily received, and is also the means of procuring anything wished for. Of such things as gold, silver, copper, bell metal, iron, pots, furniture, beds, upper garments, under vestments, fragrant substances, vessels made of gourds, ghee, oil, corn, cattle, and other things of a like nature, the first, gold, is superior to all the others.
- Personal qualities* When the same effort is required to gain any two lovers, or when the same kind of thing is to be got from each lover, the choice should be made on the advice of a friend, or be made from their personal qualities, or from the signs of good or bad fortune connected with them.
- Preferences to the generous lover* Of two lovers, one of whom is attached to the courtesan, and the other is simply very generous, the sages say preference should be given to the generous lover, but Vatsyayana is of opinion the one who is really attached to the courtesan should be preferred, because he can be made to be generous, even as a miser gives money if he becomes fond of a woman, but a man who is simply generous cannot be made to love with real attachment. But among those who are attached to her, if there is one who is poor, and one who is rich, the preference is of course to be given to the rich lover.
- Choice to be guided by future good* When there are two lovers, one of whom is generous, and the other ready to do any service for the courtesan, some sages say the one who is ready to do the service should be preferred, but Vatsyayana is of opinion a man who does a service thinks he has gained his object when he has done something once, but a generous man does not care for what he has given before. Even here the choice should be guided by the likelihood of the future good to be derived from her union with either of them.
- Making a choice between grateful lover and a generous lover* When one of the two lovers is grateful, and the other liberal, some sages say the liberal one should be preferred, but Vatsyayana is of opinion the former should be chosen, because liberal men are generally haughty, plain spoken, and wanting in consideration towards others. Even though these liberal men have been on friendly terms for a long time, yet if they see any fault in the courtesan, or are told lies about her by some other woman, they do not care for past services, but leave abruptly. On the other hand the grateful man does not at once break off from her, on account of a regard for the pains she may have taken to please him. In this case also the choice is to be guided with respect to what may happen in future.

रागनी वैरागी: बोपई: बेरानी नागरी वियुष्पारी: करन विनोद परसर सभारी: पंषी मारत पे मउ
 पजायो: रचि निपट रचि चतु राई: मुल की मोरी मुषमान करारई: जो रे वात क्रि दे कु गवे: ने न ह
 से मुष भौ व ल गा वे: पी म स श्री प न्ना नं दित वारी: म क ट क क टा छि ले त व हि न्गारी: दो हा: मान
 श्री टा वृ ण सु ष क र णा: ह रे वि ष्ण म न म थ: ह म कि मु स कि स व सि की ड: वी न
 ही मे नि सि ह ष्य: ॥ २३ ॥



BAIRAGI RAGINI, taking leave of his beloved, RAJASTHAN, AMBER,
 late eighteenth century.

रागदिपकः दोहः कांठोरागधनासरीः बैगीरुवसंतः देसबैराडीसंगमितिः दीपककेलिकरतः
 चापईः दिपकचपतिधरेछविभारीः दिपलतीजीतीअसकउतिघारीः राजतमेहनसुरंगरस
 माहीः सषीसंगसुषकेलिकरांहिः गहैचीरकरपंथीयरेः छुवतपवनमनमघबिलारैः गहै
 उरजपीयप्रोतिबछाईः मानैतीवरुमनबछाईः धिमताजुनोअधिकईः रंपतिकोदि
 लसाइसुनार्ईः दोहः तवसंगनवजीवनउमाः नवलामवनसुभागः देवतमनत्रा
 नंदबछोः यहअविदिपकरागः ॥१५॥



DEEPAK RAGA, a musical mode evoking lights; 'The gains of the Ganika, . . . are to be spent . . . by celebrating festivals . . .'
 RAJASTHAN, AMBER; late eighteenth century

- Getting money should be preferred* When an occasion for complying with the request of a friend, and a chance of getting money come together, the sages say the chance of getting money should be preferred. But Vatsyayana thinks money can be obtained tomorrow as well as today, but if the request of a friend be not at once complied with, he may become disaffected. Even here, in making the choice, regard must be paid to future good fortune.
- On such an occasion, however, the courtesan might pacify her friend by pretending to have some work to do, and telling him his request will be complied with next day, and in this way secure the chance of getting the money offered her.
- Avoiding disaster* When the chance of getting money and the chance of avoiding some disaster come at the same time, the sages are of opinion the chance of getting money should be preferred, but Vatsyayana says that money has only a limited importance, while a disaster once averted may never occur again. Here, however, the choice should be guided by the greatness or smallness of the disaster.
- Ganika, the wealthiest and best courtesan should be pious* The gains of the Ganikas, the wealthiest and best kind of courtesans, are to be spent by: building temples, water tanks, and gardens; giving a thousand cows to different Brahmans; worshipping the gods, celebrating festivals in their honour; and lastly performing such vows as may be within their means.
- How other courtesans should utilise their gains* The gains of other courtesans are to be spent on: having a clean dress to wear every day; getting sufficient food and drink to satisfy hunger and thirst; eating daily a perfumed *tambula*, a mixture of betel nut and betel leaves; and wearing ornaments gilded with gold. The sages say these represent the gains of all the middle and lower classes of courtesans, but Vatsyayana is of opinion that their gains cannot be calculated, or fixed in any way, as these depend on the influence of the place, the customs of the people, their own appearance, and many other indefinable things.
- Forgoing any great reward* When a courtesan wants to keep some particular man from other women; or wishes to get him away from some woman to whom he may be attached; or to deprive some woman of the gains realized by her; or if she thinks that she would raise her position; enjoy some great good fortune; become desirable to all men by uniting herself with this man; or if she wishes to get his assistance in averting some misfortune; is really attached to him and loves him; wishes to injure somebody through his influence; has regard to some former favour conferred upon her; wishes to be united with him merely from desire; for any of the above reasons, she should agree to take from him only a small sum of money in a friendly way.
- When to extract as much as possible* When a courtesan intends to abandon a particular lover, and take up with another one; or when she has reason to believe her lover will shortly leave her, and return to his wives; or having squandered all his money, and become penniless, his guardian, or master, or father would come and take him away; or her lover is about to lose his position or lastly, he is of a very fickle mind, she should, under any of these circumstances, endeavour to get as much money as she can from him as soon as possible.
- Trusting in the future* On the other hand, when the courtesan thinks her lover is about to receive valuable presents; or get a place of authority from the king; or be near the time of inheriting a fortune; or his ship would soon arrive laden with merchandise; or he has large stocks of corn and other commodities; or if anything was done for him it would not be done in vain; or he is always true to his word; then should she have regard to her future welfare, and live with the man like a wife.

There are also Shlokas on the subject:

In considering her present gains, and her future welfare, a courtesan should avoid such persons as have gained their means of subsistence with very great difficulty, as also those who have become selfish and hard-hearted by becoming the favourites of kings.

She should make every endeavour to unite herself with prosperous and well-to-do people, and with those whom it is dangerous to avoid, or to slight in any way. Even at some cost to herself she should become acquainted with energetic and liberal-minded men, who when pleased would give her a large sum of money, even for very little service, or for some small thing.

VI

Gains and losses



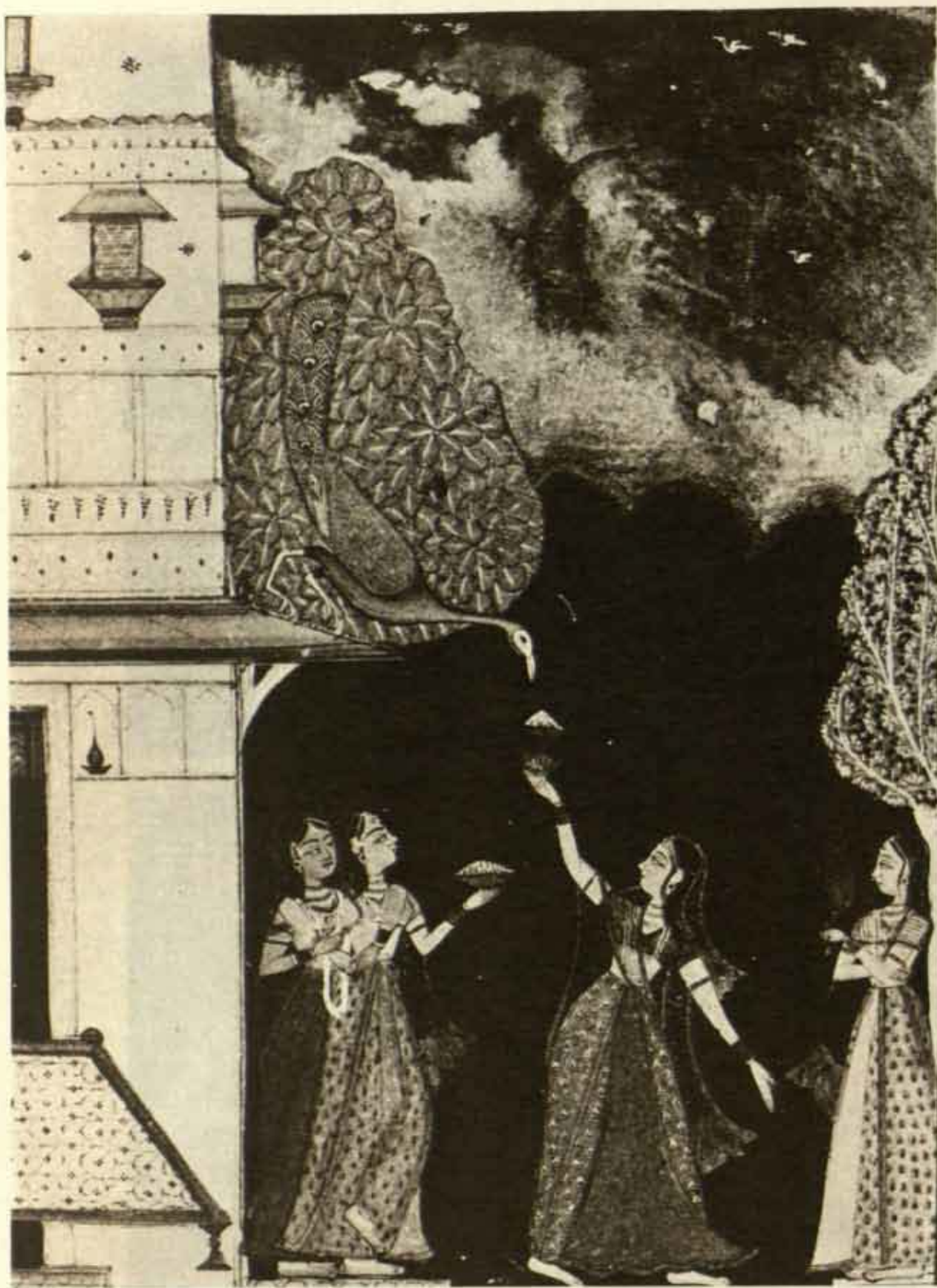
- Causes of losses when actually gains are sought for* It sometimes happens while gains are being sought for, or expected to be realized, losses only are the result of our efforts. The causes of these losses are many and varied: weakness of intellect and simplicity, excessive love and pride, over-confidence and self-conceit, excessive anger, carelessness and recklessness, influence of evil genius, and unavoidable and unfortunate circumstances.
- Losses of health and happiness* The results of these losses are: expense incurred without result, destruction of future good fortune, stoppage of gains about to be realized, loss of what is already in hand, developing a sour temper and becoming unamiable to all, loss of health, hair and happiness.
- Arthatrivarga, gains of three kinds* Now gain is of three kinds: gain of wealth, religious merit and pleasure; and similarly loss is of three kinds: loss of wealth, religious merit and pleasure. At the time when gains are sought for, if other gains come along with them, these are attendant gains. When gain is uncertain, the doubt of its being a gain is a simple doubt. When there is a doubt whether either of two things will happen or not, it is a mixed doubt. If while one thing is being done two results take place, it is a combination of two results, and if several results follow from the same action, it is a combination of results on every side.
- Anarthatrivarga, loss of three kinds*
- Arthanubandha, wealth with desirable combinations* By living with a great man if a courtesan acquires wealth, and in addition to this becomes acquainted with other people, and obtains a chance of future fortune, an accession of wealth, and becomes desirable to all, this is a double gain of wealth and future fortune.
- Arthaniranubandha, wealth without complications* If by living with a man a courtesan simply gets money, this is just a gain of wealth without any complications.
- Artha, anarthanubandha, wealth with undesirable complications* When a courtesan receives money from other people besides her lover, the results are: the chance of the loss of future good from her present lover; the chance of disaffection of a man securely attached to her; the hatred of all; and the chance of a union with some low person, tending to upset her future good. This is a gain of wealth attended by losses.
- Anartha, arthanubandha, loss with desirable combinations* Where a courtesan, at her own expense, and without any results in the shape of gain, has connection with a great man, or an avaricious minister, for the sake of diverting some misfortune, or removing some cause threatening the destruction of a great gain, this is said to be a loss of wealth attended by gains of future good.
- Anartha, niranubandha, loss without any complications* A courtesan who is kind, even at her own expense, to a very stingy man, or to a man proud of his looks, to an ungrateful man skilled in gaining the hearts of others, without any good resulting to her from these connections, this is a loss of wealth unattended by any gain.
- Anartha, anarthanubandha, loss with undesirable complications* When a courtesan is kind to any such man as described above, but who in addition is a favourite of the king, and moreover cruel and powerful, without any good result in the end, and with a chance of her being turned away at any moment, this is a loss of wealth together with other losses.

In this way gains and losses, and secondary gains and losses in religious merit and pleasures become apparent, and combinations of all of them can be made.

- Arthasamshaya, *monetary doubt* We now come to doubts, which are again of three kinds: doubts about wealth, about religious merit, and about pleasures, such as: a courtesan not certain how much a man may give her, or spend upon her, this is a doubt about wealth; a courtesan often feels doubtful whether she is right in entirely abandoning a lover from whom she is unable to get money, having taken all his wealth from him in the first instance, this is a doubt about morality; when a courtesan is unable to get hold of a lover to her liking, and is uncertain whether she will derive any pleasure from a person surrounded by his family, or from a low person, this is a doubt about pleasure.
- Dharmasamshaya, *ethical doubt*
- Kamasamshaya, *erotic doubt*
- Anarthasamshaya, *doubt about loss of wealth* When a courtesan is uncertain whether some powerful but principled fellow would cause loss to her on account of her not being civil to him, this is a doubt about the loss of wealth; a courtesan feels doubtful whether she would lose religious merit by abandoning a man who is attached to her without giving him the slightest favour, thereby causing him unhappiness in this world and the next, this is a doubt about the loss of a religious merit; a courtesan burning with desire, is uncertain of her lover's arrival and of her desire being satisfied, this is a doubt about the loss of pleasure.
- Adharmasamshaya, *doubt of sin*
- Vidweshsamshaya, *split mind (P)*
- Sankirna samshaya, *mixed doubts, gain and loss of wealth* The connection with a newcomer of unknown disposition, who was recommended by a lover, or by one in authority, may be productive either of gain or loss, and therefore this is a mixed doubt about the gain and loss of wealth.
- Dharmadharmasamshaya, *doubt about gain or loss of religious merit* A courtesan requested by a friend, or impelled by compassion to have intercourse with a learned Brahman, a religious student, a devotee, or an ascetic having all fallen in love with her, and are so besotted as to threaten to depart this life, by doing this, she might either gain or lose religious merit, and therefore this is an uncertainty about the gain and loss of religious merit.
- Kamadweshsamshaya, *doubt about gain or loss of pleasure* If a courtesan relies solely upon hearsay and rumour about a man, and goes to him without ascertaining herself whether he possesses good or bad qualities, she may either gain or lose pleasure in proportion as he may be good or bad, and therefore this is a mixed doubt about the gain and loss of pleasure.
- Ubhayato artha *two-fold gain* Auddalika has described the gains and losses on both sides in a concise manner: if, when living with a lover, a courtesan gets both wealth and pleasure from him, it is a gain on both sides.
- Ubhayato anartha *two-fold loss* When a courtesan lives with a lover at her own expense without getting any profit, and the lover even takes back what he may have formerly given her, it is a loss on both sides.
- Ubhayartha samshaya *doubt on both sides about gains* Where a courtesan is uncertain whether a new acquaintance would become attached to her, and moreover, if he became attached to her, whether he would give her anything, it is a doubt on both sides about gains.
- Ubhayato anarthasamshaya, *two-fold doubt of loss* A courtesan is uncertain whether a former enemy, if befriended again at her own expense, would do her some injury on account of his grudge against her; or, if becoming attached to her, would take away angrily from her anything that he may have given to her, this is a doubt on both sides about loss.
- Babhravya's viewpoints *on gain and loss* Babhravya has described the gains and losses on both sides thus: when a courtesan can get money from a man whom she may go to see, and also money from a man whom she may not go to see, this is a gain on both sides.
- If a courtesan has to incur further expense if she goes to see a man, and yet runs the risks of incurring an irremediable loss if she does not go to see him, this is a loss on both sides.
- Where a courtesan is uncertain about a particular man giving her anything on her going to see him, without incurring expense on her part, or whether on her neglecting him, another man would give her something, this is a doubt on both sides about gain.
- When a courtesan is uncertain, whether, on going at her own expense to see an old enemy, he would take back from her what he may have given her, or whether by her not going to see him he would cause some disaster to fall upon her, this is a doubt on both sides about loss.



GAINS AND LOSSES; disputing with her former lover and enjoying
Chaupat, a game of dice, with her present favourite, the clever
courtesan adroitly displays her attitude and change in her
affection.
RAJASTHAN, BUNDI; mid-seventeenth century



MADHU MADHAVI RAGA; *the wealthy courtesan lives amidst the symbols of great luxury. Her garden is a wondrous sight, abundant with sweet-smelling flowers and shady trees in which birds sing.*

Madhu Madhavi is a treasure of beauty, among women, enhanced by gorgeous gowns.

Her limbs are adorned with many kinds of jewels. To behold her a myriad sages would pale and feel a surge of hot blood.

Coming from within the cool depths of her palace, she pauses in the garden and reaches up to feed her pet peacock.

Clouds gather in the sky full of bountiful rain, flashes of lightening light up the dark clouds and thunder rumbles.

In this verdant atmosphere her body blossoms like a flower. She is entranced, dreaming of her darling's embrace, and there is bliss in her heart.

RAJASTHAN, AMBER; late eighteenth century.



XXXIII

XXXIII ADHOMUKHASANA,
the posture of the lowered head, the love struck maiden swoons in her passion, causing her lover to fan the air and cool her feverish urges; to ease the limbs of the maid her companion presses her thigh and demurely looks aside. The artist has inscribed the painting in nagri lettering denoting the posture.
 NORTHERN RAJASTHAN, SIROHI; late eighteenth century



- Forming new combinations* A courtesan, having considered the above and having taken counsel with her friends, should act so as to acquire gain, the chances of great gain, and the warding off of any great disaster. Religious merit and pleasure should also be formed into separate combinations like those of wealth, and then all should be combined with each other, so as to form new combinations.
- Competition, vying one against another* When a courtesan consorts with men she should cause each of them to give her money as well as pleasure. At particular times, such as the Spring Festival, she should make her mother announce to the various men, that on a certain day her daughter would remain with the man who would gratify such and such a desire of hers.
- When young men approach her with delight, she should think of what she may accomplish through them.
- Samantatoyoga, manifold combinations* A courtesan should also consider doubts about gain and doubts about loss with reference to wealth, religious merit, and pleasure.
- Veshyavishesha different body-sellers* The different kinds of prostitute are: *Kulata*, and *Swairini*, secret and open adulteresses, *Kumbha-dasi*, a common whore, *Paricharika*, female attendant, *Nati*, an actress or dancing girl, *Shilpa-Karika*, artisan, *Prakasha*, deserter-wife, *Rupajiva*, beautiful body-seller, and *Ganika*, courtesan.
- All the above kinds of prostitute are acquainted with various kinds of men, and should consider the ways of getting money from them, of pleasing them, separating themselves from them, and re-uniting with them. They should also take into consideration particular gains and losses, attendant gains and losses, and doubts in accordance with their several conditions.

There are also two Shlokas on the subject:

Men want pleasure, while women want money, and therefore this part, which treats of the means of gaining wealth, should be studied.

There are some women who seek for love, and there are others who seek for money; for the former the ways of love are told in previous portions of this work, while the ways of getting money, as practised by courtesans, are described in this part.



XXXIV DHENUKA ALINGANAM,
embrace from behind. Wood carving, from a temple ratha,
processional chariot
KARNATAKA, MYSORE; nineteenth century





BOOK VII



BOOK VII Parts I—II

Aupanishadika, secret lore, extraneous stimulation and sexual power, expounded by Sage Kuchumara.

On the divider is reproduced an enlarged detail from the lid of an ivory coffer, probably a toilet box, a full illustration of which appears on page seventy-one.

The right half shows another courtesan seated on palany attending to her toilet, her handmaiden kneels before her holding out a vessel which contains a cosmetic material.

AFGHANISTAN, BEGRAM,
KUSHAN, c. first-third century A. D.

I Beautifying the body



- Aupanishadikam, secret means of attaining sexual power* Failure to attain the heart's desire, by any of the ways previously related, means recourse to different methods of attracting others so as to accomplish the fulfilment of inner passions. One's fortune is also considerably improved by adopting the special measures described in the *Tantra Shastra*, and the *Atharva Veda*.
- Subhagamkaranam beautifying the body* Now, good looks, good qualities, youth and liberality are the chief and most natural means of making a person agreeable in the eyes of others. But, in the absence of these a man or a woman must have resort to secret recipes, charms, aphrodisiacs, artificial membrae and the artful application of cosmetics; some recipes are given which may be found useful.
- Beautifying formulas* A salve made up of *Tagara*, *Kashtha* and *Talisapatra*, the paste concocted from these leaves smeared all over the body increases physical beauty.
- To make the eyes lovely* If a fine powder made of these same plants is made up into a wick mixed with *Bibhitaka* oil and ignited, *Kohl*, eye black, resulting therefrom, when applied to the eye-lashes, has the effect of enlarging the appearance of the eyes, making the face lovely and most attractive.
- To enhance the texture of the skin* Boil the roots of *Punarnava*, *Sahadevi*, *Sariva* and *Kurantaka*, together with the leaves of *Utpala*, in oil of sesamum, the oil applied and massaged all over the body enhances the texture and shine of the skin. A thick paste of the above ingredients made into beads and worn as a garland at the same time intensifies the effect.
- To beautify the complexion* The stamen of the flowers of *Padma* and *Utpala*, white and blue lotus, together with *Nagakesara*, dried, powdered and mixed with honey and ghee, if sipped will be very good for beautifying the complexion.
- To augment the effect* Smearing the body with a paste of the aforesaid ingredients, mixed along with the powder of *Tagara*, *Talisa*, and *Tamalapatra*, if used with the oral concoction will doubly augment the effect.
- Efficacious amulets* Efficacious and beautifying amulets are also recommended; one such powerful talisman is the eye of a peacock sealed into a golden case at an auspicious moment. Other amulets are the berries or the *Badaramani*, which have been gathered from the top-most branches, are to be dried, the stones removed and sorted, and if a berry with a right hand opening like a *Shankhamani*, conch, is found it is most propitious and being very rare, should be enchanted by hymns from the *Atharvana Veda*, by a skilled yogi adept in the science of magic.
- Giving a woman-servant in marriage* When a female attendant arrives at the age of puberty, her master should keep her aloof, and when young men ardently desire her on account of her seclusion, and on account of the difficulty of approaching her, he should then bestow her hand on such a one as may endow her with wealth so as to prevent a rival from getting the better of him.
This is a recognized means of increasing the maid's good fortune and happiness, the attributes of attractiveness and a loving nature.
- Panigrahana, 'Holding of the Hand' ceremony* In the same way, when a daughter of a courtesan reaches the age of puberty, the mother should get together many young men of the same age, disposition and knowledge as her daughter and tell them she would give her in *Panigrahana*, holding of the hands ceremony, to the boy who would give her presents of a valuable kind.

पानमिवरात्र्यसणका ३६ ॥ मानसाधन ॥ जमापना ६ तसि ६ जी ॥ जमापन



TO ENJOY INNUMERABLE WOMEN; '...if a man pounds the seeds or roots of Sringataka, Kaseru, and liquorice together with... and drinks the syrup so formed, he will be able to enjoy innumerable women.' NORTH RAJASTHAN, SIROHI; late eighteenth century

- Seclusion** After this the daughter should be kept in seclusion as far as possible, and the mother should give her to the youth ready to give her the presents agreed upon. If the mother is unable to get so much out of the youth, she should show some of her own things as having been given to the daughter by her lover.
- Private arrangement** Or, the mother may allow her daughter to be attached to her lover privately, as if she was ignorant of the whole affair, then pretending it has come to her knowledge, she gives her consent to the union.
- Covert meeting** The daughter, too, should make herself attractive to the sons of wealthy citizens, unknown to her mother, and make them affectionate towards her, and for this purpose should meet them at the time of learning to sing, and in places where music is played, and the houses of other people, then request her mother, through a female friend, or servant, to be allowed to unite herself to the young man most agreeable to her.
- Contract for one year** When the daughter of a courtesan is thus given to a lover, the relationship should be observed for one year, and after that she may do what she likes. But even after the end of the year, when otherwise engaged, if she should be now and then invited by her first consort to come and see him, she should put aside her present gain, and go to him for the night.
- Increasing the value** Such is the mode of temporary union among courtesans, and of increasing their loveliness, and their value in the eyes of others. What has been said about them should also be understood to apply to the daughters of dancing women, whose mothers should give them only to such persons as are likely to become useful to them in various ways.
- Vashikarana, popular formulas for subjugating others** Now are described the popular means of attracting others and raising one's prowess to enviable heights. If a man, after anointing his lingam with a mixture of the powders of *Dhatturaka*, white thorn apple, *Pippali*, long pepper, *Maricha*, black pepper, and *Madhu*, honey, engages in sexual union with a woman, he makes her subject to his will.
- To enable sexual satisfaction** An application of a mixture of the *vatodbhranta patra*, leaves scattered by the wind, and the flowers thrown on a human corpse when carried out to be burnt, the powder of the bones of *Mayura*, peacock, *Jivanjivaka*, swallow bird, enables the man to sexually satisfy the woman completely.
- To attract any woman** The remains of a kite, which has died a natural death, ground into powder, and mixed with cowdung ash and honey, the resulting paste applied to the body before taking a bath will enable the man to attract any woman.
- To bend a woman to one's will** Anointing one's phallus with a salve made of the plant *Amalaka* enhances the power of subjecting women to one's will.
- To enable success with any woman and to keep a woman free from attachment** A man who grinds into small pieces the sprouts of the *Vajrasruhi* and dips them into a mixture of red arsenic and pure sulphur, and then dries them seven times, and applies this mixed with honey to his lingam, can subjugate a woman to his will directly he has entered her and had sexual union, or, if, by burning these very sprouts at night and looking at the smoke, he sees a golden moon behind, he will be successful with any woman; or if he throws some of the powder of these same sprouts mixed with the excrement of a monkey upon a maiden, she will not be easily attached to anybody else.
- To subjugate a woman** If pieces of *Vacha* are dressed with *Amra-tailam*, mango oil, and preserved for six months in a crevice made in the forked trunk of the *Shimshapa*, sissu tree, and are then taken out and made up into a paste, and applied to the lingam, before engaging in sexual union, this application will serve as a means of subjugating women.
- To subjugate others** A camel bone when dipped into the juice of *Bhringaraj*, is then burnt, the black pigment from its ashes is then to be placed in a box made of camel bone, and applied together with *Anjana*, antimony, to the eye-lashes with a sliver of camel bone, the pigment is said to be very pure, and wholesome for the eyes, and serves as a means of subjugating others to the will of the person who uses it.

- Vrishyayoga. These are but a few of the many ways of compelling love and enslaving others. A few of the recipes for increasing sexual vigour with powerful aphrodisiacs and life-preserving tonics are now given:
- formulas to increase sexual vigour*
- To become virile* Men can obtain sexual vigour by drinking milk mixed with sugar, the powdered root of *Uchchata*, *Chavya*, and *Yashtimadhuka*, liquorice; with this tonic men become virile as bulls.
- To achieve vigour* Drinking milk, mixed with sugar, in which the testicles of a ram or a goat have been boiled is an aphrodisiac productive of vigour.
- To increase stamina* The drinking of the juices of *Vidari*, *Swayamgupta* beans, and *Kshirika* fruit, which have been boiled in milk increases sexual stamina.
- To stimulate* Seeds of long pepper along with sugarcane roots, and *Vidari*, pounded together and mixed with milk act as a powerful stimulant.
- To enable a man to enjoy innumerable women* According to the preceptors, if a man pounds the seeds or roots of *Sringataka*, *Kaseruka*, and liquorice, together with the *Kshirakakoli*, a kind of onion, and puts the powder into milk mixed with sugar and ghee, and having boiled the whole mixture on a moderate fire, drinks the syrup so formed, he will be able to enjoy innumerable women.
- To enhance sexual ability* In the same way, if a man mixes rice with the eggs of the sparrow, and having boiled this in milk, adds to it ghee and honey, and drinks as much of it as necessary, he will enhance his sexual ability.
- To enjoy countless women* If a man takes the outer covering of sesamum seeds, and soaks them with the eggs of sparrows, and then, having boiled them in milk, mixed with sugar and ghee, along with the fruits of *Sringataka* and the *Kaseruka* plant, and adding to it the flour of wheat and *Swayamgupta* beans, and then drinks this composition, he is said to be able to enjoy countless women.
- To preserve life* If ghee, honey, sugar and liquorice in equal quantities, the juice of the fennel plant, and milk are mixed together, this nectar-like composition is said to be holy, and provocative of sexual vigour, a preservative of life, and sweet to the taste.
- Conducive to longevity and recuperative aphrodisiacs* First mix extracts of *Shatavari*, with *Shvadamshttra*, together with treacle and boil in thickened cow's milk with ghee; to this mixture add long pepper, liquorice and honey altogether a concoction delightful in the taste. Taken every day starting from the day on which the moon enters the *Pushya* constellation, it is conducive to longevity and recuperative after excesses.
- Strengthening tonics* Boiling *Shatavari*, and *Shvadamshttra*, along with the pounded fruits of *Shriparni*, in water, and drinking every day, is a recuperative tonic.

Drinking boiled ghee, clarified butter, in the morning during the spring season, is said to be beneficial to health and strength and agreeable to the taste.

If the powder of the seed of *Gokshura*, and flour of barley are mixed together in equal parts, and a portion of it, two *palas* in weight, is eaten every morning on getting up, it is very beneficial.

Macerate equal amounts of *Shatavari*, *Gokshura* and *Shriparni* then boil them in water and strain, taken in the cool weather every morning the mixture is a powerful tonic giving vigour and tone to the body.

There are also Shlokas on the subject:

The means of producing love and sexual vigour should be learned from the science of medicine, from the Atharva Veda, the Tantra Shastras, and those who are learned in the arts of magic, and experienced alchemists. No means should be employed which are doubtful in their effects, likely to cause injury to the body, which involve the death of animals, and which bring us in contact with impure things. Such means should only be used as are holy, acknowledged to be good and approved of by Brahmans, and friends.

XXXV PIDITAKAM ALINGANAM,

a variation in this classic posture, where the maid standing in a turned position tries to pull away, whilst, the man embracing her from behind induces her with an offering of wine.

RAJASTHAN, KOTAH; mid-nineteenth century







Regarding virility

*Manipulating the yoni,
to increase excitement*

A man unable to relieve the sexual urges of an intensely passionate woman, should have recourse to various means to excite her passion. At the commencement he should manipulate her yoni with his hand or fingers, and not begin to have intercourse with her until she becomes excited, or experiences pleasure; then he should introduce his phallus so that her orgasm precedes his ejaculation. This is one way of exciting a woman.

*Apadravyas,
phallus-shaped
artificial members*

Alternatively, he may make use of certain *Apadravyas*, phallus-shaped artificial membrae, pierced only at the top, to be put on or around the lingam supplementing its length or its thickness, so as to fit in to the yoni. In the opinion of Babhravya, these *Apadravyas* should be made of gold, silver, copper, iron, ivory, buffalo's horn, various kinds of wood, tin or lead, and should be soft, cool, provocative of sexual vigour, and well fitted like a ring or a glove to serve the intended purpose and capable of standing vigorous action on account of its excitement-evoking nature. Vatsyayana, however, says that they may be made according to the natural liking of each individual.

*Different kinds of
Apadravyas*

The different kinds of *Apadravyas* are: the *Valaya*, ring, should be of the same size as the lingam, and should have its outer surface made uneven with ridges; this is to be worn around the membrae like an amulet; the *Sanghati*, couple, is formed of two rings to be placed over the lingam; the *Chudaka*, bracelet, is made by joining three or more rings, until they come up to the required length of the lingam.

Ekachudaka

The *Ekachudaka*, single bracelet is formed by wrapping a single band around the lingam, according to the required dimensions.

*Kanchuka and Jalaka
as artificial phallus
aids*

Artificial phallus aids *Kanchuka*, closed sheath, and *Jalaka*, latticed net open at the tip, should be the size of the erect member which is to be inserted into it; to complete the object, cavities for the testicles will enhance the overall effect. Outwardly somewhat rough with nodules to fit the size of the yoni, so as to enhance the woman's coital pleasure, it can be kept in position by tying to the hips.

Alabu or Venu

In the absence of such *Apadravya*, a phallic tube may be made out of the *Alabu*, bottle-gourd, utilizing the stem, or *Venu*, bamboo; according to the size desired, either should be well seasoned in medicated oil before use and tied to the waist with thread.

*Acceleration of passion
by hand manipulation*

A young man, indeed men of all ages are afflicted with impaired virility, premature ejaculation, partial tumescence, and a slow rise in passion, due to excess, and/or over-indulgence. Fellatio, oral sex, will induce full tumescence and make normal coitus possible. The acceleration of passion is also achieved by manually effecting erection, aided the more so by digital anal manipulation; nevertheless, the women's passion is often insatiable and artificial phalli are therefore invaluable as also those appendatures wrapped around or put onto the lingam; besides, the very act of tying on to the erect penis, smooth or rough beads or the stone of the *Amalaka*, to the base of the organ, and the use of any of the aids described will have the effect of provoking the fiery sexual urges in the highly passionate woman and she can then be satisfied.



*Enlarging the orifice
of the lingam*

The people of the Deccan and the Southern provinces, contend it is only possible to derive true sexual pleasure if the orifice of the lingam has been enlarged by perforation with a suitable, pointed shaft inserted into the opening at the tip of the glans penis and worked up and down so as to engorge the canal. This practice can be effected in childhood at the age when the ears are pierced.

*Methods of enlarging
the aperture of the
lingam and the
medicines to be applied*

A grown young man can also enlarge the aperture of his lingam with a thick wedge long enough to insert into the canal; as long as the wound bleeds, the youth should stand in water; in this way the flow of blood will lessen after some time. To prevent the enlarged aperture from contracting he engages in sexual intercourse, even with vigour and even if painful, so as to clear the orifice. Afterwards, the wound is washed clean frequently with astringent decoctions, and the hole is increased in size by the gradual insertion of thicker and thicker wedges. The widened orifice should be simultaneously cleaned with a paste made of *Yashtimadhuka*, liquorice and honey mixed with *Kashayas*; the widening process can be continued by inserting *Karnika* or *Shishapatra* sticks anointed liberally with the oil of *Bhallataka*.

*Artificial aids to be
fixed to the lingam*

In the enlarged orifice made in the lingam, the youth may insert various artificial aids of different shapes and sizes. They may be in the shape of a phallic head full rounded at the end like a wooden pestle, or like a flower bud about to blossom; another may be shaped like the *proboscis*, trunk of an elephant, or an eight-sided variety, one shaped in the manner of a top, yet another flat as a disc or umbrella shaped are possibilities, *Shringataka*, triangular, and an assembly of balls, even a gadget with locks of hair and a type described as the place where four roads meet—many others are there, and are named accordingly to their forms and means of using them. They may be rough or smooth, and are usually selected by young lovers according to their desires—their needs, and most of all the appeal they make to the eyes of the beholder, and the resultant arousal of sexual impulses.

*Methods of enlarging
the lingam to make it
strong and powerful*

To enlarge the lingam and make it strong and powerful, varieties of insects, possessing irritating hairs on their bodies, like the *Kandalika*, a type of caterpillar, are removed from the trees on which they thrive; the insect is vigorously rubbed on the skin and the prepuce of the member, which results in painful swellings. To somewhat allay the pain a soothing emulcent oil is rubbed all over the organ for at least ten successive nights, after which the insects are again applied followed by the further application of oil. When in this process considerable swelling has resulted to the lingam, by lying on a rope cot and allowing the swollen lingam to hang downwards through a hole in the bedstead the length will also be increased. When it is as large as possible, the lingam should be bathed in soothing extracts of herbs and oils. This enlargement of the phallus will last for life and is popular among the youth of Dravida; the Vitas call it *Shukashopha*, swollen and lengthened in size.

*Vesicants to be applied
to the lingam*

The lingam can be enlarged for one month by the application of appropriate vesicants such as rubbing into the skin the juice of *Ashvagandha*, or the root of *Shabara*; the fruit of *Brihati*, as also the root of *Jalashuka*, are more effective. Butter from buffalo's milk with *Hastikarna*, and *Vajravalli* will effect a good-sized swelling.

Massaging the phallus

Massaging the phallus with oil in which *Kashayas* or any of the aforesaid ingredients have been boiled, will effect an enlargement of the phallus for at least six months.

*Application for
enlarging the lingam*

The enlargement of the lingam is also effected to last for six months by rubbing or moistening it with oil boiled on a moderate fire along with the seeds of pomegranate, and a mixture of the juices of *Baluka*, cucumber, and fruits of *Hastikarna* plant and the egg-plant.

In addition to the above, other means may be learned from experienced and confidential persons.

PROVOCATIVE OF SEXUAL VIGOUR

*'Use may be made of Apadravyas,
phallus-shaped artificial members
to be put on the lingam to supplement
the length and thickness of the phallus.'*

NEPAL, NEWAR School, gouche on paper;
early eighteenth century

- Useful recipes to make love secure* Some miscellaneous experiments and recipes are: the mixture of powder of *Snuhi-kantaka*, thorns of the milk-hedge plant. Punarnava, and excreta of a monkey, together with powdered root of *Langalika*, thrown on the head of a woman, will make her love no one else.
- To avert a man* Thickened juice of *Somalata*, *Avalguja*, *Bhringaraja*, *Vyadhighata* and *Jambu* fruit, applied to the yoni of a woman, before sex, will result in the man's aversion to her.
- To lose affection* If a woman bathes in the butter-milk of a she buffalo, mixed with powders of *Gopalika*, *Bahupadika* and *Jivhika* plants, she will lose the affection of the man.
- To bring misfortune* A garland or paste prepared from the flowers of *Kadamba*, *Amrataka*, and *Jambu*, used by a woman will bring misfortune to her.
- To contract the yoni* An ointment made of the fruit of *Kokilaksha*, when applied to the yoni of a *Hastini*, elephant woman, will contract her yoni for one night.
- To expand the yoni* A paste suitable for application, made by pounding the roots of *Padma* and *Utpala*, white and blue lotus, and the powder of mixed *Sarjaka* and *Sugandha*, with ghee and honey, will expand the yoni of the *Mrigi*, deer woman.
- To make hair fair* A mixture made of the fruit of *Avalguja*, soaked in the milky juice of the milk-hedge plant, *Soma* plant, and *Snuhi*, and the juice of the fruit of the *Amalaka*, will make the hair fair.
- To grow hair* The juice of the roots of *Madayantika* plant, the yellow amaranth, the *Anjanika* plant, the *Girikarnika* and *Shlakshnaparni* plant, used as a lotion, will make the hair grow rich and dark.
- To restore hair* A decoction made by boiling the above roots in oil, and massaged into the scalp will make the hair black, and will also gradually restore hair that has fallen off.
- To make the lip pale* If *Alaktaka* is saturated seven times in the sweat of the testicle of a white horse, and applied to a red lip, the lip will become pale.
- To make the lip red* The colour of the lips can be made red by means of the *Madayantika* and other herbal ingredients.

A woman who hears a man playing on a reed pipe which has been dipped into the juices of the *Bahupadika* plant, *Kushtha*, *Tagara*, *Talisa*, and *Vajrakanda* is enslaved by him.

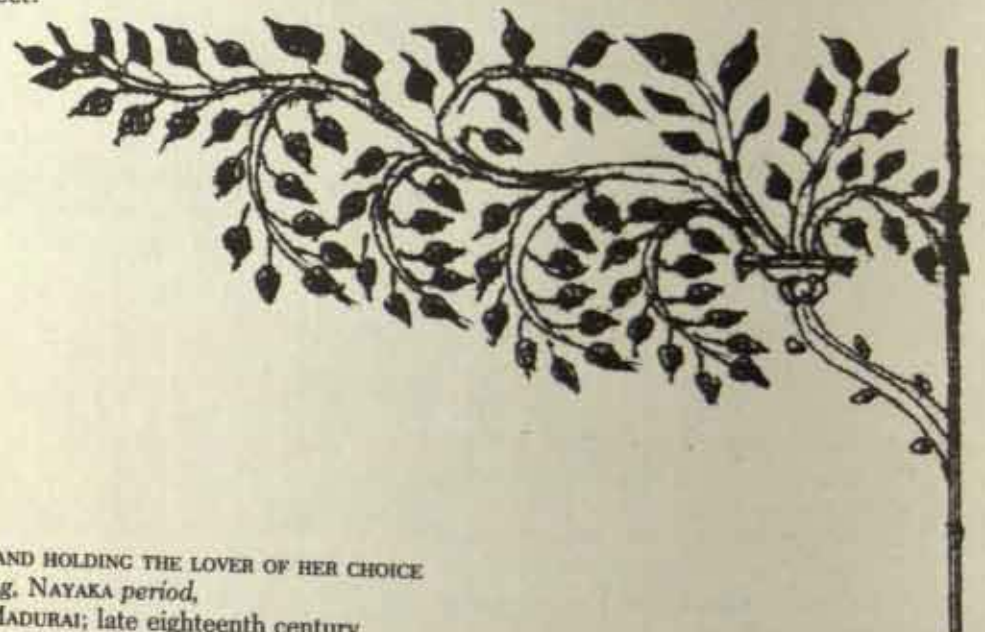
Food mixed with the fruit of *Dhatthura*, thorn apple, causes intoxication.

Eating lumps of jaggery which has been preserved for a long time restores steadiness of mind.

Water mixed with oil and the ashes of any kind of grass except the *Kusha* grass, becomes the colour of milk.

Yellow myrabolans, hog plum, and *Shrawana priyangu* plant all pounded together and applied to iron pots, makes the pots oxidise red, like copper.

Drinking the milk of a white cow with a white calf at her foot is auspicious, produces fame, and preserves life; the blessings of venerable Brahmins, well propitiated, have the same effect.



ENTERTAINING AND HOLDING THE LOVER OF HER CHOICE
an ivory carving, NAYAKA period,
TAMIL NADU, MADURAI; late eighteenth century

There are also some Shlokas in conclusion:

Thus have I written in a few words the "Science of Love", after reading the texts of ancient authors, and following the ways of enjoyment mentioned in them.

He who is acquainted with the true principles of this science pays regard to Dharma, Artha, Kama, and to his own experiences, as well as to the teachings of others, and does not act simply on the dictates of his own desire. As for the unhealthy practices in the science of love which I have mentioned in this work, on my own authority as an author, I have, immediately after mentioning them, carefully censured and prohibited them.

An act is never looked upon with indulgence for the simple reason that it is authorised by the science, because it ought to be remembered that it is the intention of the science, that the rules which it contains should only be acted upon in particular cases. After reading and considering the works of Babhravya and other ancient authors, and thinking over the meaning of the rules given by them, the Kama Sutra was composed, according to the precepts of Holy Writ, for the benefit of the world, by Vatsyayana while leading the life of a religious student, and wholly engaged in the contemplation of the Deity.

This work is not intended to be used merely as an instrument for satisfying our desires. A person, acquainted with the true principles of this science, and who preserves his Dharma, Artha, and Kama, and has regard for the practices of the people, is sure to obtain the mastery over his senses.

In short, an intelligent and prudent person, attending to Dharma and Artha, and attending to Kama also, without becoming the slave of his passions, obtains success in everything that he may undertake.



इति
कामसूत्रम्

शुभं भवतु

Concluding remarks

Thus ends, in seven Books, the Kama Sutra of Vatsyayana, which might otherwise be called a treatise on men and women, their mutual relationship, and life, and love together.

It is a work that should be studied by all, both old and young; the former will find in it real truths, gathered by experience, and already tested by themselves, while the latter will derive the great advantage of learning things, which some perhaps may otherwise never learn at all, or which they may only learn when it is too late to profit by the learning.

It can also be fairly commended to the student of social science and of humanity, and above all to the student of those early ideas, which have gradually filtered down through the sands of time, and which seem to prove that the human nature of today is much the same as the human nature of the long ago. The author of the Kama Sutra had a considerable knowledge of the humanities. Many of his remarks are full of simplicity and truth; they have stood the test of time, and stand out still as clear and true as when they were first written, some eighteen hundred years ago.

As a collection of facts, told in plain and simple language, it must be remembered that in those early days there was apparently no idea of embellishing the work, either with a literary style, a flow of language, or a quantity of superfluous padding. The author tells the world what he knows in very concise language. From his facts how many novels could be written! Indeed much of the matter contained in the Kama Sutra Books has formed the basis of many of the stories and tales of past centuries.

There will be found in the Kama Sutra some curious recipes. Many of them appear to be as ancient as the book itself, but in later works of the same nature these recipes and prescriptions appear to have increased, both as regards quality and quantity.

In the *Ananga Ranga*, 'The Stage of Love', there are found no less than thirty-three different subjects for which one hundred and thirty recipes and prescriptions are given. Of the one hundred and thirty recipes given, many of them are strange, but not more perhaps than many of the recipes and prescriptions in use in Europe not so very long ago. Love-philters, charms, and herbal remedies have been, in early days, as freely used in Europe as in Asia, and doubtless some people believe in them still in many places.

And now, one word about the author of the work, the sage Vatsyayana. It is much to be regretted that nothing can be discovered about his life, his belongings, and his surroundings. At the end he states that he wrote the work while leading the life of a religious student, probably at Benares, and while wholly engaged in the contemplation of the Deity. He must have arrived at a certain age at that time, for throughout he gives us the benefit of his experience, and of his opinions, and these bear the stamp of age rather than youth; indeed the work could hardly have been written by a young man.

In a beautiful verse of the *Vedas of the Christians* it has been said of the peaceful dead, that they rest from their labours, and that their works do follow them. Yes indeed, the works of men of genius do follow them, and remain as a lasting treasure. And though there may be disputes and discussions about the immortality of the body or the soul, nobody can deny the immortality of genius, which ever remains as a bright and guiding star to the struggling humanities of succeeding ages.

This work, then, which has stood the test of centuries, has placed Vatsyayana among the immortals, and on This, and on Him no better elegy or eulogy can be written than ➤ ➤



'So long as lips shall kiss, and eyes shall see,
So long lives This, and This gives life to Thee.'

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The Orissa palm-leaf illustrations in the book are from *The Lance Dane Collection, Bombay*

Kama Sutra, title page lettering by Sudarshan Dheer

Print History of the Kama Sutra

- 1883 First Edition in English
The Kama Sutra of Vatsyayana
Translated from the Sanskrit in Seven Parts with preface, introduction and concluding remarks.
By Sir Richard Burton and F. F. Arbuthnot
Cosmopoli: for the Kama Sutra Society of London and Benares, and for private circulation only
[Note: The names of the translators were not given in the 1st Edition or in the two subsequent editions. They remained anonymous in this important work]
- 1883 Reprinted
This was the second and more definitive impression; printed as it was in the same year, it followed very shortly after the first. It remained anonymous.
- 1885 Reprinted. It remained anonymous.
- 1885 First Edition in French
This was a re-translation into French. It remained anonymous.
- 1891 French
Le Kama Soutra de Vatsyayana
Theologie Hindoue
Regles de l'amour de Vatsyayana
Traduit par E. Lamairesse
Georges Carre Editeur, Paris
- 1907 First Edition in German
Das Kama-Sutram des Vatsyayana
Schmidt, R., Berlin: Barsdorf
- 1912 First edition in Sanskrit
Kamasutram, Sri Vatsyayanamunipranitam
with Sanskrit Commentary 'Jayamangala' by Yashodhara
Edited by Sri Damodar Lal Gosvami,
The Chowkhambha Sanskrit Book Depot,
Benares City
- 1921 First Edition in English printed in INDIA
The Kama Sutra of Vatsyayana
Rangaswami Iyengar, K., Sanskrit Book Depot,
Lahore, Punjab
- 1929 First Edition in Sanskrit with Hindi Commentary
Vatsyayana Kama Sutram
with Sanskrit Commentary 'Jayamangala' by Yashodhara
Edited by Gosvami Damodar Shastri, Kashi Sanskrit Series, Varanasi
- 1931 Sanskrit Hindi Commentary
Vatsyayana Kama Sutram
with Sanskrit Commentary 'Jayamangala' by Yashodhara
Hindi Commentary 'Purusharthaprabha'
by Pandit Madhavacharya; Parts I & II
- 1934 *Shri Vatsyayana Pranitam Kamasutram*, Parts I & II
Translated, edited with Hindi commentary, printed and published by Pandit Madhavacharya, (Research Scholar) for Sri Laxmi Venkateshwar Steam Press, Kalyan, Bombay.
- 1938 First Edition in Marathi
Vatsyayana Kama Sutram
Translation of the original Sanskrit and of the commentary 'Jayamangala' by Yashodhara, Part I.
Translated by Balacharya Madhavacharya Khuperkar Shastri and published by him.
Satara, Bombay Presidency

[Note: The first part contains only the first Five Books from *Kama Sutra*. Part II does not seem to have been published]
- This book also contains a reference to an edition edited by Pandit Kedarnath and printed at the Nirnayasagar Press, Bombay. Details not traceable]
- 1939 Translation in Gujarati
Vatsyayana Kamasutra
Translated by Vasistha Shastri
Published by N. M. Thakkar & Company, Bombay
Printed at The Navaprabhat Printing Press
Ahmedabad

Reprinted 1942, 1943, 1946, 1949, 1959, 1960, 1969
Revised Edition — translated by Vasistha Shastri, 1981
- 1943 First Edition in English illustrated and printed in India
Kama Sutra of Vatsyayana : The Hindu Art of Love
Translated and edited by B. N. Basu
Revised by S. L. Ghosh, with a foreword by Dr. P. C. Bagchi
Medical Book Company, Calcutta

Second Edition 1943;
Third, Fourth & Fifth Editions 1944
- 1943 Hindi
Kama Sutra of Vatsyayana
(Prachin Bharatiya Kamashastra)
Translated into Hindi by Bipinchandra Bandhu
Kiran Publishers, New Delhi

Second Edition 1944; Third Edition 1946;
Fourth Edition 1961
- 1945 Hindi
Kama Sutra of Vatsyayana
Translated into Hindi and Edited by Dr. Santosh Kumar Mukherji
Revised Second Edition, Oriental Agency, Calcutta
- 1961 First U. S. A. Edition
Vatsyayana Kama Sutra : The Hindu Ritual of Love
Cosmopoli Kama Shastra Society, London — Benares — New York
- 1961 New translation in English, illustrated and printed in India.
Vatsyayana's Kama Sutra
Translated by S. C. Upadhyaya
A complete translation from the original Sanskrit with illustrations
Foreword by Dr. Moti Chandra
Taraporevala's, Bombay
- 1963 Second Edition with Imprint of Charles Skilton, London
Reprinted 1963, 1965, 1970, 1974, 1978. No revisions.
[Note: This important standard work in English on the Kama Sutra is an excellent translation, well illustrated.]
- 1963 English Edition after eighty years of lying dormant
The Kama Sutra of Vatsyayana
Translated by Sir Richard Burton and F. F. Arbuthnot
Edited with a Preface by W. G. Archer
Introduction by Sardar K. M. Panikkar
George Allen & Unwin Limited, London

Second, Third and Fourth Impressions, 1963
Reprinted as Soft Cover, 1981
- 1963 First Edition, Paperback
The Kama Sutra of Vatsyayana
Translated by Sir Richard Burton and F. F. Arbuthnot
Edited with a foreword and notes by John Muirhead-Gould
Introduction by Dom Moraes
A Panther Pocket Book, London

Reprinted (twice) 1963, Reprinted (three times) 1964,
Reprinted (twice) 1965, Reprinted (twice) 1966

- 1963 *Vatsyayana's Kama Sutra* with Introduction and Illustrations by Richard K. Champion, London
- 1963 *The Kama Sutra of Vatsyayana* Edited with an introduction by Kenneth Walker Kimber Pocket Edition, London
- 1963 First Paperback Edition in India *The Kama Sutra of Vatsyayana : The Classic Hindu Treatise on Love and Social Conduct* Translated by Sir Richard Burton and F. F. Arbuthnot Introduction by C. D. Khosla Jaico Publishing House, Bombay
- 1964 *Kama Sutra of Vatsyayana: Complete and Unexpurgated* The Long-suppressed Oriental Manual on the Art and Techniques of Love Introduction by Franklin S. Klaf Lancer Book Inc., New York
- 1964 Sanskrit and Hindi *Vatsyayana: The Kama Sutra* with the 'Jayamangala' Sanskrit commentary of Yashodhara Edited with Hindi Commentary by Devdutta Shastri The Kashi Sanskrit Series No. 29, The Chowkhamba Sanskrit Press, Varanasi
- 1967 *Vatsyayana's Kama Sutra: India's Most Authoritative Treatise on Sex and Love* Complete and unexpurgated A new translation for modern readers with 42 illustrations, Asia Press, Delhi, and R. K. Publishing House, New Delhi
- 1967 *Vatsyayana Kama Sutra Parishilana (Vatsyayana krita Kama Sutra ka pramanik Shastriya Vivechan)* by Vachaspati Gairola Prayag — Allahabad, India
- 1971 *Kama Sutra* Quintessence of India's classic on Sex from the *Kama Sutra* of Vatsyayana and from the *Ananga Ranga* of Kalyana Mulla Illustrated with 47 plates Kayenkay Agencies, Delhi
- 1974 *Kama Sutra by Vatsyayana* Complete and Unexpurgated: The Most Comprehensive Manual ever written on the Hindu Art and Techniques of Love Special illustrated edition Translated and edited by Umendra Verma Associates: Suchitra Sen, Tara Chand Kasliwal Times Paperback Books, Agra, India
- [Note: This is the Sixth Revised and Enlarged Export Edition. The first edition of this paperback was published by Associated Publications, Lahore, in 1946 and the Second Edition in 1948 by Wilcox, Anthony and Company, London, and subsequent editions by Padma Books. Place of Publication not mentioned.]
- 1975 *Kama Sutra of Vatsyayana : The Hindu Art of Love* The best and the brightest rendering of the classic Hindu treatise on Love and Sex Based on the versions of Sanskrit scholars, English translators, American Sanskritists and German Indologists Dr. J. L. Paranoë, A New Light Publication, New Delhi
- No date (Paper back) *Vatsyayana's Kama Sutra : The Hindu Art of Love* (A famous ancient Indian Love Classic) Foreword by Dr. Yadav Vanshi (Shastra Hindi Translation from Sanskrit Text by Acharya Vipin Shastri) English rendering by Ishwar Dutt A Kiran Publication (Place of Publication not mentioned)
- 1980 *Kama Sutra : The Love Teachings of Vatsyayana* With extracts from *Koka Shastra*, *Ananga Ranga* and other famous Indian works on Love Translated from Sanskrit originals by Indra Sinha Illustrated with coloured plates. London Edition, Spring Books, London
- 1980 *The Kama Sutra : Erotic Figures in Indian Art* Colour illustrations with abbreviated text Presented by Marc de Smedt Translated by David MacRae Editions Minerva, S. A., Geneva and Productions Liber S. A., Fribourg and by Crescent Books, Crown Publishers Inc., N. Y.

Sanskrit Works on Erotica

- Anangaranga : by Kalyanamalla; an important work of the 17th century
- Babhravyakarika : by Babhravya; the eminent sexologist's great seven-part work survived to the middle ages as Yashodhara quotes from it.
- Kamatantra : by Rudra, date uncertain
- Kandarpachudamani by Virabhadra, 16th century
- Kuttinimatta : by Damodara, 8th century
- Nagarasarvasva : by Padamashri, 11th century
- Panchasayaka : 'The Five Arrows', love text composed in early 14th century by Jyotirishvara Kavishekhara
- Ratikallolini : 'The River of Love', love text by Dikshita Samaraja
- Ratikelikutuhalam : by Pandit Mathuraprasad, A.D. 1949
- Ratimanjari : by Jayadeva, date uncertain
- Ratirahasya : by Kokkoka, popularly known as Koka; often referred to as Koka Shastra, most famous after Kama Sutra
- Ratiratnapradipika : by Maharaja Praudha Devaraya of Vijayanagara. Complete account of cunnilingus and trantric influence
- Shringaradipika : by Harihara, 17th century
- Shringaramanjari : by St. Ali Akbar Khan in Sanskrit and Telugu, 18th century
- Shringararasaprabandhadipika : 'The Light of Love' by Harihara; lists 64 sexual postures.
- Smaradipika : by Sri Minanath, date uncertain
- Smaradipika : by Rudra, date uncertain

Apart from the extant works listed above, many authors and erotic works are mentioned in original Sanskrit literary works and commentaries. Some of these are:

Authors: Chandramauli, Ishvara, Karnisuta, Kashyapa, Katyayana, Kavindra, Mahesh, Maheshwara, Mahuka, Malladam, Muladeva, Muni, Munindra, Rajaputra, Rantideva, Vitaputra

Erotic works: *Adishastra*, *Dasharupaka*, *Nayikalakshana*, *Kamakunjatalata*, *Kamaratna*, *Kelikautuhalam*, *Kokasara*, *Rasaratnakosha*, *Rasaratnapradipika*, *Rasarnavasudhakar*, *Rasikasarvasva*, *Rativallabham*, *Sangitaraja*, *Shringaratilaka*, *Ujjvalanilamani*.

The interested reader is referred to the 'NEW CATALOGUS CATALOGORUM. Vol III, an alphabetical register of Sanskrit and Allied Works and Authors, Edited by DR V. Raghavan, University of Madras, 1967; in particular pages 358 to 360 which also list printed editions of the KAMA SUTRA in Bengali, Kannada, Malayalam, Tamil and Telugu. Included is also a valuable list of Sanskrit MSS which are preserved in various important libraries.

There are also numerous Tantrik 'Looms' texts, a very considerable collection of writings on erotica and magic about which very little is known.

Glossary of Sanskrit terms

I—Different kinds of Purusha, Men

Akhyanakushala: A clever story-teller, well versed in Sanskrit and dialects; a favourite of the ladies

Ashvaroaha: A man, skilled in the science of looking after horses

Ayuktaka: An officer of high rank, supervising over civil amenities and general health measures

Bhikshuka: A brahman not having learnt the Vedas, leaving on alms; also a common beggar

Brahmachari: A celibate

Brahman: A man well versed in the Vedas and scriptures; he acts as the preceptor guiding the citizens in religious matters

Chat: A companion of the Nagaraka, keeping him in good spirit

Daivadnya: A gold-smith; also an astrologer

Dikshita: One that conducts a sacrifice; also one initiated for performing a religious ceremony

Dharmadhikaranastha: A person advising in religious matters and legal affairs; also a judge

Doota: A male messenger or go-between

Gajaroaha: A mahout, skilled in looking after elephants

Gandhika: A man preparing and selling fragrant unguents

Gavadhyaksha: Superintendent of the royal kine. His duties included care of the cows, supervising their sale and purchase

Gopalaka: The common cow-herd, making his living by tending cows and selling milk and its products

Gramadhipati: The village head-man with unlimited authority. He is the keeper of land records, responsible for law and order, and a judge in minor disputes

Halothavritti: A man making his living by means of farming

Kapurusha: An impotent and timid man; one unable to face a difficult situation

Kavi: A poet

Kliba: An impotent man, totally devoid of valour

Lingayat: A person belonging to a clan devoted to Lord Shiva, wearing a linga in a chain around his neck

Mahajana: A pillar of the society; he was well cultured and had to be careful about his dress and manners, as he was imitated by the laity in these matters

Mahamatra: The chief minister

Malakara: A florist skilled in making garlands with flowers of various colours, sizes and fragrance

Malla: A wrestler

Manikar: A jeweller making ornaments studded with jewels and precious stones

Medhavi: An intelligent and cultured person with an ability to take correct decisions in difficult situations

Nagara: An officer responsible for ensuring law and order in the territory under his jurisdiction

Nagaraka: A cultured house-holder

Napita: A barber, adept in devising different hair-styles for men

Nayaka: A leader. The hero in Sanskrit literature. He should possess good physique, all the noble qualities and know some of the fine arts, especially music and painting

Nili: A washerman

Pandaka: An impotent man; he gives more money to the prostitute for not disclosing his defects

Panyadhyaksha: The Market Manager. He supervises the sale and purchases of goods brought to the market

Paricharaka: A male servant of the Nagaraka, looking after his physical comforts

Pati: A common term for husband

Pithamarda: A poor man, alone in the world, but commanding respect in the assembly of Nagarakas and the abodes of the courtesans with his skill in all the arts; makes a living by teaching the arts and acting as mediator between lovers

Purusha: A common term for man

Raja: A king

Rajaka: A dyer; also a washerman

Rakshaka: A policeman

Rangopajivi: A man earning his living on the stage; an actor, musician

Samvahaka: A masseur, massaging the Nagaraka with oils, after exercise

Sanyasi: A mendicant; one who has renounced family life and lives on alms

Saurika: A person preparing and selling wines

Sauvarni: A gold-smith, having access to the ladies of the households

Shastradnya: One well versed in the scriptures and various sciences

Shaundika: Same as Saurika

Shilpadnya: An artisan, skilled in carpentry and sculpture

Shrotriya: A brahman well versed in the Vedas and scriptures and reciting them in a proper manner at religious ceremonies

Stena: A thief

Sutradyaksha: An officer of the royal court supervising transactions of cotton, cotton-thread, and garments

Suvarnakar: A gold-smith

Tambulika: A man preparing and selling various condiments required in the preparation of mouth freshener or *paan*, betel

Vagmi: An eloquent man, having a good command over languages

Vaidya: A physician, learned in the Ayurveda, science of medicine

Vaikatika: An expert in the science of evaluating gems and precious stones

Vanik: A grocer; a merchant

Vidushaka: A jester provoking laughter; trusted by all, he sometimes acts as a go-between

Vikrant: A brave man

Vita: A married man, skilled in some arts, honoured in the assembly of Nagarakas and the houses of prostitutes; earns his livelihood by liaising between the Nagaraka and the Nayika

Vrati: A man initiated in the observance of a vow, not indulging in sex and other pleasures until the vow is fulfilled

II—Different kinds of Women

Abhyantarika: A woman of the inner court. See *Antahpurika*—a more common term

Abhisarika: A woman, who, after fully adorning and anointing her body, goes to meet her lover at the appointed time and

place, in spite of hazards. She is the subject of many literary works and paintings

Agamya: A woman not to be approached for satisfying carnal desire

Antahpurika: A lady of the inner royal court or from the house of an aristocrat

Atanti: A secret prostitute of a low rank; a street-walker moving stealthily at night in search of a customer

Bala: A girl between ten and fourteen years of age, who is as yet innocent in matters of Kama

Bharya: A wife, one who bears the burden of household duties

Bhikshuki: The wife of a Brahman living on alms; a fit person to act as a *Dooti*, female messenger

Charshani: A woman employee satisfying the sexual impulses of her master and petty village officers

Chetika: A maid servant accompanying a *Nayika* to keep her in good humour

Dara: A wife, same as *Bharya*

Dasi: A female servant usually of a lower rank

Devi: Literally a 'goddess'. A term of reverential address to ladies of the royal family and aristocracy

Dhatreyika: The daughter of the (wet) nurse, of about the same age of the *Nayika*. Acts as her friend or messenger

Dooti: A female messenger or a go-between. She brings about the successful union of the *Nagaraka* and the *Nayika*

Duhita: A daughter, from *Duhitru*, one who milks the cow

Durbhaga: An unfortunate wife, who has lost the favours of her husband for some reason

Ekacharini: The lone wife; the lady of the house. She looks after the welfare of her husband and other members of the household, even at a sacrifice of her own pleasures

Also a prostitute, who stays with only one man for a specific period, usually one year, acting as if she is a wedded wife. However, her duties and authorities are limited

Ganika: A prostitute of the highest class having pride of place in all the religious and social functions. Princes and princesses as also the sons and daughters of the ministers and aristocrats were sent to the *Ganikas* for learning the fine arts, good social manners and etiquettes

Iksharini: A woman of inquisitive nature. A devoted wife should not confide in her as she is apt to make public their conversation

Jyeshtha: The eldest wife. She should act as an elder sister to her co-wives and advise them in matters of keeping the husband happy

Kanchukiya: An old eunuch of the female type, employed to serve the queens

Kanishtha: The second or youngest wife. She should look upon her co-wives as her elder sisters and seek guidance from them

Kanya: Generally, a daughter; virgin between fourteen and eighteen years of age

Kshapana: A buddhist female mendicant

Kuhaka: A woman flattering a wife for her merits and trying to lure her away from her husband

Kulapramada: A woman from a renowned and respected family. Her manners should be refined and pleasing; should be always on guard not to defame the name of her family even by a slightest mistake

Kulata: One who defiles the name of the family, an adultress, indulging in prostitution secretly or openly in a place other than her husband's house

Kulayasha: Same as *Kulapramada*

Kumbhadasi: A female water-carrier; a *Nagaraka*'s hasty sexual union with her is termed *Potarata*

Lokakanta: Wife of many men; a prostitute of higher rank, invited to entertain at fairs, drinking parties public per-

formances and auspicious occasions; well-versed in singing, dancing and such other performing arts

Mahattarika: An old maid in the royal inner court

Matru: Mother.

Matruka: A foster-mother

Moolakarika: A witch, assuring the wife of many pleasurable things obtainable by practice of black magic

Munda: One with a shaven head; a female mendicant, usually an old widow, who has left her house and lives on alms wandering from place to place. Also a woman with receding hair, not recommended for marriage

Nari: A common term for a woman

Natakiya: An actress. She had to attain a high standard in acting to deserve royal patronage and abode in the royal inner court

Nati: An actress

Nayika: The heroine in literary works; a desired woman. Divided into more than fifty categories according to the age, physic, marital status, mood, etc

Pakshiki: Another man's wife, enjoyed for a specific purpose and only until the purpose is served, for instance enabling her to conceive, which her husband is probably incapable of

Paradara: Another man's wife, not to be approached for carnal desire, except for a specific purpose

Parastri: Same as *Paradara*

Paricharika: A maid-in-waiting. She is above the common servants who looks after the physical needs of the ladies of the house; sometimes attending upon the master and satisfying his sexual desire

Parityakta: A woman deserted by her husband because she could not bear children or being an adultress or not liked by him for some reason

Patita: A fallen woman, driven out of the house and despised by her relatives and the society she belongs to

Pativrata: A wife thoroughly devoted to her husband, not falling a prey to the wiles of other men, under any circumstances

Prakashavinashita: A married woman or widow openly staying with other man, leaving him after some time and going to another, thus continually changing her supporter

Pravrajita: A female mendicant, usually wearing white, reddish or orange robes

Punarbhva: Generally, a woman eligible for remarriage

Rupajiva: A prostitute not well versed in any fine arts, her only assets being the beauty of the face and a well-formed body

Sakhi: The female friend of the heroine, of nearly the same age, who acts as a *Dooti*. She is the heroine's adviser and also speaks on her behalf

Samvahika: A masseuse, massaging the *Nagaraka* after his exercise. She also applied oil and other unguents and bathed him

Sapatni: A co-wife. Polygamy was order of the day. Every king and many a well-to-do householder had many wives and also concubines

Shilpakarika: The wife of a professional, such as washerman, barber, florist, etc. Also a woman living by these professions

Shramana: A Jain female mendicant clad in unstitched single white garment

Stri: A woman

Svairini: A woman moving freely and under nobody's check. Though married, she openly carries on amorous activities with other men either in her own house, defying and despising her husband, or elsewhere

Tapasi: A woman leading a pious life, observing vows and penances

Vatsala: A married woman having children

Veshya: A professional prostitute residing on the outskirts and catering to the physical needs of the travellers

Flora in the KAMA SUTRA

Sanskrit	Latin	English
Ajamoda	<i>Apium graveolens</i>	Parsley
Aksha	<i>Juglans regia</i>	Walnut tree
Alabu	<i>Lagenaria siceraria</i>	Bottle gourd
Aluka	<i>Colocasia esculanta</i>	Taro
Amalaka	<i>Emblca officinalis</i>	Emblc myrobalan (Amla)
Adraka	<i>Zinziber officinalis</i>	Ginger
Atasi	<i>Linum usitatissimum</i>	Linseed
Avalguja	<i>Vernonia anthelmintica</i>	Vernonia
Badara	<i>Ziziphus jujuba</i>	Jujube
Bahupadika	<i>Mentha longifolia</i>	Mint
Bhallataka	<i>Semecarpus anacardium</i>	Marking nut
Bhringaraja	<i>Eclipta alba</i>	Common marigold
Brihati	<i>Terminalia belarica</i>	Beleric myrobalan
Chavya	<i>Piper chavya</i>	Pepper
Dadima	<i>Punica granatum</i>	Pomegranate
Devadaru	<i>Cedrus</i>	Deodara or Cedrus
Dhanyaka	<i>Coriandrum sativum</i>	Coriander
Dhattura	<i>Datura innoxia</i>	Thorn apple
Ervaruka	<i>Cucumis melo</i>	Melon
Girikarnika	<i>Clitoria ternatea</i>	Butter fly pea
Godhuma	<i>Triticum aestivum</i>	Wheat
Haridra	<i>Curcuma domestica</i>	Turmeric
Haritaki	<i>Terminalia chebula</i>	Yellow myrobalan
Haritala	<i>Cynodon dactylon</i>	Dog-grass
Hingu	<i>Aerula narthex</i>	Asafoetida
Ikshu	<i>Saccharum officinarum</i>	Sugarcane
Jambu	<i>Syzygium cumini</i>	Blackberry
Japa	<i>Hibiscus rosasinensis</i>	China rose
Jiraka	<i>Cuminum cyminum</i>	Cumin
Kadamba	<i>Anthocephalus indicus</i>	Anthocephalus cadamba
Kapittha	<i>Feronia limonia</i>	Elephant apple
Karkatika	<i>Cucumis sativas</i>	Cucumber
Karpasa	<i>Gossypium arboreum</i>	Egyptian cotton
Kasheruka	<i>Scripus kysoor</i>	Water-nut
Ketaki	<i>Pandanus tectorius</i>	Screw pine
Khadira	<i>Acacia catechu</i>	Catechu
Kshiraka	<i>Bambusa arundinaceae</i>	Bamboo
Kushmanda	<i>Beninease hespide</i>	Ash gourd
Kustha	<i>Saussurea lappa</i>	Kutch or Kuth
Kutaja	<i>Sterculia urens</i>	Karaya-gum
Langalika	<i>Gloriosa superba</i>	Glory lily
Lashuna	<i>Allium sativum</i>	Garlic
Madayantika	<i>Lawsonia inermis</i>	Henna
Madhuka	<i>Madhuca indica</i>	Mahua
Mallika	<i>Jasminium sambae</i>	Jasmine
Maricha	<i>Piper nigrum</i>	Black pepper
Masha	<i>Phaseolus radiatus</i>	Green gram
Mulaka	<i>Raphnus sativus</i>	Radish
Nagavalli (Tambula)	<i>Piper betel</i>	Betel
Nandyavarta	<i>Anthocephalus indicus (Kadamba)</i>	Anthocephalus Cadamba
Palandu	<i>Allium cepa</i>	Onion
Pashanabheda	<i>Coleus aromaticus</i>	Fragrant coleus
Palasha	<i>Butea monosperma</i>	Dhak
Pippali	<i>Piper longum</i>	Long pepper
Priyala	<i>Buchanania latifolia</i>	Cuddapah almond
Pugaphala	<i>Areca catechu</i>	Areca nut
Punarnava	<i>Boerhaavia diffusa</i>	Hog weed
Sarshapa	<i>Brassica campestris</i>	Mustard
Shatapushpa	<i>Anethum sowa</i>	Soya
Shatavari	<i>Asperagus racemosus</i>	Shatmulí
Shimshapa	<i>Balbergia sissoo</i>	Indian redwood
Shravanapriyangu	<i>Cardiospermum halicaecabum</i>	Baloon vine
Shringataka	<i>Trapa bispinosa</i>	Water chestnut
Shriparni	<i>Gamelina arborea</i>	Indian flax
Shvadamsbtra	<i>Pedaliium murex</i>	Gokhru (Medicago)
Svayamgupta	<i>Mucuna prurita</i>	Cowage
Tala	<i>Borassus flabellifer</i>	Palmyra-palm
Tamala	<i>Cinnamomum tamala</i>	Bay-leaf
Tambula (Nagavalli)	<i>Piper betel</i>	Betel
Tila	<i>Sesamum indicum</i>	Gingelly
Ushiraka	<i>Vetiana zizeniades</i>	Khas-Khas
Utpala	<i>Nelumbium speciosum</i>	Blue lotus
Vacha	<i>Acorus calamus</i>	Sweet flag
Yashtimadhuka	<i>Glycyrrhiza glabra</i>	Licorice
Yava	<i>Hordeum vulgare</i>	Barley





Left

RATI DEVI, goddess of amorous desire and wife of Kama, she is also armed with her bow and flower-tipped arrow and is perched on her vahana, the Humsa, mythical swan; wood-carving from a temple ratha, processional chariot; TAMIL NADU, THANJAVUR, early twentieth century
Collection: Madame Florence M de Sarmont, Switzerland.

Right

MANMATHA OR KAMA, god of love, aiming his arrow of desire from his bow of sugar-cane strung with woven threads of longing. Poised in readiness, he is perched on his parrot, symbol of impatient desire.

Regions of Ancient India mentioned in the Kama Sutra

- Abhira** : Or Abhiradesha, a principality founded by the Abhira an immigrant, probably non-Aryan tribe of Ancient India, concerning whose history there are abundant but extremely confused records. Mentioned in the Mahabharata, by Vatsyayana's time it was probably a small independent kingdom among the emerging princely domains which in modern times are in the Gujarat-Rajasthan conglomeration.
- Andhra** : The Satavahana dynasty held sway over the Telangana territories in Vatsyayana's time. About the same region as modern Andhra Pradesh and Deccan.
- Anga** : Ancient name of modern East Bihar, embracing part of the Balesya kingdom. Champa, its capital on the banks of the Ganga, was an important trading post and a line of communication to other parts of this small kingdom situated on the northwest borders of Bengal and included Bhagalpur and Monghyr.
- Aparantaka** : Famous as a hideway for Konkani pirates and freebooters who intercepted Roman traders carrying ivory and gold. Northern Konkan virtually identical to modern Goa.
- Avanti** : Home of the Haihaya tribe who were renowned for their sexual prowess known in epic times and in the early historic period as Mahishmati. With capital at Ujjain, (Pali for the Sanskrit 'Vijayani', victorious) which city was renowned as a great scientific and literary centre and one of the intellectual capitals of the world.
- Balkh** : Means 'mother of cities', was the capital of Bactria ruled by the Kushanas in Vatsyayana's age. It was a province of North Afghanistan nestling between the Oxus and the mighty Hindukush range; was an ancient seat of Zoroastrian worship.
- Chola-mangalam** : The mighty Chola Kings spread their culture to Lanka and the rich spice lands of the Indonesian archipelago. Their Dravidian Kingdom—Cholamangalam, approximates present-day Tamil Nadu.
- Dravida** : South India, mostly the Tamil country.
- Gauda** : A kingdom mentioned by Panini and Kautilya and in the Puranas, formed a part of the Maurya and Gupta Empire's inhabited by seafarers, roughly approximates Murshidabad, a district of modern West Bengal.
- Kalinga** : The venue of Emperor Ashoka's bloodiest victory in 261 BC when the slaughter so saddened the victor, that he renounced war and adopted Buddhism as the State religion of the Mauryan Empire. Comprised much the same area as modern Orissa.
- Kamarupa** : The early name of a region in western Assam associated with an erotic cult of great antiquity. It was so named because it was here that Kama, god of love, regained *rupa*, original form, after he had been reduced to ashes by the wrath of Shiva.
- Kashi** : Renowned holy city on the banks of the River Ganga; also known as Varanasi.
- Koshala** : With capital at Ayodhya ruled in ancient times by Sola kings including Rama, is equivalent to modern Oudh.
- Kotta** : Part of Gujarat, the Kingdom of Abhira; a region probably ruled by the Indo-Scythian Sakas.
- Lat or Lata** : Region of Gujarat probably ruled by the Indo-Scythian Sakas (whose coins are found in this area) when Vatsyayana flourished.
- Nagara** : Another name for Pataliputra, modern Patna, capital of Bihar.
- Naga** : Meaning naked, clothed only in air, fierce group of hill tribes inhabiting the Naga hills between Assam and Burma.
- Madhya-desha** : Originally known as 'Aryavarta'—the abode of the Aryas—it was bounded by Himalaya (Shivalik range) on the north and Vindhya mountain on the south. On the east it had Prayag (modern Allahabad) lying on its boundary and on the west it extended upto Kurukshetra. Roughly it occupied the plains of the Punjab and the land between Ganga and Yamuna.
- Maharashtra** : With the Satpura mountain range at the north, Vidarbha (modern Berar) on the east, it included the smaller regions of Vanavasa, part of north-western Aparantaka, Kolhapur and Nasik. It was ruled by the Sakas, Kadambas and for some time by the Pallavas.
- Malwa or Malava** : Named after a republican tribe of Scythian origin who lived between the Ravi and the Chenab. (see Avanti)
- Panchala** : Approximates to the Punjab region, the birthplace of sage Babhravya. Ancient traditions indicate Panchala as a seat of love teachings from the earliest times. The heroine of the Mahabharata, Draupadi, was from a Panchala royal family.
- Pandya** : The beautiful temple city of Madurai with its famous Meenakshi Temple (fish-eyed Goddess), is the ancient capital of this the southernmost of the Dravidian-Tamil kingdoms. The Pandyan Kingdom and Kanyakumari (Cape Comorin) as its southern tip.
- Pataliputra** : Famous since it was founded by Ajatashatru of Magadha 500 years before Christ. Later it served as a capital of both the Mauryas and Guptas. Megasthenes, Greek plenipotentiary, wrote during his many years at the court of Chandragupta Maurya: 'Even Susa and Ecbatana could not rival the beauty and the grandeur of Pataliputra'. Fa Hsien, Chinese traveller and historian, who visited the place 700 years after the reign of Chandragupta Maurya II opined: 'The royal palace and the halls, the walls and the gates with the inlaid wood and ivory sculpture work seem to be the work of superhuman spirits.' Fire destroyed the city in AD 600.
- Prachya** : Encompasses the eastern countries and includes Anga, Vanga, Gauda and Kalinga. The area singled out by Vatsyayana, lies on the border of the Aryan territory.
- Sindh** : A vast desert region in the north-west which in Vatsyayana's age was a feudatory of the Persian Sassanian Empire who appointed local Hindu chiefs to rule.
- Strirajya** : Kingdom of women, mentioned in the *Markandeya Purana* (LV III: 39) and *Mahabharata* (III.54 and XII:4) The matriarchal domain in the Himalayan north-west was also confirmed by Megasthenes, Polyænus and Solinos who spoke of tales of a women's realm in India.
- Utkala** : Said to be a corruption of Utkalinga or the northern (ut) part of Kalinga which later comprised the southern portion of Chota Nagpur.
- Vanga** : From which the name Bengal derives; annexed by Emperor Samudragupta in Vatsyayana's time. These rich agricultural lands roughly correspond to East Bengal and included Samatata and Harikela, the area of modern Dacca and Chittagong in Bangladesh.
- Vanavasa** : South-east region of the Deccan plateau, north of modern Karnataka.
- Vatsa-gulmaka** : A kingdom lying between the Vindhya hills and the Godavari river, comparable to modern Akola. In referring to Vatsa-gulmaka as a 'southern' region, he was using the southern fringes of Aryan India (North Deccan) as his landmark. Vatsagulmaka became an independent kingdom only after A.D. 320 and Vatsyayana's specific reference to its royal palace provides evidence for the dating of the Kama Sutra.
- Vidarbha** : Homeland of Princess Damayanti—a kingdom lying south of the Vindhya mountains in the northern Deccan.
- Gram** : A village of not more than a hundred houses and a population of about 1000.
- Kharwata** : Situated amongst 200 villages, it served as a market place and meeting ground; comparable to a modern *taluka* town.
- Nagara** : Surrounded by 800 villages, it was a place of commerce, literary and cultural activities; comparable to a modern city.
- Mahati** : A town having 400 villages around it.
- Pattana** : The capital city, where brisk activities in all walks of life were carried on.
- Maha-janapada** : 'Great community' the large aggregates of people or tribes which constituted the kingdoms, principalities and republican states of Ancient India of which Anga, Avanti, Kosha and Malava were a part.

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