

CHAPTER - II

S Ā D H Ā R A N Ā D H I K A R A N A

The Kāmasūtra of Vātsyāyana commences with salutations to Dharma, Artha and Kāma. The author Vātsyāyana gives a brief history of erotic science in the first part of the first chapter, i.e. Sādhāranādhikaraṇa. He says: "In the beginning, the Lord of beings (Prajāpati) created men and women. Then, he wrote the rules for regulating their existence with regard to Dharma, Artha and Kāma in a hundred thousand chapters.¹ Vātsyāyana adds sanctity to this science by declaring that the propounder of this science was the Lord Brahman. Nandī, the follower of Mahādeva composed one thousand chapters regarding Kāma only. This work of Nandī was abbreviated by Śvetaketu, the son of Uddālaka, in five hundred chapters. It was abridged once again by Bāṅhravya, a dweller of Pāñcāla country, in hundred and fifty chapters. Vātsyāyana gives here the names of his predecessors Cārāyaṇa, Suvarṇanābha, Ghoṭakamukha, Gonardīya, Goṅikāputra, Dattaka and Kucamāra, who were renowned as the tops of the trees of Sādhāraṇa,

1. प्रजापतिर्हि प्रजाः सृष्ट्वा तासां स्थिति-निबन्धनं त्रिवर्गस्य
साधनमध्यायानां शतसहस्रेणाग्रे प्रोवाच । कट.सू. 1.1.5.

Kāma-sūtra, Ed. Gosvāmi Dāmodara Śāstri, Chowkhamba Sanskrit Series, Benaras, 1929.

Sāmprayogika, Kanyāsāmprayuktaka, Bhāryā, Pāradārīka,
Vaiśika and Aupanisadika adhikaraṇas respectively.

Many poets being influenced by Vātsyāyana, who salutes ✓
✓ Kāma in the beginning of his work, commence their kāvyas
with salutations to the God of Love. Rājasekhara starts
his Viddhaśālabhañjikā as - "Cupid, who is the teacher
of females at the time of coition, who is the fast friend
of the moon, who defeats the God of gods and who is the
stage-manager of coition-drama, conquers."² Kāśīpati,
in his Mukundānandabhāṇa praises the God of Love,³ Bhartṛhari
bows down to Ananga in his Śṛṅgāraśataka.⁴ Dāmodaragupta

2. कुलगुरुरबलानां केलिदीक्षा-प्रदाने
परमसुहृदनगे रोहिणीवल्लभस्य ।
अधिकुसुम-पृषत्कैर्देवदेवस्य जेता
जयति सुरत-लीला-नाटिका-सूत्रधारः ॥ वि.शा.१.१.

Ed. Ramakanta Tripathi, Chowkhamba Vidya Bhavan,
Benaras, 1965.

3. चन्द्रे शीतलयत्य-लीकनयनं शम्भो सुधाशीकरै-
र्विष्वग्ब्याकुलयत्सु संयमधनात् कान्ताद्गन्तेशु च ।
लीलायै परमेक्ष्वं धनुरिष्णुन्विभ्रत्प्रसूनात्मनः
स्वच्छन्द रति-वल्लभो विजयते त्रैलोक्य-वीरः स्मरः ॥ मुकुन्द १.१.

Ed. Pandita Durgaprasada and K. P. Parab, Nirnayasagar
Press, Bombay, 1926.

4. शम्भुं स्वयंभुहरयो हरिणेक्षणानां
येनाक्रियन्त सततं गृहकर्मदासाः ।
वायामगोचर-चरित्रविचित्रिताय
तस्मै नमो भगवते कुसुमायुधाय ॥ सु. त्रिशती. 2.१.

Ed. K. P. Parab, Nirnayasagar Press, Bombay, 1902.

prostrates and wishes: "May the mind-born be victorious, who is like the bee kissing the lotus-like mouth of Rati and who resides in the side-glances of women in love."⁵ Hence the later erotic writers are compelled to pay homage to the God of Love. Therefore having neglected other Gods, Kokkoka in his Ratirahasya,⁶ Kalyāṇamalla in the Anahgarahga,⁷ Jyotiśvara in his Pañcasāyaka,⁸ Padmaśrī in his Nāgara sarvasya⁹ not only bend their knees but also show respect to the Love God. Vīrabhadradeva, in the Kandarpa-cūḍāmaṇī which is a metrical commentary on the Kāmasūtras,

5. स जयति संकल्पभवो रतिमुखशतपत्रचुम्बन-भ्रमरः ।

यस्यानुरक्त-ललनामयनान्त-विलोकनं वसतिः ॥ कुट्टनी ।

Ed. & Pub. T.S. Tripathi, Bombay, 1924.

6. अनङ्गेनाबलासंगाज्जिता येन जगत्रयी ।

स चित्र-चरितः कामः सर्वकामप्रदोऽस्तु वः ॥ रति. 1.1.

Ed. Sridevidatta Parajuli, Nirnayasagara Press, Bombay, 1912.

7. अतिललितविलासं विश्वचेतोविलासं समरकृतविकासं शम्बराख्यप्रणाशम् ।

रतिनयनविरामं संततं चाभिरामं प्रसभविजितवामं शर्मदं नौमि कामम् ॥

अनङ्ग 1.1. Ed. Ramacandra Jha, Chowkhamba Sanskrit

Series, Benaras, 1973.

8. रतिपरिमलसिन्धुः कामिनीकेलिबन्धुः विहितभुवनमोदः सेव्यमानप्रमोदः ।

जयति मकरकेतुर्मोहनस्यैकहेतुर्विरचित-बहुसेवः कामिभिः कामदेवः ॥ पं. सा. 1.1.

Ed. Vaidya Jadavaji Trikramaji Acharya, Bombay, 1925.

9. मुहूर्तमपि यं स्मरन्नभिमतां मनोहारिणीं

लभेत मद्यविह्वलां ह्यटिति कामिनीं कामुकः ।

तमुल्लसितहम्बरं सुरचिरांगरागारुणां

नमामि सुमनः-शरं सततमार्य-मंजुश्रियम् ॥ नागर. 1.1.

Ed. & Pub. T.S. Tripathi, Bombay, 1921.

having praised Śiva and Kṛṣṇa shows respect to Kāma.¹⁰

In the second adhyāya, Vātsyāyana discusses the acquisition of Dharma, Artha and Kama. He says, a man whose life period is one hundred years, should practise three puruṣārthas at different times in such a manner that they harmonize each other and do not get clashed in any way. He should study in his childhood, in his youth and middle age, he should attend to Artha and Kāma and in his old age he should perform Dharma and gain Mokṣa.¹¹ Here Vātsyāyana gives equal importance to all the four goals of life. This idea inspires Nārāyaṇa who says in his Hitopadeśa- "His life is useless like the udders at the goat's throat, who does not practise even one among Dharma, Artha, Kāma and Mokṣa."¹² Dāmodaragupta expresses the same idea through Vikarālā, an old procuress,

10. मन्त्री वसन्तसमयो यस्य च राजीवलोचना राज्यम् ।

वाहा मलयसमीराः पञ्चशरोऽसौ नृपो जयति ॥ वंदर्प. 1.1.3.

Ed. & Pub. Vaidya Jadavaji Trikramaji Acharya, Bombay, 1925.

11. शतायुर्वै पुरुषो विभज्य कालमन्योन्यानुविद्धं परस्परस्यानुपघातकं
त्रिवर्गं सेवेत । बाल्ये विद्यागृहणादीन् अर्थान् कामं च यौवने ।
स्थविरे धर्मं मोक्षं च । का.सू. 1.2.1, 2, 3, 4.

12. धर्मार्थकाममोक्षाणां यस्त्यैकोऽपि न विद्यते ।

अजागलस्तनस्येव तस्य जन्म निरर्थकम् ॥ हितो. 1.26.

Ed. Krishna Vallabharya, Chowkhamba Sanskrit Series,
Benaras, 1966.

who says- "The fruit of childhood is wilfulness, that of youth is the enjoyment of pleasant love-sports, that of old age is the pacification and the fruit of the whole life is achieving the welfare of others."¹³ Youth is the proper time for Kāma. Therefore, Śeṣaśrīkṛṣṇa glorifies the youth as an ornament of human being.¹⁴ Vātsyāyana stresses that to attain salvation, study as well as practice of Dharma, Artha and Kāma is essential.

It might be objected in this connection thus: Kāma or love-sport, is a natural and eternal need of even brute creatures; and hence, the science of the same need not be studied. "Kāma, being practised even by the brute creation, is to be found everywhere, and hence needs no efforts to know it."¹⁵ Here Vātsyāyana not only answers the objection, but also exhibits the importance of erotic science. He replies- "Sexual coition being a sport dependent on man and woman, requires the application of proper means; and

13. स्वाच्छन्दफलं बाल्यं तारुण्यं रुचिरसुरतभोगफलम् ।
स्थविरत्वमुपशमफलं परहित-संपादनं च जन्मफलम् ॥ कुट्टनी.724.

14. मनुष्यस्य विभूषणं तरुणता तस्याः पुनर्वैभवम् ।
तस्यानामयमस्य चोन्नतकुचद्वन्द्वान्गनालिंगनम् ॥ पारिजात.2.12.

Ed. Pandit Durgaprasada and K.P. Parab, Niryanasagar Press, Bombay, 1926.

15. तिर्यग्योनिष्वपि तु स्वयं स्वयं प्रवृत्तत्वात् कामस्य नित्यत्वाच्च
न शास्त्रेण कृत्यमस्तीत्याचार्याः । का.सू.1.2.21.

these means are to be learnt from the Kāmasūtra.¹⁶ Here the intention of Vātsyāyana is that sex is an art. It should be studied. Therefore, Kokkoka censures those men who do not know the art of love and says, "If a man, who does not know the types, natures, qualities, behaviours according to the country, gestures, condition and intention, gets a young lady, he fails to avail of the same. Having obtained a coconut fruit what can a monkey do?"¹⁷ Further, he states the uses of the study of this science - "Gaining easily a lady who is difficult (to gain), pleasing who is gained and uniting with one who is pleased, are the uses of studying the Kāmasāstra.¹⁸ Many poets, having studied this Science of Love minutely displayed it through Śṛṅgāra Rasa. They gave more importance to the art of love than to the love itself.

The third adhyāya deals with the arts and sciences which are supplementary to the Kāmasāstra. Vātsyāyana

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16. संप्रयोग-पराधीनत्वात् स्त्रीपुंसयोरुपायमपेक्षते । सा चोपाय प्रतिपत्तिः कामसूत्रादिति वात्स्यायनः । कामसू . 1.2.22, 23.
17. जातिस्वभावगुणदेशज-धर्मचिह्ना-
भावेङ्गितेषु विकलो रतितन्त्रमूढः ।
लब्ध्वापि हि स्थलति यौवनमंगनानां
किं नारिकेलफलमाप्य कपिः करोति ॥ रति.1.8.
18. असाध्यायाः सुखं सिद्धिः सिद्धायां चानुरंजनम् ।
रक्तायाश्च रतिःसम्यक् कामशास्त्रप्रयोजनम् ॥ रति.1.7.

instructs not only young men but also young maids to learn Kāmasūtra with its subordinate arts and sciences before marriage.¹⁹ Even after the marriage a lady may continue to study with the permission of her husband.²⁰ The Kāma-sūtra, further says that a woman should learn this science or at least a part of it from some confiding friend.²¹ Her teacher may be a daughter of nurse brought up with her, and already married, or a female friend who is trustworthy, or the sister of her mother, or a woman of equal age or an old female servant or a female beggar who may have formerly lived in the family, or her own sister, who can always be trusted.²²

Sanskrit literature refers to many heroes and heroines who studied all the arts under their teachers. Rājaśrī grew up in the harem with her friends.²³ Candrāpīḍa

19. प्राग्ज्यौवनात्स्त्री । का.सू. 1.3.2.

20. प्रत्ता च पत्युरभिप्रायात् । का.सू.1.3.2.

21. तस्माद्वैश्वसिकाज्जनाद्ब्रह्मि प्रयोगांछास्त्रमेकदेशं वा स्त्री गृह्णीयात् । का.सू.1.3.13.

22. आचार्यास्तु कन्यानां प्रवृत्त-पुरुषसंप्रयोगा सहसंप्रवृद्धा धात्रेयिका तथाभूता च वा निरत्ययसंभाषणासखी, सवयाश्च, मातृष्वसा, विस्त्रब्धा तत्स्थानीया वृद्धदासी, पूर्वसंसृष्टा वा मिश्रुकी, स्वसा च विश्वास-संप्रयोगात् । का.सू.1.3.15.

23. अथ राजश्रीरपि ... विदग्धासु सखीषु सकलासु कलासु...अवर्धत । हर्ष पु.233. Harsacarita of Bana. Ed.K.P.Parab,

Nirnayasagara Press, Bombay, 1946.

learnt all the arts under his teacher.²⁴ Mālatī in the Kuṭṭanīmata, Vasantsenā in the Mrcchakaṭika, Kaṅkali in the Samayamātrkā were well-versed in this science through an old woman. The Kāmasūtra having instructed the young people to study the subsidiary arts, gives the names of those subsidiary sixtyfour arts. There is no uniformity in the names of sixtyfour arts, because Vātsyāyana, having given the list of sixtyfour arts remarks that there is another group of sixtyfour arts belonging to Pāncāla country, which will be described in the Sāmprayogika Adhikaraṇa.²⁵ Yaśodhara, the commentator of the Kāmasūtra gives another list of sixtyfour arts which he calls 'original arts' and which are found in different science.²⁶

These sixtyfour arts are divided into four divisions viz., 24 arts depending upon action; 20 arts which are based on gambling; 16 arts which are on bed and 4 arts

24. चन्द्रापीड... आचार्यैरुपदिश्यमानः सर्वा विद्या जगद् । कांद. पृ. 126. Kādambarī of Bāna. Ed. M. R. Kale, Motilal Banarasidass, Delhi, 1968.

25. पंचालिकी च चतुःषष्टिपरं । तस्याः प्रयोगानन्दवेत्य सांप्रयोगिके वक्षसः । का.सू. 1.3.17, 18.

26. शास्त्रान्तरे चतुष्षष्टिर्मूलकला उक्ताः । जय. 1.3.15. Jayamaṅgalā, Commentary on Kāmasūtra.

Ed. Gosvami Damodara Shastri, Chowkhamba Sanskrit Series, Benaras, 1929.

which are used after the coition.²⁷ M.Sridharamurthy gives ten different lists of these arts and says that the list given by Vātsyāyana is popular.²⁸

The following are the sixtyfour arts as given in the Kāmasūtra:²⁹ 1) singing, 2) playing on musical instruments, 3) dancing, 4) painting, 5) special drawing, 6) arraying and adorning a design with rice and flowers, 7) arranging

27. कर्माश्रया चतुर्विंशतिः । द्यूताश्रया विंशतिः । शयनोपचारिका षोडश । चतस्रः उत्तरकलाः । जय.1.3.15.

28. 64 Kalegalu - M.Shridharamurthy (in Kannada), Bangalore University.

29. 1. गीतम् 2. वाद्यम् 3. नृत्यम् 4. आलेख्यम् 5. विशेषकच्छेद्यम् 6. तण्डुलकुसुमावलि-विकाराः 7. पुष्पास्तरणम् 8. दशनवसनांगरागः 9. मणिमूमिका-कर्म 10. शयनरचनम् 11. उदकवाद्यम् 12. उदकाघातः 13. चित्राश्च योगाः 14. माल्यग्रथनविकल्पाः 15. शेखरकपीडपोजनम् 16. नेपथ्यप्रयोगाः 17. कर्णपत्रमंगाः 18. गन्धयुक्तिः 19. भूषणयोजनम् 20. सेन्द्रजालः 21. कौचुमाराश्चयोगाः 22. हस्तलाघ्वम् 23. विचित्रशाक्युष्मक्षयविकारक्रिया 24. पानकरसरागासवयोजनम् 25. सूचिवानकर्मणि 26. सूत्रक्रीडा 27. वीणाडमरुक-वाद्यानि 28. प्रहेलिका 29. प्रतिमाला 30. द्वुचिकयोगाः 31. पुस्तकवाचनम् 32. नाटकाख्यायिकादर्शनम् 33. काव्यसमस्यापूरणम् 34. पट्टिकावेत्रवानविकल्पाः 35. तक्षकर्मणि 36. तक्षणम् 37. कुन्दकर्मण्यपद्रव्यार्थानि 37. वास्तुविद्या 38. रूप्यरत्नपरीक्षा 39. धातुवादः 40. मणिरागाकरज्ञानम् 41. वृक्षायुर्वेदयोगाः 42. मेष्कुक्कुट-लावकयुद्धविधिः 43. शुकसारिकाप्रलापनम् 44. उत्सादने संवाहने केशमर्दने च कौशलम् 45. अक्षरमुष्टिका कथनम् 46. म्लेच्छितविकल्पाः 47. देशभाषाविज्ञानम् 48. पुष्पशकटिका 49. निमित्तज्ञानम् 50. यन्त्रमातृका 51. धारणमातृका 52. संपादयम् 53. मानसी काव्यक्रिया 54. अभिधानकोषः 55. छन्दोविज्ञानम् 56. क्रियाकल्पः 57. छलितकयोगाः 58. वस्त्रगोपनानि 59. द्यूतविशेषाः 60. आकर्षक्रीडा 61. बालक्रीडनकानि 62. वैनयिकीनाम् 63. वैजियिकानाम् 64. व्यायामक्रीणां च विधानां ज्ञानमिति चतुःषष्टिठरंगविद्याः कामसूत्रस्यावयविन्व्यः । का.सू.1.3.16.

- a bed of flowers, 8) colouring the teeth, garments and body, 9) fixing stained glass on a floor, 10) art of making beds, 11) playing on musical glasses filled with water which is popular as 'Jalataranga,' 12) beating with water,
- 13) various plans (which are described in Aupanisadika Prakarana),
- 14) stringing various garlands, 15) preparing chaplets, 16) stage playing, 17) art of making ear-ornaments, 18) preparing perfumes, 19) adorning with ornaments, 20) sorcery or magic, 21) executing plans explained by Kucumāra, 22) dexterity, 23) culinary art or cookery, 24) making lemonades and acidulous drinks, 25) tailoring, 26) playing with thread, 27) playing on lute and drum, 28) solutions of riddles, 29) a game generally called antyākṣarī which starts from the last syllable of a verse quoted by the opponent party, 30) speaking in such a manner that it should not be understood easily, 31) reading the books, 32) presenting dramas and ākhyāyikas, 33) completing the verse given as riddle, 34) preparing mats and chairs with cane, 35) carpentry, 36) preparing apadravya, 37) architecture, 38) examining gold, silver and diamonds, 39) mineralogy, 40) knowledge of mines and quarries, 41) horticulture, 42) art of cock quail and ram fighting, 43) teaching parrots and starlings to speak, 44) proficiency in cleaning, in massaging and in braiding, 45) telling the written matter in cipher, 46) speaking by

changing the forms of words, 47) knowledge of vernacular dialects, 48) art of making flower carriages, 49) knowledge of omens, 50) framing mystical diagrams, 51) remembering everything, 52) showing intelligence, 53) composing poems in the mind, 54) knowledge of dictionaries, 55) knowledge of prosody, 56) commenting on poems, 57) art of changing the appearance of things, 58) hiding through clothes, 59) various ways of gambling, 60) gambling having understood the heart of dices, 61) preparing toys for children sports, 62) art of discipline, 63) art of winning, 64) knowledge of gymnastics.

All these arts help the young people in one or the other way in their life. These arts are useful not only to gain love but also to lead a happy life. The classical Sanskrit literature gives many examples of heroes and heroines who were well-versed in these arts. Malayavati of the Nāgānanda was knowing the art of singing. Mahāśvetā in the Kādambarī was playing on lute. Kālidāsa's Malavikā knew the art of dancing. Priyadarśikā of Śrīharṣa was acquainted with drawing and painting. Many maid-servants were educated in preparing the bed according to the circumstances. Females in the harem were expert in water-sport. Vāsavadatta of Bhasa had profound knowledge of the art of stringing various garlands. Anasūyā and

Priyamvada in the Abhijnāna Śakuntalā knew the art of adorning. Even the heroes studied these arts with great interest. The princes of the Daśakumāra caritaṃ were scholars in these arts. Udayana was famous for playing on lute. Nala and Bhīma were expert in cookery. Bāna gives a long description of Candrapīḍa's education in different sciences.³⁰ "He gained supreme proficiency in grammar, in mīmāṃsā, in logic, in law, in political science, in different systems of gymnastics, in using all the weapons such as the bow, the disc, the shield, the sword, the javelin, the spear, the axe, the mace etc., in driving a chariot, in riding on an elephant, in (playing on) various musical instruments such as the lute, the flute, the drum, the cymbals, the hallow pipe etc., in the works on dancing written by Bharata and others, in various musical treatises such as the one written by Nārada etc. in training elephants, in ascertaining the age of a horse, in the marks on a person, in

30. पदे, वाक्ये, प्रमाणे, धर्मशास्त्रे, राजनीतिषु, व्यायाम-विद्यासु, चाप-यक्रचर्म-कृपाण-शक्ति-तोमर-परशु-गदाप्रभृतिषु, सर्वेषु आयुधविशेषेषु, रथ-चर्यासु, गजपृष्ठेषु, वीणा-वेणु-मुरज-कांस्य-ताल-दर्दुरपुट-प्रभृतिषु वाद्येषु भरतादि-प्रणीतेषु नृत्तशास्त्रेषु, नारदीय-प्रभृतिषु गान्धर्वविदविशेषेषु, हस्ति-शिक्षायाम्, सुरंगवयोज्ञाने, पुरुषलक्षणे, चित्रकर्मणि पत्रच्छेदे पुस्तकव्यापारे, लेख्यकर्मणि, सर्वासुधृतकलासु, शकुनिरुतज्ञाने, गृहगणिते, रत्न परीक्षासु, दारुकर्मणि, दन्तव्यापारे, वास्तुविद्यासु, आयुर्वेदे, चन्द्रप्रयोगे, विषापहरणे, सुरंगोपभेदे, तरणे, लंघने, लुतिषु, रतितन्त्रेषु, इन्द्रजाले, कथासु, नाटकेषु, आख्यायिकासु, काव्येषु, महाभारतपुराण, इतिहास रामायणेषु, सर्वलिपिषु, सर्वभाषासु, सर्वसंज्ञासु, सर्वशिल्पेषु, छन्दःसु अन्येषु अपि कलाविशेषेषु परं कौशलमवाप । कादं. पृ. 126.

drawing pictures, in painting 'patralatā' decorations, in writing manuscripts, in engraving, in all the arts of gambling, in interpreting the chirping of birds, in making astronomical calculations, in testing precious stones, in carpentry, in ivory-carving, in the art of building, in the science of medicine, in using machines, in antidotes against poisons, in breaking open by means of mines, in swimming, in rowing, in jumping, in erotic arts, in magic, in (the study of) romances, dramas, tales, poems, Mahābhārata, Purāṇas, historical works, Rāmāyaṇa in all dialects of the country, in all the signs, in mechanical arts, in prosody and in different arts." Here Bāṇa has taken many arts from the list of sixtyfour arts given by Vātsyāyana.

Kāmasūtra compels a courtesan to learn all these arts furnishing its uses. A public woman endowed with a good disposition, beauty and other winning qualities and who has studied the above arts obtains the fame of a Gaṇikā of high status and receives a seat of honour in an assemblage of men.³¹ Therefore Dāmodaragupta describes the skill of Mālatī, the young harlot, through a servant

31. आभिरभ्युच्छ्रिता वेश्या शीलरूपगुणन्विता ।
लभते गणिकाशब्दं स्थानं च जन-संसदि ॥ क.सू. .3.20.

before a young and rich man called Cintāmaṇī thus- "She (Mālati) is acquainted with Vātsyāyana, Madanodaya, Dattaka, Bharata, Viśākhila and Dantila. She knows gardening, drawing, sewing, sorcery, painting and cookery."³² At the time of Vātsyāyana a harlot had great respect in the society. Hence the Kāmasūtra states that she (the harlot who studied 64 arts) is always respected by the king and praised by learned men.³³ S.K.De opines the same-"Judging from what Vātsyāyana says as well as from the historical example of Ambāpālikā of Vaiśālī Licchivis and Vasantsenā of Śūdraka's drama, one should think that the accomplished courtesan, comparable to the Greek hetaera occupied an important position in the social life of the period."³⁴ At that time she had wealth, power and beauty. She had interest in literary and artistic taste. Nobody was hesitating to enter her house. Moreover, the man who used to visit her house was called dignified, civilized as well as lover of arts.

32. वात्स्यायन-मदनोदय-दत्तक-विटपुत्र-राजपुत्राद्यैः ।
उल्लपितं यत्किंचित् तत् तस्याः हृदयदेशमध्यास्ते ॥
भरत-विशाखिल-दन्तिल-वृक्षायुर्वेदचित्रसूत्रेषु ।
पत्रच्छेदविधाने भ्रमकर्मणि पुस्तकसूत्रशास्त्रेषु ॥ कुट्टनी. 123, 124.

33. पूजिता सा सदा राज्ञा गुणवद्भिश्च संस्तुता ॥ का.सू. 1.3.21.

34. K.L.Mukhopadhyaya. Ancient Indian Erotic Literature, p.97, (Calcutta, 1959.)

The fourth adhyāya gives a picture of the life of citizens. Here, a citizen means a civilized or dignified or educated man and it is not meant only for a dweller in a city. We see a vivid description of Nāgaraka's house, his diary, his daily duties, occasional duties and his friends' circle. The Kāmasūtra directs a Nāgaraka "to build a house in a city or large village or in the vicinity of good people. This abode should be situated near some water and surrounded by a lovely garden. It should contain different compartments for different purposes.

✓ Two parts must be there for dwelling. The inner part is for females. The outer part, sweet smelling with rich perfumes, should contain a soft bed which is low in the middle part with a white clean cloth to cover it. There should be two pillows one at the top and another at the bottom. A stool should be at the head on which are placed pigments, perfumes, garlands, bark of citron, betel and a box of cosmetics. A spitton should be there on the ground near the couch. There should be a lute hanging from a peg, books, a drawing board, a vessel containing perfumes and some garlands. Not far from the couch and on the ground there should be a round seat and a board for playing dice. There should be cages of birds outside the room. Separate places should be left there for spinning, carving etc. In the garden there should be a whirling swing and

a common swing as well as a bower of creepers full of flowers, in which a raised parterre should be there for sitting."³⁵ Really this is a description of an ideal house. Vātsyāyana has given much importance for a house which is an abode of Gr̥hastha and which gives him peace and pleasure.

Having understood this idea of Kāmasūtra many poets have described houses, bed rooms etc., according to the tenets of love. Śūdraka's elaborate description of Vasantāsenā's house resembles the above description and gives a glimpse of what was considered luxury in those days. Maitreya, the Vidūṣaka, having seen that house, not only wonders but also gives a graphic picture of that house. He describes the doors, the rows of balconies, the part in which oxen, buffaloes, rams and horses were tied, the couches, the books, the gambling table, the kitchen, the birds, the parts meant for architect as well

35. नगरे पत्तने खर्वणे महति वा सज्जनाश्रये स्थानम् ।
यात्रावशाद्वा । तत्र भवनमासन्नोदकं वृक्षवाटिकावद्विभक्त-कर्मकक्षं द्विवासगृहं
कारयेत् । बाह्ये च वासगृहे सुश्लक्ष्णमुभयोपधानं मध्ये विनतं शुक्लोत्तरच्छदं
शयनीयं स्यात् प्रतिशयिका च । तस्य शिरो भागे कूर्चस्थानम् । वेदिका च ।
तत्र रात्रिशेषमनुलेपनं माल्यं सिक्थ-करण्डकं सौगन्धिक-पुटिका मातुलुंगत्वचस्ताम्बूलानि
च स्युः । भूमौ पतद्गृहः, नागदन्तावसक्ता वीणा, चित्रफलकं वर्तिकासमुद्गको,
यः कश्चित् पुस्तकः मुरण्टकमालाश्च । नातिदूरे भूमौ वृत्तास्तरणं समस्तकम् ।
आकर्षफलकं द्यूतफलकं च । तस्य बहिः क्रीडाशुकुनिपंजराणि । एकान्ते च
तर्कु-तक्षण-स्थानमन्यासां च क्रीडानाम् । स्वास्तीर्णा प्रेखादोला वृक्षवाटिकायां
सप्रच्छाया स्थण्डिलपीठिका च सकुसुमेति भवनविन्यासः । का.सू. 1.4.2.-15.

as music and the garden.³⁶ Kālidāsa's Yakṣa describes his house in the same manner. "There is a well which has steps of emerald slabs,³⁷ a garden which has a red Aśoka, Bakula trees and a bower prepared by Mādhavi and Kuravaka creepers.³⁸ There is a peacock which dances in the evening to the ginglyng tune of bangles of his wife.³⁹ There is also a starling in the cage which has sweet tone."⁴⁰ Some poets have described only the bed-chambers. Bāṇa describes the bed-room⁴¹ which reminds us of the description in the Kāmasūtra. He describes the holy place of

36. IVth act of Mṛcchakatika. Ed.M.R.Kale, Motilal Banarasidass, Delhi, 1982.

37. वापीचास्मिन्मरकतशिलाबद्धसोपानमार्गा...। मेघ.78.
Ed.R.D.Karmarkar. Venus Book Stall, Poona,1947.

38. रक्ताशोकश्चल किसलयः केसरश्चात्र कान्तः
प्रत्यासन्नौ कुरबक-वृतेर्माधवीमण्डलस्य ॥ मेघ.80.

39. तालैः शिंजावलयसुभगेर्नर्तितः कान्तया मे
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृदः ॥ मेघ.६।

40. मधुरवचनां सारिकां पंजरस्थाम् ... । मेघ.87

41. प्रविवेश... सत्राथेन सोपधानेन स्वास्तीर्णेन शयनेन शोभमानं
शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमायुधसहायकयागतेन
शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम् । हर्ष पृ.248.
Ed.K.P.Parab, Nirnayasāgara Press, Bombay,1946.

Goddess Pārvatī, which was full of smoke due to the continuous burning of resin.⁴² Daṇḍī also similarly describes the bed-room of Kalpasundarī as following- "In it there were well-spread couches of flowers, caskets of lotus leaves filled with materials of amorous enjoyment, an ivory fan and vase filled with fragrant water.⁴³ Bāṇa as well as Daṇḍī have used the word 'Svāstīrṇa' which is used by the Kāmasūtra. Mañkhaka says: In the bed-room the smoke due to the burning of incense became a curtain to the deer-eyed females whose clothes were dragged by their lovers.⁴⁴ The above examples show that the fragrance in the home or in the bed-chamber was common at that time.

After describing the house, Kāmasūtra narrates the diary of Nāgaraka. He should get up early in the morning and complete his morning duties. Having taken bath he

42. अनवरत-दह्यमानगुग्गुलु-बहुल-धूमान्धकारितेषु चण्डिकागृहेषु...।कादं.पृ.108

43. तत्र चासीत् स्वास्तीर्णं कुसुमशयनं, सुरतोपकरणवस्तुगर्भश्च
कमलिनीपलाशसंपुटाः दन्तमयस्तालवृन्तः सुरभिसलिल-भरितश्च
सुंगारः । दश.पृ.113.

Ed.M.R.Kale, Motilal Banarasidasa, Delhi, 1979.

44. प्रकान्त-येल-हरणेषु यदृच्छयेव-जङ्गे कुरंगकदृशां रतिमंदिरेषु ।
निर्दह्यमान-बहुलागुरु-धूमपुंजैस्तत्रासितांशुक-तिरस्कुरिणी-निवेशः ॥
॥ श्रीकण्ठ. 15.4.

Ed.Durgaprasada and K.P.Parab, Nirnayasāgara Press, Bombay, 1887.

should apply ointment and perfumes to his body, collyrium to his eyes, red colour to his lips. The Kāmasūtra further tells about his meals, his works, his duty and his friends-circle. It gives us an idea how he should pass his time. There are some acts to be done occasionally by a Nāgaraka as diversions or amusements, such as celebrating festivals, social gatherings, drinking parties, picnics, other social works etc. The elaborate description of Nāgaraka by Vātsyāyana gives us an idea that he was a social man with good behaviour. He was cultured and well-versed in all arts. He was taking active part in every social function. He had deep knowledge of human psychology especially of women's nature. We see that all the heroes of dramas or of poems have the characteristics of Nāgaraka. Especially Śūdraka's Cārudatta, Kālidāsa's Agnimitra, Vikrama, Duṣyanta, Bhavabhūti's Mādhava, Harṣa's Vatsarāja, Jīmūta-vāhana and Bāṇa's Candrapīḍa are good examples for Nāgaraka. Jayadeva calls Kṛṣṇa as Nāgara Nārāyaṇa. Thus Kāmasūtra had indeed a profound influence on the dramas as well as on poems.

Water-sports, drinking parties etc. which are occasional amusements of Nāgaraka are seen often in the literature. Kings and heroes were drinking wine and playing in water with their queens and with courtesans. Meeting the

beloved in the garden, which is a duty of Nāgaraka, is described in many dramas. Vātsyāyana further defines Pīṭhamarda, Viṭa and Vidūṣaka who are helpful in matters of quarrels and reconciliations between citizen and public women.⁴⁵ According to Kāmasūtra, Pīṭhamarda is a man without wealth, alone in the world, whose only property consists of his 'Mallikā' (a chair with a stick) and a red cloth. He comes from a good country and is skilled in all the arts. By teaching these arts he is received in the company of citizens and in the above of public women.⁴⁶ Viśvanātha says: "He is called Pīṭhamarda who is inferior to the hero; but who helps him in difficult situations."⁴⁷ Generally, he is known as a companion to the hero. But, here the qualities mentioned by Vātsyāyana and Viśvanātha differ from each other. Viśvanātha opines that the help of Viṭa, Ceṭa, Vidūṣaka etc. should be taken in erotic movements as they are expert in removing the

45. एते वेश्यानां नागरकाणां च मंत्रिणः सन्धिविग्रह-नियुक्ताः ।
का.सू. 1.4.47.

46. अविभवस्तु शरीरमात्रो मल्लिकाफेनकषायमात्रपरिच्छदः
पूज्यादेशादागतः कलासु विचक्षणस्तदुपदेशेन गोष्ठ्यं वेशोचिते
च वृत्ते साध्येदात्मानमिति पीठमर्दः । का.सू. 1.4.44.

47. दूरानुवर्तिनी स्यात् तस्य प्रासंगिकेति वृत्ते तु ।
किञ्चित्तद्गुणहीनः सहाय स्वस्य पीठमर्दाख्यः ॥ सा.द. 3.64.

pride of young girls.⁴⁸ Here only, Viṭa, Ceta and Vidūṣaka are called honest people. [The name of] the Pīṭhamarda is not included in the list by Viśvanātha. The reason may be that as Pīṭhamarda is near to hero in the arts, he cannot work honestly for the hero. But Pīṭhamarda is referred to many times in literature. In the Mālavikāgnimitra, Gautama, Vidūṣaka, having seen Kauśikī warns the hero - "Look! Look! Her ladyship, the Queen Dharinī has come placing in her front her Pīṭhamardikā, the learned Kauśikī."⁴⁹

The definition of a Viṭa according to the Kāmasūtra is - A Viṭa is a man, who has enjoyed all his property, who is endowed with merits, who has a wife, and who is honoured in the assembly and in the houses of courtesans and lives on their means.⁵⁰ The definition given by Viśvanātha is as follows- "Viṭa is a jack of all arts, who has lost his property due to mis-fortune, but he earns respect in the assembly. He is sweet-tongued man

48. श्रृंगारेऽस्यसहायाः वित्चेतविदूषकाद्याः स्युः ।
भक्ता कर्मसु निपुणाः कुपितवधूमान-भजनाः शुद्धाः ॥सा.द.3.65.

49. अविहा अविहा उपस्थिता पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य
देवी धारिणी । माल. पृ.18.

Ed.P.S.Sane and others, Book Sellers Publishing Company, Bombay, 1950

50. भुक्तविभवस्तु गुणवान् सकलत्रो वेशे गोष्ठ्यां च बहुमतस्तदुपजीवि
च वितः । का.सू.1.4.45.

and well-versed in convincing the whores."⁵¹ There is not much difference between Vātsyāyana and Viśvanātha. A good example of a Viṭa is in the Mṛcchakaṭika. There, Viṭa who is a companion of Śakāra, follows Vasantasenā and requests her to glance at his friend. But when he comes to know that Vasantasenā is interested in Cārudatta, he gives full-stop to his efforts and returns. Such a cultured man was Viṭa in those days. But, gradually Viṭa lost his respect in society, as he became a lustful man. In the Prahasanas and Bhāṣas he is depicted as a rogue.

The third companion of the hero is Vidūṣaka or Vaihāsika who is defined by Vātsyāyana thus- "He is a person acquainted with some of the arts and trusted by all."⁵² Many dramatists have introduced this character in their plays. All these persons are helpful to the hero to get his object fulfilled without any difficulty. Therefore, they are called as ministers. In the Mālavikāgnimitra, Agnimitra says- "Here has come another minister in-charge of another kind of business."⁵³ Irāvati remarks-

51. संभोगहीनसंपद् विटस्तु धूर्तः कलैकदेशज्ञः ।
वैशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम् ॥
सा.द. 3.66.

52. एकदेशविद्यस्तु क्रीडनको विश्वास्यश्च विदूषको वैहासिको वा ।
का.सू. 1.4.46.

53. अयमपरः कार्यान्तर-सचिवः अस्मानुपस्थितः । माल.पु. 14.

"This is the politics of this minister of science of Love."⁵⁴
 Makaranda in the Mālatīmādhava, Vasantaka in the Priya-
darśikā, Gautama in the Mālavikāgnimitra, Mādhavya in
 the Abhijnāna Śākuntala are good examples of jesters
 characterised by the dramatists according to the dictates
 of the Kāmasūtra.

The last and the fifth adhyāya of this adhikarana
 discusses the types of the hero and heroine and their
 friends as well as their messengers. Vātsyāyana starts
 this adhyāya as- "When kāma is practised by men of the
 four classes according to the rules of śāstra with virgins
 of their own caste, it then becomes a means of acquiring
 lawful progeny and good fame, which is not opposed to the
 customs of the world."⁵⁵ Vātsyāyana prohibits coition
 with a woman of a higher caste and with those already
 enjoyed by others, even though they may be of the same
 caste. He allows the practice of kāma with women of lower castes,
 with women driven out from their own caste, with public
 women and with women twice married for pleasure only.⁵⁶

54 . ह्यमस्य कामतंत्र-सचिवस्य नीतिः । काल.पृ.100

55. कामश्चतुर्षु वर्णेषु सवर्णतः शास्त्रतश्च अनन्यपूर्वायां
 प्रयुज्यमानः पुत्रीयो यशस्यो लौकिकश्च भवति । का.सू.1.5.1.

56. अवरवर्णास्वनिरवतितासु वेश्यासु पुनर्भूषु च न शिष्टो
 न प्रतिषिद्धः सुखार्थत्वात् । का.सू.1.5.3.

Hence, any woman who is fit to be enjoyed without causing any sin, is called a Nāyikā. Such heroines are of three kinds- Maids, Females twice married and Public women.⁵⁷

Goṇikāputra adds one more type of heroine, who is already married but helpful on some occasions.⁵⁸ Those occasions

are described by him at length. Cārāyana includes one more type of heroine, who is kept by a minister; or a widow who fulfils the purposes of a man to whom she

resorts.⁵⁹ According to Suvarṇanābha a widow ascetic is the sixth kind of Nāyikā.⁶⁰ Ghoṣakamukha says that the

daughter of a public-woman or a virgin female servant is the seventh kind of heroine.⁶¹ Gonardīya states that any

woman after entering the youth and born of good family, is

the eighth kind of heroine.⁶² Vātsyāyana concludes that there are only four kinds of Nāyikās.

57. तत्र नायिकास्तिस्त्रः कन्या पुनर्भूविशया च । का.सू. 1.5.4.

58. अन्यकारणवशात् परपरिगृहीतापि पाक्षिकी चतुर्थीति
गोणिकापुत्रः का.सू. 1.5.5.

59. एतैरेव कारणैर्महामात्रसम्बद्धा राजसम्बद्धा वा तत्रैकदेशवारिणी
काचिदन्या वा कार्यसम्पादिनी विधवा पंचमीति चारायणः
का.सू. 1.5.22.

60. सैव प्रव्रजिता षष्ठीति सुवर्णनामः । का.सू. 1.5.23.

61. गणिकाया दुहिता परिचारिका वाऽनन्यपूर्वा सप्तमीति
घोटकमुखः का.सू. 1.5.24.

62. उत्क्रान्तबालभावा कुलयुवतिरुपचारान्यत्वादष्टमीति
गोनर्दीयः । का.सू. 1.5.25.

There is an elaborate description and division of heroines in the Sanskrit literature. Viśvanātha, in his Sāhitya darpaṇa, mentions three types of heroines - Svīyā, Parakīyā and Gaṇikā. Svīyā or Svakīyā is once again divided into three types viz., Muḡdhā, Madhyā and Pragalbhā or Praudhā. Madhyā and Pragalbhā types of heroines are again divided into three types viz., Dhīrā, Adhīrā and Dhīrādhīrā. Once again they are divided into two types viz., Jyeṣṭhā and Kaniṣṭhā. Thus there are thirteen types of Svakīyā. Including Parakīyā, Kanyā and Sāmānyā there are totally sixteen types of heroines. Some of the authors of dramaturgy as well as erotic writers describe eight types of heroines.⁶³ All these types of heroines are described in Sanskrit literature. We get many examples to illustrate all the types of heroines.

Muḡdhā, who is the popular type of heroine is defined by Viśvanātha as a girl who has sexual urge for the first time due to youth, but who is adverse to coition and who has a little pride and more bashfulness.⁶⁴ Muḡdhā is so

63. स्वाधीनपत्निका - खण्डिता - अभिसारिका - कलहान्तरिता
विप्रलब्धा - प्रोषितभर्तृका - वासकसज्जा - विरहोत्कण्ठिता -
पं.सा.5. 32-39, अंग.10.62-70, दशरु.2.23-27.

64. प्रथमावतीर्ण-यौवनमदनविकारा रतौ वामा ।
कथिता मृदुश्च माने समधिकलज्जावती मुग्धा ॥ सा.द.3.83.

innocent that she does not understand even the fact that she is entering youth. Śakuntalā, having seen Duṣyanta thinks - "Why have I, having seen this person; become susceptible to an emotion opposed to a penance grove?"⁶⁵ Here, Śakuntalā is entering youth. As she has grown up in the hermitage, she is unable to understand the feelings of her heart, which are coming out after seeing Duṣyanta. The second epithet of Mugdha is her non-cooperation in sex-sport. Kālidāsa describes Pārvatī as a Mugdha where he states- "Although she did not reply when addressed to, desired to go away when held by her upper garment, and slept on the bed with her face turned aside, still she gave delight to Śiva."⁶⁶ The same type of experience was faced by Jimūtavāhana who describes the behaviour of Malayavati at the time of the first union. He says- "On being seen, she casts down her looks, on being addressed, she does not give any reply, while in bed she turns away from me. If embraced forcibly, she shudders. When the attendants are going out of the bed-chamber, she too would go away with them.

65. किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता । अभि.पु. 19.

Ed. A. B. Gajendragadkar, Popular book store, Surat, 1946.

66. व्याहृता प्रतिवयो न संदधे गन्तुमैच्छदवलंबितांशुका ।

सेवते स्म शयनं पराङ्मुखी सा तस्यापि रतये पिनाकिनः ॥ कुमार. 8. 2.

Ed. M. R. Kale, Motilal Banarasidasa, Delhi, 1967.

My newly wedded wife brings me great happiness because of her crossness itself."⁶⁷ Here Jimūtavāhana takes pleasure in the adverseness of his beloved. Agnimitra goes one step further and says- "She, trembling all over, obstructs the hand, the fingers of which are active in seizing the girdle; she makes her hands serve as a covering for the breasts when being embraced by force; she turns away the face with the eyes having beautiful eye-lashes, when being raised up in order to kiss. Even under the pretext she does bring to me the pleasure in the form of fulfilment of the longing."⁶⁸ Yayāti not only describes the adverseness of Śarmiṣṭhā but also shows her little pride. Having seen Śarmiṣṭhā he utters- "It appears that she has gone by disregarding my instruction. However, her attitude is not adverse to me. Or, rather the minds of women-folk are perplexed at the time of their first-union."⁶⁹ Bashfulness which is one of the

67. दृष्टा दृष्टिमथो ददाति कुरुते नालापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिंगिता वेषते ।
निर्यान्तीषु सखीषु वासभवान् निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोदा प्रिया ॥ नाग. 3. 4.
Ed. K. Krishnamoorthy, Maruti Book Depot, Bangalore, 1952.

68. हस्तं कम्पवती रुणद्धि रशनाव्यापारलोलांगुलिं
हस्तौ स्वौ नयति स्तनावरणतामालिंग्यमाना बलात् ।
पातुं पक्षमलयक्षुरुन्नमयतः सायीकरोत्याननं
व्याजेनप्यभिलाष-पूरण-सुखं निर्वर्तयत्येव मे ॥ मात. 4. 15.

69. तदनादृत्य गतेति गम्यते मयि तस्याः विमुखी न तंस्थितिः ।
अथवा नवसंगमे मनो महिलानां भजते विमूढताम् ॥ ययाति. 2. 7.
Ed. C. R. Devadhara, B. O. R. I. Poona, 1965.

characteristics of Mugdha is seen in the literature ever and anon. Śarmiṣṭhā, having seen Yayāti diverts her glance.⁷⁰ Malayavati having looked at Jimūtavāhana feels abashed and slightly turns away her face from him.⁷¹ Mālavikā having heard the words of her lover gesticulates bashfulness.⁷² Thus, every heroine of the Mugdha type shows her bashfulness at the first sight of her lover.

Madhya, whose characteristics are smiles and side-glances, is described variously in the literature. Kālidāsa pictures Pārvatī as Madhya thus- "After a few days, Śiva with great difficulty caused his beloved to incline to love-sport. Having known the taste of love, she gradually abandoned her perverseness towards enjoyment. Pressed to his bosom, she embraced her lover. She did not turn away her face when it was desired by him. She became slack in obstructing his hand as it keenly searched for her girdle-zone."⁷³

70. अंगुलिब्याजमालंब्यमुखं परिवर्तयति । ययाति.पृ.8.

71. सलज्जं तिर्यक् पश्यन्ती किञ्चित्परावृत्तमुखी तिष्ठति । नागा.पृ.52.

72. मालविका लज्जां नाटयति । माल.पृ.68.

73. वासराणि कतिचित्कथंचन स्थाणुना पदमकार्यत प्रिया ।
 ज्ञातमन्मथरसा शनैः शनैः सा मुमोच रतिदुःखशीलताम् ॥
 सस्वजे प्रियमुरोनिपीडिता प्रार्थितं मुखमनेन नाहरत् ।
 मेखला प्रणय लोलतां गतं हस्तमस्य शिथिलं रुरोध ता ॥ कुमार.8.13,14.

The third type of heroine is Pragalbhā or Praudhā, who is well-versed in the art of sex-sport and who is bold. We come across plenty of illustrations of Pragalbhā. Viśvanātha describes her- "She makes her husband a servant by embracing when she is embraced, by kissing when she is kissed, by biting when she is bitten."⁷⁴ Māgha shows the skill of Pragalbhā who embraces her lover tightly, having not given a chance to glance at her breasts to her lover who has dragged her upper garment.⁷⁵ Her, though she disappoints her lover by not showing her breasts, gives immense pleasure to him by embracing tightly. Kālidāsa describes Pārvatī, who attained boldness- "The skill proper for young ladies which she learnt, when she became the disciple in private, of Śiva, who taught her enjoyment, that same (skill) she offered to him by way of teacher's remuneration."⁷⁶ The suggestion of the poet is that Pārvatī became bold and displayed her skill in amorous sports.

74. समाश्लिष्टा समाश्लेषात् चुम्बिता चुम्बनैरपि ।
दष्टाश्च दशनैः कान्तं दासीकुर्वन्ति योषितः ॥ सा.द.३.१२२.

75. उत्तरीय विनयात् व्रपमाणा रुन्धती किल तदीक्षण-मार्गम् ।
आवरिष्ठ विकटेन विवोदुर्वक्षस्थैव कुचमण्डलमन्या ॥ विश्व.१०.४२.
Ed. Durga Prasada, Nirṇaya Sāgara Press, Bombay, 1988.

76. शिष्यतां निधुवनोपदेशिनः शंकरस्य रहसि प्रपन्नया ।
शिक्षितं युवति-नैषुर्णं तथा यत्तदेव गुरुदक्षिणीकृतम् ॥ कुमार.८.१७.

Generally, Pragalbhā takes pleasure in being decorated by her lover. We see such a picture in the Gīta-Govinda in which Rādhā as a Pragalbhā, tells her lover, the Lord Kṛṣṇa- "Put the leaves on the breasts, draw the pictures on the cheeks, tie the girdle to the waist, braid the hair which are dishevelled, put the bangles and anklets on the hands and the legs." Lover Kṛṣṇa does all that she says.⁷⁷

Praghalbhā is the only type of heroine who acts like a man in sex-sport, the description of which is discussed in the next chapter in detail.

These three types of heroines were divided on the basis of their behaviour in the cohabitation. But, later writers like Jyotirīśa and Kalyāṇamallā as well as some authors of dramaturgy have shown eight divisions of heroines on the basis of their mental condition and their position in the society. Among those, the first one is Svādhīnapatikā or Svādhīnapūrvapatikā. Jyotirīśa explains- "Experts call that beautiful lady as Svādhīnapūrvapatikā, whose husband

77. रचय कुचयोः पत्रं चित्रं कुरुष्व कपोलयोः
 घटय जघने कांचीमंघ स्त्रजा कबरीभरम् ।
 कलय वलयश्रेणीं पाणौ पदे कुरु नूपुरा-
 विति निगदितः प्रीतः पीताम्बरोऽपि तथा करोत् ॥ गीत. 12.9.

Ed. M. R. Telanga and W. L. Panasikar,
 Nirnayasagar Press, Bombay, 1899.

meets her being interested in talking about love-sport. He does not leave her on account of passion. She is the treasure of the art of pleasure of all sorts."⁷⁸ Kalyāṇa-malla states similarly: "She whose husband does not leave her due to passion, though he does not know much about sexology, who gets pleasure by coition only, is called svādhīnapūrvapatikā by learned people."⁷⁹ Viśvanātha's definition agrees with this.⁸⁰ Rādhā is depicted as all types of heroine in the Gīta-Govinda, which is an immortal work of Jayadeva.

The maiden, who decks all her limbs with various flowers, who is lovely, who is interested in sex, who has love towards her lover, who has fickle eyes, who waits

78. यस्याः पतिर्भिलति केलिकथानुरक्तः
 पार्श्वं न मुञ्चति मनोभ्रववेगयुक्तः ।
 स्यात्सुन्दरी सकलसौख्यकलानिधाना
 स्वाधीनपूर्वपतिकेति वदन्ति तज्ञाः ॥ पं.सा.5.32.

79. वैराग्यवान् सकलकेलिकलाकलासु
 कान्तो जहाति न सकाशमनंगलौल्यात् ।
 यस्याः स्त्रियाः सुरत सौख्य विचर्चिता सा
 स्वाधीनपूर्वपतिकेति बुधैः प्रदिष्टा ॥ अनंग.10.68.

80. कान्तो रतिगुणाकृष्टो न जहाति यदन्तिकम् ।
 विचित्र-विभ्रमासक्ता सा स्यात्स्वाधीन-भर्तृका ॥ सा.द.3.99.

for her lover for a long time is called Utkanṭhitā.⁸¹ She having adorned herself thinks about the reasons of non-arrival of her lover. She becomes anxious to know the reasons. Jyotirīśa as well as Viśvanātha give the same annotations about Utkanṭhitā or Virahotkanṭhitā type of heroine. Jayadeva describes Rādhā who was waiting for Kṛṣṇa at the appointed place at night. When Kṛṣṇa did not come, she went on imagining the reasons for his non-arrival. There she utters- "Has he followed another beloved? Has he been stopped by his sport-mates? Has he lost his way in the forest due to darkness?"⁸²

That lady is known as Vāsakasajjā, whose limbs are beautified by garlands, sandals and ornaments, whose eyes are fixed on the path of lover's arrival and who is reclining on the bed in her beautiful house.⁸³ Kalyāṇamallā gives the same idea thus- "She is called Vāsakasajjikā,

81. विविध-कुसुम-काला भूषितांगी मनोज्ञा
सुरतरसविलोला सानुरागा स्वकान्ते ।
निवसति चटुलाक्षी वासगेहे चिरं या
वर-कविभिरिहोक्ता सा किलोत्कण्ठितेति ॥ अनंग.10.69.
82. यत्किं कामपि कामिनीमभिसृतः किं वा कलाकेलिभिः ।
बद्धो बन्धुभिरन्धकारिणि वनोपान्ते किमुद्भास्यति ॥ गीत.7.3.
83. स्त्रक्चन्दनाम्बरविभूषण भूषितांगी या वल्लभागमनमार्ग-
विरूढ-दृष्टिः । तल्पंगता रुचिरवास गृहेऽवशेते
सा कीर्तिता जगति वासकसज्जितेति ॥ पं.सा.5.३५.

by learned people, who adorning herself, sits on the soft bed at night and awaits the arrival of her husband.⁸⁴ Jayadeva describes the activities of Rādhā when she was waiting for Kṛṣṇa at night. "She puts on her ornaments to attract you. She suspects your arrival even when leaves are shaking. She stretches the bed. She thinks about you for a long time. She tries to spend the time by doing hundreds of things but she cannot pass the night without you."⁸⁵ The poet has described the various activities of Rādhā, which she did to kill time. Here Rādhā is depicted as Vāsakasajjā.

The fourth heroine is Kalahāntarītā. Her characteristics are as follows- "She goes away from her lover who bows down to her. She discards him with harsh words. After his departure she suffers due to separation."⁸⁶

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84. वनिता शुभवासवेशमनि मृदुशय्यामधिसासिनी निशि ।
पतिमार्ग-चिरापितिक्षणा कथिता वासकसज्जिका बुधैः ॥ अनंग. 10.63.
85. अंगेष्वभरणं करोति बहुशः पत्रेऽपि संचारिणि
प्राप्तं त्वां परिशंकते वितनुते शय्यां चिरं ध्यायती ।
इत्याकल्पविकल्पतल्परचना संकल्पलीला-शत-
व्यासकतापि विना त्वया वरतनुर्नैषा निशां नेष्यति ॥ गीत. 6.3.
86. क्रोधात्प्रयाति चरणे पतितोऽपि कान्तः
प्रायः प्रचण्डवचनाच्चरणैर्निरस्तः ।
पश्चात्तदीय विरहक्षरदानतांगी
सा कीर्तितेह कलहान्तरिता कवीन्द्रैः ॥ पं.सा. 5.35.

The Sāhitya-darpana also explains in a similar way- "She is Kalahāntarītā, who neglects her lover in anger, but afterwards repents for her act."⁸⁷ Māgha describes her skill as follows- "She sneezes artificially when her lover goes out, being discarded by her. Her lover, though he is in anger, stops there only due to ill omen."⁸⁸ Here, the heroine first disregards her lover, but when she comes to know that he is leaving that place, she having repented in mind, sneezes artificially to stop him with an ill omen. Bhāravi gives a beautiful picture of this heroine- "Her eyes are at the door; hands are on the cheeks, life is after you. Why have you quarrelled with her? Such repeated words (of her maid servant) brought freshness to love."⁸⁹ Here the heroine has sent away her lover with harsh words. But now having regretted she is waiting for him. Hence, her eyes are at the door. She is thinking whether he will return or not! Therefore,

87. चाटुकारमपि प्राणनाथ-रोषादपास्य या ।
पश्चात्तापमवाप्नोति कलहान्तरिता तु सा ॥ सा.द.३.१०७.

88. अपयाति स्त्रोषया निरस्ते कृतकं कामिनि चुक्ष्वे मृगाक्षया ।
कलयन्नपि स व्यथोवतस्थे शकुनेन स्कातिः किलेतरोऽपि ॥ शिशु.९.८३.

89. द्वारिचक्षुरधिपाणि कपोलौ जीवितं त्वधि कुतः कचहोऽस्याः ।
कामिनामिति वचः पुनरुक्तं प्रीतये नवनवत्वमियाय ॥ किरात.९.४३.
Ed. Pandita Durgaprasada and K. P. Parab,
Nirṇayasāgar Press, Bombay, 1922.

her hands are on the cheeks, She is unable to live without him. Jayadeva beautifully sketches Rādhā as Kalahāntarītā through her friend, who convinces her thus- "You became harsh when he showed affection. You were stiff when he bowed down. You exhibited hatred when he was well disposed towards you. You turned your face when he looked at you."⁹⁰ This is how Rādhā disregarded her lover Kṛṣṇa. The poet continues- "Afterwards, in the evening Kṛṣṇa with smile, spoke to Rādhā whose anger had come down and who was sighing continuously."⁹¹ Here, the two adjectives of Radha express her repentance.

The fifth type of heroine is Vipralabdā, whose lover having given appointment, does not come in time. She takes pleasure in the nectar-like words relating to her lover.⁹² Viśvanātha mentions the same opinion about this heroine.⁹³ Rādhā in the Gīta-Govinda laments- "Oh Kṛṣṇa

90. स्निग्धे यत्पुरुषासि यत्प्रणमति स्तब्धासि यद्वागिणि
द्वेषस्थासि यदुन्मुखे विमुखतां यातासि तस्मिन्प्रिये ॥ गीत.9.2.

91. अत्रान्तरे मसृणरोषवशामपारनिशवांसनिः सहमुखीं समुपेत्य
राधाम् । सव्रीडं दिनान्ते हरिरित्युवाच । गीत.10.1.

92. संकेतकं प्रियतमः स्वयमेवदत्त्वा नैवागतः समुचिते समये च यस्याः ।
हृष्टा वचोमृतरसैः सकलांगयष्टिः सा वर्णिता कविवरैरिह विप्रलब्धा ॥
पं.सा.5.36.

93. प्रियः कृत्वापि संकेतं यस्या नायाति सन्निधिम् ।
विप्रलब्धा तु सा ज्ञेया नितान्तमवमानिता ॥ सा.द.3.108.

has not come to this garden at the said time. Now my youth, which has spotless beauty is rendered useless. Being deceived by the words of my friends, to whom should I pray to protect?"⁹⁴ Rādhā expresses her sorrow, as her lover has broken the appointment. She is eager to see him, to hear the words of her lover. But, now she is disappointed by Kṛṣṇa.

That woman, whose husband's eyes are red and lazy due to having no sleep and whose limbs are marked by all the signs of sexual sport due to the co-wife and who having arrived in the morning speaks sweet words with fear, is called Khanditā.⁹⁵ This type of heroine is described in most of the kāvyas. Kālidāsa, the famous poet of Sanskrit literature, having imagined the lotus as Khanditā and the sun is the lover, advises the cloud to leave the path to

94. कथितसमयेऽपि हरिरहह न ययौ वनं
ममविफलमिदममलरूपमपि यौवनम् ।
यामि हे कमिह शरणं सखीजनवंचिता । गीत.8.1.

95. निखिल-सुरत-चिन्हैरंकितांकः सपत्न्या
अरुणकलुषनेत्रो निद्रया जीवितेशः ।
समयमधुरवाक्यः प्रातरभ्येति यस्याः
कथयति भरतस्तां खण्डिताख्यां पुरन्धीम् ॥ अनंग.10.62.

the sun, early in the morning, who is eager to wipe off the tears (dew) by his hands (rays).⁹⁶ The poet Veṅkaṭeṣa refers to Khaṇḍitā when he describes the morning. He writes- "There were Khaṇḍitās who were decorated by harsh words which were coming out on account of anger, at the sight of their lovers, who were embraced by other women... etc."⁹⁷ The eighth canto of the Gīta-Govinda of Jayadeva contains the description of Khaṇḍitā. Rādhā proves that Kṛṣṇa has enjoyed another girl, by describing his every limb.

The seventh type of heroine is Abhisārikā. "Wise men call her as Abhisārikā, who having decorated herself goes to the fixed place for love-sport with passion as well as without shame."⁹⁸ Jyotirīśa describes in detail as follows-

96. तस्मिन्काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजासु ।
प्रालेयासुं कमलवदनात्सोऽपि हर्तुं नलिन्याः
प्रत्यावृत्तस्त्वयि करुरुधि स्यादनल्पाम्यसूयः ॥ मेघ - 39.

97. अन्यांगनालिंगन-चिन्हदर्शन-कोपसंजात-कटुवचन-
मण्डितासु खण्डितासु । श्रीनिवास.पु.124.
Ed. Durgaprasada & K.P.Parab,
Nirnaya Sagara Press, Bombay, 1933.

98. मदनाकुलितातिनिस्त्रया कृतभूषा निशि गूढचारिणी ।
सुरताय परालये व्रजेत् कवयस्तामभिसारिकां जगुः ॥ अनंग.10.65.

"She, who lost her character at early age, who has lost control over her mind, who goes to other's house secretly for sex-sport, is called Abhisārikā."⁹⁹ The Amarakośa also defines Abhisārikā in the same manner.¹⁰⁰ Such Abhisārikā is referred to by many poets. Kālidāsa describes the Abhisārikās who were going to their lover's house at night. Therefore, he requests the cloud to show the road by lightning only, because they may fear having heard his thundering sound.¹⁰¹ Amaruka asks this heroine- "O beautiful one, where are you going in this thick darkness?" She answers- "To the place where my lover, who is the lord of my life, is dwelling." "O girl you are alone, do you not feel any fear?" "No, the cupid who possesses five arrows is with me for help."¹⁰² This dialogue gives the

99. आरम्भमग्नघरिता विकला च नारी या निर्मिता हि
मदनेन मदेन याति । गुप्ताभिसाररसिका परवेशम गन्तुं
सा कीर्तिता कविवरैरभिसारिकेति ॥ पं.सा.5.38.
100. कान्तार्थिनी तु या याति संकेतं साभिसारिका । अमर.
101. गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेदैस्तमोभिः ।
सौदामन्या कनकनिकष-स्निग्धया दर्शयोर्वी
तोयोत्सर्गस्तनित-मुखरो मा स्म भूर्विक्लवास्ताः ॥ मेघ - 39.
102. क्व प्रस्थितासि, करभोरु घने निशीथे
प्राणाधिषो वसति यत्र प्रियो जनो मे ।
एकाकिनी वद कथं न बिभेषि बाले
नन्वस्ति पुंखितशरो मदनः सहायः ॥ अमरु.68.

description of Abhisārikā. She has no fear at all. Hence, it is said- "There is no fear and shame for those who are interested in sex."¹⁰³

The last type of heroine is Viyoginī or Proṣitabhartṛkā who is defined as follows- "She is Viyoginī, whose husband is out of station and whose body suffers even due to the moon, the lotus and sandal etc."¹⁰⁴ The Pañcasāyakī and the Sāhityadarpaṇa give the same description of this heroine. Kālidāsa's Yakṣinī, whose husband is far from her on account of the curse, is the best example for Proṣitabhartṛkā. If the previous sixteen types of heroines come under the above mentioned conditions, we get one hundred and twenty eight types of heroines. These heroines are once again divided as Uttamā, Madhyamā and Adhamā. In toto we see three hundred and eighty four types of heroines! No doubt, there may arise a confusion. But we should understand that the idea of their divisions is from Kāmasūtra.

According to Vātsyāyana, the hero is of only one type

103. कामातुराणां न भयं न लज्जा ।

104. दयिते परदेश-संस्थिते शशिषंकेरुह-चन्द्रनादिभिः ।
परितप्यत एव यदपुः कथिता सा कविभिर्वियोगिनो ॥ अंग. 10.67.

who is fit to enjoy all the heroines.¹⁰⁵ If he loves in secret for special advantages, he is called a hidden hero, hence he is the second type of hero.¹⁰⁶ Both of these are called Uttama, Madhyama and Adhama according to their qualities.¹⁰⁷ The Kāmasūtra describes the special features of a hero as follows: Men of high birth, learned, who have attained general knowledge, poets, well-versed in story telling, eloquent speakers, energetic men, skilled in various arts, far seeing into the future, possessed of great minds, full of perseverance, of firm devotion, free from hatred, liberal, friendly, liking social gatherings, healthy, possessed of a perfect body, strong, not addicted to drinks, powerful in sexual enjoyment, sociable, showing love towards women and attracting them but not entirely devoted to them, having independent employment, free from harshness and hatred.¹⁰⁸ All the heroes, in the Sanskrit

105. एक एव तु सार्वलौकिको नायकः । का.सू.1.5.28.

106. प्रच्छन्नस्तु द्वितीयः विशेषलाभात् । का.सू.1.5.29.

107. उत्तममध्यमाधमतां तु गुणागुणतो विद्यात् । का.सू.1.5.30.

108. महाकुलीनः, विद्वान्, सर्वसमयज्ञः, कविः, आख्यानकुशलः, वाग्मी, प्रगल्भः, विविध-शिल्पज्ञः, वृद्धदर्शी, स्थूललक्षः, महोत्साहः, वृद्धभक्तिः, अनसूयकः, त्यागी, मित्रवत्सलः, घट-गोष्ठी-प्रेक्षणक-समाज-समस्य-क्रीडनशीलः, नीरजः, अव्यंगशरीरः, प्राणवान्, अमघपः, वृषः, मैत्रः, स्त्रीणां-प्रणेतृ लालयिता च न चासां वशः, स्वतंत्र-वृत्तिः, अनिष्टुरः, अनीड्यालु अनवशंगी चेति नायकगुणाः । का.सू.5.1.12.

literature, possess one or more qualities which are mentioned above. Pañcasāyaka also gives a list of the features of hero, which are the reflections of Kāmasūtra. Viśvanātha in his Sāhitya-darpana states the same. "Liberal, learned, of good family, graceful, with the ardour of youth and beauty, clever, a general favourite and possessed of spirit, wit and virtue - these are the qualities of a leading character.¹⁰⁹ On the basis of these qualities, the character of the hero was divided into four types, viz., Dhīrodāta, Dhīroddhata, Dhīralalita and Dhīrapraśānta. These heroes were divided once again into four types, viz., Dakṣiṇa, Dhr̥ṣṭa, Anūkūla and Śaṭha. Thus, we see sixteen types of heroes in the literature. These sixteen types of heroes were divided again into three types, viz., Uttama, Madhyama and Adhama. In this way there are forty eight types of heroes. All these heroes possess the qualities which are described by the Kāmasūtra. For example, Cārudatta, the hero of the Mrcchakaṭika is described by Viṭa thus- "To the distressed, he is wish-yielding tree bent down with the fruit of his virtues. To the virtuous he is a family head. To the learned he is the mirror. He is the touch-stone of the moral conduct and the ocean having righteousness for its coast-line.

109. त्यागी कृती कुलीन सुश्रीको रूपयौवनोत्साहि ।

दक्षोऽनुरक्तलोकस्तेजो-वैदग्ध्य-शीलवान्नेता ॥ सा.द. 3.55.

He is hospitable and never shows dis-respect. He is a treasure of all manly virtues and he is courteous and magnanimous by nature. By reason of his manifold virtues, he alone deserving praise really lives; while others are merely breathing.¹¹⁰ Śrī Harṣa sketches his hero through Mitrāvasu thus- "On the one hand he is an ornament to the royal race of Vidyādharas; well-read, esteemed by the good, matchless in beauty, rich in valour, learned, modest and youthful. On the other hand he would be prepared to give up his life even out of pity, since he is out to save all creatures...etc."¹¹¹ Kālidāsa's Duṣyanta, Vikrama and Agni-mitra, Bhavabhūti's Mādhava and Rāma, Śrīharṣa's Vatsarāja and Jimūtavāhana, Bhāravi's Arjuna, Harṣa's Nala etc. possess one or the other quality mentioned by Vātsyāyana.

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110. दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुंबो ।
 आदर्शः शिक्षितानां सुचरितनिकषः शीलवेलासमुद्रः ।
 सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्वो
 ह्येकः श्लाघ्यः स जीवत्यधिकगुणतया घोचक्ष्वसन्तीवद्यान्ये ॥
 मृच्छ. 1.48.
111. यद्विधाधरराजवंशतिलकः प्राज्ञः सतां संमतो
 रूपेणाप्रतिमः पराक्रमधनो विद्वान् विनीतो युवा ।
 यद्यासूनपि सन्त्यजेत्करुणया सत्त्वार्थमभ्युद्युत-
 स्तेनास्मै ददतः स्वसारमतुला तुष्टिर्विषादशयमे ॥ नागा.2-10.

After describing the hero and his qualities, the Kāmasūtra describes the nature of friends who help in the matter of love. The following are the kinds of friends— one who has played with us in the childhood, who is bound by an obligation, who has the same taste, who is a class-mate, who knows secrets and faults or whose faults and secrets are known, who is the child of a nurse, who is brought up with us and who is hereditary friend. The Kāmasūtra advises that they should tell the truth, should not change by time, should be favourable according to the desire, should be firm, should be free from covetousness and should not reveal secrets.¹¹² Vātsyāyana opines that it is better to keep friendship with washermen, barbers, florists, perfumers, vender of spirituous liquor, beggars, cowherds, betel-leaf sellers, gold-smiths, Pīthamardas, Viṭas, Vidūṣakas and also with the wives of these people.¹¹³ Kokkoka adds some more people who are fit to

112. सहपांसुकीडितमुपकारसम्बद्धं समानशीलव्यसनं सहाध्यायिनं
यश्चास्य मर्माणि रहस्यानि च विधाद् यस्य चायं विधाद्वा
धात्रपत्यं सह संवृद्धं मित्रम् । पितृपैत्रामहमविसंवाद्ब्रमदृष्ट-
वैकृतं वश्यं ध्रुवमलोभशीलमपरिहार्यममन्त्रविज्ञावीडि
मित्रसंपत् । का.सू. 1.5.35, 36.

113. रजक-नापित-मालाकार-गान्धिक-सौरिक-भिक्षु-बोपालक-
ताम्बूलिक-सौवर्णिक-पीठमर्द-विट-विदूषकादयः मित्राणि ।
तद्योषिन्मित्राश्च नागरकाः स्थुरिति वात्स्यायनः । का.सू. 1.5.37, 38.

become messengers. They are maid-servants, female friends, girls, widows, female astrologer, female servants of other's house, shop-keepers, foster mother and neighbours. Further, he says, citizens who are clever may use parrots, starlings, etc. as messengers.¹¹⁴

We come across many examples which show that heroes were taking the help of the above mentioned persons to win the heart of their beloveds. Agnimitra takes the help of Vidūṣaka; Mādhava wants the help of Kāmandakī who is an ascetic, Vatsarāja takes the assistance of a magician, Śakāra needs the help of Viṭa, Puṇḍarikā wishes the support of Kapiñjala who is his fast friend, Candrapīḍa desires the help of his maid-servant, Nala sends a swan, Upahāra-varman takes the help of Puṣkarikā and her old mother to win the heart of his beloved. Hence Kālidāsa remarks- "One with an assistant is capable of accomplishing the object beset with obstacles. One, even though possessed of eyes, cannot perceive an object in the dark without a lamp."¹¹⁵

114. दासी सखी कुमारी विधवेक्षणिका च तैरन्ध्री ।
मालिक-गान्धिक-रजक-स्त्री प्रव्रजिता च वस्तु-विक्रेत्री ॥
धात्री प्रतिवेशमनिका स्थिरभावा दूत्य सताःस्युः ।
शुकसारिकादयोपि प्रतिमाप्राया विदग्धानाम् ॥ रति, 13-102, 103.

115. अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सव्युरपि ॥ गाल. 1-9.

The Kāmasūtra tells the hero to take the help of the companion, but the poets and dramatists expand the idea and apply this rule to the heroines also. Hence, Bakulāvalikā helps Mālavikā; Śakuntalā seeks the help of Priyamvadā and Anasūyā. Susaṅgatā assists Ratnāvalī. Manoramā supports Priyadarśikā or Aranyakā. Vasantsenā takes the help of Madanikā, etc. Vātsyāyana states that the following qualities should be possessed of by the messengers—skill, boldness, grasping the intention by outward signs, absence of confusion, understanding other's hearts, capacity of reasoning, trickery, knowledge of time and place, quick comprehension, swift and good planning.¹¹⁶ We see all these qualities in the above mentioned messengers. In the Kuttanīmata, Vikarāla, hence, suggests Mālati to send a go-between who is clever and bold, who is able to understand the mind of the others and who is expert in speaking with dual meaning.¹¹⁷

116. प्रदुता-धाष्टर्यं - इंगिताकारज्ञता-अनाकुलत्वं-परमर्मज्ञता-प्रमाणता
प्रतारणं-देशज्ञानं-कालज्ञता-विषयबुद्धित्वं-लघ्वी-प्रतिपत्तिः
सोपाया वृत्तगुणाः । कट.सू.1.5.40.

117. यतुरा प्रागल्भ्यती परचित्तज्ञान-कौशलोपेता ।
योज्या तस्मिन् वृत्तिर्वक्रोक्ति-विभूषिता प्रयत्नेन ॥ कुट्टनी.89.

Conclusion

The Kāmasūtra, the earliest available work on erotics has indeed influenced the classical Sanskrit literature. Vātsyāyana has given equal importance to all the goals of life. Having defined Kāma, he has refuted all the objections raised by the opponents against the study of the science of love. He states the importance of learning this science with subsidiary arts. He gives a list of those sixty four arts and advises even the females to study them. Accordingly, it has been seen that many heroines were expert in those arts. His description of a citizen indicates the social condition of that time. Vātsyāyana's Nāgaraka became a hero in dramas and poetries afterwards.

S.K.De states- "Vātsyāyana's picture of wealthy Nāgaraka and his companions is perhaps a little too glamorous and there may be something of the dandy and dilettante in them, but much of the description must be true and we need not doubt from what we see of his reflection in Sanskrit poetry and drama that he was a man of much genuine culture, character and refinement and not mere professional amourist."¹¹⁸

¹¹⁸. Ancient Indian Erotics and Erotic Literature, p.97.

The Kāmasūtra further narrates that the Viṭa, the Pīṭhamardha and the Vidūṣaka are companions to the Nāgaraka. Even in dramas we see that these characters only help the hero. The Kāmasūtra further gives a beautiful and elaborate description of the house which becomes a model for the poets as well as for the dramatists. Bharata's Nāṭyaśāstra, which is probably the earliest work on dramaturgy gives four types of heroines viz., divine woman, wife of a king, woman of a good family and a courtesan.¹¹⁹ But according to Kāmasūtra heroines are of three types and they are: a maiden, twice married and a courtesan. After some time the division shown by the Kāmasūtra became more popular than the division of Nāṭyaśāstra. Hence, other authors of dramaturgy¹²⁰ divided the heroines into three types only: viz., svīyā, anya and sādharaṇā. There is not much difference between the Kāmasūtra and these books. On the basis of these three heroines only, all other types of heroines were divided.

The friends and the messengers described by the Kāmasūtra are seen in the literature repeatedly. Especially this adhikaraṇa influenced the drama more than the poetry,

119. दिव्या, नृपपत्नी, कुलस्त्री, गणिका । नाट्य. 3-23, 24.

120. दशरु. 2.24, सा.द.3.

because the matters which are discussed here are related to the drama only. But we see that the general matters are described in poetry also. By and large, the influence of Kāmasūtra's first adhikaraṇa on the Sanskrit literature, has been a source of attraction for the readers.