

CHAPTER - III

SĀMPRAYOGIKĀDHĪKARĀṆA

The Sāmprayogika, the second adhikarāṇa of Kāmasūtra, is one of the big adhikarāṇas and deals with the art and practice of sexual union. Yaśodhara, the commentator, divides the Kāmasūtra into two divisions: viz., Tantra and Āvāpa. Art and practice of love is called Tantra and attracting ladies through Tantra is Āvāpa. This adhikarāṇa containing ten adhyāyas exhibits various matters about the art of love.

I. Ratāvasthāpanam

In the first adhyāya, Vātsyāyana who is a keen observer of human nature, divides men and women into three types according to the length and depth of their sexual organs. Three types of men are: Hare-man, Bull-man and Horse-man. Three types of women are: Deer-lady, Mare-lady and Elephant-lady.¹ Vātsyāyana has not mentioned the size of the organs of males or females according to which he has divided them. But the commentators and other erotic writers who are the successors of Vātsyāyana not only give the size but also

1. शशो वृषोऽश्व इति लिंगतो नायक विशेषाः । नायिका पुनर्मृगी वडवा हस्तिनी चेति । कट.सू.2.1.1.

describe the other qualities. The man whose organ is six aṅgulas in length is called a Hare; he whose organ is nine aṅgulas is named as a Bull and he whose organ is twelve aṅgulas is termed a Horse. In the same way, if the depth of the female organ is six, nine, twelve aṅgulas they are called Deer, Mare and Elephant respectively.² The Pañca-sāyaka accepts this division but adds one more type of man namely a deer-man. All the erotic writers agree to the division of females mentioned by Vātsyāyana. They have also accepted another type of division that is not mentioned in the Kāmasūtra but the same is very popular in the literature. That division is of four types: viz., Lotus-lady, Art-lady, Conch-lady and Elephant-lady. The division of these four types of females might have been done by Nandikeśvara and Gaṇikāputra; because, Kokkoka says- "I compile first, the opinion of Nandikeśvara and Gaṇikāputra; afterwards I will state the opinion of Vātsyāyana."³ Having said this he discusses the four types of ladies. There is not much difference between these two

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2. आरौहपरिणाहाभ्यां षण्णवद्वादशांगुलैः ।
 गुह्यैः शशो वृषोऽश्वो ना हरिण्यश्वेभिकाः स्त्रियः ॥ रति. 3.1.
 परिणाहारौहाभ्यां षण्णवद्वादशांगुलै गुह्यैः ।
 शशवृषभाशवाः पुरुषाः हरिणी वडवेभिका नार्यः ॥ नागर. 14.1.
3. तत्र प्रथमं नन्दिकेश्वर.गोणिकापुत्रयोः मतं आद्यं
 संग्रहिष्यामः परतः वात्स्यायनीयम् । रति. 1.9.

divisions; because Elephant-lady is common in both the lists. Deer-lady of Vātsyāyana with all good qualities is known here as Lotus-lady. Deer-lady who has interest in arts is called here Art-lady. In the same way, the Hare-man is divided into two types: The man who is a good-mate for a Lotus-lady is Hare-man and who gives pleasure to Art-lady is Deer-man. All the erotic writers have given the physical and natural characteristics of these males and females so as to recognise them easily. Following are their characteristics.

Deer-lady: Jyotirīśa in his Pañcasāyaka calls her as Deer-lady who has tender limbs and long eyes, whose shoulders are long and delicate like fibrous stalk of creeper, whose hands bear the beauty of red lotus, whose waist is slender, who has good hair and loins, whose neck is like conch, whose breasts are wide and whose vagina is six aṅgulas.⁴ Padmaśrī, in his Nāgara sarvasva, says- "She is Deer-lady whose gait is beautiful, who has delicate

4. मृदङ्गी दीर्घनेत्रा वरबिसलतिकाकोमला दीर्घबाहुः
शोणाभोजामिरामं वहतिकरयुगं ह्रस्वमध्या सुकेशी ।
सुश्रोणीः कम्बुकण्ठी पृथुकुचयुगला या वहत्यङ्गुलीकैः
षड्भिः कंदर्पिहं कथयति हरिणीं तामिह ज्योतिरीशः ॥ पं.सा.2.12.

body and dark complexion, who is cold like ice, whose teeth are beautiful and who speaks slowly, whose hair are thick, whose body contains phlegm more, who eats little, whose skull is well covered, whose mucus has good smell and whose face is lovely."⁵ Kalyāṇamalla in his Anaṅgarāṅga opines- "She is a Deer-lady whose hair are compressed and thick, who is slender and bearing good head, who has high breasts, whose eyes are like blossomed night lotus, whose nostrils are small, whose stomach is thin, whose hands, legs and lips are red, whose thighs and sex organ are fleshy, whose shoulders are long and soft like sprout, whose ears are wide, who is jealous, who is a good maiden, whose voice is like that of a cuckoo, who is cautious of sex, whose mucus bears the odour of lovely lotus, who eats little, whose hips are good, fingers are straight, gait is like that of an elephant, whose mind is fickle and whose secret part is six āṅgulas in depth."⁶ Kokkoka

5. ललितगमना तन्वी श्यामा हिमद्युतिशीतला
विकटदशना मन्दालापा सुसान्द्र शिरोरुहा ।
समधिककफा स्वल्पाहारा सुगूढ शिरोस्थिका
सुरभिसुरतादया च स्निग्धानना हरिणी भवेत् ॥ नाग्र. 14.5.

6. सान्द्राकुंचितकुन्तला समशिरास्तन्वी सुतुंगस्तनी
फुल्लेन्द्रीवरलोचनाऽल्पविवरघ्राणा च तुच्छोदरी ।
आरक्ताधरपाणिपादयुगला पीनोरूकामालया
प्रायः कोमलपल्लवाऽलघुभुजा विस्तीर्ण गण्डश्रुतिः ॥

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in his Ratirahasya gives the same characteristics in other words.

Mare-lady: According to Kokkoka, she is called as Mare-lady whose head is uneven, whose hair are thick, straight and compressed, whose eyes are unsteady like the petals of blue lotus, whose face and ears are big and wide, whose teeth are strong and lips are attractive, whose breast pitchers are hard and full of flesh, whose shoulders are beautiful and fleshy, whose stomach is small, whose hands are soft like lotus, whose chest is wide and voice is sweet; who is anxious due to envy, whose navel is deep and round, whose hips are beautiful and big, thighs are long and straight, whose waist is thick, gait is nice, heart is fickle, limbs are soft, who loves meals, sleep and lover, whose body contains first (vāta) and last (kapha) humours, whose mucus which is yellowish smells like meat, who is satisfied by bull-man and whose sex organ is nine angulas."⁷ Jyotirīśa says- "She is a Mare-lady

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ईष्यालुः सुकुमारिका पिकरवा त्यन्तं रते लम्पटा
बिभ्रत्यम्बुजमंजुगन्धिमदनस्यन्दं तथाल्पाशना ।
सुश्रोणी सरलौगुलीर्गजगतिश्चंचन्मना राशिणी
ज्ञेया निम्नषडंगुलैः परिमितं गुह्यं वहन्ती मृगी ॥ अन्ग. 3. 20, 21.

7. निम्नसमुन्नतमूर्धा स्थूलसरलसान्द्रशिरसिजप्रचया ।
उत्पलदलचलनयना स्थूलायतकर्णयुगलवदना ॥
स्थूलरदनराजिरायतदन्तच्छदपीनकठिण्णुकचकलशा ।
सुललितमांसलबाहुः तुच्छोदरी कमलमृदुपाणिः ॥

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whose head is uneven and hair are thick, compressed and twany in colour, whose eyes are fickle and resemble blue lotuses, whose face is lovely, whose breasts are high and weighty, whose navel is deep, who bears fleshy folds on the stomach, whose hips are big and sex organ is nine angulas." ⁸ Padmaśrī defines- "That young lady is fit to be called as a Mare-lady, whose breasts are hard and full of flesh, whose bones of ankles are tortuous, whose buttocks are big, whose limbs are warm, whose shoulders are soft, beautiful and fleshy, who sweats a little, whose limbs are white, whose mucus has the smell of meat, whose stomach is small, whose limbs are proportionate and whose body contains more bile." ⁹ The Anahgarāṅga gives the same characteristics to a Mare-lady but it adds two

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विस्त्रतहृदयकपाटा गद्गदमधुरोक्वितरीर्ष्ययोद्विग्ना ।
निम्नसुवर्तलनाभिर्वक्रुचिर जघन समलधूरुच ॥
विपुलकटिर्नतमध्या खेलालसगमनरक्तसमचरणा ।
चपलहृदयकोमलतनुर्निद्राहारप्रिया प्रियप्रवणा ॥
प्रथमचरम धात्वधिका पीतपललगन्धि सुरताम्बुः ।
क्षरणमदनरणगुणिनी वहति च वडवा नवांगुलं गुह्यम् ॥ रति. 3. 22. 26.

8. व्यनिम्नोत्तुंगशीर्ष बहुतरकपिशस्थूलकेशप्रचारा
चंचन्नीलाम्बुजाक्षी सुललितवदना तुंगवक्षोजभारा ।
गंभीरावर्तनाभिर्वलिभिरुपगता श्रोणि भारालसांगी
सेयं रंध्रांगुलीकं वहति रतगुहारन्ध्रकं वै तुरङ्गी ॥ पं. सा. 2. 13.
9. पीनकठिणकुचभागं वक्रास्थिगन्धि गुल्फमुद्रहति ।
विपुलजघनमुष्णांगं मुद्गसनिलमांसलौ बाहू ॥
स्वेदाम्बुकणोपचिता गौरांगी पललगन्धिरतसलिला ।
तुच्छोदरी समांगी तरुणी पित्ताधिका वडवा ॥ नागर. 14-6.

epithets more: viz., she possesses a big lower lip and in cohabitation she reaches climax after a long period.¹⁰ No doubt she resembles a conch-lady by all these characteristics.

Elephant-lady: The Pañcasāyaka narrates the qualities of an Elephant-lady thus: Her limbs are fat, cheeks are big, hair are rough and bluish, lips are like Bimba fruit, shoulders are strong, breasts are big and hard and joints are defective. She is cruel, shameless, speaks like an ass, bears an ugly face, gets climax with trouble (in sex sport). Her vagina is twelve añgulas.¹¹ Kalyāṇamalla gives his description thus: Learned people call her as an Elephant-lady, whose nose, cheeks, ears and neck are big, whose upper lip is long and big, whose eyes are red, fingers are crooked, hair are thick and blackish, whose hands, legs and shoulders are fat and short, whose tone is deep but rough, who is lovelorn, whose teeth are sharp,

10. किञ्चित्पृथ्वधरा च सुचिरात्संभोगकाले ह्रवेद् । अनंग. 3.22, 23.

11. स्थूलाङ्गी स्थूलगण्डा लघुतरनयना स्थूलनीलाल्पकेशा
बिम्बोष्ठी पीनबाहुः कठिणशुरुकुचा हीनपर्वातिदुष्टा ।
निर्लज्जा रासभोक्तिस्तरलितवदना सर्वदाकष्टसाध्या
निर्दिष्टा हस्तिनीयं वहति रविसमैरङ्गुलैः गुह्यदेशम् ॥ पं.सा. 2.14.

who is cruel and shameless, whose character is bad, whose breasts are big, who reaches the climax with trouble (in love-play), who eats more, feels happy in bad works, whose mucus always smells like an elephant's ichor and the depth of whose secret part is twelve āṅgulas.¹² The Nāgara-sarvasva describes as follows. Her body is mutilated and fat, teeth are protruding and hair are thick and black. She is red and she has vāta. Her feet, hands and limbs are fat. Her body is warm. She speaks more, she is fickle and fat. Her secret part is full of pubic hair and her mucus smells like an elephant's rut.¹³ This description resembles the Elephant-lady of Goṅikāputra. Now, we see the characteristics of four types of ladies who are popular in classical literature. Among them the first one is Lotus-lady.

12. पीनघ्राणकपोलकर्णगलका प्रस्थूललम्बीष्ठिका
 पिङ्गाक्षी दरवक्रपवनिवहा पुष्टवल्पनीलालका ।
 द्रुस्वस्थूल कराङ्घ्रि बाहुयुगला गम्भीररुक्षस्वरा
 कामार्ता सततं सुतीक्ष्णदशना दुष्टा च वीतत्रया ॥
 दुःशीला शबलाङ्गिका पुष्टकुचा कष्टैकसाधयारता-
 वत्यन्तं बहुभोजना च नितरां पापेषु बद्ध स्पृहा ।
 बिभ्रत्यैभमदोग्गन्धमपि सा कन्दर्पनीरं सदा
 ज्ञेया भानुमिताङ्गुलीकमदनावासा बुधैर्हस्तिनी । अनेक. 3.24, 25.

13. खर्वा स्थूला प्रकटदशना कुन्तलैः स्थूलनीलैः
 रक्ता वातप्रकृतिरकृशौहस्तपादैर्वराङ्गी ।
 शीतोष्णाङ्गी बहुतरवचाश्चञ्चलाऽनल्पमेदा
 रोमाकीर्णं वहति करिणी दानगन्धं वराङ्गम् । नागर. 14.7.

Lotus-lady: The Pañcasāyaka describes- "That heroine is Lotus-lady, whose face is like the fullmoon, eyes are tremulous, breasts are plump, limbs are delicate, who is modest, fragrant like blossomed lotus, who gives pleasure according to the season, who has white complexion, who takes a little food, who is expert in dalliance, whose sound is like that of swans, who has self respect, bashfulness and takes pleasure in worshipping Gods and elders.¹⁴ Here the meaning of the 'Śyāmā' is that a lady who gives pleasure according to season, but not as a dark lady. If we take the second meaning, it contradicts the next quality i.e. 'Gauradyuti.' Therefore, Mallinātha, well-known commentator, gives the meaning of this word thus: That lady is called as 'Śyāmā' whose colour is like that of gold which is purified in the fire, whose limbs are warm in winter and cool in summer.¹⁵ The Ratirahasya defines Lotus-lady as follows: She is a Lotus-lady, who is soft like lotus bud, whose mucus smells like a blossomed lotus, whose body contains divine fragrance, whose sides

14. संपूर्णैन्दुमुखी विलोलनयना पीनस्तनी दक्षिणा
मृद्वंगी विक्रयारविन्दसुरभिः श्यामाऽथ गौरद्युतिः ।
अल्पाहाररता विलासकुशला हंसस्वना मानिनी
लज्जालुर्गुरुदेवपूजनरता सा नायिका पद्मिनी ॥ पं.सा.1.6.

15. शीते सुखोष्णसंवांगी ग्रीष्मे तु सुखशीतला ।
तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥ भट्ट.5.18.
Ed. Bhuvanacandra, Calcutta, 1885.

of eyes are red and resemble the beauty of the eyes of a frightened deer, whose beautiful breasts are attractive like Bilva fruits, whose nose is like the flower of sesamum, who has faith in worshipping Brahmins, elders and Gods always, whose complexion is like the petals of a lotus and who is yellowish white like a campaka flower, whose whose secret part is like a blossoming lotus-bud, who walks softly and gracefully like a female royal swan, who is slender, whose abdomen contains three fleshy folds, whose voice is like a swan, who wears good dress, who eats soft, clean and little food, who has self-respect, who is full of bashfulness and who likes white flowers and clothes.¹⁶ The Anaṅgarāṅga gives the physical beauty of a Lotus-lady as follows. Her eyes are like the eyes of a young antelope and reddish at the ends, her face is like the fullmoon and breasts are plump and protruding.

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16. कमलमुकुलमृद्वी फुल्लराजीवगन्धः
 सुरतपयसि यस्याः सौरभं दिव्यमङ्गो ।
 चकितमृगदृशाभे प्रान्तरक्ते च नेत्रे
 स्तनयुगलमनर्घ्यं श्रीफलश्री विडम्बि ॥
 तिलकुसुमसमानां बिभ्रती नासिकां च
 द्विजगुरु सुरपूजां श्रद्धधाना सदैव ।
 कुवलयदलकान्तिः कापि वापेयगौरी
 विकचकमलकोशाकारकामातपत्रा ॥
 व्रजति मृदु मलीलं राजहंसीव तन्वी
 त्रिवलिवलितमध्या हंसवाणि सुवेशा ।
 मृदु शुचि लघुभङ्गते मानिनी गाढलज्जा
 धवलकुसुमवासो वल्लभा पदिमनी स्यात् ॥ इति. 1. 11-13.

She is tender like Śirīṣa flower, she eats little and she is modest. Her mucus smells like blossomed lotus. She has bashfulness and self-respect. She gives pleasure according to the season. Her complexion is like a yellow Caṁpaka flower. She has interest in worshipping God etc. Her secret part is like a blossomed lotus flower, her voice is like that of a swan. Her body is slender and gait is like that of a female swan. She always wears good dress and her belly has three lines. She likes white clothes and she has good neck and attractive nose.¹⁷ A close comparative study enables us to know that some characteristics of a Hare-lady resemble this Lotus-lady. For example, soft limbs; high breasts, the odour of mucus, eating a little, etc. We may call a Hare-lady with pious mentality as Lotus-lady. Art-lady is also a Hare-lady but she has interest in arts and sciences.

Art-lady: Kokkoka describes- "She is an Art-lady

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17. प्रान्तारक्तकुरंगशावनयना पूर्णेन्दुतुल्यानना
 पीनोत्तुंगकुचा शिरीष मृदुला स्वल्पाग्निना दक्षिणा ।
 फुल्लाम्भोजसुगन्धिकामसलिला लज्जावती मानिनी
 श्यामा कापि सुवर्णवंपकनिभा देवादिपूजारता ॥
 उन्निद्राम्बुजकोशतुल्यमदनच्छत्रा मरालस्वना
 तन्वी हंसवधुगतिः सुललितं वेषं सदा विभ्रती ।
 मध्यं चापि वङ्गलित्रयाङ्कितमसौ शुक्लाम्बराकाङ्क्षिणी
 सुग्रीवा शुभनासिकेति गदिता नार्युत्तमा पदिमनी ॥ अङ्ग. 1. 11, 12.

whose gait is beautiful, who is neither too tall nor too short, whose limbs are thin, whose hips and breasts are broad, whose legs are equal like the legs of crow, whose upper lip is raised, whose mucus odour is like that of honey, whose neck is like conch, whose voice is like of Cakora, who knows dancing, singing etc., whose secret part is round swollen and contains much mucus and few pubic hairs, whose glances are naturally unsteady, who has interest in external coition, who likes little sweet food and who likes various arts."¹⁸ Kalyāṇamalla sketches this lady in the following manner. She is Art-lady, who is slender, whose gait is like that of an elephant, who has unsteady glances, who has learnt music and sculpture, who is neither short nor tall, whose waist is thin, voice is like that of a peacock, breasts and buttocks are fleshy, legs are slender and attractive, whose mucus smells like honey, whose upper lip is small and raised, whose secret

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18. सुगतिरनतिदीर्घा नातिह्रस्वा कृशांगी
 स्तनजघन विशाला काकजंघोन्नतोष्ठी ।
 मधु सुरभिरताम्बुः कम्बुकण्ठी चकोर
 स्वरवचन विभागा नृत्यगीतादि विज्ञा ॥
 मदनसदनमस्या वर्तुलोच्छ्रमन्त
 मृदुमदनजलाह्वयं लोमभिर्नातिसान्द्रैः ।
 प्रकृतिचपलदृष्टिर्बहि्यसम्भोगरक्ता
 रसयति मधुराल्पं चित्रिणी चित्ररक्ता ॥ रति. 1. 14, 15.

part is swollen and has a few pubic hairs and which is soft in the middle round and full of mucus always, whose hair are black like bees, whose neck is like a conch, who has more interest in dalliance and less in coition.¹⁹ The Pañcasāyaka describes as follows. She is an Art-lady, who is Śyāmā, whose face is like a lotus, who is deer-eyed, who has a small belly, who is affectionate and knows the art of music, who has an excellent body, whose breasts are high, who knows sculpture, who has interest in studies and discussion, whose gait is like that of an elephant, whose voice is like that of an intoxicated peacock, who loves good poets and who creates various sounds.²⁰ An Art-lady has some characteristics of Hare-lady and her

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19. तन्वंगी गजगामिनी चपलदृक् संगीतशिल्पान्विता
 नो हृस्वा न बृहत्तराऽथ सुकृशा मध्ये मयूरस्वना ।
 पीनश्रोणि पयोधरा सुललिते जड्धे वहन्ती कृशे
 कामाम्भो मधुगन्धय थौष्ठमपि सा तुच्छोन्नतं वत्सला ॥
 कामागारमसान्द्रलोमसहितं मध्ये मृदु प्रायशो
 बिभ्रत्युल्लसितं च वर्तुलमथो रत्यम्बुनादयं सदा ।
 भृंगी श्यामलकुन्तला च जलजग्नीवोपभोगे रता
 चित्रा शक्तिमती रतेऽल्परुचिका ज्ञेयांगना चित्रिणी ॥ अनंग. 1.13, 14.
20. श्यामा पद्ममुखी कुरङ्गनयना क्षामोदरी वत्सला
 संगीतागमवेदिनी वरतनुस्तुङ्गस्ततिमशिलिनी ।
 विद्यालापरता मतङ्गजगतिमार्द्यन्मयूरस्वना
 विज्ञेया कविशेखर प्रणयिनी चित्रस्वना चित्रिणी ॥ वं.सा. 1.7.

speciality is that she is well-versed in music, singing etc. As she has interest in various arts, she is called an Art-lady.

Conch-lady: The Ratirahasya describes her as follows. She is neither slender nor fat. Her body, feet and waist are long. She likes red flower and red clothes. She is wrathful. Her tubuler vessels are not concealed. She has a deep secret part which has huge pubic hair. Her mucus has pungent odour. She makes many nail prints in cohabitation and ejaculates a small quantity of mucus. Her limbs are slightly hot by nature. She neither eats more nor less. She is billious by health. Her mind is wicked and impure and she speaks like an ass.²¹ According to Kalyāṇamalla she is Conch-lady, whose head is long, whose body either slender or fat, whose feet are long, waist is broad, breasts are small, who is wrathful, who

21. तनुरतनुरपि स्याद्वीर्घदेहाङ्गिः प्रमथ्या
 ह्यरुण कुसुमवासःकाङ्क्षिणी कोपशीला ।
 अनिभृतशिरमंगं वीर्घं निम्नं वहन्ती
 स्मरगृहमतिलोम क्षारगन्धि स्मराम्बु ॥
 सृजति बहुनखां कं संप्रयोगे लधीयः
 स्मरसलिलपृषत्का किञ्चिदुत्तप्तगात्री ।
 न लघु न बहु भोक्त्री प्रायशः पित्तला स्यात्
 पिशुन मलिनचित्ता शंखिनी रासभोक्तिः ॥ रति. 1. 16, 17.

ejaculates a small quantity of mucus having purgent smell, whose glance is unsteady, who walks quickly, whose limbs are extremely hot, who makes many nail prints with passion in sex-sport, who eats neither more nor less, who is generally billious, who desires red clothes and red flowers, who is unkind and crooked, whose mind is wicked, whose voice is rough and gurgle.²² The Pañcasāyaka describes thus. She is a conch-lady, who is slender, whose glances are curved, breasts are small, who is passionate, whose hair are generally long, whose nature is crooked, who is difficult to enjoy in coition, whose colour is tawny, who moves rollingly, whose voice is rough, who takes pleasure in red clothes and who likes giving the nail prints on various places.²³ By the study of the characteristics of a Conch-lady we come to know that she is not other than

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22. दीर्घं बाह्यशिरं कृशं पृथुमथो देहं वहन्ती तथा
पादौ दीर्घं तरौ कटिं च बृहतीं स्वल्पस्तनी कोपिनी ।
गुह्यं क्षारविगन्धिना स्मरजलेनाल्पेन सान्द्रैः कथै
रानिम्नं कुटिलेक्षणा द्रुतगतिः सन्तप्तगात्रामृशम् ॥
सम्भोगे करजक्षतानि बहुशो यच्छत्यनंगाकुला
न स्तोकं न च भूरि भक्षति सदा प्रायो भवेत् पित्तला ।
स्त्रग्वस्त्राण्यरुणानि वाञ्छति दयाहीना च पैशुन्य मृत
पिङ्गा दुष्टमनाश्च धर्षरमहारुक्षस्वरा शंखिनी ।अंनं 1.15, 16.
23. तन्वद्ग्री कुटिलेक्षणा लघुकुचाभोगा मदावेशिनी
प्रायो दीर्घकचा स्वभावपिशुना कष्टोपभोग्या रते ।
पिङ्गा लोलगतिश्च धर्षरखा रक्ताम्बरह्लादिनी
नानास्थाननखप्रदानरसिका सेयं मता शंखिनी ॥ पं.सा.1.8.

the Mare-lady. Because both are billious physically, wrathful in nature, both take pleasure in eating and both take time to reach the climax in love-sport.

Elephant-lady: The Ratirahasya explains that- She is an Elephant-lady whose walking style is not attractive, whose feet have elevated fat and uneven fingers, whose shoulder is strong but short, whose hair are red in colour, whose actions are crooked, who is very fat, whose fluid of secret part smells like the rut of elephant, who eats more especially pungent and astringent things, who is shameless, who has drooping and very big lip, who is difficult to attain climax in sex-sport, who has hair even on body, whose secret-part is wide, who fatters in speech.²⁴ According to Kalyāṇamalla, she is an Elephant-lady, who is fat, whose hair are tawny, who eats much, who is cruel and shameless, who has fair complexion, whose legs have crooked fingers, who is short, whose shoulders

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24. अललितगतिरुच्चैः स्थूलवक्रांगुलीकं
 वहति चरणयुग्मं कन्धरां हृस्वपीनाम् ।
 कपिलकचकलापा क्रूरचैष्टातिपीना
 द्विरदमद्विगन्धिः स्वाङ्गकेऽनङ्गके च ॥
 द्विगुण्णटुकषायप्रायभुक् वीतलज्जा
 ललदतिविपुलोष्ठी दुःखसाध्याप्रयोगे ।
 बहिरपि बहुरोमात्यन्तमन्तर्विशालं
 वहति जघनरन्ध्रं हस्तिनी गदगदोक्तिः ॥ रति. 1. 18, 19.

are drooping, whose vaginal fluid is more in quantity and smells like the rut of elephant, who walks slowly, who is difficult (to attain climax) in love-play, who fatters and who has thick lip.²⁵ According to Jyotirīśa, she is Elephant-lady, whose body is fat or full of flesh, who walks slowly, who is crooked, whose shoulders are drooping, whose hair are a little tawny, whose breasts are plump, whose face is shameless, whose lips are like Biṃba fruit, who has much appetite, who is difficult (to orgasm) in union, whose limbs are fair and whose vaginal fluid smells like the rut of elephant.²⁶ There is not much of a difference between Vātsyāyana's Elephant-lady and this Elephant-lady. Both have common characteristics. Both have thick lips, both are crooked, both have no shame, both attain climax in cohabitation with difficulty, both have interest in eating, the vaginal fluid of both smells like the ichor of an elephant and moreover, both have the same name. Hence we can easily say that there is no difference between three types (Mrqī, Vadavā, Hastinī)

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25. स्थूला पिङ्गलकुन्तला च बहुभुक् क्रूरा त्रपावर्जिता
गौराङ्गी कुटिलाङ्गुलीकचरणा ह्रस्वा नमत्कन्धरा ।
बिभ्रत्यैभ मदाम्बुगन्धि रतिर्ज तायं भृशं मन्दगा
दुःसाध्या सुरतेऽतिगद्गदरवा स्थूलौष्ठिका हस्तिनी ॥ अनङ्ग. 1.17.
26. पीनस्वल्पतनुभृशं मृदुगतिः क्रूरा नमत्कन्धरा
स्तोकापिङ्गलकुन्तला पृथुकुचा लज्जाविहीनानना ।
बिम्बोष्ठी बहुभोज्यभोजनरुचिः कष्टैकसाध्या रते
गौराङ्गी करिदानगन्धिभदनस्त्रावा मता हस्तिनी ॥ पं.सा. 1.9.

of Vātsyāyana) and four types (Padminī, Citriṇī, Saṅkhinī, Hastinī) of ladies except the number because the qualities of three types (of ladies) are divided in four types.

Description of such feminine beauty has attained a remarkable significance in Sanskrit literature. No other literature in the world has probably described the feminine physical beauty as in Sanskrit. The poets have sketched the pictures of females from hair to feet according to the Indian conception of feminine beauty. No doubt, most of the descriptions follow an established convention of literature and it is according to the text of erotics. In the beginning of classical Sanskrit literature, it is not seen much, but when we approach the age of ornate poetry, we come to know that description of feminine beauty is to display the knowledge of erotic science. Description of Damayanti, which extends over a full canto (7th canto of Nasadhīya) is the best example for it. Though the description is very long, it is valuable due to the poetic beauty. The poets are not averse to the spiritual beauty though they are depicting the physical charms.

All the heroines in Sanskrit dramas or in poetries are mostly the Lotus-type of women. Kālidāsa depicts

Pārvati as a Lotus-lady by describing her feet as lotuses,²⁷ her gait like that of royal swans,²⁸ her thighs plantain stalks,²⁹ her slender waist as having three folds of skin,³⁰ her yellowish white, black nipples breasts which have no space between them,³¹ her shoulders which are more delicate than Sirisa flower,³² her deep navel,³³ her hair which are curly,³⁴ her eyes which are long³⁵ and her face which is like lotus.³⁶ In the Mālavikāgnimitra, the poet pictures the beauty of Mālavikā according to the conception of beauty which resembles the Lotus-lady. Her face has long eyes and the lustre of the autumnal moon and her two arms are sloping at the shoulders, the bosom is compact, having

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27. आजहतुस्तच्चरणो पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् । कुमार. 1. 33.
28. सा राजहंसैरिव संनताङ्गी गतेषु लीलात्रिचतविक्रमेषु ।
व्यनीयत प्रत्युपदेशस्तुब्धैरादित्तुभिर्नूपुरसिञ्जतानि ॥ कुमार. 1. 34.
29. नागेन्द्रहस्तास्त्वयि कर्कशात्वादेकान्तशैत्यात्कदली विशेषाः ।
लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वरुपमानबाह्याः ॥ कुमार. 1. 36.
30. मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभारबाला । कुमार. 1. 39.
31. अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पांडु तथा प्रवृद्धम् ।
मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् ॥ कुमार. 1. 40.
32. शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः । कुमार. 1. 41.
33. तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवलोमराजिः । कुमार. 1. 38.
34. कुटिलकेशि । कुमार. 8. 45.
35. एतदन्धतमसं निरर्गलं दिक्षु दीर्घनयने विजृम्भते । कुमार. 8. 55.
36. चन्द्रं गता पदमगुणान्न भुक्ते पदमाश्रिता चान्द्रसीमभिध्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाय लक्ष्मीः ॥ कुमार. 1. 43.

close touching and raised-up breasts, the two sides are as if polished, the waist measurable by the hand, the hips expansive, her feet have curved toes, her body is moulded according to the fancy in the mind of the dance teacher.³⁷ The adjectives given by the poet to Mālavikā are the epithets of a Lotus-lady only. The physical charm of Yakṣiṇī in the Meghadūta also is the graphic picture of a Lotus-lady. The poet explains her thus: She, who is slender, who is youthful, whose teeth are sharp, whose lips are like ripened Biṃba fruit, whose waist is slim, whose glance resembles that of a frightened deer, who has deep navel, who goes slowly due to the weight of hips, who stoops on account of breasts, is the first creation of Brahman among women.³⁸

In the Ratnāvalī, the king of Vatsa describes the beauty of Rātnavālī or Sāgarikā thus: Your face is like the moon, your eyes are like blue lotus, your hands are like day lotus, your two thighs are like plaintain stalks,

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37. दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पण्डुर्वे प्रभृष्टे इव ।
मध्या पाणिमितो नितम्बि जघन पादावरालांगुली
छन्दो नर्तयित्तुर्यथैव मनसः शिलष्टं तथास्या वपुः ॥ माल. 2. 3.
38. तत्स्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकित हरिणी प्रेक्षणानिम्ननाभिः ।
श्रोणिभारादलसगमना स्तोकनम्रास्तनाभ्यां
या तत्रस्याद्भवति विषये सृष्टिर्लो धेव धातुः ॥ मुघ. 84.

your shoulders are like lotus stalk, thus O you having limbs which give pleasure, embrace me tightly and cool my limbs which are hot due to Love God.³⁹ Here, all the adjectives show that Ratnāvālī comes under the Lotus-type of the lady. It is a convention that there is no space between the two breasts of a beautiful woman. Hence, Ratnākara in his Haravijaya states- "The slender maiden, with curiosity, having directed her friend to place the lotus stalk between her breasts where there is no place, came to know the expanse of her bosom."⁴⁰

Śrīharṣa describes the physical charm of Damayantī in a full canto and substantiates that she belongs to the Lotus type. When he describes the love-lorn condition of Damayantī he states- "The breeze of the gazelle-eyed damsel's sighs assumed the magic power of secret entry, inferred only at the time of exist, in order to

39. शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ
रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालोपमौ ।
-इत्यात्हादकराखिलांगि रभसान्निः शङ्कमालिङ्ग्य मा-
भंगानि त्वमनंगतापविधुराण्येह्येहि निर्वापय ॥ रत्ना.3.11.
Ed. & Pub. by Kumudaranjana Ray, Calcutta, 1944.

40. कुतूहलेनैव कुचद्वयस्य मध्येऽवकाशाधिगमाय तन्वी ।
सखीकरन्वस्त मृणालनालसूत्रैः परीतं हृदयं विभर्ति ॥ हर.25-16.
Ed. Pandita Durgāprasāda and K.P.Parab.
Niranaya sāgara Press, Bombay, 1890.

stir up its friend, fire viz., cupid living in her mind."⁴¹
 Here the poet used the word "Gandharvahena" purposely to show that Damayantī is Lotus type of lady because smelling like a lotus is one of the characteristics of this lady.⁴²
 At the time of depicting the amorous activities, the poet sketches Damayantī thus- "Concealing her feelings somewhat out of bashfulness and somewhat manifesting the grace of them with good humour, she, a woman of Lotus class resembled a lily with buds and full-blown flowers."⁴³ Here, the poet has used the word 'Padminī' to show that Damayantī is Lotus type of lady.

According to the conception of Indian beauty, poets have coined many adjectives for the limbs of a woman to establish her as an ideal for beauty. Some of the important epithets are as follows: Hairs which are black, long

41. सुहृदमग्निं मुदं चयितुं स्मरं मनसि गन्धसहेन मृगीदृशः ।
 अकलिनिस्रवसितेन विनिर्गमानुमितनिन्दुतवेशनमायिता ॥ नैष. 4. 14.

Ed. Nārāyaṇa Rāma Āchārya
 Nirnaya Sāgara Press, Bombay, 1952.

42. पद्मिनी पद्मगन्धा च । स्मर. 39.

43. कुर्वती नियुलितं द्विया कियत्सौहृदादिवृत्तसौरभं कियत् ।
 कुङ्कुलोन्मिषितसूनसैवितं पद्मिनीं जयति सा स्म पद्मिनी ॥ नैष. 18. 52

and curly; black and curved eye-brows, eyes like lotus, fish and deer, face like the moon and lotus, lips like Bimba fruit, neck like a conch, breasts which are big, fleshy and like pot or pitcher which are high and hard, stomach which is thin, emaciated and with three lines, middle part which is small, navel which is deep, hips which are fleshy, big and broad, thighs like the trunk of an elephant or a plaintain stalk, hands and legs which are like lily etc. The limbs are soft and attractive.⁴⁴

Such type of description is seen in all the poems and dramas. Some poems are devoted entirely to describe the feminine charms. The Śrīṅgāraśataka, the Amaruśataka, and the Caurapancāśika describe not only the beauty but also depict erotic situations with abundant sensuous details. The depiction of female beauty in ornate poems is often embarrassing though it is conventional. The later literature is, no doubt, an exhibition of the author's knowledge of Kāmaśāstra.

44. असितकेशी - दीर्घकेशी - कुटिलकेशी - असितभ्रु - नतभ्रु
नीलोत्पलाक्षि - मीनाक्षी - मृगाक्षी - चन्द्रमुखी - कमलमुखी -
बिम्बोष्ठी - रक्ताधरी - कम्बुकण्ठी - गुरुस्तनी - पीनस्तनी
घटस्तनी - कुम्भस्तनी - तुङ्गास्तनी - कठिणस्तनी - कृशोदरी
क्षामोदरी - मध्यकृशा - निम्ननाभी - त्रिवलि - पीनजघना
गुरुजघना - विशालजघना - करभोरु - रम्भोरु - वरकमल
पादकमल - कोमलाङ्गी - सुन्दराङ्गी

The physical beauty of males is also described in the text of sexology. Kāmasūtra gives three types of males to which other erotic writers also agree. But, Jyotirīśa adds one more type of male and he is Deer-man. Thus, we see four types of males. The first one is Hare-man. The description of this man is given by the Ratirahasya as follows. His eyes are red and wide, his teeth are small and equal, his face is round, he wears good dress, his hand is soft and red with beautiful fingers, he speaks nicely, his hair are curly and soft, he has short neck, his knees, laps, hands, hips and legs are thin, he eats a little, he has a little pride and a little desire for sex-sport, he is clean and rich, he has much self-respect, his semen has good smell, he is handsome and happy.⁴⁵ Kalyāṇamalla gives the same description and adds one adjective more that he is very calm.⁴⁶ The Pañcasāyaka adds three more qualities viz. he has

45. आताम्रस्फारनेत्रा लघुसमदशना वर्तुलास्याः सुवेषाः ।
 मृद्धारक्तं वहन्तः करमतिललितं शिलष्टशाखं सुवाचः ॥
 घृत्तव्यालोललीलाः सुमृदुशिरसिजा नातिदीर्घा वहन्तो
 ग्रीवां जानूहस्ते जघनचरणयोर्बिभ्रतः काश्यं मुच्यैः ॥
 अल्पाहाराल्पदर्पा लघुसुरतरताः चोच भाजो धनाद्याः ।
 मनोवीर्णाः शशाः स्युः सुरभिरतजलाः कान्तिमन्तः सहर्षाः ॥
 रति. 3.30, 31.

46. प्रायः कोमलकुन्तलाः पृथुदुशः शान्ताश्च तुच्छाशनाः । अनंग. 3.16.

a fat body, big ears and he is a sportsman.⁴⁷

Bull-man: The Ratirahasya depicts this man thus-
 "He is a Bull-man, whose head is broad and elevated,
 whose forehead is broad, who has fat neck, whose ears
 are strong, whose stomach is like the shape of a tortise,
 who is stout, whose shoulders are high and long, whose
 hands and stomach are red, whose eyes are like the petals
 of red lotus, who is virtuous, whose walking style is
 like that of a lovely lion, who speaks gently, who
 bears troubles, who is liberal, who sleeps more, who
 has no shame, whose digestive power is strong, who is
 phlegmatic, who has happiness in his middle and old age,
 whose body contains more marrow and fat with salts, who
 is liked by all women and whose sex-organ is nine angulas
 in length."⁴⁸ The Anaṅgarāṅga adds two more qualities to

47. ... स्थूलदेहा ... लम्बकर्णाः ... क्रीडावन्तो ... शशास्युः ।
 पं.सा. 2.8.

48. स्फाराभ्युन्नतमस्तकाः पृथुतरे वक्त्रालिके बिभ्रतः
 स्थूलग्रीवा सुभांसलश्रुतिभूतः कूर्मोदशाः पीवराः ।
 दीर्घप्रोन्नतकक्षलम्बितभुजा आरक्तहस्तोदरा
 रक्तान्तस्थिरपक्षमलास्त्रुजदलच्छायेक्षणाः सात्त्विकाः ॥
 खेलत्सिंहपदक्रमा मृदुगिरः पीडासहास्त्यागिनो
 निद्रासक्ति भूतस्त्रयाविरहिता दीप्ताग्नेयः श्लेष्मलाः ।
 मध्यान्ते सुखिनोऽतिमज्ज्वपुषः सक्षारमेदोधिकाः
 सर्वस्त्री सुभगा नवांगुलमितं लिंगं वृषा बिभ्रति ॥ रति. 3. 32, 33.

this man, viz. he has expansive chest and he is fickle.⁴⁹
 According to the Pañcasāyaka, he is a bull man, who has
 pride, who is expert in the art of sex, who is handsome...
 who has a good shape, who has unsteady eyes, whose speech
 is pompous and who has middle passion in sex-sport.⁵⁰

Horse-man: The Ratirahasya describes this third
 type of male thus. He is called a Horse-man whose face,
 ears, neck, lips and teeth are long and thin, whose arm-
 pit and shoulders are full of flesh, whose hair are
 compressed, straight and thick, who has much envy, whose
 knees are curved, whose nails are good, whose fingers are
 long, whose eyes are wide and unsteady, who needs more
 sleep, whose speech is sweet and serene, who walks quickly,
 who has strong thighs, who unites with intensely passionate
 women, who speaks truth, who has much semen and marrow,
 who is thirsty, whose semen is thick, saline, cold and
 like butter, whose sex organ is twelve aṅgulas and whose

49. ... सुप्रौढवक्षःस्थला ... व्यालोला ... । अनंग. 3.17.

50. स्फाराकाराः सदर्पाः सुरतरसकलालम्पटाः सुन्दराङ्गा
 व्यूढोरस्काः सुरूपाः सुसमजठरिणो मांसला लोलनेत्राः ।
 अत्यन्तप्रौढवाचो परिलघु घृतयः क्रोधना मध्यवेगा
 उक्षाणो लिङ्गमीषद्विततत्र नवमितैरङ्गुलीकैः वहन्ति ॥ पं.सा.2.10.

chest is expansive.⁵¹ The Anaṅgaraṅga adds one more quality viz. that Bull man wishes coition with fat women.⁵² According to Pañcasāyaka he helps others, he is virtuous and he has intense carnal desire.⁵³

Deer-man: Jyotirīśa describes this man: "He is a Deer man, whose hair is beautiful, who speaks gently, who wears good dress, whose neck is long, who is active, whose eyes are charming, whose hands are red, whose rows of teeth are equal and who has auspicious marks.⁵⁴ Other erotic writers have not mentioned this type of man. He is a good mate for a Deer-lady.

51. वक्त्रश्रोत्रशिरोधराधरदैरत्यन्तदीर्घः कृशै
 र्ये स्युः पीवरकक्ष मांसलभुजाः स्थूलज्जुसान्द्रैः कर्चैः ।
 प्रौढेष्ट्याः कुटिलांग जानु सुनखा दीर्घाङ्गुलि श्रेणयो
 दीर्घस्फारविलोललोचनभृतः प्रौढाश्च निद्रालसाः ॥
 गंभीरां मधुरां गिरं द्रुतगतिं पीनीरुक्कौ बिभ्रतो
 दीप्ताग्निप्रमदारतः शुचिगिरो रेतोस्थिधातृज्वलाः ।
 तृष्णाता नवनीतशीतबहल धारस्मराम्बुद्रवा
 लिंगैर्दादशकाङ्गुलैर्निगदिता अशवाः समोरस्थलाः ॥ रति. 3. 34, 35.

52. स्थूलस्त्रीरतिलालसा । अनंग. 3. 19.

53. परहित निरता . . . सात्त्विका . . . चण्डसम्भोगरक्ता . . . । पं. सा. 2. 11.

54. सुचारुकेशो मृदुवाक् सुवेशः सुदीर्घकण्ठश्चपलः सुनेत्रः ।
 सुरक्तपाणिः समदन्तपंक्तिः सौभाग्ययुक्तः कथितो मृगोऽयम् ॥
 पं. सा. 2. 9.

When we go through the literature we are surprised to find that poets have not taken much interest in depicting the physical charms of males. The reason may be according to Indian convention, a man, who had knowledge, virtues and who had done heroic deeds, was glorified. Therefore, poets gave much importance to those matters and not to the physical beauty. All the heroes of the dramas or of the kāvyas were depicted as virtuous, learned, brave, liberal etc. Yet, we see a little description of the physical charms of males here and there. Kālidāsa describes Dilīpa's physique in a verse- "He possessed a broad chest, bull-like shoulders and long arms. He was tall like Sāla tree. He was a though Dharma of Kṣatriyas resorting to a body fit for its work."⁵⁵ Here the poet has given the physical description only in a line, but he describes the fame, virtues, bravery etc. in many verses.

Bāna describes at length Dadhīci in the Harṣa Carita; Tārāpīḍa, Candrāpīḍa and Vaiśampāyana in the Kādambarī.

55. व्यूढोरत्को वृषस्कन्धः शालप्रांशुमहाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः ॥ रघु. 1.13.

Raghuvamśa of Kālidāsa.

Ed. G. R. Nandargikar,

Motilāla Banārasidāsa, Delhi.

But he has not given much attention to the physical body. Śrīharṣa, who narrated Damayantī's beauty in a full canto, has depicted Nala in a few verses. He describes Nala thus- "His foot held the lotus in contempt."⁵⁶ His arms received the length and stoutness of a bar while storming the forts of his enemies and in the same activity the splendour of his chest assumed the breadth and unassailable strength of the shining panel of a fortified door. His face eclipsed the moon with its smile, which was but a fraction of its grace and threatened the beauty of the lotus with its eyes, which were but a part of it. So it had nothing similar to it in the world, which had no other beautiful object that surpassed those two."⁵⁷ Thus Śrīharṣa depicts his hero Nala in a few verses.

Some of the female poets of Sanskrit have shown keen interest in sketching the physical beauty of their male characters. Gaṅgādevī, the author of the Madhurā-vijaya describes the physical charms of the hero viz., Kāmpāna, the husband of the author. She describes

56. अथारि पद्मेषु तद्दृष्टिणा दृष्टा । नैष. 1.20.

57. अमुष्य दोम्या अरिदुर्गलुण्ठने ध्रुवं गृहीतार्गलदीर्घपीन्ता ।
उरःश्रिया तत्र च गोपुरस्फुरत्कपाटदुर्ध्वतिरः प्रसारिता ॥
स्वकेलिलेशस्मितनिन्दितेन्दुनो निजांशुवतर्जित पद्मसंपदः ।
अतद्वयीजित्त्वरसुन्दरान्तरे न तन्मुखस्य प्रतिमा चराचरे ॥
नैष. 1.22, 23.

Kaṁpaṇa's walking style which is like the gait of the elephant, with poetic fancy. She states- "His walking was graceful and stately, it looked as if the elephants dwelling in the mountain cave gave it as a present in advance to get themselves caught and kept by him a favour for which they always longed."⁵⁸ She continues her description as - "The loins of the hand-some prince, hard as stone with their golden band resembled the base of the 'Añjana' hill encircled by a fresh streak of red coloured mineral. His waist shapely and slender, which greatly enhanced the beauty of his personality suggested, the idea of the lions having yielded their monopoly, as a sort of hush money in his favour as they were extremely afraid of his strength. His chest was so broad that it was able to hold in its expanse, the breasts which are like frontal globes on an elephant's head, of beautiful woman."⁵⁹ She further narrates that his hands were strong

58. स सर्वतः पर्वतकन्दराश्रयैः परिग्रहान्गृहकाक्षिभिर्गजैः ।
वितीर्णमुत्कोचतयेव धीरधीर धारयद् विभ्रममन्यरंगगतम् ॥ मधुरा. 3.6.
Madhurāvijayam of Gangādevī.

Ed. S. Tiruvenkatachari

Annamalai University, Annamalainagar, 1957.

59. शुभाकृतेस्तस्य सुवर्णमिखलं कटिस्थलं स्थूलशिलाविशंकटम् ।
व्यङ्गम्बयन्नूतन धातुपट्टिका परिष्कृतामंजनभूतस्तटीम् ॥
आधारयद्दर्शितदेह सौष्ठवां स राजसूनुस्तनुवृत्तमध्याम् ।
पराक्रमत्रासित चित्तवृत्तिभिर्मुगाधिराजैरुपदीकृतानिव ॥
व्यराजतोरःस्थलमस्य तावता विशालभावेन क्वाटबन्धुरम् ।
करीन्द्र कुम्भप्रतिमं मृगीदुशां कुचद्वयं याति न यावता बहिः ॥ मधुरा.
3.8, 9, 10.

and long. She compares the face of Kāmpaṇa with beard to the moon, whose black-spot is removed from centre and drawn as a line at the edge of its orb. She describes his eyes as being like a lotus. At the end of the description she says- "His body and prowess grew side by side. Together also did his eyes and fame become more and more white coloured. His neck along with his qualities expanded increasingly. And both his mind and voice together gained in depth."⁶⁰

Thus we see the description of physical charm of male here and there. But the handful examples which are available follow the Kāmasūtra. The convention of male beauty which is depicted is according to the erotic books. We may analyse all the heroes into those four categories. In this way the description of male or female is according to the Kāmaśāstra.

Vātsyāyana, having made the divisions of male and female states- "There are three equal unions and six unequal unions."⁶¹ Unions of Hare and Deer, Bull and

60. सहप्रतापेन समुन्नतिं वपुर्वलक्षभावं यशसा विलोचने ।

गुणैः परीणाहममुष्यकन्धरा स्वरेणगाम्भीर्यमगच्छदाशयः ॥ मधुरा. 3. 16.

61. तत्र सदृशसंप्रयोगे समरतानि त्रीणि । विपर्ययेण विषनाणि षट् ।

का.सू. 2. 1. 3, 4.

Mare, Horse and Elephant are called equal unions. Other coitions are unequals. Six unequal unions are once again divided as follows. Bull - Deer = high union;
 Hare - Mare = low union; Horse - Mare = high union;
 Bull - Elephant = low union; Horse - Deer = highest union;
 Hare - Elephant = lowest union. Thus we see nine types of unions. Among these equal unions are good, highest and lowest are worst and other unions are nutral. All other erotic writers also say the samething. The Anaṅga-raṅga gives the reasons to convince that unequal unions are not good. It says- "In low unions, the women will not get satisfaction as their itching will not stop by unequal sex organ of the male. In high unions they will not get pleasure due to big organ of the male as women's organ is very delicate."⁶² Hence, equal unions are good. Kāmasūtra, in the same way depicts another nine kinds of union according to the passion as well as time. Vātsyāyana says- 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 bitings of the female.⁶³ Those

62. प्रमाणहीनलिङ्गेन सा कण्डूर्नोपशाम्यति ।
 अतो न नीचसंभोगे तुष्टिं गच्छन्ति योषितः ॥
 वराङ्गमध्यं नारीणामत्यन्तं कोमलं स्मृतम् ।
 अतिप्रमाणलिङ्गेन नातस्तासां सुखं भवेत् ॥ अनङ्ग. 3.7, 8.

63. यस्य संप्रयोगकाले प्रीतिरुदासीना वीर्यमल्पं क्षतानि च न सहते स मन्दवेगः । कट.सू. 2.1.13.

who differ from this nature are called men of middle passion, while those of intense passion are full of desire. In the same way women are supposed to have three degrees of feeling as specified above. Thus, we see nine types of unions here.

Equal unions - Small-small; Middle-middle;

Intense-intense.

Unequal unions-

Middle-small = high union Small-middle = low union

Intense-middle = high union Middle-intense = low union

Intense-small = highest union; Small-intense = lowest union.

On the basis of short-timed, moderate-timed and long-timed once again we get nine types of unions.

Successive erotic writers accepted these all types.

Some of these coitions are referred to by the poets.

Dāmodaragupta, in his Kuttanīmata describes the experiences of ordinary prostitutes, where he has mentioned equal and unequal coitions. One whore tells her experience in this way- "I went near him and participated in drinking and in the meals. The night was passed in talking but love-sport was for a moment only."⁶⁴ Here the low-union is described

64. परिचितपार्श्वगताहं तेनसमं पानभोजनंकृत्वा ।

नीता निशा कथाभिर्मोहन कार्यं तु यत्किंचित् ॥ कूटनी. 392.

as the male is of little passion which is short-timed. Another prostitute narrates the highest union as she got a man of intense, prolonged passion by whom she was fatigued and pained.⁶⁵ Another unsatisfied harlot states her experience of coition with an old man who has no virility at all.⁶⁶ The poet depicts the equal union through a harlot who addresses her friend- "O friend, my lover, who was smart, who was of neither small nor intense passion, won my heart by soft and satiric words as well as with equal union."⁶⁷ The poet further says that Kāma can be achieved by enjoying equal union only.⁶⁸ Here the poet has used the word samarata intentionally to show that he knew Kāmasūtra of Vātsyāyana who has said that samarata is the best union.⁶⁹ Ratnākara has described the unequal union.⁷⁰

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65. अविदग्धः श्रमकठिनो दुर्लभयोषिद्ध्वा जडो विप्रः ।
अपमृत्युरुपक्रान्तः कामि व्याजेन मे रात्रौ ॥ कुट्टनी. 393.
66. नेच्छाविरतिः क्षणमपि न च शक्तिर्वस्तुशून्यरतिरत्नैः ।
केवलमलमद्याहं कदर्थिता वृद्ध पुरुषेण ॥ कुट्टनी. 394.
67. सुकुमार संप्रयोगः पेशलवचनः स वक्र परिहासः ।
कुशलवशेन समेतो ममसखि रमणो मनोहराकाराः ॥ कुट्टनी. 396.
68.कामः समरतनरोपभोगेन । कुट्टनी. 652.
69. तेषु समानि श्रेष्ठानि । कां.सू. 2.1.9.
70. अंशानामसमरतान्तताभिरामां विभ्रत्यः श्रियमसिरोपघात भाजाम् ।
भूयस्योवनमनु नायकानुयातास्ताः सेना. इव कुसुमायुधस्य चेतुः ॥ हर. 17.9.

After stating many types of coitions, Vātsyāyana discusses the female's pleasure. There is no uniformity of opinion about what happens to a woman in 'orgasm' or in the climax of pleasure. Kāmasūtra quotes the opinion of Auddālika who says- "Females do not emit as males do. But females, from their consciousness of desire, feel certain kind of pleasure which gives them satisfaction." But here one may object that generally females love the man who has a long-timed passion and dissatisfied with one who has short-timed passion. From this it is proved that females also emit. To this objection Auddālika says- "Women feel great pleasure in coition, hence they like long-timed one. Further he proves it stating that by union with men, the itching in women is removed. It is called pleasure arising from consciousness."⁷¹ In this connection, the opinion of Bābhavya and his followers is thus: 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.⁷² According to this opinion

71. संयोगे योषितः पुंसा कण्डूतिरपनुद्यते ।

तच्छाभिमानसंसृष्टं सुखमित्यभिधीयते ॥ का.सू. 2.1.31.

72. सातत्यायुवतिरारंभात्प्रभृति भावमधिगच्छति । एतदुपपन्नतरम् ।

तद्यसत्यां भावप्राप्तौ गर्भसम्भव इति बाभ्रवीयाः । का.सू. 2.1.

32, 33, 34.

women ejaculate in coition when they are satisfied. They have no desire to continue cohabitation when all the semen has come away. They also quote one verse which states- The fall of the semen of the man takes place only at the end of the coition while the semen of the woman falls continually and after the ejaculation they wish for the discontinuance of coition.⁷³ According to Vātsyāyana, the semen of the female falls in the same way as that of the male.⁷⁴

Even today it is a mystery what happens to a woman in her orgasm. Dr. Van De Velde opines:⁷⁵ "Here the matter is still uncertain and very difficult, especially because of the extreme individual diversity among women. There can be no discharge of 'spermat' as in man; but ejaculation is often used as synonymous with 'orgasm' and without clear understanding whether anything is ejaculated and if so what?" Thus, this matter is more obscure, more complex

73. सुरतान्ते सुखं पुंसां स्त्रीणां तु सततं सुखम् ।

धातुक्षयनिमित्ता च विरामेच्छोपजायते ॥ कट.सू.2.1.41.

74. तस्माद् पुरुषवदेव योषितोऽपि रसव्यक्तिर्द्रष्टव्या । कट.सू.2.1.42.

75. Ideal Marriage - Dr. Van De Velde

Allied Publishers Private Ltd., Bombay.,

38th Edition, 1962, p.172.

and uncertain. But Vātsyāyana believed that a woman in her detumescence expels something. Therefore he says— Men and women being of the same nature feel the same kind of pleasure and therefore a man should unite with a woman in such a way that she experiences a complete orgasm before her partner.⁷⁶ The intention of Vātsyāyana is that both partners should reach the climax of pleasure at the same level. Then only it is called equal coition. Therefore the male should try to enter detumescence with his partner only. We see such a description in the Naisadhīya-carita of Śrīharṣa. In the love-sport, Nala, who was reaching the climax of pleasure thought of taking Damayantī to that stage and started to kiss her armpit, breasts and navel to kindle the fire of sex. Hence both experienced orgasm at the same time.⁷⁷ Otherwise it would become a low coition. In another sex-sport, Nala, having seen his beloved, who was reaching climax of pleasure, showed his image reflected in jewel-pavement, diverted her mind and made her confused about that man.⁷⁸ Here Nala, cuts the

76. जातेरभेदाद्वम्पत्योः सदृशं सुखमिष्यते ।
तस्मात्तथोपचार्या स्त्री यथाग्रे प्राप्नुयाद्गतिम् ॥ का.सू.2.1.63.

77. स्वेन भावजनने स तु प्रियां बाहुमूलकुचनाभिद्युम्बनैः ।
निर्ममे रतरहः समापनशर्मसार समसंविभागिनीम् ॥ नैष.18.166

78. वीक्ष्यभावमधिगन्तुमुत्सुकां पूर्वमच्छमणिकुट्टिमे मृदुम् ।
को यमित्युदित संभ्रमीकृतां स्वानुबिम्बमदर्शतिषताम् ॥ नैष.18.14.

speed of orgasm of Damayantī and enters detumescence with her at the same time. These examples show that the poet has studied Kāmasūtra and other erotic texts minutely. Vātsyāyana further narrates the four types of love, viz. love acquired by continual habit, love resulting from imagination, love resulting from belief and love resulting from the perception of external objects.⁷⁹

Thus the first chapter of this second adhikaraṇa has greatly impressed the poets. In describing the physical beauty of males and females poets have taken the help of Kāmasūtra.

79. अभ्यासादभिमानाश्च तथा संप्रत्ययादपि ।
विषयेभ्यश्च हतन्त्रज्ञाः प्रीतिमाहुश्चतुर्विधम् ॥ का.सू.2.1.72.

II. Embrace

In the beginning of the second adhyāya Vātsyāyana says that some call this śāstra as catuṣṣaṣṭhī because it contains 64 chapters. The followers of Bābhavya opine that this part contains eight subjects. Each of these subjects is of eight kinds and eight multiplied by eight makes sixtyfour. Hence, it is called catuṣṣaṣṭhī.¹ But the author of Kāmasūtra remarks that the name 'sixty-four' is given to this science accidentally. Because this part not only deals with eight subjects but also discusses more matters. Though the tree has not seven leaves it is called saptaparna, though the rice has not five colours it is called pancavarṇa. Similar is the case with figure 64. However, the part called catuṣṣaṣṭhī is now treated of and 'embrace' being the first topic which is considered as follows:

Embrace is the first and essential part of external coition. It indicates the mutual love of male and female. Embrace means union of skins. It has much importance in sexual act. Hence, Havelock Ellis² states- "The skin is

1. अष्टावष्टकाः चतुःषष्टिरिति बाभ्रवीयाः । कट.सू.2.2.5.

2. Psychology of Sex, p.44, Pan Books Limited, London, 1959.

the foundation of which all forms of sensory perception have grown up and as sexual sensibility is among the most ancient of all forms of sensibility, it is necessarily, in the main a modified form of general touch sensibility. This primitive character of the great region of tactile sensation, its vagueness and diffusion, serve to heighten the emotional intensity of skin sensations. So that of all the great sensory fields, the field of touch is at once the least intellectual and the most massively emotional. These qualities as well as its intimate and primitive association with the apparatus of tumescence and detumescence, make touch the readiest and most powerful channel by which the sexual sphere may be reached."

The Kāmasūtra narrates twelve types of embrace,³ viz., 1) touching, 2) piercing, 3) rubbing, 4) pressing, 5) twining of a creeper, 6) climbing a tree, 7) mixture of sesame and rice, 8) mingling of water and milk, 9) Embrace of thighs, 10) embrace of jaqhana, 11) embrace of breasts and 12) embrace of forehead. In these twelve types of embrace, the first eight embraces are stated by Bābhavya

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3. 1. स्पृष्टकम् 2. विद्धकम् 3. उद्-धृष्टकम् 4. पीडितकम्
 5. लतावेष्टितकम् 6. वृक्षाधिरूढकम् 7. तिलतण्डुलकम्
 8. क्षीरनीरकम् 9. उरूपगूहनम् 10. जघनोपगूहनम्
 11. स्तनालिंगनम् 12. ललाटिका.

and the last four are noted by Suvarṇaṅgābha. All these embraces are depicted by Kokkoka also. Kalyāṇamalla defines only eight types of embrace.⁴ Jyotirīśa accepts eight types of embrace which are described by Kalyāṇamalla.⁵ The Nāgarasarvasva agrees with the opinion of Kokkoka and Kalyāṇamalla but adds two more embraces, viz., sprṣṭakam and pīditam which are stated by the Kāmasūtra. Definitions of all these embraces are given by all the authors in different words but which give the same sense. Sanskrit poets who have studied these sūtras have used these embraces repeatedly in their kāvyas.

The Kāmasūtra describes the touching embrace as follows. When a man under some-pretext or other goes in front of or alongside of a woman and touches her body with his own it is called sprṣṭaka embrace.⁶ Śrīharṣa describes

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4. वृक्षाधिरूढं-तिलतण्डुलाख्यं-लालाटिकं-जाघनविद्धके च ।
उरूपगूढाह्वय दुग्धनीरे तत्राष्टमं वल्लरीवेष्टितं स्यात् ॥ अर्नग. 9.2.
 5. वृक्षारूढकसंज्ञकं प्रथमतस्तस्माल्लतावेष्टितं
तस्माज्जाघन विद्धकावपि मतावूरुपगूढं पुनः ।
ज्ञातव्यं तिलतण्डुलं रसविदामालिंगनं योषितां
क्षीरं नीरपुरःसरं निगदितं तस्माच्च लालाटिकम् ॥ पं. सा. 4. 32.
 6. संमुखागतायां प्रयोज्यायामन्यापदेशेन गच्छतो गात्रेण
गात्रस्य स्पर्शनं स्पृष्टकम् । का. सू. 2. 2. 9.

this embrace thus: A gazelle-eyed damsel went back to the place where she was thrilled to get a touch of Nala and falling on his foot-print in the dust of the earth said in a low voice 'please (come back).'⁷ When Nala entered the harem of Damayantī in a disguised form, a female friend of Damayantī dashed slowly against Nala. That picture is given by the poet. He describes another occasion of this embrace. A youth was taking meals and another young maiden was waving fan. Made restless by the breeze of her fan looking like an agile leaf of her creeper like arm which softly touched her bosom, the youth resembled a bird confined in a cage made of diverse reeds.⁸ In both the above mentioned contexts the poet has used the word spr̥ṣṭaka in the same sense as employed by Vātsyāyana.

The second type of embrace is 'piercing embrace' which is described by the Kāmasūtra thus. When a woman in a lonely place bends down as if to pick up something,

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7. यास्मिन्नलस्पृष्टकमेत्यदृष्टा भूयोऽपि तं देशमगान्मृगाक्षी ।
निपत्य तत्रास्य धरारजरुस्थे पादे प्रसीदेति शनैखादीत् ॥ नैष. 6. 35.
8. स तत्कुचस्पृष्टकचेष्टिदोर्लता चलद्गला भव्यजनानिलाकुलः ।
अवाप नानानलजालशृङ्खला निबद्धनीडोद्भवविभ्रमं युवा ॥ नैष. 16. 63.

and pierces, as it were, a man sitting or standing, with her breasts, and the man in return takes hold of her it is called Viddhaka.⁹ If the man does not involve himself in this embrace it is called Apaviddhaka.¹⁰ The Rati-rahasya explains this embrace thus. When a woman under the pretext of taking something, pierces her lover who is either standing or sitting, with her breasts, and if her lover clasps her in his arms, then it is called Viddhaka.¹¹ The intention of both the authors is that, when a female takes the initiative and hugs her lover under some pretext, it is called 'piercing embrace.' Such type of embrace is depicted by many poets. Māgha sketches a maiden, whose breasts are high, whose belly is small and has three lines on it and who hugs her lover due to the fear of bees.¹² Here that maiden under the pretext of fear expresses her love towards her lover.

9. प्रयोज्यं नायिका स्थितमुपविष्टं वा विजने किंचिद् गृह्णती
पयोधरेण विधेन्नायकोऽपि तामवपीड्य गृह्णीयादिति
विद्वकम् । का.सू.2.2.10.

10. क्षेपणं तु केवलं अपविद्वकं नाम तदेकत्वादत्रैवागतम् । जय.2.2.10,

11. यद्गृह्णती किंचन वंचिताक्षं स्थितोपविष्टं पुरुषं स्तनाभ्याम् ।
नितम्बिनी विध्यति तां च गाढं गृह्णात्यसौ विद्वकमुच्यते ॥ रति.6.2.

12. इतिगदन्तमनन्तरमङ्गला भुजयुगोन्नमनोच्यतरस्तनी ।
प्रणयिनं रभसादुदरश्रिया वलिभयालिभयादिव सस्वजे ॥ शिशु.6.13.

Bhāravi, while describing the water sport, narrates that a maiden gave pleasure to her lover by hugging him due to the fear of fish.¹³ A similar description is seen in the Madhuravijaya, in which the poetess Gaṅgādevi depicts- As the king touched nicely a lady's thighs underneath the water, she feigned fish-bite and embraced her lover even when her companions were looking on.¹⁴ Bilhaṇa depicts a cunning lady whose upper garment was angrily pulled by a monkey from the creeper bower, she ran and embraced her lover and did not incur the wrath of the rival beautiful ladies.¹⁵ King Yayāti also describes the same type of experience which occurred to him through Śarmiṣṭhā. He recollects it: I could embrace the long-eyed one, while she was begging me to save her and greatly

13. भयाद्विश्रितस्य श्लेषाहतेभ्यसि प्रियं मुदानन्दयति स्म मानिनी ।
किरात. 8-46.

14. प्रणयिनि सलिलापवारितेन स्पृशति करेण सलीलमुस्युत्तमम् ।
प्रकटितशफराभिधात भीतिर्मिषति जनेऽप्यमुमालिलिङ्गं काचित् ।
मधुरा. 6.58.

15. कृष्टां शुका कापि नरेन्द्रवामा लतानिकुजात्कपिना सकोपम् ।
धूर्तापलाय्य प्रियमालिलिङ्गं कोपं न चाप प्रतिसुन्दरीभ्यः ॥विक्रमांक.
10.54.

as she was, while her creeper like arm was steady and her high breasts were throbbing, with her heavy sighs."¹⁶ Thus, we see many examples, in Sanskrit literature, of Viddhaka embrace depicted by poets who have studied erotic science minutely.

The third type of embrace is Ud-dhr̥ṣṭaka. The Kāma-sūtra explains it- "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 'rubbing embrace."¹⁷ It further states that when on the above occasion one of them presses the other's body forcibly against a wall or pillar it is called a pressing embrace.¹⁸ Dāmodaragupta says that only a fortunate will get that rubbing embrace accidentally in a place of public resort.¹⁹ Here the poet has used the word

16. द्विष्यन्द्बाहुलतमागलितांशुकान्त
मावेगनिश्वासित चंचदुरोजबन्धम् ।
त्रायस्व मामिति सविक्लवमालपन्त्याः
प्राप्तं मया यदुपगूहनमायताक्षयाः ॥ ययाति. 3. 5.
17. तमसि जनसंबाधे विजने बाध शनकैर्गच्छतोर्नातिहृस्वकाल
मुद्धर्षणं परस्परस्य गात्राणामुद्गृष्टकम् । का.सू. 2. 2. 12.
18. तदेव कुड्य संदेशेन स्तम्भसंदेशेन वा स्फुटकमवपीडयेदिति
पीडितकम् । का.सू. 2. 2. 13.
19. सहसासंकट वर्त्मन्यवितर्कित संमुखागतेनापि ।
अभिलषितेनोद्गृष्टकमनल्पशुभकर्मणा लभ्यम् ॥ कुट्टनी. 823.

Ud-dhr̥ṣṭaka in the same sense of Vātsyāyana. Māgha explains this embrace indirectly. When two lovers were walking together one of the breasts of the beloved was rubbing due to the horripilation on the chest of the lover which appeared as if a ball was springing.²⁰ The 'pressing embrace' is described by Kālidāsa while narrating the honey-moon scene of Śiva and Pārvatī.²¹

The Kāmasūtra defines Latāveṣṭitaka as follows. When a woman clinging to a man as a creeper twines round a tree, bends his head forward to hers with the desire of kissing him, slightly makes the sound (of sitkāra), embraces him and looks lovingly towards him it is called Latāveṣṭitaka.²² Śrīharṣa refers to this type of embrace when he describes the legs of Damayantī. He imagines— Does the upward gradation of stoutness on her legs know Vṛkṣādhirūdhaka and is the garment draping her limbs with the undulation of its windings expert in the manner in which creepers clasp round the trees.²³ Here the poet refers not only to Latāveṣṭitaka but also to Vṛkṣādhirūdhaka.

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20. अविरलपुलकः सहज्रजन्त्याः प्रतिपदमेकतरस्तनस्तरुण्याः ।
घटितकवघटितः प्रियस्य वक्षस्तटभुवि कन्दुकविभ्रमं बभार ॥ शिशु. 7. 15.
21. सस्वजे प्रियमुरोनिपीडनं प्रार्थितं मुखमनेन नाहरत् ।
मेखला प्रणयलोलतां गतं हस्तमस्य शिथिलं रुरोध ॥ कुमार. 8. 14.
22. लतेवशालामावेष्टयन्ती चुम्बनार्थं मुखमवनमयेत् उद्धत्य
मन्दसीत्कृता तमाश्रिता वा किञ्चिद्रामणीयं पश्येत्तल्लतावेष्टिकम् ।
का.सू. 2. 2. 16.
23. क्रमोद्गता पीवरताधिजंघं वृक्षाधिरूढं विदुषी किमस्याः ।
अपिभ्रमीभंगिभिरावृतांगं वासो लतावेष्टितकप्रवीणम् ॥ नैघ. 7. 97.

The poet imagines that her legs are learning the methods of embraces which will be useful at the time of love sport. In the Mukundānanda Bhāṇa, a lover narrates his experience of this type of embrace.²⁴ His beloved, standing on the toes with difficulty, having placed her hands on his shoulders, writing with her big breasts on his chest, having touched his cheeks as if to kiss him, sprinkled the nectar of words in his ears. Here his beloved clasped him like a creeper and moreover she was making sound to tell him something. Here the poet has pictured the 'twining of creeper' indirectly.

Vrksādhirūdhaka or climbing a tree is explained in the following words by the Kāmasūtra. When 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 singing and cooing and wishes as it were to climb him up in order to have a kiss, it is

24. पादाग्रेण कथंचनस्थितवती बाहूनिघायांसयो
 रुन्नभ्योरसि मे गुरुस्तनभरेणोल्लेखनं कुर्वती ।
 बालाचुम्बनलम्पटेव चपलं स्पृष्ट्वा कपोलस्थली-
 मासिंचन्मम कामपिश्रवणयोरालापरूपां सुधाम् ॥ कुमुद. 192.

called Vrksādhirūdhaka.²⁵ This embrace is explained in the same manner by other erotic writers also. Kālidāsa draws it when he explains the amorous activities of king Agnivarna who was the last monarch of Raghu dynasty- Agnivarna is ready to leave the bed, in the morning. His queens one by one, having placed their feet on his feet, embraced his neck with their delicate arms and requested him for a parting kiss.²⁶ Māgha describes it in another way. "Having seen a creeper which is growing on the tree, to imitate it, that innocent maiden embraced her lover even in the presence of her friends."²⁷ Here the poet has used the word Dharaniruhādhiruha instead of Vrksādhirūdhaka. Ratnākara in his Haraviḥaya, which is one of the biggest kāvya in Sanskrit refers to this embrace by name when he describes the garden.²⁸ Śrīharṣa also refers to this embrace in the description of Damayantī.²⁹

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25. चरणेन चरणमाक्रम्य द्वितीयेनोरुदेशमाक्रमन्ती वेष्टयन्ती वा
तत्पृष्ठं सक्तैकबाहुर्द्वितीयेनासमवनमयन्ती ईषन्मन्दसीत्कृत
कूजितायुम्बनार्थमेवधिरोढुमिच्छेदिति वृक्षाधिरूढकम् । का.सू.2.2.17.
26. कण्ठसक्तमृदुबाहुबन्धनं न्यस्तपादतलमग्रापादयोः ।
प्रार्थयन्त शयनोत्थितः प्रियाः तं निशात्यय विसर्गं चुंबनम् ॥ रघु.19.29.
27. विलसितमनुकुर्वती पुरस्ताद्दरगिरुहधिरूढो वधूर्लतायाः ।
रमणमृजुतया पुरः सखीनामकलितयापलदोषमालिलिङ्ग ॥ गिरु.7.46.
28. अस्योल्लसत्कुसुमवासन भृङ्गपङ्क्ति
वेणीलतं मणितटेषु रतिं वितन्वन् ।
वल्लीपुरन्धिपटलं घटिताश्रिराम-
वृक्षाधिरूढकमुपैति परामभिख्याम् । हर.5.33.
29. Supra F.n.23 in this chapter, p.40.

The seventh type of embrace is Tilatandulaka and it is described by the Kāmasūtra thus- "When lovers lie on bed and embrace each other so closely that the arms and the thighs of one are encircled by the arms and thighs of the other and are as it were rubbing up, it is called Tilatandulaka.³⁰ Kalyānamalla has used the word Guhya instead of ūrū in describing this embrace. According to him if the lover catches his beloved's arms and secret part with his arms then it is called Tilatandulaka.³¹ The commentators like Pandita Ramacandra etc., have given the meaning Jaghana for the word Guhya. According to it this embrace is union of arms and Jaghana. Śrī Harṣa describes this embrace when he gives a detailed picture of the sex-sport of Nala and Damayantī. The circle of their creeper arms locked in an embrace which held fast both of them was truly cupid's noose made of stalks of golden lilies.³²

30. शयनगतावेवोरुव्यत्यासं भुजव्यत्यासं च ससंघर्षमिव
घनं संस्वजेते तत्तिलतण्डुलकम् । का.सू.2.2.19.

31. भुजगुह्यविपर्ययं मिथो घटयेच्चेन्मिधुनं सुनिश्चतम् ।
तिलतण्डुलसंज्ञकं तदा परिरम्भं कथयन्ति सूरयः ॥ अनंग.9.4.

32. बाहुवल्लि परिरम्भमण्डली या परस्परमपीडयत्तयोः ।
आस्त हेमनलिनीमृणालज= पाश एव हृदयेशयस्य सः ॥ नैष.18.96.

The Kāmasūtra describes the embrace of 'milk and water' thus- "When 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 body either while the woman is sitting on the lap of the man or in front of him or in a bed.³³ Other erotic writers give the same description of this embrace. Māgha illustrates it through a beloved who having placed her hands on the shoulders of her lover, pained him by her hard nipples.³⁴ That beloved hugged her lover tightly as if she wanted to become one with him. Hence her nipples pained him due to closeness. The poet gives another example in which a beloved who has already acquired a place in her lover's heart, hugged her lover tightly as if she wanted to enter his heart.³⁵ Here that beloved, though, she has gained the love of her lover clasped him in her arms due to intense passion. Bhāravi refers to

33. रागान्धावनषेक्षितात्ययौ परस्परमनुविशत इवोत्संहागतायामभि-
मुखोपविष्टायां शयने वेति क्षीरजलकम् । का.सू.2.2.20.

34. लघुललितपदं तदंसपीठद्वयनिहितोभ्यपाणिमल्लवान्या ।
स कठिणकुचयुक्तप्रणोदं प्रियमबला सविलसमन्विताय ॥ शिशु.7.19.

35. संप्रवेष्टुमिव योषित ईषुः शिलष्यतां हृदयमिष्टतमानासु ।
आत्मनः सततमेव तदन्तर्वर्तिनो न खलु नूनमजानन् ॥ शिशु.10.48.

this embrace while describing external cohabitation. He sketches it thus- "Throwing aside her under-garment, whose knot was dropped and which was hanging down from the girdle, the lover, the lord of her heart, was embraced by his beloved smit with bashfulness so that her plump breasts were rounded.³⁶ Here the beloved embraces her lover so compactly that her plump breasts were flattened into circular shape. Such a description is also given by Ratnākara, when he describes the sex-sport. A beloved whose hips were full of nail prints, was embraced by her lover tightly, which made her breasts like wheels on his chest due to compactness.³⁷ Thus we see that most of the poets have described this embrace. The above mentioned embraces are stated by Bābhavya. In these embraces the first four embraces are useful to express their love towards their lover. The last four will be used when lovers are accustomed to each other and when they are in intense passion.

Suvarṇanābha adds four more embraces and they are

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36. ह्रीतया गलितनीवि निरस्यन्नन्तरीयमवलम्बितकाञ्चि ।
मण्डलीकृतपृथुस्तनभारं सस्वजे दयितया हृदयेशः ॥ किरात. 9. 48.
37. आलिंगिता सरभसं दयितेन पृष्ठ विन्यस्तसान्द्रनखपंकितपदातदानीम् ।
गाढीचकार तदुरःस्थल संनिवेश चक्रीभ्रत्कुचयुगा परिरम्भमेका ॥ हर. 27. 41.

→ Y

Urūpaḡūhanam, Jaghanopaḡūhanam, Stanāliṅganam and Lalātikā.

These embraces are described variously in the literature.

In the Daśakumāracarita, Upahāravarṃa describes thus:

Amusing myself for a time in the midst of the bevy of the astonished damsels, I dismissed them and embracing my beloved with stout thighs so as to press her firmly with my thighs and arms, passed in her company the night which appeared to be very short.³⁸ Here Daṇḡī mentioned Urūpaḡūhana directly, according to the words of Kāmasūtra.³⁹

Vātsyāyana explains that when a woman places her breasts on the chest of her lover and presses it, then it is called the embrace of breasts.⁴⁰ Kālidāsa describes the queens of Agnivarṇa thus- They being fatigued due to the unkind love-sport, slept on his broad chest having placed their plump breasts, which had lost their sandal paste.⁴¹ A woman in the Kuttanīmata states, I embraced

38. सविस्मितविलासिनी सार्धमध्ये कंचिद्विद्वृत्य कालं
विसृष्टावरोधमण्डलस्तामेव संहतीरूमूरूपपीडं भुजोपधीडं
घोषगुह्य तल्पेऽभिरमयन्न अल्पमिव तां निशामत्यनैषम् । दश. 121.

39. तत्रउरुसंदर्शनेकमूरूमूरुदयं वा सर्वप्राणं पीडयेदि-
त्यूरूपगूहनम् । का.सू. 2.2.24.

40. स्तनाभ्यामुरःप्रविशय तत्रैवभारमारोपयेदिति स्तनालिङ्गनम् । का.सू.
2.2.26.

41. तस्य निर्दयरतिश्रमालसाः
अध्यशेरत ब्रह्दभुजान्तरं पीवरस्तनविलुप्तचन्दनम् ॥ रघु. 19.32.

my lover due to the fear of bees, with my breasts so firmly that they turned into another shape.⁴² Ratnākara introduces a nice picture of an angry woman who beats with her plump breasts, the chest of her lover who is seeing her fleshy thighs having dragged the garment on it.⁴³ In the Kirātārjunīya, a nymph of full plump breasts, becoming impatient struck with her breasts her lover, who pretended to be unable to blow off the pollen of flower from her eyes by his breath.⁴⁴ In both the above illustrations the poets have sketched the acts of females according to the aphorism of love.

The Kāmasūtra further says that even those embraces that are not mentioned in the Kāmasāstra should be practised at the time of sexual sport if they are conducive to the increase of love.⁴⁵ Therefore many poets have described

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42. सख्य इतो भ्रमरकुलत्रासितया प्रियतमो मया सहसा ।
वक्रिभवत्पयोधरमुपगूढो धीरसीत्कारम् ॥ कुट्टनी. 667.
43. पीनोरूमूलं रभसापनीतवासो विलीलेक्षणमीक्षमाणम् ।
जघनरोषात् किल पीवरेण कुचद्वयेनोरसि कापि कान्तम् ॥ हर. 27.7.
44. व्यपोहितुं लोचनतो मुखानिलैरपारयन्तं किल पुष्पजं रजः ।
पयोधरेणोरसि काचिदुन्मनाः प्रियं जमानोन्नतपीवरस्तनी ॥ विरात. 8.19.
45. येऽपि ह्यशास्त्रिताः केचित्संयोगारागवर्धनाः ।
आदरेणैव तेऽप्यत्र प्रयोज्याः सांप्रयोगिकाः ॥ का. सू. 2.2.31.

the mode of embrace with their imagination. Dāmodaragupta introduces new types of embrace like embrace of Cakravāka, embrace of swan, embrace of inchneumon and embrace of dove which are experienced by a slender lady.⁴⁶ Here the poet has gone one step further and stated some more names of embraces which are useful to kindle the love fire. Anantabhaṭṭa imagines that, in summer, the lovers who are tartured by heat and who are unable to hug each other due to sweating embraced through words, minds and eyes.⁴⁷ But Bilhaṇa says that the king conquered not only the great heat of summer but also the violent heat of cupid through constant embraces of women whose breasts were white with sandal paste.⁴⁸

Thus the poets of Sanskrit, have described the embrace which is an essential part of sex-sport and which is the mark of mutual love, according to the lines of Vātsyāyana's Kāmasūtra. We have already seen that some poets have used

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46. चक्राह्वपरिष्वजनं हंससमाश्लेषं नकुलपरिरम्भम् ।
पारावतगूहनमाचरति सुमध्यमा यथावसरम् ॥ कुट्टनी. 581.
47. अंगांगसंगासहने तपतविन्योन्यमेवाभिमुखा युवानः ।
वाचापि केचिन्मनसापि केचिद्दृशापि केचिद्द्रवमालिलिंगुः ॥ चं. भा. 3. 89.
48. श्रीखण्डषाण्डुस्तनमण्डलाभिरालिंगितोसौ मुहुरंगनाभिः ।
न केवलं ग्रीष्ममहोष्मसंगमनंगतीव्रातपमप्यजेषीत् ॥ विक्रमांक. 12. 38.

the same words to exhibit their knowledge of erotic science.

III. Kiss

The third adhyāya describes the idea of kiss which is popular as the key of love. Kiss which is a love-token described by Vātsyāyana in detail. He says- "Kissing and other things like embrace, pressing etc., 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;¹ because love does not care for time or order. The Kāmasūtra states that the following places are for kissing- the forehead, the hair, the cheeks, the eyes, the bosom, the breasts, the lips and interior of the mouth.² Vātsyāyana further adds that the people of the Lāṭa country kiss on the following places-

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1. तानि प्रथमरते नातिव्यक्तानि विश्रब्धिकायां विकल्पेन च प्रयुंजीत तथाभूतत्वाद्वागस्य । ततः परमतित्वरया विशेषवत् समुच्चयेन रागसंधुक्षणार्थम् । का.सू.2.3, 4.5.
 2. ललाटालककपोलनयनवक्षःस्ततोऽष्टान्तमुखेषु चुम्बनम् । का.सू.2.3.6.

the joints of the thighs, the arms and the navel.³ Kokkoka agrees with all these places but adds one more place i.e. the throat. He also narrates the practice of the Lāṭa people.⁴ Kalyāṇamalla opines that the lips, the eyes, the cheeks, the head, inner-part of the mouth, the breasts and the neck are the places for kissing.⁵

Most of the poets have sketched the description of kiss on all limbs according to the tenets of sexology. Lips are the most important and common place for kissing. And moreover according to the poetic convention the lips are always like nectar. Therefore Kālidāsa names Lord Śiva as a bee on the lotus of Parvati's mouth.⁶ The idea of kissing the lips is imagined in a fantastic manner by Aśvaghōṣa who states- "A woman's mouth is full of honey but her heart is full of poison, i.e. Hālāhala. Therefore,

3. कुरुसन्धिबाहुनाभिमूलेषु लाटानाम् । का.सू.2.3.7.

4. नयनगल कपोलं दन्तवासो मुखान्तः

स्तनयुगल ललाटं चुम्बनस्थानमाहुः ।

दधति जघननाभिमूलकक्षासु चुम्ब

व्यतिकर सुखमुच्चैर्देशसात्म्येन लाटाः ॥ रति.7.1.

5. अधराक्षिकपोलमस्तकं वदनान्तःस्तनयुग्मकन्धरे ।

विहितानि पदानि पण्डितैः परिरम्भादनुचुम्बनस्य हि ॥ अनेग.9.11.

6. पार्वतीवदनषट्पदः । कुमार.8.23.

the lips are drunk and the heart is squeezed in fists."⁷ Bhāravi sketches a picture in which a lover was trying to kiss his beloved under some pretext in this way- "A nymph of full plump breasts becoming impatient struck with her breasts, her lover (who eager to kiss her) pretended to be unable to blow-off the pollen of flower from her eyes by his breath."⁸ Māgha gives another type of instance for kissing on the lips thus- "A lover having dragged the hair of his beloved in embrace drinks the lips of his beloved who has closed her eyes and whose face is bent-down due to shame."⁹ Nala, having seen Damayantī says- "I long for thy lips, by the flow of whose honey honeyed are thy words, my ears being the witness."¹⁰ He expresses his desire to Damayantī once again at the time of honey-moon. He says- Once I drink of thy lips, nothing else do I beg of thee. Thus saying in a low plaintive tone he tasted her lips, crushing them with force.¹¹

7. मधुतिष्ठति वाचि योषितां हृदि हालाहलमेव केवलम् ।

अत एव नीचीयतेऽधरः हृदयं मुष्टिभिरेव नाड्यते ॥ शौहर. 8. 35

8. Supra F.n.44.p.55.

9. ह्रीभरादवनतं परिरम्भे रागवानवटुजेष्ववकृष्य ।

अर्पितोऽदलमाननपदमं योषितो मुकुलिताक्षमधासीत् ॥ शिशु. 10. 52.

10. तवाधराय स्पृहयामि यन्मधुस्रवैः श्रवः साक्षिकमाक्षिकागिरः । नैष. 9. 117.

11. अन्यदस्मि भवतीं न याचिता वारमेकमधरं धयामि ते ।

इत्यसिस्वददुपांशुकाकुवाक्सोपमर्दहठवृत्तिरेव तम् ॥ नैष. 18. 59.

A lover should start to kiss on all limbs which are mentioned above to kindle the fire of love of himself or his partner. Therefore many poets have shown that their heroes kiss all the parts of their heroines. Bhāravi tells about a lover who forcibly kisses his beloved's face, which has fickle eyes. Then her bashfulness lessens and the garment on her waist becomes loose.¹² The same idea is described by Ratnākara thus- "When a lover, having dragged the hair and having lifted the moon-like face kissed his beloved forcibly, her pride come out from her breathing."¹³ In the same way many heroes have kissed the limbs of the heroines with intense love. In the Campūbhārata, Arjuna who was disguised as an ascetic, manifests his true personality and kisses her (Subhadra's) cheeks.¹⁴ Nala at the time of honey-moon kisses first Damayantī's hair as she is bending through bashfulness, then the cheeks, as she bent less. Then as her confidence

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12. लोलदृष्टिवदनं दयितायाश्चुम्बति प्रियतमे रमसेन ।
प्रीडया सह विनीवि नितम्बादंशुकं शिथिलतामुपपेदे ॥ किरात.9.47.
13. चुम्बत्युपोढ रसविभ्रममाननेन्दु-
मुत्तानितं हठकयग्रहणेन कान्ते ।
उत्सार्यमाण इव निःश्वसितानिलेन
मानः क्षणान्निरगमहृद्दयात्पुरन्द्रेः ॥ हर.27-38.
14. इति प्रकाश्य क्षणमर्जुनत्वं चुचुंब तां चोरयतिः कपोले । चं.भा.3.74.

grew at this he suddenly kissed her face and smiled.¹⁵

Nala kisses his beloved's breasts also.¹⁶

The description of kiss on eyes is given by Ratnākara attractively. He depicts it thus- "When a lover with intense love kissed the lotus like eye of his beloved, her lower lip started to throb due to the breathing, but it seemed that it throbbed due to envy."¹⁷ Māgha shows this type of kiss in another way- "A lover, kissed the eye which expressed the love and which was wet due to tears on account of separation of a beautiful lady having left aside the sprout like lip."¹⁸ Śrīharṣa depicts this type of kiss indirectly but in an attractive manner. "The slender-waisted maid could not help smiling at the sight of her consort's lower lip, which was beautiful with the collyrium of her eyes attached to it and

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15. प्राग्युम्बदलिके ह्रिया नतां तां क्रमाद्दरनतां कपोलयोः ।
तेन विश्वसितमानसां झटित्यानने स परिचुम्ब्य सिद्धिमये ॥ नैष. 18. 41.
16. चुम्बनाय कलित प्रियाकुचं वीरसेनमुत वक्रमण्डलम् ।
प्रापभर्तुममृतैः सुधांशुना सक्तहाटक घटेन मित्रताम् ॥ नैष. 18. 105.
17. उपोढरागे नयनारविन्दं विचुम्बति प्रेयसि कम्बुकण्ठ्याः ।
बिम्बाधरः श्वासकृताभिधातस्तन्मत्सरेणैव मुहुश्चकम्पे ॥ हर. 27. 24.
18. केनचिन्मधुरमुल्बणरागं बाष्पतप्तमधिकं विरहेषु ।
ओष्ठपल्लवमपात्य मुहूर्तं सुभ्रुवः सरसमक्षि चुचुम्बे । शिशु. 10. 54.

looking like a red Bandhuka blossom with a bee clinging to it."¹⁹ Here Nala has kissed the eyes of Damayantī, hence the collyrium applied to her eyes has attached to the lips of Nala. Anantabhaṭṭa pictures that Draupadī kisses the arms of Bhīma with joy after the destruction of Kīcaka.²⁰

Vātsyāyana has mentioned that the people of Lāṭa country kiss also the thighs, the navel and the secret part.²¹ But the poets have taken the use of this aphorism to all types of people at the time of description of erotic elements. Anantabhaṭṭa, in the Campūbhārata describes the water-sports of Lord Kṛṣṇa. At that time of amorous amusements Kṛṣṇa kisses the thighs of a beautiful lady.²² Nala, while recollecting the nights to Damayantī says-

19. वीक्ष्यपत्युरधरं कृशोदरी बन्धुजीवमिव भृंगतंगतम् ।
मंजुलं नयनकज्जलैर्निजैः संवरीतुमशकत् स्मितंनता ॥ नैष. 18. 125.

20. तदनु तत्र मण्डपे पिण्डितया कृतं तस्य दस्योस्तरसं तरसा
विलोक्य प्रहर्षवत्या पार्श्वत्या शलाघापूर्वमाघ्रातभुजः कुरुव्याघ्रो
निर्गत्य यथापुरमविकृतमानसो महानसोदरं प्रविश्य
सुखेनाधिशिष्ये । चं. भा. 6. पृ. 398.

21. Supra Fn. 3. p. 58.

22. क्लृप्तैः क्वचिदधः स्थितिचिन्हं बुद्बुदं हरिरुदस्य निमग्नः ।
वंचयन्प्रतिवधुं क्वचिद्दूरस्तम्भं अम्बुषु चुचुम्ब वराङ्गयाः ॥ चं. भा. 3. 100.

"Having kissed all the limbs from face to navel, I did not get satisfaction. The part, which I do not get to kiss, will be kissed by my mind only."²³ Here, Nala who was passionate wanted to place his lips on the secret part of Damayantī. Thus all the classical poets have described the kiss and its places according to the tenets of Kāmaśāstra.

The Kāmasūtra mentions 19 types of kiss.²⁴ The Ratirahasya divides the kiss into 14 types.²⁵ The Anaṅgarahga narrates 9 types of kiss.²⁶ Only six types of kiss are referred to by the Pañcasāyaka.²⁷ Padmaśrī divides kiss mainly into two divisions viz., Niḥśabda and Saśabda

23. मुखादारभ्य नाभ्यन्तं चुम्बयुम्बमतृप्तवान् ।

न प्रापं चुम्बितुं यत्ते धन्या तद्युम्बतुस्मृतिः ॥ नैष.20.92.

24. निमित्तकम्-स्फुरितकम्-घट्टितकम् - समम् - तिर्यक् - उदभ्रान्तम् - अवपीडितकम् - उत्तरचुम्बितम् - संपुटकम् - जिह्वायुद्धम् - समम् - पीडितम् - अंचितम् - मृदु - रागदीपनम् - चलितकम् - प्रतिबोधकम् - छाया - संक्रान्तम् । का.सू.2.3.9.30.

25. निमित्तकम् - स्फुरितम् - घट्टितकम् - तिर्यक् - पीडितम्
विघट्टितम् - अरदम् - उत्तरम् - संपुटकम् - अनुवदनम्
अन्वर्थम् - प्रतिबोधकम् - छाया - संक्रान्तम् । रति.7.2.9.

26. मिलित - स्फुरित - बन्दिक् - निर्यक् - उत्तरोष्ठं - पीडित - संपुटकम् - प्रतिबोध - समौष्ठम् । अनंग.9.13.21.

27. निमित्तकम् - स्फुरितम् - धृष्टम् - पीडितम् - संपुटकम् - समौष्ठम् -

पं.सा.4.43.48.

(kiss without sound and kiss with sound). Kiss with sound is dealt with by Vātsyāyana in the seventh adhyāya of this adhikaraṇa, which will be discussed later. Kiss without sound is of seven types.²⁸ All these types of kiss have become useful to the poets at the time of description of amorous amusements. All the poets must have gone through these erotic works one or another because the descriptions of kiss which appear in the poems resemble the above mentioned types.

The Kamasutra states- "When a girl under compulsion touches only the mouth of her lover with her own, but does not herself do anything it is called the 'nominal kiss.'²⁹ Vātsyāyana adds that this kiss should be given to young girl. Māgha has followed this aphorism in his Mahākāvya where he describes a lover who kisses forcibly his newly married beloved having raised her lotus-face.³⁰ Here the poet Māgha clearly indicates that the girl is young according to the tenets of the Kāmasūtra by the word

28. निषीडितम् - भ्रामितम् - उन्नमितकम् - स्फुरितम्
संदतोष्ठम् - वैकृतकम् - नतगण्डम् । नागर.25.1.4.

29. बलात्कारेण नियुक्ता मुखे मुखमाधत्ते न तु
वियेष्टत इति निमित्तकम् । का.सू.2.3.10.

30. मुखकमलमुन्नमय्य युना यदभिनवोदवधूर्बलादयुम्बि । गिग्गु.7.44.

'newly married.' Māgha has used the word 'balāt.' The Kāmasūtra has used the word 'balātkārena.' Here both the authors have used the same word in the same sense. This 'nominal kiss' has been described by a lover in the Śṛṅgāratilaka Bhāṣā, who states his experience- "Having caught the hair I raised her chin to kiss her lips. She gave her lotus face herself saying no, no."³¹ Here also the beloved is young one because she prohibits the acts of her lover through her negative words but surrenders herself. In the 'nominal kiss' the male is active and the female does not show any interest, as she is new to this erotic activities.

The Kāmasūtra defines one more type of kiss thus. On the occasion of 'clasping kiss' if one of them touches the teeth, the tongue and the palate of the other, with his or her tongue it is called 'fighting of the tongue.'³² Damodaragupta describes this type of kiss in his work.³³

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31. ओष्ठं चुम्बितुमुन्नमय्य चिबुकं केशेगृहीते मया ।
मा मेति भ्रमित्तु वक्त्रकमलं पातुं च दद्यात्स्वयम् ॥ श्रु. ति. मा. 5.90.
Śṛṅgāratilaka Bhāṣā of Rāmabhadra Dixit
Ed. Pandita Kedāranatha N.S.P. Bombay, 1938.
32. तस्मिन्नितरोऽपि जिह्वायाऽस्या दशनानि घट्टयेत्तालुजिह्वां
चेति जिह्वायुद्धम् । का. सू. 2.3.23.
33. विगलल्लोलं चुम्बनमवयवनिष्पेषनिःस्पृहो मर्दः ।
अन्तःप्रवेशनेच्छं निर्भरपरिरम्भणं यस्मिन् ॥ कुट्टनी. 378.

Śrīharsa refers to this kiss through Nala who was recollecting his nights with Damayanti- "Thou hast not surely forgotten how enraptured by our joys of love, I drank thy tongue, not content with thy lips."³⁴

Vātsyāyana further says that- "When a woman looks at the face of her lover while he is asleep and kisses it to show her intention or desire it is called a 'kiss that kindles love.'³⁵ This kind of kiss is described in the Amaruśataka very beautifully. The poet states the condition of a heroine in the following words- "He is asleep, now, thou, too shouldst sleep, oh friend, with these words the female friends depart. Thereupon I, eager that I was and like one possessed by love, pressed my mouth against his mouth. When however I noticed from the horripilation on the skin of the rogue that he held his eyes closed in a feigned manner, I was seized by bashfulness which he swept away by indulging in acts appropriate to the occasion."³⁶

34. प्रस्मृतं न त्वया तावद्धन्मोहनविमोहितः ।
अतृप्तोऽधरपानेषु रसनामपिबं तव ॥ नैष. 20.78.

35. सुप्तस्यमुखमवलोकयन्त्याः स्वाभिप्रायेण चुम्बनं
रागदीपनम् । का.सू.2.3.26.

36. सुप्तोऽयं सखि सुप्यतामिति गताः सख्यस्ततो नन्तर
प्रेमावेशितया मया तरलया न्यस्तं मुखं तन्मुखे ।
ज्ञातेऽलीक निमीलने नयनयोर्धूर्तस्तस्य रोमाञ्च तो
लज्जासीन्मम तेन साप्यहृता तत्कालयोग्यैः क्रमैः ॥ अमरु. 32.

The poet describes the same kind of kiss picturesquely in other words thus- "Finding herself alone in the bed chamber, the young bride raised herself gently and slowly from her couch and for long scanned the face of her lord, who, the while, feigned deep sleep; and then she imprinted a kiss on his face without any shyness; but as she perceived the thrill of pleasure on his cheeks, she bent down her head in bashfulness, while her laughing lord rained kisses on her."³⁷ In both the above contexts the poet Amaru has followed the aphorisms of love of Vātsyāyana. Both heroines expressed their love towards their lovers by kissing when they were pretending deep sleep.

The Kāmasūtra narrates a 'kiss showing the intention' in which a person kisses the reflection of his beloved in a mirror, in water or on a wall.³⁸ This type of kiss has been depicted by Śrīhara thus- "Overwhelmed with emotion, he (Nala) kissed her smiling face, as does sun

37. शून्यं वासगृहं विलोक्य शयनादुत्थाय किञ्चिच्छनै-
र्निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।
विसृब्धं परियुम्ब्य जातपुलकामातोक्य गण्डस्थलीं
लज्जानम्रमुखी प्रियेण हसता बालाभवच्चुम्बिता ॥ अमरु. 74.

38. आदर्शी कुड्ये सलिले वा प्रयोज्यायाश्छाया चुम्बन-
माकारप्रदर्शनार्थमिव कार्यम् । का.सू. 2. 3. 30.

the blossoming lotus, while reflected in its honey.³⁹
 Here the description of kissing the reflection is taken according to the idea of the Kāmasūtra. The poet depicts the same type of kiss on other occasion thus- "One fellow, in an ecstasy of joy failed for a moment to drink the palmful of water applied to his mouth. Instead he kissed on the water, the reflection of the face of a girl, who was beaming before him, with eye-brows similar to cupid's bow."⁴⁰ Here the young man is kissing the reflection of a girl which was reflected in the water.

Vātsyāyana concludes this chapter with these words- "Whatever things may be done by one of the lovers to the other the same should be returned by the other i.e. if the woman kisses him he should kiss her in return, if she strikes him he should also strike her in return."⁴¹ This idea of kiss for kiss, blow for blow is referred to by Dāmodaragupta, while he describes the water-sports.

39. चुचुम्बास्यमसौ तस्या रसमग्नः श्रितास्मितम् ।
 नभोमणिरिवाम्भोजं मधुमध्यानुबिम्बितः । नैष. 20. 25.
40. पपौ न कोऽपि क्षणमास्यमेलितं जलस्य गण्डूषमुदीतसंमदः ।
 चुचुम्ब तत्र प्रतिबिम्बितं मुखं पुरः स्फुरत्याः स्मरकार्मुकभ्रुवः ॥ नैष. 16. 65.
41. कृते प्रतिकृतं कुर्यात्ताडिते प्रति ताडितम् ।
 करणेन च तेनैव चुम्बिते प्रतियुम्बितम् ॥ का.सू. 2. 3. 34.

"In this swimming pond, I was pushed by the stream of water which was created by the hands of my lover. In return I also stroke him with lotus stalk."⁴² Jayadeva pictures Rādhā, who was ready to do all things which are already done by Kṛṣṇa. She hugs him with her arms; she pierces him with her breasts; she pains him by nail prints; she bites his lips; she beats him with her hips.⁴³ Here all the activities which are done by Rādhā depict the idea expressed by Vātsyāyana only.

Thus the description of kiss in the classical Sanskrit literature, is according to the tenets of Kāmaśāstra. Most of the poets have made use of sexology texts to depict the love affairs picturesquely.

42. अस्मिन् सरसि सलीलं करयन्त्रविनिर्यदम्बुधाराभिः ।
दयितेन ताडिताऽहं मयाप्यसावाहतो मृणालिकया ॥ कुट्टनी.685.

43. देभ्यां संयमितः पयोधरभरेणापीडितः पाणिजैः ।
आविद्धो दशनैः क्षताधरपुटः श्रोणीतटेनाहतः ॥ गीत.12.3.

IV. Nail-prints

Vātsyāyana states that when love becomes intense, pressing with nails or scratching the body with them is practised.¹ And the places that are to be pressed with nails are- the arm-pit, the throat, the breasts, the hips, the back and the thighs.² Suvarṇābha opines that when the impetuosity of passion is excessive, then the places need not be considered.³ The Ratirahasya gives the same places but adds three more places viz., the shoulders, the flanks and between the breasts.⁴ The Anahgarāṅga gives one more place i.e. the cheeks.⁵ Sanskrit poets, who have studied erotic texts in detail, have given abundant illustrations of nail scratches on various limbs.

The popular place for the nail prints is the breasts. Māgha describes it in this way- "The lovers made nail-scars

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1. रागवृद्धौ संघर्षात्मकं नखविलेखनम् । का.सू.2.4.1.
 2. कक्षौ स्तनौ गलः पृष्ठं जघनमूरु च स्थानानि । का.सू.2.4.5.
 3. प्रवृत्तरतिचक्राणां न स्थानमस्थानं वा विद्यत
इति सुवर्णनाभः । का.सू.2.4.6.
 4. कक्षाकरोरु जघनस्तनपार्श्वपृष्ठ
हृत्कन्धरासु नखराः । रति.8.1.
 5. ग्रीवाकरोरुजघनस्तनपृष्ठकक्षा
हृत्पार्श्वगण्डविषये नखराः खराः स्युः । अन्नंग.9.22.

on the hard breasts of their beloveds with nails which are soft due to sweating."⁶ The poet depicts the same idea in other words thus- "A slender waisted woman delighted for a moment the young people by showing her big breasts and arm-pits which are marked by nails when she threw her blouse which was wet due to sweating and which was clinging to her body."⁷ In both the above contexts Māgha has referred to the nail-scars on breasts.

Śrīharṣa depicts this type of nail-mark ever and anon. He describes Damayantī thus- "Ever looking at the playful nailmarks left by her lover on her breasts, she cast a look at her smiling consort; the corners of her eyes shrinking with a gentle wrath."⁸ In another context the poet draws another picture thus- With Palāśa blossoms in the form of finger nails, he worshipped the breasts of his bride which had a blue and red hue which embellished with musk and saffron and which grew up spontaneously

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6. कामिनामसकलानि विभुग्नैः स्वेदवारिमृदुभिःकरजाग्रैः ।
अक्रियन्त कठिनेषु कथंचित्कामिनीकुचतटेषु पदानि ॥ शिशु. 10.57.
7. प्रस्वेदवारि सविशेषविषक्तमङ्ग्रे कूर्पासकं क्षतनखक्षतमुत्तिक्षन्ती
आविर्भवद्भन पयोधरबाहुमूला शातोदरी युवदृशां क्षणमुत्तनवोऽभूत् ॥ शिशु. 5.23.
8. वीक्ष्य वीक्ष्य करजस्य विभ्रमं प्रेयसार्जितमुरोजयोरियम् ।
कान्तमैक्षत हसस्पृशं कियत्कोपकुट्टि-चतविलोचनाचला ॥ नैष. 18.130.

on his beloved's bosom.⁹ On other occasion Nala, who was interested in squeezing the breasts of his beloved, says- "Look her breasts stole the beauty of an elephant's temples. The marks left by the driver's goad can be clearly traced on them. Should I not then punish them being a king."¹⁰ In these illustrations Śrīharg̃a has shown that he has trodden the path of Vātsyāyana in describing the nail-prints.

Ratnākara, at the time of the description of gathering flowers, pictures a lover whose mind becomes fickle, having seen the breasts of his beloved which are marked by nails, when her upper garment dropped down.¹¹ The poet describes the coition and narrates that the pitcher like breasts of women looked beautiful by the marks of the nails of their lovers.¹² The Madhurāvijaya gives another type of description

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9. यौकुरङ्गमद कुङ्कुमाद्यितौ नीललोहितरुचौ वधुकुचौ ।
स प्रियोरसि तयोः स्वयंभुवोराचचार नखकिंशुकार्चनम् ॥ नैष. 19. 101.
 10. सृणीपदसुचिन्हा श्रीशचोरिता कुम्भिकुम्भयोः ।
पश्यैस्तस्याः कुचाभ्यां तन्नूपस्तौ पीडयानि न ॥ नैष. 20. 58.
 11. विस्त्रस्ते त्रिदशपुरंघ्रिरुत्तरीये पश्यन्ती दयितनखक्षतं स्तनाग्रे ।
चस्थालनवहितचित्तवृत्ति यान्ती ॥ हर. 17. 12.
 12. कुचकलशतटेषु कामिनीनां दयितनखक्षत - राजयोविरेजुः । हर. 27. 54.
श्रियमदधन पीपरैः स्तनाग्रेः सरसनखक्षतराजिभिस्तरुण्यः । हर. 27. 58.

in this way- The breasts of his (Kampana) ladies warm with blossoming youthfulness drove away the cold of the season, when the king cast longing looks on them. They were very attractive also in their semi-covered state with marks of nail scratches and without the strings of pearls on them.¹³ Bilhana draws the picture of a lady who was revealing on her chest nail-scratches like tender foliage, having the beauty of cupid's ornament and thereby indicated her capability of bearing the crushing effect of amorous pleasure.¹⁴ The poet in the Caurapancāsika recalls thus- "When I was well nigh mad to sip the sweet wine from her lips, I pressed my nails deep on her round breasts, which brought thrills all over her body and while keeping awake and trying to defend herself, she looked on."¹⁵ Rādhā in the Gīta-Govinda, says that he (Kṛṣṇa) used to write with his nails on her big breasts.¹⁶ Jayadeva describes Rādhā

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13. विकलकञ्चुक लक्ष्य नखव्रणं विगतमौक्तिकहारमनोहरम् ।
तरुणिमोष्म नखम्यचमंगना स्तनयुगं हिमहारि विभोरभूत् ॥ मधुरा.5.61.
14. उरसिमनसिजावतंसलीला समुचित कोमलपल्लवानुकाराम् ।
नखलिपिमपरा प्रकाशयन्ती सुरतविमर्द सहत्वमाचक्षे ॥ विक्रमांक.6.16.
15. अद्यापि तां नखपदं स्तनमण्डले यद्वत्तं मयास्यमधुपान विमोहितेन ।
उद्भिन्नरोमपुलकैर्बहुभिः समन्ताज्जागर्ति रक्षति विलोकयति स्मुरामि ॥
चौर.35.
16. नखलिपि घनस्तनभारम् ॥ गीत. 2.6. पृ.47.

who was leaving her bed in the morning, with many epithets among which one is there are many nail marks on her bosom.¹⁷ Thus the poet Jayadeva, though a devotee of Lord Kṛṣṇa, has not hesitated to describe the amorous amusements of his Lord.

Hips are another important place for nail-prints. Māgha pictures this idea in an attractive manner thus- "When the golden belt of the passionate woman fell down various nail marks which were on her hips looked like a girdle."¹⁸ Ratnākara in the Haraviḷaya narrates- "When she was embraced by her lover tightly, he made nail marks on her hips."¹⁹ Dāmodaragupta describes a whore named Kerālī as- "She might have been enjoyed by a southern man, because her hips are full of nail prints, hence she walks with difficulty."²⁰ In the Raghuvamśa, one prince who has arrived to attend the svayaṃvara of Indumati expresses

17. तस्याः पाटलपाणिजाङ्कितमुरो । गीत. 12.5. पृ. 164.

18. योषितः पतितकाञ्चनकाञ्चौ मोहनातिरभसेन नितम्बे ।
मेखलेव परितः स्म विचित्रा राजतेनवनखतलक्ष्मीः ॥ शिशु. 10.85.

19. आलिङ्गिता सरभसं दयितेन पृष्ठ
विन्यस्तसान्द्रनखपाङ्कितपदा तदानीम् ॥ हर. 27.41.

20. आकर्षन्ती जघनं व्रजसि यथा विलिखिता नखैस्तिलशः ।
मन्ये तयोपभुक्ता केरलि केनापि दाक्षिणात्येन ॥ कुट्टनी. 402.

the same idea indirectly to show that he is well-versed in sexology.²¹

Nail-scars on laps show the intense zeal of lovers. They add fuel to the flame of love. Accordingly, Kālidāsa describes Śiva thus- "His eyes being captivated at that moment by the series of nail marks at the root of her thighs, Śiva prevented his beloved, as she was tying up her garment, which had become very loose."²² Kālidāsa refers to nail marks on laps in the Raghuvamśa also, where he describes Agnivarṇa, the last king of solar dynasty.²³ He was hearing the music of lute which was played by a female who had placed the lute on her thighs which were marked by nail-prints. Māgha depicts this idea in a dazzling style. The lovers, who wanted to touch the laps of beloveds, printed their nails like a line on the thighs which were tender and which were like plantain pillar.²⁴ Śrīharṣa presumes nail-marks in another manner.

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21. विलासिनीविभ्रमदन्तपत्रं अपाण्डुरं केतकबर्हमन्यः ।
प्रियानितम्बोचितसंनिवेशैः विषाटयामास युवा नखग्रैः ॥ रघु.6.17.
22. ऊरुमूलनखमार्गराजिभिस्तत्क्षणं हृतो विलोचनो हरः ।
वाससः प्रशिथिलस्य संयमं कुर्वतीं प्रियतमामवारयत् ॥ कुमार.8.87.
23. वेणुना दशनपीडिताधरा वीणया नखपदाङ्कितोरवः ।
शिल्पकार्यं उभयेन वेजितास्तं विजिह्वनयना व्यलोमयन् ॥ रघु.19.35.
24. चकूरेव ललनोरुषु राजीः स्पर्शलोभवशूलकराणाम् ।
कामिनामनिभृतान्यपि रम्भास्तम्भकोमलतलेषु नखानि ॥ शिशु.10.66.

He describes thus- "Damayantī's thighs shone forth with the gentle nail-marks made by Nala, as if they were two golden triumphant pillars of cupid and Rati with their panegyric engraved on them."²⁵ A lover gets great pleasure to glance at nail marks created by him. Such a description is given by Gaṅgādevī- "The king was delighted to look at his beloved ones as they emerged out of the lake, with nail marks on their persons distinctly visible on their thighs, revealed through the dripping cover of wet clothing and water particles bristling on their long braids of hair."²⁶

Arms as well as armpits are also appropriate places for nail-scars. Generally the nail-scratches on armpits are referred to by the poets at the time of the description of plucking and gathering of flowers, as they appear at that time clearly. Magha sketches a heroine thus- "A woman, before her lover, at the time of gathering the flowers, covers her arm-pit which was decked by the nail-prints, with her upper garment, under the pretext of hiding her

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25. भीमजोरुयुगलं नलापितैः पाणिजस्य मृदुभिः पदैर्बभौ ।
तत्प्रशस्ति रतिकामयोर्यस्तम्भयुग्ममितशातकुम्भजम् ॥ नैष. 18.98.
26. स्फुटनखरदनांगमंगनानां परिगलद्वार्द्रदुकुलदर्शितोरु ।
वपुर्नुकलमैक्षतक्षितीशो जलकणदन्तुरदीर्घकुन्तलाग्रम् ॥ मधुरा. 6.67.

fleshy breasts.²⁷ Ratnākara depicts the women who felt pain due to nail-prints when they raised their hands to pluck the flowers.²⁸ Bilhaṇa pictures an angry wife of the king, who unaffected even by the desire of plucking flowers, became attentive to see the nail marks in the arm-pits of many women.²⁹ Thus, the references to the nail prints on armpits are related mainly to the plucking and gathering of flowers.

Cheeks are also suitable and visible places for nail-prints. Hence Māgha mentions that the pictures drawn on the cheeks vanished in sex-sport and new nail-prints appeared there.³⁰ Ratnākara refers to those nail prints thus- "The red curved nail prints done by the lovers adorned the cheeks of women."³¹ Yayāti in the Yayāticaritam describes Śarmiṣṭhā in this way- "How could

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27. प्रियमभिकुसुमोद्यतस्य बाहोर्नवनखमण्डन चारु मूलमन्या ।
मुहरितरकराहितेन पीनस्तनतटरोधि तिरोदधेशुकेन । शिशु.7.32.
28. मूलस्थप्रियनखमण्डनस्य बाहो-
रुत्क्षेपात्प्रतियुवतिं विद्वनयन्त्याः । हर.17.53.
29. मानप्रिया कापि नृपस्यपत्नी स्पृष्टा न पुष्पोच्चयवाञ्छयापि ।
अनेक नारीजनबाहुमूल नखक्षतावेक्षण तत्पराऽभूत् ॥ विक्रमांक.10.51.
30. प्राप्यते स्म गतचित्रकचित्रैश्चित्रमार्दनखलक्ष्म कपोलैः । शिशु.10.78.
31. प्रेयो नखक्षतपदानि कपोलभित्ति
भागेषु ताम्रकुटिलानि नितम्बिनीनाम् । हर.27.46.

the beautiful one be not the mark of special attention, as she bears a face where there are nail marks on the cheeks, where the lips are devoid of Alaktaka paint due to kissing, the eyes are reddened for want of sleep."³² Thus there are many examples which illustrate the nail marks on cheeks.

Nail marks on different limbs are described by the poets variously. In the Śrīḡāratilaka Bhāṇa, the dramatist says through a Viṭa that- "The new nail prints on the neck, the teeth mark on lower lip, the breasts which have lost its sandal express that your body has faced some danger."³³ Here we see that nail-print is marked on the neck, according to the words of Vātsyāyana. Māgha says- "The nail marks scratched on navel and the wounds done by teeth, are telling about the amorous acts enjoyed by the lovers in secret, though they have no mouth."³⁴ In this description,

32. दधति कपोलनखलेखमाननं परिचुम्बनेन निरलक्तकाधरम् ।

नयने च जागरकषायिते तथा सुदती गमिष्यति कथं न लक्ष्यताम् ॥
ययाति.5.7.

33. नवनखपदरम्यकण्ठमूलं रदपददन्तुरिताधरप्रवालम् ।

रमणलुलितयन्दनस्तनागं किमपि गुणाति वपुस्तवापदनाम् ॥ श्रुं.ति.भा.
-142.

34. नखपदवलिनाभी सन्धिभागेषु लक्ष्यः

क्षतिषु च दशनानामङ्गनायाः शेषः ।

अपि रहसि कृतानां चाग्निहीनोऽपि जातः

सुरतविलसितानां वर्णको वर्णकोऽसौ ॥ शिशु.11.29.

we see that nail marks were done on the navel. According to the opinion of Suvarṇanābha,³⁵ many poets have sketched the nail prints on the body when they described the sex-sport. These nail-prints give room for suspicion to the beloveds regarding their lovers. Hence Rādhā in the Gīta Govinda, shows her anger to Lord Kṛṣṇa who arrives to meet Rādhā in the morning, with these words- "Your body is bearing the wounds of nails that are due to sexual sport. Those nail-marks are appearing like a written victory letter of God of love with gold letters on black marble."³⁶ Nail-prints create mis-understanding between the lovers. Such an event is narrated by a hero in the Amaruśataka thus- "As the fair girl intoxicated with sweet wine, saw the nail-mark inflicted by herself, she was filled with jealousy and rashly set out to go; and I held her back by the hem of her garment with the words- 'whither dost thou go'? She turned round, her eyes were filled with tears and her lips were quivering with anger and she spoke- 'Leave me, leave me.' O! who would ever forget it."³⁷ Thus nail-prints are described variously

35. Supra Fn.3, p.

36. वपुरनुहरति तव स्मरसंगरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलयौतलिपेरिव रतिजयलेखम् ॥ गीत.8.3. पृ.118.

37. स्वंदूष्ट्वा करजक्षतं मधुमदक्षीबाविचार्येर्ष्यया
गच्छन्ती क्व नु गच्छसीति विधृता बाला पटान्ते मया ।
प्रत्यावृत्तमुखी स बाष्पनयना सा मुच्यमुचेति मां
कोपप्रस्फुरिताधरं यदवदत् तत्केन विस्मारयति ॥ अमरु.47.

by the poets. Even ascetics like Vādirājatīrtha³⁸ have described the nail-prints which are an essential part of love-sport.

The Kāmasūtra states that there are eight types of nail-scratches.³⁹ The Pancasāyaka also names eight types of nail-marks, but it adds saṁsmāraka instead of 'a tiger's claw.'⁴⁰ The Anaṅgaraṅga narrates only seven types of nail-scratches.⁴¹ It leaves 'a tiger's claw.' The Ratī-rahasya⁴² mentions the same seven types of nail-scratches stated by the Anaṅgaraṅga. The Nāgarasarvasva⁴³ gives all the eight types which are defined by the Kāmasūtra. Some of these types are pictured by the poets directly and indirectly.

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38. मुच्यमानकबरीभरबन्धः प्रोच्यमानरसदातुमुकुन्दः ।
प्रथयमान नखलाऽऽनयन्द्रः कथयमानहरिविक्रमवृन्दः ॥ रुक्मिणि.9.2.
39. तदाच्छुरितकमर्धचन्द्रो मंडलं रेखा व्याघ्रनखं मयूरपदकं
शशाप्लुतकमुत्पलपत्रकमिति रूपतोऽष्टविकल्पम् । का.सू.2.4.4.
40. छुरित - अर्धेन्द्र - मण्डल - शशाप्लुतम् - रेखा
मयूरपादम् - पङ्कजपत्रम् - संस्मारकम् । पं.सा.4.50.56.
41. छुरितम् - अर्धचन्द्रम् - मण्डलकम् - रेखा - मयूरपादम्
शशाप्लुतम् - उत्पलपत्रम् । अनंग.9.23.28.
42. रति.8.3.6.
43. नागर.22.1.5.

Vātsyāyana says that- the curved marks with nails, which is impressed on the neck and the breasts is called the 'half moon,'⁴⁴ Kalyāṇamalla mentions the same.⁴⁵ We see various examples of this type of nail marks in literature. Śrīharṣa describes the king Nala who enters the harem of Damayantī thus- "The eyes of the king falling on the bosom of a woman, who was painting it, turned back at once, as if expelled by the crescent shaped nail marks on her breasts owing to their enmity with lovers for lorn."⁴⁶ Here, Śrīharṣa has used the word Ardhendu instead of Ardhacandra. The poet describes a female friend of Damayantī, on whose breast there was nail mark resembling the half moon in shape, which appeared as if like cupid hiding for fear of Śiva.⁴⁷ Here the poet has used the word Ardhacandra clearly according to the tenets of love. The poet has expressed the same idea in other words also. "When Nala meets Damayantī in her harem, he utters his desire thus- On the table land of thy breasts, let my finger nail bring about a wonder viz., the rise of the crescent moon."⁴⁸ Marking nail prints is an art. It will

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44. ग्रीवायां स्तनपुच्छे च चक्रौ नखपदनिवेशोऽर्धचन्द्रकः । कट.सू.2.4.14.
 45. ग्रीवाकुक्षे चक्रनखप्रहारो दत्तोऽर्धचन्द्राख्य उद्वीरितोऽसौ । अनंग.9.25.
 46. उद्वर्तयन्त्या हृदये निपत्य नृपस्यदृष्टिर्न्यवृत्तद्वैव ।
 वियोगिवैरात्कुचयोर्नखाङ्कैरर्थेन्दुलीलैर्गलहस्तितेव ॥ नैष.6.25.
 47. नावा स्मरः किं हरभीतिगुप्ते षयोधरे खेलति कुम्भ स्व ।
 इत्यर्धचन्द्राभनखाङ्कचुम्बिकुचा मखी यत्रसखीभिल्ये ॥ नैष.6.66.
 48. अधित्यकासु स्तनयोस्तनौ तु ते ममेन्दुलेखाभ्युदयाद्भुतं नखः ॥ नैष.9.117.

come to those who have studied sexology deeply. Therefore Sarasvatī, the friend of Damayantī, introduces the king of Kāśī, at the time of the svayaṃvara with these words- Let this king, well-versed in a hundred treatises on the art of love, adore thy breasts with secret nail-marks rivalling the digit of Śiva's moon, tinged with the saffron paint of Pārvatī's feet, when she is in ire.⁴⁹ Thus Śrīharṣa was influenced by the Kāmasūtra while composing the above verses.

Ratnākara refers to this type of nail-prints in the description of the battle.⁵⁰ Rādhā displays her envy towards a gopikā girl who was enjoyed by Lord Kṛṣṇa, as her bosom which was decked by nail-prints like moon.⁵¹

49. कामानुशासनमते सुतरामधीती
सो यं रहो नखपदैर्महतु स्तनौ ते ।
रुष्टाद्रिजा चरण कुङ्कुमपङ्कराग
संकीर्ण शंकर शशाङ्ककलाङ्कारैः ॥ नैष. 11. 122.

50. तीक्ष्णार्धचन्द्रशरदारितमाहवाग
लक्ष्मीपयोधरयुगं करिकुम्भयुग्मम् ।
उत्तुङ्गपीवरमलिप्ततरामभीक
क्लृप्तेन शोणरुचिशोणित कुङ्कुमेन ॥ हर. 44. 33.

51. घटयति सुधने कुचयुगमने मृगमदरुचिरुषिते ।
मणिसरममलं तारकपटलं नखपदशशिभूषिते ॥ गीत. 7. 3. पृ. 105.

Bilhaṇa alludes to this idea through a king in this way- "O irate one, while manifesting a few nail marks, do you assume the pride of impetuosity? The bodies of which ladies here are not prominently marked by nail-scars like half moon, which are allies of cupid's weapons leading to victory?"⁵² Here Bilhaṇa has remarked that nail-prints on breasts like half-moon are common in love-sport. In the Rukmiṇīśavijaya, a lover tries to create a new Śiva on the breast of his beloved by picturing a digit of moon through his nails.⁵³ In this context also the poet Vādirājaīrtha supports the motion stated in the Kāmasūtra and describes it in an attractive manner.

The Kāmasūtra further says- "when a curved mark is made on the breast by means of five nails it is called 'the peacock's foot.'" When five marks with the nails are made close to one another near the nipple of the breast, it is called 'the jump of a hare.'⁵⁴ These two

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52. प्रकाशयन्ती कतिचिन्नखांकान् किं चण्डि चण्डत्वमदं बिभर्षि ।
कासामिहानङ्ग जयास्त्रमितैर्न गात्रमुच्यत्रितमर्धचन्द्रैः ॥ विक्रमांक. 12. 28.
53. मधुनियुक्तभ्रुजंगचयः स्तने रहसि नूत्नशिवं रचयन्निव ।
नखपदेन्दुकलां वसनच्युतिं वितनुतेऽतनुतेजसि योषिताम् ॥ रुक्मिणी. 4. 42.
54. फ-चभिरपिनखैर्लेखा चूचुकाभिमुखी मयूरपदकम् । का. सू. 2. 4. 19
स्तनचूचुके संनिकृष्टानि फ-चनखपदानि शशाप्लुतकम् । का. सू. 2. 4. 20

types of nail-prints are depicted by Ratnākara in the Haravijaya.⁵⁵ He has used the words mayūrapadam and śaśapluta in the same sense as used by Vātsyāyana. Dāmodara-gupta describes ketaki, a whore, who was enjoyed by a man who was well-versed in sexology because the point of biting appears on her lips, the line of jewels on her throat and the jump of hare on her breasts.⁵⁶ Here also the poet as well as Vātsyāyana have used the word śaśa-plutaka in the same sense.

At the end of this chapter, Vātsyāyana convinces the importance of nail-prints in these words. 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.⁵⁷ The same description is

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55. दयितनखविलेखनं वधूनां
विशदमयूरपदं शशाप्लुताङ्कम् ।
अभूतमदनकाननस्य लक्ष्मीं
स्तनशिखरिद्वयलब्धसंनिवेशम् ॥ हर.27.70.
56. अधरे बिन्दुः कण्ठे मणिमाला स्तनयुगेशशाप्लुतकम् ।
तव सूचयन्ति केतकि कुसुमायुधशास्त्रपण्डितं रमणम् ॥ कुट्टनी.403.
57. नखक्षतानि पश्यन्त्या गूढस्थानेषु योषितः ।
चिरोत्सृष्टा प्यभिनवा प्रीतिर्भवति पेशला ॥ का.सू.2.4.27.

given by Kālidāsa thus- "Pārvatī having seen the marks on her body, done by her lover at the time of love-sport, reflected in the mirror was abashed. Her intense love came out from her body in the form of horripilation,⁵⁸ Thus nail-prints give a new life to the love. They create freshness in the lovers.

Vātsyāyana concludes this chapter with these words- Nothing tends to increase love so much as the effects of marking with the nails and biting.⁵⁹ Nail marks are powerful to attract the minds of lovers. They draw the hearts together like magnet. When Śiva sees the nail-scratches, his mind becomes fickle.⁶⁰ Bilhana also narrates his experience thus- "I still remember that mark of deep nail-print on her thigh anointed with gold dust and sandal paste, the mark being seen, as she got up and I snatched her shining garment, the mark then being shyly covered by her hand as she walked away (from me)." ⁶¹

58. प्रियेण दत्ते मण्डपि सा संभोगचिन्हं स्ववपुर्विभाव्य ।
त्रपावती तत्र घनानुरागं रोमाञ्च दम्भेन बहिर्बभार ॥ कुमार.9.29.

59. नान्यत्पटुतरं किञ्चिदस्ति रागविवर्धनम् ।
नखदन्तसमुत्थानां कर्मणां गतयो यथा ॥ का.सू.2.4-31.

60. Supra Fn.22 p.75

61. अद्यापि तत्कनकरेणु घनोरुदेशे
न्यस्तं स्मरामि नखरक्षतक्षम तस्याः ।
आकृष्टहेमरुचिराम्बरमुत्थिताया
लज्जावशान्करधृतं च ततो व्रजन्त्याः ॥ वीर.15.

In this way we see that nail-prints which are detailed by the Kāmasūtra, are helpful to the poets for describing amorous activities. Various types of nail-prints have impressed the poets due to which they are tempted to use them to a large extent in their poems. Even the devotees like Jayadeva and ascetics like Vādirājatīrtha have not become exceptions in describing the notion of nail-prints. From this we come to know the necessity of the knowledge of sexology for a poet.

V. Biting

Biting, though painful, is an essential part in coition. Therefore an old English writer Robert Burton says- "All love is a kind of slavery." Even Havelock Ellis accepts it and explains it thus- "The lover is his mistress's servant; he must be ready to undertake all sorts of risk to encounter many dangers, to fulfill many unpleasant duties in order to serve her and to gain her favour... That the infliction of pain is a sign of love is a wide-spread idea both in ancient and modern times."¹ Van De Velde opines- "The normal love-bite generally occurs at the more intense moments of erotic play or during actual coititious, whether in the swift crescent of sensation or the supreme moment."²

Vātsyāyana, who was a keen observer of human feelings and emotions, knew that even in the sphere of normal love a man will often inflict small pains on the woman whom he loves and all the time be curious that she should like them or even experience pleasure in them. Therefore he has discussed the idea of biting in detail in his book. He says that all the places that can be kissed and pressed

1. Psychology of Sex, p.177.

2. Ideal Marriage, p.138.

with nails are also the places that can be bitten except the upper lip, the interior of the mouth and the eyes.³ Kokkoka mentions the same places for biting.⁴ The Anaṅga-raṅga also states the same idea thus. The places which are fit to be printed with nails are also places for biting except the upper lip, the interior of the mouth and the eyes.⁵

Vātsyāyana has given much importance to the qualities of teeth. He says- "They should be equal, possessed of brightness, capable of being coloured, of proper proportions, unbroken and with sharp ends."⁶ Therefore Jayadeva depicts the beauty of the teeth of Rādhā through Lord Kṛṣṇa, who address her thus- "O beloved, the lustre of your teeth destroys the pitchy darkness, when you utter something."⁷ Bilhaṇa remembers his beloved's teeth which

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3. उत्तरोष्ठमन्तर्मुखं नयनमिति मुक्त्वा चुम्बनवदशन
रदनस्थानानि । का.सू.2.5.1.
 4. अन्तर्मुखोत्तररदच्छदनेत्र वर्ज्यं
स्थानेषु चुम्बनविधिः कथितेषु योज्यः । रति.9.1.
 5. नखप्रदेशेषु रदाः प्रयोज्या ओष्ठाननान्तर्नयनानि हित्वा ।अनंग.9.30.
 6. समाः स्निग्धच्छाया रागग्राहिणो युक्तप्रमाणा निषिद्धास्तीक्ष्णाः
इति दशनगुणाः । का.सू.2.5.2.
 7. वदति यदि किञ्चिदपि दन्तरुचि कौमुदी
हरति दरतिमिरमतिधोरम् । गीत.10.1 पृ.128.

are shining like pearls with a tinge of a red.⁸ The adjectives which are attributed to the teeth, by Vātsyāyana are all described by Vādirājatīrtha, when he glorifies the teeth of Lord Kṛṣṇa.⁹

Vātsyāyana gives eight types of biting, viz., the hidden bite, the swollen bite, the point, the line of points, the line of the coral, the line of the jewels, the broken cloud and the biting of the boar.¹⁰ Kokkoka accepts all these types.¹¹ Kalyāṇamalla names only seven types of biting. He does not include the line of jewels in the list.¹² The Kāmasūtra further directs that the lower lip is the place on which the hidden bite, the swollen bite and the point are made.¹³ The swollen bite

8. सिन्दूरसंलुलितमौक्तिकदन्तकान्तिमाबद्धहेमकटका रहसि स्मरामि ।
चौर. 16.
9. स्वच्छामृदुस्मितदशा कलितैकदेशा लक्ष्मीकपोलललितक्षतहेतुभूताः ।
सत्कुन्दकुङ्कुमलसमा निबिडा ममान्तः कृष्णस्य रम्यरदनावलिराविरस्तु ॥
रुक्मिणी. 18. 51.
10. गूढकमुच्छुनकं बिन्दुर्बिन्दुमाला प्रवालमणिर्मणिमाला
खण्डाभ्रं वराह्यर्वितकमिति दशनच्छेदनविकल्पाः । का.सू. 2. 5. 4.
11. रतिरहस्य. 9. 2. 4.
12. अनंगरंग 9. 32. 36.
13. तदुभयं बिन्दुरधरमध्य इति । का.सू. 2. 5. 7.

and the coral bite are done on the cheek.¹⁴ Both the line of points and the line of jewels are to be impressed on the throat, the armpit and the thighs.¹⁵ The line of points alone is to be impressed on the forehead and the thighs.¹⁶ Breasts are the suitable place for broken cloud and biting of the boar.¹⁷ Most of these places are chosen by the poets to describe the impression of teeth.

Lips are the important place for biting. Kālidāsa says that Śiva enjoyed amorous sports, being impassioned at seeing the face of his beloved, whose eyes were reddened due to want of sleep, whose lower lip was injured owing to the deep tooth mark, whose hair was dishevelled and whose tilaka mark was wiped away.¹⁸ While describing the love sport of Śiva and Pārvati, the poet says that Pārvati cooled her lower lip, which was paining being bitten by Śiva, in a moment with the cool crescent moon which was on the head of the Śiva.¹⁹ Kālidāsa pictures the king

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14. उच्छूनकं प्रवालमणिश्च कपोले । का.सू.2.5.8.
 15. तस्मान्मालाद्वयमपि गलकक्ष्वङ्क्षणप्रदेशेषु । का.सू.2.5.14.
 16. ललाटेयोर्वीर्विन्दुमाला । का.सू.2.5.15.
 17. खण्डाभ्रकं स्तनपृष्ठस्य । वराह्यवितकं स्तनपृष्ठस्य । का.सू.2.5.16, 17.
 18. स प्रजागरकषायलोचनं गाढदन्तपदताडिताधरम् ।
 आकुलालकमरंस्त रागवान्प्रेक्ष्य भिन्नतिलकं प्रियामुखम् ॥ कुमार.8.88.
 19. दष्टमुक्तमधरोष्ठमस्त्रिका वेदनाविधुतहस्तपल्लवा ।
 शीतलेन निरवापयत्क्षणं मौलियन्द्रशकलेन शूलिनः ॥ कुमार.8.18.

Agnivarṇa who was delighted by the sound of the flute which was being played by a female whose lips were bitten.²⁰

Māgha shows that biting also is one of the means to excite the mind and the body for love-sport. He depicts it in these words- "The love God, who was sleeping in the body of women was awakened by embracing tightly, by dragging hairs, by beating and by marking with nails and teeth."²¹ The poet in the description of the Hemanta season, refers to the wounds on the lips which were giving pain due to the cold wind.²² Further he adds that these biting marks add to the beauty of the females, though they are without any ornaments.²³ The Kāmasūtra says, if the hidden bite is used forcibly it is called the swollen bite.²⁴ When the lovers create some pain in biting, it becomes swollen bite. Such type of biting is pictured by Māgha

20. Supra Fn.23, p.

21. बाहुपीडनकचग्रहणाभ्यामाहतेन नखदन्तनिपातैः ।
बोधितस्तनुशयस्तरुणीनामुन्मिल विशदं विषमेषुः ॥ शिशु.10.72.

22. भ्रूशमदूयत याधरपल्लव क्षतिरनावरणा हिममारुतैः । शिशु.6.58.

23. दन्तानामधरमयादकं पदानि प्रत्यगास्तनुमविलेपनां नखाकटाः ।
आनिन्द्युः श्रियमधितो यमंगनानां शोभायै विपदि सदाश्रिता भवन्ति ॥
शिशु.8.55.

24. तदेव पीडनादुच्छुन्नकम् । का.सू.2.5.6.

in these words- "When the lover bite the lower lip of his beloved, which was like a bimba fruit and which was resembling a sprout, her hand as if expressed the pain through the sound of the bangles."²⁵

Nala, in Naiṣadhīyacarita, having seen Damayantī in the harem, describes her lips thus. The two sides of her lower lip close to the centre look somewhat swollen; am I not perhaps myself guilty of having bitten it with my teeth in my dalliance with her in dreams?²⁶ Śrīharṣa has mentioned here the biting in love-sport. He depicts it thus- while she shook her hand, her lips being hurt by her lover's teeth, she was seen to give lessons to cupid in dancing, who was at that moment transported with joy.²⁷ On other occasion Nala says- "She does not get angry with me for biting her lips at night; does ever a bimba creeper get angry with a parrot which pecks at her fruits?"²⁸ Here Nala substantiates the importance of biting

25. पल्लवोपमिति साम्यसपर्धं दष्टवत्यधरबिम्बमभीष्टे ।

पर्यकूजि सरुजेव तरुण्यास्तारलोलवलयेन करेण ॥ शिशु. 10. 53.

26. मध्योपकण्ठावधरोष्ठभागौ भातः किमप्युच्छसितौ यदस्याः ।

तत्स्वप्नसम्भोग वित्तीर्णदन्तदंशेन किं वा न मयापराद्धम् ॥ नैष. 7. 40.

27. ईक्षितोपदिशतीव नर्तितुं तत्क्षणोदितमुदं मनोभुवम् ।

कान्तदन्त परिपीडिताधरा पाणिधूननमियं वितन्वती ॥ नैष. 18. 94.

28. निशि दष्टाधरायापि तैषा मह्यं न रुष्यति ।

क्व फलं दशते बिम्बीलता कीराय कुप्यतु ॥ नैष. 20. 57.

in love-sport. But Damayantī surprises finding on her lower lip a cut left by her lover's teeth, which she gently touched.²⁹ Thus the poet Śrīharṣa has described the idea of biting in various ways.

In the Gīta Govinda, Rādhā exhibits her rage towards Kṛṣṇa, who arrives in the morning thus- "I am feeling pain having seen the wounds on your lower lip."³⁰ Here Kṛṣṇa's lips are bitten by an unknown gopikā. But Lord Kṛṣṇa tries to nip her suspicion in the bud with these words- "Rādhā, if you have mistrust about me, please punish me. Bite my lips without showing any sympathy; bind me by the creeper of your arms; pain me by your dense breasts."³¹ Kṛṣṇa here directs her to bite his lips. In this connection we see that the poet Jayadeva has described the notion of biting. The poetess Gaṅgādevī narrates that young ladies feigning anger, but glad at heart looked at the king, as he practised the acts of love, such as biting the lips, drawing the hair and kissing all over.³² Bāṇa describes the young king Tārāpīḍa who enjoyed

29. दन्तदंशमधरेऽधिगामुक्ता सास्पृशन्मृदुचमच्चकार च । नैष.18.129.

30. दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् । गीत.8.5. पृ.119.

31. मुग्धे विधेहि मयि निर्दयदन्तदंशं
दोर्वल्लिबन्ध निबिडस्तन पीडनानि । गीत.10.3. पृ.134.

32. द्विगुणयन्नधरव्रणेवेदनां कुचकचग्रहणैः परियुम्बनैः ।
कपटरोषकषायितलोचनं निभृतहासमवैक्ष्यत यौवतेः ॥ मधुरा.5.60.

the pleasures of youth in this way- "Sometimes being deeply excited by passion, he enjoyed amorous sports, which were charming on account of the jingling sound of the jewelled bracelets set in motion by the shaking of the hands when the lower lip was bitten."³³ The sage Vidyāraṇya in the Śrīmat Śaṅkaradīpīkā describes the amorous sports of the king Amaruka in whose body the great Śaṅkara had entered. At the time of dalliance the king enjoys the females of the harem by biting their lips, by embracing and by beating with a big lotus.³⁴

Cheeks are another prominent place for biting. Hence one poet says that- "It is not correct to say that they are sufferers who have wounds; because wounds of biting are on the cheeks of a young girl, but the sufferers are her co-wives."³⁵ Māgha wonders having seen the wounds of

33. दृष्टाधरधृतकरतलयलन्मणिवलयकलकल रमणीयं ...

अक्षयपरवशः सुरतमाततान । काव्यं. पृ. 130.

34. स्फटिकफले ज्योत्स्नाशुभे मनोज्ञशिरोगृहे

वरयुवतिभिर्दीव्यन्नक्षेत्रोदर केलिषु ।

अधरदशनं बाह्वावाहं महोत्पल ताडनं

रतिविनिमयं राजा कार्षीदग्लहं विजये मिथः ॥ श्रीमत्. 10. 12.

35. यस्यैव व्रणस्तस्यैव वेदना भणति तज्जनोऽलीकम् ।

दन्तक्षतं कपोले वधवाः वेदना सपत्नीनाम् ॥

biting on the cheeks thus- "The teeth have bitten the cheeks which are not face to face, having left the lips which are in front of them."³⁶ Rudradeva asks: do the wounds on the cheeks become ornaments.³⁷

Some poets have mentioned the names of the biting which are described by the Kāmasūtra. One of them says that the point biting should be done on the lip and the line of jewels should be marked on the throat.³⁸ Hence the poet Dāmodaragupta describes these two types of biting when he pictures a whore called ketaki, who was enjoyed by a man who was proficient in sexology; because the 'point' appears on her lips and 'the line of jewels' on her throat.³⁹ Here both the authors have used the words bindu and manimālā in the same sense. Ratnākara refers to the line of points when he describes the love-sport.⁴⁰ He has used the word Bindumālā according to the

36. भातु नाम सदृशां दशनाङ्कः पाटलो धवलगण्डतलेषु ।
दन्तवासति समानगुणश्रीः संमुखोऽपि परभागमवाप ॥ शिशु. 10. 86.

37. कपोले अधरक्षतानि किं भूषणानि भवन्ति । यथाति. 50. पृ. 49.

38. Supra Fn. 13 and 15 p. 88, 90.

39. Supra Fn. 56, p. 84.

40. अधरभ्रुविनितम्बिनी जनस्य प्रियतमचुंबनदंशबिन्दुमालाः ।
दधुरभिनवतोपलक्षयतामृच्छविसुभगाः स्मररागबीजशोभम् ॥ हर. 27. 82.

aphorisms of love. Rāmabhadra Dixit in his Śrīcāratilaka Bhāṇa uses the word Pravālam instead of Pravālanani of Vātsyāyana.⁴¹

Some poets have pictured the description of biting in various types. Anantabhaṭṭa, the author of Camṇū Bhārata depicts it when Arjuna enters the Himalaya mountain, as if he wants to remove all the poison which has entered his body on account of the biting of Ulūpī who was a Nāgakanyā, in love-sport.⁴² One poet opines "O lovely one, why are you covering your lips which are like sprouts, with the garment? Really your breasts are looking beautiful which are caught by brave persons."⁴³ Here the poet mentions biting of lips. The same idea is narrated by another poet through a female friend who was addressing thus- "O friend, why are you hiding your lip which was bitten because the secrets of the night are exhibited by the laziness in your eyes."⁴⁴ Māgha describes

41. Supra Fn.33, p.5

42. उल्लुपिकाया रत्तिदंशनैस्तैरुन्मस्तकं मोहमिवापनेतुम् ।
उदग्रवीर्यौषधिजन्मभूमिमुमागुरुं शैलमयं प्रपेदे ॥ चं.भा. 3.29.

43. आच्छादयति किं मुग्धे वस्त्रेणाधरपल्लवम् ।
खण्डिता एव शोभन्ते वीरधरपयोधराः ॥ सु.र.भां पृ. 328.2.

44. सखि दंशनक्षतमधरे किं गोपयति प्रयत्नेन ।
संप्रति रजनिरहस्यं नयनालस्य निवेदयति ॥ सु.र.भां.पृ. 328.4.

a Khaṇḍitā heroine who addresses her lover in this way-
 "You are concealing your limbs which have new nail-prints,
 with the upper garment. You are hiding by your hand your
 lips which are bitten. But is it possible to cover the
 fragrance which is spreading in all the directions and
 which is revealing your love-sport with another woman?"⁴⁵

Some poets have glorified those women who have the
 capability of bearing all sorts of pain of sex-quarrel.
 Dāmodaragupta sketches a prostitute who exhibits her
 fortune before her friends by showing the wounds of nails
 and teeth that are done by a prince in love-battle.⁴⁶
 An unknown poet gives a picture of a woman, on whose body
 the nail marks like 'line' and the 'jump of the hare'
 the bitings like 'the line of jewels', 'the points' are
 displaying the capability of bearing all sorts of pains
 in sexual sports.⁴⁷ Here the poet has not only mentioned

-
45. नवनखपदमङ्गलं गोपयत्यंशुकेन
 स्थगयति पुनरोष्ठं पाणिना दन्त दष्टम् ।
 प्रतिदिशमपरस्त्रीमङ्गलंसी विसर्प
 न्नवपरिमलगन्धः केनशक्यो वरीतुम् ॥ शिशु. 11. 34.
46. प्रकटितदशननखक्षतिरभिदधती राजपुत्ररतियुद्धम् ।
 अपरा पुरः सखीनां वारवधूरात्तान सौभाग्यम् ॥ कुट्टनी. 335.
47. शशापदमणिमालं चन्द्ररेखाभिरामं
 ललितपुलकजालं लक्ष्म बिन्दुप्रवालम् ।
 वपुरनक्षममुष्या वक्ति कस्यापि युनः
 सुरतकलहलीला सूक्ष्ममार्गाभियोगम् ॥ सु. र. भा. पृ. 328. 12.

nail-marks like śaśapada, Rekhā but also the biting like manimālā, bindu and pravāla which are narrated by the Kāmasūtra.

Thus Daśanacchedya prakaraṇa has influenced the Sanskrit poets to a great extent. No poet has missed to describe the biting wherever he gets a chance. Biting, though it is a crude act, is an essential media to show the lover's intense passion. Therefore many poets have used it at various places. Kāmaśāstra has helped the poets in describing the biting in different ways.

VI. Congress or Love-sport

Congress or coition is the real and final goal of love. The lovers feel pleasure by lying in various postures. Different kinds of postures will help the lovers to increase sexual pleasure, to prevent physical injuries and to control conception. Vātsyāyana has mentioned many types of postures which are useful to the lovers. He advises the females how to act in low-congress and in high congress. According to his opinion Deer-woman has the following three ways of lying down, viz., the widely opened position; the yawning position and the position of the wife of Indra.¹ Kāmasūtra further adds that there are four positions for Elephant-lady which are useful to her in lowest congress and they are as follows. Clasp- ing position; pressing position; twining position and the mare's position.² Vātsyāyana adds some more postures which are described by Suvarṇanābha.³ The Kāmasūtra

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1. उत्फुल्लकं विजृम्भितकमिन्द्राणिकं चेति त्रितयं
मृग्याः प्रायेण । का.सू.2.6.7.
 2. नीचतररतेऽपि संपुटकं पीडितकं वेष्टितकं वाडवकमिति
हस्तिन्याः । का.सू.2.6.14.
 3. भुग्नकम् - जृम्भितकम् - उत्पीडितकम् - अर्धपीडितकम्
वेणुदारितकम् - शूलाचितकम् - कार्कटकम् - पीडितकम्
पद्मासन - परावृत्तकम् । का.सू.2.6.22.31.

describes many types of congress which are popular as citrarata.⁴ All erotic writers accept these and expand the number of positions.

Kokkoka depicts thirtyone types of postures.⁵

Kalyāṇamalla divides postures of congress mainly into five divisions.⁶ Further he mentions twelve types of supine positions, three types of side positions, ten types of sitting positions, three types of standing positions and five types of bowing positions.⁷ The Pañcasāyaka describes seven types of supine positions, three types of side-positions, two types of sitting positions, two types of standing positions and many bowing positions.⁸ The Nāgarasarvasva depicts twenty one types of supine postures, two kinds of sitting postures, two types of bowing positions and seven types of standing positions.⁹

4. स्थितरत - अवलम्बितक - धैनुकम् - शौनम् - रेणैयम्
छागलम् - गर्दभाक्रान्तम् - मार्जारिललितकम् -
व्याघ्रावस्कन्दनम् - गजोपमर्दितम् - वराहधुष्टकम्
तुरगाधिष्ठकम् - संघाटकम् - गौयुधिकम्
अधोरतम् । का.सू.2.6. 35.46.

5. रतिरहस्य 10.13.41.

6. उत्तानकं तिर्यग्धासिताख्यं स्थितं तथैवानतकं रतज्ञैः ।
पञ्चप्रकारं सुरतं प्रदिष्टम् " अनंग , 10, 3.

7. अनंगरंग - 10.4.30.

8. पञ्चसायक - 5.7.22.

9. नागरसर्वस्व 28.32.

In this way erotic writers have described the postures in various manners.

But the Sanskrit poets have not described these postures directly. The reason may be that they gave more importance to the art of love than to the act of love itself. Moreover the description of coition comes under pornography. The poets who were cultured and dignified felt that the depiction of cohabitation is indelicate. Therefore we do not get many examples of the description of congress. But some poets have dared to sketch the coition in an indirect manner.

Anantabhaṭṭa mentions the serpent congress when Ulūpi, having attained Arjuna, who was like God of Love, tries to give him full pleasure by serpent position.¹⁰ Bhāravi describes that the beds, on which faded flowers were fallen, on which different types of flowers were scattered, show the different types of postures experienced by passionate ladies.¹¹ Here the red paint which appears

10. प्रहृष्य हृदि तत्रैषा मनुष्यं फणिनां रतैः ।
संतर्पयितुमारेभे कन्दर्पसममर्जुनम् ॥ चं.भा.3.23.

11. दिव्यस्त्रीणां स्यरणलाक्षारागा रागायाते निपतितपुष्पपीडाः ।
पीडाभाषः कुसुमचिताः साशंसं शंसत्यस्मिन्तुरतविशेषं शक्याः ॥
किरात.5.23.

on the bed shows that, that particular lady has been used in 'the congress of cow.' Otherwise she might have acted like a male in congress. Therefore the red paint which was applied to the feet appeared on the bed. The poet Amaruka states- "Here dyed with betel juice, there soiled by the stains of black sandal paste, here covered with powder of camphor and there marked with foot prints in lac-dye, with extensive wove-like cruplings and with scattered flowers, the bed-sheet proclaims the enjoyment of the woman in various modes."¹² Here the commentator Vemabhūpāla clearly shows that the epithets of the bed indicate 'congress of cat', 'congress of elephant' and 'congress of cow' respectively. In the Naiṣadhīyacarita, the swan, messenger of Nala speaks to Damayantī thus- "Damayanti, let both of you, young as you are, accept in the garden of pleasure the shower of flowers, released ever and anon by the breezes delighted at the various modes of your erotic wrestling, rich in postures."¹³

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12. क्वचित्ताम्बूलाक्तः क्वचिद्गुरुपङ्काङ्कमङ्गलिनः
 क्वचिच्चूर्णाद्गारी क्वचिदपि च सालक्तकपदः ।
 वलीभङ्गाभोगैरलकपतितैः शीर्णकुसुमैः
 स्त्रियानानावस्थं प्रथयति रतं प्रच्छदपटः । अमरु. 65.
13. बन्धादयनानारतमल्लयुद्धं प्रमोदितैः केलिवने मरुदिभः ।
 प्रसून वृष्टिं पुनरुक्तमुक्तां प्रतीच्छतं भैमि युवां युवानौ ॥ नैष. 3. 124.

Vatsyayana states- "When the legs (of female) are contracted and thus held by the lover before his bosom it is called 'pressed position.'¹⁴ This type of posture has been described by the poet Jayadeva. Rādhā having seen Kṛṣṇa says angrily thus- "O Rogue, I feel more shame than pain having seen your heart which is red due to the Alaktaka of your beloved's feet."¹⁵ Here the poet has shown that Kṛṣṇa has experienced the pressed position; hence his chest is full of the red colour which applied there when his beloved placed her feet on it. Thus we see that some poets have hinted at some positions indirectly.

Knowledge of these postures is essential not only to the poets but also to a lay-man. Therefore it is said- "Those people are called as animals, who have wine, but not the appreciation of the taste, who have knowledge without studying the Gītā, who feel pleasure without the knowledge of sexology."¹⁶ Sāmarāja Dikṣit describes the

14. तत्कुचितावुत्पीडितकम् । का.सू.2.6.24.

15. तवेदं पश्यन्त्याः प्रसरदनुरागं बहिरिव
प्रियापादालक्तच्छुरितमरुणद्योतिहृदयम् ।
ममाद्य प्रख्यातप्रणयभरभङ्गेन कितव
त्वदालोकः शोकादपि किमपि लज्जां जनयति ॥ गीत.8.2.पृ.121.

16. द्राक्ष्यं रसज्ञताहीनं ज्ञानं गीतामतिं विना ।
कामशास्त्रं विना भोगो येषां ते पशवो मताः ॥ नागर,पृ.117.

love-sport as a kind of sacrifice in his work Ratikallolinī.¹⁷
 Thus the Saṁveśana prakaraṇa has helped lot to the poets
 in describing the coition.

17. मन्थाः शिशनः स्मरो स्मरोऽग्निर्भगमरणिरहो रोमपंकितस्तु दर्भाः
 होमद्रव्यं हि रेतो मणितमपि च वागृत्त्वजावण्डयुग्मम् ।
 एतत्कामाग्निहोत्रं विधिविहितमहो सालसान्नो भजन्ते
 धिक्त्वान्धित्वान्धित्वानिति वदति सखे वारयोषिन्मृदंगः ॥ नागर.

VII. Striking and Moaning

Vātsyāyana opines that sexual union can be compared to a quarrel on account of the contrarities of love and its tendency to dispute.¹ Hence Van De Velde states- "Love-play should not and does not only express itself in kisses, but in touches and manual caresses in all degrees, from gentlest titillation and lightest stroking with the tips of fingers, to gripping and pressing with the palm and fingers together, though here, too, it may be enunciated as a rule that the lightest touches are the most effective."² Therefore rubbing, pressing and striking are necessary in coition. Sheikh Nefzaoui instructs a man in this way- "Woman is like a fruit which will not yield its sweetness until you rub it between your hands. Look at the basil plant, if you do not rub it and warm with your fingers it will not emit any scent. Do you not know that the amber unless it be handled and warmed keeps hidden within its pores the aroma contained in it? It is the same with woman. If you do not animate her with your toying intermixed with kissing, nibbling and touching, you will not obtain from her what

1. कलहरूपं सुरतमायक्षते विवादात्मकत्वाद्दामशीलत्वाच्च
कामस्य । का.सू.2.7.1.

2. Ideal Marriage, pp.141-142.

you are wishing. You will feel no enjoyment when you share her couch and you will waken in her heart neither inclination nor affection nor love for you; all her qualities will remain hidden."³ Though rubbing, pressing, nibbling, striking etc. appear painful, they are essential in coition. Hence Vātsyāyana compares cohabitation with a quarrel or with a battle. The idea of Vātsyāyana is accepted and appreciated by the Sanskrit poets ever and anon.

The poet Bhāravi declares that love although renowned for tenderness is truly cruel during sexual union.⁴ The purpose of the coition is of course to produce pleasure, but the pleasure is often achieved only through giving and receiving pain. Hence Jayadeva states that "Kṛṣṇa was hugged by his beloved with her arms; he was pressed by her breasts; he was pierced by her nails; his lower lip was bit by her teeth; he was struck by her hips; she dragged his hair by her hand and infatuated by the honey of her lower lip. Still he got wonderful satisfaction!

3. Arabian Sex Technique. M.P.Khanchandani, Bombay, 1980, p.54.

4. सौकुमार्यगुणसंभृतकीर्तिर्वामि एव सुरतेष्वपि कामः । किरात. 9. 49.

Strange are the ways of love!"⁵ The same notion is mentioned by Ratnākara also. He says the prohibitive sentences of ladies uttered in the coition have become injunctions to their lovers due to adverse nature of sex.⁶ Some poets have compared the cohabitation with a battle. They call it love-battle. Bilhana says- "I still remember her charming tenacity in the sex-battle without resorting to any weapons of fight, in which there were different positions of lying down and getting up without any force of arms, in which blood propped up when lips were bit by teeth and nails were pressed deep (on her breasts, hips, thighs etc.).⁷ Here the poet has described the love-sport as a battle without weapons. Kokkoka expresses the same idea.⁸ Kalyāṇamalla also accepts that love-sport as a

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5. दोभ्यां संयमितः पयोधरभरेणपीडितः पाण्डि
राविद्धो दशनैः क्षताधरपुटः श्रोणी तटेनाहतः ।
हस्तेनानमितः कचेऽधरमधुस्यन्देन संमोहितः
कान्तः कामपि तृप्तिमाप तदहो कामस्य वामागतिः ॥ गीत. 12. 3. पृ. 163.
 6. किमपिकलमुदाहरन्नतमूर्निधुवन केलिषु यन्निषेधवाक्यम् ।
कमितुरगमयद्विधिं तदस्याः प्रभवति वस्तुषु वाम श्वकामः ॥ हर. 27. 35.
 7. अद्यापि तत्सुरतकेलि निरस्त्र युद्धं
बन्धोपबन्ध पतनोत्थित शून्य हस्तम् ।
दन्तोष्ठपीडन नक्षतरक्तसिक्तं
तस्याः स्मरामि रति बन्धुरनिष्ठुरत्वम् ॥ चौर. 48.
 8. मोहनं मदनयुद्धमूचिरे ... । रति. 10. 52.

battle where he says, striking and moaning are the two parts of love-battle.⁹ Dāmodaragupta in the Kuṭṭanīmata sketches a prostitute who exhibits her fortune before her friends as her limbs are full of teeth and nail-marks displaying the sex-battle with a prince.¹⁰ The same poet on another occasion states the same idea i.e. love-sport is like a battle.¹¹ Thus the idea of Vātsyāyana has been accepted by many erotic writers and the poets.

The Kāmasūtra further instructs that when love becomes intense, strokes should be used on the shoulders, on the head, on the space between the breasts, on the back on the thighs and on the sides.¹² This striking is of four kinds.¹³ The Pañcasāyaka names four types of striking.¹⁴

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9. कामयुद्धे अङ्गयुग्मं स्यात् करताडन सीत्कृते । अनंग.10.50.
 10. प्रकटितदशननखक्षतिरभिदधती राजपुत्ररतियुद्धम् ।
अपरा पुरःसखीनां वारवधूराततान सौभाग्यम् ॥ कुट्टनी.335.
 11. स्मृतिजन्मजनितविकृतिव्रततिच्छन्नं करोति संसारम् ।
आबद्धसुरतसङ्गरविमर्द संक्षोभिता दयिता ॥ कुट्टनी.573.
 12. तस्य रागवशात्प्रहणनमङ्गं स्कन्धौ शिरः स्तनान्तरं पृष्ठं
जघनं पाशर्वं इति स्थानानि । का.सू.2.7.2.
 13. तच्चतुर्विधमपहस्तकं प्रसृतकं मुष्टिः समतलकमिति । का.सू.2.7.3.
 14. सन्ताडित- पताकम् - कुण्डल - बिन्दुमालः । पं.सा.5.27.28.

According to Kalyāṇamalla striking is of four types,¹⁵ he divides the strokes into four kinds.¹⁶ The poet Dāmodaragupta describes this idea of striking through a prostitute, who was stating a man thus- "Dragging the hair is conferring benefits; striking is showing the favour; biting is delight; hail-prints are prosperity; embracing tightly is exaltation."¹⁷ He says the breasts, though they are high are useless if they have not received any strokes from the husband.¹⁸ Vātsyāyana, having narrated the sex-sport as a love-battle, gives much importance to the idea of striking. But the poets, who agreed with Vātsyāyana, show their keen interest in describing squeezing, rubbing etc. than striking. Hence we come across plenty of descriptions of mardana.

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15. प्रसृतेनाथ हस्तेन मुष्टिना समपाणिना ।
ताडनं स्यात् चतुर्ध्वं ॥ अंग. 10.51.
16. सन्तानितम् - सपताकम् - बिन्दुमालः - कुण्डलः । अंग. 10.54, 55.
17. केशग्रहणमनुग्रहं उपकारस्ताडनं मुदे दंशः ।
नखविलखनमभ्युदयो दृढदेहनिपीडनं समुत्कर्षः ॥ कुट्टनी. 377.
18. दुर्भर्तृकरात्कालनमालिनी क्रियमाणशोभमनुदिवसम् ।
तुङ्गमपि पतितकल्पं स्तनशालिनि तत्पयोधरद्वन्द्वम् ॥ कुट्टनी. 821.

Māgha describes the breasts of a beautiful lady which did not become crooked though they were squeezed and embraced by the passionate lover, due to their hardness.¹⁹ Ratnākara sketches a hero who caught his beloved's breasts passionately for rubbing.²⁰ Vikarāla advises Mālatī to exhibit all limbs to her lover who wants to rub, who wants to see and who wants to mark her body.²¹ Śrīharṣa at the time of the description of the dinner depicts a passionate youth who places two balls of sweets on the bosom of the gleaming figure of a woman reflected before him on a bowl filled with clarified butter. Then he scratches the balls with his finger nails and crushes them without pity.²² Here the youth imagines the two sweet balls to be his beloved's two breasts. Hence he wants to squeeze them. The same poet, while describing the honey-moon of Nala

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19. दीपितस्मरमुरस्युपपीडं वल्लभे घनमभिष्वजमाने ।
वक्रतां न ययत्तुः कुचकुम्भौ सुभ्रुवः कठिणतातिशयेन ॥ शिशु. 10. 47.
20. जग्राहबिम्बाधरमूढगाढरागं रमण्या हृदयं च कान्तः ॥ हर. 27. 20.
21. यद्यद्वाञ्छति हन्तुं यद्द्रष्टुं यच्च विलिखितुं गात्रम् ।
तत्तदपसारणीयं सावेगं द्वौकनीयं च ॥ कुट्टनी. 154.
22. घृतप्लुते भोजनभाजने पुरः स्फुरत्पुरंभ्रमतिबिम्बिताबृतेः ।
युवा निधायोरसि लङ्कुकदयं नखैलिलेखाथ ममर्दनिर्दयम् ॥ नैष. 16. 103.

and Damayantī, states- "Her breasts, stout and firm as a pitcher, transmitted the lustre of the pearl-string over them to her lover's tender lotus-hands which wanted to squeeze them in their grasp."²³ Further the poet describes the love-sport of that couple and says- "On account of the musk paint of her bosom being erased in contact with his perspiring fingers; that he had kneaded his beloved's breasts, was likely to be echoed round among her maiden friends."²⁴ Thus Śrīharṣa has described the rubbing act according to the words of the Kāmasūtra.

Tanusakhārām, in his tippanī on Nāgarasarvasva quotes one subhāṣita which says- "The following things will give pleasure when they are rubbed. Curds, sandal, ketel, cotton, breasts in coition, sugarcane sesamum and fool."²⁵ Here the poet has mentioned crushing the breasts in love-sport. Mankhaka also describes a youth who not only hugs his beloved but he opens her blouse to knead her

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23. पीडनाय मूढुनी विगाह्य तौ कान्तपाणिनलिने स्पृहावती ।
तत्कुचौ कलशपीन निष्ठुरौ हारहासविहते वितेनतुः ॥ नैष. 18. 100.
24. स्विद्यत्करांगुलीलुप्तकस्तूरीलेपमुद्रया ।
पूत्कार्यपीडनौ चक्रे स सखीषु प्रियास्तनौ ॥ नैष. 20. 145.
25. दधियन्दनताम्बूलं कुचौ कार्पासमैथुने ।
हृक्षुदण्डास्तिलामूर्खा मर्दनं गुणवर्धनम् ॥ नागर. पृ. 102.

breasts.²⁶ Nayacandrasūri depicts that no lover failed to kiss the lower-lip, to squeeze the breasts, to scratch with nails when they were in the embrace of their beloveds.²⁷ Jayadeva describes Lord Kṛṣṇa whose hands are expert in squeezing the breasts of Gopikās,²⁸ Anantabhaṭṭa refers to the kneading of breasts when he describes the sex-sport of Arjuna and Ulūpi.²⁹ In this way rubbing the limbs has been described by most of the poets in various manner. All the poets, who acceded to the opinion of Vātsyāyana, have depicted the love-sport as a quarrel and as a battle.

The Kāmasūtra further narrates that the characteristics of manhood are said to consist of roughness and

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26. निष्पीडितस्तनतटं दुदुबाहुबन्ध
बन्धुं सहेल कृतकण्ठहठग्रहं च ।
निर्मुच्य कंचुकमथांचित लोचनाभि
स्तत्कर्मणः पदमकल्पयत कान्तलोकः ॥ श्रीकण्ठ.15.11.
27. अधरपानविधौ स्तनमर्दने नखरदोल्लिखने परिरम्भणे ।
क्वचिदपि स्खलति स्म न कामिनां प्रतिरिहाप्यवधानमृतामिव ॥
हम्पीर.7.95.
28. गोपीपीनपयोधरमर्दनचञ्चलकरयुगशाली । गीत.5.2. पृ.३०.
29. पाण्योज्यामिर्झाठिन्यं तस्य तत्कुचमर्दने ।
तस्याश्चतन्मुखास्वादे फलायाभूद्द्विजिह्वता ॥ चं.भा.3.25.

impetuosity, while weakness, tenderness and an inclination to turn away from unpleasant things are the distinguishing marks of womanhood.³⁰ It further states that women, due to their tenderness and weakness moan in various ways and moaning is of eight kinds.³¹ In the Kuttanīmata the old procuress Vikarāla suggests a young harlot thus- "At the time of sex-sport, having understood the emotions of your partner, you should show your love, co-operation, skill, maturity and weakness."³² Further she opines that the weakness of the females encourages the males at the time of love-union.³³ But a lover should not show any mercy to his partner having seen her delicateness. Hence Vikatanitambā instructs a lover in Mandākrānta metre thus- "She is a girl and delicate one, such doubts should nipped by you. Have you not seen the bee which sucks even the flower-bud? Therefore you should rub her without any pity

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30. पारुष्यं रभसत्वं च पौरुषं तेज उच्यते ।
अशक्तिरार्तिव्यावृत्तिरबलत्वं च योषितः ॥ का.सू.2.7.21.
31. तदुद्भवं च सीत्कृतं तस्यातिरूपत्वात् तदनेकविधम् ।
विरुत्तानि चाष्टौ । का.सू.2.7.4, 5.
32. अनुबन्धमानुकूल्यं वामत्वं प्रौढतामसामर्थ्यम् ।
सुरतेषु दर्शयिष्यसि कामुकभावं स्फुटं बुद्ध्वा ॥ कुट्टनी.159.
33. यावद्यावदशक्तिं प्रथयति ललनाहि मोहनाक्रान्ता ।
तावत्तावत्पुंसामुत्साहः पल्लवान् समुत्सृजति ॥ कुट्टनी.1053.

in secret. Because the sugarcane will not emit its juice if it is pressed lightly."³⁴

The Kāmasūtra describes the eight types of moaning i.e. sītkāra. Those sītkāras are as follows. The sound of 'Him,' the thundering sound, the sound 'sut,' the sound 'dut' and the sound 'phat.'³⁵ Further it proceeds thus- "Besides these, there also words having a meaning such as 'mother' and those that are expressive of prohibition, desire of liberation and sufficiency."³⁶ Kāmasūtra states, at the time of coition 'Him' and other sounds may be made irregularly and optionally.³⁷ The influence of these aphorisms on literature is seen abundantly. According to words of the Kāmasūtra, Śrīharṣa describes Damayantī thus-

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34. बाला तन्वी मृदुरियमिति त्यज्यतामत्रशङ्का
कांचिद् दृष्ट्वा भ्रमरभरतो मज्जरोभज्यमानासु ।
तस्माद्देशा रहसि भयता निर्दयं पीडनीया
मन्दाक्रान्ता विसृजति रसं नेक्ष्यष्टिः समग्रम् ॥ सु. र. भा. 2, पृ. 332.
35. हिंकार स्तनित कूजित रुदित सूत्कृत दूत्कृत फूत्कृतानि । का.सू. 2.7.6.
36. अम्बार्थाः शब्दाः वारणार्था मोक्षार्थाश्चालमर्थस्ते
चार्ययोगात् । का.सू. 2.7.7.
37. तत्र हिंकारादीनामनियमेनाभ्यासेन विकल्पेन
च तत्कालमेवप्रयोगः । का.सू. 2.7.13.

"While she knit her eye-brows during love-union, it seemed as if Cupid bent his bow. The moaning sound which she then made was Cupid's hum while discharging his arrows."³⁸ Here Damayantī groans due to her tenderness. Nayacandrasūri depicts a woman who mutters being pained by the stout laps of her lover which are hugged her tightly at the end of sex-sport.³⁹ Vikarāla, an old whore, advises Mālatī a new harlot thus- "You should make hum sound when you are bitten, various sounds when you are kneaded, sītkāra when you are marked by nails, weeping sound when you receive strokes."⁴⁰ The poet Dāmodaragupta has given the importance of wailing in sex-sport and he further opines that "The sinful ones do not hear the murmuring sound, the humming and the groaning of a lady, when she makes it while she is bitten without any mercy in love-sport."⁴¹

38. यद्भ्रमौ कुटिलते तयारते मन्मथेन तदनामि कामुकम् ।
यत्तु हं हुमिति सा तदा व्यधात्तत्समरस्य शरमुक्तिहुंकृतम् ॥
शैष. 18.93.
39. रतिविरामभवाद्दण्डनात् विघटनेच्छुमवेत्य परा प्रियम् ।
सुदुदुमूरुयुगेन निपीडयं त्यतत हं हुमिति स्मितजल्पितम् ॥ हम्मीर.7.106.
40. दंशे सव्यथहुंकृतिमामर्दे विविधकण्ठरसितानि ।
नखविलेखने च सीत्कृतिमाघातेषूल्बणं क्वणितम् ॥ कुट्टनी.155.
41. निर्दयतरौष्ठखण्डन सव्यथहुंकारमूर्धितं सुरते ।
अहहेति वचस्तस्या अपुण्यभाजो न श्रुण्वन्ति ॥ कुट्टनी.572.

The different types of moaning has been described by the poets in various manners. Māgha describes some beautiful ladies who artificially weep, though they feel pleasure, when their lovers' hands come near their knot.⁴² Here the poet has mentioned the weeping sound according to the words of the Kāmasūtra. Bhāravi mentions sītkāra of women when they are crushed in secret place.⁴³ Ratnākara sketches a beloved who makes sītkāra when her lover catches her breasts tightly.⁴⁴ Rādhā in the Gīta-Govinda, having not seen Kṛṣṇa thinks that somebody is enjoying Kṛṣṇa. Rādhā thinks- "She might have smiled having seen Lord Kṛṣṇa. She might have done cooing sound in sex-sport."⁴⁵ In this description the poet has referred to cooing sound. Bilhaṇa says- "I still remember my beloved, who being exhausted by the exertions of the sex-

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42. पाणिरोधमविरोधितवाऽहं भर्त्सनाश्च मधुरस्मितगर्भाः ।
कामिनः स्म कुरुते करभोरुर्हारि शृष्करुदितं च सुयेऽपि ॥ शिशु. 10.69.
43. पाणिपल्लवविधूननमन्तः सीत्कृतानि नयनार्थनिमेषाः ।
योषितां रहसि गद्गदवाचमस्त्रतामुपययुर्मदनस्य ॥ किरात. 9.50.
44. सलीलनिर्धूतकरारविन्द सीत्कारसंधुक्षित मन्मथायाः ।
जग्राह बिम्बाधरमूढगाढरागं रमण्या हृदयं च कान्तः ॥ हर. 27.20.
45. दयितविलोकितलज्जितहसिता ।
बहुविधकूजित रतिरसरसिता ॥ गीत. 7.5. पृ. 101.

act, spoke many sweet coaxing words, the right meaning of which was made difficult, owing to the syllables coming out in broken order in a trembling indistinct voice,"⁴⁶ Here the poet has indirectly mentioned the muttering sounds of his beloved. Anantabhaṭṭa describes the sītkāra when he pictures the dalliance of Arjuna with Ulūpi.⁴⁷ Thus most of the poets have followed the words of Vātsyāyana.

The Kāmasūtra further says- "At all the times when kissing and such like things are begun, the woman should give a reply with a sītkāra."⁴⁸ Māgha being impressed by this aphorism, describes thus- "An innocent girl, who was kissed by her lover without any fear in dalliance, gave a reply through sītkāra like a cakravāka bird."⁴⁹ Here

46. अथापि चाटुशतदुर्ललितोचितार्थं, तस्याः स्मरामि सुरतकलम-
विह्वलायाः । अव्यक्तनिःस्वनितकातरकध्यमान-
संकीर्णवर्णरुचिरं वचनं प्रियायाः ॥ चौर.21.

47. भोगाय तस्या भुजगेन्द्रपुत्र्याः
फूत्कार स्व स्फुट सीत्क्रियासीत् ।
कस्तूरिकाङ्कोजनि कण्ठनैल्यं
फणामणिः पल्लवशेखरोऽभूत् ॥ चं.भा.3.24.

48. सर्वत्र चुम्बनादिषूपक्रान्तायाः ससीत्कृतं तेनैव
प्रत्युत्तरम् । का.सू.2.7.18.

49. मुग्धायाः स्मरललितेषु चक्रवाक्या
निःशङ्कं दयिततमेन चुम्बितायाः ।
प्राणेशानभि विदधुर्विधूतहस्ताः
शीत्कारं समुचितमुत्तरं तरुण्यः ॥ शिशु.8.13.

the girl makes hissing sound when she was kissed. The same idea is depicted by the poet in another way thus- "The women, whose lovers scratched by nails, bit by teeth, and dragged their hair, did sītkāra sound and showed ruby like teeth which have lustre of the morning sun."⁵⁰ Here the sītkāra is reply for scratching, biting and dragging the hair. Śrīharṣa also describes this idea when he sketches the climax of love-sport of Nala and Damayantī thus- "At that time, making sītkāra and passing through violent emotional tremors, the fair damsel declared, even without the medium of language, that her consort's face while kissing was like the cold-rayed moon."⁵¹ Thus sītkāra is an answer given by a beloved to her lover when he expresses his passion in love-union.

50. सरसनखपदान्तर्दृष्टकेशमोकं
पृणयिनि विदधाने योषितामुल्लसन्त्यः ।
विदधति दशनानां सीत्कृताविष्कृताना-
मभिनवरविभासः पदमरागानुकारम् ॥ विश्व. 11. 54.

51. आहनाथवदनस्य चुम्बतः सा स्म शीतकरतामनक्षरम् ।
सीत्कृतानि सुदती वितन्वती सत्त्वदत्तपृथुपथुस्तदा ।
नैष. 18. 104.

Vātsyāyana has said that the women in excitement not only moan but also utter some words expressive of prohibition, sufficiency or desire of liberation.⁵² The poets being attracted by these words, picture this notion in different ways. Māgha describes this situation thus- The young ladies, though they felt pleasure when they were rubbed, pretended pain and stammered prohibitive words."⁵³ On another occasion the poet states- "Women made sītkāras, uttered pitiful words and showed their love by expressing sufficiency. Their laughter and the sound of their ornaments were as if the words stated in the Kāmasūtra.⁵⁴ Here the poet has clearly mentioned Kāmasūtra by which he was much influenced in describing erotic amusements. Nayacandrasūri describes the behaviour of a young lady, who was new to sex-sport and who utters indistinct words like 'Oh, enough, no, no' etc. as if she

52. Supra Fn.36, p.

53. वारणार्थपदगदगदवाचामीर्ष्यया मुहुरपत्रपया च ।
कुर्वते स्म सुदृशामनुकूलं प्रतिकूलिकतयेव युवानः ॥ शिशु.10.70.

54. सीत्कृतानि भणितं करुणोक्तिः स्निग्धमुक्तमलमर्थवचांसि ।
हासभ्रूणरवाश्च रमण्याः कामसूत्रपदतामुपजग्मुः ॥ शिशु.10.75.

recites the mantras to enkindle love.⁵⁵ The same poet pictures the same type of occasion in other words also.⁵⁶ Here the poet being influenced by the Kāmasūtra, mentions clearly the words of negation, prohibition, liberation and words of pain and pleasure.

Kumārādāsa in the Jānakīharṇa, depicts this idea in an interesting manner thus- "Sītā bashfully beats the cage, which was near to their bed and in which a parrot having remembered the words of the union repeats 'I am unable, leave me' etc."⁵⁷ Here Sītā has expressed her tenderness and wants liberation. The same type of occasion is pictured by Amaruka thus- "When the house-parrot which had heard the words exchanged during the night between married couple, repeats them beyond measure in the presence of elders, the young bride, afflicted by

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55. रतकलां कलयत्यसुवल्लभे किमपि कुञ्चीमुखी सुमुखी नवा ।
हहन नेति ममेति वचोमिषान् मदनदीपनमंत्रमिवास्मरत् ॥ हम्मीर.7.111.
56. दधे गानि यथा यथातिकठिनान्येषा नवोढा रते
शङ्क्रे धत्त तथा तथातिकठिणं चेतोऽपि चित्तप्रियः ।
मा मा मा न न मुञ्च मुञ्च हह हेत्युल्लापवत्यां मुहु-
स्तस्यां नो कथमन्यथास्य करुणा तारुण्यमासादयत् ॥ हम्मीर.7.116.
57. रतनतल्पनिकटस्थिते शुक्रे संगतौ हृदि निधाय भाषितम् ।
निःसहास्मि विसृजेति जल्पति व्रीडिता परिजघानर्षजरम् ॥ जानकी.8.31.

shame hinders its speech as she sticks a small ruby from her ear-ornament into its beak under the pretext of a pomegranate seed.⁵⁸ The words uttered in sex-sport are referred to in this verse indirectly by the poet Amaruka. The same poet describes the same idea directly through a hero in this way-⁵⁹ "Her fair bosom was pressed low under the close embrace, and the skin bristled with happiness; the garment slipped off from her ample hips as the ardour of love rose to a pitch of intensity and she whispered weakly- Now do not, thou remover of my pride, do not commit any excess, it is enough, I wonder if she was sleeping or was dead or sunk into my heart or simply melted away!" Here the poet has showed that he has trodden the path of Vātsyāyana in describing the words of pleasure and pain. These words, which denote

58. दम्पत्योर्निशि जल्पतोर्गृहशुक्रेनाकर्णितं यद्व च
स्तत्प्रातर्गुरुसंनिधौ निगदत्तस्तस्यातिमात्रं वधुः ।
कर्णालम्बितपद्मरागशकलं विन्यस्य च चूपुटे
प्रीडार्ता विदधाति दाडिमफलव्याजेन वाग्बन्धनम् ॥ अमरुः 15.

59. माढालिङ्गम वामनीकृतकुच प्रोदिभन्नरोमोद्गमा
सान्द्रस्नेहरसातिरेक विगलत्काञ्चीप्रदेशाम्बरा ।
मा मा मानद माति मामलामिति क्षामाक्षरोल्लापिनी
सुप्ता किं नु मृता नु किं मर्त्सि मे लीना विलीना नु किम् ॥ अमरुः 35.

the softness of women, should be uttered in sexual union. Therefore Vikarāla, the old prostitute advises Mālatī thus- At the time of coition you should utter some indistinct words to your partner as - 'O cruel one, do not pain me, please leave me for a moment, kindly no, no, I am not able' etc.⁶⁰ Thus Sanskrit poets being influenced by the aphorisms of the Kāmasūtra, sketch the tenderness of women and their moanings stammerings etc.

The Kāmasūtra further adds some other sounds made by women at the time of cohabitation such as those of the dove, the cuckoo, the green pegeon, the parrot, the bee, the gallinule, the swan, the duck and the quail.⁶¹ The same has been stated by Śrīharṣa when he says- "There, their murmurs of love were drowned in the notes of the lyres and the flutes, in the cooings and hummings of the cuckoos and bees, in the pleasure garden and in the noise of the bracelets and other ornaments of the dancers."⁶²

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60. मामा मामतिपीडय, मुञ्च क्षणमदयः नो समर्थाऽस्मि ।
इति गद्गदस्फुटाक्षरमभिधातव्यस्त्वया कामी ॥ कुट्टनी. 158.
61. पारावत-परभृत-हारीत-शुक-मधुकर-दात्यूह-हंस
कारण्डव-लावक विरुतानि सीत्कृत भूयिष्ठानि विकल्पशः
प्रयुञ्जीत् । का.सू. 2.7.8.
62. यत्रवैणरववैणवस्वरै ह्रुकृतैरुपवनीपिकालिनाम् ।
कङ्कणालि कलहश्चैव नृत्यतां कुब्जितं सुरतकूजितंतयोः ॥ नैष. 18.17.

Here the poet has suggested the sounds of cuckoo and bee made by Damayantī in love-sport. Dāmodaragupta instructs a woman through Vikarāla thus- "O sweet voiced one, at love-union you should make hissing sound like a cuckoo, a quail, a swan, a pigeon and like a horse."⁶³ Here the poet has followed the sūtras of Vātsyāyana word by word. Anantabhaṭṭa describes this idea in an interesting way. When the fire (a lover) caught the sprouts (the lips) of the forest (beloved), the pitiable sound of doves was heard everywhere.⁶⁴ Here, when the lover bites the lips of his beloved, she makes the sound of pigeon with pain. In the same way when the fire spreads and burns the sprouts in the forest, the doves which dwell there cry due to the danger.

Thus the Sītkṛta Prakaraṇa, which deals with striking and moaning, has influenced most of the poets to a great extent. The poets have pictured the hissing sound done by women, according to the tenets of the Kāmasūtra as if they are displaying the knowledge of sexology through their kāvyas.

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63. परभृत लावक हंसक पारावत तुरगहृदयनिश्वनितम् ।
अनुकार्यमुचितकाले कलकण्ठि रुतैस्त्वया रसतः ॥ कुट्टनी.157.
64. प्रथमं पावकषिङ्गे परिरभ्य गृहीतपल्लवोष्ठपुरे ।
उपकण्ठे वनशजेरुदयायादाकुल कपोत नादततिः ॥ चं.भा.3.115.

VIII. Purusāyita or Woman Acting like a Man

The eighth adhyāya of the second adhikaraṇa describes the behaviour of women when they act like a man. The Kāmasūtra says - "When a woman sees that her lover is fatigued by constant congress, without having his desire satisfied, she should with his permission, lay him down upon his back and give him assistance by acting his part. She may also do this to satisfy the curiosity of her lover or her own desire of novelty."¹ The Ratirahasya states - "A female should act like a male when her lover seems tired in sex-sport or according to her wish."² Kalyāṇamalla expresses the same idea when he discusses this topic.³

Sanskrit poets have given much importance to Puruṣāyita and described it in various ways. One poet describes

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1. नायकस्य संतताभ्यासात्परिश्रममुपलभ्य रागस्य चानुपशमम् ।
अनुमता नेन तमथोऽवपात्य पुरुषायितेन साहाय्यं दद्यात्
स्वाभिप्रायाद्वा विकल्पयोजनार्थिनी नायककुतूहलाद्वा । का.सू.2.8.1.
 2. स्वेच्छया श्रमिणि वल्लभेऽथवा
योषिदाचरति पुरुषायितम् ॥ रति. 10. 46.
 3. जातश्रमंवीक्ष्य पतिं पुरन्ध्री स्वेच्छात् स्वाथ रतेष्वतुष्टता ।
कन्दर्पविगा कुलिता नितान्तं कुर्वति तुष्ट्यै पुरुषायितं सा ॥ अनंश. 10. 31.

"The sound of the ankles has stopped and the sound of the girdle is heard. Indeed the lady is acting like a man when her lover is tired in love-union."⁴ Another poet opines that only meritorious men experience the pleasure of Puruṣāyita done by lotus-eyed ladies.⁵ This Puruṣāyita is also known as Viparīta-rata because it is opposite of the usual custom. In this coition, female acts like a man and she takes active part; man behaves like woman and co-operates with her. But one poet states- "This Viparīta-rata is not at all a Viparīta-rata, but it is usual coition. Because a creeper climbs tree, but a tree does not climb the creeper."⁶ Here the poet narrates that woman is like a creeper and man is like a tree. If the creeper climbs the tree it is not an extra-ordinary

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4. प्रशान्ते नूपुरारावे श्रूयते मेखलाध्वनिः ।
कान्ते नूनं रतिश्रान्ते कामिनी पुरुषायिते ॥ सु. र. भां. 1. पृ. 320,
5. वल्गात्कुचं व्याकुलकेशपाशं त्विधन्मुख त्वीकृतमन्दहासम् ।
पुण्यातिरेकात्पुरुषा लभन्ते पुम्भावमम्भोरुहलोचनानाम् ॥ शार्ङ्ग. धर. 3698
Śārangdhara paddhati - Peterson
Kāvyaṁālā 1888
6. विपरीतमविपरीतं यद्रतमन्यत्तदेव विपरीतम् ।
तरुमारोहति लतिका नारोहति च लतिकां तरुःक्वापि ॥ सु. र. भां. 3. पृ. 320.

matter. But if the tree climbs the creeper, it is unusual to the natural law. Therefore the poet says that this Puruṣāyita is not a Viparīta-rata. Thus the Puruṣāyita gives many ideas to the poets.

Vātsyāyana instructs a woman thus- "At that time (in Viparīta-rata), with flowers in hair hanging loose and her smiles broken by hard breathings, she should press upon her lover's bosom with her own breasts to kiss him and lowering her head frequently, should do in return the same actions which he used to do before, returning his blows and chaffing him. She should say- 'I was laid down by you and fatigued by 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 do the work of a man.⁷ These words of the Kāmasūtra have influenced the minds of the poets to a great extent. Hence most of the poets have

7. सा प्रकीर्यमाणकेशकुसुमा श्वासविच्छिन्नहासिनी
 वक्त्रसंसर्गार्थं स्तनाभ्यामुरःपीडयन्ती पुनः पुनः
 शिरो नमयन्ती याश्चेष्टाः पूर्वमसौ दशितवांस्ता एव
 प्रतिकुर्वीत पातिता प्रतिपातयामीति हसन्ती जर्जयन्ती
 प्रतिधनती च ब्रूयात् पुनश्च व्रीडां दर्शयिच्छुम्
 विरामाभीप्सां च पुरुषोपसृप्तैरेवोपसर्वेत् ॥ का.सू.2.8.3.

given picturesque descriptions of Puruṣāyita.

In Mukundānanda Bhāṇa, a rogue says- "How should I describe the amorous glance of my beloved, who was ready to exhibit her skill in Puruṣāyita, who had climbed my body, who was feeling shame due to her fatigue and who slept on my chest."⁸ Here the dramatist Kāśīpati has used the word Puruṣāyita according to the tenets of the Kāmasūtra. Nayacandrasūri describes this Viparīta-rata in his kāvya.⁹ Bilhaṇa narrates- "I remember, during reversed sex-act, the face of my beloved, gold-earrings rubbing against her cheeks, face looking dense with big drops of perspiration caused by exertion of swinging the body, the drops appearing like a thickly spread collection of pearls."¹⁰ Amaruka pictures a lady who was acting like

8. प्रागल्भ्यं पुरुषायिते मम पुरः पश्येति संनद्धया
तन्व्या ताम्यदुरोजयापि सुचिरं विक्रम्य रम्यं तथा ।
श्रान्ता वक्षसि मे निषत्य च पुनः सापत्रर्षं सस्मितं
साकृतं च समीक्षितं मृगदृशा यत्तत्कथं कथ्यते ॥ मुकुंद - 192.

9. शशिरवी सुरतेषु तथाचलत् कनककुण्डलकैतवकल्पितौ ।
मृगदृशः पुरुषायितमूर्जितं समभिवीक्ष्य झलज्जलिताविव ॥
हम्मीर. 7.73.

10. अद्यापि तत्कनककुण्डलधृष्टगण्ड-
मास्थं स्मरामि विपरीतरताभियोगे ।
आन्दोलनश्रमजलस्फुटसान्द्रबिन्दु
मुक्ताफलप्रकरविच्छुरितं प्रियायाः ॥ चौर. 12.

a man thus- "The contenance of the slender one, during the enjoyment of love in a reverse posture, with the fluttering dishevelled locks, with the swinging ear-pendants with the forehead mark a little blurred by the fine beads of perspiration with the eyes grown languid at the end of the play of love - may that face preserve thee long. What need is there of Viṣṇu, Śiva, Brahman and other gods?"¹¹ Mankhaka describes the proficiency of a female in reverse posture.¹² There he describes the dis-ordered hairs of the female to show that he was influenced by Vātsyāyana. Bhartṛhari thinks- Fortunate only drink the honey of the lower-lips of beautiful ladies, on whose breasts untied hair hanging, whose eyes are half-opened and whose cheeks are full of perspiration due to the fatigue of reverse posture.¹³ Here the poet describes

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11. आलोलामलकावलीं विलुलितां बिभ्रच्छलत्कुण्डलं
किञ्चिन्मुष्टविशेषकं तनुतरैः स्वेदाम्भसां जालकैः ।
तन्व्या यत्सुरतान्ततान्तनयनं वक्त्रं रतिव्यत्यसे
तत्त्वां पातु चिराय किं हरिहर ब्रह्मादिभिर्देवतैः ॥ अमरु. 3.
12. तन्वी तथा रतिपथातिरसाधिरूढा
व्यानञ्ज कापि पुरुषायित नैपुणानि ।
प्रस्तो यथा पृथु विमर्दतया स्व-जूट
बन्धोऽपि तां चिरतरं किरति स्म पुष्पैः ॥ श्रीकण्ठ. 15. 35.
13. उरसि निपतितानां स्त्रस्त धम्मिल्लकानां
मुकुलित नयनानां किञ्चिदुन्मीलितानाम् ।
उपरिसुरतखेदस्विन्नगण्डस्थलाना
मधरमधु वधूनां भाग्यवन्तः पिबन्ति ॥ सु. त्रिशती. 2. 25.

Purusāyita according to the words of Vātsyāyana.

The behaviour of woman in reverse posture is pictured by Bilhaṇa thus- "The ladies, with the immobility of their hips slackened repeatedly going high up and coming down, owing to their fatigue being over-come by the swing-sport, acquired proficiency in the acts of men."¹⁴ In the Kuṭṭanīmata, the poet describes Hāralatā who acts like a man thus- "She, whose body was full of sweat and whose ornaments and hair were dishevelled, looked more beautiful when she felt shame herself remembering her act like a man."¹⁵ Jayadeva describes Rādhā in this way-"She who shows interest to conquer her lover in love-battle of reverse posture, climbed her lover and started to behave

14. उन्नम्यदूरं मुहुरानमन्त्यः कान्ताः
 श्लथीभूत नितम्बजाइयाः ।
 दोलाविलासेन जितश्रमत्वात्
 प्रकर्षमापुः पुरुषायितेषु ॥ विक्रमांक.7.23.

15. श्रमजलबिन्दूपचिता वृत्तस्मरणेन जातवैलक्ष्या ।
 सा शुशुभे विपरीता पर्याकुल केशभूषणा नितराम् ॥ कुट्टनी.389.

like a man with curiosity. But her hips become motionless; the creepers of her arms were loosened; her bosom was trembling; her eyes were closed. How can a woman get the potency of a man?"¹⁶

Some poets have described the reverse posture indirectly and in an attractive manner. Śrīharṣa suggests this reverse posture when he describes the pāṇigrahaṇa ceremony of Nala and Damayantī. When Damayantī placed her sweating hand on the hand of Nala, she suggested the reverse posture which will be done by her, by this act.¹⁷ The Viparīta rata is mentioned by the same poet in another manner when Nala was addressing Damayantī thus- "Remember that love-sport in which you smiled with bashfulness when I addressed you in masculine gender i.e. Bhavañ."¹⁸

16. वामाङ्के रतिकेलि संकुलरणारम्भे तथा साहस
-प्रायं कान्तजयाय किञ्चिदुपरि प्रारम्भे यत्संभ्रमात् ।
निष्पन्दा जघनस्थली शिथिलिता दोर्वल्लीरुत्कम्पितं
वक्षो मीलितमक्षि पौरुषरसः स्त्रीणां कुतः सिध्यति ॥

गीत. 12. 4. पृ. 164.

17. विदग्धजायाः करवारिजेन यन्नलस्य पाणेरुपरिस्थितं किल ।
विशङ्क्य सूत्रं पुरुषायितस्य तदभविष्यतोऽस्मायि तदा तदालिभिः ॥
नैष. 16. 15.

18. कमपि स्मरकेलिं तं स्मर यत्र भवानिति ।
मया विहितसम्बुद्धि व्रीडिता स्मितवत्यसि ॥ नैष. 20. 93.

Here Nala uses the masculine word for Damayantī instead of feminine word, because Damayantī was acting like a man in that love-sport. The poet has mentioned the reverse-position indirectly here. A poet describes this situation thus- "O innocent one, I am your wife; you become my husband," when thus uttered by her lover she refused by shaking her head. But she adorned his hand with her bangles and accepted his request without uttering a word."¹⁹

Vātsyāyana further narrates that the signs of the enjoyment and satisfaction of the woman are as follows. Her body relaxes, she closes her eyes, she puts aside all bashfulness and shows increased willingness to unite as closely together as possible.²⁰ The Ratirahasya states

19. मुग्धे तवास्मि दयिता दयितो भव त्व-
मित्युक्तया नहि नहीति शिरो विभ्रुय ।
स्वस्मात्करात्प्रियकरे वलयं क्षिपन्त्या
वाचं विनाभ्युपगमः कथितो मृगाक्ष्याः ॥ सुभा.2।27.
Subhaṣitāvaliof Vallabhadeva.
Ed. Peterson and Durḡa Prasada
Education Society's Press, Byculla, 1886.

20. गात्राणां संसर्गं नेत्रनिर्मिलनं व्रीडानाशः समक्षिण
च रतियोजेनेति स्त्रीणां भावलक्षणम् । का.सू.2.8.8.

the signs of the satisfaction of the woman thus: her body slackens; she closes her eyes; she faints with pleasure.²¹ Kalyāṇamalla also gives the same description but adds that she perspires and pays attention to her clothes and hair.²² The poets have taken great pleasure in describing the stage of sexual satisfaction of women in detail.

Māgha describes the women, who are satisfied in sex sport and who are eager to cover their body with their clothes at the end of the sport.²³ Here the poet shows that the females, having reached the climax of pleasure, give attention to their garments. Bhāravi pictures the ladies who close their eyes half and utter indistinct words due to sexual pleasure.²⁴ Here the poet mentions

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21. ऋस्तता वपुषि मीलनं दृशो
मूर्च्छना च रतिभावलक्षणम् । रति. 10. 44.
22. मूर्च्छना मीलनं चाक्षुणोश्च्युतिकालस्य लक्षणम् ।
सर्वमितत् परिज्ञाय साधयेत् सुसुखं ततः ॥
अङ्गे स्वेदः श्लथत्वं च केशस्रवादिर्संवृतिः ।
जाते च्युति सुखे नार्या विरामेच्छा च जायते ॥ अङ्ग. 10. 46, 47.
23. प्रेक्षणीयकमिव क्षणमासन् ह्रीविभङ्गुर विलोचनापाताः ।
संभ्रमद्वृत्तगृहीतदुकूलच्छाद्यमानवपुषः सुरतान्ताः ॥ शिशु. 10. 82.
24. Supra. Fn. 43, p. 112

half-closed eyes which is one of the sign of satisfaction narrated by the Kāmasūtra. Bilhana says- "At this moment of my death, nay, even in my next birth, shall I ever remember that female swan in the lotus-pond of eros, her eyes closed in ecstasy of sex-climax, when all her limbs were relaxed, while her garment as well as the braid of hair was in disorder."²⁵ In this depiction the poet has followed Vātsyāyana word by word.

Upahāravarma in the Daśakumāra carita explains the attitude of Kalpasundarī thus- "I found that she being gratified her eyes were a little red and rolling and her cheeks thickly covered with the rise of lines of perspiration; that she talked unrestrained but sweet words, bore the reddish marks of nails and teeth, had her limbs extremely relaxed and looked as if exhausted."²⁶ Here relaxation of

25. अद्यापि तां सुरतधूर्णं निमीलिताक्षीं
 त्रस्ताङ्गयष्टिं गलितांशुकं केशपाशाम् ।
 शृंगारवारिरुहकाननं राजहंसी
 जन्मान्तरेऽपि निधनेऽप्यनुचिंतयामि ॥ चौर. 22.

26. अवसितार्थां चारक्तवलितेक्षणाम्, ईषत्स्वेदरेखोद्भेदजर्जरित
 कपोलमूलाम्, अनर्गलकलप्रलापिनीम्, अरुणदशनकरुरुहार्पण
 व्यतिकराम्, अत्यर्थपरिश्रलथांगी, आर्तामिव लक्षयित्वा
 मानसीं शारीरीं च धारणां शिथिलयन्नात्मानमपि तथा
 समानार्थमापादयम् । दश. पृ. 115.

the body is referred to by Daṇḍin according to the aphorisms of Love. Vikarāla in the Kuṭṭanīmata instructs Mālatī- "When your partner completes his work, you should behave as if you are neglecting the nail-prints; as if you are closing your eyes half being exhausted and as if your limbs are relaxed."²⁷ Here the poet has mentioned half closed eyes as well as the relaxation of the body which are stated as the signs of the satisfaction by the Kāmasūtra. Śrīharṣa depicts this notion thus- "Her lover was not tired of looking at her, when she was for a moment languid with the exhaustion caused by love's exertion, eyes half-closed and pupils rolling."²⁸

Thus all the poets have sketched sexually satisfied women in many ways. The Kāmasūtra and other erotic texts have helped the poets to a large extent in describing the manner.

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27. अविचेतितनखरक्षतिरामीलितलोचना निरुत्साहा ।
नायक कर्म समाप्तौ स्थास्यसि शिथिलीकृतावयवा ॥ कुट्टनी. 161.
28. अर्धमीलितविलोलतारके सा दुर्गौ निधुवनकलमालसा ।
यन्मुहूर्तमवहन्न तत्पुनस्तृप्तिरास्त दयितस्य पश्यतः ॥ नैष. 18. 119.

IX. Mouth Congress or Oral Sex

The ninth adhyāya of this second adhikaraṇa discusses mouth-congress or fellatio. Fellatio as well as cunnilingus are important topics in sexology. Vātsyāyana has discussed it in detail in his Kāmasūtra. This practice appears to have been prevalent in some parts of India from a very ancient time. Vātsyāyana says- "It should be done by eunuchs and they are two types, viz., disguised as males and disguised as females.¹ The Kāmasūtra divides it into eight types.² It further states that the Aupariṣṭaka is practised also by unchaste and wanton women, female attendants and serving maids. And it should never be done by a learned brahmin, by a minister, that carries on the business of the state or by a man of good reputation.³ Description of fellatio is not seen more in

1. द्विविधा तृतीयाप्रकृतिः स्त्रीरूपिणी पुरुषरूपिणी च । का.सू.2.9.1.

2. तत्रकर्माष्टविधं समुच्चय प्रयोज्यं..... । का.सू.2.9.9.

3. कुलटाः स्वैरिण्यः परिचारिकाः संवाहिकाश्चाप्येतत्प्रयोजयन्ति ।
न त्वेतद्ब्राह्मणो विद्वान्मन्त्री वा राजधूर्धरः ।
गृहीतप्रत्ययो वाऽपि कारयेदौपरिष्टकम् ॥ का.सू.2.9.21, 36.

the literature because it is prohibited by Dharmaśāstra and it is known as an uncultured act by the Indian poets. Though it is prohibited and known as undignified, Śrīharṣa describes it indirectly when he depicts the dinner party which was conducted after the marriage of Nala and Damayanti.⁴ According to the words of Vātsyāyana, the poet has described it as done by an ordinary man who was attending the dinner party.

The Kāmasūtra ends this adhyāya with these words. These things being done secretly and the mind of the man being fickle, how can it be known what a person will do at any particular time and for a particular purpose.⁵ The influence of the first line is seen in the Mālatī-Mādhava where Bhavabhūti states, the mind of a man is fickle.⁶ The sense of the second line is reflected in

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4. मुखेन तेऽत्रोपविशत्वसाविति
 प्रयाच्य स्पृष्टानुमतिं खलाहसत् ।
 वराङ्गभागः स्व मुखं मतोऽधुना
 स हि स्फुटं येन किलोपविश्यते ॥ नैष. 16.50.
5. अर्थस्यास्य हृद्यत्ववाच्यत्वान्मनसस्तथा ।
 का कदा किं कुतः कुर्यादिति कोज्ञातुमर्हति ॥ का.सू. 2.9.41.
6. मनुष्यजातेष्वित्यतानित्यत्वात् । मालती. पृ. 403.

the Yayāticaritam where the dramatist Rudradeva says-
There is nothing that the love-smitten will not do.⁷
Here the matter expressed by Vātsyāyana in positive
manner, is explained by the dramatist in negative style.
Thus this adhyāya has impressed some of the Sanskrit
poets.

7. रागाकुलमनसामिह नाकर्णयिं किमप्यस्ति । ययाति. 4. 11.

X. How to begin and How to end the Love-sport

The last adhyāya of this adhikarana depicts the duties of a lover which should be done before and after the sex sport. The Kāmasūtra says- "In the pleasure room, decorated with flowers and fragrant with perfumes, attended by his friends and servants, the gallant should receive the woman, who comes bathed and well-dressed, and request her to take refreshments and to drink freely."¹ Description of such a bed-room is seen in literature.² Śrīharṣa describes the bed-room which was full of fragrance thus- "The interior of the palace was incessantly perfumed with the best of dark agaru wood and was cooled by a breeze, mellow with camphor and sandal powder applied to the windows."³ Vikarāla instructs Mālatī to take her lover to the inner part of the house which is fragrant with perfumes and where there is a sofa with bed.⁴

1. नागरकः सहस्रिजनेन परिचारकैश्च कृतपुष्पोपहारः

सञ्चारितसुरभिधूपे रत्यावासे प्रसाधिते वासगृहे कृतस्नान
प्रसाधनां युक्त्या पीतां स्त्रियं सान्त्वनैः पुनः पानेन
चोपक्रमेत । का.सू.2.10.1.

2. Supra Fn.43,44 of I Chapter p.

3. धूपितं यदुदरान्तरं चिरं मेघकैरगुरुसारदारुभिः ।

जालजालधृतयन्द्रयन्दनसोदमेदुरसमीरशीतलम् । नैष.18.5.

4. अथ पर्यङ्कसनाथं दीपोज्ज्वलकुसुमधूपगन्धाद्यम् ।

वितत वितानकरम्यं प्रवेशितो वासकागारम् ॥ कुट्टनी.141.

The Kāmasūtra further instructs that he should then seat her on his right side and holding her hair and touching also the end and knot of her garment, he should gently embrace her with left arm.⁵ These words of Vātsyāyana show that a lover should create confidence in his partner. Rāma in the Jānakīharana behaves in the same manner. "The lovely smiling beloved bent her lotus-like face downwards when her lover embraced and expressed his desire."⁶ Here Rāma hugs and rouses confidence in the mind of Sītā. In the Mukundānanda Bhāṇa a rogue says- "O defectless one, having embraced your body tightly, having drunk your red and sweet lips, my mind, O blue lotus-eyed one, desires to loose the knot of your garment."⁷ Another rogue, in the Śrīṅgaratilaka Bhāṇa, brings his beloved to bed-room with amusing words; makes her sit on

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5. दक्षिणतश्चास्या उपवेशनम् । केशहस्ते वस्त्रान्ते नीब्यामित्य-
वलम्बनम् । रत्यर्थं सव्येन बाहुनाऽनुद्धतः परिश्वङ्गः । क.सू. 2.10.2, 3, 4.
 6. राघवेण परिरभ्य पृष्ठतः सस्पृहं निगदिते मनोरथे ।
प्रीडयावनतवक्त्रपङ्कजा धीरमस्मयत चारूहासिनी ॥ जानकी. 8.3.
 7. आलिंग्य गाढममलाङ्गि तवाङ्गमङ्गैरापाटलं त्वदधरं मधुरं निषीय ।
नीचिमथ्रलथयितुं निभृतं करेण नीलोत्पलाक्षि यतते नितरां मनो मे ॥

the bed; and tries to slacken the knot of the garment of his beloved who prohibits his acts with negative words.⁸

In all the above examples the poets have sketched the pre-acts of sexual union according to the notion of the Kāmasūtra.



Vātsyāyana advises that at the end of the congress, the lovers, with modesty, and not looking at each other, should go separately to the washing room. After this, sitting in their own places or on the terrace of the palace or house, they should enjoy the moon-light and carry on an agreeable conversation.⁹ Therefore Vikarāla advises thus: After the sex-sport you, separated from him, should go to the private place and there having washed your hands and legs and having tied your hair,

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8. तैस्तैश्चाटुवचोभिरार्द्रहृदयामानीय शय्यागृहं
सव्याजं शयने निवेशय च कृते काञ्चीगुणं संसने ।
पाणिभ्यामपि नीविबन्धमचिरादाच्छादयन्त्या भिया
तन्व्यास्तत्प्रथमा निषेधमधुरा धन्यो गिरः श्रोष्यति ॥ श्रु. ति. भा. 71.
9. रतावसानिकं रागमतिवाह्यासंस्तुतयोरिव स्र्वीडयोः
परस्परमपश्यतोः पृथक् पृथागाचारभूमिरागमनम् । क. स. 2.10.13.
हर्म्यतलस्थितयोर्वा चन्द्रिकासेवनार्थमासनम् ॥ 2.10.19.
तत्रानुकूलाभिः कथामिरनुवर्तेत । 2.10.20.

should return with bashfulness. Then you should give him betel-leaves and having embraced him tightly, should start conversation which gives him pleasure.¹⁰ Here the poet Damodaragupta has followed the words of Vātsyāyana. The lovers in the Kirātārjunīya, arrange the drinking party on the terrace of their houses for their beloveds who were fatigued in sex-sport.¹¹ The poet Bhāravi is influenced by the Kāmasūtra when he depicts this picture. Śrīharṣa describes in the 18th canto of Naiṣadhīya carried on by Nala and Damayantī after the sexual union.

After the description of ratārambhāvasānika prakaraṇa the Kāmasūtra tells about love-quarrels thus. 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.¹²

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10. वृत्ते रताभियोगे स्पृष्ट्वा सलिलं विविक्त भूभागे ।
 प्रक्षाल्य पाणिषादं स्थित्वाक्षणमासने समुहाकघान् ॥
 उपयुक्त वदनव्रासा शय्यामारुह्य दर्शित प्रणया ।
 इति वक्ष्यसि तं रमणं दृढतरमालिङ्ग्य रमसतः कण्ठे ॥ कुट्टनी. 163, 164.
11. कान्ताजनं सुरतखेदनिमीलिताक्ष्यं
 संवाहितुं समुपयानिव मन्दमन्दम् ।
 हर्म्येषु माल्य मदिरापरि-भोगगन्धा
 नाविशकार रजनी परिवृत्तिवायुः । किरात. 9.76.
12. वर्धमान प्रणया तु नायिका सपत्नीनामग्रहणं तदाश्रयमालापं
 वा गोत्ररुस्र लितं वा न मक्ष्येद् नायकव्यलीकं च । का.सू. 2.10.40.

This sūtra has impressed many poets. Hence most of the poets have depicted some occasions which are based on this aphorism. In the Kumārasaṁbhava, Rati, while lamenting recollects sweet memories: Dost thou remember, O Cupid, my binding thee with the strings of my waist band whenever I was addressed with a wrong name by thee or my beating thee with lotuses, used as ear ornaments, hurting thy eyes with pollen dust dropping from them.¹³ Here the poet Kālidāsa has clearly used the word Gotraskhalana as stated in the Kāmasūtra. The same idea is depicted indirectly in the Raghuvamśa, where Agnivarṇa, the last king of Raghu dynasty, utters the names of other ladies in dream.¹⁴ Bhāravi pictures a lady, who was addressed by her lover with the name of her co-wife. She said nothing but scratched the ground with her toe, her eyes brimming with tears.¹⁵ In the Setubandha, the love-lorn

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13. स्मरतिस्मर मेखलागुणैरुत गोत्रस्थलितेषु बन्धनम् ।
च्युत केशरदूषितेक्षणान्यवतंतोत्पलताडनानि वा ॥ कुमार. 4.8.
14. स्वप्नकीर्तित विपक्षमङ्गनाः प्रत्यभैत्सुरवदन्त्य एव तत् । रघु. 19.22.
15. प्रयच्छतोच्चैः कुसुमानि मानिनी
विपक्षगोत्रं दयितेन लम्बिता ।
न किंचिदूचे चरणेन केवलं
लिलेख बाष्पाकुलोचनाभुवम् ॥ किरात. 8.14.

Rāvaṇa, though he desired to hide his feelings of heart before his wives, became unable because his speeches were full of Sītā only.¹⁶

Vātsyāyana instructs women thus- "When her lover utters the name of another woman, she should quarrel, should weep, pull his hair, should strike her lover, should fall from her bed or seat, should cast-aside her garlands and ornaments and sleep on the ground."¹⁷ Hence Rati, who hears the name of her rival uttered by her husband, the Love-God, beats him with lotuses and pains him by throwing the pollen of the flowers in his eyes.¹⁸ In the Yudhishthira Vijaya, the ladies who heard the gotra-skhalana uttered by their lovers started to beat them by their beautiful hands, with their pitcher like breasts and feet.¹⁹ Amaruka says- "At the utterance of the name

16. प्रच्छादयतोऽप्यस्य बहुशो हृदयस्थितः प्रियाणामपि पुरतः ।
समकं निवहेऽपि सीतामयः प्रवर्तते समुल्लासः । सेतु. 11.9.

17. तत्र सुभृशः कलहो रुदितमायासः शिरोरुहाणामवक्षोदनं
प्रहणनमासनाच्छयनाद्वा मह्यां पतनं माल्यभूषणावमोक्षो
भूमौ शय्या च । कासू. 2.10.41.

18. Supra Fn. 13 p.

19. इति केलीकमलेन प्रियमन्या चलितयः चलीकमलेन ।
पृथुकुच कलशोभाभ्यां पद्भ्यां चाताडयत्सकलशोभाभ्याम् ॥ युधि. 2.74.

of a rival beloved, the beautiful one, reposing on one and the same bed with her lover, suddenly turns her back on him in anger."²⁰ All these examples show that the descriptions of the angry women are according to the words of the Kāmasūtra. In the Priyadarśikā when Vāsava-datta came to know the love-affair of Udayana and Priyadarśikā, she gets angry and she weeps, she signs, she does not answer the questions of her lover. Thus she expresses her rage.²¹ Vātsyāyana had keenly studied the feelings of women, who are known for jealousy. Therefore his words helped the poets like guide-lines.

When a woman expresses her rage the Kāmasūtra advises a man thus- "The lover should attempt to reconcile her with conciliatory words or by touching her feet and should take her up carefully and place her on her bed."²²

20. एकस्मिन् शयने विपक्षरमणीनामगृहे मुग्धया
सद्यः कोपपराङ्मुखलपितया चाटूनि कुर्वन्नपि । अमरु. 23.

21. भ्रमं न करोषि रोदिषि मुहुर्मुग्धेक्षणे केवलं
नातिप्रस्फुरिताधरानवरतं निश्वासमेवोद्भ्रंसि ।
वाचं नापि ददासि तिष्ठसि परं प्रध्यानमग्नानना
कोपस्ते स्तिमितो निपीडयति मां गूढ प्रहारोपमः ॥ प्रिय 4.3.

22. तत्र युक्तरूपेण साम्ना पादपतनेन वा प्रसन्नमनास्तामनुनय-
न्नुपक्रम्य शयनमारोहयेत् । का.सू. 2.10.42.

Touching the feet of the beloved or bowing down before the beloved was very popular in the Sanskrit literature. Agnimitra, when caught red-handed, accepts his fault and says- 'Oh curly-haired one, why do you withdraw the punishment inflicted on me who am guilty? You increase the grace and also are angry with the slave here. Certainly this is permitted.'²³ Śrīharṣa depicts the same type of picture when Vāsavadatta becomes angry having come to know the love of Udayana and Āraṇyaka. At that time the king Udayana says- 'Please do not get angry. I have done it to entertain you. Excuse me, show mercy.'²⁴ Udayana in the Ratnāvalī also falls at the feet of Vāsavadatta.²⁵ Hence he narrates the efforts done by him to reconcile the mind of his beloved.²⁶ Here he has mentioned once

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23. अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि ।
वर्धयसि विलसितं त्वं दासजनायात्र कुप्यसि च ।
नूनमिदमनुज्ञातम् । ॥ इति पादयोः पतति ॥ माल. 3. 22.
24. कोपं मुञ्च तवैवचित्तहरणायैतन्मया क्रीडितम् ।
देवि प्रसीद प्रसीद । ॥ इति पादयोः पतति ॥ प्रिय. पृ. 40.
25. इति पादयोः पतति । रत्ना. 3. 14.
26. सव्याजैः शपथैः प्रियेणवचसा चित्तानुवृत्त्याधिकं
वैलक्ष्येण परेण पादपतनैर्विक्रयैः सखीनां मुहुः ।
प्रत्यासत्तिमुपागता न हि तथा देवी रुदत्या यथा
प्रक्षाल्यैव तवैव बाष्पसलिलैः कोपोऽपनीतः स्वयम् । रत्ना. 4. 1.

again the touching of her feet. Bilhana opines thus-
 "I remember, that she turning her face in anger and
 wishing to go away, did not respond to my words, I kissed
 her and when she began to cry in earnest, I fell at her
 feet and said 'Dearest I am your slave. Love me.'"²⁷
 Here Bilhana not only falls at the feet of his beloved
 but also declares that he is her slave. All this is to
 remove her rage. The poet Amaruka pictures pādapātana
 in these words. "Break thy silence, O pretty one, behold
 me lying at thy feet! Never before was thy anger like
 this!" As the husband spoke thus she turned her closed
 eyes side-ways and allowed the tears to flow copiously,
 but no word came to her lips."²⁸ The maid-servant in
 the Yayāticaritam, requests Devayāni to excuse the thing

27. अथापि कोपविमुखीकृतगन्तुकामा
 नोक्तं वचः प्रतिददाति यदैव वक्त्रम् ।
 चुम्बामि रीदिति भ्रूमां पतितोऽस्मि
 पादे दासस्तव प्रियतमे भ्रजमां स्मरामि ॥ चौर. 36.
28. सुतनु जहिहि मौनं पश्य पादानतं मां
 न खलु तव कदाचित् कोप एवं विधोऽभूत् ।
 इति निगदति नाथे तिर्यगामीलिताक्षया
 नयनजलमनल्पं मुक्तमुवर्तं न किञ्चित् ॥ अमरु. 34.

who has touched her feet.²⁹ Bowing down to the feet of beloveds is a very common and popular way to console the angry women. The Kāmasūtra says- "It is a universal rule that however angry a woman may be, she never disregards a man's kneeling at her feet."³⁰ Hence it is the best and the easiest way to dry the tears. Therefore Yakṣa in the Meghadūta takes pleasure, in separation, having drawn a picture of his angry beloved and his own image which was falling at her feet.³¹ In this way the idea of pādapatana is popular among the poets as well as among the dramatists.

Vatsyayana, having discussed the external and the internal coition, gives some observations about females of different countries. He says- "In the affairs of love a man should do such things as are agreeable to the women of different countries."³² A man should know the taste,

29. भर्तृदारिके, कुरु पादपतितस्य भर्तुः प्रसादम् । ययाति. वृ. 58.

30. योषिदत्यन्त क्रुद्धापि न पादपतनमतिवर्तत इति सार्वत्रिकम् । का.सू.3.2.11.

31. त्वामालिख्य प्रणय कुपितां धातुरागैः शिलायाम् आत्मानं ते चरण पतितं यावदिच्छामि कर्तुम् । मेघ.107.

32. देशसात्म्याच्च योषित उपचरेत् । का.सू.2.5.20.

desires and behaviour of ladies of different countries. It helps him to satisfy his partner and he will gain a great honour in the hearts of females. Therefore the Kāmasūtra describes the characteristics of ladies of seventeen countries.³³ Kalyāṇamalla also depicts the behaviour of ladies of twentyeight countries.³⁴ The Ratī rahasya explains the qualities of women of the following countries - Madhyamadeśa, Avanti, Bāhlikā, Ābhīra, Mālava, Pancanada, Gurjara, Lāṭa, Āndhra, Strīrājya, Kośala, Mahārāṣṭra, Pāṭalīputra, Draviḍa, Vanavāsa (Konkaṇa), Gauḍa, Vaṅga, Kāmarūpa, Utkalī (Orissa), Aṅga and Kaliṅga.³⁵ The Pancasāyaka³⁶ as well as the Nāgarasarvasva³⁷ also explain distinct marks of ladies of the above mentioned

33. मध्यदेश - बाह्लीक - आवन्ति - मालव - आभीर
सिन्धु - पञ्चनदी - अपरान्त - लाट - स्त्रीराज्य
कोसल - आन्ध्र - महाराष्ट्र - पाटलिपुत्र - द्राविड
वनवासी - गौड । क.सू.2.5.21-30.

34. मध्यदेश - मालव - आभीर ॥कुरुक्षेत्र॥ - लाट - आन्ध्र - कर्णाट
कोसल - पाटलिपुत्र - महाराष्ट्र - वंग - गौड - उत्कली ॥ओरिसा॥
कामरूप ॥आसाम॥ - वनवास ॥कोंकण॥ - सिन्धु - अवन्ति
बाह्लीक - गुर्जर ॥गुजराथ॥ - तीर ॥मिथिला॥ - अंग-मद्र
तिलंग - द्रविड - सौवीर - मलय - काम्बोज - पौण्ड्र
काश्मीर । अ.सं.5.1-18.

35. रति.5.9-21.

36. पं.सा.2.17-31.

37. नागर.14, 1-11.

countries. The importance of the knowledge of the females in different countries is narrated by Kalyāṇamalla thus- "He, who is an expert in all arts of sex, who having known the real qualities gives pleasure always in sex-sport, will become an apple of females eyes."³⁸

Somadeva in his Yaśastilaka campū being influenced by the above words of the Kāmasūtra, describes the king Māradatta, who was well-versed in Love-science thus- "He was like a cloud which blossoms the creeper like hair of Āndhra females. He was like a Malaya wind which shakes the the eye-brow creepers of Cola females. He was like a swan which plays in the eye-lake of Kerala women. He was like a bee which drinks honey from the lotus-face of Siṃhala women. He was like a sprout which beautifies the pitcher breasts of Karnatak women. He was like an elephant which plays in the river like fleshy folds on the belly of the Saurāṣṭra ladies. He was like a serpent which plays in the navel-thatch of Kāmboja women. He was

38. जात्यादि साम्यमिति तत्त्वतश्च अस्तु
 ज्ञात्वा नरः सकलकामकलाप्रवीणः ।
 संतोषयेच्च सततं सुरतप्रयोगे
 प्राणैः समत्त्वमुपयाति स कामिनीनाम् ॥ अङ्ग.5.19.

like a deer which takes pleasure in the sloping ground of the hips of Pallava females."³⁹

On another occasion the king Mārādatta is addressed by plenty of such vocatives.⁴⁰ The poet Somadeva refers to many types of ladies who belong to different countries. Here the intention of the poet is to show that the king has mastered the science of Love, having understood the nature of females of different places, according to the tenets of the Kāmasūtra.

39. आन्धीणां अलकवल्लरी विजृम्भण जलधरः, चोलीषु
भूलतानर्तनमलयानिलः, केरलीनां नयनदीर्घिकाकेलिकलहंसः,
सिंहलीषु मुखकमलमकरन्दपानमधुकरः, कर्णाटीनां
कुचकलशविलासपल्लवः, सौराष्ट्रीषु वलिवाहिनी
विनोदकुञ्जरः, काम्बोजीनां नाभिवलभिगर्भसम्भोगभुजंगः,
पल्लवीषु नितम्बस्थलीखलनकुरंगः। यशस्ति. 1. पृ. 33.

40. लाटीमुखाब्जसंभोगहंस कर्णाट युवति सुरतावतंस ।
आन्धीकुचकुङ्कुमलकृतविलास चोली नयनोत्पलवनविकार ॥
यवनी नितम्बनखपदविदग्ध मलयस्त्रीरतिभरकेलि विदग्ध ।
वनवासियोषिदधरामृतार्ह सिंहलमहिलाननतिलकबर्ह ।
केरलमहिलामुखकमलहंस वंगीवनिताश्रवणावतंस ।
चोलस्त्रीकुचकुङ्कुमलविनोद पल्लवरमणीकृतविरहखेद ॥
कुन्तलकान्तालकभ्रंगनिरत मलयाङ्गनाङ्गनखदाननिरत ।
वनवासियोषिदीक्षणविमुग्ध कर्णाट युवति कैतव विमुग्ध ॥
कुरुजांगलललनाकुचतनुत्र कम्बोज पुरन्धी तिलकपत्र । - यशस्ति. 1.

Vātsyāyana further narrates that the people of Śaurasena country, do everything without any hesitation, for they say that women being naturally unclean, no one can be certain about their practices, their confidences, their character, their purity, their conduct or their speech.⁴¹ Hence they are not to be abandoned. All these qualities mentioned by the Kāmasūtra are depicted by Viṣṇuśarma thus- Untruth, boldness, wickedness, foolishness, greediness, impurity and pitylessness are all the defects of a woman by birth only.⁴² Here the attributes given to a woman resemble the words of Vātsyāyana. Further Viṣṇuśarma shows that women are unfit to be believed because they speak with one; look at another; and think about still another.⁴³ Thus the poet has showed that they are not fit to be believed.

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41. सर्वमविशङ्कया प्रयोजयन्ति शौरसेनाः । एवं ह्याहुः
को हि योषितां शीलं शौचं आचारं चरित्रं प्रत्ययं
वचनं वा श्रद्धातुमर्हति निसर्गदिव हि मलिनदृष्टयो
भवन्त्येता न परित्याज्याः । का.सू.2.9. 28, 29.
42. अनुतं साहसं माया मूर्खत्वमतिलोभता ।
अशौचं निर्दयत्वं च स्त्रीणां दोषाः स्वभावजाः ॥ पंच.1.207.
43. जल्पन्ति सार्धमन्येन पश्यन्त्यन्यं सविभ्रमाः ।
दृग्गतं चिन्तयत्यन्यं प्रियं को नाम योषिताम् ॥ पंच.1.146.

Conclusion

The first adhyāya of the second adhikarana deals with the kinds of sexual union and types of the males and the females. The three types of men and women are the foundation for the description of various heroes and heroines in the literature. Vātsyāyana divides males and females on the basis of the length and the depth of their organ. But successive erotic writers made the division of man and woman on the basis of physical beauty. The poets, whose minds were attracted by the physical charm mentioned by erotic writers, described the beauty of their heroines in various manner. Pārvati in the Kumārasambhava, Damayantī in the Naiṣadhīya, Mālavikā in the Mālavikāgnimitra, Ratnāvalī in Śrīharṣa's Ratnāvalī Yakṣiṇī in the Meghadūta etc. are the best examples to illustrate physical beauty of the heroines. The poets have coined many vocatives for ladies to exhibit their physical charm. The description of male characters like Dilīpa in the Raghuvamśa, Nala in the Naiṣadhīya, Kāmpaṇa in the Madhurā vijaya, Candrapīḍa and Vaiśampāyana in the Kādambarī, is according to the erotic texts. The erotic texts discuss various types of sexual union on the basis of dimension, passion and time. Some of them have been described by Dāmodaragupta, Ratnākara and by Śrīharṣa.

The second adhyāya discusses the embrace. The erotic writers have divided it into many types from which the poets have used Spr̥ṣṭaka, Gāḍha, Viddhaka, Ūrūpaḡhana, Latāveṣṭitaka, Vr̥kṣādhirūḍhaka and Apavidhaka types of embraces in their works.

The third adhyāya, in which the idea of kiss has been discussed, has influenced all the poets. According to the erotic texts, the poets have depicted the kiss on lips, on eyes, on cheeks, on forehead, on throat, on bosom, on breasts, on thighs and interior of the mouth. Most of the poets have described the Nimitaka, Gnaṭṭitaka, Rāgoddīpana, Jāgara and Jivhāyuddha types of kisses in detail.

Description of nail-prints, which is discussed in the fourth adhyāya is seen in the literature in many places. Nail-scars on the body of the lovers have allowed the poets to imagine in different ways. We see the description of nail-scratches on throat, on breasts, on hips, on thighs etc. which are the proper places for it as said by erotic writers. The texts of sexology mention many types of nail-prints. Among them Ardhacandra, Rekhā, Mayūrapada, Śaśapluta etc. are sketched by the poets.

The fifth adhyāya deals with the act of biting. The Kāmasūtra and other erotic texts have given many types of biting. The poets have made maximum use of them in describing the amorous activities. Especially Bindu, Bindumālā, Manimālā and Pravāla types of bitings are described in many places.

The sixth adhyāya narrates various types of coition. Many postures have been described by the erotic authors. But the Sanskrit poets have not shown keen interest in describing numerous types of sexual positions. The reason behind it may be that the vivid description of love-sport will make their kāvyas pornography. Yet some poets have ventured in depicting the sexual union suggestively.

The seventh adhyāya explains various modes of striking and moaning. Squeezing the limbs, striking the body are described here in detail. Eight types of moaning as well as other words uttered due to tenderness are stated and all these matters are useful to the poets. Most of the poets have followed the Kāmasūtra blindly. Some poets have exhibited their knowledge of sexology by describing these acts.

The eighth adhyāya depicts the importance and

necessity of reverse posture. Poets like Śrīharṣa, Bhāravi, Bilhaṇa and Jayadeva have shown keen interest in describing Puruṣāyita. Poets have pictured it according to the words of sexology. This adhyāya further narrates the signs of satisfaction of a woman in love-sport. All the gestures which are narrated by Kāmaśāstra are picturesquely sketched by the poets in their kāvyas.

Mouth congress or fellatio, though it is prohibited by Hindu religion, is discussed by Vātsyāyana. He states which category of people will do it and explains it in detail. But the poets have not described this type of congress as it is forbidden by the religion and as it looks unaesthetic.

The tenth and the last adhyāya instructs how to begin and how to end the sex-sport. Vātsyāyana has not advised about it in detail as he discusses it in the Kanyāvisrmbhaṇa adhikaraṇa with every step. This adhyāya also deals with love-quarrels which are more important for the dramatists than the poets. Well-known dramatists like Kālidāsa and Śrīharṣa have sketched it in an attractive manner. The poets have also referred to gotraskhalana and pādapatana, which are mentioned in this adhyāya.

Thus the second adhikaraṇa has much influenced the classical Sanskrit poets. We see more influence on kāvyas than on dramas, because the matters which were discussed here are related mainly to poetry i.e. Śravya kārya. Dramaturgy will not allow all these erotic acts on the stage. Hence the dramatists have not depicted kiss, embrace etc. in their dramas. But falling on the feet of the beloved is depicted by most of the dramatists.

The matters related to external and internal coition, are described by the poets as if they are going to illustrate the Kāmasūtra in their kāvyas. Ornate poets like Bhāravi, Māgha, Śrīharṣa etc. have exhibited their knowledge of sexology by describing erotic amusements in many cantoes. Other poets like Bilhana, Pravarasena, Ratnākara, Anantabhaṭṭa, Amaruka, Gaṅgādevi etc. have trodden the same path and they have followed the Kāmasūtra and other erotic works word by word.

Jayadeva, who was an ardent devotee of Lord Kṛṣṇa, has not missed to depict the amorous amusements of his God with Rādhā. A.B.Keith opines thus- "Jayadeva depicts the perfection of the Indian beauty and transforms into poetry all the arts of the love which Kāmaśāstra lays down."⁴⁴

44 Classical Sanskrit Literature, Y.M.C.A. Publishing House, Calcutta, 1947 (5th Ed.)



Appreciating Gītagovinda, H.R.Agrawala remarks that the description is so picturesque that the poet appears to be transforming Kāmaśāstra into poetry.⁴⁵

Vidyāraṇya, the author of Śaṅkara Digvijaya, Vādirāja-tīrtha, the author of Rukmiṇīśavijaya, Nayacandrasūri, the author of Hammīrakāvya were ascetics. But they never missed to describe erotic situations in their kāvyas. Thus all the poets were compelled to follow the sūtras of Vātsyāyana, to a smaller or greater extent. In this way, we can say that there is hardly a poet in Sanskrit literature who is not influenced by this adhikaraṇa of the Kāmasūtra.

45. A short history of Sanskrit Literature, Oriental Publishers and Booksellers, Delhi, 1963, p.194.