CHAPTER - VIII

CONCLUDING REMARKS

It is shown in the previous chapters that the Kāma-sūtra and other erotic texts have impressed many poets of Sanskrit literature to a great extent. The Kāmasūtra, which is the earliest available text on erotics, was composed by Mallanāga Vātsyāyana in 4th or 3rd century B.C. When we read the literature minutely we come to know that the influence of the Kāmasūtra on poets has started from the first century A.D. only.

Aśvaghosha, the earliest known writer, describes love in the light of the Kāmasūtra only. His Saundarananda, Buddha-carita and Śīrṣa-putra-prakaraṇa, which are composed to teach Buddhism, are full of Śṛṅgāra element. In Saundarananda, he describes the love of a young couple (IV canto) in an ornate style according to the words of Vātsyāyana. He describes woman as the source of all evil, as the ascetic in him overpowers the poet (VIII canto).

Bhasa, who is the author of 14 dramas, and who flourished round about first century A.D., rarely depicts love. Most of his dramas are based on Epics. Hence we see religious atmosphere in his dramas. His Svapnavasavadattam, which is based on the Brhatkathā, depicts Śṛṅgāra a little. The hero Udayana is depicted as a Dīrghalalita type of hero, who is known as erotic hero. Śṛṅgāra is not depicted in this drama in detail as Bhāsa had a different attitude.

Āśvaghoṣa as well as Bhāsa were religious poets. One is the follower of Buddhism and the other is an ardent lover of Hinduism. Āśvaghoṣa wrote his works to preach the teachings of Buddha and to spread Buddhism. Bhāsa, who had faith in Varṇāśramas, expressed the same in indirect manner through his works. Therefore we see in the works of both poets more philosophical and religious element and less Śṛṅgāra.

Śūdraka, who flourished at the end of the first century A.D., changed the goal of literature in another direction. His well-known drama, Mrucchakatikā, depicts the importance of love in life. Śūdraka portraits a heroine in his drama according to the words of Kāmasūtra.²

². Supra. II Chapter, Fn.57, p.55.
The long description of Vasantasenā's house is based on the Kāmasūtra only, which gives a graphic picture of a Nāgaraka's house. According to the directions of Vaiśyādhikarana, the dramatist pictures Vasantasenā as a graceful, beautiful and dignified heroine. Vātsyāyana, who has given a respectable place to a harlot in society, has become a guide to Śūdraka, while sketching the character of Vasantasenā. The qualities of Cārudatta, the hero of the drama, are described by Viṣṇu, who finds in Cārudatta all characteristics of a hero stated by Vātsyāyana. Thus Śūdraka creates the characters of hero and heroine on the lines of the Kāmasūtra. The depiction of love is more clear in this drama than in the previous works. Aśvaghoṣa thought that love is an obstruction to spiritual life or to the highest goal of life. But Śūdraka differentiates love from lust. He pictures the love in Cārudatta and lust in Śakāra. He shows that love is mutual, gentle and emotional while lust is selfish, brutish and physical. Hence Vasantasenā states- "It is merit indeed that is the cause of love and not force."
After Śūdraka, the erotics in literature started blooming in its fulness. The study of erotic science became essential for the poets. The classification of heroes and heroines, the description of their qualities, the progress of their love and the means of their union are all described according to the tenets of Vāṣyāyana. Kālidāsa was the first poet, who shows the influence of Vāṣyāyana on him, clearly through his works.

Kālidāsa, who was renowned as Śṛṅgārakavi, takes the help of Kāmasūtra, to depict erotic situations in his works. The descriptions of Mālavīka,7 Pārvatī,8 Yakṣīṇī9 clearly show that they are depicted as the Lotus type of lady, who bears the palm of ideal Indian beauty. Further the depiction of Pārvatī as Mūḍha,10 Madhya11 and Pragalbha12 is according to the words of erotic texts. The poet, in Meghadūta, describes the beauty of the house of the Yakṣa13 in many verses, as

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7. Supra III Chapter, Fn.37, p.99.
8. Supra III Chapter, Fn.27-36, p.98.
10. Supra II Chapter, Fn.66, p.57.
11. Supra II Chapter, Fn.73, p.59.
12. Supra II Chapter, Fn.76, p.60.
if he is going to draw the ideal house of Nāgaraka narrated by the Kāmasūtra. 14

Kālidāsa lavishes his knowledge of Kāmāśāstra while he describes the love-scene of his heroes and heroines. According to Vātsyāyana women like flowers, hence they should be treated delicately. 15 Kālidāsa's Duṣyanta behaves in the same manner. He treats Śakuntalā delicately and proceeds gradually to win her mind. 16 Śiva also tackles Pārvatī very moderately during the first night. Kālidāsa explains this idea of treating woman tenderly in clear words in the Rāghuvmaśa. 17

The Kāmasūtra describes the behaviour of a virgin before her lover in detail. 18 All those characteristics are depicted in the Śākuntala by Kālidāsa. 19 The poet uses the same words, which are used by the author of Kāmasūtra, to express the same idea. 20 The instruction

14. Supra II Chapter, Fn.35, p.47.
15. Supra IV Chapter, Fn.13, p.242.
16. Supra IV Chapter, Fn.52, p.252.
17. Supra IV Chapter, Fn.18, p.244.
18. Supra IV Chapter, Fn.27,28,34,35,36,37, p.246,248.
19. Supra IV Chapter, Fn.33,38,39, p.247,248, 249.
20. Supra IV Chapter, Fn.27, 33, p.246, 247.
of Vātisyāyana to a virgin not to offer herself in secret-
love, 21 to express the fear of the guardians 22 and hesita-
tion to reveal her love 23 are described by Kālidāsa in
the Śakuntala picturesquely. 24 According to Vātisyāyana,
in the first meeting, a beloved perspires and a lover
horrilates. 25 Hence Kālidāsa depicts the same during
the first meeting of Śiva and Pārvatī and Aja and Indumatī. 26

In Abhijnāna Śakuntala, the sage Kaśyapa advises
Śakuntalā about the duties of a house wife. 27 All that
advice is taken from the Kāmasūtra of Vātisyāyana. 28 There
we see that the poet has changed the order of the words of
sūtras for metrical purpose. The dalliance described in
the eighth canto of the Kumārasambhava and in the last
of the Rañhusinga is according to the tenets of Vātisyāyana.
Kālidāsa has used the aphorisms of love suggestively in

21. Supra IV Chapter, Fn.127, p.274.
22. Supra IV Chapter, Fn.75, p.258.
23. Supra IV Chapter, Fn.129,130,131, p.274.
25. Supra VI Chapter, Fn.75, p.329.
27. Supra V Chapter, Fn.25, p.294.
28. Supra V Chapter, Fn.19,20,21, p.293.
his works. No doubt, he has studied the erotic science and displayed it in appropriate situations.

Kumāradāsa, who was a worthy compeer of Kālidāsa, followed him in every description. The eighth canto of the Jñānakīharana, in which the poet has described the honey-moon of Rāma and Sītā, is a reflection of the eighth canto of Kumārasambhava. The poet, Kumāradāsa has exhibited his knowledge of erotic science, like Kālidāsa, according to the flow of story. According to the instruction of Vātsyāyana Rāma takes away Sītā to a lonely place to create confidence in her mind. Sītā, who was embraced by Rāma shows her bashfulness when her lover expresses his desire, as if she was obeying the tenets of Vātsyāyana. Further in sex-sport she expresses her weakness by uttering the words- "I am unable; leave me" etc. which are mentioned by the Kāmasūtra. Kumāradāsa has taken a bolder step in

29. Supra IV Chapter, Fn.13, p.242.
30. Supra IV Chapter, Fn.16, p.243.
31. Supra IV Chapter, Fn.31, p.247.
32. Supra IV Chapter, Fn.23, 24, p.245.
33. Supra III Chapter, Fn.57, p.197.
34. Supra III Chapter, Fn.36, p.191.
exhibiting the knowledge of erotic science than Kālidāsa.

After Kālidāsa and Kumārakumāra, the style of poetry became more bombastic and artificial. Most of the poets, who had taken the shelter of the king's court, wrote the Kāvyas to display their knowledge of arts and sciences to attract not only the mind of the king but also to earn a good name among scholars. Hence the poets are forced to learn all the branches of arts and sciences including the Kāmaśāstra. Therefore M. Winternitz states—35 "The study of Kāmaśāstra was adopted as an exercise for the ornate poet, and the manuals of poetics contain several sections that cover the subject matter of Kāmaśāstra. We have also seen in so many works the extent to which ornate poets attached importance to parading their knowledge of the science of love in their poetical compositions." In the ornate poetry age, the exhibition of scholarship was started by Bhāravi.

Bhāravi, who flourished in the beginning of the 6th century A.D. shows his acquaintance with all the sciences including erotic science in his master-piece, Kṛtārjunīya.

His work, which has eighteen cantos, describes the fight between Arjuna and Lord Śiva and the attainment of Paśupatastra. The poet has tried to display his deep knowledge of erotic science through this simple story. He imagines many situations to fulfil his desire. Hence the eighth and ninth cantos of this kāvya are full of erotic sentiment; that eros is depicted according to the texts of erotic science. Bhāravi describes the ideas of embrace, kiss, congress, the signs of enjoyment and satisfaction of a woman and gotra skhalana according to the Kāmasūtra. According to the instructions of Vatsyāyana, Bhāravi sketches many beloveds, who manifest their love towards their lovers by many gestures. Further he describes, in detail the ten stages of love-lorn condition of a lover or a beloved in the tenth canto according to the words of erotic science.

36. Supra III Chapter, Fn.13, p.123; 36, p.130; 44, p.132.
37. Supra III Chapter, Fn.12, p.137.
38. Supra III Chapter, Fn.11, p.178.
39. Supra III Chapter, Fn.4, p.183; Fn.43, p.193.
40. Supra III Chapter, Fn.15, p.219.
41. Supra III Chapter, Fn.12, p.218.
42. Supra IV Chapter, Fn.81,82,83, p.260.
43. Supra IV Chapter, Fn.93, p.263.
After Bharavi, Sanskrit poetry lost its naturalness, beauty, clarity and suggestiveness of sense and became more artificial with epithets, fantastic similes, elaborate figures of speech, alliterations, prying expressions, etc. This ornate age gave the freedom to the poet to exhibit his scholarship, deep knowledge of various sciences and command over the language. Hence the style of description became more important than what was described. Therefore Māgha, who flourished in the seventh century A.D. exposed his familiarity with various branches of knowledge including erotic science.

Śīṣupālavadā of Māgha, which contains twenty cantos, is based on the story of Śīṣupāla, the wicked king of Cedi and his death at the hands of Kṛṣṇa. Though the Viṣṇu is the main sentiment in this kavya, the poet has not neglected ṣṛṅgāra and it is depicted in five cantos. In these cantos, Māgha freely draws upon the Kāmasūtra, for a detailed description of the effects of love on lovers and their amorous activities.

The second adhikarana, which deals with external and internal coition, has become more useful to Māgha to depict ṣṛṅgārarasa. Embrace, which is an indication of mutual love, is described by the poet ever and anon.
The poet has described the embrace scene having studied Kāmasūtra. Hence he depicts Apaviddhaka, Ud-dhrstaka, and Vrksadhīrūgha type of embraces which are defined by Vātsyāyana. Kiss, which is the key of love is described by the poet on lips (VII.44), eyes (X.54) and on cheeks (VII.21), which are the places mentioned by Vātsyāyana. Further the poet describes 'nominal kiss or Nimitaka' which is a type of kiss narrated by Vātsyāyana. The description of nail-prints, which are signs of intense passion, is seen in this kāvya many times. The poet pictures the nail-prints on the limbs of the beloveds, which are allowed by the Kāmasūtra. Māgha refers to many types of moanings of ladies, which are due to their weakness, tenderness and bashfulness.

In this description he says- "The ladies made the sounds of sītkāra, bhanīta, and uttered the words expressive of compassion and sufficiency as if they are following the

44. Supra III Chapter, Fn.12, p.122.
45. Supra III Chapter, Fn.20, p.125.
46. Supra III Chapter, Fn.27, p.127.
47. Supra III Chapter, Fn.30, p.141.
48. Supra III Chapter, Fn.6,7, p.148; 18, p.151; 24,p.152.
49. Supra III Chapter, Fn.2, p.147.
The characteristics of enjoyment and satisfaction of a woman are described picturesquely by the poet. The whole Kanyā Viśrambhaṇa chapter of Kanyāsāmprāyukta-kādhikarana is illustrated by the poet. He describes the nature and behaviour of a girl, when she faces her lover for the first time thus: "The girl, who was horripilated by the touch of her lover, did not speak anything, though she wanted to speak to him. When she was embraced by her lover again and again, she allowed her lover to squeeze her breasts. Thus having created confidence in the mind of the beloved, the lover tries to touch her navel and the waist. When the hands come near to the knot of her garment, the beloved stopped the hands there only with bashfulness.

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51. Supra III Chapter, Fn.54, p.196.
52. Supra III Chapter, Fn.53, p.196.
53. सङ्केत्युक्तभियात्मकीम हृदयो न व बल्मुख दिदिहुः।
   स्न्यानन्दतद्यज्ञविशिष्ट सपलस्यीयो यथिते॥ शीत्रः १०.५०।
54. Supra III Chapter, Fn.21, p.168.
55. Supra III Chapter, Fn.19, p.187.
56. आमृतदांभिस्यविते वल्मीकिकोलिप्यानांविताविलिवितः॥
   मुख्यायं विशिष्टः प्रतिष्ठे मुख्यायं विशिष्टति मध्यमे अस्य:॥ शीत्रः १०.५८।
57. प्राक्ष्य नामितब्रमणजनजासु प्रतिपञ्च निवलमृह्याय।
   औपनीक्षयुर्मन्य विलत्री वल्मित्वं कर्मायमकर्मायाम॥ शीत्रः १०.६०।
Thus the above description clearly shows the influence of Kāmasūtra on Māgha. Further the poet depicts beautifully the outward opposition of the ladies with inner consent, which is one of the characteristics of ladies in love. Māgha, while describing the sunset, takes the idea of Vatsyayana who says that a harlot likes a rich man and not a poor man. In this way we see that Māgha was more influenced by Kāmasūtra than Bhāravi. Bhāravi refers to the Kāmasūtra but Māgha illustrates the Kāmasūtra.

Śṛṅgāraśataka of Bhārtrhari is sententious poetry covering lofty ideas for the guidance of mankind. Bhārtrhari has showed the importance of kāma in life. At the beginning of his Śataka he bows down to the God of Love, like Vatsyayana, who salutes kāma at the commencement of his work. He has described the erotic situations like kiss, embrace, striking, coition.

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58. Supra VII Chapter, Fn.72, p.371.
59. Supra II Chapter, Fn.4, p.33.
60. Supra III Chapter, Fn.13, p.205.
61. अदयने दर्शनमात्र बामा हुष्ट्वा परिष्यंकुशकलोला ![अर्थिनिगर्भाचलुनिर्याताध्यायामात्रे वृद्धियोरभद्रचं तु, भ्रातां तूं।](https://example.com)
62. मुच्यतंतिति वाचि योषितां हुष्ट्वा हालात्लमेव केवलम् ![अत्यं निपीथते धर्मं हुष्ट्वा मुहितमित्रेव ताइयते हलद् क्षणः](https://example.com)
63. तु, भ्रातां तूं। 2.24, 30.
sitkara,\(^64\) behaviour of a girl at the first union\(^65\) and 

Purusayita.\(^66\) The whole Srngara\(\)asataka depicts the influence of K\(\)amas\(\)utra on the poet clearly. Most of his 

stanzas are the examples for the aphorisms of V\(\)atsyayana. Bhart\(\)hari was, probably, the first man in Sanskrit 

literature, who composed independent work depending only 

on erotic sentiment. He has depicted the various characteristics of ladies according to the K\(\)amas\(\)utra.

B\(\)apa, the notable author of prose romance, displays his knowledge of erotic science in his works minutely. 

According to the suggestion of V\(\)atsyayana\(^67\) B\(\)apa sketches R\(\)aja\(\)sr\(\)i, the sister of king Har\(\)sa, who learns all the arts.\(^68\) His Candrap\(\)ida becomes proficient in many arts\(^69\) which are stated by V\(\)atsyayana.\(^70\) The description of bed-room 

in Har\(\)sa-carita,\(^71\) and the holy place of Goddess P\(\)arvat\(\)i

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\(^{64}\) Ibid., 99. 
\(^{65}\) Ibid., 24. 
\(^{66}\) Supra III Chapter, Fn.13, p.205. 
\(^{67}\) Supra II Chapter, Fn.21,22, p.38. 
\(^{68}\) Supra II Chapter, Fn.23, p.38. 
\(^{69}\) Supra II Chapter, Fn.30, p.43. 
\(^{70}\) Supra II Chapter, Fn.29, p.40. 
\(^{71}\) Supra II Chapter, Fn.41, p.48.
in the Kādambarī reminder us of the ideal house of a Nāgaraka stated by the Kāmasūtra. The description of the behaviour of Mahāsvēta, having seen Kapinjala, a friend of her lover Pundarīka, is narrated according to the behaviour of a kanyā described in the third adhikarana. The love-lorn condition of Mahāsvēta, is described picturesquely, which correlates the ten love-sick stages of a lover. All these facts show that Bāṇa was well-versed in the Kāmasūtra. But he has not exhibited his knowledge of erotic science to a great extent, because he might have thought that his work may be considered pornography.

Harṣa, the author of Ratnāvalī, Priyadarśikā and Nāgānanda, has gone one step further in using erotic science than the previous dramatists. The description of Malayavatī as Muqḍhā, Ratnāvalī as Lotus lady

72. Supra II Chapter, Fn.42, p.49.
73. Supra II Chapter, Fn.35, p.47.
74. Supra IV Chapter, Fn.114, p.270.
75. Supra VI Chapter, Fn.39, p.318.
76. Supra VI Chapter, Fn.7, p.307.
77. Supra II Chapter, Fn.67, p.58; 71, p.59.
78. Supra III Chapter, Fn.39, p.100.
and Jimūtavāhana as a hero, shows clearly the scholar-
ship of the dramatist in erotic science. The behaviour
of Malayavati, Ratnāvalī and Priyadarśika at the
first union, is sketched by the poet according to the
aphorisms of Love. Susaṅgata, a messenger of Sāgarikā,
and Manoramā, duti of Āranyakā, have helped their mis-
tress to achieve their goals according to the instruc-
tions of Vatsyāyana. The poet Harṣa refers to some
stages of the love-lorn condition in his dramas.
All the dramas of this poet are based on Śṛṅgāra rasa
only. Though Nāgananda depicts Karuṇa as the main
sentiment, it has Śṛṅgāra in the first three acts.
Construction of the plot, the first meeting of the lovers
and the behaviour of heroines are all composed to illus-
trate Vatsyāyana's Kāmasūtra. Harṣa has followed Kaṭi-
dasa not only in dramatic art but also in depicting
erotic sentiment.

Daśakumāraśarita, the master-piece of Daṇḍin, is

79. Supra II Chapter, Fn.110, p.73.
80. Supra IV Chapter, Fn.88, p.262; 105, p.267.
81. Supra IV Chapter, Fn.44, p.250.
82. Supra IV Chapter, Fn.104, p.267.
83. Supra VI Chapter, Fn.32, p.316; 41, p.319.
full of erotic sentiment. Dandin has described the dalliance of princes in free words. The love between Rajavahana and Avantisundari, as well as Upaharavarman and Kalpasundari, is very exciting because of the poet's use of loose words. Hence Dharmendra Kumara Gupta remarks—"It is generally complained that the writer very often condescends to indecency of situation and indelicacy of expression in his love pictures which are at times highly sensuous."  

The amorous sports of princes have been described with utter frankness in glaring bold language with the knowledge of Kāmasūtra. The description of the bedroom of Kalpasundari resembles Vatsyayana's words. Dandin has followed Vatsyayana, who instructs to marry that girl to whom one becomes attached, while describing the love between Puspodbhava and Bālacandrika. The poet sketches according to the Kāmasūtra the qualities of a girl, who was seen by Śaktikumāra.  

The behaviour of Kandukavatī, having seen Mitragupta, is

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85. Supra II Chapter, Fn.43, p.49.
86. Supra II Chapter, Fn.35, p.47.
87. Supra IV Chapter, Fn.6, p.239.
88. Supra IV Chapter, Fn.7, p.239.
89. Supra IV Chapter, Fn.3, p.236.
90. Supra IV Chapter, Fn.4, p.237.
91. Supra IV Chapter, Fn.100, p.265.
depicted in the light of erotic text only. The difficult task of Kalpasundari's seduction has been accomplished by the introduction of Puskarika, the nurse's daughter, who is serving in the royal harem, by Upahāravarman according to the dictates of the Kāmasūtra. Though adultery is prohibited by erotic writers, Vātsyāyana gives some special occasions for adultery from which Upahāravarman seeks an excuse to seduce Kalpasundari. Entering the royal harem in female dress is depicted by Daṇḍin. The mother of Kamamanjarī narrates in detail the duties of the harlot, which are stated by the Kāmasūtra. In all the above contexts, the poet, no doubt, has described the erotic situations in glaring bold language. He has not hesitated to show his knowledge of the Kāmaśāstra.

After the age of Kālidāsa and Kumāradāsa, the use of erotic science in literature became a fashion to the poets.
Therefore, being influenced by Vatsyayana, the poets described not only the dalliance of heroes and heroines, but also water-sport, plucking the flowers, drinking parties etc. which are subsidiary arts narrated by the Kāmasūtra. Bhāravi and Māgha described these scenes in whole cantos. Thus the influence of Kāmasūtra spread in poetry. In the same way the prose literature started to take the help of Kāmasūtra when it felt necessary. Hence we see the influence on Bāna, as he used it in some contexts only wherever it was necessary. But Dāndin lavishes his deep knowledge of erotic science in his works, though it seems indelicacy. In the same period Dāndin, in his Kavyādarśa, while giving the characteristics of a Mahākāvya, mentions the description of water-sport drinking wine etc. as an important part of Mahākāvya. Therefore the literature, written after 9th century, shows clearly this influence.

The Amaruṭataka of Amaruka, which is also ascribed to the great monk Śaṅkara is a unique sataka. Though it is full of erotic sentiment, it differs from the Śṛṅgāra-sataka of Bhartṛhari. A.B.Keith remarks thus- "The sataka is essentially a collection of pictures of love and it differs from the work of Bhartṛhari in that, while Bhartṛhari deals rather with general aspects of love and
women as factors in life; Amaru points the relation of lovers and takes no thoughts of other aspects of love."98

The poet Madhava, in his Śāṅkara-digvijaya, says- "Having very carefully studied the Kāmasūtras of Vātsyāyana and the commentary thereon, Śāṅkara, while dwelling in the body of the king composed a novel treatise on the art of love."99 These words clearly show the influence of Kāmasūtras on this Śataka.

The poet Amaruka pictures Abhisārika, who is one of the Astanāyikas.100 Description of Ragoddīpana kiss,101 nail-prints,102 purusayita103 and pada-patana104 show clearly the influence of erotic science on the poet. He becomes one with Vātsyāyana while he describes that the women are like flowers.105 Further the poet describes a scene in which a lover kisses his beloved under some

98. Sanskrit Literature, p.183.
99. Vātsyāyana प्रोदित स्वच्छातः तदीयामर्ग्यम् व विलोकः स्मयः।

100. Supra II Chapter, Fn.102, p.69.
101. Supra III Chapter, Fn.36, p.143; 37, p.144.
102. Supra III Chapter, Fn.37, p.166.
103. Supra III Chapter, Fn.11, p.205.
104. Supra III Chapter, Fn.28, p.223.
105. Supra IV Chapter, Fn.19, p.244.
The photographic description of a newly married girl in her first union makes us to recollect the sutras of Vātsyāyana. Some verses seem to us as if they are composed to illustrate the aphorisms of Love. S.K. De opines: "Almost every poem in this collection has a charm of its own. The verses have all the perfection of miniature word pictures, of which Sanskrit is pre-eminently capable. All of them treat love in its varied aspects, often youthful and impassioned love in which the senses and the spirit meet with all the emotions of longing, hope, jealousy, anger, disappointment, despair, reconciliation and fruition." This Śataka, by its remarkable fineness of conception, richness of expression, delicacy of thought and feeling of love, became a model for future love-poets.

The Kuttanīmata or Sambhalīmata, written by Dāmodara-gupta, is a didactic poem and an amusing work on erotics.

106. Supra IV Chapter, Fn.123, p.273.
107. Supra IV Chapter, Fn.122, p.272.
108. Supra IV Chapter, Fn.138, 140, p.277.
109. Supra IV Chapter, Fn.127-131, p.274.
110. Ancient Indian Erotics and Erotic Literature, p.32.
of peculiar interest. The poet vividly describes through the mouth of a procuress by name Vikarālā, the various cunning arts, wiles and devices which are resorted to by harlots to decoy and lead to destroy guileness weak-minded young men. The poet has taken the help of the Kāmasūtra of Vātsyāyana to depict erotic sentiment as the wonderful ways of a young courtesan, who beguiles the hearts of men.

As an honest follower of Vātsyāyana, the poet kbowb down to the God of Love at the beginning of his poem. The heroine of the poem, Mālatī, is depicted as a scholar in all sixty-four arts, according to the words of Kāmasūtra. The poet describes low union, the highest union and equal union in the light of Kāmasūtra. The word samarata is used for equal union by both the authors. Dāmodaragupta has showed his deep knowledge of

111. Supra II Chapter, Fn.5, p.34.
112. Supra II Chapter, Fn.32, p.45.
113. Supra II Chapter, Fn.31, p.44.
114. Supra III Chapter, Fn.64, p.112.
115. Supra III Chapter, Fn.65, p.113.
116. Supra III Chapter, Fn.67, 68, p.113.
117. Supra III Chapter, Fn.61, p.110.
the erotic science when he describes the external and internal coition. Rubbing embrace and embrace of breasts are sketched according to the Kāmasūtra. The idea of Vātsyāyana “tit for tat” is accepted by the poet and described at the time of water-sport.  

Saśaplutaka i.e., jump of hare is one type of nail-print described by Vātsyāyana and it is referred to by the poet, by that word only, when he describes a harlot enjoyed by a man. The teeth prints Bindu and Manimāla are described by the poet which are stated by erotic authors. Vātsyāyana says that a woman will moan at sex-sport due to her tenderness and weakness. She will utter some indistinct words at that time. Hence Vikarāla advises to express such words at the time of  

118. Supra III chapter, Fn.19, p.124.  
119. Supra III Chapter, Fn.42, p.132.  
120. Supra III Chapter, Fn.17,18, p.124; 40, p.131.  
121. Supra III Chapter, Fn.41, p.145.  
122. Supra III Chapter, Fn.42, p.146.  
123. Supra III Chapter, Fn.54, p.160.  
125. Supra III Chapter, Fn.56, p.161.  
126. Supra III Chapter, Fn.10, p.166.  
127. Supra III Chapter, Fn.35, 36, p.191.
love sport. In this description also the poet has followed the Kāmasūtra word by word.

The description of Puruṣāvita done by Hāralatā and Mālatī reminds us of the words of Kāmasūtra. The signs of enjoyment and satisfaction of a woman are narrated by the poet in accordance with the Kāmasūtra. Malatī, a young courtesan, behaves like a girl described by Vātsyāyana to attract the new lover. The poet refers to two stages of the love-lorn condition of lovers, which are narrated at the beginning of Parārakādikādikarana. The instructions given by Vātsyāyana to a dūtī to seduce other wives, are all used by the poet while describing the female messengers. The whole Vaiśikādikādikarana of

129: Supra III Chapter, Fn.15, p.206.
130. Supra III Chapter, Fn.7, p.203.
131. Supra III Chapter, Fn.27, p.211.
132. Supra III Chapter, Fn.20, 21, 22, p.208, 209.
133. Supra IV Chapter, Fn.82-84, p.250.
134. Supra IV Chapter, Fn.91, 111, p.262, 269.
135. Supra VI Chapter, Fn.11, 12, p.308, 309.
137. Supra VI Chapter, Fn.83, 84, p.332.
Kāmasūtra, has been transferred into poetry by the poet. Vātsyāyana gives a list of people who are fit for friendship for a harlot.⁴³⁹ Vikarālā suggests Mālatī to make friendship with those people only.⁴⁴⁰ The importance of an old mother for a courtesan is mentioned by the Kāmasūtra,⁴⁴¹ hence she is described by the poet.⁴⁴² The plans to earn money from lovers, narrated by Vātsyāyana⁴⁴³ are instructed by Vikarālā to Mālatī.⁴⁴⁴ Mālatī tries to get rid of poor lovers by acting⁴⁴⁵ according to the directions of the Kāmasūtra.⁴⁴⁶ Thus the poet has showed his knowledge of erotic science through his poem.

The poet has drawn amourous situations without any hesitation. He has used the Kāmasūtra freely. He never thinks that it is immoral to write such a poem. The previous poets have taken the help of erotic science indirectly

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139. Supra VII Chapter, Fn. 8, p.349; 9, p.350.
140. Supra VII Chapter, Fn.10-22, pp.351-353.
141. Supra VII Chapter, Fn.24, p.354.
142. Supra VII Chapter, Fn.27,28,29, p.354, 355.
143. Supra VII Chapter, Fn.50, p.363; 51, p.364.
144. Supra VII Chapter, Fn.52-55, p.364, 365.
or suggestively. But Amaruka and Đāmodaragupta take the helps of this science openly. Their poems are the illustrations of the *Kāmasūtra*. Thus the poet Đāmodaragupta, having displayed his knowledge of erotic science, became a model for other poets, to take the help of the *Kāma-Śāstra*.

Bhavabhūti, who is one of the brightest stars in the galaxy of Sanskrit literature, has written three dramas. Critics have compared him with Kālidāsa, because of his scholarship in various Āṣāstras. Bhavabhūti expresses what Kālidāsa suggests. Kālidāsa has made use of the *Kāmasūtra* suggestively, but Bhavabhūti shows his acquaintance with the *Kāmasūtra* openly. In the *Mālatī-Mādhava*, the poet states that his drama is an illustration of the *Kāmasūtra*. The poet exhibits his al-round learning and develops the love of Mālatī and Mādhava as it were to illustrate the aphorisms of *Kāmasūtra*. In the seventh act, Buddharakṣita quotes the lines from *Kāmasūtra*, which state the tenderness of woman, to Madayantika, whose brother, Nandana by name behaves crudely at first night. 149

147. सुम्मता रसानां गहनाः प्रयोगः सौहार्दस्यकारानि विषयंदितानि।
अधित्यवयोज्जितकामस्वरूप विष्णु कथा वाचि विद्यमानति॥ मालतीः।१६
148. Supra IV Chapter, Fn.13, p.242.
149. Supra IV Chapter, Fn.20, p.244.
The behaviour of Malati before Madhava is sketched according to the Kāmasūtra. The conversation held between Kamandaki and Lavangika, in the second act, is according to the dictates of Kāmasūtra. Kamandaki, who behaves like a go-between, regrets for Malati, whose marriage is fixed with an ugly man. Further she disparages the greediness of the parents of the Malati. Then she narrates the story of Sakuntalā etc. The whole scene which creates hatred for Nandana and love for Madhava, in the mind of Malati is an illustration of the Kāmasūtra. When Kamandaki reports about her act as a duti, we see that she has followed the rules of Vatsyayana minutely. Further she calls herself a Nisrāṛtha duti, who is one of the four dutis narrated by Vatsyayana. Thus Bhavabhūti never hesitates to exhibit his knowledge of erotic science and his acquaintance

150. Supra IV Chapter, Fn.41,42,43, p.249; 99, p.264.
151. Supra IV Chapter, Fn.35,36,37, p.248; 96, p.263.
152. Supra IV Chapter, Fn.147-149, p.280.
153. Supra IV Chapter, Fn.150-153, pp.281-282.
154. Supra VI Chapter, Fn.88, p.335.
155. Supra VI Chapter, Fn.83,84, p.332.
156. Supra VI Chapter, Fn.98, p.339.
157. Supra VI Chapter, Fn.97, p.339.
with Vātsyāyana's great work. In this way Amaruka, Damodaragupta and Bhavabhūti are more influenced by Kāmaśāstra than the previous poets.

Ratnākara's Haravijaya, which is composed in the 9th century, is one of the biggest mahākāvyas in Sanskrit literature. The poet has displayed his erudition in various sciences in fifty cantos of this kāvyā. As a follower of ornate poets, Ratnākara describes water-sport, plucking the flowers, love-sick condition, duties of go-betweens, drinking parties, sex-sport etc. in many cantos. The physical beauty of females is drawn by the poet picturesquely. He describes female's breasts which are big like pitcher, which are full of flesh, which are straight and high, which have no space between them, hips which are big, laps which are like plaintan tree and navel which is deep. The poet has tried to draw every woman like a Lotus lady.

The subject matter of Sampravoḍikādhikarana has influenced the poet very much. Hence he describes the embrace which is an indication of mutual love. He mentions Gāḍhāliṅgana, Vṛksādhīrūdhakāliṅgana indirectly.158

158. Supra III Chapter, Fn.37, p.130; 28, p.127.
Description of kiss on lips, on cheeks, on breasts and on hips is seen many times. According to the words of Kāmasutra the poet sketches nail-prints on breasts, on shoulders, on hips and on cheeks. Further he describes Rekha, Ardha-candra, Mayūra-pada and Śaśa-plutaka types of nail-scars described by erotic authors. In the same way the poet refers to Bindumāla which is a type of biting. The opinion of Vatsyayana, who says that love-sport is like a quarrel, is accepted by the poet. Hence he describes striking, squeezing, dragging etc. Descriptions of sītkāra, purusāvita, signs of enjoyment and satisfaction are witness to the influence of Kāmasutra on the poet. Thus Ratnakara has showed the knowledge of erotic science.

The Yaśastilaka campū of Somadevasūri, written in the 10th century, is one of the landmark in campū.

159. Supra III Chapter, Fn.2, p.147.
160. Supra III Chapter, Fn.11, 12, p.149; 23, p.154; 31, p.154; 55, p.161.
162. Supra III Chapter, Fn.40, p.172.
163. Supra III Chapter, Fn.1, p.182.
164. Supra III Chapter, Fn.6, p.184.
165. Supra III Chapter, Fn.44, p.193.
literature. The poet was well-versed in erotic science. The description of Amṛtamati in the first union is an example for his knowledge of Kāmaśāstra. The hero of the poem, Māradatta was, no doubt, expert in Kāmaśāstra. The adjectives and epithets given to the hero, show that he was well-versed in attracting the minds of girls of different countries. The description of water-sport, and play with young ladies in the Pramadavāna show the influence of Kāmasūtra on the poet.

Rājaśekhara, who flourished in tenth century, was a famous poet. His Viddhaśālabhañjika and Karpūramañjarī are based on love stories only. The dramatist salutes the God of Love at the beginning of his nāṭika. In Viddhaśālabhañjika, the dramatist pictures the heroine Mṛgāṅkavālī as Muḍḍhā type of heroine. Hence she looks at the earth bashfully, when the king Vidyādharamalla arrives. The description of Karpūramañjarī, who arrives on the stage in wet dress, is according to the Lotus-type of lady. The love sick condition of Mṛgāṅkavālī is

166. Supra IV Chapter, Fn.138, p.276.
168. Supra II Chapter, Fn.2, p.33.
169. Supra IV Chapter, Fn.87, p.261.
depicted artistically. The love-lorn condition of the hero in *Karpūramahārāja* shows that the dramatist is well-versed in *Kāmasūtra*, in which ten stages are described.

*Vikramaṅkadevacarita* of Bilhana describes the glory of king Vikramāditya in eighteen cantos. This *kāvya* depicts the love-life of a king. *Caurapāṇcaśikā*, which is ascribed to Bilhana, depicts the recollections of a lover in the company of his darling princess. Both these works are full of erotic elements. The poet Bilhana describes the beauty of females by sketching their limbs. In *Paṇcaśikā* he remembers the sweet scenes which he experienced in the company of his beloved. In both the *kāvyas* he narrates the eight steps of love which are described by the *Kāmasūtra*. Embrace, nail-prints, biting, various postures, *Puruṣāvita* etc. are

170. Supra VI Chapter, Fn.29, p.315.
171. प्रभु गुप्तार्थयो हित इव विमृद्धान्तार्थ: करीवधायाम: पुंशाद्वेशद्विम च वर्मस्कानान: विदन्तीप म विक्षिल्ल ग्राय: । प्रभुपारथार्थभाष्यं इव पाण्डवपरिप्रध्यायमिः । कृप्यं। गृः। 43. Ed. Pandita Durgaprasada, (Bombay, 1900).
172. Supra III Chapter, Fn.15, p.123; 48, p.133.
174. Supra III Chapter, Fn.8, p.166.
175. Supra III Chapter, Fn.7, p.184.
176. Supra III Chapter, Fn.10, p.204; 14, p.206.
described picturesquely and they have become testimony for his knowledge of the Kāmaśāstra. Further the poet substantiates that love-sports is like a quarrel in the opinion of Vātsyāyana. 177 The description of a sexually satisfied female in Caurapāṇḍaśīka 178 is near to the sūtras of Vātsyāyana. 179

The poets, who flourished in the 9th to 11th centuries, were influenced by the second adhikaraṇa of Kāma-sūtra. Hence they depicted such scenes as are full of dalliance. Ratnākara and Bilhaṇa made the maximum use of this adhikaraṇa, while describing the dalliance of lovers. They gave more importance to the lustful activities of lovers than to the love of lovers. Hence the influence of other adhikaraṇas, which deal with mental condition of lovers, is not seen in this age. The description of physical beauty of woman was also according to the tradition. The poets used the sūtras of love as if they were a rule! Hence we do not see any charm in using erotic science in the literature which was composed in this age. But the poets who came after the 11th

177. Supra III Chapter, Fn.7, p.184; 1, p.182.
179. Supra III Chapter, Fn.20, p.208.
century composed their works in a different style by making use of erotic science. Among them Śrīharṣa was very famous.

Śrīharṣa, who was treated as the last poet of the ornate age, has lavished his profuse knowledge of erotic science. The whole story of Naisadhiyacarita stands on erotic sentiment. Hence we see a lot of influence of Kāmaśāstra on the poet. In the seventh canto, where he describes Damayantī from hairs to toe, he has honestly followed the description of Padminī type of lady, who is an ideal beauty according to Indian conception. Śrīharṣa was also attracted by the matter of second adhikarāna of Kāmasūtra like other poets. Hence we see the description of sprstaka, Latavestitaka, vrksa-dhirudhaka embraces, kisses on lips, forehead, breasts, eyes and on the secret part. According to the instruction of Vatsyayana, Nala makes teeth-prints.

181. Supra III Chapter, Fn.7, 8, p.121.
182. Supra III Chapter, Fn.23, p.125.
183. Supra III Chapter, Fn.29, p.127.
185. Supra III Chapter, Fn.26, 27, p.169.
nail-prints like Ardha-candra$^ {186} $ and presses the body of Damayant{\ddot{\iota}}$^{187} $ in the description of love-sport, Damayant{\ddot{\iota}} makes hissing sound, cooing sound due to her weakness and delicateness according to the instruction of erotology.$^{188} $ The references to Purussvita$^{189} $ Auparistaka$^{190} $ and sexually satisfied female's gestures$^{191} $ are seen in the mah{\mathit{h}}{\mathit{k}}{\mathit{a}}{\mathit{k}}{\mathit{v}}{\mathit{ya}}$ in many places. The whole delightful honey-moon scene of Nala and Damayant{\ddot{\iota}}, narrated by the poet shows the influence of erotic science on him.$^{192} $ Nala tries to create confidence in the mind of Damayant{\ddot{\iota}}. The poet pictures the ten stages of love-lorn condition of Nala and Damayant{\ddot{\iota}} in accordance with the Kama$\mathit{a}$stra.$^{193} $ Thus Sr{\mathit{i}}har{\mathit{a}} has displayed here his deep knowledge of the erotic science. He was influenced by it, hence he depicted the love-scenes parallel to that science.

186. Supra III, Fn.46, 47, p.158.
188. Supra III, Fn.38, p.192; 62, p.199.
189. Supra III Chapter, Fn.17, 18, p.207.
190. Supra III Chapter, Fn.4, p.213.
191. Supra III, Chapter, Fn.28, p.211.
192. Supra IV Chapter, Fn.15, p.243; 29,30, p.246; 48-51, p.252; 60, 61, p.254.
The Gīta-govinda, which is a celestial song in praise of Lord Kṛṣṇa, is a standard work in Sanskrit literature. It is a devotional as well as emotional song of Jayadeva. The love story of Kṛṣṇa and Rādhā is depicted in this poem in a unique style. Hence S.K. De remarks- "The last reference brings us back to Jayadeva, author of the Gīta-govinda, the last great Sanskrit poet of the highest artistic accomplishment, in whom Sanskrit love poetry, both in its technical and emotional aspects, reaches its climax. Jayadeva prides himself upon the grace, beauty and music of his diction as well as upon the delicacy of his sentiments. And the claims are not in any way extravagant." Jayadeva, an ardent devotee of Lord Kṛṣṇa, describes the amorous activities of his Lord with Rādhā in various ways. Rādhā is depicted as Virahot-kantu, Vāsakasajjā, Kalahantaritā and Vipralabdha. Kṛṣṇa is called Nāgara Nārāyaṇa by the poet. Description of nail-prints, teeth-marks, different types of

194. Ancient Indian Erotics and Erotic Literature, p.54.
195. Supra II Chapter, Fn.82, p.63; 85, p.64; 90, p.66; 94, p.67.
196. Supra III Chapter, Fn.16, p.150; 36, p.156; 51, p.159.
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postures, and Purusayita, show the exhuberant knowledge of Jayadeva. Hence H.R. Agrawala opines- "... The description is so picturesque that the poet appears to be transforming Kama-sastra into poetry." 201

Jayadeva accepts the idea of Vatsyayana who says that love-sport is like a battle. The technical terms of erotic science have been used by the poet for puns and for suggestive allusions. The love as well as the devotion take the main part in this poem. The poet is longing for the darśana of Lord Kṛṣṇa just like Radhā. He, absorbed in devotional ocean, and having become himself Radhā wants to unite with the Lord only. Therefore Lee Siegel aptly remarks- "Jayadeva's muse is like a young girl, who is skilled in the charming arts of love. Radhā is accomplished in those arts. She prepares the bed to practise them with Kṛṣṇa. Kṛṣṇa is Nāgara Nārāyana.

199. Supra III Chapter, Fn.5, p.184; 28, p.189.
200. Supra III Chapter, Fn.16, p.207.
201. A Short History of Sanskrit Literature, (Delhi, 1963), p.118.
203. Supra III Chapter, Fn.1, p.182.
The Lord is Nagaraka. He is proficient in the art of love and Radha longs to experience that proficiency... He is proficient in the erotic practices which make up Tāmtrik sādhana, the sexual union in which human couple becomes the divine couple uniting all opposites, cosmic and biological, external and internal."204 The devotee wants to become one with his Lord, just like a man or a woman wants to become one with his or her consort. Union of Ātman and Paramātman is called the highest goal of life. In the same way union of male and female is called the highest pleasure in the world. Thus the poet has described the devotional and philosophical matters on the basis of the erotic science. His deep knowledge of erotology is exhibited in every song.

After Jayadeva, most of the poets tried to imitate Gītāgovinda, but they did not reach that standard. At the beginning of the 13th century, Sanskrit literature started to decline and lost its charm. But we see some good poets here and there. They have made use of erotic science like other poets. Among them Rudrādeva alias

204. Sacred and Profane Dimensions of Love in Indian Traditions as Exemplified in Gītāgovinda of Jayadeva, Delhi, p.163.
Pratāparudradeva, who was the king of Warrangal in 1268–1319, is famous. His Yavāticarita exhibits his acquaintance with erotic science. The drama in seven acts is based on the theme of love of Yayāti and Sarmiṣṭhā. Sarmiṣṭhā is pictured as a mugdha and she behaves according to the Kāmasūtra before her lover Yayāti. Yayāti creates confidence in the mind of Sarmiṣṭhā as if he is a follower of Vātsyāyana's tenets. The love-lorn condition of the hero and heroine is according to Puruṣarakādhikarana. Moreover Rudradeva accepts some statements of Vātsyāyana and describes them in another style. Thus the dramatist composes his work with the help of erotic science only.

Nayacandra is another poet influenced by the Kāma-śāstra. His Hammīrakāvya, which has fourteen cantos, depicts the heroic deeds of Hammīra, the last king of Chohans. Though the kāvya is full of heroic sentiment, the poet has not missed to exhibit his knowledge of erotic

205. Supra III Chapter, Fn.69, 70, p.58, 59.
206. Supra IV Chapter, Fn.85, 86, p.261.
207. Supra IV Chapter, Fn.53, p.252.
208. Supra VI Chapter, Fn.28, p.314; 31, p.315; 40, p.319.
science. He describes the love-sport scene in the seventh
canto. Before that he narrates the beauty of spring
season and water-sport of the king with the women of harem.
The picturesque description of Purusavīta and moanings
of ladies, is a witness to his knowledge of Kāmaśāstra.
Nayacandra follows the tradition while describing the
love-scenes.

Gaṅgādevī, authoress of Madhurāvijaya or Vīrakampā-
rvacarita, is one of the famous poetesses in Sanskrit
literature. The kāvya narrates the expedition of Kampāṇa
on Kānci and Madhura. Gaṅgādevī depicts śṛṅgāra as a
subsidiary rasa in this kāvya. Though the depiction of
śṛṅgāra is less in this kāvya, it is according to erotic
science. The description of physical beauty of Kampāṇa,
is based on the erotic texts. Description of male beauty
is very rare in Sanskrit literature. Gaṅgādevī provides
it and shows her deep knowledge of erotology. She de-
scribes embrace, nailprints, biting, etc. in the

210. Supra III Chapter, Fn.9, p.204.
211. Supra III Chapter, Fn.39, p.192; 55, 56, p.197.
212. Supra III Chapter, Fn.58, 59, 60, p.109, 110.
213. Supra III Chapter, Fn.14, p.123.
sixth canto in bold language. Thus the poets who came after Jayadeva, used the erotic science like him; but they were unable to narrate the amorous situations in the sophisticated language.

After the 15th century, Sanskrit literature started to lose its glory. Most of the poets started imitating the former poets. The kavya literature lost its beauty and suggestiveness. The number of dramas decreased and Bhānas became very popular among common people. Hence we see that most of the Bhānas were composed in this age only.

Though Bhānas were full of erotic sentiment, it was depicted in an unsophisticated style. Most of the Bhānas started to narrate the wicked nature of prostitutes and their lovers. The Śṛṅgāra-sarvasvabhāna of Nalī Dixit narrates the behaviour of a harlot, who was attracting her new lover, beautifully. The Śṛṅgāratilaka Bhāna of Rānabhadra Dixit depicts the passion of a sexy lady in bold language. Further the Viśa of this Bhāna

216. Supra VII Chapter, Fn.7, p.349.

217. दिवा त्वा नक्ता त्वा दिवसद्विरतो वाच्युधाय सा निरी त्वा मेंहै त्वा वनतिथिले त्वा सरसि त्वा। ज्यो त्वा धीरजे त्वा तुम्मारि सा बुधजाप्रि सा विकाजेज तोचा भिन्निनिर्भयाम्यिश्च ल्लात्तियुधिष्ठे॥ शु. सि.भा. 143.
warns not to enter harem for love. The Vita of Rasa-
sadana Bhana narrates how to behave at the time of
the first union and reminds us of the words of Vātsyāyana. Kaśīpati in the Mukundananda Bhāṇa salutes the God of
Love in Nandi and describes a type of embrace and
describes a type of embrace and
pictures a lady who acted like a man in love-sport.
All these descriptions are in free words. The taste
of the people changed and they started liking such undigni-
fied dialogues on the stage. We see some questions asked by a Vita in Dhūrtavīrājanvāda. All these questions
are related to sexology only. In this way the erotic
science, which is pictured in Bhāṇas, is very cheap and
lauded by common people only.

Thus when we see the whole of Sanskrit literature,
we find that Kāmaśāstra has influenced many poets. Not

218. Supra VI Chapter, Fn.107, p.342.
219. Supra IV Chapter, Fn.73, p.258.
220. Supra II Chapter, Fn.3, p.33.
221. Supra III Chapter, Fn.24, p.126.
222. Supra III Chapter, Fn.8, p.204.
223. कामायामना वेषया कर्क्षण विज्ञाणेऽतः प्रामण्यमात्रः
केन कार्येत गोष्ठ्यवादर्थत ब्रह्म कर्म के वेषयवाचने
न प्राप्त्वार्थकामातः कर्म वासक्षेत्रं कर्म
शक्यं रहोतेषुप्रयम् कर्म धृतिपरितः.
only the poets and dramatists made use of the erotic science, but also the religious preachers like Aśvaghoṣa, saṁnyāsins like Vidyārāṇya, Vādirājatīrtha and great devotees like Jayadeva and Śaṅkaracārya were impressed by Kāmāśāstra and made use of that science in their works. Vidyārāṇya, in his Śrīmat Śaṅkaradīgviyāja, while depicting the amorous activities of Amaruka (in whose body the soul of Śaṅkara had entered) with the women of royal harem, took the help of Kāmāśāstra. Vādirājatīrtha, in Rukminīśavijaya narrates the love of Kṛṣṇa towards Gopis. There he describes kiss, embrace, biting etc. according to the texts of erotics. Many devotional songs or stotras of Śaṅkaracārya describe the physical beauty of the Goddesses from hair to toe. This description is according to the conception of beauty as laid down by the erotic authors.

Thus the influence of Kāmāśāstra is seen in literature suggestively in the earlier age, expressively in the middle age, and openly in the later age.

224. लौन्दविलाहरी – 2, 7, 13, 19, 23, 44-81. 
भानुभुजेश्वरसूत्र – 2, 4, 5. 
नियुर्खरुन्दरोपसूत्र – 1, 3, 5, 6. 
सुबोधसूत्रसूत्रग्रह, पुगे. 1964.
King Someśvara, who ruled Karnatak from 1127 A.D. to 1138 A.D., in his encyclopaedic work, Manasollāsa refers to Kāmaśāstra. The Yosid-bhoga, the 20th adhyāya of third viṁśati gives the details about females. He describes six types of females. The description resembles that in other erotic texts. The 20th adhyāya of fifth viṁśati narrates about sexual sports. There the author follows Vātsyayana without any hesitation. According to the Kāmasūtra the author says that the king should enjoy a woman having known her country and the time which she prefers.

Basavabhupāla of Keladi (1684-1710 A.D), who wrote Śivatattvaratnakara, an encyclopaedic work, has given importance to erotic science also. The twelfth and the thirteenth taraṅgas of sixth kallola narrate various matters about erotic science. The poet has followed the Ratirahasya and the Anaṅgaraṅga in depicting the sexual matters.

225. Manasollāsa of Someśvara, 3 Vols., Oriental Institute, Baroda.
226. मृगी च परिघन्य वैैव चित्रिणी वयवा तथा। दक्षिणी सौंभन्ति गैलित बहिंिया ज्ञातिरिह्यते॥ मानसोऽ-3.20.1719.
227. विन्ध्या देशकालवी र रति कृत्यति भूपति॥ मानसोऽ-5.20.1339.
Kāmaśāstra has influenced not only Sanskrit literature but also Indian sculpture. The temples of Khajurāho, Konārka, Jagannāthapuri etc. are the best examples for it. The beauty of the female limbs is carved on stones without any hesitation. The stone damsels of Belūra and Halebidu in Karnatak exhibit their physical beauty to every visitor. The various types of coition postures carved on the walls of Lakṣmaṇa temple of Khajurāho, Sun temple of Konārka, Rājivalocana temple of Rajim (M.P.), Jagannātha temple of Puri, and Vīranārāyaṇa temple of Gadag (Karnatak) exhibit the influence of Kāmaśāstra on sculpture.

The influence of Kāmaśāstra is also seen in Indian paintings. The paintings of Kṛṣṇa and Gopīs at Mattancheri palace Cochin, Bhiṣaṭanamūrti and Mohini at Naṭarāja temple Chidambaram, Princess at her toilet, princess in the garden and royal couple in the harem at Ajanta caves, dancing Apsarā of Bhradeśvara temple Tanjore, clearly show the erotic themes in their colours.

Even in the prosody, we see the erotic element in

giving the names to metres. \textit{Srāgdhara} (a maiden with \textit{Vasantatilaka} (an ornament of spring), \textit{Caruhāsinī} (sweetly smiling), \textit{Kunda-dantī} (a maiden of bud like teeth), Tanvī (slender limbed) etc. show the connection with erotic science. Hence S.K. De remarks—"These are indeed pretty names, but they also point to a probable connection with erotic themes." \textsuperscript{230}

Thus \textit{Kamaśāstra} has influenced many a branch of knowledge. By influencing literature, sculpture, painting etc., it has become an important part of Indian culture.

\textsuperscript{230} Ancient Indian Erotics and Erotic Literature, p.17.