CHAPTER - I

INTRODUCTION

India, which is known as a holy land in the world, which has given birth to many religious preachers, which is reputed for its philosophy, which has given much importance to sacrifices, meditation etc, and which is the mother-land of sages as well as monks, is known as a great country. But due to this, one should not think that Indians or Hindus have given importance only to metaphysics and that they are interested in the next world only. They have not neglected the worldly life, the society and the pleasure of senses. The place which is given to Dharma and the importance which is given to Artha has been acquired by Kama also. We see many illustrations in the vedas, in the Brahmanas, in the Upanishads, in the Epics and in the Puranas which show that Sex was neither neglected nor discarded.

Kama primarily means desire. A seer of the Rgveda states - "In the beginning, there was desire, which was the first seed of mind. Sages having meditated in their
hearts discovered by their wisdom the connection of the existant with the non existant.\(^1\) Thus the cause of mind was \textit{Kama}, i.e. desire. The seers meditated upon the original cause; then they came to know the mystery of creation of this world. A sage has stated in the \textit{Bṛhadāranyakopanishad} thus - "Verily, he had no delight, therefore one alone has no delight. He desired a second. He was indeed as large as a woman and a man closely embraced. He caused that self fall into two pieces. Therefrom arose a husband and a wife. Therefore this is true - oneself is like a half fragment as \textit{Yajñavalkya} used to say. Therefore this space is filled by a wife. He copulated with her. Therefrom human beings were produced."\(^2\)

Copulation is called '\textit{Putramantha}' and occupies a place in the "\textit{Pañcagñīvidyā}". The procedure of this copulation is described in the \textit{Bṛhadāranyaka Upaniṣad} in detail. It says - "O Gautama, man verily is sacrificial

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\item \begin{quote}
\textbf{1.} \textit{Kāma}तबसम्बन्धमनस्तोरेतः प्रथमः यदातीति।
ततो \textit{Bṛhma}नति प्रतिविन्दनूप्यदि प्रतिच्छया कथयो मनोक्षण।
\end{quote}
\textit{वर्गेद्}\textsuperscript{1} 10.129.4.
\item \begin{quote}
\textbf{2.} त वै केव रेम, तत्मादेवकानि न रमोऽ त द्वितीयमेवयतः।
त हेतावान् त यथा त्रिगः पुमःस्ती परिष्वस्ती, त \textit{इमेवर्मान्} देवो पायतसः, तसः प्रतिश्रव परत्वी चाभ्यतामः।
तत्मादिदेवर्गः बुङ्गलाम त्व इति ह \textit{स्वाहः}
\textit{याज्ञवल्क्यः} तत्मादिदेवकानाः दित्यया पूर्वत स्व ताः
तां सम्भवतः ततो मन्त्रया अजायन्तः।
\end{quote}
\textit{वृ.अ.}\textsuperscript{1} 1.4.3.
\end{enumerate}
fire. The open mouth verily is its fuel, break the smoke, speech the flame, the eye the coals, the ear the sparks. In this fire the gods offer food. From this oblation semen arises. Thus the creation of semen in the man depends upon food. Prajapati having created semen in the man thought of creating a substratum for that semen. So he created the woman for the support of semen, from which she becomes pregnant.

Copulation or Maithuna is for progeny and for pleasure as well. It should not be practised merely for pleasure. It should be practised like a sacrifice. Hence the Upanishad states - "O Gautama, woman verily is a sacrificial fire, her genital organ in truth is its fuel, the hairs the smoke, the vulva the flames, that which is inserted are the embers, the feeling of pleasure the sparks. In this oblation the Gods offer semen. From this oblation a person arises." Thus sexual intercourse is looked upon

3. पूर्वो वा अभिनवतिम तस्यव्यात्तमेव तस्मिन् प्रज्ञोऽद्वारा चावर्ति:
वागर्थि: घृपुरस्वरा: श्रोत्र विस्कृतिग्न: तस्मान्तरितिस्यन्तरनाः
देवा अन्नेव ज्वल्यति तस्य आहुत्य रेत: सम्बन्धित:। मृ.अ. ६.२.१२

4. त ह प्रजापतिरिधिः ईताद्वै प्रतिच्छ वालानाति
सिद्धे मूले ता गुह्वा अथ: उपास्य तस्यमेव। सनामभूलियोऽव।
मृ.अ. ६.४.२।

5. देवा वा अभिनवतिम, तस्य उपस्या यथा तस्मिन्
लोमानि पूः: योगिनर्विव: यद्वा:करोति तेषाः: तराः
अभिन्नो विस्कृतिग्न: तस्मान्तरितिस्यन्तरनाः देवा रेतोऽव
ज्वल्यति तस्य आहुत्ये पूः: सम्बन्धित:। मृ.अ. ६.२.१३।
as a sacrifice.

Upanisadic seers further instruct that as this act of intercourse is like a sacrifice, one should understand all the matters relating to it. Then only he will enjoy pleasure and obtain progeny. One who does not know this, does not get any pleasure and he will not become an apple of woman's eye. The Chāndogya Upanishad also describes the intercourse as a sacrifice picturesquely. It states - "One summons, that is Himkara. He makes request, that is Prastāva. Together with the woman he lies down, that is an Udgīthā. He lies upon the woman, that is Pratiḥāra. He comes to the end, that is Nidhana. He comes to finish, that is Nidhana. This is Vāmadevya Śāman as woven upon copulation. He who knows thus this Vāmadevya Śāman as woven upon copulation copulates, procreates himself, reaches a full length of life, lives long, becomes great in offspring and in cattle, great in fame."
The Vedic seers gave much importance to the copulation which is the cause for progeny. Hence they pray on and anon to make young Heaven and Earth which are the cosmic sex-partners. Hence S.A. Dange remarks - "Here the vedic seers had developed the concept of the cosmic garbha, which causes to rain, the divine nourishing fluids on the earth. Again the earth is the female that receives this fluid and gets pregnant. ... They saw the whole universe arranged in holy sex-coupling."

Thus copulation is described by the sages within the frame-work of Dharma. Therefore Orhasthaarama was praised and marriages were introduced. We find that even great sages like Vasistha and Atri were married and led a happy life.

Ancient Indians never hesitated to speak about sex and to discuss sex-problems. They knew that the pleasure arising from sexual sport is incomparable with any other

8. श्रयेद्द -1. 20.4; 1,110.8; 4.33.3; 4.34.9, etc.,


10. यथावायं सामाजिक वर्तनें सर्वनिष्ठत: \| 
    तथा गृहस्थाभिषेक वर्तनें सर्व भाग्यम: ||
    वस्मात्योऽयाश्रमिणो भानायान्द्रो वायव्ययः ||
    गृहस्थ्याय धार्यनें तत्माज्येष्ठाङ्गाश्रमो गृह्वी || मुन्त्र.3.77,78.
pleasure. So men were trying to get the confidence of
the women whom they desired. They were expressing their
love towards them openly. Even women were requesting for
sex-sport to those men whom they liked. They were wooing
and beguiling those persons for sexual pleasure.

In the Rgveda, we see that Yami requests her brother
Yama to be with her on the same bed. She says - "I will
abandon my person as a wife to her husband. Let us exert
ourselves in union like the two wheels of a waggon."\(^\text{11}\)
Having become passionate, she urges him to unite his body
with her body.\(^\text{12}\) But Yama does not fulfil her desire and
describes the sanctity of the relation which is between a
brother and a sister. Lastly he advises her to seek another
man for copulation. So he says - "Do thou embrace another;
and let another embrace thee as a creeper a tree. Seek his
affection, let him seek thine and make a happy union."\(^\text{13}\)

Lopamudra, the wife of sage Agastya, complains to her
husband thus - "Many years have I been serving thee diligently,
both day and night, through dawns bringing an oldage.

\(^\text{11}\) यमर्य या यमर्य काम आगृतमधूने योगीं तक्षेरयाय जायेत पत्थे तनं रिरियाँ वि विदुहें रघुदेव दुधा ॥ रघुदेव १०.७.१०
\(^\text{12}\) कामुक्ता बहे तर्काभि तन्या मे तन्यं से पिंपूर्भिः । तौऽव १०.१०.११।
\(^\text{13}\) अन्य मूं भुतं श्रमाय उत्तरं परिश्चाति लिदुहें दुक्षम ।
तत्व वात्त्व मन एक्षा स वा तावाया दुस्मय तैवद दुस्मय । १०.१०.१४
Decay now impairs the beauty of my limbs, what therefore is now (to be done). Let husbands approach their wives. She further tells him - "The man who has virility should cohabit with the woman. Cohabitation for progeny is not at all a sin. Hence come near and unite with me." Having heard such words of his wife Agastya, in whose mind desire arises lies with her saying - "Desire either from this cause or from that has come upon me whilst engaged in prayer and suppressing passion. Let Lopamudra approach her husband. May the eager female enjoy the wise and strong." 

Shaśvati, the wife of Asanga, practises penance for the virility of her husband. When her husband gets the potentiality, Shaśvati having seen his stout and long sex-organ exclaims - "Joy husband, thou art capable of enjoyment." Romaś, the daughter of Brhaspati, once, having seen Indra and his wife, Śaci bows down to them.

14. पूर्वर्त्तं यदि: श्रामाणा दोषा वस्त्रस्याद्वस्तीर्धो जरयंति: ।
श्चिन्निति ब्रियं बरियो मनुसाम्यं न पत्नीर्धव्यो जरप्यू॥
वर्त्ते । १०.१७९.१।

15. न्दस्य समुदात: काम आयनिन्त आयातो अमृत: कृत्यविधाय ।
लोपमुद्रा वृष्णा नी रिजाति धीरसदीरा धर्यति ज्ञात्स्य ॥
रविव । १०.१७९.४।

16. अन्तस्य स्पौर्तं दृष्टं पुरस्तादन्तस्य अनुक्रमं भवान: ।
श्रवक्ता शार्यब्यस्कवाह सुमुडमदाय मोजने भवायिते ॥
वर्त्ते । ८.१.३४।
Indra asks her to know whether she is fit for enjoyment or not thus — "Do you have hairs or not?" she replies — "On Indra, come near and examine, then you will come to know." 17 After the marriage of Româsa, she embraces her husband repeatedly with intense passion. But her husband, having thought that she has not yet attained puberty, discards her. Then she says — Come near, touch my limbs, Do not think that I have not yet attained youth. My secret part is full of hairs like a goat of Gandhâra country." 18

In another hymn, we see that, Urvâśî derives pleasure from the sex-organ of her husband day and night when she becomes passionate. 19 In the next mantra, she recollects thus — "Thrice a day, Purûravas, hast thou united with me,

17. अभ्यासोऽपरमाणुः च त्या हृदर्द्धा तथा: ता वर्णोऽवर्मदेः।
   इन्द्रं संक्षिप्तादस्थ तत्रव्यव रूपमाणि ते सति न सति
   राष्ट्रः। ता वालभादवाद्य हृदाद उपोष ये शक
   परमृगपाति॥ हृदेः । 4.2.3.

18. उपोष ये परमृग मा मे द्वाराणिश्चार्यः।
   सत्र्यावर्तम रूप्या गन्धारिणिणि भवादिका। संवेदः। 1.126.7.

19. अत्ते ननी वत्सम पाराण दिया नकते राजदिता वैततेन।
   त्यैशः। 10.95.4.
thou hast loved me without a rival. I have followed thee to thy house. Thou hero hast been the sovereign of my person.”

The dialogue between Indra and Indrāṇī is very sensuous. A Vedic seer prays thus - "May Visnu construct the womb; may Tvastr fabricate the members; may Prajāpāti sprinkle; may Dhaṭr cherish thy embryo." Another lover of the Vedic period who was waiting for his beloved expects thus - "Let the mother sleep, let the father sleep, let the dog sleep, let the master sleep, let the Kindred sleep, let the people (who are stationed) around sleep.”

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20. ति: स्म मान्त्र: शन्ययो वैत्तिकोत स्म मेवः व्यात्येय पुणाति।

21. न नैः वर्ष रम्यसन्तत्तरा सक्य्य वन्दव्र।

22. विबृज्योर्नन्ति कल्यतुः त्वपया स्यागित: पिंशु।

23. सत्तु सत्ता सत्ता शिष्या सत्तु शिष्या शिष्याः पिंश्याः।
The *Vivāhasūkta* (x.35) of the *Rgveda* is full of proper advice and prayer. Vedic seers instruct the bride thus - "Unite thy person with this thy husband and both growing old together govern your house-hold." Further the seers pray in this way - "Pusan, inspire her who is most auspicious, in whom men may sow seed. She who is most affectionate, may be devoted to us and in whom animated by desire we may be get progeny." Thus we see many hymns referring to sex.

In the *Atharvaveda*, we come across many hymns, by the chanting of which, long life, health and potentiality are obtained. In one of the hymns a seer requests the God to remove the defect of sterility of a woman. He desires that she should become pregnant and mother of sons.

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24. शनापन्ना ततिश्वसुज्ञाया निश्चिती विदध्या वदायः: भावः 10.85.27
25. तां पुरूषांश्च मैथेरयस्व: यस्या बीजे मुक्तवो वयान्तिः।
   या न अर्थ उसकी विपरितात यत्सामापं जस्यम्: प्रवास शेषै न 10.85.37
26. या त्या गन्धर्वै अक्षूरृरणाय गुरुन्तः।
   तां त्या वर्य शास्त्रियोऽर्थे शेषार्थजीयः। अथवा 4.41.6
27. तेन बेल्य ब्रम्हविव नायांमसि तत्तत्त्वः।
   इति तदेन तन्तवं तवं दुःरे तिर दृढः ति।
   आ तेन वर्णिनी गम छोपुपमान बाण घोषियम्।
   आ वैरात्रं जायताम पुनः दशमस्याः। अथवा 3.23.1-2.
A lover is requesting Mitravaruna to arouse Kama in his beloved's mind, due to which she should not sleep soundly, she should come passionately and she should love him.  

The XIVth Kanda of the Atharvaveda deals with marriage ceremony in which there are many hymns relating to sex. The Atharvaveda mentions the words of Prajapati who says that the semen resides in man. It will be sprinkled in woman. This is the way to get progeny. Thus the Vedic seers are not ashamed to speak about sex.

The Satapatha Brahmana says that - There are three sex organs for a man and they are compared to Anurajas. Testicles have the capacity to sow the seed for the progeny. Further it instructs that

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28. उल्लुधल्लवल्ललु मा धृथा: समने स्वे ||
हसुः कामस्य वा भीमा तवा विन्यासमु त्वा हुदि ||
घ्न्या विद्वत क्योंमै शुकस्यामि तव म्
युवुर्गवन्य: केवलो निक्यावदिन्यनुजाता. || अथ्येः ३-२५. १, ४.

29. इति दै रेतो भयंति ततु निरौन्नमणिधव्यते ||
तदृश पुजत्य बैदन्त तदू प्रजापतिविरवेत || अथ्येः ६-११. २.

30. त्रीणो निक्याति न ख न्योक्यात: || त योऽय वर्धिष्ठोनूपाज: ||
तदेऽ वर्धिष्ठठामिवं निक्यात् || शा. भ. || ११. ६. ३१.

31. अन्यस: दै रेत: सिवो || अन्तर्वाम्य तदाण्यन्नाम्य प्रजाति
दधाति || अन्तर्वामंदधाति अन्तर्वेच हुः प्रजा: प्रजायते || शा. ७. ४. २. २६.
the semen should be sprinkled in the Vagina of woman only. It should not be wasted.32 Mitravarūṇa, in a sacrifice, having seen Urvasī become passionate and they emit semen suddenly. Other Gods, who do not want to waste that semen, preserve it in a pot from which Vasistha and Agastya take birth.33 Further the Śatapatha Brāhmaṇa states — "The sowed seed of the man will become fertilised when the heat arises in the body of the woman due to the man.34 At the end of the sex-sport, the man, with fatigue, will sleep.35 Further it instructs a husband that — he should love his wife against her will and he should not be naked before his wife.36
From the above illustrations, we see that ancient Indians had great curiosity about sex. They desired sex-sport for progeny. When we see the Vedic as well as the Epic literature, we come to know how much importance they were giving to progeny. The goal of the marriage is to continue the family by giving birth to a son. Therefore, every Guru was instructing his pupil who completed his first āśrama, not to stop the continuity of progeny.\(^{37}\)

At the marriage ceremony the father of the bride says - "I am giving my daughter; you have accepted her for progeny". The bride-groom replies to those words thus - "You are giving your daughter; I have accepted her for progeny." \(^{38}\)

The Mahābhārata openly declares that the son saves the parents from going to hell called Pum, hence he is called Putra.\(^{39}\) Most of the smṛtis echoed the same sense in different styles. Hence giving birth to a son became a duty of the couples. We see many instances in the history that married people were trying their level best to get a son. If some-body was unable to get a son, he performed a

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37. पुत्रतन्तुः मा व्यक्तेल्ली: I इति १-१०।
38. वा वा दत्ता मयाक्ष्या पुनः पुनः मयाक्ष्या तवोक्तल्या।
वा वा दत्ता त्यस्य कन्यापुन्यायः त्वोक्तल्या मयाः II
ब्रह्मस्तु वार्दान्यत्येव।
39. पुनः न तत्राध्यमात् पितरं त्यस्य ततः।
तत्राध्यमात्र इति प्रोक्तः त्वमेव त्वमेव। मभैः १.७४.३९।
sacrifice to obtain a son. The *Ramayana* describes how King Dasaratha performed sacrifice and obtained four sons.40 King Drupada, in the *Mahābhārata* gets a powerful son by performing a sacrifice only. King Dilīpa obtains a son by serving Nandini, the daughter of Kamadhenu in the *Raghuvaṃśa*.

In one mantra of the *Ṛgveda* we see that a widow approaches her husband's brother for progeny.41 The birth of Dhrtrāśtra, Pandu and Vidura took place in the same manner. It was not at all an illegitimate act in that age. But if a woman desired another man for her carnal desire, she was treated as unchaste. If a man seduced other's wife for his sexual desire he was looked down upon as immoral one.

Bhīṣma tells Yudhisthira that, if a pupil cohabited with the wife of the teacher, with his consent, the pupil was said to have committed no sin. He gives the example of Uddālaka whose wife got a son named Śvetaketu from the pupil of her husband.42

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40. यदि तल्पयाशनं पुत्रेण नातिनं देह द्रुत ।
   तद्यथा हयमेश्व यद्यांस्ति मतिनेम: || रामा. 1.8.8
41. को वा शम्हति विधेय देवरं सप्तं न वृषभा ... || ओवेश 10-40.2
42. युद्धाधुपे तत् गृहस्थं न द्रुत्यान्ति मानवे ।
   उद्यालकः स्वेतकेतुं जन्यावासं मिलवति: || संभात.12-34-22.
While Dhaumya was out of station, the ladies addressed Uttaṅka, a pupil of Dhaumya thus - O Uttaṅka, thy mistress is in that season when connubial connection might be fruitful. The preceptor is absent; then stand thou in his place and do the needful.43

King Bali saved the blind sage Dīrghatamas from a calamity and requested him to beget children through his queen. When the sage accepted, the King sent his wife Sudesna near the sage for progeny.44

In olden days, the people thought that without son one will not get Mokṣa. They imagined that the birth of a son would ensure happiness of the father and fore-fathers. Jaratkaru, having known that his fore-fathers were clinging to the thin roots and they had not attained the final emancipation, marries the sister of Vasuki, and gets a son for the emancipation of his fore-fathers.45
The Sage Agastya, once, having seen his fore-fathers, whose heads were hanging downwards, asks the reason. The Fore-fathers give the reason that we are hanging due to the absence of progeny. If you give birth to a son, we will get the final emancipation. Having heard these words Agastya marries Lopamudra and gets a son named Idhavāha.

Ancient Indians knew that Sex is a powerful instinct of man. Therefore they did not hide it. Sex is essential to lead a happy life. Repressing the sex is harmful for body and mind. Having known all this they gave proper importance to sex in life. But at the same time they framed some rules and regulations for sexual relation to restrain it. The dialogue between Yama and Yami in the Rgveda shows that the coition was prohibited between brother and sister. Dirghatamas prohibited widow re-marriage and made a rule that woman should have only one husband. Whether he may be alive or dead she should not approach another. If she unites with other man, she will be treated as sinful.

46. अवस्त्यवाच स्म भगवन्तस्मिन्नाल यदु तु।
   पिृत्युद ददश्य गते के लम्बायानामयोयुवाः।
   सो पृथ्विलम्बानान्त्तयास्मात् इव वाम्यता।।
   सत्याचार्योरिति ते पृथ्वीयहस्मादिनः।।
   म भाग 3-96.14.15.

47. इह यद पतिवाचा वायव्यीच परायणम्।
   मूते जीवितस्य तस्मिन्नास्य प्राप्तपायान्नरस्।।
   अविनिमयं एव नारी पतिवाचा तयाः।।
   अपलीना तु नारीणा अविनिमयी पाल्यम्।।
   म भाग 1-104.35-36.
Having restrained the mind, the ancient Indians tried to conquer the sex through sexual pleasure only. Therefore sex received a place in Tantra. Phallus worship was known to Indians in the Mahābhārata period. The beauty of female's limbs and the various postures of coition were carved on the walls of temples. The temples of Khojuraho, Koṅkāra, Bhuvanāśvara and Jagannāthapuri depict the influence of kāma on sculpture.

From the above we may say that ancient Indians had great interest not only in sex but also in sexology. It was taught like other sciences. Uddālaka, Śvetaketu etc. were referred to as authorities on sexology by other erotic text writers. Barua remarks that - "The mantha doctrine of Uddālaka is the canonical basis of the rules regarding practical amplification of the principles of eugenics and it is not improbable that the erotic science developed on the lines of Uddālaka's mantha doctrine." 49

48. जिमेडिय चुदेंत यो कै लिंग वापि महातमन:।
   लिंग पुज्यिता निर्य्य महति प्रियमाण्यते॥ 7.104.35-36.

49. A History of Pre-Buddhist Indian Philosophy, p.127.
The available earliest text on erotics is the Kāma-
sūtra of Vātsyāyana Mallanāga. In that work he says that the erotic science was composed by the Lord Prajapati. Nandi summarised it in thousand chapters. Vātsyāyana gives the names of his predecessors such as Śvetaketu, Bābhrya, Čāraṇa, Dattaka, Ghotakamukha, Gonaḍīya, Gonikāputra and Kucumāra. But we do not get the works of these authors. The successive erotic writers mention some more authors and works. Among them Mūladeva, Karṇīṣuta, Muni, Munindra, Nandikesvara, Rājaputra, Madanodaya, Viṭaputra, Rantideva, Kāśyapa, Candramauli, Mahesh etc., were very popular. Following are some of the important erotic texts.

Kāmasūtra

The ancient erotic text which is available is the Kāmasūtra. It is written by Vātsyāyana Mallanāga. Mallanāga was his name and Vātsyāyana was his gotra. Not much is known about Vātsyāyana. In the last chapter of the Kāmasūtra it is said that while writing this book Vātsyāyana maintained celibacy strictly.


51. तदनं ब्रम्हमय्य वर्णय व समाधिन।
विहितं लोकयात्रनेन न रागार्योपस्य संविधि: || कृत्षू.7.2.57.
The date of Vātsyāyana is also uncertain. A.B. Keith remarks that he might have flourished before 4th Cen. A.D. H.R. Agrawala places him in 4th Cen. A.D. Winternitz considers Vātsyāyana's date to be the 4th Cen. A.D. H.C. Chakladar opines that the Kāmasūtra was written in the middle of 3rd Cen. A.D. Benargi and Shastri examined this problem and came to the conclusion that it was written at the end of 3rd Cen. A.D. M. Krishnamachariar says - "we may safely assign Vātsyāyana to the 4th or 3rd Cen. B.C." 

Vātsyāyana wrote Kāmasūtra in seven adhikarana running into thirty six adhyāyas and sixty seven prakarana. The first six adhikarana are discussed in the following chapters as they are related to sexual matters. The last adhikarana which is named as Aupaniṣadika deals with special appliances and methods of use of aphrodisiacs.

53. A Short History of Sanskrit Literature, p.59.
57. History of Classical Sanskrit Literature, p.888.
heightening of enjoyment etc. which are based on purely medical science. Hence that adhikarana has not been taken into consideration in this thesis.

G.P. Mujumdar remarks about Kāmasūtra thus - "This is a scientific treatise on erotics, the only early treatise in the world on the subject, which gives us a thoroughly accurate and wonderfully effective solution of the problem of procreation. The spirit and the method in which the author attacks the problem is astonishingly modern."58 Having seen the subject matter of the Kāmasūtra, Havelock Ellis, exclaims that Vātsyāyana is one of the greatest authorities on sexology.59 The words of Sir Richard Burton show the importance of Kāmasūtra and excellence of Vātsyāyana. Burton remarks - "The works of men of genius do follow them and remain as a lasting treasure. And though there may be disputes and discussions about the immortality of the body or the soul, nobody can deny the immortality of genius, which ever remains as a bright and guiding star to the struggling humanities of succeeding ages. This work, then, which stood the test of centuries, has placed Vātsyāyana among the immortals and on This and on Him no better eulogy or

Vātsyāyana was a keen observer of human feelings and emotions. He is the first who wrote on sexology systematically and scientifically. He discussed sex not only as a human instinct but also as an art. Vātsyāyana treated sex mainly as an art. Hence he desired it to be learnt by every-body. The Vedic and the Epic age knew that sex is a natural instinct. So everybody may take pleasure which arises from sexual act. But Vātsyāyana narrated the means and the plans to get the highest pleasure in coition. Hence this work has been more popular than other erotic texts, which were written before and after Vātsyāyana. After Vātsyāyana, many authors imitated his work. Among them the following works are treated as standard ones.

**Ratirasāstra**:  *Ratirasāstra* which is also popular as *kokaśāstra* is written by Kokkoka. The poet himself says that the work has been composed according to the instruction of Vainya (Vaiśya) datta. The date of this work is


61. कोककोकनाद्यः कविनाकृतोडयः महापद्मात्तरस्य खुशुलणेऽरतिः । १.५.
Ratirahasya is written in fifteen paricchedas. In the first, he gives fourfold classification of females and their characteristics which are not found in Vātsyāyana's Kāmasūtra. In the second he gives erogenous zones and narrates the days when ladies are more excited. In the third, the author describes the divisions of males and females according to the size of sex-organ and nine types of congresses, due to the size, duration and force. The fourth describes the division and the characteristics of the women as per age, prakṛti, sattva etc. The fifth deals with ladies of various countries and their sexual behaviour. The sixth describes the various kinds of embraces; the seventh with kisses, the eighth with nail-marks, the ninth with biting with teeth, the tenth with various postures of union, the end of the union, puruṣāyita, sitkāra etc. The eleventh chapter instructs how to select a bride for marriage and how to create confidence in her. The twelfth depicts the duties of an ideal wife. The thirteenth chapter gives a description of the love-lorn condition. It tells how to seduce others' wives and the duties of go-betweens. The fourteenth gives some plans to entice women. The last chapter deals with aphrodisiacs. This work stands second in popularity.
Nāgara Sarvasva: Padmaśrī, who was a Buddhist monk, wrote this work in thirty eight parts. His date is round about 1000 A.D. The Nāgarasarvasva describes the beauties and the faults of jewels which is not found in other erotic works. It compels a lover to understand saṅketa which is also new to erotic works. Padmaśrī describes many types of saṅketas in many parts. He gives applications of aphrodisiacs in the 12th part. He narrates hāva and bhāva in the 13th part. The classifications of males and females, the nine types of unions and the ten love-lorn conditions are described in the 14th part. The 15th and 16th parts tells how to protect the married wife and how to seduce others' wives. The author mentions erogenous zones, the various nādis and madanādis and the manner of exciting them in 17th, 18th and 19th parts. In the twentieth part, the author describes the behaviour of women of various countries. Seven types of kiss with making sound, eight types of nail-prints, eight types of tooth-prints, ten types of embraces, seven types of soundless kiss, three types of tongue-battle, four types of sucking, twentyfour types of postures of union, seven types of side postures of congress, two types of sitting postures of love-sport, two types of back postures which are like animals and seven types of standing postures are described by the author from the 21st part to 32nd part.
respectively. The last six parts narrate various types of beating, striking, squeezing etc.

**Pañcasāyaka:** The title itself shows that it is a treatise on erotics. Jyotirīśa alias Kaviśekhara, who was a friend of king Harisimha or Arisimha of Simroan, who ruled about 1324 A.D, was the author of this book. The book is divided into five chapters and they are called sāyakas or arrows. The first sāyaka narrates the characteristics of hero and piṭhamardha. It gives the qualities of Padmini etc. and their erogenous zones and means and ways of exciting them. The second sāyaka describes the three types of males and females and nine types of unions. Further it gives the characteristics of women of different places. The third sāyaka mentions ingredients of cosmetics, aphrodisiacs etc., which are helpful for sexual pleasure. Further it names some medicines which help to lift up sagging breasts, contracting vagina, menstruation, impregnation, sterility etc. The fourth sāyaka depicts the good qualities of bride and bride-groom, different types of marriages, the ten stages of love, eight types of embrace, six types of kiss and its places, eight types of nail-prints and its places, three types of biting with teeth and different types of dragging the hair. The last sāyaka gives many types of

postures, describes the moanings and at the end it depicts eight types of heroines.

Anangaranqas Kallyanamalla wrote this work for the amusement of Ladkhana, the son of Ahamed Lodi. The poet studied the works of previous writers on erotics and then wrote this treatise in the 16th Cen.A.D. There are ten sthalas or chapters in this work. The first sthala gives the characteristics of four types of females and days which are good to enjoy them. The second sthala narrates the erogenous zones of ladies and embraces which make them excited. The third chapter deals with the three types of men and women which are based on the length and depth of sex-organ and nine types of unions. The fourth and the fifth parts give the characteristics of women according to their age, humour, sattva etc., different types of the female organ and behaviour of women of different provinces. The sixth and the seventh chapters deal with the medicines which give great pleasure at the time of sex-sport and mantra, tantra for captivating the hearts of women. The eighth sthala narrates the good qualities of bride and bride-groom, the reasons to seduce others' wives, the duties of messengers etc. The ninth chapter describes various types of embraces, kisses, scratching with nails, biting with teeth etc. The last chapter narrates the
various types of postures of union, screams of women at sex-sport and eight types of Nayikās in detail.

Kandarpa Cūḍāmāṇi: This treatise is written by the king Vīrabhadra-deva in 1633 Vikram Saṁvat i.e. in 1577 A.D. It is composed on the model of Kāmasūtra of Vātsyāyana. It appears to be a metrical commentary on the Kāmasūtra. It runs into seven adhikaranas and thirty six adhyāyas like the Kāmasūtra. The subject matter discussed by Vātsyāyana in sūtra form is seen in this work in verse form.

Ratimanjarī of Jayadeva, Samayamātrkā of Kṣemendra, Ratiratnapradīpikā of King Praudhadeva-āya, Śṛṇgāraṁanjarī of Shahaji of Tanjore, Śṛṇgāradīpikā of Harihara, Śnara-dīpikā of Miṇanātha and Kāmasamuha of Ananta, though imitations of Kāmasūtra, have attained some place in erotic literature.

The Kelikutūhala of Pandita Mathura Prasada Dixit is a recent erotic book written in 1949 A.D. The treatise

63. दरलोकन हरलोकन रससाधिमिर्यं तलमये।
फाल्गुन्येन प्रतिपदं गृणां गुणम: स्मरस्येतः। || कवित्ते: 7.2.49.
discusses mastrubation and its effects, use of medicines, division of men and women, various coital postures, prostitution, venereal diseases and planned parenthood.

In the introduction to this book the author gives a list of fifty books which were written on erotic science in which most of the books are unpublished.

All these books show the rich heritage of Indian erotic science. Kāma is depicted, taught and practised as a science from the time of the mantha doctrine of the Brhadāraṇyakopanisād. Therefore Barua states— "None should fight shy of claiming Indian treatises of erotic science as a rich heritage."}

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64. A History of Pre-Buddhist Indian Philosophy, p.341.
The influence of erotic science or Kāmaśāstra on literature started from the Vedic age only. Influence of erotics in the Veda and in the Upaniṣads is already seen.

The description of feminine beauty started from the Rāveda. The hymns relating to Goddess Uṣas picture her physical beauty. The epic literature depicts the physical beauty of females frequently. In the Rāmāyaṇa, Rāvaṇa, having seen Śītā in the hermitage, says—"O beautiful one, who are you? You are having lustre of gold; you are having the beauty of lotus. You are looking like Lākṣmī, Apsarā and Rati. Your teeth are equal, white and contracted; your eyes are white and wide and red at sides; your hips are big and laps are fleshy and resemble the trunk of an elephant. Your breasts are round in shape, compact, fleshy, protruding, beautiful, lovely and they are like a tāla fruit. Your smile, teeth, eyes and hair are beautiful."
In *Yuddha kanda* Sītā describes her own beauty which is auspicious for all time. The description of Rambha is also attractive. Having seen Rambha, Raavana with passion asks her— "Who will take satisfaction of drinking the nectar of your face, which is like a lotus? Whose chest will touch these breasts, which are like golden pots and and full of flesh? Who will climb your hips adorned by a golden waist-band, which give the pleasure of Heaven?"

In the *Mahābhārata* we see the long description of Draupadi...
We also see the description of Urvaśī (III.46), Madhavi (V-116) and Tilottama (I-211). Erotic situations are depicted by Vyāsa ever and anon.

We see the description of physical beauty of males and females in Purāṇas also. The Garuda-purāṇa describes the physical beauty of man in the 64th adhyāya and feminine charms in 121 verses of the 65th adhyāya. The Agni-purāṇa narrates the ideal beauty of women.69 Ārīmad Bhāgavata is full of the description of the dalliance of Kṛṣṇa and Gopikās.

Thus the description of physical beauty of females was in the form of seed in the Vedic age. In the epics it became a plant and grew into a full blossomed tree in

69. 

šatita śtri vārūšāṅgī मत्तमात्तरकामिनी ।
guṇābhikā या च मत्तपारायणकामः ॥
śrīnīl-kṛṣṇī tarkāṅgī विलोमाङ्गी मनोहरा ।
tamsūnumītipā माधवी तेलतो च तथा रसोऽन ॥

namahi: प्रदेशियान्तर्गुणमयवस्तुवत् ।
गुरुः पितृद्वादी मथेन नामिषंगुणमात्रिका ॥
जोतर्न प्रलम्ब व रोगरक्षा न गोवित ।

नाहुरान्त्विनामानी न तदा कलहः ॥

न लोकया न दुर्माया दुःखा देवाविधपुस्तिता ।
गर्भिणीतुष युपायमेव न चिताना न लोकः ॥

न सेषसमुष्टिष्ठापतिषुव्रतापतिष्ठिता ।
अनक्षयादि लक्ष्यमा यज्ञकारस्तति गुणः: ॥ अर्थम् ॥
classical Sanskrit literature. In the same way, the river of *Kāmaśāstra* or erotic science took birth in Vedic literature, and started to flow slowly in epic literature. It became big, wide and forceful in the classical literature.