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

1. प्रवापत्तिकिर्तिप्रजा: मुख्या तात्त्विकोऽविन्यस्तं विरिख्य साधनमघ्यायानां शतसंहल्लेशस्य प्रोक्तम्। कृ. १.१.५।

Kāma-sūtra, Ed. Gosvāmi Damodara Śaistri, Chowkhamba Sanskrit Series, Benaras, 1929.
Sāmprayogika, Kanyāsamprayuktaka, Bhāryā, Pāradārīka, Vaiśika and Aupaniṣadīka adhikaranaḥ respectively.

Many poets being influenced by Vatsyāyana, who salutes Kāma in the beginning of his work, commence their kavyas with salutations to the God of Love. Rājaśekhara starts his Viddhāśālābhāṣājīka as: "Cupid, who is the teacher of females at the time of coition, who is the fast friend of the moon, who defeats the God of gods and who is the stage-manager of coition-drama, conquers."2 Kāśyapa, in his Mukundānandābhāṣāṇa praises the God of Love.3 Bhartṛhari bows down to Anāha in his Śṛṅgāraśatka.4 Dāmodaragupta

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2. भूलजुरुक्तानां केतिदीक्षा-प्रदाने परमसूचनी री-त्रिषबिकल्पत्य। अविभूषण-पूजनकैक्य-देवत्य आता। जयति गुरत्सा-लीला-नाटिका-पुजयाय: ॥ विष-गः ।।

3. उत्त्रे शीतलपत्र-लीलयने शम्भो सुधाशीकरे-विद्धव-व्याकुलवतु संदर्भनां को नामवृन्दे य नामः लीलाय सरस्वती-स्वरुपपत्रनात्मन: स्वस्थयं रति-वल्लभो विज्ञायो शैलोक्य-वीर: स्वर: ॥ मुकुट ।।

4. शम्भो स्वर्येश्वरो विरहेश्वरानां चेनात्रिब्यं सतादेहकर्मदानं: । वाचव्यामय-विह्वस्वितिनितय तस्त्र स्मरे भागवते कुंडकामयं ॥ स्मिताती: ॥ ॥
prostrates and wishes: "May the mind-born be victorious, who is like the bee kissing the lotus-like mouth of Rati and who resides in the side-glances of women in love. Hence the later erotic writers are compelled to pay homage to the God of Love. Therefore having neglected other Gods, Kokkoka in his Ratirahasya, Kalyāṇamalla in the Anahgatapañcakha, Jyotīśvara in his Pañcasayaka, Padmaśrī in his Nāgara sarvasva not only bend their knees but also show respect to the Love God. Vīrabhadra-deva, in the Kandarpacūdāmaṇī which is a metrical commentary on the Kāmasūtras.

5. त जयि संकल्प्वतो रतिसुखालयपुस्तन-स्मार: ||
   यस्तानुरक्त-जलानयनान्त-विलोकने वसति: || हृद्यनी ||

6. अनन्तनाबलं तुम्भति लेन जनकरणि ॥
   त धिन-यसस्त: काम: सर्वकामयादोस्तु व: || रतिः ॥ ॥

7. अतिलिपिकवलात्स विख्येत्वतोविलायत समर्थत्वकारत्स शम्भावधपणसमुः ॥
   रतितन्त्रस्विराज स्ततत्त वामिराह्म प्रततिमिन्त्वित्वाय शर्मस्नानिं कामसं ॥

8. रतिपरिमलनिन्नत्त्व: कामिनीस्लिन्नत्त्व: विविधत्वप्रवनमध्य: तेव्यमानयनमध्यः ॥
   जयि मकरकुमारके रक्षकतिरिचित-भूलक्ष: कामिनी: कामदेव: || पू: तत: ॥ ॥
   Ed.Vaidya Jadavaji Trikramaji Acharya, Bombay, 1925.

9. मुद्द्टत्त्वमिः त्य स्मरन्नम्पितात्त्व मनोहारिणी
   लभ्यति मनविवलय स्त्रिन्ति कामिनी कामकुः ॥
   तमुख्ततिकार्य सुधिविरागरागाः
   नागरमुण्डन:-गर्त तस्यमार्थ:-धुम्ब्रमकाम ॥ नागर: ॥ ॥
In the second adhyāya, Vātsyāyana discusses the acquisition of Dharma, Artha and Kama. He says, a man whose life period is one hundred years, should practise three purusārthas at different times in such a manner that they harmonize each other and do not get clashed in any way. He should study in his childhood, in his youth and middle age, he should attend to Artha and Kama and in his old age he should perform Dharma and gain Moksa. Here Vātsyāyana gives equal importance to all the four goals of life. This idea inspires Nārāyaṇa who says in his Hitopadeśa- "His life is useless like the udders at the goat's throat, who does not practise even one among Dharma, Artha, Kama and Moksa." Dāmodaragupta expresses the same idea through Vikarālā, an old procress,

10. मन्त्री वसन्तसमयी यत्र य राजविलोचनारोपयोः।
वाहा मधयमोरः। प्रय-वमरोऽस्मी नूषां जयति॥ वंशपूर्वEM 1.1.3.

11. गतायुः पुराणाः विवच्छ कालमन्योऽयुगाः परस्यस्याः अवालोकाः
विवर्णः सम्मेलः। बल्ये विधागुरुवादासि। अवान्नः कामसि च योधनाः।
स्थाविरमेऽयोऽवर्णः मोक्षसि च। का-सुः। 1.2.1, 2, 3, 4.

12. धर्माधिकारमोक्षाः यत्र्योऽविधाय स्वयम्
अवामलक्षमेव तत्स्य जन्म निर्यानम्॥ विद्वी। 1.26।
who says— "The fruit of childhood is wilfulness, that of youth is the enjoyment of pleasant love-sports, that of old age is the pacification and the fruit of the whole life is achieving the welfare of others." 

Youth is the proper time for Kāma. Therefore, Śeṣaśrīkṛṣṇa glorifies the youth as an ornament of human being. Vātsyāyana stresses that to attain salvation, study as well as practice of Dharma, Artha and Kāma is essential.

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

13. स्वाध्यन्धकृत बाल्य तारण्य दुष्प्रिनारतमभोगस्तम्।
   स्वाध्यायत्वायमायां परिवत-सैपादनं व जन्मभोगस्।
   क्रोत्तमिः 724.

14. मनुष्यस्ती विभूत्व्य पुरुषात्तथा तत्स्य।
   पुलिस्यस्ती शौद्यानास्तव नारायणस्ती ग्यानस्तव।
   परिषाल. 2.12.


15. तिर्थन्योनिध्यवपि तु त्वयं त्वरित्तमस्य कामस्य नित्यत्वाच्च न
    शास्त्रे द्रुत्त्यममतीत्यवाच्च।
    काचूः 12.21.
these means are to be learnt from the *Kāmasūtra*. Here the intention of Vātsyāyana is that sex is an art. It should be studied. Therefore, Kokkoka censures those men who do not know the art of love and says, "If a man, who does not know the types, natures, qualities, behaviours according to the country, gestures, condition and intention, gets a young lady, he fails to avail of the same. Having obtained a coconut fruit what can a monkey do?" Further, he states the uses of the study of this science - "Gaining easily a lady who is difficult (to gain), pleasing who is gained and uniting with one who is pleased, are the uses of studying the *Kāmasūtra*. Many poets, having studied this Science of Love minutely displayed it through Āṛṣīgāra Rasa. They gave more importance to the art of love than to the love itself.

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

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16. सूयोग-पराधीनत्वातृ त्र्योऽयोरुपायमेवेकाः | सा योपहार प्रतिपरितः: 
बामृताविचित्रति वारसयान: | कैसूः । १•२•२२,२३।

17. वातित्समवायण्णदेशम-प्रविच्छ- 
सार्विग्नितः विकलो रतितान्धम: ।
लद्धापि धि रक्ति यौवनमणानाः
धि नारिकेलप्रमाप्य कष्ठ: करीरिति ॥ रति।१•८।

18. असाधया: सुर्ख सिद्धि: तिथिययां चापुरंजनम्। 
रक्तायाय रतिः सम्यक्क ब्राम्मास्त्|प्रयोगनमः ॥ रति।१•७।
instructs not only young men but also young maids to learn Kāmasūtra with its subordinate arts and sciences before marriage. Even after the marriage a lady may continue to study with the permission of her husband. The Kāmasūtra further says that a woman should learn this science or at least a part of it from some confiding friend. Her teacher may be a daughter of nurse brought up with her, and already married, or a female friend who is trustworthy, or the sister of her mother, or a woman of equal age or an old female servant or a female beggar who may have formerly lived in the family, or her own sister, who can always be trusted.

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

19. प्रायोगिकानां (का.प. 1.3.2)
20. प्रत्येकं जन्मानां (का.प. 1.3.2)
21. तत्समाज्ञानांस्करणात्मकतिः प्रत्येकं जन्मानांस्करणात्मकतिः (का.प. 1.3.13)
22. आवायकतिः कन्यानां प्रत्येकं जन्मानांस्करणात्मकतिः (का.प. 1.3.15)
learnt all the arts under his teacher. Malati in the Kuttanimata, Vasantsena in the Mrotchakatika, Kahkali in the Samayamatrka were well-versed in this science through an old woman. The Kamasutra having instructed the young people to study the subsidiary arts, gives the names of those subsidiary sixty-four arts. There is no uniformity in the names of sixty-four arts, because Vatsyayana, having given the list of sixty-four arts remarks that there is another group of sixty-four arts belonging to Panchala country, which will be described in the Sampravagika Adhikarana. Yaśodhara, the commentator of the Kamasūtra gives another list of sixty-four arts which he calls 'original arts' and which are found in different science.

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

25. पंचालिनी च चर्चितं इतरस्यं । तत्वं प्रयोगान्वयं तपायोगिके विधम: । कांद. पृ. 13, 17, 18.
26. शास्त्रान्तरे साधुशिठिकृलकला उपत्ति: । जय. 13, 15.
which are used after the coition. M. Sridharamurthy gives ten different lists of these arts and says that the list given by Vatsyayana is popular.

The following are the sixty-four arts as given in the *Kāmasūtra*:

1) singing, 2) playing on musical instruments, 3) dancing, 4) painting, 5) special drawing, 6) arraying and adorning a design with rice and flowers, 7) arranging
a bed of flowers, 8) colouring the teeth, garments and body, 9) fixing stained glass on a floor, 10) art of making beds, 11) playing on musical glasses filled with water which is popular as 'Jalatarang,' 12) beating with water, 13) various plans (which are described in Aupanisadika Prakarana), 14) stringing various garlands, 15) preparing chaplets, 16) stage playing, 17) art of making ear-ornaments, 18) preparing perfumes, 19) adorning with ornaments, 20) sorcery or magic, 21) executing plans explained by Kucumāra, 22) dexterity, 23) culinary art or cookery, 24) making lemonades and acidulous drinks, 25) tailoring, 26) playing with thread, 27) playing on lute and drum, 28) solutions of riddles, 29) a game generally called antyakṣari which starts from the last syllable of a verse quoted by the opponent party, 30) speaking in such a manner that it should not be understood easily, 31) reading the books, 32) presenting dramas and ākhyāyikas, 33) completing the verse given as riddle, 34) preparing mats and chairs with cane, 35) carpentry, 36) preparing apadravya, 37) architecture, 38) examining gold, silver and diamonds, 39) mineralogy, 40) knowledge of mines and quarries, 41) horticulture, 42) art of cock quail and ram fighting, 43) teaching parrots and starlings to speak, 44) proficiency in cleaning, in massaging and in braiding, 45) telling the written matter in cipher, 46) speaking by
changing the forms of words, 47) knowledge of vernacular dialects, 48) art of making flower carriages, 49) knowledge of omens, 50) framing mystical diagrams, 51) remembering everything, 52) showing intelligence, 53) composing poems in the mind, 54) knowledge of dictionaries, 55) knowledge of prosody, 56) commenting on poems, 57) art of changing the appearance of things, 58) hiding through clothes, 59) various ways of gambling, 60) gambling having understood the heart of dices, 61) preparing toys for children sports, 62) art of discipline, 63) art of winning, 64) knowledge of gymnastics.

All these arts help the young people in one or the other way in their life. These arts are useful not only to gain love but also to lead a happy life. The classical Sanskrit literature gives many examples of heroes and heroines who were well-versed in these arts. Malayavati of the Nāgānanda was knowing the art of singing. Mahāśvetā in the Kādambarī was playing on lute. Kālidāsa's Malavikā knew the art of dancing. Priyadarśikā of Śrīharṣa was acquainted with drawing and painting. Many maid-servants were educated in preparing the bed according to the circumstances. Females in the harem were expert in water-sport. Vāsavadatta of Bhaṣa had profound knowledge of the art of stringing various garlands. Anasūyē and
Priyāmāvada in the Abhināna Śakuntalā knew the art of adorning. Even the heroes studied these arts with great interest. The princes of the Daśakumāra caritāṁ were scholars in these arts. Udayana was famous for playing on lute, Nala and Bhīma were expert in cookery. Bāna gives a long description of Candrapāda's education in different sciences. 30 "He gained supreme proficiency in grammar, in mīmāṃsā, in logic, in law, in political science, in different systems of gymnastics, in using all the weapons such as the bow, the disc, the shield, the sword, the javelin, the spear, the axe, the mace etc., in driving a chariot, in riding on an elephant, in (playing on) various musical instruments such as the lute, the flute, the drum, the cymbals, the hallow pipe etc., in the works on dancing written by Bharata and others, in various musical treatises such as the one written by Nārada etc. in training elephants, in ascertaining the age of a horse, in the marks on a person, in

30. पदे, वाक्ये, प्रमाणे, धर्मशास्त्रे, राजनीतिः, व्यायाम-विवाहु, वाप-युक्तम्-कृपाण-शाबित-तीमप-परस्य-नागामृतिः, सदृश आयुधविशेषेः, रथ-चर्याः, गद्यपदेः, वीणा-द्विः-सुर्य-कांस्त्र-ताल-वेड़ियुम्-प्रमृतिः वाहेः, भरतार्किणिः युनत्तायेः, नारदीर्म-मृतिः गान्धलिङ्गविवेशेः, हस्तिः-विलक्षणाः, तुर्ययोगाः, पुस्कर्णी, चित्रीकरणं पत्रचं युगमः, तस्मात् भावाय, नेत्रयंकरणं, स्वस्यसुवस्तुलाः, सहस्रस्यास्ने, सुद्धार्धा, श्रवणार्ण, रचना-परिहारः, दानर्थिणः, दन्तोविहारः, आयुः, वन्यविख्याः, स्मार्तिः, तस्मात् भावाय, तर्कानि, गद्याने, रत्नतंत्रेः, इत्यतः नाटकेः, कदाचिं, दानर्थिणः, आयुः, वन्यविख्याः, तस्मात् भावाय, तर्कानि, गद्याने, रत्नतंत्रेः, इत्यतः नाटकेः, कदाचिं, दानर्थिणः, आयुः, वन्यविख्याः, तस्मात् भावाय, तर्कानि, गद्याने, रत्नतंत्रेः, इत्यतः नाटकेः, कदाचिं, दानर्थिणः, आयुः, वन्यविख्याः, तस्मात् भावाय । कादः पृ. 126.
drawing pictures, in painting 'patralata' decorations, in writing manuscripts, in engraving, in all the arts of gambling, in interpreting the chirping of birds, in making astronomical calculations, in testing precious stones, in carpentry, in ivory-carving, in the art of building, in the science of medicine, in using machines, in antidotes against poisons, in breaking open by means of mines, in swimming, in rowing, in jumping, in erotic arts, in magic, in (the study of) romances, dramas, tales, poems, Mahābhārata, Purāṇas, historical works, Rāmāyaṇa in all dialects of the country, in all the signs, in mechanical arts, in prosody and in different arts." Here Bāpa has taken many arts from the list of sixtyfour arts given by Vatsyāyana.

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

31. आभिम्मुदयित्रा वेशया शीलत्यागिनिक्षिताः
लभते गणिकाशब्द स्थानस्य च जन-सौम्यदिः
काः ३.२०.
before a young and rich man called Cintāmaṇī thus—"She (Malati) is acquainted with Vātsyāyana, Madanodaya, Dattaka, Bharata, Viśākhila and Dantila. She knows gardening, drawing, sewing, sorcery, painting and cookery."32 At the time of Vātsyāyana a harlot had great respect in the society. Hence the Kāmasūtra states that she (the harlot who studied 64 arts) is always respected by the king and praised by learned men.33 S.K. De opines the same—"Judging from what Vātsyāyana says as well as from the historical example of Ambāpālikā of Vaiśālī. Lichchvis and Vasantsena of Śūdraka's drama, one should think that the accomplished courtesan, comparable to the Greek hetaera occupied an important position in the social life of the period."34 At that time she had wealth, power and beauty. She had interest in literary and artistic taste. Nobody was hesitating to enter her house. Moreover, the man who used to visit her house was called dignified, civilized as well as lover of arts.

32. वाष्ठ्यायन-मदनोदय-दत्तक-विषक्षल-राजसुत्रायि: ।
उल्लपिता विशालविषु ततु तत्स्या: कृष्णरसास्यान्ते ॥
भरत-विषाक्षिक-दानिल-वृक्षायुं दिवितकृतिः ॥
पवचेदविधाने भुमकर्मणि गुस्तारसालेश्च ॥ कृद्दनीः । १२३, १२४ ॥

33. पृणिष्ठ तत सता राजा गुणदृष्टिक वस्तुताः ॥ १३, १३, २१ ॥

34. K.L. Mukhopadhyaya. Ancient Indian Erotic Literature, p. 97, (Calcutta, 1959.)
The fourth adhyāya gives a picture of the life of citizens. Here, a citizen means a civilized or dignified or educated man and it is not meant only for a dweller in a city. We see a vivid description of Nāgaraka's house, his diary, his daily duties, occasional duties and his friends' circle. The Kāmasūtra directs a Nāgaraka "to build a house in a city or large village or in the vicinity of good people. This abode should be situated near some water and surrounded by a lovely garden. It should contain different compartments for different purposes. Two parts must be there for dwelling. The inner part is for females. The outer part, sweet smelling with rich perfumes, should contain a soft bed which is low in the middle part with a white clean cloth to cover it. There should be two pillows one at the top and another at the bottom. A stool should be at the head on which are placed pigments, perfumes, garlands, bark of citron, betel and a box of cosmetics. A spitton should be there on the ground near the couch. There should be a lute hanging from a peg, books, a drawing board, a vessel containing perfumes and some garlands. Not far from the couch and on the ground there should be a round seat and a board for playing dice. There should be cages of birds outside the room. Separate places should be left there for spinning, carving etc. In the garden there should be a whirling swing and
a common swing as well as a bow of creepers full of flowers, in which a raised parterre should be there for sitting.” Really this is a description of an ideal house. Vatsyayana has given much importance for a house which is an abode of Gṛhastha and which gives him peace and pleasure.

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

35. नागरे पत्तने खोगि महति वा सज्जनायः स्थानायूः।
यातायायां । तत्र भवनमात्रात्तनोद्ध वृक्षविद्यायत्विभिन्न-कर्षक्के दिव्यतागुणः
कार्येः । बाह्ये य वासमुहे शृवलक्षणमुखःहर्षायां मध्ये चिनता शृवलोलक्षणः
श्यनीयन्य स्थाल प्रतिविक्रिया ।। । । तत्या विरं भागे कृष्णस्यायूः। वेदिका य ।
तत्र रामिवीसवनप्रस्तु मात्रे तिक्य-करणः सोगी-प्रक्तामी वा गुलक्षणवस्तामृतानि
व सुः । चूँक्री प्रतः । नागद्वन्तायात्त वीणा, विन्देद्यां वर्णितामुखः
यः क्रियाः दुःखः सूर्यकालाचारः। नातिनिर्भारे मृगी वृतसारस्य समस्तक्रूः
आक्षरजाते घृषपल्लिंका य । । तत्या वट: कृष्णब्धामुखिनप करणस्य । रखने य
लघु-ताली-थाणमनस्तात्त च कृष्णानादः । स्वत्सीणाः प्रेमायोगाः वृक्षविद्यायाः
सप्तकाय श्याणिकप्रिया य शुमुकेति भवनविन्यासः । का । १. ४. २.-१५.
as music and the garden. Kalidasa's Yakṣa describes his house in the same manner. "There is a well which has steps of emerald slabs, a garden which has a red Aśoka, Bakula trees and a bower prepared by Madhavi and Kuravaka creepers. There is a peacock which dances in the evening to the glistening tune of bangles of his wife. There is also a starling in the cage which has sweet tone." Some poets have described only the bed-chambers. Bāna describes the bed-room which reminds us of the description in the Kāmasūtra. He describes the holy place of

38. रक्तशोकचनल किलाव: केसरयात्र वाहनः प्रत्यात्मनी दुरुक-पूर्वमधवीमणिमणलस्य || मेध. 80.
39. ताकेि: निमाकलस्यमोिणितं: कांतया मे यामधयायते दिवसदिगमे नीलकण्ठ: तुलुः: || मेध. 81.
40. मुःरुबूना सारिका पंजस्याभृ... मेध. 87
41. प्रविधेम... सतांशेः सोपथानेन त्वारतीर्णेन शेषेन शोभरान्येन ग्रामसरंगताः स्थितियोऽविन व कृत्तमुदोश्चेन कुमायुवहावकापगतेन ग्रामिनेऽन्निद्रा कलेशेन राजते निराकरानां विराजमानां वातावृद्धि || एर्ष पृ. 248. Ed. K. P. Parab, Nirnayasagara Press, Bombay, 1946.
Goddess Parvatī, which was full of smoke due to the continuous burning of resin. Dandi also similarly describes the bedroom of Kalpasundarī as following- "In it there were well-spread couches of flowers, caskets of lotus leaves filled with materials of amorous enjoyment, an ivory fan and vase filled with fragrant water. Bāṇa as well as Dandi have used the word 'Svāstirna' which is used by the Kāmasūtra. Mahkhaka says: In the bedroom the smoke due to the burning of incense became a curtain to the deer-eyed females whose clothes were dragged by their lovers. The above examples show that the fragrance in the home or in the bed-chamber was common at that time.

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

Water-sports, drinking parties etc., which are occa-
sional amusements of Nāgaraka are seen often in the litera-
ture. Kings and heroes were drinking wine and playing in
water with their queens and with courtesans. Meeting the
beloved in the garden, which is a duty of Nagaraka, is
described in many dramas. Vātsyāyana further defines
Pīthamarda, Viṣṭa and Vidūṣaka who are helpful in matters
of quarrels and reconciliations between citizen and public
women. According to Kāmasūtra, Pīthamarda is a man
without wealth, alone in the world, whose only property
consists of his 'Mallikā' (a chair with a stick) and a
red cloth. He comes from a good country and is skilled
in all the arts. By teaching these arts he is received
in the company of citizens and in the company of public
women. Viṣvanātha says: "He is called Pīthamarda who
is inferior to the hero; but who helps him in difficult
situations." Generally, he is known as a companion to
the hero. But, here the qualities mentioned by Vātsyāyana
and Viṣvanātha differ from each other. Viṣvanātha opines
that the help of Viṣṭa, Cēṭa, Vidūṣaka etc. should be taken
in erotic movements as they are expert in removing the

45. ऐते प्रेतायानं नागरकाण्यं व मैत्रिकं: तत्तिथिविग्रहः नन्दुक्ता:।
   का: *०: १०.४४७।

46. अविभवस्तु शरीररूमात्रे मल्लिकाशेषा भाषामात्रपरिवर्तः
   पृष्ठार्द्धारागतः: कलातु विद्व्यृक्तिरुपदेशेन गोष्टयं: वेषी-चित्रे
   व वृत्ते साधसेताड्यामातमिति पीठमदः।
   का: *०: १०: ४४४।

47. दृष्टां वार्तानी तथातत्त तत्त्व प्रार्तिकृते धुर्ते तु।
   विविधतत्वार्थशीत: सहाय तत्त्व पीठमदायः।
   सा: ता: ३: ४६४।

pride of young girls. Here only, Viśa, Ceta and Vidūṣaka are called honest people. The name of the Pithamarda is not included in the list by Viśvanātha. The reason may be that as Pithamarda is near to hero in the arts, he cannot work honestly for the hero. But Pithamarda is referred to many times in literature. In the Mālavikāgñimitra, Gautama, Vidūṣaka, having seen Kaushikī warns the hero - "Look! Look! Her ladyship, the Queen Dharipī has come placing in her front her Pithamardikā, the learned Kaushikī."  

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

48. शृंगाररेखस्यललाया: मित्रतैविद्वेदकाया: स्य:।
शङ्करा कर्मसू निपुणा: कुपितकृभ्रमान-भू-शाना: दुष्टा: || ||-3.65.

49. अविधा अविधा उपरिख्ता पोषामिकाः पाणिकोसिकाः पुरस्तृप
dेवी धारिणी। मात। गु।18.
Ed. P. S. Sane and others, Book Sellers Publishing Company, Bombay, 1950

50. सुक्तविभ्रमस्य गुणान्तः सकलोऽसे गौरवाः य बुद्धतत्त्वजीवी
य जितः। का। गृ।1.4.45.
and well-versed in convincing the whores." There is not much difference between Vatsyāyana and Viśvanātha. A good example of a Viṭa is in the Mrochakatika. There, Viṭa who is a companion of Śakara, follows Vasantasena and requests her to glance at his friend. But when he comes to know that Vasantasena is interested in Čārudatta, he gives full-stop to his efforts and returns. Such a cultured man was Viṭa in those days. But, gradually Viṭa lost his respect in society, as he became a lustful man. In the Prahasanas and Bhāpas he is depicted as a rogue.

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

51. तमोग्रहीतसःऽपत्तः जितस्वः क्योक्षेत्रः्।
वैष्णोवार्ग्यालो वाः मूलीक्ष्यपं बाध्यतो गीत्यां।
सत्यं ३.६६।

52. क्योक्षेत्रविस्ततः कृद्दकको विप्रवास्ययो विद्यास्य कैलानिको वा।
कार्यम् १.४०.४६।

53. अयस्यपि: कायाम्मति-विविध्य: अस्मानपरिष्ठः। मालिके १४।
"This is the politics of this minister of science of Love."

Makaranda in the Mālatīmādhava, Vasantaka in the Priyadarśīka, Gautama in the Mālavikāgnimitra, Mādhavya in the Abhijñāna Śākuntala are good examples of jesters characterised by the dramatists according to the dictates of the Kāmasūtra.

The last and the fifth adhyāya of this adhikarana discusses the types of the hero and heroine and their friends as well as their messengers. Vātsyāyana starts this adhyāya as: "When kāma is practised by men of the four classes according to the rules of śāstra with virgins of their own caste, it then becomes a means of acquiring lawful progeny and good fame, which is not opposed to the customs of the world. Vātsyāyana prohibits coition with a woman of a higher caste and with those already enjoyed by others, even though they may be of the same caste. He allows the practice of kāma with women of lower castes, with women driven out from their own caste, with public women and with women twice married for pleasure only.
Hence, any woman who is fit to be enjoyed without causing any sin, is called a Nayikā. Such heroines are of three kinds—Maidens, Females twice married and Public women. Gopikāputra adds one more type of heroine, who is already married but helpful on some occasions. Those occasions are described by him at length. Carāyāpa includes one more type of heroine, who is kept by a minister; or a widow who fulfils the purposes of a man to whom she resorts. According to Suvarṇanābha a widow ascetic is the sixth kind of Nayikā. Ghoṭakamukha says that the daughter of a public-woman or a virgin female servant is the seventh kind of heroine. Gonardīya states that any woman after entering the youth and born of good family, is the eighth kind of heroine. Vātsyāyana concludes that there are only four kinds of Nayikās.

57. तत्र नायिकार्यतत्रः कन्या पुनःप्रियं घ। कातृत्वः १.५.४।
58. अन्यकारण्यशाशु परपरिप्रकृतापि पारिको वच्च्याति गोकृपायुः कातृत्वः १.५.५।
59. स्तैत्रेव कार्यांमहामात्रसम्बन्धारस्त्राध्यात्मावधानो वा तैसकेयादारिणी कालिवर्त्त्वा वा कार्यसम्बन्धिनी विध्या प्रच्छल्लिति वाराण्यः कातृत्वः १.५.२२।
60. कैव पुष्पाणि जड़ीति कुव्यनामः। कातृत्वः १.५.२३।
61. गणित्याय दुःखितापरिचारिका वा स्वन्तपरिचारिका वा नन्ययुवां सप्तमीति गोकृमुः। कातृत्वः १.५.२४।
62. उत्तरान्तरायां लोकंसत्वस्वप्न्यायात्मान्त्रपिर्माणां योगुः। कातृत्वः १.५.२५।
There is an elaborate description and division of heroines in the Sanskrit literature. Viśvanātha, in his Śāhitya darpana, mentions three types of heroines - Sviya, Parakīya and Gāpika. Sviya or Svākīya is once again divided into three types viz., Mugdha, Madhyā and Praagalbhā or Praudha. Madhyā and Praagalbhā types of heroines are again divided into three types viz., Dhīra, Adhīrā and Dhiṛadhīrā. Once again they are divided into two types viz., Jyeṣṭhā and Kaniṣṭhā. Thus there are thirteen types of Svākīya. Including Parakīya, Kanyā and Sāmānyā there are totally sixteen types of heroines. Some of the authors of dramaturgy as well as erotic writers describe eight types of heroines. All these types of heroines are described in Sanskrit literature. We get many examples to illustrate all the types of heroines.

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

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63. स्वाधीनपरिक विपदता अभिनारिका कल्पनारिता विकालबद्धा प्रकृतिमूर्ति वास्तवलक्ष्या विरास्तकारिता - एं. ता. ५. ३२-३९, अन्न. १०. ६२-७०, दशू. २. २३-२७.

64. प्रथमावतीर्षौविष्णुमोक्षिनिकारारगृः वामा। कथितासूद्देश माने समस्फलक्षयति सुम्भा॥ ता. द. ३. ८३.
innocent that she does not understand even the fact that she is entering youth. Śakuntalā, having seen Dusyanta thinks - "Why have I, having seen this person, become susceptible to an emotion opposed to a penance grove?"

Here, Śakuntalā is entering youth. As she has grown up in the hermitage, she is unable to understand the feelings of her heart, which are coming out after seeing Dusyanta. The second epithet of Mugdha is her non-cooperation in sex-sport. Kālidāsa describes Pārvatī as a Mugdha where he states- "Although she did not reply when addressed to, desired to go away when held by her upper garment, and slept on the bed with her face turned aside, still she gave delight to Śiva." The same type of experience was faced by Jimūtavāhana who describes the behaviour of Malayavatī at the time of the first union. He says- "On being seen, she casts down her looks, on being addressed, she does not give any reply, while in bed she turns away from me. If embraced forcibly, she shudders. When the attendents are going out of the bed-chamber, she too would go away with them.

65. फिर न बलियाँ प्रेक्षय तपोवनविरोधिनो विकारस्य गमनीयार्थिम लेवतता। आभि-१९।

66. व्याहुला प्रतिवधों न संदर्भ गन्तुमीयकर्तारितान्तृकता।
लेभी सम शयनन पराकृष्णी सा त्यापि रतीसे पिनानासिनः।। कुमार-८.२।
My newly wedded wife brings me great happiness because of her crossness itself. Here Jimūtavāhana takes pleasure in the adverseness of his beloved. Agnimitra goes one step further and says— "She, trembling all over, obstructs the hand, the fingers of which are active in seizing the girdle; she makes her hands serve as a covering for the breasts when being embraced by force; she turns away the face with the eyes having beautiful eyelashes, when being raised up in order to kiss. Even under the pretext she does bring to me the pleasure in the form of fulfilment of the longing." Yayāti not only describes the adverseness of Śarmiṣṭhā but also shows her little pride. Having seen Śarmiṣṭhā he utters— "It appears that she has gone by disregarding my instruction. However, her attitude is not adverse to me. Or, rather the minds of women-folk are perplexed at the time of their first-union. Bashfulness which is one of the

67. दुहुः दुहुः दुहुः ददाति कुर्वे नालायामामाकिताः
   श्रवयाः परिवृत्य तिठ्ठिति बलादारिनिगता देपते।
   निष्मृत्तीर्थ लसील्काः वास्मानानाः निरानुपेक्षे वारिता
   वास्मात्येव मेघ तुतरं प्रोत्ते नवीदा प्रिया। नागाः 3.4.

68. हत्ते कपयुति रुपाणि रसनायकापारलोपयुक्ति
   हसित स्ववी श्रवति सतावरणतामार्गितितमानाः बलात्।
   पायेन्द्रक्षेर-नम्भ-तावीकेरीत्यानाः
   वयाजनशिलाष-पूर्ण-सूर्य निर्दीर्ययेत्वे मे। मात। 4.15.

69. तदत्त्वोद्दृढ़त गौरवति गम्यते मयी तथा: विमुक्ति न सौन्तिशति।
   अथवा नवसंस्मरसनो मनो महिलानाः भजने विमुक्तासः॥ यायात्। 2.7.
characteristics of Muqṣḍhā is seen in the literature ever
and anon. Śarmiṣṭhā, having seen Yayāti diverts her
 glance.70 Malayavati having looked at Jīmūtavāhana feels
 abashed and slightly turns away her face from him.71
 Mālavikā having heard the words of her lover gesticulates
 bashfulness.72 Thus, every heroine of the Muqṣḍhā type
 shows her bashfulness at the first sight of her lover.

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

70. अंगुलिन्याचार्यतांतव्यर्वे परिवर्तवति। ययातिः।पु.५८।
71. साधने तिर्रिक परश्वती विविधपरिहारस्तुमी तिष्ठते। नागाः।पु.५२।
72. मालविका लज्जा नाटवति। मालू।पु.६८।
73. बासराणि कृतिपिलक्ष्यन स्थायुता पदमकार्यत प्रिया।
भातमन्यथत: शोः: मनः ता सुमोच रातिः: स्निग्धाः।
सत्क्रसे प्रिययुक्तिर्निरोकिता प्राप्तिः मुखनेन नाटव।
मेखला प्रमण्यलोकात्ते गति वस्तमस्त विशिष्टं दुरोधं तत॥ कुमारं।८।१३,१४।
The third type of heroine is Pragalbha or Praudha, who is well-versed in the art of sex-sport and who is bold. We come across plenty of illustrations of Pragalbha. Viśvanātha describes her—"She makes her husband a servant by embracing when she is embraced, by kissing when she is kissed, by biting when she is bitten." Magha shows the skill of Pragalbha who embraces her lover tightly, having not given a chance to glance at her breasts to her lover who has dragged her upper garment. Her, though she disappoints her lover by not showing her breasts, gives immense pleasure to him by embracing tightly. Kālidāsa describes Parvatī, who attained boldness—"The skill proper for young ladies which she learnt, when she became the disciple in private, of Śiva, who taught her enjoyment, that same (skill) she offered to him by way of teacher's remuneration. The suggestion of the poet is that Parvatī became bold and displayed her skill in amorous sports."
Generally, Pragalbhā takes pleasure in being decorated by her lover. We see such a picture in the Gītā-Govinda in which Rādhā as a Pragalbhā, tells her lover, the Lord Kṛṣṇa—
"Put the leaves on the breasts, draw the pictures on the cheeks, tie the girdle to the waist, braid the hair which are dishevelled, put the bangles and anklets on the hands and the legs." Lover Kṛṣṇa does all that she says.

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

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

77. रघुवर बाहुः परं धिरं कुवुष्क भस्मयोः |
खड्य जयेन कांगीमयः तत्जा कहरिभरपः ।
कल्य वल्यन्याः पाणी वदेभुनुपुरानः |
वित्तिः निगदित: प्रेत: पोतान्मेकरे तथा करोऽुः || गीता 12.9.

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

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

78. यथा: पतिरिमलिति केलिकायानुरूक्तः पार्वः न मृत्यु नस्तोभवेपूलकः ।
    स्त्रात्सुन्तारी सकलसौंदर्यकलाभिनिधाना
    स्त्वार्धीनकृपापतिकैति वदन्ति तत्तः: || प्र.सत.5.32.

79. वैराग्यातु सकलकेलिकालाकालसः
    कान्तो ज्ञाति न सकाशस्मनंगलगौधालः ।
    यथा: स्त्रिया: गृह मौक्य चिन्वितिता ता
    स्त्वार्धीनकृपापतिकैति वुधे: प्रविद्धा || अन.10.68.

80. कान्तो रतिमणाकृत्वं न ज्ञाति यदन्तिकम् ।
    विपिन्न-विभ्रमालकता सा स्त्वार्धीन-मूर्तिः || सत.3.99.
for her lover for a long time is called Utkanthita. She having adorned herself thinks about the reasons of non-arrival of her lover. She becomes anxious to know the reasons. Jyotirîśa as well as Viśvanātha give the same annotations about Utkanthita or Virahotkanthita type of heroine. Jayadeva describes Rādhā who was waiting for Kṛṣṇa at the appointed place at night. When Kṛṣṇa did not come, she went on imagining the reasons for his non-arrival. There she utters- "Has he followed another beloved? Has he been stopped by his sport-mates? Has he lost his way in the forest due to darkness?"

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

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81. विविध-कुलम-काला मुखितागी मनोज्जा

82. यरिक कामिनीमनिशुत: वि वा कलाभिठि:।

83. लक्ष्यनामां कारकमुख्या मुखिकायी या वल्लभामनमहस्त:–

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81. Vividh-kulam-kalā mukhitagī manoja

82. Yarikā kamini manishūta: vi va kala-bhitih:।

83. Lakṣyanaṁ ca karakamukhyā mukhi-kāyaī yā vaḷlabhaṁmaṁśtat:–

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

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

\footnote{84} वर्णिता शुभ्रास्तकवेचकमनि मृदुलश्रुष्यामधिमातिनी निशि। परिमार्ग-पीरामितिक्ष्ण कथिता वातःताक्षिण्या हुँथे॥ अनं १०.६३।

\footnote{85} अमीताब्यर्षे करोतित बहँः प्रेते श्रवितिरिण ग्राप्ते त्वा परिशंक्ते विततुले शययां चिर द्यायति। इत्याकल्पितकल्पतरुपर्यः स्वल्पलीला-श्व- व्यासकतापि विना त्वया वर्तनुपेक्षा निस्माते नेश्यति॥ गीत ६.३।

\footnote{86} क्रोधातंत्रापाति गरः परितोष्यपि कान्तः। ग्रायः प्रवणवनाध्वरणिनिर्यः। परधात्यविक्रष्टदानातिनिः। तत्र कीर्तिते कलान्तरीणा कविन्द्रः॥ पं.सातं ५.३५॥
The Sahitya-darpana also explains in a similar way— "She is Kalahantarita, who neglects her lover in anger, but afterwards repents for her act." Magha describes her skill as follows— "She sneezes artificially when her lover goes out, being discarded by her. Her lover, though he is in anger, stops there only due to ill omen." Here, the heroine first disregards her lover, but when she comes to know that he is leaving that place, she having repented in mind, sneezes artificially to stop him with an ill omen. Bharavi gives a beautiful picture of this heroine— "Her eyes are at the door; hands are on the cheeks, life is after you. Why have you quarrelled with her? Such repeated words (of her maid servant) brought freshness to love." Here the heroine has sent away her lover with harsh words. But now having regretted she is waiting for him. Hence, her eyes are at the door. She is thinking whether he will return or not! Therefore,

87. चालकार्मिक प्राणाथ-रोषायानात्य या
परमान्तवायान्यानाति कलानानातितः सदा । सत्यः प्राप्तिः ।

88. अपायाति स्त्रोष्या निरर्घे बुल्ले कामिनि वुच्छे मुणाध्या
कल्याणापि स व्यथोवतः शहस्नन स्वास्थ्योऽति: किलेत्रोपिः । सिद्धः 9.83.

89. दारिघ्रहिष्पाणि कपौलि जीतितं तवधि कुत: कल्याणे
कामिनायमिति कव: पुनर्गुर्जरे गौरव्यान्याय । सिद्धः 9.43.
Ed. Pandita Durgaprasada and K.P. Parab,
Nirnayasagar Press, Bombay, 1922.
her hands are on the cheeks. She is unable to live without him. Jayadeva beautifully sketches Rādhā as Kalahānataritā through her friend, who convinces her thus- "You became harsh when he showed affection. You were stiff when he bowed down. You exhibited hatred when he was well disposed towards you. You turned your face when he looked at you."90 This is how Rādhā disregarded her lover Kṛṣṇa. The poet continues- "Afterwards, in the evening Kṛṣṇa with smile, spoke to Rādhā whose anger had come down and who was sighing continuously."91 Here, the two adjectives of Radha express her repentance.

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

90. रिनःये यत्प्रवर्ति यत्प्रामति सत्यासि यद्राशिपि द्वारापिपिष्कृत्यो यदुन्नूः विधा यातासि तत्संप्राये || गीता.9.2.
91. अजात्तै मूण्डलेष्यामवारसिह्वासिहनिवति: तदमुखः समुदयति राधामुः || लिन्दोर्ते ..... दिनान्ते हरिरित्वायाः || गीता.10.1.
92. सकलं भ्रीयतम: तवमेवदत्तवा ब्रह्माण्ड: समृद्धि समये द यस्या: || क्रुद्धा विरोधार्ती: सकलागमयस्ति: ता वर्णिता कविरैरिषत्व विप्रलब्धा || पौरा.5.36.
93. नित्य: क्रुद्धस्य सकलं यस्या नायारसि सन्निधिः || विप्रलब्धा हूः ता त्वेत्या नितान्तसमासनि || साध.3.108.
has not come to this garden at the said time. Now my youth, which has spotless beauty is rendered useless. Being deceived by the words of my friends, to whom should I pray to protect?" Radha expresses her sorrow, as her lover has broken the appointment. She is eager to see him, to hear the words of her lover. But, now she is disappointed by Kṛṣṇa.

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

94. कथिततमालायें हरिरद्ध न यथा वरं
नमस्तिमिनित्यं यथो वाचनम् ।
याति हे कथित शरणं स्वायत्वं चितत । गीतः 81.

95. निर्मलमुरु-चिन्हेरित किलक: सपत्न्या
आरुणकुमारो निन्द्रया वीचित्वः ।
समयम्बुधवाय: पुत्रस्याधिति यथा:
कथ्यति भरतस्तः विनिलाभाया पुरन्ध्रः ॥ अनंगः 10.62.
the sun, early in the morning, who is eager to wipe off
the tears (dew) by his hands (rays). The poet Vehkaṭeśa
refers to Khandita when he describes the morning. He
writes—"There were Khanditās who were decorated by harsh
words which were coming out on account of anger, at the
sight of their lovers, who were embraced by other women...
etc. The eighth canto of the Gītā-Govinda of Jayadeva
contains the description of Khandita. Radha proves that
Kṛṣṇa has enjoyed another girl, by describing his every
limb.

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

96. सत्रापकाः स्नानसः योजिनाः यणिताताना
शारिर्लन कृष्णायमिशीतो वत्सी माननेवाययात्।
प्रातेयों कामयानात्तोतिः पि हुषुमलिन्या
पृथ्वागुलस्वश्याय किरुपिः स्यादनामाभ्ययूः: || मेव – 39।

97. अन्यायानारित्वान-चिन्नदर्शन-कोपसमात-कटुकवनान-
यणितातुष्व वणितातुष्व .... || क्रिष्णास्ते १२४।
Ed. Durgaprasada & K.P. Parab,
Nirnaya Sagara Press, Bombay, 1933.

98. मदनालि पितातिनिषत्वा कुलृष्णा निन्धि गुप्तारिणीृ।
तुरुचय परालये प्रजेतु केवलात्ममिलसिन्हि जयः: || अनंग १०.६५।
"She, who lost her character at early age, who has lost control over her mind, who goes to other's house secretly for sex-sport, is called Abhisārika.\(^9\) The Amarakośa also defines Abhisārika in the same manner.\(^1\) Such Abhisārika is referred to by many poets. Kālidāsa describes the Abhisārikās who were going to their lover's house at night. Therefore, he requests the cloud to show the road by lightning only, because they may fear having heard his thundering sound.\(^2\) Amaruka asks this heroine—"O beautiful one, where are you going in this thick darkness?" She answers—"To the place where my lover, who is the lord of my life, is dwelling." "O girl you are alone, do you not feel any fear?" "No, the cupid who possesses five arrows is with me for help."\(^3\) This dialogue gives the

99. आरम्भमन्विता विखला व नारी या निमित्ता हि मदनेन मदनेन याति | गुप्ताभीमसहरसिका परदेसम गन्नु | सा कीतिसा कविवरेरभिमारिकेरिति | पं.ता. 5.38.

100. कान्तादियु तु या याति सीतें सामितारिका | अमर.

101. गच्छन्तीनां रमण्यतिती योक्ष्यां तत्र नावं गुप्तालोके नरपतियं मुदिमेयंतमोभि: | दौरामन्या कक्षिक्ष-रिनगथया दर्पशोभि: | लोकोत्स्तमनित-मुखरो मा रम भूरिवश्वस्त्ति: | मेघ- 39.

102. कथ प्रस्थातिति, करभोर घोन निमित्ति ग्राणाधिकरो वसति यव पियो जनो मे | लक्षिकिर वद कर्थ न निमित्ति बाले नन्यसि पुष्किशरो मदन: सहाय: | अमृ.68.
description of Abhisārikā. She has no fear at all. Hence, it is said—"There is no fear and shame for those who are interested in sex."\(^{103}\)

The last type of heroine is Viyogini or Prasitabhartrkā who is defined as follows—"She is Viyogini, whose husband is out of station and whose body suffers even due to the moon, the lotus and sandal etc."\(^{104}\) The Pañcasīyakā and the Sāhityadarpana give the same description of this heroine. Kālidāsa's Yaksini, whose husband is far from her on account of the curse, is the best example for Prasitabhartrkā. If the previous sixteen types of heroines come under the above mentioned conditions, we get one hundred and twenty eight types of heroines. These heroines are once again divided as Uttama, Madhyama and Adhama. In toto we see three hundred and eighty four types of heroines! No doubt, there may arise a confusion. But we should understand that the idea of their divisions is from Kāmasūtra.

According to Vātsyāyana, the hero is of only one type

103. कामात्मक एव न शर्मा न लज्जा।

104. दयिते पदेम-सौरियाः शत्रिगेकुण-सन्ननादिर्मिति। परितप्तं एव यद्यु: कथिता तो कविभिंवियमिति। अन्नम् १०.६७।
who is fit to enjoy all the heroines. If he loves in secret for special advantages, he is called a hidden hero, hence he is the second type of hero. Both of these are called Uttama, Madhyama and Adhama according to their qualities. The Kamasutra describes the special features of a hero as follows: Men of high birth, learned, who have attained general knowledge, poets, well-versed in story telling, eloquent speakers, energetic men, skilled in various arts, far seeing into the future, possessed of great minds, full of perseverance, of firm devotion, free from hatred, liberal, friendly, liking social gatherings, healthy, possessed of a perfect body, strong, not addicted to drinks, powerful in sexual enjoyment, sociable, showing love towards women and attracting them but not entirely devoted to them, having independent employment, free from harshness and hatred. All the heroes, in the Sanskrit

105. य सब तु सार्वजनिको नायकः । कः । ५ । १ । ५ । २८।
106. प्रचुरन्नत्वं द्वितीयः विशेषत्वाभावः । कः । ५ । १ । ५ । २९।
107. उल्लतममध्यमता तु गृहणक्षणो विधानः । कः । ५ । ३।
108. महाकुलिनः विख्यातः सर्वसम्मतः कवः आचाया शशालः, वार्मी, प्रेमलोकः, विविध-शिलपकः, बुद्धिवानः, स्मृतिवानः, महोदयः, बुद्धिमतः, अनुभवः, लघुगातः, गहण-गोकुलिनः-प्रेमक्षण-समाज-समस्या-कृत्रिमकीलः, निरूपः, अचयाचारीः, प्राणवानः, अमसः, सूपः, क्रृष्णः, सीता- प्रेमता सालयिता व न वास्ता वशः, ल्यातः-लुलितः, अनित्यः, अनीम्याः अन्ब तेषां वैष्णवः । कः । ५ । ५ । १ । १२।
literature, possess one or more qualities which are men-
tioned above. Pañcasāyaka also gives a list of the features
of hero, which are the reflections of Kāmasūtra. Viśvanātha
in his Sāhitya-darpāna states the same. "Liberal, learned,
of good family, graceful, with the ardour of youth and
beauty, clever, a general favourite and possessed of
spirit, wit and virtue - these are the qualities of a
leading character. On the basis of these qualities,
the character of the hero was divided into four types,
viz., Dhirodātta, Dhiroddhata, Dhiralalita and Dhirapraśānta.
These heroes were divided once again into four types, viz.,
Daksīna, Dhrṣṭa, Anukūla and Ṣatha. Thus, we see sixteen
types of heroes in the literature. These sixteen types
of heroes were divided again into three types, viz.,
Uttama, Madhyma and Ṣadāma. In this way there are forty
eight types of heroes. All these heroes possess the
qualities which are described by the Kāmasūtra. For
example, Cārudatta, the hero of the Mṛchakatīka is
described by Viṣa thus- "To the distressed, he is wish-
yielding tree bent down with the fruit of his virtues.
To the virtuous he is a family head. To the learned he
is the mirror. He is the touch-stone of the moral conduct
and the ocean having righteousness for its coast-line.

109. त्यागी कुत्ते कलिन मलीको रुपयोवस्तातादि।
दक्षोऽनुरक्तलोकत्स्नोऽवदर्शा-शील्या-शीलवान्तेता॥ सा-63.55।
He is hospitable and never shows dis-respect. He is a treasure of all manly virtues and he is courteous and magnanimous by nature. By reason of his manifold virtues, he alone deserving praise really lives; while others are merely breathing.\textsuperscript{110} Sri Harṣa sketches his hero through Mitrāvasu thus- "On the one hand he is an ornament to the royal race of Vidyādharas; well-read, esteemed by the good, matchless in beauty, rich in valour, learned, modest and youthful. On the other hand he would be prepared to give up his life even out of pity, since he is out to save all creatures...etc.\textsuperscript{111} Kālidāsa's Duṣyanta, Vikrama and Agnimitra, Bhavabhūti's Mādhava and Rāma, Šrīharṣa's Vatsarāja and Jimūtavāhana, Bhāravi's Arjuna, Harṣa's Nala etc. possess one or the other quality mentioned by Vātsyāyana.
After describing the hero and his qualities, the Kāmasūtra describes the nature of friends who help in the matter of love. The following are the kinds of friends—
one who has played with us in the childhood, who is bound by an obligation, who has the same taste, who is a classmate, who knows secrets and faults or whose faults and secrets are known, who is the child of a nurse, who is brought up with us and who is hereditary friend. The Kāmasūtra advises that they should tell the truth, should not change by time, should be favourable according to the desire, should be firm, should be free from covetousness and should not reveal secrets.\footnote{Vātsyāyana opines that it is better to keep friendship with washermen, barbers, florists, perfumers, vender of spirituous liquor, beggars, cowherds, betel-leaf sellers, gold-smiths, Pīthamardas, Viṭas, Vidūṣakaś and also with the wives of these people.\footnote{Kokkoka adds some more people who are fit to}}
become messengers. They are maid-servants, female friends, girls, widows, female astrologer, female servants of other's house, shop-keepers, foster mother and neighbours. Further, he says, citizens who are clever may use parrots, starlings, etc. as messengers. 114

We come across many examples which show that heroes were taking the help of the above mentioned persons to win the heart of their beloveds. Agnimitra takes the help of Vidūṣaka; Mādhava wants the help of Kāmandakī who is an ascetic, Vatsarāja takes the assistance of a magician, Ṣākara needs the help of Viṣṇu, Puṇḍarīka wishes the support of Kapiṇḍala who is his fast friend, Candrāpiḍā desires the help of his maid-servant, Nala sends a swan, Upahāravarman takes the help of Puṣkarikā and her old mother to win the heart of his beloved. Hence Kālidāsa remarks—

"One with an assistant is capable of accomplishing the object beset with obstacles. One, even though possessed of eyes, cannot perceive an object in the dark without a lamp." 115

114. नाती सबी कुमारी विवेकेक्षिणा च कैलन्मी।
मातिक-गान्धिक-रजक-स्त्रो प्रवृत्तिता च बस्तु-विकृतिः॥
धात्री प्रतिवेक्षानिका स्थिरमावा दूल्य सता: स्यूः।
पुष्करिकादयोपि प्रतिमाप्रया विद्यानाम्॥ रति, 13-102, 103.

115. अर्थं सुप्रसिद्धं प्रभुरथिष्ठन्तु सहायदानेऽव।
हृदय तमासि न परयति दैषेन विना स्वयंपति॥ गात्र. 1-9.
The *Kamasūtra* tells the hero to take the help of the companion, but the poets and dramatists expand the idea and apply this rule to the heroines also. Hence, Bakulā-valikā helps Mālavikā; Šakuntalā seeks the help of Priyāvadā and Anasūyā. Susaṅgata assists Ratnāvalī. Manoramā supports Priyādārśikā or Araṇyaka. Vasantsena takes the help of Madanikā, etc. Vātsyāyana states that the following qualities should be possessed of by the messengers—skill, boldness, grasping the intention by outward signs, absence of confusion, understanding other's hearts, capacity of reasoning, trickery, knowledge of time and place, quick comprehension, swift and good planning.\textsuperscript{116} We see all these qualities in the above mentioned messengers. In the *Kuttanīmata*, Vikarāla, hence, suggests Mālati to send a go-between who is clever and bold, who is able to understand the mind of the others and who is expert in speaking with double meaning.\textsuperscript{117}

\textsuperscript{116} प्रुत्तात्यागदर्पूः- इिगितातारिक्षत-अनाकुलम-परमप्रश्न-प्रमाणत-प्ररतार्ये-देशाने-कालत-चिन्हयुक्तात-नवर-प्रतिपरितः

\begin{align*}
&
\text{सौपाया दूरागमः:} \\
&
\text{क्ष.७.५}\text{.६०}
\end{align*}

\textsuperscript{117} वृत्ता प्रागमभसती परविर्त्तान-कौशिकेशतो।

\begin{align*}
&
\text{योज्या सरसमु दुर्लिखोकित-विमीशिता प्रयत्नेन} \\
&
\text{कुट्टनी.८९}
\end{align*}
Conclusion

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

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

118. Ancient Indian Erotics and Erotic Literature, p.97.
The *Kāmasūtra* further narrates that the Viṭa, the Pīṭhamardha and the Vidūṣaka are companions to the Nāgaraka. Even in dramas we see that these characters only help the hero. The *Kāmasūtra* further gives a beautiful and elaborate description of the house which becomes a model for the poets as well as for the dramatists. Bharata's *Nāṭyaśāstra*, which is probably the earliest work on dramaturgy gives four types of heroines viz., divine woman, wife of a king, woman of a good family and a courtesan. But according to *Kāmasūtra* heroines are of three types and they are: a maiden, twice married and a courtesan. After some time the division shown by the *Kāmasūtra* became more popular than the division of *Nāṭyaśāstra*. Hence, other authors of dramaturgy divided the heroines into three types only: viz., svītya, anya and sādharana. There is not much difference between the *Kāmasūtra* and these books. On the basis of these three heroines only, all other types of heroines were divided.

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

119. दिघ्य, नूपरनि, कलस्वी, गणिका | नाद्यः ३-२३, २४।
120. यशोः २.२४, सा.४-३।
because the matters which are discussed here are related to the drama only. But we see that the general matters are described in poetry also. By and large, the influence of Kāmasūtra's first adhikaraṇa on the Sanskrit literature, has been a source of attraction for the readers.