CHAPTER - III

SĀMPRAYOGIKĀDHIKARANA

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

I. Ratavästhāpanam

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

1. श्वी हेमङ्गवृव इति लिङ्गतो नायक विशेष: । नायिका पुनःथो वहवा हस्तिमनि वेति । का: २०११.
describe the other qualities. The man whose organ is six aṅgulas in length is called a Hare; he whose organ is nine aṅgulas is named as a Bull and he whose organ is twelve aṅgulas is termed a Horse. In the same way, if the depth of the female organ is six, nine, twelve aṅgulas they are called Deer, Mare and Elephant respectively. The Pañcapāsaṅyaka accepts this division but adds one more type of man namely a deer-man. All the erotic writers agree to the division of females mentioned by Vātsyāyana. They have also accepted another type of division that is not mentioned in the Kāmasūtra but the same is very popular in the literature. That division is of four types: viz., Lotus-lady, Art-lady, Conch-lady and Elephant-lady. The division of these four types of females might have been done by Nandikeśvara and Gaṇikāputra; because, Kokkoka says- "I compile first, the opinion of Nandikeśvara and Gaṇikāputra; afterwards I will state the opinion of Vātsyāyana." Having said this he discusses the four types of ladies. There is not much difference between these two

2. आरोपपरिणामायं कण्ववदादासां गुणिः! गुणगौरवों ना हरिणरवेंकिता: स्वयं || रति.३.१।
परिणामारोपायं कण्ववदादासां गुणिः! गुणगौरवों ना हरिणरवेंकिता: स्वयं || नाग.१४.१।

3. तत्र प्रथम नन्दिकेशवर गोष्टिकांतर्यां सत्यं आर्थ नस्तात् संग्राहित्यायां परत: वारस्त्यायनीयः! रति.१९।
divisions; because Elephant-lady is common in both the lists. Deer-lady of Vatsyayana with all good qualities is known here as Lotus-lady. Deer-lady who has interest in arts is called here Art-lady. In the same way, the Hare-man is divided into two types: The man who is a good-mate for a Lotus-lady is Hare-man and who gives pleasure to Art-lady is Deer-man. All the erotic writers have given the physical and natural characteristics of these males and females so as to recognise them easily. Following are their characteristics.

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

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4. मृदुः दोषेणानां वरिष्ठलसिकाकोमला दैर्यादुः; शोणाम्भोजामिरायं वहितकर्णयं हेर्मधवम् शृंगारी ! सूक्ष्मः कम्पुकंठी पुष्पचन्द्रगुल्ल यां वहर्ष्यंगलकः। बल्लिंश: अंब्द्यंगहं कथयति दिरिणी तामिह ज्योतिषिः। ॥ प.सा. २०११।
body and dark complexion, who is cold like ice, whose teeth
are beautiful and who speaks slowly, whose hair are thick,
whose body contains phlegm more, who eats little, whose
skull is well covered, whose mucus has good smell and
whose face is lovely.\(^5\) Kalyāṇamalla in his Anāhgaratpa
opines—"She is a Deer-lady whose hair are compressed and
thick, who is slender and bearing good head, who has high
breasts, whose eyes are like blossomed night lotus, whose
nostrils are small, whose stomach is thin, whose hands,
legs and lips are red, whose thighs and sex organ are
fleshy, whose shoulders are long and soft like sprout,
whose ears are wide, who is jealous, who is a good maiden,
whose voice is like that of a cuckoo, who is courteous of
sex, whose mucus bears the odour of lovely lotus, who
eats little, whose hips are good, fingers are straight,
gait is like that of an elephant, whose mind is fickle
and whose secret part is six anāgulas in depth.\(^6\) Kokkoka

\(^5\) लक्षितमण्डन तन्वी र्यामा हिमदृक्तिषीतला
विकटदृशा मन्दालाया सुमानर्ण मिरोरुहा।
समयकाल चतुरा दृष्टिकोप सुरभिमुखताहिया
विनम्यिनान्तका व विनम्यिनान्तका हरिणी भवेउ।
तांग्र.१४५।

\(^6\) सान्नुःलिघितुलन्तला समिश्रतत्त्वी सूतर्गत्वी
पुल्लेन्द्रवलीयनाल्पचिविरामाणा व तुष्किदरी।
आज्ञायनर्माणादृशुगला पैलोक्षमावलया
प्रायः कोमलपल्लयोलामुखा विस्तारीण गम्भृतिः।
in his Ratirahasya gives the same characteristics in other words.

**Mare-lady:** According to Kokkoka, she is called as Mare-lady whose head is uneven, whose hair are thick, straight and compressed, whose eyes are unsteady like the petals of blue lotus, whose face and ears are big and wide, whose teeth are strong and lips are attractive, whose breast pitchers are hard and full of flesh, whose shoulders are beautiful and fleshy, whose stomach is small, whose hands are soft like lotus, whose chest is wide and voice is sweet; who is anxious due to envy, whose navel is deep and round, whose hips are beautiful and big, thighs are long and straight, whose waist is think, gait is nice, heart is fickle, limbs are soft, who loves meals, sleep and lover, whose body contains first (vata) and last (kapha) humours, whose mucus which is yellowish smells like meat, who is satisfied by bull-man and whose sex organ is nine angulas." JyotirIša says- "She is a Mare-lady
whose head is uneven and hair are thick, compressed and
twany in colour, whose eyes are fickle and resemble blue
lotuses, whose face is lovely, whose breasts are high and
weighty, whose navel is deep, who bears fleshy folds on
the stomach, whose hips are big and sex organ is nine
angulas." Padmaśri defines- "That young lady is fit
to be called as a Mare-lady, whose breasts are hard and
full of flesh, whose bones of ankles are tortuous, whose
buttocks are big, whose limbs are warm, whose shoulders
are soft, beautiful and fleshy, who sweats a little,
whose limbs are white, whose mucus has the smell of meat,
whose stomach is small, whose limbs are proportionate and
whose body contains more bile." The Anahgaraha gives
the same characteristics to a Mare-lady but it adds two

8. व्यानिौ-नोतुग्रीष्क बश्तरकर्पिष्कुणक्रोधयारा
धंधनोलामणुजक्री मुहलिलवदना तुम्विघोज्यारा ।
गंभीरार्त्नार्थितिभिषुपत्ता श्रोणि भारतसागरी
सेर रूपाकुंवली वहमति रत्नमहारणा वै तुम्विगी ॥ वं-ता-2.13.
9. प्रीतियर्विश्वव्यामयं कृतास्थायन्या गुल्महवाति ।
निर्मित्यस्पून्यवनां चुदतिलामातिली ताहु ॥
व्यवस्त्रमुखोपवित्रा गोरांगी पम्बानिभर्तलिला ।
तुम्विरूर्वे समाजेत तुर्णी तिरतादिधिक बहवा ॥ नागर-14-6.
epithets more: viz., she possesses a big lower lip and in cohabitation she reaches climax after a long period. No doubt she resembles a conch-lady by all these characteristics.

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

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10. किंविल्पुथ्यस्त ञुसुचिरात्सेरोपकाले इवदेवौः प्राञ्जले 3.22,23.

11. सुप्रभामुरुस्युण्ड्का ल्पुततरणया स्युतान्तिसाल्पावे ब्रम्हव्यौष्टी प्रेमवाहूः। कतिपयायां हेयाप्त्तिमूद्यता। निर्लक्ष्या रासमौरिससाचार्यिनयस्य रक्षाधस्ताया। निर्दिष्ट्या हरिस्तिनाय वहति रविश्रेर्यः। गृहदेवयः पूहः। 3.2.14.
who is cruel and shameless, whose character is bad, whose breasts are big, who reaches the climax with trouble (in love-play), who eats more, feels happy in bad works, whose mucus always smells like an elephant's ichor and the depth of whose secret part is twelve aṅgulas. The Naṅgara-sarvasva describes as follows. Her body is mutilated and fat, teeth are protruding and hair are thick and black. She is red and she has vāta. Her feet, hands and limbs are fat. Her body is warm. She speaks more, she is fickle and fat. Her secret part is full of pubic hair and her mucus smells like an elephant's rut. This description resembles the Elephant-lady of Gopīkāputra. Now, we see the characteristics of four types of ladies who are popular in classical literature. Among them the first one is Lotus-lady.

12. विनांगरासर्वस्वायत्तो दुर्लभाशिकाः प्रसुता लम्बोच्छिकाः
विस्मृतां दर्षकमावर्तिकाः पुरुषवस्त्रीलालकाः ||
इत्यत्कालवृत्त्रं बाहुयुगला गम्बैरुध्यात्मरा
कामापाय सोहः कुलीक्षणाः दुर्गाः व वीरस्या ||
दुःशीला शलोंगिका पुश्चर्वा कात्तकाध्यायारा
वत्यन्ते बड्डोजना व नितरा पापेशु ब्रह्म स्तुता ||
स्वनृवैधस्यदृष्टीविनायकिनः सा कन्धेरीररूपा
केष्यामानुविनायकिनावता कुष्टि तिनी ||
अन्वा। ३२४, २५।

13. खर्का तुला प्रकटवास्तव इन्द्रली: वल्लिकानी:।
रक्तवा दायपुष्कतिकृपताहित्यादर्शिनी ||
शीतोष्णांगि बड़हर्वचायव्यलालनर्य्येदा
रोमाविन्धो वहरति कारणो दानगाध्व वराहम् ||
नागर। १४७।
Lotus-lady: The **Pancaśāyaka** describes—"That heroine is Lotus-lady, whose face is like the fullmoon, eyes are tremulous, breasts are plump, limbs are delicate, who is modest, fragrant like blossomed lotus, who gives pleasure according to the season, who has white complexion, who takes a little food, who is expert in dalliance, whose sound is like that of swans, who has self respect, bashfulness and takes pleasure in worshipping Gods and elders. 4

Here the meaning of the 'Śvāma' is that a lady who gives pleasure according to season, but not as a dark lady. If we take the second meaning, it contradicts the next quality i.e. 'Gauradyuti.' Therefore, Mallinātha, well-known commentator, gives the meaning of this word thus:

That lady is called as 'Śvāma' whose colour is like that of gold which is purified in the fire, whose limbs are warm in winter and cool in summer. 15 The **Ratirahasya** defines Lotus-lady as follows: She is a Lotus-lady, who is soft like lotus bud, whose mucus smells like a blossomed lotus, whose body contains divine fragrance, whose sides

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14. सप्तरशुःश्री विलोकनवना पौनस्तनी दक्षिणा 
अन्ताभारँतता विलासःश्री इतस्तता मार्ग्नी 
लज्जाकूदियांदेश्वल्लता तत्तिरितका अद्वितीयी || पं.ल.156.

15. कोपः तत्तत्त्वोऽस्थायाः गोरेष्वे तु सुखःशीला 
तत्त्वात्रोऽस्थायाः तत्त्त्वात्रोऽस्थायाः बध्यान्त || भार्त.5.19. 
Ed.Bhuvanacandra, Calcutta, 1895.
of eyes are red and resemble the beauty of the eyes of
a frightened deer, whose beautiful breasts are attractive
like Bilva fruits, whose nose is like the flower of sesamum,
who has faith in worshipping Brahmins, elders and Gods
always, whose complexion is like the petals of a lotus
and who is yellowish white like a campaka flower, whose
whose secret part is like a blossoming lotus-bud, who
walks softly and gracefully like a female royal swan,
who is slender, whose abdomen contains three fleshy folds,
whose voice is like a swan, who wears good dress, who
eats soft, clean and little food, who has self-respect,
who is full of bashfulness and who likes white flowers
and clothes. The Anahtaranga gives the physical beauty
of a Lotus-lady as follows. Her eyes are like the eyes
of a young antelope and reddish at the ends, her face is
like the fullmoon and breasts are plump and protruding.

16. कमलमुखलमुखी कुलराजीवणन्ति:
सूरतपति गर्वता: तौरभ स्वयमाइलो ||
विकल्पस्यामें प्रान्तर्वते च भैरे
सतनयुगलमन्धि प्रीतिप्रणी सवड़वक्ष ॥
तिलकुलमसावा विस्तरी वानावर्तं च
दिनांभु स्वयमां प्रधानां लोणां ॥।
कुलवयालकार्तित: कापिं यथियमारी
विकल्पस्यामें प्रान्तर्वते च
सतनयुगलमन्धि प्रीतिप्रणी सवड़वक्ष ॥
कुलवयालकार्तित: कापि यथियमारी
विकल्पस्यामें प्रान्तर्वते च
सतनयुगलमन्धि प्रीतिप्रणी सवड़वक्ष ॥
कुलवयालकार्तित: कापि यथियमारी
विकल्पस्यामें प्रान्तर्वते च
सतनयुगलमन्धि प्रीतिप्रणी सवड़वक्ष ॥।
She is tender like Śrīpura flower, she eats little and she is modest. Her mucus smells like blossomed lotus. She has bashfulness and self-respect. She gives pleasure according to the season. Her complexion is like a yellow Campaka flower. She has interest in worshipping God etc. Her secret part is like a blossomed lotus flower, her voice is like that of a swan. Her body is slender and gait is like that of a female swan. She always wears good dress and her belly has three lines. She likes white clothes and she has good neck and attractive nose.

A close comparative study enables us to know that some characteristics of a Hare-lady resemble this Lotus-lady. For example, soft limbs, high breasts, the odour of mucus, eating a little, etc. We may call a Hare-lady with pious mentality as Lotus-lady. Art-lady is also a Hare-lady but she has interest in arts and sciences.

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

-printing error (repeated characters)
whose gait is beautiful, who is neither too tall nor too short, whose limbs are thin, whose hips and breasts are broad, whose legs are equal like the legs of crew, whose upper lip is raised, whose mucus odour is like that of honey, whose neck is like conch, whose voice is like of Cakora, who knows dancing, singing etc., whose secret part is round swollen and contains much mucus and few pubic hairs, whose glances are naturally unsteady, who has interest in external coition, who likes little sweet food and who likes various arts.  

Kalyāṇamalla sketches this lady in the following manner. She is Art-lady, who is slender, whose gait is like that of an elephant, who has unsteady glances, who has learnt music and sculpture, who is neither short nor tall, whose waist is thin, voice is like that of a peacock, breasts and buttocks are fleshy, legs are slender and attractive, whose mucus smells like honey, whose upper lip is small and raised, whose secret

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

19. तन्यंगी .संगीतामिनी वयलुभी संगीतपीठार्थिन्यान् थो हुल्या नं बुझ्तरारुङ्गु तुषार भवे मयुरवनाम्।
प्रीतिभोगी प्रयोधरा खुलती ब्रह्म वहनस्ती कृष्णमो मधुमान्य सुमिरतमपि सा तुड्डोयन्तं वल्लल।
कामागारसान्न्तोलोमसितं मधे सुभु प्राप्यरो विमुस्युग्लतत्त च वहृतमयो रत्नमुखानादस्म लब्ध।
भूमि श्यामलकुंतला च जलधीरीविशेषो रता चित्रा विशिकारी रतेन्दरविका भैयागिना विशिष्टिः॥ अनंगः।।१३,१४॥

20. श्यामा पद्मसुभी कुरुपणयना श्रामदारी वल्लला संगीतागमैदिनी वरसुनसुखुं गुस्तातिमित्विने।
विद्यालापरता मत्तक गुस्वत्तिमन्धणयरस्तवा विशेषा कविकेकर प्रणविनी विश्वस्तवा विशिष्टिः॥ म। स।।७॥
speciality is that she is well-versed in music, singing etc. As she has interest in various arts, she is called an Art-lady.

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

21. तनुरतुरारे स्त्रादृशीहेत्रान्यमनुषया
हंसुरण हर्षस्वाहासः कृत्वापि कौशिकीला।
अन्नपूर्णस्तिरस्य दीर्घ निग्रमन बहन्ती
स्मरणमपतिलोक क्षारगन्धिय स्मारकम्।
हङ्कारति बहुन्यं रूपमेव सर्वोपयोगं लघुः।
स्मरणालप्पुष्क्तं विनिधितुभन्तिकानि
न लघुं न बहुं भोक्त्री प्रयोगः पितात्त्व
पियुषं मलनाथ्यत्ता शरीरं रामभोक्तिः।। रति।।1.16,17।

21. तनुरतुरारे स्त्रादृशीहेत्रान्यमनुषया
हंसुरण हर्षस्वाहासः कृत्वापि कौशिकीला।
अन्नपूर्णस्तिरस्य दीर्घ निग्रमन बहन्ती
स्मरणमपतिलोक क्षारगन्धिय स्मारकम्।
हङ्कारति बहुन्यं रूपमेव सर्वोपयोगं लघुः।
स्मरणालप्पुष्क्तं विनिधितुभन्तिकानि
न लघुं न बहुं भोक्त्री प्रयोगः पितात्त्व
पियुषं मलनाथ्यत्ता शरीरं रामभोक्तिः।। रति।।1.16,17।
ejaculates a small quantity of mucus having purgant smell, whose glance is unsteady, who walks quickly, whose limbs are extremely hot, who makes many nail prints with passion in sex-sport, who eats neither more nor less, who is generally bilious, who desires red clothes and red flowers, who is unkind and crooked, whose mind is wicked, whose voice is rough and gurgle. 22 The Pañcasayaka describes thus. She is a conch-lady, who is slender, whose glances are curved, breasts are small, who is passionate, whose hair are generally long, whose nature is crooked, who is difficult to enjoy in coition, whose colour is tawny, who moves rollingly, whose voice is rough, who takes pleasure in red clothes and who likes giving the nail prints on various places. 23 By the study of the characteristics of a Conch-lady we come to know that she is not other than

22. दोषी बाह्यिक धर्मो द्वे गृहमन्धी देवे वहन्ती तथा
पार्वती दोषी तराँ कटिः ब्रह्मी स्वल्यतानी कोंतिनी।
गृह्य धारापिन्यनां स्वरज्जानां स्वात्रुः कै रानिमृण कुटिलक्षणा गृह्यति।
तन्त्रपत्नातामृणम।
अस्मीयुः कर्पक्ष्तार्ति बन्धुः यथात्मथनाकुला
न ततोऽन य भूरि मक्षति तदा प्रायो भेतुः पिताम।
स्त्रेण दासुरुः कामविषालाय व अशुभयुः भृतु
पिष्ट्रा हुष्टमनार्चा धर्मरहितारुकतवा शेषिनी। देणं १५, १६।

23. तन्त्रायुः कुटिलक्षणा लघुकामोगो ददाये विनी
प्रायो दोषीवा स्वमाविष्टस्ना कष्टोपनेगो।
पिष्ट्रा लोकगतिव धर्मरह रक्तम्बरहल्ल्वनी
नानास्थान्यनकुदानानतिका तेषु शता शेषिनी। पं॰ ता। १५, १६।
the Mare-lady. Because both are bilious physically, wrathful in nature, both take pleasure in eating and both take time to reach the climax in love-sport.

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

24 अतिलिपिनि: स्युद्वक्रुणीलोकं वहति घर्षणं मय्यरं हृद्वर्जिनासु। कपिलकलाप्यो कृष्णेन्दातिमिना। दित्संवदिविवनियम् त्वाइःवेधन्तके च। दित्सकस्वक्षाग्राण्यं बृहोपलं लल्लितायुणान्त्ये। बाहुरस्ति कृष्णरामात्स्यं नामितिस्वात्म।। कहति तन्नि दर्शति गद्यं दोक्तितः॥ रतिः १८, १९।
are drooping, whose vaginal fluid is more in quantity and
smells like the rut of elephant, who walks slowly, who is
difficult (to attain climax) in love-play, who fatters
and who has thick lip. According to Jyotirīśa, she is
Elephant-lady, whose body is fat or full of flesh, who
walks slowly, who is crooked, whose shoulders are drooping,
whose hair are a little tawny, whose breasts are plump,
whose face is shameless, whose lips are like Bimba fruit,
who has much appetite, who is difficult (to orgasm) in
union, whose limbs are fair and whose vaginal fluid smells
like the rut of elephant. There is not much of a
difference between Vātsyāyana's Elephant-lady and this
Elephant-lady. Both have common characteristics. Both
have thick lips, both are crooked, both have no shame,
both attain climax in cohabitation with difficulty, both
have interest in eating, the vaginal fluid of both smells
like the ichor of an elephant and moreover, both have
the same name. Hence we can easily say that there is
no difference between three types (Mrgī, Vadāvī, Hastini)

25. स्त्रिण सिद्दालुक्ताला च बहुमुख दूरा तपावर्जिता
गौराणी दृष्टिलिखितवर्ण इत्यादि नमतक्ष्यरा।
भिन्नपौर्ण मद्याबुरण्य रतिज्ञ ततः शूरा मन्दगा
हुँसत्या सुस्तेन्द्रियविद्वया स्मृताविकृता हस्तिनी॥ अनेकः१७॥

26. पीनाचलुक्ताला शून्तिगतः कुरा नमतक्ष्यरा
स्तोकासिद्दालुक्ताला पुषुक्ता लज्जाविद्विद्वाना।
विभेदीति बहुमुख्यमोजन्मुचि क्षतेदसत्याय रते
गौराणी करिदानान्त्यांसंवस्त्राया मला हस्तिनी॥ पृष्ठः१९॥
of Vātsyāyana) and four types (Padminī, Citrī, Sakhīnī, Hastinī) of ladies except the number because the qualities of three types (of ladies) are divided in four types.

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

All the heroines in Sanskrit dramas or in poetries are mostly the Lotus-type of women. Kālidāsa depicts
Pārvati as a Lotus-lady by describing her feet as lotuses, her gait like that of royal swans, her thighs plantain stalks, her slender waist as having three folds of skin, her yellowish white, black nipped breasts which have no space between them, her shoulders which are more delicate than Sirisa flower, her deep navel, her hair which are curly, her eyes which are long and her face which is like lotus. In the Mālavikāgnimitra, the poet pictures the beauty of Mālavikā according to the conception of beauty which resembles the Lotus-lady. Her face has long eyes and the lustre of the autumnal moon and her two arms are sloping at the shoulders, the bosom is compact, having

27. आज्ञाकृतिलालणी पृष्ठिलयम् स्तलारनितीप्रकृतिस्यधाम् | कुमारः।।३३।
28. ता राजाहृदयं संकाताः संवेदन्ति लीलायत्यतिक्षेपः।| अथनियम् प्रकृतिपदे सूक्ष्मेऽविद्यारुपिनिः। कुमारः।।३४।
29. नागेन्द्रसंतानमिदं कायस्वयंदेव नृपायत्वारदी विवेखः।| लघुवामि लोके परिषारिः हर्ष जातास्तुत्वारुपमानवायृः। कुमारः।।३६।
30. मथैन ता वैदिकिलस्यम् विलये वार बमाः बमाः। कुमारः।।३८।
31. अयोग्यमुख्यपौष्पस्यलक्षणाः स्तनमये पांचु तथा प्रज्ज्वलः।| मथैन यथा प्रयोग्यमुख्यम् तत्त्व चरालक्षणान्तरमण्यम्। कुमारः।।४०।
32. शिरीषविपक्षादिको भुक्तराय शुभ्र मदीवाचिति मेविवाचः। कुमारः।।४१।
33. तत्त्वा: प्रकृतिस्य तत्त्वामिनिभर्सः सरसं तत्त्वानिवलासः। कुमारः।।३८।
34. .... कुजलकेशिः .... | कुमारः ६॥४५।
35. शतदन्यतमम निर्गते दिक्षिज् दीर्घ्यमयेष विपृग्न्यम्। कुमारः ६॥५५।
36. चन्दः गता पदमुण्डनानु चुंबते पदमादिता वान्नुमानस्यमभ्याः। उमासुधै युप्रतिपद लोला दितिः यो यौतिष्ठ्यय यो यौतिष्ठ्यय तक्षतः। कुमारः।।४३।
close touching and raised-up breasts, the two sides are as if polished, the waist measurable by the hand, the hips expansive, her feet have curved toes, her body is moulded according to the fancy in the mind of the dance teacher. The adjectives given by the poet to Malavikā are the epithets of a Lotus-lady only. The physical charm of Yakṣini in the Meghadūta also is the graphic picture of a Lotus-lady. The poet explains her thus: She, who is slender, who is youthful, whose teeth are sharp, whose lips are like ripened Bimba fruit, whose waist is slim, whose glance resembles that of a frightened deer, who has deep navel, who goes slowly due to the weight of hips, who stoops on account of breasts, is the first creation of Brahman among women.

In the Ratnāvalī, the king of Vatsa describes the beauty of Ratnavalī or Sāgarikā thus: Your face is like the moon, your eyes are like blue lotus, your hands are like day lotus, your two thighs are like plaintain stalks,
your shoulders are like lotus stalk, thus O you having limbs which give pleasure, embrace me tightly and cool my limbs which are hot due to Love God. Here, all the adjectives show that Ratnavali comes under the Lotus-type of the lady. It is a convention that there is no space between the two breasts of a beautiful woman. Hence, Ratnakara in his Haravijaya states— "The slender maiden, with curiosity, having directed her friend to place the lotus stalk between her breasts where there is no place, came to know the expanse of her bosom."  

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

39. स्त्रीतृस्मितिैस वसूल दृश्य पद्मायत्रारी करो रस्मायम्मनिः तवोद्धृत्य बाहु मुण्डलोपभी ।
-हरावल्लादाकरसाकारः रंगालिनि: श्रीमालिङ्ग सा-
संगारि तवमनंतापविद्वृद्धायंद्येद्यति निर्वाचयि ॥ रत्ना । 3. 11.

40. कृतेयणैं वसुद्वयस्य मत्येष्कासागारिलंभये तन्वी ।
सकोकर्म्यस्त मुण्डलनालंदः परीति दृढ़य विभृति ॥ हरे । 25-16.
Niranaya sāgara Press, Bombay, 1890.
stir up its friend, fire viz., cupid living in her mind." 41
Here the poet used the word "Gandharvahena" purposely to
show that Damayantī is Lotus type of lady because smelling
like a lotus is one of the characteristics of this lady. 42
At the time of depicting the amorous activities, the poet
sketches Damayantī thus- "Concealing her feelings somewhat
out of bashfulness and somewhat manifesting the grace of
them with good humour, she, a woman of Lotus class resembled
a lily with buds and full-blown flowers." 43 Here, the
poet has used the word 'Padminī' to show that Damayantī
is Lotus type of lady.

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

41. गुह्दमारिन गुँड घायिूँ रमर मनसि गन्धशेन मृगीदृषः: ।
अकालिनिकायनिन विनिप्यमानिनिन्दुवेशनमायिता । नैव. 4.14.
Ed. Narayana Rama Acharya
Nirnaya Sagar Press, Bombay, 1952.

42. पदिमनी पद्मान्या य ..... । तमर. 39.

43. कुँछानी निकृषित ग्रिष्या वियतसौदा निद्वृतसीरम वियतु ।
कुंसलोनिपिषिकानलैवित परिमिती जयति सा त्म पदिमनी । नैव. 18.52
and curly; black and curved eye-brows, eyes like lotus, fish and deer, face like the moon and lotus, lips like Bimba fruit, neck like a conch, breasts which are big, fleshy and like pot or pitcher which are high and hard, stomach which is thin, emaciated and with three lines, middle part which is small, navel which is deep, hips which are fleshy, big and broad, thighs like the trunk of an elephant or a plaintain stalk, hands and legs which are like lily etc. The limbs are soft and attractive. Such type of description is seen in all the poems and dramas. Some poems are devoted entirely to describe the feminine charms. The Śṛngārāśataka, the Amaruśataka, and the Caurapancāśika describe not only the beauty but also depict erotic situations with abundant sensuous details. The depiction of female beauty in ornate poems is often embarrassing though it is conventional. The later literature is, no doubt, an exhibition of the author's knowledge of Kāmaśāstra.

44. असिकैसी - दौङ्कैसी - कुटिकैसी - असिकृ - नतमृ 
नीलोतपलाढि - मीनाधि - मृगाधि - बलुमृगाधि - कलमृगाधि - 
भिक्षुनी - रक्तमें - क्षुण्पित्तिनि - गुरुतीनि - पीनस्तनि 
घटस्तनि - कुमस्तनि - गुजस्तनि - काँचस्तनि - कुषोरधि 
धामोरधि - मध्यक्षा - निमनन्दी - विवलि - पीनाज्ञन 
गुलज्ञन - विशालज्ञन - कस्मोरु - कस्मोरु - कस्मोरु 
पादकथा - कोमलाधिनि - सुन्दराधिनि
The physical beauty of males is also described in the text of sexology. *Kāmasūtra* gives three types of males to which other erotic writers also agree. But, Jyotirīśa adds one more type of male and he is Deer-man. Thus, we see four types of males. The first one is Hare-man. The description of this man is given by the *Ratirahasya* as follows. His eyes are red and wide, his teeth are small and equal, his face is round, he wears good dress, his hand is soft and red with beautiful fingers, he speaks nicely, his hair are curly and soft, he has short neck, his knees, laps, hands, hips and legs are thin, he eats a little, he has a little pride and a little desire for sex-sport, he is clean and rich, he has much self-respect, his semen has good smell, he is handsome and happy.45 Kalyāṇamalla gives the same description and adds one adjective more that he is very calm.46 The *Pañcasāyaka* adds three more qualities viz. he has

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45. आतामार्फरेन्ना लुकतामदना वृनलास्ता: लुकेष्या; ।
मृत्तिकाः वहक्त: कर्मकिलकिलि विकलबार्ती दुःखाय: ॥
पृत्तिव्यासोल्लोला: पुष्पसिरसिः नातिदैर्घ्यं वहक्तो
गृणाम् जानृस्तत्सैं बध्रवरणयोऽसुमतिः: कार्यं मूहैः ॥
अल्पपहार्वपिधर्मर्मां लुकुकतास्ता: वौच भास्तव्यः धनास्त्वः: ।
मनोदीर्भोक्ता: श्रष्य: स्यु: तुर्षितज्ञं: कालसत्यं: सत्यर्थं: ||
रति: ३.३०, ३१।

46. प्रायः कोमलकर्णताः पुष्प्यं: शान्तार्यं तुष्टान्विता: । अस्ते: ३.१६।
a fat body, big ears and he is a sportsman. 47

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

47. ... त्युलणेत्र ... लम्बवर्ण: ... कृदावत्तो ... शास्त्रयु: ||
   पुस्त. 2.8.

48. स्कारारस्युन्नतस्तत्त: पृथ्वी ववालिके सिभत: स्युलुणेत्र समसित्सृवतिभुत: कृमियोऽर: पीवरा: \|
   द्विःत्रिन-नगलक्ष्मिन-सत्तुमा आरकादस्तत्तोंदरा: 
   रक्षा-नातिस्वर्प्यं कालस्युमोदक्त्विभुत्वः कारिकत्वः: ||
   श्लेष्मरस्युण्ड्रव्य: मुदुगिर: पीडातत्तुपागिनी 
   रित्तवसित्वूर्त्वायाविरितित्वा दीप्चारणय: इश्वर्यः ||
   मध्यान्ते सुखिनो तितिज्ञवुष: तथाकेलोऽधिकत: 
   तस्यस्तु सुभास नवामुलिमेऽति वृथा विभूति || रति. 3.32, 33.
this man, viz. he has expansive chest and he is fickle. According to the Pañcasāyaka, he is a bull man, who has pride, who is expert in the art of sex, who is handsome... who has a good shape, who has unsteady eyes, whose speech is pompous and who has middle passion in sex-sport.

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

49. ... लुपौदवश्च स्थला ... व्यालोला ...। अनंत 3.17।

50. स्काराकारः सवर्गः: सुरतसकलात्मकः: सुन्दराङ्गः
   व्युधोरसः: सुखः: सुमरमधुरिणी पारसः लोकेन्द्रः।
   अत्यन्तप्रीत्यावाच परिलक्ष्य ज्योतिः: कोष्ठमा मध्यवेगा
   उक्षणो विन्यायित्वतः नवमहत्तंगली: वहनिः। यं कथि ॥ यं ।स।2.10।
chest is expansive. The Anaśgaraṅga adds one more quality viz. that Bull man wishes coition with fat women.

According to Pañcarāja he helps others, he is virtuous and he has intense carnal desire.

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

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51. विवाहश्रीविरोधाधरदैरत्नदीयीः कृष्णे
   ये स्यू पीवरक्ष मांसलमुखः स्यूरजुङ्गानुः केवः ||
   प्रौढदेवयः हर्षितः जानुः स्यूर स्यूर्यः स्यूर्यः स्यूर्यः
   दैर्घ्याक्षरविलोलोचनातः प्रौढः स्यूर्रालातः ||
   गम्भीरा मुखरा पिण्ड पुष्पः पीनोखः चिन्नो
   दैर्घ्याक्षरविलोलोचनातः स्यूर्यः स्यूर्यः स्यूर्यः स्यूर्यः
   दैर्घ्याक्षरविलोलोचनातः स्यूर्यः स्यूर्यः स्यूर्यः स्यूर्यः
   समीरोऽस्यरऽस्यरऽस्यरऽस्यरऽस्यरऽस्यरऽस्यरऽस्यरऽस्यरऽ
   दैर्घ्याक्षरविलोलोचनातः अवययः समीरस्यरः || रति. 3.34, 35.

52. स्यूर्रालीलालातः .... || अवयय. 3.19.

53. परमतिनिर्देशः ... सार्खिकः ... वष्णसम्प्रभुक्तः ... || प. 2.11.

54. सुपारस्कस्य सुमुद्वार स्वयः स्यूर्यः स्यूर्यः स्यूर्यः ||
   सुरक्तिवर्णः समदर्पणः स्यूर्यः स्यूर्यः स्यूर्यः ||
   क्रितोऽस्य .. || प. 2.9.
When we go through the literature we are surprised to find that poets have not taken much interest in depicting the physical charms of males. The reason may be according to Indian convention, a man, who had knowledge, virtues and who had done heroic deeds, was glorified. Therefore, poets gave much importance to those matters and not to the physical beauty. All the heroes of the dramas or of the kāvya were depicted as virtuous, learned, brave, liberal etc. Yet, we see a little description of the physical charms of males here and there. Kalidāsa describes Dilīpa’s physique in a verse—"He possessed a broad chest, bull-like shoulders and long arms. He was tall like Sala tree. He was a though Dharma of Kṣatriyas resorting to a body fit for its work." He has given the physical description only in a line, but he describes the fame, virtues, bravery etc. in many verses.

Bāṇa describes at length Dādhići in the Hārṣa Carita; Tarāpīḍa, Candrāpīḍa and Vaiśampāyana in the Kājāmbalī.

55. अत्तथकर्मण दैव ज्ञानो धर्मेण द्वारंति: || सप्ट. 1. 13.
Raghuvasana of Kalidasa.
Ed. G.R. Nandargikar.
Motilal Banarasidasa, Delhi.
But he has not given much attention to the physical body. Śrīharṣa, who narrated Damayantī's beauty in a full canto, has depicted Nala in a few verses. He describes Nala thus: "His foot held the lotus in contempt. His arms received the length and stoutness of a bar while storming the forts of his enemies and in the same activity the splendour of his chest assumed the breadth and unassailable strength of the shining panel of a fortified door. His face eclipsed the moon with its smile, which was but a fraction of its grace and threatened the beauty of the lotus with its eyes, which were but a part of it. So it had nothing similar to it in the world, which had no other beautiful object that surpassed those two." Thus Śrīharṣa depicts his hero Nala in a few verses.

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

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56. अयारि पदेषु तद्भंनिणेष छुणा .... | नैष. 1.20.

57. अलोक्य दौम्यम् अरिहण्यलिन्ने दूर्य गृहीतार्गलोकीयशीता ।
उर:शिवा तच च गोपुरपुरस्थपातलपुराणितीर: प्रतारिता ॥
स्वयंनिलेवं तस्याधितंतिन्तु। नित्यम्वृंक्वतर्जित पदसमपद: ॥
जातदृश्यविशिष्यतन्तरान्तर न तन्मुक्तव प्रतिमा वराये ॥
नैष. 1.22, 23.
Kampana's walking style which is like the gait of the elephant, with poetic fancy. She states- "His walking was graceful and stately, it looked as if the elephants dwelling in the mountain cave gave it as a present in advance to get themselves caught and kept by him a favour for which they always longed." 

She continues her description as - "The loins of the handsome prince, hard as stone with their golden band resembled the base of the 'Añjana' hill encircled by a fresh streak of red coloured mineral. His waist shapely and slender, which greatly enhanced the beauty of his personality suggested, the idea of the lions having yielded their monopoly, as a sort of hush money in his favour as they were extremely afraid of his strength. His chest was so broad that it was able to hold in its expanse, the breasts which are like frontal globes on an elephant's head, of beautiful woman." 

She further narrates that his hands were strong.

58. त सर्वात् पर्वतकर्णराजाये परिष्कारनुदिक्षिताय." नितीर्मित्वमुखणाहेतु धीरोधी धारायुद्द्विश्वनियर्मर्गात्। मधुराः।

Madhuravijayam of Ganga devi.

Ed. S. Tiruvenkatachari
Annamalai University, Annamalainagar, 1957.

59. शुभान्तस्तवत्त्वं शुभकालं काठिस्यं कुम्भकितविशेषं।

मुद्रां ज्ञाते। आधारत्वविशिष्टं लोकं दूये राजसुनस्तवं स्मृतमात्र।

पराक्रमविविषित्वमधिराजीमृदुलकृताविनं।

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

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

Vātsyāyana, having made the divisions of male and female states—"There are three equal unions and six unequal unions."60 Unions of Hare and Deer, Bull and...
Mare, Horse and Elephant are called equal unions. Other coitions are unequals. Six unequal unions are once again divided as follows. Bull - Deer = high union; Hare - Mare = low union; Horse - Mare = high union; Bull - Elephant = low union; Horse - Deer = highest union; Hare - Elephant = lowest union. Thus we see nine types of unions. Among these equal unions are good, highest and lowest are worst and other unions are neutral. All other erotic writers also say the same thing. The Anahga-rāhga gives the reasons to convince that unequal unions are not good. It says- "In low unions, the women will not get satisfaction as their itching will not stop by unequal sex organ of the male. In high unions they will not get pleasure due to big organ of the male as women's organ is very delicate." Hence, equal unions are good. Kāmasūtra, in the same way depicts another nine kinds of union according to the passion as well as time. Vatsyāyana says- A man is called a man of small passion whose desire at the time of sexual union is not great, whose semen is scanty and who cannot bear the bitings of the female.

62. प्राणाणीतिनिः सा कण्ड्यन्तिप्रयोगाङ्गिति। अतो न नीतिलोको गुहिट्ट गठ्नितं योधितं। वराणगमयं नारीगमयंत्यां कौमलः स्मृतयुः। अतिप्राणाणीतिः नातस्ताताः सुध स्वेताः। अर्थं 3.7.8.

63. यस्य लैण्याग्रस्ते प्रीतिदाताना वैर्यमस्य क्षतानिं च न सहते स मन्दवः। कात्तके 2.1.13.
who differ from this nature are called men of middle passion, while those of intense passion are full of desire. In the same way women are supposed to have three degrees of feeling as specified above. Thus, we see nine types of unions here.

Equal unions - Small-small; Middle-middle; Intense-intense.

Unequal unions -
Middle-small = high union Small-middle = low union Intense-middle = high union Middle-intense = low union Intense-small = highest union; Small-intense = lowest union.

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

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

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64. परिवित्तपार्श्वगतां हेतुसं धान्यमोहनेष्वर्च।
नीता नियम कथामिहण कार्यं तु परिवित्तिः || इत्यदः 392.
as the male is of little passion which is short-timed.
Another prostitute narrates the highest union as she got
a man of intense, prolonged passion by whom she was fati-
gued and pained. Another unsatisfied harlot states her
experience of coition with an old man who has no virility
at all. The poet depicts the equal union through a
harlot who addresses her friend- "0 friend, my lover,
who was smart, who was of neither small nor intense
passion, won my heart by soft and satiric words as well
as with equal union." The poet further says that Kāma
can be achieved by enjoying equal union only. Here the
poet has used the word samarata intentionally to show that
he knew Kāmasūtra of Vātsyāyana who has said that samarata
is the best union. Ratnākara has described the unequal
union.

65. अविद्याः भ्रात्रिनी वृत्तभोगिणिः जडो चिरः ।
अपमृत्युरुपकान्तः काभिर स्मायवेण में राजशः || कुटुम्बीः.393.

66. नेष्ठातिरितः क्षणमयः न व शस्त्रविद्ययतसिद्धाः ।
केवलमलयादैं कदर्थितां कुद्र पुरुषेण || कुटुम्बी. 394.

67. कुपार वेज्योऽयः वेज्येवः स बृह परिखातः ।
कुपल्येवेल समेतो नमस्तिर सम्मानो मनोहराकारः || कुटुम्बी.396.

68. ....काम: समरतनरोपिषोऽयः । कुटुम्बी.652.

69. तेषु समानि भेष्टानि । कां.हु.2.1.9.

70. असानात्मकः ब्रह्मचारिन्यां नित्यमित्रः श्रीमतिरोपिषां भाजाः ।
भृगुस्योवनम् नापकायमयातास्तः तेनाद्व भुसमायुधतः शेलः || हु.17.9.
After stating many types of coitions, Vatsyayana discusses the female's pleasure. There is no uniformity of opinion about what happens to a woman in 'orgasm' or in the climax of pleasure. *Kāmasūtra* quotes the opinion of Audālika who says- "Females do not emit as males do. But females, from their consciousness of desire, feel certain kind of pleasure which gives them satisfaction." But here one may object that generally females love the man who has a long-timed passion and dissatisfied with one who has short-timed passion. From this it is proved that females also emit. To this objection Audālika says- "Women feel great pleasure in coition, hence they like long-timed one. Further he proves it stating that by union with men, the itching in women is removed. It is called pleasure arising from consciousness." In this connection, the opinion of Babhravya and his followers is thus: The semen of women continues to fall from the beginning of the sexual union to its end, and it is right that it should be so, for if they had no semen there would be no embryo. According to this opinion

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71. संयोगे योजित: पूर्णा कण्डुनिरपनुधि | तद्वा भिविमानसूत्रेः सुभीत् भिबिभिभीतयः ॥ क.३.२.१.३१।

72. सत्यतायुवतिरं भावप्रेमानुपप्ति भावमध्यगच्छति | एतद्विप्यन्नतमः ।
तद्यतयों भावप्राप्तं गर्भसम्भव्यं हंसितं बाहुः सः ॥ क.३.२.१।
32, 33, 34।
women ejaculate in coition when they are satisfied. They have no desire to continue cohabitation when all the semen has come away. They also quote one verse which states—

The fall of the semen of the man takes place only at the end of the coition while the semen of the woman falls continually and after the ejaculation they wish for the discontinuance of coition. According to Vatsyāyana, the semen of the female falls in the same way as that of the male.

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

73. सुरतान्ते सूर्यं पुंसां स्त्रीणां दू सततं सूख्।
धातुक्षेमिनिमित्ता व विरामेश्चोषणाय। का.०.२.१.४१।
74. तरसां दुर्भवदेव योक्ष्टो अपि रसयाचित्त्वमिपि। का.०.२.१.४२।
75. Ideal Marriage - Dr. Van De Velde
Allied Publishers Private Ltd., Bombay.,
and uncertain. But Vatsyāyana believed that a woman in her de tumescence expels something. Therefore he says—

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

76. जातिभेदाद्वांत्याः सदृश तुषारिणेऽपि
तत्समात्त्योपार्याः स्वीये यथाप्रप्राप्तकार्बलितस्।
कां तु । २.। ६३।

77. तवेन भावनेन तू प्रियार्यां बाह्यस्वरूपनाभिस्मये।
निर्मी सतः समापस्वरूप समस्तविभावीनेऽपि
नैष । १८। १६६।

78. वोद्यमानाभिनि:नासुला: पूर्वस्यक्रमिणिविदाति: मृदुः।
को योमितप्रदित सम्प्रभृत्या स्वान्तविभवसत्तित्वाः।
नैष । १८। १४।
speed of orgasm of Damayantī and enters detumescence with her at the same time. These examples show that the poet has studied Kāmasūtra and other erotic texts minutely. Vātsyāyana further narrates the four types of love, viz. love acquired by continual habit, love resulting from imagination, love resulting from belief and love resulting from the perception of external objects. 79

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

79. अभ्यासादभिमानार्थ समुन्दलपद pद विशेष्याः क्षत्रियाः महायुरियम् ॥ कणु 20.1.72.
II. Embrace

In the beginning of the second adhyāya Vātsyāyana says that some call this śāstra as catuḥṣaṭṭhī because it contains 64 chapters. The followers of Sabhravas opine that this part contains eight subjects. Each of these subjects is of eight kinds and eight multiplied by eight makes sixtyfour. Hence, it is called catuḥṣaṭṭhī.¹

But the author of Kāmasūtra remarks that the name 'sixty-four' is given to this science accidentally. Because this part not only deals with eight subjects but also discusses more matters. Though the tree has not seven leaves it is called saptaparṇa, though the rice has not five colours it is called panchaparṇa. Similar is the case with figure 64. However, the part called catuḥṣaṭṭhī is now treated of and 'embrace' being the first topic which is considered as follows:

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

¹. 1. tra:Erf^efrfh snracfftrr: i q>T.?r.2.2.5. 
the foundation of which all forms of sensory perception have grown up and as sexual sensibility is among the most ancient of all forms of sensibility, it is necessarily, in the main a modified form of general touch sensibility. This primitive character of the great region of tactile sensation, its vagueness and diffusion, serve to heighten the emotional intensity of skin sensations. So that of all the great sensory fields, the field of touch is at once the least intellectual and the most massively emotional. These qualities as well as its intimate and primitive association with the apparatus of tumescence and detumescence, make touch the readiest and most powerful channel by which the sexual sphere may be reached."

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

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

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

4. वृष्णपित्येश्वर-गृंवात्लालक्ष-तालाणिक-अद्यनविदं क व ।
उपयुक्ताध्ययु कुरुपनीरे तत्राभ्यं चलर्याशिल्लात् स्वाच्छ ॥ अनेकार्य ९.२।

5. वृष्णालिकक्षं प्रयोज्यतत्सर्वलालिकप्रिशिष्टवत्
तत्सर्वस्य विनिर्माणिज्ञ माताओल कुमार ॥
झात्म्य तिलाणपुण्यत्तत्सर्वविद्यमानसे य्यतुतां
क्षीरं नीसुयुः सर्न निम्नी किरते तत्सर्वत् तालाणिकम् ॥ पार्श्व ५.३२।

6. सुभाषितायां प्रयोज्यायामन्यायापदवेशन गद्यगतो ग्राम्य
गात्रस्य स्पर्शने स्तंभलम् ॥ वा० २.२.६।
this embrace thus: A gazelle-eyed damsel went back to the place where she was thrilled to get a touch of Nala and falling on his foot-print in the dust of the earth said in a low voice 'please (come back).'

When Nala entered the harem of Damayantī in a disguised form, a female friend of Damayantī dashed slowly against Nala. That picture is given by the poet. He describes another occasion of this embrace. A youth was taking meals and another young maiden was waving fan. Made restless by the breeze of her fan looking like an agile leaf of her creeper like arm which softly touched her bosom, the youth resembled a bird confined in a cage made of diverse reeds. In both the above-mentioned contexts the poet has used the word sprṣṭaka in the same sense as employed by Vatsyāyana.

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

7. यात्रमन्नलस्तुब्धकमेत्यदृष्टा भ्रोडिये ते देवमगानूषागाही।

8. त तत्त्वंवनक्षेपितदोलाता चलन्त भथ्यजनानविताङ्गः।

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7. यात्रमन्नलस्तुब्धकमेत्यदृष्टा भ्रोडिये ते देवमगानूषागाही।

8. त तत्त्वंवनक्षेपितदोलाता चलन्त भथ्यजनानविताङ्गः।

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

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$^9$ प्रयोज्य नापिका सिद्धिंशग्ननिधि वा विचने विपिद गृहणी प्रयोगरेण सिद्धिंशान्याकौस्तिपि तामप्रोपोभी गृहणीयादिति विद्वमृ । कृ.ब. 2.2.10.

$^{10}$ केम्म ल लक्ष्येन अपविद्यानाम तदकर्त्वादृन्तोत्पति । जयः 2.2.10.

$^{11}$ यदृगणी विवेक वनिषताली विद्याविद्वं गृहणीयाविद्वं गृहणीयाविद्वं सरीरादिति रति । बु. 6.2.

$^{12}$ हिमियन्दरन्तमनतमस्या भूमिगणे सत्यादिति । प्रणयिनः रसातुदरकेश्वर्वा विद्वम्मातिमादिव सत्येऽ । विश्व. 6.13.
Bhāravi, while describing the water sport, narrates that a maiden gave pleasure to her lover by hugging him due to the fear of fish. A similar description is seen in the Madhuravijaya, in which the poetess Gahgādevi depicts—

As the king touched nicely a lady's thighs underneath the water, she feigned fish-bite and embraced her lover even when her companions were looking on. Bilhaṇa depicts a cunning lady whose upper garment was angrily pulled by a monkey from the creeper bower, she ran and embraced her lover and did not incur the wrath of the rival beautiful ladies. King Yayāti also describes the same type of experience which occurred to him through Śarmiṣṭhā. He recollects it: I could embrace the long-eyed one, while she was begging me to save her and greatly

13. भाद्रविरलिष्य भाषास्तेष्यि प्रियं मुदानन्द्यति स्म मातिनि। महरतै।(8-46).

14. प्रणिविन्य सतिलापवारिसेन स्मृति करेण सतीलम्युऽ हलम्। प्रकटितारामिष्यत शीतिरमिष्यत जलमयमाळिनि कायित। भूरू। 36.58.

15. कुछा युक्ता काश्य नरेश्वामा लाविन्द्र-वातिकिना कृपम्। प्रकटिताराय प्रियमालिनि करेः न चाप प्रतिसन्दरीदः। विविधार्ह।

10.56.

as she was, while her creeper like arm was steady and her high breasts were throbbing, with her heavy sighs.  

Thus, we see many examples, in Sanskrit literature, of Vidhaka embrace depicted by poets who have studied erotic science minutely.

The third type of embrace is Ud-dhrṣṭaka. The Kāma-sūtra explains it—"When two lovers are walking slowly together either in the dark or in a place of public resort or in a lonely place and rub their bodies against each other it is called 'rubbing embrace.'" It further states that when on the above occasion one of them presses the other's body forcibly against a wall or pillar it is called a pressing embrace. Damodaragupta says that only a fortunate will get that rubbing embrace accidently in a place of public resort. Here the poet has used the word

16. बश्चन्द्रकाफङ्गतमायंतिस्तुत्तांतः  
मायेगतिनविति वेंवरोज्जगन्मयः।  
शायत्व भागिति तिवालमायतत्त्यः।  
प्राप्ते मया यदुपणुहनमायतन्तः ॥ ययाति । 3.5.

17. तमाति जनस्याये विचजेन बाधा शनीर्गतिः तोमा तिहुस्वकाल  
शुद्धर्म वरापरस्य गात्रयाणामुदुम्बक्तमुः । काः । सू. 2.2.12.

18. तदेव कुङ्क्य तत्सेवन रत्नमहिस्वेन वा स्पुक्तकमपीलायिति  
पीडितिकृतः । काः । सू. 2.2.13.

19. तत्तताक्त वर्त्तामन्यवितितक्त संयुक्तप्रेते  
अभिलक्षितैनात्मकामनाल्पवामणा लभयो ॥ कु० । 823.
Ud-dhrṣṭaka in the same sense of Vātsyāyana. Magha explains this embrace indirectly. When two lovers were walking together one of the breasts of the beloved was rubbing due to the horripilation on the chest of the lover which appeared as if a ball was springing.¹⁰ The 'pressing embrace' is described by Kālidāsa while narrating the honey-moon scene of Śiva and Pārvatī.²¹

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

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²⁰. अविरलतुलकः सम्बंधनः प्रतिपाद्यं करतरसतन्तरपरः।
पद्यत्कर्मयोगिनीः प्रत्यक्ष वक्षतामूली कन्धाधिकृतम्॥ बमार॥ शिष्ठ.7.15.

²¹. तत्स्योऽनां प्रियप्रकाशिकिन्द्रेण प्रारंभितम् मृगमन्न नाहिकत।
मेघान प्रभासलोकवत गति इत्ततस्य विशिष्ठम् हुरोध॥ बमार॥ 8.14.

²². लतेकोपासंवेष्टत्वती गुम्बन्न्तरम् मृगवनमयेः।
उन्न्तय मन्दलितोऽवस्थाय तपायिन्यो विद्विद्वारोग्यं ध्येयतत्त्ववैदिकम्।
क्रम.2.2.16.

²³. कमोदता पीवरताभिधेयं वृक्षादिकों्नतिः।
विद्वीर्षितं विद्वीर्षितम् किमस्या।
अनिष्योदितिराखरावतां वासो लतावेष्टितामूढ़िरोणम्॥ रघु.7.97.
The poet imagines that her legs are learning the methods of embraces which will be useful at the time of love sport. In the Mukundananda Bhāna, a lover narrates his experience of this type of embrace. His beloved, standing on the toes with difficulty, having placed her hands on his shoulders, writing with her big breasts on his chest, having touched his cheeks as if to kiss him, sprinkled the nectar of words in his ears. Here his beloved clasped him like a creeper and moreover she was making sound to tell him something. Here the poet has pictured the 'twining of creeper' indirectly.

Vṛkaśūrdhaka or climbing a tree is explained in the following words by the Kāmasūtra. When a woman, having placed one of her feet on the foot of her lover and the other on one of his thighs, passes one of her arms round his back and the other on his shoulders, makes slightly the sounds of singing and cooing and wishes as it were to climb up in order to have a kiss, it is

24. पादार्जः कर्कशास्यर्कर्तविः बाहुनिपायंतयो रुन्नम्योरिति मेण्डलस्य मोरिण्योरिप्लेखने कुर्वति । बालात्मकमयादेव चक्षूष्की न कर्कशास्यतो- मातिलनयं कामपिष्क्रवण्योरालस्यपुर्णाः सुधाम || कुमादं 192.
called \textit{Vṛksādhirūḍha}.\footnote{25} This embrace is explained in the same manner by other erotic writers also. Kālidāsa draws it when he explains the amorous activities of king Agnivaṃśa who was the last monarch of Raghu dynasty—Agnivaṃśa is ready to leave the bed, in the morning. His queens one by one, having placed their feet on his feet, embraced his neck with their delicate arms and requested him for a parting kiss.\footnote{26} Māgha describes it in another way. "Having seen a creeper which is growing on the tree, to imitate it, that innocent maiden embraced her lover even in the presence of her friends."\footnote{27} Here the poet has used the word \textit{Dhāraniruḍhā} instead of \textit{Vṛksādhirūḍha}. Ratnākara in his \textit{Haravijaya}, which is one of the biggest \textit{kāvyas} in Sanskrit refers to this embrace by name when he describes the garden.\footnote{28} Śrīharṣa also refers to this embrace in the description of Damayantī.\footnote{29}
The seventh type of embrace is **Tilatandulaka** and it is described by the *Kāmasūtra* thus: "When lovers lie on bed and embrace each other so closely that the arms and the thighs of one are encircled by the arms and thighs of the other and are as it were rubbing up, it is called **Tilatandulaka**. Kalyāṇamallā has used the word **Guhya** instead of **uru** in describing this embrace. According to him if the lover catches his beloved's arms and secret part with his arms then it is called **Tilatandulaka**. The commentators like Pandita Ramacandra etc., have given the meaning **Jaghana** for the word **Guhya**. According to it this embrace is union of arms and **Jaghana**. Śrī Hārā describes this embrace when he gives a detailed picture of the sex-sport of Nala and Damayanti. The circle of their creeper arms locked in an embrace which held fast both of them was truly cupid's noose made of stalks of golden lilies.

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30. श्रीसप्तमाश्वेश्वर्यांत: भृजेवत्यांगं सर्वांकामिव गन्ते संत्वेवते तत्ततताललकः || काक्स.-२.२.१९० ||

31. भृजष्टम्यिष्ठवायने भिन्नेण घन्टेवचोबिंगाः हृदत्वाय || तत्ततताल्लकः तदा परिमं त्यथायन्तं दृष्टि: || अनोग.९.४. ||

32. बाहुवलिक परिम्वहनायं तदा परिम्वहनकेषयतयो: || अतिष्ठ देमनलिनीमणाल्ल= पास एव ह्रदयेकसरस्य त: || नैष्प.१८०५. ||
The *Kāmasūtra* describes the embrace of 'milk and water' thus- "When a man and a woman are very much in love with each other and not thinking of any pain or hurt embrace each other as if they were entering into each other's body either while the woman is sitting on the lap of the man or in front of him or in a bed." Other erotic writers give the same description of this embrace. Māgha illustrates it through a beloved who having placed her hands on the shoulders of her lover, pained him by her hard nipples. That beloved hugged her lover tightly as if she wanted to become one with him. Hence her nipples pained him due to closeness. The poet gives another example in which a beloved who has already acquired a place in her lover's heart, hugged her lover tightly as if she wanted to enter his heart. Here that beloved, though, she has gained the love of her lover clasped him in her arms due to intense passion. Bhāravi refers to

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33. रागान्वयनवेशितात्माणि परस्परसनुविषयः प्रेमसंवापातायामध्ये-मुखोपायं विद्याहि श्यामने चेति कृतजलक्ष्यः। क. २.२.२०।

34. नलःलिपिः तद्विपरीतदयानिहितोभिषेकलत्वायाः। स करिष्णकुमुखकणों। प्रियमभवस नाभिसमन्नियात। पिस. ७.१९।

35. सूचनेकृतमिष्योक्षितं इत्यः शिलथ्यताः दृष्यमिदं तद्यथाभवमानाय। आत्मन: सततमेव तदन्त्व्यायणीनो न हुः नूनमवात। पिस. १०.४८।
this embrace while describing external cohabitation. He sketches it thus- "Throwing aside her under-garment, whose knot was dropped and which was hanging down from the girdle, the lover, the lord of her heart, was embraced by his beloved smit with bashfulness so that her plump breasts were rounded. Here the beloved embraces her lover so compactly that her plump breasts were flattened into circular shape. Such a description is also given by Ratnākara, when he describes the sex-sport. A beloved whose hips were full of nail prints, was embraced by her lover tightly, which made her breasts like wheels on his chest due to compactness. Thus we see that most of the poets have described this embrace. The above mentioned embraces are stated by Bābhravya. In these embraces the first four embraces are useful to express their love towards their lover. The last four will be used when lovers are accustomed to each other and when they are in intense passion.

Suvarnanaṃbha adds four more embraces and they are

36. धृतित्वागलितिनीवि निरस्यनान्तरीयवकलम्बकातातिष्ठाय।
   मण्डलींहसुस्यसत्रांगी सत्येभद्य्यदेशः। ॥ किरातः ९.४८।

37. आलिगितासत्त्वलं दयातन तृष्णाय विन्यसत्तान्नानविक्रियादत्रादानीम्।
   गाटीयकार तद्वरः खः तीनिष्ठध ज्ञोत्वात्त्युगम परिरम्यका ॥ हरेः २७.४१।
Urūpaghānam, Jaqcbanopaghānam, Stanāḷiṅganam and Lalāṭika. These embraces are described variously in the literature. In the Daśakumaracarita, Upāharavarma describes thus:

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

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

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38. सत्वित्सत्वित्रालतिनी लार्चलाहे कृत्तिविद्रुत्य कार्ले
विम्बटावरोध्यविस्मातामेव शैलीस्मृत्वंपर्वें मृतोपपोर्वें
घोषणमुख्य तत्पेक्षेपितरमयन्न अंपिक्त ताँ निपान्तपक्षम्। दश।१२।

39. ततज्जवतीतीशेषमृत्युपूपायथ वा तर्पणार्ध पोपेदि—
त्वृष्णमुहृद्। का।तृ।२।२।२४।

40. स्तनाब्यामुहःप्रक्षेय तयैवमामाहोपेदे। दिति स्तनालिखितम्। का।तृ।२।२।२८।

41. तत्थ निर्द्देहस्तिनिस्मातः
अध्योपति बुद्धभुवानां वहिवरस्तनविद्रुत्वन्तन्य। रघ।१९।३२।
my lover due to the fear of bees, with my breasts so firmly that they turned into another shape.\textsuperscript{42} Ratнакara introduces a nice picture of an angry woman who beats with her plump breasts, the chest of her lover who is seeing her fleshy thighs having dragged the garment on it.\textsuperscript{43} In the Kirатārjuniya, a nymph of full plump breasts, becoming impatient struck with her breasts her lover, who pretended to be unable to blow off the pollen of flower from her eyes by his breath.\textsuperscript{44} In both the above illustrations the poets have sketched the acts of females according to the aphorism of love.

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

\begin{align*}
\text{42.} & \text{ तथ्य इत्यादि भ्रमकृत्वातः सिद्धांतो मया सता} \text{ कुर्मभवत्स्योधर्मश्रुद्धा} \text{ प्रतीतिपीड़ा} \text{ कुटटनी.667.} \\
\text{43.} & \text{ पर्वतीयः रमसपनीतवातः किलवलकुम्भीवर्णम्} \text{ किल प्रीतिपुण्यम् कुष्ठमेरोरतिः काथि कान्तम्} \text{ हर.27.7.} \\
\text{44.} & \text{ व्यपोर्ख्ति लोपनतो मुखानिर्लिपारविधानं किल पुक्कपरं रनं \text{ प्रायोपेतरसिः काथिविद्यनातः} \text{ प्रयत्न ज्ञानोन्नतिमोरस्तनी} \text{ निरुद्वरत.8.19.} \\
\text{45.} & \text{ पैशाचित्र व्यासादिता: कैचित्त्योगारसमुपन्नम्:} \text{ आदर्शेषेत्यत्स्यवत् प्रयोजन:} \text{ सार्वप्रयोगिकः} \text{ काँ.9.2.2.31.} \\
\end{align*}
the mode of embrace with their imagination. Damodaragupta introduces new types of embrace like embrace of Cakravāka, embrace of swan, embrace of inchneumon and embrace of dove which are experienced by a slender lady. Here the poet has gone one step further and stated some more names of embraces which are useful to kindle the love fire. Anantabhaṭṭa imagines that, in summer, the lovers who are tortured by heat and who are unable to hug each other due to sweating embraced through words, minds and eyes. But Bilhaṇa says that the king conquered not only the great heat of summer but also the violent heat of cupid through constant embraces of women whose breasts were white with sandal paste.

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

46. चक्रवाकान्तोष्णकर्षणं हरतस्माराञ्जनं नकुल परिरम्मणुः। पराक्षतनूतनामश्रीति सुमध्यंति यथावतसरम्। कुटुंबनी। 591।

47. द्वाराेऽरोपणे तपतादनात्मया भांमुखाप्ता युवान। वापायपि केवलभापायि केवलरामालिलिंगूः। वं. मा. 3. 89।

48. श्रीणुमद्राहरोपणंकामनामनमवात्सरत्मालीलिंगूः। न केवल गुरुमद्राहरोपणंमनमात्रतमंत्रमवात्सरकेलिंगूः। द्विक्षाङ्क। 12. 38।
the same words to exhibit their knowledge of erotic science.

III. Kiss

The third adhyāya describes the idea of kiss which is popular as the key of love. Kiss which is a love-token described by Vātsyāyana in detail. He says- "Kissing and other things like embrace, pressing etc., should be done moderately; they should not be continued for a long time and should be done alternately. On subsequent occasions, however the reverse of all this may take place and moderation will not be necessary. They may continue for a long time and for the purpose of kindling love, they may be all done at the same time; because love does not care for time or order. The Kāmasūtra states that the following places are for kissing- the forehead, the hair, the cheeks, the eyes, the bosom, the breasts, the lips and interior of the mouth. Vātsyāyana further adds that the people of the Lāṭa country kiss on the following places-

1. तानि प्रकृति नातिव्यक्तानि विशिष्टकायां विकल्पे व प्रथमेति तथाभूतवृद्धारगत्य । तत: परमतित्वर्या विशेषकाल शुम्भवेतै सागराधिकाधिकृत्य । काः। २६३४५।

2. ललाटालकपोलनयंबः स्ततलीषणत्तम्बः युम्भनयः । काः। २६३६।
the joints of the thighs, the arms and the navel. Kokkoka agrees with all these places but adds one more place i.e. the throat. He also narrates the practice of the Lāṭa people. Kalyāṇamalla opines that the lips, the eyes, the cheeks, the head, inner-part of the mouth, the breasts and the neck are the places for kissing.

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

3. ज्ञेयसन्यासिन्यो भिक्षु लाटानायू | कालु 2.3.7.
4. नवनगल कपोले दन्तवालो मुक्तान्तः
   स्तन्यूगल लाटार् घृणान्त्यान्तमाहुः।
   वधिति वधितिसन्यासिन्यो घुमुङ्ख
   व्यातिकर नुक्श्यूम्वर्दलालिक्ष्येति लाटार्॥ रत।7.1।
5. अधराकिंचितस्थानमर्त्तं वदनान्तः स्तन्यूगलमन्यथे।
   विविधानि विदानि परिष्ठैः परिरम्मादनुम्बन्तः हि ॥ अनेक।9.1।
6. पार्वतीबदन्त्रयद: । कुमार।8.23।
the lips are drunk and the heart is squeezed in fists." Bhāravi sketches a picture in which a lover was trying to kiss his beloved under some pretext in this way—"A nymph of full plump breasts becoming impatient struck with her breasts, her lover (who eager to kiss her) pretended to be unable to blow-off the pollon of flower from her eyes by his breath." Māgha gives another type of instance for kissing on the lips thus—"A lover having dragged the hair of his beloved in embrace drinks the lips of his beloved who has closed her eyes and whose face is bent-down due to shame." Nala, having seen Damayantī says—"I long for thy lips, by the flow of whose honeyed are thy words, my ears being the witness." He expresses his desire to Damayantī once again at the time of honey-moon. He says—Once I drink of thy lips, nothing else do I beg of thee. Thus saying in a low plaintive tone he tasted her lips, crushing them with force.
A lover should start to kiss on all limbs which are mentioned above to kindle the fire of love of himself or his partner. Therefore many poets have shown that their heroes kiss all the parts of their heroines. Bharavi tells about a lover who forcibly kisses his beloved's face, which has fickle eyes. Then her bashfulness lessens and the garment on her waist becomes loose. The same idea is described by Ratnakara thus: "When a lover, having dragged the hair and having lifted the moon-like face kissed his beloved forcibly, her pride come out from her breathing." In the same way many heroes have kissed the limbs of the heroines with intense love. In the Campūbhārata, Arjuna who was disguised as an ascetic, manifests his true personality and kisses her (Subhadra's) cheeks. Nala at the time of honey-moon kisses first Damayanti's hair as she is bending through bashfulness, then the cheeks, as she bent less. Then as her confidence

12. तोल्लवक्षितवदने देवतायाःशुम्भति प्रियतमेः रस्मने ।
धीर्याः तस्मि विनीतवि नितम्बार्दुर्हृष्टिललितामुष्पेते ॥ वैरात: 9.47.

13. युम्करुपाद रतिविषममाननेनु ।
मुख्तानिति दृश्यभमन्येन कान्ते ।
उत्तार्यमाण इव निश्चयतिनिलने
मान: क्षणिनिरावमुदयात्वपप्पुरर्म्हे: ॥ हर.27-38.

14. इति प्रकाशय क्षणमुद्यत्व युद्ध तत्र वोरस्वति: कपोले ॥ व.मा.3.74.
grew at this he suddenly kissed her face and smiled.\textsuperscript{15} Nala kisses his beloved's breasts also.\textsuperscript{16}

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

\begin{itemize}
  \item \textsuperscript{15} प्रागपुरुषदलिके हिया नता । ता । कुमादुरनता कपोळयोः ।
  \item \textsuperscript{16} कुम्बनाय केलत प्रियाकृप्त वीरसेनमुग्त वकुमण्डलम् ।
  \item \textsuperscript{17} उपोदरागे नवानारविन्द । विपुस्मति प्रेयसि कम्भुकण्या: ।
  \item \textsuperscript{18} केनचरितमुरुसूधः बाप्पत्पन्तमिदां ।
\end{itemize}
looking like a red Bandhuka blossom with a bee clinging to it. Here Nala has kissed the eyes of Damayanti, hence the collyrium applied to her eyes has attached to the lips of Nala. Anantbhatta pictures that Draupadi kisses the arms of Bhima with joy after the destruction of Kichaka.

Vatsyayana has mentioned that the people of Latina country kiss also the thighs, the navel and the secret part. But the poets have taken the use of this aphorism to all types of people at the time of description of erotic elements. Anantabhatta, in the Campubharata describes the water-sports of Lord Krishna. At that time of amorous amusements Krishna kisses the thighs of a beautiful lady.

Nala, while recollecting the nights to Damayanti says—

19. वीर्यपत्तुपरर भुषोदरी बन्धुस्वर्मिव भूपतलम्।
    मूल नमकाजलतिस्त तवरोऽपकत्र विमलितसाः॥ १८•१२५।

20. तदनुस तत्सम्प्रदाय पिण्डयम् शृंगार वस्योतेत्सरस तरसा
    विलोच्य प्रस्थवर्त्य पार्श्वला धलायमुद्मातरपूण्यः
    कुक्त्याधिको निर्विच्च भवायुपासविवृक्तमानाभि महानाशोदरप्रविज्ञ
    हृदेनाधिविषयः। वैभाद-६। पृ. ३९८।

21. Supra Fn.3. p.58.

22. कुक्त्याते: क्वशिविद्ध: स्थितिपिन्ने बुद्धस्ते वहिन्दस्तः सिमाओः।
    वेययल्पदितव विदिद्दौरस्तः अवमृदुच्यव्यम्वबराइग्यः। वैभाद-३।१००।
"Having kissed all the limbs from face to navel, I did not get satisfaction. The part, which I do not get to kiss, will be kissed by my mind only." Here, Nala who was passionate wanted to place his lips on the secret part of Damayantī. Thus all the classical poets have described the kiss and its places according to the tenets of Kāma-śāstra.

The Kāmasūtra mentions 19 types of kiss. The Ratirahasya divides the kiss into 14 types. The Anahārakṣa narrates 9 types of kiss. Only six types of kiss are referred to by the Pāñcasaṅgadāk. Padmaśī divides kiss mainly into two divisions viz., Nihṣadā and Sātadā.
(kiss without sound and kiss with sound). Kiss with sound is dealt with by Vatsyayana in the seventh adhyāya of this adhikarana, which will be discussed later. Kiss without sound is of seven types. All these types of kiss have become useful to the poets at the time of description of amorous amusements. All the poets must have gone through these erotic works one or another because the descriptions of kiss which appear in the poems resemble the above mentioned types.

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

28. निपीडितम् — मामितम् — उन्मामिकर्म् — सुप्रितम् — 
कैकेयकर्म् — दातिकर्म् — नागर. 25.1.4.

29. बलात्कारेण निपुंसका मुख युक्ताः युबसे मुखसाध्य न तु 
विषेषत् इति निमित्तम् — कः. 2.3.10.

30. युवकमलयुन्मयं चुना स्रवितमवदवापीलादयुष्मि — गिरि. 7.44.
"newly married." Māgha has used the word 'balat.' The Kāmasūtra has used the word 'balatkārena.' Here both the authors have used the same word in the same sense. This 'nominal kiss' has been described by a lover in the Śṛṅgāratilaka Bhāna, who states his experience—"Having caught the hair I raised her chin to kiss her lips. She gave her lotus face herself saying no, no." Here also the beloved is young one because she prohibits the acts of her lover through her negative words but surrenders herself. In the 'nominal kiss' the male is active and the female does not show any interest, as she is new to this erotic activities.

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

32. तत्सम्मिन्तरोऽपि जिह्वायात्त्वा दशनानि घटतेतेवताहुःजिह्वा
33. विनिल्लोकः वृषभनमवविनिदेषयः स्वृृत्यः मद्वः
अन्तःप्रेरिताऽरूप्तिपरिररम्भं यत्स्मिन् भ्रुद्वतः 378.
Srīhārṣa refers to this kiss through Nala who was recollecting his nights Damayantī—"Thou hast not surely forgotten how enraptured by our joys of love, I drank thy tongue, not content with thy lips.\footnote{34}

Vātsyāyana further says that—"When a woman looks at the face of her lover while he is asleep and kisses it to show her intention or desire it is called a 'kiss that kindles love.'\footnote{35} This kind of kiss is described in the Amaruśataka very beautifully. The poet states the condition of a heroine in the following words—"He is asleep, now, thou, too shoulddest sleep, oh friend, with these words the female friends depart. Thereupon I, eager that I was and like one possessed by love, pressed my mouth against his mouth. When however I noticed from the horripilation on the skin of the rougue that he held his eyes closed in a feigned manner, I was seized by bashfulness which he swept away by indulging in acts appropriate to the occasion.\footnote{36}"
The poet describes the same kind of kiss picturesquely in other words thus—"Finding herself alone in the bed chamber, the young bride raised herself gently and slowly from her couch and for long scanned the face of her lord, who, the while, feigned deep sleep; and then she imprinted a kiss on his face without any shyness; but as she perceived the thrill of pleasure on his cheeks, she bent down her head in bashfulness, while her laughing lord rained kisses on her.\(^{37}\) In both the above contexts the poet Amaru has followed the aphorisms of love of Vatsyayana. Both heroines expressed their love towards their lovers by kissing when they were pretending deep sleep.

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

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37. गृहो वासानुष्ठितं विलोक्यं शयनावृद्धाय विविधमही—
\(\text{शिवायाजनुप्रभातस्य सृष्टिः निम्बिक्षः पत्तुऽकृत्य} \) ।
विनिश्चितो नतिशक्यं जातिवृत्तातो गधंसवसीं
लज्जामृतानी प्रिये संताता बालामभूमिज्ञता || अमृिे ७४।

38. आद्री गृहये सतिनि वा प्रूयोज्याविक्षाया चुम्बनात—
\(\text{माकारमृदन्ताभ्यात् कार्यम} \) । क.१०२३०।
the blossoming lotus, while reflected in its honey. Here the description of kissing the reflection is taken according to the idea of the Kāmasūtra. The poet depicts the same type of kiss on other occasion thus— "One fellow, in an ecstasy of joy failed for a moment to drink the palmful of water applied to his mouth. Instead he kissed on the water, the reflection of the face of a girl, who was beaming before him, with eye-brows similar to cupid's bow." Here the young man is kissing the reflection of a girl which was reflected in the water.

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

39. युग्मसात्यसौ तत्त्वम् रत्मतः प्रितार्थिस्मतिः
   नमोमणीर्वा ज्ञाते युग्मस्यानुसूचितम् || नैच. २०. २५.

40. पपौ न कोडापि क्षणसात्यसौत्तमं जलस्य गणः यादित्तमः
   युग्मम् तम प्रतिविभिन्नम् मृदुरस्य पुर: सकृत्या: समरकार्यविभिन्नं: || नैच. १६. ६५.

41. कृते प्रतिकूलं कुर्यात्तापिते प्रति तापितम्
   करणेन य तेनेव युग्मसं प्रतिविभिन्तं || कथा. २. ३. ३४.
"In this swimming pond, I was pushed by the stream of water which was created by the hands of my lover. In return I also stroke him with lotus stalk." 42 Jayadeva pictures Rādhā, who was ready to do all things which are already done by Kṛṣṇa. She hugs him with her arms; she pierces him with her breasts; she pains him by nail prints; she bites his lips; she beats him with her hips. 43 Here all the activities which are done by Rādhā depict the idea expressed by Vātsyāyana only.

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

42. अस्मिन् सर्वसि सतीले करण्त्विनिर्यद्भिरामभि: ।
दयितेन तां दिता देयप्यतात्प्रावलो मुनाणिविषय ॥ कृष्णम् ६८५।

43. देयसा संयमित: पयोधम्मनाध्यमिति: बालिकै: ।
आयित्वा दशमे: श्यामपुष्ट: श्रीणीलक्षणामहत: ॥ गीत १२.३।
IV. Nail-prints

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

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

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¹ राजसेनां तंयतार्थम्कः नक्षत्रविलेकम्। कार. २.४.१।
² कठी स्तनं गलं पृथक्क ज्ञातमूलं व स्थानानि। कार. २.४.५।
³ प्रत्युत्तरलिङ्गान्त्रय्यान्त्रय्यान्त्रय्यान्त्रय स्थानस्थानं वा विघ्नत
इति तुर्विनामम। कार. २.४.६।
⁴ कवाकरोऽनुष्ठासत्यासायकुमः
इत्यक्ष्यामृतः नवरा: ••••। रति. ८.१।
⁵ ग्रीवाकरोऽनुष्ठासत्यासायकुमः
इत्यक्ष्यामृत्तं विल्यं नवरा: वरा: स्यः। अनंग. ९.२२।
on the hard breasts of their beloveds with nails which are soft due to sweating." The poet depicts the same idea in other words thus- "A slender waisted woman delighted for a moment the young people by showing her big breasts and arm-pits which are marked by nails when she threw her blouse which was wet due to sweating and which was clinging to her body. In both the above contexts Māgha has referred to the nail-scars on breasts.

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

6. कामिनामक्षतिनि विभूषणं त्वेदवारिन्द्रौः करामां: ||
   अक्रियन्त कदंभेशु कर्षितकामिनीकुलादेशु पदानि: || निशु. 10.57.

7. प्रेमदारियो तस्यवृक्षविकारस्येन कुर्मिलस्य अकर्षितमुक्तदेशस्य
   आक्रियन्त पयोघरावह्निला शालदेवी युवेन्द्र ग्राममुक्तवोऽभुवे। || निशु. 5.23.

8. वीर्यं वीर्यं करारस्य विभूषणं प्रेमसार्यमुक्तवर्तेयो।
   कामिनामक्षति हस्तपुर्णं कियत्कौमुखायत्विलोयनात्। || नेष. 18.430.
on his beloved's bosom. On other occasion Nala, who was interested in squeezing the breasts of his beloved, says—

"Look her breasts stole the beauty of an elephant's temples. The marks left by the driver's goad can be clearly traced on them. Should I not then punish them being a king." In these illustrations Śrīharṣa has shown that he has trodden the path of Vatsyāyana in describing the nail-prints.

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

9. योहर्यामद कुमुमार्गेष्याक्तै नीलोरितरथै वधुकृति ।
   स प्रियोरित तयोः स्वर्योऽविव नवकिकोर्यनस् ॥ नैच. 18. 101. ।

10. स्मरन्दतृचिन्हा श्रीरघोरिता कुमिक्षुम्भयोः ॥
   परयैसत्यत्या: कुमाभ्यां तन्नवस्तौ पौड्यानि न ॥ नैच. 20. 58. ।

11. विस्तते निदिबुरेरेरतायि परवन्ती दयितन्वक्ता सतनाग्री ।
   निदिवालवक्तवत्तवत्ति यान्ति ॥ ॥ हर. 17. 12. ।

12. कुरुक्षेत्रदेशं कामिनीनां दयितन्वक्ता - राज्योविरेभुः । हर. 27. 54. ।
   प्रियमदन पीपले: सतनाग्री: तरनस्च्यतराभिभिम्यतः ॥ हर. 27. 58. ।
in this way—The breasts of his (Kampana) ladies warm with blossoming youthfulness drove away the cold of the season, when the king cast longing looks on them. They were very attractive also in their semi-covered state with marks of nail scratches and without the strings of pearls on them.  

Bilhana draws the picture of a lady who was revealing on her chest nail-scratches like tender foliage, having the beauty of cupid's ornament and thereby indicated her capability of bearing the crushing effect of amorous pleasure. The poet in the Caurapancasika recalls thus—

"When I was well nigh mad to sip the sweet wine from her lips, I pressed my nails deep on her round breasts, which brought thrills all over her body and while keeping awake and trying to defend herself, she looked on."  

Radha in the Gita-Govinda, says that he (Krsna) used to write with his nails on her big breasts. Jayadeva describes Radha

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13. विकलम-युक्त तक्ष्य नक्षय विगतमृतियतिकारप्रथमोदरम्।
तथापिमोक्षम कन्यायनं निन्यातम दिनहारिं विमोक्षमुत्त। सूर्य। ५.६१।

14. अविसमनलिज्जावतलीला सुभवित कौमलपूलवाकुरारम्।
नबलिपिम्परा प्रकोष्यानन्ति सृस्तविमाद तथावायतेऽ। विमोक्षम् ६.१६।

15. अधापि ताँ नक्षय स्तनाण्डले यज्ञं स्मरणयुगान विमोक्षितेन।
उदिनप्रवृत्तकौमिक्यम्। तमस्तान्निजागरितं रक्षति विलोक्याति सुस्पर्चित।
बौर। ३५।

16. नबलिपिष मनस्ततमारम्। गीत। २.६। पृ। ४७।
who was leaving her bed in the morning, with many epithets among which one is there are many nail marks on her bosom. Thus the poet Jayadeva, though a devotee of Lord Krishna, has not hesitated to describe the amorous amusements of his Lord.

Hips are another important place for nail-prints. Magha pictures this idea in an attractive manner thus—

"When the golden belt of the passionate woman fell down various nail marks which were on her hips looked like a girdle." Ratnakara in the Haravijaya narrates— "When she was embraced by her lover tightly, he made nail marks on her hips. Damodaragupta describes a whore named Kerali as— "She might have been enjoyed by a southern man, because her hips are full of nail prints, hence she walks with difficulty. In the Rachuvaanâ, one prince who has arrived to attend the svayamvara of Indumati expresses

17. तस्मात: पाटलपुरिणाभिहितं गुरुमरी। जीति. १२. ३। पृ. १६४।
18. योगिष्ठ: परिलक्षणत वनकार-वै मौडनातिं रक्षितं नित्यम्। भेक्ष्यव परित: स्म विचित्रा राजस्ववनक्षत्रकामी। शिष्य. १०. ८५।
19. आलिङ्गत्वा तरंगं बृहत्तेन प्रकृत चिण्यायां सन्नदुखंद्रिं तदानीम्। हर. २७. ४।
20. आँकिन्ती जगन्तु दृष्टि समाय विचित्रितं नविरितलय:। मन्ये तथोषुक्तं केरली केनापि दाक्षिणात्येऽन। हर. २९। ४०२।
the same idea indirectly to show that he is well-versed in sexology.\textsuperscript{21}

Nail-scars on laps show the intense zeal of lovers. They add fuel to the flame of love. Accordingly, Kālidāsa describes Śiva thus—"His eyes being captivated at that moment by the series of nail marks at the root of her thighs, Śiva prevented his beloved, as she was tying up her garment, which had become very loose.\textsuperscript{22} Kālidāsa refers to nail marks on laps in the Rādhunāśa also, where he describes Agnivarpa, the last king of solar dynasty.\textsuperscript{23} He was hering the music of lute which was played by a female who had placed the lute on her thighs which were marked by nail-prints. Māgha depicts this idea in a dazzling style. The lovers, who wanted to touch the laps of beloveds, printed their nails like a line on the thighs which were tender and which were like plantain pillar.\textsuperscript{24} Śrīharṣa presumes nail-marks in another manner.
He describes thus- "Damayantī's thighs shone forth with the gentle nail-marks made by Nala, as if they were two golden triumphant pillars of cupid and Rati with their panegyric engraved on them." A lover gets great pleasure to glance at nail marks created by him. Such a description is given by Gaṅgādevī- "The king was delighted to look at his beloved ones as they emerged out of the lake, with nail marks on their persons distinctly visible on their thighs, revealed through the dripping cover of wet clothing and water particles bristling on their long braids of hair.

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

25. शीषोक्षणातुऽन्द्रयं कलापिति: पाणिजयते गुद्धिमि: पदेष्वरिः ।
तत्राप्रसार्थिर्विलयोज्यस्तम्मुरुगभिक्षवातुद्मेघम् ॥ नैषः । १८. ५८.

26. स्तुण्डवरदनामगमननाना परिशिष्ठाद्युक्लियति ।
वरुणकेशकंतालिकामी जलकण्डन्तुर्दोषस्तलाग्रम् ॥ मधुरा । ६. ६७.
fleshy breasts. Ratnākara depicts the women who felt pain due to nail-prints when they raised their hands to pluck the flowers. Bilhana pictures an angry wife of the king, who unaffected even by the desire of plucking flowers, became attentive to see the nail marks in the arm-pits of many women. Thus, the references to the nail prints on armpits are related mainly to the plucking and gathering of flowers.

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

27. प्रियत्रिप्रिम्मोऽधृतस्य बाहोरोऽवनक्षन्धन याह मुलमन्या।
युहतिरकरारक्षैत्री पीनसत्तनाधस्य तिरीरदेश्या कः।
सिंहा. 7.32.

28. मुलस्यप्रिद्यनम्रवनस्य पाहो—
रुत्थीकाचारिषुय्याति विदन्ध्याय:।
हर. 17.53.

29. मानप्रिया कारष नूपस्यपर्नी स्पृष्टा न पुष्पोऽऽस्यवा-क्याप्च।
अंक नारीजनवाहमुल नवकश्योह्य तत्परतां भृसु।
विकर्तारा. 10.51.

30. प्राप्योते सम गतिमिकक्षैनीधिवरमार्दनकल्सं कपोले:।
सिंहा. 10.78.

31. प्रेमोनवक्षयपदिन कपोलभिति
भागेश्व तालुद दिलारिन नितिमिर्नानाम।
हर. 27.46.
the beautiful one be not the mark of special attention, as she bears a face where there are nail marks on the cheeks, where the lips are devoid of Alaktaka paint due to kissing, the eyes are reddened for want of sleep." Thus there are many examples which illustrate the nail marks on cheeks.

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

32. धृति कपोलनकोक्पामान वरिष्ठमन निर्ललाकार्थायम्।

33. नवनक्षत्रकण्ठमूल वक्पदकुरिसिवाधर्षप्रवालम्।

34. नवनवाचलाभि सर्पभागेषु लक्ष्यः

दधिः व दसनामेषांगायं नीः।

अपि रहस्यकूटानं वारुषभिजीवनमिव जातः।

गुरुतपिलितानां वर्णको परिःसते॥ शिष्यः 11.29.
we see that nail marks were done on the navel. According to the opinion of Suvarṇābha, many poets have sketched the nail prints on the body when they described the sexual sport. These nail-prints give room for suspicion to the beloveds regarding their lovers. Hence Radhā in the Gītā Govinda, shows her anger to Lord Kṛṣṇa who arrives to meet Radhā in the morning, with these words— "Your body is bearing the wounds of nails that are due to sexual sport. Those nail-marks are appearing like a written victory letter of God of love with gold letters on black marble." Nail-prints create mis-understanding between the lovers. Such an event is narrated by a hero in the Amaruśataka thus— "As the fair girl intoxicated with sweet wine, saw the nail-mark inflicted by herself, she was filled with jealousy and rashly set out to go; and I held her back by the hem of her garment with the words— 'whither dost thou go'? She turned round, her eyes were filled with tears and her lips were quivering with anger and she spoke— 'Leave me, leave me.' O! who would ever forget it." Thus nail-prints are described variously

35. Supra Fn.3, p.
36. वधुपृतंत्रतित्व समरंगरसनवर्णवर्णरेखस्।
नरकपतिकलावितकतम्। तिरितिबलेकस्।। गीता ८.३। पृ.११८।
37. स्त्रिकृद्वयं कर्तकश्च मुनिदर्गाविवर्षिक्षयः
ग्रंथान्तः कृतं न ग्रंथात्तीति विद्वद्भासा बलां पदान्ते गया।
प्रथमकृतात्तुली मा सांविध्यमाना सा मुनित्वत गया
कृत्प्रकृतिप्रतिश्च यदवदत्ते तत्केन विध्याविते।। अमृतं ४७।
by the poets. Even ascetics like Vādirājaṭīrtha\textsuperscript{38} have
described the nail-prints which are an essential part of
love-sport.

The Kāmasūtra states that there are eight types of
nail-scratches.\textsuperscript{39} The Pancasāyaka also names eight types
of nail-marks, but it adds saṃsmāraka instead of 'a tiger's
claw.'\textsuperscript{40} The Anahgaraṅga narrates only seven types of
nail-scratches.\textsuperscript{41} It leaves 'a tiger's claw.' The Rati-
rahasya\textsuperscript{42} mentions the same seven types of nail-scratches
stated by the Anahgaraṅga. The Nāgarasarvasva\textsuperscript{43} gives
all the eight types which are defined by the Kāmasūtra.
Some of these types are pictured by the poets directly
and indirectly.

\textsuperscript{38} पृष्ठमानकयवेशाभवतः पृष्ठमानसदात्तोऽन्नवः।
पृष्ठमान नक्लाः मनवः कथयमानहरितकौम्बुः। वृक्षिंचि।२।२।

\textsuperscript{39} तदाध्ययुतिकर्मवन्द्रो महल रेखा व्यापनर्व मण्डरम
शश्न्तनुभूतपलात्रकेष्वदति कृतोऽध्यक्ष्यकल्पाः। क्त।२।४।४।

\textsuperscript{40} हरित - अर्थन्त्रु - मण्डल - शश्न्तनुभूत - रेखा
मण्डरम - पक्षक्षरम - तत्स्मारंकम। पौ।ता।४।५०।५६।

\textsuperscript{41} हरितम - अर्थन्त्रु - मण्डलम - रेखा - मण्डरम
शश्न्तनुभूत - तत्स्मारंकम। अन्य।२।३।२८।

\textsuperscript{42} रति।८।३।६।

\textsuperscript{43} नागर।२२।१।५।
Vatsyayana says that— the curved marks with nails, which is impressed on the neck and the breasts is called the 'half moon.' Kalyanamalla mentions the same. We see various examples of this type of nail marks in literature. Śrīharṣa describes the king Nala who enters the harem of Damayantī thus— "The eyes of the king falling on the bosom of a woman, who was painting it, turned back at once, as if expelled by the crescent shaped nail marks on her breasts owing to their enmity with lovers for lorn." Here, Śrīharṣa has used the word Ardhendu instead of Ardhacandra. The poet describes a female friend of Damayantī, on whose breast there was nail mark resembling the half moon in shape, which appeared as if like cupid hiding for fear of Śiva. Here the poet has used the word Ardhacandra clearly according to the tenets of love. The poet has expressed the same idea in other words also. "When Nala meets Damayantī in her harem, he utters his desire thus— On the table land of thy breasts, let my finger nail bring about a wonder viz., the rise of the crescent moon. Marking nail prints is an art. It will

44. गृहीताष्ट्र तत्तपुष्टे व कुरो नम्मकन्येशोधर्मेयन्तृकः। का० । २५४।
45. गृहीताष्ट्र ब्रह्माक्षरहरो दृत्तोद्वंदनङ्गवाम्य उद्वीरतिकौवेच । अनं । ९.२५।
46. उद्वीरतिकौवेच द्विदीवे निवयत्व नूपर्युद्विधित्वम्बुदशैव ।
दियोकवियो लौकिको तथांत्यस्तु मिश्रिन्ते । तथा । ६। २५।
47. नावा त्यथा: किं हर्मीतिकौवी ग्रेदायेऽर्थश्च स्मुमेव न्यथा।
हेत्यं नवनविनद्वमाक्ष्यो भूमिक्षयो तथा । तथा । ६। ६६।
48. अदितिनाष्ट्र तत्त्वोस्ततेनातृते ममेनुलाभाम्यमद्भूतं नव। । राज्य । ९। ११७।
come to those who have studied sexology deeply. Therefore Sarasvatī, the friend of Damayantī, introduces the king of Kāśī, at the time of the svayamvara with these words—

Let this king, well-versed in a hundred treatises on the art of love, adore thy breasts with secret nail-marks rivalling the digit of Śiva’s moon, tinged with the saffron paint of Parvati’s feet, when she is in ire. Thus Śrīharṣa was influenced by the Kāmasūtra while composing the above verses.

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

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49. कामानुसाराकल्पतुरुस्तरायत्नाति
तो मध रहो नवपदेयततु स्तनी तत्।
हर्षादितीजा वरण क्रूरासनपककरण
तंकिन चैरक नाथमयकालिस्यः। नैष. ११०.१२२।

50. तीव्रार्थकृत्यार्थदारितमाहृताः
लक्ष्मीयोपाययुर्युर्युरमेत्यमयमः।
उपलुक्गीर्यार्थसिद्धतारामरमीतः
क्रूरम्येः शोभायोधीपिणिः क्रूवेक्षन || हर. ४४.३३।

51. यद्यपि तुयमेः क्रूरयमयमेः मृगमद्यान्धरिलि
मणिनिर्मलं ताराकल्पन नवपदसिद्धेष्वः। गीत. ७. ३.पृ. १०५।
Bilhaha alludes to this idea through a king in this way—
"O, irate one, while manifesting a few nail marks, do you
assume the pride of impetuosity? The bodies of which
ladies here are not prominently marked by nail-scars like
half moon, which are allies of cupid's weapons leading
to victory?" Here Bilhaha has remarked that nail-
prints on breasts like half-moon are common in love-sport.

In the *Rukminiśavijaya*, a lover tries to create a new
śiva on the breast of his beloved by picturing a digit
of moon through his nails. In this context also the
poet Vādirājatīrtha supports the motion stated in the
*Kāmasūtra* and describes it in an attractive manner.

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

52. प्रकाशयन्ती कतिपयन्त्वाकायुः किं वचिष्ठ वन्दलमद्वि विभार्यः।
कालाभिन्नकृष्ण ज्योतिषमिति एकाऱ्षुर्ग्यायायायम्। विभार्यः। १२. २८।

53. मधुनिवक्तुक्षेत्रः रत्ने रहस्ति नूतनाधिक सवारिन्वत्
नाकसदेनुक्तः वस्तुस्वरूप सविन्दु। शुद्धसिद्धिः प्रतिज्ञातिः।
रुक्मिणी। ४. ४२।

54. व-वमिरियन्नेल्या सुकामिरिया ममपदकम्। वातः २. ४. १९।
स्तनकाले सैनिक्ष्टाति व-षणाष्टाति स्वाप्नकम्। कातः २. ४. २०।
types of nail-prints are depicted by Ratnakara in the Haravijaya. He has used the words mayurapadam and sașaputura in the same sense as used by Vātsyayana. Damodaragupta describes ketaki, a whore, who was enjoyed by a man who was well-versed in sexology because the point of biting appears on her lips, the line of jewels on her throat and the jump of hare on her breasts. Here also the poet as well as Vātsyayana have used the word sașa-plutaka in the same sense.

At the end of this chapter, Vātsyayana convinces the importance of nail-prints in these words. The love of a woman, who sees the marks of nails on the private parts of her body, even though they are old and almost worn out, becomes again fresh and new. The same description is

55. दयितन्दनबलिलेखने वयना ।
विशदमुखर्ये श्रापुचारकम् ।
अभुतमदननननस्य लक्षणोऽ
स्तन्निधिदृश्यलाब्धोद्विशेषसम्॥ हर.27.70.

56. अधरे बिन्दुः कपन्ने मणिमाला स्तन्दुरुपामपृस्तकम् ।
तव सृष्टिः केताद्रिष्ट्वे शुभायुष्मार्त्यप्रणिश्च रमणूः ॥ कुटूटिनो.403.

57. नक्षत्रानि परामन्त्रा गुद्दश्रानैः योक्षितः ।
चिरोदस्योट्टत्व प्रभुमानम प्रीतिस्वर्णिति सेवला ॥ खा.ख.2.4.27.
given by Kālidāsa thus—"Pārvatī having seen the marks on her body, done by her lover at the time of love-sport, reflected in the mirror was abashed. Her intense love came out from her body in the form of horripilation,\textsuperscript{58} Thus nail-prints give a new life to the love. They create freshness in the lovers.

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

\textsuperscript{58} Prāyaṇa dānte mābhāṣāya sa sambhūta-vinēśa śvavārtīmaṇḍya ।
trayaṃti tān yavantaraṃrma -v samitam bhājīmār ॥ ॥ कुमार.९.२९.

\textsuperscript{59} Nānāyaścaudhārāṁ kū-hadārtarāmāṇa-yabān ॥
nabandhadoṣānāṁ kāmāṇa gacchati yathā ॥ का. २.४.३१।

\textsuperscript{60} Supra Fn.22 p.75

\textsuperscript{61} Aṣṭāṣani tātākāreṇa mānīśvādesa
nvāraṅga śvarāmi navaḥkālaḥkāma tvāya: ।
ānāyaśchaudhārāmāṇa-yabān ॥ का२२॥

\textsuperscript{58} Semantic correction: horripilation

\textsuperscript{59} Semantic correction: effects of marking with nails and biting

\textsuperscript{60} Semantic correction: his mind becomes fickle

\textsuperscript{61} Semantic correction: "I still remember that mark of deep nail-print on her thigh..."
In this way we see that nail-prints which are detailed by the Kāmasūtra, are helpful to the poets for describing amorous activities. Various types of nail-prints have impressed the poets due to which they are tempted to use them to a large extent in their poems. Even the devotees like Jayadeva and ascetics like Vādirājatīrtha have not become exceptions in describing the notion of nail-prints. From this we come to know the necessity of the knowledge of sexology for a poet.
V. Biting

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

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

¹. Psychology of Sex, p.177.
². Ideal Marriage, p.138.
with nails are also the places that can be bitten except
the upper lip, the interior of the mouth and the eyes. Kokkoka mentions the same places for biting. The Ananga-ranga also states the same idea thus. The places which are fit to be printed with nails are also places for biting except the upper lip, the interior of the mouth and the eyes.

Vātsyāyana has given much importance to the qualities of teeth. He says- "They should be equal, possessed of brightness, capable of being coloured, of proper proportions, unbroken and with sharp ends." Therefore Jayadeva depicts the beauty of the teeth of Radha through Lord Kṛṣṇa, who address her thus- "O beloved, the lustre of your teeth destroys the pitchy darkness, when you utter something." Bilhana remembers his beloved's teeth which
are shining like pearls with a tinge of red. The adjectives which are attributed to the teeth, by Vātsyāyana are all described by Vādirājatīrtha, when he glorifies the teeth of Lord Kṛṣṇa.

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

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8. तिन्द्ररूपलितमैत्रिकियकदन्ताकारित्कां रहस्य त्वरः मित । घौर.१६.
9. त्वंचामुदेवितेमं देवकिदेवस्मि लक्ष्मीकीपोलिकितकारितृवृत्तान् ।
लक्ष्मीकाक्षकारुणिवं निबिष्टा समानः कृष्णधर्म रम्यश्रद्धावितराविततः ॥ रुक्मिणी.१८.५१.
10. नुन्नाथिकां बिन्दुबिन्दुमालां प्रवालमणिमणिमलां
भृताम् दरायचित्रकारित मसनवदेशदिवलपतः । कार्त्तिक.२.५.४.
11. रतिहस्त.९.२.५.
12. अन्तर्गतं ९.३२.३६.
13. लद्धर्थं विन्दुद्रपरम्पथं इति । कार्त्तिक.२.५.७.
and the coral bite are done on the cheek. Both the line of points and the line of jewels are to be impressed on the throat, the armpit and the thighs. The line of points alone is to be impressed on the forehead and the thighs. Breasts are the suitable place for broken cloud and biting of the boar. Most of these places are chosen by the poets to describe the impression of teeth.

Lips are the important place for biting. Kālidāsa says that Śiva enjoyed amorous sports, being impassioned at seeing the face of his beloved, whose eyes were reddened due to want of sleep, whose lower lip was injured owing to the deep tooth mark, whose hair was dishevelled and whose tilaka mark was wiped away. While describing the love sport of Śiva and Pārvati, the poet says that Pārvati cooled her lower lip, which was paining being bitten by Śiva, in a moment with the cool crescent moon which was on the head of the Śiva. Kālidāsa pictures the king
Agnivarna who was delighted by the sound of the flute which was being played by a female whose lips were bitten.\textsuperscript{20}

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

\begin{itemize}
\item \textsuperscript{20} Supra Fn.23, p.
\item \textsuperscript{21} बाहुपीड़कगृहामिष्यामाहते नवदन्तनिधाति: ।
    बोधिस्तुस्तगतर्पणाभुव्युष्णिनिमोन्न: मिष्य: मुधे: ॥ दिष्यः 10.72.
\item \textsuperscript{22} भूषमधूषयत यातरपल्लव धतिरिनवरणां दिष्माहुः । दिष्यः 6.58.
\item \textsuperscript{23} इन्द्रानामभरमयाब्दे प्रदाने प्रत्ययास्तुनामविलेपनाः नवक्ते: ।
    अनिन्दुः श्रियमधिकां यमनानां शोभायं चिरपि ददायतां भवति ॥
    दिष्यः 8.55.
\item \textsuperscript{24} तदेव पीड़नामहुः । का्र्त. २.२५.६.
\end{itemize}
in these words—"When the lover bite the lower lip of his beloved, which was like a bimba fruit and which was resembling a sprout, her hand as if expressed the pain through the sound of the bangles."  

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

25. MWW>y-WfI dl I
26. qt 4^43 °~3rdMY'YsgyiPlt 3Tm: UEJTtrri I
27. tfejriYsrf^wlqr rrfejojtf^fwq 1
28. ffsrr ^ TWfcf I

References:
25. मवल्लोपभित्ति सांम्यस्मन्त्र दस्तक्षयधर्बिन्मयभौषेढः || पुष्करि तुहेज तुण्यस्तास्तरलोलावेन करण || सिद्ध.10.53.  
26. मध्योपकण्डायशराइक्षमै भात्ति: किमम्पुवस्ती यदयाट: || तत्स्तत्वसम्भोग वित्तीयवन्तदैत्यं दिनं दिन न मयापरार्ध्यु || नैस.7.40.  
27. ईश्कोपपियशीघ्र नातिनि तत्त्वगोदितमात्र मनोमुखुयः || कान्तदन्त परिपीडितायारा पाण्डुमूननमिय वित्तन्वती || नैस.18.94.  
28. निश्री दस्तक्षयायोधि नैस्म न दष्यति || कव पत्रं दश्ते विस्मालता कीराय कुम्भुः || नैस.20.57.
in love-sport. But Damayantī surprises finding on her lower lip a cut left by her lover's teeth, which she gently touched. Thus the poet Śrīharṣa has described the idea of biting in various ways.

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

29. दन्तदासवर्धने भिक्षामुक्ता सात्सुक्वन्तृसुसुम्बध्यकर व | जैश. 10.129.
30. दशानवर्धने संवदधर्गत शम जन्मति वेदित्वस्व | गीत. 8.5. पृ. 119.
31. पूर्णे वियोहि मध्य निर्यस्तविद्धेः
   दोर्विविलितस्य निबिद्धिस्तन प्रीतिनांि | गीत. 10.3. पृ. 134.
32. दिगम्भरकन्दर्यगृहेश्वरणां कृथकचरमि: पारिपुम्प्नेऽ
   कपटरोक्षविनिर्विकल्पोऽस्मिन्नित्यास्मिन्नविशक्तयावते: ।
   मुद्दरत. 5.60.
the pleasures of youth in this way—"Sometimes being deeply excited by passion, he enjoyed amorous sports, which were charming on account of the jingling sound of the jewelled bracelets set in motion by the shaking of the hands when the lower lip was bitten." The sage Vidyārānya in the Śrīmat Śaṅkaradīgviṇaya describes the amorous sports of the king Amaruka in whose body the great Śaṅkara had entered. At the time of dalliance the king enjoys the females of the harem by biting their lips, by embracing and by beating with a big lotus.

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

33. दक्षिणार्धसंकरस्तवलकम्यज्ञिनाश्यजगकम्य रमणीय...
अनेकपर्यन्त: नवमातातान्। काद: पूः १३०।

34. स्फळिकाकसे जोरला सुमो मनोहस्यशिरोगृही वर्गविभिन्निभिव्यापत्तिपतिपरोदर केलिस।
अध्यदर्शवाह्यः महोत्पल ताध्यग संविंतिनिगम्य राजा कारभेलह विजये भिष:॥ श्रीमतः १०.१२।

35. यस्मात्र उग्रताहैव वेदना भण्टि तफ्यनोतीक्ष्यः।
दन्ताक्षण कपोले व्यवः वेदना तपानीनायूः॥
biting on the cheeks thus- "The teeth have bitten the cheeks which are not face to face, having left the lips which are in front of them." Rudradeva asks: do the wounds on the cheeks become ornaments.

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

36. भातु नाम सूर्यादाहः दमनाक्रः पाठलो धन्यसायंदेशः कदां तवातसिस द्वाराण्णाण्णी। समुद्रोत्पि वर्माणवपाय पल्लं भुज्जवलो।
37. श्वेतात्तुरूपति द्वारां राज्ज्ञानिन्ति। र्यायाणि। 50-पृ 49.
38. Supra Fn.13 and 15 p. 89, 90.
39. Supra Fn.56, p. 94.
40. अधर्मरूपिनित्तिमिनी जन्मत्व प्रियतम्बवन्दनप्रथाविन्दुपालः। द्वाराभिनवतीलक्ष्यतामृतविजीवमाणा। समररागवाकुशोभम्॥ हर्ष 27-82.
aphorisms of love. Rāmabhadra Dīxit in his Śrīcāratilaka Bhaṇa uses the word Pravālam instead of Pravālamāni of Vatsyayana.\(^{41}\)

Some poets have pictured the description of biting in various types. Anantabhaṭṭa, the author of Campū Bharata depicts it when Arjuna enters the Himalaya mountain, as if he wants to remove all the poison which has entered his body on account of the biting of Ulūpī who who was a Nāgarakāṇḍīa, in love-sport.\(^{42}\) One poet opines "0 lovely one, why are you covering your lips which are like sprouts, with the garment? Really your breasts are looking beautiful which are caught by brave persons.\(^{43}\) Here the poet mentions biting of lips. The same idea is narrated by another poet through a female friend who was addressing thus- "0 friend, why are you hiding your lip which was bitten because the secrets of the night are exhibited by the laziness in your eyes.\(^{44}\) Magha describes

\(^{41}\) Supra Fn.33, p.\(^{3}\)

\(^{42}\) उसानि करति निवर्णनं सर्वात प्लावनेनेतः।
उद्गृहीतोऽच्छिद्रमस्मृतधारणे शैलमयं प्रपेदे॥ यः.भाग.3.29.

\(^{43}\) अद्वङ्काद्वद्विषिमि किमै गुरं वल्लरायंगिरलम्।
वर्णिता एव शौकमते विद्यायं विद्यायं धर्मः॥ यः.भाग.पृ.328.2.

\(^{44}\) सत्यं दुःशनान्तमादि किमै गोपयति प्रयत्नम।
स्नुति रजस्य वनमालस्य नित्येयः॥ यः.भाग.पृ.328.4.
a Khandita heroine who addresses her lover in this way—
"You are concealing your limbs which have new nail-prints, with the upper garment. You are hiding by your hand your lips which are bitten. But is it possible to cover the fragrance which is spreading in all the directions and which is revealing your love-sport with another woman?"^{45}

Some poets have glorified those women who have the capability of bearing all sorts of pain of sex-quarrel. Damodaragupta sketches a prostitute who exhibits her fortune before her friends by showing the wounds of nails and teeth that are done by a prince in love-battle.^{46}

An unknown poet gives a picture of a woman, on whose body the nail marks like 'line' and the 'jump of the hare' the bitings like 'the line of jewels', 'the points' are displaying the capability of bearing all sorts of pains in sexual sports.^{47} Here the poet has not only mentioned

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^{45} नन्यन्तर सिरेङ्गाणी गोपालस्य \nस्मायित्वा पुरातोत्सवान दत्तं दानम्।
प्रातिदिनहर्षरस्मायित्वमाध्यमां स्वस्तवर्धिनी विवर्धित्वा
न्यक्षरसास्त्रियः कौन्तेयो दत्तं। सिरेङ्गौ । 11.34।

^{46} एवं दिने नन्यन्तरस्मायित्वमाध्यमां राजसुरसास्त्रियः।
अपरा पुरा: तवीनां वायुवधारोत्ततान सौमायवम्। कुरुक्षेत्रः 1335।

^{47} श्लोकमाणिकार्यं चन्द्दरेकाभिरामं
लक्ष्मीतूपलक्ष्मीमात्रः लक्ष्मी बिन्दुपुष्पावम्।
वयुवधवपुनः विवर्धितं कस्यापि युनः
गुरुरक्षरतानौ दृष्टमार्गाभियोगम्। सुर्ये भृगवे 328.12।
nail-marks like saṣapada, Rekha but also the biting like manimalā, bindu and pravāla which are narrated by the Kāmasūtra.

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

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

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1. उत्कुल्लक कित्तिप्रमकमिन्द्राणि घेति त्रितमम्
   मृगः: प्रायेण । कातुः २.६.७।

2. नीचतरस्तौति संयुक्तो पीठितकृ घेणितकार वास्तेकाहिः
   हस्तित्वः । कातुः २.६.१४।

3. भृगक्षु - कुत्तितकृ - उत्पत्तिकृ - अर्धपरिधितकृ
   कालारंगकृ - क्षतिकृ - कालितकृ - पीठितकृ
   पदाभिनय - पराकृत्तकृ । कातुः २.६.२२.३१।
describes many types of congress which are popular as citrarata. All erotic writers accept these and expand the number of positions.

Kokkoka depicts thirtyone types of postures. Kalyānamalla divides postures of congress mainly into five divisions. Further he mentions twelve types of supine positions, three types of side positions, ten types of sitting positions, three types of standing positions and five types of bowing positions. The Pañcasāyaka describes seven types of supine positions, three types of side-positions, two types of sitting positions, two types of standing positions and many bowing positions. The Nagarasaratvavsa depicts twenty one types of supine postures, two kinds of sitting postures, two types of bowing positions and seven types of standing positions.

4. सिन्हारत्र - अवलब्ध्वतक - ध्रेनुकमु - शौस्तम - नेशवमु 
   धागलमु - ग्रीनोगान्तमु - वाजीरलितकमु - 
   व्यायमातिकन्तनमु - गजोपयमदितमु - वराहकुलकमु 
   तुराणिलकमु - तेनादकमु - गौरिनिकमु 
   अध्यात्मः। कन्तु २.६. ३५.४६।

5. रत्नरास्य १०.१३.४१।

6. उत्तरानं निर्विभाणिताभ्य स्थित लक्षणानि रत्नः। 
   पंवणकारं द्वरत प्रकृत्यमु ...... "अनं, १०.३।

7. अनंरंग - १०.४.३०।

8. पव्वयलासक - ५.७.२२।

9. नागरसर्वस्य २८.३२।
In this way erotic writers have described the postures in various manners.

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

Anantabhaṭṭa mentions the serpent congress when Ulūpi, having attained Arjuna, who was like God of Love, tries to give him full pleasure by serpent position. Bhāravi describes that the beds, on which faded flowers were fallen, on which different types of flowers were scattered, show the different types of postures experienced by passionate ladies. Here the red paint which appears
on the bed shows that, that particular lady has been used in 'the congress of cow.' Otherwise she might have acted like a male in congress. Therefore the red paint which was applied to the feet appeared on the bed. The poet Amaruka states—"Here dyed with betel juice, there soiled by the stains of black sandal paste, here covered with powder of camphor and there marked with foot prints in lac-dye, with extensive wove-like cruplings and with scattered flowers, the bed-sheet proclaims the enjoyment of the woman in various modes. Here the commentator Vemabhūpāla clearly shows that the epithets of the bed indicate 'congress of cat', 'congress of elephant' and 'congress of cow' respectively. In the Naiṣadhiyacarita, the swan, messenger of Nala speaks to Damayanti thus—"Damayanti, let both of you, young as you are, accept in the garden of pleasure the shower of flowers, released ever and anon by the breezes delighted at the various modes of your erotic wrestling, rich in postures."
Vatsyayana states—"When the legs (of female) are contracted and thus held by the lover before his bosom it is called 'pressed position.' This type of posture has been described by the poet Jayadeva. Radha having seen Kṛṣṇa says angrily thus—"O Rogue, I feel more shame than pain having seen your heart which is red due to the Alaktaka of your beloved's feet." Here the poet has shown that Kṛṣṇa has experienced the pressed position; hence his chest is full of the red colour which applied there when his beloved placed her feet on it. Thus we see that some poets have hinted at some positions indirectly.

Knowledge of these postures is essential not only to the poets but also to a lay-man. Therefore it is said—"Those people are called as animals, who have wine, but not the appreciation of the taste, who have knowledge without studying the Gītā, who feel pleasure without the knowledge of sexology." Samaraja Dīkṣit describes the
love-sport as a kind of sacrifice in his work Ratikallolinī.17
Thus the Samveṣana prakarana has helped lot to the poets in describing the coition.
VII. Striking and Moaning

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

1. कलहस्य सुरतमायक्षी विवादार्मक्षान्तरग्रामित्वाभ्यः। कामस्य । कः। २.७।।
2. Ideal Marriage, pp.141-142.
you are wishing. You will feel no enjoyment when you share her couch and you will waken in her heart neither inclination nor affection nor love for you; all her qualities will remain hidden."\textsuperscript{3} Though rubbing, pressing, nibbling, striking etc. appear painful, they are essential in coition. Hence Vātsyāyana compares cohabitation with a quarrel or with a battle. The idea of Vātsyāyana is accepted and appreciated by the Sanskrit poets ever and anon.

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

\textsuperscript{3} Arabian Sex Technique. M.P. Khanchandani, Bombay, 1980, p. 54.

\textsuperscript{4} सौसार्यभूतसृष्टीतिवर्म सव्ह गर्भाध्याय काम: । किरात. 9.49.
Strange are the ways of love!\textsuperscript{5} The same notion is mentioned by Ratnakara also. He says the prohibitive sentences of ladies uttered in the coition have become injunctions to their lovers due to adverse nature of sex.\textsuperscript{6} Some poets have compared the cohabitation with a battle. They call it love-battle. Bilhapa says- "I still remember her charming tenacity in the sex-battle without resorting to any weapons of fight, in which there were different positions of lying down and getting up without any force of arms, in which blood propped up when lips were bit by teeth and nails were pressed deep (on her breasts, hips, thighs etc.).\textsuperscript{7} Here the poet has described the love-sport as a battle without weapons. Kokkoka expresses the same idea,\textsuperscript{8} Kalyanamallaka also accepts that love-sport as a

\begin{romanlist}
\item दोभानं संयमितः प्रायोधरमेणरीतिः पाठलैं राज्यिदा दमनः क्रान्ति परुषः कृष्णिं तदनाहतः: ।
हस्तेनानि मिवेज्जुर्मुख्यन्देन संयमिताः: कान्ता: कामाय तृत्तियापि तदहो क्राक्षण वामाणाति: ॥ गोटा 12.3.५.१६३।
\item क्रिमिकलमुद्रावर्णतमुत्तमभवन केलिः यक्षेण्याक्षयः ।
कर्मितृप्रमाणदिधिः तत्स्या: प्रम्पाति वस्तुः वाम एवकामः: ॥ हरे २७.३५।
\item अछापि तत्तुरकैलि निरस्त्रः युद्ध ।
वन्योपवन्य प्रतन्तिता शुभ्य हस्तामुः ।
दन्तोऽठप्पोऽठन नक्षतरकल्लितः
तत्स्या: समरायै रति वन्यारितिपूर्वकः ॥ चौर ४८।
\item मोहनं मदनयुद्धापिरे ...। रति: १०.५२।
\end{romanlist}
battle where he says, striking and moaning are the two parts of love-battle. 

Damodaragupta in the Kuttanimata sketches a prostitute who exhibits her fortune before her friends as her limbs are full of teeth and nail-marks displaying the sex-battle with a prince. The same poet on another occasion states the same idea i.e. love-sport is like a battle. Thus the idea of Vatsyayana has been accepted by many erotic writers and the poets.

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

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9. कामयुज्यं अहिवमः स्तात्र एकसृं वर्तादि सीलपृष्टे। अनानं। 10.50.
10. प्रकटितलनवशक्तियारिभविधायं राजस्वरतितूणम। अपरा पुरःसवीण वारवृहाततान सौभाग्यम्। बुद्वजनी। 335.
11. स्मृतिजन्माणिताविकृतिततितिध्वन्न करोति संतासम। आवृत्तिरतितिति विमर्द संबोधिता वधिता। बुद्वजनी। 573.
12. तत्त्व रागवशात्रतुङ्कलवयं कन्या कृष्णं तनान्तरां पृँचं बधने पार्वत्य इति स्थानानि। काः 2.7.2.
13. तत्त्वादिरित्यापहसदां भ्रमिते संचितं समस्ततामिति। काः 2.7.3.
14. संतारिणित- पताक्कम् - कुण्डल - तिन्युमाल। पृ।सा। 5.27.28.
According to Kalyāṇamalla striking is of four types, he divides the strokes into four kinds. The poet Dāmodaragupta describes this idea of striking through a prostitute, who was stating a man thus—"Dragging the hair is conferring benefits; striking is showing the favour; biting is delight; hail-prints are prosperity; embracing tightly is exaltation." He says the breasts, though they are high are useless if they have not received any strokes from the husband. Vātsyāyana, having narrated the sex-sport as a love-battle, gives much importance to the idea of striking. But the poets, who agreed with Vātsyāyana, show their keen interest in describing squeezing, rubbing etc. than striking. Hence we come across plenty of descriptions of mardana.

15. प्रशोधनाय हर्षदस पुरोहिता तुम्हारिणा ।
   ताहरे स्मालू पत्षष्टव । । अनेक । 10.61.
16. तत्तां हितमुख - सप्ताक्ष - विन्दुमाल - कुण्डल । अनेक । 10.54, 55.
17. केष्मुदगस्नुखर उपायस्तार्तार्तार युद्ध देश ।
   नवविकसनमहा दुष्के निषेधान समुलकर्ष । । कुटटनी । 377.
18. हुर्मूच्छकरस्कालनालालिनि क्रियापाधोभवन्धनवसृ ।
   तुझगमपि पतितकर्ष सत्तालिनि तत्तपिथार्दनवसृ । । कुटटनी । 821.
Māgha describes the breasts of a beautiful lady which
did not become crooked though they were squeezed and
embraced by the passionate lover, due to their hardness.19
Ratnākara sketches a hero who caught his beloved's breasts
passionately for rubbing.20 Vikarāla advises Mālatī to
exhibit all limbs to her lover who wants to rub, who wants
to see and who wants to mark her body.21 Śrīhārṣa at the
time of the description of the dinner depicts a passionate
youth who places two balls of sweets on the bosom of the
gleaming figure of a woman reflected before him on a bowl
filled with clarified butter. Then he scratches the balls
with his finger nails and crushes them without pity.22
Here the youth imagines the two sweet balls to be his
beloved's two breasts. Hence he wants to squeeze them.
The same poet, while describing the honey-moon of Nala

19. दीपिताःरामसरसालस्तुपस्थीः वर्णमेव यन्तरमिववज्ञायेन।
वल्लभः शयः कुरुक्क्षेत्रमुस्वः किरणसतिसमेभन। शिवः । 10.47।
20. ज्ञान्यान्त्विनेवश्राद्धयरुपेऽरुपाः रघुवर्या बुद्धयं च कान्तः। एरः । 27.20।
21. यव्यायायति हन्तु यदुर्दर्थेऽथ्यत्यथा विलिङ्क्ष्यं गानम्।
तत्तद्वसा रान्नीयं तायथं दौक्रनीयं च। कुरुक्षेत्रम्। 154।
22. भूपपुन्तः भोजनमाजने पुरः। रुपर्वव्रोहः प्रतिविच्छिन्नतानि।
युवा निधात्योरसु सूक्ष्मकोद्यमेविलिङ्क्ष्यं। शिवः। 16.103।
and Damayantī, states—"Her breasts, stout and firm as a pitcher, transmitted the lustre of the pearl-string over them to her lover's tender lotus-hands which wanted to squeeze them in their grasp." Further the poet describes the love-sport of that couple and says—"On account of the musk paint of her bosom being erased in contact with his perspiring fingers; that he had kneaded his beloved's breasts, was likely to be echoed round among her maiden friends." Thus Śrīharṣa has described the rubbing act according to the words of the Kāmasūtra.

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

23. पीडनाय मुद्नी विगदाय तौ कान्तप्रणालिनाँ स्पुद्धादली ।
तत्रुः कलमपन निष्टुः हारास्वविन्दे वितेतनुः ॥ नैष. १८.१००.

24. स्विधाकरांगुलिक्षकलसांगमगुल्ल्ययः
पूलकार्यपीठनं करे स स्वीप्रमादननाः ॥ नैष. २०.१४५.

25. दथिष्णन्दलाम्बलं क्रुद्धै कार्यत्तथानुः
इष्णुद्धस्तिलामृदबं मद्दन्म गुणवर्धनम् ॥ नाग. पृ. १०२.
breasts. Nayacandrasūri depicts that no lover failed to kiss the lower-lip, to squeeze the breasts, to scratch with nails when they were in the embrace of their beloveds. Jayadeva describes Lord Kṛṣṇa whose hands are expert in squeezing the breasts of Gopikās. Anantabhaṭṭa refers to the kneading of breasts when he describes the sex-sport of Arjuna and Ulūpi. In this way rubbing the limbs has been described by most of the poets in various manner. All the poets, who acceded to the opinion of Vātsyāyana, have depicted the love-sport as a quarrel and as a battle.

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

26. निन्दितानात्तु दूषितब्रम्भपि
    बन्धुं सहेत कृतकर्माद्यं हि।
    निन्दित्यं कृतकर्माद्यंति दयवानामि
    स्तंकमूः पद्मकर्माद्यं कान्तलोकः॥ श्रीकृष्णदेव। 15.11.

27. अधिवासनविधृं तत्तमदैनेन नक्षत्रोऽपितं परिरमणे।
    वर्धिविदि स्तंकति स्म न कामिना मतिरिहायपथान्मृतांभिभ॥
    हम्सेर। 7.95.

28. गोपीपीनायोधर्ममधेरप्रवर्तकाणात्ता। गीत। 5.2। शृं। 0.

29. पाणियोज्यार्थानां स्तोत्य तत्क्रियोद्धर्भी।
    तस्याप्रयत्जनाःवाचाद्वैतमान्यद्विजित्वत॥ चंमा। 3.25.
Impetuosity, while weakness, tenderness and an inclination to turn away from unpleasant things are the distinguishing marks of womanhood. It further states that women, due to their tenderness and weakness moan in various ways and moaning is of eight kinds. In the Kuttanimata the old procuress Vikarāla suggests a young harlot thus- "At the time of sex-sport, having understood the emotions of your partner, you should show your love, co-operation, skill, maturity and weakness." Further she opines that the weakness of the females encourages the males at the time of love-union. But a lover should not show any mercy to his partner having seen her delicateness. Hence Vikatanitambahā instructs a lover in Mandakrānta metre thus- "She is a girl and delicate one, such doubts should nipped by you. Have you not seen the bee which sucks even the flower-bud? Therefore you should rub her without any pity

30. प्रासंग्य रसतर्फः व प्रौऽर्थ तेज उच्चते ।
आर्थिकतासिवियाबङ्कतार्थत्यात्वच योविनाः ॥ का । २ । ७ । २१ ।

31. तदुद्वभ्य व तीर्णंत तत्यातिविष्पत्वच तदनेवविष्मु ।
विदुर्वानि वाह्याः ॥ का । २ । ७ । ४ । ५ ।

32. अस्मन्थमाङ्खल्य वामत्त्व प्रौऽद्राकिलिकमधर्मम् ।
हरेस्व दर्शित प्रकविषयति कामकमार्य स्‌ तु च बुद्धवा ॥ बुद्धम्मः । १५९ ।

33. यावधायदत्तसिर्षे प्रयातिः ललनाहि मोहनामास्ता ।
तावतावल्पासांसांतताः पल्लवाः समुप्तकारति ॥ बुद्धम्मः । १०५३ ॥
in secret. Because the sugarcane will not emit its juice if it is pressed lightly.\textsuperscript{34}

The \textit{Kāmasūtra} describes the eight types of moaning i.e. \textit{sītkāra}. Those \textit{sītkāras} are as follows. The sound of 'Him,' the thundering sound, the sound 'sūt,' the sound 'dut' and the sound 'phat.'\textsuperscript{35} Further it proceeds thus-

"Besides these, there also words having a meaning such as 'mother' and those that are expressive of prohibition, desire of liberation and sufficiency.\textsuperscript{36} \textit{Kāmasūtra} states, at the time of coition 'Him' and other sounds may be made irregularly and optionally.\textsuperscript{37} The influence of these aphorisms on literature is seen abundantly. According to words of the \textit{Kāmasūtra}, Śrīharṣa describes Damayanti thus-

\begin{quote}
\textsuperscript{34} बाला तन्वी मुद्दिरियमिति त्वज्ज्वलामत्रशः
कार्यिय दुःखद्वय महर्मतो मुखोभ्यमानाः।
तथायेष्व रहिति भयता निर्देशे बीहित्या
मन्दारान्ता विद्वर्तित रसे नेपुष्पितः समाग्यः॥ \textsuperscript{तु} \textsuperscript{2.7.32}।
\textsuperscript{35} विकार स्तानित ब्रूजित दुःखित दुःखित दुःखित दुःखित। \textsuperscript{तु} \textsuperscript{2.7.6}।
\textsuperscript{36} अन्वयाय: शब्दः वाक्यालयः मोक्षायाधिकालयायस्ते
वाक्योऽर्गणः। \textsuperscript{तु} \textsuperscript{2.7.7}।
\textsuperscript{37} तत्स्विकारादीनामिनियमनामायात्सतः विकल्पने
व तत्कालप्रयोगः। \textsuperscript{तु} \textsuperscript{2.7.15}।
\end{quote}
"While she knit her eye-brows during love-union, it seemed as if Cupid bent his bow. The moaning sound which she then made was Cupid's hum while discharging his arrows.\textsuperscript{38} Here Damayantī groans due to her tenderness. Nayacandrasūri depicts a woman who mutters being pained by the stout laps of her lover which are hugged her tightly at the end of sex-sport.\textsuperscript{39} Vikarāla, an old whore, advises Mālatī a new harlot thus- "You should make hum sound when you are bitten, various sounds when you are kneaded, sītkāra when you are marked by nails, weeping sound when you receive strokes."\textsuperscript{40} The poet Dāmodaragupta has given the importance of wailing in sex-sport and he further opines that "The sinful ones do not hear the murmuring sound, the humming and the groaning of a lady, when she makes it while she is bitten without any mercy in love-sport."\textsuperscript{41}

38. यद्यपि कृतिलो तयारो मन्येति तदनाबं कामकृष्णं।
यसि हृद्धिमिति सा तदा व्याहततमंगरस्य गम्भीरित्युत्तमं॥
अः\textsuperscript{18}\textsuperscript{.}93.

39. रतिरित्रासम्बन्धपुष्पनाश विद्यदेवपुष्पवत्य परा प्रतिष्ठं।
मुहूर्तमंगुष्येन निःशोभयं स्वतं हृद्धिमिति रतितेजलसिद्धं॥
सम्प्रदे\textsuperscript{7}\textsuperscript{.}106.

40. द्योशे तत्त्वदृष्टान्तमेव विविधक्षणरसितानि।
निष्कृतमायात् तस्य तत्त्वदृष्टान्तार्थेऽपि कविण्यं॥
कृङ्करी\textsuperscript{155}.

41. निर्देशार्थरूपवन्दन तत्त्वदृष्टान्तमुक्ति सुरेश।
अहंकारित्व तयारस्तया अपूर्णवानि न भ्रामणीं॥
कृङ्करी\textsuperscript{572}.
The different types of moaning has been described by the poets in various manners. Magha describes some beautiful ladies who artificially weep, though they feel pleasure, when their lovers' hands come near their knot. Here the poet has mentioned the weeping sound according to the words of the Kāmasūtra. Bharavi mentions sitkāra of women when they are crushed in secret place. Ratnākara sketches a beloved who makes sitkāra when her lover catches her breasts tightly. Radhā in the Gīta-Govinda, having not seen Kṛṣṇa thinks that somebody is enjoying Kṛṣṇa. Radhā thinks- "She might have smiled having seen Lord Kṛṣṇa. She might have done cooing sound in sex-sport. In this description the poet has referred to cooing sound. Bilhana says- "I still remember my beloved, who being exhausted by the exertions of the sex-

42. पाणिरेपारथिवर्षिलवला-ँ भर्तराष्ट्रं मुखान्तित्वनमिति।
काव्यिन्त् त्यं कुरेऽकर्मोक्षान्तिर गुणकृत्विद्विषयं सुवकियति। गीता 10.69.

43. पाणिपल्लविलिवनन्ति: सीतकृतौ नवनायानन्तः।
योक्षुला रहस्ति गुणवाचमस्ततात्मयायुपयुक्तवनस्य। गीता 9.50.

44. सतलीनियुक्तकरारविन्द्व तीर्थकारसुविचित्र मन्यभायः।
ज्ञाह बिम्बाधयमुखान्त्र रमणया हृदयं य कान्त:। हर. 27.20.

45. द्रुपित्विलोकितलिंगमित्रतितिताः।
बहुविष्णुविजित रतिकरंतिताः। गीता 7.5. पृ. 101.
act, spoke many sweet coaxing words, the right meaning of which was made difficult, owing to the syllables coming out in broken order in a trembling indistinct voice." 46

Here the poet has indirectly mentioned the muttering sounds of his beloved. Anantabhaṭṭa describes the sītkāra when the pictures the dalliance of Arjuna with Ulūpi. 47

Thus most of the poets have followed the words of Vātsyāyana.

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

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46. अथायि वाद्यशालालीलोपिताय तस्या: स्मरामिः शस्त्रवलम-विक्लवायता:। अव्यवक्तिः: स्मरिताकारकथ्यान-स्मोपकृष्टिनिः सचनैनां वचने सङ्ग्राह्याय:। वैपुर•••.

47. मौधाय तस्या: मुक्केन्द्रमुक्क्यः
कुक्कुर वा स्फुट तीर्थिन्यासीवः।
कालाइकाक्षोधिनी कण्ठान्वयः
भावणिः: पल्लवशेष्ठोऽभुः। वें.भा•••२•••

48. सर्वं वुम्बनादिवृक्षाण्ताया: सतीत्त्वते तैव
प्रस्तृततरस। कातु•••२•••७•••१•••

49. मृगाय: स्मरलितेभु चृङ्कार्या
निः:गः दयितमेन युग्मस्ताय:।
प्रणेनामिः विविधायत्वादः
श्रीकारर्लमुप्नमुल्लर्ते तत्त्व:। विगुण•••८•••१•••
the girl makes hissing sound when she was kissed. The same idea is depicted by the poet in another way thus- "the women, whose lovers scratched by nails, bit by teeth, and dragged their hair, did sītkāra sound and showed ruby like teeth which have lustre of the morning sun." Here the sītkāra is reply for scratching, biting and dragging the hair. Śrīhārṣa also describes this idea when he sketches the climax of love-sport of Nala and Damayantī thus- "At that time, making sītkāra and passing through violent emotional tremors, the fair damsel declared, even without the medium of language, that her consort's face while kissing was like the cold-rayed moon." Thus sītkāra is an answer given by a beloved to her lover when he expresses his passion in love-union.

50. । सरसबदान्तरबंधकोशमोकः । पृष्णियिन विद्यानां योगितामल्लतन्त्यः । विद्याति दस्तनां सीतकृतीविष्णुतानां- । महिविविश्वासः पदमरागुक्सारसः । शिष्यः । नै. 54.

51. । आदनाक्षारस्य चुम्बति तस्य शीतकरतायकन्मयः । सीतकृतीनि सुदृढः वितत्वती सरसबदातुकोशमुक्सतचा । नैष्ठ. । 16. 104.
Vātsyāyana has said that the women in excitement not only moan but also utter some words expressive of prohibition, sufficiency or desire of liberation. The poets being attracted by these words, picture this notion in different ways. Mañgha describes this situation thus—

The young ladies, though they felt pleasure when they were rubbed, pretended pain and stammered prohibitive words. On another occasion the poet states— "Women made sītkāras, uttered pitiful words and showed their love by expressing sufficiency. Their laughter and the sound of their ornaments were as if the words stated in the Kāmasūtra. Here the poet has clearly mentioned Kāmasūtra by which he was much influenced in describing erotic amusements. Nayacandrasūri describes the behaviour of a young lady, who was new to sex-sport and who utters indistinct words like 'Oh, enough, no, no' etc. as if she

52. Supra Fn.36, p.
53. वाप्सार्धिमदुन्दवायामीर्म्यामुहरप्रयत्नः ब्रह्मायायः ।
कृतिः स्म स्वागमिन्हल्ल प्रतिकृतिलिङ्गवाद युवान् ॥ सिसु. 10.70.
54. श्रीत्वक्षुत्रिन भिन्नतं करणोपक्ति: रिनकम्युक्तकर्मवर्गवाति ।
हास्यकृत्तिवलशयर्याः कामसुतपदांमूदिस्यः ॥ सिसु. 10.75.
recites the mantras to enkindle love. The same poet pictures the same type of occasion in other words also. Here the poet being influenced by the *Kāmasūtra*, mentions clearly the words of negation, prohibition, liberation and words of pain and pleasure.

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

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55. राज्याणि कल्यानात्सुलाण्ये किमभि हृदयामर्दी सुमधुरी नाना ||
हलन नेति मोहति वयोगितानु मदनंदापनमधुभिवास्तरू || हस्योर. 7.111.

56. दृश्य गानि यथा यथार्थकेविनायकं न्योढा रो
शुष्के धत्त तथा त्यार्थकेविनायकं पेतौरियं चिततप्रियः।
मा मा भानि न हृद्य मूच धह टेल्प्लापियं सुहुस्तांत्यः नो क्रामन्याप्वख करुणा तारण्यामातायं || हस्योर. 7.116.

57. रत्नतल्पिकल्पस्यायो समये हृदय निवाय भाष्मितम्य
ि:सत्तारिम विस्मृति जत्यति व्रीडात्ता परिच्छान्यांजरम् || जानकी. 8.31.
shame hinders its speech as she sticks a small ruby from her ear-ornament into its beak under the pretext of a pomegranate seed.\textsuperscript{58} The words uttered in sex-sport are referred to in this verse indirectly by the poet Amaruka. The same poet describes the same idea directly through a hero in this way—\textsuperscript{59} "Her fair bosom was pressed low under the close embrace, and the skin bristled with happiness; the garment slipped off from her ample hips as the ardour of love rose to a pitch of intensity and she whispered weakly—Now do not, thou remover of my pride, do not commit any excess, it is enough, I wonder if she was sleeping or was dead or sunk into my heart or simply melted away!" Here the poet has showed that he has trodden the path of Vātsyāyana in describing the words of pleasure and pain. These words, which denote \textsuperscript{59}

\begin{verbatim}
58. दम्मतयोभिनिं जल्पतोणुक्षेनाकरणिः यद व
स्ततपात्सुत्तात्तिनिः निमातसल्तस्त्यासिष्माय वदु:।
कण्णलिंबसत्सुबमस्त्राणः सिन्न्यस्य चुपुषुकी
प्रीतान्त्विद्यायां दानिकान्त्यापिन वार्तन्यनम्॥ अमःः।।

59. नादापिन्नान्न दामनीकुलपुष्प प्रोतस्मन्नरमोदयमा
सान्नुरन्तेहासतितं विगलका-वोमुद्यास्मवः।
सा सा मान्य माति मामलाभिनि धामाधोरलास्विनी
तुमा दिति न यू मृता न दिति मन्त्रासे हंना विलीना न किम्॥ अमःः।।
\end{verbatim}
the softness of women, should be uttered in sexual union. Therefore Vikarāla, the old prostitute advises Mālatī thus—At the time of coition you should utter some indistinct words to your partner as—'O cruel one, do not pain me, please leave me for a moment, kindly no, no, I am not able' etc. Thus Sanskrit poets being influenced by the aphorisms of the Kāmasūtra, sketch the tenderness of women and their moanings stammerings etc.

The Kāmasūtra further adds some other sounds made by women at the time of cohabitation such as those of the dove, the cuckoo, the green pegion, the parrot, the bee, the gallinule, the swan, the duck and the quail. The same has been stated by Śrīhara when he says—"There, their murmurs of love were drowned in the notes of the lyres and the flutes, in the cooings and hummings of the cuckoos and bees, in the pleasure garden and in the noise of the bracelets and other ornaments of the dancers."
Here the poet has suggested the sounds of cuckoo and bee made by Damayanti in love-sport. Damodaragupta instructs a woman through Vikarāla thus— "O sweet voiced one, at love-union you should make hissing sound like a cuckoo, a quail, a swan, a pigeon and like a horse." \(^{63}\) Here the poet has followed the sūtras of Vātsyāyana word by word. Anantabhaṭṭa describes this idea in an interesting way. When the fire (a lover) caught the sprouts (the lips) of the forest (beloved), the pitiable sound of doves was heard everywhere. \(^{64}\) Here, when the lover bites the lips of his beloved, she makes the sound of pigeon with pain. In the same way when the fire spreads and burns the sprouts in the forest, the doves which dwell there cry due to the danger.

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

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63. परम्परा जाते हेंस पारावरत तुरास्त्रकृत्व निष्कर्षार्थ | अनुकृतमुनितकाले कलकणिष्ठ रूपस्तर्य रसतः II. \(^{157}.\)
64. प्रधानं पारवकृरिण्य परिश्रमं गुहकतप्लक्षोऽपूर्ते | उपकृष्टे वनग्रहेऽद्यायादायुल कपोत नादतति: II. \(^ {3.115}.\)
The eighth adhyāya of the second adhikarana describes the behaviour of women when they act like a man. The Kāmasūtra says—"When a woman sees that her lover is fatigued by constant congress, without having his desire satisfied, she should, with his permission, lay him down upon his back and give him assistance by acting his part. She may also do this to satisfy the curiosity of her lover or her own desire of novelty." The Ratihāsya states—"A female should act like a male when her lover seems tired in sex-sport or according to her wish." Kalyāṇamalla expresses the same idea when he discusses this topic.

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

1. नायकत्व सत्तामेवतातपरिलक्षमण्यो राजस्य वान्सम्। अनुभूता सन तमष्टोऽवर्तय पुरुषायितस् ताहावेव दयात्र स्वाभिषेक्याद्वा विकल्पमार्गार्थिनी नायकामूलानद्य। कृत् २.८.८।
2. स्वेच्छा श्रमिणी वल्लभिष्या
   योविक्षायति पुरुषायितम्॥ रतिः।१०.४६।
3. जातश्रमवीक्ष्य पर्वत पूर्णुर्वी स्वेच्छात् स्वाय रतेवस्युः।
   कन्दर्पदम वलिता नितान्ते कृत्तितं तथ्यं पुरुषायितां तत।॥ अनेन्द्र।१०.३।
"The sound of the ankles has stopped and the sound of the girdle is heard. Indeed the lady is acting like a man when her lover is tired in love-union." Another poet opines that only meritorious men experience the pleasure of Puruṣāvita done by lotus-eyed ladies. This Puruṣāvita is also known as Viparīta-rata because it is opposite of the usual custom. In this coition, female acts like a man and she takes active part; man behaves like woman and co-operates with her. But one poet states- "This Viparīta-rata is not at all a Viparīta-rata, but it is usual coition. Because a creeper climbs tree, but a tree does not climb the creeper." Here the poet narrates that woman is like a creeper and man is like a tree. If the creeper climbs the tree it is not an extra-ordinary

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4. भागान्ते नूरारावे ब्रम्पते मेक्लाध्यानः ।
कामान् नूरं रतिभ्रान्ते कामिनी पुरुषारपि ॥ तृत.भा.१।३२०, ।

5. वन्याचारे व्यालकेश्वरे सिद्धम् तवनित्यमन्वतातम् ।
पुष्पाणिरंगकाँशुरं तमस्ते प्रमाणममोहलोचनानाम् ॥ शार्ध.पर.३६९८
Sarangdhara paddhati - Peterson
Kavyamālā 1888

6. विपरीतमधियरीते मृदमन्वतेतदेव विपरीतम् ।
तुम्हारोपररूपिन नारोपर व ललितां तृतंक्षपि ॥ तृत.भा.३।३२०।
matter. But if the tree climbs the creeper, it is unusual to the natural law. Therefore the poet says that this Purusāyita is not a Viparīta-rata. Thus the Purusāyita gives many ideas to the poets.

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

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7. ता पुष्करिण्यमार्गशीर्षकुर्मा श्वासारिषिकवन्दातिति
वषत्रलोकार्यः क्रतायासुः पोहन्ति धुनः धुनः
शिरो नम्भिनी यावेष्टा: पुरुषस्थिर दशिनवर्त्ता एव
प्रतिदर्शिता पारिता प्रतिपाद्यामीर्यति हस्ती श्रव्यस्तिः
प्रतिधिन्ति य क्रुद्धादुपनवच बलिन्न: दशिन्यूस्म
विश्रामाभिन्नता: य पुरुषोपस्त्वाचैवपर्यः स्वरूप ॥ काव्यम् २.८.३।
given picturesque descriptions of Purusāyita.

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

8. प्रागाल्पय पुरुषापिते मम पुरु: परवेति संन्वया
तन्या ताम्मद्भोधापि तुमिरत विकृत्य रम्य तया ।
श्याम्य बक्षिष्टि मे निपर्व वधुन: सापत्य वरिष्टं
सापुरित व समीरिक्ष्तः मूलद्रुषः यत्तत्त्वं कथयेते ॥ महंद - 192.

9. शतिरवितुरु तुर्यवलत् कनककृष्णलक्ष्मीत्कल्लितः ।
गुणदृष्ट: मुखापितमृधिति समभवेण्य बलज्ञानितापिव ॥
हय्यीर. 7. 73.

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

11. आलोलामलकाला... वाटना... वाटना... वाटना...

12. तत्त्वी तथा रतिपथ्यतितसारस्थवर्तेषु... वाटना... वाटना... वाटना...

13. उरसि निपातितानां स्वस्त धाममल्लकानम्... वाटना... वाटना... वाटना...
Purusāyita according to the words of Vātsyāyana.

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

14. उन्नम्यदुरुञ्जालयाण्य: कान्ताः
    शतरीगृहविजयिनायाः।
    दौलाविलासेन जितशंकस्वपनः
    प्रकऽधापु: पुरुषाधिशेषः॥ विन्द माधकः। ७.२३।

15. श्रमलब्धि:पलिता तुतत्समस्तेन जातकैलकाः।
    सा श्रमेके विपरीता पार्थिकल केषभ्यण्णा नितारामः॥ कृदन्तोऽ। ३८९।
like a man with curiosity. But her hips become motionless; the creepers of her arms were loosened; her bosom was trembling; her eyes were closed. How can a woman get the potency of a man?”

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

16. वामाङ्गे रत्किलिः स्तलसारस्ये तत्वया ताहक प्रायः कान्तचयाय विविधुपरि प्रारंभम् यतलेपाति।
किपन्दा जवनस्यली शिशिलिताः दौर्यल्लीरक्षे वक्षी मीलितामध्ये पौरुषसं त्रिश्रोणां कुटः तिथ्यति।

गीता १२.४ पृ. १६४।

17. विद्विज्ञाया: करवारिणेन यन्त्रतय वापणेपरिक्ष्य फिल।
विशालक्षु तृते पुरुषायुगितय तद्मविध्योऽस्त्रायत तद तद्ततालिम्।

बैर. १६.१५।

18. कमापि स्मरकिल्ले तेन स्मर यज्ञ भवानिति।
मया विधिततस्मेव द्वीधिता नित्यविनिति।

बैर. २०.९३।
Here Nala uses the masculine word for Damayantī instead of feminine word, because Damayantī was acting like a man in that love-sport. The poet has mentioned the reverse-position indirectly here. A poet describes this situation thus- "O innocent one, I am your wife; you become my husband," when thus uttered by her lover she refused by shaking her head. But she adorned his hand with her bangles and accepted his request without uttering a word."

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

19. मुँगे तवार्श्य दयिता दयितो मया स्वः त्व-मित्यक्ता नहि नृत्यिति निरो विवृधा।
त्वस्मावर्तिज्ञकहे वाल्यं जियन्तया
वार्षिकामृगायम: कस्रितो कृताक्षयः || कृता: 2177.
Subhaṣitāvalī of Vallabhadeva.
Ed. Peterson and Durga Prasada
Education Society's Press, Byculla, 1886.

20. गात्राणां जृंगले नेरवन्मीलने त्रीडानाम: समधिकता
व रतियोजनेति त्रीणां मायलक्षणः || कृता: 28.8.
the signs of the satisfaction of the woman thus: her body slackens; she closes her eyes; she faints with pleasure.\textsuperscript{21} Kalyāṇamalla also gives the same description but adds that she perspires and pays attention to her clothes and hair.\textsuperscript{22} The poets have taken great pleasure in describing the stage of sexual satisfaction of women in detail.

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

\begin{verbatim}
21. नर्तता वपुष्टि मीलनें हुशो
 मुद्यतीत य रतिभावलक्ष्म म | रति.10.44.

22. मुद्यतीत मीलनें वाद्योरयामितिलक्ष्म म |
 लक्ष्मीस्वर परिप्रब्धाय साप्तपति तमसंधि ततत: ||
 अड्गे स्वेदः इल्लात्वं व केशस्वरादिनिस्वैति: ||
 वाते व्यूहति तुष्ये नायर्थ दिरामेच्छा य जायते || अनेक.10.46,47.

23. प्रक्षीौकपित्यलक्ष्माभासु हृद्विकाव्यार विलोचनापाताः ||
 लक्ष्मीस्वरोत्कालच्याचाचाचिन्यवः सुर्तान्ताः || शिन्दु.10.82.

24. Supra.Fn.43, p.112
\end{verbatim}
half-closed eyes which is one of the sign of satisfaction narrated by the *Kāmasūtra*. Bilhana says- "At this moment of my death, nay, even in my next birth, shall I ever remember that female swan in the lotus-pond of eros, her eyes closed in ecstasy of sex-climax, when all her limbs were relaxed, while her garment as well as the braid of hair was in disorder." In this depiction the poet has followed Vatsyayana word by word.

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

25. अधापि तां सुरतमूर्ण निमीलितार्थी।
उल्लासाधारित गालितातुष्ट केतसाघासू।
झुणारवारिरुक्कनन राजेश्वरी।
जन्यान्तरेऽपि निमेंस्यध्वनित्तियाम।। २२।

26. अवितायाः वारसविलितिनाम्।
ईश्कस्वेदद्भाद्वज्जर्जरितकोशलालामु।
अर्यालकुलालपि। अर्णान्तरुक्कारुक्करुक्किया।
व्यविकरमेः अत्यधिकरिभिः। आत्मामिव लक्ष्मित्वा
मानसि शारीरिः त धारणाः शिक्षितस्यनात्मांभवं तृतीयं।
दशा ॥ २२। ॥ १५।
the body is referred to by Dandin according to the aphorisms of Love. Vikarāla in the Kuttanāmata instructs Mālatī- "When your partner completes his work, you should behave as if you are neglecting the nail-prints; as if you are closing your eyes half being exhausted and as if your limbs are relaxed."\(^{27}\) Here the poet has mentioned half closed eyes as well as the relaxation of the body which are stated as the signs of the satisfaction by the Kāmasūtra. Śrīharṣa depicts this notion thus- "Her lover was not tired of looking at her, when she was for a moment languid with the exhaustion caused by love's exertion, eyes half-closed and pupils rolling."\(^{28}\)

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

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27. अविभेदितनृत्यविरामीतितलोच्चना निरुत्ताहा।
   नायक कर्म समाप्ति स्थायियति शिशूलीलोक्तावयवः।। कुदाटी। 16।

28. अर्थमीतितदिलोलतारक्षा सा दुष्यो निमित्तनकलमालता।
   यन्नृत्यविरामीति सत्यस्मृतिशिलात् दयतितस्य भयंतः।। नेष। 18। 119।
IX. Mouth Congress or Oral Sex

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

¹ द्वितिया तृतीयाप्रकृति: स्त्रीलिपिः पुरुषलिपिः च। का.सू.2.9.1.
² तत्रादन्तः तदात्मानस्य समुद्ध्वयम् प्रयोज्यम्।।।।।। का.सू.2.9.9.
³ कूला: स्वीरियः परियारिका: लेखिकायाच्याय: प्रयोज्यम्।।
न स्वेतद्वाक्षणो विद्याम्बन्ती व राज्यरूपः।
गृहोद्वरत्यो वारसी कार्यदृष्टिपरिष्कर्षम्॥। का.सू.2.9.21,36.
the literature because it is prohibited by Āharmaśāstra and it is known as an uncultured act by the Indian poets. Though it is prohibited and known as undignified, Śrīharṣa describes it indirectly when he depicts the dinner party which was conducted after the marriage of Nala and Dama-yanti. According to the words of Vātsyāyana, the poet has described it as done by an ordinary man who was attending the dinner party.

The Kāmasūtra ends this adhyāya with these words. These things being done secretly and the mind of the man being fickle, how can it be known what a person will do at any particular time and for a particular purpose.

The influence of the first line is seen in the Mālatī-Mādhava where Bhavabhūti states, the mind of a man is fickle. The sense of the second line is reflected in

4. मुखेन हेतुनिपथिश्चाचिनिपति
प्रयाध्य स्वृष्टानुभूति बलाहतोऽ
वराञ्चानां: त्व मुखं मतोऽध्युता
त हि स्वर्ण देन किलोपवियते || नैष. 16-50.

5. अर्थस्य इत्यत्वाच्यलत्वान्न मनस्तयम || का बदा शिं कुत: कुवयादिति कोज्यातुमर्ति || का-सू. 2.9.41.

6. मनुष्यवतिरिच्छात्तानित्यत्वाच || मालती. पृ. 403.
the *Yayāticaritam* where the dramatist Rudradeva says—
There is nothing that the love-smitten will not do. 7
Here the matter expressed by Vātsyāyana in positive
manner, is explained by the dramatist in negative style.
Thus this *adhyāya* has impressed some of the Sanskrit
poets.

7. रागाश्लमन्तामीह नाकर्षीयं किमप्यवर्तितं | ययाति 4.11.
The last adhyāya of this adhikarana depicts the duties of a lover which should be done before and after the sex sport. The Kāmasūtra says—"In the pleasure room, decorated with flowers and fragrant with perfumes, attended by his friends and servants, the gallant should receive the woman, who comes bathed and well-dressed, and request her to take refreshments and to drink freely."¹ Description of such a bed-room is seen in literature.² Śrīharaṇa describes the bed-room which was full of fragrance thus—"The interior of the palace was incessantly perfumed with the best of dark agar wood and was cooled by a breeze, mellow with camphor and sandal power applied to the windows."³ Vikarāla instructs Mālatī to take her lover to the inner part of the house which is fragrant with perfumes and where there is a sofa with bed.⁴

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1. नागरक: सहभिमतज्ञेन परिष्कारकृत बृहसप्रतिष्ठान: स्नानशालामध्ये रश्यावारे पुस्ताथिते वातवृत्ते कुरूतकान प्रसाधनाः पृथ्वी परीताः सिद्धिः सान्तवणैः पूनः पाणेन घोषक्षेत | क. २०५. ।

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

3. पृथिव्य यदुदरान्तः चिंते नक्षेरनलासाराध्निः | बालजालवटवेदनान्यन्याद्वादृशेशसमृद्धिः | न्य. १८. ।

4. अथ पर्यक्ततनाय दीपोपज्वलकृताः प्रमोदकाण्डाय | वितान्त वितान्तकर्म्य व्रतयात्रीय वात्सल्याय | कुटुंबोऽऽ ।

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

The last adhyāya of this adhikarana depicts the duties of a lover which should be done before and after the sex sport. The Kāmasūtra says—"In the pleasure room, decorated with flowers and fragrant with perfumes, attended by his friends and servants, the gallant should receive the woman, who comes bathed and well-dressed, and request her to take refreshments and to drink freely."¹ Description of such a bed-room is seen in literature.² Śrīharaṇa describes the bed-room which was full of fragrance thus—"The interior of the palace was incessantly perfumed with the best of dark agar wood and was cooled by a breeze, mellow with camphor and sandal power applied to the windows."³ Vikarāla instructs Mālatī to take her lover to the inner part of the house which is fragrant with perfumes and where there is a sofa with bed.⁴
The *Kāmasūtra* further instructs that he should then seat her on his right side and holding her hair and touching also the end and knot of her garment, he should gently embrace her with left arm.\(^5\) These words of Vātsyāyana show that a lover should create confidence in his partner.

Rāma in the *Jānakīharāṇa* behaves in the same manner. "The lovely smiling beloved bent her lotus-like face downwards when her lover embraced and expressed his desire."\(^6\) Here Rāma hugs and rouses confidence in the mind of Sītā. In the *Mukundānanda Bhāṇa* a rogue says—

"O defectless one, having embraced your body tightly, having drank your red and sweet lips, my mind, O blue lotus-eyed one, desires to loose the knot of your garment."\(^7\) Another rogue, in the *Śṛṅgāratilaka Bhāṇa*, brings his beloved to bed-room with amusing words; makes her sit on

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5. दक्षिणागताय उपवेशनः। केभक्षते वस्त्रान्तर्नीत्याधिकाय- वस्त्रमनः। रत्नप्रस्तर्व यधेत बाह्यनास्वः। परिपक्वः॥ का. २. १०. २. ३. ४.॥

6. राज्यसन परिरस्यः पुष्पनः। तस्मां नीत्याधिते अनवरतः।
   प्रवीणावलयस्यहः। परिपक्वायस्य वास्तासिनः॥ जानकी. ८. ३.॥

7. अर्जुनाद गादमलालिकाः। तवाःश्रीकृष्णायापत्तेः।
   तद्ध्वरः भर्तृविनियोः।
   प्रीतिमयंलविन्योः। नित्येयं करेण।
   नीतालंकारिकः। यदस्ते नित्याय मनो से॥
   सुश्रुत्द -८॥
the bed; and tries to slacken the knot of the garment of his beloved who prohibits his acts with negative words. In all the above examples the poets have sketched the pre-acts of sexual union according to the notion of the Kāmasūtra.

Vātsyāyana advises that at the end of the congress, the lovers, with modesty, and not looking at each other, should go separately to the washing room. After this, sitting in their own places or on the terrace of the palace or house, they should enjoy the moon-light and carry on an agreeable conversation. Therefore Vikarāla advises thus: After the sex-sport you, separated from him, should go to the private place and there having washed your hands and legs and having tied your hair,
should return with bashfulness. Then you should give him betel-leaves and having embraced him tightly, should start conversation which gives him pleasure. Here the poet Damodaragupta has followed the words of Vātsyāyana. The lovers in the Kirātārjunīya, arrange the drinking party on the terrace of their houses for their beloveds who were fatigued in sex-sport. The poet Bhāravi is influenced by the Kāmasūtra when he depicts this picture. Śrīharṣa describes in the 18th canto of Naśadhyya carried on by Nala and Damayantī after the sexual union.

After the description of ratārambhāvasānīka prakarana the Kāmasūtra tells about love-quarrels thus. A woman, who is very much in love with a man, cannot bear to hear the name of her rival mentioned, or to have any conversation regarding her or to be addressed by her name through mistake.

10. दुःखी रतारिजोगे स्पृश्यवा सतिले विविक्त भूमागे।
प्राकृत्य पारिशिर्य स्तिथत्वाध्यक्षमात्रे समुदात्यायं।
उपयुक्त वदनावली श्रुव्याः सतयिवृह्य दर्शित प्रश्नव।
इति वक्ष्यसि ते रमण सुदतरमालिग्य रमत: कण्ठे॥ कुटनैः । १६३, १६४।

11. कान्ताजने सुस्तनेहनिमीलितांध्यं
लङ्काहियो श्रुव्याः प्रमृत्यानि समुदात्यायं।
हर्षायु मात्रः मदिरापरि भोगन्या नानविशवकार रजनी परिशुद्धितवाप्। किरताः । ९.७६।

12. वर्षमान प्रश्नव हृ नारिका सपनानीन नायकमणुहे तदाध्यक्षायां
वा गोपालसन्तिते वा न महिलां नायकस्यालिकं ग। कृ. । २.१०.४०।
This *āṣṭādhyāyī* has impressed many poets. Hence most of the poets have depicted some occasions which are based on this aphorism. In the *Kumārasambhava*, Rati, while lamenting recollects sweet memories: Dost thou remember, O Cupid, my binding thee with the strings of my waist band whenever I was addressed with a wrong name by thee or my beating thee with lotuses, used as ear ornaments, hurting thy eyes with pollen dust dropping from them. Here the poet Kālidāsa has clearly used the word *gotraskhalana* as stated in the *Kāmasūtra*. The same idea is depicted indirectly in the *Rādhākṛṣṇa*, where Agnivarṇa, the last king of Rāghu dynasty, utters the names of other ladies in dream. Bhāravi pictures a lady, who was addressed by her lover with the name of her co-wife. She said nothing but scratched the ground with her toe, her eyes brimming with tears. In the *Setubandha*, the love-lorn

13. स्मरतित्वम् गैथलागुणैर्हृत्त गोत्रस्क्षालीयत्वं बन्यन्तम् ।
अष्टाद्धैय्यात्रिष्कोष्ठमार्च्यांतरस्वलालाभायिनि वा ॥ कृमकेतुः ४.९।

14. स्वपन्धर्यति विपक्षाङ्गनां प्रत्येकतुर्वदन्त्य श्च तद् ॥ रघुः १९.२२।

15. प्रयत्नतोथ्यः कृमानि मार्गिनि
विषयोऽर्थं दार्शणेन विम्भता ।
न विक्रियौ वर्णणेन केवलं
लिखेत बायपाकूलोपनामादि ॥ किरतात् ८.१४।
Rāvana, though he desired to hide his feelings of heart before his wives, became unable because his speeches were full of Sītā only.16

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

16. पृष्ठाययर्तयोपयस्य बहुः हृदयस्थितः प्रियायासयि पुरतः।।
   तस्मां निवहेषु तीतामयः प्रवेषः समुपलायः।।
17. तत्र सुभूमः कलमो दुःसिद्धायातः शिरोराजामवधोधम
   प्रहणमासानांचक्यनाभा महयां पत्ने मात्यममासाचायो
   कुष्मागणया व । कालूः 2.10.4।।
19. इति केलोबमलेन प्रियमन्या चन्द्रायचलोकमलेन ।
   पुष्कुठ कलशोमाम्या पद्मया चातावद्यतलकशोभामयम् । युधिष्ठिर. 2.74।।
of a rival beloved, the beautiful one, reposing on one and the same bed with her lover, suddenly turns her back on him in anger." All these examples show that the descriptions of the angry women are according to the words of the *Kāmasūtra*. In the *Priyadarśikā* when Vāsavadatta came to know the love-affair of Udayana and Priyadarśikā, she gets angry and she weeps, she sighs, she does not answer the questions of her lover. Thus she expresses her rage. Vātsyāyana had keenly studied the feelings of women, who are known for jealousy. Therefore his words helped the poets like guide-lines.

When a woman expresses her rage the *Kāmasūtra* advises a man thus - "The lover should attempt to reconcile her with conciliatory words or by touching her feet and should take her up carefully and place her on her bed."
Touching the feet of the beloved or bowing down before the beloved was very popular in the Sanskrit literature. Agnimitra, when caught red-handed, accepts his fault and says—'Oh curly-haired one, why do you withdraw the punishment inflicted on me who am guilty? You increase the grace and also are angry with the slave here. Certainly this is permitted.'

Śrīhāra depicts the same type of picture when Vasavadatta becomes angry having came to know the love of Udayana and Aranyaka. At that time the king Udayana says—'Please do not get angry. I have done it to entertain you. Excuse me, show mercy.' Udayana in the Ratnavali also falls at the feet of Vasavadatta.

Hence he narrates the efforts done by him to reconcile the mind of his beloved. Here he has mentioned once...

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23. अपराधिनिः सघि चरणः संहरति किमुस्तं हुलितकेशिः |
वर्षयस्ति विलिततं तव दातनायाम कृपयस्ति च |
नूननियंदमुखात् | [इति पादयो: पतति] मालः 3.22.

24. कौर्ष्यु मुख त्वैवपितात्तरणायेतन् मया कृिडितवम् |


26. सव्याजः: समे: | भ्रमेणवसा विल्लामुच्याथि |
वैलक्षण्यम परेण पादपतनेवादिष्य: सवीनः मुहः |
प्रस्थातिसम्प्रागततान न हि तथा देवी सवलथा यथा |
पुश्कास्य तदैव बाणासहित: कौष्ठिकः पप्पत: | त्वयम् | रत्ना: 4.1.
again the touching of her feet. Bilhana opines thus—
"I remember, that she turning her face in anger and
wishing to go away, did not respond to my words, I kissed
her and when she began to cry in earnest, I fell at her
feet and said 'Dearest I am your slave. Love me.'"
Here Bilhana not only falls at the feet of his beloved
but also declares that he is her slave. All this is to
remove her rage. The poet Amaruka pictures pādapatana
in these words. "Break thy silence, O pretty one, behold
me lying at thy feet! Never before was thy anger like
this!" As the husband spoke thus she turned her closed
eyes side-ways and allowed the tears to flow copiously,
but no word came to her lips."

The maid-servant in
the Yayāticaritam, requests Devayāni to excuse the king

27. अधापि कोषविसुध्धितनुमुक्तम

नोक्तं वधः वृत्तिदारि यहेद वक्तम्।

वृम्भायिः रौद्विति भूरं परितौऽभिःी

वादे दारस्तव प्रियतमे भविः स्मरामि॥ चौरे।।

28. सृष्टे जितिः मौनं पवय पादानत मां

न कहत तब कदाधितु कोप एवं वियोऽभूत।

इति निमंदतं नाथे तिरंगामीविदाध्यो

न्यन्यस्यमन्त्यु मुक्तमुवर्त न किषयिए॥ अमहे।।

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

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

29. मृदुवारिके कुरु पादपतितय श्रृः प्रसादय || यायाति हि 58.
30. योक्त्यद्यतनं कुष्ठार्थम न पादपतनमतिवर्त्तत इति सार्वजीविकम् || कते 3.2.11.
31. त्वामातिकय प्रणय कुष्ठात् धातुरायेः शिरायामृ आत्रानं ते घरण परित्त यावदिच्छामि कर्तुम || खेल 107.
32. दैशसमाचय योषित उपयरेत् || कते 2.5.20.
desires and behaviour of ladies of different countries.
It helps him to satisfy his partner and he will gain a
great honour in the hearts of females. Therefore the
Kāmasūtra describes the characteristics of ladies of
seventeen countries. Kalyāpanalla also depicts the
behaviour of ladies of twentyeight countries. The Rati
rahasya explains the qualities of women of the following
countries - Madhyamadeśa, Avanti, Bāhlīka, Ābhīra, Mālava,
Pancanada, Gurjara, Lāṭa, Āṇḍhra, Strīrājya, Kośala,
Mahārāṣṭra, Pāṭaliputra, Drāvīḍa, Vanavāsa (Konkapā),
Gauḍa, Vaṅga, Kāmarūpa, Utkalī (Orissa), Aṅga and Kaliṅga.
The Pancasayaka as well as the Nagarasarvasva also
explain distinct marks of ladies of the above mentioned

33. मध्यदेश - बाहलीक - आघर्नि - मालव - आभीर
सिन्धु - फन्नदी - अपरान्त - लाट - स्त्रीराज्य
कोशल - अन्थर्म - महाराष्ट्र - पाटलिपुत्र - स्राविक
वन्याली - गौड़। कत. II. 2.5.21-30.
34. मध्यदेश - मालव - आभीर श्रृंगधरक - लाट - अन्थर्म - कोशल
कोशल - पाटलिपुत्र - महाराष्ट्र - वृंग - गौड़ - उत्तरी श्रीरिता
कामसूत्र - अश्लम - वन्याली - कक्षेन - शिन्धु - आभीर
बाहलीक - गुप्त - गुप्तराज्य - तीर - श्रिकालिग - अंग-मद्र
तिलेम - द्रविक - लौकिक - मलय - कामकोज - पौज़
कासीर | अनं. 5.1-18.
35. रति. 5.9-21.
36. पौंपा. 2.17-31.
37. नागर. 14, 1-11.
countries. The importance of the knowledge of the females in different countries is narrated by Kalyānasmalla thus—

"He, who is an expert in all arts of sex, who having known the real qualities gives pleasure always in sex-sport, will become an apple of females eyes."38

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

38. वात्यावदि साम्यभिमि तत्त्वतत्वर्क अस्तु, जात्वा नरं लक्षामकलाप्रवीण:।
| वैत्यतिः तत्तस्तु वृत्तविधोः। प्राणः: समस्त्वपुष्पार्णिः स कामिनीनाम्।| अन्गः.५०.१९।
like a deer which takes pleasure in the sloping ground of the hips of Pallava females."39

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

39. अन्नप्रीण अल्कवल्लरी सिनिज्ञण जलकर: बोलीशू मूलतानानस्मानयानिन: केरलोनाम नयनदीर्षिकाकेललड़: सिंहलीश्वु मुक्षमलस्मानन्धपानमुकर: कण्ठांतीनाम कुकलशिवालास्पल्लव: सौराष्ट्रीश्व वलिवा हिंनी विनोदकु मार: काम्बोजिनाम नाभिलभिमायमभोगमुंग: पल्लवीश्व नितंबस्फूरस्वकु मुर: :.....। यस्तित। । पृ.33.

40. नातीमुखान्ताना मोहत: कणांत युवति तृत्यायतास। अन्नप्रीणकु शुमल्कतविलास बोली नयनोत्तमनमिन। यवनी नितंबनश्वमन्दिग्नम मलयान्नितितिमकेल। वन्स्वंश्रियोविधामुनिन: सिनिज्ञाना माननिलक्ष। केरलमलियुर्वकमलहस वैमीनितान्न्यायार्तास। बोलस्त्रीकु शुमल् मिनोद पल्लवरमणकृ तविग्रहीद। कृंतलकान्तालक्षश्चित मलयान्नित्त्याजतनामनित्त। वन्स्वंश्रियोविधामुनिन धर्मरण कणांत युवति कृतव निस्वरुण। कु जुर्जलकनानतानुम्न कम्बोज पुरुषों तिलक्यन। – यस्तित। । 185,186,210,211.
Vātsyāyana further narrates that the people of Śaurasena country, do everything without any hesitation, for they say that women being naturally unclean, no one can be certain about their practices, their confidences, their character, their purity, their conduct or their speech. Hence they are not to be abandoned. All these qualities mentioned by the Kāmasūtra are depicted by Viṣṇuśarma thus— Untruth, boldness, wickedness, foolishness, greediness, impurity and pittylessness are all the defects of a woman by birth only. Here the attributes given to a woman resemble the words of Vātsyāyana. Further Viṣṇuśarma shows that women are unfit to be believed because they speak with one, look at another, and think about still another. Thus the poet has showed that they are not fit to be believed.
Conclusion

The first adhyāya of the second adhikarana deals with the kinds of sexual union and types of the males and the females. The three types of men and women are the foundation for the description of various heroes and heroines in the literature. Vātsyāyana divides males and females on the basis of the length and the depth of their organ. But successive erotic writers made the division of man and woman on the basis of physical beauty. The poets, whose minds were attracted by the physical charm mentioned by erotic writers, described the beauty of their heroines in various manner. Pārvatī in the Kumārasambhava, Damayantī in the Naiṣadhīya, Mālavikā in the Mālavikāgnimitra, Ratnāvalī in Śrīharṣa's Ratnāvalī Yakṣipī in the Meghadūta etc. are the best examples to illustrate physical beauty of the heroines. The poets have coined many vocatives for ladies to exhibit their physical charm. The description of male characters like Dilāpa in the Raghuvamśa, Nala in the Naiṣadhīya, Kaṭapana in the Madhurā vijaya, Candrapīḍa and Vaiśampayana in the Kādambarī, is according to the erotic texts. The erotic texts discuss various types of sexual union on the basis of dimension, passion and time. Some of them have been described by Dāmodaragupta, Ratnākara and by Śrīharṣa.
The second adhyāya discusses the embrace. The erotic writers have divided it into many types from which the poets have used Sprṣṣṭaka, Gāḍhe, Vidḍhaka, Ģṛūpaṇaḥana, Laṭavestitaka, Vṛkṣaḍhirūdhaka and Apavidḍhaka types of embraces in their works.

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

Description of nail-prints, which is discussed in the fourth adhyāya is seen in the literature in many places. Nail-scar on the body of the lovers have allowed the poets to imagine in different ways. We see the description of nail-scratches on throat, on breasts, on hips, on thighs etc. which are the proper places for it as said by erotic writers. The texts of sexology mention many types of nail-prints. Among them Arḍhacandra, Rekha, Mayūrapadā, Saśapluta etc. are sketched by the poets.
The fifth adhyāya deals with the act of biting. The Kāmasūtra and other erotic texts have given many types of biting. The poets have made maximum use of them in describing the amorous activities. Especially Bindu, Bindumāla, Manimalā and Pravāla types of bitings are described in many places.

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

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

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

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

The tenth and the last adhyāva instructs how to 
begim and how to end the sex-sport. Vātsyāyana has not 
advised about it in detail as he discusses it in the 
Kanyāvīśamabhāṇa adhikarana with every step. This adhyāva 
also deals with love-quarrels which are more important 
for the dramatists than the poets. Well-known dramatists 
like Kālidāsa and Śriharṣa have sketched it in an attrac-
tive manner. The poets have also referred to gotraskhalana 
and pādapatana, which are mentioned in this adhyāva.
Thus the second adhikarana has much influenced the classical Sanskrit poets. We see more influence on kāvyas than on dramas, because the matters which were discussed here are related mainly to poetry i.e. śravya kāvyā.

Dramaturgy will not allow all these erotic acts on the stage. Hence the dramatists have not depicted kiss, embrace etc. in their dramas. But falling on the feet of the beloved is depicted by most of the dramatists.

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

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

44 Classical Sanskrit Literature, Y.M.C.A. Publishing House, Calcutta, 1947 (5th Ed.)
Appreciating *Gītagovinda*, H.R. Agrawala remarks that the description is so picturesque that the poet appears to be transforming *Kāmaśāstra* into poetry.  

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

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