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KĀMA - KALĀ

A COMPREHENSIVE SURVEY
OF EROTICS, RHETORICS AND
SCIENCE OF MUSIC WITH SPECIAL
REFERENCE TO SEX PSYCHOLOGY

with

THIRTY ILLUSTRATIONS

by

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together with an introduction by

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INTRODUCTION.

ARCHÆOLOGICAL excavations, numismatic discoveries, paleographical, epigraphical and philological researches, paleontological and historical studies, antiquarian explorations, linguistic surveys, study of ancient Sanskrit manuscripts and many other similar pursuits have borne ample testimony to the past greatness and glory of India and have indisputably shown that her marvellous civilisation extends back into the periods of dim and hoary antiquity. A fresh tangible proof has been added to the existing record by the very recent excavations at Mohenjo-Daro in Sind and Harappa in the Punjab, which according to the eminent archæologists and orientalists, brings India into the 'orbit of the widely flung chalcolithic culture'. Much has been done towards unravelling the marvels of the India's glorious past but much more still remains to be done.

The mistaken theory of the western world that the Hindus' achievements in the past extended only to the domains of philosophy and religion, has long been exploded and the inevitable consciousness is dawning upon it that there is no

field of literature sacred and profane in which Hindus have not achieved their own triumphs. Indian Painting, Indian Music, Indian Dancing and similar arts are rapidly making their way into western civilised countries and extorting tributes of their admiration. Indian erotics and Sex Psychology have, however, yet remained a hidden treasure to them. The author of the Kāma-Kalā has endeavoured to attract the pointed attention of the western world to these subjects. "The erotic sentiment" in the eloquent words of the author "has, in India, formed the back-ground of illumination to all its poetic, dramatic and rhetorical literature ; and it is under its mild, soft and inspiring light that the most exquisite productions of Hindu literature have bloomed into their splendour. All the beauties of the fine arts of India are so many variegated and myriad-tinted prisms to reflect the soft, subtle and gentle rays of Love's far off radiance behind them." The ancient Hindu writers have exhaustively dealt with both the science of Love and the art of Love, and Kāma-Kalā is a comprehensive survey of both, written in a language which cannot but arrest the interest of even the most indifferent reader. The importance of the subject is now more than ever realised in the western countries. Social workers, clergymen and other thinkers in England and America are insisting upon imparting knowledge of sex psychology to young students.

Of all the ancient Hindu writers on Sex Psychology mentioned at page 7 of the book, Vātsyāyana occupies the highest place and his name as an unimpeachable authority on the subject has travelled far into the western countries. Captain Havelock Ellis has made a pointed reference to Vātsyāyana in his world-famous work on Sex Psychology, but as Vātsyāyana's work and commentaries thereon are entirely in Sanskrit, its beauties have not yet been laid open before the western world and English educated public. A brief survey of the leading and salient features of Vātsyāyana's work on Sex Psychology given in this book is therefore most welcome. It presents an interesting view-point of the ancient Hindus on the subject which should never be neglected by the readers of the modern books on Sex Psychology.

It may be observed that the special merit of ancient Hindu writers lies in that they are thorough-going and outspoken in the treatment of the subject, but in all the exuberance of their frankness and outspokenness which may appear a little offensive to the touchy sentiments of the modern world, they never say a word that would violate the sanctity of the canons of Ethics. It is clearly laid down that the sexual science was never elaborated to stimulate indulgence in illicit love by youngmen nor to place a premium upon their libidinous propensities.

Among the many topics with which the book deals, Four great ideals, Sixty-four Kalās, Vāsgraha, Daily life of a man of fashion and tastes, Classification of men and women with special reference to love affairs, Duties of a wife, and the various classifications of heroes and heroines with their different moods, conditions and relations, are well worth perusal. To foreign writers, poets, novelists and dramatists this would be a revelation which would throw new light on their productions, if they are tinged with the essence of Hindu Erotics.

The portion of the book on Music is replete with new features. The ancient texts on Hindu Music no doubt give the personified portraiture of Rāgās and Rāginīs but it is the creditable work of the author to subject these personifications to the crucial test of rhetorical interpretations and then to educe from them the sentiments which pervade them and thus make them legible for particular songs. In other words, the question what ought to be the content of the songs with reference to Rāgās and Rāginīs has been solved for the first time. Thus you cannot sing a song full of martial spirit in Bhairavi which is meant only for the expression of the sentiments of peace, harmony and devotion.

The illustrations of the book-half-tone and tri-colour are very interesting and the bonafide

work of the recognised schools of painting in mediæval India, when this art was liberally recognised by the then rulers and potentates. They bear ample testimony to the artistic abilities of the painters of the time. The value of the book has greatly been enhanced by the inclusion of these illustrations.

The author Lala Kannoo Mal, M.A., is a sound scholar of both Eastern and Western literature and has written a number of books to place Eastern Ideals—more especially—the Indian Ideals before the Western world. He enjoys a wide reputation as a writer of both Hindi and English articles on philosophy and religion but this book would show that he is not lacking in the mastery of other branches of Hindu literature. I congratulate the author upon the new line he has struck and am hopeful that his efforts to popularise the ancient literature of India and its implications will be crowned with success.

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The 7th. October 1931.

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KĀMA-KALĀ.

Kāma Defined.

Kāma is a Sanskrit word having several meanings. It means (1) desire, (2) object of desire, (3) affection, love, (4) love or desire of sensual enjoyments, (5) desire of carnal gratification, (6) the god of love, (7) name of Pradyumna, (8) name of Balaram and (9) a kind of mango tree. As a neuter gender Kāmam means (1) object of desire and (2) semen virile. There is the personification of Kāma in the Hindu mythology and an interesting story is associated with it. Kāma is the Cupid of the Greek legends and as a Hindu god, he is the son of Krishna and Rukmini. His wife's name is Rati. Once the gods wanted a commander for their forces in their war with Taraka—a demon of extraordinary might. They sought the aid of Kāma in drawing the mind of Siva towards Parvati, whose issue alone would vanquish the demon. Kāma undertook the work but Siva was offended at the disturbance of his penances and burnt him down with the fire of his third eye. Subsequently he was allowed by Siva to be born again in the form of Pradyumna at the request of Rati. His intimate friend is Vasanta or the spring, and his son is Aniruddha. He is armed with a bow and arrows—the bow-string being a line of bees, and arrows, flowers of different fine plants.

The great professors of the Science of Sexual Psychology have defined Kāma as follows :—

There are five organs of perception, viz., eyes, ears, nose, tongue and touch. The way in which we experience any kind of pleasure is that these organs come in contact with their objects—the sensations then reach the mind which pass them on to the soul. The desire for securing these objects as the causes of man's happiness as also its fulfilment, is termed “kāma.” Under this definition all the fine arts such as architecture, sculpture, painting, music, poetry, drama, dancing, etc., fall under KĀMA-KALĀ. Æsthetics is addressed to the eyes, music to ears, perfumery to nose, cookery to tongue and sexual enjoyments to touch. All that exhilarates soul through senses and ministers to the cravings for carnal gratification is Kāma. In its most restricted sense, it signifies sexual pleasure attended with a variety of amorous acts.

Four Great Ideals.

The four great ideals of the Aryan life to be attained are Dharma, Artha, Kāma and Moksha. Dharma is religion and morality ; Artha is wealth and material prosperity ; Kāma is perpetuating the human race by the right use of the sexual instincts with which all beings are endowed. On it depends the perpetuity and increase of human race. We strive and toil for the good of our

children and if there are no children, there is no continuity of our race. The various methods and arts that are called in to aid the accomplishment of this object fall under Kāma and their knowledge is as important and necessary as that of any other science, held high in public esteem.

Moksha is the fullest manifestation of the spiritual powers of man. All philosophical teachings leading to emancipation come under it.

All the four ideals set forth are worthy of attainment but the Kāmaic ideal is the most attractive of all and it affects all most perceptibly and the rules which ought to govern its attainment are worthy of the study of all civilised men.

All cultivation, refinement, polishing of manners, social etiquette, fine tastes—in brief all that distinguishes a man from a brute—all that makes him a civilised, polished and accomplished citizen, comes under Kāma. Life would be dreary and dreadful if there were no softening influences of Kāma to tone down its rigours.

The objects which the study of the Kāmashastra achieves are (1) bringing under control women, who are difficult to win, (2) increasing to a large extent the pleasures of the husband and wife mutually attached to each other, and (3) successfully accomplishing the high ideal of Kāmaic pursuit, in the religious importance of which is

prescribed in Kāmashastras. In ancient India, the subject of Kāma had its peculiar importance. To the ancient Hindus the production of sons and the continuity of the family line was of considerable religious importance. It was not mere desire of carnal pleasure or unwarranted libidinous appetite that led the ancient Hindus to attach so much importance to this subject. They were men of exceptional moral character and purity of life. Any moral transgressions were looked down upon with loathing. The principal aim of Kāma was the accomplishment of the deeply rooted desire of the Hindu to produce a male child to perpetuate his line and to discharge the religious duty, incumbent upon him. The cultivation of finer instincts for pleasure and making provision for the fashionable sexual taste was a secondary object.

History of Kāmaic Literature.

There was in ancient time a large body of literature on the subject of Kāma. The major portion of this is lost and the rest is hidden in old Sanskrit manuscripts, entombed in large libraries. A very few of these manuscripts have seen the light of the world and are available in printed form. The history of the genesis and development of this branch of knowledge begins in a legendary account which runs thus.

At the beginning of the creation, Brahmā, the creator, wrote a body of rules for the guidance

of mankind. These were contained in 1,00,000 chapters and related to the attainment of Trivargās—the three principal objects of life, viz. Dharma, Artha and Kāma. Manu, the son of Brahmā, took out of this universal encyclopædia, the part relating to Dharma and expounded it in a separate work. Brihaspati appropriated the part relating to Artha and Nāndi, the chief attendant of Mahadeva, propounded the Kāma portion or the sexual science separately in 1000 chapters.

Nāndi is therefore the first Āchārya of this science. He was followed by Svetaketu, the son of Uddalaka, who abridged his work into 500 chapters. Then Babhraviya, the son of Babhra—a native of Panchaladesa—further abridged it into 150 chapters, dividing the subject under seven heads, viz., (1) general statement of facts, (2) sexual love, (3) courtship, (4) legally married women, (5) illicit love, (6) courtesans and (7) some secrets in love matters.

1. Chārāyana took up the 1st head and wrote a book on it; 2. Suvarunābha confined himself to the 2nd portion; 3. Ghotakmukha, the 3rd; 4. Gorandeya, the fourth; 5. Gonikaputra, the 5th; 6. Dattaka, the 6th; 7. Kuchamar, the 7th. As these different treatises on the different portions of the subject were lost and the Babhraviyas' work was too bulky, Vatsyayana wrote an independent

work entitled Kāmasutrās which treats of all the seven topics of the subject. This is the most reliable and important work.

Books on Kāmashastras (sexual science) which have been discovered.

- | | |
|---------------------------------------------------------------------------|----------------------------------------------|
| 1. Kama Sutras by Vatsyayan Muni. | 20. Kāma Ratna by Nityanath. |
| 2. Kandarp Churamani. | 21. Kāma Shastra by Madhava. |
| 3. Rati Rahasya. | 22. Kama Sara by one Kāmadeva. |
| 4. Nagarsarvasva. | 23. Kautuk Manjari. |
| 5. Anangrang. | 24. Madansanjivani. |
| 6. Panchāsayakam. | 25. Madanarnava. |
| 7. Sringar Tilak. | 26. Madanodya. |
| 8. Ratisastra. | 27. Rati Manjari by Jayadeva. |
| 9. Kuchamartantras. | 28. Rati Rahasya by Vidyadhar kavi. |
| 10. Anang Tilak. | 29. Rati Rahasya Dipika by Kanchinath. |
| 11. Anang Dipkā. | 30. Rati Rahasya Vyakhya by Ramchandra Suri. |
| 12. Anangshekhar. | 31. Rati Rahasya Tika. |
| 13. Kāma Samuha. | 32. Rati Rahasya by Harihar. |
| 14. Kalāvada Tantra with Gourikanta's commentary. | 33. Ratisarvasva. |
| 15. Kalavidhi Tantra. | 34. Ratisara. |
| 16. Kalashastra by Kokkok. | 35. Vajikaran Tantra. |
| 17. Kāma Prakash. | 36. Veshyangana Vritti. |
| 18. Kāma Pradipa by Gunakar. | 37. Sringar Padhati. |
| 19. Kāma Prabodha (two books bearing this name by two different authors.) | |

- | | |
|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| 38. Sringar Manjari. | 44. Ratiratna Pradipika by
Devaraj Maharaj. |
| 39. Sringar Sarini by
Chitradhar. | 45. Smar Rahasya Vyakhya. |
| 40. Smar kâma Dipika. | 46. Kâma Prabhruti by
Kesava. |
| 41. Stri Vilas by Devasvar. | 47. K a m a n a n d a - by
Varadârya. |
| 42. Smar Tattva Prakashika
by Revanaradhya. | 48. Rati
drika. } By |
| 43. Smar Dipika by Rudra.
Several manuscripts
of this name by
different authors. | 49. Rati Darpan } Harihar.
50. Koksara (in Hindi) by
Ananda. |

There are more than two dozens of Alankâr (rhetoric) books indirectly dealing with the sexual science.

There are more than ninety writers who have either written independent works or commentaries thereon directly dealing with the sexual science. The following are a few important names :—

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|------------------------------------------------------------|--------------------|
| 1. Kokkok. | 11. Anupsinghdeva. |
| 2. Kalyananath, Kalyana
Bhatta, K a l y a n a
Malla. | 12. Katsya Mahadev |
| 3. Kavi Shekhar. | 13. Gonardiya. |
| 4. Kanchinath. | 14. Ghotakmukha. |
| 5. Anant. | 15. Chârâyana. |
| 6. Madhava. | 16. Chandramauli. |
| 7. Kokdeva. | 17. Jayadeva. |
| 8. Kshemendra. | 18. Dattaka. |
| 9. Gonikaputra. | 19. Nandikesh wer. |
| 10. Gonarda. | 20. Nandi. |
| | 21. Nâgârjuna. |
| | 22. Padam Sri. |

- | | |
|-----------------------|----------------------|
| 23. Harihar. | 29. Vatsyayana. |
| 24. Panchal bābhavya. | 30. Sarangdhar. |
| 25. Nrsingh Shastri. | 31. Svarnanabha. |
| 26. Rantideva. | 32. Devaraj Maharaj. |
| 27. Ramchandra Suri. | 33. Kuchimar. |
| 28. Rudra. | |

With the study of the sexual science is associated the cultivation of 64 arts which make a man or woman remarkably fit for this purpose. The sixty-four arts are as follows :—

Sixty-four Kalās.

1. Gitam—Singing. Great emphasis is placed upon this art as it makes life so enjoyable and delightful. Ancient Aryans considered it as an effective means to unite the soul with the Almighty Spirit. In secular life, it is the most potent means of forgetting anxieties and producing cheerfulness and brightness of spirits.
2. Vadyam—Playing on musical instruments. This is an indispensable concomitant of singing. Among the numerous musical instruments invented by the ancient Hindus, Vina—the favourite harp of goddess Saraswati—is considered to be most perfect and harmonious. No other country on the face of the earth has

developed, elaborated and perfected music to such an extent as the Hindus. They are masters in singing and playing and have uplifted these arts to the high dignity of spiritual science.

3. Nrityam—Dancing. It was Hindus who first invented scientific dancing. Dancing before the holy idols in the temples is an ancient institution. Bharat is the father of the art of dancing.
4. Chitra Kalā—Painting. Ancient Indian paintings are still found in caves, stupas, etc., such as Ajanta caves and Buddhistic stupas. There were many schools of paintings in India, viz., Rajputana, Kangra, Bengal, etc. Pictures painted in these schools have distinctive features and for workmanship are rare things. The art of painting was universal in India.
5. Cutting of leaves and other similar things in the form of certain figures to serve as marks on the forehead. This art was peculiar to the time and has now disappeared with the custom which called forth its pursuit.
6. The art of arranging variously coloured rice grains and flowers in highly ornamental figures before the holy idols in temples.

This custom still prevails in Jain and other temples. The work executed in this way is simply beautiful. It is not restricted only to the temples but is frequently resorted to on occasions of the performance of ceremonies and rituals or other auspicious and festive occasions.

7. The art of spreading flowers in an artistic way on floors of halls, etc. This floral decoration of the floors was considerably in vogue in ancient India. In a tropical country it is not only an ornamental decoration but highly conducive to health. Our ways of decoration are becoming westernised and the national methods are being forgotten.
8. The art of colouring teeth, clothes and body. While colouring clothes is still in fashion, colouring teeth and body is almost gone out.
9. The art of setting in precious stones, in floors of certain important parts of the house. One may imagine the rich tastes of the ancient Hindus in the matter of decorating and beautifying their dwelling places.
10. The art of arranging beds for sleeping. It was a special art carried to a high pitch of perfection. These arrangements were

of various forms and fashions suiting all tastes and conditions.

11. The art of playing on water so as to produce a drum-like musical sound. Ancient Hindus were very fond of jala-kridā, sports in water, and these sports took various shapes, this being one of them. Closed door baths were not the fashion of the Hindus who sported freely and unstintedly in flowing rivers or private reservoirs.
12. The art of hurling handfuls of water or squirting it through a syringe. This custom is still in evidence on the occasion of the Holi festival when throwing water at each other by way of sport is much indulged in. Much skill is required in such sports and it is a pity Indians are forgetting it.
13. The art of preparing various kinds of drugs, medicines or spells to subdue and win others. All is fair in love and war and this art served the purposes of both. It is almost forgotten now.
14. The art of stringing flowers into garlands and other bodily ornaments for ornamenting the body or presenting them before the images in temples. There was no Hindu who did not use these garlands

during the hot season. High-class persons had their beds arranged in flowers of sweet fragrance and this luxury was coveted to none. Westernised Indians are forgetting their old methods of enjoyment.

15. The art of arranging flowers in the form of head ornaments for ladies who were very fond of them.
16. The art of dressing and decorating one's body with flower garments or ornaments.
17. The art of making ear ornaments out of ivory, conch and similar material. This was a flourishing industry which has now almost died out.
18. The art of preparing scents and other perfumatory articles—agar-batties, sandal pastes, oils, soaps, etc., were all in this line. Scents for hair, armpits, rooms, garments, mouth, water, baths, etc. were largely manufactured.
19. The art of renovating old ornaments. This was done by setting in new gems or renewing the old ornaments by means of various chemical preparations.
20. The art of producing illusions by playing trickery. Home magic for amusement and entertainment of guests was much in evidence.

21. The art of preparing medicines specially conducive to the development of virile powers and stimulating the sexual appetite.
22. Dexterity of hand. Acquired facility of doing things in the quickest possible manner.
23. The art of cooking. Various kinds of food, vegetables, sweetmeats and other delicious dishes.
24. The art of preparing different kinds of beverages and drinks—even intoxicants.
25. The art of sewing. Needle works of various kinds.
26. The tricks that can be played with strings or threads. Sometimes dolls are made to dance by means of threads attached to them from behind.
27. Playing on Vina and Damruka. Both these are musical instruments, the former is a sort of highly developed guitar and the latter a sort of drum peculiar to India and the favourite instrument of Mahadeva in his dance.
28. The art of proposing and solving riddles.
29. Reciting verses in a peculiar way. One person recites a verse, another person follows him with a recitation beginning with the last letter of the previous verse.

30. Participating in reciting verses difficult both in meaning and pronunciation.
31. Melodious and attuned readings from standard works such as the Ramayan and the Mahabharata.
32. Proficiency in the knowledge of dramas and stories.
33. Samasyapurti—the art of composing verses on the model lines given. A quarter or a part of a verse is given, and it is expected that the other lines or parts of the verse will be composed so as to have the suggested line or part fully fitted in at the end.
34. The art of preparing different articles of furniture from canes and reeds.
35. The craft of carpentry and of preparing certain undesirable figures used in love affairs.
36. More developed carpentry and cabinet making.
37. Vastuvidya. Engineering, architecture, etc.
38. Testing, valuing, etc. of precious stones.
As Hindus were and are very fond of using ornaments inlaid with gems and precious stones, the testing and valuing of such stones is a necessary qualification in a person of means.

Elaborate rules are given for testing and using precious stones. The Nagar Sarvasva states that only auspicious stones, *i.e.*, the stones which are without defects should be used. They tend to the happiness of men—the inauspicious stones lead to misfortunes. As regards diamonds, it lays down that they should be fine, weighty, bright, smooth, heavy, transparent and meritorious. Those having a mark of water drop or white, black, etc. marks, broken, not transparent having a mark like that of a crow's foot or light are bad.

A fine diamond must have very sharp side edges and is spacious and large.

The good qualities of pearls are that they are soft, tender, small poxed, graceful, and very white.

39. Dhatuvada—Alchemy. Converting inferior metals into superior ones such as iron into gold. The art was known to the ancients but it has disappeared now.
40. The art of dyeing crystals and precious stones, etc.
41. Agricultural science in general.
42. The art of training rams, cocks and other birds for mock fights. This was a

favourite game in ancient and mediæval India.

43. Teaching parrots to speak human languages and sending messages through them. Mainas and pigeons were also used for this purpose.
44. Skill and dexterity in massaging and shampooing, and dressing the hair.
45. A sort of modern Shorthand.
46. The art of speaking in unintelligible language known only to the initiated and writing cipher messages.

The code language of the modern times may be compared to it.

47. Knowledge of the languages and dialects prevailing in different countries.
48. Knowledge of good and bad omens. This was a highly developed science the rudiments of which have survived to us. Even now most Hindus believe in omens and act according to them.
49. The art of preparing toy carts, palanquins, horses, elephants, etc., out of flowers.
50. Construction of water pumps, locomotive machines, etc., and also of guns and other weapons for war purposes.

51. Memory training which was developed to the highest possible degree in ancient India. People were trained to perform memory feats such as attending to 100 things at the same time and answering the different questions put by many persons simultaneously.
 52. Sapatyam—a feat of complimentary recitation.
 53. Manasi—a feat in which one is to fill up with appropriate words or phrases, the blanks left in a verse or sentence.
 54. Composing poems. The art of making poetry.
 55. Proficiency in the knowledge of metres and lexicons.
 56. Poetics and Rhetorics. These are most highly developed subjects in Sanskrit literature.
 57. Vantraloquism. Mimicking the sounds of men, animals, and birds disguising one's own voice.
 58. The art of wearing clothes in the most appropriate way.
 59. Different kinds of gambling.
 60. Dice-gambling of a peculiar variety.
 61. Plays with balls and dolls for children.
 62. Etiquette and good manners.
- Knowledge of such sciences and arts as make a man fit for the polished society or educate him properly.

63. Knowledge of sciences that help a man to gain victory over his opponent.
64. Knowledge of such sciences as are connected with the physical exercise and development of the body.

These are the sixty-four subordinate arts or sciences that form a part of the sexual science.

It has been mentioned in the *Nāgarsarvasva* that a man who is well versed in all the sixty-four arts but is ignorant of the language of signs expressive of love, cannot be a successful lover. The study of this language is therefore an indispensable necessity.

LANGUAGE OF SIGNS.

The language of signs falls under the following divisions —

1. *Bhasha Sanketak*—the language in which various kinds of fruits, flowers and divisions of time such as night, day, midnight, etc., stand as symbols for various ideas, for instance, a flower shown by a woman means that she wants to ask a question; a fruit means the same thing in the case of a man. A bee signifies a solicitous lover, a mango flower symbolises a sweetheart. So on and so forth.

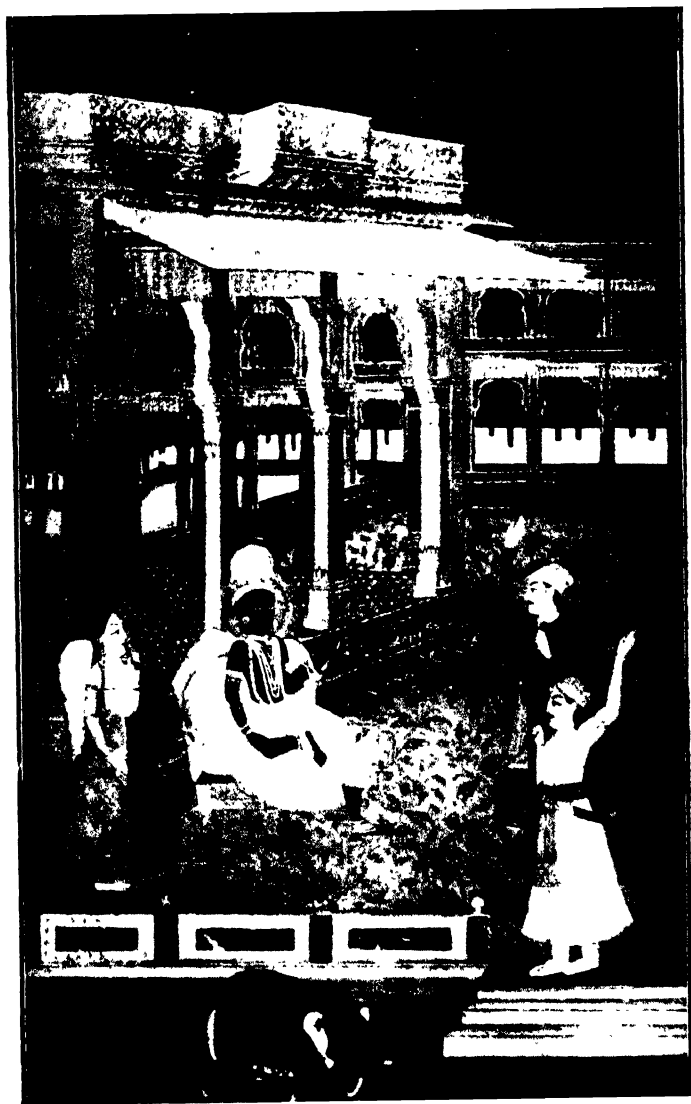
2. *Anga Sanketak*.—The language in which the different parts of the body stand for certain ideas. For instance, touching of hair denotes a desire for love enjoyment, touching of the chest signifies deep-seated love, showing of the thumb denotes an eastern direction, that of the finger next to the thumb, a southern direction, that of the next finger, a western direction and that of the last but one finger, a northern direction. All the fifteen lines of the fingers and the thumb signify the fifteen days of an half month.
3. *Potli Sanketak*.—The language in which packets of certain spices or similar things are expressive of certain ideas. A packet of cotton denotes the surrendering of ones body, a packet of bitter spice means an impatient amorous desire, a packet of aromatic substances signifies harmonious love relations, so on and so forth.
4. *Vastra-sanketak*.—The language in which the displaying of the pieces of clothes variously coloured plays an important part. A red cloth denotes union in love, a yellow cloth denotes separation, etc.
5. *Tambul Sanketak*.—The language of betel-signs. A betel folded in a square form signifies an emergency; a betel with a

figure of an arrow cut in the middle denotes an intense love desire ; a betel torn in the middle and tied with a black thread signifies breaking up of love connection.

6. *Pusp Sanketak*.—The language of flower-wreaths. Garlands of flowers having red, brown, yellow and black strings denote love passion, indifference, liking and want of love respectively.

VĀSAGRAHA.

A suitable house such as would conduce to the enjoyment of lovely tastes is a necessity. The house should be situated near a river, a tank or a lake and have inner and outer blocks with a lovely garden attached to it. It should have separate rooms and offices for different household purposes. The outer block should be provided with a bedroom filled up with a handsome bed having two soft pillows at both the ends and covered with a beautiful white sheet. The bed may be a little low in the middle and raised a bit at both the ends to make the body comfortable. Another bed of a similar description should be provided in the vicinity for private use towards the head of first bed, a place for keeping the image of the picture of a deity should be provided. A small table for holding odds and ends such as sandal paste, flowers,



Rāga Kanharā.

a scent box, betel leaves, etc., to be provided. On the floor there ought to be a vessel for spitting the chewed betels and throwing down waste things. A musical instrument such as a Vina, a drawing board and a pot containing paint and brush, a book for light reading and flowers and garlands giving out sweet smell should be provided in their proper places. Near the bed, a round carpet should be spread for sitting and there ought to be cushions for reclining. On Boards different kinds of indoor sports such as cards playing, gambling, etc., should be provided as well. Outside the house in the compound or the garden cages of pet birds such as parrots, mainas, etc., should be suspended and there should also be private corners for recreation and amusements. Provision for a spinning wheel and tools for carpentry has to be made as well. In the garden under the shade of a cluster of trees thickly covered with foliage, there should be a swinging board and also a seat on the floor covered with flowers fallen from the trees and creepers. No efforts should be spared to make the house as beautiful, tidy, comfortable and picturesque as possible. Aromatic incense burning inside and sweet flowers should keep it healthy and fragrant.

Daily life of a man of fashion and tastes.

He should get up early in the morning and after attending to the calls of nature, he should

wash his mouth, brush his teeth, shampoo his body and take his bath. He should then put on clean clothes scented with sweet perfumes, adorn himself with a wreath of sweet smelling flowers, colour his lips with sikthā and alaktaka (a red lac preparation) and betel leaves and chew fragrant substances and look at himself in a glass. The shaving of the chin and trimming of the mustaches and cutting of the nails should be done every second day. There should at least be two meals, one in the fore-noon and the other in the evening after the sunset. After meal he should take to teaching the parrots and mainas to speak and seeing the fight of quails, cocks and rams. He may also amuse himself in various ways as mentioned in connection with the sixty-four arts. In the evening there should be singing and music. After this is over, he should go to bed and attend to the love enjoyments of his sweetheart.

Varieties of Love.

There are four varieties of love between husband and wife :—

1. Natural love which arises from disposition and is to a certain extent the result of the preceding birth. It is the best kind of love and is very rare and is like an adman-tive line cut deep in the heart.
2. Love produced from lust. It is a very superficial sentiment liable to be increased

by external things such as personal beauty, use of flower wreaths, sandal paste, varieties of perfumes, delicious foods and similar articles. It does not last long and disappears as soon as the base motive from which it had sprung, is served.

3. Mutual love. It is equally shared by the lover and the beloved.
4. Acquired love. It is a feeling that is acquired by long association with a person and increased by such exercises as hunting or shooting together, worshipping in the same temple, indulging in sports company or learning, attending to singing and music together.

Persons necessary in love affairs.

- I. Friends by love, who are of six kinds ;
 1. A playmate from childhood.
 2. A person to whom one has rendered some valuable service on a past occasion.
 3. A person of similar views and habits.
 4. A fellow student.
 5. Those who know each others secrets and private acts.
 6. Those who have been brought up by the same nurse.

There are eight desirable qualities of friends:—

1. Descendants of hereditary friendly people.
2. Being of like disposition and habits.
3. Constant and unchangeable throughout.
4. Obedient.
5. Devoid of covetous nature.
6. Faithful and useful.
7. Reticent—not exposing secrets.
8. Liberal-minded.

II. Certain professional persons—

1. The washer woman.
2. The barber.
3. The flower man.
4. The dealer in scent.
5. The vendor of wines.
6. The mendicant.
7. The cowherd.
8. The supplier of betel leaves.
9. The goldsmith.
10. The story-teller.
11. The pimp.
12. The buffoon.
13. The astrologer.
14. The female artisan.
15. A widow.

The wives of these persons are also very useful in love affairs.

III. A person who is a common friend of the pair (the lover and the beloved) is a fit person for the function of a messenger carrying letters between them. The qualities required in a messenger or envoy are :—

Eloquence, courage, knowledge of gestures and demeanors, knowledge of the right time for action, intelligence, capability of coming to a quick decision in a case of doubt, knack of easily understanding things and accomplishing them intelligently.

IV. Female confidantes are of the following classes :—

1. Nishritartha. One who accomplishes her business by her own talents.
2. Parimitartha. One who helps partially.
3. Patrahāri. One who merely carries a letter.
4. Svyamduti. One who being sent by some other, covets the lover for herself.
5. Bharyaduti. A foolish wife acting as a messenger.

6. Mūkdūti. An innocent girl or a female servant playing the part of a bearer of some innocent present and a message to the woman of love. She has nothing to speak and is therefore a dumb go-between.
7. Vāṭaduti. One who being a stranger, carries words hinting the lover's past associations, unintelligible to others or common expressions with double meanings.

It should clearly be borne in mind before entering into the further details of the sexual science that this system was never elaborated to stimulate indulgence in illicit love by young men nor to place a premium upon their libidinous propensities. The Rishies who have developed this science were beyond all reproaches on moral grounds. They have elaborated and perfected it in the interests of married people, the solidarity of whose mutual love relations is the aim of all lovers of human society. It is emphatically declared in all books on sexual science that illicit love is to be carefully avoided and that full scope be given to the manifestation and expression of love between husband and wife.

The following warning on the subject should be carefully noted. Illicit love brings in its train loss of manhood, anxieties, ridicule, censure, loss

of money, humiliation, misery, and it is a sin to indulge in it. Look at the dreadful fates Ravan, Bali and Kechak met by perpetrating outrages upon Janki, Tara and Drupadi respectively. No wiseman should therefore ever think of indulgence in illicit love. No moralist can improve upon this warning which is unequivocal, clear and emphatic, and justifies in an ample measure, the elaboration of this sexual science.

On Women.

According to the sexual science, women are of the following varieties, *viz* :—

I. From the viewpoint of sex psychology they are of four kinds :—

1. *Padmini*.—A woman who is delicate like the bud of a lotus, whose face is like the full moon, whose body emits the sweet smell of a lotus flower, whose looks are like those of a frightened deer, whose eye-ends are reddish, whose breasts are beautiful like the cocoanuts or Bel fruits, whose nose is like a Tel flower, whose gait is graceful and sportive like that of a swan, whose waist is endowed with triplicate lines, whose voice is like that of a Hansa, whose complexion has the lustre

of champak flower, whose limbs resemble a full-blown lotus and emit its sweet fragrance, who is always well dressed and fond of garments white as white flowers, who takes light, good and scanty meals, who is proud but bashful, who is devoted to the worship of Gods, Brahmins and venerable elders and who is well-versed in the arts of pleasures.

2. *Chitrini*.—A woman who walks with a beautiful gait, who is neither tall nor small, whose body is lean and delicate, whose breasts are fully developed, whose thighs are like those of a crow, whose lips are a bit too red, whose external body emits the smell of honey, whose neck bears triple lines, whose words are like the accents of a Chakor, who is well skilled in the arts of singing, dancing, etc., whose looks are fickle, who is fond of external enjoyments and who is very much devoted to paintings, garlands, garments, ornaments and such like things.
3. *Sankhini*.—A woman who is neither fat nor lean, whose body, feet and waist are thickset, who is fond of red

flowers, who is irascible, whose head is raised, whose demeanour is low, whose body has hair and externally emits a bitter and saltish smell. She is fond of nail scratches and bears a hottish body, being of a Peta temperament. She is fond of garlands, garments, etc., is of a wicked disposition and of unclean habits. When she talks she seems to bray like an ass.

4. *Haṣṭini*—A woman whose gait is ugly, whose feet have thick, crooked and raised toes, whose breasts are scanty, whose hair is brown, who is fat in body which emits from inside a smell like that of an elephant's secretion. She is a cruel-tempered woman, eats much and is fond of pungent and aciduous articles of food. She has no bashfulness, has large and thick lips and is covered with hair. She talks incessantly and is difficult to negotiate during the bouts of pleasure. The smell of her body is bitter like the Neem leaves.

These four women are mentioned in their descending order of merits.

II. From the viewpoint of the anatomical construction of their certain external parts, women are of three kinds :—

1. *Mrigi*.—A woman who walks gracefully, who has a tender body which is cool like the rays of the moon in touch, who has strong teeth, who talks mildly, who has profuse hair, whose temperament is cold, who eats scanty meals and whose limbs are good and smooth. The measure of her certain physiological parts in construction is the smallest.
2. *Badvā*.—A woman whose breasts are heavy and firm, whose construction of certain internal parts is difficult, whose body is warm in touch, whose arms are tender and beautiful, has a white complexion, has a lean waist and fine limbs all over. She possesses a hot temperament. The measure of her construction is medium.
3. *Karini*.—A woman who is rather dwarfish in stature but thickset. She has red teeth and her body bears a mixture of cold and hot temperature, she has blue hair and her hands and feet are thick and heavy. She is very talkative and fickle and

is predominated with a windy temperament. The measure of her construction is the highest.

III. From the point of view of their temperaments, women are again of three kinds :—

1. *Slaismalā*.—One of the phlegmatic humour. The woman who is mild and sweet in talk and is delicate and soft like a lotus in her limbs and has the joint of bones deep set in her ankle, is of a phlegmatic temperament.
2. *Pittalā*.—One of the bilious temperament. A woman whose ankle has projecting joint of bones and whose limbs are warm to touch is of a bilious temperament.
3. *Vātalā*.—One of the flatulent temperament. A woman who is of dark complexion and whose body is cold and hot to touch and one who talks much, is of a flatulent temperament.

The first kind of woman is fond of love-pleasure during the cold and spring seasons, the second, during the rainy and Sarad seasons and the third, during the spring and the summer. The first is the best, the second inferior to the first and the third lowest in the order of merit.

From the viewpoint of the inherent and inborn disposition, women may be classified as below :—

1. *Deva Satvā*.—A woman who possesses sweet-smelling and fine limbs, who is of a cheerful disposition and who is loved by wealthy men, is a *Devasatvā*.

Yakshasatvā.—A woman who has all shame in the presence of her elders, who is of an irritable temper and who loves to resort to a garden, a tank, a sea and a hill for the gratification of her pleasures, is a *Yakshasatvā*.

Narsatvā.—A woman who is simple minded and guileless, who is devoted to show hospitality to guests, who is not tired of keeping fasts having a firm belief in them and who is well skilled in domestic economy, is a *Narsatvā*.

Nāgsatvā.—A woman who profusely breathes and frequently yawns, likes to roam about, sleeps a good deal and is often anxious, is a *Nāgsatvā*.

Gandharva-satvā.—A woman who brushes away her anger and puts on white and bright garments ; who is attached to garlands, perfumes

and aromatic substances and who is well skilled in singing and music and other fine arts, is a Gandharva-satvā.

6. *Pishacha-satvā*.—A woman who is devoid of self-respect, devoted to eating and drinking flesh and wine, etc., and has a perceptible warm body, is a Pishachasatvā.
7. *Kak-satvā*.—A woman who eats much and moves her eyes constantly about and gets much frightened, is a Kaksatvā.
8. *Bānar-satvā*.—A woman who looks about with bewildered looks, who is using her hands and showing her teeth frequently and who is fickle minded, is a Bānarsatvā.
9. *Khar-satvā*.—A woman who indulges in obvious abusive terms and takes pleasure in being beaten by her lover, is a Kharsatvā.

The above mentioned nine classes of women should be considered in the order of merit as they are mentioned.

IV. From the viewpoint of age, women are of four kinds :—

1. *Balās*.—Girls upto 16 years.

2. *Tarunees*.—Youthful between the ages of 16 and 30.
3. *Prauradbās*.—Fully developed or adult between the ages of 30 and 50.
4. *Vridhās*.—Old and are above 50 years.

V. From the point of view of disposition and habits, women are of three kinds :—

1. *Slathā*.—A woman who is of a big stature, black in complexion, lean in body, long deserted in love and has low armpits, is a *Slathā*.

The word literally means “Slackened” or loosened.

2. *Ghanā*.—A woman who is of a small stature, fat in body, white in complexion, always habituated to love and has deep armpits, is a *Ghanā*.

The word literally means ‘Tight,’ ‘close-set.’

3. *Sankīrnā*.—A woman who has a mixture of the characteristics of the above two types of women, is a *Sankīrnā*.

V. The other divisions of women are according to the parts of the country in which they live. The parts of the country mentioned with reference to the habits and peculiar characteristics of women are of course those which were well-known at the

time of the composition of the Vatsyayana Sutras. They are as follows :—

1. Central India (parts between the Jumna and the Ganges). —
2. Balhikh and Avanti (Ujjain).
3. Malvā and Abhira.
4. Parts between the five great rivers of the Punjab and the sixth Sindhu (Indus).
5. Aparāntā (other end of the country).
6. Strirajya (a part of the country a little West of Bengal).
7. Andhradesa (the Telugu country).
8. Atāhārashtrā.
9. Nagara (Patliputra-Patna).
10. Tamil country.
11. Vanavaasa (country East of Konkana.)
12. Gour (Bengal).

VI. Another division of women based on the degree of their sexual passions is as given below:—

1. *Manda-Begā*.—A woman whose passions are low.
2. *Madhyam-Bega*.—A woman who is the opposite of the above, *viz.*, whose energy is great and passion intense.
3. *Chanda-Bega*.—A woman whose passions are of the highest and most vehement kind.

VII. Another division of women is based on the degree of the duration of their passions :—

1. *Sigrahā*.—A woman whose passions do not take long to subside.
2. *Madhyā*.—A woman the duration of whose passion is normal.
3. *Chirā*.—A woman whose passions last long and do not pass away speedily.

VIII. Another division of women is based on their equality and inequality with men looked at from the point of view of their sex psychology :—

1. *Samaratā*—equally fitted.
2. *Vishamrata*—unequally placed :—
 - (a) *Uccharatā*—higher in inequality.
 - (b) *Ucchatar-ratā*—still higher in inequality.
 - (c) *Niccharata*—lower in inequality.
 - (d) *Nicchatar-rata*—still lower in inequality.

Other Classes of Women.

I. The women of the following description do not fall to the temptation of enticement :—

1. Woman who loves her husband earnestly.
2. Woman whose affection towards her infant is great.

3. Woman of advanced age.
4. Woman suffering from some affliction such as that caused by the death of some one dear to her. -
5. Woman who never suffers the pangs of separation from her husband.
6. Woman strong enough to show her resentment towards the man who seeks her despisingly.
7. Woman not sure of constancy of the lover being in doubt as regards his conduct.
8. Woman fearing publicity.
9. Woman who has no personal advantage in the matter.
10. Woman afraid of the too high and powerful position of the lover.
11. Woman fearing her inequality on the ground of sexual psychology.
12. Woman afraid of the wiliness and artfulness of the lover and conscious of her own artlessness.
13. Woman who has long entertained purely feelings of a friend or a sister towards the man who seeks her.

14. Woman conscious of the incapability of the lover to observe proper time and place for love purposes.
15. Woman afraid of the low position of the lover and of the ridicule that would result from her association with him.
16. Woman cognizant of the incapability of the lover to understand her signs and gestures.
17. Woman conscious of her own higher sexual physiology compared to that of the lover.
18. Woman afraid of bringing any disaster on the lover on account of her association with him if made.
19. Woman conscious of her physical defects and disease.
20. Woman fearing excommunication if her connection became known.
21. Woman conscious of the old age of the lover.
22. Woman suspecting a trial of her virtue by her husband through the man who seeks her.
23. Woman firmly devoted to virtue and totally disinclined to vice.

II. In the ancient times when the Sanskrit works on sexual science were written, the women of the following dispositions and habits, were considered to be easily yielding to temptation but such ideas now sound, odd and quaint. -

1. Women habituated to standing at the door of their houses.
2. Women accustomed to looking at men from the windows or terraces of their houses.
3. Women seeking company in neighbouring houses occupied by young men or returning their looks by side glances.
4. Vain women having unworthy and low husbands.
5. Women disgraced by their husbands in public or those looked down upon by their equals.

The list of such women given in the books is a long one and need not be reproduced here in full, as it seems to be out of date now.

The following types of women should be avoided for love purposes.

1. A woman suffering from leprosy or any other kind of loathsome disease.
2. An insane woman.

3. One who has committed a heinous crime and has therefore been excommunicated.
4. One who exposes the secrets of her lover and brings disgrace to him.
5. A woman making love openly—a courtesan.
6. One who has almost passed her youth.
7. One who is too much white in body.
8. One who is too dark in complexion.
9. One who has a detestable smell in her mouth or other parts of the body.
10. A kinswoman—one with whom marriage is not permitted by Sastras.
11. A close friend of one's wife—a Sakhi.
12. One who has taken the role of an ascetic.
13. Sambhandi, Sakhi, Srotriya, Raja-Darab, *i.e.*, the wives of one's relatives, friends, pious men, who maintain the daily sacrificial fire and of kings.
14. A pregnant woman.
15. A female pupil.
16. A virgin.

Causes that lead to a woman's fall.

Living in the house of parents, association with unchaste women, husband's prolonged illness or his constant living in foreign countries. Living without means surrounded by wicked men. -

Causes of dispassion in women.

Excessive misery, family pride, sickness, separation, excessive exertions, fatigue, fear, untimely loss, sorrow, penury and suspicion by husbands and similar causes produce dispassion in women.

Ways in which indifference to love is shown by women.

An indifferent woman, though affectionately addressed by her husband, gives no answer. She feels happy when her husband is gone but much troubled in his presence. She feels inimical towards friends and relatives. When going to bed she falls asleep and does not care for the love advances of her husband.

Women should be protected from the following places, &c. :—

Gardens, pilgrimages, temples, houses of relatives, sacred places, where people congregate for some religious purpose, theatres, places where actors fight, festival

gatherings and sports of vulgar and unpolished young women.

The following places and times should be avoided for love indulgences with women :—

A fire place, neighbourhood of Brahmins and elderly persons, a river, a temple, the entrance of a fort, cross-paths, a foreigner's house, jungle, a cemetery, daytime, evening, Sankrant, the time of moon's waning in autumn, when a woman is stricken with fever, when she is fasting and when she is exhausted.

The most suitable place for such purposes is one's own house, neat and clean, fitted up with lovely furniture, adorned with paintings, well-provided with musical instruments, fragrant with the sweet odour of flowers, well purified by the burning of incenses and lit up with clear and bright light.

On Men.

From the point of view of the sexual science men are divided into three classes :—

1. *Sasa*. Man of the lowest sexual standard.
2. *Vrishā*. Man of the medium sexual standard.
3. *Asva*. Man of the highest sexual standard.

From the point of view of the degrees of passions, men are :—

1. *Manda-Beg.*—One of the lowest passion.
2. *Madhyam-Beg.*—One of the medium passion.
3. *Chanda-Beg.*—One of the highest passion.

Another division of men is based on the degrees of the duration of their passions :—

1. *Sigrah.*—One whose passion is speedily done up.
2. *Madhya.*—One whose passion is of a medium duration.
3. *Chira.*—One whose passion is of the longest duration.

Another division of men is based on their equality or inequality with women from the point of view of their sex psychology.

1. *Samrata.*—Equally fitted.
2. *Vishamrata.*—Not equally placed.
 - (a) *Uccharata.*—Higher in inequality.
 - (b) *Ucchatarrata.*—Still higher in inequality.
 - (c) *Niccharata.*—Lower in inequality.
 - (d) *Nicchatarrata.*—Still lower in inequality.

Men who easily succeed in winning women.

A man who is conscious of his accomplishments and other favourable circumstances on his side and is guided also by various signs and gestures on the part of women and counteracts the adverse causes by skilful actions, will easily succeed in securing the woman he desires.

A person imbued with the true qualities of the Atma-self, *viz.*, knowledge of the Trivargas-Dharma, Artha and Kama, having friends to help him, being attentive to the duties of a citizen, capable of understanding the gestures and other signs of amorous sentiments on the part of women and also being able to perceive the proper place and time for action, can, with no much effort secure a woman of his love, though she be otherwise unobtainable.

Marriage.

A marriage is the highest consummation of the thousand and one activities carried on incessantly to win the love of a girl or a young woman. It is the only legitimate purpose for which a love campaign could be organised and its various operations carried on. The learned professors of the sexual science lay down that marriage if entered into by Shastraic methods with a woman of one's own caste, who has not previously been married, would be the means of attaining Dharma, wealth,

lawful issues, new relations, increase of kinsmen and the attainment of true and unaffected love.

There are eight forms of marriage prescribed in the Hindus Shāstras :—

1. **Brahma form.** The form in which the girl having been well dressed and adorned with ornaments is given to a learned and amiable bridegroom who has been invited for the purpose.
2. **Daiva form,** in which the girl having been dressed and adorned is given by the Yajmān to the sacrificial priest at the time of the performance of the sacrifice.
3. **Ārsha form,** in which the girl is given to the bridegroom on his presenting one or two pairs of cows and bullocks for some religious purpose.
4. **Prājāpatya form,** in which the girl having been dressed and adorned is given to the bridegroom with these words “ May you both (bride and bridegroom) practise virtue ”.
5. **Asur form,** in which the girl is willingly taken by a man by giving money to the girl or to her father or other kinsmen.

6. Gandharva form, in which the girl and the man unite in marriage by mutual love.
7. Rakshas form, in which the girl is carried away weeping and crying after breaking through the house or striking and killing the party men of the girl, and married.
8. Paishachak form, in which a girl sleeping, or intoxicated with liquor or mad is violated in a secret place and taken.

The first four forms are considered proper and the last four improper. In the higher castes, only the first kind of marriage is in force.

The Gandharva form is considered good from the point of view of the writer of the sexual science as it brings into full play the sentiments of love.

The girl sought for marriage should be of the following description :—

1. She should be a virgin.
2. She should be one born in a noble family.
3. She should have her parents alive.
4. She should be younger than himself, at least by three years.
5. She should be born in a rich family whose members are of praise-worthy

character and have numerous relations and kinsmen and affectionate towards their relations.

6. She should be of a family having numerous members both on her father's and mother's side.
7. She should be beautiful and of good character and having the different parts of her body auspiciously formed.
8. She should have the due number, neither more nor less of teeth, nails, ears, hair, eyes and breasts formed in good proportion.
9. She should by nature be healthy in constitution.
10. She should be such a girl by marrying whom he should consider himself a blessed man and would not be blamed by his equals.

The following kinds of girls should be rejected for marriage :—

1. One having an inauspicious name.
2. One guarded or carefully kept out of view.
3. One who has once before been married.
4. One having the nose of a horse.

5. One having a spotted body which is inauspicious.
6. One having shoulders like those of an ox.
7. One having stooping and bent down body.
8. One having a repulsive appearance.
9. One having a large fore-head or devoid of hair on her head.
10. One of inauspicious nature and possessing undesirable habits.
11. One of a mixed caste.
12. One having attained her menstruation.
13. One having her breasts formed.
14. One who is a friend.
15. One who is like a younger sister by relationship.
16. One having her hands and feet always perspiring.
17. One named after a star for example Vaishakha.
18. One named after a river as Ganga.
19. One named after a tree as Jambu.
20. One who is quite illiterate, and knows nothing.

21. One whose name ends in N or L as
Kamal or Charan.

A desirable wife is one who creates love in his mind and brings pleasures to his eyes at first sight. If she is satisfactory in other respects, she should be married.

The writers on Kāma-Kalās have taken much pleasure in giving elaborate descriptions of the ways and means employed during the period of courtship. Both the lover and the beloved are to have recourse to certain games and pastimes conducive to the growth of their mutual affections. By way of illustration, a few of them are mentioned below :—

Playing with dice, making articles out of canes, stringing garlands of flowers, playing with dolls or mock characters, concealing things in one's closed hands and asking the other to say what they are, gambling, blind man's buff, running matches, plays in which yelling and shouting are the chief features, playing with heaps of wheat or other stuff in one of which some coins are concealed, one selecting a heap not containing the coins is to pay a fine. Many other such things are mentioned in this connection.

Elaborate descriptions of the methods of wooing on the part of young men and

girls are given. While some of them would even now be recognised as helpful, most of them are out of date, and would sound odd and strange if related here in full.

Just as a young man selects a wife for himself, a young woman has to select a suitable husband for herself. The husband she should select should be of the following description :—

1. He should possess qualities such as mentioned previously in connection with the selection of a wife, as far as they pertain to him as a male.
2. A young man who is likely to be a source of her happiness and who is affectionate and obedient to her wishes.
3. A rich man or one who possesses accomplishments and ability in general, and who is obedient to her wishes and seeks her hand earnestly, making his advances towards her intelligently.
4. A man, though not rich but capable of maintaining his own family, is to be preferred to a wealthy man with a number of wives.
5. A person of low birth or with grey hairs or one who is for the most

part travelling in foreign countries and so absents himself from home, should not be approved.

6. A man who makes love casually or one who is arrogant, self-conceited or one who is addicted to gambling or one who has already other wives or children, should not be approved.

Pāṇchāl Arts.

Pāṇchāl arts which are roughly counted to be sixty-four come into play when the stage of courtship is over and the couple duly married. They deal directly with the acts of love enjoyment in the course of living as husband and wife.

The principal divisions of the Pāṇchāl arts are as follows :—

1. *Ālīngan* or *Ūpaguḥanam*—Embraces.
 2. *Chumban*—Kisses.
 3. *Nakbachhedyā*—Love scratches.
 4. *Dashanchhedyā*—Love bites.
 5. *Prahanan*—Love strokes.
 6. *Sitakrita*—Love shrieks.
 7. *Viruta*—Love cries.
 8. *Samāveshan*—Love postures.
 9. *Chitrarata*—
 10. *Prusayita*—
 11. *Aupariltaka*—
- } Peculiar love acts.

Before proceeding to deal with the above mentioned divisions in detail, I would like to allude as briefly as possible to the certain anatomical and physiological points upon which the writer on sexual science lay a special stress in explaining and elucidating their subject-matter as far as these Pāṇchāl arts go.

Women are endowed with six sexual arteries in their physical construction, which are peculiar to them. Their names are Sati and Asati, Subhaga and Durbhaga, Putri and Duhatrine. The first pair of the arteries situated to the left and the right, forms the upper portion, the second pair similarly situated is below the first and the third and the last pair situated as above forms the innermost portion and determines the birth of a son and a daughter. The Putri artery to the left begets a male child and the Duhatrine to the right gives birth to a daughter. A proper knowledge of these arteries and their proper use enable a man to procreate a son or a daughter at his pleasure.

Scientific rules are given in the Kāma Shastra regulating the sex of the child desired to be procreated.

Besides these arteries, there are a number of sexual centres spread over the body of a female, which are aroused in conformity with the laws governing them.

These centres are toes, feet, calf, thighs, navel, breasts, armpits, neck, cheeks, lips, eyes, ears, roots of the temples, left eye-brow, lower portion of the head, palms, etc. Sexual desire rises from the right side from the foot toe to the head gradually on a dark fortnight and goes back on the left side from the head to the foot toes similarly on a bright fortnight. The application of the various processes under the Pāñchāl Arts leads to the manifestation of the dormant sexual tendencies with which these centres are fraught.

Each of the main divisions of the Pāñchāl Arts enumerated above is sub-divided into a number of sub-divisions.

- I. *Upagubhanani*—Embraces—the first division includes no less than 12 varieties, some of which are these—

Spristakan—The embrace which refers to the mere touching of the two bodies.

Vidhakan—The embrace in which pressing the bodies is a feature.

Mridughbattakan—The embrace which refers to brushing each other's bodies for a prolonged period.

Piditakam.—The embrace in which pressing with some force is resorted to.

Lataveṣṭikam—The embrace which is like the twining of a creeper round a trunk.

Vriksbaddhi—Which is climbing as upon a tree.

Tiltandulkam—Embracing just like the mixing together of sesamum and rice grains.

Nir-kshiram—Embracing like the blending together of milk and water.

Lalatika—The embrace in which each other's fore-heads are joined.

II. *Chumban (kisses)*—The philosophy of kissing has been minutely elaborated by the Hindu writers. I am touching here only a fringe of the subject. The parts recommended to be kissed are the forehead, the forelocks or curls, the cheeks, the eyes, the chest, the breasts, the lips, the mouth and some other parts according to the customs of different countries. The main varieties of kisses are :—

1. *Nimitakam*—The kiss in which only the mouth is placed upon other's mouth without moving the lips.
2. *Sphuritakam*—The kiss in which the lip of one is thrust into the other's mouth, the lower lip of the other quivering but the upper lip remaining unmoved out of bashfulness.

3. *Ghattitakam*—The kiss in which the lip of one is grasped by the two lips of the other and pressed with the tip of the latter's tongue.
4. *Sama*—The kiss in which the lip is grasped straight, both the persons facing each other.
5. *Tiryak*—The kiss in which the lip of the other is grasped obliquely from a side.
6. *Udhrantakam*—The kiss in which the face of the companion is turned round and the lips kissed.
7. *Piditakam*—The kiss in which the lip of the companion is grasped with some pressure in the position specified in No. 6.
8. *Avipiditakam*—The kiss in which the lip of the companion is pulled with one's two lips without using the teeth.
9. *Uttarchumbita*—The kiss in which the upper lip of the companion is grasped and kissed.
10. *Mridu*—The kiss in which the eyes and the forehead are lightly touched.

11. *Calitakam*—The kiss which is taken when the other is otherwise engaged to divert his attention.
12. *Prāhbodhikam*—The kiss which is taken to awaken one from his or her sleep.
13. *Vicarious kisses*—Kissing a child, a picture or an image in the presence of a woman to signify one's love is an act of vicarious kissing.

There are many other minor varieties of kisses which may be read in the treatises on Kāma Shastra.

III. NAKHACHHEDYA.

(Love scratches with finger nails.)

In olden times the practice of resorting to scratches to express intensity of passion was in vogue, and what now has only a sort of academic interest was a living and popular practice. Scratches were generally resorted to on such occasions as when returning from a prolonged absence, when starting on a long journey from home, or when one was in an intoxicated condition after being drunk.

The places where these scratches were inflicted were the armpits, the neck, the back, etc., etc.

Love scratches are of eight varieties as mentioned below :—

1. *Achhuritakam*—It is a sort of superficial scratch—the object being to create a thrill in the whole body rather than to inflict any mark of wound. This act is calculated to cause surprise, perplexity or confusion to the person scratched.
2. *Ardhachandra or half moon*—It is a curving mark scratched with the finger nails at the neck or on some other upper part of the body.
3. *Mandalam or full moon*—When the above mentioned two marks are produced opposite to each other, forming a sort of circle, on the upper parts of the body, a Mandalum is the result.
4. *Rekha*—A short line—the scratch on any part of the body.
5. *Vyāghranakham*—This scratch is the form of a crooked line like the tiger's claw.
6. *Mayūrapadakam*—It represents a cluster of short lines of scratches resembling the peacock's foot print.

7. *Sāsaplutakam*—A scratch representing the hopping of a hare. It is produced by five close finger nail prints.
8. *Uttalatatrakam*—Finger nail prints resembling a lotus petal inflicted around the waist form a Utpala-parakan.

Love Postures.

Love postures are numerous and the names of a few are given below purposely omitting their descriptions which though important from a scientific point of view, border on the obscene and decency would not justify the narration of their details.

The names of a few important postures are :—

Utphullakam, Vijrimbhitakam, Indranikam, Samputakam, Piditakam, Beṣṭilakam, Badabakam, Bhunakam, Jrimbhitakam, Utpiditakam, Ardharitakam, Venudaritakam, Sulachitakam, Karkataka, Piditakam, Padmasan, Paravartakam, Upasrip-takam, Mandhanam, Hula, etc., etc.

There are many other postures.

IX. Chitrarata, X. Purusayita and XI. Auparis-taka with their many varieties, are sexual processes.

Duties of a Wife.

A wife should always act in accordance with the wishes of her husband whom she should regard as her God. She should take upon herself all the cares of the household. Under her supervision the house should be kept clean, well-swept and adorned with sweet smelling flowers. She should treat all the elderly members of family with due consideration and respect, behave kindly and generously towards her equals and show a good disposition to the servants. She should, if possible, plant a small garden before the house and sow useful vegetables and spices in it. She should avoid all bad women more especially a mendicant woman, an ascetic woman, an unchaste woman, a female juggler, a female fortune-teller, and a female magician.

As regards food, she should always try to find out what her husband relishes. She should prepare dishes liked by him and are beneficial to his health. When her husband returns home, she should attend to him for all necessities required and keep herself ready for all sorts of service. She should wash his feet herself, and not leave this work to a female servant. If the husband is extravagant in expenses, she should advise him in private to be economical. Whenever she goes out to a feast or a sacrificial festivity or a social gathering, she should obtain the permission of her husband.

She should betake herself to only such sports and amusements as her husband likes. She should go to bed after him, leave it before him and never awaken him from sleep without an urgent business. If she is sometimes displeased with her husband, she should not remonstrate with him much. She might express her displeasure only when he is alone. As far as possible she should avoid the following :—

A harsh and haſty expression, an angry look at him, ſecret confutations with others, ſtanding at the doors looking at others, ſecret talking with a man in the garden, ſtaying for a long time in ſecluded places.

She ſhould keep her perſon as clean as poſſible, bodily perſpiration, bad ſmell, dirty teeth and unwashed clothes would cauſe her huſband's repulſion. She ſhould dreſs herſelf with ſweet ſcented garments, put on ornaments of flowers, apply aromatic unguents and ſweet ſcents to her body before ſhe goes to her huſband for the night. At other times ſhe ſhould be dreſſed in a fine, ſmooth and ſcanty ſilk garment, a few ornaments and flowers of white and other colours and a little ſcent ſhould be other appanages. She ſhould obſerve all faſts kept by her huſband and ſhould not be diſſuaded therefrom.

She ſhould be a careful houſe-wife collecting a ſtock of all neceſſary houſehold articles before

time. Earthen and metallic vessels, utensils, baskets, wooden articles, spices, oils and scents, herbs, seeds of medicinal herbs and vegetables, etc., should be kept in stock. She should not talk out her husband's secrets to others. She should try to excel all women of her rank and position in cleverness, knowledge of the 64 arts, personal accomplishments, noble-mindedness and service to her husband. She should keep an accurate account of the income and expenditure—the latter should always be kept within the bounds of the former. Her daily duties would include churning out ghee, extracting oil from oilseeds, sugar and jaggery from sugarcanes, spinning of thread out of cotton and weaving cloth with them, securing or preparing slings for holding vessels, ropes, strings, etc., practising grinding and attending to the domestic cattle such as cows, bullocks, etc., birds such as cocks, parrots, cuckoos, peacocks, pet animals such as deer, monkeys, etc.

She should have her husband's used up clothes repaired and redyed and then she should distribute them to the faithful servants. All household purchases should be made by her and offering proper hospitality to all guests is her duty.

During her husband's absence, she should wear only necessary ornaments, offer devotion to

God, observe fasts on prescribed occasions, and make household arrangements according to her husband's directions.

During this period, she should have her bed at the feet of her elders such as mother-in-law or other elderly women. She should do everything according to their wishes. She should also secure and repair such articles of furniture as are likely to be required by her husband on return.

During her husband's absence, she should not go to attend any fairs or festivities unless it is absolutely necessary to do so. She should not go to her parents and if going there owing to some social function such as a marriage feast, etc., she should go there attended with her husband's servant and return home the same day if possible.

When her husband returns, she should see his face, if possible, in the same dress in which he has returned, and should worship household gods for his safe return.

A married woman or a widow should always lead a virtuous life cherishing the good of her husband at heart. Women following the life of one of spotless character and virtue, will secure Dharma, wealth and happiness and a high position in society.

Love Stimulants, etc.

Treatises on Kāma Shastra prescribe numerous methods of securing and enhancing loveliness of body, of winning over other persons and increasing one's strength and virility. These are secrets in love affairs and were well studied by fashionable men in ancient times to make their married life happy and successful. Many prescriptions are also given to regain lost virility, etc., and many artificial means are recommended to stimulate love operations. The curious and the inquisitive are referred to book VII of the Vātsyayana's kāma Sūtras and Kuchimār Tantram in Sanskrit in this connection.

Books in Sanskrit used in preparing this course on Kāma Kalā are :—

Nāgar Sarvasvam by Padma Sri.

Anangrang by Kavi Kalyānmalla.

Pancha Sāyak by Kavi Shekhar, Jyotis-vārāchārya.

Rati Rahasya by Kokkok.

Kuchmar Tantrā by Kuchimar Muni.

Kāma Sastra by Sri-Vātsyayana.

Some other unpublished manuscripts.

SOME NOTES ON HINDU EROTICS.

In no other country has the feeling of Love been so minutely observed, studied, analysed, classified and elaborated into an exalted science as in India. Its whole domain has been assiduously and patiently explored, its innermost recesses have been opened up and ransacked, its most hidden secrets wrung out and displayed to the public gaze. The erotic sentiment has, in India, formed the background of illumination to all its poetical, dramatic and rhetorical literature; and it is under its mild, soft and inspiring light that the most exquisite productions of Hindu literature have bloomed into their splendour. All the beauties of the fine arts of India are so many, variegated, and myriad-tinted prisms to reflect the soft, subtle and gentle rays of Love's far-off radiance behind them.

It is on the wings of Love that the genius of the poet has soared to the loftiest and sublimest heights of imagination; it is under the inspiration of Love that the painter's brush has painted its masterpieces; it is under the magic-wand of Love that the sculptor has conjured up most delicate fancies into marble; it is under the soft whisperings of Love that the musician and the singer have put forth their soul-stirring melodies and rapturous love-songs; it is under the subtle direction of Love that the architect has reared up

his most magnificent and lofty edifices in stone. The whole secular civilisation of India bears, on its forehead, the most vivid impressions of Love's hallmark.

The starting word in Hindu Rhetorics is Bhâva, which primarily means existence or being, then a state or condition of mind, and finally a realisation of the emotional states, such as pleasure, pain, etc. In its last aspect it is a feeling. Feelings are primarily divided into nine "permanent states," called Sthâyi bhâva. These are:—Love (Rati), Energy (Utsâha), Disgust (Jugupsâ), Anger (Krodha), Mirth (Hasia), Astonishment (Vismaya), Fear (Bhaya), Sorrow (Soka), and Tranquillity (Sama).

Each of these states fructifies into a highly enjoyable sentiment (rasa) peculiar to it, by the operation of certain fundamental (âlamban) and excitant (uddipan) causes or determinants, external indications (anubhâva), involuntary states (sâttvik bhâva) and transitory states (vyabhichâri bhâva).

The nine sentiments thus developed and manifested, having for their substrata the above-mentioned permanent feelings in due order, are the Erotic sentiment (Sringâr rasa), the Heroic sentiment (Vira rasa), the Odious sentiment (Vibhatsa rasa), the Furious sentiment (Raudra rasa), the Comic sentiment (Hâsyâ rasa), the Marvellous

sentiment (Adbhut rasa), the Terrible sentiment (Bhayânak rasa), the Pathetic sentiment (Karuna rasa), and the Tranquil sentiment (Sânti rasa).

The fundamental cause or determinant (âlamban vibhâva) constitutes, as it were, the receptacle of a permanent state, such as a person or a thing. The person may be a man or a woman, respectively called Nâyaka and Nâyikâ. Both of these will be described at length further on.

The excitant cause or determinant (uddipan vibhâva) excites and inflames a permanent state. They are many. They refer to an infinite variety of environments suitable to each sentiment.

External indications of the abiding inward feeling, called Anubhava, are 28 in number, and are of three kinds, *viz.*, physical, natural, and dispositional. The physical indications are—amorous feeling (Bhâva), coquettish gesture calculated to excite amorous sensation (Hâva), and amorous sport or dalliance (Hela).

The seven natural indications are—Beauty (Sobhâ), Loveliness (Kânti), Radiance (Dipti), Sweetness (Mâdhurya), Courage (Pragalbhatâ), Dignity (Audârya), and Self-control (Dhairyâ).

The eighteen indications arising from the disposition are :—

Sportiveness (lilâ); coquetry (vilâs); tastefulness (vicchitti)—an arrangement of adornment

so as to enhance loveliness ; confusion (vibhrama)—a misplacement of ornaments in haste ; hysterical mood (kila kinchit)—a combination of anger, weeping, joy, fear, etc.; manifestation of affection (mottâyita)—a silent involuntary expression of affection towards one's absent lover, such as scratching the ear, etc., when the lover's name is mentioned ; pretended anger (kuttamilâ)—an affected repulse of one's lover's endearments or caress ; affected indifference (bibhoka) towards the lover through haughtiness ; gracefulness of pose or lolling (lalita) ; bashfulness (vridâ),—abstaining from speaking, out of modesty, when there is an opportunity ; ardent passion or infatuity (mada) ; love-anguishes (tapan) ; artlessness or simplicity (maugdhya) ; curiosity (kutuhala) ; distraction or confusion of mind (vikshaipa) ; laughter or mirth (hasata) ; sensation of being startled (chakita) ; amorous sportiveness (kaili).

Of the above eighteen external indications, only the first ten are given in Dasarupa ; the full number is given and explained in Sâhityadarpana.

The involuntary states or feelings (Sâttvik bhâva) arise of their own accord. They cannot be commanded at will. They are eight, *viz.*, Immobility of Body or Momentary Paralysis (Stambha) ; Loss of consciousness or fainting (Pralaya) ; Horripilation (Româncha) ; Sweating (Sveda) ; Change of Colour (Vaivarnya) ; Trembling

(Vepathu); Weeping (Asru); and Change of Voice (Vaisvarya).

The transitory states or momentary feelings arise along with the development of the permanent states or feelings. They are subordinate feelings which go in co-operation or clash with the permanent feelings according to their compatibility or incompatibility with them. They are either Sanchâri—going in co-operation—or Vyabhichârs—going in conflict—with the principal feeling produced and excited. They are thirty-three in number, as given below :—

Self-disparagement or Humiliation (Nirveda); Exhaustion (Glâni); Apprehension (Sankâ); Weariness (Srama); Contentment (Bhriti); Stupor (Jadatâ); Joy (Harsa); Depression (Dainya); Cruelty (Ugratâ); Anxiety (Chintâ); Fright (Trâsa); Envy (Asuyâ); Indignation (Amarsa); Arrogance (Garva); Recollection (Smrti); Death (Marana); Intoxication or Infatuity (Mada); Dreaming (Supta); Sleeping (Nidrâ); Awakening (Vibodha); Shame (Vridâ); Epilepsy (Apasmâra); Distraction (Moha); Assurance (Mati); Indolence (Alasya); Agitation (Avega); Deliberation (Tarka); Dissimulation (Avahittha); Sickness (Vyâdhi); Impatience (Autsukya); and Inconstancy or Fickleness (Châpalya).

These are all the factors on which the full manifestation of the nine permanent states or



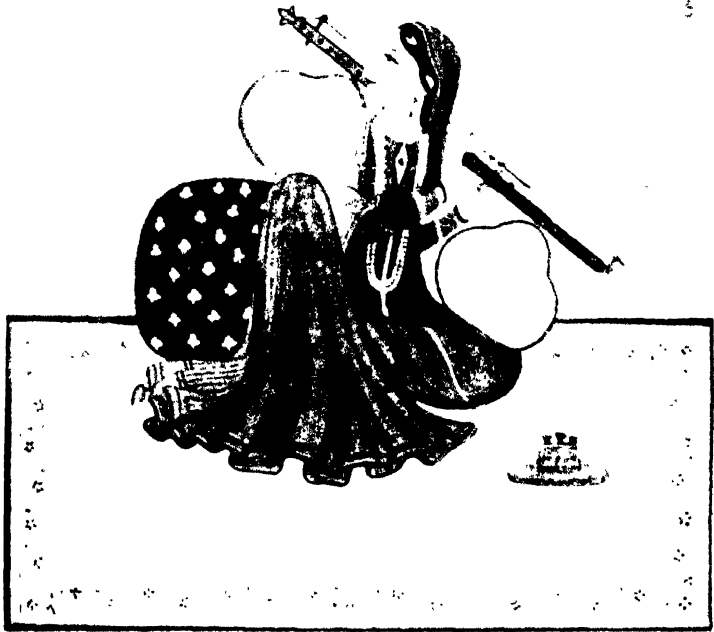
Bairati.



Sambhoga.



Āsāvārī.



Rāginī Meghmalār.

(By the courtesy of the Editor of Saraswati)



Rāgini Mallār.

feelings depend. If one were to describe all the nine sentiments in their full details, the article would become disproportionately lengthy and tedious. We shall, therefore, confine ourselves only to the exposition of the erotic sentiment, which is the most important of all the sentiments.

The erotic sentiment is the manifestation of the feeling of love through the operation of all the various factors already explained. It also summons to its aid the expression of the remaining eight permanent feelings according to its requirements. Four states or feelings are, however, entirely prohibited in it, *i.e.*, Indolence (Alasya); Cruelty (Ugratâ), Death (Marana), and Disgust (Jugupsa).

The erotic sentiment has been classified into two divisions in Sâhityadarpana, but into three divisions in Dasarupa. These three divisions are :—

1. Absence of a lover or privation (ayoga), which means impossibility of the union of two loving young persons owing to their dependence on others or adverse fates.

2. Separation (viprayoga) between two intimate lovers.

3. Union (sambhoga), which is that blissful state in which the two lovers enjoy each other's company in complete mutual agreement.

The first kind has ten stages which occur successively, *viz.*, Longing (Abhilâsa); Anxiety (Chintâ); Recollection (Smrti); Talk about the merits of the beloved (Gunakathan); Distress (Udvega); Raving (Pralâpa); Infatuity (Unmâda); Fever (Sanjvara); Stupor (Jadatâ); and Death (Mriti).

That these states are not fanciful and drawn out of the imagination of the Hindu poet is proved by the fact that they are found in the works of English poets too. I quote a passage from Hamlet indicating similar conditions :—

And he repulsed—a short tale to make—
 Fell into a sadness, then into a fast.
 Thence to a watch, thence into a weakness,
 Thence to a lightness, and by this declension
 Into the madness, wherein now he raves
 And all we mourn for.

The first of the above-enumerated ten stages requires a little explanation. It is an intense yearning when one has seen or heard of a beloved ; and this stage is accompanied by the feelings of surprise, joy, and perturbation.

The seeing of a beloved occurs in five ways : *viz.*, Seeing in a person (Sâkshât-darsan); Seeing in a picture (Chitra); Seeing in a dream (Svapna); Seeing by a shadow (Chhâyâmai); or by magic (Indrajâla).

The hearing of a beloved occurs in these ways :—By a stratagem (Vyâja); by hearing the praise of the beloved's good qualities by a female friend (Sakhi); in a song (Gita), or by a bard.

The second kind (Viprayoga) is divided in Sâhityadarpana into four divisions—

1. Purvarâga (ante-passion).
2. Mâna (resentment).
3. Pravâs (absence).
4. Karuna (sorrow).

But Dasarupa gives only two divisions, considering the first sub-division, Purvarâga, included in Abhilâsa, and the fourth sub-division as out of harmony with the erotic sentiment.

The two divisions are :—Separation arising from affected resentment (mâna); and separation arising from the lover's absence (pravâsa).

Affected resentment (mâna) arises either when the two lovers, in their state of extreme fondness, are determined to be angry, or when the beloved female, hearing, seeing or inferring of her lover's devotion to another, is in a state of jealousy. The remedy for this latter kind of resentment lies in the adoption of the following six expedients : viz., Conciliation (Saman); Dissension (Bheda); Offering of presents (Dâna); Humility (Nati); Indifference (Upekshâ); and Diversion of the feeling (Rasântara).

The absence of a lover in a different place may occur owing to business, civil disorder, or a curse.

The characteristics of this state of separation are weeping, sighing, emaciation, dishevelment of hair, etc.

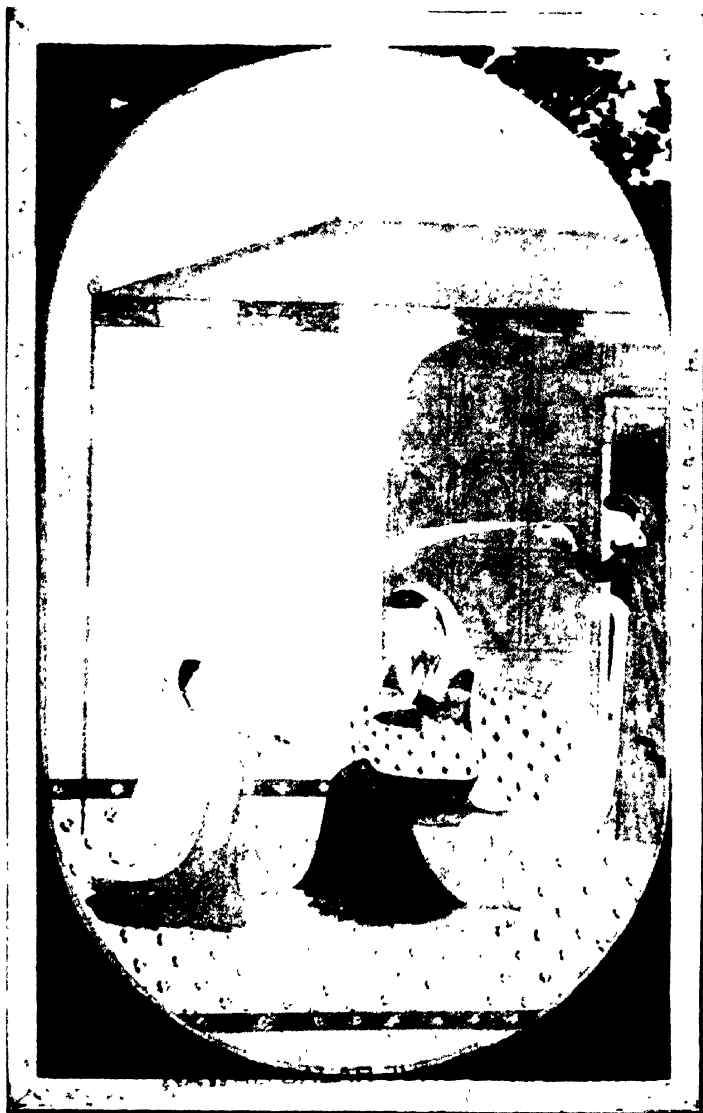
The third kind of the erotic sentiment is the union of the two lovers in the delightful enjoyment of each other's company. In this state, the inward feeling of the inamorata is manifested by the eighteen dispositional indications already enumerated. The lover, in this state, should use flattering words and cause the beloved's pleasure by means of various arts, amorous sports, etc., but he should avoid doing anything vulgar or any act such as would disturb her good humour.

Under the influence of love, the inamoratas stand in different moods or relations towards their lovers and thus fall into numerous varieties, but the principal varieties prescribed by the standard authorities on the subject are eight, or ten. The tenfold classification adopted in the *Sâhitya-darpana* is as follows :—

1. *Prositapatikâ*—one whose lover is in a distant land on business. This mood occurs in separation (*viprayoga*) arising from the absence (*pravâsa*) of one's lover. (Colour Plate.)



Prositapatik



Pravatsyata Prevasi.



Abhisārikā.



Swadhinapatika.



Virahutkanthitā.

2. Khanditâ—one who is filled with jealousy on discovering her lover's devotion to another woman. This mood arises in separation (viprayoga) owing to resentment arising from jealousy.

3. Kalahântaritâ—one who suffers remorse after she has repulsed her lover in indignation.

4. Vipralabdhâ—one who is offended at her lover not coming to the place of trysting.

The above two moods occur in the same kind of separation as described in the case of Khanditâ.

5. Virahotkanthitâ Utkanthitâ or Utkâ—one who is distressed at her lover's absence without his fault.

This mood is characteristic of “ayoga”—privation or separation (viprayoga) due to resentment in a state of fondness.

6. Vâsakasajjâ—one who has adorned herself and made all necessary arrangements in expectation of her lover's arrival.

7. Swâdhinapatikâ—one who has her lover in subjection.

8. Abhisârikâ—one who, lovesick, goes out to her lover or makes him come to her.

9. Pravatsyat-Prai-yâsi (Prosyatpatikâ)—one whose lover is about to go on a journey and to part with her.

10. Agatabhartrikâ—one whose lover has returned from a distant country.

These characterisations of female lovers have formed apt themes of the poet's pen and the painter's brush, of which there is an abundant evidence in the art galleries and poetic literature of India. In the accompanying colour plates are illustrated the following types of heroines and Ragas : Prositapatikā, Nabodhā, Smarandhā, Raga Bhairava and Raga Malkosha. Some of the other types are illustrated in the plate accompanying Dr. Coomarswamy's article on The Eight Nâyikās (*Journal of Indian Art and Industry*, No. 128).

The circumstances that excite and enhance the erotic sentiment (uddipanbhâva), are too numerous to be described, but a few prominent ones may be summarised as follows :—

1. Personal decorations consisting of fine garments and beautiful ornaments and constituents of a woman's toilet.

2. Confidantes and companions that aid in love affairs. They have been variously classified with regard to their capacities and classifications.

3. The six seasons with their attendant objects of pleasures.

4. Natural phenomena, such as the moonlight, the moon, the stars, etc., etc.



NAWAS SALAR JUNG BAHADUR.

Agatā bhartrikā.

5. Romantic scenery consisting of beautiful landscapes, fine bowers, rippling streams, lovely lakes, etc.

6. Beautiful birds, such as the Indian peacock, köel, swans, etc., and their sweet warblings.

7. Flowers emitting sweet fragrance and looking beautiful in their variegated colours.

8. Various scents and perfumes and cooling and aromatic things, such as sandalwood, etc.

9. Music and singing.

10. Other objects of pleasure and evocative of fine feeling, such as paintings, things of art, etc., etc.

The fundamental cause (âlamban vibhâva) of the erotic sentiment is the most important of all the divisions of this feeling. It is the basis on which the manifestation of the abiding feeling of love depends ; it is the rock-bed on which is based the development and unfoldment of the erotic sentiment.

This cause consists of a man or a woman, who is as it were, the receptacle of the feeling of love. The classification of men or heroes with reference to this sentiment is four-fold : *viz.*,—

Dhiralalita—light-hearted ;

Dhiraprasânta—calm and tranquil-minded ;

Dhiraudâtta—exalted or noble-hearted, and

Dhirauddhata—vehement.

Each of them is of four varieties ; *viz.*,—
Dakshina—clever, one who is kind to his sweet-heart ; Dhrista—deceitful, one shameless towards his previous love ; Satha—wicked, one who hides his unfaithfulness ; and Anukula—“ one faithful to only a single lady-love.”

The Dhiralalita hero is light-hearted but self-controlled. He is fond of the fine arts such as singing, dancing, music, etc., and is cheerful and gentle.

The Dhiraprasânta is a self-controlled and calm-minded hero who possesses the general qualifications of a hero.

Dhiraudâtta is a self-controlled, noble-hearted hero of great excellence, extremely serious, forbearing, unswaggering, firm-minded, unofficious, and resolute in purpose.

Dhirauddhata is a hero, who is vehement, full of pride, jealous, expert in magic-practices, self-assertive, fickle-minded, swaggering and irascible.

The characteristics of an ideal hero are that he is well-bred, charming, liberal, clever, affable, popular, upright, etc.



NAWAB SALAR JUNG BAHADUR.

Heroes have companions of several kinds to help them in love affairs.

The classification of women or heroines is threefold, *viç.*, Swiyâ (swakiyâ) Parakiyâ, and Sâmanyâ, *i.e.*, one's own wife, woman that is another's, and common woman.

The first kind of heroine is of good character, upright and possessed of similar qualities.

She is classified into Mugdhâ—inexperienced; Madhyâ—partly experienced; and Pragalbâ—experienced.

Mugdhâ—the inexperienced wife—has the desire of new youth, is coy in love, and gentle in anger.

A poet gives the following glowing description of a Mugdhâ :—

“ Her eyes reflect the fidgetiness of a deer or a fish ; her teeth pale the lustre of pearls and diamonds, her lips are sweeter than all sweet things, such as grapes, sugarcane, Kabul melons put together ; her forehead eclipses the light of a blazing torch ; and her body appears suffused, as it were, with the rosiness of all roses, and is a reflection of the clearest of moonlight.”

There are three aspects of the Mugdhā heroine: Agnâtyovanâ—one who is unconscious of her youth; Gnâtyovanâ—one who is conscious of her youth; and Nabodhâ—(Colour Plate)—one who is afraid in her simplicity of nature to meet her lover alone. An example of the second type is thus given by a poet :—

“ As the heroine became young, her upper part of the body began to develop and her waist to contract. She learnt to chew betel and to cast love smiles. . . Her interest in love matters grew and her language became cunning. Her movements became coquettish and she began to look slyly at her female companions and to secretly read love messages. She felt interested in trimming her hair and bestowing assiduous attentions on her toilet. Her limbs appeared to develop beautifully and her secret springs of love began to open.”

In some treatises on rhetorics such as Sâhityadarpana and others, Mugdhâ is divided into four varieties :—

1. Prathamâvatirnayouvana—one in whom youth has just set in ;
2. Mânaimridu—one who is sweet in her affected resentment ;



Agnityovani.

—one unconscious of her youth



Nabodha.

3. Ratauvâmâ—delightful, though adopting adverse attitudes in love enjoyment ; and
4. Madanavikâra—one in whom sensations of love have just begun to throb.

The first of these appears to be equivalent to the Agnâtyonvanâ, the fourth to the Gnâtyovanâ, and the third to the Nabodhâ of the three aspects of Mugdhâ already specified.

The example of Ratauvâmâ or Nabodhâ, as given in Sâhityadarpana, is this : “ The lover says that his newly married beloved appears most pleasing to him by her contrary actions in love. She casts her eyes downwards when stared at, gives no answers when spoken to, shakes with trembling when touched, and tries to run away after her female companions when they leave her alone.” The type is often painted by Kangra artist under the title of Nava-badhusangama, the meeting of the new wife.

Madhyâ—the partly experienced wife—“ has the love of rising youth and permits its indulgence to fainting.”

She has been classified into :—

1. Prarudhasmarâ—one overmastered by love passions ;
2. Prarudhayouvanâ—one overblooming with youth ;

3. Vichitraturatâ—one versatile in love actions ;
4. Ishatpragalbhavachanâ—one speaking a little encouraging words.

The example of Prarudhayouvana as given in Sâhityadarpana is :—Her eyes excel the beauty of a Khanjana bird ; her hands rival lotuses ; her upper limbs develop, outstripping all similarities ; her loveliness reflects the beauty of a golden champaka ; her speech excels nectar in sweetness, and the lustre of her glances throws into shade the beauty of a wreath of blue lotuses.

Each of these is divided into three sub-varieties :—Dhirâ—self-controlled ; Adhirâ—not self-controlled ; and Dhirâdhirâ—partly self-controlled.

Dhirâ—the self-controlled—“ rebukes her erring husband in anger with sarcasm and indirect speech.”

Adhirâ—the one lacking in self-control—“ rebukes her husband in anger with harsh words.”

Dhirâdhirâ—the partly self-controlled—“ rebukes her husband in anger with tears.”

The following illustrates the “ Adhirâ ” heroine addressing her lover :—

“ You do not part with others, being so much devoted to them, but you trifle me away with words only. Having passed

time with others, you come to console me now. While ever proving true to others, you never keep faith with me. While inclined to caress others, you fall on my feet only."

The word "others" implies co-wives who are sanctioned by religion and custom in India.

A Dhirâdhirâ's speech to her lover is thus put by a Hindi poet :—

"“I offer in sacrifice all my body and soul and all that I have, in praise of your brave deed to-day.’ Then, just detecting a sign of broken faith on the person of her lover, her eyes began to rain tears, which fell on her cheek and then on her bosom. The tears were, as it were, big pearls poured out by fishes on the moon which passed them on as an offering to the head of Lord Shiva below.”

Each of these three sub-varieties is further divided into Kanisthâ—the younger wife, and Jaisthâ—the older wife; or the less favourite and the more favourite wife.

The third kind of heroine is Pragalbhâ—the experienced one. She is blinded by youth, crazed with love, infatuated and clinging, as it were, to the body of her husband for joy, even at the beginning of love's pleasures.

She is classified into five varieties :—

1. Gâdhatârunyâ—one who is fully ripe with youth ;
2. Samastaratakovidâ—one who is expert in love enjoyments ;
3. Smarândhâ—one who is blinded with love ;
(Colour Plate.)
4. Bhâvonnatâ—one who is excited with love feelings ; and
5. Akrantnâyaka—one who overrules her lover.

Each of these is sub-divided into Dhirâ, Adhirâ, and Dhirâdhirâ, as Madhyâ, and then each sub-division is further divided into Kanisthâ and Jaisthâ as in the other case.

Parakiyâ is a woman who is another's. She is either a maiden (unmarried girl) or a married woman. She is of six varieties, two of which have three sub-varieties and one, two ; but they need not be mentioned here, as the writers on rhetorics attach no great importance to this type of heroine, out of moral considerations. The author of Dasarupa says that "another's married woman should not figure in the principal sentiment but love for a maiden one may employ at will in connection with the principal or subordinate sentiment."



Smarandha.

Samanya, a common woman, has the same varieties as the Parakiyâ, and they need not be repeated.

Rhetorical canons would not permit such a woman to appear in love with a hero, except in a farce. She should not figure in a drama concerned with a high-class hero in any way.

Just as heroes have companions to aid them in their love affairs, heroines have also their assistants for similar purposes. They are a maid-servant, a female friend, a working woman, a foster-sister, a neighbour, a female ascetic, a craftsman and such like.

Heroines have been classified from different points of view. Some of these classifications are the following :—

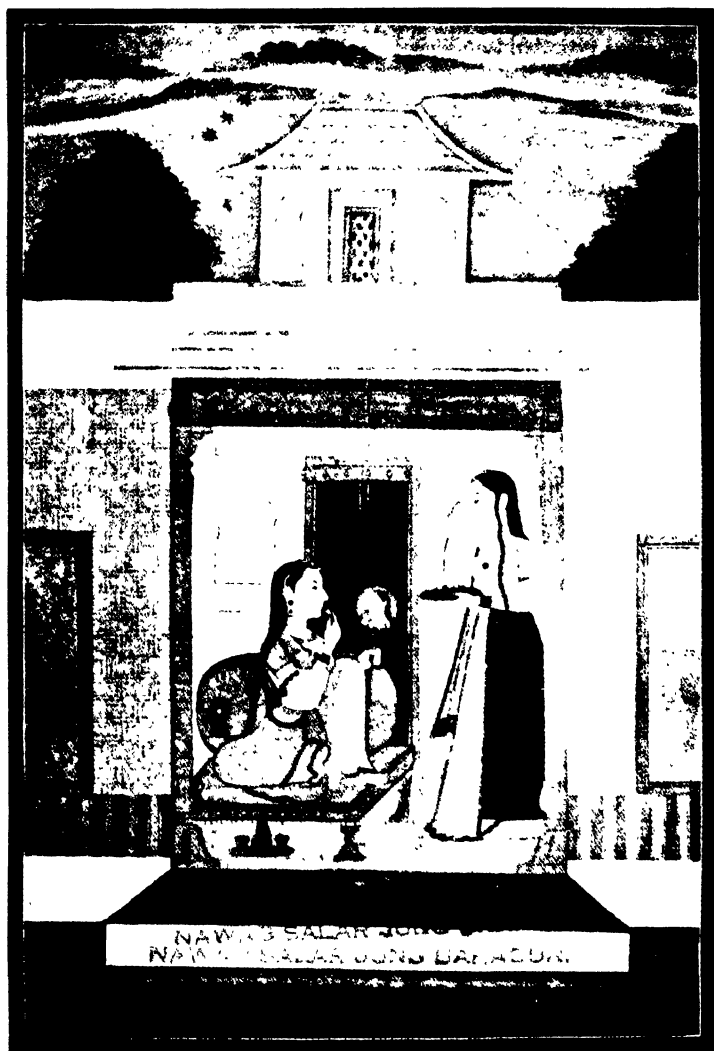
1. Classification of heroines with reference to their moods and relations with the heroes.

The classification from this standpoint is eight or tenfold, as Prositapatikâ, Abhisarika and others as already described.

2. Classification of heroines with reference to their dispositions, such as Uttamâ (Excellent), Madhyamâ (Middling), and Adhamâ (Bad).

3. Classification based on the moods of heroines arising from their self-conceit, haughtiness, and personal beauty, such as Premgarvitâ—one proud of her love; Rupgarvitâ—one proud of her beauty; Mânini—one addicted to affected resentment.
4. Classification based on sex physiology, such as Padmini (the Lotus woman); Chitrâni (the Variegated woman); Sankhini (the Conch woman); and Hastini (the Elephant woman). They are in descending order of merit.

The classification of heroes and heroine given in the Hindu works on Dramaturgy and Erotic are considered to be artificial and fanciful by some critics, but this criticism arises more from their lack of intimate knowledge of love psychology than from its minute study. The different moods, conditions, and relations of heroines which have given rise to these classifications are familiar incidents in the operations of the feeling of love. All great dramatists and poets, irrespective of caste, colour and clime, have portrayed them in their own way in connection with their heroes and heroines. Numerous passages can be quoted from their works to illustrate them. Professor P. Seshadri has given some passages to illustrate an eightfold classification of heroines in the July



Rupagarvita.

Number of the *Modern Review* (1920). In fact, if the dramas and poetical works of other countries—more especially of England—are studied in the light of the Hindu Science of Love, they would seem to unfold new beauties. Just as the Science of Grammar has been evolved to regulate and check the aberrations of language, even so the science of love has been elaborated by the Hindus, after centuries of minute observation and deep study of love phenomena, to regulate, control, and dignify the composition of dramas, epics, and lyric poetry. The building up of such an erotic system is to the great credit of the Hindu genius. Those who have time and patience to study it can perceive its greatness.

Nor are these classifications based on mere poetic imagination—Eastern or Western. They have their basis on the rock-bed of sex psychology and are being confirmed by its new discoveries. It would be difficult for a man rising from a study of Havelock Ellis's *Sex Psychology*, to doubt the accuracy of these classifications and to acquiesce in the criticism of such a critic.

How valuable would a knowledge of the Hindu Science of Love be to a modern novelist in evolving his heroes and heroines and depicting their different moods, conditions, and relations under the sway of the erotic sentiment, can only be imagined. He will find in it an unfailing source of

inspiration for his work. The art of novel-writing will reach its climax of perfection, if aided by the canons of the Hindu rhetorics. Simply a suggestion has been thrown out ; and it is for the novelist to accept or to reject it. In accepting it, he infinitely heightens the charms of his art ; and in rejecting it, he stands where he is.*

* Some of the Sanskrit and Vernacular works that may be consulted on the subject of this article are :—

1. Sahityadarpan of Vishwanath (translated by Ballantyne and Mitra, Calcutta, 1875.)
2. Kāvya-prakasa of Mammata (translated by Dr. Ganganath Jha, Benares, 1898).
3. Kāvya-pradipa of Govind.
4. Bhāratīyanāṭyaśāstra.
5. Rasagangādhara of Jagannatha.
6. Rasatarangini of Bhānudatta.
7. Rasamanjari of Bhānudatta.
8. Sāhityakaumudī of Vidyābhūṣaṇa.
9. Dasarupa of Dhanañjaya (translated by Dr. Haas, 1912).
10. Kuvalayaṇanda of Dikṣit.
11. Sāhityasaṃgraha of Acharya.
12. Kāmasūtras of Vātsyāṇa.
13. Rasākṣepī of Keshava Dasa.
14. Satsaḥ of Behari (Ed. Grierson, Calcutta, 1896).
15. Bhāṣābhūṣaṇa of Jaswant Singh (Ed. Grierson, Calcutta, 1896).
16. Kāvya-priya of Keshava Dasa.



Effects of Music.

(By the courtesy of the Editor of Saraswati.)

NOTES ON RÂGINIS.

While looking for a book in a State library, I came across an old Sanskrit manuscript on music, entitled the 'Sangit-mâlâ.' On examining it, I found that neither the name of the author nor the time of composition was given; the copy was, however, dated the Kuar, Samvat year 1835 which roughly corresponds to September 1778. This was simply the date of the copy taken of the original, not the date of the composition of the work, which must be very old. By the kind permission of the librarian concerned, I was able to have a copy of the manuscript taken. In view of the importance of the subject, I translated the work into English and wrote notes on the texts, illustrating their hidden meaning. I have taken the liberty of calling these notes, rhetorical interpretations of the texts. The translation has been lying with me for sometime, and now I avail myself of the opportunity of making it public for the benefit of the lovers of Hindu music.

I have all along been of opinion that there is an intimate connection between Hindu erotics and Hindu music; and that the personifications of the Râgas and Râginîs given by the ancient writers on music form the most interesting connecting link between the two.

I have made an attempt in my notes to reduce the personified Râgas and Râginîs to the characters

of the Nâyaks and Nâyâikâs—heroes and heroines—of the Sâhitya Shâstra, and thus to find out the predominating sentiments ruling them, which would give a clue to the subject-matter of the songs to be sung in each of them. As I have already given elaborate descriptions of Nâyaks and Nâyâikâs in my notes on Hindu erotics I do not deem it necessary to dwell again upon the subject. I, therefore, refer the reader to those notes for all information in this connection. An appendix given at the end of this book will show the broad conclusions arrived at, in the manuscript and my notes thereon. Appropriate illustrations have also been given to make the subject interesting and highly enjoyable.

The translation of the Sanskrit texts of the Sangît-mâlâ together with my notes is given below :—

Sangit-Mala.

1. After paying my reverence to the lotus-feet of the Mahâdev and salutations to the feet of the daughter of the Himalayas (Pârvati) and repeatedly meditating on the name of Ganesh who is remover of all difficulties, I commence this discourse on the forms and characteristics of the six Râgas such as the Bhairav, and others, and their appropriate

times of singing for the delectation of the hearts of the learned and those versed in the science of music.

2 & 3. The six Râgas are (1) Bhairav, (2) Mâlkosh, (3) Hindol, (4) Dîpaka (5) Srîraga and (6) Meghmalâr. Each of these Râgas has five Râginîs.

4. Bhairavi, Bairati, Madhumâdhavî, Saindhavî and Bengali are the five Râginîs of the Bhairav Râga.

5. The five Râginîs of the Mâlkosh Râga are Todi, Gaudi, Gunkalika, Khambhâti and Kakumbhikâ.

6. The five Râginîs belonging to the Hindol Râga are Râmkali, Desâkhi, Lalitâ, Vilâwala and Patmanjir.

7. The Dîpaka Râga has Desi, Kumodani Nata, Kedârâ and Kânharâ for its five Râginîs.

8. The five Râginîs of the Srîrâga are Mâlsri, Maru, Dhânasri, Vasant and Asâvari.

9. Tanka, Malâr, Gurjarikâ, Bhupâli and Vibhâsa are the five Râginîs of the Meghmalâr

RAGAS AND RAGINIS.

1. Bhairav Raga.

10 & 11. The Bhairav Râga represents an image of the Mahâdev from whose throat he has sprung with the characteristics of having three eyes, the Ganges in the tuft of his hair, the moon in his crown, a serpent in his hand and a garland of skulls round his neck. He is dressed in white and informed with musical notes ranging up to Dhaivat. This Râga which is calculated to drive away fever is sung in Autumn at the commencement of the day.

Rhetorical Interpretation.

The hero (Nâyak) is Dhirodâtta—one who is high-souled, forgiving, unegoistic, sober, modest, even-tempered and firm-resolved. His consort (Nâyaikâ) is Swayâ—one who is modest, polite and devoted to her lord, and always busy in household duties. The central feeling in the Râga is the harmonious and peaceful sentiment and indication of spiritual matters. (Colour Plate.)

Bhairavi Ragini 1.

12 & 13. She is represented to be a fair-complexioned large-eyed female dressed in a white sârî and red corset and a garland of champa flowers thrown round her neck. She is shown seated on a



Raga Bhairava.



Rāga Bhairava (another style).

crystal-made stool worshipping the crowned head of the Mahâdeva and singing with time well kept. This Râginî is sung in the Sârad (Autumn) season in the morning and her central note is Madhyama.

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a blooming young woman full of love, well-versed in the arts of pleasure, moderate in speech and modesty but one whose husband is gone to a distant country on business, *i.e.*, Prosit Bhartakâ. The Nâyak (hero) is Anukul—one who is devoted to only one woman. The prevailing sentiment is a feeling of peace and harmony, *i.e.*, shânt ras.

Bairati Ragini 2.

14 & 15. This Râginî is represented to be a white-complexioned and uncomparably beautiful woman with her hair hanging down. She is shown to be in the company of her loving consort who is very favourably disposed towards her and whose contact is so eagerly coveted by her. The central note of this Râginî is Kharaj, though all other notes enter into her composition. This Râginî is sung in the last proportion of the day in Autumn.

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a free and public woman full of blooming youth and sensual passions

and skilful in the arts of pleasures and fond of going out without modesty. She keeps her lover under her thumb by her arts and indulges in various artificial affectations. Her lover is favourably disposed towards her. The prevailing sentiment in the Râginî is Sambhog Sringâr, *i.e.*, the erotic sentiment inducing the mutual enjoyment of a loving couple by mutually seeing, touching, etc.

Madhumadhavi Ragini 3.

16 & 17. She is described as a slender-waisted, delicate and golden-complexioned young woman whose lips and eyes triumph over those of the Khanjan¹ bird and whose sweet voice outdoes the warble of the cuckoo (koel). She is as beautiful as the wife of Cupid. She is dressed in yellow garments and her hand is cast round the neck of her lover like a creeper and she is smiling and kissing her lover. The central note of this Râginî is Madhyamaswar and is sung in Autumn in the first part of the day.

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a modest, polite and faithful woman busy in household duties. She is full of the bloom of youth and passion and skilful in the arts of pleasures. Her lover is a Dhîrodâtta already described. The prevailing sentiment is Sambhog Sringâr (already described).

¹ A species of wagtail.



Madhu Mādhavi.



Sindhavi Rāgini.

Saindhavi Ragini 4.

18 & 19. She is a very beautiful woman dressed in red garments with eyes aflame with rage and holding a trident in the hand and *mana*² flowers in the ears. She is very eager for the return of her lover and is worshipping Mahâdeva in a sitting posture. The dominant note of the Râginî is Kharaj and is sung in Autumn in the last part of the day.

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a young blooming woman faithful to her husband whom she scolds and thrashes on discovering on his person marks of his having misbehaved with another woman. Her lover is a Dhrista Nayak who is unashamed of his wrong act which he never acknowledges even when it is discovered. He is fearless and unsubdued, even when scolded and thrashed. The prevailing sentiment in the Râginî is Vipralambha Sringâr which is an intense erotic sentiment remaining unsatisfied owing to the inaccessibility of the lover.

Bengali Ragini 5.

20 & 21. She is shown dressed in fine garments dyed in the sloution of saffron-leaves. She has a painting of musk on the forehead, wears a Baini

2 A red-coloured flower.

(head ornament) on her well plaited hair and holds ashes in one hand and a fine trident in the other. The dominant note in this Râginî is Kharaj and is sung in Autumn in the fourth part of the day.

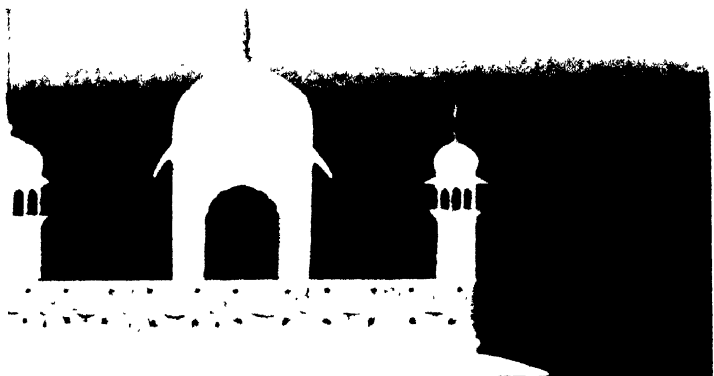
22. Bengali is the fifth Râginî of the Bhairav Râga which has been here described with his Râginîs.

Rhetorical Interpretation.

The Nâyâikâ (heroine) is a young beautiful woman whose husband is in a distant country, in search of whom she goes out of her own choice. Her lover or husband is a Dhîrodhata who is rash, fickle, designing egoistic, arrogant and prone to self-praise. The prevailing feeling is an erotic sentiment remaining unsatisfied owing to the inaccessibility of the lover.

II Rag Malkosh.

23 & 24. He is a young man with camphor-like white person dressed in blue garments and having a fine necklace of pearls on his neck and holding a stick decked with flowers in the hand. He is much interested in sporting with a number of young women. The central note in this Râga is Kharaj and he is sung in Sisar season (latter cold season) in the fourth part of the night by all versed in musical science. The birth-place of this Râga is the throat of the Mahâdeva. (Colour Plate.)



NAVAGUPTA

NAVAGUPTA

Raga Malkosh.



Rāgini Gunakalī.

Rhetorical Interpretation.

The Nâyak (hero) is Dakshan—one who has equal love for many women. His Nâyaikâs (wives) are modest, polite and devoted to him and always disposed to do household duties. The prevailing sentiment is love manifested by perceptions such as seeing, touching, etc.

Todi Ragini 1.

25 & 26. This Râginî is represented to be a delicate young maid dressed in a white sârî and a blue corset and possessed of remarkable cleverness and nectar-like sweetness of speech. She is shown as delighting in offering her reverence to Sri Krishna. The predominant note of this Râginî is Kharaj and is sung in severe cold season at noon,

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a young unmarried girl full of passion. Her lover is Dhîrprasânt—one full of ordinary qualities assigned to a Nâyak and of a high birth. The prevailing sentiment is love panting for the presence of the lover.

Gauri Ragini 2.

27 & 28. She is possessed of beauty that charms the eye and captivates the heart, and in the creation

of whom the Creator seems to have used his best art. She is dressed in a white sârî and her body shines like a blue lotus. Her face outvies the moon, her voice surpasses the sweet warble of a cuckoo (koel) and her ear adorned with a newly born mango-leaf looks beautiful.

Her central note is Kharaj and the time of singing is the fourth part of the day in severe cold weather.

Rhetorical Interpretation.

The Nâyaikâ is a young passionate female whose husband has gone out to a distant country on business! Her consort is a tender-hearted young man undisturbed by anxiety and perpetually fond of dancing, singing, etc. The prevailing sentiment is Vipralambha Sringâr—love remaining unsatisfied owing to the absence of the lover.

Gunkalika Ragini 3.

29 & 30. This Râginî is described to be a woman in dejected spirits. She is dressed in dirty clothes and her eyes are incessantly shedding tears which wash her breasts. She is sitting under a Kadamba¹ tree with loose and scattered hair, heaving deep sighs and her body and heart are both

¹ A kind of tree said to put forth buds at the roaring of thunder-clouds.

afflicted by the anguishes of separation from her lover. The dominant note of this Râginî is Nishâda and is sung in morning in Sisar or severely cold season.

Rhetorical Interpretation.

The Nâyâikâ (heroine) is a girl of growing youth and passion, fearful of worldly enjoyments and easily reconcilable in a love quarrel; she is afflicted with pain owing to separation from her lover who is desirous of returning to her but business prevents him from doing so.

Her lover is Dhîrodhat. The prevailing sentiment is Vipralambha Sringâr, *i.e.*, love remaining unsatisfied owing to the inaccessibility of the lover.

Khambhavati Ragini 4.

31 & 32. She is described to be *ne plus ultra* of beauty and good qualities—an abode of joy, a storehouse of arts, a field of pleasures and a stage for the sports of Cupid. She is dressed in a fine garment of saffron colour, with a corset of green cloth over her breasts and a necklace of pearls hanging on the breasts and ornaments set with brilliant gems shining on the head. She has a nectar-like sweet voice and she is shown busy in dancing, singing and playing on music.

Her dominant note is Dhaivat and is sung in the third part of the night. Such is the description of Khambhâvatî given by those who are well versed in singing and music.

Rhetorical Interpretation.

The Nâyaikâ is a young passionate public woman skilful in all the arts of entertainment who is making preparations for the reception of her lover. Her lover is Dhîrlalita *i.e.*, one who is tender-hearted and has no anxiety and is constantly found at dancing, singing and doing similar things. The prevailing sentiment is love burning for the arrival of the lover.

Kakumbhika Ragini 5.

33 & 34. She is represented to be a female of extremely delicate and fragile limbs which appear exhausted by a recent indulgence. Her hair is loose, her corset off, her garland broken and she appears languid and exhausted by efforts in indulgence. The corners of her eyes being constantly closed betrays her nocturnal vigil. As far as singing and the art of gesticulation go, she occupies the first position.

She is formed of the Dhaivatswar and is sung in the fourth part of the night in the Sisar or severely cold season.

Rhetorical Interpretation.

The Nâyâikâ is an extremely young public woman skilful in all the arts of pleasure. Her lover is a tender-hearted young man free from anxieties and constantly employed in singing, dancing and similar arts.

The prevailing sentiment is Sambhog Sringâr *i.e.*, the erotic sentiment called into play by perceptions such as seeing, touching, etc.

III Hindol Rag.

35 & 36. This Râg whose body shines as it were, with the lustre of gold and who is born of the body of the lotus-born Brahmâ and is much given to sensual pleasures, is represented to be dressed in red garments and seated in a beautiful swing (Hindola) made of glittering gold covered with a variety of flowers and lotuses and surrounded by women singing songs that delight the ear.

This Rag is sung in Spring in the first part of the day.

Rhetorical Interpretation.

The Nâyak (hero) is Sath—one outwardly loving many women without being true to any. His women are young, sensual and unchaste. The prevailing sentiment is the erotic sentiment that has been brought into play by seeing or hearing

about each other but where the lover and the beloved have not met each other.

Ramkali Râgini.

37 & 38. This Râgini excels all in the lustre of her body which appears, as it were, made of gold. She is dressed in purple garments, is well bedecked with ornaments, has a sectarial mark painted with musk on the forehead and is full of smiles, amorous gestures and lascivious airs. She is shown sitting eager to see her lover. This Râgini is sung in Kharaj swar in the fourth part of the night in Spring, but can also be sung with delight throughout the day.

Rhetorical Interpretation.

The Nâyâikâ (heroine) is a young woman who moves about on a dark night in search of her lover. Her lover is Dhîrodhata that has been described in the preceding pages. The prevailing sentiment in this Râgini is Vipralambha Sringâr which has also been noticed before.

Desakhi Râgini 2.

39 & 40. This Râgini is a beautiful tall woman full of martial feelings and wearing an angry appearance. She despises all rivals in her pride and takes away her loving husband to a lonely place and sits there with him.

The predominating note of this Râginî is Gândhâr and is sung in the first part of the day in Spring.

Rhetorical Interpretation. -

The Nâyâikâ (heroine) is a young passionate but bashful woman who moves about in search of her lover. The Nâyak (hero) is Dhîrodhata and the prevailing sentiment is Sambhog Sringâr which has already been described.

Lalita Ragini 3.

41. She is dressed in red garments and bedecked with exceedingly fine and precious jewellery. Her face is white, her throat (lips) red with betel leaves and she wears a garland on the neck and spreads around her, as it were, the showers of the nectar of her youth. The dominant note is Dhaivat and is sung in the first part of the day in Spring. Thus have described her those who are well versed in singing and music.

Rhetorical Interpretation.

The Nâyâikâ (heroine) is a fully developed young woman who moves about in search of her lover. Her lover is Anukul—one who is favourably disposed towards her. The prevailing sentiment is Sambhog Sringâr which has already been described.

Vilavala Râgini 4.

42 & 43. Her body appears as it were made of clouds instinct with water. She wears a red sari on her body which resembles a creeper and is well bedecked with all kinds of beautiful ornaments. She is shown sitting at the door of the courtyard of her house with attention fully directed towards the return of her lover.

This Râgini is sung in the Dhaivat note in the first part of the day in Spring.

Rhetorical Interpretation.

The Nâyaikâ (heroine) is a fully developed young woman who moves about in quest of her lover. The Nâyak (lover) is Dhîrodhata and the prevailing sentiment is Vipralambha Sringâr.

Patmanjari Râgini 5.

44 & 45. This Râgini is described to be an extremely emaciated female withering away in separation from her lover to such a degree that her life is despaired of. She has on her neck a garland of withered flowers and she has abstained from food, drink, sleep and speech and is smarting under the pangs of separation. The dominant note of this Râgini is Pancham and is sung in the second part of the night in Spring.



Rāga-dīpaka.

Rhetorical Interpretation.

The Nâyai^{kâ} (heroine) is a modest and polite woman devoted to her husband who has gone to a distant country on business. The Nâyak (hero) is Dhîrodata and the prevailing sentiment is Vipralambha Sringâr—the erotic sentiment which at its height remains unsatisfied owing to the unavailability of the lover.

IV Dipaka Rag.

46. This Râg has sprung from the eye of the sun and is seated on a mad elephant, radiating in the effulgence of his body, which puts pomegranate flowers to shame. He is exceedingly handsome and wears a necklace of matchless pearls and is surrounded by women. The Râg is sung in the Kharaj note in Summer at noon.

Rhetorical Interpretation.

The Nâyak (hero) is a crafty fellow showing love to many women without being true to anyone while his women are faithful, young, passionate and skilful in all the arts of pleasure. The prevailing sentiment is Sambhog Sringâr.

Desi Ragini.

47. This favourite Râgini of Dîpaka-Râg is of an extremely beautiful appearance wearing green garments and fine ornaments. She is lasciviously

disposed and is seated on a couch by the side of the sleeping lover in a restless mood.

The dominant note of this Râginî is Kharaj and is sung in Summer at noon time.

Rhetorical Interpretation.

The Nâyâikâ is a fully developed young woman intent upon having her lover. Her lover is Dhîrodhata. The prevailing sentiment is of mutual enjoyment with perceptive feelings.

Kamodni Ragini 2.

48 & 49. The Râginî is well dressed in a fine yellow-coloured sari and a white corset. Her underwear is of red cloth and she speaks sweet as a cuckoo (koel). She is looking about in all the ten directions for the arrival of her lover and sitting in the forest in a concentrated mood of mind.

This is sung in Dhaivatswar in Summer at noon time.

Rhetorical Interpretation.

The Nâyâikâ is a fully developed young woman full of passion. Her lover is Dhîrodhata. The prevailing sentiment is Vipralambha Sringâr.

Nata Ragini 3.

50 & 51. She is dressed in a red sari and decked out with all kinds of ornaments. She is



Nat Rāgini.



Rāga Natanāravana (another s



Kedār

clever, charming and radiant like gold. She is very careful of her secrets, and by her charms, captivates the heart of her lover. She takes delight in acrobatic antics and in the course of indulging in such a gambol, her hand is resting on the neck of a horse.

The Kharaj swar is her dominant note and her time of singing is the fourth part of the day in Summer.

Rhetorical Interpretation.

The Nâyaikâ is a young unmarried girl full of passion and so skilful in the arts of pleasures that her lover does not like to leave her even for a moment and is totally enamoured of her. Her Nây.k is Anukul, one who is most favourably disposed towards her. The prevailing sentiment is Sambhog Sringâr—the feeling of love in the course of mutual enjoyment lattended with such perceptions as seeing, touching, etc.

Kedar Ragini 4.

52. This Râginî is shown to be guised like a female ascetic. A snake is cast athwart her body for a holy thread, the infant moon is worn on her head and the Ganges rests in the coil of her hair. This Râginî is sung in Nesâdhswar in Summer at noon time.

Rhetorical Interpretation.

The Nâyaiikâ is a faithful woman whose husband has gone to a distant country on business. The Nâyak is Dhîrprasânt—one endowed with the qualities of a Nâyak and belongs to a high caste. The prevailing sentiment is Vipralambha Pûrvrâga—the sentiment of love which has sprung up on seeing or hearing about a lover but remains unsatisfied owing to the latter's absence.

Kanhara Ragini 5.

53 & 54. This Râginî has a white sandal mark on the forehead, a shining sword in the right hand and a fine elephant's tusk in the left. She wears a white sari on her body which radiates with the lustre of gold. Her attendants are the celestial musicians. This Râginî is sung in Nishadswar in Summer in the first part of the night.

Thus is she described by those who are well versed in musical science.

Rhetorical Interpretation.

The Nâyaiikâ is a young passionate woman well skilled in the arts of pleasure but whose husband has gone to a distant country on business. Her lover is Dhrista—one who is unashamed of his wrong act even when discovered in doing so and who defends his wrong position by false arguments, assuming at the same time a defiant attitude. The

prevailing sentiment is Vipralambha—the intense erotic sentiment remaining unsatisfied owing to the absence of the lover.

V Sriraga.

55 & 56. This Râga is dressed in red garments and wears a necklace of diamonds. He is beautiful like the Cupid and his voice is sweet. He holds a lotus in his hand and looks well dressed in every way. The dominant note of this Râg is Kharaj and the time of singing is the fourth part of the day in Hemant or early cold season.

Rhetorical Interpretation.

The Nâyak is Dhîrprasânt already described. The Nâyaikâ is an unmarried young girl. The sentiment is Vipralambha Sringâr.

Malsri Ragini.

57 & 58. This Râginî has a very delicate body as bright as gold and is dressed in red garments and a gold tinted corset. She is in anguish owing to the separation from her lover. She is shown standing under a mango tree with her hand laid on the arm of a female companion and smiling.

The dominant note is Kharaj and the season and time of singing this Râginî are Hemant or early cold season and noon time.

Rhetorical Interpretation.

The Nâyaikâ is a young woman who feels herself slighted by her lover inasmuch as he has not come to her having appointed the time and place. Her lover is Dhîrodhata. The sentiment is Vipralambha Sringâr.

Maru Ragini 2.

59, 60 & 61. Her god-like bright body is dressed in golden garments. She has a garland of many kinds of flowers on her neck.

Her neck and voice are beautiful. Her mind is agitated by the feeling born of intense love. She is of such a great beauty that all women covet her and desire to kiss her. She is shown seated in a chair at the appointed place.

This Râginî is sung in the Kharaj swar in early cold season in the fourth part of the day.

Rhetorical Interpretation.

The Nâyaikâ is an intensely young and passionate woman who has made preparations for the reception of the lover who is Dhîrodâtta. The sentiments is Vipralambha Sringâr.

Dhanasari Ragini 3.

62. She is emaciated and her red garments are wet with her tears as she is weeping. She is



Dhanāsari.



Rāgini Vasanta.

without her companions and is extremely afflicted by the pain of separation from her lover.

The time and season of singing this Râgini are noon time and Hemant or early cold season.

Rhetorical Interpretation.

The Nâyaikâ is a growing young woman fearful of worldly pleasures and easily reconcilable in a love quarrel. She is afflicted by the non-arrival of her lover who was desirous of returning but something detained him. The Nayak is Dhîrodhata and the sentiment is Vipralambha Sringâr.

Basant Ragini 4.

63 & 64. She is of a lovely dark appearance as the sweet smell comes out of her lotus-like mouth and a swarm of black bees gather about her face and make a humming sound. She has the beauty and lustre of the person of Cupid and youth that captivates young men. Her breasts are hard and she holds buds of mango plants in her lotus-like hands.

This Râgini is sung in Kharaj swar in Spring in the second part of the day.

Rhetorical Interpretation.

The Nâyaikâ is a young passionate woman who is well skilled in all the arts of pleasure and who

moves about in search of her lover. Her lover is Dhîrodhata. The sentiment is Vipralambha Sringâr.

Asavari Ragini 5. (Illus. Fig. 1.)

65 & 66. Her bewitching appearance is that of a cloud and she is dressed in fine white garment. She is sitting under a kadam tree intertwined with snakes in a cool watery place.

This Râgini is sung in Dhaivatswar in Hemant or early cold season in the first half part of the day by experts in music.

Rhetorical Interpretation.

The Nâyaikâ is a bold public woman moving about in white clothes on a full-moon night in search of her lover. Her lover is Dhîrodhata and the sentiment is Vipralambha Sringâr—the intense feeling of love not fulfilled by the meeting of the lover.

VI Meghmalar Raga.

67. This Râga has sprung from the sky. He is dressed in dark-coloured garments. He is white complexioned and wears a crown of coiled hair on the head. Being a soldier he holds a sword in the hand and is of such a handsome appearance that he subdues the hearts of all men.

This Raga is sung by experts in music in beautiful tones in the fourth part of the night in rainy season.

Rhetorical Interpretation.

The Nâyak (hero) is Dhîrprâsant *i.e.*, one possessing all the qualities of a Nâyak and is of high birth. The Nâyika is an unmarried girl not bound by conventional rules. The sentiment is Vipralambha Sringâr.

Tanka Ragini.

68. In order to avoid the heat of the affliction of her heart, she is lying on a lotus-made couch burning with the pains of separation from her lover and heaving deep sighs. The dominant note of this Râginî is Kharaj and is sung at night in a rainy season.

Rhetorical Interpretation.

The Nâyikâ is a modest, polite and faithful woman in her teens, who is expert in all the arts of pleasure and owing to the separation from her lover, is afflicted at heart. Her lover is Anukul or one favourably disposed towards her. The sentiment is Vipralambha Sringâr.

Malar Ragini 2. (Illus. Fig. 2.)

69 & 70. She is of extremely delicate white limbs and exuberant youth and looks surpassingly lovely and charming. She has a lovely neck and

charming voice, and is struggling with the anguishes of separation with utmost fortitude. She is playing beautifully on a Vinâ (guitar) held in her hand, well remembering the good qualities of her lover but her face is covered with tears. This Râginî is sung in the Dhaivatswar in the last three parts of the night in rainy season.

Rhetorical Interpretation.

The Nâyaikâ is a young passionate woman endowed with the qualities of modesty, courtesy and extreme devotion to her husband who has gone to a distant country on business. Her lover (husband) is Anukul or one favourably disposed towards her. The sentiment is intensely erotic but held in check owing to the lover not being close by.

Gurjari Ragini 3.

71 & 72. This Râginî wears a red sâri and yellow corset and is exceedingly beautiful. Her waist is slender, her hair fine and her voice imitates the warble of a cuckoo (koel). She is fond of abundance of drapery and is seated on a couch, well arranged with sweet-smelling flowers, in an angry mood, and engaged in singing. The dominant note of this Râginî is Rikhâbh and the season and time of singing it are the rainy season and the morning.

Rhetorical Interpretation.

The Nâyaiikâ is a bold sensuous public woman, whose lover comes to her bearing marks of infidelity to her, giving rise to her jealousy. The lover is therefore Satha or one who takes delight in outwardly loving many women without being true to anyone. The sentiment is Vipralambha Sringâr where the love is intense but this feeling cannot be indulged in owing to the lover not being close by.

Bhupali Ragini 4.

73. Her beautiful person bright as gold is dressed in very fine white garments and adorned with precious ornaments. She has a beautiful sectarial mark of saffron (on her forehead) and is very eager to put a garland of flowers round the neck of her lover.

This Râginî is sung at night time in the rainy season.

Rhetorical Interpretation.

The Nâyaiikâ (heroine) is Pragalbhâ *i.e.*, one who is intensely young, full of sensuous passions and skilful in all the arts of pleasure, and cunning enough to bring her lover under her control. She has made preparations for the reception of her lover and is herself dressed in white to meet him on a full-moon night. The lover is a

faithless fellow who is apparently in love with many women. The sentiment is Vipralambha Sringâr.

Vibhas Ragini 5.

74 & 75. Her face is like the full-moon adorned with a sectarial mark (chatrak), her body white and her breasts stiff adorned with necklaces of pearls and is thus very charming and lovely. She cannot bear separation from her lover even for a moment and is clever enough to vanquish him by means of her amorous gestures, sly eye-glances and passionate feelings. She is well disposed towards her lover, to whom she is devoted and with whom she eagerly desires to have enjoyment.

This Râgini is sung in the Kharaj swar in the fourth part of the night in the rainy season.

Rhetorical Interpretation.

The Nâyâikâ (heroine) is a fully developed young woman full of sensuous feelings, who has managed to bring her lover under her control. The Nâyak (hero) is Anukul being well disposed towards her. The sentiment is the mutual enjoyment of a loving couple with all perceptual appendages of love such as seeing, embracing, kissing, etc., etc.

