Vatsyayana

Vatsyayana, author of Kamasutra is believed to have lived around 2\textsuperscript{nd} century. But it is difficult to mention the exact time period. There is also other opinions related to the time of his life period. According to Shyamasastri he might have lived between 209 and 137 BC. Bhandarkar opines it to be approximately 100 BC. Keith relates Vatsyayana’s life time to 4\textsuperscript{th} century BC.

Sir Richard Burton

Born on 19\textsuperscript{th} March 1821 in Torquay, Devon. He was a British explorer, poet, linguist, translator, soldier and diplomat. He matriculated from Trinity College, Oxford. He joined army in 1842. He had also gone on many explorations in Mecca and African Great Lakes. He has many works in his credit. Some are Goa and the Blue Mountains, The Nile Basin, Unexplored Syria, Wanderings in West Africa etc. His noted translations are The Book of Thousand Nights and a Night (Arabian Nights), Kamasutra, Vikram and the Vampire or Tales of Hindu Devilry etc. His translation of Kamasutra is considered as authentic translation of the original work.
In the literature of all countries there will be found a certain number of works treating especially of love. Everywhere the subject is dealt with differently, and from various points of view. In the present publication it is proposed to give a complete translation of what is considered the standard work on love in Sanskrit literature, and which is called the ‘Vatsyayana Kama Sutra’, or ‘Aphorisms on Love’, by Vatsyayana.

While the introduction will deal with the evidence concerning the date of the writing, and the commentaries written upon it, the chapters following the introduction will give a translation of the work itself. It is, however, advisable to furnish here a brief analysis of works of the same nature, prepared by authors who lived and wrote years after Vatsyayana had passed away, but who still considered him as the great authority, and always quoted him as the chief guide to Hindu erotic literature.

Besides the treatise of Vatsyayana the following works on the same subject are procurable in India:

- The Ratirahasya, or secrets of love
- The Panchasakya, or the five arrows
- The Smara Pradipa, or the light of love
- The Ratimanjari, or the garland of love
- The Rasmanjari, or the sprout of love
- The Anunga Runga, or the stage of love; also called Kamaledhiplava, or a boat in the ocean of love.

The author of the ‘Secrets of Love’ was a poet named Kukkoka. He composed his work to please one Venudutta, who was perhaps a king. When writing his own name at the end of each chapter he calls himself ‘Siddha patiya pandita’, i.e. an ingenious man among learned men. The work was translated into Hindi years ago, and in this the author’s name was written as Koka. And as the same name crept into all the translations into other languages in India, the book became generally known, and the subject was popularly called Koka Shastra, or doctrines of Koka, which is
identical with the Kama Shastra, or doctrines of love, and the words Koka Shastra and Kama Shastra are used indiscriminately.

The work contains nearly eight hundred verses, and is divided into ten chapters, which are called Pachivedas. Some of the things treated of in this work are not to be found in the Vatsayana, such as the four classes of women, the Padmini, Chitrini, Shankini and Hastini, as also the enumeration of the days and hours on which the women of the different classes become subject to love. The author adds that he wrote these things from the opinions of Gonikaputra and Nandikeshwara, both of whom are mentioned by Vatsyayana, but their works are not now extant. It is difficult to give any approximate idea as to the year in which the work was composed. It is only to be presumed that it was written after that of Vatsyayana, and previous to the other works on this subject that are still extant. Vatsyayana gives the names of ten authors on the subject, all of whose works he had consulted, but none of which are extant, and does not mention this one. This would tend to show that Kukkoka wrote after Vatsya, otherwise Vatsya would assuredly have mentioned him as an author in this branch of literature along with the others.

The author of the ‘Five Arrows’ was one Jyotirisha. He is called the chief ornament of poets, the treasure of the sixty-four arts, and the best teacher of the rules of music. He says that he composed the work after reflecting on the aphorisms of love as revealed by the gods, and studying the opinions of Gonikaputra, Muladeva, Babhravya, Ramtideva, Nandikeshwara and Kshethandra. It is impossible to say whether he had perused all the works of these authors, or had only heard about them; anyhow, none of them appear to be in existence now. This work contains nearly six hundred verses, and is divided into five chapters, called Sayakas or Arrows.

The author of the ‘Light of Love’ was the poet Gunakara, the son of Vechapati. The work contains four hundred verses, and gives only a short account of the doctrines of love, dealing more with other matters.

‘The Garland of Love’ is the work of the famous poet Jayadeva, who said about himself that he is a writer on all subjects. This treatise is, however, very short, containing only one hundred and twenty-five verses.

The author of the ‘Sprout of Love’ was a poet called Bhanudatta. It appears from the last verse of the manuscript that he was a resident of the province of Tirhoot, and son of a Brahman named Ganeshwar, who was also a poet. The work, written in Sanskrit, gives the descriptions of different classes of men and women, their classes being made out from
INTRODUCTION

It may be interesting to some persons to learn how it came about that Vatsyayana was first brought to light and translated into the English language. It happened thus. While translating with the pundits the ‘Anunga Runga, or the stage of love’, reference was frequently found to be made to one Vatsya. The sage Vatsya was of this opinion, or of that opinion. The sage Vatsya said this, and so on. Naturally questions were asked who the sage was, and the pundits replied that Vatsya was the author of the standard work on love in Sanskrit literature, that no Sanskrit library was complete without his work, and that it was most difficult now to obtain in its entire state. The copy of the manuscript obtained in Bombay was defective, and so the pundits wrote to Benares, Calcutta and Jaipur for copies of the manuscript from Sanskrit libraries in those places. Copies having been obtained, they were then compared with each other, and with the aid of a Commentary called ‘Jayamangla’ a revised copy of the entire manuscript was prepared, and from this copy the English translation was made. The following is the certificate of the chief pundit:

‘The accompanying manuscript is corrected by me after comparing four different copies of the work. I had the assistance of a Commentary called “Jayamangla” for correcting the portion in the first five parts, but found great difficulty in correcting the remaining portion, because, with the exception of one copy thereof which was tolerably correct, all the other copies I had were far too incorrect. However, I took that portion as correct in which the majority of the copies agreed with each other.’

The ‘Aphorisms on Love’ by Vatsyayana contain about one thousand two hundred and fifty slokas or verses, and are divided into parts, parts into chapters, and chapters into paragraphs. The whole consists of seven parts, thirty-six chapters, and sixty-four paragraphs. Hardly anything is known about the author. His real name is supposed to be Mallinaga or Mrillana, Vatsyayana being his family name. At the close of the work this is what he writes about himself:

‘After reading and considering the works of Babhravya and other ancient authors, and thinking over the meaning of the rules given by them,
ON THE ACQUISITION OF DHARMA, ARTHA AND KAMA

Man, the period of whose life is one hundred years, should practice Dharma, Artha and Kama at different times and in such a manner that they may harmonize together and not clash in any way. He should acquire learning in his childhood, in his youth and middle age he should attend to Artha and Kama, and in his old age he should perform Dharma, and thus seek to gain Moksha, i.e. release from further transmigration. Or, on account of the uncertainty of life, he may practice them at times when they are enjoined to be practiced. But one thing is to be noted, he should lead the life of a religious student until he finishes his education.

Dharma is obedience to the command of the Shastra or Holy Writ of the Hindus to do certain things, such as the performance of sacrifices, which are not generally done, because they do not belong to this world, and produce no visible effect; and not to do other things, such as eating meat, which is often done because it belongs to this world, and has visible effects.

Dharma should be learnt from the Shruti (Holy Writ), and from those conversant with it.

Artha is the acquisition of arts, land, gold, cattle, wealth, equipages and friends. It is, further, the protection of what is acquired, and the increase of what is protected. Artha should be learnt from the king’s officers, and from merchants who may be versed in the ways of commerce.

Kama is the enjoyment of appropriate objects by the five senses of hearing, feeling, seeing, tasting and smelling, assisted by the mind together with the soul. The ingredient in this is a peculiar contact between the organ of sense and its object, and the consciousness of pleasure which arises from that contact is called Kama. Kama is to be learnt from the Kama Sutra (aphorisms on love) and from the practice of citizens.
When all the three, viz. Dharma, Artha and Kama, come together, the former is better than the one which follows it, i.e. Dharma is better than Artha, and Artha is better than Kama. But Artha should always be first practiced by the king for the livelihood of men is to be obtained from it only. Again, Kama being the occupation of public women, they should prefer it to the other two, and these are exceptions to the general rule.

Objection 1

Some learned men say that as Dharma is connected with things not belonging to this world, it is appropriately treated of in a book; and so also is Artha, because it is practiced only by the application of proper means, and a knowledge of those means can only be obtained by study and from books. But Kama being a thing which is practiced even by the brute creation, and which is to be found everywhere, does not want any work on the subject.

Answer

This is not so. Sexual intercourse being a thing dependent on man and woman requires the application of proper means by them, and those means are to be learnt from the Kama Shastra. The non-application of proper means, which we see in the brute creation, is caused by their being unrestrained, and by the females among them only being fit for sexual intercourse at certain seasons and no more, and by their intercourse not being preceded by thought of any kind.

Objection 2

The Lokayatikas\(^1\) say: Religious ordinances should not be observed, for they bear a future fruit, and at the same time it is also doubtful whether they will bear any fruit at all. What foolish person will give away that which is in his own hands into the hands of another? Moreover, it is better to have a pigeon today than a peacock tomorrow; and a copper coin which we have the certainty of obtaining, is better than a gold coin, the possession of which is doubtful.

Answer

It is not so. 1st. Holy Writ, which ordains the practice of Dharma, does not admit of a doubt.
CHAPTER IV

THE LIFE OF A CITIZEN

HAVING thus acquired learning, a man, with the wealth that he may have gained by gift, conquest, purchase, deposit or inheritance from his ancestors, should become a householder, and pass the life of a citizen. He should take a house in a city, or large village, or in the vicinity of good men, or in a place which is the resort of many persons. This abode should be situated near some water, and divided into different compartments for different purposes. It should be surrounded by a garden, and also contain two rooms, an outer and an inner one. The inner room should be occupied by the females, while the outer room, balmy with rich perfumes, should contain a bed, soft, agreeable to the sight, covered with a clean white cloth, low in the middle part, having garlands and bunches of flowers upon it, and a canopy above it, and two pillows, one at the top, another at the bottom. There should be also a sort of couch besides, and at the head of this a sort of stool, on which should be placed the fragrant ointments for the night, as well as flowers, pots containing collyrium and other fragrant substances, things used for perfuming the mouth, and the bark of the common citron tree. Near the couch, on the ground, there should be a pot for spitting, a box containing ornaments, and also a lute hanging from a peg made of the tooth of an elephant, a board for drawing, a pot containing perfume, some books, and some garlands of the yellow amaranth flowers. Not far from the couch, and on the ground, there should be a round seat, a toy cart, and a board for playing with dice; outside the outer room there should be cages of birds and a separate place for spinning, carving and such like diversions. In the garden there should be a whirling swing and a common swing, as also a bower of creepers covered with flowers, in which a raised parterre should be made for sitting.

Now the householder, having got up in the morning and performed his necessary duties, should wash his teeth, apply a limited quantity of ointments and perfumes to his body, put some ornaments on his person
and collyrium on his eyelids and below his eyes, colour his lips with alactaka, and look at himself in the glass. Having then eaten betel leaves, with other things that give fragrance to the mouth, he should perform his usual business. He should bathe daily, anoint his body with oil every other day, apply a lathering substance to his body every three days, get his head (including face) shaved every four days and the other parts of his body every five or ten days. All these things should be done without fail, and the sweat of the armpits should also be removed. Meals should be taken in the forenoon, in the afternoon, and again at night, according to Charayana. After breakfast, parrots and other birds should be taught to speak, and the fighting of cocks, quails, and rams should follow. A limited time should be devoted to diversions with Pithamardas, Vitas, and Vidushakas, and then should be taken the midday sleep. After this the householder, having put on his clothes and ornaments, should, during the afternoon, converse with his friends. In the evening there should be singing, and after that the householder, along with his friend, should await in his room, previously decorated and perfumed, the arrival of the woman that may be attached to him, or he may send a female messenger for her, or go for her himself. After her arrival at his house, he and his friend should welcome her, and entertain her with a loving and agreeable conversation. Thus end the duties of the day.

The following are the things to be done occasionally as diversions or amusements:

- Holding festivals in honour of different Deities
- Social gatherings of both sexes
- Drinking parties
- Picnics
- Other social diversions
- Festivals

On some particular auspicious day, an assembly of citizens should be convened in the temple of Saraswati. There the skill of singers, and of others, who may have come recently to the town, should be tested, and on the following day they should always be given some rewards. After that they may either be retained or dismissed, according as their performances are liked or not by the assembly.

The members of the assembly should act in concert, both in times of distress as well as in times of prosperity, and it is also the duty of these citizens to show hospitality to strangers who may have come to the assembly. What is said above should be understood to apply to all
CHAPTER IX

OF THE AUPERIISHTAKA OR MOUTH CONGRESS

There are two kinds of eunuchs, those that are disguised as males, and those that are disguised as females. Eunuchs disguised as females imitate their dress, speech, gestures, tenderness, timidity, simplicity, softness and bashfulness. The acts that are done on the jagnaha or middle parts of women are done in the mouths of these eunuchs, and this is called Auparishtaka. These eunuchs derive their imaginable pleasure, and their livelihood from this kind of congress, and they lead the life of courtesans. So much concerning eunuchs disguised as females.

Eunuchs disguised as males keep their desires secret, and when they wish to do anything they lead the life of shampooers. Under the pretence of shampooing, a eunuch of this kind embraces and draws towards himself the thighs of the man whom he is shampooing, and after this he touches the joints of his thighs and his jagnaha, or central portions of his body. Then, if he finds the lingam of the man erect, he presses it with his hands and chaffs him for getting into that state. If after this, and after knowing his intention, the man does not tell the eunuch to proceed, then the latter does it of his own accord and begins the congress. If however he is ordered by the man to do it, then he disputes with him, and only consents at last with difficulty.

The following eight things are then done by the eunuch one after the other:

• The nominal congress
  When, holding the man’s lingam with his hand, and placing it between his lips, the eunuch moves about his mouth, it is called the ‘nominal congress’.

• Biting the sides
  When, covering the end of the lingam with his fingers collected together like the bud of a plant or flower, the eunuch presses the sides of it with his lips, using his teeth also, it is called ‘biting the sides’.
• **Pressing outside**  
  When, being desired to proceed, the eunuch presses the end of the lingam with his lips closed together, and kisses it as if he were drawing it out, it is called the ‘outside pressing’.

• **Pressing inside**  
  When, being asked to go on, he puts the lingam further into his mouth, and presses it with his lips and then takes it out, it is called the ‘inside pressing’.

• **Kissing**  
  When, holding the lingam in his hand, the eunuch kisses it as if he were kissing the lower lip, it is called ‘kissing’.

• **Rubbing**  
  When, after kissing it, he touches it with his tongue everywhere, and passes the tongue over the end of it, it is called ‘rubbing’.

• **Sucking a mango fruit**  
  When, in the same way, he puts the half of it into his mouth, and forcibly kisses and sucks it, this is called ‘sucking a mango fruit’.

• **Swallowing up**  
  And lastly, when, with the consent of the man, the eunuch puts the whole lingam into his mouth, and presses it to the very end, as if he were going to swallow it up, it is called ‘swallowing up’.

At the end of each of these, the eunuch expresses his wish to stop, but when one of them is finished, the man desires him to do another, and after that is done, then the one that follows it, and so on.

Striking, scratching, and other things may also be done during this kind of congress.

The Auparishtaka is practiced also by unchaste and wanton women, female attendants and serving maids, i.e. those who are not married to anybody, but who live by shampooing.

The Acharyas (i.e. ancient and venerable authors) are of opinion that this Auparishtaka is the work of a dog and not of a man, because it is a low practice, and opposed to the orders of the Holy Writ, and because the man himself suffers by bringing his lingam into contact with the mouths of eunuchs and women. But Vatsyayana says that the orders of the Holy Writ do not affect those who resort to courtesans, and the law prohibits the practice of the Auparishtaka with married women only. As regards the injury to the male, that can be easily remedied.