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The Kamasutra

The Original Sanskrit

Vatsyayana

An English Translation

Lars Martin Fosse

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Loretta stirs the drink.
To Ruth
for her patience, love and kindness
Contents

Introduction xi

PART ONE: GENERAL MATTERS 1
One: Summary of the Guide 3
Two: The Three Aims of Life 10
Three: Exposition of the Skills 18
Four: Lifestyle of the Elegant Man 25
Five: The Lover and His Companions 38

PART TWO: SEXUAL INTERCOURSE 47
One: Sexual Unions 49
   Sexual Intercourse with Regard to Size, Endurance and Temperament 49
   The Variations of Love 58
Two: Embraces 61
Three: Ways of Kissing 77
Four: Forms of Scratching 85
Five: Biting and Behaviors 92
Ways of Biting 92
Behavior Typical of Women from Different Provinces 95

Six: Positions and Unusual Acts 100
Different Sexual Positions 100
Unusual Sexual Acts 118

Seven: Slapping and Moaning 130

Eight: Imitation and Techniques 138
Imitating the Sexual Role of a Man 138
Sexual Techniques of a Man 141

Nine: Oral Sex 151

Ten: Sex: Beginning, Ending, Types, Quarrels 165
The Beginning and Conclusion of Sexual Intercourse 165
Different Kinds of Sex 172
The Lovers’ Quarrel 175

PART THREE: YOUNG WOMEN 181

One: Choosing a Bride 183
Rules of Courtship 183
Deciding a Match 188

Two: Winning Her Confidence 191

Three: Approaches and Gestures 200
Approaching a Young Woman 200
Indications through Gestures and Facial Expressions 209

Four: Advances 213
Advances a Man Can Make on His Own 213
Approaching a Man One Desires 219
Winning a Young Woman by Advances 222

Five: Stratagems for Weddings 225
PART FOUR: THE WIFE

One: The Only Wife
Conduct of an Only Wife
Conduct of a Wife Whose Husband is Abroad

Two: The Other Wives
Conduct of the Senior Wife to the Co-Wives
Conduct of the Junior Wife
Conduct of the Remarried Woman
Conduct of an Unloved Wife
Matters Pertaining to the Harem
Conduct of a Man with Several Wives

PART FIVE: OTHER MEN’S WIVES

One: Seducing Successfully
Exposing the Nature of Men and Women
Causes of Resistance
Men Who Have Success with Women
Women Who are Easily Won

Two: Intimacy and Advances
Ways to Intimacy
Making Advances

Three: Examination of Inclinations

Four: Tasks of the Female Messenger

Five: The Erotic Desire of Rulers

Six: Harems and Wives
Life in the Harem
Guarding One’s Wives
PART SIX: COURTESANS 333

One: Friends and Lovers 335
  The Appraisal of a Friend, Suitable and Unsuitable Lovers, and Reasons for Approaching a Lover 335
  How to Acquire One 341

Two: Compliance with the Lover 345

Three: Money, Indifference and Disposal 358
  Ways to Make Money 358
  Signs and Recognition of Indifference 362
  Methods for Driving the Lover Away 364

Four: Restoring a Broken Relationship 368

Five: Types of Profit 378

Six: Profit, Loss, Risk and Types of Available Women 388
  Considering Profit and Loss, and their Consequences and Risks 388
  Types of Available Women 400

PART SEVEN: ADVANCED METHODS 403

One: Luck, Spellbinding and Aphrodisiacs 405
  Achieving Luck in Love 405
  Spellbinding Someone 410
  Aphrodisiacs 413

Two: Passion, Enlargement and Techniques 419
  Recovery of Lost Passion 419
  Enlarging the Male Organ 423
  Unusual Techniques 425

Contributors 433

Index 435
Introduction

Both juicy and exceedingly dry, sensitive and cynical, ahead of its time and appallingly retrograde, the Kamasutra is the most famous guide to sensual pleasure ever written—indeed, one of the most notorious books in the history of the world. Its acute insights into human nature are still relevant today.

While previous publishers typically either stole the word “Kamasutra” and slapped it on a book of modern photographs, or neglected to include the original Sanskrit, or reprinted an old, faulty translation (or introduced a new, faulty translation), or included reproductions of miniatures made more than a millennium after the text was composed, YogaVidya.com and I have labored mightily to create a proper edition. It includes the original Sanskrit typeset in Devanagari, a new, accurate and readable English translation, and illustrations using period clothing, jewelry, and settings that actually correspond to what is described in the text.

Composed in northern India in the third or fourth century CE at the beginning of the Gupta Empire, the apex of India’s classical civilization, the Kamasutra is the oldest existing Indian text about pleasure. It was a handbook for the urbane man of culture, courtesans, and upper-class women. Painting a vivid picture of life in India, its ideas permeated classical literature. It is a digest of several older works, which in turn were said to draw from a large work by an attendant of the god Shiva, implying a divine origin.
Vatsyayana does not present himself as the original author, but rather one who reorganizes and edits the work of others. He also offers his own arguments and views, positioning himself as the final authority on a number of issues. Surprisingly pragmatic and mostly amoral, Vatsyayana comes to the defense of eroticism and discreetly pokes fun at the ascetics. We know nothing about him. Like so many ancient authors, he vanishes in the mists of time. Only his name remains, perhaps legendary.

A detailed summary of the book can be found in the opening chapter, so I won’t repeat that information here. But knowing a few things now will make this book easier to follow.

A distinctive feature of the Kamasutra is its classification of men and women according to the size of their genitals so couples can combine for maximum pleasure. Positions that work well for couples of equal size may not be as good for couples of unequal size. Several positions try to accommodate unequal sizes by achieving a tight fit by other means, such as using the thighs to produce a good squeeze.

Small, medium, and large genitals go together in different combinations, or unions. The best unions are small with small, medium with medium, and large with large. Union with one size larger or smaller is high or low; union with two sizes larger or smaller is very high or very low.

The genital sizes and their combinations are as follows:

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<th>Woman</th>
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<tr>
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</tr>
<tr>
<td>Hare</td>
<td>Doe</td>
<td>Very high</td>
</tr>
</tbody>
</table>
Another notable feature of the text is the “third nature,” which includes everyone who is neither a heterosexual male nor a heterosexual female. While imposing modern categories on ancient phenomena is fraught with difficulties, we can say in the most general terms that, in the Kamasutra, the third nature is primarily composed of biological males engaging in a wide variety of non-heterosexual behaviors. It gives a vivid impression of gay men’s life in classical India.

You may be shocked at the abundance of biting, scratching, and slapping. Slapping causes passionate moaning and screaming on the part of the woman. The point is probably to stimulate the brain’s production of endorphins, which increases sexual ecstasy, just as it does in religious ecstasies.

The age of marriage throughout the ancient world, with its short life spans, was lower than it is today. This explains why the man is told to engage in childish pastimes to win his bride’s confidence. Kind and considerate treatment was meant to create a secure emotional basis for the marriage and a reliable wife who would not reject sex or prefer other men.

Prostitution was very much a part of the entertainment industry of the day. Courtesans lived in a special quarter of the city, either independently or financed by the king. Although roundly condemned by the clergy, courtesans were immensely popular and admired, just like modern celebrities. Indian kings, like their European counterparts, invested in and taxed prostitution—with excellent returns. Since prostitutes were an economic asset, they had some legal protection, although they were otherwise regarded as beyond the pale of respectable society. Among themselves, they lived in a world of reversed status—the women were the most important persons, usually supervised by a stone-hearted older woman, or “mother,” who ran the business. Men had no status and no authority.

Lastly, you may be astonished by the vast amount of intrigue, drama, and suspense. Penetrating another man’s harem and having
sex with his wives was dangerous for all involved. Nevertheless, both harem women and other married women had many ways to get sexual satisfaction on the sly. Thus, the urbane man—from merchant to king—had to guard his women against the plots of other men, as well as against the plots of the women themselves and even of their servants. At the same time, he might engage in similar plots, having affairs with married women himself!

As for the structure of the book, the first thing to realize is that it is a sutra text, characterized by highly condensed, almost inaccessible technical language stripped of every unnecessary syllable to ease memorization. (Sutra literally means “a thread” in the sense of a clue or a guide. For a more detailed interpretation, a reader relied on a guru, a commentary, or both.) The editors grouped the individual, numbered threads into paragraphs, but left the numbering unchanged. We left the translation unnumbered to avoid clutter. Some external sandhis were left unmade to help a Sanskrit reader decipher this very difficult text and to reduce hyphenation. In addition to the sutras, there are little groups of verses, typically at the end of a section or chapter, distinguished typographically in the Sanskrit as two separate lines of text. Sometimes they are introduced in the translation with a phrase like “And there are these verses about this” and sometimes not.

Due to its ancient and layered origin, the text has two organizing structures, chapters and sections, running in parallel, which we've retained and merged into a modern hierarchy with modern nomenclature. We have followed the traditional practice of pulling chapter and section titles from the colophons, those delightfully flowery sentences that bring each chapter to a satisfying close. Some chapter titles were abbreviated and/or made general enough to describe the entire chapter—check the colophons for the original, unabbreviated titles. The seven parts and their titles are as they were in the original.

I worked hard to make an accurate translation of just the Kamasutra itself. More specifically, I resisted the urge to pad the
translation with material from Yashodhara's commentary, which is almost a thousand years removed from Vatsyayana's text. I profited from the fine translations of Richard Schmidt, Klaus Mylius, and Wendy Doniger & Sudhir Kakar. Readers interested in the history of the text may enjoy James McConnachie's The Book of Love: The Story of the Kamasutra.

In the end, what can we make of the Kamasutra?

It contains appalling practices and attitudes—literally too numerous to mention here—that could get you injured, renounced, imprisoned, abandoned, impoverished, or even killed. The cynicism that permeates the text could make you Machiavellian—or worse. Do not blindly use this book as a how-to manual.

On the plus side, it ascribes a deep, positive value to sex: it isn't simply for reproduction, sexual happiness matters, and it's important for one's physical and mental health. The freewheeling, amoral sexuality of the Kamasutra may go too far, but with the application of common sense and critical intelligence lovers may still benefit from its ancient wisdom.

The Kamasutra also gives a fascinating account of human psychology. In his discussion of harem intrigues, seductions, and liaisons, Vatsyayana brilliantly analyses the vulnerabilities and frailties of the human mind. This is where the Kamasutra is truly universal, since his analysis of human nature is still recognizable today anywhere in the world.

Perhaps, then, our challenge is to learn what we can without damaging who we are. Our relationships can benefit from knowing how the body, the mind, and the emotions work. One could even use this knowledge to find and nurture true love.
Part Two

Sexual Intercourse
Sexual Intercourse with Regard to Size, Endurance and Temperament

Lovers are differentiated as hare, bull, or stallion according to the size of their sexual organ. As for lady friends, they are defined as doe, mare, or elephant cow. Thus, there are three equal sexual unions when there is intercourse between similar partners.
With permutations, there are six unequal genital combinations. When genitals of unequal size are combined and the man’s is larger, there are two high unions with the combinations ordered stepwise. Noncontiguous sizes make a very high union. In the opposite case, there are two low unions, and noncontiguous sizes make a very low one. Among these, the equal unions are the best. The two unions marked by the comparative suffix -tara are the worst. The rest are middling.

A man has dull sexual energy if he is not sexually excited during intercourse, if he shows little virility, and if he cannot stand wounds. The average and the fierce sexual energies are the opposite of this. The same goes for the lady friend. Here, too, there are nine sexual unions, precisely as with genital size.

In the same manner, lovers are quick, average, and long-lasting regarding endurance, but there is a dispute regarding the woman.
A woman does not reach orgasm just like a man. Her sexual itch is continually being removed by the man. But when she is suffused with a sensation of psychological pleasure, she produces a different feeling, and in this lies her perception of satisfaction. Because the man’s perception of erotic joy is unknown as well, it is impossible to ask, “How does your satisfaction come about?”

“How is this understood?” one may object. Because a man relaxes of his own accord when he has reached ecstasy, he does not show any consideration for the woman. But a woman is not like that, according to Auddalaki.

Here one might object, “Women are fond of a lover with sexual staying power. They are unhappy if a man’s sexual energy runs out and they have not reached climax. All this is a criterion for whether she has had an orgasm or not.”
But this is not so. For even scratching an itch feels pleasant for a long time. It is precisely the thing to do. Therefore, this is no criterion because it is uncertain.

During intercourse a man removes a woman's sexual itch, and that, suffused with psychological pleasure, is called satisfaction.

A young woman reaches climax continually from the beginning, a man, however, only at the end. This is perfectly clear. For without an orgasm there will be no embryo, according to the followers of Babhravya.

But even here there are contradicting and supporting arguments.
Here one might object, “It is assumed that the woman experiences sensual pleasure continually, yet it is evident that, at the beginning, she is indifferent and has no endurance. Then, sexual passion and indifference to the body gradually increase, and at the end, she wants to stop.”

But this is not so. Even if a potter’s wheel or a spinning top starts to spin in the same manner, when they are spinning they are slow at the beginning, but then gradually pick up speed. This is perfectly clear. And the wish to stop is due to the loss of fluids. Therefore, this is not a relevant objection.

Men’s pleasure comes at the end of the sexual act, whereas the pleasure of women is continuous, and the wish to stop is due to the loss of fluids.
Therefore, the manifestation of a woman’s genital fluids is also visible, just like that of a man. For how could there be a different result when both belong to precisely the same species and attain the same objective? It is because of the difference in approach and the difference in psychology.

But why is there a difference in approach? It is due to nature, namely, the man is the active part and the young woman is a passive receptacle. For the active part performs an action in one way, a receptacle in another. And because of this difference in approach caused by nature, there is also a difference in psychology. The man is satisfied thinking, “I am the attacker.” The woman thinks, “I am being attacked.” Thus according to Vatsyayana.
Here one might object, “Why shouldn’t the result be different when the approach is different?” But this is not so. The difference in approach has a cause, namely that the characteristics of the active and passive parts are different in this matter. A difference in result without a cause would be illogical, because they belong to the same species.

Here one might object, “When combined, causal factors accomplish one and the same goal. But these two people reach their own goals separately. Thus, this objection is inappropriate.”

But this is not so. One sees that several other goals are attained simultaneously. If, for instance, the objection is that when two rams butt, or when two wood apples are split, or when two wrestlers fight, there is no difference in causal factors, then we reply that there is no difference in substance here either. But it was earlier said that there is a
difference in approach caused by nature. Therefore, they both experience a similar satisfaction.

Because the couple does not belong to different species, they achieve a similar satisfaction. Therefore, a woman should be treated in such a way that she reaches ecstasy first.

Now that the similarity between the partners has been established, the sexual unions related to endurance and temperament also number nine, just like size.

Sensual feeling, sexual ecstasy, pleasure, orgasm, passion, sexual energy, and satisfaction are synonyms of sexual enjoyment. Sexual intercourse, sexual union, copulation, bed sport, and seduction are synonyms for the sexual act.
Since there are nine different combinations of each of the types of intercourse according to size, temperament, and endurance, it is impossible to count the number of sexual acts when they are combined because there are too many of them. Among these, one should apply the practices according to one’s judgment, says Vatsyayana.

At the first sexual union the man has fierce energy and is very quick, later it is the other way. With a woman, it is the opposite, however, until the fluids are exhausted. The male fluid is exhausted before the female fluid is exhausted, according to a proverb.

The teachers have established that women quickly achieve gratification because they are tender by nature and susceptible to strong stimulation. This explanation of intercourse
is adequate for the experts. A more detailed account will follow for the benefit of the inexperienced.

**The Variations of Love**

The experts say that there are four kinds of love, which are caused by habit, personal psychology, identification, and sense objects.

Love that is expressed in words, etc., and marked by the repetition of certain actions, is known as habitual love, and may include activities such as hunting.

Love for activities formerly repeated, which does not have an object, springs from the imagination. This is psychological in nature. It can be recognized in oral sex with
members of the third nature or women, and in various acts such as kissing.

When someone says, “This is the same person,” when love is caused by someone else, the experts say this love is based on identification.

Love which is visible and well known to the world is based on sense objects. Because it gives the most important fruit, it is the goal of the others, too.

When one has examined these kinds of love according to this manual with its definitions, one may deal with whatever emotion arises in the relevant manner.
Thus ends the first chapter, Sexual Intercourse with Regard to Size, Endurance and Temperament, and The Variations of Love, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.
Some people call this part describing sexual intercourse “the sixty-four” because it consists of sixty-four subjects. According to scholars, this whole manual is called “the sixty-four.”

Or because there are sixty-four arts, and because these are constituents of sexual intercourse, the aggregate of arts is called “the sixty-four.” Furthermore, since the Rigveda is referred to as the ten-part text, there is a semantic connection to the constituents of intercourse here too, and some claim that Rigvedic experts have
propagated this name as an expression of honor because both texts are connected with Panchala.

Embracing, kissing, tearing with nails and teeth, sexual union, moaning, imitating the sexual role of the man, and oral sex: Because these eight each have eight variations, eight groups of eight make sixty-four, say the followers of Babhravya.

Seeing that the eight categories of variations are either too small or too big, and because other categories of sex such as slapping, screaming, the man’s sexual techniques, and unusual sexual acts are also included here, this is simply a figure of speech, like “the seven-leaf tree” or “the five-colored rice offering,” says Vatsyayana.
In this connection, a couple that has not yet been together has four kinds of embraces to indicate their love: touching, stabbing, rubbing, and pressing. In general, the meaning of the term precisely describes the action.

संमुखागिायां प्रयोज्यायामन्यापदेशेन गच्छतो गात्रेण गात्रस्य स्पर्शेन स्पृष्टकम् ि ॥ ८ ॥

Touching is when a man approaches a woman he desires on some pretext while she is facing him and touches a limb with a limb.

प्रयोज्यं स्थितमुपविष्टं वा विजीने किचिद्‌हल्ली पयोधरेण विधितेि्। नायकोऽति तमवपीड्य गुहीयादिति विद्धकम् ॥ ९ ॥

She should stab the man she desires with her breast while grasping for something while he stands or sits in a solitary place. The lover should squeeze her and hold her. This is stabbing.

तदुभयमाननतिप्रवृत्तसंभाषणयो: ॥ १० ॥

Both of these embraces take place when the two have not been able to talk much.

तमसि जनसंबाधे विजीने वाथ शनकैरण्च्छ्चतोनांतिहस्वकाल- मुद्धषणं पररस्परस्य गात्राणामुद्धषकम् ॥ ११ ॥
The rubbing embrace is when two people, walking slowly in the dark, in a crowd, or in a solitary place, rub their limbs against each other for more than a moment.

The same embrace is called pressing when one presses firmly with a wall or a pillar as a counterforce.

Both of these embraces are for two people who have understood each other’s underlying intentions.

There are four kinds of embraces during sexual intercourse: twining like a vine, climbing the tree, mixing sesame and rice, and mixing milk and water.

While she twines herself around him, like a vine around a sal tree, she should bend his face down in order to kiss
him. Raising it up while moaning gently, or leaning on him, she should look at him lovingly for a while. This is twining like a vine.

Climbing the tree is when she would like to climb up and kiss him while stepping on one of his feet with one foot and on his thigh with the other, or twining herself around him with one hand on his back while bending his shoulder down with the other, moaning slightly and cooing gently.

Both these actions are performed standing.

When they are in bed and holding each other tightly, while entangling their thighs and arms as if wrestling, that is called mixing sesame and rice.

Both these actions are performed standing.
Twining Like a Vine
This illustration is too explicit for unrestricted distribution.

Climbing the Tree
Blinded by passion, paying no attention to pain, they seem to enter each other while she is on his lap or sitting facing him in bed. This is called mixing milk and water.

Both of these embraces happen in a moment of passion.

These are the kinds of close embrace according to the followers of Babhravya. But Suvarnanabha adds a quartet of close embraces, each of a single part of the body.

Among these, one may squeeze one thigh or both thighs as hard as possible, using one’s own thighs as a clamp. This is the close embrace of the thigh.

Squeezing his sexual parts with her sexual parts, with her hair flying loose, the woman should sit across him in order to scratch, bite, beat, and kiss him. This is the close embrace with the sexual parts.
Mixing Milk and Water
Close Embrace of the T high
Pressing her breasts against his chest, she should transfer their weight to let them rest there. This is the breast embrace.

Pressing the mouth against the mouth, the eyes against the eyes, she or he should strike the forehead against the forehead. This is the embrace of the forehead ornament.

Some think that massage is also a kind of close embrace, because of the mutual contact. Not so, says Vatsyayana, because it has a time of its own, a different purpose, and is not shared in the same way.

When men ask about, hear about, or even talk about all the ways of embracing, they begin to desire the joys of sex.
Close Embrace with the Sexual Parts
Breast Embrace
Embrace of the Forehead Ornament

This illustration is too explicit for unrestricted distribution.
But even those embraces that have no basis in the handbooks, yet increase passion, can be used during sexual intercourse, but with care.

The topics of the manuals only apply when men’s desire is weak. But when the wheel of sexual ecstasy has begun to roll, there is indeed no handbook—and no order.

Thus ends the second chapter, Embraces, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.
Ways of Kissing

Kissing, scratching, and biting have no fixed order, because they come with passion. They are mostly used before intercourse; slapping and moaning are used during intercourse. All of them can be used anytime because passion acts without premeditation, according to Vatsyayana.

These should not be too obtrusive at the beginning of intercourse. They are optional if the woman is inexperienced, because this is the nature of passion. After that, they should be used quickly with many variations in order to enflame passion.
Kissing is done on the forehead, the hair, the cheek, the chest, the breasts, the lips, and inside the mouth. The Lataś also kiss the crotch, the armpits, and the Mound of Venus. Due to the force of passion and local practices there are various places to kiss, but they do not apply to all people, according to Vatsyayana.

For instance, a young woman has three kinds of kisses: the measured, the throbbing, and the brushing.

When she is forcibly made to offer her mouth, but does not move it, that is the measured kiss.

When she, slightly bashful, wants to grasp his lip which is inserted into her mouth, and she twitches her lower lip,
but is unable to twitch the upper, that is called the throbbing kiss.

Others group kisses into four categories: the equal, the crosswise, the roaming, and the pressing. When one forms a circle with the thumb and fingers and presses down with rounded lips without using the teeth, that is another pressing kiss, a fifth way of kissing.
Here one may also play a game. Victory goes to the one who first captures the lower lip of the other. If the woman loses, she may wave her hand, half crying, push him away, bite, turn herself away, and being forcibly drawn back, protest and say, “Let’s have another wager!” If she loses again, she may exert herself twice as much. When he is confident or careless, she may seize his lower lip, hold it between her teeth to prevent escape, then laugh, shout, scold, dance around, mock him while raising her brows, and with a smile on her lips and rolling eyes, say all sorts of things to him. This is the kissing-quarrel game.

This also explains the quarrel games with nails, teeth, scratching, and slapping. Lovers with fierce sexual energies initiate these because they share the same nature.

While she is kissing, he should seize the upper lip. This is called kissing the upper lip.

While she is kissing, he should seize the upper lip. This is called kissing the upper lip.
One may also kiss using one’s own lips as a pincer to seize both lips of the other. This is the enveloping kiss of a woman or man with no signs of sexual maturity.

Here, the man may also rub her teeth, palate, and tongue with his tongue. This is called the battle of the tongues. The forcible seizing and offering of mouth and teeth is also explained by this.

The equal, the squeezed, the curved, and the gentle kiss may be applied to the other parts of the body, according to their particular place of use. These are the different kinds of kisses.

When she sees the mouth of her sleeping man, she may, for her own satisfaction, kiss him to enflame his passion. When she kisses him while he is inattentive, quarreling,
looking elsewhere, or sleepy so as to disturb his sleep, that kiss is called the stirring kiss.

When the lover comes back late at night and, for his own satisfaction, kisses her sleeping on the bed, that kiss is called the awakening kiss. But she may pretend to continue sleeping because she wants to discover her lover’s mood, having noticed what time he arrived.

One may kiss the reflection of the woman one fancies in a mirror, on a wall, or in water to show one’s underlying intention.

Kissing a boy, a painting, or a statue is called the transferred kiss, and the same applies to an embrace.
Kissing Her Reflection
This also applies when the lover comes close to a woman he desires at night, at a spectacle, or at a meeting of relatives, and kisses her finger, or when he sits next to her and kisses her toes.

But when a massage girl, enticing a lover, rests her face on his thighs as if she were reluctant because she is sleepy, and then kisses them, this counts as one of the inviting kisses.

And there is a verse about this.

For every action there should be a counteraction, for every blow a counterblow, and by the same logic, for every kiss a counterkiss.

Thus ends the third chapter, Ways of Kissing, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.
Forms of Scratching

Scratching with the fingernails happens when passion increases. It is characterized by scraping.

It is used at the first sexual union, when returning from a journey, when departing on a journey, when mollifying an angry woman, and with a woman who is drunk. People without fierce sexual energies should not do it all the time. The same applies to biting, because it is of the same nature.
Nail scratching has eight varieties based on shape: discus, half-moon, circle, line, tiger’s claw, peacock’s foot, hare’s leap, and lotus leaf.

The places to put them are the armpits, breasts, throat, back, genital region, and thighs. For those for whom the wheel of sexual ecstasy has started to turn, there is no such thing as a right or wrong place, according to Suvarnanabha.

A couple with fierce sexual energy may have the nails on the left hand freshly sharpened into two or three points.

Excellent nails are streaked, even, clear, clean, unbroken, well grown, soft, and lustrous. For the Gaudas, nails should be long and make the hands look beautiful,
catching the attention of women when they look at them. For the people in the South, nails should be short, able to endure work, and suitable to form any kind of shape. For the people of Maharashtra, nails are of medium size, enjoying the advantages of both.

The discus is characterized by a light movement with the nails pressed together in the area of the cheek, the breasts, or the lower lip without leaving a mark, by which the mere touch at the end creates gooseflesh accompanied by a sound produced when the nails strike each other. It is used when a man massages the limbs of the woman he desires, rubs her head, pops her pimples, or gives her a jolt to scare her.

The half-moon is a curved impression of the nail on the neck or the upper part of the breast.
Two of these pointing towards each other make the circle. It is used on the Mound of Venus, in the hollows of the loins, and in the groin.

The line, not too long, can be put anywhere.

When this is curved, it is called the tiger’s claw. It reaches the nipple.

Lines made with five fingers facing inward and towards the nipple is called the peacock’s foot.

When there are contiguous marks of five nails near the nipple of a woman praised for her lovemaking, it is called the hare’s leap.

A mark put on the upper part of the breast or on the waist in the shape of a lotus leaf is called the lotus leaf.
A man leaving on a journey should leave three or four contiguous lines on her thighs and the upper part of the breast to remember him by.

Such are the uses of the nails.

One may also make other scratches with various kinds of shapes. Because the variations are endless and skills infinite, because practice can be had anywhere and scratching has passion at its core, who can keep track of the various ways, ask the teachers.

Even in passion one seeks diversity, and mutual passion must be generated through variety. Furthermore, proficient courtesans and their lovers are desirable to each other. For even in manuals on the martial arts, such as
the science of archery, variety is required. “Why shouldn’t this be the case here?” asks Vatsyayana.

**पर्यावरण विषये वै विषये कैलान्। प्रच्छन्नेषु प्रदेशेषु तासामनस्मरणार्थ रागवर्धनात्र विनंत्यान्दशवित्॥ २६॥**

But one should not do this to married women. One should put special marks in their secret places to make them remember and to increase their passion.

**नखक्षितानि पश्यन्त्या गूढ्तथा मनस्वनेषु योषितः।**
**चिरोत्सृष्टाप्यतभनवा प्रीतिभवति पेशाला॥ २७॥**

The love of a woman who sees nail scratches in her secret places becomes new and tender, even if it was abandoned long ago. When passions are long gone, love might wane if there are no scratches to remind her of the place of passion.

**पश्यतो युवति दूरान्नखं च च क्षुरायिनः।**
**बहुमानः पर्यावर्ण रागयोगश्च जायिे ॥ २९॥**

When a man sees a young woman from afar whose breasts have been torn by nails, he feels great respect and passion,
even if he is a stranger. And a man who is marked by nails in various places is likely to disturb the mind of a woman, however steady it may be.

नान्यत्पटुरं किंचिदस्ति रागविवर्धनम्।
नखदन्तसमुल्थानां कर्मणां गतयो यथा॥ २.४.३१॥

There is no better way of increasing passion than the art of leaving nail and tooth marks.

इति श्रीवात् यायनीये कामसूत्रे सांप्रयोगिके द्वितीयेष्वधिकरणे
नखदन्तजातयश्चतुर्थोऽध्यायः॥

Thus ends the fourth chapter, Forms of Scratching, in the second part, Sexual Intercourse, in the guide to sensual pleasure by the glorious Vatsyayana.

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La r s M a r tin F o s s e holds a master's and doctorate from the University of Oslo, and also studied at the Universities of Heidelberg, Bonn, and Cologne. He has lectured at Oslo University on Sanskrit, Pali, Hinduism, text analysis, and statistics, and was a visiting fellow at Oxford University. He is one of Europe’s most experienced translators.

M a r k D a v i d R e e v e is a cartoonist, character designer, animator, storyboard artist, illustrator, painter, and concept artist. He has been awarded the prestigious Gillray Cup by the Political Cartoon Society. You can find out more at heavyjelly.co.uk.

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Index

Both chapter and section titles have been capitalized.

A
Abhira, the king of Kotta, 317
Abhira women, 96, 327
Advanced Methods, part seven
   Aphrodisiacs, 413–417
   chapters and sections, 8
   Enlarging the Male Organ, 423–425
   extraction of, 4
   Lost Passion, Recovery of, 419–423
   Love, Achieving Luck in, 405–410
   Spellbinding Someone, 410–413
   Unusual Techniques, 425–429
   advances
      Approaching a Man One Desires, 219–221
      a Man Can Make on His Own, 213–218
      Other Men's Wives, 279–286
      Ways to Intimacy, 279–283
      Winning a Young Woman by, 222–224
Ahalya, 16
Ahichatra men, 158
anal intercourse, 129f
Andhra women, 96, 106, 317
Anga women of the harem, 329
animals
   imitating, 120, 124, 126
   nature of, 13
   Aphrodisiacs, 413–417
   armpit, biting the, 94
   attacker vs. the attacked, 54
   Auddalaki, 51, 300, 396
   authorized messengers, 303
   Avanti women, 96
   awakening kisses, 82

B
Babhravya
   abridgement of the guide, 4, 5
   embraces according to, 68
   on meeting other men's wives, 302
   on the messenger's role, 300
   on orgasm and pregnancy, 52
   on remarried women, 254
   on restoring passion, 420
   on sexual positions, 106
   sixty-four arts, 62, 177–179
   on testing a wife's virtue, 330
   on two-sided relations, 396–397
   on unfit women, 44
   on young girls, winning their confidence, 191
Bahlika women, 96, 124
Bali, 15
bamboo splitting position, 112, 114f
battle of the tongues kisses, 81
billy-goat union, 120, 124
bites
the coral stone, 93–94
the dot, 94, 98
garland of dots, 94, 98
hidden, 93
necklace of jewels, 94, 98
nibbling of the boar, 94
retaliation for, 98
rift in the sky, 94, 98
the swelling, 93
biting. See also teeth
Behavior Typical of Women from Different Provinces, 95–99
locations when, 92, 94
of objects, as invitations, 95
variations of, 93
Ways of, 92–95
when to use, 77, 85
young women, 196
boar’s rubbing, 120
boar’s thrust technique, 144
The Book of Love (McConnachie), xv
boys, kissing, 82
Brahma, 188
the breast
biting, 94
marking with the nails, 87–91
slapping between, 132
stabbing with, 63
breast embrace, 72, 74f
Brides
Choosing a, 183–190
Deciding a Match, 188–190
Rules of Courtship, 183–188
Winning Her Confidence, 191–199
Brihaspati, 4
Broken-hand Naradeva, 135
brothers of young women, 229
brushing kisses, 79
buffoon, 35
bull’s thrust technique, 144
buttocks, slapping the, 133
C
cat’s dalliance, 120
chain armor (cuirass) sex toy, 421
Charayana, 4, 28, 43
cheeks, biting the, 93–94
daiildish pastimes, purpose of, xiii
Chitra sena, 135
Cholas, king of the, 135
churning technique, 143
circle scratch, 88
city women, 96
climbing the tree embrace, 65, 67f
concubines, royal, 124
coral stone bite, 93–94
counterkiss, 84
courtesans
appearance, appropriate, 336, 337f, 351, 355
as celebrities, xiii
characteristics, 23
daughters of, 43, 407–409
gifts to, 350
greedy, 335, 356
group relationships, 399
lady friends, qualities of, 339–340, 345
lovers
choosing, 379–381
generous, 380, 381
gifts to, 343
multiple, 378, 379
married, 409
money, spending, 383–384
mothers of, 345–346, 353, 354, 360, 374, 399, 408
of Pataliputra, 4
requirements for receiving the title, 23
Courtesans, part six
The Appraisal of a Friend, 335–341
chapters and sections, 8
Indifference, Signs and Recognition of, 362–364
Lovers
Compliance with, 345–357
How to Acquire One, 341–344
Methods for Driving Away, 364–367
Reasons for Approaching, 341
Restoring a Broken Relationship, 368–377
Suitable and Unsuitable, 335–340
Profit and Loss
Consequences and Risks, 389, 391–392
Uncertainties, 383–384, 390, 393–398
Ways to Make Money, 358–362
Types of Available Women, 400–402
Courtship, Rules of, 183–188
cow position, 120, 123
the crab position, 112, 116f
crest sex toy, 421
crosswise kisses, 79
crow sex, 160, 163f
cuirass (chain armor) sex toy, 421
curved kisses, 81
the curve position, 106, 109f

direct approach technique, 143
discus scratch, 87
the dish, 104, 108f, 146
doe women
imitating the sexual role of a man, 150
sexual positions, 100–101, 102f, 103f, 104, 105f
dog position, 120
Doniger, Wendy, xv
donkey's attack, 120
dot bite, 94, 98
Draupadi, 16
Dravidian women, 96–97

E
ear-ornament kisses, 93–94
East, people in the, 158
the elegant man
advisors, 35
after intercourse, 168–172, 169f, 171f
beginning intercourse, 165–166, 167f
benefits of, 36–37
daily schedule, 28, 30
entering the harem, 322–327
friendships, 45
grooming, 28
home of, 26, 27f, 29f
the instructor, 35
Lifestyle of the, 25–37
modeling the, 36
oral sex and, 158, 160
picnics, 32–34, 33f
religious processions, 31
social gatherings, 30–32, 34
unrestrained unions, 174
elephant-cow woman
imitating the sexual role of a man, 150
sexual positions, 100, 104, 106, 108f
elephant’s crunch, 120
embraces
behavior typical of women from different provinces, 96
to indicate love
pressing, 64
rubbing, 64
stabbing, 63
touching, 63
in a moment of passion
mixing milk and water, 66, 70f
mixing sesame and rice, 65, 69f
single body part
the breast, 72, 74f
the forehead ornament, 72, 75f
the sexual parts, 68, 73f
the thigh, 68, 71f
standing
climbing the tree, 65, 67f
twining like a vine, 64–65, 66f
transferred, 82
endorphin production, slapping and, xiii
endurance, 50–51
enveloping kisses, 81
equal kisses, 79, 81
existence, cause of, 4

F
fingernails. See also scratching with the fingernails
excellent, described, 86–87
sharpening, 86
tearing with, 93–94
fingers, squeezing, 215
fire, weddings witnessed by, 227–228
fluids, satisfaction and the loss of, 53–54, 57
foolish messengers, 305
forehead, biting the, 94
forehead ornament, close embrace of the, 72, 75f
friends. See also lovers’ companions of courtesans, The Appraisal of, 335–341
men, 44–45

G
games
advances toward young women, 214
of the elegant man, 34
with harem women, 311
kissing, 80
winning a young woman’s heart, 202
G andharva weddings, 228–231
garland of dots (bites), 94, 98
Gauda
fingernails of the, 86–87
women of, 96
women of the harem, 328
General Matters, part one
chapters and sections, 5–6
Exposition of the Skills, 18–24
extraction of, 4
Lifestyle of the Elegant Man, 25–37
The Lover and His Companions, 38–46
Summary of the Guide, 3–9
The Three Aims of Life, 10–17
genital size classification
names, xii, 49
purpose of, xii
Sexual Intercourse with Regard to, 49–50
gentle kisses, 81
gestures and facial expressions indicating interest
in harem women, 323–324
other men’s wives, 281, 284
young women, 209–211
Ghotakamukha
extraction of the part on young women, 4
on rules of courtship, 184, 185
on seventh type of woman, 43
on the talk of young women, 194
on winning a young woman, 201, 217
gifts
to courtesans, 350  

to the king, 258  

marked, 95, 285, 301  

to other men's wives, 285, 301  

to remarried women, 254  

winning a young woman's heart,  

204–207, 207f  

girls  

adolescent servants, keeping and  

passing on, 407  

daughters of courtesans, 43,  

407–409  

daughters of stage performers, 410  

Gonardiya  

on the conduct of wives, 235,  

239, 254  

eighth kind of woman, 43  

extraction of the part on the wife, 4  

G onikaputra  

extraction of the part on other  

men's wives, 4  

on falling in love, 269  

fourth kind of woman, 39  

on meeting other men's wives, 302  

on the messenger's role, 296, 300  

on testing women of the harem, 330  

on unfit women, 44  

G ramanari, 124  

greed, courtesan's, 335, 356  

grinding technique, 144, 147f  

groin, biting the, 94  

grooming  

the elegant man, 28  

the only wife, 240  

group relationships, 399  

H  

habitual love, 58  

half-moon scratch, 87  

the half squeeze position, 112, 113f  

happiness, achieving without pain, 17  

harem s  

G uarding O ne's W ives, 329–332  

L ife in the, 320–329, 321f  

M atters Pertain ing to the H arem,  

258–261  

men in the, 322–329  

penetration, danger in, xiii–xiv, 323  

harem women  

activities appropriate to, 260–261  

games with, 311  

hierarchy, 258, 260  

illustration, 259f  

imitating the sexual role of a  

man, 322  

the king's conduct toward, 258, 260  

seducing rural women, role in,  

311–316  

sexual satisfaction, xiv,  

320–322, 321f  

sex with rulers, 260, 317–318  

hare's leap scratch, 88  

hidden bites, 93  

the high squeeze position, 106, 111f  

Himalaya women, of the harem, 329  

Himalayas, people of the, 329  

home of the elegant man, 26, 27f, 29f  

hunting, 58  

husbands. See also men  

Abroad, C onduct of the O nly W ife,  

244–247  

childish pastimes, purpose of, xiii  

C onduct of a M an with Several  

W ives, 261–263  

excellent, qualities of, 222–224  

quarrels, 250  

I  

identification-based love, 59  

I mitating the Sexual Role of a M an,  

138–140, 139f, 146, 148, 150  

impalement on a stake position,  

112, 115f  

impure acts, 96  

Indra, 15  

Indra queen position, 101, 104, 105f  

Indus women, 96  

inner tongs technique, 154
the instructor, role of, 45, 177, 374
Intimacy, Other Men’s W ives
Making Advances, 284–286
W ays to, 279–283
inviting kisses, 84

J
Jayasena, the king of K ashi, 317
jester, 35, 45, 177
joint intercourse, 124, 125f

K
Kakar, Sudhir, xv
K alinga women of the harem, 329
K amasutra. See also specific parts
and chapters
analysis of human nature in, xv
author of the, xii
background, xi
benefits of, xv
central subjects of, 3
distinctive features, xi–xii
parts and chapters, 5–8
practices
dangerous, xv, 135
forbidden, 429
purpose and origin, xi, 430
purpose of, xv
structure, xiv, 9
translation(s), xi, xiv–xv
K ichaka, 16
the king
aims of, most important, 12
contact appropriate for, 309
T he E rotic D esire of R ulers,
309–319
gifts to, 258
harem women and
counsel appropriate toward,
258, 260
sexual responsibilities of, 260, 322
king of the C holas, 135
K ing of the G ods, 16
kisses
awakening, 82
battle of the tongues, 81
brushing, 79
crosswise, 79
curved, 81
ear-ornament, 93–94
enveloping, 81
equal, 79, 81
gentle, 81
inviting, 84
measured, 78
pressing, 79
roaming, 79
squeezed, 81
stirring, 81–82
throbbing, 78–79
transferred, 82, 84
kissing
behavior typical of women from
different provinces, 96
a boy, 82
games, 80
oral sex technique, 154
a painting, 82
places for, 78
psychological love and, 59
reflections, 82, 83f
a statue, 82
the upper lip, 80
W ays of, 77–84
when to use, 77
kissing-quarrel game, 80
K osala women, 96
K uchumara, 4

L
Lata women, 96
lateral dish position, 104
letter carrier messengers, 304
Life, Achievement of the T hree
Aims of, 4, 10–17
limited authority messengers, 303
line scratch, 88
lips, biting the, 93
lotus leaf scratch, 88
lotus position, 112, 117f

love
Achieving Luck in, 405–410
embraces to indicate, 63–64
enduring, biting and, 99
falling in, 268–269
habitual, 58
identification based, 59
personal psychology, 58–59
sense object based, 59
types of, 58
The Variations of, 58–60

love gifts, 254
lovers’ companions. See also friends
forbidden, 38, 44
the friend, 44–45
married women as a means to an end, 39–42
the mendicant nun, 43
the messenger, 44–45
the remarried widow, 38–39
third nature, 43
the virgin, 38, 43
the widow, 43
lovers of courtesans
choosing, considerations when, 379–381
Compliance with, 345–357
generous, 380, 381
gifts to, 343
How to Acquire One, 341–344
Methods for Driving Away, 364–367
multiple, 378, 379
Reasons for Approaching, 341
Restoring a Broken Relationship, 368–377
Suitable and Unsuitable, 335–340
The Lover’s Quarrel, 175–179
low unions position, 104

luck in Love, Achieving, 405–410

M
Maharashtra
fingernails of the, 87
women of, 96
Malava women, 96
Malayavati, 135
mango sucking technique, 155
Manu, 4
the mare, sexual positions of, 100
the mare’s grip position, 106
marking
gifts, 95, 285, 301
with the nails, 87–91
with the teeth, 94, 96
marriage
creating a secure emotional basis for, xiii
plural. See also harems
polyandry, 124, 127f
reasons for, 248
marriage age, xiii
massage, 72, 84, 152–153, 290–291
McConnachie, James, xv
measured kisses, 78
measured way technique, 154
men. See also husbands; the elegant man
courting behavior, 269
Exposing the Nature of, 267–270
Exposition of the Skills, 24
generous, 380, 381
in the harems, 322–329
Imitating the Sexual Role of, 138–140, 139f, 146, 158, 160
imitating the sexual role of, 322
marking with the nails, 91
oral sex practices, 158, 160, 161f
as prostitutes, xiii
respected, 35
Sexual Techniques of, 141–150
successful, 37, 177–179, 275, 430
men (continued)
  third nature category, xiii
  unable to practice normal sex, 322
  W ho H ave Success with
    W omen, 275
menstruating women, 150
messengers
  abilities of, 307–308
  authorized, 303
  from courtesans, 378
  of the elegant man, 30
  foolish, 305
  letter carrier, 304
  limited authority, 303
  of the lover, 44–45
  mute, 306
  to other men’s wives, 279–280, 287,
    288, 290, 292, 294–308
  self-seeking, 304–305
  T asks of the Female M essenger,
    294–308
  types of, 302–303
  wife as, 305–306
  wind, 306
  M idlands women, 96
mixing milk and water embrace,
  66, 70f
mixing sesame and rice embrace,
  65, 69f
moaning
  behavior typical of women from
    different provinces, 96
  in oral sex, 155
  Slapping and, 130–137
money and courtesans
  spending, 383–384
  W ays to M ake, 358–362
monk’s robe, 420
“mother” position, xiii
mothers
  of courtesans, 345–346, 353, 354,
    360, 374, 399, 408
  senior co-wife role, 251
  sex with sons of, 328
weddings and, 227, 228
  of young women being courted,
    185, 220
M ound of V enus
  kissing the, 78
  scratching the, 88
  mute messengers, 306
M ylius, K laus, xv
N
  N andin, 4
necklace of jewels (bites), 94, 98
new-leaf games, 214
nibbling of the boar, 94
the nipple, scratching, 88
O
  T he O nly W ife
  attire, 240, 244, 246
  behavior, acceptable
    toward her husband, 235, 238–239
    toward others, 236, 242, 243–244
  C onduct of, 235–244
  economic responsibilities, 241, 242,
    245, 246
  fasting, 244, 246
  grooming, 240
  household responsibilities, 235–236,
    237f, 239, 240–242, 244–245
  social activities, 238–239
  travel, acceptable, 245
  W hose H usband is A broad, 244–247
open blossom position, 101, 102f
oral sex
  avoiding, reasons for, 158, 162
  behavior typical from other
    provinces
    of men, 158–160
    of women, 96
crow sex, 160, 163f
eight acts of, 153
the inner tongs, 154
intercourse and, 158
kissing, 154
mango sucking, 155
the measured way, 154
by men, 158, 160, 161
the outer tongs, 154
polishing, 155
practitioners of, 155, 156, 157
psychological love and, 58–59
restoring passion, 420
with servants, 160
the side pinch, 154
swallowing, 155
orgasm, women’s
hallmarks of, 142
men’s vs., 51–58
The Other Wives
Conduct of a Man with Several Wives, 261–263
Conduct of an Unloved Wife, 256–257
Conduct of the Junior Wife, 251–253
Conduct of the Remarried Woman, 253–255
Conduct of the Senior Wife to the Co-Wives, 248–251
Matters Pertaining to the Harem, 258–261
outer tongs technique, 154

natural, 173
restoring, techniques for, 420–429
transferred, 174
passionate embraces
mixing milk and water, 70
mixing sesame and rice, 69
Pataliputra, courtesans of, 4
peacock’s foot scratch, 88
the penis
enlarging, 423–425
piercing, 422
personal psychology love, 58–59
picnics, 32–34, 33
piercing the penis, 422
polishing technique, 155
polyandry, 124, 127
Prajapati (the Creator), 4, 188
pregnancy, achieving, 51
pregnant women, 150
pressing embraces, 64
pressing kisses, 79
pressing technique, 144
prosperity
definition and acquiring
knowledge about, 11, 13
pursuit of, 14–15, 17
prostitutes
advisers of, 35
the instructor, role of, 35
investment in and taxation of, xiii
legal protections, xiii
“mother” position, xiii
receiving a group of men, 124
at salons, role of, 32
sex with a peasant, 174
status hierarchy, xiii. See also
courtesans
types of, 400

P
pain
happiness without, 17
paying no attention to, 68
slapping and, xiii
vocal sounds of, 131–133
words of, 131, 133
paintings, kissing, 82
Panchala, 23, 62
party wit, 35, 45, 177, 310
passion
artificial, 173
excitable, 173
Lost, Recovery of, 419–423

Q
quarrel games, 80
quarrels
courtesans with their mothers,
quarrels (continued)
   co-wives and husbands, 250
   The Lover’s Quarrel, 175–179

R
   Ravana, 16
   reflections, kissing, 82, 83f
   religion
      definition and acquiring
         knowledge about, 11, 13
      pursuit of, 13–14, 17
   rift in the sky (bites), 94, 98
   the Rigveda, 61–62
   roaming kisses, 79
   rotated position, 118
   rubbing embraces, 64
   Rulers, The Erotic Desire of,
      309–319
   Runaway Wife, 156f

S
   Saketa men, 158
   salons, 30, 32, 36
   satisfaction, achieving
      adulterous women, xiv
      harem women, xiv, 320–322, 321f
      nonvaginal, 322
      in women vs. men, 51–58
   Schmidt, Richard, xv
   scissors on the head, 134
   scratching with the fingernails
      behavior typical of women from
         different provinces, 96
      the circle, 88
      the discus, 87
   Forms of, 85–91
   the half-moon, 87
   the hare’s leap, 88
   before leaving, 89
   the line, 88
   locations when, 86
   the lotus leaf, 88
   marking when, 87–91
   the peacock’s foot, 88
   the tiger’s claw, 88
   varieties based on shape, 86
   variety when, 89–90
   when to use, 77, 85
   young women, 195
   Seducing Other Men’s Wives,
      Successfully
   Causes of Resistance, 270–274
   Exposing the Nature of Men and
      Women, 267–270
   Men Who Have Success with
      Women, 275
   Women Who are Easily Won,
      276–278
   self-seeking messengers, 304–305
   sense object-based love, 59
   sensual pleasure
      definition and acquiring
         knowledge about, 12–13
      guide to, abridgement of, 4–5
      pursuit of, 15–17
   servants
      adolescent, keeping and passing
         on, 407
      sex with
         a menial, 174
         oral, 160
         virgin daughters, 43
         wives, 292
   Sex, Different Kinds of
      with a menial, 174
      passion and, 172–174
      between a prostitute and a
         peasant, 174
      with a rustic, 174
      unrestrained, 174
   Sex Acts, Unusual
      anal intercourse, 126, 129f
      behavior typical of women from
         different provinces, 96, 124,
            126, 129f
      cow-herd, 124
      cow position, 120, 123f
      joint intercourse, 124, 125f
one wife with many husbands, 124, 127f
standing intercourse, 118, 121f
suspended intercourse, 120, 122f
two women, 124, 125f
sex toys
behavior typical of women from different provinces, 96
a crest, 421
cuirass (chain armor), 421
harem women’s use of, 320, 321f, 322
in low unions, 101
monk’s robe, 420
restoring passion, 420–423
a single crest, 421
used without piercings, 420–422
used with piercings, 423
sexual act, synonyms for, 56
sexual ecstasy, 96
sexual energy
average, 50
behavior typical of women from different provinces, 96
dull, 50
fierce, 50, 57
virility, 413, 416–417
sexual enjoyment, synonyms for, 56
sexual intercourse. See also
sexual unions
forced, 192, 199, 288, 353
sixty-four arts of, 61–62
synonyms for, 56
Sexual Intercourse, part two
The Beginning, 165–166, 167f
Behavior Typical of Women from Different Provinces, 95–99
Biting, Ways of, 92–95
chapters and sections, 6
The Conclusion, 168–172, 169f, 171f
Different Kinds of, 172–174
Embraces, 61–76
extraction of, 4
Imitating the Sexual Role of a Man, 138–140, 139f, 146, 148, 150
Kissing, Ways of, 77–84
Love, The Variations of, 58–60
The Lover’s Quarrel, 175–179
Oral Sex, 151–164
with Regard to Size, Endurance and Temperament, 49–58
Scratching, Forms of, 85–91
Sex, Different Kinds of, 172–174
Sexual Acts, Unusual, 118–129
Sexual Positions, Different, 100–118
Sexual Techniques of a Man, 141–150
Sexual Unions, 49–60
Slapping and the Manners of Moaning, 130–137
sexual parts, close embrace of the, 68, 73f
sexual positions
bamboo splitting, 112, 114f
the crab, 112, 116f
the curve, 106, 109f
Different Positions, 100–118
the dish, 104
equal unions, 100
genital size classification and, xii
the half squeeze, 112, 113f
the high squeeze, 106, 111f
high unions, 100, 104
impalement on a stake, 112, 115f
Indra queen, 101, 104, 105f
lateral dish, 104
lotus position, 112, 117f
low unions, 104
the mare’s grip, 106
open blossom, 101, 102f
rotated, 118
the squeeze, 104, 112
supine dish, 104, 108f
uniting in water, 118, 119f
the wrapping, 106
the yawn, 106, 110f
sexual positions (continued)
yawning, 101, 103f
sexual roles, attacker vs. the attacked, 54
Sexual Techniques of a Man
boar’s thrust, 144
bull’s thrust, 144
churning, 143
the dagger, 143, 145f
direct approach, 143
direct approach, 143
foreplay, 141, 143
grinding, 144, 147f
pressing, 144
sparrow sport, 144
thrust, direction of, 143
wind blast, 144
sexual unions. See also sexual intercourse
best, genital size and, xii
classification of, 49–51
Love, The Variations of, 58–60
number of, 50
passion and danger in, 135–136
synonyms for, 56
Shakuntala, 226
Shatakarni Shatavahana, 135
Shvetaketu, 4
side pinch technique, 154
the sides, slapping the, 133
Sindh women of the harem, 328
single body part embraces
the breast, 72, 74f
the forehead ornament, 72, 75f
the sexual parts, 68, 73f
the thigh, 68, 71f
single crest sex toy, 421
Sita, 16
sitting embraces, 68
the sixty-four, 61, 177–179
Skills, Exposition of The
learning the practices, 18–20
by men, 24
naming of, 22–23
number of, 20
by women, 18–20, 23–24
slapping
back of the hand, 132
behavior typical of women from different provinces, 96
dangerous, 134–135
fist variety, 131
flat palm of the hand, 132
locations when, 130
Moaning and, 130–137
in oral sex, 155
to orgasm, 132, 133
outstretched hand, 132
pain with, and sounds of, xiii, 131–132
purpose of, xiii
scissors on the head, 134
stab on the cheeks, 134
tongs on the breasts and sides, 134
variations of, 130
wedge on the chest, 134, 135
the South, people of
fingernails of the, 87
slapping, types of, 134
women of, unusual sexual acts, 126, 129f
sparrow sport technique, 144
Spellbinding, 410–413
spiked swelling, 423–425
the spinning top, 146, 149f
squeezed kisses, 81
the squeeze position, 104, 112
stabbing embraces, 63
stab on the cheeks, 134
stag union, 120, 124
stallion’s mounting, 120
standing embraces, 64–65
standing intercourse, 118, 121f
statues, kissing, 82
stirring kisses, 81–82
Striraja women, 96, 124, 328
sucking, 96
Summary of the Guide, 3–9
Superintendent of Horses, 317
supine dish position, 104, 108f
Surasena men, 158–159
Surashtra women, 318
suspended intercourse, 120, 122f
sutra, defined, xiv
sutra texts, about, xiv
Suvarnanabha
  embraces according to, 68
  extraction of the part on sexual intercourse, 4
  on localization of practices, 97
  on nail scratching, 86
  on secret of young women, 142
  on sexual positions, 106, 118
  sixth type of woman, 43
swallowing technique, 155
swelling bites, 93
twining like a vine embrace, 64–65, 66f
direct approach, 143
direction of, 142
grinding, 144
sparrow sport, 144
tiger's claw scratch, 88
tiger's pounce, 120
toes, touching and squeezing, 215
the tongs, 146
tongs on the breasts and sides, 134
tooth marks
  behavior typical of women from different provinces, 96
  on the breast, 94
touching embraces, 63
transferred embraces, 82
transferred kisses, 82, 84

T
Talk, vulgar, 96
teeth. See also biting
  good vs. bad, described, 92
  tearing with, 93–94
  tooth marks, 94, 96
thighs
  biting the, 94
  close embrace of the, 68, 71f
  massaging the, 290–291
third nature category
  companion of the lover, 43
defined, xiii
  form of a man, 152–153
  form of a woman, 151–152
oral sex, 151–152
The Three Aims of Life, Achievement of, 10–17
throat, biting the, 94
throbbling kisses, 78–79
thrust
  boar's thrust, 144
  bull's thrust, 144
  the dagger, 143, 145f

U
uncertainty
  about conflict with religion, 393–394
  about hatred, 393–394
  about loss, 393
  about loss on both sides, 397–398
  about profit on both sides, 397
  about sensual pleasure, 393
  mixed, 394–395
  moral, 393
  simple, 393–394
uniting in water, 118, 119f
upper lip, kissing the, 80

V
Vanavasa women, 97
Vanga women of the harem, 329
Vatsagulma women of the harem, 191–199, 317, 328
Vatsayana, xii, 5, 134
Vidarbha women, 318, 328
the virgin
  daughters of courtesans, 408–409
  sex with, restrictions on, 38, 43
virility, 413, 416–417

W
the waist, marking with the nails, 88
water, uniting in, 118, 119f
water play, 124
Ways of Kissing, 77–84
Wayward Wife, 157f
weddings
Stratagems for, 225–231
witnessed by fire, 227–228
wedge on the chest, 134, 135
widows
Conduct of the Remarried Woman, 253–255
sex with, 38–39, 43
The Wife, part four
chapters and sections, 7
Conduct of a Man with Several Wives, 261–263
Conduct of an Unloved Wife, 256–257
Conduct of a Wife whose Husband is Abroad, 244–247
Conduct of the Junior Wife, 251–253
Conduct of the Remarried Woman, 253–255
Conduct of the Senior Wife to the Co-Wives, 248–251
extraction of, 4
Matters Pertaining to the Harem, 258–261
The Only Wife, 235–247
The Other Wives, 248–263
wind blast technique, 144
wind messengers, 306
wives
adulterous. See also Wives of Other Men, part five
feeling shame, 142
first time, 280, 296
gestures and facial expressions indicating interest, 281, 284
gifts to, 285, 301
meeting, 301–302
preventing, xiii
sexual satisfaction, xiv
Sexual Techniques of a Man, 141–142
approaching, reasons for, 267
desire for, 268
with many husbands, 124, 127f
marking with the nails, 90
as messengers, 305–306
multiple, reasons for, 248
reliable, creating, xiii
Runaway Wife, 156f
sex with
as a means to an end, 39–42
restrictions on, 38–39
Wayward Wife, 157f
Wives of Other Men, part five
chapters and sections, 7–8
The Erotic Desire of Rulers, 309–319
Examination of Inclinations, 287–293
Exposing the Nature of, 267–270
extraction of, 4
Intimacy, Ways to, 279–283
Making Advances, 284–286
Resistance, Causes of, 270–274
Seducing Successfully, 267–278
Tasks of the Female Messenger, 294–308
Women Who are Easily Won, 276–278
women. See also harem women; prostitutes; wives; young women
classifications by genital size, xii, 49
easily won, 270
Exposing the Nature of, 267–270
Exposition of the Skills, 18–20, 24
falling in love, 268–269
highest caste, sex with, 38
Imitating the Sexual Role of a Man, 138–140, 139f, 146, 148, 149f, 150
knowing the conduct of, 268
remarried
  Conduct of the Remarried Woman, 253–255
sex with, restrictions on, 38–39
rural, sex with
  a prostitute and a peasant, 174
  rulers of, 310–319, 313f
slapping results for, xiii
unfit for sexual intercourse, 44
Who are Easily Won, 276–278
winning the heart of, 209–211
women of different provinces,
  behavior typical of
Biting, 95–99
embraces, 96
kissing, 96
moaning, 96
oral sex, 96
scratching with the fingernails, 96
sex toys, 96
sexual acts, unusual, 96, 124, 126, 129f
sexual energy, 96
slapping, 96
tooth marks, 96
wounding, 96
wounding
  behavior typical of women from different provinces, 96
  retaliation for, 97
the wrapping position, 106
forcing, 192, 199
persuasion techniques, 192–196
stroking technique, 196–197
timing, 217
a virgin, 38, 43, 227–230, 408–409
suitors, qualities of excellent, 222–225
teachers of, 20
winning the heart of
  activities, 201, 203f
  by advances, 213–218, 222–224
  foster sisters for helping, 202, 208, 218, 225–227
  games, 202, 212, 214
  gestures and facial expressions indicating interest, 209–211
  gifts, 204–207, 207f
Young Women, part three
  Advances a Man Can Make on His Own, 213–218
  Approaching, 200–212
  Approaching a Man One Desires, 219–221
  chapters and sections, 6–7
  Choosing a Bride, 183–190
  Courtship, Rules of, 183–188
  Deciding a Match, 188–190
  extraction of, 4
  Indications through Gestures and Facial Expressions, 209–211
  Weddings, Stratagems for, 225–231
  Winning a Young Woman by Advances, 222–224
  Winning Her Confidence, 191–199

Y
Yashodhara’s commentary, xv
yawning position, 101, 103f
the yawn position, 106, 110f
young women. See also women deflowering, 227–230
  practicing the skills, 20
  sexual intercourse with
The Kamasutra enjoys a prominent place in the pantheon of pleasure. Too often bowdlerized or bastardized, it has been difficult for English speakers to comprehend the work in all its complexity. This new translation is at once accessible and comprehensive, and should serve as the definitive English version.”
—Leopold Froehlich, Playboy