CHAPTER VII

VAISHIKADHIKARANA

The sixth adhikarana of Kāmasūtra deals with courtesans. We find that in ancient India much importance and respect was given to the harlots. They secured a commendable place in the society. Sir Richard F. Burton states—

"The details of the domestic and social life of the early Hindoos would not be complete without mention of the courtesan..." 1 Vātsyāyana has discussed the behaviour, the duties and the types of the courtesans in detail through six adhyāyas.

Vātsyāyana at the beginning of this adhikarana states—

"By having intercourse with men, courtesans obtain sexual pleasure, as well as their own maintenance. When a courtesan takes up with a man from love the action is natural; but when she resorts to him for the purpose of getting money, her action is artificial or forced. Even in the latter case, however, she should conduct herself as if

her love were indeed natural, because men repose their confidence on those women who apparently love them. In making known her love to the man, she should show an entire freedom from avarice and for the sake of her future credit, she should abstain from acquiring money from him by unlawful means.

The depiction of harlots in Sanskrit literature shows that she was after money, she was greedy, she was cunning and shrewd. She was showing her artificial love towards rich people only. Courtesans like Vasantasena, who were interested in virtues, are rare in the literature. Hence most of the poets censure the prostitutes. One poet imagines a whore to be a lust flame burning with the help of the wood of beauty, in which passionate people offer their money and youth. Another poet describes

2. केश्यानां पुराणार्थेष्व रत्नवालिकम तथा । रत्न: पृवर्तीने 
   स्वाभाविके कृतिन यथा । तदपि स्वाभाविकस्य यथा । 
   कामपरामृति हि पुंसा विस्वासित यथा । अलब्ध्यं च 
   व्याप्येतु तस्य निदर्शनार्थं । न वानुपायेनाया 
   सायंस्याधारित सवालर्ग्यं । कार्तिकेय ६.१०१-६।

3. केश्यानां मदनच्याचा लघुमनस्मेरिता ।
   कामिकभृत्र हृतस्ते यौवनानि धनानि त ॥ हरि। पृ. ३५५-१।
her in the same sense with different words. Ramapanivada says— "The harlots like only rich people, though they may be squint by eye, though they have pale face due to old age, though they may be lame by legs, though they have wounded body, bald head, flat nose and though they may be ascetics or learned men." 

The Kāmasūtra says— "A courtesan, well dressed and wearing her ornaments, should sit or stand at the door of her house and without exposing herself too much, should look on the public road, so as to be seen by the passers by, she being like an object on view for sale." Nalla

4. अर्थ व सुरतज्ञालः कामारिनः प्रणेयन्यनः।
   नराणा वत्र हृथ्यन्ते यौवननां धनानि च इ मृद्धः।

5. भत्तवद्य नाणी भृणु व जयत्नक्रवदनः
   पद्द सौ व यानु प्रणिनिधित्यात्र भयु ह वा।
   वद्य वा मृणी वा भयु बुर्णा वा किं तु न गिरा
   यतो विततापतिः स खु गणिनां ग्रियताम्। इ मदनः।
   Madanaketucarita of Ramapanivada

6. नित्यमक्कारयोधिनी राज्यार्गविवलोकिनी हुर्यमाना
   न वानितिविवृता तिष्ठेतु पण्यलभ्यतवात्। का। ३। ६। १०७।
Dixit, being influenced by this *śūtra*, in the *Ānanda-sarvasva-Bhāna* describes the activities of whores who were standing near the door thus—"They are busy in spitting the chewed *Tāmbula*; they are tying their braids of hairs; their hands are busy in restraining the knot of their garments; they are placing their upper garment repeatedly on their breasts as it is falling down again and again."  

Vātsyāyana directs a harlot to form friendships with the following people, who help in danger, who are able to protect her and who will become her assistants in extending her business: "the guards of the town or the police, the officers of the courts of justice, astrologers, powerful men, learned men, teachers of the arts, *Pīthamardas*, *Vitas*, *Vidūṣakas*, flower sellers, perfumers, vendors of spirits, washermen, barbers and beggars." 

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7. ताम्बुलोदगरणोऽध्या परिगलद्विमिल्ल मल्लोत्सरा
नीपिन्दयमने निभायःमल्लः व्यापारायस्तीत्वारम्।
वस्तीजयविल गुर्जरिय लिङ्गं त्याने पुनर्पन्तवति
प्रातांद्र पवमानकेशनम पाल तमालकाधे॥ पृ०. तर्कस्व। 5।।

8. ते स्वारकः पूर्वा श्लाधिंशिरस्य सद्वा श्रव्य: 
श्रवा: समानविया: कलागतिरः पींवदविलितक्ष्माकार 
गानिध्व शौर्यिक रजक नापित भिड़काते 
ते ते च कार्ययोगयत्। कार्य-६।।९।।
All these persons are fit to help a courtesan in one way or another. Vasantasena in the Mrcchakatika faces many troubles and dangers as she is not ready to make friendship with Sakāra, who is an officer and who is a distant relative of the king. Hence Kāmasūtra directs a courtesan to take all officers into confidence.

The Kāmasūtra advises that a harlot should attract the following persons to gain money - a man of independent income; a young man; a rich man; one who has secured his livelihood in the same place; a man who holds places of authority under the king; a man who has inherited wealth; a man of competition; a man possessed of unfailling sources of income; a man who considers own trumpet; one who is an eunuch, but wishes to be thought of as a man; one who hates his equal; one who is naturally liberal; one who has influence with the king or his ministers; one who is a fatalist; one who does not attach much importance to money; one who disobeys the orders of the elders; one upon whom the members of his caste keep an eye; a man of property; the only son; an ascetic who is internally troubled with desire; a brave man; a physician.  

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9. केवलायस्त्र्वमी गम्या: स्पतान्तः, पूर्वचयति वर्त्तमानः, विस्तत्वानु अपरोक्ष्यति:, अधिकारणवात्, अज्ञातमिति:,
In the Kusumāñjana, Vikarāla an old procuress blames Malati, a young harlot who discards the wealthy people as follows— "The son of Bhattānanda, who secured wealth without any difficulty, who is humble, who is liberal and who is like a treasury, is left by you due to misfortune. You have sent out Keśāvarṇa, who has lost his skill due to bad habits, who takes pleasure in making gifts and who hates his wife. Why have you disregarded with foolishness the tax officer, who is interested in you, who is liberal by birth and who has no fear for the king?"
Why have you disliked that Prabhurata who is the only son of an old and sick father? You have lost Vasudeva, who entered your house with all gifts, by not giving him respect. You have faced a heavy loss by not asking the news about that man who was ready to give more money due to competition. You have made enmity with that bull-man who is acquainted with all arts and who has studied the science of Love. Further Vikarala instigates Malati to draw attention of those men who are independent, who have unfailing sources of wealth.

13. पितुरेष स्व पुत्रववृत्तयति गदाभिन्वतय।

dravishala: पुत्रसती तिरवृत्ति मूर्खामया सोन्यो।। कुटुम्बी।।

14. स्वकरणं परित्यक्ता तथा विग्रहिते करोमविध धारय।

sambhoreratasastra: तवभासाकात्यो तवभासाकात्यो तवभासाकात्यो।। कुटुम्बी।।

15. पुरुषान्तरंसीमितोत्सत्तिपितरसेवको।

dhritasastra: तस्माताभविष्यते।। कुटुम्बी।।

16. पितहितिकलाकृतिः।

उपकृतिनिर्हवचित्र:।। कुटुम्बी।।

17. वचनावतीमार्गं दत्तं मुदुमस्य नुः।

परमिः भिन्नाभासय रागिणिः।। कुटुम्बी।।

18. गामोत्तरतित्संस्करण प्रभावत्री सिद्धांस्थिनिनियोगः।

मन्यन्वितान्वारे लक्ष्यस्ते स्वपनमार्गः।। कुटुम्बी।।
who are proud of their wealth, who is an ascetic, who are officers and who are impotent. Here all the persons mentioned by Vikarāla to Mālatī for money are stated by Vātsyāyana in his aphorisms. Dāmodaragupta has exhibited his knowledge of sexology at every step. Hence A.B. Keith also remarks that- "with modern examples before us it is not surprising to find that Dāmodaragupta has lavished on this work the resources acquired by a prolonged study of the Kāmasūtra."

In the second adhvaya, Vātsyāyana mentions a courtesan who lives like a wife. He directs her that she should

19. आत्मामंत्री लाभो भद्राकिन्नन्देनलेनवेन।
   चिन्द्रद्वार उपयारः कियो यस्ते वर्णम पव्वतम् || कुदटोऽ. 538.

20. पशुवर्धे धसवल्लिपे वापुसतापारे भावधुदेन।
   कारिगरणश्वेद्यत विभूषण पत्तनस्य शालस्य || कुदटोऽ. 539.

21. आपरिकार्यते कुतो राजा लम्बे युद्धमदिभागमर।
   द्वारत्वारमसेनपालातरो नरेण्य युमयुक्ते || कुदटोऽ. 540.

22. पुरुषार्थायपन्नः म त्वो न पुमाधिक्य प्रभुभाम।
   अनुभवश्चुपहलितस्तच्या जो कार्यम्यन्योद्ध || कुदटोऽ. 541.

23. History of Sanskrit Literature,
have a mother dependent on her, one who should be represented as very harsh and who looks upon money as her chief object in life. In the event of there being no mother, then an old and confidential nurse should play the same role. According to this rule Südraka mentions an old lady as the mother of Vasantasena. Dandi refers to the mother of Kāmamañjari who wants to drag her daughter to the prostitution which is their hereditary business. Dēmodaragupta pictures the mother of Mālatī and Mañjari who were harlots. Further he shows that she is cruel. Sundarasena blames the mother of Haralata before his friend Guṇapālita thus- "O good friend, my beloved is friendly with me but her mother is like a demon. It is not possible for a man to gain her confidence, though he tries for hundred years." The mother of a prostitute

24. नातिरि व कृपिलायार्यायाः वायतत त्यातु तद्वाचे मायायायुः | कः ४४ ६ २ ३.

25. अभिकरणः - अथे रथं वस्तन्ततेनाया: माता।

26. तत्त्वात्तु जननी .... अभाषणः | वश.१. पृ.६५.

27. मात्रा ते युरज्ञने सादरभावतारणार्यिह कृत्वा।

28. तिनेहर तात्तिका वर्षसनायपि स्त्रियें पापा || कृदन्ती.३४५.
is always interested in money. Such type of a mother is depicted by Damodaragupta. Malati addresses her own mother thus—"O bad mother, take all these ornaments. What is the use of those articles? I am adorned by the love of Gunanidhi." Here the poet has described the mother of Malati as a greedy woman according to the words of Kāmasūtra.

The Kāmasūtra further directs that the mother or nurse should appear to be displeased with the lover and forcibly take her away from him. Hence the mother of Malati blames her daughter's present lover and brings passionate people who are ready to sacrifice their all property. In the Daśakumāra-carita, the mother of Kāmamaṇjarī states the duties of the mother of a harlot thus:

29. इत्यथा कलकलावा दुर्बालिनि गुहाणं किं समैतं।
लेन्या भिन्निन्धिना भद्रपुष्पणं। हृदयनी। 555.

30. तातू सम्मेलनानातिप्रियेयं गुहाणं व दुष्टिरमानं। कश। 6.2-4.

31. Supra F.n. 10-22 of this chapter.

32. रक्तस्य दुष्टिकृष्णयारिष्यितापुश्चारणम्, नित्यान्मकिता
प्रीतिदायकत्वता हृदारिष्यितानां गम्यनानां विचेष्टानिर्दश्यनम्।
अवदता लुष्ठपुष्पणं व विसुगापनम्।। अंतारथः
वासस्तिकत्वैव वड़ोस्येद्विद्विनिर्याद्वोहुरार्कास्मिः—
रमान्यायपावानन्य। अद्वितीयाकारिष्यितानिकृत्वेतः
स्वदारामकृताविचारार्कार्यं स्मृत्तं। तौयोजनकमिः। वम। 2. पृ। 67,68.
To make the daughter observe the vow of chastity towards the one who is attached to her, to appropriate by various artifices what remains of the wealth of lovers after it has been expended by daily and occasional love gifts; to reject one who, though almost seduced, does not give anything, by picking a quarrel with him;... to get rid of one who is without money by means of sarcastic remarks, by reviling him in public, by keeping her daughter off from him, and thus making him ashamed, or by accepting another lover for her and by insults; and often to unite her with rich persons, capable of giving much money, who are able to remove all difficulties and who are unobjectionable, after duly considering all doubts about the advantages and disadvantages. These words of Daṇḍin clearly show that they are depending on the aphorisms of love. The ideas of Vātsyāyana are dealt with in detail in this speech.

The Kāmasūtra directs a courtesan who acts like a wife thus- "She should look at her lover with apparent anxiety when he is wrapt in thought; she should show neither complete shamelessness nor excessive baseness when he meets her or sees her standing on the terrace of her house; she should hate his enemies; she should love those who are dear to him; she should like what he
likes; she should be happy when he is happy, dejected when he is dejected. She should be curious to find out if he is attached to another girl; she should feign a fit of temper and suspiciously tell him that the nail and the teeth marks which she has herself made on his body are inflicted by another woman.  

Influence of these śūtras is seen in literature. Śūdraka expresses the same idea as follows— "These women (harlots) laugh and weep too for money; they make a man confide in them, but themselves never trust him. Therefore, a man of high birth and good character should avoid courtesans like flowers in the cremation ground." The ideas

33. प्रेयणमन्यमनस्तस्य राज्यार्थ्ये ग्रासावद्यायाः: तत्र विद्विताया हनुमानवायाः: तथा ब्रजेऽये ब्रजेऽया, तत्रिष्येत्र प्रक्रिया तदाःप्ररति: तमन्त्रेषु मृदीको, स्त्रीयु विश्वासा, कोणसाधीय: स्वकृतिरिपु निखासमध्यण्यायान्याय:। कार्त्तिके 6.2.10.

34. शतादशन्तिः य युद्धन्तिः य विवहेत्—विवाहसन्तिः पुरुषो न तु विवहसन्तिः। तत्स्थान्नरेण कुलस्तितसमन्वितोग्ये:। शम्भानुचमनः। यव वर्जनीयः। ॥ मुच्छः 4.14।
in the first two sentences are taken from the *Kāmasūtra*. 
Vīṣṇuśarman narrates the same with a little change. He 
says that women should be avoided like pots in the crema-
tion ground. Further he says "They laugh with a laugh-
ing person, weep with a weeping man. They win over even 
an undesirable person by sweet words, according to the 
situation." The fable story writer Vīṣṇuśarman has 
taken the views of Vātsyāyana, when he depicts the nature 
of women.

Vātsyāyana has narrated that a harlot should express 
hers suspicion about the true love of her lover. Therefore 
Mālatī in the *Kuttanāmata* exhibits her mistrust thus 
before her lover - "O lustful one, today, you talking 
secretly in the ear of the foster mother of Saṅkarasaṅga, 
were seen by me through the window. I will not object, 
if you speak a little to Mālatī, who is my friend. But 
I suspect because you are looking intently towards her

35. नार्यःरमणान-पञ्चिका इव वर्जनीया ॥ पंचः 2-203 ॥

36. हृद्वन्तं प्रहसन्त्वेतास्तु दुदन्तं प्रौढऩ्त्वयितु ॥ 
अप्रियं प्रियापुष्पं शृङ्गदन्त्ति कालयोगत: ॥ पंचः 2-165 ॥

37. अवलोकितौदितम् लम्बत किमगच्छति वदनू कर्मसत्विनयो निम्नन्तः ॥ 
शंकरसेवायाया अः सया जालमार्गः ॥ कृदन्तः 520 ॥
for a long time. Why have you given the betel leaves to Kamaladevi who did not come to see you and who did not ask for it? Tell me why you invited her? Why you saw with curiosity the arms, the armpits and the breasts of Kundamalā which were visible due to pulling her upper garment? All these words of Dāmodaragupta are influenced by the above phorism of Vatsyayana.

The Kāmasūtra further instructs a courtesan thus—
She should show sympathy when her lover suffers from misfortune; she should express her desire to accompany him if he happens to leave the country. Therefore Śūdraka's Vasantasena, having seen the poverty of Cāraudatī, sympathises and exclaims thus— "O divine fate, you do indeed sport with the fortunes of men, resembling the
drops of water fallen on lotus-leaves." 42

The Kāmasūtra instructs that the courtesan should venerate her lover's family, his disposition, skill, learning, caste, complexion, native country, friends, good qualities, age and his sweet temper. 43 According to this sutra Vasantasena shows respect to the good qualities of Carudatta directly and indirectly. When she wants to deposit her ornaments, she says "Deposits are entrusted to persons and not to houses." 44 This expression of Vasantasena clearly shows that she has liked the good qualities of Carudatta. Hence she utters- "It is merit indeed that is the cause of love and not force." 45 Further she lauds him as a mango tree, before Śakara who is like a Pālaśa tree and proclaims- "An effort should be made to serve a man of (good) family and (virtuous) character,

42. भगवन्नूर्तान्त्र पुटकरपस्यार्धांत्स्यार्थवेत्तास्यायना: गृहिकता तद्द्व पुरुषसागरेय: । मृत्यु०६०२१८ ।

43. दुलकालिकायण्य जातिविद्या वर्णविद्रव देश भिक्षुण्ण्य सायुं पुजा । काल०६०२३१ ।

44. पुरुषःकृष्ण न्याताः निषिद्धस्ये न परंभितशु । मृत्यु०१०६०६२ ।

45. सूर्य: स्वच्छन्दार्थ सारण सन पुराधार्मिकः । मृत्यु०१०३८ ।
even though he may be in reduced circumstances. For love
for a worthy personage constitutes the glory of courte-
sans. 46

Vātsyāyana advises a harlot who lives like a wife
in this way—She should express her desire to die by
taking poison, by starving herself to death, by stabbing
herself, when her mother forces her to unite with another
man. 47 When the mother of Vasantasena informs her daughter
to unite with Śakara, the king’s brother-in-law, through
a maid-servant, Vasantasena replies thus—"If you wish
that I should live, I should never again be asked to
do such a thing by the mother." 48 Here the young harlot
Vasantasena, threatens her mother according to the advice
of Vātsyāyana. Thus Śūdraka has depicted the chara-
ccter of Vasantasena according to the description of

46. यद्यनेन सेवितथ्यः पुरुषः कुलशीलवावः दरिद्रेऽपि ।
शोभा हि पण्यत्रीणाः सदस्य-जन-समाययः कःमः ॥ मृच्छ. ६. ३३।

47. बलात्कारिण व यद्यन्तः तथा नीयते तदा विधानवल्लः
शत्रु रघुः वा कामयेत् ॥ काव्य. ६. २. ३८।

48. यदि मां जीवन्तिभिमित्तति तदेवं न पुनर्ह वात्त्रा ज्ञापितथा।
मृच्छ. ४. ३६. १३४।
Vātsyāyana's *Kāntānuṛṛta-veṣāyā.* Though a courtesan by profession, she acts like a Kulastrī. The dramatist Śūdraka has made the maximum use of this *adhyāya* in describing the character of Vasantasena, who is the heroine of his drama.

The third *adhyāya* of this *adhikarana* advises a prostitute the technique of getting money and the plans to avoid a lover who becomes pauper. Vātsyāyana states "Money is got out of a lover in two ways, viz., by natural means and by artifices. Old authors are of the opinion that when a courtesan can get as much money as she wants from her lover she should not make the use of artifice. But Vatsyayana opines that though she may get some money from him by natural means, yet when she makes the use of artifice he gives her doubly more, and therefore artifices should be used to extort money." 49

The *Kāmasūtra* has given many plans to get money from

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49. सहस्रादित्यादाने स्त्राभिविक्षुपायतः। तत्र स्त्राभिविक्षुं संकल्पितं संकल्पयामिति द्वा लभ्यताना नोपायानुसयु-नसित-त्यायायः। विदितमप्रायः परिष्कृतं द्विगुणं दास्यतिंति वास्त्यायनं। कतृ.१६.३.१,२.३.
the lover, in which some of the plans are described by Damodaragupta.

Some of those plans are as follows: taking money from him on different occasions for purchasing various articles such as ornaments, food, drink, flowers, perfumes and clothes, praising his riches, pretending to be obliged to make gifts on occasion of festivals connected with vows, trees, gardens, temples and tanks, pretending that at the time of going to his house her jewels have been stolen either by the king's guards or by robbers, alleging that her property has been destroyed by fire, by the falling of her house or by the carelessness of her servants.  

Vatsyayana further narrates that when a courtesan finds that her lover's disposition towards her is changing, she should get possession of all his best things before he becomes aware of her intentions and

50. अर्थार्थ मध्यममोच्च पेयमाल्य वस्त्राणन्यशुद्धव्यादिव्यवहारिः
कार्यमुदार्यमर्यादाप्रतिनयन्यनेन तत्सम्बक्ष्य तद्विदलप्रक्षः।
इत्यारामेववुल्ल तदागोधानोत्सनुस्प्रीतिदार्यमक्ष्यः।
तद्विदलमन्निमित्तो रक्षिति: चोरैवार्तलक्कार परिमो धः।
दाहातुष्मप्रदद्वादात्रामादात्रास्यने वार्तनामः।
कृतपुस्तकां ६. ३. ४. ५. ६. ७. ८.
allow a supposed creditor to take them away forcibly from her in satisfaction of some pretended debt.\textsuperscript{51} All these plans are described by the poet Dāmodara-gupta through Vikarālā, an old procuress, who addresses Mālatī thus: "O beautiful lady, when your lover does not give the expected money, then you should inform him through your friend or servant that you are robbed when you are going to his house at night."\textsuperscript{52} When you are with your lover, the creditor, who is arranged by you should come and tell you - I have already given you a pearl-necklace and your servants have taken many ornaments from me on your name. Now I have arrived to ask the money as I have lost my invested amount in the business.\textsuperscript{53} Vikarālā continues her advice thus: "You

\textsuperscript{51} तत्य तासौर्याणि प्रागवसेवाणि आन्यापदेशेन हत्रेकुर्याति।
ताति वास्तवा हस्तादुल्लतारु: प्रसब्य गुरुत्वात्। क्रू-6३, ३६, ३७।

\textsuperscript{52} एवं वृत्तेष्यं सुन्दरी यदि तिष्ठाति नायकः प्रशालैव।
एतत्यं पश्चिमं परिमौलकं वस्त्रं नैपुण्यं वस्त्राय:।॥ हृदवत्नं। ५८५।

\textsuperscript{53} पूर्वं दशस्योपरि मुक्ताहारत्यं केदरारितंष्ट्रं।
परिवारिक्षयं नीता अन्यायानम् पृष्ठते वस्त्रकृष्टं।॥
स्ताववर्तं कार्ल नायकं स्पष्टितं मया त्वमसि।
रिवतं साणिर्मयं सांपुत्तमति साप्तंस्थवं ध्रुवते।॥ हृदवत्नं। ६०६, ६०८।
should say 'I have not completed my vow of the Goddess, who has fulfilled my desire by making you free from disease, as I have no money at all.' Víkarāla instigates her "You should show to your lover that you have lost all your property due to fire. The house which is to be burnt should be emptied in advance." In this way the plans instructed by Víkarāla are similar to those of Vatsyāyana.

Vatsyāyana further mentions the behaviour of a lover whose love or passion is waning towards a harlot. Then he keeps her in hopes by promises; he does not fulfill her desires; he sleeps in some other house under the pretence of having to do something for a friend. In Rāhubhāsa, Kalidāsa makes Agnivarna leave his harem under the above pretext for his secret love.

54. अपूर्वारीष्टितिः स्वामिनि विकाप्ततं भावति मया गत्वा।
भवतु निरामयदेहो जीवितनायस्तव पुशादेन॥
लेखन्वारतार्थं बल्पुवाजारेण प्रजिद्ध्याभिः।
तामृतीविरहेण तु न विपीर्य तत्र वेश में गङ्गा॥ कुटुम्बी • ६१२, ६१३।

55. अस्यम् वायोऽन्यं रिक्तकुलोऽयोग्यो दास्य।
तुष्टोऽन्यं मन्यतामिनि तविन्याशः प्रकाशुन्मेव॥ कुटुम्बी • ६१४।

56. उपमारिधानति। मिश्रकार्यंमद्यमन्यं शेति। का. • ६. ३. ३०, ३४।

57. निमिन्त्यमविद्यमाण: पारिवर्तः प्रसिद्धं तमस्वामित्वं प्रियं।
विदम् हेश शत पलायनसखलायं: जीतकि रुपुः: कवृहे। कथा • १९. ३१।
context the term 'Mitrakāryamapadīśya' of Kāmasūtra has been used by the poet with a slight change in words as 'Mitrakṛtyamapadīśya.' But both terms convey similar meaning only.

When a lover becomes poor then a harlot should leave him as if she had never been acquainted with him. Vātsyāyana states many plans which help her to get rid of him. Those plans are as follows. By acting which he hates, by sneering the lip, by stamping the foot, by speaking on a subject with which he is not acquainted, by showing no admiration for his learning, by passing a censure upon it, by putting down his pride, by seeking the company of superior men to him, by manifesting disregard, by censuring men possessed of the same faults, by expressing her dis-satisfaction in enjoyment, by not giving her mouth to kiss; by refusing to unite her hips, by showing dis-like for the wounds made by his nails and teeth, by not co-operating when he embraces, by keeping the limbs without movement (at the time of congress), by not allowing him in the laps, by pretending to be sleepy, by desiring him when he is fatigued, by laughing at his weakness, by not appreciating his strength, by going out even in day time when he wants to enjoy her, by misconstruing his words, by laughing without any
joke, by looking with side glances at her attendants and clapping when he says and laughs, by changing the topic which he has started, by reciting his faults and vices, by saying words to her servants calculated to cut his heart, by not taking care when he arrives, by asking him what cannot be given and lastly by dismissing him. 58

Kṣemendra, in *Samayamṛtyka*, gives the same plans in a poetry form. 59 The author of *Hitopadeśa* uses the above

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58. तदनिःशृङ्ख्या, निन्दताश्चयातः, ओषधनिर्मितः, पादेनमृखरङ्गः, अविनाशतविषयः संभवतः तदविनाशतविषयः, शृङ्खः च, दर्पिषयः
अक्षः: तदस्यातः, अदयामः, समानोष्ठाँः निन्दः, रहस्य
वाचत्यान्यः। रत्नोपवारेण्णं, मुख्यादानः, जयन्तवर्षः
नक्षत्रसूक्ष्मो ज्ञृतः, परिपक्षे भूमिस्या तृष्णा व्यवस्थानः,
सत्यता गान्याः सत्यतीत्यत्वायः: निन्दापरमं च श्रान्तपुराणम्
मोदना, अक्षातं हातः, शवताननंनन्तमसे दिवाकरी भक्तवृद्धम्
महाजनाभिषमम्। वाचयेशुपुरस्यमुक्तम्, अन्नवनि हातः, मर्मणि
वान्यपदिष्यय हते, वदत्ति तत्स्पन्न्तायेण परिचन्त्रे शुष्कवे
तादनः य, आह्य यात्र यथाविन्यः कथा: तदपल्लिनाः
व्यसनानां वायिरहितयाणि नृकीर्तन्तैं मर्मणाः य येकांत्योपकेस्मुः।

कः सुः 341, 4243.

59. श्रुतावहारीवन्महारे: कोप्प्रकारशैलनीविवकः
कौटिल्यवर्तकविवश्यातारि विन्द्रवायेणिशिष्यायाः।

plans when he describes the qualities of non-friendship
of a prostitute. Damodaragupta has displayed some
plans which are stated by the Kāmasūtra. Therefore
Vikarāla explains the behaviour of a harlot, who wants
to get rid of her lover, as follows- "She shows another
seat. She speaks with laughter which pains his heart
and shows jealousy." She praises his enemies, tells
about those who are ready to love her; she frequently
dislikes his words. She interrupts him in the middle
of the talk and starts a new topic. She censures his
conduct; she goes away under some pretext. She passes
time under some pretext, turns the face in the bed,
pretends to be sleepy. She prevents the touch of

60 अद्वैतदानेषु कृत्याम्पत्ताध्विरंगोत्तरकः प्रकृतिस्वप्नानामहस्तातां भेदवाच्यविष्कारः।
             यत्साध्विरंगोत्तरार्हनालोकस्तथाद्विष्कारः॥ तिलोऽर्थादितः।

61 पृष्ठान-विनिभूषितं नापृष्ठानादिको शैलवियः।
             नासययस्यापतिता आलापो मस्तिष्की विष्कारितः॥ कुटुंबनी।

62 तप्तिक्षिप्तायां तदिक्षिणार्गानासूरिति।
             वदति प्रयामिष्करः भवुलापित्क्षिप्तायामः॥ कुटुंबनी।

63 वनमान्तरप्राप्तात्सत्क्षिप्तां केशासमाख्यः।
             तद्विधारणापुरा तद्विधासमानत्तकायः॥ कुटुंबनी।

64 व्याजने कालहरणं स्वापावसे सिविरस्य गयने।
             निद्रामभिवध्यायनमुद्रेण: सम्प्रबीकरणं॥ कुटुंबनी।
secret parts, shakes her face when he wants to kiss her, contracts her body when he wants to embrace her. She does not tolerate his nails and teeth prints. She has disgust for long-sport and requests him to sleep. She insists on him for sex-sport when he is fatigued, laughs at his scholarship waits waits for morning when she will be free from him. The advice of Vikarāla is, no doubt, a reflection of the aphorisms of Vatsyāyana. The plans which are told by Vatsyāyana in sūtra form, are described by the poet Damodara-gupta in poetry form. With all these plans, if a lover does not leave her then she should tell him in clear words thus- "Lover, my heart is attached to you, but, I, who is under the protection of elder people, cannot dis-obey the words of my mother. Hence you should go away from this place for a few days." Thus a harlot should try to leave a poor lover.

65. गृह्यस्तिष्ठिनिरौर्यः, त्वमाचार्यायणां नवीनेषु।
पुम्प्यति वदनविकप्पमानिन्यति कर्माधिकारीयः। || कुट्टनी-622।

66. असतिष्ठिण्येव पुर्वजनः सरह्दाध्यक्षितप्रलेखेषु।
दीर्घरता निन्दयः: तन्मिद्धीति रतानिष्ठोन्योऽभुः। || कुट्टनी-623।

67. तदशक्तायुनीयो वैदर्शविविकसते सत्यहातः।
राज्यवत्तास्युप्युपः पुनःपुन्याभिमभिप्रबन्धः। || कुट्टनी-624।

68. प्रीयत यव ततोपरि हुदर्य मे किन्तु गुरुजानायीणा।
मात्रवोत्तिष्ठित्रणम् न समयं लाभविलुप्तम्। ||
अहिरितावदवत्स्तां गन्धागमितः कर्तिपायन्यायः विनार्थि। || कुट्टनी-662,663।
At the end of this third adhyāya Vātsyāyana quotes some verses which say—"The duty of a courtesan consists in forming connections with suitable men after due and full consideration. She should unite with him and should obtain wealth from him. Lastly she should dismiss him. The courtesan who leads her life in this manner will not be cheated by any person and will possess abundance of wealth."  

Manjarī, in Kuptpanimata, according to the above words, having possessed all the property of the prince through pleasing him by various congress, leaves him in a short time. In Rasasadana Bhāna, the author Yuvarāja states the same thus—"They (harlots) make many promises to fulfill their desires; after their fulfillment they leave them (lovers)." Māgha refers to the above idea

69. धर्मीः नवीः संयोगः सम्पत्तिपानुसार-जनम ||
तत्तत्त्वात् वादान्यंताऽ मोक्षाय वैतिकम् ||
स्वभैरन कल्पनां स्पष्टायप्रयो परिवृत्ते ||
नां नैसधीयं गम्यं कहरोत्तमकिष्म एकालाव || कम.५.६.३५, ४५, ४६।

70. नानातूरतिविनियोराधाराय चकार भूकलस्वस्यम् ||
गणिकां तै राजसूयं त्वदस्चिर्मिष्ठे मुदी घ नातिरिदाराय || कुंटलने.१०५६।

71. झल्टाय पिरसः पुरुषेऽर्जनीत शापान्विन द्वै ||
सिद्धेऽ पुनर्विक्रमस्ते ....... || रत.भा.१३५।
of Vatsyayana, artistically when he describes the sunset. The poet imagines that the west direction (a harlot) sends out the red-rayed one (the lover) whose body is heatless and fit to observe (who is handsome and whose body is fit for enjoyment), as he has no rays (money). Magha describes the West direction as a harlot, with ślesa and rūpaka alaṅkāras.

In the beginning of the fourth adhyāya Vatsyayana directs a courtesan thus—"When she abandons her present lover after all his wealth is exhausted, she may then consider about her reunion with a former lover. But she should return to him only if he has acquired fresh wealth and if he is still attached to her. According to the direction of Vatsyayana, Vikarāla advises Mālatī thus—"You, having expelled the present lover, should consider about re-union with a former lover who has acquired fresh wealth." In this regard Vatsyayana says

72. अनुरागलाभमापि लोचनयोर्दभं वचुः सूक्ष्मतापकरम्।

निरक्षणार्थायन्तर्वर्त्युस्मित्याच्योपहन्तमायायापदिग्रामिता।

रिष्या० ९००००००००.

73. वर्तमानेऽनिपीटिडार्मस्यसूचनैव विवर्जितमेकसंबंधवालो।

तत्र विविधविताय विविधवान्तानुरागशय तत: तत्सः।

केतु० ६४०००००००००००००००.

74. निविर्ख्यस्य तरिकं यः कामस्य पूर्णमशिष्टमेकसतिः सुमस्तया।

तत्स्य प्रामाण्यविभूल्लेखिततिः मिलोत्तमाने॥ कुटट्टि०६६४।
that she should remind him of his love for her in past, by showing him tokens of love which he had in the past presented to her. They should recount love-scenes that has taken place between them. Hence the old procuress advises "Having seen your former lover, you should describe your previous love-sports which have been experienced with him in the garden."

The fifth and the sixth adhyāyas of this adhikarana deal with different types of gaining and different types of courtesans. At the end of this adhikarana Vātsyāyana says- "Men want pleasure, while women want pleasure and money, therefore this part which treats of the means of gaining wealth should be studied." In this way the whole chapter is meant for courtesans and it further gives an idea to a man about the deceitful plans of a harlot. Damodaragupta, being dissatisfied with moral

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75. तत्साधन तामिकाएँ: पुरानागैथीती प्रत्यायिकः। अभिकारों व तत्त्वात्तपायोऽसद्दू स्मार्यति विषयमल्ल प्रदिशमय। कः तु ६५-३४, ३५।

76. उपवनशालाविहितोऽहवोध्यलम्भसाधस्य सह तेन। वर्णनिकारित्वात्तुद्देश्य स्मार्यकाराख्य विषयकोऽत्त्वम्। कः तदनि ६६५।

77. रस्याधि: पुरुषा येन रस्याधिकार योजितः। शास्त्रस्तप्रस्तुपाध्यायन्त्व योगोऽश योजिताः। कः तृ ६६-५६।
de-generation, came forward to expose the guileful practices of courtesans by writing his kāvya. Here he is influenced by the Kāmasūtra; especially by Viśikādhikarana. Therefore M. Winternitz remarks- "The poet tries to parade his knowledge of Alaṅkāraśāstra as well as Kāmasūtra." 78

Conclusion

The Viśikādhikarana, which has six adhyāyas, has influenced the poets to some extent. The first adhyāya narrates the behaviour of a general courtesan and it instructs her with whom to make friendship. Poets like Bhartrhari and Dāmodaragupta have clearly showed the greediness of a prostitute through their works. In Kuttanīmata, Vikarāla introduces many persons of Mālati for union. Those persons, who have abundant wealth are mentioned by the Kāmasūtra.

The second adhyāya, which gives a graphic picture of a harlot, who lives like a wife, tells many plans to a courtesan to show her love as real love. Śūdraka's Vasantāsenā is the best example for this type of courtesan. Vasantāsenā behaves according to the words of Vātsyāyana.

The other last four adhyāyas explain in detail the different means of gaining money from a lover; different ways to get rid of the poor lover; different plans for re-union with former lover and different types of courtesans. Damodaragupta's Kuttanīmata illustrates all the above subjects according to the Kāmasūtra. Paficatantra and Hitopadeśa, which are didactic works, give the general rules and regulations of a harlot. The behaviour of a prostitute is described by those works picturesquely on the basis of Vātsyāyana's Kāmasūtra only.

Thus the whole adhikarana has helped the writers in Sanskrit to sketch the character of a harlot in their works.