The third adhikarana of Kāmasūtra deals with the behaviour of girls and certain types of marriages. It has five adhyāyas and they all exhibit the keen observation of young girls done by Vātsyāyana. Further it gives some suggestions to a Nāgaraka regarding pre-marriage and post-marriage courtship of a girl. The whole adhikarana displays the knowledge of Vātsyāyana, who had studied the feelings and desires of girls.

At the beginning of the first adhyāya, Vātsyāyana instructs a nāgaraka to marry a virgin girl of the same caste in accordance with the precepts of Holy writ. The results of such a marriage are: the acquisition of Dharma and Artha, offspring, affinity, increase of friends and untarnished love. The Kāmasūtra further informs—"For this reason a man should fix his affections upon a girl who is of good family, whose parents are alive, and who is three years or more younger than himself. She should be born of a highly respectable family, possessed of wealth,
well connected and with many relations and friends. She should also be beautiful, of a good disposition, with lucky marks on her body and with good hair, nails, teeth, ears, eyes and breasts, and not troubled with a sickly body. All these characteristics clearly show that the girl must be good by nature, beautiful to look at and surrounded by relatives and friends.

Further, Vatsyāyana suggests not to marry a girl, who has an ill-sounding name, who is kept concealed, who has already married, who is very black or very white, who looks like a man, who is bent down, who has crooked thighs, who has a projecting forehead, who hates purity, who has been polluted by another, who has already matured, who is deaf, who is a friend, who is his own sister, and whose palms and soles are always perspiring. All these

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3.
adjectives express that one should not marry a girl who is ugly and who has lost her character.

In the Daśakumāra-carita, Dandin describes according to the tenets of Kāmasūtra, a kanyā called Gominī, who was seen by Śaktikumāra. He describes her thus—"Indeed all the limbs of this girl are neither too stout nor too slight, neither too short nor too long, nor they are unduly large and are bright. Her hands have their palms and fingers red and are marked with a number of auspicious signs, such as yava, fish, lotus and a vase; her feet have their ankles well turned and even, and are fleshy and not marked with prominent veins; her thighs are taperingly round...; her deep navel is slender and slightly depressed; her belly is decked with the three folds of skin; her breasts, beautiful on account of their great expanse and with the nipples prominent, cover her whole bosom...; the regions of her shoulders are well-turned; they are delicate and their joints are depressed;... her countenance is lotus-like where the round lips are tinged red in the middle, its chin is not contracted and is elegant." Here the detailed description done by

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4: अस्या: ख़ुर कन्यकाया: सर्व स्वावर्ता नातिस्या नातिहुष्मा नातिहुष्मा नातिहुष्मा नातिदीयाः न विकटा मुन्यवत्तयोऽ। रक्ततलाङ्कलिनी यदमयं रक्तकलकलस्वऽक्षुपण्येक्षालोऽक्षति करी, समुन्नतान्यायी मातलाविधातानि चाइमी, ज्ञाते वाचत्वुद्वस्ते पीवरोणास्ते इति...
Dandin is, no doubt, according to the words of Vātsyāyana.

The description of heroines in drama and poetry contains most of these qualities. Description of feminine beauty, limb by limb, is to show that she is fit to marry. The description of Yakṣipī, in Meghadūta shows that the Yakṣa has married a girl who is permitted by the Kāmasūtra. Her slender body, her pointed teeth, her beautiful eyes, her deep navel, her big breasts etc. are all described to illustrate the aphorisms of Vātsyāyana. The description of Damayantī, which runs over a whole a canto, depicts that she has all the qualities of a Kanyā which are stated by the Kāmasūtra.

5. Supra. F.n.38 of II1rd chapter.
Vatsyayana quotes the opinion of some authors who say that prosperity is gained only by marrying that girl to whom one becomes attached. If love arises at first sight, those lovers are fit to marry. Most of the poets have sketched the love at first glance only. Dandin sketches the love between Puṣpodbhava and Bālacandrīkā in the same manner. Agnimitra falls in love, having seen Mālavikā. He takes pleasure in looking at her beauty. Hence he says—

"I consider her disappearance to be as if the good fortune of my eyes coming to a close, like the end of the great festival of the heart, as if the closing of the door of happiness." Kālidāsa, here, has sketched the mind of the king which was attached to Mālavikā. Hence he felt unhappy for her disappearance. Duṣyanta, having seen Śakuntala, Nala, having observed the beauty of Damayanti,

6. यस्यमन्नचर्चिः निलग्रचर्चिः तत्सार्यस्तिकोण्टरामिश्यितत्यतेऽक्षमः। कृत्यां 3.1.14.

7. कर्मशिवतो बालचन्द्रीको नाम तरसीर्वन अधिको तदर्यजलविवाहस्वरूपीरभावो तत्सार्यस्तिकोण्टरामिश्यितत्यतेऽक्षमः। यथितत्वायुक्तायमः सार्कृष्ण्यकार्यायमात्रेण कर्तव्योपकृष्ण मामस्यनिरीक्ष्यं मन्द्यारुतान्देलिता लोकवास्यम्। दग्ध ३७.

8. भाग्यास्त्यमन्नचर्चिः निलग्रचर्चिः तत्सार्यस्तिकोण्टरामिश्यितत्यतेऽक्षमः। दार्शियानिमित्त धृष्ट्यं तत्सार्यस्तिकोण्टरामिश्यितत्यतेऽक्षमः। माल 2.11.
Vatsarāja, having beheld Sāgarikā, Udayana having glanced at Priyadarśīka, Jimūtavāhana, having looked at Malayavati, fell into the love-ocean. All these examples narrate the love at first glance.

At the end of this adhyāya, the author of Kāmasūtra opines- "Amusement in society, such as completing the verses begun by others, marriages and auspicious ceremonies should be carried on neither with superiors, nor with inferiors. The opinion of Vātsyāyana is that the bride and bridegroom should be equal in all respects. Therefore Sunandā, the friend of Indumati, advises her friend to garland Aja who is equal to her not only in race, in luster, in youth but also in good qualities. Hence she remarks- "Let jewel join the gold." Kanva in his message to Duṣyanta states that by bringing together a bride and bridegroom of equal merits, Brahmā has, after a long time, not incurred censure. In both the above

9. समस्याऐ: कुर्जीत्वा विवाह: किसतानि व ।
   ताष्यायेव कार्यापि नौलमेनापि वास्थूचे: ॥ का-सु-३.२२।

10. कुलेन कान्त्या वयसा नवेन गुणेश्चत्तेवतीर्धिनिशयाने: ।
    त्वमारमलस्तुलयमेव ब्राह्मवात्त रत्नेन समाघ्यमुः का-चनेन ॥ रघू-४.७९।

11. त्वमहेताव प्रागुततः स्वैतोऽसि न: कुल्न्याच मुर्तिमात्र व सरिष्य ।
    समाननवस्तुलयां गुणवर्ते चिरस्य वाच्यं न गत: प्रजापति: ॥ अभि-५.१५।
contexts, the poet Kālidāsa has depicted equal qualities in the bride and the bridegroom according to the words of love-aphorisms.

The second adhyāya tells how to create confidence in the girl. The importance of Kanyāviśrambhana is narrated by Vātsyāyana thus—"He who knows how to make himself beloved by women, to increase their honour and create confidence in them, becomes an object of their love." At the beginning of this adhyāya the Kāmasūtra states thus—"For the first three days after marriage, the girl and her husband should sleep on the floor and abstain from sexual pleasure... On the night of the tenth day the man should begin in a lonely place with soft words and thus create confidence in the girl... The man should begin to win her over and to create confidence in her, but should abstain at first from sexual pleasures. Women being of tender nature, want tender beginnings, and when they are forcibly approached by men with whom they are but slightly acquainted, they become sometimes even haters of the male sex. The man should therefore approach the girl according to her liking and should make use of

12. आत्मन: प्रीतिज्ञजने योक्षिता मानवर्पनो ।
कन्याविश्रभभा वैस्तिर्य: त तात्सा ग्रियो भस्तु ॥ का.०.३.२.४१।
those devices by which he will create confidence.\textsuperscript{13}

According to the words of the \textit{Kāmasūtra}, \textit{Kalidāsa} makes the Lord Śiva to sleep on earth for three days with Pārvati. He describes it thus- "Having dismissed the hosts of gods, the moon-crested god, taking the mountain's daughter by the hand, went to the nuptial apartment in which pots of gold were placed, which was furnished with decorations and in which a bed was spread on the ground."\textsuperscript{14}

\textit{Vātsyāyana} instructs to create confidence in lonely place with soft words. Hence Nala acts in the same manner.

\begin{enumerate}
\item \textit{कौंतेयो रितराश्मयः शुभ्राः श्रुतसरः} \begin{flushright} \textit{तत्समन्नेऽति} \end{flushright} \textit{विचित्र विचित्रम्} मुद्रितचं च चर्चाम् \begin{flushright} \textit{उपकारः} \end{flushright} \textit{विष्टम्याच्यो न भूतस्भूतम्} \begin{flushright} \textit{वायुस्वरवः} \end{flushright} \textit{उपकारः} \begin{flushright} \textit{हृदयमन्यिनिः} \end{flushright} \textit{वोक्ष्यिः} \begin{flushright} \textit{वृक्षारोपकृतम्} \end{flushright} \textit{तात्वनन्दितस्वितवः} \begin{flushright} \textit{प्रत्येकः} \end{flushright} \textit{मुद्रस्यमाणः} \begin{flushright} \textit{सम्यूरिगीतिश्} \end{flushright} \textit{भविन्नत्} \textit{तस्मात्त्प्रमुन्यः} \begin{flushright} \textit{सुकटाः} \end{flushright} \textit{पि} \begin{flushright} \textit{तु} \end{flushright} \textit{यत्} \begin{flushright} \textit{प्रत्येकरुपमेक्षे} \end{flushright} \textit{तैवानुष्ठविशेषः} \begin{flushright} \textit{कर्त्तव्यः} \end{flushright} \textit{3.2.1, 2, 4, 5, 6, 7}.
\item \textit{अधिक्षुर्णाः स्तानन्दनृन्दर्षितिनृपृष्ठ} \begin{flushright} \textit{धितिधिष्ठितिन्यायायादानः} \end{flushright} \textit{करिष्य} \begin{flushright} \textit{काँक्षलक्ष्मीः} \end{flushright} \textit{भवितोभासनायः} \begin{flushright} \textit{धितिविरितिन्यायः} \end{flushright} \textit{कौमुक्कुरारमाणात} \begin{flushright} \textit{कुमारः} \end{flushright} \textit{7-94}.\end{enumerate}
Sṛñharaśa describes it in this way— "At first he had let her come to him in the company of her girl friends; then in the company of only one. Full of wiles, he sent away this one, too, on some errand, and reduced Damayanti to the position of having him alone as her companion.¹⁵

Nala, who was an expert in sexology, having sent all friends, starts to create confidence in Damayanti.

Rāma brings Śītā, whose thighs are like the trunk of an elephant, to his palace which was very beautiful and having a bed on the ground.¹⁶ Here Rāma wants to create confidence in the mind of Śītā, hence he has brought her to his chamber in which nobody will enter.

The Kāmasūtra states— "Women are soft hearted, hence, they should be treated delicately. Particularly this applies to the virgins in the first meeting. Therefore they should be used like flowers. Kālidāsa accepts this opinion; hence he says— "The tie of hope, although possessing the strength like that of a flower, preserves the life

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¹⁵. पार्वतमागम किंव तहालिमिस्त्रेति पूर्वेक्ष ता तदेक था।
कापि तामिपि निकृष्ण मायिका त्वात्मानसतिकारायेकिता || १८-३९।

¹⁶. गौरीद्वारास्पदार्धत्तेऽगृही कर्मवृत्तमुप्यूषा।
तत्त्वमात्रमनन्तर्योगो भवन विवेष || जानकी ७-६१।
of women. The idea of treating a virgin softly is once again narraged by Kalidasa in the Raghuvamśa, where he describes king Aja who enjoyed the kingdom very delicately as a newly married girl. Here Kalidasa has used the word sadayam to express the idea of Vatsyayana. The poet Amaruka describes a woman, who was tortured by separation, whose body is extremely thin, and who was counting the days of her death, and exclaims "How shall women, tender as young shoots, remain alive in this condition." Here the poet has showed that women are like tender sprouts, according to the Kāmasūtra.

In the Malatīmādhava, Buddha-rakṣitā quotes lines from Kāmasūtra to Madayantikā, whose brother, Nandana, behaves crudely on the first night. Here Buddharakṣitā,
breaks through her Prakrit language and quotes lines from the *Kāmasūtra* in Sanskrit. The poet Bhavabhūti has exhibited his knowledge of *Kāmasūtra* in this act. Therefore Peterson remarks—"The whole context refers to a matter which Vātsyāyana treats of at great length, and which is interwoven with the plot of *Mālatīmādhava*."²¹ Bhavabhūti himself has said that his drama is an exposition of sexology.²² In this way the poets have agreed and described the idea of Vātsyāyana, who says that women are like flowers.

Vātsyāyana instructs a male thus—"He should embrace her with the upper part of his body because that is easier and simpler."²³ When the girl accepts the embrace, the man should put a tāṃbūla in her mouth...²⁴ At the time of giving this tāṃbūla he should kiss her mouth softly and gracefully without making any sound.²⁵ When she is

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²² Ṣaṅkṣayoneti jātāṅkaḥ satānī ca vāyām viśnuktam iti. Bhāratī 7.17.
²³ Purkāyena yopkṛṣṭvat viśkekaśvāt iti. ka. tū. 3.2.9.
²⁴ Aṣṭaṅgīkṛtaḥ kriṣṇāyāḥ vandana tāṃbūladāne ...... iti. ka. tū. 3.2.11.
²⁵ Tāṃbūlasukon śraddhā viśvamāhadyalokasthārṇavam iti. ka. tū. 3.2.12.
gained over in this respect he should then make her talk. In this connection Ghotakamukha says- "All girls hear everything said to them by men, but do not themselves sometimes say a single word." When she is thus importuned the girl should give replies by shakes of the head... 

According to the above instructions, Nala, a master of the art of love, drew his beloved near with the circle of his embrace with the manner of one still far away, though she had been placed close to him by her maiden friends. Śrīharṣa further narrates that, as she was drooping with bashfulness, he kissed her first on the forehead; then on the cheeks, as she by degrees bent herself less. Then as her confidence grew at this, he smiled, abruptly kissing her on the face.}

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26. तत्तत्सिद्धामालापयेः | कातुं 3.2.13.
27. स्त्राः स्व र्तिकर्माः पुरुषोऽपि ब्रजमानि वचनेन विपश्चते, न तु लघुमिश्रामपि वाचेऽवदन्तिति घोटकमुखः | कातुं 3.2.17.
28. निहिंद्यतदाना है शिरकपे प्रतिवक्षणि योक्षेति।। कातुं 3.2.18.
29. तेनिणापिं निषेधिशियामालिं: क्रूसमानस्मृतिः। आनयुक्तद्विनाराम्यानि प्रीयामककपालिकवेन सेनिभिः।। नैष: 18.40.
30. प्रागुख्येदलक्ने क्रुणान्नि ततः क्रमाधिकरन्तः कषोलयोः।। तेन विश्वसितमालान्नि होतिस्यान्नि स परिपुष्क्य तिलिभः।। तैष: 18.41.
makes his hero, Rāma, to behave in the same manner as Vātsyāyana has told.31

Śiva the destroyer of the bodiless god, was assiduously asking Pārvati a question in order to start conversation even on some irrelevant topic. Pārvati looked at him and gave a reply consisting of a nod of the head.32 The poet Kālidāsa, here, has depicted Pārvati according to the opinion of Vātsyāyana. The Kāmasūtra says that, a virgin, at first meeting, does not speak anything but pays sincere attention to what her lover talks (Supra Fn.27). According to these words Kālidāsa sketches Śakuntala. Therefore Duṣyanta remarks— Even though she mingles not her speech with my words, she lends attentive ear to me when I speak...33 Here the words used by Kālidāsa resemble the tenets of Vātsyāyana.

31. रामायणपरिरंभम् पृष्ठ: तत्पृष्ठ निग्रदिते मनोरथे || 

32. ज्ञेयवस्तुविनः कथा प्रकृतये प्रर्तत्त्वरमात्रशास्त्रम् ||

33. वायुः न पित्याध्यति वधवपि मद्यर्थे श्रवणार्थे || अभि 1-30.
The *Kāmasūtra* states—"If the man is previously acquainted with the girl, he should converse with her through her female friend, who enjoys the confidence of both. On such an occasion the girl should smile with her head bent down. If the female friend says more on her part than she was desired to do, she should chide her and dispute with her. She should smile and throw an occasional glance towards her lover."

*Kālidāsa’s Sakuntalā* acts according to the above aphorisms. In the first act, Duṣyanta talks with the friends of Sakuntalā and asks about the parents of Sakuntalā. Anasūyā tells about the birth of Sakuntalā. King Duṣyanta having known about the parents of his beloved, describes her. Then Sakuntalā stands with her face hung down. When Priyāvada opens the topic...

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34. तस्ततुला चेततविकमणुकलमुक्तसिद्धि पिण्डित्वाय तामस्तस्तराकृत्या कथा योजितेऽः। कनम् ३.२.२०।
35. तत्तिमन्नाममृदी विहसेऽः। कनम् ३.२.२१।
36. तत् वातित्वादिनिमथितिभवित्वदेत य। कनम् ३.२.२२।
37. नायकं व पिरस्यादिकाचिपात्वत्। नृत्यवेदायरोजनं। ३.२.२६।
38. शहुन्तला अधोमुखी ह्रिष्ठरति। अभि। ३.२.२२।
relating to the marriage of Śakuntalā, she objects and says- "I shall report to venerable Gautami that this Priyāvadā is talking non-sense." The poet has used the word asambaddha pralōpinīm and Vātsyāyana has used ativādinīm. In this context both writers have used similar words. Therefore V.V.Mirashi remarks- "The delightful scene of the first meeting of Dusyanta with Śakuntalā and her two friends is only a dramatic elaboration of what Vātsyāyana says about the behaviour of a young bashful woman in the presence of her lover."  

Bhavabhūti pictures such a scene in the eighth act of Mālatīmadhava. Madhava is enjoying the company of Mālatī and her friend Avalokitā. During the conversation Mālatī keeps mum but gives attention to the words of her lover. She looks at Avalokitā with objection when she reveals the secret of Mālatī before Madhava. When Madhava asks about it, she shakes her head. While

39. इमामसंबद्धप्रलापिनी प्रियावदामाययिः गौतमे निधिदिष्यादिः । तैवः पृ. 24.
41. मालती सातुरमिव तां प्रश्यति । मालतीः पृ. 451.
42. मालती सुधानन्द वालयति । मालतीः पृ. 451.
Madhava importunes, she says bashfully, "I will not tell anything." In the Ratnāvalī, Sāgarikā objects the words of her friends who narrate the emotions of love of their friend. Further she shows her rage towards them. Hence the king says— "Sweet Sāgarikā, it is not proper to get angry with your friends." Here Sāgarikā behaves in such a way as if she was following the love-aphorisms of Vātsyāyana.

If the girl is familiar with man, the Kāmasūtra instructs thus: He should touch her young breasts... If she prevents him he should say to her, I will not do it again if you will embrace me. While he is being embraced by her he should pass his hand repeatedly on her body up to the navel. By the by he should place her in his lap and try more and more to gain her consent and

43. नाई विमाप्य भेदाभिः। हृदि लच्छ्य नाटयत्ति। मालती। पु. 452।
44. छियः तागरिके, न कृत स्नियने युक्त एवं कोपादुबन्धः कहुँ। रत्ना। 2। पु. 98।
45. तथायुक्तमाधुरिकेति स्तनमुप्यत्त्योपयति स्ववृहत्। का। लू. 3। 2। 28।
if she does not yield to him, he should frighten her as follows: 46 "I shall impress marks of my teeth and nails on your lips and breasts and then make similar marks on my own body and shall tell my friends that you did them. What will you say then?" In this way as fear and confidence are created in the minds of children, so should the man gain her over to his wishes. 47

According to the above words, Nala feigning a curiosity to look at the beauty of her pearl string, touches the extremity of her neck with his hand which passes close to her bosom. 48 When Damayanti allows his hand on her bud-like breasts, Nala places his trembling hand near the knot of her garment and loosens it. 49 While Damayanti

46. वायुर्मण्डज्ज त्वमिमा परिष्कर्षज्ञात ततो पैवसपरिष्कर्षामीति स्वयमपरिष्कर्षायेतु, स्वं व हस्तमानाभिन्देशास्त्राय पूर्वार्यं निवर्तिये। कुमण वैनासुलखमासुलखमारोपिणमधुमिनिन्त्यमिनिन्त्यमथारामस्यमे भीष्येतु। कट. ३.२.२९।

47. अहं कहू तवदन्तमदान्यथे कारिष्कामि, स्तनपुष्टे व नम्मदम् आतमश्रेय स्वर्य कुत्या त्वपि बुद्धिष्कुटिन्ति ते सबीकर्णः पूर्वं कर्मिनिर्मित्या सात्म निश्चित्तत्त्वपूर्वको कर्मक्षयेत्रशीतो शंकरेना प्रतित्येकः। कट. ३.२.३०।

48. हार्दिकमलोकेन्द्रूप दुधाकौमुङ्गिमपि नाल्यान्यः। कष्टमन्दिरयमभूतपरिणामोपकूण्य धारिना ध्वः। नैष. १८.४४।

49. नीचरोचिनिनिर्दिष्टं स निस्या समयो निरूपिता सम्पर्कारः। कस्मित्त समयात्त पनन्यं दोलनीविनिर्दिष्टायान्यः। नैष. १८.४६।
prohibits the acts of her consort with bashfulness, Nala creates confidence in her mind ever and anon with these words- "I only will do what thou dost allow. Be not shy. Away with fear." Once will I drink of thy lips, nothing else do I beg to thee. Thus saying in a low plaintive tone he tasted her lips crushing them with force. Here Srijarosa has followed Kāmasūtra word by word.

According to the instructions of Vātsyāyana, Dusyanta who has started conversation with Śakuntalā, having gained a little confidence asks her thus- "O beautiful one, shall I shampoo your feet red like lotuses, so as to cause you pleasure, after placing them on my lap?" King Yayati also wants to take Ārmiśthā on his lap who is wounded by Tamāla leaf. In both the contexts the dramatists have made their heroes behave according to the tenets of Vātsyāyana.

50. तत्करोभि परमस्यपैचि यन्त्रां हि यूक्तं भिक्ष्यं परित्यज्य त्रैप. 18.56.
51. अन्यदानिं भवति न याविता वार्षेकमधयं ध्यामि ते।
हर्म्यातिवादवास्तुपासा कुर्वात् सोपमर्दत्ववृत्तिरेव।
तमु। कैप. 18.59.
52. अभि निधाय कर्मोहि यथावृत्य ते।
तेवाहामि परणावृत पदमताम्रं।
अगि. 3.20.
53. इत्युतस्य समुपवेशयितुमिच्छति।
यथावत। 3.9.
The Kāmasūtra instructs—"On the second and third nights, after her confidence has increased still more, he should feel the whole of her body with his hands and kiss her all over; he should place his hands upon her thighs. If she tries to prevent him doing this, he should say to her—"What harm is there in doing it?' and should persuade her to let him do it. After gaining this point he should touch her private parts, should loosen her girdle and knot of her dress and turning up her lover garment should shampoo the joints of her naked thighs... At last, having overcome her bashfulness, he should begin to enjoy her, without causing her any distress."
Srīharsa describes all these aphorisms with the example of Nala and Damayanti. When the beloved allows him to kiss her lips, having kissed them Nala states—"I, thy slave, have drunk the wine of thy mouth. Now I should do my duty. So I will render service to thy thighs." thus saying he place his leafy hand on them. When Damayanti avoids his hand with bashfulness, Nala asks—"Was there anything wrong during kissing and the like? Now too, do not fear in vain." Thus saying he effects the first unloosening of the gazelle-eyed maiden’s girdle. Thus the poet directs his hero to act according to the suggestions of the Kāmasūtra, while creating confidence in the mind of Damayanti.

Kalidāsa mentions slackening the knot of garment of females many times. Agnivarpa’s passion increases at once when his beloveds turn their lips in kissing and when they stop the hands which are loosening the knot.
Fārvati obstructs the hand of Śaṅkara as it is placed near the region of her navel, but her garment of its own accord has its tying knot completely loosened. In the Raghuvamśa, prohibition of loosening the knot creates passion in the lover, but in the Kumārasambhava, it expresses the passion of the beloved.

Generally women prohibit their lovers through bashfulness, when they drag their garment or when they try to loose the knot of garment. Hence one poet addresses his beloved thus: "You have not refused when I embraced your breasts, you have not turned your face when I kissed; why are you stopping my hand which is near the knot? Having sold the elephant, you are quarrelling about the hook." Mahkhaka describes some lovers, who with great passion start dragging the girdle, but their beloveds stop their hands due to bashfulness. In the above contexts

63. नामिदेशनिहितः कुम्भा शकरस्य रुपे तथा करः।
तदुक्स्लमध्य चाक्षुशलय दूरस्य कुष्माण्डित नीविन्दनम्।। कुमारः 8-4।

64. नारायण कथपरिराम्यमार्गं कार्यं
दृष्टार्थं किमिनि न दृष्टि न कार्यार्थः।
किं नीविन्दनवले रुपेण तपारिणः
विन्दने विरिणे किमिनङ्गः दिवादः।। मुरुः मापुः 313 47।

65. कु-वीराटमप्याकरे विषयेण न्यस्ते न्यायं दयिता श्रव्यं निविरोद्वः।
यत्वरिण्यंक्षम्य्यविद्युत्सर्वकालास्त-ध्वजा प्रटीतितिविवै परस्परस्य।।
क्षीरणः 15.17।
females are prohibiting the act of their lovers, as if they are obeying the rules of *Kāmasūtra*.

Some poets have sketched abashed women, who make fruitless efforts, to hide their nude body, when their garments are dragged by their passionate lovers. When Lord Śiva pulls the clothes of Parvati, she, bashfully closes the two eyes of Śiva with her two palms. But his third eye on the forehead continues looking; hence her efforts are foiled and she becomes helpless. In the *Meghadūta*, Kālidāsa pictures some women, who make fruitless efforts to put off the jewel lamps, when their garments are snatched by their consorts. Nīlakanṭha Dikṣit depicts a lovely girl, who closes with her hands her eyes only, when her lover Indra, who has thousand eyes, snatches her garment, as she is unable to cover all his eyes by her two hands.

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66. शूलिन: करतलब्धेन ता सांविधृष्ट नयने हुतास्यु | तत्त्व प्रकृति ललाटलोचने मोहयत्नविधुरा रहस्यभूमिः | कुमार.8.7.

67. नीविवण्योपवसितोपिनिः यविक्षयाध्यानातः | कौम रघुदनिल्लकोरेश्वराध्येषु प्रियेषु | अर्धगृहीत्सुभमभुमभागः प्रायंपरतमुदीया | हृदीमुद्रानव भवति विक्षणे युग्ममूलिकः | मेघ.70.

68. इति नीविवण्येन सति रहस्य यत्व्याधिकानं - न्वौदा: पारिप्रायमधी पिन्दितपत्ताधिक्यन्यना: | भवस्त्यायणा: 'युग्मदशिनाध्यायमत' | पुनस्तात्मयेइव स्तवस्मिद्धे लोकप्रयोगः | नील.5.18.
Vatsyayana closes this adhyaya with some verses which states thus- "A man does not succeed either by implicitly following the inclination of a girl or by wholly opposing her, and he should therefore adopt a middle course. Moreover a girl forcibly enjoyed by one who does not understand the hearts of girls, becomes nervous, uneasy and dejected and suddenly begins to hate the man who has taken advantage of her.

All the heroes of drama and poetry have tried their level best to court their beloveds. Nala creates confidence in Damayanti by behaving in a moderate manner. Lord Śiva gains the love of Pārvati by behaving smoothly. Some lovers use sweet words to conquer the minds of their beloveds. In the Hammīra Kāvya, the lover creates confidence with these words- "Be daring. Do not fear. Leave that shame which is useless. Show your face." Here the

69. सत्यन्त्रमानुलोमकृतिः वातिरिक्तलोमकृतिः।
   सिद्धि गच्छति कन्यायों तत्त्वानामविधेयकृतम्॥ कृत । ३•२•४०॥

70. तत्साम्बायुण्डन्ता कन्याप्रियतममविन्दता।
   भवे विनासमुद्रेन सहोदरेः च गच्छति॥ कृत । ३•२•४३॥

71. भक्तंति त्यज्यभीतिमेवधवलं श्रीमतवाच्यं वक्ष्यमुदायः।
   अधिकारामुदायेषु भक्तिः प्रियमनि कोशिशब्रीव पदे त्ययं॥ हमोर । ७•७॥
lover has used the middle way to gain her love according to the aphorisms. Kalidāsa depicts the idea of the second verse (KS 3.2.43) when Aja enjoys the new kingdom. Here Kalidāsa and Vātsyāyana have used the words sahasā and udvegam in the same sense and in the same context.

A Vīta in the Rasa-sadana Bhāṇa narrates that the ladies will lose the confidence in men if they are enjoyed forcibly as well as crudely. Nārāyaṇa, the commentator of the Naisadhīyacarita, refers to one verse which gives the same sense.

The third adhyāya instructs how to court a girl from her childhood. It narrates also the gestures of the girl in whose mind love has arisen. Vātsyāyana gives a detailed picture of plans or means which help a man to attract a girl from her childhood. Among those various plans, one plan is that, he should meet her privately and give her some presents, and he should express the fear of the elders... Vātsyāyana advises the lovers to express the

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72. Supra Fn.18 of this chapter.
73. वृद्ध बालाः विहाय मार्द्य यो: तिर्येवर्ष साहसम्: एूमानूः।

74. बाला विलाम्बवेत्तं विरागोत्परित्वंक्रमः।

75. प्रयाण्डानस्ते तु कारणमात्रम् गुरुजनाद्वां व्याख्यये।

देयस्य वान्येन व्यूहयोग्यविशिष्टिः। कृ. ३. ३. ३९.
fear of guardians as an obstacle in their love-affairs. Kālidāsa depicts Śakuntalā in the same manner. When Dusyanta asks her for secret love, she states—"I am really no mistress of myself though tormented by love." When she expresses her fear of elders, Dusyanta takes her into confidence by saying—"O timid one, away with the fear of the elders. The revered Lord of the group, who knows duties, will not, on consideration, find fault with you." In this context alam gurujana-bhayena of Kālidāsa and gurujanād bhayam khyāpayet of Vātsyāyana are quite identical.

Vātsyāyana states that young women love those men who are handsome and with whom they are acquainted. Though they fall in love, they will not express it openly. The same idea is elaborated by Viṣṇuṣarman in his Mitran-bheda plan thus—"Ladies love him, who requests them; who goes near to them; who wooes them ever and anon."
Therefore Sakuntala, Damayanti, Ratnāvalī, Kādambari etc. fell in love having seen the handsome figure of their lovers. Mālavikā, Mālati, Priyadarśikā, Vasantāsenā etc. expressed their love, when their lovers were acquainted with them. Generally the females will not express their love like males. Hence Draupadī in Cempūbhārata narrates "When women and men fall in love, the females will not exhibit it due to bashfulness. But males will not hide it." 80

The Kāmasūtra further describes some outward signs and actions of a girl, who wants to show her love. 81 She never looks the man in the face and becomes abashed when she is looked at by him. 82 Under some pretext or other she shows her limbs to him. 83 The same characters are also stated by the Ratirahasya. 84 Most of the heroines

80. स्त्रीपूर्वश्रीरम्बवद्द्रियो मिलो यौ
पुर्वश्रीकर्प्पितरिप्पेन।
पियारयं तुष्टपितु स्वभवं
परस्तः तत्त्वोत्सवोऽन्नाहुम || यं.भ.६.६।

81. तातिनिहिताकारानवक्ष्यामः । काः । सृं. ३.३.२४।

82. समुद्रे न दीक्षोऽ । ते हृदिका व्रीडाः दर्शयति । काः । सृं. ३.३.२५।

83. रूपचार्मनोऽङ्गानवपदावेशं प्रकाशयति । काः । सृं. ३.३.२६।

84. अभिमुखाकालोऽशो लज्जामालम्बसे मुक्तर्हे ।
रूपवर्ते न विरेत्व्याजाध्यक्तमात्र पदा मुखें लिखतिः || रतिः । १३-५०, ५१।
behave according to the direction of the *Kāmasūtra*.

Sarmiṣṭhā, having seen the king Yayāti diverts her glance. And she leaves that place, through bashfulness, though the king directs her to be there for a moment. Hence the king says- "It appears that she has gone disregarding my instruction. However her attitude is not averse to me. Or rather the minds of women folk are perplexed at the time of their first union."  

In the *Viddhāśalabhaṇjīka*, the king Vidyādhamalla tries to raise his beloved's face, which was hung down due to bashfulness. Malayavati having seen Jimūtavāhana speaks to her friend thus- "I cannot remain here in close proximity to this man. Friend, on account of my excessive alarm I cannot stand face to face with him." And afterwards she looks bashfully at Jimūta with down-cast looks and

85. इति अद्यौग्रत्यजालसल्ल्य मुखे परिवर्तयति । ययाति-४.६.

86. तदनांतर गतेति गम्ये मधि तत्स्या: विमुक्ती न तंस्वयमि: ।
अथवा नमस्तमेव मनो महिलानाः भस्ते विमृद्वताः ॥ ययाति २.७.

87. तथस्मय सुमोहिनीयं झुन्ने पतनु चिन्मिन्नवेवरं
स्पुदीपुर रदग्रुरं भजलु चिदुमः प्रेतलाः ।
श्रण्वुधशुद्भुङ्ग स्वेतवान कार्यने कालिका-
मृदुः-चय भस्ते गमनार्धस्तु व द्वियंत्रनं नमः ॥ विद्यमः ३.२७.
slightly turns away her face from him. Malavika, in pramadavana, having seen Agnimitra is abashed (according to the direction of Vātsyāyana.) Dugyanta describes the same type of behaviour of Sakuntalā thus—"She does not stand with her face turned towards my face, but her vision for the most part does not possess any other object." Here Sakuntalā hesitates to look in the face of her lover on account of bashfulness.

In the Kuṭṭamāmata, Mālatī behaves properly to attract a new lover. She shows the gestures tending to excite amorous sensations, exposes the limbs which are beautiful due to sex-sport, makes visible her secret parts, snaps the fingers with thumb and smiles gently. Showing

88. इ जे अतिलिखितेन न शकनोमेतत्स्थायामिलकी स्तायिम्।
नायकः स लघ्व तिरस्कुरकसंवति किंपितपराृत्तमलकी तिठलति।
नागः। ५। ५२।
89. मालयिका लक्ष्या नाटयति। माल। ६८।
90. कामः न तिठलति मदाननं-संपुंशिना
भृगुवधानसाविकः न तु वृहिरस्या। ॥ अभिः। २। ३०।
91. स्वरय अवश्यमानीकरणम् लक्ष्मीमिं लक्ष्मीः
गृहस्यामुक्तनम् भृगुवधानविस्फोटने सिम्तेऽशुभगम्। ॥ त्रेतोत्तरी। ६९२।
some secret parts is to kindle the love-fire of their lovers. Hence Mālatī exhibits her body. Vātsyāyana directs that it should be done under some pretext. Hence the poet Kālidāsa brings Mālavikā in thin clothes which manifest the beauty of all the limbs, before Agnimitra. Under the pretext of dancing competition. Some women, in kāvya, exhibit their secret limbs under the pretext of plucking the flowers. Bhāravi sketches a woman who exhibits her hips, her breasts, three folds of flesh and hairs on the stomach under the pretext of plucking the flowers.

The Kāmasūtra proceeds thus- "A girl, who wants to express her love, looks secretly at her lover though he has gone away from her side; hangs down her head, when she is asked some question by him, answers in indistinct words, and delights to be in his company for a long time.

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92. सर्वगिनित्ववाभिभवकथये विरलनेववययोः पात्रयोः प्रेक्षोः लूः ||
   माल.प.26.

93. कल्पमारण विद्वल्लिनीविना गलदकुकलस्तन्त्वालिन्नरता ||
   वलिव्यायसुटुरोराजनिना निरायत्तवाहुद्दरण ताम्वता || फिरिल.8.17.

94. प्रमात्रं प्राप्तं नायकमविक्षिप्तं व विवेषे || कात्रु.3.3.27.

95. फुट्टा व विद्वल्लिनीविना विरलनेवववास्तवमविन्तायं व मन्दं मन्दं अधोमुखी कथ्याति || कात्रु.3.3.28.

96. तत्समीव चिरं स्थानमव्यविन्दः || कात्रु.3.3.29.

97. विद्वल्लिनीविना मविद्वल्लिनीविना विरलनेववमविन्तिमवः ||
   वद्वधि तदनिष्ठस्तरितमविन्तति व्याजतां-दीर्घं || रति.13.52,53.
Kalyāṇapamalla narrates the same in his erotic text. All these aphorisms narrate that the girl looks at her lover under some pretext, answers when she is asked, and desires not to be far from him.

Therefore Duṣyanta recollects his beloved's behaviour, who looks at him under the pretext of extricating her garment, though it was not really entangled in the branches of the tree. A poet remembers the occasion of his beloved's departure and narrates- "She, who glanced on me repeatedly having turned her face, pained my heart by her side-glances which are like arrows coated with nectar as well as with poison." In the Daśakumāra-carita, Mitragupta

97. वदति तदनिकास्तिथितिमुसरि व्याजलो-दीर्घो रतिः। 13.52, 53.

98. दयंकुशेण घरण यत्त्र इत्यकाण्डे
तन्वी स्तिथा कारिपिदेव पदार्थविद्यता।
आसीदू निवृत्तबल्ला च विसुचित्वाति
शालाशुल्कमलस्यत्तमापि हुमायणस्। अभि. 2.12.

99. जान्त्या मूल्यलिङ्क्षथरानानं त-
द्वार्ताक्षतकपरिमैतन्त्या।
दिरघो मूत्रेन च विषेषं च प्रस्तावितं
गाढं निखान्त ज्ञव से दृष्टे कबाश।। मालक्ति। 1.32.
sketches Kandukāvatī in the same manner where he states—
"She passed a side-long glance, as though it were the blue
lotus shaft of the flower-arrowed God, and appearing to
see, as she often turned, under some pretext or other the
full orb of the moon of her face, whether her heart that
she had sent towards me had returned or not."¹⁰⁰

Pādmāvatī looks at Śrīnivāsa with side-glances
repeatedly under some pretexts, when she was leaving him
in the forest.¹⁰¹ In all the above examples a girl, in
her first love or in her first meeting, never looks towards
her lover straightly but beholds him with side-glances,
that too under some pretext.

Vātsyāyana has said that a girl never wants to leave
the company of her lover. If time comes to leave him, she

¹⁰⁰...
¹⁰¹...
shows her unwillingness and desires to be there only under some pretence. Kālidāsa pictures Śakuntalā in the same manner. Hence in the first act, Śakuntalā is not ready to leave that place. Therefore she says—Anasūyā, my foot is deeply pricked by the point of a young kuśa blade and my garment is stuck fast to a kuravaka branch. Wait for me so long as I extricate it. In the third act also, when she has to face the separation of Dusyanta having heard the arrival of Gautami from her friends, she hides him behind the branches and at the time of the departure she states—"O bower of the creepers, the remover of my sufferings, I take leave of you, to enjoy again." Then she exits with sorrow. In this context we clearly see that she was not ready to lose his company. Kālidāsa has depicted Śakuntalā according to the tenets of Vātsyāyana.

102. अनसूया, अभिनवकुशाश्च शरीरं मे वरणम्।
कुरवकशाशा परिलर्तं व वल्कलम्। तत्वतत्वपरिपालतां मां शाबदेतत्नौपायाभिः। अभिः 29.

103. लताकलय सतिभारक, आमन्त्रे त्यां भूगोलस्य परिमोचय।
श्रीकेतन निष्क्रान्तस्य कल्याणस्य सहितराम्भः। अभिः 69.
Priyadarśikā of Śrīharṣa also acts like Śakuntalā.

Having seen Vatsarāja, who was hiding behind the Kadaliqrha, she says to her friend thus- "O Indīvarīkā, my laps laps stunned due to excess cold. Hence we will go slowly." She looks at the king under this pretext. Thus she shows her unwillingness to leave that place. When Malayavati is enjoying the company of Jimūtavāhana, an attendant comes and narrates the order of her elders, which leads to their separation. Malayavati's mind starts to swing as she is ready neither to discard the order of the elders, nor to abandon the pleasure of looking at her lover. Here, the girl, Malayavati, expresses her unhappiness at loosing that good company.

Further the Kāmasūtra tells some more signs of a girl who wants to express her love. They are as follows: She speaks to her attendants in a peculiar tone with the hope of attracting his attention towards her, when she is at a distance from him, and does not want to go from that
She having seen something, smiles and narrates tales to somebody to attract him. She embraces and kisses before him a child sitting on her lap and draws ornamental marks on female servants. She confides in her lover's friends, respects and obeys them.

When Vidūṣaka asks Duṣyanta—"How do you know that Śakuntalā is interested in you?" Duṣyanta replies—"When I faced her, glance was withdrawn by her; her laughter had its rise from some other cause. Hence, her love whose course was checked by modesty, was neither fully revealed nor fully concealed." Here Śakuntalā

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106. दुरे स्थिता परशु माधविनि मन्यमाना परिपरिव तवदनियिकाराहामाहो ते देशे न मुख्यति। का.०३.३.३०।
107. यक्षरी-युद्ध इतिविसरृत करोति तव ज्ञामसन्याताय गुपदनाति। का.०३.३.३१।
108. बालसागरस्यायां गृहस्यं व करोति परिश्राकायायात्तल्लं व सर्वातिति। का.०३.३.३२।
109. तत्त्वनिदेशु विश्वासिता वचनेन श्रव्यं बहुमण्यते करोति व। का.०३.३.३४।
110. अभिमुखे मनि लोकमित्रीक्ष्या हृदभावनायन्नमित्वान्तोऽयौ।
विन्यासारित्वारित्बयांतरस्य
न विवृत्तो मदनो न व तैलः।। २०११।
has expressed her love by not looking at his face and by smiling without any reason, which are mentioned by the Kāmasūtra.

Some poets have added some more characteristics and described them whenever they got an opportunity. Dāmodara-gupta describes Mālati who was expressing her love thus— "She loosens her waist-knot, makes correct her braid frequently, bites her lower lip, kisses the child etc." Pravarasena in the Setubandha, describes a girl thus— "She touches her curly hair which are hanging on her forehead; she plays with her bangles; she checks her cloths, she utters something to her friend, when her lover is looking at her. Śrīnivasa recollects the expression showed by Pāmāvatī and comes to the conclusion that she is loving him. Thus we see that the poets have followed

111. नीविन्द्यविनोभि महुष्मषेषार्थान्वितमधेि:।
स्वाध्यदस्यांग्यां बालकपन्द्रम्भां रतोरकान्ताः॥ उद्दगी-६७५॥

112. अलः स्पुष्टिरिविलक्ष्यः प्रतिलोकायाति कल्यं युवानि नववस्यमः।
मोधापूणार्थि सर्करदिनितावनस्तो विलासिनी-सार्य:॥ सेतु १०.७०॥

113. अत्यव यि पलं तद्यथापि न निक्षिप्तसे। कथमन्यथा दृषिति-
निवाहाणः बुद्धा तत्यार्ज मातिमयः पर्यंति। निगुंरो-पि
कोणसिंह पिरार: कथमत्या: प्रसरितामेकु। स्येदलवृत्ताता
जालकृति-रियाम्बितायामस्तिक्षितादिक्यात्पलोत्पलोत्पलो।
कर्म उत्तमसिद्धेद्धं वाच: रोमर्योद्धेद:। कर्म नतीयार्थिणानल
हव लतामधुमः। कर्म शिरसी स्वेतन्त्रिविभाय:। कर्म
धुमालिखितवत्वान्यमाणि:। श्रीनिवास: पृ.५६॥
Further, Vātsyāyana has said that the girl, who wants to express her love, respects the friends of her lover. Mahāśvetā behaves in the same manner. Having heard about the arrival of Kapinjala, the friend of Puṇḍarīka, Mahāśvetā bows down and gives him a seat. She washes the feet of Kapinjala, though he tries to avoid it. She sits on the earth near him to hear his words. The description of hospitality sketched by Bāna is, no doubt, according to the words of the Kāmasūtra.

Vātsyāyana ends this adhyāya with these words: One should win over a young girl by child-like sports, a damsel come of age by his skill in the arts, and a girl that loves him by having recourse to persons in whom she confides. Hence Dandin describes many princes who win the hearts of young ladies by displaying their proficiency in the arts. The words of Vātsyāyana are accepted by Śūdraka; hence he

114. उत्थाय वृत्तप्रणामा तादादेव त्वयमालयमूप्याः। उव्विभाष्यं च बराहिनिन्त्यतोपि पुष्करलयः घरणं गृहमूलं बोत्तरियाणाशः पल्लवनाथवधानायाय मूमाचैव तस्यानिः सुम्पाविनं। काद.पृ.238.

115. बलवीरमङ्कैवले कलामिन्धवंने स्तिथल। वर्षलावधिका विग्रहाय विशवास्य जनंव्याद।। सू.र.3.3.44।
states- "An elephant can be held by means of a tying-rope; a horse by means of reins and a woman by the heart... etc." In this way the poets have described various characteristics of a girl who desires to express her love, according to the aphorisms of love of Vātsyāyana.

The fourth adhyāya instructs a lover how to win over his beloved, who expresses her love by various signs. In this connection, Vātsyāyana says- "A lover should gain his beloved by many plans." The Kāmasūtra gives many plans to a hero to achieve his goal. Among those, some plans have been described directly and some indirectly by the poets. Vātsyāyana instructs- "When the man is engaged with her in some game or sport, he should intentionally hold her hand." The intention of Vātsyāyana is that a lover should touch her body under some pretext to show that he is familiar with her. Hence Kālidāsa sketches Agnimitra and Vikrama in the same manner. When Mālavīkā bows down to the king, as Vidūṣaka has created

116. अलाने गृह्ये देही वाणी वल्णातुरु गृह्ये ।
हृदये गृह्ये नारी यदीद्व नारिसि गम्यताः । मृण्या । 50.

117. दर्शितिकृतानि कन्यामुकायतातुरुमिति जीत । ये भोजनकुशे
घ यक्षमानन: लाक्षणिकर्मस: पारिगमलभेत । कृपया । 345.
fear in her mind, Agnimitra takes her by the hand and makes her rise up. Vikrama, in pramadavana, having seen Urvaśī suddenly, holds her and makes her sit. In both the contexts the lovers have tried to touch them under some pretence and have succeeded in their efforts.

Another plan stated by Vatsyayana is that he should sit near her at parties and assemblies and touch her under some pretext. According to this tenet only, Vikrama sits near Urvaśī in the chariot and when it goes speedily their bodies come closer. When a lover creates confidence, then he should say to her- "I have something to tell you in private." At this time he should read her feelings. Amaruka, who describes the love-situations according to the words of Kāmasūtra, describes an experience of a heroine who tells her friend thus- "I have a

118. इति हस्तोऽन गौडीत्त्वा उत्थापयति । माले० ३३६।
119. हस्ते गौडीत्त्वा एनामुक्तेश्वरति । विप्र० २।
120. द्वारामस्वेषधर्मास्थितश्च लोकोपथवेयनं तत्रात्मापदिधीत तयाःसृजः । कात० ३३३१।
121. यदयं रथस्वदिक्षितं रथोपथवे। त्यूठः तत्रात्मापदिधितमलानोभैरेऽवेय : । विप्र० १३।
122. द्विविषिः च दृष्टिप्रदर्शी कण्याविनक्षणं उत्त्वमं निर्धारितं मार्ग च तत्रोपस्थे । कात० ३३३।
word for thee', he said and drew me to a lonely spot; and as my heart was filled with eager longing, I sat close to him and was attentive. Then whispering something in my ear and smelling my mouth, he caught hold of the braid of my hair and sipped the nectar from my lips.123 The first line of this verse is really the reflection of Vatsyayana's words. Kalidasa sketches this aphorism when he describes the pre-separation state of Yakṣa, who indeed was eager to tell something, in the ear of his beloved, which could be spoken out loudly even before her friends, due to the longing for the touch of the beloved's face.124

Vatsyayana makes a general statement that women grow less timid than usual during the evening and in darkness and are desirous of congress at those times, and do not oppose men then and should only be enjoyed at these hours.125

123. अर्थ तेनाहृता किमपिक्ध्यामीरूति धिकने सभीपे चार्वीना सन्नौत्तरत्वाच्यवहिता।
तत: कथौपायने किमपिवद्धातामाय वदने 
गृहीत्वा धर्मिल्ले मम सति निपिलोधररसः।। अमुः-66।

124. शब्दावशेयं यदैव किल ते य: सभीनां पुरस्तात्त्वण लोल:
कथौपायनानस्मृतोहिभावः। नेथ-105।

125. प्रदोषे निनयि तमसि य योजिनो मन्दसाध्याद: हर्यत्वमाराधिन्यो 
रागाववच भवन्ति न य पुरुषं गृहवाप्ति तत्स्मात्तत्त्वाय 
प्रयोजभित्वाय इति प्रायोवादः। का-२०३.४.३।
Influence of this sutra is seen on Amaruka, when he describes a beloved, who was embraced and kissed by her lover in the darkness.\textsuperscript{126}

Vātsyāyana, having instructed a man, gives some guidelines to a girl about her behaviour at the first union. He says- "Old authors say that, although the girl loves the man ever so much, she should not offer herself, for a girl who does this, loses her dignity."\textsuperscript{127} When the man shows his wish to enjoy her, she should be favourable to him.\textsuperscript{128} When he embraces her, she should not show any change in her demeanour.\textsuperscript{129} When he tries to kiss her she should oppose him.\textsuperscript{130} Though importuned by him she should not yield herself up to him as if of her own accord, but should resist his attempts to have her.\textsuperscript{131} All these

\textsuperscript{126} कान्ते सागरसिद्धां काण्यिनमिति विभागः विभागः
\textsuperscript{127} ‹थान्त्यासिद्धां गया रहस्यमुद्रितं सत्यमागाधिष्ठितत्तत्सामागाधिष्ठितरूपं हारसे वन्द्य-\textsuperscript{128} दायिलक्षण चलितासिद्धिः तैन विवेकनाग्र प्रदोषागमे || उम्रुः।४६।
\textsuperscript{129} न वच्छातुरालिष्ठि पुरस्त्र तस्यमध्ये तत्र चेि स्वयमक्षेत्रीयाजीति, स्वयमक्षेत्रीयाजीति
\textsuperscript{128} तत् तत् युक्तानां तस्यमाध्यमानामानामान ग्रहणं || कतः।४।५।४३।
\textsuperscript{129} अदृश्यत्वाध्यक्षी व न विकृति भेजएः || कतः।४।५।४५।
\textsuperscript{130} वदनाध्यक्षे बलास्तक्राः || कतः।४।५।४७।
\textsuperscript{131} अभृद्धितः नातिनिवृत्ता स्तवं स्तवादिनिवृत्तालाभे || ३।४।४९।
suggestions, given by Vatsyayana to a girl, are described by the poets when they sketched the Mugdha type of heroine.

It has been already noted that Sakuntala, Parvati, Malayavati, Malavikā and Sarmiṣṭhā, who are the Mugdha type of heroines, behave according to the above words.\textsuperscript{132} When king Dusyanta raises the face of Sakuntala in order to kiss her she avoids it.\textsuperscript{133} Hence the king narrates—\

"The face of the damsel, with eyes of lovely eyelashes, was though somehow raised, yet not kissed, which had its lower lip covered with fingers, which was distressed in uttering words of prohibition and was charming, and which repeatedly turned towards the shoulder."\textsuperscript{134} Further the king commenting on the activities of his beloved says that she neither revealed nor concealed her feelings.\textsuperscript{135} In this context Kāmasūtra has used the words 'nātīvivṛtā svayam'. Kālidāsa has used 'na vivṛtab'. Thus both the writers have used the same words in the same context.

\textsuperscript{132} Supra Fn.64-72 of IIInd chapter.
\textsuperscript{133} गुणस्या: समुन्निधिविभिषितं | कृतताला नाप्रेयन परिपोहितं || अभि.68.
\textsuperscript{134} नूहुरक्षुलेषुनुताध्यादेन || प्रतिक्षाश्चरविकलबाभिरामम् ||
सुखर्षुशिविरिः वध्याय: || कथमपुनरस्मिति न चुम्भितम् हु || अभि.3.24.
\textsuperscript{135} न विकृतः मदनो न च लृष्ट: || अभि.2.111.
Even Malavikā in her first union, behaves as if she was obeying the rules of Vātsyāyana word by word. She obstructs her lover's hand which was near her girdle. She covers her breasts when she was embraced; she turns away the face when being raised up in order to kiss.\textsuperscript{136} Jimūtavāhana pictures the behaviour of Malayavatī which was according to the Kāmasūtra thus—"On being seen, she casts down her looks; on being addressed she does not give any reply. While in bed she turns away from me, embraced forcibly she shudders; when the attendants are going out of the bed chamber, she too would go away with them. My newly wedded wife brings me great happiness because of her crossness itself."\textsuperscript{137} Somadevasūri depicts Amṛtamati in the same manner at her first meet with Yaśodhara.\textsuperscript{138} Sanskrit poets have taken great pleasure in depicting the behaviour of a girl who gives a special type of pleasure at the first meet.

\textsuperscript{136} Supra Fn.68 of Chapter II.

\textsuperscript{137} Supra Fn.67 of Chapter II.

\textsuperscript{138} उसका साधन न किपं-चुंदूलसर्वं नातोक्तिकालोत्स्यं शक्यायं विष्नुवलम्यं च किणवस्वाहास्यं वेदते।

नामलाप्यां ना भोग्दयव नामुम पुनर्म-प्रकटि प्रीति कथा तथा पिन् तितुमें वाला नो तेसंगेषें॥ यशस्ति।2.218.
Amaruka describes the conduct of a girl at the first union in these words: "When the husband clings to the garment, she demurely bends her countenance; when he desires a passionate embrace, she moves her limbs aside stealthily; she directs her glance towards her smiling friends and is unable to say anything; the newly married one suffers inwardly from bashfulness during the first pleasantry." Prohibiting the lover's act, not allowing him to embrace, and not mingling the eyes etc. are described by the poet according to the tenets of Vatsyayana. In another verse, the poet sketches a newly married girl, who is repenting for her attitude at the first union in this- "Silly girl that I was, why did I not clasp my lord by the neck? Why did I lower my face while he tried to kiss me? Why did I not look up to him? Why did I not speak to him?" Here the girl, who is regretting for

139. पटालवन्यं पर्ययं नमयति मुख्यं जातविनया
हथाकलेघ्वं वाण्यकृतंहरितं सात्राणं निःशृङ्गः।
अयस्ति वाण्यांतु निष्काम्युक्तिसविदुस्तनयाना
हियं ताम्यत्यन्ता: प्रथमपरिहारसं नववृः: ॥ अमः 36।

140. बिलालं कण्ठे विकिरितं न मया मूह्यं प्राणनाथं-
शुभम्भतेःवस्मवं वदनपितातं: किंकौंति किं न गुणकं:।
नौक्ति: कस्मार्दितं नववध्येणविविन्ययं
पत्रपास्तां: वजनि तदवेणि प्रेमिन जाते रक्षा: ॥ अमः 51।
her behaviour, acted as if she had obeyed the rules of Kāmasūtra.

Pravarasena points some girls, who are new to love-sport, who are inactive and who accept everything passively, as they have not interest in those activities due to shame as well as fear.\textsuperscript{141} Another poet describes a nearly wedded girl who gives pleasure as well as pain at the first meet, by turning away her face when she is embraced; by stopping (avoiding) the kisses as she shakes her head by removing his hand which is placed on her breasts; and by desiring to go away.\textsuperscript{142} The behaviour of this girl, no doubt, resembles the attitude of a girl described by the Kāmasūtra.

\begin{flushleft}
141. कथमपि संयुक्तांतु स्त्री कथमपि बलध्रुविश्वतापूर्वत गुर्वे ।
ददाओरूपः नकब्धुपद्यां तिन्तरमपि पृथिवी ॥

142. बलानन्दीता पार्श्वं ज्ञानिज्ञानं नैव व्यक्ते
हुनानं मूर्खानं हरि तं बुधीदुम्भन-विभिन्न ।

उदिन्यते हर्षं श्लोकं च गमनारोपितमना
नवोदा वोढारं गुप्तति घ लक्ष्यायति च । शाय्यमित्रं 3678।
\end{flushleft}
On the basis of Vatsyayana's words some poets have narrated in fear of a girl at the first union. One poet says- "A young girl gave more pleasure to her husband than sex-spore, by uttering "O lover stop, leave the border of my garment, put off the lamp, my friend may come" etc."\textsuperscript{143} The girl, here, wants to show her non-cooperation to her lover. But he gets pleasure from her non-cooperation also. Jagannatha Pandita says that the newly wedded girl, who is caught in the arm-cage, trembles much like a young deer, which is caught in the snare.\textsuperscript{144} In this way most of the poets have followed the words of Vatsyayana in depicting the attitude of a young girl, who is facing the first union with her lover or husband.

Further Vatsyayana warns a girl that she should submit herself, when she has confidence in her lover that he will marry her and he will not leave her.\textsuperscript{145} The intention of

\begin{footnotesize}
\begin{enumerate}
  \item \textsuperscript{143} विरस नाथ विवुध ममा-वले
      शापदीपमिभ समवा तख्तः।
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    \begin{tabular}{l}
      हृति नवोलममायतेवैः
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      मुद्रामादिन्ति सूरतादिपि। कृति-पू-117।
    \end{tabular}
  \item \textsuperscript{144} भृजप-जरे गृहीता नवपरिरोता रहति वयः।
     \vrule
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       तत्कालवाण परिता बालकरुणीय वेपेते नितराम। भाषणिः 2.37।
     \end{tabular}
  \item \textsuperscript{145} यदा हू मन्येतानुरक्ते मध्य न व्यावहिष्ठत इति तद्वेतयम-
      \vrule
      \begin{tabular}{l}
        भिमुखाने बालनागमोक्षाय चावर्येदु। कृत-सू-3.4.50।
      \end{tabular}
\end{enumerate}
\end{footnotesize}
Vatsyayana is that a girl should not allow her lover to enjoy her body before marriage. Otherwise she has to face unwanted consequences. The sense of these words is seen in the speech of Sāṅgarāva, who advises Śakuntalā thus—

"Therefore a union, especially in private, should be formed after careful examination. Friendship towards those, whose hearts are unknown, turns into hostility."

The fifth and the last adhyāya of this chapter deals with certain forms of marriage. Vatsyayana begins this adhyāya by instructing a lover how he should make his beloved consent their marriage. He may appoint a servant to achieve his goal, or take help of his female friends.

The Kāmasūtra says that the friend should speak about the excellent qualities of the man, especially those qualities, which she knows are pleasing to the girl. She should moreover speak with dis-paragement of the other lovers of the girl, and talk about the avarice and indiscretion of their parents and fickleness of their relations.

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146. अतः परीद्य कर्तव्य विशेषमेत्स लेकर रहेः।

147. तत्साध्यं दुष्यान्यायायक्षण्ण गुणान्विताः गुप्तविवरणादि।

148. अन्यभी वर्तितां दोषान्विताविपुलान्तितदादेशु।

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should also quote the examples of many girls of ancient times, such as Sakuntalā and others, who having united themselves with lovers of their own choice, were ever happy afterwards in their society. 149

The conversation between Kāmandakī and Lavagīka held before Mālatī, is the best example of the above instruction. Kāmandakī, having known that the marriage of Mālatī is fixed with Nandana, a relative of the king, expresses her unhappiness and regrets for Mālatī, because such a beautiful damsel should not be given to an ugly man. 150 Further Kāmandakī disparages the greediness of the parents of Mālatī, who have given more importance to politics than to the happiness of their daughter. 151 With these words Kāmandakī creates hatred in the heart of

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149. यात्रावान्या अपि समान जातीया: कन्या: शकुन्तलाया:
त्वनुब्धत्ता भतारिः प्राप्य सेवुवक्ता मोदन्ति सम तारवान्या
निर्देशकोऽः कार्त.म. 3.5.5.

150. इद्यमि मदनराय ज्ञातमलं तद्विचिलातादिवन् गरीरस्वः
अनुविवरंप्रयोगायोश्च विकल्प्याविगर्भं भविष्यति ति मालती. 2.6.

151. गोपिकेष्वा शुन्यं कथायिद्वृत्तान्तत्तथवा
कुतोः पत्यस्येत्तः कुटिलनवान्वितागतस्यामः
इद्य तैसिम्यं यथै गुप्तेनाभितवः
तुलादानानिविद्यं स्तव्यु ति भवानु नन्दम हि ति मालती. 2.7.
Mālatī for Nandana, who is ugly, and for her parents who are greedy. Having seen the facial expressions of Mālatī, Lavaṅgikā, on behalf of her friend requests Kāmandakī to protect her friend from this danger. She asks, "What should be done to solve this problem? Please help her; she is also just like your daughter." Kāmandakī answers according to the words of Kāmasūtra. She states-

"Generally the parents have right on their daughters. Of course Śakuntalā, the daughter of Kuśika, married Duṣyanta; Apsarasā loved Purūravas; Vāsavadatta, having left her parents, went with Udayana. Such stories are heard. The girl should exhibit her dearmg, what should I advise?" Here every line of Kāmandakī is depending upon the Kāmasūtra.

Vatsyāyana further narrates some types of marriage in the light of dharmaśāstra. Manu allows eight forms of marriage. Among those forms Vatsyāyana gives importance

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152. ताहु प्रसिद्ध महावरि, परित्रायायत्सैतास्माजोऽवननिर्माण्य ग्रियत्रस्तीम।

153. प्रधानतिः प्रायः कृमारिणा जनपिता दैव च। यहुं किल कोशिकी

154. कीहो दैवत्तैवाब्र्। प्रावायापत्तात्मातुर।

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152. Manu V. 133.

153. Manu V. 135.

to the *Gāndharva* type of marriage. Further he lauds it because it brings happiness; causes less trouble in its performance than the other forms of marriage; and is based on the previous love. We see the description of and reference to *Gāndharva Vivāha* in literature. Yayāti is advised to marry ˚ārmiṣṭhā in that form only. King Dugyanta says that many daughters of kings and sages are reported to be married by the *Gāndharva* form of marriage and they were congratulated by their fathers. With these words he also marries Śakuntalā.

Love before marriage is allowed in India. But sex-sport is strictly prohibited. It should be done after the

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155. **Gāndharva Vivāha** विवाह द्वारा वेदः । काव्य-३.५.१७।
156. नुक्त्सां नमोऽसादृशिं वाचविनांदित ।
अनुरागार्तमहाचिक्ष्य गान्धवर्यः प्रवर्तितः । काव्य-३.५.३०।
157. वतिजीतः युध्दे प्रविष्टस्य अत्यः: गान्धवविनिलिना
कुः पाणिग्रहण । ययाति । वृ.४६।
158. **Gāndharva Vivāha** विवाह द्वारा राजाकान्त्यरः ।
शृङ्खलनं परिश्रितस्ता: पिल्लूभियामिनिनिलितः । अभिः ३.२२।
marriage only. Hence K.R.Pisharoti remarks— "Marriages in India have generally been a far greater success than they have been elsewhere; and the reason is not for to seek. For, in India the romance of love begins with marriage, where as in the West it ends with marriage. It begins in the East where it ends in the West." 159

Conclusion

The third adhikarana which is named Kanya-samprayukta-kadhikarana is one of the important chapters in the Kama-sutra. It deals with the qualities and the behaviour of a girl. In the first adhyaya Vatsyayana has given many characteristics of a girl, who is fit for marriage. The girl depicted by the Kamasutra is a model for all the poets. Hence, Daṇḍin, Kālidāsa, Śrīharṣa etc. described their heroines according to the model of Vatsyayana. It has been noted that Vatsyayana has belief in love at first sight. The opinion of Kamasutra is accepted by most of the poets and elaborated in various manners. Kamasutra lauds the marriage which takes place between equals. Hence the poets have tried their level best to picture such brides and bridegrooms.

The second adhyāya is very important. We see here the keen observation of Vātsyāyana. According to the Kāmasūtra, women are like flowers; hence they should be handled in a moderate way. Otherwise they will hate every man and discard sex-sport. Every hero in literature takes the maximum care about the heroines, when he is creating confidence in her mind. Vātsyāyana instructs a male about his duties which should be done after the marriage ceremony. He instructs the bridegroom step by step which will help him in gaining over the love of his beloved. All the heroes of the dramas or kavyas obey the rules of Kāmasūtra at every step.

Vātsyāyana has also given some suggestions to a virgin about her behaviour. He opines that a virgin should not exhibit her love; she should express her bashfulness; fear etc. to her lover at the first meet. She should obstruct her lover's activity. She should object it, prohibit it in a dignified style. The poets have drawn their heroines in the same manner. Every heroine acts according to the advice of Kāmasūtra.

The third adhyāya instructs about the gestures of a girl, who wants to express her love to her lover. Vātsyāyana has suggested various ways to show their love. Most of
those are mentioned by the poets in their works. Sakuntalā, Mālavikā, Śarmiṣṭhā, Malayavatī, etc. exhibit their love in the presence of their lovers according to the words of Kāmasūtra.

The fourth adhyāya contains the plans which are useful to a man to attract and to enjoy his beloved who is expressing her love too. The Kāmasūtra narrates various plans, some of which are used by the poets. Vātsyāyana remarks that a girl should be inactive in the first meeting, and she should not allow her lover to enjoy her body unless full confidence has arisen. Hence some heroines allow their lovers external coition only. When the lover proceeds, they prohibit it according to the advice of Vātsyāyana.

The fifth and the last adhyāya gives some forms of marriage. Though the Kāmasūtra describes many types of marriage, it praises the Gāndharva type of marriage, as it is easy and as it increases the love between the male and female. Hence the poets have depicted the love-marriages in their works:

Thus this adhikarana has influenced the Sanskrit literature to a great extent. The poets have followed
the *sūtras* of love, when they are depicting the *Mudhā*
type of heroine. Most of the dramatists have arranged
some scenes to illustrate the instruction of the *Kāma-
sūtra*. Bhavabhūti has openly declared that his drama
*Mālatī-madhava* is an illustration of the *Kāmasūtra.*
Kālidāsa, Śrīharṣa, Śūdraka, Rājaśekhara etc. have made
plot-construction of their dramas to display their
knowledge of sexology. Especially, all the dramatists
are influenced by this *adhikarana,* while they sketch the
heroine and the first meeting of the lovers. In this way
Vātsyāyana has influenced all the poets.