CHAPTER - V

BHARYĀDHIKARANA

The Kāmasūtra, though it is an erotic text, deals with the duties of a housewife. Vātsyāyana has advised women how to lead a happy life after the marriage. Indians have given more importance to Grhaasthāśrama. Hence they say that the married people are lucky.¹ To attain the pleasure of wed-lock, a good housewife is necessary for a man. The necessity of a virtuous wife is shown by a Subhāṣitakāra, who says- "The house, without wife is worse than a forest, because a house is not at all a house; house-wife is a house."² Hence Vātsyāyana has instructed a married girl how she should create happiness in the family, according to the Dharmaśāstra.

First he instructs that a virtuous woman, who has affection for her husband, should act according to his

1. सानन्द सतने सुतासव सुधिय: कान्ता न दूरभाटिष्णी
   सन्ति: सतने स्वयंभितिसिद्धिपालेष्य: शेष: ।
   अतिष्ठ्य शिन्यूमने दृष्टिस्मि गृहान्नयाने गृहे
   तात: समयपाते हि सततं धन्यो गृहस्थेः ॥ सू.भाग. पृ.४९-४.

2. न गृहः गृहमिति-वाहु-रुणसिहि गृहस्थेः ।
   गृहः हूः गृहिः हूः कान्तारादितिष्णे ॥ सू.भाग. पृ.३५०-६.
wishes as if he is a divine being and with his consent should take upon herself the care of his whole family. She should behave towards the parents, relatives, friends and sisters of her husband, as they deserve. She should always consider what her husband likes and dislikes, and what things are good for him and what are injurious to him. She should get up, having heard the sounds of his footsteps, and be ready to do whatever he may command her. She should always sit down after him, and get up before him and should never awaken him when he is asleep. She should not blame him excessively, though she is displeased for his mis-conduct.

3. भार्षकर्षिणी गृहाधिकारिणी देवविपत्तिमानोकुलर्येन वर्तिता। कृतं ४। ११।
4. तन्मैनः कुटुम्बविपत्तामात्रमानि। कृतं ४। १२।
5. गुरुः मन्नववर्येश्व मृत्युवर्येश्वो नायकमर्गीनिषु तत्तततिषु व यथा। प्रशिपारितः। कृतं ४। १५।
6. भौजने दृष्टिमिदमस्तैं देवविपत्ती वच्यमिदमवच्यमिदमिदमिति विद्धातु त्यागोपदानार्थः। कृतं ४। ११०।
7. स्वर्य बहिर्प्रश्न्तय भयन्मागच्छति। किं कृतप्रियति सुवती सज्जा भयन्मध्ये लिप्तेऽश। कृतं ४। १११।
8. परवारक्षेत्रं सूर्यमुखयान्त्रयमनवङ्गः व हुष्टतयः। कृतं ४। ११७।
9. नायकापित्येश्व अविवलक्षिता नाश्यः निवद्ध। कृतं ४। ११९।
The influence of the above sutras rarely occurs in the literature. Most of the Sanskrit dramas and kavyas close with the happy scene of the marriage. Hence the poets have not described the post-marriage activities in detail in their works. Therefore we see seldom descriptions of a house-wife in literature. But Sanskrit Subhasitas have described the fame as well as duties of a virtuous wife in detail being influenced by the Kamasutra and Dharmastra. Therefore one poet declares that the wife, who is clean, attentive, follower of her husband, and who talks sweetly always, is not at all a wife. She is Goddess Laksmi. Another poet says- “She is Goddess and not a human being, who takes bath daily, who always talks sweetly, who eats less and who talks less.”

Vatsyayana has advised that a virtuous wife should treat her husband as a divine being. There are many verses which instruct the same. An unknown poet says- "A husband is god for women. He is her relative; he is her goal." She attains heaven by rendering service

10. यत्य भाष्याः शूचिदेशाः भविष्यमुखामिनी ।
   नित्यं मधुतेवन्ती व सा रमा न रमा रमा ॥ उ.र.भाष.पृ. 350-1.
11. नित्यं स्माता सुगन्धं व नित्यं व प्रियवादिनी ।
   अल्पमुख्येन्द्रियं व देवता सा न मानुषी ॥ उ.र.भाष. पृ. 350-2.
12. पतिर्दिदि देवो नारीणं पतिर्दिदि: पतिर्युज्जितः
   पतिर्युज्जितस्वास्थ्यान्वित देवता वा यथार्थत: ॥ उ.र.भाष.पृ.351-14.
to her husband and not by performing the sacrifices and vows.\textsuperscript{13} Vātsyāyana says that a virtuous wife should behave with the family members of her husband according to their dignity. Hence a poet describes—"She shows love to husband; she is obedient to husband’s sisters; she is devoted to her mother-in-law. She creates friendship with relatives; she expresses affection towards servants; she exhibits smile even at the co-wives; she speaks humble words to the friends of her husband; she hates his foes."\textsuperscript{14} Here the behaviour of a housewife is according to the advice of the Kāmasūtra.

\footnotesize
\begin{verbatim}
13. नारकित स्त्रीणा पृथ्वयङ्को न वर्त नार्य्योपवास।
   परित्य ज्ञाने येन तेन स्वर्ग महीमते।।
   तु-रा-भा- पू.351-16.

14. निवर्तिता दयिते ननान्तः हन्ता सम्स्थान भवता भव
   रिपोधा हन्तः वसला परिहो श्रेरास्यतीश्वपि।
   भुज्मिन्द्रोऽनन्यवर्त्ता विना व तद्विरुष्य
   प्रायः स्वेतस्य न नल्लूत विद्वंद वौषालेः महूर्यस्।।
   शास्त्रंग्रह.3750
\end{verbatim}
Vatsyāyana has stated that a virtuous wife should give much attention to her husband's food. Sanskrit poets, hence, described that a wife should act like a mother, when her husband takes food.\textsuperscript{15} According to the \textit{kāmasūtra}, a wife should show respect to her husband by standing, when he comes near; she should sleep after him and wake up before him. This advice is given to a daughter by a poet and he concludes that this is the way to gain \textit{dharma} for a good wife.\textsuperscript{16} Here the poet has followed Vatsyāyana's idea.

The \textit{kāmasūtra} gives some more instructions to a housewife thus- "She should also observe the fasts and vows of her husband, and when he tries to prevent her doing this, she should persuade him to let her do it."\textsuperscript{17} She

\textsuperscript{15} कार्यं दाती रति देयया मीजने जननी तमा॥
विपत्तीं कृत्तिदातीं य सा भाष्यते सर्वदर्शिम्: \textsuperscript{11}
कार्यं रत्नी कन्येन दाती श्रृज्येन माता सपनेन्यु रन्ति:।
भर्तिणिः क्षया धरिणी भाष्यते ये धार्मिक्यवस्ती पुर्वत्। \textsuperscript{12}
\textsuperscript{16} अथर्वद्वान्मूर्धयाते गुरुपती दत्तामाध्याय नमः॥
तत्वावायुष्टं तत्त्वातिसन्यतिः सत्यवचनस्य वर्णमः।
तुपले तत् शरीत तत्त्वातिसती ज्ञाताय सम्यामिति\
प्राच्ये: पुरी निष्किरत: कुलसुप्रसिद्धात्मसङ्गमः। \textsuperscript{17}
\textsuperscript{17} शास्त्रम: 3757.

\textsuperscript{17} नामत्रेय्युधमार्गे व स्वयंमपि कर्षणानुभवते\
वारिताया वे नामक्रन निर्बलनीयति तद्वचोऽन्निसर्वम्। \textsuperscript{18}
\textsuperscript{18} ग्र. 4.1.26.
should take care of the rams, cocks, quails, parrots, starlings, cuckoos, peacocks, monkeys and deer. She should take render her service to her father-in-law and mother-in-law; she should remain dependent on their will; she should never contradict them; she should speak few and soft words; she should not laugh loudly in their presence. She should not be vain with her enjoyments. She should be liberal towards her servants. The influence of this advice is seen in literature at some places.

References to fasts and vows are made by some poets. The daughter of Kāśirīja, in Vikramorvaśīva, observes the vow called Priyānuprasādanam. Śūdraka mentions a fast named Abhirūpa-pati which was done by the wife of

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18. शेषु-कुष्त-लायक-शारिक-परम्परायुय-वातनर-मुगणामवैध्यम्। कत्। तु। 4। 33।
19. गच्छवश्यकपरिचयोंतपारतन्यमनुष्मतियादितियोंपरिमितप्रयुक्तालापरिवारपरम्पराधिसै। कत्। तु। 4। 37।
20. भोगेष्ठयुत्तेत्तै। कत्। तु। 4। 39।
21. भोजैपीतीपरिवारपरम्पराधिसै। कत्। तु। 4। 40।
22. राजा - कि नाममयोत्सवेत्यं ज्ञातम्। इद्द्विनिद्वितीविद्वहाबाद्रुक्तं निद्विद्विते। भूष्मिन्निद्वितीय अद्भुत नाम। विक्रम। 2 ओऽ।
Sūtradhāra. In the *Veni-saṅhāra*, Bhūnamatī, having seen a bad dream, wants to make offerings to God. While Duryodhana obstructs it, she says—"Noble lord, fear torments me. Therefore let my noble lord permit me." Here the dramatists have portrayed these scenes according to the words of *Kāmasūtra*.

Kālidāsa is influenced by the above *sūtras* of Vātsyāyana. Hence Kaṇva advises Śakuntalā, who is departing to her husband's house, thus—"Serve the elders. Act the part of a dear friend towards co-wives. Though ill-treated by your husband, do not go against him in anger. Be extremely courteous towards your servants. Be not puffed up in fortunes. In this way do young women attain the position of house-wives. The perverse are the banes of their family." Vātsyāyana has used the word śvāṣu-

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23. सूत्याःः कि नामक्रेष्योऽयुपवासः ।
 नेत्रि अभिमुखपतिनामि । मृच्छः । अफ़् । पु । १४ ।

24. आर्यूप्त, माँ बब्बा बाप्पो । तद्दल्लपन्ताः समायुत: ।
 वेणी । २ । अफ़् । पु । ४५ ।

25. शुभसत्य गुरुः प्रियतमव्रद्धिः सप्तनिजने
 मूर्तिप्रकृति रोपणतः मा स्य मृति: गमः ।
 मृत्युयथ भव दक्षिण परिजने भाग्येषुनुसारिनी
 यान्येषु गृहिणी पद युक्तपो वामाः कुलस्वामि: । अफ़् । ४-१८ ।
Svaśura paricarya. Kālidāsa has modified it for his metric purpose as suśrūśasva gurūn. Kālidāsa has used the sūtras parijane dākṣinīyam and bhogēśvanutsekinī of Vātsyāyana having slightly changed them as dākṣina parijane and bhāgysēśvanutsekinī. Here we see the clear impression of Vātsyāyana. Hence Peterson remarks—"It seems to me to be almost certain that Kālidāsa is quoting Vātsyāyana, a fact, if it be a fact, invests our author with great antiquity."26 On this ground only Haraprasadaśastri has also expressed the opinion that "Kālidāsa's knowledge of Kāmasūtra was very deep indeed."27 N.Mujumdar has also proved that Kālidāsa was acquainted with the Kārasūtras of Vatsyayana, with the above examples only.28

Another poet opines that she is real Pativrata who serves her father-in-law and mother-in-law like her father and mother.29 A wife should behave like a life-partner with her husband. She should be like a servant

28. Vātsyāyana and Kālidāsa, IA Vol.XLVIII.
29. शब्दकृष्णपुरो: पादो तोषयन्तो पतिवत; ।
मातापिष्कृतिनित्यं या नारी ता पतिवतं । सू. २.२०.३५०-१३.
in household works; like a harlot in sex-sport; like a mother in giving food; like a minister in distress and like the earth in patience. Hence Sudakṣiṇā followed Dilīpa, when he was going to forest, like śṛtti which follows the śruti. Kālidāsa, here, has depicted Sudakṣiṇā as a virtuous wife.

Aja, while lamenting, says that his wife Indumati was not only his life-partner but also a virtuous wife in the house, a minister in personal works, a disciple in arts. We see that Indumati was a good partner for Aja, as she has done all the duties of a house-wife. In the Cempū-Rāmaṇa, Rāma, having lost Śītā, describes her good qualities thus: "She was like the best medicine in mental agony, like a co-operating friend in love-sport, like a wife at the time of sacrifice; like a Kṣatriya in the battle; like a student in worshipping Chāṇḍa and bṛāhmaṇas and like a relative in distress." Another

30. Supra, Fn.15 of this chapter.
31.paragraph, F.n.15 of this chapter.
32. Supra, F.n.15 of this chapter.
33. Supra, F.n.15 of this chapter.
poet sketches his wife thus—"She is like master in the bed; like a teacher in sexology; like a slave in hard work; like Goddess Lakṣmī in the house; like a form of bashfulness before elders." Thus most of the poets have drawn the picture of a virtuous wife according to the model of Vātsyāyana's house-wife.

Further, Vātsyāyana instructs—"During the absence of her husband on a journey, the virtuous woman should wear only her auspicious ornament (maṅgala-śūtra) and observe the fasts in honour of the Gods. While anxious to hear the news of her husband, she should still look after her household affairs. She should sleep near the elder women of the house. The fasts should be observed with the consent of elders. When her husband returns from his journey, she should receive him at first in her ordinary clothes, and should bring to him the materials for the worship of Deity."

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35. She should sleep near the elder women of the house.

36. The fasts should be observed with the consent of elders.

37. When her husband returns from his journey, she should receive him at first in her ordinary clothes, and should bring to him the materials for the worship of Deity.
On the basis of these sutras only, the poets have described the Viyogini or Prositabhartrka type of heroines in the literature. The description of Yakshini of Kalidasa is the best example for the above aphorisms. The detailed description of Yakshini shows that she was a virtuous wife. Yaksa, hence, calls her as his second life and thinks that she might be like a lonely female cakravaka and has changed in form like a lotus creeper blighted by frost. Dugyanta, in the hermitage of Marica, meets Sakuntala and describes her in this way- "She is wearing a dusty garment; her face has become pale due to vow; her hair are tied in one braid." Thus Kalidasa has depicted the Viyoginīs according to the words of Kāmasūtra.

The second adhyāya opens with the conduct of the elder wife. Vatsyayana gives five reasons for the remarriage of a man. They are as follows: If the first wife is foolish; if her character is bad; if she is barren; if she gives birth to only daughters and if the man is

39. तां जानीया: परिमित्तवा जीवित मे प्रक्तरीय
दुरीमणि मयि तद्वरे चप्पिकोभिविभासस्।
गढ़ीकालया गुभ्यां विवेरहेवषु गमतस् बालाः
जाता मने चिन्मिलनविय प्रतिमोचाध्यावः। महै 85।
40. वस्ते परिधूपरे वसाना नियमदामस्य औष्ठक्षेत्रः। अभि 7.22।
When the husband brings second wife to the house, she should look upon her as a sister. She should teach her to do various things in such a way that her husband may hear. Her children should treat as her own, her attendants she should look upon with more regard, her friends she should cherish with love and kindness and her relations with great honour.

The illustration for the above sutras is Dhārinī of the Mālavikāgnimitra. Initially she opposes and obstructs the love between Mālavikā and Agnimitra. When the matter goes out of her hand, she herself arranges for their marriage and requests the king to accept her.
The queen of Vikrama becomes ready to welcome her co-wife Urvasī, and requests God to favour her with such a nature that she will be co-operative with her.\textsuperscript{49} Bhasa’s Vasavadattā also suffers a lot and agrees for the second marriage of her husband. Dhūtādevi, having seen Vasantasenā, addresses her a sister.\textsuperscript{50} All these elder wives are described by the dramatists according to the aphorisms of Vātsyāyana.

The \textit{Kāmasūtra} advises a younger wife thus— "She should regard the elder wife of her husband as her mother.\textsuperscript{51} She should tell her everything about herself,\textsuperscript{52} and not approach her husband without her permission.\textsuperscript{53} When alone with her husband, she should serve him well.\textsuperscript{54} If the elder wife be disliked by her husband, or be childless, she should sympathise with her and should ask her husband to be sympathetic to her.\textsuperscript{55}

\begin{itemize}
\item[49.] अभ्यस्मृति या शिक्षयात्मकः प्रार्थ्यते या वार्षिकतय स्मारकशिपणिनी तव सह मया प्रार्थितवच्चन वर्तितवच्च । विख्रम 3, ओऽ\
\item[50.] दिनंद्या बुद्धिनी भगिनी । मृण्ड ४.०२।
\item[51.] कपिलता तु मातृवत्त्तिवर्तनी परतेऽ । कतु ४.२.२४।
\item[52.] आत्महृद्वत्तात्तिवत्तिविष्टिवातु कुर्यादु । कतु ४.२.२६।
\item[53.] गुलामाता परिवदिष्टकायित । कतु ४.२.२७।
\item[54.] रहस्य्तिमवतिमवहरेऽ । कतु ४.२.३०।
\item[55.] कृष्णसामान्यत्वाः च ज्येष्ठाजामुक्तीम नायकेन ज्येष्ठस्यवेधु । कतु ४.२.३७।
\end{itemize}
Kalidāsa, having changed the above ideas slightly, uses them in his drama. Mālavikā expresses her respect and fear for Dhāriṇī. Vātsyāyana has said that the younger wife should respect the elder wife as a mother. Mālavikā pays respect to Dhāriṇī as an elder sister.

When Bakulāvalikā informs the love of King Agnimitra, Mālavikā says- "Friend, having thought of the queen my heart does not believe." These words show the respect which is given by Mālavikā. When the king Agnimitra and Mālavikā are caught red-handed by Irāvatī in Samudragrha, Mālavikā says- "Friend, having thought of the Queen my heart trembles."

According to the idea of Kāmasūtra, Kalidāsa depicts Irāvatī, who was another co-wife of Dhāriṇī, who honours and cares about her co-wives relations. When Irāvatī hears the news of the unconsciousness of Vasulakṣāṇī, the relative of Dhāriṇī, she begs the king with excitement- "Let my Lord hasten to comfort her; May not her affliction caused by fright increase." Thus we see that Kalidāsa is influenced by the Kāmasūtra.

56. सति देवीं विनियन्त्य न मे हृदयं विश्वलीतिति । सति. 62.
57. सति देवीं विन्तापित्या चैव ते मे हृदयम् । माल. पृ. 102.
58. त्वरतामायिषुष्न एनां समाप्तातसिद्धम् मात्या: सैवातांविनासो विकारो वष्टास्य । माल. पृ. 100.
We do not see the influence of the sūtras which dealt with the conduct of a virgin, a widow, a re-married woman and a wife disliked by her husband in the classical literature. Vātsyāyana gives some instructions to a king who has married many girls. The female attendant in the harem called severally Kaścukiya or Mahattarikā, should bring flowers, ointments and clothes from the king's wives to the King.\textsuperscript{59} He having received these things, should give them as presents to the servants, along with the things worn by him the previous day.\textsuperscript{60} He should carry on a cheerful conversation which is bifitting to that occasion.\textsuperscript{61} At the end of this adhvaya Vātsyāyana quotes a verse which states that a man marrying many wives should act fairly towards them all. He should not disregard them or pass over their faults.\textsuperscript{62}

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\textsuperscript{59} माल्यानपीयमवासिति धासां कुशीयम महात्सविकः दा राज्यो निवेदयुद्देश्यविविश्वय प्रतिगतस्विति। कार्तिक्ये ४.२.७३।

\textsuperscript{60} तदादाय राजा निमालिख्यातो नृतिप्रमुखः दंशार्यू। कार्तिक्ये ४.२.७४।

\textsuperscript{61} तासां यथाकालं यथार्थं यथानमावनुभृत्ति स्वसासारः निरोधसारः कथा कृतायु। कार्तिक्ये ४.२.७६।

\textsuperscript{62} गृहकाल सबूद्याराजनमाहूल्य सम्र भवेत। न वायकार यथार्थमु व्यापकान्न सहस्त्र व। कार्तिक्ये ४.२.८५।
In the *Mālavikāgnimitra*, Kālidāsa sketches Agnimitra, who is interested in Mālavikā, but who does not want to hurt the feelings of the other wives. Hence Samāhitikā, an attendant of Kauśikī says—"The king indeed is strongly attached to her. He does not exercise his authority only in order to respect the feelings of queen Dhāripī."

Even in the third act, when Agnimitra is caught red-handed by Irāvatī, he bows down to her only to respect her. In both the above contexts we see that he is not interested in displeasing them. Hence he himself says—"O I you with Bimba-like lips, courtesy indeed is the family vow of the descendants of Bimbaka." Thus these *sūtras* have helped Kālidāsa to sketch the character of Agnimitra.

Thus this *adhikarana* has impressed the Sanskrit literature. Especially this *adhikarana* has helped the poets in sketching an ideal Hindu wife. Vātsyāyana's instructions to a house-wife have helped not only the *Gṛhītās* but also the poets. He has glorified the place of a married woman. He has advised the elder wife and the younger wife separately to create harmony in the house. Kālidāsa has elaborated the words of *Kāmasūtra* in his dramas. In this way this *adhikarana* has given inspiration to the poets to depict an ideal, an honest and a helpful life-partner.

63. बलवत्कङ्कु साविभाषियो तत्त्वामात्रं। केवल देवक्य धारिण्यारित्वतः
रक्षनान्यत्नः प्रभुर्वम् न दृष्टिः। माला 3. अङ्क 43. पृ. 44.
64. दाशिन्यं नाम बिम्बो० वैभव्यो वैभव्यानां एुल्लावतम्। माला 4. अङ्क 4.