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The Vata-sāvitṛī-vrata, according to Hemādri and the Vratārka.—By ALBERT HENRY ALLEN, of San Francisco, California. Presented by Professor Lanman.

THE beautiful Sāvitṛī myth forms appropriately enough the basis of a religious rite designed particularly for Hindu women, to be performed by those who sought by its pious observance to obtain the virtues and blessings which distinguish the Indian Alcestis. This rite will be found described in Hemādri's Caturvargacintāmaṇi, adhyāya 21 of the Vratākhaṇḍa, in the second part of volume two as published in the Bibliotheca Indica, and also in the Vratārka of Ṣaṃkara, son of Nīlakaṇṭha, of which I have used a lithographed copy belonging to Prof. C. R. Lanman.

Hemādri belongs to about the middle of the 13th century A.D.¹ The Vratārka was written in 1678, says Aufrecht.² Citations from Hemādri are found among its other quotations. Both seem to rest ultimately upon the Purāṇas in their accounts of the innumerable vratas of which they treat. In its account of the Sāvitṛī-vrata the Vratārka draws mostly from the Skandapurāṇa, while Hemādri quotes for the most part from the Bhaviṣyottara. Some portion of the matter cited by the Vratārka from the Skanda is also quoted by Hemādri from the same source.

Both the Caturvarga and the Vratārka contain in their accounts of the Sāvitṛī rite a version of the Sāvitṛī myth. These differ in extent of treatment and in a few points of detail from the Sāvitrīyupākhyāna in the Mahābhārata (the Pativratāmāhātmya-parvan of the Vana-parvan=iii., sects. 292–299). These two versions are of about equal length, the Caturvarga's somewhat shorter, and contain about 120 śloka each. The MBh. version contains 297. Both of the Purāṇic versions are loosely constructed as far as language is concerned, but as the Vratārka is not available in printed form a few of its better passages might be cited nevertheless. Its source for the kathā is the Skandapurāṇa, that of Hemādri is the Bhaviṣyottara.

Referring for the details of the story to the Mahābhārata version, I may give here a brief outline. Aṣvapati, king of Madra,

¹ Bhandarkar, History of Dekkan, 2d ed., p. 116. ² ZDMG., 54. 88.

being childless, makes supplication to the goddess Sāvitrī for a son. The goddess appears, and promises him not a son but a daughter. In the Purāṇic versions the goddess declares that the daughter will exalt two households, and that her name is to be Sāvitrī, that of the goddess herself. These points are not found in the Mahābhārata story. The girl Sāvitrī comes to maturity, and attains such matchless beauty that no suitor dares ask her hand. Her father therefore sends her forth with regal equipment to make her *svayamvara*. She chooses Satyavant, son of the blind old king Dyumatsena, who lives an exile in the forest. The rishi Nārada discloses to her and her father that Satyavant is fated to die within a year. Sāvitrī abides by her decision and goes to live in the forest with the husband of her choice. As the year draws to a close she performs austerities, and on the fated day accompanies Satyavant through the forest in search of fruits and fuel. A faintness seizes Satyavant, and Yama, the Death-god, appears. In spite of Sāvitrī's supplications, Yama takes Satyavant's life in the form of a "thumb-sized man," (*aṅgu-ṣṭhamātraḥ puruṣaḥ*), and bears it off in his hunter's net. Sāvitrī follows, and by her persistence wins from Yama a number of boons, including the restoration of life to Satyavant. In consequence then of Sāvitrī's devotion, Satyavant is restored to life, Dyumatsena recovers his sight and his kingdom, Aṣvapati becomes father of a hundred sons, while Satyavant and Sāvitrī also have a hundred sons and live four hundred years.

The first passage quoted is the conversation between Aṣvapati, Nārada and Sāvitrī, when the latter declares her choice of Satyavant as husband, Vratārka, Benares, 1875, folio 123a4 :

yāvad evaṁ vaded rājā tāvat sā kamalekṣaṇā
 āgramād āgatā devī vṛddhāmātyāiḥ samanvitā,
 abhivādya pituḥ pādau vavande sā munim tataḥ.
 nāradena tu dṛṣṭā sā, dṛṣṭvā provāca bhūmipam :¹
 "kanyeyam devagarbhābhā ! kimartham na prayacchasi
 varāya tvam, mahābāho ? varayogyāpi² sundarī."
 evam uktas tadā tena muninā nṛpasattamaḥ
 uvāca tam munim vākyam : "anenārthena preṣitā

¹ The two pādas of this half-ṣloka obviously do not fit. The relative which is necessary to the sense must be introduced in translation, though we need not stop to emend the text.

² Perhaps read *varayogyā hi*.

āgateyaṃ viçālākṣī, mayā sampreṣitā satī.
 anayā ca vṛto bhartā; pṛccha tvam, muni-sattama."
 sā pṛṣṭā tena muninā tasmāi cācaṣṭa bhāmini :
 "āgrame satyavān nāma dyumatsenasuto, mune ;
 bhartṛtve manasā, vipra, vṛto 'sāu rāja-nandanah."

While the king was thus speaking the lotus-eyed princess returned from the hermitage attended by her aged counsellors, made obeisance to her father's feet and then reverently saluted the muni. And she was seen by Nārada, who seeing her addressed the Earth-lord. "This maid is like unto the offspring of a god ! Why dost thou not offer her in marriage to some suitor, O great-armed ? Verily the fair one is ready for a bridegroom." Thus addressed then by the muni the best of kings spoke to the muni, saying : "Sent forth for this purpose this large-eyed girl has returned, sent forth, the virtuous maid, by me. And by her has a husband been chosen. Do thou ask her, O best of munis." She was asked by that muni, and the glorious maiden said to him : "In the hermitage lives the son of Dyumatsena, Satyavant by name. That prince has been chosen by my heart as husband."

nārada uvāca (Vratārka, 123a7) :

kaṣṭhaṃ kṛtam, mahārāja, duhitṛā tava, suvrata ;
 ajānantyā¹ vṛto bhartā guṇavān iti viçrutah.
 satyaṃ vadaty asya pitā, satyam mātā prabhāṣate,
 svayaṃ satyam prabhāṣeta, satyavān iti tan matah.
 tathā cāçvāḥ priyās tasya, açvāḥ krīḍati mṛṇmayāḥ.
 citre 'pi ca likhaty açvaṃ, citrāçvas tena cocyate.
 rūpavān, guṇavānç cāiva, sarva-gāstra-viçāradaḥ,
 na tasya sadṛço loka vidyate ceha mānavah.
 sarvāir guṇāḥ svayam pūrṇo, ratnāir iva mahārṇavaḥ.
 eko doṣo mahān āsīd² guṇān āvṛtya tiṣṭhati,
 saṃvatsareṇa kṣīṇyur dehatyāgaṃ kariṣyati
 açvapatir uvāca :

anyaṃ varaya, bhadraṃ te, varam, sāvitri,—gamyatām,
 vivāhasya tu kālo 'yaṃ vartate, çubhalocane.

Nārada said : "A mistake has been made by thy daughter, O mighty king ! By her has unwittingly been chosen a man far famed as virtuous. His father speaks truthfully, his mother

¹ Cf. Holtzmann, Anhang zu Whitney, sect. 449.

² Read *asya* ?

speaks truthfully, he speaks truthfully himself—he is known therefore as Satyavant, the Truthful. And likewise horses are dear to him. [As a child] he used to play with earthenware horses, and he even drew a horse in a picture, and for this he is called Citrāṅva, Picture-horse. He is handsome, and virtuous, too, skilled in all the shasters, and no man is to be seen his like in this world. He is himself filled with all virtues as is the great ocean with gems. But there is one great defect overshadowing all his virtues : within a year's time his life will have run out and he will leave his body."

Aṣṭvapati said : "Choose another bridegroom, and may luck befall thee, Sāvitrī—go, now is the season for thy marriage, fair eyed maid."

Sāvitrī uvāca (Vratārka, 123a11) :

nānyam icchāmy ahaṁ, tāta, manasāpi varam, prabho,
yo mayā ca vr̥to bhartā, sa me, nānyo, bhaviṣyati.
vicintya manasā pūrvam, vācā paṇcāt samuccaret,
kriyate ca tataḥ paṇcāt, ṣubham vā yadi vāṣubham.
tasmān manaḥ pumāṁsaṁ ca katham cānyaṁ vṛṇomy aham ?
sakraḥ jalpanti rājānaḥ, sakraḥ jalpanti paṇḍitāḥ,
sakraḥ kanyāḥ pradīyante ; trīṇy etāni sakraḥ sakraḥ !¹
patim matvā na me buddhir vicalati katham cana.
saguṇo nirguṇo vāpi, mūrkhah, paṇḍita eva ca,
dīrghāyur atha vālpāyuh sa vāi bhartā mama, prabho.
nānyaṁ vṛṇomi bhartāraṁ, yadi vā syāc chacīpatiḥ

Sāvitrī said : "O father, I wish no other bridegroom even in my heart, my lord, and he who has been chosen by me, he, no other, shall be my husband. One should first consider with the heart, afterwards utter with the voice ; and after that, action takes its course, whether for good or for ill. How therefore shall I choose another heart and another husband ?² Kings speak but once, the learned speak but once, and but once are maidens given in marriage—these three things but once ! In thinking of a husband, in no way does my mind waver. Whether virtuous or

¹ Cf. Indische Sprüche 6650 and 6652.

² This half-śloka is so hard to reduce to order on account of its misplaced conjunctions that the corresponding words at this point in Hemādri's version may be quoted as a substitute, namely '*pramāṇam me manas, tāta ; katham cānyaṁ vṛṇomy aham*'—'My heart is my guide, O father, and how can I choose another ?'

even not virtuous, fool or scholar, of long life or of short, *he* is my husband, my lord ! I choose no other as husband, not though he were *Çacīpati* !”

The terseness of this *Vratārka* passage appeals more to the Western reader, at least, than the corresponding drawn-out narrative of the *Mahābhārata*. The vigor and emphasis of *Sāvitṛi*'s final words in the passage quoted are certainly not approached in the corresponding *glokas* of the Epic.

The three versions of the story agree in the main in *Nārada*'s account of the naming of *Satyavant*, particularly in the apparently altogether irrelevant account of his name *Citrāḡva*. The *glokas* in *Hemādri* at this point (p. 261¹⁶) are as follows :

satyaṁ vadaty asāu rājā, satyāḡvas¹ tena sa smṛtaḥ.
nityam aḡvāḥ priyās tasya, karoty aḡvān sa mṛṇmayān,
citre² 'pi likhayaty² aḡvān, citrāḡvas tena kathyate.

This making, or playing with, earthenware horses on the part of an otherwise heroic prince is explained by the *Mahābhārata* *gloka*, 16670 :

bālasyaḡvāḥ priyāḡ cāsyā, karoty aḡvāṅ ca mṛṇmayān,
citre² 'pi vilikhaty aḡvāṅ ; citrāḡva iti cocyate.

The fact that this occupation marked the prince's *childhood* is assumed to be known in the other two versions. This and the further fact that this entirely irrelevant statement is not omitted in two versions which elsewhere sacrifice so much to brevity would seem to indicate that the tradition looked upon *Citrāḡva*, styled *Satyavant*, as an historic personage.

The nature of the penances performed by *Sāvitṛi* as the day of her husband's death approaches is described much more at length in the *Mahābhārata* than in either of the *Purāṇic* versions. The details of this are reserved in the *Purāṇic* excerpts for another place in their accounts of the *Sāvitṛi-vrata*. In the account of what took place when *Sāvitṛi* went with *Satyavant* into the forest on the fateful day, a feature in the *Purāṇic* versions which deserves notice is the mention of the banyan tree (*vaṭa*). The banyan is not so much as named in the *Mahābhārata* story. In the *Vratārka* *kathā*, however, while *Satyavant* is gathering fruit and

¹ Evidently meant for *satyavāṅs*.

² This is the form in the text. Perhaps *vilikhaty* might be read.

fuel, the faithful Sāvitrī takes her seat under a banyan—“*vaṭa-vṛkṣatale sādhvī upaviṣṭā mahāsati.*” Hemādri’s kathā has a similar line, and both of these accounts mention the vaṭa again in speaking of Sāvitrī’s return with the soul of Satyavant after her successful interview with Yama. The banyan would seem out of place in a forest described in a preceding line as ‘*druma-saṅkula,*’ as it is a tree which tends to grow apart from other trees, forming a small forest in itself.¹ But the vaṭa figures prominently in the Sāvitrī rite—which indeed is styled the *vaṭasāvitrīvrata*—and hence perhaps is introduced into the story. The banyan’s striking powers of self-perpetuation made it a symbol of fruitfulness to women desiring sons, and hence it is not unnaturally associated with a rite which had the attainment of sons and grandsons as its object.

Without detailing the lengthy moralizing of Sāvitrī and the gradual relenting of Yama, the Vratārka, 124a10, briefly tells what the faithful wife won by her intercession with the Death-god.

samtuṣṭas tena vākyena dharmarājo yamas tadā,
varāṇām iṣvaro dātā varam tasyāi dideṇa ha.
sā paścād ātmanah putrān, pituḥ putraṇāṁ tathā,
caksuḥprāptim ca sāvavre ṣvaṣṭrūṣvaṣṭrayas tadā;
rājyaprāptim tathā bhartur, jīvitam ca tathā vibhoḥ
(dharmaprāptiḥ svabhartur hi); nivṛttā sā sumadhyamā,
pradakṣiṇām tataḥ kṛtvā dharmarājāya suvratā.
tathety uktvā dharmarājo jagāma ca svam ālayam.

Then Yama the lord of justice was delighted with this speech, and the generous lord of wishes granted a wish to her. She thereupon then wished sons for herself, and a hundred sons for her father and the gaining of sight for her two parents-in-law; then the gaining of his kingdom for her husband and likewise the life of her lord (for the attainment of virtue was her husband’s already). Thereupon the graceful one turned back, after making a respectful salutation to Dharmarāja by turning to him her right side. And Dharmarāja, saying “Be it so,” went to his own home.

The five boons won from Yama are the same in the three versions, though stated in different orders. In this passage, and again later, we have it suggested that both Dyumatsena and his wife were blind.

¹ Lassen, Indische Alterthumskunde, i. 256.

Sāvitṛi returns to the banyan (the *vaṭa* being mentioned again) and restores life to Satyavant. At this point in the *Vratārka*, Sāvitṛi tells Satyavant everything that had happened. In the *Mahābhārata*, Satyavant does not learn of his death and revival until Sāvitṛi makes her disclosures at the end.

In the *Mahābhārata* also, Dyumatsena receives his sight before starting in search of his son. In the *Vratārka* we have a more pathetic picture of *two* blind parents being restored to sight while wandering through the forest (124a14).

astam gate tataḥ sūrye dyumatseno mahīpatiḥ
 putrasyāgamanākāṅkṣī itaḥ cetaḥ ca dhāvati,
 āgramād āgramam gacchan putradarṣanakāṅkṣayā.
 “āyayor andhayor yaṣṭiḥ kva gato 'si vināvayoh”
 evam sa vividham kroṣan sapatniko mahīpatiḥ
 cakāra duḥkhataptaḥ san “putra putreti” cāsakṛt.
 akasmād eva rājendro labdhacakṣur maheṣvaraḥ.

Then when the sun had set the king Dyumatsena ran hither and thither anxious for the return of his son, going from hermitage to hermitage in search of his son. “Where hast thou gone without us, thou staff of this blind pair!”—thus wailing in varied phrase the king together with his wife cried, distressed with grief, “my son, my son!” (Then) by a very miracle the lord of kings received his eyesight.

In passing from the *Vratārka*'s *kathā* to its account of the rite itself, a great deal is found that is obscure. This obscurity is due in part to our lack of knowledge of things alluded to. But there is much that must have drawn whatever meaning it may have had from the devout imaginations of the worshippers. It conveys very little meaning to one who would apply exact constructions to its syntax or usage of language, and even to one who interprets his grammatical rules with liberality, and allows all possible latitude in charitable patience with disorderly arrangement, there remains an irreducible sediment of bad usage and obscure expression. Obvious corruptions in the *kathā* do not interfere with a fairly accurate following of the sense, but in the rest of the work passages are found, out of all admissible construction, which do not suggest so readily their probable meaning. These conditions may be due to the fact that the sources of such works as the *Caturvarga* and the *Vratārka* were mnemonic manuals rather than careful treatises, but most of the blame must fall

upon a careless transmission of the text. Without going far beyond necessary limits, this paper cannot discuss difficulties. It must aim only at presenting the significant features of the rite as described, with abundant allowance for correction.

The Vratārka's account of the rite is divided, with a specious attempt at system, under four heads, the pūjā, kathā, vidhi or vidhāna, and udyāpana. The division is not exact, and there is overlapping and repetition to such an extent that it is hard to state any precise distinction between the different aspects of the ceremony—the kathā of course excepted. The whole is prefaced by about a dozen lines of the lithograph stating the proper season for the ceremony and its purpose. The time is stated in two ślokaś, from the Skanda and Bhaviṣya Purāṇas, both of which prescribe the full moon of Jyeṣṭha as the proper season. But curiously enough, while the Vratārka specifies Jyeṣṭha, one of its lines (121b14) reading

jyeṣṭhe māsi site pakṣe dvādaśyām rajanīmukhe,

one of Hemādri's authorities specifies (p. 269⁴) the month Bhādra-pada in the following śloka from the Bhaviṣyottara Purāṇa :

trayodaśyām bhādrapade dantadhāvanapūrvakam
trirātram niyamaṁ kuryād upavāsasya bhaktitaḥ.

An assumption of local differences of observance may serve to reconcile this discrepancy. The Vratārka classes this rite under the general heading "*atha pūrṇimā-vratāni*" and the sub-heading "*tatra jyeṣṭha pūrṇimāyām vatasāvitṛivratam.*" The udyāpanam also mentions Jyeṣṭha. The purpose of the rite is clearly shown to be the attainment of such boons as Sāvitṛi in the myth obtained from Yama, chiefly sons and grandsons and the avoidance of the awful curse of a Hindū widowhood. The Vratārka's words are "*mama bhartuḥ putrāṇāṁ ca āyurārogyaprāptaye janmajanmani avāidhavyaprāptaye ca sāvitṛivratam ahaṁ karisyā iti saṁkalpya,*" etc., 122a3.

The pūjā contains a number of mantras appropriate to different stages of the ceremony. A few might be quoted. The first, followed by the words "*iti dhyānam,*" evidently relates to the preparation of the images for the worship. The second relates to the bringing of these to the sacred spot, the village banyan. The third is apparently concerned with the offering of these images, the fourth with preparing water for ablutions. The last seems

to have the words which indicate its function partially included within the metrical construction. The first is at 122a4.

1. padmapatrāsanasthaḥ ca brahmā kāryaḥ caturmukhaḥ,
sāvitṛi tasya kartavyā vāmotsaṅgagatā tathā.
ādityavarṇām dharmajñām sāksamālākarām tathā,
iti dhyānam.
2. brahmaṇā sahitām devīm sāvitṛīm lokamātaram
satyavratam¹ ca sāvitṛīm yamaḥ cāvāhayāmy aham.
āvāhanam.
3. brahmaṇā saha sāvitṛi(-tri?) satyavatsahite priye
hemāsanam grhyatām tu, dharmarāja sureṣvara,
bhaktyā dattam, dharmarāja, sāvitṛi, pratigrhyatām. pādyam.
4. bhaktyā samāhṛtam toyam phalapuṣpasamanvitam
argham grhāṇa, sāvitṛi, mamāsyā vratasiddhaye. argham.
sugandham saha karpūram surabhisvāduḥṣitalam
svapatyā saha, sāvitṛi, kuryād ācamanīyakam.

Others follow, accompanying the acts of ablution and mouth-rinsing (*snānam*, *ācamanam*), the offering of a garment (*vastram*) to Sāvitṛi, the offering of the sacred cord (*ity upavītam*), of the fragrant sandal wood, accompanied by saffron, aloes, camphor and rocanā, '*kuṅkumāgarukarpūrakastūrirocānāyutam*' (*can-danam*), the offering of grain (*ity akṣatāḥ*) and of flowers (*puṣ-pam*). The words in parentheses are those which follow the śloka in the text of the Vratārka. Following these mantras occurs under the heading "*athāṅgapūjā*" a bare outline of what appears later in the udyāpanam in metrical form, an adoration of the various members of Brahmā, Satyavāt, and the two Sāvitṛis, goddess and woman. This begins "*Sāvitṛyāi pādau pūjayāmi, prasāvitṛyāi jaṅghe, kamalapatrākṣyāi kaṭim, bhūtadhārinyāi udaram, brahmaṇaḥ priyāyāi śiraḥ pūjayāmi.*" Then offerings are made of incense (*dhūpam*) and lights (*dīpam*). The pūjā closes with the following invocation (*prārthanā*, 122b5):

sāvitṛi brahmagāyatrī sarvadā priyabhāṣiṇī
tena satyena mām pāhi duḥkhasaṁsārasāgarāt.
tvam gāurī, tvam ṣucir gāurī, tvam prabhā candramaṇḍale,
tvam eva ca jaganmātā, tvam uddhara, varānane.
yan mayā duṣkṛtam sarvaṁ kṛtam janmaḥatāir api,
bhasmibhavatu tat sarvam, avāidhavyam ca dehi me.

¹ Probably intended for *satyavratam*.

In the pūjā we notice how the characters in the story are brought into the ceremony. Yama, also called Dharmarāja and Sureçvara, stands alone, Sāvitṛī the woman appears with Satya-vant, while Sāvitṛī the goddess introduces her divine consort Brahmā who does not appear in the story at all. Sāvitṛī the goddess is variously called Prasāvitṛī, Lokamātā, Jaganmātā, Devamātā and even Vedamātā and Gāyatrī.

Following the kathā, which in the Vratārka comes after the pūjā, is found the vidhi, or vidhānam. The sources of the pūjā are nowhere clearly indicated. The vidhānam, however, is from the Skanda Purāṇa, forming a continuation of the narrative of the kathā. It seems to give an outline of the conduct of the ceremony which the udyāpanam subsequently describes in more particularity. The kathā which Hemādri quotes from the Bhaviṣyottara Purāṇa has a similar epilogue, in which the vidhānam is given, but of course in somewhat different language.

All that seems essential in the so-called vidhānam is repeated in the udyāpanam. This, as its name signifies, gives directions for carrying out the ceremony, for "making it go." Here the Vratārka and Hemādri use the same source, the Skanda Purāṇa. In 55 ślokaś of these parallel versions there are over 80 points at which Hemādri gives different readings, ranging from a particle to a whole line. The weak spots in such texts are hardly worth patching into intelligibility, but, so far as reasonable reliance can be placed in the sense of the text as found, the udyāpanam's prescriptions will be given.

In the first place, the woman who is to perform the ceremony passes the twelfth of the lunar month in Jyeṣṭha eating little (*laghubhuk*), and then, after a cleansing of the teeth, undertakes a three-days' fast with the following *nīyama-mantra*, 125a9:

trirātram laṅghayitvā ca caturthe divase tv aham,
candrāyārgham pradattvā ca pūjayitvā tu tām satīm,
miṣṭānnāni yathāśaktyā bhojayitvā dvijottamān,
bhokṣye 'haṁ tu ; jagaddhātri, nirvighnam kuru me, çubhe.

After passing three nights fasting, on the fourth day, giving an offering to the moon and worshipping the virtuous goddess, entertaining the Brāhmans to the extent of my ability with dainty foods, I shall eat, O thou that dost support the earth ; do thou occasion freedom from obstacles for me, O fair one.

In translating here I have ventured to express the connotation of fasting ("skipping" meals) which must here be prominent in *lañghayitvā*. The rather unruly conjunctions *ca*, *hi* and *tu* are used here in a manner most characteristic of this text.

Then a prastha of sand (*bāluka-prastham*) or else grain of seven kinds (*saptadhānya*) is put in a bamboo vessel. This is to be wrapped with cloths; and upon it is set an image of Sāvitṛī, the goddess, with Brahmā, and another of Sāvitṛī, the woman, with Satyavant. These are to be made of gold according to the udyāpanam, of silver according to the Vratārka's vidhānam, or, according to the vidhānam in Hemādri, of either gold, silver, or earthenware, as the ability of the devotee permits. Also a basket and an axe of silver are to be made, and in one of the versions a bundle of faggots as well, and a "well-spread banyan tree," are prescribed, reminiscences of the visit to the forest in the story. The three-days' fast is then to be undergone under a banyan in the presence of the images.

The banyan is as essential to the ceremony as the worshipful heroine herself. Each Indian village had its banyan, forming a ready-made series of temples for its idols and sacrifices.¹ A ceremony concerned with the banyan which might conceivably have been something similar to our Sāvitṛī rite is mentioned in connection with the attainment of enlightenment by the Future Buddha. See Warren, *Buddhism in Translations*, p. 71. "Now at that time there lived in Uruvelā a girl named Sujātā On reaching maturity she made a prayer to a certain banyan tree, saying, 'If I get a husband of equal rank with myself, and my first-born is a son, I will make a yearly offering to you of the value of a hundred thousand pieces of money.' And her prayer had been successful." In this Sāvitṛī rite the banyan is the object of particular attention.

Following the preceding, the next step in the udyāpanam is thus given, Hemādri, p. 274^o:

vartulam maṇḍalaṁ kāryaṁ gomayena, tapodhana
pañcāmṛtena snapanam gandhapuṣpodakena ca.
candanāgurukarpūrāir mālavyastravibhūṣaṇāḥ
sampūjya tatra sāvitṛīm maṇḍale sthāpayet tatah
pīṭapiṣṭena padmaṁ ca candanenātha vā likhet
nyasyec cāiva tato devīm kamale kamalāsanām;
anena vidhinā sthāpya pūjayed gatamatsarā

¹ Lassen, *Indische Alterthumskunde*, i. 259.

A round ring is to be made with cow dung, and the images washed with the *pañcāmṛtam* (milk, coagulated milk, butter, honey, and sugar) and with water containing perfume and flowers. Worshipping with sandalwood, aloes and camphor and with ornaments of garlands and garments, the devotee should then place *Sāvitṛī* there in the ring. And she should outline a lotus with yellow meal, or else with sandal-dust, and should then place the goddess whose seat is a lotus within the lotus. Placing her in this manner she should worship without selfish thought.

In the above citation Hemādri has been quoted. Although the *Vratārka* follows the same source, as has been said, it here omits two lines, the fourth and sixth, and has a less satisfactory line for the seventh.

There now follows the *aṅgapūjā* alluded to above. The various limbs and members, feet, knees, thighs, waist, breast, neck, face and head, of *Sāvitṛī* and of *Brahmā* and *Satyavant*, are saluted with '*namas*' and '*pūjā*.' Yama does not partake of this, apparently. Offerings are now made, with appropriate *argha*-mantras, to *Sāvitṛī*, *Brahmā* and *Satyavant*, and Yama. The first of these mantras is here given as a sample of the lot, 125b2 :

omkārapūrvakam, devi, vīṇāpustakadhārīṇi,
vedamātar, namas te 'stu ! avāidhavyam prayaccha me.
pativrate, mahābhāge, vahnijāte, çucismite,
dṛḍhavrata, dṛḍhamate, bhartuḥ ca priyavādini,
avāidhavyam ca sāubhāgyam dehi tvam mama, suvrate,
putrān pautrāṇ ca sūkhyam ca. gṛhāṇārgham, namo namaḥ.

The nature of the *argham* is indicated in a *çloka* further on :

gandhapuṣpāḥ sanāivedyāḥ phalāḥ kusumadīpakāḥ¹
raktavastrāḥ alankārāḥ pūjayed gatamatsarā.

The prescriptions for the three-days' fast conclude with supplications, *prārthanā*-mantras, addressed to *Sāvitṛī*, *Brahmā* and *Satyavant*, and Yama. The first of these is not substantially different from that quoted in speaking of the *pūjā*. The others are similar in character, 125b7 :

brahmasatyavatoḥ prārthanāmantraḥ.
aviyogo yathā deva sāvitṛyā sahitas tava
aviyogas tathāsmākam bhūyāj janmani janmani.
yamaprārthanāmantraḥ.

¹ Hemādri *kuṇḍikuma*-.

karmasākṣī, jagatpūjyaḥ, sarvavandyaḥ ; prasīda me,
 saṁvatsaravrataṁ sarvaṁ paripūrṇaṁ tad astu me.
 sāvitrī, tvaṁ yathā, devī caturvarṣaṇatāyusaṁ¹
 patim prāptāsi guṇinam, mama, devī, tathā kuru.
 trisaṁdhyāṁ, devī, bhūtānāṁ, vandanīyāsi, suvrate,
 mayā dattāiva pūjyaṁ. tvaṁ grhāṇa, namo 'stu te !

The last night is spent in vigil (*jāgaram*) with ceremonial songs, dances and the like (*gītānṛtyādimaṅgalāis*). This section concludes, 125b11 :

sā tiṣṭhec ca divā rātrāu kāmakrodhavivarjitā ;
 dinatraye 'pi kartavyam evam arghādīpūjanam.

On the fourth day the priesthood receives attention, and generous gifts. The following ṣloka should really be quoted as showing how the ācārya profited by this rite (125b12):

ācāryaṁ ca tataḥ paṇcād vratasya vidhikārakam
 sarvalakṣaṇasampannaṁ, sarvaṣāstrārthapāragam,
 vedavidyāvratasnātāṁ ḡantaṁ tu vijitendriyam
 sapatnikāṁ samabhyarcya vastrālaṁkārakuṇḍalāḥ
 ḡayyāṁ sopaskarāṁ dadyād, grhaṁ cāivātiḡobhanam;
 aḡaktas tu yathāḡaktyā stokaṁ stokaṁ ca kalpayet;
 sāuvārṇīm pratimāṁ putrī patinā saha dāpayet.

kalpanāmantraḥ

sāvitrī, tvaṁ yathā, devī, caturvarṣaṇatāyusaṁ
 satyavantam patim labdhvā, mayā dattā tathā kuru.

pratimādānamantraḥ

sāvitrī jagato mātā, sāvitrī jagataḥ pitā
 mayā dattā ca sāvitrī brahmaṇā pratigrhyatām.

pratigrahamantraḥ

mayā grhītā sāvitrī tvayā dattā, suḡobhane,
 yāvac candraḡ ca sūryaḡ ca saha bhartrā sukhī bhava.
 guruṁ ca gurupatnīm ca tato bhaktyā kṣamāpayet:
 yan mayā kṛtavāikalyaṁ vrate 'smin duradhiṣṭhitam
 sarvaṁ sampūrṇatām yātu yuvayor arcanena tu.

¹ The fact that Satyavant was granted a life of 400 years is not mentioned in either of the Purāṇic kathās. It is found in the MBh. version, however.

The rest of the udyāpanam contains directions for attentions to the sacred vāṭa and for more gifts to the guru and his wife. The whole is concluded with the following śloka, 126a5 :

sarvadevanamaskārye, pativrate, namo 'stu te.
 argham etam mayā dattam phalapuṣpasamanvitam.
 putrān dehi, sukhaṁ dehi, gṛhāṇārgghaṁ, namo 'stu te.
 sakhibhir brāhmaṇāiḥ sārddham bhuñjīta vijitendriyā.
 evaṁ karoti yā nārī vratam etad anuttamam,
 bhrātaraḥ, pitarāu, putrāḥ, ṣvaṣurāu, svajanās tathā
 cirāyuṣas tathārogyā syuḥ ca janmaṣatatrāyam,
 bhartrā ca sahītā sādhvī brahmaloke mahīyate.
 iti vratārke skande sodyāpanaṁ vāṭasāvitṛivratam

Thus we may leave the Vratārka and its companion the Caturvargacintāmaṇi. What we have found there on this subject, one might almost be justified in calling utter nonsense. Still something may be had from an excursion into a lower stratum of Indian literature. (Could the Vratārka and Hemādri's work possibly be called literature?) One finds in the jargon of these superstitious rites the same burden of human ignorance, the destruction of which is ever the object of human effort. Instead of the courts of kings and the marvelous deeds of heroes and demigods, instead of the intricate philosophy and elaborated wisdom to be found in more noble works of Hindu genius, we are shown here by the faulty phrases of the Vratārka the humble village, with its spreading banyan tree near by, and we are able to touch at one small and to us insignificant point the life of the people whose millions still populate India.