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The Vāṭa-sāvitrī-vrata, according to Hemaḍri and the Vratārka.—By Albert Henry Allen, of San Francisco, California. Presented by Professor Lanman.

The beautiful Sāvitrī 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 Hemaḍri's Caturvargacintāmaṇi, adhyāya 21 of the Vratakhaṇḍa, in the second part of volume two as published in the Bibliotheca Indica, and also in the Vratārka of Caṅkara, son of Nilakaṇṭha, of which I have used a lithographed copy belonging to Prof. C. R. Lanman.

Hemaḍri belongs to about the middle of the 13th century A.D.¹ The Vratārka was written in 1678, says Aufrechte.² Citations from Hemaḍri 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 Sāvitrī-vrata the Vratārka draws mostly from the Skanda-purāṇa, while Hemaḍri quotes for the most part from the Bhaviṣyottara. Some portion of the matter cited by the Vratārka from the Skanda is also quoted by Hemaḍri from the same source.

Both the Caturvarga and the Vratārka contain in their accounts of the Sāvitrī rite a version of the Sāvitrī myth. These differ in extent of treatment and in a few points of detail from the Sāvitrītryupākhyāna in the Mahābhārata (the Pativrataṁahātmya-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 glokas 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 Skanda-purāṇa, that of Hemaḍri is the Bhaviṣyottara.

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

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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 svayāñvāra. 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 the Death-god, appears. In spite of Sāvitrī’s supplications, Yama takes Satyavant’s life in the form of a “thumb-sized man,” (aṅgu-śṭhamātrāḥ purusāḥ), 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 evāṁ vaded rājā tāvat sā kamalekṣaṇā
dhāmātyāḥ samanvitā,
abhivādyā pituh pādāu vavande sā munīṁ tataḥ.

The two pādas of this half-cloka 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.

1 Perhaps read varayogyā hi.
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 Narada, 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."

närada uvāca (Vratārka, 123a7):
kaśṭam kṛtam, mahārāja, duhitrā tava, suvṛata;
ajāntyāḥ vrto bhartā guṇavān iti vičrutaḥ.
satyāṁ vadaṭy asya pitā, satyam mātā prabhāṣate,
svayam satyam prabhāṣeta, satyavān iti tan mataḥ.
hatā cāṃvāḥ priyāḥ tasya, āśvāḥ kṛiḍati mṛṇmayāḥ.
citre 'pi ca likhaty āśvām, citrāḥvas tena ecyate.
rūpavān, guṇavāṅg cāiva, sarva-ḍāstra-viṃḍarādah,
na tasya sadṛṣo loke vidyate ceha mānaṇaḥ.
sarvāvīr guṇāḥ svayam pūrṇo, ratnāir iva mahārānaḥ.
eko dōṣo mahān āśīḍ guṇān āvṛtya tiṣṭhati,
saṃvatsareṇa kṣīnayur dehatyāgamā kariṣyaṭi
āṃvapatiḥ uvāca:
anyaṁ varaḥ, bhadrāṁ te, varaṁ, sāvitrī,—gamyatāṁ,
vivāḥasya tu kālo 'yaṁ vartate, ćubhalocane.

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

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 Citrācya, 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."

Aqvapati 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 ahāṁ, tāta, manasāpi varam, prabho,
yo mayā ca vṛto bhartā, sa me, nānyo, bhaviṣyati.
vicintya manasā pūrvaṁ, vācā paṣcāt samuccaret,
kriyate ca tataḥ paṣcāt, çubhaṁ vā yadi vāçubham.
tasmā manah pumāṁsāṁ ca kathaṁ cānyaṁ vṛñomy ahāṁ?
sakṛṣ jalpanti rājānaḥ, sakṛṣ jalpanti paṇḍitāḥ,
sakṛṣ kanyāḥ pradīyante; trīṇy etāṁi sakṛṣ sakṛṣ !
patim matvā na me buddhir vicalati kathaṁ cana.
saguno nirguṇo vāpi, mūrkhāḥ, paṇḍita eva ca,
dīrghāyur atha vālpāyuḥ sa vāi bhartā mama, prabho.
nānyāṁ vṛñomi bhartāram, yadi vā syāc chaçupatiḥ

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? 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-clōka 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; kathaṁ cānyaṁ vṛñomy ahāṁ'—'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 Çacipati!"

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 Sāvitrī's final words in the passage quoted are certainly not approached in the corresponding člokas 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 Citrāgva. The člokas in Hemādri at this point (p. 261⁸) are as follows:

satyaṁ vadaty asāu rājā, satyāgvas' tena sa smṛtaḥ,
nityam açvāḥ priyās tasya, karoty açvān sa mrñmayān,
citre 'pi likhayaty açvān, citrāgva tena kathyate.

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

bālasyāgvaḥ priyāc ēäsyā, karoty açvāṅc ca mrñnmayān,
citre'pi vilikhaty açvāṅc ; citrāgva iti cocoçate.

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 Citrāgva, styled Satyavant, as an historic personage.

The nature of the penances performed by Sāvitrī as the day of her husband's death approaches is described much more at length in the Mahābhārata than in either of the Purānic versions. The details of this are reserved in the Purānic excerpts for another place in their accounts of the Sāvitrī-vrata. In the account of what took place when Sāvitrī went with Satyavant into the forest on the fateful day, a feature in the Purānic 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

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¹ Evidently meant for satyavāṁs.
² This is the form in the text. Perhaps vilikhaty might be read.
fuel, the faithful Sāvitrī takes her seat under a banyan—"vata-vṛkṣatale sādhvī upaviṣṭā mahāsatī." 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 'drumasaṅkula,' as it is a tree which tends to grow apart from other trees, forming a small forest in itself. But the vata figures prominently in the Sāvitrī rite—which indeed is styled the vaṭasāvitrivrata—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.

saṁtuṣṭas tena vākyena dharmarājo yamas tadā, varāṇām īçvaro dātā varam tasyāi dideça ha.
sa paçcād ātmanaḥ putrān, pituḥ putraçataṁ tathā,
cakṣuḥprāptiṁ ca sā vavre ṣvaçrṇavāçurayos tadā;
rājyapraṇaḥ tathā bhartur, jīvitaṁ ca tathā vibhoḥ
(dharmapraṇaḥ svabhartur hi);
nivṛttā sā sumadhyaṁ,
pradaśīṇāṁ 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.
Sāvitrī returns to the banyan (the vaṭa being mentioned again) and restores life to Satyavant. At this point in the Vṛtarṣa, Sāvitrī tells Satyavant everything that had happened. In the Mahābhārata, Satyavant does not learn of his death and revival until Sāvitrī makes her disclosures at the end.

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

"āvayor andhayor yaṣṭiḥ kva gato 'si vināvayoh" 
evaṁ sa vividhaṁ kroṣan sapatniko mahipatiḥ 
ca kāra duḥkhataptaḥ san "putra putreti” cāsakṛt.

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 Vṛtarṣa’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 Vṛtarṣa 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 ġlokas, 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

\[
jyeṣṭhe māsi site pakṣe dvādaśyāṁ rajanīmukhe,
\]

one of Hemādri’s authorities specifies (p. 269\textsuperscript{11}) the month Bhādrapada in the following ġloka from the Bhaviṣyottara Purāṇa:

\[
\text{trayodaśyāṁ bhādrapade dantadhāvanapūrvvakam trirātraṁ niyamaṁ kuryād upavāsasya bhaktitah.}
\]

An assumption of local differences of observance may serve to reconcile this discrepancy. The Vratārka classes this rite under the general heading “atha pūrṇimā-vratāṁ” and the sub-heading “tatra jyeṣṭha pūrṇimā-yāṁ vaṭasāvitrīvratam.” The udyāpana also mentions Jyeṣṭha. The purpose of the rite is clearly shown to be the attainment of such boons as Śāvitṛ in the myth obtained from Yama, chiefly sons and grandsons and the avoidance of the awful curse of a Hindu widowhood. The Vratārka’s words are “mama bhurtuḥ putrāṇāṁ ca āyurārogyaprāptaye janmajanmanai avāidhāvyaprāptaye ca sāvitrīvratam aham kariṣya 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. padmapatrasanasthaḥ ca brahmā kāryaḥ caturmukhaḥ,
   sāvitrī tasya kartavyā vāmotsaṅgagatā tathā,
   ādityavarṇām dharmajñām sākṣamālakārāṁ tathā,
   iti dhyānam.

2. brahmaṇaḥ sahitāṁ devīṁ sāvitrīṁ lokamātaram
   satyavratāṁ ca sāvitrīṁ yamaṁ cāvāhayāmy āham.
   āvāhanam.

3. brahmaṇaḥ saha sāvitrī(-tri?) satyavatsahīte priye
   hemāsanaṁ grhyatāṁ tu, dharmarāja sureṣvara,
   bhaktyā dattaṁ, dharmarāja, sāvitrī, pratigrhyatām. pādyam.

4. bhaktyā samāḥṛtaṁ toyam phalupuṇasamanvitam
   arghaṁ ghana, sāvitrī, manuṣya vratasiddhaye. argham.
   sugandhaṁ sakarpūrāṁ surabhisvāduṣṭālaṁ
   svaptyāḥ saha, sāvitrī, kuryād acāmaniyakam.

Others follow, accompanying the acts of ablution and mouth-
 rinsing (snīnam, acamanam), the offering of a garment (vastram)
to Sāvitrī, the offering of the sacred cord (ity upavitam), of the
fragrant sandal wood, accompanied by saffron, aloes, camphor
and rocanā, ‘kvāṅkumāgarukarpūrakastūrīrocanāyutam’ (candānam),
the offering of grain (ity aksatāḥ) and of flowers (pus-pam).
The words in parentheses are those which follow the clokas 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, Satyavant, and the two Sāvitrīs, goddess and woman.
This begins “Sāvitrīyā pādāu pūjayaṁ, prasāvitrīyā jaṅghe, kamalapatrākṣyāi kaṭiṁ, bhūtadhāriṇyāi
udaram, brahmaṇaḥ priyāyāi ciraḥ pūjayaṁ.” Then offerings
are made of incense (dāhipam) and lights (dīpam). The pūjā
closes with the following invocation (prārthanā, 122b5):

sāvitrī brahmagāyatī sarvadā priyabhāṣīṇī
tenasatyaṁ māṁ pāḥ duḥkhasaṁsārasaṅgarat.
tvāṁ gaurī, tvāṁ ṣucir gaurī, tvam prabhā candramāṇḍale,
tvam eva ca jaganmātā, tvam uddhara, varānane.
yan mayā duṣkṛtaṁ sarvaṁ kṛtaṁ janmaḥcataṁ api,
bhāsminbhavatū tat sarvam, avāidhavyaṁ ca dehi me.

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

Following the kathā, which in the Vṛatārka 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 Bhaviṣottara 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 Vṛatārka and Hemādri use the same source, the Skanda Purāṇa. In 55 ślokas 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 niyama-mantra, 125a9:

```
trirātraṁ laṅghayitvā ca caturthe divase tv aham,
candrâyārgham pradāttvā ca pūjayitvā tu tāṁ satīm,
miṣṭānāṁi yathāçaktyā bhojayitvā dvijottamān,
bhoksye 'haṁ tu ; jagaddhātri, nirvighnam kuru me, ċubhe.
```

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 laṅghayitvā. The rather unruly conjunctions ca, hi and tu are used here in a manner most characteristic of this text.

Then a prastha of sand (bālukapraṣtham) or else grain of seven kinds (saptadhānīya) is put in a bamboo vessel. This is to be wrapped with cloths; and upon it is set an image of Sāvitrī, the goddess, with Brahmā, and another of Sāvitrī, 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. A ceremony concerned with the banyan which might conceivably have been something similar to our Sāvitrī 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 Śujātā . . . . 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 Sāvitrī rite the banyan is the object of particular attention.

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

\[
\text{vartulam maṇḍalam kāryaṁ gomayena, tapodhana pāṇicāmṛtena snapanaṁ gandhapuspodakena ca.}
\text{candana-gurukarpūrāṁ mālāyavastravibhūsaṇāṁ}
\text{sampūṣya tatra sāvitrīm maṇḍalē sthāpayet tataḥ}
\text{pītapiṣṭena padmaṁ ca candanenaṁ vā likhet}
\text{nyasyec cāiva tato deviṁ kamale kamalāsaṇām ;}
\text{anena vidhīnā sthāpya pūjayed gatamatsarā}
\]

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 Sāvitrī 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 aṅgāpūjā alluded to above. The various limbs and members, feet, knees, thighs, waist, breast, neck, face and head, of Sāvitrī 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 Sāvitrī, Brahmā and Satyavant, and Yama. The first of these mantras is here given as a sample of the lot, 125b2:

\[
\text{omkārapūrvakaṁ, devi, viñāpustakadhārini,}
\text{vedamātar, namas te ’stu ’ avādhavyam prayaccha me.}
\text{pativrate, mahābhāge, vahnjāte, ōcīsmite,}
\text{drāhavrate, drāhamate, bhartuç ca priyavādini,}
\text{avādhavyaṁ ca sāubhāgyaṁ dehi tvam mama, suvrate,}
\text{putrān pāutrāṇc ca sāukhyaṁ ca. grhāṅgarhaṁ, namo namah.}
\]

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

\[
gandhapuspāiḥ sanāivedyāiḥ phalāiḥ kusumadīpakāiḥ
guktavastrārīr alaṁkārāiḥ pūjayad gatamatsara.\]

The prescriptions for the three-days’ fast conclude with supplications, prārthanā-mantras, addressed to Sāvitrī, 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:

\[
\text{brahmasatyavatoḥ prārthanāmantraḥ.}
\text{avīyogo yathā deva sāvitrīyā sahitas tava}
\text{avīyogas tathāsmākam bhūyāj janmani janmani.}
\text{yama-prārthanāmantraḥ.}
\]

1 Hemādri kuṅkuma-.
karmasākṣi, jagatpūjyaḥ, sarvavandyaḥ; prasīda me, 
saṃvatsarasvataṁ sarvam paripūrṇaṁ tad astu me. 
sāvitrī, tvāṁ yathā, devi caturvarṣaḥcatāyusam'
patim prāptāsi guninam, mama, devi, tathā kuru. 
trīsamāhīṣaṁ, devi, bhūtānāṁ, vandanīyāsi, suvrate, 
mayā dattāivā pūjeyaṁ. tvāṁ grhaṇa, namo ’stu te!

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

sā tīṣṭheca ca divā rātrāu kāmakrodhavivarjitā ; 
dinatraye ’pi kartavyam evam arghādipūjanam.

On the fourth day the priesthood receives attention, and gener-
ous gifts. The following glokas should really be quoted as show-
ing how the ācārya profited by this rite (125b12):

ācāryaṁ ca tataḥ paścād vrataśya vidhikārakam 
sarvalakṣaṇasampannaṁ, sarvaśāstrārthāpāragam, 
vedavidyāvrataśnātaṁ ċāntaṁ tu vijitendriyam 
sapatnikaṁ samabhāryeṣa vastrālaṁkārakunḍalāiḥ 
çāyāṁ sopaskarāṁ dadyād, grhaṁ cāivātiçobhanam; 
ācaktas tu yathāçaktyā stokaṁ stokaṁ ca kalpayet; 
sauvarṣīṁ pratimāṁ putrim putrinā saha dāpayet. 
kalpanāmantrah
sāvitrī, tvāṁ yathā, devi, caturvarṣaḥcatāyusam 
satyavantam patim labdhvā, mayā dattā tathā kuru. 
pratimādānmantrah
sāvitrī jagato mātā, sāvitrī jagataḥ pitā 
mayā dattā ca sāvitrī brahmaṇā pratigrhyatām. 
pratigrahamantrah
mayā grhiṁī sāvitrī tvayā dattā, suçobhane, 
yāvac candraç ca sūryaç ca saha bhartrā sukhī bhava. 
gurum ca gurupatiṁ ca tato bhaktyā kṣamāpayet: 
yan mayā kṛtavāikalyāṁ vrate ’smin duradhīṣhitam 
sarvam sampūrṇatāṁ yātu yuvayor arcanena tu.

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

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

sarvadevanamaskārye, pativrate, namo 'stu te.
argham etam mayā dattam phalapūpasamanvitam.
putrān dehi, sukham dehi, grhānārghaṁ, namo 'stu te.
sakhībhir brāhmaṇāḥ ādāmaḥ bhumijīta vijitendriyā.
evaṁ karoti yā nārī vratam etad anuttamam,
bhrātaraḥ, pitarāu, putrāḥ, ṣvaçurāu, svajanās tathā
cirāyuṣas tathārogyā suyuc ca janmaçatatrāyam,
bharṭrā ca sahitā sudhvī brahma-loke mahīyate.
iti vratārke skande sodyapanāṁ vaṭasāvitrīvratam

Thus we may leave the Vratārka and its companion the Caturvargamcintāmaṇi. 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.