

## A STORY OF SHIVA AS DESCRIBED IN A PANCHI OR GADDHI SONG, HEARD IN 1899 AT DHARMASÂLÂ.\*

*Read on 28th June 1905.*

*President.*—MR. S. M. EDWARDES, I.C.S.

I had the pleasure of travelling in the Kângrâ and Kulu valleys in 1899. I had left Bombay on 30th April and returned here on 18th June. Both these valleys have recently drawn the attention of the whole civilized world, for having been the principal scene of the recent earthquakes in Punjab. Dharmasâlâ, which is situated at about ten hours' drive from Dalhousie, was the first place I had visited. It appears that this hill-station has met with a very great disaster. Lord Kitchener's special Earthquake Relief Fund for the army is intended for the families of the brave Gurkhas, who were killed there by the falling *dèbris* of their barracks. This hill is likely to be condemned for ever by the Geological Department. They say that they wait to observe the effect of the coming monsoons, to give their final decision about it. Messrs. Nowrojee and Brother's firm was the only Parsee firm in the whole district of these two valleys. During the absence of its head partner, Mr. Framjee, at the time of the disaster, the business was looked after by his nephew, Mr. Nadir, and this young gentleman is said to have done good service there in saving the lives of many, though himself most depressed at having narrowly saved his life and at seeing his houses, goods and business all ruined in a few minutes. His courage and fortitude were reported to have drawn a word of recognition even from the lips of the Lieutenant-Governor of Punjab. The place of business of this firm at Dharmasâlâ was my headquarters during my travels in the district. From there, at

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first, I travelled *viâ* Kângrâ and Rânitâl to Jawâlâmukhi (*i.e.*, the volcano-mouthed place). I saw this place on the 18th and 19th of May. We have a number of places in India, and some in close vicinity of our City of Bombay, where we see hot springs of water coming out to the surface, thus evincing the volcanic condition of ground, or rather the condition of higher subterranean temperature under the surface. But, if I do not mistake, the Jawâlâmukhi, in the Kângrâ District, is the only place where we see flames of gas emerging from the ground. When fed with *ghee* or such other greasy substance the flames grow larger.

In my second excursion, I went from Dharmasâlâ to Sultân-pore, the capital of the Kulu District. I went there, *viâ* the beautiful Bubu Pass (or *jôt* as the people there call it) and returned *viâ* Bejourâ.<sup>1</sup>

The Kângrâ district and the province of Punjab, wherein it is situated, are full of interest, both from an historical and a mythological point of view. Their past history is interesting to a Parsee, because it is here, in the Punjab, that the ancestors of the present Parsees first came into contact with the ancestors of the modern Hindus, after their, what we may term, pre-historic separation as Irânian and non-Irânian branches of the Aryan stock. The district of the Punjab in its oldest state was the Sapt-Sindhu of the Hindus and the Haft-Hindu of the Parsees. As such, it is specially referred to in that well-known first chapter of the Vendidad, about the real purport of which various theories are expounded. Laying aside the references to India in the Avesta and in the Pahlavi books, when we come to Mahomedan authors, we come across in the well-known work of Fireshta, a chain of references

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<sup>1</sup> The stages *viâ* Bubu Pass are Dâdhâ, Pâlampur, Baijnâth, Dehlâ, Jhatengri, Budwâni, (through Bubu Pass) Karaua, and Sultân-pore, situated on the Beâs. The return stages *viâ* Bejoura (where the beautiful terrace gardens of Colonel Rennick are worth-seeing), Kandi, Kotâlâ, Darang, Ul, Dehlu Baijnâth, Pâlampur, and Dâdhâ.

which show that, at one time or another, the ancient kings of Persia had a rule over some part of India. Some of these references may be classed under the head of the legendary history of India. Fireshta makes the Indian Krishna a contemporary of Tahmuras. He speaks of a son of this Krishna as Mahârâj, and says of him, that he had a good intercourse with the kings of Persia (*paévasté bâ pâdshahân-i-Irân tariké-i-mohbat va dâd mi-dâshst*). Fireshta traces the connection of India with the Irânian kings from the Peshdâdian times to the Sassanian times. I have treated the subject at some length in my lecture on 'Earthquake and the Kângrâ and Kulu Valleys', delivered before the Gujarâti Dnyân Prasârak Society last April.<sup>1</sup>

Now, it was while travelling in this picturesque and interesting district, that I heard two stories connected with the name of Shiva—one at Dharmasâlâ on the 22nd of May 1899 and another at Pathânkote on the 4th of May.

Before describing the stories of Shiva as heard by me there, let us see what position is assigned to Shiva in the Hindu religion. Dr. Julius Eggeling, in his article on Brahamanism,<sup>2</sup> gives an excellent outline of the different phases of Brahamanism, and in that outline assigns to Shiva a particular position in its later growth.

The outline of Dr. Eggeling, shows that there were the following five stages in the outgrowth of the Brahamanic religion, and the stages are arrived at by two processes:—

A. I.—The worship of the grand and striking phenomena of Nature. The phenomena are various. So, the temporary influence of the particular phenomenon to which the worshipper addresses his praises makes him forget for the time being the claims of other phenomena. For example, if it is the rising sun that has attracted his mind, he forgets, for the time being, the powerful influence of wind, or the torrential force of the river, or the grandeur of the mountains, and praises the sun as the highest and best object. Such an out-

<sup>1</sup> Dnyân Prasârak Vishays, Part II. (सुनी प्रसारक विषयो भाग दोस्रो) pp. 157-96.

<sup>2</sup> Encyclopædia Britannica, IV., p. 202.

pouring of praise leads to a monotheistic ring. In these praises, it is not only the physical force that impresses him, but also, and that greatly, the moral and intellectual forces. That is to say, such a Nature-worship had the spiritual element greatly predominant in it. In short, the first stage was Nature-worship with the spiritual element and a monotheistic ring in it.

II.—The second stage was Polytheism. The prominent departments of Nature, or the prominent phenomena of Nature were held by the Vedic bards to be independent of one another. But as they had to be looked to with respect to their relation to Man, they were classified. The triple division resorted to for the purpose was—(1) the gods residing in the sky; (2) the gods residing in the air; and (3) the gods residing on the earth. This then was an attempt at a polytheistic system.

III.—The third stage was that from polytheism to a kind of Monotheism. The above-said three classifications being once made, the sages were naturally led to assign to one in each of the three divisions, the dignity of a chief guardian of his own class. That was a step towards Monotheism.

IV.—The fourth stage was towards Pantheism, *i.e.*, to the comprehension of the Unity of Divine Essence. The Vedic sages said, that the functions of certain gods,—whether at the head of groups or divisions or not,—presented a certain degree of similarity. In other words, they were to a certain degree identical. For example, some of the functions attributed to the Sun would be the same as those assigned to the Dawn; or, if I were to give familiar instances to my Parsee hearers, some of the functions assigned to Khurshed, who presides over the Sun, would be the same as those assigned to Meher or Mithra, the Angel of Light; or some of the functions assigned to Râm Vâta, or Wind, would be the same as those assigned to Râm Khâstra. Such a reflection led them to suppose that a certain Divine Essence pervades the whole of Nature.

(B) There was another feature also that led to the same result, *i. e.*, to the Pantheistic conception of the Unity of the Divine Essence pervading everywhere.

The origin and existence of Man and Universe were great problems.

I.—The early bards and thinkers had, as stated above, the first stage, *viz.*, Nature-worship.

II.—In this stage, in their praises of God, they attributed to the various gods highest cosmical functions. That was polytheism.

III.—They latterly began to perceive the inconsistency of assigning the supremacy of these cosmical functions to a number of divine rulers. So, they conceived “an independent” power, endowed with all the attributes of a supreme deity, the creator of the Universe, including the gods of the pantheon. The independent supreme power or deity was known as Prajâ-pati or Vishvakarma. He was a personal creator. That was a step to monotheism.

IV.—But to several minds, this conception of One Personal God was not free from difficulties. They said, as it were, ‘Yes, there is a call from above, from whom you call a Personal God, but there is also a response from within, from some inward agent in Man himself. Where is it from?’ They said, in reply, that there was, as it were, a spiritual unity in Man himself, in every man, in every living being. *If I were to say in Zoroastrian phraseology, they said, there is that Farohar, a spiritual unity in Man himself. The supreme Being had a Farohar, a spiritual unity of the best and first rate type. Man had also that spiritual entity. So they were led to believe, that all these “many individual manifestations” were of one universal principle.*

Thus, by this second process also, they came finally to a Pantheistic conception.

In the first three stages, arrived at by the above two processes, the mass of the people on the one hand, and the priestly

or the learned class on the other, were to certain extent on a common ground. By successive stage they arrived to Monotheistic conceptions. But the priestly or the learned class separated here from the mass. In its advance to Pantheistic conceptions that led to the impersonal Brahma, the Universal self-existent soul, it parted company from the mass. The Brahmins (priests) tried to combine the monotheistic and pantheistic conceptions by a compromise which made Prajâ-pati, the personal creator of the world, a manifestation of the impersonal Brahma, the Universal self-existent soul.

Well, all this was good for the learned class who indulged in such metaphysical and theosophic speculations, but the mass of the people did not take to these ideas. To them, Brahma was "an abstract colourless diety." They wanted to have their own old gods, whom they could worship, in some concrete form.

So, in spite of the advance of the Pantheistic conception of religion, the people generally worshipped their own gods, the different parts of the country having their particular favourite gods, even the old aborigines, the Dasyus contributing their own belief in some cases.

V.—We now come to the last stage. The above being the state of affairs, the priestly or the learned class, in order to continue their influence upon the people, began to "recognize and incorporate into their system some of the most popular objects of popular devotion and thereby to establish a kind of Catholic creed for the whole community subject to the Brahamanic law." Vishnu and Shiva or Mâhâdeva (*i. e.*, the great god) were two deities thus incorporated into Brahamanism at this fifth stage.

It appears, that human nature being the same in all ages and in all countries, what happened in India in ancient times happened in the West in later times. It is said that the early successors of Christ, and even Christ himself, had, to a certain extent, to incorporate into their new system, older beliefs of

the people. Ptolemy Sauter or Ptolemy I., when trying to preserve the Unity of State and Religion, thought of founding a new religion for his people of Egypt. To make it acceptable, he had to dwell upon many of the elements of the older religion of the country. Mahomed had to preserve some of the elements of the old Zoroastrian religion in his new religion. Even Zoroaster had to preserve the elements of the old Paouryô-tkaêsha belief.

Having determined the position of Shiva in one of the different stages of the evolution of the Hindu religion, I will now describe the two stories of Shiva which I had heard in the Kangra district. The first was recited to me on 22nd May 1899 at Dharmasâlâ, in a song by a person of the Panchi or Gaddhi tribe residing in that district. It was kindly interpreted to me by my host, Mr. Framjee, of the firm of Messrs Nowrojee & Brother.

I.—Shiva had a fight with a Daitya in which he came out successful. In the fight, the water of all the surrounding rivers and streams had turned into blood. So, Shiva had no water to drink. He went, therefore, to the adjoining country of Himpat<sup>1</sup> (*lit.*, the owner of the snowy country), whose king was one Gajput. He went near his residence, where he saw a girl playing with her dolls. Her name was Gurjâ (गुर्जा). He asked water from her, but being engaged in her play, she refused to give him any water. King Gajput, hearing from the upper part of his residence the conversation between the stranger and his daughter, got angry upon her. He said to his daughter: "You are disgracing the good name of my hospitable country in thus refusing water to a traveller. You are fit to be married to a leper. I name a period of seven days, by the end of which this stranger has the option to marry you." He said to

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<sup>1</sup> Another form of Himavat "the personification of the Himâlaya mountains, husband of Menâ or Menakâ, and father of Umâ and Gangâ." Dowson's Classical Dictionary (1879), p. 121.

the traveller: "I give this girl in marriage to you. You must make all preparations to marry her on the seventh day from this date."

The girl, on hearing this, began to weep and went to her maternal uncle, Himânpat, and related to him her coming misfortune, to be married to an unknown poor stranger. On hearing this, the uncle thus stipulated with the stranger (Shiva): "To marry this girl, you must come with 9 lacs of Jogis,<sup>1</sup> 9 lacs of Bairágis and 9 lacs of Saêna (*i.e.*, troops). All these men must be of the same colour and features. If you will come thus prepared, you will have this girl in marriage." The uncle thought, that by these stipulations he could make the marriage impossible.

The period of seven days was too short for such grand preparations, even for Shiva. So, he made one night equal to six months and one day equal to one year. He then went to his own country, and, at the end of the stipulated period, returned to the country of Gurjâ with the above-mentioned number of men in his *jân* (*i.e.*, the marriage party). On his way, he had to cross a large river, the god of which, Samudhra Râjâ (समुद्र राज , *i. e.*, the king of the sea), did not give him the way. The river was full of torrents, and so he could not cross it. He beseeched the god to let him cross, but in vain. The Samudhra Râjâ said: "I am 12 *jojan* (ଗୋଳା *i.e.*, man height) deep, and 18 *jojan* broad. I do not care for you." Shiva said: "Do not be proud, and give me way." As the Samudhra Râjâ did not give him way, Shiva asked the assistance of one Sûnku<sup>2</sup> (ସୁଙ୍କୁ), who was a monster. He drank away the water of the Samudhra (*i. e.*, the river). Then the *jân* (*i.e.*, the marriage party) crossed the river. Proceeding further, Shiva found the road blocked up with snow, over

<sup>1</sup> A class of Hindu ascetics.

<sup>2</sup> Perhaps Sinhikâ, a Râkshasî, whose "habit was to seize the shadow of the object she wished to devour and so drag the prey into her jaws." (Dawson's *Classical Dictionary* (1879), p. 293.)



which he could not find his way. He, therefore, asked his elephant<sup>1</sup>, named Maganâ (मगना), to use all his strength to tread over the snow, disperse it, and make the way. The elephant tried his best, but failed. Shiva, therefore, asked the assistance of Bhimdeva<sup>2</sup> to open the way over the snow. He also failed. Then, he asked the assistance of *mor* or *titar* (a bird of the peacock type.) The bird sat over a line of lofty trees, whose branches were not buried under the snow, and pointed out the track of the road covered over with snow. Shiva, therefore, got a herd of goats and sheep and made them pass over the road so pointed out. The treading of the sheep and the goats caused the snow to melt. The *jân*, or the marriage party, then passed over the road so formed.

Then, in order to make his followers of one colour and features, as stipulated by Gurjâ's uncle, Shiva requested Indrâ to pour rain of such liquid as would make his followers of one colour and features. That was done.

So the conditions of marriage being fulfilled, the marriage was celebrated. Before presenting himself before Gurjâ, Shiva assumed the form of a leper. Gurjâ finding these millions of followers of one feature, asked who her would-be husband was. She was told that the one who had the marriage *shelâ* (शैला *i. e.*, a kind of rich cloth put on by the bridegroom) was her husband. Finding that the man with the *shelâ* was a leper, she began to weep again. The advisers of Shiva then said to him that, perhaps, Gurjâ would die of

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<sup>1</sup> Shiva's "garment is the skin of a tiger, a deer or an elephant . . . The elephant's skin belonged to an Asura named Gaya, who acquired such power that he would have conquered the gods and would have destroyed the Munis, had they not fled to Benares and taken refuge in a temple of Shiva, who then destroyed the Asura, and, ripping up his body, stripped off the (elephant) hide, which he cast over his shoulders for a cloak." (Williams, as quote by Dowson in his Classical Dictionary (1879), p. 299.)

<sup>2</sup> "The second of the five Pându princes, and mythically son of Vâyu the god of the wind." He was a man of vast size and had great strength . . . . By his power of flight, and with the help of Hanumân, he made his way to Kuvera's heaven, high up in the Himalayas." (*Ibid*, p. 50.)

fright and terror at the idea of having to marry a leper. They, therefore, advised him to assume his own features. He did so, and married Gurjâ in the end.

Thus ends the story in the song, and the girl Gurjâ is represented in the end, as singing her happy fortune in having a great personage like Shiva as her husband. She sings :

Dhan, dhan mērê tâlêo,  
Badrê taknê shâdi hoîyô.

(धन धन मेरे तालेओ  
अदरे तकने शादी होयोओ)

*i. e.*, Happy, happy is my fortune,  
That I am married in a high family.

Describing the *jân*, or the marriage procession, she sings:

Agê bitâ merâ samiê chalêrê,  
Pichê, pichê, Goreji chalêrê,

Goreji athân jor dê,

Theri bitâ chalêrê.

(अगे पीता मेरा सामीओ अदरे

पीछे पीछे गोरुओ अले रे

गोरुओ अथां नेर दे

थरी पीता अदरे)

(*i. e.*, आगल आगल रस्ते मारे स्वामी ओठले पर अले

पछवाडे पछवाडे गोरुओ अले

गोरुओ हाथ नोडी अले

ओम रस्ते सर्वे अले)

*Translation.*—My husband walked on the front in the way ;

The Goreji (*i. e.*, the priest) walked behind him ;

The priest walked folding his hands ;

Thus they all walked on the way.

I do not know, if the story which I have heard at Dharma-sâlâ, and which I have here given, is described in any form somewhere else. We find stray allusions in the Purâns to the marriage of Shiva with the daughter (Pârvati or Devi) of the king Himvat, but not the story itself, which seems to have been worked up by some local bard on the fact of the marriage

referred to in the *Purāns*. The *Purāns* say that this daughter of Himvat was Shiva's first wife, *Sita*, in her second birth.

The Brahma Vaivarta Puran<sup>1</sup> says: "*Sati* soon obtained another birth in the womb of the wife of Himavan, and Shiva, collecting the ashes and bones from her funeral pile, made a necklace of the bones, and covered his body with the ashes, and thus preserved them as fond memorials of his beloved. Soon was *Sati* born, the daughter of Mena, excelling, in beauty and every virtuous quality, all created beings, and grew up in her mountain home like the young moon, increasing to its full splendour. But she was still a girl when she heard a voice from heaven, saying, 'Perform a severe course of austere devotion, in order to obtain Shiva for a husband, as he cannot otherwise be obtained.' On hearing this, *Pârvati*, proud of her youth, smiled disdainfully, and thus thought,— 'Will he, who bears the bones and ashes that belonged to me in a former birth, not accept me when he beholds me thus young and lovely? Will he, who, on account of the grief he felt for my having formerly consumed myself, wandered over the world, not accept me for his spouse, when redolent of life? And how can disjunction exist between those who have been predestined from their first being to be husband and wife?' Thus confident in her youth, her loveliness, and numerous attractions, and persuaded that, on the first mention of her name, Shiva would be anxious to espouse her, *Pârvati* did not seek to gain him by the performance of austere devotion, but night and day gave herself up unweariedly to joyous sport amidst her damsels."

Legendary stories like these seem to have been originally composed for one or another or both of the following two objects:—

1. For illustrating the power or qualifications of a particular god or hero.

<sup>1</sup> Col. Vans Kennedy's "Researches into the Nature and Affinity of Ancient Hindu Mythology" (1831), p. 333.

2. For illustrating or describing some local events.

Now this story of Shiva does not seem to me to have been intended for the first purpose, *viz.*, to glorify Shiva. The story does not bring out in any prominent relief any of the attributes assigned to him as Rudra, under which name, (and not under the name of Shiva,) he is referred to in the Vedas. Nor does the story particularize any of his attributes as described in the Upanishads, the Râmâyana or the Purâns, and as summed up by Dowson.<sup>1</sup> So, I think, the story is intended to describe some local traits or beliefs of the Himâlayan districts, and while so describing them, it is thought advisable to connect them with the honoured and sacred name of Shiva.

The story in its original form seems to have been intended to allude to some physical facts about the district, such as (a) its being covered over with deep snow at times—the very word *him*, *i.e.*, snow, in the names of kings such as Himpat and Himânpat points to this fact; (b) its possessing deep and broad rivers, at times impassable for a long period; and (c) the rain-water assuming different colours.<sup>2</sup> We have another instance of such a story, illustrating the physical facts of the district of Jâlandhar, which is situated near Kângrà district. I will quote this story as described by Cunningham in his Archæological Survey of India.<sup>3</sup>

“The rich district of Jâlandhar formerly comprised the whole of the upper Doâbs between the Râvi and the Sutlej, . . . . The name is said to have been derived from the famous Dânavâ Jâlandhara, the son of the Ganges by the Ocean, who is considered the ‘Father of Rivers.’ At his birth the earth trembled and wept, and the three worlds resounded; and Brahma having broken the seal of meditation,

<sup>1</sup> A Classical Dictionary by Dowson (1879,) pp. 296-300.

<sup>2</sup> It is said, that at times, the rain-water in some parts of Punjaub, passing through flying particles of dust raised by storms, assumes different colours.

<sup>3</sup> Vol. V., p. 145.

and having perceived the universe lost in terror, mounted his *hansa*, and reflecting on this prodigy, proceeded to the Sea . . . . Then Brahma said—"Why, O Sea! dost thou uselessly produce such loud and fearful sounds?" Ocean replied 'It is not I, O Chief of Gods! but my mighty son who thus roars. . . . . When Brahma beheld the wonderful Son of Ocean, he was filled with astonishment; and the child having taken hold of his bread, he was unable to liberate it from his grasp, but Ocean, smiling, approached and loosed it from the hand of his son. Brahma, admiring the strength of the infant, then said,—"From his holding so firmly, let him be named Jālandhara"; and further, with fondness bestowed on him this boon:—"This Jālandhara shall be unconquered by the gods, and shall, through my favour, enjoy the three worlds."<sup>1</sup> . . . . .

I have quoted this passage at length, as it seems to contain a very distinct allusion to the physical fact that the plains of Jālandhar, which form the junction point of the valleys of the Indus and the Ganges, were once covered by the Ocean. . . . As there seems to be no doubt that the Ocean once filled the valleys of both rivers, I think it very probable that the legend of Jālandhar is rather a traditionary remembrance of the curious physical fact than the invention of the Puranic author." Cunningham then proceeds in his story and says: "The invincibility of Jālandhar was derived from the spotless purity of his wife, Vrinda, which was overcome by the fraud of Vishnu in personating her husband. The Titan (Jālandhar) was then conquered by Shiva, who cut off his head; but quickly the head rejoined the trunk, and repeatedly did it regain its wonted place after having been dissevered by Shiva."

Thus, this story, given by Cunningham about the adjoining district of Jālandhar, alludes to the physical fact, that the

<sup>1</sup> Vans Kennedy's Researches into the Nature and Affinity of Ancient Hindu Mythology, Appendix, p. 457.

land of Jâlandhar was once covered over by the Ocean. I think that the story heard by me in the Kângrâ Valley also describes some physical fact about the district. In my story also you have the Ocean (Samudra) and the rivers playing their part. The sea (Samudhra) is made to withdraw its waters. Again Shiva plays some part in Jâlandhar's story as in mine. In my story, he personates a leper before Gurja, as in Cunningham's story Vishnu personates before Vrinda, the form of her husband.

There is one further fact in Cunningham's story about Jâlandhar, to which I would like to draw your attention. I think that the allusion in the story to the earth trembling and weeping at the birth of Jâlandhar, to the resounding of the three words and to Brahma perceiving the universe lost in terror, refers to the physical fact of a disaster of an earthquake at the time when the allegorical story was composed. Cunningham explains the physical fact of the Samudra (ocean), &c., but does not refer to this, because perhaps he did not even dream of a disaster like the one that has overtaken the district. I think, that at the time when the story originated, a disaster, similar to that at present or even greater, must have overtaken the country and destroyed a large part of it.

II.—There is another story of Shiva which I heard in the Kângrâ District. It was described to me as a story of Mahâdev, but we know that Mahâdev, *i.e.*, the great god, is another name of Shiva. The story runs thus :—

The father-in-law of Mahâdev once performed the *Yagna* ceremony. He invited all the gods, but not Mahâdev, because, once, when he went before his father-in-law, he did not pay him due respect, under the presumption, that he, being the great god (Mahâdev), need not pay any respect to another, inferior to him in rank, though socially his elder. Sati or Pârbati, the wife of Mahâdev, expressed a desire to go to the *Yagna* with her husband. Mahâdev said : “How can I accom-

pany you, when I am not invited by your father, who has invited all other gods." Pârbati then went alone with the permission of her husband. Her father, who was vexed upon his son-in-law, Mahâdev, did not welcome his daughter and paid no countenance to her. She felt this insult, and so threw herself in the fire of the *Yagna*. Her servants at once ran to Mahâdev and informed him of what had happened. Mahâdev went to the spot, and with his trident lifted up her burning body and went away with it. On the spots where fell the different parts of her burning body, there arose the shrines of different goddesses. Kângrâ, Jawâlâji and Anchat-purni are the sacred places in the Kângrâ district where the parts of her burning body had fallen. Her female organ fell near Calcutta at a place called Karu. So, the place is said to have assumed the figure of a female organ, and is believed to be subject to the menses common with women.

Just as in the first story, the local bard seems to have based his song on one or two facts alluded to in the Purâns, here, in the second story, tradition seems to have added local features about the local temples and goddesses to one or two original Purânic references.

The principal fact of Shiva or Mahâdev not being invited by his father-in-law is referred to in several Purâns. Vans Kennedy refers to them at some length. The following<sup>1</sup> is a reference to Shiva not paying due respects to his father-in-law.

"At a certain solemn sacrifice performed in heaven, when Daksha entered, all the deities rose and saluted him except Shiva. 'Daksha observing Shiva sitting apart, and, not enduring his want of respect, thus addressed the assembly, his eyes burning with anger: 'Hear, all ye gods, what I now speak, impelled by truth and not by ignorance or hatred. That despiser of fame, who is devoid of shame, a deviator from the

<sup>1</sup> Vide the Vâman Purân as quoted by Vans Kennedy, pp. 291-92.

right path, and a contemner of all virtuous observances, having obtained my consent, took before priests and fire the hand of my daughter, excellent as Savitri, in marriage. But though that monkey-eyed has married my fawn-eyed daughter, yet he rises not to salute me, nor does he address me with proper compliments: and even despising the spotless maiden, treats her as if she were the child of some low-born man; for he wanders about surrounded by ghosts and goblins, inebriated, naked, with dishevelled hair, covered with the ashes of a funeral-pile, ornamented with human skulls and bones and sometimes laughing, sometimes weeping. Nor does aught appertain to him, either good or auspicious, except his name (Shiva); and yet at the desire of Brahma I gave my tender and virtuous daughter to this delighter in inebriated men, this lord of ghosts and demons, whose hardened heart is dead to all affection, and whose soul is formed of naught but darkness." The following are further references to this story in the Purâns as given by Kennedy. "It was at the conclusion of this sultry season that Daksha made preparations for a great sacrifice, to which he invited all his daughters and sons-in-law, except Shiva and Sati."<sup>2</sup> The reason assigned for not inviting Shiva, who is here also called Maheshwara, which is another form of Mahâdev, is this: "Daksha did not invite them, on account of Shiva being a *Kapoli*."<sup>3</sup> *Kapoli* means "a religious mendicant who carries a human skull for an alms-dish."<sup>4</sup>

Again, the death of Sati or Parvati is variously described. The Vâman Purân thus refers to it. "Jaya, the daughter of Gautama, paid a visit to Sati, who on observing her arrive alone, said: 'Why have not Vijaya, Jayanti, and Aparajita

<sup>1</sup> Bhagwat, Skanda IV, Chap. 2, as quoted by Vans Kennedy. *Researches of Hindu Mythology* (1831), pp. 291-92.

<sup>2</sup> *Hindu Mythology* by Vans Kennedy, p. 294.

<sup>3</sup> *Ibid.*, p. 294.

<sup>4</sup> *Ibid.*, p. 294 n.



come with thee?' Jaya replied, 'They are all gone with their mothers and husbands to the sacrifice, and my father Gautama and mother are also gone there; but I am come to see thee and to enquire why thou and Maheshwara are not repairing to that festival of heaven, to which all the immortals and holy sages have been invited?' On hearing these words, Sati, as if struck with a thunderbolt, fell to the ground and expired with anger."<sup>1</sup>

The Padma Puran<sup>2</sup> describes her death in a different way. "Daksha prepared a sacrifice at Gungâdwâra, to which came all the immortals and divine sages." Sati or Pârvati or Devi asked her father why her husband Shiva was not invited. Daksha said that the reason was that he was 'the bearer of a human skull, a delighter in cemeteries, accompanied by ghosts and goblins,' &c., in short that, as said above, he was a Kapoli. Sati was incensed at these words and she defended her husband, saying that all the gods owed much to him. Having defended him she "fixed her mind in profound abstraction, and by her own splendour consumed her body."

The Brahma Vaivata Purân,<sup>3</sup> assigns the following reason for Daksha, not inviting Shiva. "Unfortunately, at a festival given by Brahma, a dispute took place between Shiva and Daksha, and enmity was the consequence. When, therefore Daksha shortly afterwards prepared a sacrifice, he did not invite Shiva, nor assign him any portion of it. On observing which, Sati reviled her father, and with an agitated heart left the assembly. . . . She then in deep affliction proceeded to the banks of the celestial Ganga, and there, having worshipped Shankara, and having fixed her thoughts on his lotus feet, forsook her body."

Now the second story, as heard by me seems to have been worked out on the basis of the Purânic references. It

<sup>1</sup> *Ibid*, p. 296.

<sup>2</sup> *Ibid*, pp. 329-331.

<sup>3</sup> *Hindu Mythology*, by Vans Kennedy, p. 331.

describes how the temple of Jawâlâmukhi came into existence. "The gas jets of Jawâlâmukhi are identified with the flames proceeding from the mouth of the Daitya King or demon Jâlandhara overwhelmed with mountains by Shiva."<sup>1</sup> This is the Daitya referred to in the above Gaddhi song.

Now this Jawâlâmukhi, or Jawâlâji, is known by the people there as the lesser or smaller Jawâlâji, while they call the temple at Baku, where the naphtha gas is constantly burning in the form of large flames, as the greater Jawâlâji. This Jawâlâji of Baku was mistaken by some recent travellers as a Parsee fire-temple, but it is now settled, that it was a Hindu temple. On the authority of the inscription on the gate of the temple copied by Dr. S. Hedin, the well-known Swedish traveller of Central Asia, and kindly shown by him to me during my interview with him at Stockholm on 3rd September 1889, I have shown elsewhere, that the temple is not a Parsee fire-temple, and that the priests, reported by some travellers as Parsee priests, were Hindu Brahmins.

The inscription in the Baku temple, as given by Dr. S. Hedin, runs thus:—

॥ ६० ॥ ज श्री गणेशायनमः ॥ : ॥  
 क ॥ स्वस्ति श्री नृ पति विक्रमायितत  
 स साके ॥ आ ज्या लाजा विमवय

The very name Ganesh in this inscription shows that this temple is a Hindu temple. Again, the year of Vikramâjit, referred to in it, also leads to the same conclusion. Unfortunately the year is not legible.

M. Dumas in his "Impressions de Voyage-Le Caucase"<sup>2</sup> refers to the temple of Baku. While describing this temple, he gives some correct facts, but his conclusion, that the temple is a Parsi Artech Gâh (Âtash-Gâh) is erroneous.<sup>3</sup> For example, he says "Dans une de ces cellules était une niche

<sup>1</sup> *Vide* the Gazetteer of Jâlandhara.

<sup>2</sup> Deuxième Série, Chap. XXII., Bakon (Ed. of 1865), pp. 28-31.

<sup>3</sup> *Ibid.*, p. 28.

creusée dans la muraille, avec un rebord sur lequel étaient posées deux petites idoles indiennes."<sup>1</sup> Now, this fact, of two idols being placed in a niche in the wall shows it to be a Hindu temple.

Again M. Dumas says: "Une messe hindoue commença . . . dans lequel le nom de Brahma revenait de minute en minute."<sup>2</sup> This fact, of the name of Brahma being repeated by a priest in a Hindu mass, shows clearly, that the temple was a Hindu temple and the priests, Hindu Brahmins.

Again he says: "De temps en temps . . . le desservant frappait l'une contre l'autre deux cymbales qui rendaient un son aigu et vibrant."<sup>3</sup> This statement, that from time to time they played with the cymbals, shows that the temple was a Hindu temple, and the priests, Brahmins.

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<sup>1</sup> *Ibid*, p. 30.

<sup>2</sup> *Ibid*, p. 30. <sup>3</sup> *Ibid*, p. 30.