CHAPTER III

The Śaiva Myths in Skanda Purāṇa
The genesis of the concept of Śiva in the history and development of the religious tradition of India is very fascinating. The all-absorbing popular nature of Śiva has been an enigma for the historians of religions, both oriental and occidental. As regards the concept of 'Śiva', there are two important views. The first is the concept of Śiva as Śvērah, the stormy, malevolent cow-herd, the Lord of spirits wandering in the mountains, who is worshipped by the elite and the masses in his symbolic form of Liṅga, indicative of the phallic and non-Aryan association. This view is represented by R.G. Bhandarkar and is presented in his pioneering work 'Vaiṣṇavism, Śaivism and other minor religious systems'. The second view is the concept of Śiva as the Rudra different from Kădrudra, the benevolent Supreme Almighty of the beings, protector of Vedas, who is worshipped from a hoary antiquity through the micro and macro forms of the eternal light (Jyotirliṅga) indicative of his Aryanness and his close association with Vedic Indra and Agni. This view is well represented by Rabindra Kumar Siddhanta Shastree in his well-knit essay 'Śaivism through the Ages'.

1. It is interesting to note that the word 'Śivērah' (having Śiva as their chief god) occurs in R.V.VII.18.6.
3. R.K. Siddhanta Shastree, 'Śaivism through the Ages' p.188 ff
4. There is a third view of Oldenberg which states that Rudra's character is uniform throughout the Vedic lit. Oldenberg 'Vedic Mythology', pp.179 - 208.
But both these views in trying to synthesise the antithetic elements to their own views go to the extremes and thus they miss the real ideas behind the mythical concepts. To say either Śiva is all non-Aryan or to say that he is only Aryan is to shut our eyes to the realities. These seemingly contradictory ideas seem coherent only when viewed from the mythological point of view. Such a view of Śiva is found with all its developmental conflicts and synthesis in the different Śiva myths of Sk.P. In the different Śiva myths of Sk.P., we get a grand picture of the concept of Śiva from the time of antiquity upto the time of 12th or 13th century A.D.

Continuation of the Vedic Conception of Rudra-Śiva:-

When we consider the facts that purāṇas are the interpreters of Vedic 'artha-vādās' in a literary form to cater to the needs of the masses, that they were chronologically far removed from the Vedas, and that the Vedas themselves assimilated many of the existing ideas into their myths, we would be in a position to discover the many missing links in the history of 'Saivism'. The Śiva of the epics and purāṇas who appears to have lost his connection with the Vedic Rudra, has not actually lost it. Many of the epithets used in describing Rudra, Agni and Indra in the Vedas, Brāhmaṇas etc., found their way into the description of Śiva. Let us take a few epithets and know their meaning as found in the Vedic sources.
Much contrary to the opinion held that, 'Rudra' was a malevolent god in the Vedas, he is described in Rgveda I.43.4 as 'Gāthāpati' (the protector of hymns) 'Medhāpati' (protection of the rituals) and 'Jalasābheṣaja' (ready to offer medicine)⁵. Śāyāṇa interpreting the meaning of the word 'Rudra' while commenting on Rgveda I.114.1 gives different interpretations of the word⁶, but none refer to his malevolent character. Rudra, instead of being described as a 'God' feared by other gods, is described as the father of a galaxy of gods called Maruts -'Pitarammarutām' (Rgveda II.33.1) 'pitre marutām' Rgveda I.114.6). The fact that the term 'Kadrudra' (a dreadful god causing fear to all)⁷ is used in the Rgveda itself shows that the epithet 'Rudra'³ does not apply to a malevolent god, but to a god who is the creator and protector of the universe.

THE EPITHET BHŪTĀTĪ:—

This epithet is often taken as meaning "Lord of Spirits"⁹. But the Vedic sources do not justify this meaning. Actually the word 'Bhūta' is derived from the root 'bhū' by adding the affix 'kta' (ta) to it and it means

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5. 'Gathāpatim medhāpatim rudraṃ jalasābheṣajām.'
7. R.V. I. 43.1 'Kadrudrāya pracetase, midhustamāyata vyasa'.
8. It is also suggested by some that the words 'Śiva' and 'Rudra' are synonyms and mean 'Red'. R.N.Dandekar. V.TI.1.115.1. Rudra in the Vedas' — प्र.256 ff.
existing ones'. So the compound word 'Bhūtapatih' means Lord of beings'. That is why Atharvā Veda describes Rudra as a benignant god, the giver of life, health and wealth and the protector of the four-footed and the two-footed beings.  

HE EPITHET PASUPATI:

This epithet is taken to mean the "Lord of Cattle". The word occurs in a Rudra hymn of Šrīveda viz., 1.14.9. The word which occurs there is "pasupāiva" (pasupāiva). Sāyaṇa giving its grammatical and other interpretations, takes it in plural and as a simile. According to Sāyaṇa the expression 'Paśupāiva' means 'like herdsmen'. But scholars like R.G. Bhandarkar and others take it to be a vocative singular referring to Rudra. Yāska in his Nirukta derives the word 'pasu' as having originated from the verb 'Pasyati', 'one who sees'. The Satapatha Brāhmaṇa gives the meaning of 'pasu' as 'fire' - 'ta etc. वर्ष पाशवा यसग्निह. So when we combine the interpretation of Yāska and the Satapatha Brāhmaṇa, the epithet 'Paśupatih' means 'that fire with strong light, which enables us to see anything and everything.' Rudra is in fact the presiding deity of fire. Thus the word 'Paśupatih' means 'Lord of Fire' or presiding deity of Fire or Lord of seers (the Vedic seers) and not 'Lord of Cattle'.

0. A.V.II.34.1.

"Ya ite paśupatih paśūnām satuspadamata yadvipadām;
Niskritah Sa yajñīyam bhogametu rāyasposam yajamānām...
Jocantam'.


R.V.I.114.9.

Upate stoman paśupāivakaram rāsvā pitarām marutam Suṣumnasme Bhadrānīte sāmatiṁrdjayatthamātha yayamayaitte vrṇīmahe.

Nirukta, 3.16 'Paśuh paśyateriti rūpopamā'.

Satapatha Brāhmaṇa... A.1 X.4.
The above study of the select epithets of Rudra in the light of Vedic sources, reveals that the terms, which are taken as referring to the benevolent God, are not really used in that light in the Vedas, Brāhmaṇas, etc. The conception of Śiva as the benevolent Supreme Almighty as developed in the Purānas is, therefore, a continuation of the Vedic conception of Rudra. This is the background with which the present study of the Śaiva tradition, Śiva worship, Śaiva myths, etc., is attempted here.

ŚAIVA TRADITION IN THE SK.P.-

Śiva worship in its Vedic and Tāntric forms as found in the length and breadth of India with its socio-religious history, is described in the different Khandas of Sk.P. The most popular form of Śiva worship is Linga worship and in Sk.P. the antiquity and ubiquitous nature of Linga worship is described in the various chapters of Vedic Śaiva tradition. This is the background with which the present study of the Śaiva tradition, Śiva worship, Śaiva myths, etc., is attempted here.

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The various Śivakṣetras and Tīrthas like Kedāra, Kaumarikā, Aruṇācala, Avantī, Kāśī, Prabhāsa and others described in Sk.P., with their geographical locations and religious history, have assumed socio-cultural importance because of the various Kundas, Vāpīs (wells), temples, built around them and also the various festivals, seasonal and occasional, performed in them. The myths in Sk.P. represent various Śiva cults like Māhesvara, Pāsupata, etc., with their religious as well as philosophical ideas. The Lakulīsa Pāsupata cult referred to in Sk.P. has the support of inscriptional, archaeological and numismatic evidences.

ŚAIVA MYTHS:

Here the important myths connected with the development of the concept of Śiva, briefly presented above, are taken up for a detailed analysis in order to re-assess their value in the history of Śaivism.

DAKSA MYTH:

The Daksa myth comes in the Kedāra Khandam of the Māhesvara Khandam. The outline of the myth is as follows: Dakṣā brahma had given in marriage his daughter Dakṣāyanī to great Śaṅkara. Once he went to Naimisāranyā, being conciliated, although he was praised and worshipped by Gods, demons etc. Śiva did not get up and show his respects to Daksa. Daksa became angry and preparing to curse rebuked Śiva as wicked, as one living in the company of Ghosts, Ghouls etc.  

and as one who was away from sacrifice (Yajñabāhyah). He asked Siva as to why he did not salute him. Nandin became angry and cursed Dakṣa in turn. Nandin reported this to Siva. Siva did not take it seriously, instead he asked Nandin not to be angry, and said that brāhmins, the knowers of the self, should not be slighted.

But later Dakṣa, while performing a sacrifice, invited Gods, Sages, Apsaras, Gandharvas, etc., but did not intentionally invite Siva. Dadhīca who had come there noticed the absence of Siva and asked as to why the ancient (purāṇa), bull-banneaed Siva, by whose immanence even inauspicious things become auspicious was not invited? Sage Dadhīca suggested to Dakṣa to invite Siva. But Dakṣa did not pay any heed to the suggestion of Dadhīca. He praised Visnū and scolded Siva as proud, stupid, conceited, envious and unfit to be invited to a sacrifice like this (Karmanyasminmayogyoṇa)¹⁷. Dadhīca felt offended and left. Dakṣa performed the sacrifice with the help of others.

In the meanwhile at Gandhamādana Parvata, Dāksāyaṇi came to know through her maid servant Vijaya that, Gods like Soma (Moon) and others were going with their wives to the sacrifice being performed by her father Dakṣa. Satī was surprised as to why her father had not invited her?

Satī approached Siva to know the reason for this.

performed by her father. She requested Śiva to come with her, though he was not invited as it was the duty of the friends to meet their friends which would increase mutual affection. Śiva did not agree to go and told Satī also not to go to the sacrifice of her father Dakṣa, as she was not invited. He further said that those who go to other's house uninvited, would meet with disrespect worse than death.

Satī became angry and said "O my Lord, you are the supreme God and you are verily the sacrifice. But you have not been invited by my wicked father. I shall go to know the real intention of my wicked father".

"Being permitted by Śiva she went there along with Nandin and stood at the door. Offering respects to her parents, she asked her father as to why 'Sambhu' was not invited? While asking this question, she depicted Sambhu as the one by whom the whole world of moveable and immovable things is purified, as the best among the knowers of sacrifice, as himself a part and parcel of sacrifice, as one who has sacrifice as daksinā and as one who is verily the sacrifice itself."

"But Dakṣa became angry and told Satī: "O daughter, you may remain here or go. But why did you come? Your husband is inauspicious (amaṅgalah), born in disreputed family (akulīnāh), outside the Vedas (Vedabāhyah) and a

\[18 \text{ Sk.P.} 1/3 - 5, 6 'Yajña Yajñavidāṁसत्थo yajñāṅgo yajña daksinā' (5.11).\]
leader of Ghosts, Ghouls, etc. That is why he is invited. Unknowingly, I gave you to that Rudra of unknown origin who is haughty and wicked by nature.

"Hearing this, Sati became angry and entered the fire. Her body was consumed by fire. Being inflamed by the death of his beloved Sati, Siva smashed his jaṭā to the ground and Virabhadra was born. Virabhadra being ordered by Siva, went to Daksa's sacrifice, cut off the head of Daksa and offered it in the sacrificial fire. Brahma, the father of Daksa, requested Siva to save his son. Merciful Siva requested Virabhadra to bring the beheaded body of Daksa and brought him back to life, by replacing his head by the head of the sacrificial got. Then Daksa praised Siva."

STAGES OF DEVELOPMENT IN THE DAKSA MYTH:

Thus the Daksa myth in Sk.P. has the following stages of development:

1) The stage of a previous occasion when Siva did not show respect to Daksa.

2) The second stage is that of Daksa performing a sacrifice and inviting all gods but Siva.

3) The third stage is that of Dakṣāyāni’s knowing about the sacrifice and her arrival at the sacrificial pendal.

4) The fourth stage is that of Daksa insulting his daughter and son-in-law.
5) The fifth stage is Daksāyani's entering into sacrificial fire.

6) The sixth stage is that of Śiva's wrath and creation of Virabhadra from his jata.

7) The seventh stage is that of the destruction of Dakśa's sacrifice by Virabhadra and his associate ganaśas.

8) The eighth stage is the beheading of Dakśa by Virabhadra.

9) The ninth stage is that of Śiva bringing back Dakśa to life.

10) The tenth stage is Dakśa's praise of Śiva.

It is clear from this myth that the causa prima for Dakśa undertaking a sacrifice was to retaliate and mitigate the insult meted out to him by Śiva. But his attempt ended up in his daughter's death and then his death also. But it was the compassion of Śiva which gave him a lease of life and he spontaneously subjugated himself to Śiva in the end. The liminal medium used in the myth is that of sacrifice.

**AKSA MYTH : ITS VERSIONS IN DIFFERENT TEXTS:**

The Dakśa myth has assumed historical and cultural importance in the history of Śaivism. It is found with certain variations in the Mahābhārata and the Mahāpurāṇas like Vāyu, Padma, Liṅga, Śiva, Bhāgavata, Kurma etc.  

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It is also found in the Tamil "Kandapuranam". The true significance of the myth can be understood only after analysing its salient features in some of the above sources and comparing them with the myth in Sk.P.

**Dakṣa Myth in Mahābhārata:**

In Mahābhārata, Dakṣa myth is found in Sānti-parvan, Kṛṣṇa parvan, etc. A summary of the myth as coming in Sānti parvan is given below:

"Dakṣa began a sacrifice at Gaṅgādvāra in the Himalayas which was attended by all the gods including Brahmā and Indra. But Rudra was not invited. Dadhīca, a devotee of Mahesvara was incensed at the insult thus caused to Śiva and foretold calamity on that account, Dakṣa replied that he knew many Rudras armed with tridents and wearing matted hair who occupied eleven places and that he did not know any Mahesvara. Dadhīca felt that it was a pre-conceived plan of gods not to invite Mahesvara. Sāhkara and no other deity according to him was supreme. Therefore the sacrifice of Dakṣa would not be prosperous. Dakṣa said that he would offer to Viṣṇu, the Lord of sacrifice, the entire oblation purified by rites and mantras, in a golden bowl. He further said that it was the share of Viṣṇu, the all pervading god of the sacrificial fire."

In the meanwhile Devī felt embittered that her husband was not honoured with an invitation to the sacrifice.

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śiva tried to pacify her. Devī being dissatisfied, taunted śiva. Then Mahādeva showed his power by creating the dreadful virabhadra with his hosts and directing them to destroy Dakṣa's sacrifice, when that was done, Dakṣa praised śiva. śiva allowed Dakṣa to complete with his sacrifice.

Here there is a reference to a previous insult to Dakṣa caused by śiva, which the former retaliated. But the story is very interesting as it does not speak about Satī's falling into the sacrificial fire and also the beheading of Dakṣa by Virabhadra. According to the story all the gods conspired against śiva so that she should not have a share in the sacrifice. The account differs from Sk.P. Dakṣa myth in these important details.

VĀYU PURĀNA VERSION:-

In Vāyu Purāṇa, there is no reference to a previous insult by śiva to Dakṣa for undertaking a sacrifice in retaliation. The Purāṇa states that it was a connivance of Gods to see that śiva should have no right to share the sacrificial offerings. Here Virabhadra was created first and then Devī accompanied him. But as we have observed in Sk.P. Devī goes directly to the sacrifice and offers herself into fire in anger and Virabhadra is created later. In Vāyu Purāṇa, Dakṣa in the end seeks a boon to the effect that the purpose of the sacrifice undertaken by him would be fruitful. The purpose stated is that śiva should get a
child in lākṣmī and the child would be the harbinger of prosperity to Gods. But in Sk.P. no such intention is expressed by Dakṣa.

**DAKṢA MYTH IN PADMA AND BHĀGAVATA PURĀṇA:**

Padma Purāṇa and Bhāgavata attribute the causes of Dakṣa's neglect of Śiva to the latter's filthy practices, his nudity, smearing himself with ashes, carrying a skull and behaving as if he were drunk or crazy. In Sk.P. too Dakṣa adduces almost similar reasons for excluding Śiva from the sacrifice. Other details agree with those of the Sk.P.

**LINGA PURĀṆA VERSION:**

In the Linga Purāṇa Virabhadra cuts off the head of Dakṣa and throws it into the fire and later his head was replaced by a ram's head. In this regard, the Sk.P. account is not different but says that Dakṣa's head was replaced by a goat's head.

**DAKṢA MYTH IN TAMIL KANDAPURĀṆA:**

In the Tamil 'Kandapurāṇam' a new local twist is given to Dakṣa myth. The myth may be briefly summarised as follows:

"Dakṣa at the suggestion of Gods gave his daughter Satī in marriage to Śiva. He arranged for the marriage. He invited all the Gods and sages for the marriage. The time for the marriage rites came, but Śiva the groom was not found."

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23. Linga Purāṇa, 99, 100.
Siva was found wandering in the forest. Dakṣa was insulted. Dakṣa became angry and castrated Siva. While performing a sacrifice, later on, he invited all the gods but did not invite Siva intentionally. He said that Siva was certainly unfit to receive the sacrifice. Sati asked Siva to destroy the sacrifice. Accordingly, Siva created Virabhadra and the sacrifice was destroyed. Dakṣa was advised to pray Lord Siva alongwith Sati (who is anachronistically called Uma) to get back his life. Accordingly, Dakṣa praised Lord Siva and Sakti and was thus saved.

Here the story elements, viz., Siva being a bridegroom, his castration by Dakṣa, Sati asking Siva to destroy Dakṣa's sacrifice and Sati not offering herself into the sacrificial fire, are clearly the deviations from Sk. P. account.

IN THE MYTH: A BACKGROUND TO THE INTERPRETATION:

The epithets used in the Sk. P. Dakṣa myth may be taken note of, because the various shades of interpretation given to the myth are based on the epithets used in it. Siva, according to Dakṣa in the myth is like a 'durjana' (wicked fellow); one who is 'preta-pissacayuktah' (in the company of ghosts and goblins); a 'Smaśānavāsin' (a dweller in the graveyard); and 'nirapatrapa' (shameless). Siva's followers are called 'pākhandinaḥ' (heretics), 'pāpasīlāḥ' (sinful) 'uddhataḥ' (arrogant), 'ummadāḥ' (intoxicated) and 'tyājyāḥ' (fit to be abandoned). Siva is deemed to be
'akulina' (without a proper descent), 'atmasambhāvitaḥ' (boastful), 'mūḍhah' (idiotic/ignorant), 'stabdah' (haughty), 'Mauṇi' (silent), 'Samatsarah' (Jealous) and 'mudgah' (unfit) for Yajña Karma (sacrificial rite).

The same Śiva, in the words of Maṇḍūkya is described, with contrary epithets, in the Dakṣa myth of Sk.P. Śiva is described as one by whose grace sacrifices become fruitful. He is the one by whose name Yajña, dāna, tapas and tirthas become sanctified. It is by him the entire world is protected in the words of Dadhīca, Śiva is the ancient (Purāṇah), bull-banne red one, by whose immanence even inauspicious things become auspicious. The blue throated Śiva, possessing matted locks, is the one from whom all auspicious things are born, (maṅgalāṇi jātāṇi). In the words of Pārvatī, Śiva, is verily the sacrifice itself (Yajña). He is the best among the knowle of Yajña (Yajñavidāmasṛṣṭaḥ), and a part and parcel of sacrifice (Yajñāṅgaḥ). It is by Śiva the moveable and immovable world is sanctified. Śiva is described Viṣṇu as having the form of sacrifice (Yajñarūpaḥ) and Śiva is described by Brahma as the founder of Yajña (Yajñapratvartaḥ).

Dakṣa in the end praised Śiva as 'Varada' (bestower boons), 'sañātanah' (eternal), 'devādhipah' (Lord of Gods) īśvēśvarah' (Lord of the universe), 'Viśvarūpah' (having tsmos as his body) and 'Sanātana Brahma' having 'Nijācmarūpa the eternal Brahma in his real nature). The three sets

2. Iibid., I/1/29-30; 2-15; 3-5. 3-37(i), 3-1(iii).
epithets employed to describe Śiva as stated above, hint at the conceptual complexity of Śiva.

**INTERPRETATION OF THE DAKSA MYTH:**

Scholars like R.C. Hazra, Nilakantha Śastry, H.H. Wilson, David Dean Shulman, R.K. Siddhantsha Shastree and others have gone behind and beyond the epithets and interpreted the myth in different ways.

**R.C. HAZRA'S INTERPRETATION:**

R.C. Hazra, analysing the myth, observes: "This irrelevant character of Śaivism seems to be hinted in a dialogue between Dakṣa and Śiva in the Mahābhārata, in which the latter says that in ancient times he formulated the Pāṣupata system which was contradictory ... with rules of Varnāśrama Dharma and which was denounced by the unwise. It is perhaps on account of the non-brahminical ideas and practices that the worshippers of Śiva (originally called Pāṣupatas) have been looked down upon by the smṛti writers.28 Here, according to Dr. Hazra, the Dakṣa myth shows the 'irrelevancy' of Śaivism to Vedism and hence it is 'non-brahminical'. This is an obsession with many a scholar to conclude 'non-vedic' elements as 'non-brähminical'. For a careful historian believing in the Aryan immigration, there is a need to prove that Aryans were 'Brahmins', that all that was Vedic was 'Brāhminical' and all that was non-vedic was 'non-Brāhminical.'

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Prof. Nilakantha Sastri makes the following observations with regard to the question of Aryan and non-Aryan influences on the concept of Siva: "The earliest Aryan worshippers of India who had settled in India suffered along with the indigenous inhabitants as a result of fresh Aryan inroads and found themselves forced to seek refuge in mountains, forests and remote parts of the country; in this phase, Rudra developed new aspects like that of Puṣupati (Lord of Beasts) - a concept perhaps drawn from the Harappan culture and certain incipient original traits of his erotic, ecstatic, gloomy and wild ones - received greater development and emphasis by contact with the eastern peoples as these characteristics agreed with their own (eastern division) vegetation, gods and goddesses and rites relating to them."  

This view focusses its attention on the Aryan and non-Aryan elements, besides geographical and ethnological elements and their variations in the development of the concept of Siva. Hence it is rather difficult and often unwarranted to brand Siva either as 'Brahmanical or non-brahmanical'.

H. H. WILSON'S VIEW:

H. H. Wilson analysing the myth observes: "The sacrifice of Daksa is a legend of some interest, from its historical and archaeological relations. It is obviously intended to intimate, a struggle between the worshippers of
śiva and Viṣṇu, in which at first the latter, but finally the
former acquired the ascendency. 30

This view obviously brings in the element of the
classical sectarian clash of Viṣṇu and Śiva followers into the
myth. It seems that Wilson takes Dakṣa as an advocate of
Vaiṣṇava tradition and Nandi, Daśhāya and others as the
champions of the cause of Śaivism.

There is no doubt a reference to Viṣṇu in the words
of Dakṣa in the myth that, there was no necessity of inviting
Śiva to the sacrifice when Viṣṇu was already there. But this
cannot be taken as a ground to prove that Dakṣa was a staunch
follower of Vaiṣṇavism. If he were so, he would not have
given his daughter Dakṣāyani in marriage to Śiva. What
followed was no doubt the destruction of Dakṣa's sacrifice
and the final establishment of Śiva's supremacy. But even
this does not indicate any original struggle for supremacy
between the Vaiṣṇavas and the Śaivas. Hence the theory of
Wilson is a case of reacting too much of unwarranted elements
into the myth. Sk.P. has no intention of highlighting any
rivalry, as it aims at creating an atmosphere of religious
tolerance with popular awareness and social harmony as its
foundation. The myth can be rightly taken as indicative of
the effort at harmonising the vedic and pre-vedic trends in
the development of Śaiva tradition.

As regards the Tamil Dakṣa myth, D.D. Shulman observes: "In the myth, 'Siva' is castrated in order to be fertile, just as the sacrificial victim dies in order to be reborn. The myth symbolically states that self-sacrifice leads to power won from death, most often through the agency of goddess; it may also lead to an ideal stage of purity and union with god .... on the ethical plane the myth suggests that eradication of all forms of egoism is the pre-requisite for redemption."31

This interpretation is different from the previous ones referred to above obviously because the version of the myth is different from other myths. It interprets the myth from religious and ethical points of view. Here in Shulman's observation, the instance of the sacrificial victim is only by way of comparison. The rest of the observation refers to Dakṣa.

**R.K. Siddhanta Shastree's Theory**

R.K. Siddhanta Shastree basing his arguments on the apparent contradictions in the interpretations given above, tries to bring out the significance of the myth as follows: "The all pervading energy was imagined as Dakṣa-Prajāpati, the father of Sati, who started his sacrifice in an unproductive manner. As he did not like to see the increasing productivity of the nature, he did not invite the Lord Almighty for charging the energy. But the Lord appeared before all-pervad:  

energy in due time and crushed its unproductive efforts, i.e., the so-called sacrifice. This he did perforce by charging the unwilling energy ..... As Dakṣa the unproductive energy has been sacrificed at the altar of the productive energy, he was imagined to have the head of a goat, which was cut off by the active energies, the agents of the Lord Almighty (Śiva). Sati may be identified with some unproductive primitive energy."

Discussing the idea behind the suicide of Sati, R.K. Siddhantha Shastree concludes that the vanishing of its own accord of the unproductive primitive energy (i.e., Sati) on the spot of her very appearance "was described categorically as the suicide of a daughter at her father's place."

This view primarily interprets the Dakṣa myth as a primordial activity of the All pervading, productive and unproductive energies. The sacrifice that is stated here is not the one which establishes the supremacy of Śiva but it hints at "the first ritual performed in the Fire-God."

This interpretation given by R.K. Siddhantha Shastree is extremely vague. Further, it does not justify the points with the elements of the myth. Dakṣa Prajāpati is first symbolically represented as the all-pervading energy. It is said that such an all-pervading energy started a sacrifice in an unproductive manner. The Lord Almighty was not invited to the sacrifice, cause, as it is stated, the all-pervading energy edged the increasing productivity of nature. The Lord appeared before its all-pervading energy in time to crush its unproductive
efforts and charged this unwilling energy. Then Laksā is identified as the unproductive energy which was sacrificed at the altar of productive energy. Further Sati is deemed as the unproductive primitive energy which sacrificed itself. Thus it is rather a very unproductive exercise on the part of the scholar in the sense that the simple Purānic myth is rendered most complicated and vague by his ingenious interpretation. Further, granted that the myth delineates the first ritual performed in the Fire-god, it is difficult to understand how it prevents anybody from understanding the supremacy of Śiva. Hence, this theory suffers from vagueness, incongruity and ingenious ideas.

The above study of the different interpretations of the Dakṣa myth and the theories based on them brings us to a stage where a thorough look at the question of Śiva's relation to the sacrificial tradition is necessary. There is a view that Śiva was not connected with Vedic sacrifice at all. This view needs to be examined carefully. Then it will be possible to assess as to how far the theories given above are tenable.

**THE SACRIFICE AND RUDRA - ŚIVA:**

Rudra-Śiva is taken to be outside the sacrifice - 'Yajña bahyaḥ' according to the reference in the Dakṣa myth. As we have already shown while interpreting the epithets of Rudra, he is the presiding deity of fire and is identified with Agni - "Agnirvai Rudraḥ". How can Rudra who is the presiding deity of fire and fire himself be outside sacrifice.
In the Rigveda, Rudra (and later Śiva) is described as a ‘Kapardin’ by which epithet Agni is also described. In Sk.P. Dakṣa myth Śiva is described as bestower of rewards to Karmas, like Yajna etc. Any Karma which is done without understanding this basic truth is in vain. Śiva himself states in the end that one should try to realise him with this basic knowledge and not by mere Karma.

Śiva in his Rudra form was already considered an Almighty by the time of Śaṁhitās themselves. Rudra is described as the non-dual supreme god with his eyes, faces, arms and feet everywhere and in all directions and at the same time, he is described as the creator and protector of the earth and heaven. The Atharvaveda describes the Vedas as his different limbs and a considerable portion of the sacrificial offerings is assigned to him. The Tatttirīya and Vājasaneyī Śaṁhitās describe Śiva as having a cosmic form. The Śvetāsvatara upaniṣad gives a grand picture of the all-pervading Śiva who exists in fire, water, herbs and trees and in the universe itself. There does not exist anything other than Rudra and at the same time there is nothing identical with him. He is minute and nothing can be minuter than him (ापराणियण) and at the same he is so great

33. R.V.I. 114.1.
34. Sk.P., I/11-6.
35. R.V.X. 81/3.
37. Śvetāsvatara upaniṣad.
38. Śvetāsvatara upaniṣad 3.10.
that nothing can be greater than him (mahāto mahīyān). But the Lord exists in every individual as well as in all the different species.

This analysis of the real meaning of the epithets shows that interpretations of the epithets as showing the irrelevant, non-brahmanical, non-sacrificial nature of Śiva and that Dakṣa myth is indicative of the mutual ascendancy of Śiva and Viṣṇu, are far from convincing, as they are contradicted by Vedic and Purānic sources already referred to above. But the fact remains that they are described so in the myth by way of presenting the views of Dakṣa in the heat of anger and of Dādhiṣṭa and others in their devotion to Śiva. But the reality of a Myth goes beyond all these contradictions. The beginning and the ending of Dakṣa myth in Sk.P. describe Lord Śiva as the Almighty and benevolent Lord of the beings seen by seers and seekers of eternal light. It is that is intended to be established in the myth.

It is already noted while commenting on the view of H.H.Wilson, that the Sk.P. has no intention of highlighting any rivalry between Saivas and Vaishnavas. It aims at creating an atmosphere of religious tolerance with popular awareness and social harmony as its foundation. Therefore the myth can be rightly taken as indicative of the effort at harmonising the Vedic and pre-vedic trends in the development of Saiva Tradition.

The question of "Rajabāhyatva" of Śiva has been contradicted by the Vedic sources themselves, as already noted above. The destruction of the sacrifice is shown to be the inevitable result of religious intolerance and the sense of egoism on the part of the sacrificer inspired by petty considerations. This is an important point in the direction of showing the cultural significance of this and other myths in Sk.P. It is in this context that we should look at the conversation between Viṣṇu and Dakṣa, before Virabhadra came and destroyed the sacrifice and killed Dakṣa. The views of Viṣṇu expressed therein are noteworthy. When Dakṣa requested Viṣṇu to protect him, the latter said that he had insulted Śiva without knowing "Dharma" and that when people unworthy of respect were respected and those worthy of respect were not respected there would be famine, fear and death.

"Apūjya yatra Pūjyante pujaṇīyo ma pūjyate;
Trīṇa tatra pravartante durbhikṣam maraṇam bhayam".  
Sk.P.1/1/3-45.

Here the lack of culture can be attributed to Dakṣa, as he does not invite Śiva to the sacrifice with spite. Even when his daughter comes voluntarily to the sacrifice, he insults both her and Śiva and thus becomes responsible for the death of his own daughter Satī. It is interesting to note that Satī sacrifices herself to safeguard the respect of her family. Whereas Dakṣa insulting Śiva, jeopardises his place in society as a Brahmin and is even called 'rahmabandhu' (a pseudo Brahmin).
THE LINGA MYTH-

Another Śaiva Myth which is analysed here is the Linga Myth coming in the Kedāra Khanda of Māheśvara Khanda. The same myth is found repeated in Sk.P. in its various Khandas in an abridged form and sometimes in a lengthier form. Here the myth is taken as it comes in Māheśvara Khanda. The sages ask Lomāśa as to how people started worshipping Linga, leaving Śiva. To this Lomāśa replied as follows:-

"When Śiva in the form of "Bhikṣu" wandered in the Dāruvana, he was nude and he had dishevelled his matted locks. He was holding the Brahmakapāla. In the afternoon, the sages and Brahmins went to the pond for ablutions. Then the wives of the sages assembled and seeing that uncommon Bhikṣu, felt surprised and desired to offer bhikṣā to him. They brought delicious food with great affection and Śiva took it. Some of them talked with him in surprise and asked as to who he was. Why had he come in the form of a "Bhikṣu" and why could he not stay in the serene hermitage. To this, Śiva jokingly replied that he was Īśvara and that he had come to this sacred place. They asked him as to why he was wandering alone begging himself being Īśvara, the Lord of Kailāsa. To this, Śiva replied that as he was separated from Dāksāyinī, he was wandering aimlessly in nudity. He did not like any women other than Satī. The wives of the sages felt sorry for Śiva. They offered delicious food to Śiva. When Śiva wished to return to Kailāsa, they followed him, worrying about him."

40. Sk.P. I/1/6-8.
41. Ib., III/1.
In the meanwhile, the sages Bhṛgu, Brhaspati, etc., returned and did not find their wives. They got panicked and worried as to where their wives had gone. They found that they have gone behind Śiva. On seeing Śiva, they got enraged and admonished him saying that he had stolen their wives. Śiva silently moved towards his mountain. The sages cursed him to become a eunuch. Then Śiva's Liṅga fell to the ground. As soon as it reached the earth, it grew in to huge proportions. It covered the 14 lokas above and below. There was nothing left. "Everything merged into it. As the whole world merged into it, it was called 'Liṅga'\textsuperscript{42}.

The Gods being bewildered by its size asked Viṣṇu about its length and breadth. They requested Viṣṇu to look for its base and Brahma to look for its top. Accordingly, Viṣṇu went to Pātāla and Brahma to Heaven. Brahma, to find its top, reached the top of Meru mountain and there he requested Surabhī with Ketakī to be a witness for having seen the top of the stupendous Liṅga. He returned and told the gods that the top of the Liṅga was very beautiful and was of the shape of a Ketakī leaf. At this juncture, Viṣṇu returned from Pātāla and told the gods that he searched in all the vacant places in the Pātāla, but could not find the base of the Liṅga. Viṣṇu jokingly asked Brahma to produce a witness for having seen the top of the Liṅga. Brahma gave the names of Surabhī and Ketakī. The gods summoned both of them. They both said that they have seen the top of the Liṅga in the company of Brahma. But a

\textsuperscript{42} Sk. \(1/6/29, 30(a)\).
heavenly voice intercepted and said that, what they were saying was not true and they had not seen the top of the Liṅga.

"The gods cursed both Surabhi and Ketaki so that Surabhi's mouth, which spoke the lie should become profane and that Ketaki, although fragrant, should become unworthy of Śiva's worship. The celestial voice cursed Brahma that he should not be worshipped for committing the sin of telling a lie in the name of Śiva. Then the sages along with Bhṛgu and Brhaspati were cursed by Śiva to be out of reckoning, to be always engaged in verbosity, begging, niggardliness, and with their own knowledge destroyed. All those who were thus cursed took refuge in the 'Liṅga' and worshipped it, requesting Śiva to 'save' them. Śiva directed them to Viṣṇu. But Viṣṇu expressed his inability to save them from the fear of the Liṅga, although he had previously saved them from the clutches of demons. Then the heavenly voice requested Viṣṇu to cover the Liṅga. Accordingly, Viṣṇu worshipped Viṣṇubhadra and Viṣṇubhadra in turn started worshipping the 'Liṅga'. The Gods requested Śiva to establish the Liṅgas at all places of worship. Śiva split the Liṅga into many. The gods established the Lingas at all places of the Universe for the benefit of the world.

Nandi was the first one to know about the glory of these Liṅgas. The knowledge about the Liṅgas was propogated by Skanda. Then Agastya learnt it from Skanda. Then the different Ācāryas wrote different Āgamas. A bird which cleansed the Śiva temple with its wings became a Princess by the glory of Śiva Bhakti and a thief who jumped over the top of the Liṅga became
a Śivagama by the glory of the Līṅga. The eight lords of the directions have been worshipping the different forms of the Līṅgas. Prahlāda, the devotee of Viṣṇu, a daitya, the demons like Vibhīṣana, Bali, Namuci, Hiranyakasipu, Vṛṣaparva, Vṛṣa, Bāṇa and other disciples of Śukrācārya like Heti, Praheti, Śamyati, Vighasa, Praghasa, Dhūmrāksa, Māli, Sumāli, Mālyavan, Vidyutkesa, Taditjihvā, Rāvana, Kumbhakarna and others became prosperous by worshipping the Līṅga. Among these, Rāvana conquered the three worlds by his austere penance for 1000 years at the end of which he offered his head to the Līṅga and continued his penance with his body without head. Śiva being pleased with his penance, granted his wish.

The Līṅga myth in Sk.P. has the following elements:

1. The element of dejection, 2. The element of nudity,
3. The element of compassion, 4. The element of emasculation,
5. The element of fear and wonder, 6. The element of untruth,

The element of dejection is represented in the myth by Śiva's wandering aimlessly on account of his separation from Dākṣāyani. The element of nudity also pertains to Śiva, who wanders nude in his state of dejection. The element of compassion is associated with the wives of the sages who felt sorry for Śiva's plight. The element of emasculation is represented by the curse of the Sages, like Bhṛgu and Brhaspati pronounced on Śiva to become a eunuch. This is further elaborated in terms of the falling of Śiva's Līṅga to the ground. The element of
four and wonder is associated with the sages and the gods on seeing the growth of the Linga into huge proportions covering the fourteen lokas and absorbing everything into it. The element of untruth is represented by Brahma, Surabhi and Ketaki, who told a lie that they discovered the top of the Linga, without doing it in reality. The element of curse is first found in the curse pronounced by the sages on Siva. But this curse is ill-founded as the sages were mistaken that Siva was at fault, while actually their wives were at fault. Hence the element of curse is justly represented by the curse directed at Brahma, Surabhi, Ketaki and the sages such as Bhrgu and Shrhaspati. This is the punishment which they deserved on account of their lack of integrity. It is to be noted however that the earlier curse, though not justified, has been responsible for further developments in the myth. The element of universal worship is represented by the propagation of Linga worship. On the request of the sages and gods Siva broke the huge Linga into several Lingas and got them installed in all places of worship.

The myth in its beginning states that at some age people started worshipping Siva in the Linga-form and that his form of worship of Siva got itself established. The sixth element of the myth viz., the element of untruth, referred to above, shows that attempts to explain the mystery about the Linga would land people in untruth. This is

1. J. E. 1/1/6, 1, 'Linga Pratisthāca Kauthum Sivam hitvā pravartita.'
untruth as a face-saving device while Visṇu accepted the mystery as it was.

**LINGA MYTH AND THE MODERN SCHOLARS**

Many modern scholars have attempted to unravel the mystery of the Linga in their own way. One of the attempts is that of R.G. Bhandarkar who traces the Linga-form of worship to the Phallus worshippers known as 'Sīṁādevas' in Vedic times who were the enemies of the Vedic Aryans. R.G. Bhandarkar observes as follows: "There are two places in Rigveda in one of which Indra is prayed, not to allow those whose god is Sīṁa to disturb the rites of the singers (VII.21.5), and in another he is represented to have conquered the riches of a city after killing those whose god is Sīṁa. Here accidentally those whose god was Sīṁa or the phallus, are meant as the enemies of the Vedic Aryans, who disturbed their rites." Further, he says that the term Sīṁādeva in the Rigveda stands for 'some tribe of the aborigines of the country, who worshipped the phallus'. But another remark of Bhandarkar is contradictory to his own view. He says: "The Linga-worship had, it appears, not come into use at the time of Patañjali, for instance, he gives under P.V.3.99, is that of an image or likeness (pratikṛti) of Siva, an object of worship, and not any emblem of the God. It seems to have been known even in the time of wama-kadphises for on the reverse of his coins there is a human figure of Siva with a trident in his hand and there

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44. R.V. X.99.3.
46. Ibid., p.115;
   Vide p.80; a) A.A. Macdonell, Vedic Mythology;
is also an emblem, but it is Nandin, or the bull and not a Līṅga or Phallus.47

When Līṅga worship was not prevalent at the time of patañjali, how can we say that enemies of the Vedic Aryans worshipping Śīṣṭa as their god i.e., Śīṣṭādevas (Phallus worshippers) existed at the time of Rgveda? Apart from this inconsistency in the view, it can be urged that the term 'Śīṣṭādevāh' cannot be interpreted in the way in which the scholar has taken it.

The meaning of the word Śīṣṭādeva as given by Śāyaṇācārya is as follows: 'śīṣṭāirdivyantītī śīṣṭādevāh'48 i.e., licentious people, who were unholy. Thus they were forbidden by the ritualists from entering into the campus of the sacrifice. It is relevant to note here that Śāyaṇā's interpretation makes the term an 'upapada tatpurusa' compound. But the accent of this compound would be wrong if we take it as an 'upapadatatpurusa' compound. According to the sūtra "Gatikārakopapadātkṛt"49 the kṛdanta word 'Devāh' should have retained its original accent after an 'upapada' in the form of 'Śīṣṇā'. But the accent of this particular compound word shows that it is a 'Bahuvrīhi' compound with the original accent of the first member being retained. The compound means accordingly "those whose god was the phallus". This word can be taken in a metaphorical sense also, as indicated by Śāyaṇā, as applicable to those who were indulging in unholy practices.

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48. Śāyaṇā Rgveda bhasya - VII - 21.5.
The fact that such people were kept out of the campus of the sacrifice cannot be questioned. Even if the word 'phallic worshippers' is taken in its primary sense as referring to phallus worshippers, there is no ground at all in Veda that they were connected with God Rudra. The word occurs in a hymn dedicated to Indra and hence cannot be related with Rudra. Even in the Indra-hymn the word refers to certain persons who were kept out of the sacrifice. It is certainly not justifiable to state that those people were connected with Rudra worship. Further, Rudra is described in the Rigveda II.33.3, as 'Vajrabâhu' (holding the thunderbolt in his hand) which indicates his identity with Indra. In the A.V. (II.28.31) as well as in the Krsna Yajurveda (II.5.1) Rudra is described as a 'thousand eyed god' (Sahasrâksa). If we are to interpret the word 'Sînapadevâ' as phallus worshippers, can any one imagine that solicitations were made to Lord Indra with whom Rudra can be thus identified, for destroying a people who worshipped his own symbol? Thus the view of R.G.Bhandarkar is not acceptable, because it is based on a wrong interpretation of the word 'Sînapadevâ'.

VIEWS OF P. BANERJEA

P. Banerjea who does not subscribe to the view of R.G.Bhandarkar as regards the point that Liṅga worship was later than Patanjali and was foisted upon the Siva cult in the beginning of the Gupta period. Analysing the development of Liṅga worship, he concludes as follows:

1) Phallus worship is pre-Aryan in origin.
2) it has had inseparable connections with the Siva cult from the time of bhantaradva and that
3) it was not prevalent among the early Vedic people, but in the post-Vedic period, it formed an important religious element in Aryan society, being connected with the neo-Brahmanic Siva cult as early as the third - second century B.C.\(^{50}\).

It may be observed here that P. Banerjea does not agree with R.G. Bhandarkar in so far as his view that Liṅga worship was later than Patañjali. But in the ultimate analysis, he comes round to the opinion of R.G. Bhandarkar only linking it with the post-Vedic period represented by a neo-Brahmanic 'Śaiva cult'. It is not clear however, as to how the scholar could identify the worshippers belonging to the Mohenjodaro cult as phallus worshippers, when the Indus script is not conclusively deciphered and the Indus Valley Civilisation is not conclusively proved as a non-Aryan civilisation. It is also not clear how a practice which was not prevalent among the early Vedic people came to be associated with the post-Vedic period. Under these circumstances, the view of P. Banerjea is also open to several doubts.

**THE THEORY OF R.K. SIDDHANTA SHASTREE:**

The theory of R.K. Siddhanta Shastree gives a new interpretation to the concept of Śiva Liṅga, stressing its non-association with Phallus worship. He states that, Liṅga does not indicate a 'Phallus' but it indicates only the meaning of a 'mark' or 'sign'. Saunaka in his Brhaddevatā

\(^{50}\) P. Banerjea - Early Indian Religions, p.47.
mentions the term 'Liṅga' in the sense of a characteristic mark. Thus 'Śivaliṅga' is nothing but a symbol or a characteristic mark. The Liṅga or the symbol of Lord Siva came into existence long before the advent of image worship. Marked pieces of stones found in the river sides were taken as the symbol of Siva. R.K. Siddhanta Shastree takes Sk.P. Liṅga Myth as an allegory. He takes Dāruvana, wherein the incident occurs, as the 'heavenly bodies' viz., an accumulation of the destroyers of darkness. He derives the word 'dāru' - as the destroyer of darkness (dārayatyandha-kāramiti daruh). The sages of the story are identified as the 'Saptarṣi Maṇḍala' the great bear. The wives are the 'small stars' moving by the size of each of the big seven stars. The 'naked mendicant' is the onimipient Almighty in his cosmic form. The phallus of the mendicant stands for the endless blue sky. The appearance of the naked mendicant at the Dāruvana is indicative of the fact that the seers on earth, found the blue sky through the intervals of great bear and the blue sky was realised by them as the body of the onimipient Lord. The blue portion of the sky visible through the intervals caused by the movement of stars looked like the shape of a human phallus. When the stars returned to their places, the phallus like portion of the sky was no longer visible when the seers observed and meditated about this phenomenon they realised that the blue sky existed not only over our head, but it was extended limitlessly to the

53. Ibid.
other side of the earth as well. The sky was extending to the left and right sides also to a limitless distance. This is indicated in the Myth by the dropping of the Phallus on earth and its immediate increase to the limitless extent. Further, he states that the fact that the so-called medicant who appeared, at the Dāruvana was not an ordinary monk but a representation of the Almighty is known from his very description given in the Sk. P., in the same connection. In the words of Sk. P.

"Māgambaro muktajāta kalapo Vedāntavedyo bhuvanaika bharata; Sa Īsvara Brahma Kalāpadhāri Yogīsvarāṇam paramah parasca. Anuranãyamahato mahīyān mahāmuhāvō bhuvānadhipo mahān; Sa Īsvara Bākṣīrūpo manātmā bākṣīrātām dāruvane cakāra. Kedāra Khanda (in Māheśvara Khanda) 6.34.

(The naked mendicant, exhibiting his free matted hair, was none but the Īsvara, the sole sustainer of the universe and known through the ends of the Vedas only. He holds all the creators of different creations within his own self and can be represented as the greatest of the great yogins, though in fact he is superior to them. The Lord is the minutest of the minutest and the greatest of the greatest ones in the manifest world. He is the Lord of all worlds. He is the greatest of all and a source of supreme energy. This very Lord appeared in the form of a beggar in the Dāruvana). This shows that the Lord described in the Myth is Śiva the Almighty and the entire myth is an allegory of the cosmic form of that Almighty. Further on the basis of this the scholar comes to the conclusion that Śiva is an Aryan god whose idea originated in the sacred land of India 54.

The theory of R.K. Siddhanta Shastree starts with an idea of dissociating the Linga myth from phallus worship and tries to give an allegorical interpretation of the myth as representing the cosmic form of the Almighty. He takes the phallus of the mendicant Siva in the myth as an allegory of the blue portion of the sky visible through the intervals caused by the movement of stars. The limitless, extension of the phallus of the mendicant Siva is taken as an allegory for the expansion of the sky to a limitless distance. The attempt made by the scholar is therefore successful in creating an imaginative cosmic form of Linga as representing the Almighty. It is rather difficult to find concrete grounds for constructing such a theory. Yet the attempt of the Sk.P. at establishing the tradition of Linga worship throughout the length and breadth of the universe is borne out by the ultimate conclusion of this theory, that Siva Linga represents the cosmic form of the Almighty. But the conclusion drawn from this that, it indicates Siva's Aryanness and the idea originated in the sacred land of India, seems to be a far-fetched one.

VARIATIONS OF THE MYTH IN OTHER PURÁNAS : ŚIVAPURĀNA:

The Linga Myth has certain other variations in other Purānas which are interesting from the point of view of interpreting, the Linga Myth of Sk.P. In the Śivapurāna, the Myth

55. Vide also:
56. The myth is found with some variations in Sk.P. itself.
is found in the Jnāna Sahhitā (Chapter 2 and 3). In this, it is stated that, Lord Brahma originated from the Lotus. But the newborn Brahma observed that there was endless vacuum apart from the lotus from which he originated. Brahma becoming curious entered inside the stalk which supported the lotus. The stalk was big and because of the vacuum Brahma could move easily downwards. With extreme speed, he ran restlessly for thousands and thousands of years but he could not reach the bottom of the stalk. Brahma became disheartened. Viṣṇu appeared and told Brahma that it was due to the Māya created by him along with 24 tattvas, that Brahma failed. Brahma disputed Viṣṇu's claim about creation and angrily challenged him in a dual fight. Both hurled missiles against each other and an all pervading fierce-fire broke out. At this juncture Śiva appeared in the form of a huge column of blazing fire, for the purpose of protecting the universe from imminent ruin. This huge column of fire was known by the name Līṅga, and because of its relation with Lord Śiva, it was called later by the name Śiva-Līṅga as well. Because of this blazing character his 'Śiva Līṅga' was called 'Jyotir-Līṅga' (the līṅga formed of light of fire). At the sight of this Jyotirlīṅga both Viṣṇu and Brahma stopped fighting and sought to search the top and base of the Līṅga. Both moved for years and years but one could reach the end of the column and having realised that the standing column of fire has no end or any side, they returned. They both praised the source of the column of fire, viz., Śiva. Śiva was very much pleased and as a mark of his pleasure the sound 'om' arose out of the said column.\[7\]

\[7\] Sivapurāṇa, Jñāna Sahhitā - 3.8.
In the Śiva Purāṇa account, the movement of Brahma in the vacuum-filled lotus stalk, the fact that a huge blazing fire called Linga arose first and then due to its association with Śiva, it was known as Śiva-Linga, are of importance. Whereas in Sk.P., Śiva appears first, then the Linga and then Brahma and Viṣṇu appear. In Śivapurāṇa's Liṅga Myth, Brahma appears first, then Viṣṇu, then the 'huge-fire' and 'Śiva'.

**Liṅga-Purāṇa**

The Liṅga Myth is found in Liṅga Purāṇa also (Book I, Ch. 17). Here it is stated that a terrible feud took place between Brahma and Viṣṇu at the earliest stage of creation. When the feud reached its climax, they suddenly found an endless column of blazing fire standing before them. This column was called 'Bhāskara Liṅga' and both decided to discover its source. Viṣṇu ran downwards and Brahma flew upwards. The rest of the Myth follows Sk.P. Myth. Here also, the origination of fiery Linga is set in the background of a feud between Brahma and Viṣṇu and not in the background of curse of sages to Śiva as in Sk.P.

**Kālikā Purāṇa Version:**

The Myth is found in Kālikā Purāṇa also. In this Purāṇa, the Myth is mixed with Dakṣa Myth. In this Myth, it is stated that, Satī committed suicide at the spot in the company of his ganas and angrily cut-off the head of Dakṣa. Śiva took the body of Satī on his shoulders and started a deadly dance. By this, the gods apprehended the dissolution
of the universe and requested Viṣṇu to make Śiva stop the dance. Viṣṇu tried, but when he failed he took his discus and cut off the corpse into pieces. As the discus moved with great speed the different parts of the corpse fell at different places. Lord Śiva sat down at the place where the head of satī dropped. Brahma, Viṣṇu and other gods came to console Śiva. But Śiva being ashamed of his act concealed himself in the form of a stone-made Liṅga. Since that time, gods and people began to worship the Lord in his Liṅga form, which as a general rule was built of stone.

Apparently this Myth combines in itself the Dākṣa Myth, Liṅga Myth and Devī Myth. The feud between Brahma and Viṣṇu is transferred to Dākṣa and Śiva. The fiery Liṅga is replaced by a stony Liṅga.

**CRITICAL OBSERVATIONS**

The Sk.P. Liṅga Myth in comparison with the Liṅga Myths in other Purāṇas referred to above, has certain peculiarities of its own. The scene is set in Dāruvana and the wandering Śiva is the dejected Śiva, after the death of Dākṣāyini, his beloved wife. He visits the hermitages and in the absence of the sages, their wives follow him out of compassion. The sages learning the cause of mass-following of Śiva by their wives curse Śiva so that his phallus should fall. But the Phallus as soon as it touches the earth grows into huge proportions covering the entire universe. Viṣṇu and Brahma are asked by the gods to find the bottom and top of the Liṅga. Viṣṇu returned floating in his chariot. But Brahma...
returns and tells a lie. Brahma is cursed by sages and the
sages were cursed by Śiva. Śiva himself split the Linga into
many pieces and established them in indifferent parts of the
world. Nandi was the first to worship the Linga. Gods, demons
and sages worship this Linga from the immemorial times.

Thus Linga Myth of the Sk.P. is moulded so as to fit
it into the structural necessity of the Purāṇa, to establish
a continuity between Satī's death, Śiva's emasculation, his
marriage with Pārvatī and birth of Skanda. In a sense, from
the structural point of view, the Dakṣa Myth, the Linga Myth
and the Skanda Myth are the three episodes of a single Myth,
in the 'Bhanḍūtā' style of the Brahmana texts, wherein the
potencies of various entities which appear different from one
another are transferred from one to another by magic or mystic
equivalence or identification. But the Linga Myth of Sk.P.
has not lost its root. In line with the Linga Myth in other
Purāṇas, it allegorically refers to a certain cosmic or
celestial phenomenon which the ancients had observed.

Structurally the resetting of the Linga myth in Dāruvana has
all the significance. Hence inventing a curse of the sages
to make Śiva part with his 'phallus' also acquires importance,
as it mythically accounts for the 'rejuvenation of Śiva' to
take part in the future 'creative activity' which he had to
undertake for the benefit of the world. Sociologically, bodily
mutation is taken to indicate a change of status. The element
of lie told by Brahma which is found in Sk.P. Linga Myth,

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R.N. Dandekar, 'Magic Ritualism and Spirituality' in 'Some...i
aspects in the History of Hinduism' p. 68.
probably is a clever invention of the poetic mind to suggest
that the attempt to interpret the baffling origin of the Linga
may not reveal the truth.

The Linga Myth is seen to be an attempt of the
ancients to explain a certain cosmic phenomena of blazing fires
engulfing the terra firma and the sky, in ancient times. And
this blazing fire came to be associated with ‘Rudra’ as he
represented the cosmic form of Agni. Hence, this Rudra is
found being described with the epithets like Kapardin, Nilalohita,
Nilagriva and later as Nilakantha, which are the epithets of
Agni also in the Vedic sahhitas. This Rudra is also described
as Vrtrahan, Sahasraka, Vajrabahu, Vajrabhrt, which are the
epithets used to describe Indra. Thus the Vedic legends
narrating the account of Indra being castrated of his Vrṣaṇa
e tc., came to be later associated with Rudra also. This
association of Rudra with Agni and Indra to some extent,
explains the association of Śiva with the serpent and the bull.

Gradually the ‘cosmic blazing-fire-phenomena’ was
associated with Rudra in his cosmic form. Later when the
cosmic phenomena disappeared and was not frequently observed
the imagery of the blazing fire connected with Rudra was taken
as a mark of Śiva. When they observed after a few years that
they found a huge mass of fire hitting the earth and a rocky
structure blasting into pieces in the place of the cosmic-
blazing-fire, they could connect the blazing fire and rocky
structure in a symbolic way. They in turn concretised this
ocky mass in the shape of a mountain peak as a mark of Śiva as he resided on the mountain peak. Gradually the mountain peak gave way to the stony Linga. The idea of thumb is the Linga in its miniature form. Thus Śiva Linga is assumed to have two forms, a bigger form in the shape of a peak and a miniature form in the shape of a thumb. In many of the Upaniṣads, we find descriptions, wherein the 'Brahmań-in-itman-form' is described as having the size of a thumb and residing in the heart. This is the 'tātvārtha' of Myth of the Śiva Linga which started as a sign of a huge cosmic fire and ended philosophically as the mark of micro and macro cosmic forces in the universe.

**LINGA THE SOURCE OF CREATION AND ABSORPTION:**

In the Linga myth of the Sk.P., the term Linga has been interpreted in such a way as to establish it as the source of the universe and as the receptacle into which the universe is absorbed:

`Yasmālīnām jagatsarvām tasmilīinge mahātmanah
Layaṇāt liṅgamītyeṣvām pravadantm manīsinah.
(Sk.P. 1/1/6/29'b), 30(a)).`

It is implied from this that the universe has emerged from the Linga. The expansion of the mass of effulgence the form of Linga as described in the Purāṇas represents the transformation of this Linga into a cosmic form. The reference the miniature Linga represents the seed of the universe.

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Svetāśvatara Upaniṣad, 3.13.

'Angusthamāstrāh puruso' antaratmā
Sadā janānāṁ hṛdaya sannivistah
This brings the Liṅga myth in close association with the 'Nāsadīya sūkta' wherein the origin of the universe is portrayed. It is described that there was one Absolute which breathed with its own power before the universe came into existence. The desire to create was 'the first seed of its mind' and thus the origin of the universe is traced to 'the seed of the mind' in the 'Nāsadīya sūkta'. In the Liṅga myth the origin of the universe is traced to the seed in the form of the Liṅga. Therefore the pūrānic myth of the Liṅga has its Vedic and upaniṣadic sources in representing the Liṅga as the Brahman which is the cause of the creation, sustenance and annihilation of the world. This is the conception of Śiva as the Liṅga through the influence of the upaniṣads like Śvetāśvatarā, that has taken shape in the Āgamas. The Purāṇas have also absorbed all these elements in the framing of the Liṅga myth and Sk. P. gives a comprehensive picture of it.

Probably, it may not be out of place to say here that the observance of the cosmic phenomena of blazing fire may be associated with the appearance of comets. The sudden disappearance of the blazing fire in the shape of a rocky peak and its pieces scattering and falling at different places, may be associated with the sudden splashing of the meteors into the earth's surface. This reality of the two cosmic events has been turned into a poetic symbolic-myth.

60. R. V. 10.129.
61. Ibid., 2c.
62. Ibid.
by the purāṇa writers and all the 'Liṅga Myths' put together stand as the Liṅga (or mark) of recording this observation of the said cosmic events by our ancients, for the posterity. Thus the Liṅga myth takes us back to the period of antiquity.

OTHER MINOR MYTHS CONNECTED WITH ŚIVA:

1. THE SAMUDRA MANTHANA MYTH:

The Samudra Manthana Myth in Sk.P.⁶³ is a combination of Indra-Vṛtra and Bali-Vāmana episodes. The role of Śiva in both of these episodes, combined in this myth, is stressed from a new angle. Before taking it for analysis, an outline of the myth is given here:

INDRA-VṛTRA FIGHT:

"Once Indra insulted Brahaspati and as a consequence lost his kingdom. Bali defeated Indra. Indra along with Brahma went to Visnu and requested him to save Indra from Bali. Visnu suggested to take refuge in Bali. Indra took refuge in Bali. Bali treated Indra with respect and expressed his desire for jewels. Indra suggested the churning of the ocean. Devas and Daityas together went to Mandara mountain and requested it to be the churner. Mañḍa was not be moved. Visnu with great effort brought it near the sea. Making Vāsuki the rope, the Devas and Daityas churned the ocean. From the churning of the ocean, 'Hālāhalā' (poison) came out first. Mañḍa at that juncture made a suggestion to the Devas to seek the help of Śiva. He was ignored and

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⁶³ Sk.P. I/1/9.19.
devas with their selfish tendency (of getting all the gems for themselves) engaged themselves in churning the ocean.
Then the poison Ḥālāḥala started burning the entire universe.

Brahma and other Devas requested Lord Heramba (i.e., Ganesa) to pray Lord Śiva to save them. Heramba agreed to do so. Lord Śiva was pleased by Heramba’s prayers. From Śiva, Goddess Parāsakti was born. Then Heramba offered prayers to Lord Śiva and Śakti. Being pleased with his prayers, Lord Śiva assumed the form of a Līṅga and swallowed the poison. Then all the Devas offered their prayers to the Līṅga. Śiva advised them to worship Lord Heramba and disappeared. Then the Devas churned the ocean. From the churned ocean, the following came out after Ḥālāḥala:-

16. Lakṣmī and 17. Dhanvantari. When Dhanvantari with a nectar-pot came out, Vṛṣaparva, a daitya, snatched it and with the other daityas, ran away to Pātala. Viṣṇu assumed

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64. The eating of the poison by Śiva to save the world is considered a miraculous act. But this seems to have some ethnological background. It seems that in ancient days there were people who could eat poison and still be alive. In fact Pañca-Vimāṇa-Brāhmaṇa (X.136.7) refers to a class of people, who were known as ‘garāgir’ (poison eaters). This probably explains the epithets ‘Nilakanṭha’ and ‘Nilalohita’ used to describe Śiva. C.f. R.N. Dandekar, V.M.T. p.210.
the form of Mohini (a charming woman) and deceiving the daityas, he made them drink the nectar. In the meanwhile, Rahu and Ketu (the two daityas) surreptitiously sat in the line of Devas. Rahu was pointed out by Candra and Surya. Rahu's head was cut off by Lord Siva and was worn as a necklace by him.  

"Daityas became angry as they were deceived by Visnu in drinking nectar. Then a big fight ensued between Daityas and Devas. In that fight, Lord Siva wore the garland of Rahu's head. Kalarani, one of the Daityas fought with Devas and defeated them. Visnu arrived at the request of Devas. He killed Kalarani and disappeared."

"Then Indra started killing the Daityas who had collapsed out of fear. Narada prevented him. Indra was consecrated on the throne at Amaravati. In the meanwhile, the Daityas who were left alive went to Sukracharya, their preceptor, who for their victory started performing austere penance. In the place of Bhashpati who was insulted, Visvarupa, the son of Visvakarma, officiated as a priest in the sacrifice performed by Indra. Visvarupa, offered the oblations on behalf of the Daityas instead of Devas. Indra understood that he was deceived and cut off the head of Visvarupa with his thunderbolt. Indra tainted with the sin of killing a Brahmin concealed himself in water. Then all the gods at the advise of their preceptor and Narada decided to install Nahusa in place of Indra. By this saci, Indra's wife became sorrowful and took shelter in the harem. Devas consecrated Nahusa in
Indra’s place. Nahusa made amorous advances towards Indrāṇī. Brhaspati, who was sent as a messenger, told Nahusa that, Indrāṇī wanted him to come to her in a vehicle not drawn by horses etc. Nahusa ordered Agastya and other Brahmins to carry his Palanquin. The angry Agastya cursed Nahusa to become a serpent. Nahusa became a serpent and fell from heaven. Then Yayāti was made Indra. He also fell from heaven as he indulged in self-glorification. Gods became very much worried."

"Saci ordered Brhaspati and others to bring back Indra. Saci cursed Brhaspati as she was insulted. Brhaspati becoming afraid of Saci’s curse went to the pond in which Indra had concealed himself. When Indra was being called by Brhaspati, ‘Brahmahatya’ (the sin of killing a Brāhmin) which had come there (in the form of a woman) asked to arrange for her residence somewhere. Accordingly, she was split into four parts and was placed in earth, trees, water and women respectively. Indra was thus freed of the sin and was placed back in his previous position."

"Tvastṛ, who became angry because of the death of his son, Viśvarūpa, propitiated Brahma by performing penance and prayed him to grant him a son, who would cause fear in the ranks of a Devas. Then by Brahma’s boon Vṛtra was born, who came to the earth from the nether-region and started causing panic among the Devas. Brahma ordered the Devas to meet sage Dadhīcā and requested him for his bones, to prepare weapons. Dadhīcā separated himself from
body at the request of Devas. Then both Surabhi and Kāmadhenu, the celestial cows licked the flesh on Dadhīca's body and only the skeleton remained. The Devas made weapons like Vajra etc., from Dadhīca's bones. Suvarcā, the wife of Dadhīca, cursed the Devas to be issueless. Suvarcā left her just-born son, Pippalāda, at the foot of the pippal tree and followed her husband through Yoga."

"Again a fight ensued between the Devas and the Dāityas in which Vṛtra led the Dāityas. To kill Vṛtra, Indra worshipped Śiva by performing 'Śanipradosa Vrata', as ordered by Brahma. On the other side, Vṛtra, who was a Gandharva by name Citraratha in his previous birth, was also suggested to perform 'Śanipradosa Vrata', to get over the curse of the Devi in his previous birth."

"Indra, whose power increased by the performance of 'Śanipradosa Vrata' fought valiently with Vṛtra. When he was hit by Vṛtra's bow, he took to penance to appease Śiva by the order of Brahma. Śiva told Indra that Vṛtra was unassailable. Indra lived with Vṛtra in friendship for thousands of years. Vṛtra became haughty. Once he forgot to worship Śiva and slept. His penance was broken. In the meanwhile, Indra appeased 'Omkāreśvara' on the banks of Narmālī river."

"Then in the fight between Vṛtra and Indra, Vṛtra devoured Indra. Brahma prayed Śiva and asked him about the cause of Indra's debacle. Śiva said that because Indra
forgot to worship the Pīthikā (pedestal) of the Linga, he was devoured by Vṛtra. Then the Devas worshipped the Linga ceremoniously. By the power of this, Indra came out by breaking open Vṛtra's belly. Vṛtra's lower body fell in the mid-region between the rivers Gāṅgā and Yamunā. His head fell at Mālava. The Devas cut Vṛtra's body for a period of six months. Indra became victorious."

VAMANA-BALI LEGEND:-

"Bali heard about the victory of Indra and performed 'sacrifice' on the instruction of Śukra. Bali got a chariot from the sacrifice and drove it to heaven to win over the Devas. Hearing about Bali's arrival, the devas headed by Indra decided to leave Amarāvatī as suggested by Bhṛṣṇapati. Indra, Yama, Śiva and others ran away assuming the forms of a peacock, a crow, a frog, etc. They reached Kāśyapa's hermitage and told their mother Aditi about the vile acts of Daityas. Aditi told Kāśyapa to save the Devas Kāśyapa told Aditi to undertake 'Vismudvādasāivrata'. Aditi performed the vrata and Vismu appeared there. Vismu said that his weapons Cakrā and Gadā were ineffective against Bali. Devas became worried."

"The Devas described as to how Bali, as soon as he was crowned on Indra's throne, started giving away all of Indra's wealth one by one to Brahmins. Bali got such an exalted position of Indra because he in previous birth as a robber, while going to a prostitute with flowers, betel
leaves etc., stumbled saying 'Śivarpana' (let all this be
an offering to Śiva). Because of his devotion towards
Śiva, Yama conferred on him Indra's portfolio for a period
of three 'ghatikas' after his death. After the prescribed
duration, the former Indra despised Śacī, who in turn
praised the 'temporary Indra'. Indra felt insulted, went
to Yama and scolded Bali as a 'thief'. Yama told Indra
that because of his devotion towards Śiva he cannot be put
to hell 66. Indra returned in shame.

The 'thief', who enjoyed the position of Indra
for a few moments entered the womb of Suruci, wife of
Virocana (Prahlāda's son) and was born again. Indra came
there in the disguise of a Brahmin and requested Virocana
to give away his head. Virocana cut off his head and gave
it to Indra. After Virocana's death, Suruci gave birth to
Bali and followed her husband to heaven."

"Later Bali was consecrated as king in the place
of his father. When Indra and other Devas went away after
being defeated, Bali's coronation in Heaven was suggested
by all. But Sukra told that Bali was unfit to get Indra's
position. Bali came to Gurukulya Tīrtha on the bank of
Narmadā and started performing sacrifices like Aśvamedha,
etc. Visnu who was pleased by the Vrata performed by Aditi
came to Bali's sacrifice as a 'Vāmana' (a Brahmin dwarf).
Vāmana was greeted well by Bali, being urged by Bali, Vāmana

66. Sk.P. I/1/1-1.
requested him to give three feet of earth. Bali promised to do so. Sukra tried to prevent Bali by saying that the dwarf was none but Vismu in disguise. Bali was stubborn and decided to give the land to Vāmana as promised. Sukra cursed him. Bali gave the land ceremoniously. Vāmana grew into huge proportions; and with his two feet he measured the moveable and immovable universe (Brahmāṇda). Then Bali's wife Vindhyāvatī came there with Prahlāda and asked Vāmana to place his three feet on her head and upon the heads of her husband and son respectively. Vāmana became happy and asked her to go to Sutala (one of the nether regions). On the request of Bali, Vismu lived in Patāla. Like this a 'thief' by the grace of Lord Śiva became a great Daitya-King Bali, who enjoyed the position of Indra."

The origin of Amṛthā Manthana myth cannot be strictly traced to the Vedic sources. But as it is found in the epics Mahābhārata and Rāmāyana and other Mahāpurāṇas like Vāmana, Agni, Bhāgavata, Bhavisya, Brahma, Skanda etc., it is a fairly popular myth. The myth apparently hints at the long and old fight between the Devas and Daityas for supremacy and eternality. It also hints at the fact that Devas and Daityas were of the common parentage of Kasyapa, with Aditi and Diti as their mothers.

In the Amṛthā-manthana myth of Sk.P., there are certain variations, from the same myth in other purāṇas, Mahābhārata, etc., which are of importance. They are:
(1) The myth is traced to the fall of Indra from his position, due to his immodest behaviour towards his preceptor Brhaspati.

(2) The 'Halaḥala' poison is stated to be the first product which came out from the churned ocean. But in the Mahābhārata and in other Purāṇas, other products are mentioned as first products. The number of entities which came out from the ocean as mentioned in Sk.P. is 18, whereas the standard number is 14 and it varies between 17 and 18 in other sources.

(3) Indra's defeat at Vṛtra's hand is traced to his fault in the performance of Śanipradoṣa Vrata.

(4) Bali is here said to have got Indra's position because of his devotion towards Śiva in his previous birth as a thief. In the same context, the myth also explains the efficacy of Dāna.

The myth is interpreted by V.S. Agarwala as an instance of the 'Daivāsurasampadvidyā' of the vedic period.

The myth in the Indian Heritage is taken symbolically as a poetic representation of the eternal churning of the ocean of life by the opposing forces of good and bad.

67. Sk.P. I/1/11/26-79/13/1-2 and also VII/1/18/14.
68. Ibid. I/1/18/116 - 117.
truth and untruth. It underlies the optimistic approach to life and emphasises the equanimity of approach with which we have to take the darker side of life.

From the point of view of Śaiva tradition, the myth focusses its attention on the protective aspect of Śiva and also the salutary effect of devotion towards Śiva.

The elements of lack of culture and lack of tolerance are again found in this myth. In Indra's episode, the events show as to how the successive Indra's fell from their position because of their irreverence and intolerance.

Sharing of the sin of Indra by earth, trees, water and women\(^70\) shows that it is ultimately the people who have to share the vices of the King whom they chose to keep the age-old social tradition moving.\(^71\)

2. TRIPURA MYTH:

This myth occurs in Mahābhārata and the Mahāpurāṇas with certain variations. In Sk.P., the myth is found in Āvantya Khaṇḍa\(^72\) while describing the glory of Ujjainī.

The Tripura myth in Sk.P., may be summarised as follows:— "There was a great Dāitya by name Tripura, who performed austere penance to please Lord Brahma. He served fire in summer, clouds in the rainy season, cool ponds in

\(^70\) Sk.P., I/1/12/41.
\(^71\) cf. V. K. Bedekar, 'Legend of the churning ocean in the epics and purāṇas', Purāṇa, vol. 9, No. 1, P. 1ff.
\(^72\) Sk.P., V/1/43.
water. He lived on ripened leaves, water and air. He took the vow of Gāyatrī and abandoned all attachment. When he performed such a penance for a period of thousand years and more, Brahma appeared before him very much pleased and asked him to seek a boon. Tripura asked that he should be given a boon by the power of which he should not be killed by the Devas, Dānavas, Gandharvas, Piśācas, Nāgas and Rākṣasas. Brahma granted the boon.

Then Tripura waged a war against the Devas. People who were engaged in following the Varna and Āṣrama systems were made to live in a separate city apart from the three moving cities. In that wicked city the Brahmins did not perform Agnihotra and take soma drink. None of the people did good deeds. Festivity was not seen in the house or any one on the earth. There were no temples. Šiva was not worshipped. There was no sacrifice, clarity, worship of cows and Brahmins. Gods, people and ascetics were not found there. He oppressed the Devas as well as human beings. The gods consulted among themselves and approached Lord Brahma. They explained their trouble to him. Lord Brahma immediately reached to Mahākalavana along with Devas. Brahma worshipped Šiva after performing bathing, clarity, chanting mantras and performing sacrifice in the 'Rudrasara' pond. Brahma told Šiva that the demon Tripura making the beings dwell in his three large cities, has destroyed the...

73. Sk.P. V/1/63-11 - 'Vāsayitvā yatratatra tripurānicarāṇaṁ Encoding: Ātravāsakṛtāh sarve varnāṁ rāmaparājanāt

74. Ibid., 12 - 16.
dvīpas, villages, cities and hermitages. Lord Śiva suggested to them to perform Tapas in Avanti. The Gods worshipped Goddess Cāmunḍī with the offering of buffalows along with Dāna, Dhūpa and Tarpana.

"Lord Śiva also worshipped Durgā Devī who killed Canda and Munda, who was intoxicated by the marrow of dailyas, who had red teeth, red cloth, red flowers, who rode on a buffalow, who was black in colour, who sat in a yakṣa posture, who wore the hide of an elephant and who looked ferocious because of the dry meat offered to her (Śuskmāmsātibhairavrām) 76.

"Devi was very much pleased and told Mahādeva to take 'Pāsupata weapon' and kill the demon Tripura. Rudra killed Tripura with a single arrow. He split Tripura into three by way of 'Māyāyuddha' and returned to Avanti city. All the gods, Apsaras and Rsis became happy. As the demon was conquered by Śiva, the City came to be known as 'Ujjayini'. 77 (Ujjito dānavo yasmāt ... tasmāt kṛtam nāma hyavantyaiva ujjayini pāpanāsini)."

75. Sk.P. V/1/43/37.

'Mahiṣaiśca mahāmedhyaiḥ pāsupaspārghatarpānaiḥ; Balibirvividhiḥaḥ dānairdhūpadpāgnitarpaṇaiḥ.'

76. Ibid., 38 - 40.
77. Ibid., 53(a), 54(a).
The myth as appearing in Mahābhārata is of importance because of its comparative antiquity. The myth as coming in Mahābhārata may be briefly summarised thus:

"In ancient times, there was a war between the Devas and the Asuras in which the latter were overthrown. The three sons of Tarakāsura viz., Tarakāsa, Kamalākṣa and Vidyumālī wanted to take revenge on Indra and the gods. They performed penance and procured a boon from Brahma that, they were not to be vanquished by any one except by some one who was able to destroy their castles, viz., one of gold in Heaven, the second of silver in air and the third of iron on earth. They began oppressing devas and rṣis, whereupon all the devas complained about them to Brahma. He replied that none but Mahādeva could accomplish the task. Hence all gods went to him and providing him with a chariot persuaded him to hit the three Castles at once. The chariot of Mahādeva having Brahma as the charioteer was formed from all the elements in the universe. His bow and arrows were made of the powers of Viṣṇu, Soma and Agni. Mahādeva by a single arrow shot the triple castles which fell to the ground. Then all the gods praised Mahādeva and took their departure."

From the very outline itself, it can be said that the 'Tripura myth' of Sk.P. differs from the Mahābhārata Tripura myth in certain details. The background of fight
between Devas and Daityas, the role of Brahma and the role of Śiva in killing Tripura are the common points. In Sk.P. myth the three cities are not mentioned. But the worship of Cāmundā by Devas and Śiva is especially stressed in Sk.P. myth. But in Mahābhārata, this is not mentioned. In Sk.P. myth the efficacy of Avantī Kṣetra is emphasised; but Mahābhāratha does not make any mention of this.

The Tripura myth is a fine example of the Maleascence of Indra mythology with Śiva mythology. Indra is known as 'Purābhīd', and 'Valabhid'. However with this, background of Indra mythology, the myth states about the 'protective aspect' of Śiva and his act of releasing the world from the clutches of an oppressor. Thus the myth has acquired the symbolic meaning of destruction of the triple city (Tripura). The mention of meat and other profane objects as offering to Devī is interesting. There is another brief but interesting account in Sk.P.VII/179 connected with Tripura. It is stated here that during the fight with Tripura, tear drops came out from Siva's third eye, which resembled the splinters (āṅgāras). When they fell on earth, a son was born to Earth. He prayed Lord Śiva to make him a 'planet'. Thus planet Āṅgāraka (Mercury) was born.

**ANDHAKA MYTH**

Andhaka Myth comes in the Sk.P. 'Revā Khandam',80 of Avantī Khandam. The myth may be summarised as follows:

10. Ibid., v/45.
"Long ago there was a Dānava by name Andhaka who was powerful and arrogant. He would neither be killed by Devas nor be conquered by human beings. He thought of propitiating Lord Śiva and performed penance. Lord Śiva appeared before him after a long penance for a period of 4000 years. At Kailāsa, Umā asked Śiva as to who he was and why he was performing such a long and austere penance? Śiva asked Umā to accompany him. Śiva enquired Andhaka of the purpose of such a penance and conferred a boon on him. Andhaka asked that even in dream all the Devas should not be able to defeat him. Śiva told that it was an impossible wish. By this, Andhaka became dejected and swooned. Umā asked Śiva to fulfil Andhaka's desire. Śiva said that if he gave Andhaka what he wished for, he would not care for either Viṣṇu, Brahma or Śiva himself. Pārvatī suggested that Andhaka should be given a boon by which he could win over all others except Lord Viṣṇu. Śiva agreed and made Andhaka regain his consciousness. Śiva told Andhaka that a boon would be conferred on him by which Andhaka could defeat all others except Viṣṇu. Andhaka happily received the boon and prostrated before Śiva and Umā."

"Andhaka with his regained strength established his supremacy day by day. On knowing this, the Devas went to Indra. Andhaka heard about the conclave of Devas and marched alone riding in a chariot. Indra greeted him and asked as to why he had come there. He said that he is ready to give all his wealth. Andhaka replied that he did
not wish for treasury or elephants, but wished that he should be shown all the valuable things in heaven like the great elephant Airavata, the horse Uccaiśravaś, Apsaras like Urvasī and others, Pārijāta flowers and musical instruments. Indra made Andhaka sit in his auditorium and asked the Apsaras and others to perform the Tāṇḍava dance. All the Apsaras danced before him one after the other. But Andhaka was not tired. He became desirous of Śacī and taking her with him, he started towards his city. A fierce fight broke out between him and the Devas. All the Devas were crushed by him.

"The Devas sought refuge in Brahma. Brahma expressed his inability to do anything and he himself in the company of Devas went to Lord Keśava. They praised Visnu and told him as to how they are being troubled by Andhaka. Visnu became happy and told the gathering of Devas to tell the whereabouts of Andhaka. He further said that he would kill him, whether he be in Heaven, in the Hell or on Earth. Andhaka was found in Pātāla, molesting the young girls (Kanyādī dhvamsate tu saḥ). Visnu spotted Andhaka and a fierce fight between him and Andhaka started. Andhaka loudly asserted that he would send Visnu to the abode of Yama and attacked him. Andhaka said that he did not wish to use the weapons upon Visnu. He would like to wrestle with him. A due fight between Visnu and Andhaka began. Andhaka was knocked off by Visnu by his feet and

81. Sk.P. V/11/46/30 a "Rahgabhūman upāvisya kārayāmāsa
the former fell on the ground. Then he praised Lord Visnu
with folded hands. Visnu became pleased and asked Andhaka
to seek a boon. Andhaka sought to fight with him. Visnu
said that as he was pleased by him, he would not fight with
him. He asked him to go to Siva and have a fight. Andhaka
replied that even that was not possible. Visnu suggested
that Andhaka should shake the mountain on which Siva resided
by which Siva would become angry and fight with him. Andhaka
accordingly shook the mountain by which the four oceans
became one, trees were uprooted and then there was landslides.
Siva and Uma were dismayed. Siva knew he was Andhaka and
declared that he would kill that person who was the cause of
waking him up from sleep."

"The Devas came to Siva in a chariot. Lord Siva
climbed the chariot and reached the place where Andhaka was
sitting. He asked Andhaka to stop and showered arrows on
him. Andhaka was covered with arrows. But even after a
long and fierce battle, Andhaka could not be killed."

"Then Siva and Andhaka were engaged in a dual fight.
Siva knocked off Andhaka on the ground. Then Andhaka
becoming angry made Siva motionless by a bout. Siva became
unconscious. Seeing Siva who had become unconscious Andhaka
felt sad and took him to Kailasa on his lap. He placed him
on the bed and returned."


' Ratham devamayam kṛtvā'.

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"Later Śiva finding himself on the bed in his house felt insulted by Andhaka. He came out with great anger, took an iron lance and hurled it at Andhaka. Andhaka split it with a sword. Śiva remembered an astra by name 'kaucchera' and hit Andhaka upon his chest. Andhaka vomiting blood fell with his head downwards. Śiva split him with his trident and made him revolve on the top of the trident. While he was thus being revolved drops of blood fell down from his body upon the ground, from which were born many Dānavas with weapons in their hands."

Śiva remembered Durgā. Durgā who was fierce and who possessed big incisors, a big body, red eyes and long ears came there and killed all the Dānavas. Andhaka seeing all the Dānavas being killed, praised lord Śiva. Śiva was pleased by Andhaka's prayers and asked him to seek a boon. Andhaka sought that he should be made similar to Lord Śiva, as the one wearing matted hair, besmearing ash, possessing three eyes, having four arms, wearing the tiger's hide as his lower garment and the serpent as his sacred thread. Śiva conferred on him a boon that he shall be one of his ganas with the name 'Bhringīśa'.

The Andhaka myth is a popular myth both in the Vaisnava and Śaiva traditions. The first part of the myth relates as to how Andhaka got the blessings of Śiva and fought with Viṣṇu. Viṣṇu was unable to kill him as Andhaka turned a devotee of Viṣṇu.
In his fight with Śiva, he was hit by Śiva's trident and from the drops of blood which fell from his body, many dānavas were born. Andhaka on seeing Śiva to have killed his sons, resorted to prayer. By this, Śiva was pleased and accepted the request of Andhaka to make him one of the ganas. The immunity to death caused by deep devotion towards god is highly stressed in this myth.

Another motif found here is of the 'blood motif'. From the drops of blood falling from Andhaka's body, many dānavas were born. This is a unique mythical motif. Probably this might have come into vogue from the 'life-giving' quality of the blood and its connection with fertility. This might also explain the Hindu custom of wearing 'red sindhūra' on the forehead, especially by married women.  

4. THE MYTH OF GAJĀSURA: 

Śiva is said to be wearing a lower-garment made of elephant's hide or a tiger's hide. Sk.P. gives an explanation with regard to this in the Gajāsura myth.

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85. Sk.P. IV/11/68.
The myth may be briefly summarised thus:

"Mahisāsura had a son by name Gajasura. When Mahisāsura died at the hands of Goddess Durga, his son Gajasura ascended the throne. He was more dangerous than his father and the pious people of the three different worlds were oppressed by him frequently. The Devas and the pious people solicited the co-operation of Rudra to protect them from Gajasura. Rudra attacked the demon and killed him with his trident. While dying, Gajasura requested Siva to accept his hide as his lower garment. Gajasura praised Lord Siva." This myth is also found in Padmapurāṇa. According to this, Gajasura used to come occasionally to the villages of the Brahmins who were devoted to Lord Siva and who used to worship the Lord as the Linga. The Brahmins were oppressed by Gajasura many a time. They approached Lord Siva to help them. Lord Siva appeared in human form out of a Linga and killed Gajasura with the trident. Lord Siva took the hide of Gajasura and made it his lower garment. Since that time at Varanasi, a Linga by name 'Kruttivāsesvara' (the Lord clad in elephant's hide) is being worshipped.

As regards this myth, R.G. Bhandarkar says:

"He (Siva) is also represented as wearing a hide (Kruttim vasānah). How the epithet arose is difficult to say. But, being represented as roaming in forests and other lonely places, this idea of investing him with the skin clothing

86. Padmapurāṇa, Svarga Kh, 18.12.15."
of savage tribes may have suggested itself to a poet. The 
Nisadas, a forest tribe are compared to Rudras, which fact 
leaves support to this view. But this attempt to link 
the hide with non-Aryan tribes is not warranted. It is 
better to understand the symbolism behind the myth.

The myth may be philosophically interpreted as 
the killing of wild elephants in the form of Mada, Moha, 
Kama, Krodha, etc., in the mind of a devotee by his devotion 
towards Lord Siva. In this connection, the following verse 
from Sañkaracarya's Sivananda Lahari may be considered 
here:

"Mā gaccha tvamitastato girisa! bho! mayyeva vāsām
Kuru Svāminnādi Kirata! māmakamanahkantāra simāntare,
vartante bahuso mṛgya madajuso mātsaryamohādayah,
Tēnhatvā mṛgayāvinoda racitam labhamca samprāpsyaśi".

'O Lord Girisa (the dweller in the mountains) the 
primordial hunter! do not go hither and thither (for 
hunting). Dwell in me. In the outskirts of the forest 
called my mind, there are many intoxicated animals like 
jealousy, infatuation, etc. By killing them, you can get 
the benefits of hunting."

In this verse, Sañkaracarya has given the 
symbolic way in which we have to take the event of Siva's 
killing of Gajasura and wearing of his skin as his lower 
garment. It symbolises the suppression of wild animal 
instincts like Jealousy, infatuation, etc., by the hunter
called Lord Siva, in the minds of devotees and at the same
time the dwelling of Lord Siva in the hearts of the devotees.
A devotee can suppress these instincts only through devotion
arising from the grace of Siva.

The Semudramenthana, Tripura, Andhaka and Gajāsura
myths discussed above use the motif of the fight between
Indra and asuras like Vṛtra to establish the rear-guard
action of Siva in saving the world from the evil. This is
their contribution towards the establishment of Sāiva
tradition dedicated to devotion and service to the Lord by
conquering the enemies of spirit, viz., Kāma, Krodha, Moha,
Mada, etc.

Thus in the present chapter an account of the
history and development of the concept of Siva is given with
a view to studying the Saiva religious Tradition in all its
aspects. As regards the genesis of the concept of Siva, two
views are mainly found. The first one is the view formulated
by R.G. Bhandarkar and the second one is the view represented by
R.K. Siddhānta Bhastrea. Both the views are critically
analysed and assessed. The first view traces the concept of
Siva to non-aryan sources. The second view traces it to the
Aryan sources. Through a critical study of the epithets
applied to Siva in the epics and the Purāṇas, it is shown
that tracing of the concept of Siva to non-aryan sources and
particularly to some tradition of phallic worship is not
justified. Some of the epithets of Rudra taken by the advocates of the first theory as referring to the malevolent god are not really used in that light in the Vedas, Brāhmaṇas, etc. Hence the concept of Śiva as the benevolent Supreme Almighty developed in the Purāṇas is a continuation of the Vedic concept of Rudra.

With this background, the Saiva Tradition is taken up for study. After stating the different topics under which this tradition is proposed to be studied, the present chapter has taken up the study of the important Saiva myths by way of revealing the socio-cultural element reflected in them.

The first myth is the one connected with Dakṣa. An account of the myth according to the version found in Sk.P. is given. The different stages of development of the Dakṣa myth are pointed out. The other versions of the same myth found in the Mahābhārata and the other Purāṇas such as Vāyu, Padma etc., are given for the purpose of comparison. The interpretations of the myth by R.C. Hazra, K. A. Nilakantha Sastry, H. H. Wilson, D. D. Shullman (on the Tamil version) and R. K. Siddhanta Shastree are given and critically analysed. An important question that arises in this connection is with regard to Śiva's relation to the sacrificial tradition. The view that Śiva was not connected with Vedic sacrifice is refuted with arguments based on the references in the Vedic sources. It is also shown that the present myth has no intention of highlighting any rivalry between the Saiva and Vaisnava traditions. On the other hand it aims at creating an atmosphere of religious tolerance with
popular awareness and social harmony as its foundation. The passage of Sk.P. through Dakṣa myth is that lack of culture in insulting the worthy and respecting the unworthy would lead to great destruction. This adversity is at the personal level as well as at the social level. The latter results articularly when the persons involved are those who have the responsibility of guiding the society through their leaderships for instance Dakṣa, in the myth.

The second myth taken up for study is the Liṅga myth. After giving an account of this myth as found in Sk.P. the different theories formulated on the concept of Liṅga by C.G.Bhandarkar, P.Banerjea and R.K.Siddhanta Shastree critically analysed. The variations of the myth in other Purāṇas such as Siva, Liṅga and Kālikā Purāṇas are given for the purpose of comparison. The special points of the Sk.P. are brought out. It is shown that the Liṅga myth in the Sk.P. is moulded so as to fit it into the structural necessity of the Purāṇa to establish a continuity from the Dakṣa myth on the one hand and to the Skanda myth on the other hand. From the structural point of view, the Dakṣa myth, the Liṅga myth and the Skanda myth are the three episodes of a single myth. The Liṅga myth in particular is an attempt of the ancients to explain a certain cosmic phenomena of blazing fires engulfing the terrafirma in ancient times. The statement of the Sk.P. viz.,

"Layanāt liṅgāmityevam pravadanti maniṣinah"

gives expression to a theory that the universe has emerged
from the Liṅga. This brings the Liṅga myth in close association with the 'Nāsadīya Sūkta' of the Rgveda. In the Ṛṣistava upanisad the conception of Śiva as the Brahman, the cause of the universe has taken shape as a development from the Nāsadīya Sūkta. The Sk.P. has absorbed all these elements in the framing of the Liṅga myth. This myth particularly highlights the prevalence of Liṅga worship throughout the length and breadth of India.

The Samudramanthana myth which has the combination of Indra, Vṛtra and Bālivāmanā episodes is studied in the next section. It is followed by Tripura myth, Andhaka myth and Gajāsura myth. These are comparatively minor myths which have its variations in the Mahābhārata and other Purāṇas. The different versions of the myths are compared and contrasted. From the point of view of Śaiva tradition the Samudramanthana myth focusses its attention on the protective aspect of Śiva and emphasises the salutory effect of devotion towards Śiva. Again in this myth also the set-back of the elements of the lack of culture and lack of tolerance is highlighted. The Tripura myth comes as a fine example of the coalescence of Indra mythology and Śiva mythology. The Andhaka myth which is popular both in the Vaiṣṇava and Śaiva traditions has, in it a unique mythical motif of blood as a sign of fertility. The Gajāsura myth is shown as philosophically representing the eradication of the wild elephants in the form of Mada, Moha etc., in the mind of a devotee through the power of his devotion towards Lord Śiva. This philosophical interpretation
is guided by Śivānanda Lahari of Sri Śaṅkarācārya.

It is worthwhile to note that all the myths have certain common points highlighted in them. Lack of culture and the ego resulting from it are shown as leading to distress and destruction in all the myths. Dakṣa in the Dakṣa myth, Bṛgu and Brahma in the Liṅga Myth, Indra in the Samudramanathana myth, Andhaka, Tripura and Gajāsura in their respective myths represent these elements. Finally they are freed from their disastrous plight through devotion to Śiva. Even the demons like Andhaka, Tripura and Gajāsura rise to the status of Śiva gaṇas by virtue of their devotion towards Śiva. These elements of the myths emphasise the efficacy of devotion towards Śiva. All the myths highlight the ideal of religious tolerance and social responsibilities of a man in society. The wide-spread popularity of the worship of Śiva as Liṅga from very ancient times is also reflected in these myths. Every myth has a moral, social, religious and cultural message to give.