had not been exercised by either his father or grandfather. But whatever may have been the cause of Jahângir’s action, the result was fatal to the Raja of Kangra, whose famous stronghold was placed under Nawâb Ali Khan with a Muhammadan garrison. He was succeeded by his son, whose name is supposed to have been Hurmat Khan.

During the reign of Shah Jahan the charge of the fortress was held by the Nawâbs Asad Ullah Khan and Koch Kalli Khan, the latter for 17 years until his death. He is buried on the banks of the Mununi River, a branch of the Bân Ganga which flows under Kangra.

During the reign of Aurangzib Kangra was successively under the charge of Sayid Husain Khan, Hasan Abdulla Khan, Pathan, and Nawâb Sayid Khalilullah Khan. Their rule was probably marked by the same intolerant bigotry which distinguished Aurangzib’s governors in other places, as in Mûtân, Mathura, Gwalior, and Banâras, where the Hindu temples were destroyed to make way for mosques. But even without such an insult the young Raja of Trigartta had no doubt many personal indignities sufficient to provoke him into open rebellion. The Râj was then held by Chandrabhân Chandra, the grandson of Treloka; and his spirited but useless defiance of the Delhi governors still lives in the grateful memories of the people, who love to tell of the long resistance which he offered. He began by plundering the country on the plea that the whole of the district of Trigartta had belonged to his ancestors. A force was sent against him from Delhi, when he retired to the lofty hill, 9,000 feet high, which has ever since been called by his name Chandrabhân ka-tila. He was eventually captured and taken to Delhi, where he was kept a close prisoner.

After Aurangzib’s death, the charge of the fort was held by several different persons until Nawâb Seif-ullah succeeded in A. D. 1743, and kept possession for 40 years until his death in 1783, when he was followed for a short time by his son Zulfiqâr Khan. During the early part of Seif-ullah’s governorship, the famous Adina Beg was appointed Faujdar of Jâlandhar by Alamgir Sâîâf, A. D. 1749 to 1759. After the invasion of Ahmed Shah Abdâli in A. D. 1757 Adina Beg made himself virtually independent, and took possession of Lahore. A force was sent against him from Delhi, which he defeated.
near Sarhind, and the whole of the hill chiefs between the Sutlej and Jhelam, including the Muhammadan Governor of Kangra, then became tributary to him. He founded Adinanagar near Pathankot, and was rapidly extending his influence, when he died in 1758.

In 1783 Kangra was besieged by Jay Singh Ghani, a Sikh leader. The old Governor Seif-ullah died during the siege, and after holding out for five months the fort was surrendered by his son Zulfiqar. Sansar Chandra, the titular Raja of Kangra, is said to have instigated this siege, and to have been disappointed when the Sikh Chief kept Kangra for himself. Four years later he obtained the aid of other Sikh leaders, and in 1787 Jay Singh was reluctantly obliged to surrender the fort into the hands of Sansar Chandra, which thus after a century and a half of Muhammadan rule became once more a part of the Hindu kingdom of Trigartta. But the ambition of Sansar Chandra was not satisfied with the acquisition of this ancient stronghold of his family, and his successful attempts to enlarge his territories at the expense of his neighbours led the Raja of Kahlur to call in the powerful aid of the Gorkhas, who then occupied some of the hill states to the east of the Sutlej. Amar Singh Thapa, the Gorkha Commander-in-Chief, was delighted with the prospect of extending his power to the west. A strong force was despatched against Sansar Chandra, who retired before it, and took refuge in Kot Kangra, where he was closely besieged by the Gorkhas for four years. At last in 1809, seeing that there was no chance of the Gorkhas retiring, he applied to Ranjit Singh for succour, which was readily granted on the condition of surrendering Kot Kangra. In his despair Sansar Chandra sacrificed his stronghold for the sake of preserving the rest of his kingdom. The Gorkhas were defeated and driven across the Sutlej, and the fort of Kangra was occupied by Sikhs, who held it for nearly 37 years, until the surrender of the Jalandhar states to the British Government in March 1846.

The fort of Kangra occupies a long narrow strip of land in the fork between the Manjhi and Ban Ganga rivers. Its walls are upwards of two miles in circuit; but its strength does not lie in its works, but in the precipitous cliffs overhanging the two rivers, which on the side of the Ban Ganga rise to a height of about 300 feet. The only accessible
point is on the land side towards the town; but here the ridge of rock which separates the two rivers is narrowed to a mere neck of a few hundred feet, across which a deep ditch has been hewn at the foot of the walls. The only works of any consequence are at this eastern end of the fort, where the high ground appears to be an offshoot from the western end of the Mâlkerá hill, which divides the town of Kangra from the suburb of Bhawan. The highest point is occupied by the palace, below which is a courtyard containing the small stone temples of Lakshmi Nârâyan and Ambika Devi, and a Jain temple with a large figure of Adinâth. The courtyard of the temples is closed by a gate called the Darsanî Darvâza or "Gate of worshipping," and the gate leading from it to the palace is called the Mahalon-ka Darvâza or "Palace Gate." Below the temple gate is the upper gate of the fort called the Andheri or Handeli Darvâza. This is now a mere lofty arch; but formerly it was a long vaulted passage, which, on account of its darkness, received the name of Andheri, or "Dark Gate," which is sometimes corrupted to Handeli. The next gate, which is at the head of the ascent, is called the Jahângirî Darvâza. This is said to have been the outer gate of the fortress in the Hindu times, but its original name is unknown. Below this are the Amiri Darvâza, or "Nobles’ Gate," and the Ahirî Darvâza, or "Iron Gate," which received its name from being covered with plates of iron. Both of these gates are attributed to Nawâb Alif Khan, the first Mughal Governor under Jahângir. At the foot of the ascent, and on the edge of the scarped ditch, there is a small courtyard with two gates, called simply Phâtak or "the Gate," which is occupied by the guard.

The small temples in the fort are of the same style as the much larger temples of Baijnâth and Siddhnâth at Kirigrâma, which will be hereafter described. Their walls are highly ornamented outside, but they are without pillars or pilasters, and are mere square rooms of small size, and without either inscriptions or traditions attached to them. So little in fact is known about them that one of the temples is simply called Rasûi, or the kitchen. The Jain figure of Adinâth in the small temple dedicated to Pârasnâth has an inscription on its pedestal, which is dated in Samvat 1523, or A. D. 1466, during the reign of Sansâra Chandra I. There was formerly an inscription in the temple
dedicated to Kâli Devi, which still contains a figure of Ashtabhuja Devi slaying the Mahesasur. On my late visit I could not find this inscription, nor could any one give me any information about it. Luckily I have two copies of it, both taken by hand in 1846. It bore the two dates of Samvat 1566 and Saka 1413, both equivalent to A. D. 1509. It opens with an invocation to Jīna, thus,—

\textit{Aum Swasti Sri Jina namah.}

There is an old inscription of six lines cut in the scarped rock just outside the Jahângiri Gate, but it is unfortunately too much worn by the weather to be read. This is very much to be regretted, as it is by far the oldest inscription now existing at Kangra, the forms of the letters showing that it cannot be later than the 6th century. It begins with an invocation to Vishnu.

In the city of Kangra, the only place of any antiquity is the small temple of Indreswra, which is said to have been built by Raja Indra Chandra, who, as the contemporary of Ananta of Kashmir, must have lived between A. D. 1028 and 1031. The temple, which is only 9 feet 2 inches square outside, has a porch to the west before the entrance supported on four pillars. The floors of both temple and porch are 2 feet below the level of the paved street, which shows the amount of accumulation that has taken place since the temple was built. Inside the temple there is only a common lingam; but ranged around the porch outside—there are numbers of figures, of which two are certainly old. Both of these figures belong to the Jains. One is a seated male with hands in lap, and a bull on the pedestal, the symbol of Adinâth. Beneath there is an inscription of eight lines which opens with the words \textit{Aum Samvat 30 Gachche Raja Kulesuri.}\footnote{See Plate XLII, No. 4.} From the forms of the letters, I judge the record to belong to the 10th or 11th century. Its date would therefore be either A. D. 954 or 1054. The only name mentioned is that of Abhay Chandra, and as there was a Raja of this name, who preceded Indra Chandra by five reigns, his date would be from 75 to 100 years prior to A. D. 1028 to 1081, or about A. D. 950.

The second Jain figure, a companion statue of the other, is apparently a seated female with hands in lap, and a
two-armed female in the middle of the pedestal with an
elephant on the right.

These Jain figures are fixed in the wall of the porch, but
the porch itself is probably a late addition,—its four pillars
being all different. At any rate, the two Jain figures can
have no connection with the lingam temple. There are no
Jains now in Kangra, but formerly there were Digambari
Jains as Dewâns under the Delhi Emperors; and there is a
Jain inscription at the Bajñâth temple, to be noticed here-
after, which is dated in Samvat 1096, or A. D. 1039, or
only 70 years later than the presumed date of the Indreswra
Jain statues.

Twenty yards to the south of the Indreswra temple there is
an old inscription forming the lowest step of the entrance to
the Purohit’s house. It is of course nearly obliterated, but
enough remains to show that it is engraved in the Kutila
character of the 9th or 10th century.

In the suburb of Bhawan, and about half way down the
northern slope of the Mâlkera hill, stands the famous temple
of Vajreswari Devi, more commonly known as Mâtâ Devi.
This is the holy shrine that was desecrated by Mahmûd
of Ghazni, and restored by the Hindus during the reign of
Modû. It was again desecrated by Muhammad Tughlak,
but a few years later it was restored a second time just before
the capture of Kot Kangra by his successor Firoz Tughlak,
who would appear to have respected the places of worship.
A third desecration took place about A. D. 1540, when the
fort was captured by Khawâs Khan, the General of Shir Shah.
It was again repaired by Rajah Dharma Chandra in the
beginning of the reign of Akbar. Of its fate during the
long reign of the intolerant Aurângzîb the people are igno-
rant, but there is no reason to suppose that it would have
escaped the itching fingers of his iconoclastic governors.

The old stone temple, which is said to have been built by
Samsâr Chandra I about A. D. 1440 during the reign of
Muhammad Sayid of Delhi, is now entirely concealed under
a modern brick building erected by Desa Singh, the Sikh
Governor of Kangra. The style is that of a modern dwell-
ing house, with the exception of the bulb-shaped Mughal
dome, which was afterwards gilded by Chand Kuâr, the wife
of Shir Singh. Over the middle of the entrance gate of the
courtyard there is a seated figure of Dharma Raja, or
Yama holding a club in his right hand and a noose in his left hand. In the courtyard there are numerous small temples, most of them modern, and all insignificant. Several of them are dedicated to the Ashtabhuja and Dwâdasabhuja Devi, or "eight-armed" and "twelve-armed" goddess, who is represented as slaying the Bhainsâsur or buffalo demon. A single temple, one of the few that I have seen, is dedicated to the goddess Anu Purna Devi, who is the same as the Anna Perenna of the Romans.

Ferishta states that "the people of Nagarkot told Firoz, that the idol which the Hindus worshipped in the temple of Nagarkot was the image of Noshâba, the wife of Alexander the Great, and that that conqueror had left the idol with them, which the Brahmins had made at the time that conqueror was in those parts, and placed within their temple, and that now that image was the idol of the people of this country. The name by which it was then known was Jwâla-Mukhi." In this account Ferishta has confounded two different goddesses, the great Mâtâ Devi of Nagarkot, and the Jwâla-Mukhi, or fiery-mouthed goddess of Jwâla-Mukhi, two places which are upwards of 20 miles apart. 2 Shams-i-Sirâj, who derived his information from his own father who accompanied Firoz, more correctly states that the idol Jwâla-Mukhî, much worshipped by the infidels, was situated in the road to Nagarkot. 3

Terry, the Chaplain of Sir Thomas Roe, in Jahângir's reign, states, on the authority of the well known Tom Coryat, who visited the Kangra valley, that in Nagarkot there was "a chapel most richly set forth, being seened and paved with plates of pure silver, most curiously imbossed over head in several figures, which they keep exceeding bright." In this province likewise there is another famous pilgrimage to a place called Jalla Mukee, where out of cold springs, that issue out from amongst hard rocks, are daily to be seen continued eruptions of fire, before which the idolatrous people fall down and worship. Both these places were seen and strictly observed by Mr. Coryat."

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1 Sir H. Elliot's Muhammadan Historians of India, page 329.
2 It is, however, generally stated that the deity at Bhawan is a headless figure of the goddess, whose head is at Jwâla-Mukhi.
A somewhat similar description is given by the French traveller Thevenot in A. D. 1666.¹ "There are pagodas of great reputation in Ayoud, the one at Nagarcot and the other at Calamac (Jwāla-Mukhi), but that of Nagarcot far more famous than the other, because of the idol Mutta, to which it is dedicated; and they say that there are some Gentiles that come not out of that pagod without sacrificing part of their body."

This story about the sacrifice of some part of the body by the pilgrims is also related by Abul Fazl.² He says, "Nagarkot is a city situated upon a mountain, with a fort called Kangra. In the vicinity of this city, upon a lofty mountain, is a place Muhāma-ey (read Muhā māya) which they consider as one of the works of the divinity, and come in pilgrimage to it from great distances, thereby obtaining the accomplishment of their wishes. It is most wonderful that in order to effect this, they cut out their tongues, which grow again in the course of two or three days and some times in a few hours."³ According to the Hindu mythology, Muhāma-ey was the wife, but the learned of this religion understand by this word the power of Mahadeva, and say that she, upon beholding vice, killed herself, and that different parts of her body fell on four places. That the head with some of the limbs alighted on the northern mountains of Kashmir, near Kamraj, and which place is called Sardha. That some other members fell near Bijapur in the Dakhin at a place thence called Taljā-Bhawāni. That others dropped in the east near Kāmrup, and which place is called Kamcha; and that the rest remained at Tālandhār, on the spot above described."

There are two inscriptions attached to the temple of Bhawan, which the people are unable to read. The older one consists of four lines of large coarse letters, with the date 10007, which is a common way amongst half-educated persons of expressing 1007, which would be equivalent to A. D. 950.³

The second inscription consists of 24 lines, and is very nearly perfect. The first two lines are in the Tākari character, opening with an invocation to Jwāla-Mukhi,—"Aum

¹ Travels, Part III, chap. 37, fol. 62.
² Gladwin’s Ain-Akbari, II, 109.
³ A similar mistake occurs in the date of a short inscription on one of the pillars of the Bajjnath temple, which is recorded as S. 10221 instead of S. 1221, or A. D. 1164.
Swaasti; namu namo Jwāla-Mukhi." The remaining 22 lines are in Nāgari. The record was made in the time of "Raja Sansāra Chandra I, the son of Karmma Chandra, and grandson of Megha Chandra, during the reign of Srimat Sāhi Mahammad," that is, Muhammad Sayid, Emperor of Delhi, from A. D. 1433 to 1446. This date accords exactly with the position of Sansāra in the list of Rajas. He is the 4th after Rupa, the contemporary of Firoz Tughlik, in A. D. 1360, and the 6th before Dharma, the contemporary of Akbar in A. D. 1560.

The people of Kangra have a very exaggerated idea of the strength of their fort, which they firmly believe to have baffled the power of the greatest kings. Thus Akbar is said to have besieged Kot Kangra for ten years, during which time he made the garden called Râm Bagh, and remained to eat the fruit of the mango trees which he had planted. I first heard this story in 1846 and again in 1873; but in 1783, when Forster was in the Kangra country, the resistance offered by Kangra to the great Akbar who commanded the expedition in person, was then said to be only one year.1

According to the universal traditions of the people, Akbar was told that Kangra was famous for four things:--

1.—Manufacture of new noses.
2.—Treatment of eye complaints.
3.—Bānmati rice.
4.—Its strong fort.

I could learn nothing about the treatment of the eyes; but the repair of noses still goes on, although the numbers requiring this operation have greatly fallen off since the close of the Sikh rule, when amputation of the nose was a common punishment. But people still come from Kabul and Nēpāl to be treated. Noses lost by disease are said to defy restoration, but if so, the disease cannot have been cured.

In the Kangra practice of nasotomy, the flesh for the new nose is obtained by cutting a piece from the forehead of the patient. This is sewn over the vacant spot, and supported by rolls of cotton with quills inserted for breathing. Thornton refers to this practice as an example of what Butler calls "Supplemented snout." But this is a mistake, as the author of Hudibras describes the supposed results of the

1 Journey from Bengal to England, I, 241.
famous Talicatican operation, in which the required flesh was taken from some other healthy person, and not from the patient. But the drawback to this operation was the immediate decay of the nose on the death of the person from whom the flesh had been taken. In Butler's words they—

Would last as long as parent breech,
But when the date of Neok was out
Off dropped the supplemental snout.

It seems strange that there is no mention of this practice by Abul Fazl, although perhaps it may not have come into use until late in Akbar's reign after the Ain-Akbari had been completed. According to my information, it was already in existence when Akbar first visited Kangra; but Vigne was told that it was first originated during the reign of Akbar, who was surprised to see a criminal whose nose had been cut off by his order appear with a new nose. The nose had been made by one of his own surgeons named Buddin, to whom the Emperor gave a jaghier in the Kangra district as a reward for his skill.¹

**JWALA-MUKHII.**

The famous temple of Jwala-Mukhi or the "flaming mouth" is built over a fissure at the base of a high range of hills, about 20 miles to the south-east of Kangra, from which an inflammable gas has continued to issue from time immemorial. The earliest notice of the place by name is by Shams-i-Siraj in his account of Firoz Shah's expedition against Kangra.² The place is described by Abul Fazl, but without giving the name.³ The first actual account is that of Tom Coryat, as told by him to Chaplain Terry in the reign of Jahangir: "In this province likewise there is another famous pilgrimage to a place called Jallamakes (Jwala-Mukhi), where out of cold springs that issue out from amongst hard rocks, are daily to be seen continued eruptions of fire before which the idolatrous people fall down and worship. Both these were seen and strictly observed by Mr. Coryat."⁴

Early in the reign of Aurangzib Jwala-Mukhi is thus described by Thevenot: "The devotion which the Gentiles

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¹ Vigne's Kashmir, I, 140.
² Dowson's Edition of Sir H. Elliot, 111, 318.
³ Gladwin's Ain-Akbari, II, 110.
⁵ Travels, Part 111. chapter 37, p. 62.
make show of at the pagod of Calamac proceeds from this, that they look upon it as a great miracle, that the water of the town, which is very cold, springs out of a rock of Calamac, is of the mountain of Balagnate (Balaghat), and the Brahmans who govern the pagod make great profit of it."

I have given these two descriptions of the English and French travellers in detail for the purpose of comparing them with an account of the journey of a Chinese envoy who was deputed by the emperor in A.D. 650 to travel through India in search of "the philosopher's stone and the drug of immortality." The account of his journey is very brief, but also very curious: "He travelled over all the kingdoms of the Po-lo-man (Brahmans) in the country called the 'waters of Pan-cha-fu' (Panjab), which come from the midst of calcareous rocks, where are elephants and men of stone to guard them. The waters are of seven different species,—one is hot, another very cold."

On comparing this account of the hot and cold waters springing from the rocks with the cold springs and burning flames of the descriptions of Coryat and Thevenot, I think that the Chinese envoy must have heard the popular account of Jwâla-Mukhi, which looks upon the issue of cold springs and burning flames from the same rock as a miracle. The Chinese writer naively adds that "the drug of immortality could not be found or verified by this envoy," and he was recalled. If my suggestion be correct, the flame of Jwâla-Mukhi must have been in existence as early as A.D. 650.

The present temple of Jwâla-Mukhi is built against the side of the ravine, just over the cleft from which the gas escapes. It is plain outside in the modern Muhammadan style of plaster and paint, with a gilt dome and gilt pinnacles. The roof is also gilt inside, but the gilding is obscured by smoke. By far the finest part of the building is the splendid folding door of silver plates, which was presented by Kharak Singh, and which so struck Lord Hardinge that he had a model made of it.

The interior of the temple consists of a square pit about 3 feet deep with a pathway all round. In the middle the rock is slightly hollowed out about the principal fissure, and on applying a light the gas bursts into a flame. The gas escapes

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1 Chinese account of India in Journal of Bengal Asiatic Society, VI, 70, and Journal Asiatique, 1839, p. 402. The French translator omits the elephants.
at several other points from the crevices of the walls on the sides of the pit. But the gas collects very slowly, and the attendant Brahmans, when pilgrims are numerous, keep up the flames by feeding them with ghi. There is no idol of any kind, the flaming fissure being considered as the fiery mouth of the goddess, whose headless body is said to be in the temple of Bhawan.

There are several crevices in other parts of the rock outside the temple from which gas escapes; and to these I think that Abul Fazl refers in the following description: “Near this place appear on the sides of the mountain lights resembling links and lamps, which people go to visit, and throw different things into the flames, thinking the ceremony to be beneficial to the eye sight. Over those places are erected temples, which are continually thronged with people. Certainly those lights which the vulgar consider as miraculous, are only the natural effects of a brimstone mine.”

It appears that Firoz Tughlak paid a visit to the temple on his way to Kangra. He was no doubt prompted simply by natural curiosity to see the flame of Jwâla-Mukhi. But the visit gave rise to a rumour that the emperor had gone to see the idol, which would seem to have been circulated by the Hindus, but which was vehemently denied by the Musalmâns. Shams-i-Sirâj’s account of this visit is as follows: “Some of the infidels have reported that Sultân Firoz went specially to see this idol, and held a golden umbrella over its head. But the author was informed by his respected father, who was in the Sultân’s retinue, that the infidels slandered the Sultân, who was a religious God-fearing man,—who, during the whole forty years of his reign, paid strict obedience to the law, and that such an action was impossible. The fact is, that when he went to see the idol, all the Râis, Rânas, and Zamindars who accompanied him were summoned into his presence, when he addressed them, saying,—‘O fools and weak-minded, how can ye pray to worship this stone, for our holy law tells us that those who oppose the decrees of our religion will go to hell.’ The Sultân held the idol in the deepest detestation, but the infidels, in the blindness of their delusion, have made this false statement against him.”

But some zealous Muhammadans, in their anxiety to relieve Firoz from this “false statement of the infidels,” have

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rushed into the other extreme, and have not hesitated to say that "Firoz on this occasion broke the idols of Nagarkot, and, mixing the fragments with pieces of cow's flesh, filled bags with them, and caused them to be tied round the necks of Brahmins, who were then paraded through the camp. It is said also that he sent the image of Noshaba to Mecca, to be thrown on the road, that it might be trodden under foot by the pilgrims."

This accusation against the Hindus is fully borne out by the mendacious statements of Mâník Chand regarding Firoz Shah's visit to the temple of Jâlpa Devi. It is true that his Dharm-Chand-Nâtak was written just two centuries after the submission of his ancestor Rûp Chand to Firoz; but the detailed account which he gives of the Emperor's proceedings must have been derived either from the traditions of the story which had been handed down, or more probably from some written account which he would appear to have adopted bodily, as the whole of the verses regarding Firoz Shah have not the least connection with the rest of the poem. The story, as told by the Hindu bard, is worth being quoted as a glaring example of the childish and mendacious absurdities which are invented by Brahmins in support of their religion.

The Hindu bard introduces his story of Firoz at the 43rd verse. After detailing the marriages which might be made between the sons and daughters of the different hill chieftains, with a proper regard to their dignity, he suddenly exclaims, "this marriage should not be made, even should Firoz Shah attack (Nagarkot)."

_Piroj Shah tokar charho, to mat diyo bahai_

That is, a daughter of Kangra should not be given to the Pathâniya Raja (of Pathânkot and Nûrpur), because that chief intended to give a daughter to the king of Delhi, and should a son be born of that marriage, then both Chamba and Nagarkot would fall into the hands of the Pathâniya Chief.

Having thus denounced an alliance with Pathânkot, even at the risk of incurring an attack by Firoz Shah, the bard plunges at once into the description of Firoz's appearance at Kangra.

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1 Briggs's Fereishata, I, 454.
V. 44.—Prathame dinë Piroj-pá bhuto phrë uddás
Nagar Bardhat Jálpá dino tahi nibás.

"On the first day Firoz wandered about desponding till Jálpá gave him an abode in the town of Bairat."

Jálpá is the goddess of Jwála-Mukhi, who is worshipped also at Bhawan in Kangra under the form of Vajreswari Devi, whose temple is also popularly known as Bairat or Bairathán.

The poet then goes on to describe Firoz Sháh’s proceedings as follows:—

V. 45.—Bhikh mángke nagar men rahe Bardhat-thán
Bhawan pradakshin bina kare pyuse karenu pán.

"He remained at the temple of Bairat begging his food, and until he had made the circuit of Bhawan (temple), he would not drink, however thirsty he might be."

V. 46.—Prát nisa kur jór-te, ambá ambá mai,
Rak nichka jai Chhatrpat karo mohí pur sak.

"Every night he repeated, O Ambá, Ambá, mother! Grant, O supreme ruler that I may become a king!"

V. 47.—Bir Paksh Jogi rahe Bir-bhadr ké thán
Dhuni lakhi sīdhar bhakti kere din rāt.

"Then Bir Paksh Jogi lived near Bir-bhadr’s temple, and he (Firoz) brought wood for his dhuni (fire alter) and served him day and night."

V. 48.—Tapasa ke bas sabhayao Devi, Deva, Ganes,
Śidh, śādha, tapasa kere, dhar-dhar, nānu bhes.

"Then Siva, Devi, and Ganes were subdued by this austerity (tapasā) like that of Siddhs and Sūdhs, who do penance naked."

V. 49.—Sêt d‘ivas barsha bhai ag na jari jay,
Ag jaray Piroj-pá dhuni de jagay.

"During seven days’ rain it was difficult to kindle a fire, but Firoz kept up the dhuni (fire alter) of Bir Paksh."

V. 50.—Bir Paksh topi dairhdari ju sis Piroj
Tahi din tubi Jwálpā Dilli dini tahi.

"Then Bir Paksh placed a cap on the head of Firoz, and the gratified Jwálpā gave him (the throne of) Delhi."

V. 51.—Bir Paksh Amba nachau Dilli dini tahi
So abhi darson kar jāklaín bhog Padshahi.

"So Bir Paksh, by direction of Ambá, gave him Delhi, and by paying devotion to her he became a king."
V. 52.—Dino dan saman bhūmi Saheb sah Piroj
Jo mange soi milč Dilli dini tahi.

"Then the King Firoz made gifts of land; whatever was asked he gave, because he had got Delhi."

V. 53.—So Piroj Dillisvus bhayo, gayo Jālpā thān
Birbhadr darson kare diyo bhōj ki dān.

"Then Firoz, the lord of Delhi, went to Jwālpā’s shrine, and worshipping Birbhadr, made a great feast."

V. 54.—Snān Saraswati Kund, Kus, til, jao le hāth
Sis Samarpyo Jwālpā pathen joi gāth.

"Having bathed in the Saraswati Kund, and taking Kusa grass, linseed, and barley in his hand, he prostrated himself before Jwālpā with joined hands."

V. 55.—Pardakhina pranām kari pindi parsi jay
Sahasr Mahes, aj, bal, diyo naubat dwār bajay.

"Then having made the circuit of the pindi (or lingam stone) he gave for sacrifice one thousand buffaloes and male goats, and ordered the naubat to be played."

V. 56.—Panchāmrīt asnān kar bahnt sugandh chothay
Janam janam ko Jwālpā woko hoko sahay.

"He poured the fragrant panchāmrīt¹ (over the image) and prayed to Jwālpā to be favorable to him in each succeeding birth."

V. 57.—Gandhāksīt pūshpan jāli rikta akshat kīn
Hemynshp barsha kari Sah Piroj pratin.

"Firoz then presented fragrant rice and flowers, with water, and pearls, and showered Asoka flowers (over the pindi)."

V. 58.—Har-mudraka our sim-jar diyor teg
Patranjanī, aswā, goj, ge, hiranyapati deg.

"Then performing Har-mudrā² he presented silver and gold-worked objects, with numbers of plates, horses, elephants, cows, and golden chariot vessels."

V. 59.—Sis Samarpyo Jwālpā pār pardakhina kīn
Paramtātra mune vēt bhāyo dēye darson kīn.

"And having again bowed down and perambulated Jwālpā, he attained through his devotion the sublime state of parama-tātwa.³"

¹ Panchāmrīta, or the "five nectarious substances," namely, honey, milk, ghi, curd, and Ganges water.
² Har + mudra, a peculiar position of the hands in saluting Hara or Siva.
³ Parama-tātwa or the supreme spirit.
V. 60.—Kar-pranám Sri Jwálpá Bhavan parikram din Khat-ras kur maidán de jagmen kirat lin.

"And having again perambulated the temple of Jwálpá at Bhavan, he gained renown by giving the feast of Khat-ras¹ to the people."

Here ends the story of Firoz’s visit to the temple of Jwálpá, which is so indignantly denied by the Muhammadan chronicler. I think it highly probable that Firoz actually visited the temple of Jwâla-Mukhi out of curiosity to see the "flaming mouth," and that the Hindus adroitly took advantage of it by attributing his success against Kangra to the favour of the goddess Jwálpá, who had been propitiated by his visit. But it is quite inconceivable that any Muhammadan king in the height of his power, and in the very presence of his followers, would have been so insane as to prostrate himself before the pindi, or to go through any one of the puerile mummeries which are so unctuously dwelt upon by the Hindu bard. I fully believe in the visit; but I utterly repudiate all the rest except the main fact of the story, the submission of the Raja and the surrender of Nagarkot.

KANHIÇARA.

Twelve miles to the north of Kangra is the large village of Kanhiâra, with its well known slate quarries, which have been worked much more extensively under British rule than formerly, owing to the greater demand for durable roofing. To the west of the village, amongst a crowd of huge boulders, there are two massive blocks of granite, inscribed with very large characters more than a foot in height, one on the face, and the other on the top. Both inscriptions were first discovered by Mr. H. C. Bayley, who published an account of them with a translation in 1853, from which I take the following extract: "They are set up in a field about half way between the village itself and the station of Dharmsâla, on the edge of the high banks of a mountain torrent. They are so clearly cut that there can be little doubt as to the reading of either, one being simply—

Krishna-yasasa árâma, in Arian Pali; the other,—

Krishna-yasasya árâma medangisya (in Indian Pali).

¹ Khat + ras, "the six flavours," consisting of sugar, milk, ghi, curd, salt, and oil.
² Journal of Bengal Asiatic Society, XXIII, 57.
"The purport of both inscriptions is therefore identical, the garden of Krishnayyasas," to which in the second inscription some wag has apparently added the epithet medangisyay, 'corpulent,' from med, fat, and anga, 'a body.'

Mr. Bayley also assigned the date of the inscription to the first century A. D., which I then thought rather too early on account of the use of foot-strokes to the Arian letters. But since then I have found that these foot-strokes were of common use in the beginning of the first century A. D., and were occasionally used in the middle of the first century B. C. A more extended acquaintance with Indian inscriptions has also shown me that the form of the attached y in yasasya is certainly not later than the beginning of the first century A. D. I am inclined therefore to assign the inscription to the end of the first century B. C. during the flourishing reign of the Indo-Scythian Kanishka.

I think also that the name of Arāma refers to a Buddhist monastery, as one of the commonest meanings of the word. I therefore translate the Arian Pali inscription simply as the "monastery of Krishna-yasas," and I look upon it as the true original of the modern name of the village, Kanhīdra. Both Kanhiya and Kānh are synonymes of Krishna, for which we find them substituted in the modern name of the famous Kānhari hill in the island of Salsette, which in the inscriptions is called Krismagiri. Kānhari is therefore only an abbreviation of Kānhagiri, and by the same process I believe that Kanhīdra has been obtained from Kanhiya-yasas-ārāma, by simply dropping the middle word. I made diligent enquiries, as well as extensive search, for any remains of antiquity; but both were fruitless. I obtained, however, four Indo-Scythian coins in good preservation, two of Wema Kadphis, one of Kanerke, and one of Bazo Deo, all of which had been found in the village lands; from which I conclude that the village of Kanhīra was certainly occupied during the period of the Indo-Scythian rule.

The additional word in the Indian Pali version I read preferably as madangisyay, as the vowel stroke attached to m is turned to the right. Madangi may perhaps have been the
name of the district or possibly of the recorder of the inscription. The last two characters are monograms of the two auspicious words *aum* and *svasti*, which are so frequently attached to Indian inscriptions. Perhaps the most curious feature about these two boulder records is the fact that the Arian version is expressed in Pali, and the Indian version in Sanskrit.

The name of the spot or land on which these inscribed rocks are found is *Ghar-kūrpā*, of which no one knows the meaning.

**CHARI.**

The small village of *Chāri* is situated eight miles to the east of Kangra, and just one mile to the north-east of Nagarota in one of the richest parts of the Kangra district. In 1854, when stones were being collected for a bridge over the Baner River, the foundations of a temple were discovered by Mr. T. D. Forsyth, c. s., together with an inscribed stone. A copy of the inscription was kindly sent to me by the discoverer, from whose letter I take the following account of the place: "The temple is called Lākhā-Mandar; it was evidently a building of much importance, as the stones are fastened together with iron clamps. Some of them are of large size, one being 9 feet long, 2½ feet broad, and 1½ foot thick. They are all squared stones, most carefully cut. There are some huge bases and capitals of pillars, and several fluted shafts. On one carved stone there is an inscription which I have had carefully copied. The bricks used about the building are very large, such as I have never seen in any other Hindu temples."

The inscription thus found was engraved in characters of the 7th or 8th century and was perfectly legible. It opened with the two auspicious words *aum svasti*; but the rest was simply the well known formula of the Buddhist faith, beginning with *ye dharmma hetu, &c*. When I was at Kangra lately, I found this inscription lying outside the circuit house on the top of the Mālkera Hill. Here it was no doubt deposited for the sake of safety. But a flat block of sandstone offers an irresistible temptation to tool sharpening, and consequently the right half of the inscription has been ruthlessly destroyed. I found, however, that there had originally been one line of letters above the Buddhist formula, of
which only the tails of some letters now remain.\(^1\) I found also that the block of stone was the pedestal of a statue, and that the inscription was on the upper face before the statue. On the front of the stone are carved seven boars, which lead me to conclude, from my experience of the numerous sculptures in Bihār, that the figure was that of the Tantrika goddess of the later Buddhists, named \textit{Vajra Varāhi}, who is always represented with three heads, of which one is porcine, and with seven boars on the pedestal. This is the only trace of Buddhism that I have seen in the Kangra Valley, although it is clear from the size and style of the temple described by Mr. Forsyth, that the Kangra Buddhists must have been both powerful and wealthy about the 7th or 8th century A. D.

**KIRAGRAMA.**

The fine temple of \textit{Vaidyānātha} or \textit{Baijnāth} has only become known to us since the British occupation, and its name has now eclipsed that of the village of \textit{Kiragrama} in which it stands. Some excellent photographs of it have been made by Messrs. Bourne and Shepherd, but unfortunately all the well-preserved portions of the exterior are quite modern, while most of the old work is hidden under thick masses of plaster. But a very good idea of the style of the exterior may be gathered from that of the smaller temple of Siddhānātha, which is of the same age, and which has luckily escaped the hands of the restorer.

The temple of Baijnāth consists of a \textit{mandapa}, or hall, 19\(\frac{1}{2}\) feet square inside, and 48 square outside, with four massive pillars for the support of the roof.\(^2\) The entrance is on the west side, and to the east there is the sanctum of the temple, 7\(\frac{1}{2}\) square, containing a lingam of Siva as \textit{Vaidyānātha}. Inside the roof is divided into squares and oblongs, which are closed in the usual manner by large flat overlapping slabs. Exteriorly the straight lines of the walls are broken by projections and recesses enriched with pillared niches for statues. The roof of the sanctum was a high truncated pyramid with curved sides, surrounded by the usual pinnacle of an \textit{amalaka} fruit. The roof of the \textit{Mandapa} was a very low straight sided pyramid covered

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\(^1\) See Plate XLII, No. 3.

\(^2\) See Plate XLIII for a plan of this temple.
with overlapping slabs, with a small amalaka pinnacle at the apex. But the greater part of both of these roofs is a mere mass of plaster.

In A.D. 1786, Raja Sansāra Chandra II made some extensive repairs to the Baijnāth temple, and at the same time added the present entrance porch and the two large side balconies. These had previously existed, but had fallen down and disappeared. I think it probable that the porch may be not unlike the original; but I have a very strong suspicion that the restorer did not adhere too strictly to the style of the original side niches, as their mouldings differ very much from those of the old basement of the main body of the building.

In front of the porch there is a small figure of the Bull Nandi, under a canopy supported on four stone pillars. At a short distance further to the west, there is a second figure of Nandi, much larger than the other. The smaller one I take to be the original, which was set up at the dedication of the temple, the larger one I believe to have been added by Sansāra Chandra.

Inside the Mandapa of the temple, in the side spaces between the pillars, low walls are raised so as to form seats for attendant Brahmans.

The smaller temple of Siddhānāth is similar in its arrangement both inside and outside to that of Baijnāth. But it faces towards the east, and the side openings of the Mandapa are without pillars, and are closed by stone trellises. It differs also in having two small doorways in the back wall of the Mandapa leading past the outer walls of the sanctum. In the interior the roof is similarly supported on four pillars, and the ceiling is formed in the same way by overlapping slabs. Exeriorly the walls and roofs are ornamented after the manner of the Baijnāth temple, which has already been described. The small pillars of the niches are fluted with 16 sides. In the western niche outside the back of the sanctum, there is a figure of Sūrya with his seven horses on the pedestal. Inside the sanctum there is only a large boulder lingam, which does duty as Siddhānāth Mahadeva.

In the left hand wall of the Mandapa, inside this temple, there is an old inscription, 16 by 13 inches, which is too much obliterated by the peeling away of the surface to be legible. Enough, however, remains to show that it belongs
to the same age as the great inscription in the larger temple of Baijnath, which is fortunately in very good order. The people attribute the erection of these temples to two Baniya brothers named Baijnath and Siddhanath, or, as they are more familiarly called, Baiju and Siddhu. The name of the village in which the temples are situated is Kirograun, or Kiragrâma. This name is given in the Siva Purâna, and also in a Jaina inscription on white marble, dated in S. 1296, or A. D. 1239, which has most unaccountably found its way into the back niche of the Baijnath temple.

The great inscription of the Baijnath temple is on two slabs, one let into the south wall, and the other into the north wall, both inside. The former slab has 34 lines, and the latter 33 lines. I copied both in 1846, and in 1849 my friend Bâbu Siva Prasâd made an abstract translation of the principal portion, for the Simla Akhbar, which he then edited. From his abstract I take the following account of the building of the temple:

On each side of the door there is a stone slab with an inscription. The upper half of the one inscription is occupied with the praises of Siva and Gauri. The lower half contains the names of the headman of the district and of the builder, with the date in the hill cycle of Samvat 80. This date is recorded in the following manner:—

Samvatsarasatitame prasiddhe jyesthasya sakle prati pati-thaicha Lakshana Chandra * * * dwija kritoyum swasti aum namah Sivaah.

A Bâniya or Baniya named Siddha had two sons, Manyuk and Ahuk, of whom the latter and his wife Gulha were the builders of the temple. A Brahman of Sardapur named Balhana gave two dânas of dhânya in Navagrâma, and Ganeswar, the son of Govind Brahman of Navagrâma, gave four ploughs of land for the support of the temple.

The second slab opens with praises of Mahâdeva, after which comes the name of the reigning king Jaya Chandra of Jalandhara, expressed as follows:—

Jâlandhâradhirâjo jayati grunând
Jaya Chandra * * * yasya rajâ devyatánani jâtâni.

Next follows one sloka in praise of Manyuk and Ahuk, and then two slokas in praise of their wives; after which there are no less than twelve slokas occupied with the praises of

1 See Plate XLII, No. 5.
Lakshmana Chandra, from which I extract the following genealogy with their probable dates:

A. D. 625.—Atr Chandra,
650.—Vigrah Chandra,
675.—Brahma Chandra,
700.—Kalhana Chandra,
725.—Vilhana Chandra,
750.—Hridaya Chandra,
775.—(Daughter) Lakshani has two sons,
800.—Râma Chandra and Lakshmana Chandra,

the latter of whom was the endower of the temple. From the family name of Chandra, I infer that Lakshana or Lakshmana belonged to a younger branch of the royal descendants of Susarma Chandra, of whom Jaya Chandra, Raja of Jâlandhar, was then the head. According to this genealogy, Atr Chandra must have been the contemporary of U-ti-to, or Udita, Raja of Jâlandhar, who was deputed by Harsha Vardhana to escort the Chinese pilgrim Hwen-Thsang from Prayâg to the Panjâb. As the name of Atr Chand is the first in this local line, I think it most probable that he was the Raja from whom this branch of the family traced its descent. In this case he would be identical with Hwen-Thsang’s Udita, and the Adama or Adima of the genealogical lists.

On seeing the temple Lakshmana Chandra gave a grant of money for its support. This second inscription ends with the words Sakakâla gatávadah 726—that is, “Sâkakâl years elapsed 726,” equivalent to A. D. 804, which is therefore the date of the temple.¹ This date also corresponds with the year 80 of the local cycle, which is the Lok-kâl of Kashmir, or cycle of 2,700 years, counted by centuries named after the 27 nakshatras or lunar mansions. The reckoning, therefore, never goes beyond 100 years, and as each century begins in the 25th year of the Christian century, the 80th year of the local cycle is equivalent to the 4th year of the Christian century. In the present instance this is A. D. 804, as we learn from the Saka date at the end of the inscription.

On one of the pillars of the temple there is the following record of a pilgrim:

Sam 10221 Vaisâkh pra: 27.

“In the Samvat year 1221 (A. D. 1164) on the 27th of Vaisâkh”—This is followed by the name of the writer, which I cannot read satisfactorily, as the letters are large cursive Tâkari.

¹ See Plate XLII, No. 6.
On a second pillar there is a similar record in small Tâkari characters, which is dated in the year 74 of the hill cycle, equivalent to 98 of some Christian century; probably 1198 or 1298 A. D.

Two other records in Tâkari letters which are more carefully engraved, are easily legible, although they are unfortunately without dates; one of them reads—

_Sri Thakura Pramâra Karama Sinhaputra._

"The fortunate Thakur Pramâra, son of Karma Sinha."

The other reads—

_Sri Thakur Kana Chandra putra Bana Vira * * *

"The fortunate Thakur Kana Chandra, son of Bana Vîra"—The r of Thakur is omitted in the original.

There are four similar inscriptions on the pillars of the temple of Siddhnâth; one of them consists of seven lines opening with the date in the hill cycle as follows:—

_Sam 74, Sra. pra. 4—that is, "in the Samvat year 74 on the 4th day of Srâvana." The letters of this record seem clear enough; but the cursive Tâkari is difficult to read, and the Brahmans of the place were quite unable to assist me in deciphering it. I can read the word likhite "written" in the 6th line and the name of Pramâra in the 3rd line.

A second inscription of one line reads thus—

_Samvat 74 Chhe pra 7 Siddhi.

"In the Samvat year 74 on the 7th day of Chitra." The last word Siddhi perhaps refers to the name of the god to whom the shrine was dedicated, as the temple itself is now called Siddhnâth.

A third record of six Nâgari letters gives the name of Spechetaru Jogi.

A fourth record gives simply the date of Samvat 74, followed by two illegible letters.

The repairs and additions to the temple of Baijnâth were made by Raja Sansâra Chandraâli in A. D. 1786, as noted on a small inscribed slab let into the pavement of the courtyard of the temple leading towards the ghât on the Nigwal River. This record is as follows:—

_Samvat 1843, Jath pravishte 15 8: Raja Sansâra Chand Praksh Ganga Ramke hukam Madhak Baleshare Jite ne ghari.

"In the Samvat year 1843 (A. D. 1786) on the 15th day of Jyesth, during the reign of the fortunate Raja Sansâra
Chand, according to the order of the family priest Ganga Ram, the mason Jite engraved (this writing).

I have reserved the Jaina inscription, which is carved on the base of a figure standing in the back niche of the temple to the last, as it certainly cannot have any connection with the history of the temple itself. The record consists of two lines of neatly executed Nâgari letters in excellent preservation. It reads as follows:—

1.—Aum. Samvat 1296 varsha Phâlguna badi 5 Rava. Kiragrâme Brahma Dolhana Atkanabhyam Sukarita Sri man Mahâvira Deva Chaityem.

2.—Sri Mahâvira Jina Mula vini-atma Srenyar x Karilam|| Madrapalliya Sri Mad Abhaya Sevachari Sikhyik Sri Seva Rudra

• Surîlih.

Here we have the most unequivocal record of the dedication of a Jaina building (Chaitya) recorded on the base of a statue of Mahâvira, which the Brahmans have set up in the great niche at the back of the temple of Baijnâth.

ASAPURI.

Twelve miles to the south-west of Baijnâth, there is a lofty hill crowned with a temple dedicated to Asapuri Devi. It was built according to an inscription by Vijaya Râma, the eldest son of Raja Chandrabhâna. The record is simple and short:—

Sri Asapuri
Sahai Kâma Sri Bije Râm-damandar Rajaputra Narena

"Nârâyan, the Raja's son, (offers adoration) to the auspicious Asapuri Devi, the helper, in the temple of Vijaya Râma." Nârâyan must have been a younger son of Raja Vijaya Râma, as his successor was Bhima Chandra.

A second inscription recorded on a slab, which is said to be the Sati Pillar of Raja Vijaya Râma's widows, gives the date of Samvat 1744 or A. D. 1687. It is as follows:—

Samvat 1744
Mâgh pravishthe
Chandravansî Rajedâ
Chandrabhâne da putra Vi-
Je Râmê dô.

“In the Samvat year 1744, on the * day of Mâgh, (in the temple) of Vijey Râm, the son of the Chandravansi Raja Chandrabhân.”
A third inscription is of a rather earlier date, S. 1721 or A. D. 1664—

Aum Samvat 1721, din I.
Bhadṛ pra. 1 likhita Kanungo
Kansi—Deviya, tatha Musadi
'Gopāl—Sri Asapuri
De Siyok dās ghiro

“To the Triad.—In the Samvat year 1721 on the first day of Bhadrpad, 1st, the writing of the Kanungo Kansi—Deviya, (and) of the Mutsadi Gopāl, to the auspicious goddess Asapuri De (vi). By Sewak Dās Kahār (or bearer caste).”

A fourth inscription is without date:—

Aum Sri Devi agā
Sri Vidhu patha
Kardā Saddē Sukhi.

“To the Triad—Before the auspicious goddess, the fortunate Vidhu read religious books ever pleased.”

A. CUNNINGHAM, Major-General,
Director General, Archæological Survey of India.

SIMLA,
28th October 1873.