

LOCATING OF THE MAHAVIDYA CHINNAMASTA IN THE SACRED LANDSCAPE OF CHINTPURNI

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ABSTRACT

This Paper is based on the self- decapitated goddess, Chinnamastā, whose head is severed. She is both a Buddhist and the Hindu Goddess. According to Buddhist text she is considered as a form of the great goddess Vajrayogini or Vajravarahi and in Hinduism, she is one of the Dasa Mahavidyas. Chintpurni is one of the Śāktapīṭha in Himachal Pradesh The Chintpurni Śāktapīṭha is also known as the Chinnamastakā Śāktapīṭha. Popular works providing elementary information which voluntarily adheres to Chintpurni as a temple of beliefs, rituals and traditions followed by the native since a span of time. The focus of the current research paper is to understand the evolution of goddess Chintpurni and the identity of the goddess not only as recognized by the pilgrims who usually visit the temple but also by other things like to analyze the cultural, religious idea of the temple as well as the evolution of the goddess from the earliest times, her influence among the people which followed till now. In this paper the attempt and approach would be qualitative based on the textual criticism of Literature through ages and analysis of sources, particularly Puranas.

Keywords: Chinnamasta, Dasa Mahavidyas, Chintpurni, Saktapitha, Religion, Sacred places.

INTRODUCTION

Religion has played a very significant role in human life right from the moment the individual could realize the fact of his existence. Religion has been derived from the Latin word 'Religare' which means to bind. There are several religious systems in India like Hinduism, Sikhism, Buddhism, Jainism, Islam, etc. In Hinduism, there are three devotional sects like Vaiṣṇavism, Śaivism and Śaktism. Sacred or holy places are found in different

cultures all over the world. There are various ways by which man tries to connect with the almighty, the sacred. These places of religious veneration are known as Sacred Places. The sacred places are built by the humans, which has one or the other significance related to it. It is sometimes seen that a sacred place is made by the oral transmission by the god in the dreams of a person (Saraswati: 1984,p.1). India is a land of temples, it has many temples as most of them primarily dedicated to one god, goddess, or other. In Hinduism, Śaktism regards the Śakti as the supreme being and perceives energy in the feminine form. In the elongated history of Indian religious traditions, the extremely varied and intricated nature of the goddesses admits of no simple definition. The objects unearthed at the proto historic sites of the Indus Valley Culture/ Harappā Civilization appear to point to the prevalence of the cult of the Mother Goddess. Later on, goddess worship seems particularly suited to the needs of newly urbanized individuals. The worship of the Goddess in various forms has been widespread all over India.

Goddess worship is almost always part of a larger, more intricate pattern of religious symbolism and Śāktapīṭha which are related to the goddess are considered sacred spots. Various sacred centers in India are associated with Śaktism. According to Flood, “Śaktism is a Goddess centric tradition of Hinduism”(Flood:2003,p.45). The roots of Śaktism, a Hindu denomination that focuses worship of Śakti or Devī, the Hindu divine mother, penetrate deeply into Indian History. Śakti in itself symbolizes power, ability, strength, effort and energy. In Brahmanical beliefs, she is most often personified as an auspicious consort of a male deity. In Tantric traditions, we often confront ferocious goddesses without male counterpart. The bounds and extensiveness of the sectare difficult to determine. The female energy is worshipped in the Hindu pantheon and one can trace Śākta ideas not only in Hinduism but also in Jainism and Buddhism. Traces of Goddess worship in its different forms almost occur all over India, though its greatest hold has been in Bengal and Assam. The ultimate goal of goddess worship is to reach emancipation through total identification with the deity. This is attained through yoga and the recitation of sacred texts associated with the Great Goddess¹.

The Śāktapīṭha are significant shrines and pilgrimage destinations of Śaktism, the goddess-focused Hindu tradition. There are 51 or 108 Śāktapīṭha by various accounts, of which between 4 and 18 are named as Maha in Hindu texts. Out of 51 Śāktapīṭha in India,

Himachal is privileged to have Śāktapīṭha which were associated with Satī. It is believed that different body parts of goddess Satī, wife of Lord Śiva fell in different regions of India and they were later worshipped as Śāktapīṭha. Chintpurni is a major Śakti pilgrimage center and one of the Śāktapīṭha in Himachal Pradesh(Punjab District Gazetteer, Part-A:1980 p.67). The Chintpurni Śāktapīṭha is also known as the Chinnamastakā Śāktapīṭha. The work under a socio-cultural domain is implausible to put under a determined set substructure of the area as socio-cultural traditions themselves move around irrespective of the geographical edges of that region. The period circumscribing this domain of research will start from the earliest reference to the temple of Chintpurni which covers the period up to the twentieth century. The locale of the study will be the temple of Chintpurni located in the modern district of Una in Himachal Pradesh. This paper aims to recognize a socio-cultural facet in the realm of Chintpurni as a temple, as a base of mythology, legends, folklore in the process of engrossment and interactivity among the temple folks and the pilgrims who regularly pay a visit to the temple. To understand the evolution of goddess Chintpurni through Chinnamastā and the identity of the goddess not only as recognized by the pilgrims who usually visit the temple but also by other things. This paper will analyze the cultural, religious idea of the temple as well as the evolution of the goddess from the earliest times, her influence among the people which followed till now.

LITERATURE REVIEW

The sacred centers have got the attention of scholars. The Chintpurni Śāktapīṭha of the Trigarta region has not received much attention from scholars. There has been a lot of work done on sacred places in India. But the work on the Chintpurni Śāktapīṭha is very scanty. Though we find a decent amount of information about the importance of Śāktapīṭha and their work, the study on the individual Śāktapīṭha is very less. Studies are available on various śākta temples. Available important works are taken up here for review to give an idea of their scope, approach and limitation from the perspective of the proposed study. A brief review of the relevant studies is given as under:

R.G. Bhandarkar in his work *Vaiṣṇavism, Śaivism and Minor Religious Systems* (1965), has described the philosophy of Vaiṣṇavism and Śaivism. He explores the origin of Vaiṣṇavism by examining its sources of religion of the Bhagvadgita through identification of Vasudeva with Narayana, Viṣṇu, Gopala with the aspects of the Mahabharata and the cult of Rama. Bhandarkar has discussed the development of the idea of rudra-Śiva, its formation and an inception along with linga worship in the Mahabharata. He has also discussed other religious systems, their followers, growth and expansion in different parts of the country. No doubt, the author has given a good description of all religious systems but since it has covered the entire country, it has not made any mention of development in different areas especially Himachal Pradesh.

Anncharlott Eschmann, Hermann Kulke, and Gaya Charan Tripathi in their work *The Cult of Jagannātha* and the regional tradition of Orissa (1978), has explored the interrelationship between the tribal and Brahmanic religion and also highlights the correlation between the temples and the monarchs, initiating readers to the term 'Jagannāth Cult'. Eschmann widened her research by taking up the general questions of mutual relationship between tribal and folk cultures, brahmanic Hindu traditions, problems of Hinduization, tribalization etc. The work also dealt with the mutual relationship between the religious and the political developments in Eastern India. The author has developed her own interdisciplinary method combining socio- ethnological methods of interviewing the ritual specialists with an in-depth study of their oral and literary tradition. The in-depth study of Orissa suggests that there have been patronizing of tribal deities by the Hindu Rulers. Till now this work is the one of the significant works on regional traditions in India.

Mahesh Sharma, in his work, *The Realm of Faith, Subversion, Appropriation and Dominance in the Western Himalaya* (2001), explains the overlapping of the religion, popular belief, caste system and the state in the lives of the people of the Western Himalaya. The author provides us with the sociological cum anthropological study of the popular beliefs, rituals and institutions of Himachal Pradesh with a special focus on the district of Chamba, Sirmour and Kangra. It has mentioned duties of women, rituals, popular beliefs, etc. The high caste dominance is derived from the refutation of symbols of purity, propitious, hierarchy, kingship and justice to the low castes. The book questions the process by which socio-religious hegemony gets constructed. The author has not touched on the economic aspect of

the temple but helps know certain unknown facts which help in filling the gaps in oral history.

Kunal Chakrabarti in his book, *The Purānas and the Making of a Regional Tradition* (2001), has discussed the local traditions of Bengal specifically Tantrism, folk elements and worship of the goddess which exerted a powerful influence on the Brahmanical tradition. The author has overlooked the Upapuranas composed in Bengal and Eastern India between eighth and the thirteenth centuries. The book throws light on the pattern of socio-cultural interaction between the pan- Indian and local level which help us to understand the long term historical processes in India. The author has focused on the treatment of goddess worship in Bengal. This book provides us insight to acknowledge Purānic texts of early medieval Bengal and a beneficial outlook on the Purānas work that are molded according to the engrossment of social forces and human groups.

Mahesh Sharma, in his book *Western Himalayan Temple Records: State, Pilgrimage, Ritual and Legality in Chamba* (2011), has dealt with an overview of the most historically productive areas, in particular Himalayas, capitulating an ample source of epigraphic material, inscriptions and grants from the state of Chamba. The book come up with the preference of documents from a temple named The Charpatnath. The documents dealt with the revenues grants, pilgrimages, temple, rituals, economy and open up the correlation between the state and these small centers. Through these documents, the author provides us a perception towards smaller shrines, how they were maintained and their affairs conducted. This book provides essential insight into the functioning of these small shrines and also argues how these centers were essential for formulating consent-to-rule.

David R. Kinsely, in his work, *The portrait of the goddess in the Devī Mahātmya* (1978), has discussed about the independent Hindu goddesses, how they still associated with a male deity. The article concentrated on portrait of the goddess that appear crucial and peculiar in correlation with other Hindu deities, the Devī Mahātmya in many ways supersede in promoting goddess to a position of ultimate supremacy in the Hindu tradition. The goddess's recognition with the world is less indecipherable and more acquainted than in the case with any of the great male gods. In discussing the distinctive nature of the Goddess, it cannot be appreciated seeing her as a female version of the great male god or the combination of other

goddesses. It put forward that the supreme power in the universe is feminine and seems to be very important in the history of the Hindu religious traditions.

David R. Kinsley, in his work, *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition* (1986), has focused on goddesses in Vedic Literature, village goddesses, the mātṛkas. He referred ten dynamic goddesses known as Mahāvidyās or ‘Great Knowledge’. He has also discussed the terrible form of the goddesses along with their mythological characteristics. Chapters are focusing on well-known Indian goddesses. Each goddess is dealt with as an independent deity with coherent mythology, theology and in some cases, the cult of her own. This book helps know the legend associated with the Chinnamastā. Some have strong maternal nature, whereas others are devoid of maternal characteristics. Some have strong, independent nature and are great warriors; others are domestic in nature and closely identified with male deities. This book is helpful in knowing certain unknown facts which helps in filling the gaps in history.

Elisabeth Anne Benard, in her book, *Chinnamastā: The Aweful Buddhist and Hindu Tantric Goddess* (1994), has dealt with the Buddhist and Hindu tantric goddess, Chinnamastā, her rituals, names, forms and their symbolism by comparing and contrasting her spiritual practices in Buddhism and Hinduism. There are several pictures in the book which depict visualization of Chinnamastā/ Chinnamundā and author also gave the good description about the visualization of the goddess in Hindu and Buddhist tantric traditions. The author has translated Chinamastatantra, the Buddhist Chinnamundā Vajravarahisadhana, the Trikayavajrayoginstuti and also mentions the thousand names of the goddess. The author discusses in general about the Chinnamastā temples in northern India and in the Kathmandu Valley. The study not only examines Chinnamastā, but also attempts to understand the tantric traditions.

David R. Kinsley, in another book, *Tantric visions of the divine feminine: The ten Mahāvidyās* (1997), has explored one of the most fascinating themes in Hinduism, namely the ten goddesses and highlights the strength these goddesses known as the Mahāvidyās or Great Knowledge. The author follows an approach that is predominantly scriptural but has also considered iconography, and anthropological aspects. The author develops most of his arguments from Sanskrit sources, with extensive citations from prominent tantric and

puranic literature. The book starts investigating the Mahāvidyās as a collective entity, independent victor of cosmic existence in which many of whom are connected with sexuality and violence and free from the subjugation to divine male counterparts though they are closely linked to Siva-lord of destruction. The book dealt with the unusual qualities of each Mahāvidyās and traces the aligned between their implicit theme. The idea that Mahāvidyās may be conceived as aspects of a great cosmic goddess, The chapters on individual Mahāvidyās provide a rich repository of primary sources, iconographic representations, and liturgical details. He has gone through Devī-Mahātmya, Kālikā-Purāna, Kumari-Tantra, Viṣṇu Purāna and Śiva Purāna etc. He visited the major center centers of Hindu goddesses. The concluding reflections explore the possible impact of this kind of worship from philosophical, psychological and sociological perspectives.

Jae-Eun Shin, in her book, *Change, Continuity and Complexity: The Mahāvidyās in East Indian śākta Traditions* (2018), has discussed about the group of Mahāvidyās, exemplifies the complexity of goddess cults. She explores the tantric origin of Mahāvidyās, figured their origin as renowned Śāktapīṭha in some parts of eastern region and elaborate how these pīṭhas serve as a religious network in early medieval eastern India. The author has discussed about the group of multiple feminine divinities like Mātrs, Yoginīs, Vidyās and also transfigures the Mahāvidyās in cosmic dimension. The book dealt with the historical process, through which these traditions culminated in the Mahāvidyā cult. The book is helpful in knowing certain unknown facts about the goddess cults in general and the history of the eastern Śākta traditions in particular.

P.C. Ray Choudhary, in his book, *Temples and Legends of Himachal Pradesh* (1981), has dealt with different shrines of Kangra, their architecture, and various myths and parables linked with the temple. It has drawn attention to a large number of Śiva, Viṣṇu and Śakti temples. The book provides information about the devta for every village which usually referred as the kuldevta. The author also mentions about many gods and goddesses made of various material and some are swayambhus i.e. came out by themselves. It gives a vivid description of the Jawalamukhi temple, the myth and parables but is silent about the economic aspect of the temples. It does not give a proper description of the legends, myths associated with other Śāktapīṭha in the Himachal.

M.S Ahluwalia, in his book, *History of Himachal Pradesh* (1998), has attempted to interpret the lesser-known aspect of Himachal Pradesh. It discusses the social-religious reforms besides various fairs and festivals of the Himachal region. The author discusses Śaivism, Vaiṣṇavism and Śaktism in the hills along with the village gods and goddesses. The author has evaluated that in Himachal Pradesh, most of the village deities, mainly the female ones, existed side by side with that of the Hindu male deities of Lord Śiva and Viṣṇu. This work is valuable as it gives us information about the various religions and religious practices of Himachal Pradesh but more focused towards the fairs and festivals and provides brief information about other aspects.

CHINTPURNI TEMPLE IN POPULAR LITERATURE

“Popular literature includes those writings intended for the masses and those that find favor with large audiences. Popular literature, unlike high literature, generally does not seek a high degree of formal beauty or subtlety and is not intended to endure” (Encyclopedia Britannica: 2017). In a developmental way, popular literature provides an awareness of a place where the conception of legends, myths, belief system are strong enough to shape a composite thought process in the judgement of the natives. This kind of literature is written with a view to generate and shape recognition among the inhabitants. The lineup of popular literature may vary from region to region and from a different facet to an all together different concept. Historically, the process of apprehension popular literature is in turn massive and uncertain as it involves in regenerating and redefining the notions of the past times in the present times. In order to understand the temple of Chintpurni, it is imperative to indubitably understand the popular myths, legends, beliefs, folktales that surround that area and the intellect of living natives; as popular literature somewhere authorize the cult of goddess Chintpurni and formulate their belief system dynamically with various norms and traditions. Even though there are numerous other books which talk about Himachal Pradesh and the temples in it, researcher focus is towards the devout aspect of an domain especially the temple of Chintpurni. There are many books which cover Chintpurni area in their writings,

the readings only cover one aspect of it which lessen the devotion and highlight the importance of the Śakti Temple. *The Call of Nine Goddesses* (2009) edited by Pandit Jwala Prasad Chaturvedi, Pandit Veni Ram Sharma Gaur and Pandit RadheyShyam Kaushik in this book mentions about the great goddesses with mythological background, urban legends which now a days rotate among the pilgrims of visiting every temple of Goddess in Himachal. One of the prominent urban legend associated with the Chintpurni Śāktapīṭha is devotees tie red crimson threads on a tree while making a wish, and come back untie the thread when it fulfilled. It is believed that if someone tie red thread, the wish will be granted by Devī.

RESEARCH GAPS IN THE EXISTING LITERATURE

From the review of the above-mentioned literature, it is evident that the authors generally talk about the religious systems and talk about how goddess worship emerged as a separate cult in Hinduism but do not draw attention to any peculiar temple, god, or goddess. The authors have worked on the goddess cult but the study of chintpurni Śāktapīṭha of Himachal Pradesh has not been done in detail. Plenty of work has been done on the Śāktapīṭha but adequate attention has not been given to the work and activities of the Chintpurni Śāktapīṭha in Himachal Pradesh. There is a paucity of information and secondary sources related to the topic. It is quite evident from the review of the major studies; most of them are outlining the ideological vision of Śāktapīṭha, while the activities of Śāktapīṭha in the hills of Himachal are rarely touched. Several works have been done on the religious scenario of Himachal. There are general works that deal with traditions, fairs and festivals in Himachal but culturally don't highlight its importance. There are works on Himachal which trace the different centers in Himachal including god and goddesses. The works which have been particularly done on goddesses are general. Very less work has been done on the way goddess temples work multidimensionally and not within geographical boundaries. Chintpurni in Himachal has seen many different phases of change over time. Therefore, extensive research on the topic is needed.

OBJECTIVES OF THE STUDY

1. To locate the emergence and evolution of Śāktapīṭha in Himachal Pradesh

2. To study the Daśa Mahāvidyās in hagiographical literature of Śāktas and the evolution of Goddess Chintpurni from Mahāvidyā Chinnamastā

3. To study the systematization of goddess Chinnamastā in domestic setting of Chintpurni region

THE METHODOLOGY OF RESEARCH WORK

The research work remains qualitative in nature and based on both archival and non-archival sources. For the completion of the proposed study endeavor made to collect the information from identified individuals related to temple of Chintpurni. The fieldwork of the concerned location and interactions with the people also add to the study. Interview technique and questionnaires are devised for the purpose. Oral evidence related to the proposed study are recorded and synthesized respectively. Attempts were made to present the facts in a coherent, cohesive and critical manner so that the work becomes as objective as possible.

The Chintpurni Śāktapīṭha is also known as the Chinnamastakā Śāktapīṭha. Chinnamastakā is interpreted as the severed-headed one as well as the fore-headed one. The origin of this Śāktapīṭha is attributed to the discovery by Pandit Mai Das². There are various legends associated with this Śāktapīṭha. The Chinnamastakā Devī is a divine embodiment of self-sacrifice and thereby the Chintpurni is considered as a Śāktapīṭha.³ Chinnamastakā is often named as the fifth Mahāvidyā. In 10th century, Śākta Mahabhagavata Purāna we find the earliest account of the Daśa Mahāvidyās. Mahāvidyās are a group of ten fearsome goddesses from the Hindu tradition of Tantra. The group of Mahāvidyās, consisting of multiple feminine divinities, describe the complexity of goddess cults. However, the concept of the ten Mahāvidyās gradually emerged, systematized and crystallized in the course of the time, and the group came to be generally known as the Daśa Mahāvidyās from the twelve century onwards. Chinnamastā shows the most violent and the cruel image (Jae-Eun Shin:2018,p1-2). She is also seen as a symbol of self-control, fearlessness and embodiment of sexual energy⁴. Chintpurni Temple lies within the Trigartha region. The oldest division of this area is found in Alexander Cunningham's book, where the states were divided into three groups; Kashmir, Dusarna and Trigartha (Hutchison J.& Vogel, Ph., History of Punjab Hill States, I:1993,p.41). Trigartha region gets its reference during the ancient times of Mahabharata. Susharman is mentioned as the founder of the Trigartha region (Saklani:1998,p.45).

The name Susharmapura or Susharmanagara is supported by mention of Susharman as the king of Trigarta mentioned in the Mahabharata. Kangra, the ancient Trigarta, was one of the leading hill states of ancient and medieval Panjab. It was earlier a part of the Kingdom of Jalandhara. The history of the Trigarta is bleak till the capture of the fort by Mahmud Ghazni. However, Hiuen Tsang, testimony and the Rajatarangani confirm that the kingdom of Jalandhara existed in the seventh century AD. Nagarkot was the capital of the Kingdom from the ancient times. All accounts agree that Nagarkot mentioned in the above sources is the same as that of Kot Kangra. It was surrounded by Ban Ganga (a tributary of river Beas) which corresponds to its present location (Elliot and Dowson:1867,p.445). Besides the temple dedicated to goddess Chintpurni, the worshipers of the same were also endowed with grants. For instance, devotees of Chintpurni were given 180 rupees respectively, by the State of Patiala. The pūjārīs of Chintpurni, received two villages Gari and Chamvara in Jaswan worth 100 rupees from the Maharaja in 1836(Punjab State Archives, Patiala, File no. 1134,p.13). The term Chintpurni means the goddess who removes anxiety and fulfill all the wishes of the devotees.

One of the prominent legends related to this Śāktapīṭha is as follows:

The mythology of Dakṣa Yajña and Satī's self-immolation is the mythology linked with this Śāktapīṭha. Dakṣa Prajāpati was the father-in-law of Lord Śiva. However, Dakṣa never respected him. Dakṣa decided to conduct a holy Yajña at his palace in which he invited all the gods except Lord Śiva. The intention was to insult Lord Śiva by not inviting him. But when Satī got to know about the holy Yajña organized by her father she decided to go there instead of being invited. She tried to convince Lord Śiva to come along with her but he refused to go. As soon as she reached the Yajña, Dakṣa started insulting her and Śiva among all. Satī could not bear the harsh words of her father, so Satī with her power, burned herself in front of all. The incident enraged Śiva and he plucked his hair by which Vīrbhadra and Bhadrakālī appeared before him. He ordered them to destroy the Yajña and kill Dakṣa for his arrogance. Śiva conveyed Satī's dormant body around the Earth. Lord Viṣṇu utilized his Sudarshan chakra on the body cutting it into pieces. Various pieces of Satī's body were said to have fallen on earth and they have become Śāktapīṭha.

Another legend associated with this Śāktapīṭha is once while having a bath in the Mandākinī river, Goddess Pārvatī got excited and turned black. Meanwhile, her attendants (two yoginīs) named Dākinī and Varniṇī get hungry and ask the goddess to satisfy their hunger. Goddess looked around but could not find anything to eat. After that, she severed her head, her head fell on the palm of her left hand and the blood flowed in the three directions; one in Dākinī's mouth, the other in Varniṇī's mouth and the third in the goddess's mouth itself. After performing this all were satisfied and later returned home. From this act Pārvatī became known as Chinnamastā. Chinnamastā is sometimes shown standing upon Kama (the god of sexual desire) and his wife Rati, who are copulating on a lotus or cremation pyre (Kinsely:1997,p.147-48). Chinnamastā also appears in tantric Buddhism. She goes by the name of Chinnamunda. The iconography of this goddess in Buddhism is very similar, except she is not depicted as standing on top of a copulating couple⁵.

A temple is located in Chintpurni in the northern state of Himachal Pradesh. Although the temple is simply known as the Chintpurni temple, paintings of Chinnamastā and her yoginis mark the entrance door, along with a label that states Chinnamastikā temple. Inside the temple a stone pīndī, a representation of the goddess, covered with a red cloth comprises the shrine's central figure. Chintpurni temple is not a large pilgrimage center or ancient sacred complex. To validate the cultural and religious propaganda of the temple through historical process it becomes absolutely necessary to follow the attraction of the masses towards temple along with the legends, myths associated to it. As a sacred centre, Chintpurni provides employment to thousands of people. Sacred specialists, *pujaris*, different shopkeepers who sell the sacred *parsad*, threads, flowers and many other things, water men, drummers, bell men and the cleaning staff earn their livelihood from the sacredness of this place. It will also help to conceptualizing the participation of the people and the society in the spiritual construction of the temple while investigating their beliefs and myths.

GLIMPSES OF THE TEMPLE IN HIMACHAL PRADESH

Goddess Chinnamastā



**The goddess temple where the Chinnamastā /Chintpurni are worshipped in Northern
India**



CONCLUSION

The shrine of Mata Chintpurni has emerged as a dominant sacred place. The shrine is also known by name of Chinnamastā Dham. In the contemporary time with the devotees are increasing day by day. Consequently, the Chintpurni Shrine is acquiring popularity and importance. Thus, there are some works providing elementary information which voluntarily adheres to Chintpurni as a temple of beliefs, rituals and traditions followed by the native since a span of time. Though they talk in general but culturally do not culminate its importance. Hence, the need to read about popular literature as it represents contemporary historical idea and how natives presented the idea of relic of goddess, to acknowledge the goddess shrine. Thus, it becomes crucial to contemplate these books as they provide a substitute idea to the historical course. To understand the evolution of goddess Chintpurni through Chinnamastā and the identity of the goddess not only as recognized by the pilgrims who usually visit the temple but also by other things like to analyze the cultural, religious idea of the temple as well as the evolution of the goddess from the earliest times, her influence among the people which followed till now.

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