



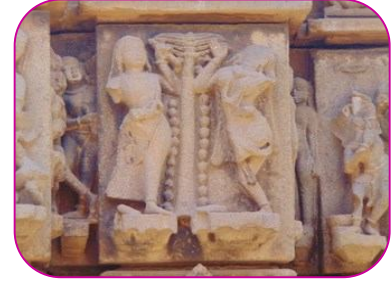
RECENTLY DECIPHERED ICONOGRAPHIC REPRESENTATIONS OF KĀNIFNĀTH AND BAHUḌĪ

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ABSTRACT

Kānifnāth is one of the Nāth-yogīs among the Nine Nāths and also a Siddha in- group of 84 Siddhas. In the Bengali Caryāpadās of the 10 th century, he calls himself as Kāpālika. He is considered as a disciple of Jālinḍharnāth. There are several paintings of Kānifnāth known to the scholarly world; however, no panel or sculpture has been noticed so far in India. There is a legend about Kānifnāth and Yoginī Bahuḍī given in 13 th century Marathi text Līlācaritra, which helps to identify the iconography of Kānifnāth. Several panels from Maharashtra and Gujarat depicted the same legend given in Līlācaritra. Here is an attempt to document and analyze a few sculptures in detail for the first time.



KEYWORDS: Nāth, Siddha, Kānifnāth, Bahuḍī, Līlācaritra, Panels.

INTRODUCTION

Kānifnāth is also known by names such as Kṛṣṇācārya, Kṛṣṇāvajra, Kāṇhapā, Kṛṣṇapād, Kānhū, Kānapā, Kaṇerī, Kānifā, Kaṇanipā, Kṛṣṇācarī / Kālācarīt, Kānhil Lāngā, Chompāpā (Nag-po-spyod-pa) etc. (Upadhyay, 2009: 12-13). Dr. Sunitikumar Chatterjee has expressed the possibility of several Kāṇhapād considering the many mutations of Kṛṣṇācārya. According to Tanjūr, Kānifnāth has been known from Odisha whereas based on Tibetan sources Rahul Sankratyayan says he is from Karnataka (Upadhyay, 2009: 12-13, Sankratyayan, 1958: 155). Thirteen caryāpadās of Kānifnāth of the 10 th century are available, in which he called himself as a Kāpālika. Kṛṣṇapād wrote the commentary on the 'Hevajrapañjikā Yogaratnamālā' on the Hevajratantra of Buddhist tradition (12th century) (Upadhyay, 2009: 207).

Kānifnāth is linked with Gorakṣa in the 15 th -century text Gorakṣavijaya. Jālandhar is said to be his gurū. His cult is often considered distinguished from that of Gorakṣa and was not included in the 12 sub-sects of Nāth sampradāya (Mallinson, 2011: 06).

According to Rahul Sankratyayana, in Tanjūr, there are six texts on philosophy and Seventy-four texts on Tantras of Kānifnāth. He further says that the following texts have been written in Magahī language- Kānhapādagītikā, Mahāḍhuṇḍhanmūla, Vasantilaka, Asambandhadṛṣṭi, Vajragīti, and Dohākoṣa (Sankratyayan, 1958: 155-56). In the Sādhanāmālā, Kānifnāth is also considered

among the promoters of the worship of Kurūkullā Devī (Dwivedi, 1950: 81). His name appears in the lists of the Siddhas. In the 84 Siddhas, seven are considered as disciples of Kānifnāth, including two yoginīs named Kanakhalā and Mekhalā (Sankratyayan, 1958: 155). He has been named honorably somewhere as Mahācarya, Mahāsiddhacarya, Upādhyāya, and Maṇḍalācarya (Dwivedi, 1950: 80).

Kānifnāth is very well known in Maharashtra as a Nāth-yogi. Many shrines associated with him are spread throughout Maharashtra in form of temples and dargāh. There are several references about Nāth-yogīs and Kānifnāth in 13th century Mahānubhāva text Līlācaritra written in Marathi (Kolte, 1978). According to the old Bengali Caryāpada (songs) of Kānifnāth, he can be dated to c. 10th century. However, there is no sculptural record of Kānifnāth in India so far, except for one small image of Kānifnāth is depicted in the 84 Siddhas on the Mahuḍī gate of Dabhoī by the author (Sarde, 2017:672). Recently the author has come across a few panels of Kānifnāth and Bahuḍī, which have been described below in relevant places. Few paintings of Kṛṣṇapād and Mekhalā from Tibet House Museum as well as from the Rahul Sankrityayan's collection show pellet drum (damrū) and broken head respectively (Upadhyay, 2009: xiv-xv).

KĀNIFNĀTH AND RELATED LEGEND

There are many legends attached to Nāth Sampradāya. Especially the legends of Matsyendranāth, Gorakṣanāth, Jālandharnāth, Caurāṅgī, Kānif, Gahanī, Bhartṛhari are famous all over India. These stories are still alive today through folklore and songs. Several songs have collected by Hajari Prasad Dwivedi (Dwivedi, 1978). There are many legends related to the incarnation of Nāth yogīs in Navnāth Bhaktisār, written in the 18th century, which is still chanting in entire Maharashtra. The legends related to the Nāth yogīs are also given in Līlācaritra written in the 13th century (Dhere, 2010:60). Kānifnāth has been mentioned in 13th century Marathi text Līlācaritra (verse/līlā, 448 (First half), 194, 507 (later half), 114 (unknown verse) (Kolte: 1978: 474-475), from which it help us to identify the images of Kānifnāth and Bahuḍī. In līlā-194 (later half), a legend related to Kānifnāth has been mentioned, the same has been narrated by Chakradhar to his disciples. According to the story, once Kānifnāth went to the forest of Bahuḍī along with his 700 disciples and then the voices of the pellet drums started echoing around. Kānifnāth demanded a coconut to Yoginī Bahuḍī on which she replied that if you are a powerful Yogī then you pluck the coconut yourself. Kāṇha plucks the coconut miraculously with his eyes and handed over it to one of his disciples. However, Bahuḍī stretched her eyesight and returned the same coconut to its original place. Moreover, this sequence began that is Kāṇha continued to break the coconut and Bahuḍī kept on doing the same event. Eventually, Bahuḍī defeated Kānifnāth in several events including sexual practice (probably in Vajrolī) and later in this event, Kānifnāth died (Kolte: 1978: 474-475). The same related story is depicted in few panels in several sites of Maharashtra and Gujarat. Unfortunately, so far no one has deciphered these panels, hence the author for the first time has identified and described as below:

Jabareśwar temple, Phaltan

There is a panel of Yogī and Yoginī on the jaṅghā portion of Jabareśwar temple. In a panel, Yogī is shown with a coconut tree. The earrings worn by he is similar to that of Nāth yogīs. He holds a staff, wears anklets, wristlets, necklace and a coat on the body. Chain of coconut is also shown along with the tree. Yoginī is shown with necklace, earrings, wristlets, anklets etc. (Fig. 1). Kaṅkālēśwar temple, Beed The sculpture of Yogī is carved on the left side of the devkoṣṭaka located behind the main shrine of the Kaṅkālēśwar temple. He is shown with three pellet drums (damrūs), whose face has been completely mutilated. He is wearing special clothes hanging up to the ankles. He wears the sacred thread, loincloths, and coils. The fragmented coils are often similar to the coils

of Gorakṣnāth and Matsyendranāth. His hands are broken. The palm of his left hand is placed near the chest and the head is completely broken. Pellet drums are shown on both sides. An attendant is seen on the left holding a staff; his face has also been mutilated. In the same panel, there is a Yoginī on the other side of the coconut tree. Yoginī has raised her right hand towards the tree. She is shown with earrings, rūdrākṣa mālā, loincloth, and sacred thread. She is holding a horn in her left hand. Her face has been mutilated (Fig. 2).

Mahuḍī Gate, Dabhoi

An image of Yogī is noticed on the Mahuḍī Gate of Dabhoī in the projection No.5 (4I1 and J1). He is shown with pellet drum and folded legs. He has shown with armlets, loincloth, necklace and elongated ears (Fig. 3) (Sarde, 2017:671-72).

Hirā Gate, Dabhoi

There are other two panels on Hirī gate depicting the story of Līlācaritra. The figures are beautiful except for slight damage. Here, they are shown with staff, jatā, necklaces, sacred thread, mekhala, armlets, and wristlets. Yoginī is shown with sacred thread trailing from her right shoulder to the left. She wears heavy earrings. A female attendant with an animal face ? is shown between the legs of Yoginī. It seems probably there was one more attendant in between the legs of Yogī, but now almost gone. Both Yogī and Yoginī are shown wearing sleepers (Fig. 4). Another panel on the same gate tells us the same story (Fig.5).

Cave No. 14, Panhāle Kājī

Cave No. 14 at Panhāle Kājī shows the same narration given in Līlācaritra. In this panel, the Yogī has been shown with pellet drums and a pair of the attendant. Yoginī is also shown with a pair of the attendant. She holds a staff, wristlets, armlets, mekhala. The upper portion in the panel shows a pellet drum and an umbrella over his head. Unfortunately, this panel is deteriorated (Fig. 6).

Hanuman temple, Malshiras

Malshiras is a village in Purandar tehsil in Pune district. It is located 49 km towards east from district headquarter Pune. It is very close to the famous temple of Bhuleśwar. In the village of Malshiras there is a modern temple of Hanumana, in which c.13 century pillar have been used. There is a depiction of a Yogī and Yoginī carved on one of the pillars at the center of the pillar in a rectangular frame. The same theme is repeated which has been mentioned above that is given in the Līlācaritra, the difference is only that of more attendants in number (Fig. 7).

Viṣṇu temple, Palasdev

A panel of Yogī and Yoginī depicted on jaṅghā portion is in good condition. Here, Yogī is shown with staff, earrings, wristlets, anklets, sacred thread, loincloth, sleeper, mekhala, finger rings (?). Three pellet drums are shown above the head of Yogī. Yoginī is shown with staff, necklace, wristlets, anklets, armlets, decorative earrings. The Yogī and Yoginī are shown on either side of the coconut tree (Fig. 8).

Sr. No.	Name of the Site	District	Context	Date
1.	Jabareśwara temple, Phaltan	Satara	<i>Jaṅghā</i>	12th century
2.	Kaṅkāleśwara temple, Beed	Beed	<i>Jaṅghā</i>	13th century
3.	Mahuḍī gate, Dabhoi	Vadodara	A projection of the gate	13 th century
4.	Hirā gate, Dabhoi	Vadodara	Gate(<i>Toraṇa</i>)	1255 CE
5.	Hirā gate, Dabhoi	Vadodara	Gate(<i>Toraṇa</i>)	1255 CE
6.	Cave No. 14, Panhāle-Kājī	Ratnagiri	The left side of the entrance of the cave	13 th century
7.	Hanuman temple, Malshiras	Pune	Isolated pillar	c.13 th century
8.	Viṣṇu temple, Palasdev	Pune	<i>Jaṅghā</i>	14 th century

DISCUSSION

The panels mentioned above showing Yogī and Yoginī along with coconut tree and many times with attendants, pellet drums etc. can be identified with that of Kānifnāth and Bahuḍī mentioned in the Līlācaritra a text of 13 th century Mahānubhavās. The panel depicted on the jaṅghā portion of 12 th century Jabareśwar temple at Phaltan shows the antiquity of Kānifnāth and Bahuḍī. It is interesting to note that though Jabareśwar temple in Phaltan being a Jain temple it has a panel depicting Kānifnāth and Bahuḍī carved on the jaṅghā, which is considered as Śaiva (Brahmanical). From this, it indicates that Kānifnāth was very much popular at a given time. There is a sub-branch in Nāth Sampradāya, which is influenced by Jainism. Nemināth is considered the son of Matsyendranāth (Doniger, 1999:700).

Kānifnāth also has a special place in 84 Siddhas. His depiction might have been in the images of 84 Siddhas at Panhāle Kājī, unfortunately, it is difficult to identify due to heavy deterioration. He is given an important place in Cave No. 14 on the doorway, at the upper level of the panel on the left.

Images of Kānifnāth and Bahuḍī located in Hirā Gate at Dabhoi are also exclusively carved. Probably this gate has been dedicated to the Kāpālikās because Kānifnāth is also associated with Kāpālikās (Dwivedi, 1950: 82).

The author has done extensive work on Nāth Sampradāya, which is a part of his Ph.D. work that is going to be submitted soon. This paper is restricted to the depiction of eight panels identified during the exploration work.

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Fig.1. Kānifnāth and Bahuḍī, Jabareśwar temple, Phaltan



Fig.2. Kānifnāth and Bahuḍī, Kaṅkāleśwar temple, Beed

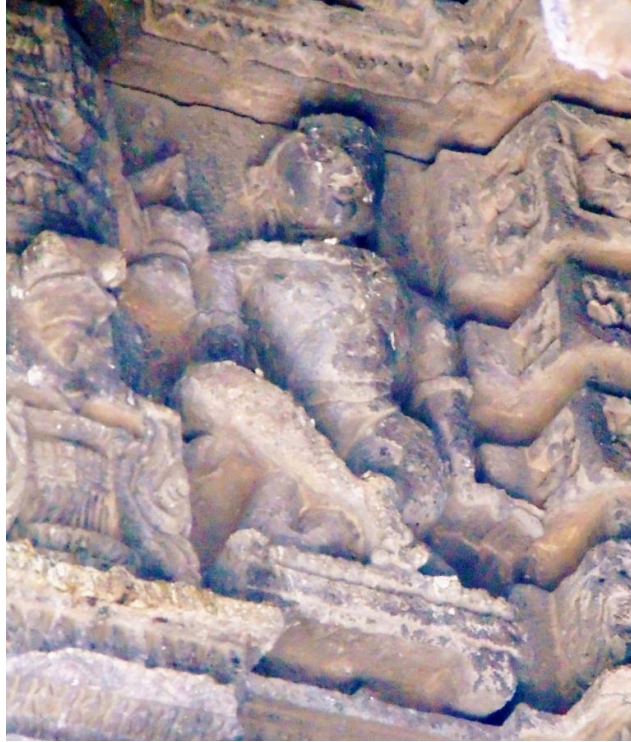


Fig.3. Kānifnāth, Mahuḍī Gate, Dabhoi



Fig.4. Kānifnāth and Bahuḍī, Hirā Gate, Dabhoi (1)



Fig. 5. Kānifnāth and Bahuḍī, Hirā Gate, Dabhoi (2)



Fig. 6. Kānifnāth and Bahuḍī, Cave No. 14, Panhāle Kāji



Fig. 7. Kānifnāth and Bahuḍī, Hanuman temple, Malshiras



Fig. 8. Kānifnāth and Bahuḍī, Viṣṇu temple, Palasdev