

Some Notes on the Bauddha Sahajayānī Siddha-Nātha Tradition

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1. Saraha's मातृका-प्रथमाक्षर-दोहक in Apabhramśa

Mātrkā or Kakka (The Alphabet) has been a favourite type or genre in early Indian regional literatures. In 1997 we edited and published its earliest known instance so far, viz. Bārahakkhara-kakka of Mahacandra Muni. A paper mostly based on its Introduction was read at the Eighth International Conference on Early Indian Regional Literatures, held at Venice in 1996. Therein we had drawn attention to the fact that in the biography of Gautama Buddha given in the Lalitavistara it is stated that when the teacher began teaching the Alphabet to the boy Gautama, he immediately recited verses in which the first words began with the letters of the Alphabet in their traditional sequence.

Now the Bārahakkhara-kakka was in post-Apabhramśa language and although we had listed the Mātrkā poems known till now in Gujarati, Rajasthani, Hindi etc. no instance of an Apabhramśa Kakka was known. Somehow we missed one such Apabhramśa poem, that preceded Mahācandra's poem by several centuries and that was published as far back as 1957 ! Only quite recently I came to know about a Buddhist Sahajayānī Siddha's poem belonging to this genre. In his Dohākośa Rahul Samkrityayan has published (pp.129-139), on the basis of the Tibetan Tanjur (Stan'gyur), that is an old collection of Tibetan translations of Indian texts, the

Tibetan translation of Saraha's Ka-kha-Dohā (from the Tantra Section of the Tanjur). The original Apabhramśa text is lost. Samkṛityayan has given the Tibetan text in Nāgarī characters and has given its Hindi translation. Saraha's works are dated in the eighth century. I have no knowledge of Old Tibetan and I consider Samkṛityayan's translation quite reliable.

Below I give some idea of Saraha's Māṭṛkā poem. Like many poems of this genre its original was in Dohā metre. The Hindi translation of the Tibetan Colophon reads as follows : इति क-ख दोहा महायोगेश्वर श्री महान् ब्राह्मण सरहमुखोक्त समाप्त । कोसल देश-जन्मा महायोगी वैरोचनवज्र के मुख से कथित स्व-अनुवाद ॥ The poem had 34 Dohās. They covered the letters क to क्ष. In the introduction to the Bārahakkhara-kakka we have given information about the different alphabetical modes adopted by the various poems. Some follow the sequence of consonants only, others have verses beginning with syllables i.e. either each consonant followed by *a* and *ā*, while others have verses in which each initial consonant is followed in order by the whole series of vowels beginning with अ and ending with अः. The last type is known as बारह-अक्खरी. The earlier ones are known as ककहरा in Hindi or मातृका-प्रथमाक्षर-दोहक in Sanskrit. Saraha's poem was of the latter type. It seems to have each half of the Dohā in which the first word began with the consonants क etc. in sequence. The contents of the poem

pertains naturally to the Sahajayāna ideas and beliefs and it is in the familiar Sahajayānī terminology.

In the Ka-kha-dohā in each half of the Dohās the first word after the particular letter seems to have begun with the same letter.

1. कक्का : (a) कमल ; (b) कुमारी.
2. खक्खा : (a) ख-सम ; (b) खाहि.
3. गग्गा : (a) गगण ; (b) गमणागमण.
4. घग्घा : (a) घणघण ; (b) घरिणी.
5. ङङा : (a) निज सहाव ; (b) निरंतर.
6. चच्चा : (a) चउथ आणंद ; (b) चउ-खण.
7. छच्छा : (a) छड्डुहो ; (b) छड्डि.
8. जज्जा : (a) जम्म-जरा ; (b) जसउ.
9. झज्झा : (a) झज्झ कुसुम (= बहु कुसुम) (?) ; (b) _____
10. xx xx xx xx
11. टट्टा : (a) (?) ; (b) टलमाल.
12. ठठ्ठा : (a) ठवणि ; (b) _
13. डड्डा : (a) डौंबी ; (b) डमरु.
14. ढड्डा : (a) ढलइ ; (b) ढलिअ.
15. णण्णा : (a) णिज-सहाव ; (b) णिज-घरिणी.
16. तत्ता : (a) ति-काय ति-गंथ ; (b) तुल्ल.
17. थत्था : (a) थिर करि ; (b) थाण.
18. दद्दा : (a) दुइ सरह हो वाय ; (b) दुइ बिंदु.
19. धद्धा : (a) धोबी ; (b) धोबिणि.
20. नन्ना : (a) नाणा-पआर ; (b) नास-भअ.
21. पप्पा : (a) पंच अमिअ ; (b) पउम-पुष्फ.

22. फफ्फा : (a) फडकार (?) ; (b) फडकार.
23. बब्बा : (a) बणह बंभपुप्फ ; (b) बस-मज्जे.
24. भब्भा : (a) भग ही भग ; (b) भुंज.
25. मम्मा : (a) मइरा ; (b) मूल-चित्त.
26. यय्या : (a) जावहिं ; (b) जइसउ.
27. रर्रा : (a) रवि-ससि ; (b) रसणा.
28. लल्ला : (a) लेहु पवणहो ; (b) ललणा.
29. वव्वा : (a) वर वारि ; (b) वज्जजोइणि (?).
30. शशशा : (a) सहाव ; (b) सरह.
31. षष्षा : (a) सहजे ; (b) सम-विसम.
32. सस्सा : (a) सम एउ सव्व ; (b) सहजाणंद.
33. हह्हा : (a) हास ; (b) हरहर.
34. क्ष-क्षा : (a) क्षले ; (b) क्ष-क्ष.

Saraha's Māṭṛkā poem provides us definite evidence of there being an early tradition of writing such poems in Apabhraṃśa.

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2. Were Śānti and Bhusaka the same or different ?

We know very well that regarding the identity, succession, chronology, life, authorship etc. of the Siddha-Nāthas there is so much disagreement among various traditional lists and legendary accounts, that largely we have to depend upon speculation and guess-work to separate facts and beliefs.

With respect to Śāntipāda and Bhusukapāda, we are faced with two problems : First, whether these were the names of the same person or of two different persons ? Second, who were they in their early life, prior to renouncing the worldly life ? In his treatment of Śāntideva's Śikṣāsamuccaya and Bodhicaryāvatāra, Winternitz has touched upon these problems on the basis of the traditional accounts and views of earlier scholars. I quote him below :

‘As the most prominent among the later teachers of Mahāyāna Buddhism, who also shone as poets, we have to mention Śāntideva, who probably lived in the 7th century A.D. According to Tāranātha, he was born in Saurāṣṭra (in the present-day Gujarat) as a king's son, but was instigated by the goddess Tārā herself to renounce the throne, whilst the Bodhisattva Mañjuśrī, in the form of a Yogin, initiated him into the sciences. He acquired great magic powers, and was for a time the minister of King Pañcasimha, but finally he became a monk. He was a pupil of Jayadeva, the successor of Dharmapāla in Nālandā. Tāranātha ascribes to him

the works Śikṣā-Samuccaya, Sūtra-Samuccaya and Bodhicaryāvatāra.¹⁾

Now there are two pieces of evidence which so far have not come to the attention of the scholars, and which indicate that there is some basis for the tradition that Śāntideva was a prince in his early life and that he was the same person who was called Bhusuku in several Caryās as their author.

In Caryā no. 41 Bhusuka is referred to as राजत्त (= राजपुत्र) (राजत्तु भणइ कटरि भुसुकु भणइ, verse no.5). The same is the case with Caryā no. 43 (भुसुकु / राजत्तु भणइ).

In the अपभ्रंश वचन given in the fifth issue of *Dhīh*, published from Sarnath, there is cited an Apabramśa passage (p. 34) from the Sekoddeśa-Commentary in which twice the names of Bhusuka and Śānti occur and there is

1) Tāranātha, Geschichte des Buddhismus, übers. von Schiefner, p. 162 ff. The biography of Śāntideva, which Haraprasāda Śāstrī (Ind. Ant. 42, 1913, pp. 49-52) found in a Nepalese manuscript of the 14th century, agrees in the main with Tāranātha. In this MS. Rājā Mañjuvarmā is mentioned as his father. It is said here that he had the additional name "Bhusuka", because he was well versed in the meditation called "Bhusuka". He is also said to have been the author of a Tantra, and Haraprasāda found works of the Vajrayāna school and songs in the Old Bengali language, which are attributed to a certain Bhusuka. This biography, too, speaks of three works of Śāntideva. The assumption of P. L. Vaidya (Etudes sur Āryadeva, p. 54) that by Śikṣā-Samuccaya, the text of the Kārikās is meant, and by Sūtra-Samuccaya the commentary containing the quotations from Sūtras, is indeed very tempting: nevertheless, I regard it as far more likely that the statement about the three works of Śāntideva is merely based upon an erroneous interpretation of the verses Bodhicaryāvatāra V.105 f., where Śāntideva recommends the study of his Śikṣā-Samuccaya or the Sūtra-Samuccaya of Nāgārjuna; s. Winternitz in WZKM 26, 1912, 246 ff. Cf. also P. L. Vaidya, l. c., p. 54 ff. and Kieth, HSL, pp. 72 f., 236.

no mention of Guru-śiṣya relation between them, as for example we find in the case of Kṛṣṇapāda's Giti (Samkṛityayan's Dohākośa, p. 369), wherein he specifically mentions Jālaṁdhari as his Guru.

These facts clearly point out that Śānti was a Rājaputra and that Bhusuka and Śānti were probably different names of the same person.

One point, however can be looked upon as going against such a conclusion. In the Caryāgītikośa, Caryā no.15 and 26 bear the name of Śānti, while Caryā no.6, 21, 23, 27, 30, 41, 43 and 49 bear the name of Bhusuka. This would clearly indicate that like other authors of the Caryās Śānti and Bhusuka were different Siddhas. In the list of Saraha's Guru-paramparā given by Samkṛityayan on p. 21 of the Introduction Bhusuka bears the number 41, while Śānti is numbered 12. Thus the problem of identification remains unsolved so far.

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3. One more instance of the Jhambadaka Song in Apabhrāṃśa

In my note on occurrences of the झम्बडक-गीत (Anuṣaṃdhān, 4, 1994, p. 24-25 ; 5, 1995, p. 82-83 ; reprinted in शोधखोजनी पगदंडी पर 1997, p. 191-193), I had noted two instances, one from the प्रभावकचरित (1278 A.C.) and one from the विनोदकथासंग्रह (14th century), which is characterized by a ध्रुवपद (कहउं जि भरडइ जं जं किउ).

From the क्रियासमुच्चय the following passage is quoted in the अपभ्रंशवचनसंग्रह (Dhīḥ, p. 35) (the corrupt text is restored) :

हुउ देखु घणु संसार-तरु ।
 दंदालिगण-जोग-धरु ॥
 हेवज्ज तुहुं तेनाहुं तेना तें तें हूं ॥१
 सुर-णर-वंदित-चरण-धरु ।
 करु महु xx xx तोसु करु ॥
 हेवज्ज तुहुं तेनाहुं तेना तें तें हूं ॥२
 भाव-विमुक्क विसेस-गुण ।
 xx xx णमु णमु हे ॥
 * हेवज्ज तुहुं xx xx xx xx xx x ॥३

This instance is noteworthy in that it has a musical ध्रुवपद with song syllables, which must have been characteristic of the Jhambadaka song. We have here the actual song-form preserved.

In this connection it is significant to note that in

Svayambhū's Apabhramśa epic Paumacariya (end of the ninth century) तेण तेण तेण चित्ते occurs as a ध्रुवपद with each Pāda of the Apabhramśa metre Jambhetṭiā (Sandhi 81, Kaḍavaka 1). This is similar to तेना हूं etc. we find in the lines of the Jhambadaka song discussed here. I think these are instances of what is called तेना गीति in musicological texts like the बृहदेशी, and that mode of performance continues till today under the name of तरणा in the North Indian musical tradition. (See, Bhayani, Indological Studies I, 1993, p. 95-99).

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4. On the Names of Some Siddha-Nāthas

We have with us various published lists of the Siddha-Nāthas, some partial and some complete, some comparatively early and some later and modernized. The traditional figure of eightyfour is quite obviously the result of frequent revisions and alterations. The forms of many names that figure in the lists are evidently corrupt and modernized. Even then, I think it is worthwhile to speculate about their linguistic sources.

A large number of the names are in Sanskrit. They are usually respectable and complimentary. To illustrate :

आर्यदेव (प्रा. अज्जदेव), कृष्ण (प्रा. कण्ह), घंटा, जयनंदिन् (प्रा. जयणंदी), जालंधरिन्, नागार्जुन, महीधर (प्रा. महीहर), मेखला, राहुल, वीणा, शान्ति (प्रा. संति), सर्वभक्ष.

But several have Prakritic form and a number of them are of obscure origin. They are perhaps based on regional usages. It is proposed here to discuss a few of all the three types, because they have some significant social implications.

कंबलांबर (abridged कंबल), कंबली : He who wears a woolen blanket. (सं. प्रा. कंबल. IAL. 2771, 2773).

कंकण : He who wears wristlet.

कुक्कुरि : He who keeps a dog (सं. कुर्कुर, प्रा. कुक्कुर dog. IAL. 3329).

गुडुरि : He who lives in a tent (प्रा. गुडुर 'tent').

घंटा : He who puts on little bells.

चट्टिल : He who is fond of tasting. (प्रा. चट्ट 'lick'. IAL 4573).

चर्पट : Palm of hand; small flat piece of wood (सं. चर्पट IAL. 4696).

जालंधरि : He who carries a fishing net, a fisherman.

डेंगी : A boatman (* डेंग small boat, canoe. IAL. 5568).

डोंबी : A man of the Domba caste (सं. प्रा. डोंब IAL. 5570).

ढेंढण : (?).

तंती : He who plays on the lute or he who knows Tantras. (Compare वीणापाद).

तेल्लो : An oilman (सं. तैलिक, प्रा. तेल्लिअ. IAL 5963).

भादे : सं. भद्रदेव (प्रा. भद्देअ > भद्दे > भादे). The form belongs to the post-Apabhramśa stage.

भुसुक : Chaff (भुस + diminutive उक्क) (सं. बुस, प्रा. भुस. IAL. 9293).

मेखला : Girdle.

लूई : सं. लूता 'spider ; a cutaneous disease.' IAL. 11093.

विरूवा : Ugly (सं. विरूप, प्रा. विरूव).

शबर : A man of the Śabara tribe (सं. शबर , प्रा. सबर, सवर a wild, mountainous tribe).

सरह : A wild animal (सं. शरभ, प्रा. सरह, IAL. 12331).

हालि : A ploughman (सं. हाली, प्रा. हाली).

Remarks :

1. The names तंतीपाद and वीणापाद indicate close association with those musical instruments. कुक्कुरपाद, गुड्डुरिपाद, घंटापाद, कंकणपाद, कंबलपाद, चर्पटपाद, मेखलापाद indicate characteristic association with those objects, things, etc.
2. चट्टिलपाद indicates a characteristic habit.
3. जालंधरिपाद, डेंगिपाद, डोंगीपाद, तेल्लोपाद, हालिपाद indicate low caste professions.
4. डोंबीपाद, शबरपाद indicate the caste.
5. सरहपाद (शरभपाद) is a flattering name like सिंहदेव, वृषभदेव etc. ढेंढणपाद, भुसुकुपाद, लूईपाद are obviously pejorative assumed names.

Of these the names of the first and second category were possibly given by the devotees and followers. The third and fourth categories are interesting in this sense that they suggest that the Siddhas were closely associated with the lower castes and tribals. Samkritiayan, Majumdar and others have made observations about the changed social milieu and the intimacy of the Siddhas with the lower stratum of the society.

Names of the fifth category can be explained as either the childhood bye-names or more probably to show that they considered their worldly selves as of little value.

