ON THE CARYAPADAS IN TIBETAN

—RAM SINGH TOMAR

Of the various specimens of Apabhramsa language the compositions of the Vajrayani Siddhas have been studied most carefully by competent scholars. In 1916 Harad Prasad Shattri published these texts and since then scholars like Prabodh Chandra Bagchi, Rahula Sankritiyayana, Muhammad Shahidullah and Sukumar Sen have made contributions to this subject. Important as these Caryapadas are for preserving traits of Eastern or Magadhi Apabhramsa their importance is greater for study of the esoteric doctrine (Vajrayana) and scholars have thus found these compositions useful from different stand-points. As poetry the compositions are not so remarkable notwithstanding the external form. These Apabhramsa texts are however only a fraction of what the Siddhas actually wrote. Many of their works are now lost in their original forms but are fortunately preserved in Tibetan translation (Bstan-Hgyur). Rahula Sankritiyayana retranslated some of the works of Sarasapada from Tibetan into Hindi. These great Siddhas, Saraha and others, were held in high esteem by the Mahayanas and occupy a very high place in Tibetan tradition. Their compositions were incorporated in the Bstan-Hgyur, they were elaborately depicted in iconography (both paintings and sculptures) and Tibetan Tantric practices and rituals abound with the context of these great Siddhas.

In the Tantra (rgyud) section of Bstan-Hgyur under the heading རྭ་ཧྭ་ཧྭ་ཧྭ་ཧྭ་ཧྭ་ the Caryapadas are preserved. Bagchi reproduced the Tibetan rendering of the original Caryas in the Journal of the Department of Letters: Calcutta University 1935. Bagchi had only the Narthang edition of Bstan-Hgyur; obviously the other editions were not available to him when he revised the work in 1956 (Vivek Bharati). Bagchi had thus no opportunity to check or compare the readings of the rather badly printed Narthang edition. Besides there are some lacunas in the Narthang edition. These lacunas can now be located since other editions of Bstan-Hgyur and a photo-mechanic reprint (Japan) are available.
The author of the present article has the opportunity to consult the beautiful Sedge points in the collections of the Namgylal Institute of Tibetology at Gangtok. A comparison with the translations as preserved in this edition may be fruitful and some improvements in the texts or translations would suggest themselves. In Carya 7 in the penultimate line in Narthang edition is the rendering "\[\text{together} \] \text{together} (to cross)" in place of \text{together}; this gives a meaning which is much nearer the original as in the original the word is निग्रे (near). In Carya 14 in line 2 पार करद is rendered as गुणक (to cross) in Narthang edition while in Sedge the reading \text{is} गुणक meaning गुणक. In Carya 20 in line 5 for नरिक the Narthang rendering is शम्भु meaning शम्भु while Sedge reads शम्भु which means शम्भु which better suits the context. In Carya 21 in line 2 भिन्न मतां यतः यतः करुष सहारा गुणक better rendered in Sedge as शम्भु धर्मदेवगुणक which means शम्भु धर्मदेवगुणक; in line 5 वाहन गाते (समति गाति) the Sedge rendering is गुणक "with the meaning 'makes a hole in the wall' more reasonable. Examples may be multiplied to provide with improvements in the text or meaning.

In the Narthang edition, a portion of the commentary of Carya 12, the entire Carya 13 and a part of the Sanskrit commentary of the same are not found. Such gaps may perhaps be attributed to the carelessness of the carvers of Narthang blocks. The Sedge edition furnishes us with the missing portion.

The original Carya 13 (in Apabhramsha) and its Tibetan rendering (as in Sedge edition p. 172, Vol. 12, \text{and so on}) are presented here with a translation into Sanskrit from the Tibetan rendering. This, it is hoped, will indicate the great value of Tibetan translations for reading correctly the extant Apabhramsha texts on this subject.

22
GARYA 13

TIBETAN RENDERING
1. अष्टादशिका means maiden, अष्टादशिकार means all eight; that is, eight maidens. In the extant version of the original the corresponding expression is अष्टादशि meaning having killed the eight. This however does not make any clear sense. The Tibetan translation preserves the correct meaning and thus in the original the reading should be अष्टादशिरी. The commentary in Tibetan mentions अष्टादशिरी.

2. एकीकोष means one who has a consort while in the original the corresponding word is मेहेकी (lady). The Tibetan translation gives the meaning that one's own body has the ladies Karuna and Shunyata.

[The Tibetan commentary makes such readings warranted since the symbolic meanings of the words maiden and consort are clearly implied as in esoteric literature.]