

ON THE CARYĀPADAS 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 Hara Prasad Shastri published these texts and since then scholars like Prabodh Chandra Bagchi, Rahula Sankrityayana, 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 Sankrityayana retranslated some of the works of Sarahapada from Tibetan into Hindi. These great Siddhas, Saraha and others, were held in high esteem by the Mahayanis 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 ལྷོ་པའི་གླའི་འགྲེལ་བ་ཞེས་བྱ་བ། || 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 (Visva 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 Sdedge prints in the collections of the Namgyal 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 Caryā 7 in the penultimate line in Narthang edition is the rendering འཕྲུལ་། །འདི་ནི་ཀླུ་རྒྱུ་ལ་ བོད་མོ་བྲང་ལྷོ། ། ; Sdedge reads ཉི་ in place of ལྷོ་ ; this gives a meaning which is much nearer the original as in the original the word is निअडि (near). In Caryā 14 in line 2 पार करेइ is rendered as རྒྱུལ་ (to cross) in Narthang edition while in Sdedge the reading is རྒྱུལ་ meaning मुक्ति . In Caryā 20 in line 5 for पूडा the Narthang rendering is བུདྡ་ meaning क्रोधी while Sdedge reads བདྡ་ which means लिप्त which better suits the context. In Caryā 21 in line 2 अमिअ भखअ मुसा करअ अहारा is better rendered in Sdedge as བདྡ་རྩེ་དེ་ཁ་རྩེས་ which means अमृतं भक्षति ; in line 5 खणअ गाती (खनति गतिं) the Sdedge rendering is རྩེ་བ་པ་འབྲུགས་ 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 Caryā 12, the entire Caryā 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 Sdedge edition furnishes us with the missing portions.

The original Caryā 13 (in Apabhramsa) and its Tibetan rendering (as in Sdedge edition p. 172, Vol. རྒྱུར་ཞི་) 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 Apabhramsa texts on this subject.

SANSKRIT
(restored from Tibetan)

कामोद राग कृष्णाचार्यपादानाम् ।
त्रिशरण नौका कृत्वा अष्ट कुमार्यः ।
निजदेहे करुणाशून्यते महिले ॥
भवजलधिः तीर्ण माया स्वप्नवत् ।
मध्ये सरोवरे तरंगो मया न ज्ञातः ॥
पञ्च तथागतं केनिपातं (कृत्वा) ।
कृष्णस्य कायं मायाजालेन पारं गच्छति ॥
गन्धस्पर्शरसाऽपि यादृशः तादृशः ।
निद्राविहीने स्वप्नसदृशः ॥
चित्तं कर्णधारः शून्यतानौकायाम् ।
समारोप्य कृष्णो महानंदसंगे ॥

NOTES

1. 'वाके'कु' means maiden, 'कु'स'सु' means all eight ;
that is, eight maidens. In the extant version of the
original the corresponding expression is अठक मारी
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 अठ कुमारी । The commentary
in Tibetan mentions बुद्ध ऐश्वर्यादि ।
2. 'कु'स'सु' means one who has a consort while in the
original the corresponding word is मेहेरी (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.]