

ମୁଦ୍ରାଶ୍ଵରାଦିଷ୍ଟିରେ କୁଣ୍ଡଳାଦିଷ୍ଟିରେ ପାଞ୍ଚାଶ୍ଵରାଦିଷ୍ଟିରେ

ଅନ୍ତର୍ଯ୍ୟ-କୁ-ପିଷଣ-କୁ-ପକ୍ଷ।

ଶ୍ରୀମଦ୍ଭଗବତ୍ ପାଦପତ୍ର

ବେଶାଶ୍ରୁଦ୍ଧ କହିଲା ଯାହା ପାଇଁ ଏହାକିମଙ୍କ ପାଇଁ ଏହାକିମଙ୍କ ପାଇଁ

ଶର୍ଣ୍ଣଶିଶୁରାଜୁକୁ ପରିମାତ୍ରାର୍ଥକ ବ୍ୟାଦନଶାଶ୍ଵରାଜୁକୁ ସୁଧାପାଇବାକୁ। ଶାକ-ଦଶା-ମେ-ର୍ଯ୍ୟାନ-ମା-ର୍ଯ୍ୟାନ-
ର୍ଯ୍ୟାନ-କୁ-ର୍ଯ୍ୟାନ-ଶାକ-ପରିମାତ୍ରାର୍ଥକ ବ୍ୟାଦନଶାଶ୍ଵରାଜୁକୁ। ଶାକ-ଦଶା-ମେ-ର୍ଯ୍ୟାନ-ମା-ର୍ଯ୍ୟାନ-
ର୍ଯ୍ୟାନ-କୁ-ର୍ଯ୍ୟାନ-ଶାକ-ପରିମାତ୍ରାର୍ଥକ ବ୍ୟାଦନଶାଶ୍ଵରାଜୁକୁ।

ହେତୁ-ଶ୍ରୀ-ପ୍ରମାଣ-କ୍ଷେତ୍ର-ପାଦ-ପରିବାର-ପାଦ-ପରିବାର-ପାଦ-ପରିବାର-

ଶକ୍ତିଶାନ୍ତର୍ଦୟସେବାମହାତ୍ମା

ମେ'ବୁ'ପ୍ରିୟଦୀ'ପ୍ରକ୍ଷେତ୍ରା ଶ୍ଵର'ଦ୍ଵାରା'ଶିଥିଲମୁଖ'ବୁ' । ଶୁର'ବୁ' । ଅନ୍ତରେ'ପ୍ରିୟଦୀ'ପ୍ରକ୍ଷେତ୍ରା'ପ୍ରକ୍ଷେତ୍ରା' । ଯୁଗମ'
ବୁ' । କେବଳ'ପରମା'ପ୍ରକ୍ଷେତ୍ରା' । ଶ୍ଵର'ପରମା'କୁଣ୍ଡଳ'ପରମା' ।

ରୁଷୀଭାଷାରେ ଏକମାତ୍ର ଶବ୍ଦ ହେଉଥିଲା ଯାହା ପରିଚୟ କରିବାରେ ଅନେକ ପରିମାଣରେ ଉପରେ ଥିଲା । ଏକମାତ୍ର ଶବ୍ଦ ହେଉଥିଲା ଯାହା ପରିଚୟ କରିବାରେ ଅନେକ ପରିମାଣରେ ଉପରେ ଥିଲା ।

ଶ୍ରୀମଦ୍ଭଗବତପ୍ରକାଶନ ପରିଚୟ

ରୁକ୍ଷୁତ୍ସବମୁଦ୍ରିତାଙ୍କାରିତା ପାଇଁ ଏହାରେ ଯାଇଲେ କିମ୍ବା ଏହାରେ ଯାଇଲେ କିମ୍ବା ଏହାରେ ଯାଇଲେ କିମ୍ବା

୯୪୬. ଶବ୍ଦକିରଣାଳୀ

୧	ମାତ୍ରାଦିନ୍ଦୁଷାମଦିଷ୍ଟା	ସାହୁପଣ୍ଡିତୀ
୨	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୩	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୪	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୫	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୬	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୭	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୮	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୯	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ
୧୦	ଶବ୍ଦକିରଣାଳୀମାତ୍ରାଦିନ୍ଦୁଷା	ଶବ୍ଦକିରଣାଳୀ

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| ୨୭ | ଶ୍ରୀକୃତ୍ସମାଧିଦୁର୍ବଲାଜୁହିପରେ କେବେ ହୁଏ ଯୁଗ
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ | ଶ୍ରୀମତୀଶାମୀଧିମାନ୍ଦ୍ରୋଦୟା
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ |
| ୨୮ | ଶ୍ରୀକୃତ୍ସମାଧିଦୁର୍ବଲାଜୁହିପରେ କେବେ ହୁଏ ଯୁଗ
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ | ଶ୍ରୀମତୀଶାମୀଧିମାନ୍ଦ୍ରୋଦୟା
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ |
| ୨୯ | ଶ୍ରୀକୃତ୍ସମାଧିଦୁର୍ବଲାଜୁହିପରେ କେବେ ହୁଏ ଯୁଗ
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ | ଶ୍ରୀମତୀଶାମୀଧିମାନ୍ଦ୍ରୋଦୟା
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ |
| ୩୦ | ଶ୍ରୀକୃତ୍ସମାଧିଦୁର୍ବଲାଜୁହିପରେ କେବେ ହୁଏ ଯୁଗ
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ | ଶ୍ରୀମତୀଶାମୀଧିମାନ୍ଦ୍ରୋଦୟା
ଶ୍ରୀରାମକେଣାଶିର୍ଷାକୁଶାଳୀ |

୧୨ ଶକ୍ତିନାଥୀପ୍ରକାଶପାତ୍ରରେ ପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୩ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୪ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୫ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୬ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୭ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୮ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୧୯ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୨୦ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ
୨୧ ଶକ୍ତିନାଥୀପ୍ରକାଶପହଞ୍ଚିଲୁଣ୍ଡିରେ ପହଞ୍ଚିଲୁଣ୍ଡି	ମନ୍ଦିରମାଟିରେ

THE HISTORY OF TIBETAN POETRY

(SYNOPSIS)

-Acharya Tsultsem Gyatso

Original and unique to the Tibetan poetical traditions are the spontaneous lyrical expressions of mystical and esoteric experience of a realiser or a spiritual person recounting their encounters and experiences, interspersed with didactic stories in verses etc. dating from the second century B.C. Since the first king of Tibet, although the Tibetan spoken language was not yet invented during those periods yet the poetic songs and Dohah were so popular. They move the readers to spiritual path and realisation.

The first composition of the Tibetan poetry was introduced during the time of king Srong-b'tsan sGam-Po and Thun-mi Sam-bhota, the father of the Tibetan language. Thun-mi Sam-bhota had written some poetic verses in praise of Chogyal Srong-b'tsan, (7th century), which were the first records found in written form.

Then came the poetic songs and Dohahs of Milarepa, the great yogi of Tibet in the 10th century. Though every school of Tibetan Buddhism and Bon has its own mGur (Dohahs), the best have come from the Kagyud Yogis who introduced this tradition of Tibetan poetry.

In a sense these songs and Dohahs sang by the great Yogis were the true poems. Milarepa sang in Tibet which did not know the rule of poetry as later established according to Indian sources. But later mystics and realisers kept up the tradition by singing in the same spontaneity without succumbing to the rules of the verse. It is this poetry that has found different expression in such a diverse personalities as Dubthob Melong Dorjee, Longchenpa, Lhatsun Namkha Jigmed, Vth Dalai Lama and Rigzin Jigmed Lingpa etc.

Then came Sakya Pandita Kunga Gyaltsen (1182-1251) who took upon himself the task of translating into Tibetan, poems and verses of early Indian poets, together with the structural and rhythmic rules of writing poetry.

During the 13th century, Tibetan scholars Shonton Dorjee Gyaltsen in collaboration with the Indian pandit Lakshmi-Kara translated the poetic works of Acharya Dandi, the foremost among the Indian poets of the 7th century, into Tibetan in Tibet. And the Tibetan scholars had written his own commentary on the poetry of Acharya Dandi which formed the root-text for later Tibetan poets.

From this time onwards, poetry or "Snyan-ngag" flourished in Tibet and almost all the scholar, whether lay or lama, has had some claim to poetic compositions. But most well known among them are Zhalu Chokyong Zangpo, Bod Khepa Mipham Geleg Namgyal, Vth Dalai Lama, Dokar Zhabdrung Tsering Wangyal, Situ Chokyi Jungney, Khamtrul Tenzing Chokyi Nyima, Mipham Rinpoche, Sikkimese Lama Ugyen Tenzing and H.H. The Dudzom Rinpoche etc.

Although the Tibetan poetry was not so widely spread during the time of mKhan-slob chos-gsum (7th century) yet it does not mean there was no Snyan-Ngags(poetry) at the time. They devoted entirely towards translating Buddha's teachings and phi-

losophies and it is true that the poetic works of Acharya Dandi was not yet translated during the time of mKhan-slob chos-gsum(7th century). But the poetry and Dohahs songs were very much present in Tibetan language from the earliest times.

I have tried to explain here the sources and history of Tibetan poetry for research purposes and how it was translated and brought into Tibet. The Tibetan poetry was well preserved and disseminated far and wide across Tibet. It is also important to note here that Denzong Lama Ugyen Tenzing was one of the great Tibetan poet who had written a commentary to the poetic works of Acharya Dandi of India. He was widely remembered by the people of Tibet and Denzong.