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# Compositional Styles in Classical Tibetan Literature: The Poetic Verse of 'Jam dbyangs bzhad pa ngag dbang brtson 'grus

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## 0. Introduction

Tibet has a long tradition of literary production that evolved under the strong influence of Indian literary culture. From the 13th century onward, Sanskrit poetic theory was transmitted to Tibet through Daṇḍin's *Kāvyaḍarśa*, the only Indian treatise on poetics translated into Tibetan. The tradition of commenting on the *Kāvyaḍarśa* originated in Tibet. The Tibetan version of the *Kāvyaḍarśa* (*Snyan ngag me long*), together with commentaries on this work, has been widely studied and has played an important role in the development of Tibetan literary culture.<sup>1</sup> The Tibetans have produced innumerable poetical works written in accordance with the style prescribed in the *Kāvyaḍarśa*. In such circumstances, it is often the case that a Tibetan Buddhist monk-scholar, well versed in poetics, composes ornate poems by himself. 'Jam dbyangs bzhad pa ngag dbang brtson 'grus (1648–1721; hereafter, 'Jam dbyangs bzhad pa), for example, is one such monk-scholar. It is obvious that 'Jam dbyangs bzhad pa had comprehensive knowledge of figures of speech, as one can observe in his work on poetics, *Dbyangs can zhal lung nyi ma 'bum gyi 'od can*. Additionally, his knowledge of poetics is evident in many of his verses, especially the eulogistic verses (*mchod brjod*) and the intermediate verses (*bar skabs kyi tshigs su bcad pa*) that appear in his exegetical works on Buddhist philosophy.

In this paper, I examine the compositional style of 'Jam dbyangs bzhad pa. His style is often compared with the Gauḍī style from eastern India (*shar phyogs gau ḍa ba'i rtsom lugs*), which is marked by highly elaborate expressions that cannot be immediately understood. Such comparison was attempted by his later successors, such as Tshe tan zhabs drung (1910–85),<sup>2</sup> Dmu dge bsam gtan rgya mtsho (1914–

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<sup>1</sup> See van der Kuijp 1996; Dimitrov 2002: 25ff.

<sup>2</sup> See *Snyan ngag spyi don* 26.7ff. Cf. van der Kuijp 1985.

93),<sup>3</sup> and Bse tshang blo bzang dpal ldan (b. 1938).<sup>4</sup> Especially noteworthy is the commentary by Dmu dge bsam gtan on the poetic verses of *Phar phyin mtha' dpyod* by 'Jam dbyangs bzhad pa. Dmu dge bsam gtan identifies the kind of poetic figure used by 'Jam dbyangs bzhad pa in each stanza. Additionally, he occasionally remarks that the poetic verse on which he is commenting is written in the Gauḍī style. This brings up questions: in what sense exactly does he say that the poems of 'Jam dbyangs bzhad pa are written in the Gauḍī style? And, how is it possible that the Gauḍī style from eastern India was adapted into indigenous Tibetan literature? Thus, the commentary of Dmu dge bsam gtan invites us to consider the notion of compositional styles in Tibetan literature and Indic influence on these styles. In the following paragraphs, I offer possible answers to these questions and remark on the poetic verses of 'Jam dbyangs bzhad pa.

### 1. The typology of compositional styles in Indo-Tibetan literature

To start, I will briefly explain the notion of compositional style (*mārga*, *vartman*, *rīti*, etc.) in classical Indo-Tibetan literature. A typology of compositional styles is discussed in the works of Indian literary criticism.<sup>5</sup> The two most important styles are Vaidarbhī, from the Vidarbha region of southern India, and Gauḍī from the Gauḍa region of eastern India. Broadly speaking, the Vaidarbhī style is famous for its lucidity and elegance, whereas the Gauḍī style is characterized by excessive use of sound effects and rhetorical exaggerations. Some Indian rhetoricians believed that the Vaidarbhī is superior to the Gauḍī, as reported in Bhāmaha's *Kāvya-lamkāra*. However, Bhāmaha himself opposed the notion of distinguishing between these two styles: he denies any essential difference between Vaidarbhī and Gauḍī writings and rejects an oversimplified classification of compositional styles. By contrast, Daṇḍin accepts the idea of a twofold typology of compositional styles and devotes a large portion of the first chapter of the *Kāvya-darśa* to a discussion of these two styles.<sup>6</sup>

<sup>3</sup> See *Phar phyin tshig 'grel* 126.6.

<sup>4</sup> See *Snyan ngag 'jug sgo* 53.20ff.

<sup>5</sup> See Raghavan 1973: 147ff.; Gerow 1977: 231.; Lienhard 1984: 34f.; Bronner 2011: 105f.

<sup>6</sup> For a discussion of the relative chronology of Bhāmaha and Daṇḍin, see Bronner 2011: 80ff. As clearly shown in Bronner's article, the Indian commentators on the *Kāvya-darśa*, namely, Ratnaśrījñāna, Vādi jaṅghādeva, and Taruṇavācaspati, suggest that in several passages, Daṇḍin refutes Bhāmaha's views, which means that Daṇḍin postdates Bhāmaha. Bronner remarks (p. 86): "Thus, in keeping with the methodology outlined earlier, I provisionally accept the traditional chronology, and unless the evidence in the following sections forces me to revise this, I maintain that Daṇḍin, who, as we saw, worked and lived in Kāñcī around 680-720, was responding to Bhāmaha's earlier text." Further, he says (p.110): "We can safely assume, then, that Daṇḍin composed his

Daṇḍin's *Kāvyaḍarśa* has been widely studied in Tibet. As a matter of course, most Tibetan rhetoricians adopt a typology of compositional styles in accordance with Daṇḍin's account. Tibetan commentators on the *Kāvyaḍarśa* do not believe that one is better than the other; they equally value the Vaidarbhī and Gauḍī styles. Illustrations (*dper brjod*) of each style are given in their Tibetan-language commentaries. Many Tibetans attempted to compose poetry in the Vaidarbhī or the Gauḍī style in their native language. In time, some Tibetan rhetoricians analyzed poetical works by Tibetan writers in terms of these two styles. For example, Bse tshang blo bzang dpal ldan classifies Tibetan writers into two groups:<sup>7</sup> those who prefer the Vaidarbhī style, such as Bu ston rin chen grub (1290–1364), Tsong kha pa blo bzang grags pa (1357–1419), Rgyal tshab rje dar ma rin chen (1364–1432), and Gung thang bstan pa'i sgron me (1762–1823); and those who prefer the Gauḍī style, such as Mkhas grub rje dge legs dpal bzang po (1385–1438), Zhang zhung pa chos dbang grags pa (1404–69), the fifth Dalai Lama Ngag dbang blo bzang rgya mtsho (1617–82), and 'Jam dbyangs bzhad pa. According to Bse tshang, the first group takes pleasure in a composition that is easily understood (*go bde ba*) and has an elegant quality (*snyan pa'i nyams*); the second group takes pleasure in a composition that cannot be immediately understood (*'phral du go mi btub pa*) and has a vigorous quality (*brjid nyams*).

At this point, I draw attention to the fact that all Tibetan scholars do not accept this distinction between poetic styles. For instance, the twentieth-century scholar and writer Don grub rgyal (1953–85) criticized the use of the well-established dichotomy between Vaidarbhī and Gauḍī in Tibetan poetry.<sup>8</sup> He asserts that it does not make sense to describe the style of a Tibetan poem as “Vaidarbhī” or “Gauḍī” because these two terms originally referred to the compositional styles of Sanskrit poetry, not those of Tibetan poetry. In other words, Don grub rgyal believes that Tibetan poetry has its own particular structure that cannot be explained by such Indian-inspired concepts. Therefore, he rejects using terms such as “Vaidarbhī” and “Gauḍī” (or “Southern” and “Eastern”) when analyzing the literary styles of Tibetan poets; instead, he proposes that compositional styles of Tibetan poetry can more aptly be

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*Kāvyaḍarśa* around the year 700, and that Bhāmaha's *Kāvyaḍarśa* must have antedated it.” That Daṇḍin opposed certain beliefs of Bhāmaha is also the opinion of the Tibetan commentators on the *Kāvyaḍarśa* (cf. van der Kuip 1986).

<sup>7</sup> See *Snyan ngag 'jug sgo* 53.20ff.

<sup>8</sup> See *Myong tshor* 160.7ff.

referred to by two different names: enigmatic style (*kha dam pa'i lugs*) and lucid style (*kha gsal ba'i lugs*). There is much truth in his observation. However, it must be recognized that there is a long tradition of Tibetan poetry in which the notions of Vaidarbhī and Gauḍī have played an important role. Besides, we should not overlook that many Tibetan writers have attempted to imitate the styles of Sanskrit poetry and that their efforts are highly valued by many Tibetan rhetoricians.

## 2. The characteristics of 'Jam dbyangs bzhad pa's poems (1): “beauty”

With these points in mind, we now consider what Dmu dge bsam gtan says about the compositional style of 'Jam dbyangs bzhad pa. Contrary to Don grub rgyal, Dmu dge bsam gtan believes that there is good reason to assume that many, if not all, of the poems by 'Jam dbyangs bzhad pa are written in the Gauḍī style. He finds evidence for this assertion in the poetic verses of the *Phar phyin mtha' dpyod* by 'Jam dbyangs bzhad pa, as in the following example:<sup>9</sup>

*phra zhib bshad na mkhas pa'ang 'khrul bskyed la | |*  
*rgya cher spros na nam mkha' dog byed mkhan | |*  
*rgya bod lugs kun blo gros grwar gnas pa'i | |*  
*legs bshad 'gro blor 'tshams spros rjes btsun bzhin | |*

The [author] who is capable of offering a detailed and fine explanation which, if given [to readers], may cause confusion even among learned scholars,

And who is capable of expanding a discussion which, if done, may fill up the sky,

Has all Indian and Tibetan doctrinal systems residing in the area of his mind.

A good explanation of him is expanded to the extent that it accords with people's intelligence, just like that of the venerable [Maitreya].

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<sup>9</sup> *Rin chen sgron me* 290a1f.

The following quotation from Dmu dge bsam gtan presents his interpretation of those verses:<sup>10</sup>

The [author]—I myself—'Jam dbyangs bzhad pa, **who is capable of offering a detailed and fine explanation** of the text **which, if given [to readers]**, cannot be fully understood and **may cause confusion even among learned scholars, and who is capable of expanding a discussion which, if done, may fill up even the sky, has all Indian and Tibetan doctrinal systems residing in the area of his mind**, and fully comprehends them. He, in this good explanation, expands a discussion **to the extent that it accords with people's**—namely, the disciples'—**intelligence, just like** the works composed by **the venerable** Maitreya. Thus it is said [by 'Jam dbyangs bzhad pa]. The passage up to *blo gros grwa[r] gnas pa'i* indicates the outstanding talent of the author. The rest of it indicates that a discussion is expanded to the extent that it accords with the disciples' intelligence. This [verse] is embellished with the poetic figure of beauty as defined by the Gauḍa from the east. To the extent of my knowledge, I have offered and completed the commentary on the eulogistic verses, the intermediate verses, and the concluding section of the first chapter.

This verse expresses the outstanding capacity of the author 'Jam dbyangs bzhad pa, with rhetorical exaggeration. In the second line, 'Jam dbyangs bzhad pa says that he can reduce the area of the sky by means of his extensive discussion—of course, this is not possible in actuality. The statement should not be taken literally but rather must be understood as a figure of speech. We find this kind of poetic figure discussed in the *Kāvyādarśa* I 89-92, in which Daṇḍin defines and illustrates the concept of “beauty” (*kānti*, *mdzes pa*) in terms of the Gauḍī style. As Daṇḍin states, the people of Gauḍa find beauty in extremely exaggerated expression; that which deviates from the normal is what they most prefer. By contrast, as Daṇḍin states, the people of Vidarbha find beauty in what remains within the scope of conventional criteria; they take pleasure in a composition that describes a well-established theme (*KĀ* I 85-88). Thus, the Gauḍa and Vidarbha have different criteria for what

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<sup>10</sup> *Phar phyin tshig 'grel* 59.7ff.

constitutes beauty.<sup>11</sup> When we examine the verse in question, we notice that it is characterized by exaggerated expression, a trademark of the Gauḍī style. Dmu dge bsam gtan states that this poem is marked by “the ornamentation of beauty as defined by the Gauḍa from the east” (*shar phyogs gau ḍa ba rnam kyis 'dod pa'i mdzes pa'i rgyan*).<sup>12</sup> Thus, he implies that the compositional style of 'Jam dbyangs bzhad pa in this poem is exactly the same as the Gauḍī style from eastern India.

### 3. The characteristics of 'Jam dbyangs bzhad pa's poems (2): “clearness”

Here is another example of the adaptation of the Gauḍī style in a Tibetan composition:<sup>13</sup>

*'jig rten ri mo gya gyu mang la mtshar | |*  
*mkhas rnam don dam dmigs pa kun bral yang | |*  
*kun rdzob sgyu ma'i rol pa mi 'char ba'i | |*  
*bden min rdzun min ya mtshan rtag tu sgrogs | |*

The picture of the world is full of deceit and is surprising.  
 Although the wise, [when they see from the perspective of]  
 ultimate reality, are free from any cognitive objects,  
 The magical play of conventionality [is enacted]. It is not real  
 In the sense that it never appears, but in another sense it is not  
 unreal. This mystery is always declared.

<sup>11</sup> Cf. *Dbyangs can zhal lung* 5b6: *'jig rten grags pa ma brgal 'ud mi che | | mdzes pa'i ngo bor lho phyogs mkhas mang bzhed | | sngon byung gnam dang bsngags sogs de brjod gzhi | |* (“Many scholars from the south assert that the nature of beauty consists in that which does not deviate from what is commonly acknowledged in the world, and which does not contain many exaggerations. Topics [appropriate] for that include story of the past, praise [of excellent qualities], and so forth.”); *Dbyangs can zhal lung* 5b6f: *'jig rten grags pa las brgal 'ud chen pos | | brjod 'dod blo yis don gang phul byung bkod | | mdzes pa'o gau ḍa tshim lho mi bzhed | | 'di yang gnam dang bsngags sogs dag las sbyor | |* (“The people of Gauḍa take pleasure in presenting a topic, in an excellent way, using exaggeration [*lit.* “with the wish to describe with exaggeration”) even if doing so deviates from what is commonly acknowledged in the world; they consider [such exaggeration] to be beautiful. However, the people from the south do not accept [this notion]. The [people of Gauḍa] also compose poems based on stories of the past, praise [of excellent qualities], and so forth.”)

<sup>12</sup> It should be noted, however, that the use of the expression “ornamentation of beauty” (*mdzes pa'i rgyan*: see *Phar phyin tshig 'grel* 50.17) is highly problematic because Daṇḍin considers *kānti* (*mdzes pa*) not as a kind of *alamkāra* (*rgyan*) but rather as a kind of *guṇa* (*yon tan*: see *KĀ I* 42). It is also notable that Dmu dge bsam gtan himself, in other writings, uses the expression “quality of beauty” (*mdzes pa'i yon tan*: see *Yang gsal snang mdzod* 50.17) instead of “ornamentation of beauty.”

<sup>13</sup> *Rin chen sgron me* 261b5f.

Dmu dge bsam gtan comments on the passage as follows:<sup>14</sup>

As it is said [in the *Abhidharmakośa* of Vasubandhu]: “The diversity of the world arises from action,”<sup>15</sup> **the picture of the world**—that consists of rise, fall, downfall, descent, flourishing, decline, and so forth—**is full of deceit and is surprising. Although the wise**, who realize the true nature of things, **are free from any cognitive objects**—or appearance—of conventionality [when they see] **from the perspective of** wisdom of meditative equipoise (*mnyam bzhag ye shes*) intensely concentrated on **ultimate reality**, illusion-like conventionality (*kun rdzob sgyu ma lta bu*) is not nonexistent. Since **the magical play of conventionality does not appear** on the side of the exalted wisdom of meditative equipoise, conventionality itself is **unreal**; but since **it is not unreal** on the side of conventional awareness, it is said to be “conventional reality,” and so forth. Thus [we observe] the **mysterious** doctrine (*lit.* ‘good explanation’) that preaches the Madhyamaka philosophy, which is free from extremes, **is always declared**. Thus it is said [by 'Jam dbyangs bzhad pa]. The particle *yang* in the phrase *don dam dmigs pa kun bral yang* indicates that those various pictures of conventionality do not appear on the side of the exalted wisdom of meditative equipoise but nevertheless (*yang*), they are not nonexistent. This [verse] is [characterized by] “clearness” as defined by the Gauḍa from the east, as it is said in ['Jam dbyangs bzhad pa's] *Root Text of Poetics*:<sup>16</sup> “Easterners use [ornate expression] despite the fact that it is not very common insofar as can be explained etymologically.”

What is being described here is the Madhyamaya theory of two truths: the conventional (*kun rdzob*) and the ultimate (*don dam*). According to the theory, nothing is truly established, and all phenomena in the world are empty of intrinsic existence. From this perspective, it is said that everything is unreal and that “the picture of the world” is full of deceit. The diversity of the world can only be perceived by ordinary beings, who do not realize the ultimate reality of emptiness.

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<sup>14</sup> *Phar phyin tshig 'grel* 54.7ff.

<sup>15</sup> *Abhidharmakośa* IV 1a. The Sanskrit is found in *AKBh* 192.5: *karmajaṃ lokavaicitryaṃ [...]*.

<sup>16</sup> See *Dbyangs can zhal lung* 4b4 (cf. *KĀ* I 46): *shar bas\* nges tshig yod phyir grags min 'ang sbyor | | (\*shar ba'i; read shar bas).*

Wise men do not see such diversity because they realize the emptiness of all phenomena via the wisdom of meditative equipoise (*mnyam bzhag ye shes*). However, this does not mean that the world is totally unreal, for no one can deny the fact that it appears in our conventional awareness (*blo kun rdzob pa*). Thus, all phenomena in the world are said to be conventionally existent and ultimately nonexistent; hence, the world consists of two kinds of reality. To use the phrase given by Dmu dge bsam gtan, these two levels of reality are inseparable (*bden gnyis ya ma bral ba*). This is the Madhyamaka theory of two truths. 'Jam dbyangs bzhad pa uses this poem as a vehicle to explain these ideas. According to Dmu dge bsam gtan, the compositional style used in this poem is, again, comparable to the Gauḍī style. Readers who are not acquainted with Madhyamaka philosophy would not understand what the statement means; only those who have learned the Madhyamaka texts can grasp the meaning of the statement. All of these things can be explained by taking into account the peculiar nature of the Gauḍī style. As Daṇḍin says in the *Kāvyaḍarśa* I 45-46, the people of Gauḍa admit the use of difficult words as long as those words make good sense, whereas the people of Vidarbha do not admit the use of such obscure language in poetry.<sup>17</sup> The Gauḍī and Vaidarbhī styles have different understandings of what constitutes “clearness” (*prasāda*, *rab dangs*). In the Gauḍī tradition, clearness consists in the use of correct words based on etymology, whereas in the Vaidarbhī tradition, it consists of the representation of ideas that are widely accepted in the world. Examining the verse in question, we notice that the author 'Jam dbyangs bzhad pa, expresses difficult ideas that are firmly rooted in Madhyamaka philosophy but which cannot be immediately understood. Probably for this reason, Dmu dge bsam gtan points out that this ornate poem is marked by “clearness” as defined by the Gauḍa from the east (*shar phyogs gau ḍa ba 'dod pa'i rab dwangs*).

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<sup>17</sup> See *Dbyangs can zhal lung* 4b3f. (cf. *KĀ* I 45; *Yang gsal snang mdzod* 34.16ff.): *grong ba'i nus bral 'jig rten grags don ldan* || *rab dangs rgyan te lho ba'i mkhas rnams gsos* || (“Scholars from the south have developed the idea that ornamentation of clearness consists in that which is free from the influence of provincialism, and which expresses the meaning that is commonly acknowledged in the world.”). It must be noted again that the use of expressions such as “ornamentation of clearness” (*rab dangs rgyan*) is highly problematic. As in the case of *kānti* (*mdzes pa*, see fn. 12) Daṇḍin considers *prasāda* (*rab dangs*) not as a kind of *alamkāra* (*rgyan*) but rather as a kind of *guṇa* (*yon tan*).

#### 4. The characteristics of 'Jam dbyangs bzhad pa's poems (3): “looseness”

Next, let us look at the following example:<sup>18</sup>

*la lar ma yin gsang gsum kun tu khyab | |*  
*dus 'ga' tsam min rtag par rgyun mi 'chad | |*  
*nyi tshe ba min spangs rtogs pha mthar phyin | |*  
*khyod bzhin gyur cig bdag cag ma rnams bcas | |*

May I, together with Mothers [i.e., sentient beings], attain the  
state [of buddhahood] like you,  
Whose three mysteries [of body, speech, and mind] are not  
restricted in space but all-pervading;  
Whose [activity] is not restricted in time but is always  
uninterrupted;  
And who has fully, and not partially, completed abandonment and  
realization.

Dmu dge bsam gtan comments on the verse as follows:<sup>19</sup>

As it is said [in the *Tathāgatācintyaguhyānirdeśa*]: “Just as his gnosis is all-pervading, his body also is all-pervading,”<sup>20</sup> it is not the case that the qualities of the **three mysteries are** pervading some objects but not pervading others; rather, they are **pervading** all knowable things. And as it is said: “The activity of Muni is never interrupted,”<sup>21</sup> it is not the case that your activity is present only at some moments; rather it **is always uninterrupted**. And it is not the case that you have only **partially**—i.e., imperfectly—completed the qualities of **abandonment and realization**; rather, you have **fully completed** those qualities. **May I, together with other sentient beings, attain the state [of buddhahood] like you, the**

<sup>18</sup> *Mi pham zhal lung (skabs brgyad pa)* 92a3f.

<sup>19</sup> *Phar phyin tshig 'grel* 110.7ff.

<sup>20</sup> TAGND 130b5.

<sup>21</sup> The quotation is probably from the *Abhisamayālaṅkāra* VIII 33. Cf. AA D 12b7: *thub pa'i sprul sku rgyun mi 'chad | |*; AAV 114.23: *'nupacchinnaḥ kāyo nairmmāṅiko muner ||33|| iti |* (“The Manifestation Body of Muni is never interrupted.”). The citation by Dmu dge bsam gtan reads: *thub pa'i 'phrin las rgyun mi 'chad | |*.

Blessed One. Thus it is said [by 'Jam dbyangs bzhad pa]. This [verse] is [characterized by] “the connection” as defined by the Gauḍa from the east. [More specifically, it is characterized by] the use of alliteration [created by] repeating the syllable *ma*.

The verse includes many words that contain the sound /m/ (*ma, min, mi*). Dmu dge bsam gtan regards this sound effect as a kind of alliteration (*anuprāsa, rjes khrid*), and names it “alliteration [created by] repeating the syllable *ma*” (*ma yig bskor ba'i rjes khrid*). As Daṇḍin says in the *Kāvyādarśa* I 43-44, frequent use of alliteration is a distinguishing feature of the Gauḍī style. Additionally, in the Indian and Tibetan traditions, *ma* is generally classified as a syllable pronounced with low aspiration (*alpaprāṇa, srog chung*), which creates a loose connection in poetry. This “looseness” (*śaithilya, lhod pa*) is only allowed in the Gauḍī style and is disliked by advocates of the Vaidarbhī, who prefer “heaviness” (*gaurava, lci ba*), which is created by syllables with high aspiration.<sup>22</sup> Therefore, in terms of its structure, this poem can properly be regarded as having been composed in the Gauḍī style.

## 5. Concluding remarks

In observation of the style of the ornate poems of 'Jam dbyangs bzhad pa, in accordance with the commentary by Dmu dge bsam gtan, it is clear that the compositional style of 'Jam dbyangs bzhad pa has much in common with the Gauḍī style from eastern India. 'Jam dbyangs bzhad pa seems to have taken pleasure in elaborate expressions that cannot be immediately understood by readers, and many of his poems are characterized by the use of rhetorical exaggerations and sound effects. These are the elements of the Gauḍī style. Hence, we can be fairly certain that 'Jam dbyangs bzhad pa emulates the Gauḍī style of Sanskrit poetry. Of course,

<sup>22</sup> See *Dbyangs can zhal lung* 4b2 (cf. *Yang gsal snang mdzod* 30.21ff.): *sde lnga'i zla rtse mda' dang mthar gnas kyi | | srog chung bral de sde lnga'i mig chu bo | | dro ba kṣa nams mang 'dus las grub lci | | sbyar ba'i mshan nyid be darbha yi lugs | |* (“According to the Vaidarbhī system, connection is characterized by heaviness created by abundant use of [syllables with high aspiration]—the second and the fourth items of each of five *vargas* [*kha, gha, cha, jha, ṭha, ḍha, tha, dha, pha, bha*], *ūṣmans* [*śa, ṣa, sa, ha*], and [items including consonant combinations] such as *kṣa*—without using many [syllables with] low aspiration—the first, the third, and the fifth items of each of five *vargas*, as well as those belonging to the last *varga* [*ka, ga, ṅa, ca, ja, ṅa, ta, ḍa, ṅa, ta, da, na, pa, ba, ma, ya, ra, la, va*].”); *Dbyangs can zhal lung* 4b3 (cf. *Yang gsal snang mdzod* 33.5ff.): *srog chung mang 'dus sbyor ba lhod par bcas | | yig bskor rjes su khrid bcas shar ba 'dod | |* (“Easterners take pleasure in what has loose connection, which is [created by using] many [syllables with] low aspiration, as well as in that which has alliteration [created by] repeating the [same] syllable.”)

this is not to say that all his poems are written in the Gauḍī style; but we may at least say that many aspects of the Gauḍī style do exist in his ornate poems. A further direction of this study will be to analyze in detail the process of the Tibetan assimilation of Sanskrit poetic theory presented in the first chapter of the *Kāvādarśa*. The problem raised by Don grub rgyal should also be examined more closely.

Finally, I should like to stress the importance of this topic. As we have seen, 'Jam dbyangs bzhad pa shows great skill in writing poetry in an elaborate style. His talent as a poet has been highly appreciated by his later successors, namely, Tshe tan zhabs drung, Dmu dge bsam gtan, and Bse tshang blo bzang dpal ldan, all belonging to the tradition of Bla brang bkra shis 'khyil Monastery in Amdo. This tells us that Amdo has had a rich tradition of the study of poetics and literary production. Needless to say, 'Jam dbyangs bzhad pa is an eminent scholar of Buddhist philosophy. His exegetical works on Buddhist philosophy, most of which are written in a debate format, have been used as teaching manuals at 'Bras spungs sgo mang, Bla brang bkra shis 'khyil, and other allied institutes of the Dge lugs pa. But if we look from a different angle, we can see that he is highly respected by his successors not only as a Buddhist thinker but also as a great poet. And there is no doubt that 'Jam dbyangs bzhad pa himself devotes his creative energies to composing poetical verses which are inserted in his exegetical works. I believe that this study will help us better understand his works and their influence on the literary culture of Amdo.

## Abbreviations and Literature

### (1) Works in Sanskrit and Tibetan

*AA D*

*Abhisamayāṃkāra-nāma-prajñāpāramitopadeśaśāstrakārikā* (“Maitreya”):  
Tibetan sDe dge ed. *Shes phyin* Ka. Tohoku No. 3786.

*AAV*

*Abhisamayālaṃkārakārikāśāstravivṛti* (Haribhadra): see Amano 2000.

*AKBh*

*Abhidharmakośabhāṣya* (Vasubandhu): P. Pradhan ed. *Abhidharmakośabhāṣyam of Vasubandhu*, Tibetan Sanskrit Works Series Vol. VIII. Patna: K. P. Jayaswal Research Institute. 1975.

## KĀ I

*Kāvyādarśa* Chapter 1 Mārgavibhāga (Daṇḍin): see Dimitrov 2002: 152-207.

*Snyan ngag 'jug sgo*

*Snyan ngag la 'jug pa'i sgo* (bSe tshang blo bzang dpal ldan). Beijing: Mi rigs dpe skrun khang. 2003.

*Snyan ngag spyi don*

*Snyan ngag me long gi spyi don sdeb legs rig pa'i 'char sgo* (Tshe brtan zhabs drung 'jigs med rig pa'i blo gros). Mundgod: Drepung Gomang Library. 2007.

## TAGN D

*Tathāgatācintyaguhyanirdeśa*: Tibetan sDe dge ed. *dKon brtsegs Ka*. Tohoku No. 47.

*Phar phyin tshig 'grel*

*'Jam dpal dbyangs dngos bzhad pa'i rdo rje'i phar phyin mtha' dpyod kyi snyan ngag gi tshigs bcad rnams kyi tshig 'grel me tog 'phreng mdzes* (dMu dge bsam gtan rgya mtsho) in *Rje dmu dge bsam gtan rgya mtsho mi 'jigs dbyangs can dga' ba'i blo gros dpal bzang po'i gsung 'bum*, vol. 2. Chengdu: Si khron mi rigs dpe skrun khang. 2009.

*Dbyangs can zhal lung*

*Snyan ngag gsal bar byed pa'i bstan bcos dbyangs can zhal lung nyi ma 'bum gyi 'od can* ('Jam dbyangs bzhad pa ngag dbang brtson 'grus): bKra shis 'khyil ed. Ka.

*Mi pham zhal lung*

*Shes rab kyi pha rol tu phyin pa'i mtha' dpyod 'khrul sel gang ga'i chu rgyun mi pham zhal lung* ('Jam dbyangs bzhad pa ngag dbang brtson 'grus): bKra shis 'khyil ed. Nya.

*Myong tshor*

*"Bod kyi tshig rgyan rig pa'i sgo 'byed 'phrul gyi lde mig" bklags pa'i myong tshor* (Don grub rgyal) in *Dpal don grub rgyal gyi gsung 'bum*, vol. 3 (pp. 152-162). Beijing: Mi rigs dpe skrun khang. 1997.

*Yang gsal snang mdzod*

*Dbyangs can zhal lung nyi ma 'bum gyi 'od can zhes bya ba'i 'bru 'grel yang gsal snang ba'i mdzod* (dMu dge bsam gtan rgya mtsho) in *Rje dmu dge bsam gtan rgya mtsho mi 'jigs dbyangs can dga' ba'i blo gros dpal bzang po'i gsung 'bum*, vol. 4. Chengdu: Si khron mi rigs dpe skrun khang. 2009.

*Rin chen sgron me*

*Bstan bcos mngon par rtogs pa'i rgyan gyi mtha' dpyod shes rab kyi pha rol tu phyin pa'i don kun gsal ba'i rin chen sgron me* ('Jam dbyangs bzhad pa ngag dbang brtson 'grus), stod cha: bKra shis 'khyil ed. Ja.

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Id.

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