

sā	mā	yā	mā	mā	yā	mā	sā
mā	rā	nā	yā	yā	nā	rā	mā
yā	nā	vā	rā	rā	vā	nā	yā
mā	yā	rā	mā	mā	rā	yā	mā

Daṇḍin's *Kāvyaḍarsā* has been for centuries the locus classics of poetic studies in Tibet and the Himalayas. Thus, the full wheel or circular (ཀུན་བཟང་འཛོལ་ལོ་) poetry found at Bhutanese temple and *dzong* entrances is also an adoption of Daṇḍin's poetic style. The lamas compose poems which are often eulogies of other lamas in circular style so that the poem can be read left to right, right to left, upward, downward and even diagonally.

First, the graph with square boxes is drawn. The number of boxes are determined by the number of syllable in a line. The boxes are then filled by the poetic composition, one syllable in each box. The syllables and words are picked and arranged in such a way that the outcome should be a good poem while reading it left to right, right to left, upward, downward and even diagonally. Thus, like in a scrabble game, one should be able to form sensible poetic sentences in two to five directions with good sense.

It is common to see full wheel poems on the temple walls in many part of the Himalayan Buddhist countries. While some temples reproduced circular poems composed by renowned masters in the past, other temples have new and unique circular poems composed for the site. The boxes are painted in different colours and the letter also written in colour. The number of boxes depend on the number of syllable and lines of the poem. In Bhutan, the circular or full wheel style of artistic poetry is found on the walls of many temples and *dzongs* as one enters the premises. They are generally compositions by very erudite religious figures.

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