

## Twitter Thread by Dheer Sameer



**Dheer Sameer**

@Dheer\_Sameer



**So, there is an debate going on. Which language is better? Now I am going to present some of the rare shlokas in Sanskrit in this particular thread.**

This will be the final nail in the coffin of this foolish debate which will establish why Sanskrit is the best language in the entire universe and also establish the authority of our great scriptures and acharyas.

But before that I offer my humble humble obeisances unto my gurus. May Srila Rupa, the mighty king of poets, who composes poetical verses that are extremely difficult to compose, grant me the wealth of intelligence needed to understand them.

<https://t.co/b3xg7Ut3pl>

*duṣkarāṇi kavivāṇi yaḥ karoti mahābalaḥ |  
śrī-rūpaḥ kavi-bhū-po me sa deyaṭ buddhi-sampadaṁ ||*

citra-kavitvaani means poetical verses that cause astonishment (citra meaning ascharya) like "Wow! How did he compose a verse using only one varna? (or) How did he compose a verse using only two varnas?"

Alternatively, the cakra formation and so on are called citras and thus citra-kavitvaani could also mean poetical verses which have these formations.

Among these Amazing verses are those that have only two aksharas ("consonants") ra and sa:

रसासारसुसारोरुरसुरारिः ससार सः ।  
संसारासिरसौ रासे सुरिरंसुः ससारसः ॥ १ ॥

*rasāsāra-susārorur  
asurāriḥ sasāra saḥ  
saṁsārāsir asau rāse  
suriraṁsuḥ sa-sārasaḥ*

Verse 2 with two aksharas cha and ra:

चर्चोरुरोचिरुच्चोरा रुचिरोऽरं चराचरे ।  
चौराचारोऽचिराच्चीरं रुचा चारुरचूचुरत् ॥ २ ॥

*carcoru-rocir uccorā  
ruciro 'raṁ carācare  
caurācāro 'cirāc cīraṁ  
rucā cārur acūcurat*

Verse 3 with two aksharas using dha and ra:

धरे धराधरधरं धाराधरधुरारुधि ।  
धीरधीरारराधाधिरोधं राधा धुरंधरम् ॥ ३ ॥

*dhare dharādhara-dharam  
dhārādhara-dhur-ārudhi  
dhīra-dhīr ārarādhādhī-  
rodham rādhā dhuramdharam*

Verse 4 with ek akshara i.e. na:

निनुन्नानोऽननं नूननानूनोन्नाननोऽनुनीः ।  
नानेनानां निनुन्नेनं नानौन्नानाननो ननु ॥ ४ ॥

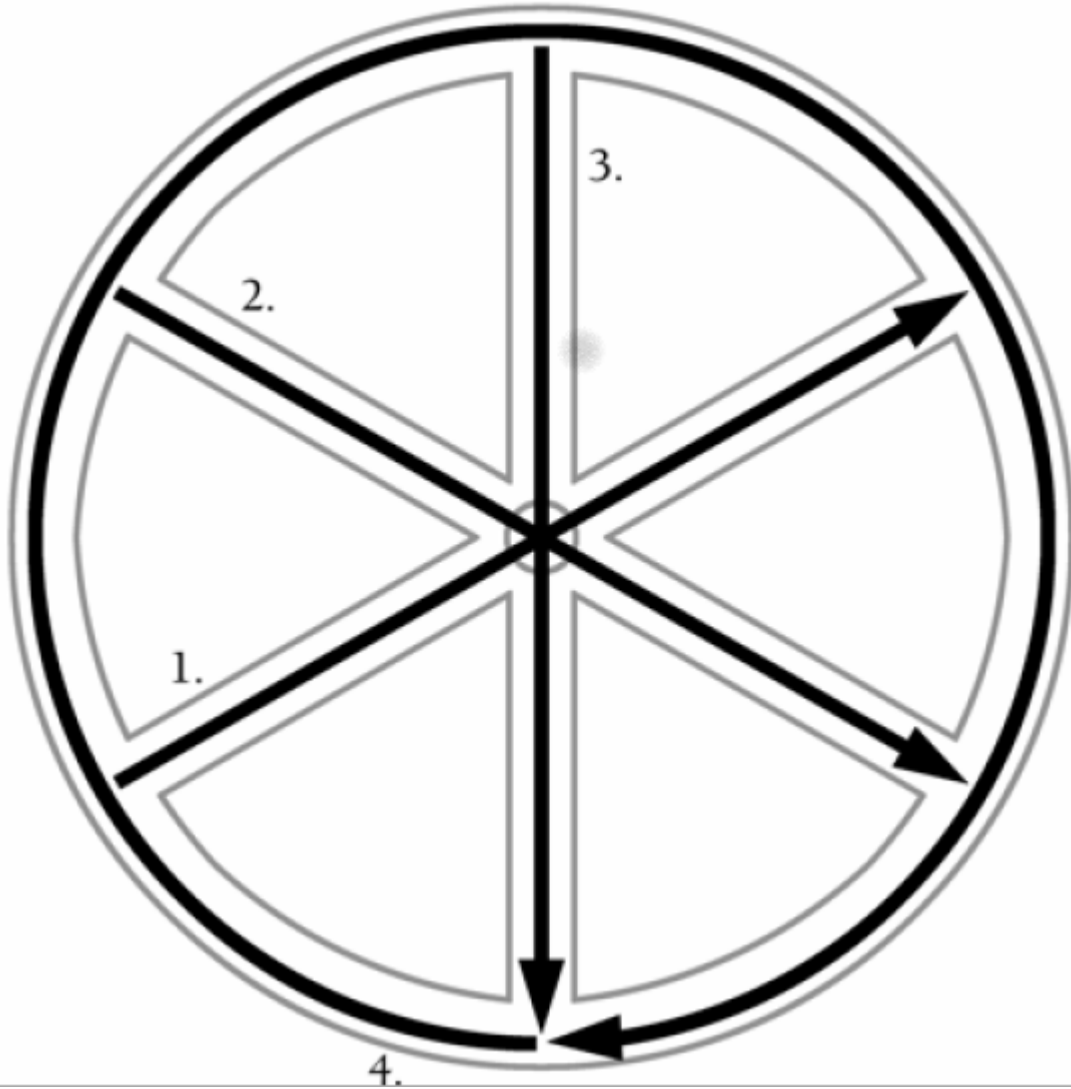
*ninunnāno'nanaṁ nūnaṁ  
nānūnonnānāno 'nunīḥ  
nānenānāṁ ninun nenaṁ  
nānaun nānānāno nanu*

Verse 5. The following verse is arranged in the wheel formation known as cakra-bandhah:

गन्धाकृष्टगुरुन्मदालिनि वने हारप्रभातिप्लुतं  
सम्पुष्पान्तमुपस्कृताध्वनि यमीवीचिश्रियो रञ्जकं ।  
सद्यस्तुङ्गितविभ्रमं सुनिभृते शीतानिलैः सौख्यदे  
देवं नागभुजं सदा रसमयं तं नौमि कंचिन्मुदे ॥ ५ ॥

*gandhākṛṣṭa-gurūnmadālini vane hāra-prabhātiplutaṁ  
sampuṣṇantaṁ upaskṛtādhvani yamī-vīci-śriyo rañjakaṁ<sup>4</sup>  
sadyas tuṅgita-vibhramaṁ su-nibhṛte śītānilaiḥ saukhya-de  
devaṁ nāga-bhujam sadā rasa-mayaṁ taṁ naumi kañcin mude*

How to read it in a chakra formation is shown in the following pictures (follow the numbers):



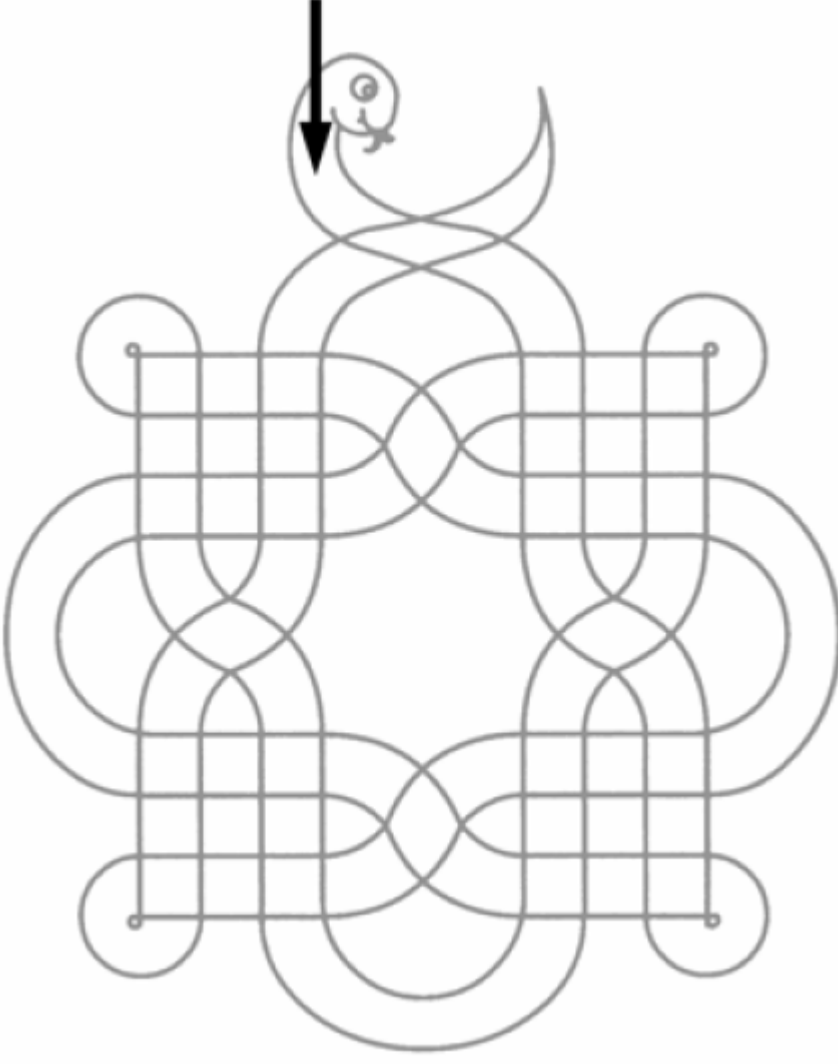
An extra speciality of this verse, shown in the bottom right diagram, is that Rūpa Gosvāmī has ingeniously placed a hidden signature inside the spokes of the wheel. It reads, in a circular fashion, *kṛṣṇa-stutir asau rūpa-viracitā* (“This prayer to Kṛṣṇa was composed by Rūpa”). This signature is not apparent in the verse, it only becomes visible when the verse is drawn in the wheel formation.

Verse 6. The following verse is arranged in snake formation:

रासे सारङ्गसङ्घाचितनवनलिनप्रायवक्षस्थदामा  
बर्हालङ्कारहारस्फुरदमलमहारागचित्रे जयाय ।  
गोपालो दासवीथीललितहितरवस्फारहास स्थिरात्मा  
नव्योऽजस्रं क्षणोपाश्रितविततबलो वीक्ष्य रङ्गं बभासे ॥ ६ ॥

*rāse sāraṅga-saṅghācita-nava-nalina-prāya-vakṣa<sup>1</sup>-stha-dāmā*  
*barhālāṅkāra-hāra-sphurad-amala-mahā-rāga-citre<sup>2</sup> jayāya*  
*gopālo dāsa-vīthī-lalita-hita-rava-sphāra-hāsa sthirātmā*  
*navyo 'jasraṁ kṣaṇopāśrita-vitata-balo vīkṣya raṅgaṁ babhāse<sup>3</sup>*

<https://t.co/Ga0sZxoxlm>



Verse 7. The following verse is arranged in lotus formation:

कलवाक्य सद्दालोक कलोदार मिलावक ।  
कवलाद्याद्भुतानूक कनूताभीरबालक ॥ ७ ॥

*kala-vākya sad-āloka*  
*kalodāra milāvaka*  
*kavalādyādbhutānūka*  
*ka-nūtābhīra-bālaka*



Verse 8. This verse is a palindrome i.e. it reads the same backwards and forwards:

तायिसारधराधारातिभायातमदारिहा ।  
हारिदामतया भाति राधाराधरसायिता ॥ ८ ॥

*tāyi-sāra-dharādhārā-  
tibhāyāta-madāri-hā  
hāri-dāmatayā bhāti  
rādhārādha-rasāyitā*

Verse 9. The following verse is arranged in the zigzag formation. It is called as gomutrika-bandhan (cc @GauPrem■):

सा मल्लरङ्गे रामेष्टा फुल्लसारा मुदेधिता ।  
श्रमनीरधरा तुष्टा बल्लवीरासदेवता ॥ ९ ॥

*sā malla-raṅge rāmeṣṭā<sup>1</sup>*  
*phulla-sārā mud-edhitā*  
*śrama-nīra-dharā tuṣṭā*  
*ballavī-rāsa-devatā*

<https://t.co/YPbD3AgYJW>



Verse 10. The following verse is arranged in drum formation:

शुभासारससारश्रीः प्रभासान्द्रमसारभा ।  
भारसा महसावित्त तरसा रससाविताम् ॥ १० ॥

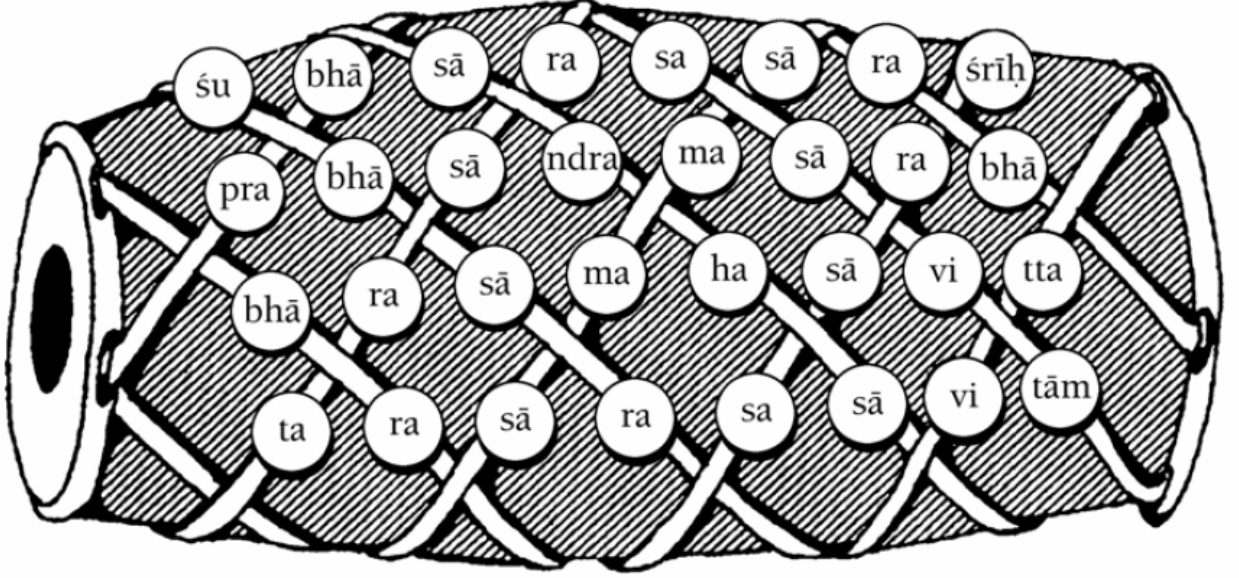
*śubhāsāra-sasāra-śrīḥ*  
*prabhā-sāndra-masāra-bhā*  
*bhārasā mahasāvitta*  
*tarasā rasa-sāvitām<sup>2</sup>*

<https://t.co/FVTWa5lvUj>



This verse can be either be read in four horizontal lines  
or it can be read according to the straps of the drum.  
Both methods are shown below:

<https://t.co/819KBzEjxy>

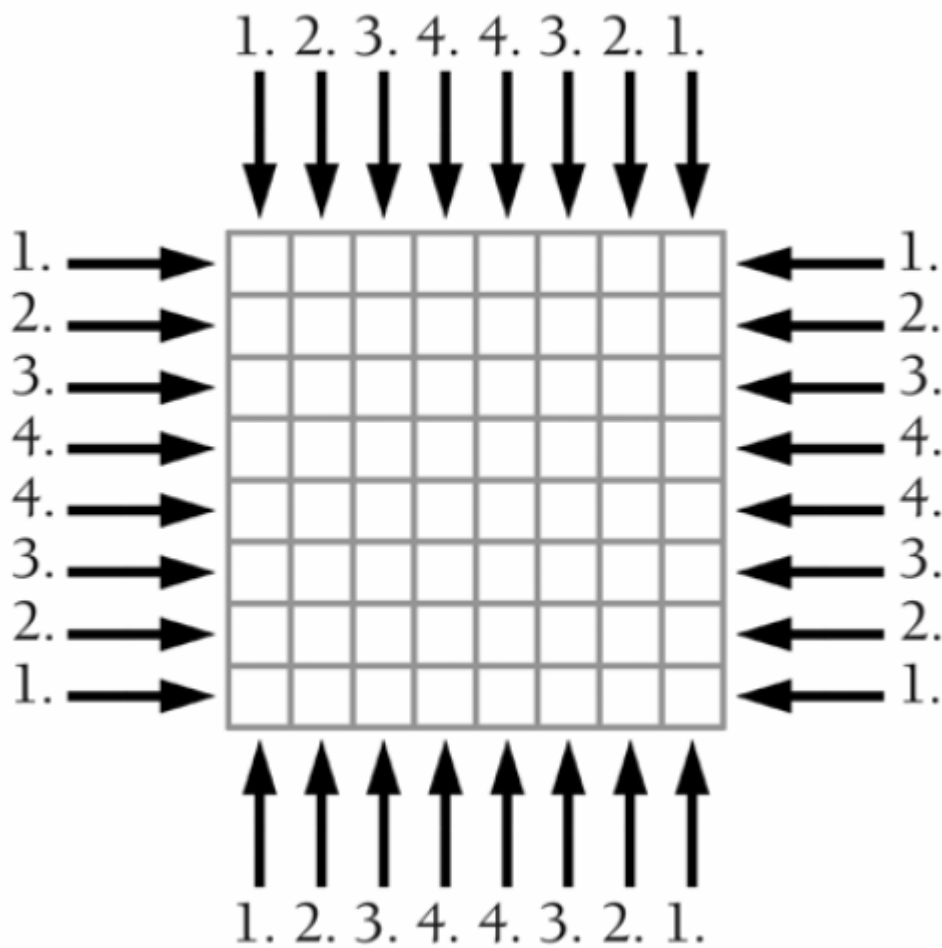


Verse 11. The following verse reads the same backwards and forwards as well as upwards and downwards.  
Thus the name sarvato-bhadraha ('good on every side'):

रासावहा हावसारा सा ललास सलालसा ।  
बलाराम मारलावहासमाददमासहा ॥ ११ ॥

*rāsāvahā hāva-sārā  
sā lalāsa sa-lālasā  
balāramā māra-lāva-  
hāsa-māda-damāsahā*

<https://t.co/kTjGrVEty9>



Another way to draw the same verse:

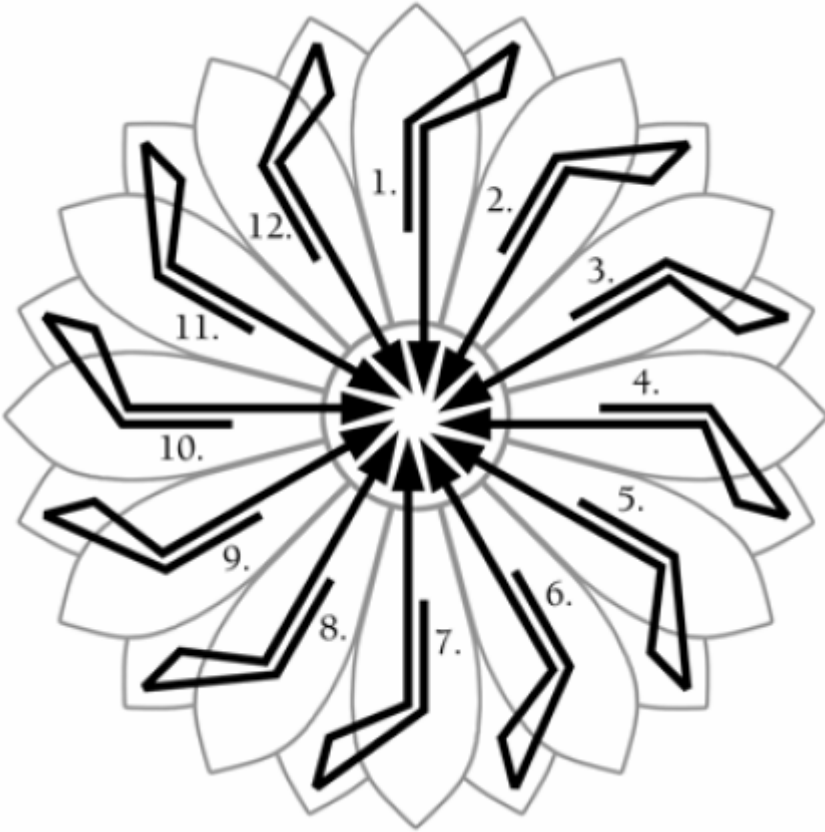
rā	sā	va	hā
sā	la	lā	sa
va	lā	ra	mā
hā	sa	mā	da

Verse 12. The following verse is arranged in big lotus formation known as brihad-padma-bandha:

तारप्रस्फारतालं सरभसरसलं भासुरास्यं सुभालं  
पापघ्नं गोपपालं करणहरकलं नीरभृद्वारनीलं ।  
चारुग्रीवं रुचालं रतमदतरलं चेतसा पीतचेलं  
शीतप्रस्फीतशीलं वरय वरबलं वासुदेवं सुबालं ॥ १२ ॥

*tāra-prasphāra-tālaṁ sa-rabhasa-rasa-lam<sup>1</sup> bhāsurāsyam su-bhālam  
pāpa-ghnam gopa-pālam karaṇa-hara-kalam nīra-bhṛd-vāra-nīlam  
cāru-grīvaṁ rucālam rata-mada-taralam cetasā pīta-celam  
śīta-prasphīta-śīlam varaya vara-balam vāsudevam su-bālam*

follow the numbers and find the lotus formation



Thus ends the Picture verses, or Amazing verses. Thank You very much. All Glories to Srila Rupa Goswami■■■