

Interesting and Amazing Creations in Sanskrit

There is in Sanskrit a whole body of literature that is based on a play with the language. This is not great literature or inspired poetry, but more in the nature of linguistic acrobatics. These writings are often obtuse and not very easy to understand because they require a great mastery over all the complex grammatical structures. Therefore, they are known as *adhamakāvya*s, meaning 'poems of a lower quality'. However, far from being worthless, they demonstrate the amazing possibilities inherent in the language, along with the originality and creativity of the writers.

Several great poets, including Kalidasa, Bhartrihari, Magha and Sriharsha have made use of the *adhamakāvya*s, sometimes even in their major works, in a spirit of playful indulgence. There are instances where entire epics have been written in this style. These are known as *citrakāvya*s and are part of the *alaṅkāraśāstra* or Sanskrit rhetorics. Some of the creations border on the unbelievable and would perhaps be impossible in any other language. Here we will look briefly at a few examples to enjoy their flavour and taste.

Varnācitrās

The *varnācitrās* are *śloka*s written with certain constraints on the

use of consonants. For example, here is a *śloka* where all the 33 consonants in Sanskrit come in their natural order.

कः खगौघाङ्गचिच्छौजा झाञ्जोऽटौठीडडण्डणः ।
तथोदधीन् पफर्बाभीर्मयोऽरिर्त्वाशिषां सहः ॥¹

Who is he, the lover of birds, pure in intelligence, expert in stealing the strength of others, leader among the destroyers of the enemies, the steadfast, the fearless, the one who filled the ocean? He is the king Maya, the repository of the blessings that can destroy the foes.

And here is a *śloka* which uses only three consonants out of the 33 – द (*da*), व (*va*) and न (*na*).

देवानां नन्दनो देवो नोदनो वेदनिन्दिनाम् ।
दिवं दुदाव नादेन दाने दानवनन्दिनः ॥²

The God (Vishnu) who causes pleasure to the other gods and pain to the opponents of the *Vedas*, filled the heavens with a loud sound as he killed Hiranyakashipu [a demon who forbade his son to take the name of Vishnu.]

This is a *śloka* which uses only two consonants, भ (*bha*) and र (*ra*).

भूरिभिर्भारिभिर्भौराभूभारैरभिरेभिरे ।
भैरोरेभिभिरभ्राभैरभीरुभिरिभैरिभाः ॥³

The fearless elephant, who was like a burden to the earth because of its heavy weight, whose sound was like a kettle-drum, and who was like a dark cloud, attacked the enemy elephant.

Most amazingly, entire *ślokas* have been written using a single consonant. Here are two examples – one using न (*na*) and the other using द (*da*) :

न नोननुन्नो नुन्नेनो नाना नानानना ननु ।
नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ॥⁴

A man is not a man who is wounded by a low man. Similarly, he is also not a man who wounds a low man. The wounded one is not considered to be wounded if his master is unwounded. And he who wounds a man who is already wounded, is not a man.

दाददो दुद्ददुद्दादी दाददो दूददीददोः ।
दुद्दादं दददे दुद्दे दादाददददोऽददः ॥⁵

Sri Krishna, the giver of every boon, the scourge of the evil-minded, the purifier, the one whose arms can annihilate the wicked who cause sufferings to others, shot his pain-causing arrow at the enemy.

And here is a *śloka*, where each quarter is written using only one consonant. The first quarter is formed of ज (*ja*), the second of त (*ta*), the third of भ (*bha*) and the fourth of र (*ra*).

जजौजोजजिजिज्जजी
तं ततोऽतिततातनुत् ।
भाभोऽभीभाभिभूभाभू-
रारारिरिरीरः ॥⁶

Balarama, the great warrior and winner of great wars, resplendent like Shukra and Brihaspati, the destroyer of wandering enemies, went to the battle like a lion stopping the movement of his foes, who were endowed with a four-fold army.

Sthānacitras and Svaracitras

The *sthānacitras* are formed either by using the consonants of only one group or avoiding certain groups. This is a *śloka* using only the gutturals:

अगा गाङ्गाङ्गाकाकाकगाहकाघककाकहा ।
अहाहाङ्ग खगाङ्गागकङ्गागखगकाकक ॥⁷

O you (the traveller of many countries), who bathes in the tortuous current of the rippling Ganga; you have no acquaintance with the sorrowful sound of the suffering world; you have the ability to go till the Meru mountain; you are not under the control of the crooked senses. You, being the dispeller of sins, have come on this land.

In the *svaracitras* the restrictions are on the use of vowels. This *śloka* uses only the vowel इ (*i**) in the first line and the vowel अ (*a*) in the second line.

क्षितिस्थितिमितिक्षिप्तिविधिविनिधिसिद्धिलिट् ।
मम त्र्यक्ष नमद्दक्ष हर स्मरहर स्मर ॥⁸

O Lord Shiva, the possessor of three eyes, the knower of existence, measurer and destroyer of the earth, enjoyer of the eight-fold superhuman power and nine treasures of Kubera, you who killed Daksha and Kamadeva. O Lord, do remember me.

Next is a *śloka* formed entirely with the vowel उ (*u*).

उरुगुं द्युगुरुं युत्सु चुक्रुशुस्तुष्टुवुः पुरु ।
लुलुभुः पुपुषुर्मुत्सु मुमुहुर्नु मुहुर्मुहुः ॥⁹

*Sanskrit vowels retain their full forms only in the beginning of a word; in the middle or at the end they are used in their respective symbolic forms, e.g. ा for आ (*ā*), ि for इ (*i*), ि for ई (*ī*), उ for उ (*u*), ँ for ऊ (*ū*), र for ऋ (*r*), ऌ for ॠ (*ṛ*), ए for ए (*e*), ऐ for ऐ (*ai*), ओ for ओ (*o*), औ for औ (*au*); *anusvāra* is marked as a dot above a letter; *visarga* is marked as two vertically aligned dots on the right side of a letter.

ल (la). This type of composition is called *amitā*, where the same letters are used frequently.

बकुलकलिकाललामनि कलकण्ठीकलकलाकुले काले ।
कलया कलावतोऽपि हि कलयति कलितास्त्रतां मदनः ॥¹¹

Madana, the god of love, uses even the spots of the moon as his beautiful weapon at the time when the *bakula* plant shines with new buds and when the cuckoos and women with melodious voices fill the air with their enchanting sounds.

Here is another interesting example. The *śloka* is formed of four *pādas* or parts. The letters and their sequence in each quarter are exactly the same. But because they are broken and combined in various ways, different words and meanings emerge.

सभासमानासहसापरागात् सभासमाना सहसा परागात् ।*
सभासमाना सहसापरागात् सभासमाना सहसापरागात् ॥¹²

*1. सभा मान-आसः - हस (एतैः सह वर्तत इति) सभा समानासहसा, (यतः) अपरागम् अति *sabhā māna-āsaḥ-hasa (etaiḥ saha vartata iti) samānāsahasā, (yataḥ) aparāgam attī*

2. सभासमाना (भासमानैः सह वर्तत इति) सहसा (मार्गशीर्षेण हेतुना) परागात् (रजः कणान्) अतति (प्राप्नोति - परागात्) *sabhāsamānā (bhāsamānaiḥ saha vartata iti) sahasā (mārgaśīrṣeṇa hetunā) parāgāt (rajaḥ kaṇān) atati (prāpnoti-parāgāt)*

3. भा (कान्तिः) समाना (सरूपाः , तैः सह वर्तते) सभासमाना । (स्यन्ति परान् इति साः , तैः सह वर्तत इति) सहसा । अपरागात् (अपरस्मात् पर्वतात्) *bhā (kāntiḥ) samānā (sarūpāḥ, taiḥ saha vartate) sabhāsamānā. (syanti parān iti sāḥ, taiḥ saha vartata iti) sahasā. aparāgāt (aparasmāt parvatāt)*

4. एवं भूता असमाना - सभा - सहसा - परागात् (परागता) *evam bhūtā asamānā - sabhā-sahasā- parāgāt (parāgatā)*

The beautiful assembly of the people inseparably connected with each other went away quickly from that mountain. This assembly was bright with lustre, pride, jubilation and a will to annihilate the enemies. It was also shining with brilliant people. Because of the month *Mārgaśīrṣa* the atmosphere was filled with dust caused by the rushing assembly which was adorned by the people of the same lustre who were annihilators of the enemies.

Gaticitras

The next category of *citrakāvya*s are the *gaticitras*. These are variations of what are known as palindromes in English – words or sentences that remain the same even in their mirror images. For example, ‘noon’ and ‘eve’ are examples of palindromic words and ‘able was I ere I saw Elba’ is an example of a palindromic sentence.

Here we have a verse in Sanskrit where each line is a palindrome; that is, it does not change when read forward or backward. The *śloka* therefore has an axis of symmetry at the centre.

वारणागगभीरा सा साराभीगगणारवा ।
कारितारिवधा सेना नासेधावरितारिका ॥¹³

It is very difficult to face this army which is endowed with elephants as big as mountains. This is a very great army and the shouting of frightened people is heard. It has slain its enemies.

In the following *śloka* the entire verse forms a palindrome. Therefore the second line is the same as the first line but in reverse.

निशितासिरतोऽभीको न्येजतेऽमरणा रुचा ।
चारुणा रमते जन्ये को भीतो रसिताशिनि ॥¹⁴

O immortals, indeed, the lover of sharp swords, the fearless man does not tremble like a frightened man in this battle full of beautiful chariots and demons who are devourers of men.

This is a *śloka*, which if written in reverse creates another *śloka* with a different meaning. Both the *ślokas* are given below with their respective meanings.

वाहनाजनि मानासे साराजावनमा ततः ।
मत्तसारगराजेभे भारीहावज्जनध्वनि ॥¹⁵

And after this, that great army, which is capable of destroying the pride of the enemies and which has never experienced defeat, marched towards the enemy with strong and maddened elephants and people roaring in enthusiasm and jubilation.

निध्वनज्जवहारीभा भेजे रागरसात्तमः ।
ततमानवजारासा सेना मानिजनाहवा ॥¹⁶

That great army, with majestic and trumpeting elephants of high speed, and people filling the battlefield with their jubilant roar, suddenly became ferocious in anger in that battle of proud heroes.

There are many interesting examples of this variety. Here is an example from a poem where in each *śloka* the first line describes Rama and the second line Krishna. The striking feature is that the second line is always the reverse of the first line.

तं भूसुतामुक्तिमुदारहासं वन्दे यतो भव्यभवं दयाश्रीः ।
श्रीयादवं भव्यभतोयदेवं संहारदामुक्तिमुतासुभूतम् ॥¹⁷

The first line addressed to Rama in prose order is:

भूसुतामुक्तिम् उदारहासं भव्यभवं यतो दयाश्रीः तं वन्दे ।

I pay my homage to him who released Sita, whose laughter is deep, whose embodiment is grand and from whom mercy and splendour arise everywhere.

The second line addressed to Krishna in prose order is:

भव्यभतोयदेवं संहारदामुक्तिम् उत असुभूतं श्रीयादवं वन्दे ।

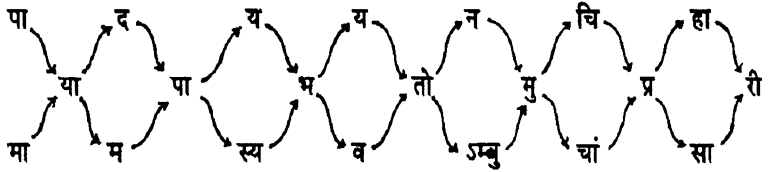
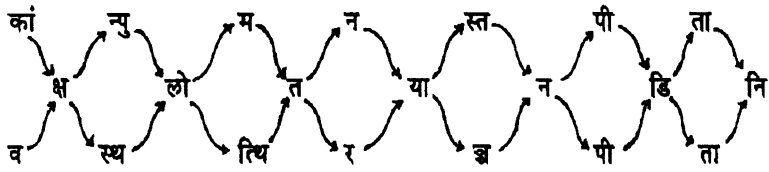
I bow down before Krishna, the descendant of Yadava family, who is the lord of the sun as well as the moon, who liberated even her (Pootana) who wanted to bring an end to his life, and who is the soul of this entire universe.

Citrabandhas

In the *citrabandhas*, when the *śloka* is written out, the letters form interesting geometric patterns. In our first example the alternate letters of the first and the second *pādas* and of the third and the fourth *pādas* are the same. This design is known as *gomūtrikā* or the crisscross pattern formed by the urine of a moving cow.

काङ्क्षन्पुलोमतनयास्तनपीडितानि
वक्षःस्थलोत्थितरयाञ्जनपीडितानि ।
पायादपायभयतो नमुचिप्रहारी
मायामपास्य भवतोऽम्बुमुचां प्रसारी ॥¹⁸

May Indra, who uses the thunder-bolt as his weapon, who disperses the clouds in the sky, who desires to embrace and enjoy the pleasures of the bosoms of his consort Sachi, the daughter of the demon Puloma – may that Indra, having removed all illusions, protect you from the fear of all dangers and misfortunes.



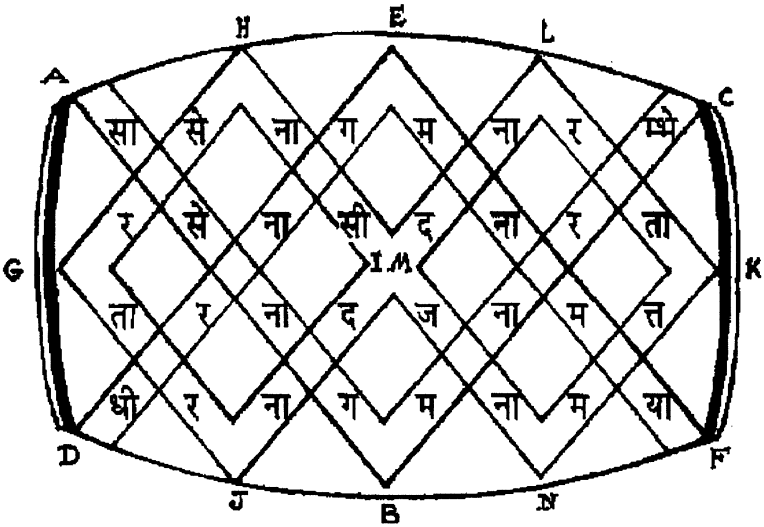
This *śloka* creates an interesting design of a *mūrāja* or drum.

सा सेना गमनारम्भे रसेनासीदनारता ।
तारनादजना मत्तधीरनागमनामया ॥¹⁹

That army was very efficient and as it moved, the warrior heroes were very alert and did their duties with great concentration. The soldiers in that army made a loud sound. The army was adorned with intoxicated and restive elephants. No one was there with any thought of pain.

Let us now see how the drum is formed. First the four *pādas* are written in their normal order. Now the first of the two major strings of the drum (ABC in the following figure) are created by starting from the left-hand corner and then moving to the centre of the opposite side and then back to the right-hand upper corner. Then the second major string (DEF) is created by following a similar movement starting from the lower left-hand corner. It is interesting

to observe that the syllables lying on these two strings form the first and fourth lines of the *śloka*. Then there are the two minor strings of the drum forming two squares (GHIJ) and (KLMN) which form the second and third lines of the *śloka*.



Here is an amazing verse that creates a type of magic square. When each syllable is written in one box of the square, one can read the *pādas* horizontally, vertically, and in many other ways, even in reverse order, and always get the same verse. This type of verse is called *sarvatobhadra* (valid in all ways), and is a complicated mixture of syllabic palindromes and acrostics. Each quarter-stanza is a palindrome; the first four syllables of the first quarter are formed by taking the first syllables of each quarter in the same order; the first four syllables of the second quarter are similarly the same as the second syllables of each quarter, and so on.

देवाकानिनि कावादे वाहिकास्वस्वकाहि वा ।
काकारेभभरेऽकाका निस्वभव्यव्यभस्वनि ॥²⁰

O man who desires war! This is that battlefield which excites even the gods, where the battle is not of words. Here people fight and stake their lives not for themselves but for others. This field is full of herds of maddened elephants. Here those who are eager for battle and even those who are not very eager, have to fight.

| | | | | | | | |
|----|-----|----|-----|-----|----|-----|----|
| दे | वा | का | नि | नि | का | वा | दे |
| वा | हि | का | स्व | स्व | का | हि | वा |
| का | का | रे | भ | भ | रे | का | का |
| नि | स्व | भ | व्य | व्य | भ | स्व | नि |
| नि | स्व | भ | व्य | व्य | भ | स्व | नि |
| का | का | रे | भ | भ | रे | का | का |
| वा | हि | का | स्व | स्व | का | हि | वा |
| दे | वा | का | नि | नि | का | वा | दे |

Our last example in this category is exceptionally beautiful. It is based on a well-known problem in mathematics. The challenge is to place a knight in one corner of the chessboard and to cover all 64 squares with the knight, without landing on any square twice. The French mathematician Euler found the answer to this problem in the 17th century. This is why this is known as Euler's chess and knight problem.

In India a manuscript called *Pādukāsahasram* has been found, written by a Tamil saint Shri Desikan, in which there are a thousand verses written in praise of the wooden sandals of Lord Rama. In one of the chapters the saint has written the verses in various *citrakāvya*s. In the example given here, there are two *śloka*s, one after the other. The syllables of the first *śloka* are written out in the squares on a chessboard. Then, beginning with the first syllable, if the second *śloka* is read among the letters of the first *śloka*, one finds that the letters follow the movement of the knight on the chessboard, giving simultaneously a solution to the chess knight problem. In fact the writing of the verses in this fashion is far more difficult than the original chess-knight problem. One is even more amazed when one realises that the manuscript is of the 10th century and the saint lived 700 years before Euler.

स्थिरागसां सदाराध्या विहताकततामता ।
सत्पादुके सरासा मा रङ्गराजपदं नय ॥²¹

O sacred sandals (*pādukā*) of the *Brahman*, you are always adored by those who have committed unpardonable sins; you remove all that is sorrowful and unwanted; you create a musical sound; (be pleased) and lead me to the feet of Lord Rangaraja (Rama).

When this verse is read as per the movement of a knight on the chessboard, it creates the following *śloka*.

स्थिता समयराजत्वागतरा मादके गवि ।
दुरंहसां सन्नतादा साध्यातापकरासरा ॥

The sandals (*pādukā*) which protect those who shine by their right attitude, whose place is in the centre of the blissful rays, which destroy the melancholy of the distressed, whose radiance brings peace to those who take refuge in them, which move everywhere, – may those golden and radiating sandals of the *Brahman* lead me to the feet of Lord Rangaraja.

| | | | | | | | |
|------|------|----|-----|----|----|-----|------|
| स्थि | रा | ग | सां | स | दा | रा | ध्या |
| 1 | 30 | 9 | 20 | 3 | 24 | 11 | 26 |
| वि | ह | ता | क | त | ता | म | ता |
| 16 | 19 | 2 | 29 | 10 | 27 | 4 | 23 |
| स | त्पा | दु | के | स | रा | सा | मा |
| 31 | 8 | 17 | 14 | 21 | 6 | 25 | 12 |
| रं | ग | रा | ज | प | द | न्न | य |
| 18 | 15 | 32 | 7 | 28 | 13 | 22 | 5 |

Samasyā

We now come to some other varieties of *citrakāvya*s. There is a variety known as *samasyā*. Here the last *pāda* or the fourth quarter of a *śloka* is given to a poet, but this *pāda* does not seem to make sense or appears to be absurd. The challenge for the poet is to create the remaining three quarters in a matching metre, giving meaning to the last quarter. For example, the last quarter given to a poet was मृगात् सिंहः पलायते (*mṛgāt siṃhaḥ palāyate*), meaning 'the lion runs away from the deer'. The verse created by the poet in *anuṣṭup-chanda* was:

तिष्ठार्जुनाद्य सङ्ग्रामे त्वां हनिष्याम्यहं शरैः ।
तिष्ठामि कर्ण किं मूढ मृगात् सिंहः पलायते ॥ ²²

following verse asks one to name an object such that:

“It is black-faced but it is not a cat. It has two tongues but it is not a snake. It has five husbands but it is not Draupadi. What is it? He who knows it is a great scholar.”

कृष्णमुखी न माजरी द्विजिह्वा न च सर्पिणी ।
पञ्चभर्त्री न द्रौपदी यः जानाति स पण्डितः ॥²⁵

The answer to this riddle is ‘a pen’.

Some Interesting Verses

The devotional movement in India gave rise to different types of poetic expressions. Here are two interesting dialogues. The first is a charming episode between the little Krishna and a gopi, the milk maid. Once, a Gopi caught Krishna stealing butter from her house. Here is the little Krishna replying to the Gopi’s questions:

कस्त्वं बाल बलानुजः त्वमिह किं मन्मन्दिराशङ्कया
बुद्धं तन्नवनीतकुम्भविरे हस्तं कथं न्यस्यसि ।
कर्तुं तत्र पिपीलिकापनयनं सुप्ताः किमुद्बोधिता-
बाला वत्सगतिं विवेक्तुमिति सञ्जल्पन् हरिः पातु वः ॥²⁶

- Gopi: Who are you little boy?
Krishna: I am the younger brother of Balarama.
(The allusion is that Balarama had a good reputation, just the opposite of Krishna)
Gopi: Why are you here?
Krishna: I thought this is my house.
Gopi: But why have you put your hand in that butter-pot?
Krishna: To remove the ants from there.
Gopi: Then why did you wake the sleeping calf?

Krishna: To know how it moves.

The Poet: May this babbling Krishna protect you all.

The second dialogue is between Krishna and Satyabhama. Once Krishna went to Satyabhama's room when she was displeased with him. Finding the door closed he knocked. Satyabhama pretended that she did not recognise him and asked her companion Vishikha to see who it was. Krishna, hearing the voice of Satyabhama told his name. But Satyabhama gave a different meaning to the word. Krishna gave another of his names but each time Satyabhama teased him in the same manner pretending not to know him.

अङ्गुल्या कः कपाटं प्रहरति विशिखे माधवः किं वसन्तो
नो चक्री किं कुलालो न हि धरणिधरः किं द्विजिह्वः फणीन्द्रः ।
नाहं घोराहिमर्दा किमुत खगपतिर्नो हरिः किं कपीन्द्रः
इत्येवं सत्यभामा प्रतिवचनजितः पातु वञ्चक्रपाणिः ॥²⁷

- Satyabhama: O Vishikha, just see who knocks on the door.
- Krishna: I am Madhava
(a name of Krishna).
- Satyabhama: Is it spring season? (Madhava also means Spring).
- Krishna: No I am Chakri, the holder of the disk.
- Satyabhama: Is it a potter? (Chakri also means a potter).
- Krishna: No I am Dharanidhara, the one who holds the earth.
- Satyabhama: O, then you are the serpent king.
(Dharanidhara also means Sheshanaga, the serpent king who carries the earth on its head.)
- Krishna: No, I am not the serpent king. I am the one who killed the poisonous snake (Kaliya).

| | |
|-------------|---|
| Satyabhama: | O, then are you Garuda, the king of the birds? (It is Garuda who kills snakes). |
| Krishna: | No I am Hari. |
| Satyabhama: | O, then you are a monkey. (Hari also means monkey). |
| The Poet: | May Lord Krishna, thus defeated by the words of Satyabhama, protect you. |

Then we have two verses in praise of Lord Shiva and goddess Parvati. The first verse is very typical of a certain type of devotional movement which, in its adoration for Parvati, does not hesitate to speak in a disparaging tone about Shiva himself. The two verses run:

स्वयं पञ्चमुखः पुत्रौ गजाननषडाननौ ।
दिगम्बरः कथं जीवेद् अन्नपूर्णा न चेत् गृहे ॥ 28

He himself has five faces; of his two sons, Ganesha has an elephant face and Kartikeya is of six faces. How then would Lord Shiva live, if Annapurna [another name for Parvati as the giver of food] was not there in the house?

स्वयं महेशः श्वशुरो नगेशः सखा धनेशः तनयो गणेशः ।
तथापि भिक्षाटनमेव शम्भोः बलीयसी केवलमीश्वरेच्छा ॥ 29

He is himself the lord of the gods, his father-in-law, Himalaya, is the lord of the mountains, his friend Kubera is the lord of wealth, his son Ganesha is the lord of the *ganas*, and yet Lord Shiva begs and lives on alms. Indeed, the will of the Supreme is more mighty than all else.

We end this chapter with two interesting anecdotes regarding king Bhoja, whose court-poet was Kalidasa. Bhoja was a great patron of Sanskrit and himself a poet.

It was a common saying that in the kingdom of Bhoja, everyone was a poet. An ambassador from another kingdom happened to be there but said this was an exaggeration and was not possible. So he went out into the kingdom and far away found a poor weaver, working from morning to night to earn his living. He brought the weaver to the court and in front of the king asked him whether he could compose poetry. The weaver replied in all humility:

काव्यं करोमि न हि चारुतरं करोमि
 यत्नात् करोमि यदि चारुतरं करोमि ।
 भूपालमौलिमणिमण्डितपादपीठ
 हे भोजराज कवयामि वयामि यामि ॥³⁰

I compose poetry but not very well. If I make an effort I may be able to improve. O Bhoja, whose footrest is encrusted with jewels from the crowns of kings, I compose poetry, I weave and with your permission I am going.

The *śloka* of the weaver is charming in its beauty and its humility, and its final play with the three words *Kavayāmi*, *vayāmi*, *yāmi* where each subsequent verb is obtained from the previous one by deleting the first syllable.

On another occasion there was a serious discussion in the court. Kalidasa was absent that day and the thought came to Bhoja that what would be the verse that Kalidasa would compose if the king passed away suddenly. Bhoja was so taken up by the idea that he went with his minister to the residence of Kalidasa where he stayed hidden behind the door. The minister went in and very sorrowfully informed Kalidasa that king Bhoja had suddenly passed away. Kalidasa was overcome by grief and the sorrow burst forth in verse:

अद्य धारा निराधारा निरालम्बा सरस्वती ।
 पण्डिताः खण्डिताः सर्वे भोजराजे दिवं गते ॥³¹

Today Dhara [the kingdom of Bhoja], is without a support, even Goddess Sarasvati has no support, the poets, the scholars are all overcome with grief with the passing away of king Bhoja.

The king was so moved that he walked in. Everybody was taken aback and wondered what would Kalidasa do now. Kalidasa realised what had happened and immediately came out with a new verse, echoing the first and yet with a completely new meaning.

अद्य धारा सदाधारा सदालम्बा सरस्वती ।
पण्डिताः मण्डिताः सर्वे भोजराजे भुवं गते ॥³²

Today Dhara [the kingdom of Bhoja], has gained its support, and also the Goddess Sarasvati. The poets and the scholars are now all adorned with joy with the coming of king Bhoja on this earth.

The literature of *citrakāvya*s is a veritable ocean. What have been given here are just a few examples, which give merely a fleeting glimpse of the extent, the variety and the richness of its contents. These types of creations demand a great ingenuity and creativity from the writers and reveal the versatility and immense possibilities of this language, which can become a perfect tool and vehicle in the hands of a master.