A Practical 
Sanskrit 
Introductory

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Preface

This course of fifteen lessons is intended to lift the English-speaking student who knows nothing of Sanskrit, to the level where he can intelligently apply Monier-Williams’ dictionary\(^1\) and the \textit{Dhātu-Pāṭha}\(^2\) to the study of the scriptures.

The first five lessons cover the pronunciation of the basic Sanskrit alphabet, together with its written form in both \textit{Devanāgarī} and transliterated Roman: flash cards are included as an aid. The notes on pronunciation are largely descriptive, based on mouth position and effort, with similar English (Received Pronunciation) sounds offered where possible. The next four lessons describe vowel embellishments to the consonants, the principles of conjunct consonants, and additions to and variations in the \textit{Devanāgarī} alphabet. Lessons ten and eleven present \textit{sandhi} in grid form and explain their principles in sound. The next three lessons penetrate Monier-Williams’ dictionary through its four levels of alphabetical order, and suggest strategies for finding difficult words. The last lesson shows the extraction of the \textit{arthā} from the \textit{Dhātu-Pāṭha}, and the application of this and the dictionary to the study of the scriptures.

In addition to the primary course, the first eleven lessons include a ‘B’ section which introduces the student to the principles of sentence structure in this fully inflected language. Six declension paradigms and class-1 conjugation in the present tense are used with a minimal vocabulary of nineteen words. In the ‘B’ part of lessons ten and eleven the principles of compound words are introduced.

The course aims at a practical understanding of the basic principles, at getting a ‘feel’ for the language, and not a learning of rules by rote. To this end, each lesson concludes with exercises for the student to put that understanding into practice: answers to the exercises are presented in an appendix.

\(^1\) Monier-Williams \textit{Sanskrit-English Dictionary} is currently published by both Motilal Banarsidass in India and Oxford University Press in England: although the two are printed from the same plates, the latter is far superior in the quality of printing, paper, and binding — and this is reflected in its much higher price.

\(^2\) The edition of the \textit{Dhātu-pāṭha} referred to in these notes is that edited by J.L.Shastri and published by Motilal Banarsidass: it is a small book and quite inexpensive.
The pronunciation offered in these lessons is optimised for the English-speaking student to understand the underlying principles of sandhi (sound changes).

There are several variations in the pronunciation of some of the Sanskrit sounds, that have been handed down over generations. None of these traditions are wrong, although this may confuse the mind trained to think in terms of opposites, of right and wrong. Consider the English spoken in Britain and America for example: they are certainly different, but neither is wrong.

Where there is a variation in the form of a character (e.g. ऋ or ऋ), these lessons standardize on the form that is most commonly used in currently available printed editions of the Bhagavad Gītā and Upaniṣads. The common variations are illustrated in the ninth lesson.

In the English-speaking world there is currently little appreciation of the value of studying formal grammar: as a result it has become unpopular, and many schools have ceased to teach it. In view of this situation, an appendix of basic English grammatical terms is included.

Readers are invited to point out errors in the course, and offer suggestions for its improvement.

Charles Wikner.
wikner@nac.ac.za
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INVOCATION

May the Light† Shine upon our Studies.”

† The light of understanding/knowledge/truth.
Lesson 1.A

Sanskrit is written in devanāgarī script. The word devanāgarī means the ‘city (nāgarī) of immortals (deva)’. There are no capital letters. In Sanskrit, each letter represents one, and only one, sound. In English, the letter ‘a’ for example, may indicate many sounds (e.g. fat, fate, fare, far), but not so in Sanskrit.

The alphabet is systematically arranged according to the structure of the mouth. It is essential to use the correct mouth position and not to merely imitate an approximation of the sound. Without this, the development of the alphabet and the euphonic combinations that occur in continuous speech, will not be understood.

There are two fundamental divisions to the alphabet: the vowel (svāra) and the consonant (vyanjana). The word svāra literally means sound, tone, accent; and vyanjana an adornment or decoration (to the sound), manifesting (as a stop in the sound).

1.A.1 Vowel Measures

Vowels can be short (hrasva) or long (dīrgha) or prolonged (pluta). The short vowels are held for one measure (mātrā), the long vowels for two measures, and the prolonged for three or more measures.

This system of enumeration (one, two, many, where many means more than two) manifests throughout the grammar, and indeed throughout the systems of thought expressed in Sanskrit, for it reflects the natural evolution of creation.

The prolonged measure occurs in Vedic Sanskrit but is rare in Classical Sanskrit; the prolonged measure (as a full breath) is useful in practising the vowels. The prolonged measure in both transliterated Roman script and devanagarī is indicated by the short vowel followed by the numeral 3. (You may also see it as the long vowel followed by 3.)

1.A.2 Sanskrit Pronunciation

The pronunciation of Sanskrit is very simple: you open the mouth wide and move the tongue and lips as necessary: the tongue and lips are almost pure muscle and have little inertia or resistance to movement. By contrast, the pronunciation of English requires much effort, for we barely open the mouth (which means that all sounds are indistinct or blurred), and then instead of simply moving the tongue we move the whole jaw — and what a great weight that is to move about. Having
become well practised in speaking with a moving jaw, it does require some attention to break that habit and speak with a moving tongue.

The biggest single factor in practising the refined sounds of Sanskrit, is to open the mouth! For English, the mouth opens to a mere slit of about 6-mm (a pencil thickness); for Sanskrit this needs to increase fourfold—literally! Try this out for yourself: with the mouth opened to a slit, sound a prolonged $\text{a}_3$ and slowly open the mouth wide and listen to the change in the quality, to the richness and fulness that emerges. The mouth needs to open a lot more than you think—so don’t think!—use a measure, like two fingers.

1.A.3 The Three Primary Vowels: $a$ $i$ $u$

The sounding of $\text{a}_3$ is simplicity itself: with body and mind relaxed but alert, open the throat and mouth wide, and with tongue relaxed, breathe out and simply desire that the vocal cords vibrate. What could be more natural than that?

This sound is central to all the vowel sounds; indeed, the whole alphabet is simply an embellishment of this sound.

As a very rough guide, the short $a$ sounds similar to the vowel in ‘but’ and definitely NOT ‘bat’; likewise the long $\text{a}$ is similar to the vowel in ‘harm’ and NOT ‘ham’. In producing the short $a$ there is a slight tensioning in the throat; that tension should not be there for the long $\text{a}$ or the prolonged $\text{a}_3$. In spite of this difference between $a$ and $\text{a}$, they are treated as though the same in the rules of sandhi (euphonic combination) of the grammar.

To sound $i_3$, open the mouth as for $\text{a}_3$ and raise the back of the tongue (the tip should be relaxed behind the bottom front teeth). In producing this sound it will be noticed that there is a slight constriction or tensioning in the throat as compared with the relaxed throat when sounding $\text{a}_3$.

To sound $u_3$, allow the lips to form a small circular opening of the mouth (so that the moistened back of a pencil just slips in and out, filling the opening); there should be no tension in the lips or face muscles, so pout rather than purse the lips. There will be a similar tension in the throat as for $i_3$.

The short $i$ sounds similar to the vowel in ‘pink’ and NOT ‘pin’, and the long $\text{i}$ like ‘peep’ or ‘seat’; the short $u$ is similar to the vowel in ‘put’ or ‘soot’, and the long $\text{u}$ like ‘boot’ or ‘suit’.
1.A.4 The Other Simple Vowels: ı ı

To get to the correct pronunciation of ı, begin by sounding a prolonged i and slowly raise the tip of the tongue so that it pointing to the top of the head, approaching but not touching the roof of the mouth. Do not try to hold the back of the tongue in the i position, nor try to move it out of that position: simply have no concern with what is happening at the back of the tongue, just attend to the tip of the tongue and listen. Repeat the exercise a few times until comfortable with the sound of ı, then practice directly sounding ı for a full breath.

Similarly for ı, start sounding with a prolonged i and slowly raise the tip of the tongue to behind the upper front teeth without touching them. Continue the exercise as for ı.

These vowels appear to have vanished from popular speech, and the memory of how to pronounce them has faded. The pandit of today tends to pronounce ĭ as if it were ri, and ĭ even more improbably as rī; similarly ĭ and ĭ tend to be pronounced as lri and lrī. This accounts for the transliteration scheme found in the dictionary. In fact the vocalic ĭ is still present in Eastern European languages and you may come across surnames like Przybyski; it is also present in English in some pronunciations of the word ‘interesting’ as ‘intɛstɪŋ’ or ‘ɪntɛstɪŋ’, or indeed in the American ‘prɛdy’ for ‘pretty’.

The long ĭ is not used in the standard grammar, and ĭ occurs only in one verb (klip, to manage, to be well ordered or regulated).

In practice, when either of these vowels is followed by a consonant whose mouth position requires that the tip of the tongue be at a lower position, a vestigial i will emerge due to the bunching of the muscle at the back of the tongue when moving the tip downwards, for example rık tends to produce rīk, but a word like Krṣṇa should produce no ĭ sound at all.

1.A.5 The Compound Vowels: e ai o au

Let’s examine what we have so far. We began with a and from this developed u and i to give the three primary vowels, and then the i gave rise to ı and ı. These five basic vowels, each having its own unique mouth position, define the five mouth positions used for the whole alphabet.
Further vowels are derived by combining the a sound with i and u to form the four compound vowels (sandhyāksara).

The e sound arises when a is sounded through the i mouth position. Remember that a has a relaxed throat and tongue, while i has the back of the tongue raised and the throat tense: so relaxing the throat while retaining the back of the tongue raised will produce e.

The vowel e sounds similar to that in ‘fair’ or ‘eight’.

The ai sound arises when e is further combined with a as it were. Now the only difference between e and a is the raised back of the tongue, so to move from e towards the a sound, we need to drop the back of the tongue to a position half way between that used for i and e and the relaxed position used for a.

The ai sounds similar to the vowel in ‘aisle’ or ‘pie’; there should be no glide or slide in the sound from a to i.

In a manner similar to the arising of e, when a is sounded through the u mouth position, i.e. with the lips in the position for u but the throat relaxed for sounding a, the sound o naturally arises.

The vowel o should sound between ‘awe’ and ‘owe’ (or between the vowel sounds in ‘corn’ and ‘cone’); the ideal is that point where the sound could be taken as either of the two English sounds.

And finally, the au sound arises when a is combined with o, so that the position of the lips is roughly half way between that used for u and a, and the throat is relaxed.

The au sounds similar to the vowel in ‘down’ or ‘hound’ but without the glide from a to u.
1.A.6 Summary of All Vowels

Combining the previous five sketches illustrates the central role played by the a sound.

Note that all these vowel sounds may be sounded continuously for a full breath: there is no glide from one sound to another. Also note that the four sounds e ai o au, being an addition of two sounds as it were, are naturally long (dirgha) and may also be prolonged (pluta), but have no short measure.

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Throat</th>
<th>Tongue</th>
<th>Lips</th>
<th>Eng. Approx.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>tense</td>
<td>relaxed</td>
<td>wide open</td>
<td>but, NOT bat</td>
</tr>
<tr>
<td>ā</td>
<td>relaxed</td>
<td>relaxed</td>
<td>wide open</td>
<td>harm, NOT ham</td>
</tr>
<tr>
<td>i / ā</td>
<td>tense</td>
<td>raised back</td>
<td>wide open</td>
<td>pink / peep</td>
</tr>
<tr>
<td>e</td>
<td>relaxed</td>
<td>raised back</td>
<td>wide open</td>
<td>fair or eight</td>
</tr>
<tr>
<td>ai</td>
<td>relaxed</td>
<td>half-raised back</td>
<td>wide open</td>
<td>aisle or ‘pie’</td>
</tr>
<tr>
<td>u / ū</td>
<td>tense</td>
<td>relaxed</td>
<td>small circle</td>
<td>put / boot</td>
</tr>
<tr>
<td>o</td>
<td>relaxed</td>
<td>relaxed</td>
<td>small circle</td>
<td>between awe</td>
</tr>
<tr>
<td>au</td>
<td>relaxed</td>
<td>relaxed</td>
<td>large circle</td>
<td>down or hound</td>
</tr>
<tr>
<td>r</td>
<td>tense</td>
<td>half-raised back, tip vertical</td>
<td>wide open</td>
<td>(acre)</td>
</tr>
<tr>
<td>l</td>
<td>tense</td>
<td>half-raised back, tip upper teeth</td>
<td>wide open</td>
<td>(table)</td>
</tr>
</tbody>
</table>

† The English approximations are only a very rough guide, especially considering the wide variety of accents around the world. Rather follow the instructions given earlier, or oral guidance given in person.
1.A.7 The Sixteen šakti: am ṛh

To these fourteen vowels are added the anusvāra and visarga to form what are called the sixteen mātrakā or šakti (powers or energies). The anusvāra (ṃ) is an ‘after sound’, a nasal sound following a vowel. It is sounded through the nose only, and should be independent of mouth position. Later on we shall consider how it may be substituted by a nasal consonant depending on the following letter. The visarga (ḥ), or visarjanīya, is an unvoiced breath following a vowel, and is breathed through the mouth position of that vowel. Some traditions append an echo of the vowel after the breath, so that ṛh may be sounded as ṛha, etc.

Strictly speaking, the anusvāra and visarga are not part of the alphabet inasmuch as they arise only through the rules of sandhi (euphonic combination). Since these both arise only after a vowel we shall precede them with a (though they can occur with other vowels too) when sounding the sixteen šakti, which form the start of the alphabetical order, i.e.:

\[
\begin{align*}
a & \quad \text{a} \\
\text{i} & \quad \text{i} \\
\text{u} & \quad \text{u} \\
\text{ṛ} & \quad \text{r} \\
\text{ṝ} & \quad \text{ṛ} \\
\text{ḷ} & \quad \text{l} \\
\text{e} & \quad \text{e} \\
\text{ai} & \quad \text{ai} \\
\text{o} & \quad \text{o} \\
\text{au} & \quad \text{au} \\
\text{aṃ} & \quad \text{aṃ} \\
\text{ḥ} & \quad \text{ḥ} \\
\end{align*}
\]

In the transliteration scheme shown above, the lines and dots, called ‘diacritical marks’, are used because the Sanskrit alphabet has more letters than the English alphabet. Diacritics are combined with Roman letters to represent new sounds, for example the macron (horizontal bar above the letter) is used to indicate the long (dīrga) version of the vowel.

1.A.8 Practising the Alphabet

One way of memorizing the script is by writing it: look at the form of the letter, sound it, and then write it. In this exercise it is important to associate the sound with the form. When you write the letter, write the whole letter without referring back to the original. If, half way through, you forget how to continue the letter, then start again: and do not continue with that half-completed letter. Remember that the exercise is not simply to copy the original form, but to associate a sound with a whole form, so do not practise half letters. When the shape has become familiar then time can be spent refining the proportions of the letter.

Another method of practising the alphabet is to use flash cards with the devanāgari letter on one side and the transliterated Roman letter on the other (in case you forget you can turn over). These cards can also be used in the other direction: from the transliterated Roman letter, see if you can visualize the devanāgari form. In fact, there needs to be a three way association, namely between both the written forms and the sound, so that any one of these associates with the other two.
The ideal way of becoming familiar with these sounds and letters is to spend 15–20 minutes each day on the written exercise, and one minute at a time 15–20 times throughout the day with the flash cards.

Pens with nibs pre-ground to the correct angle are not generally available, so start with an inexpensive calligraphy fountain pen (Schaeffer, Platignum, etc.) and file the end of the nib to 22° as shown. File across the nib (in the sketch, into the paper) and finally remove the sharp edges by ‘writing’ on 1000-grit water paper on a firm flat surface.

You will find that a broad nib (≈2.5mm) is best for practising the forms of the letters, and a much narrower nib (≈0.6mm) for normal writing. As a very rough guide the nib width should be $\frac{1}{8}$ of the overall height of the ऋ character, and the thickness of the nib about $\frac{1}{8}$ of the width.

Here are the first six devanāgarī characters to practise. They are the short (hrasva) and long (dirgha) measures of the three primary vowels.

The transliteration of the first row is a ā, the second i ī, and the third u ū.
Lesson 1.B

Note: Until you are familiar with the pronunciation of the consonants (given in the next lesson), do not attempt to pronounce the Sanskrit words included in the text: this will save the unnecessary labour of unlearning the incorrect pronunciation.

1.B.1 The Concept of Dhātu

A dhātu is a rudimentary verbal element from which words are derived: it is the nucleus to which other word fragments are added to form a whole word.

Consider the English verb ‘to stand’. Prefixes may be added to this to form further verbs, such as ‘misunderstand’, or suffixes may be added to form nouns and adjectives, such as ‘standard’; indeed, a host of words may be derived from ‘stand’, such as constant, constitution, stagnant, instant, static, estate, extant, ecstatic, etc.

But a dhātu or root is even more fundamental than a verb. The dhātu itself is not found in general speech or writing, and may be likened to the universal idea of a verbal activity, which diverges into many specific meanings, each of which is an aspect of that common universal idea.

To appreciate how ‘stand’ changes to ‘state’ for example, it would be necessary to study its etymological derivation from the Latin, and ultimately from its Proto-Indo-European (PIE) root STĀ, meaning ‘to stand, stand fast’. From this PIE root STĀ are derived other simple English verbs, such as stay, stow, stack, stem, stammer.

The situation is a lot simpler in Sanskrit, for these fundamental roots are included in the language itself, and its grammar fully describes the development of words from the dhātu to its fully inflected form as found in sentences.

The PIE root STĀ is allied to the Sanskrit dhātu sthā, which has the sense of ‘cessation or absence of movement’, and thus the simple verb derived from the dhātu sthā may be translated as ‘to stand’. Monier-Williams’ dictionary gives several dozen English words that may be used in translating the verb: to stand, stay, remain, continue, be intent upon, make a practice of, keep on, persevere, endure, last, adhere to, stand still, stay quiet, remain stationary, stop, halt, wait, tarry, linger, hesitate, rely on, confide in, desist, be left alone, etc. — all these express some sense of ‘cessation or absence of movement’, which is the sense of the meaning of the dhātu sthā given in the Dhātu-Pātha (lit. ‘recitation of roots’), which is a list of roots (about 2000 of them) giving grammatical information about their inflection, together with a concise sense of their universal meaning.
1. B.2 Introduction to Verbs

A dhātu (indicated with a surd or root symbol ‘√’ before it) develops to form a stem (aṅga), and to the stem is added a personal ending (tiṅ-vibhakti) to form a complete verb (kriyā). For example:

<table>
<thead>
<tr>
<th>dhātu</th>
<th>√sthā</th>
<th>sense of ‘cessation or absence of movement’</th>
</tr>
</thead>
<tbody>
<tr>
<td>aṅga</td>
<td>tiṣṭha</td>
<td>to stand</td>
</tr>
<tr>
<td>kriyā</td>
<td>tiṣṭhati</td>
<td>he/she/it stands</td>
</tr>
</tbody>
</table>

As in English, there are three persons (puruṣa): the first person (prathama-puruṣa), middle person (madhyama-puruṣa), last person (uttama-puruṣa). The word uttama derives from ud- (up) and -tama (superlative suffix) to mean best, uppermost, or highest, so that uttama-puruṣa can also mean Supreme Spirit; however, in a series of place or time or order, as we have here, it means ‘last’. In Sanskrit the personal ending of the verb changes according to puruṣa, to give the singular (eka-vacana) forms:

<table>
<thead>
<tr>
<th>prathama-puruṣa</th>
<th>tiṣṭhati</th>
<th>he/she/it stands</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhyama-puruṣa</td>
<td>tiṣṭhasi</td>
<td>you stand</td>
</tr>
<tr>
<td>uttama-puruṣa</td>
<td>tiṣṭhāmi</td>
<td>I stand</td>
</tr>
</tbody>
</table>

Note that the order is the reverse of that used in English.

In forming the stem (aṅga), the dhātu does not necessarily undergo as great a change as with √sthā, for example √vad remains clearly recognizable in the form vadati ‘he/she/it speaks’.

Some words, such as adverbs and conjunctions, do not have endings; these are called indeclinables (avyaya). An example of this is ca (‘and’) which is placed after the last word of the series it links (or after each word in the series).

With this limited vocabulary, simple sentences may be constructed:

vadāmi I speak OR I am speaking.

tiṣṭhati vadāmi ca He stands and I speak.

tiṣṭhasi vadasī ca You stand and you speak, OR You stand and speak.
1.3 Exercises

A wealth of information is presented in these notes, but it is not at all necessary to learn all this or the Sanskrit technical terms: indeed, it is preferable NOT to learn them. The practical way to become familiar with the basics of Sanskrit is through practice: all the theory that is provided is simply so that the practice may be intelligent, and lead to understanding.

With this aim in mind, at the end of each lesson a few simple exercises are presented.

(a) Practise sounding the sixteen māṭrkā in their correct order, and writing them in Roman script.

(b) Practise writing and recognizing the first six vowels in devanāgarī.

(c) Look up the verb ‘stand’ in a good English dictionary and observe its wide range of meanings.

(d) Translate the following sentences into English:
   1. tisthasi vadam ca
   2. tisthati vadas ca
   3. vadam tiṣṭhasi ca
   4. tisthāmi vadati ca
   5. vadas tisthāmi ca
   6. tisthāmi vadam ca

(e) Translate the following sentences into Sanskrit:
   1. He stands and I speak
   2. You stand and he speaks
   3. You speak and I stand
   4. You speak and he stands
   5. I stand and he speaks
   6. I speak and you stand

1.4 Flash Cards

The next sheet has the flash cards for the first six vowels. Cut these out and start using them. Flash cards for the rest of the alphabet will be provided at appropriate places in the course. It would be useful to keep the flash cards in a box (for example a cigarette box): there will be a total of forty-nine cards for the alphabet, and a further ten for the numerals.
in case you do not have access to a double-sided printer, please glue this sheet to the next before cutting, making use of the registration marks bottom and top of each page.
Lesson 2.A

The mouth positions (sthāna) used by the vowels (svara) are also used by the consonants (vyāñjana). Within these five mouth positions the consonants are further classified according to inner (ābhyañtara-) and outer (bāhya-) methods of articulation or effort (prayatna).

Like the vowels, there are more consonants in Sanskrit than in English, and thus diacritical marks are used with the Roman consonants to represent further sounds.

2.A.1 The Five Mouth Positions

The five mouth positions are considered from within the oral cavity itself. The back of the mouth as it narrows to form the throat, is called the guttural position (kañthya): this is associated with the vowel a. Moving towards the front of the mouth, next is the palatal position (tālavya) used by the vowel i; this is followed by the cerebral position (mūrdhanya) used by ſ, and the teeth (dantya) used by l, and finally the two lips (oṣṭhya) used by u. The compound vowels make use of two mouth positions: e and ai use both guttural and palatal (kañthatālavya), and o and au use guttural and labial (kañthoṣṭhya).

<table>
<thead>
<tr>
<th>kañthya</th>
<th>tālavya</th>
<th>mūrdhanya</th>
<th>dantya</th>
<th>oṣṭhya</th>
</tr>
</thead>
<tbody>
<tr>
<td>guttural</td>
<td>palatal</td>
<td>cerebral</td>
<td>dental</td>
<td>labial</td>
</tr>
<tr>
<td>a</td>
<td>i</td>
<td>ſ</td>
<td>l</td>
<td>u</td>
</tr>
</tbody>
</table>

2.A.2 The Twenty-Five Stops: ka to ma

The first twenty-five consonants are called stops (sparśa) because the complete contact (sprṣṭa) in the mouth fully stops the breath (and hence the sound) through the mouth. These are arranged in five sets (varga) according to mouth position and named after the first letter in the group, for example the five in the guttural column (ka-varga) are stops at the back of the mouth, and the labials (pa-varga) are stops at the lips.

The a is added for the sake of pronunciation only: being stops, they need a sound (i.e. a vowel) to stop (or start). The same principle is used in English, for example the consonants ‘b-c-d’ are pronounced ‘bee-cee-dee’. In fact, the word ‘consonant’ itself is derived from the the Latin cum (together with) and sonāre (to sound).
<table>
<thead>
<tr>
<th>kaṇṭhya</th>
<th>tālavya</th>
<th>mūrdhanya</th>
<th>dantya</th>
<th>oṣṭhya</th>
</tr>
</thead>
<tbody>
<tr>
<td>guttural</td>
<td>palatal</td>
<td>cerebral</td>
<td>dental</td>
<td>labial</td>
</tr>
<tr>
<td>ka</td>
<td>ca</td>
<td>ṭa</td>
<td>ta</td>
<td>pa</td>
</tr>
<tr>
<td>kha</td>
<td>cha</td>
<td>ṭha</td>
<td>tha</td>
<td>pha</td>
</tr>
<tr>
<td>ga</td>
<td>ja</td>
<td>ḍa</td>
<td>da</td>
<td>ba</td>
</tr>
<tr>
<td>gha</td>
<td>jha</td>
<td>ḍha</td>
<td>dha</td>
<td>bha</td>
</tr>
<tr>
<td>āṇa</td>
<td>āṇa</td>
<td>ṇa</td>
<td>na</td>
<td>ma</td>
</tr>
</tbody>
</table>

The table is also arranged horizontally by rows: the first, for example, comprises ka, ca, ṭa, ta, and pa.

The first, third and fifth rows are pronounced with little breath (ālpaprāṇa), and the second and fourth rows with much breath (mahāprāṇa).

The last three rows are voiced (ghoṣa), i.e. the vocal cords vibrate in producing the consonant, whereas the first two rows are unvoiced (aghoṣa).

The consonants in the fifth row are nasalized (anunāsika), the others not.

In terms of alphabetical order, these follow after the sixteen mātrakā in order from ka-varga through pa-varga, i.e.:

... aṁ aḥ ka kha ga gha ūṇa ca cha ... pa pha ba bha ma ...

2.A.3 Pronunciation of the Stops

While the previous section (2.A.2) describes the sounds authoritatively, the following notes may assist with first-time pronunciation.

The unvoiced (aghoṣa) stops have an explosive quality to them, whereas the voiced (ghoṣa) stops have a gentler quality to them as though releasing the stop more slowly: this can be observed by listening to the difference between ka and ga when ‘sounded’ without the following a.

The nasal (anunāsika) consonants continue to sound through the nose when the breath through the mouth has been stopped by the tongue or lips.

The aspiration (prāṇa) gives the native English speaker the most problems. In English there is a tendency to pronounce some consonants slightly aspirated before
a long vowel, and this may be used to illustrate the difference between for example, **pa** and **pha**: attend to the ‘p’ breath when pronouncing the two English words ‘pick’ and ‘peek’—hold the finger tips close to the mouth to feel the difference. This difference needs to be greatly increased to distinguish between the **alpaprāṇa** and **mahāprāṇa** consonants, but the common error is to use so much breath that a vestigial vowel is inserted, particularly for the **ghoṣa** consonants; for example, **bha** can be incorrectly pronounced as ‘bēha’.

Because English pronunciation is acquired by imitating indistinct sounds which are not precisely described, problems occur with the centre three mouth positions. One effect is that ‘d’ and ‘t’ are pronounced somewhere between the dental (**dantya**) and cerebral (**mūrdhanya**) positions; another effect is that many speakers do not use the palatal (**tālavya**) position for the stops, so that **ca** is pronounced as ‘tsha’, and **ja** as ‘dza’. It may help to consider the palatal stops as a modification or softening of the gutturals so that **ca** is a softer **ka**, **ja** a softer **ga**, and so on.

Some English consonants are similar to those in Sanskrit, and may be used to give a very rough guide to the Sanskrit pronunciation, however, as mentioned earlier, English does not distinguish between dental (**dantya**) and cerebral (**mūrdhanya**).

<table>
<thead>
<tr>
<th>English</th>
<th>Sanskrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>k — kiss, kiln, back</td>
<td>ख</td>
</tr>
<tr>
<td>kh — bunkhouse (‘bung-house’))</td>
<td>खृ</td>
</tr>
<tr>
<td>g — good, give, bug</td>
<td>ग</td>
</tr>
<tr>
<td>gh — loghouse (‘log-house’)</td>
<td>ग्ध</td>
</tr>
<tr>
<td>n — sing, long, tongue</td>
<td>न</td>
</tr>
<tr>
<td>c — cello, chair, church</td>
<td>च</td>
</tr>
<tr>
<td>ch — coach-horse (‘coa-chhorse’)</td>
<td>छ</td>
</tr>
<tr>
<td>j — just, jolly, joy</td>
<td>ज</td>
</tr>
<tr>
<td>jh — hedgehog (‘hej-hog’)</td>
<td>झ</td>
</tr>
<tr>
<td>n — enjoy, canyon, pinch</td>
<td>न</td>
</tr>
<tr>
<td>p — pick, pat, tap</td>
<td>प</td>
</tr>
<tr>
<td>ph — uphill (‘up-phill’)</td>
<td>फ़</td>
</tr>
<tr>
<td>b — be, cab, imbibe</td>
<td>ब</td>
</tr>
<tr>
<td>bh — clubhouse (‘club-house’)</td>
<td>भ</td>
</tr>
<tr>
<td>m — amble, mumble</td>
<td>ख</td>
</tr>
</tbody>
</table>

When in doubt, the previous section has the authoritative description.

There is a tradition that pronounces **pha** as ‘fa’, i.e. makes use of both the teeth and lips (**dantoṣṭhya**): the rules of sound and grammar will be easier to understand if pronounced purely with the lips (**oṣṭhya**).
2.A.4 Devanāgarī Alphabet

The previous lesson gave the first six devanāgarī characters, here are all sixteen letters of the mātrkā to practise. The Roman transliteration of the four rows is:

a ā i ī
u ū ř ŗ
l ṭ e ai
o au ṛṣ ah

अ आ इ ई
उ ऊ क्र क्र
ल ल ए ऐ
ओ औ अं अः
Lesson 2.B

2.B.1 More on Verbs

As well as the division into puruṣa (person), the verbs are divided into number (vacana): in English there is singular and plural, while in Sanskrit there is singular (eka-vacana), dual (dvi-vacana), and plural (bahu-vacana).

The personal endings are used to indicate both person and number, for example:

<table>
<thead>
<tr>
<th>eka-vacana</th>
<th>dvi-vacana</th>
<th>bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathama-</td>
<td>tiṣṭhati</td>
<td>tiṣṭhāhah</td>
</tr>
<tr>
<td>puruṣa</td>
<td>he/she/it stands</td>
<td>they (two) stand</td>
</tr>
<tr>
<td>madhyama-</td>
<td>tiṣṭhasi</td>
<td>tiṣṭhāhah</td>
</tr>
<tr>
<td>puruṣa</td>
<td>you (sing.) stand</td>
<td>you (two) stand</td>
</tr>
<tr>
<td>uttama-</td>
<td>tiṣṭhāmi</td>
<td>tiṣṭhāvah</td>
</tr>
<tr>
<td>puruṣa</td>
<td>I stand</td>
<td>we (two) stand</td>
</tr>
</tbody>
</table>

Note that when the subject is dual, the dual form of the verb must be used.

A dhātu belongs to one of ten classes (gaṇa); this classification is according to variations in the formation of the stem (aṅga) from the dhātu. The verbs used to form simple sentences in this section are all from the first class (bhvādi-gaṇa).

As in English, a verb may express time (past, present, future tense) and mood (indicative, imperative, benedictive, conditional, etc.): English makes extensive use of auxiliaries (might, ought, should, had, etc.) to express these, whereas in Sanskrit these are all included in the form of the verb itself. There are ten tense/mood classifications in Sanskrit: these are called lakāra or l-affixes because their technical names all begin with the letter l. The conjugations given here are all in the present indicative (simple present tense) called laṭ.
2.B.2 Exercises

(a) Practise sounding the sixteen mātṛkā in their correct order.

(b) Practise reading and writing the sixteen mātṛkā in Roman script and devanāgarī.

(c) Translate the following sentences into English:

1. tiṣṭhanti vadataḥ ca
2. tiṣṭhathaḥ vadāvah ca
3. vadāmāḥ tiṣṭhataḥ ca
4. tiṣṭhasi vadathaḥ ca
5. tiṣṭhatha vadathaḥ ca
6. vadataḥ tiṣṭhāmāḥ ca
7. tiṣṭhati vadanti ca
8. tiṣṭhasi vadāvah ca

(d) Translate the following sentences into Sanskrit:

1. We (two) stand and you (pl.) speak
2. You (two) speak and they (pl.) stand
3. You (two) stand and speak
4. They (pl.) stand and I speak
5. He stands and you (pl.) speak
6. They (two) speak and he stands
7. We (pl.) stand and you (two) speak
8. You (pl.) speak and you (sing.) stand
क्रै क्रूल ए
ए ओ ओ ओ अः
ah am au o ai
Lesson 3.A

The sound or letter ka is called kakāra (‘ka-action’); the sound or letter ga is called gakāra, and so on. This applies to all the sounds/letters, including the vowels (e.g. akāra), except for ra which is traditionally called repha (‘snarl’ or ‘burr’) or simply ra, but not rakāra. The anusvāra and visarga (or visarjanīya), which only arise through the rules of sandhi (euphonic combination) and are thus not strictly part of the alphabet, are always referred to by their own name and have no -kāra name.

We shall now consider the final eight consonants (vyañjana).

3.A.1 The Four Semi-Vowels: ya ra la va

A semivowel (antahstha) arises when one of the basic vowels moves to the a sound: i moving to a gives rise to the sound ya, similarly, r moving to a produces ra, Ɂ to a produces la, and u to a produces va. As a moving to a will not produce a new sound, there are only four semivowels. These are considered to be between vowels and consonants, and so are called antahstha (‘stand between’), and are naturally voiced (ghoṣa). They are formed by slight contact (īṣatspṛṣṭa), and thus allow a restricted flow of air through the mouth.

<table>
<thead>
<tr>
<th>kaṇṭhya</th>
<th>tālava</th>
<th>mūrdhanya</th>
<th>dantya</th>
<th>oṣṭhya</th>
</tr>
</thead>
<tbody>
<tr>
<td>guttural</td>
<td>palatal</td>
<td>cerebral</td>
<td>dental</td>
<td>labial</td>
</tr>
<tr>
<td>—</td>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
</tr>
</tbody>
</table>

The first three of these, ya ra and la, are similar to the English sounds in ‘yum’, ‘rum’, and ‘luck’, but do pay attention to the mouth position. The derivation of the last semivowel (antahstha), although transliterated as va, produces a sound akin to the English ‘wa’: this latter pronunciation accords with the grammatical tradition and makes the rules of sandhi (euphonic combination) easier to grasp. Other traditions pronounce this as the English ‘va’, in which case its mouth position, making use of both teeth and lips is called dantoṣṭya.

In the alphabetical order, these follow after the twenty-five stops, i.e.:

... pa pha ba bha ma ya ra la va ...
3.A.2 The Three Sibilants: ša ṣa sa

A sibilant (hissing sound) is called ūśman (‘heated’). They are considered to be Ṛṣadvivṛta (slightly open) or ardhasprṣta (half-contact), which allows a restricted (hissing) flow of breath through the mouth. The sibilants are aspirated (mahāprāṇa) and unvoiced (aghoṣa).

<table>
<thead>
<tr>
<th>kaṇṭhya</th>
<th>tālavya</th>
<th>mūrdhanya</th>
<th>dantya</th>
<th>oṣthya</th>
</tr>
</thead>
<tbody>
<tr>
<td>guttural</td>
<td>palatal</td>
<td>cerebral</td>
<td>dental</td>
<td>labial</td>
</tr>
<tr>
<td>—</td>
<td>śa</td>
<td>ṣa</td>
<td>sa</td>
<td>—</td>
</tr>
</tbody>
</table>

The śa sounds like the sibilant in the English words ‘seek’ and ‘kiss’, ṣa like the ‘sh’ in ‘ship’ or ‘wish’, and sa like the sibilant in the German ‘ich’. These sound analogies are given as a very rough guide: the description given above, and the mouth position in particular, are to be taken as authoritative.

In theory, there are two more sibilants, called the jihvāmulīya and upadhmānīya, which are described as a ‘half-visarga’ before ka/kha and pa/phā respectively. These are so very rare that for all practical purposes they can be ignored.

In the alphabetical order these follow the semivowels, i.e.:

... ya ra la va śa ṣa sa ...  

3.A.3 The Final Consonant: ha

This aspirate (sometimes considered a sibilant) is also called ūśman (‘heated’), with similar qualities. It is generally pronounced as unvoiced (aghoṣa), however, according to the grammatical tradition it is voiced (ghoṣa).

In the alphabetical order this follows the sibilants and is the last letter of the alphabet:

... śa ṣa sa ha.
3.A.4 Summary of the Consonants

The definitive qualities of the consonants are given in tabular form:

<table>
<thead>
<tr>
<th>kañṭhɑ</th>
<th>tɑlɑvɑya</th>
<th>mûrdhɑvɑya</th>
<th>dantɑvɑ</th>
<th>pɑṭhɑvɑ</th>
<th>Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>ca</td>
<td>ɭɑ</td>
<td>ta</td>
<td>pa</td>
<td>unvoiced unaspirated full contact</td>
</tr>
<tr>
<td>kha</td>
<td>cha</td>
<td>ɭɦɑ</td>
<td>thɑ</td>
<td>phɑ</td>
<td>unvoiced aspirated full contact</td>
</tr>
<tr>
<td>ga</td>
<td>ja</td>
<td>ɗɑ</td>
<td>da</td>
<td>ba</td>
<td>voiced unaspirated full contact</td>
</tr>
<tr>
<td>gha</td>
<td>jha</td>
<td>ɗɦɑ</td>
<td>dɦɑ</td>
<td>bɦɑ</td>
<td>voiced aspirated full contact</td>
</tr>
<tr>
<td>ɲɑ</td>
<td>ɲɑ</td>
<td>ɲɑ</td>
<td>na</td>
<td>ma</td>
<td>voiced unaspirated full contact nasal</td>
</tr>
<tr>
<td>ʏɑ</td>
<td>ra</td>
<td>ɭa</td>
<td>va</td>
<td></td>
<td>voiced unaspirated slight contact</td>
</tr>
<tr>
<td>śɑ</td>
<td>śɑ</td>
<td>sa</td>
<td></td>
<td></td>
<td>unvoiced aspirated slightly open</td>
</tr>
<tr>
<td>ha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>voiced aspirated slightly open</td>
</tr>
</tbody>
</table>

3.A.5 The Alphabetical Order

Having now considered the whole alphabet in sound and Roman transliteration, it would be useful to start becoming familiar with the alphabetical order. The order is best memorized in groups as shown below:

a ā i ī u ū ṛ ō ū l ḍ e ai o au am ah

ka kha ga gha ɲɑ
ca cha ja jha ɲɑ
tɑ ɭɦɑ ɗɑ dɦɑ ɲɑ
tɑ ɭɦɑ da dɦɑ ɲɑ
pa phɑ ba bɦɑ ma
ya ra la va
śɑ śɑ sa
ha
3.A.6 Devanāgarī Alphabet

Here are the first ten consonants in devanāgarī script. Each symbol includes the sound a; for example, the first symbol is ka and not just k. Note the similarity between the forms of i and jha.

The transliteration of the two rows of devanāgarī characters is:

ka kha ga gha ña
ca cha ja jha ña

The loop on the kha and ga is written as follows:

1. write the down-stroke with the curl at the end,
2. then change direction to start the loop,
3. complete the loop, and for kha, continue the stroke,
4. this portion of the symbol is written without lifting the pen!
Lesson 3.B

3.B.1 More on Verbs

The personal endings of verbs given thus far are called *parasmai-pada* (‘an expression for another’) because the fruit, or result of the action, is transmitted to another. These are the normal endings for an active transitive verb. The *ātmane-pada* (‘an expression for oneself’) personal endings used in the active form of the verb (called the middle voice) imply an action whose fruit reverts to oneself: this does not mean reflexive. By way of illustration, the sentence “I married her” would be expressed in *ātmane-pada* or *parasmai-pada* when spoken by the husband or priest respectively.

Some verbs are conjugated in one *pada* only, some in both, and some partly in one and partly in another. The division is not at all definite, and has come to be a matter of conventional usage; nevertheless many verbs do retain the formal distinction between *parasmai-pada* (active voice) and *ātmane-pada* (middle voice).

<table>
<thead>
<tr>
<th>parasmai-pada</th>
<th>ātmane-pada</th>
</tr>
</thead>
<tbody>
<tr>
<td>eka-vacana</td>
<td>eka-vacana</td>
</tr>
<tr>
<td>dvi-vacana</td>
<td>dvi-vacana</td>
</tr>
<tr>
<td>balu-vacana</td>
<td>balu-vacana</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>prathama-puruṣa</th>
<th>nayati</th>
<th>nayataḥ</th>
<th>nayanti</th>
<th>nayate</th>
<th>nayete</th>
<th>nayante</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhyama-puruṣa</td>
<td>nayasi</td>
<td>nayathaḥ</td>
<td>nayatha</td>
<td>nayase</td>
<td>nayethe</td>
<td>nayadhve</td>
</tr>
<tr>
<td>uttama-puruṣa</td>
<td>nayāmi</td>
<td>nayāvaḥ</td>
<td>nayāmaḥ</td>
<td>naye</td>
<td>nayāvahe</td>
<td>nayāmahe</td>
</tr>
</tbody>
</table>

These are the only two forms of personal endings to verbs that will be used in this course. When verbs are presented for use in the exercises, they will be presented in the form:

\[\sqrt{\text{nī}} \text{ nayate} \text{ he leads.}\]

where the *dhātu* is followed by the *eka-vacana prathama-puruṣa* form, and the English translation of that form.

Many of the verbs in this course may be conjugated in either *pada*, but within the limits of the simple sentences in the exercises, please use the *pada* given: in the case of *dhātu nī* for example, use the *ātmane-pada* endings.
3.B.2 Introduction to Nouns

A noun, like the verb, has its ultimate origin in a dhātu (root); affixes to the dhātu form the noun-stem (prātipadika) which will have a particular grammatical gender (liṅga): masculine (pum-liṅga), feminine (stṛ-liṅga), and neuter (napumśaka-liṅga). To the prātipadika form are added case-endings (sup-vibhakti) which indicate the relationship of the noun to the verb.

There are seven such grammatical relationships; and, like the verb, each of these has a singular (eka-vacana), dual (dvi-vacana), and plural (bahu-vacana) form. The first (prathamā) of these is the nominative or naming case, and usually names the subject of a simple sentence or the agent (initiator or instigator of the action) of the verb; the second (dvitīyā) case ending generally indicates the immediate destination of the action expressed by the verb, i.e. the direct object of the sentence.

The word nara (the prātipadika form, as listed in Monier-Williams’ dictionary) means ‘man’, and with its sup-vibhakti endings appears as:

```
eka-vacana  dvi-vacana  bahu-vacana
prathamā  naraḥ  naraun  narāḥ
dvitīyā  naram  naraun  narān
```

Other nouns that take this form of declension are aśva ‘horse’, and vṛkṣa ‘tree’.

Where ‘tisṭhanti’ is translated as ‘they (pl.) stand’, the pronoun ‘they’ is implied in the verb and it is not necessary to add an explicit Sanskrit pronoun. When the subject of the sentence is explicitly stated, for example ‘the men (pl.) stand’, then the implied pronoun falls away, and this is translated as ‘narāḥ tisṭhanti’.

For verbs having a sense of motion (such as go, walk, run), the destination is expressed in dvitīyā. There are some verbs (such as nī) which have both a direct object and a destination, in which case both are expressed in dvitīyā.

```
naraḥ aśvam vṛkṣam nayate
  the man leads the horse to the tree.
```

Since the noun endings define the relationship to the verb, the word order is not important (as contrasted with English where it is), and allows the poet for example, to juggle the word order to fit the rules of scansion. Normally however, the verb is found at the end of the sentence, and the subject precedes the object and destination, as in the above example.
3.B.3 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise pronouncing the first ten consonants (vyañjana), as well as reading and writing them in Roman script and devanāgarī.

(c) Translate the following sentences into English:
   1. aśvah naram nayate
   2. narah aśvau ca tiṣṭhanti
   3. aśvau naram vṛkṣān nayete
   4. aśvah tiṣṭhati ca narah vadati ca
   5. narah aśvah ca nayete
   6. narau vṛkṣān nayāmahe

(d) Translate the following sentences into Sanskrit:
   1. The man leads the horse,
   2. The (two) horses lead the man,
   3. The men (pl.) are speaking and leading,
   4. The horse leads the man to the tree,
   5. The tree and the horse are standing,
   6. The men (pl.) lead the horses (pl.).
ना

ज्ञा

जाचा

ना

घा

घाचा

का

काचा
Lesson 4.A

4.A.1 Devanāgarī Alphabet

Here are the next ten consonants in devanāgarī script. Each symbol includes the sound \( \text{a} \); for example, the first symbol is \( \text{ṭa} \) and not just \( \text{ṭ} \).

Note the differences between \( \text{ḍa} \) \( \text{ṇa} \) and \( \text{i} \); \( \text{gha} \) and \( \text{dha} \); and \( \text{ḍha} \) and \( \text{da} \).

The transliteration of the two rows of devanāgarī characters is:

\[
\begin{align*}
\text{ṭa} & \quad \text{ṭha} \quad \text{ḍa} \quad \text{ḍha} \quad \text{ṇa} \\
\text{ta} & \quad \text{tha} \quad \text{da} \quad \text{dha} \quad \text{na}
\end{align*}
\]

Note the form of the letters in relation to the \( \frac{1}{3} \) and \( \frac{2}{3} \) ruled lines. There may be a tendency to limit letters such as \( \text{ṇ} \) and \( \text{ṭ} \) to the halfway point: this is a carry over from the Roman alphabet where it is appropriate, for example with ‘P’ and ‘h’.

As we shall see later, in devanāgarī the top horizontal bar is extended to join the letters in a word, and this gives a bias of ‘blackness’ at the top of the letters: this is visually compensated for by using the \( \frac{1}{3} \) and \( \frac{2}{3} \) lines to ‘open’ the form of the letter.
Lesson 4.B

4.B.1 Summary of Verbs

The tiṇi-vibhakti (personal endings of verbs) are grouped into three’s, which means that one vibhakti consists of the three vacana forms. Thus three vibhakti cover one entire pada. It would be useful to practise sounding the full conjugation of dhātu nī, with a pause between each vibhakti and a longer pause between each pada. Thus the pattern is:

nayati-nayataḥ-nayanti (pause) nayasi-nayathaḥ-nayatha (pause) nayāmi-nayāvaḥ-nayāmaḥ (longer pause) nayate-nayete-nayante (pause) nayase-nayethे-nayadhve (pause) naye-nayāvahe-nayāmahe.

As with practising the alphabet, it is far more effective to sound this once, ten times a day, than ten times once a day.

For your convenience a reference sheet with the full conjugation of dhātu nī is given below: this also has a list of all the verbs that will be used in the simple sentence exercises.

<table>
<thead>
<tr>
<th>parasmai-pada</th>
<th>ātmane-pada</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>eka-vacana</td>
</tr>
<tr>
<td>prathama-puruṣa</td>
<td>nayati</td>
</tr>
<tr>
<td></td>
<td>nayasi</td>
</tr>
<tr>
<td>madhyama-puruṣa</td>
<td>nayāmi</td>
</tr>
<tr>
<td>uttama-puruṣa</td>
<td></td>
</tr>
</tbody>
</table>

√gam gacchati he goes.

√nī nayate he leads.

√labh labhate he takes.

√vad vadati he speaks.

√vah vahati he carries.

√sthā tiṣṭhati he stands.
4.B.2 More on Nouns Cases

The third (त्रय्या) case ending indicates the ‘instrument’ in relation to the verb: it is that ‘by means of which’ the action is accomplished. For example, ‘he goes home by car’, ‘he cuts the wood with an axe’: note that here ‘with’ has the sense of ‘by means of’, but in English it may also be used in the sense of accompaniment, for example, ‘he goes home with an axe’, but this does not convey the sense of instrumentality.

The fourth (चतुर्थी) case ending indicates the indirect object, the recipient or beneficiary or purpose of the action. For example, ‘he gives the food to the dog’, ‘he makes a kennel for the dog’, ‘he works for money’.

The fifth (पञ्चमी) case ending indicates the place from which the action begins. For example, ‘he walks from the river’, ‘he falls from the tree’. It may also express cause or motive: ‘out of anger he strikes the boy’.

<table>
<thead>
<tr>
<th>eka-vacana</th>
<th>dvi-vacana</th>
<th>bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathamā</td>
<td>naraḥ</td>
<td>naruau</td>
</tr>
<tr>
<td>dvitiyā</td>
<td>naram</td>
<td>naruau</td>
</tr>
<tr>
<td>τṛtiyā</td>
<td>nareṇa*</td>
<td>naraḥbhyaṁ naraḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>narāya</td>
<td>narābhyaṁ naredbhyaḥ</td>
</tr>
<tr>
<td>pañcamī</td>
<td>narāt</td>
<td>narābhyaṁ naredbhyaḥ</td>
</tr>
</tbody>
</table>

* the generic ending is -ena, but this changes to -ena due to internal sandhi. This will be given more fully in a later lesson (11.A.3), but for the time being accept that this change occurs after ‘r’ or ‘ṣ’ in the same word, thus aśvena but vṛkṣena.
4.B.3 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise sounding the full conjugation of dhātu nī as given in 4.B.1.

(c) Practise reading and writing the next ten consonants (vyāñjana), in Roman script and devanāgarī.

(d) Translate the following sentences into English:
   1. aśvah naram vṛkṣam vahati
   2. naraḥ vṛkṣam aśvena gacchati
   3. vṛkṣān aśvāt labhadhve
   4. aśvah vṛkṣam narāya vahati
   5. naraḥ aśvah ca vṛkṣāt gacchataḥ
   6. aśvam vṛkṣāt narāya nayate

(e) Translate the following sentences into Sanskrit:
   1. He goes by horse,
   2. You (two) are leading the horse for the man,
   3. They (pl.) carry the trees (pl.) with horses,
   4. We (pl.) go from the tree to the horses,
   5. We (two) take the tree from the man by horse,
   6. The horses (pl.) carry the man from the trees (pl.).
<table>
<thead>
<tr>
<th>ከ</th>
</tr>
</thead>
<tbody>
<tr>
<td>ካ</td>
</tr>
<tr>
<td>ካ</td>
</tr>
<tr>
<td>ካ</td>
</tr>
<tr>
<td>ካ</td>
</tr>
<tr>
<td>ካ</td>
</tr>
<tr>
<td>ካ</td>
</tr>
</tbody>
</table>
na
dh

da
tha
ta
Lesson 5.A

5.A.1 Devanāgarī Alphabet

Here is the rest of the alphabet in devanāgarī script. Each symbol includes the sound a; for example, the first symbol is pa and not just p.

Note the differences between ba and va; ya and thā; pa and śa; la and l; bha ma and sa; and kha with ra and va.

The transliteration of the three rows of devanāgarī characters is:

\[
\begin{array}{cccccc}
\text{pa} & \text{pha} & \text{ba} & \text{bha} & \text{ma} \\
\text{ya} & \text{ra} & \text{la} & \text{va} \\
\text{śa} & \text{śa} & \text{sa} & \text{ha}
\end{array}
\]

प फ ब भ म
य र ल व
श ष म ह
Lesson 5.B

5.B.1 More on Nouns Cases

Unlike the other case endings, the sixth (ṣaṣṭhi) indicates a relationship to a word other than the verb, i.e. to another noun in the sentence. This is usually rendered in English by the preposition ‘of’ or with an apostrophe, for example, ‘he talks to the son of John’, ‘he drives John’s car’. In both these examples John has no relation to the action of the verb: indeed John may be absent, even deceased. This case ending generally indicates a relationship of source or possession, for example, ‘John’s book’ may refer to the book that John purchased, or to the book that he wrote. The word in ṣaṣṭhi is usually placed immediately before the word to which it is related.

The seventh (saptami) case ending indicates the place or time where or when the action takes place, and may be rendered in English by the prepositions ‘in’, ‘on’, ‘at’, ‘among’, etc., for example, ‘he stands on the table’, ‘it is hot in summer’. A word with saptami case ending is often the first in the sentence, setting the scene as it were.

Strictly speaking, Sanskrit has just seven case endings, however many publications give an eighth, sambodhana, which is used for addressing or calling, for example, ‘Oh Lord, hear my prayers’, ‘John, where are you?’. In fact this is simply a special use of the prathamā (first) case ending.

The strictly correct way of tabling the declension of nara is:

<table>
<thead>
<tr>
<th></th>
<th>eka-vacana</th>
<th>dvi-vacana</th>
<th>bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathamā</td>
<td>naraḥ</td>
<td>narau</td>
<td>narāḥ</td>
</tr>
<tr>
<td>sambodhana prathamā</td>
<td>he nara</td>
<td>he narau</td>
<td>he narāḥ</td>
</tr>
<tr>
<td>dvitīyā</td>
<td>naram</td>
<td>narau</td>
<td>narān</td>
</tr>
<tr>
<td>tritīyā</td>
<td>nareṇa</td>
<td>narābhyaṁ</td>
<td>naraiḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>narāya</td>
<td>narābhyaṁ</td>
<td>narebhyaḥ</td>
</tr>
<tr>
<td>pañcamī</td>
<td>narāt</td>
<td>narābhyaṁ</td>
<td>narebhyaḥ</td>
</tr>
<tr>
<td>ṣaṣṭhi</td>
<td>narasya</td>
<td>narayoḥ</td>
<td>naraṇām</td>
</tr>
<tr>
<td>saptamī</td>
<td>nare</td>
<td>narayoḥ</td>
<td>nareṣu</td>
</tr>
</tbody>
</table>
The vocative particle ‘he’ is traditionally sounded in the paradigm; it is optional in a sentence and may be translated as ‘Oh’. Publications that list sambodhana as an eighth case ending, place that row at the bottom of the table, labelling it simply ‘sambodhana’ and omit the vocative particle he.

The sandhi change of n to ſ that occurs in eka-vacana tṛtyā, also occurs in bahu-vacana śaṭṭhī, thus aśvanām but vṛkṣānām.

The vibhakti of the nouns are, like the verbs, grouped into three’s, so that the prathamā vibhakti refers to the forms of all three vacana. In practising sounding the full declension of the noun, use the ‘correct’ table given above, i.e.:

naraḥ - naru - narāḥ (pause) he nara - he narau - he narāḥ (pause) naram - naru - narān (pause) etc.

5.B.2  Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise sounding the full declension of nara as given in 5.B.1.

(c) Practise reading and writing the last thirteen consonants (vyañjana), in Roman script and devanāgarī.

(d) Translate the following sentences into English:

1. nara aśve tiṣṭhasi
2. naraḥ aśvāḥ tiṣṭhanti
3. naraḥ vṛkṣam aśvāḥ labhate
4. vṛkṣeṣu narasya aśvāḥ tiṣṭhanti
5. aśvau vṛkṣān narāya vahataḥ
6. naram vṛkṣāt aśvaiḥ labhate
7. aśvaiḥ naram vṛkṣāt gacchati
8. aśve tiṣṭhati ca vadatī ca

Continued overleaf...
(e) Translate the following sentences into Sanskrit:

1. He is standing on (two) horses,

2. The man and horse stand among the trees (pl.),

3. The trees (pl.) of the (two) men are standing,

4. The man’s horse carries the man from the trees (pl.),

5. The (two) horses carry the man to the tree,

6. Oh horse, you are carrying the tree for the man,

7. He takes the man’s horses (pl.) from the tree,

8. You (two) are carrying the man from the tree to the horse.
sa
va
la
ra
ya

ma
bha
ba
pha
pa
हा सा सा
Lesson 6.A

The symbols for the consonants inherently include a following a vowel, for example ब (ba) is the symbol for the the consonant b together with a following short (hrasva) a. Thus the word bala (strength) is written बल. Note that the characters are written left to right, like the Roman, and that the horizontal line links the letters together.

6.A.1 Vowels after Consonants

The short vowel a (अ) is never written unless it begins a word; for example abala (weakness) is written अबल. (The ‘a-’ prefix to a noun usually means negation, rather like the English ‘un-’.)

All the vowel forms given earlier, occur only at the beginning of a word. Where the vowel following the consonant is other than a, this is indicated by an embellishment on the consonant itself. The written form thus resembles the oral form, maintaining the principle that a consonant can only be sounded together with a vowel. The forms indicating the various following vowels are:

ब ba बा bā
बि bi बी bī
बु bu बू bū
बृ br बृ bṛ
बृं brँ बृं bṛṅ
बे be बै bai
बो bo बौ bau

These vowel signs are used with all consonants (ka through ha), but note these exceptions:

रु ru रुँ rūṅ ह्र hr̥
Where the embellishment is above the letter itself (with or without the addition of a following vertical bar), namely for i ī e o ai au, these should link to the character where it joins the top horizontal bar, and where the character meets the bar more than once, to the rightmost junction. For example:

कि  ki  पे  ने

These syllables are connected together to form words: they are literally connected by the horizontal bar. For example:

devanāgarī  देवनागरी
mātrkā  मातृका
vadāmi  वदामि
veda  वेद
gītā  गीता
guru  गुरु

6.A.2 History of Vowel Embellishment

It bothers some students that, in a script read from left to right, there should be the seeming anomaly that ki (कि) for example, is written back to front as it were, with the i-sign before the consonant.

Originally the embellishment for i after a consonant had no down stroke at all, so that ki ke kai were written as:

ki  कि  ke  के  kai  कै

However, as personality tends to intrude into handwriting, it could prove difficult to distinguish between ki and ke, especially if the ‘flag’ was written somewhere between the two positions.

To solve this problem, the downstroke was added for ki.

Whether this is true or not, is debatable, but it does make a nice story!
Lesson 6.B

6.B.1 Sentence Structure: English and Sanskrit

In English speech or writing, the order of words shows their connection or relationship to the whole sentence. For example, in the simple sentence,

desire limits the mind,

the information as to which is the limiter and which the limited, is given by the position of the words in relation to the verb. This is an important point:

in a sentence, a word’s physical position (in time or space),
reflects its subtle position (the relationship or part that it plays).

Now, a word may be placed before or after the verb—but these are the only two possibilities, before or after, and thus can indicate only two relationships, namely subject and object. The subject comes before an active verb, and the object after it. (The order is reversed for a passive verb, e.g. the mind is limited by desire.)

In order to show the relationship in a more complete sentence, such as,

desire limits the mind by attachment,

we make use of a phrase containing a preposition (in our example ‘by’) to indicate the relationship of the word ‘attachment’ to the activity of limiting.

But notice the operation of the preposition—‘pre-position’—it is an element which is placed before (‘pre-’) to give ‘position’ to the word, that is, to indicate its relationship to the activity. Using prepositional phrases we can thus enlarge our sentence, as for example,

in the waking state desire limits the mind from the universal to the particular by attachment.

Now we can split up this sentence into its core subject-verb-object, and a number of related phrases:

| in the waking state | desire limits the mind | from the universal | to the particular | by attachment |
We may now shuffle these components around in any order and still retain the meaning: in doing so, we may well lose some clarity, or we may even sound poetic, for example:

\[\text{from the universal} \to \text{the particular} \mid \text{desire limits the mind} \mid \text{in the waking state} \mid \text{by attachment}.\]

The problem with these prepositional phrases is that it is not at all clear whether they are related to the activity of the whole sentence (i.e. to the verb), or are merely qualifying one of the nouns. For example, the intention was to indicate that the mind suffers limitation/restriction/reduction from its natural open state of universality to the confined state when identified with the particular, however, other interpretations are possible: the phrases \(\text{from the universal} \to \text{the particular}\) in the first of the two split up sentences may be construed as qualifying the word ‘mind’ and thus be understood as a range of separate minds ‘from gods to dogs’; in the second of these split up sentences these phrases could be viewed as qualifying the word ‘desire’ and mean a range of desires ‘from the general to the personal’.

The phrases can thus be re-arranged to produce all sorts of misunderstandings, so let us be clear that the intended meaning of the other two phrases is that ‘attachment’ is the instrument/means/method by which the mind is limited, and that the ‘waking state’ is the circumstance where/when the limitation takes place.

In an inflected language (one that uses case endings) the relationship to the verb is shown by a suffix appended to the word; our sentence would thus become something like:

\[\text{waking state} \text{is} \mid \text{desire subject limits verb} \mid \text{mind object} \mid \text{universal from} \mid \text{particular to} \mid \text{attachment by}.\]

There are two points to note here: firstly, the subject and object also have endings to show their relationship; and secondly, the word endings indicate the relationship to the verb by definition. All the words in the sentence are quite independent of their position (order or arrangement) which is one limitation in a non-inflected language like English; but more importantly, the relationship to the verb is precisely defined, and thus minimizes the possibility of misunderstanding.

In Sanskrit there are seven case endings: the sixth indicates a relation to another noun in the sentence, and the other case endings indicate the relationship to the verb.
It matters not whether we give these case endings names or numbers, provided that the relationship is clearly defined. Using the Sanskrit numerical system, our sentence becomes:

\[
\text{waking state}_7 \text{ desire}_1 \text{ limits}_{\text{VERB}} \text{ mind}_2 \text{ universal}_5 \text{ particular}_4 \text{ attachment}_3\]

In fact Sanskrit uses both names and numbers for these relationships: it names the relationships (subtle) when defining them, and numbers the actual phonic suffix endings (physical), and then associates the two according to circumstance; for example, when a verb changes from active to passive:

- \(\text{desire}_1 \text{ limits}_{\text{ACTIVE}} \text{ mind}_2\) (desire limits the mind)
- \(\text{mind}_1 \text{ limits}_{\text{PASSIVE}} \text{ desire}_3\) (the mind is limited by desire).

The affix to the verb indicates tense, mood, person, and number, as well as voice.

In English, the words marked with '1' in these two sentences are both called the subject of the sentence; this accords with the Sanskrit prathamā-vibhakti (first case ending). However, in Sanskrit the agent (kāṛ) is the initiator, having the power to bring about the action: with an active verb the kāṛ is expressed in prathamā, but with a passive verb kāṛ is expressed by trītiyā; similarly the karman (that most directly aimed at by the kāṛ) is expressed in dvitiyā and prathamā respectively. Thus kāṛ and karman name the relationship, whereas prathamā (and English 'subject') etc. merely indicate that relationship. Like the vibhakti adorning a word, so the clothing of a stage actor indicates his role: the crown is not the king, but is worn by the actor playing the role of king.

English is also sensitive to pauses between phrases, and these too can change the relationship and the whole meaning of the sentence. For example:

- Scripture says desire limits the mind,
- Scripture, says desire, limits the mind.

The basic punctuation marks in English are the comma, semicolon, colon, and full stop, which indicate pauses of increasing length.

A fully inflected language like Sanskrit, being inherently clearer, has no need of these embellishments; Sanskrit uses only two punctuation marks, the virāma (\(\text{⅟}\)) and pūrṇavirāma (\(\text{⅟⅟}\)) to indicate respectively the halfway point and end of a stanza of verse. In prose they are used to indicate the end of a sentence and the end of a paragraph respectively.
6.B.2 Noun Gender

The nouns considered thus far are all masculine (*pum-liṅga*); the paradigms below are for the neuter (*napuṁsaka-liṅga*) noun *phala* ‘fruit’, and the feminine (*stṛ-liṅga*) noun *bāḷā* ‘girl’.

<table>
<thead>
<tr>
<th>prathamā</th>
<th>phalam</th>
<th>phale</th>
<th>phalāni</th>
</tr>
</thead>
<tbody>
<tr>
<td>sambodhana prathamā</td>
<td>he phala</td>
<td>he phale</td>
<td>he phalāni</td>
</tr>
<tr>
<td>dvitīyā</td>
<td>phalam</td>
<td>phale</td>
<td>phalāni</td>
</tr>
<tr>
<td>tṛtiyā</td>
<td>phalena</td>
<td>phalābhyām</td>
<td>phalaiḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>phalāya</td>
<td>phalābhyām</td>
<td>phalebhyāḥ</td>
</tr>
<tr>
<td>paṅcamī</td>
<td>phalāt</td>
<td>phalābhyām</td>
<td>phalebhyāḥ</td>
</tr>
<tr>
<td>śaṣṭhī</td>
<td>phalasya</td>
<td>phalayoh</td>
<td>phalānām</td>
</tr>
<tr>
<td>saptamī</td>
<td>phale</td>
<td>phalayoh</td>
<td>phaleśu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>prathamā</th>
<th>bāḷā</th>
<th>bāle</th>
<th>bāḷāḥ</th>
</tr>
</thead>
<tbody>
<tr>
<td>sambodhana prathamā</td>
<td>he bāle</td>
<td>he bāle</td>
<td>he bāḷāḥ</td>
</tr>
<tr>
<td>dvitīyā</td>
<td>bālām</td>
<td>bāle</td>
<td>bāḷāḥ</td>
</tr>
<tr>
<td>tṛtiyā</td>
<td>bālayā</td>
<td>bālābhyām</td>
<td>bāḷābhīḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>bālayai</td>
<td>bālābhyām</td>
<td>bāḷābhyāḥ</td>
</tr>
<tr>
<td>paṅcamī</td>
<td>bālayāḥ</td>
<td>bālābhyām</td>
<td>bāḷābhyāḥ</td>
</tr>
<tr>
<td>śaṣṭhī</td>
<td>bālayāḥ</td>
<td>bālayoh</td>
<td>bāḷānām</td>
</tr>
<tr>
<td>saptamī</td>
<td>bālayām</td>
<td>bālayoh</td>
<td>bāḷāsu</td>
</tr>
</tbody>
</table>

Note that, due to internal sandhi, the *napuṁsaka-liṅga* bahu-vacana forms of prathamā and dvitīyā will also change from -āṇi to -āṇi if preceded by ‘r’ or ‘ś’.

There is another sandhi rule applicable within a word, that applies here: the saptamī bahu-vacana ending -su changes to -ṣu following any vowel except a or ā—thus -ṣu is the most common form, but in the declension of bāḷā it remains as -su. This sandhi rule will be described more fully in a later lesson. (11.A.3).
### 6.B.3 Summary of Case Information

<table>
<thead>
<tr>
<th>Sanskrit Case</th>
<th>English Grammar</th>
<th>Relation to Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathāmā</td>
<td>nominative</td>
<td>names the agent/subject of the verb.</td>
</tr>
<tr>
<td>sambodhāna</td>
<td>vocative</td>
<td>calling/addressing.</td>
</tr>
<tr>
<td>dvirīyā</td>
<td>accusative</td>
<td>indicates immediate destination of action.</td>
</tr>
<tr>
<td>tīrthāḥ</td>
<td>instrumental</td>
<td>the means by which action accomplished.</td>
</tr>
<tr>
<td>catūrthāḥ</td>
<td>dative</td>
<td>recipient, beneficiary, purpose of action.</td>
</tr>
<tr>
<td>pañcamī</td>
<td>ablative</td>
<td>place from which action begins; also cause/motive.</td>
</tr>
<tr>
<td>saṣṭhī</td>
<td>genitive</td>
<td>relation of source/possession/etc.</td>
</tr>
<tr>
<td>saptāmī</td>
<td>locative</td>
<td>place/time where/when action takes place.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Answers question</th>
<th>Case name</th>
<th>Grammar</th>
<th>Relation to Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who? What?</td>
<td>prathāmā</td>
<td>nominative</td>
<td>names the agent/subject of the verb.</td>
</tr>
<tr>
<td>By whom/what?</td>
<td>dvirīyā</td>
<td>accusative</td>
<td>indicates immediate destination of action.</td>
</tr>
<tr>
<td>To/for whom/what?</td>
<td>tīrthāḥ</td>
<td>instrumental</td>
<td>the means by which action accomplished.</td>
</tr>
<tr>
<td>From whom/what?</td>
<td>catūrthāḥ</td>
<td>dative</td>
<td>recipient, beneficiary, purpose of action.</td>
</tr>
<tr>
<td>Of whom/Whose?</td>
<td>pañcamī</td>
<td>ablative</td>
<td>place from which action begins; also cause/motive.</td>
</tr>
<tr>
<td>When/Where?</td>
<td>saṣṭhī</td>
<td>genitive</td>
<td>relation of source/possession/etc.</td>
</tr>
<tr>
<td>saptāmī</td>
<td>locative</td>
<td>relation to verb</td>
<td>place/time where/when action takes place.</td>
</tr>
</tbody>
</table>
6.4.4 Exercises

(a) Practise reading and writing all the letters of the alphabet.

(b) Practise sounding the full declension of bālā and phala.

(c) Translate the following sentences into English:

1. bālā āsvam vṛkṣam phalāya nayate
2. āsvaḥ naram ca bālām ca vṛkṣam vahati
3. narasya āsvaḥ phalam bālāyāḥ labhate
4. narau vṛkṣaṇām phalāṇi āsvam labhete
5. bālāḥ narāṇ phalāṇi āsvena nayante
6. bāle vṛkṣeṣu tiṣṭhataḥ vadataḥ ca
7. vṛkṣau gacchāmi ca phalāṇi labhe
8. narāḥ phale vṛkṣāt bālāyai vahati
9. bāle phalāṇi narasya vṛkṣāt labhete
10. bālā narāḥ ca vṛkṣam āsvam vahataḥ

(d) Translate the following sentences into Sanskrit:

1. The man stands and the girl speaks.
2. You (two) lead the horse and I take the fruit.
3. The man and the girl go among the trees by horse.
4. We (two) take the man and the girl from the tree to the horse.
5. The man goes to the trees (pl.) by horse for fruit (pl.).
6. The girl takes the fruit (two) from the tree for the horses (pl.).
7. The horse carries the tree to the girl for the man.
8. The man leads the horse by means of fruit.
9. The horse carries the fruit (pl.) to the girls for the man.
10. The girls (two) stand on the horse and take the fruit (s.) from the tree.
Lesson 7.A

We have examined how to write a consonant that is followed by any vowel, now we consider how to write a consonant that is followed by no vowel at all.

7.A.1 Halanta Consonants

The adjective halanta is derived from hal (a technical term referring to any consonant), and anta ('end'), so halanta means 'ending in a consonant'. Thus the letter pa for example, without its following a sound, namely p, is called 'halanta pa'. In the devanāgarī script this is written as a short stroke (') called virāma ('stop'), below and to the right of the consonant. For example:

halanta pa प  halanta ka क  halanta ṭa ṭ

This is the form used when a word ends in a consonant, however the virāma should (ideally) not be used within a word. Where a word uses a non-final halanta letter, for example the s in svāra, it forms a consonant cluster, or conjunct consonant, and a different method is used.

7.A.2 Conjunct Consonants

A conjunct consonant (sanyoga, literally 'yoked together') comprises two or more consonants with nothing separating them; in particular there is no vowel between them.

At a first glance through these sanyoga, familiarity with them may seem like a daunting task, but fortunately you don’t have to learn them. It is the general principles that are important: once you understand the principles, you can discard the notes. Simply read through the general principles and use the illustrative examples to understand the principle. Thereafter it is just a matter of applying the principles, and you will find that, in practice, it is a lot simpler than it looks.

- The symbols may be written continuously in the usual order from left to right with the rightmost vertical stroke dropped from all but the last letter:

  त + म > तम tma
  ण + य > ण्य ण्या nya
  न + त + य > न्त्य न्त्या ntya
- Or they may be written one above the other, in which case they are read from top to bottom:
  
  \[ \text{म् + न > म्न} \quad \text{mna} \]
  
  \[ \text{ब् + व > ब्व} \quad \text{bva} \]
  
  \[ \text{ष् + ट > ष्ट} \quad \text{ṣṭa} \]

- This arrangement can be useful where the first letter has no vertical stroke on the right:
  
  \[ \text{द् + ग > द्ग} \quad \text{dga} \]
  
  \[ \text{ट् + ट > ट्ट} \quad \text{ṭṭa} \]
  
  \[ \text{ढ् + क > ढ्क} \quad \text{ṅka} \]

- Left to right and vertical arrangements may appear in the same compound:
  
  \[ \text{स् + न + य > स्न्य} \quad \text{snya} \]
  
  \[ \text{ष् + ठ + य > ष्ठ्य} \quad \text{ṣṭhya} \]
  
  \[ \text{ढ् + क + य > ढ्क्य} \quad \text{ṅkya} \]

- Most symbols retain their familiar shape in compounds, but some are modified:
  
  \[ \text{द् + र > र्द} \quad \text{dda} \]
  
  \[ \text{द् + घ > घ्द} \quad \text{ddha} \]
  
  \[ \text{क् + म > क्म} \quad \text{kma} \]

- When symbols are modified, it is often only in combination with other particular symbols, for example:
  
  \[ \text{त् + त > त्त} \quad \text{tta} \]
  
  \[ \text{ह् + न > ह्न} \quad \text{hna} \]
  
  \[ \text{द् + य > द्य} \quad \text{dya} \]
  
  \[ \text{ट् + य > ट्य} \quad \text{ṭya} \]
  
  \[ \text{ह् + म > ह्म} \quad \text{hma} \]
Lesson 7. A

- The symbol क (ka) may be compressed to क, or even further to ट, for example:
  क + क > क kka
  क + त > ट kta

- The symbol श is often written as ङ or ङ in combination, for example:
  श + व > ङ or ङ or श्र śva
  श + व > ङ or ङ or शच śca

- The same group of symbols can be found in different forms:
  ज्ञ + व > ङ or ङ्ज्ञ ūca
  क्ल + व > क्ल or क्ल्त ktva
  प्ल + प > प्ल or प्ल pla
  च्च + घ > घ or च्च cca
  ल्ल + ल > ल्ल or ल्ल lla

While there may be different conventions and styles for making compounds, there are no obvious absolute rules. Ideas that familiar forms are right and others wrong should be avoided: both proportions and angles of the symbols may be varied.

- The symbol रा changes form in compounds. It always appears in a vertical arrangement and is read in the sequence top to bottom. When रा comes at the beginning of a compound it takes the form of a hook above the line (the same as above the दिर्घा): it is attached above the rightmost vertical of a compound. For example:
  र + प > प rpa
  र + घ + व > घ्व rdhvā

- This form is also used when रा is the only consonant before the vowels र and l, i.e.:
  र + ऋ > ऋ rṛ
  र + ः > ः r!
• When ra is final in a compound, it is represented by a small diagonal stroke:

\[
\begin{align*}
प + र & > प्र pra \\
ढ + र & > ध dra \\
ट + र & > ठ tra \\
त + र & > त्र tra \text{ (note the truncation of the त)}
\end{align*}
\]

• This form is retained when ra appears in the middle of a cluster of consonants:

\[
\begin{align*}
ग + र + य & > ग्र्य grya \\
म + र + य & > म्र्य mrya
\end{align*}
\]

7.A.3 Special Conjunct Consonants kṣa and jña

Normally the symbols for a samyoga are constructed from their component symbols and are quite obvious to see, and their construction reflects their pronunciation. However, there are two which are quite different from their component parts:

\[
\begin{align*}
क + ष & > क्ष kṣa \\
ज + ष & > ज्ञ jña
\end{align*}
\]

Although these two samyoga may be separated into their component parts when, for example, the alphabetical order is required in looking up a word in the dictionary, the symbols being so different from their components, reflect their sounds which are somewhat different from their components.

A practical method of approaching the pronunciation of these two sounds is offered next.

7.A.4 Pronunciation of kṣa

The idea may be novel, but it is quite straightforward to pronounce halanta ṣa prolonged: try it. Now, sound halanta ka through the sound of halanta ṣa—i.e. the prolonged halanta ṣa begins with halanta ka; the important point is that the tip of the tongue is in the mūrdhanya position throughout. Before sounding the halanta ka the breath is fully cut off by the back of the tongue in the kaṭhya position as for the normal pronunciation of ka; the difference for kṣa is that the tip of the tongue is raised to the mūrdhanya position before sounding the halanta
ka. This means that halanta kṣa may be sounded repeatedly without moving the
tip of the tongue from the mūrdhanya position. (This sound is reminiscent of
ten-year-olds playing cops and robbers!)

Although the kṣa is originally formed by halanta ka joining with a following śa
(i.e. k + śa > kṣa), and may be thus separated when, for example, the alphabetical
order is required in looking up a word in the dictionary, the pronunciation, as
reflected in the changed symbol, is in practice \( (k) + s + a \).

7.A.5 Pronunciation of jña

The pronunciation of this is similar to the French ‘J’ as in ‘Jean-Jacques’, or as in
the ‘z’ sound in the English words ‘mirage’, ‘rouge’, ‘measure’, or ‘vision’; but in all
cases it is sounded through the tālavya mouth position, and is strongly nasalized.

As a practical method of approaching this sound, begin by sounding the English
‘hiss’ and holding the sibilant — this sibilant is much like the Sanskrit halanta sa.
Now sound the English ‘his’, again holding the sibilant: note that the difference
between these sibilants is that the vocal cords vibrate for ‘his’ and not for ‘hiss’.

Now with the tongue in the tālavya position, sound a prolonged halanta śa.
And then repeat the sound but allowing the vocal cords to vibrate — with some
imagination, this is beginning to sound like a prolonged halanta ja, which is of
course, impossible to sound. Now repeat this voiced sound allowing it to be strongly
nasalized. This is about as close as one can get to describing the sound of halanta
jña.

There are two common errors in sounding jña. Firstly, the halanta jña tends to
be followed by an additional nasal consonant before the vowel (i.e. jī + ū + a); the
halanta jña is a single sound. Secondly, the nasalization is often carried over into
the vowel: to correct this, practise sounding ajña, attending to both a sounds,
which should be the same.

Although the jña is originally formed by halanta ja joining with a following ūa
(i.e. j + ūa > jña), and may be thus separated when, for example, the alphabetical
order is required in looking up a word in the dictionary, the pronunciation, as
reflected in the changed symbol, is in practice \( (j) + ū + a \).
7.A.6 List of Conjunct Consonants

The following is a standard list of conjunct consonants, arranged in alphabetical order: simply read through the list and you will find that most of the symbols are easily recognizable.

<table>
<thead>
<tr>
<th>Consonant</th>
<th>Consonant</th>
<th>Consonant</th>
<th>Consonant</th>
<th>Consonant</th>
<th>Consonant</th>
</tr>
</thead>
<tbody>
<tr>
<td>क्का</td>
<td>क्खा</td>
<td>क्चा</td>
<td>क्णा</td>
<td>क्ता</td>
<td>क्या</td>
</tr>
<tr>
<td>क्क्त्रा</td>
<td>क्ख्या</td>
<td>क्च्या</td>
<td>क्ण्या</td>
<td>क्त्या</td>
<td>क्य्या</td>
</tr>
<tr>
<td>क्या</td>
<td>क्रा</td>
<td>क्र्या</td>
<td>क्र्ला</td>
<td>क्र्वा</td>
<td>क्र्या</td>
</tr>
<tr>
<td>क्ष्क्षा</td>
<td>क्ष्मा</td>
<td>क्ष्या</td>
<td>क्ष्वा</td>
<td>क्ष्या</td>
<td>क्ष्रा</td>
</tr>
<tr>
<td>क्या</td>
<td>क्रा</td>
<td>क्र्या</td>
<td>क्र्ला</td>
<td>क्र्वा</td>
<td>क्र्या</td>
</tr>
<tr>
<td>क्ष्क्षा</td>
<td>क्ष्मा</td>
<td>क्ष्या</td>
<td>क्ष्वा</td>
<td>क्ष्या</td>
<td>क्ष्रा</td>
</tr>
<tr>
<td>क्या</td>
<td>क्रा</td>
<td>क्र्या</td>
<td>क्र्ला</td>
<td>क्र्वा</td>
<td>क्र्या</td>
</tr>
<tr>
<td>क्ष्क्षा</td>
<td>क्ष्मा</td>
<td>क्ष्या</td>
<td>क्ष्वा</td>
<td>क्ष्या</td>
<td>क्ष्रा</td>
</tr>
<tr>
<td>क्या</td>
<td>क्रा</td>
<td>क्र्या</td>
<td>क्र्ला</td>
<td>क्र्वा</td>
<td>क्र्या</td>
</tr>
<tr>
<td>क्ष्क्षा</td>
<td>क्ष्मा</td>
<td>क्ष्या</td>
<td>क्ष्वा</td>
<td>क्ष्या</td>
<td>क्ष्रा</td>
</tr>
<tr>
<td>क्या</td>
<td>क्रा</td>
<td>क्र्या</td>
<td>क्र्ला</td>
<td>क्र्वा</td>
<td>क्र्या</td>
</tr>
</tbody>
</table>
The table does not cover all possible combinations of consonants, but, on the other hand, it does contain many that are quite rare and which you may never come across in print. So, having worked through the table, you may be confident that you will be able to decipher any samyoga that you may meet.

Just as a matter of interest, the greatest number of conjunct consonants in a real word is five: the usual example quoted for this is कार्त्स्या (kārtsnya).
Lesson 7.B

7.B.1 Verbal Prefixes

The English verb ‘to tend’ derives from the PIE root $\sqrt{TEN}$, to stretch: when a prefix is appended to it, its meaning alters. For example (with prefix meanings given):

- **attend** (at-, towards, to, at)
- **contend** (con-, with, together, wholly)
- **distend** (dis-, apart, away)
- **extend** (ex-, out of, very)
- **intend** (in-, towards, in)
- **portend** (por-, before, instead of)
- **pretend** (pre-, instead of, before)
- **subtend** (sub-, under)

Assuming that the meaning of these verbs is already understood (more or less), then a grasp of their etymological derivation from the root and prefixes should contribute to enlarging that understanding. Again, given the meanings of these verbs, it can be appreciated that the prefixes are instrumental in modifying the original root to give its particular meaning, but the converse is not necessarily so: given the meanings of the root and prefixes only, it may prove difficult to arrive at the meanings of the particular verbs.

The situation is Sanskrit is similar: the meaning of a prefixed verb (as a compound) needs to be looked up in the dictionary, which will also give its component parts of prefix(es) and *dhātu*, which may then be separately looked up. Other words may be derived from that prefixed verb, and they carry the sense of this compound as though it were a separate *dhātu*; this is also the case in English, as for example, the derivation of attention, attentive, attendance, attendant, from the verb ‘attend’.

A prefix, when appended to a verb, is called an **upasarga** in Sanskrit grammar. The grammarians list just twenty-two of these; in alphabetical order they are:
ati- beyond, over, across, past, surpassing, to excess
adhi- over, above, upon, on, onto
anu- after, along, like, towards, following
apa- away, off, from, forth
api- over, on, close, proximate
abhi- to, towards, into, against, near, opposite
ava- down, off, away, from
ā- towards, to, near, into, at, from, back, return, (reversing)
ud- up, upwards, out, above
upa- towards, near, to, next to, less, down, under
dur- bad, difficult, hard
dus- bad, difficult, hard
ni- down, in, on, under, into
nir- away, out, forth
nis- away, out, forth
parā- back, backwards, away, forth, to a distance
pari- around, about
pra- before, forward, forth, onward, fore
prati- against, towards, to, at, near, back, again, return, (reversing)
vi- apart, asunder, away, out, implying separation or dispersion
sam- with, together, along with, conjoined with
su- good, excellent, well

The above list is included here for reference only, and should not be learned; however, a familiarity with the Sanskrit forms will be useful.

An upasarga may simply emphasize the original sense of the dhātu, but usually modifies the sense; sometimes the changes is so great as to make the sense of the original dhātu quite unrecognizable, for example:

dhātu ḫṛ to take away
pra-ḥṛ to hit
ā-ḥṛ to eat
sam-ḥṛ to destroy
vi-ḥṛ to roam
pari-ḥṛ to abandon
7.2.2 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.1.

(b) By now the alphabet should be familiar: practise writing all the characters of the alphabet with particular attention to their proportions (see the note at the end of 4.1).

(c) Write out a fair copy of the devanāgarī sentences given in (e) below.

(d) Look up the words ‘attend’ etc. given 7.1, in a good English dictionary, to see how their meanings link to the given etymology.

(e) Write the following sentences in Roman transliteration:

1. बालार्म वृक्षार्थ नरस्य अस्यम् वहारः
2. नरः बाला च तिष्ठतः वदतः च
3. अस्यः वृक्षस्य फले बालाम्यः लम्बते
4. बालाया: अस्यः फलानि नराय वहति
5. नरः: वृक्षस्य फलर्म बालायेच लम्बते
6. नरस्य बाला अस्यान्त वृक्षार्थ नयते

(f) Now translate the sentences in (e) into English.

(g) Translate the following sentences into Sanskrit using Roman transliteration:

1. You (pl.) carry the fruit (pl.) from the tree by horse.
2. The girl’s horses (two) take the fruit (pl.) to the man.
3. You (two) lead the horse to the fruit (pl.) of the tree.
4. The man takes the tree from the horse for the girl.
5. The girl and the horse go among the trees (pl.) for fruit (pl.).
6. The horses (pl.) carry the trees (pl.) for the men (pl.).

(h) Now write your answers to (g) in devanāgarī.
Lesson 8.A

8.A.1 Special Symbols

The following symbols are not strictly part of the alphabet, but constitute special symbols such as punctuation:

I This punctuation mark is used at the end of a half-verse or sentence.
II This marks the end of a verse or paragraph.
§ The elision of an अ at the beginning of a word due to the rules of sandhi, is indicated with this symbol called avagraha: it is not sounded. For example, तेपिः for ते अपि is pronounced तेपिः; in transliteration it is represented by an apostrophe or prime mark, i.e. te’pi.

This symbol, called candrabindu (lit. ‘moon-dot’), placed above a vowel indicates that the vowel itself is nasalized; for example, ऑ is ओ sounded through both nose and mouth together. Contrast this with ओ, where the anusvāra, which is just the bindu (‘dot’) above the vowel, is a nasal sound following after the vowel. The antaḥstha y l and v may also be nasalized.

This symbol indicates a compulsory anusvāra (i.e. before an ṛṣman or repha) in the Vedas, and is traditionally pronounced as a soft gña (ग्न). You may also find it written as गः.

The mystical symbol Oṁ pronounced ओऽम् and called the pranāva sabda.

An abbreviation is indicated by this sign, the rest of the word being provided from the context.

This symbol is rare; it is pronounced like a half visarga, and is called jihvāmūliya when before k or kh, and upadhmāniya when before p or ph. (See section 3.A.2.)

8.A.2 Savarṇa

Those sounds which are pronounced in the same mouth position and with the same effort within the mouth itself (i.e. the measure of contact or openness — see section 3.A.4) are called savarṇa (‘same group’). This means that the ka-varga sounds (k, kh, g, gh, and ñ — see section 2.A.2) are savarṇa, likewise ca-varga through to pa-varga each form a savarṇa group of five sounds.

For grammatical purposes, ऋ and Ṛ are also declared to be savarṇa, even though their mouth positions differ.
8.A.3 Nasal Substitution for Anusvāra

The anusvāra (see section 1.A.7) arises through the rules of sandhi: primarily it is the replacement for a final m before a consonant. There are two traditions for pronouncing the anusvāra: one tradition always pronounces it as an anusvāra (a ई-like sound in Northern India, and म- like further South); the other tradition substitutes the nasal that is savarna with the following consonant, i.e. if the following consonant is a sparśa (one of the twenty-five from क to म) then the anusvāra is sounded as the nasal of the same mouth position as the following letter—thus संक्तप is pronounced संक्तप, and संज्ञा as संज्ञा, and so on.

The second tradition is much like the pronunciation of ‘n’ in English: sound the words ‘wink’, ‘winch’, and ‘wind’—prolonging the nasal if necessary—and note that the mouth position is determined by the following letter.

Before ya la or va the anusvāra may optionally be sounded as a nasalized version of that letter, for example संयोग may be pronounced as संयोग.

Monier-Williams, in his dictionary, follows the tradition of substituting the savarna nasal before a sparśa (the twenty-five from ka to ma), but not before an antahṣṭha. It would be useful (for these lessons at least) to practise that method.

8.A.4 Devanāgarī Numerals

The numbers one to ten respectively are expressed in Sanskrit as eka dva tri catur pañcan śaś saptan aṣṭan navan daśan; zero is called śunya, literally ‘void’ or ‘empty’. The numerals use the familiar order of significance, so that 1234 is written as १२३४.

Here are the ten numerals in devanāgarī script, ordered 0 to 9:
Lesson 8.B

8.B.1 More Noun Declensions

The prātipadika form of nouns may end in letters other than those considered thus far: the table on the next page includes the three declension previously covered and adds agni (fire, pum-liṅga ending in -i), guru (teacher, pum-liṅga ending in -u), and nadi (stṛ-liṅga ending in -i). These declensions need not be practised, but it would be useful to spend some time observing the differences between the declensions.

The sandhi rule changing n to ṇ following r or ṣ follows through all declensions in tṛtiyā eka-vacana and ṣaṣṭhī bahu-vacana.

8.B.2 Adjectives

An adjective (viśeṣaṇa) qualifies a noun: it is dependent the noun as an attribute. This dependence manifests in the grammar, requiring the viśeṣaṇa to agree with the noun in gender, case and number. Thus using alpa (small), we could have:

alpaḥ narāḥ alpam naram alpāt narāt vahanti
The small men (pl.) carry the small man from the small man.

In Monier-Williams’ dictionary a viśeṣaṇa is listed in the form:

alpa, mf(ā)n. small
sundara, mf(ṛ)n. handsome, beautiful, attractive

where ‘mfn.’ stands for ‘masculine-feminine-neuter’, i.e. it may be declined in all three genders (as required by a viśeṣaṇa), and the ‘(ā)’ and ‘(ṛ)’ inserted after the ‘f’ of ‘mfn.’ indicates the stṛ-liṅga form in declension; thus alpā declines like bālā, and sundarī like nadi, in the feminine. For example:

alpā sundarī bālā tiṣṭhati
The small beautiful girl stands.

As may be seen from the above examples, the viśeṣaṇa precedes the noun which it qualifies.
## Declension Paradigms

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8.B.3 Adverbs

An adverb (kriyā-विशेषाणa) qualifies a verb: it is indeclinable (avayaya). It is usually found immediately before the verb; for example, using the adverb śīghram (quickly):

naṇah śīghram gacchati
the man goes quickly.

8.B.4 Vocabulary Summary

The following is a complete list of all the vocabulary used in this course:

**kriyā**
√गम्यः गच्छति he goes
√नी नयते he leads
√लम्बते he takes
√वद्य वदति he speaks
√वह वहति he carries
√स्था तिथिति he stands

**nāman**
अन्नि m. fire
अश्व m. horse
गुरू m. teacher
नदी f. river
नर m. man
फल n. fruit
बाला f. girl
वृक्ष m. tree

**viśeṣāṇa**
अल्प mf(ā)n. small
सुन्दर mf(ि�)n. beautiful, handsome

**avayaya**
इति ind. thus (lesson 9.B.2)
व ind. and
शीघ्रं ind. quickly
8.B.5 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise reading and writing the ten numerals in devanāgarī.

(c) Write the following sentences in Roman transliteration:

बाला अग्निम सुन्दरार्थ नरार्थ गच्छति।
नरः अल्पम्वृक्षम वालार्थ अन्ये शीघ्रम लम्भते।
सुन्दरी बाला अल्पम्वृक्षम अश्वर्म नदीर्म नयते।
नरी सुन्दराणि फलाणि अल्पार्थ वृक्षार्थ लम्भते।
गुरवः अल्पम्वृक्षम सुन्दरम्वर्म नदीर्म नयते।
अल्पम्वृक्षः सुन्दरे अग्नी तिथिति。

(d) Now translate the sentences in (c) into English.

(e) Translate the following sentences into Sanskrit using Roman transliteration:

1. The man’s teacher goes to the river by horse.
2. The girl carries the small fruit to the man’s teacher.
3. The teacher of the girl stands in the small river.
4. The girl of the teacher stands on the handsome horse.
5. The beautiful girl leads the man to the small teacher quickly.
6. The teacher stands among the beautiful fruit of the small tree.

(f) Now write your answers to (e) in devanāgarī.
Lesson 9.A

The next three sections may be considered as informational only; they are provided for completeness.

9.A.1 Vowel Accents

Accent is the sounding of a vowel at a higher or lower pitch or tone (svara). There are three tones: raised (udātta), not raised (anudātta), and a combination of the two or moving tone (svarita). These are only marked in the Veda, for example:

\[ \text{succhānāmānunatāṃ bhrāmā} \]

The horizontal bar under the syllable indicates anudātta; the vertical line above the syllable indicates svarita; and udātta syllables are not marked.

In classical Sanskrit texts, the accent is not marked.

Where these are marked in the dictionary in Roman transliteration, the udātta and svarita will be indicated by the acute and grave accent marks respectively. Thus the above example in transliteration would be:

\[ \text{satyāṁ jñānāmānunatāṁ brāhmā} \]

In practice, the accent system is not as simple as illustrated above: firstly, in continuous speech the accent is affected by the accents on adjacent syllables; secondly, the marking system may be simplified so that many anudātta are also not marked; finally, the notation system differs among the various Vedas. (For a fuller treatment of the subject see ftp://ftp.nac.ac.za/wikner/accent.ps*)

English has a stress accent system (e.g. listen to the ‘to’ syllable in ‘photograph’ and ‘photographer’), but there is no stress system in Sanskrit (indeed there should be no stress at all in the study of Sanskrit!); Sanskrit is either sounded with the pitch accent described above, or in ekaśruti, a neutral accentless tone.

9.A.2 Variations in Devanāgarī Alphabet

Just as there are variations in the Roman alphabet (e.g. a and a), so there are variations in devanāgarī: some of the less obvious ones are illustrated below:

\[ \text{ः} \quad \text{This is an alternate form of ṁ, and just as one has derivatives of the familiar form as आ ओ औ, so one has ः ओ औ.} \\
\text{र} \quad \text{This is a variation of the form ṛ.} \]
This is another form of ङ, similarly ङ for ङ

An alternative form of ङ.

Another variant of ङ, but far less common.

Obviously the same as ङ.

A radically different form of ङ.

An alternative form of ङ (jña).

This is a variation of the form for ङ (kṣa).

Another form of the Vedic anusvāra (see 8.A.1).

A rarer form of the Vedic anusvāra.

Vedic form of ङ.

Vedic form of ङ.

The following are variations in the numerals:

\[ १ = १ = 1 \quad ४ = ४ = 4 \quad ५ = ५ = ५ = 5 \]

\[ ६ = ६ = 6 \quad ८ = ८ = 8 \quad ९ = ९ = ९ = 9 \]

9.A.3 Variations in Saṃyoga

As was mentioned in Lesson 7, there are no hard and fast rules governing the formation of a samyoga; however, there are a few that are sometimes not obvious:

This is a quite common form of ङ (dṛ).

A variation of ङ (hna).

An alternative of ङ (hla).

Another form of ङ (hva).

9.A.4 Revision

The next page has a summary of the information about the alphabet, and the following page is a reference sheet of the character shapes of the alphabet.

This would be a good time to lightly revise all the notes about the alphabet, starting from Lesson 1: now that you are more familiar with the alphabet, you may find that much of the information now is clearer.
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<th>आँग्ष</th>
<th>मूर्ध्वय</th>
<th>दन्त्य</th>
<th>कण्ठतालव</th>
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exceptions:

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### अल्पव्यञ्जन

- वाय-प्रयंब
- भूव-प्रयंब
- लव-प्रयंब
- प्र-प्रयंब
- भ-प्रयंब
- भ-प्रयंब
- भ-प्रयंब
- भ-प्रयंब

### अनुवाद

Alphabetical Order
अ इ अ ए उ क च ट त प  
ख छ ठ थ फ  
ग ज ड द ब  
घ झ ढ ध भ  
ड अ ण न म  
य र ल व  
ह श स
Lesson 9.B

9.B.1 Types of Words

Sanskrit grammarians traditionally describe four types of words: kriyā (verb), nāman (noun), upasarga (verbal prefix), and nipāta (particle). The nāman and kriyā have the fundamental notions of ‘being’ and ‘becoming’ respectively.

The kriyā type includes the basic kriyā (verbs derived from a dhātu) and the nāma-dhātu (verbs derived from nouns), which conjugate according puruṣa vacana and lakāra, as well as the verbal qualifier (kriyā-viśeṣaṇa) which is indeclinable (avyaya).

The nāman type includes the basic nāman (common noun etymologically derived from a dhātu), the sanqīṇā (proper noun, personal name or technical term whose meaning cannot be etymologically determined), the sarva-nāman (pronoun), and the nominal qualifier or adjective (viśeṣaṇa): all these decline according to liṅga, vacana and vibhakti.

The upasarga (verbal prefix) has been discussed in 7.B.1, and the nipāta (particle) is a catch-all for the remaining types of word. The nipāta are avyaya (indeclinable), and although they are separate words they are not used by themselves: words of this class are ca (and) and he (vocative particle).

9.B.2 Use of iti

The nipāta iti means ‘thus’: it lays stress on what precedes it, typically referring to something that has been said; it is the Sanskrit equivalent of inverted commas. For example:

aśvena gacchāmi iti vadati

“I am going by horse,” he says.

There is no system of indirect or reported speech in Sanskrit, so the above may equally be translated as: He says that he is going by horse.

Note that iti grammatically isolates the phrase or sentence before it, from what follows: in the above example, the tṛṭiya vibhakti of aśvena is not related to the kriyā vadati, even if the word ‘gacchāmi’ were omitted. This isolating function of iti may also be used to separate a definition from the word being defined, or a grammatical rule from an example of its application, and so on.
9.B.3 Exercises

(a) Practise sounding the alphabetical order (which should be familiar by now) following it through the diagram on page 73; once familiar with the relationship of the alphabetical order to the diagram, thereafter practice sounding the order while following the alphabet chart on page 74. Associating the sound/letter with its position on the chart provides a visual ‘short-cut’ to where a sound/letter is in relation to the alphabetical order as a whole: this will prove to be a very useful trick when using the dictionary.

(b) Write out the alphabet once per day, in the form given in the chart on page 74 (ideally Ṛ should be on a line by itself).

(c) Write the following sentences in Roman transliteration:

- नरः फलानि लभते इति बाले कदतः । ॥
- हे गुरो बाले नवसे इति अल्पः नरः कदति। ॥
- अथः वृक्षस्य फलानि बालायै वहति। ॥
- फलम वृक्षायार्थ अथेन नराय बहतः। ॥
- वृक्षम अल्पः अध्यो अथेः शोप्रम वहामि। ॥
- नदी अल्पम वृक्षम सन्धरोम बालाम वहति। ॥

(d) Now translate the sentences in (c) into English.

(e) Translate the following sentences into Sanskrit using Roman transliteration:

- 1. “I am taking the fruit (pl.) to the horse,” the girl says to the teacher.
- 2. The man says to the girl that he is carrying the tree to the river.
- 3. You (pl.) are quickly taking the girl’s fruit (two) to the man.
- 4. We (two) take the fruit (pl.) from the girl’s tree.
- 5. The man and girl go to the handsome teacher by river.
- 6. The beautiful girl leads the horse to the small trees (pl.) for fruit (pl.).

(f) Now write your answers to (e) in devanāgarī.
Lesson 10.A

10.A.1 Introduction to Sandhi

Sandhi (‘placing together’) is the principle of sounds coming together naturally and harmoniously, which is to say without awkwardness or tongue-twisting. This is the principle behind the nasal substitution for the anusvāra that was considered earlier, and for the various pronunciations of the English letter ‘n’ mentioned in that section (8.A.3).

Sandhi applies to other consonants besides nasals: for example, consider the English phrase ‘cats and dogs’, which is pronounced as ‘cats and dogz’. Why should that be? Looking at it doesn’t help; you need to sound it. Have you heard why it is so? Well, try swapping the sibilants around: ‘catz and dogs’. Difficult, isn’t it? So there is an English sandhi rule that a sibilant preceded by an unvoiced consonant is unvoiced, and preceded by a voiced consonant it is voiced (ghosā). It is quite natural, and for the ease of pronunciation.

Sandhi applies to vowels too: consider how “he is” becomes “he’s”. When sounded — and that’s the key — you will hear that both vowels have the same sound: certainly one has a short measure, and the other a long measure, but the sound is the same. So, when a long £ meets a short £, they are both replaced by a long £. (The apostrophe functions somewhat like the avagraha (§), inasmuch as it is not sounded.)

Sandhi applies whenever two sounds come together — and this is the point: it is sounds coming together. In the written form, the letters are symbols representing the sounds: in Sanskrit the notation changes when the sound changes, and thus it has an inherently phonetic script; the English script does not do this, and this is one of the reasons that foreigners mutter darkly about English spelling! The rules of sandhi only make sense in sound and not in writing: thus it is important, when reading the written word, to sound it aloud (or in the mind at least), and to hear that sound.

The rules of sandhi apply within a word as it is being developed from its elemental components to its fully inflected form: this is called internal sandhi, internal to an individual word. The rules also apply between words as they come together to form a sentence: this is called external sandhi, external to the individual words. The rules of internal and external sandhi are largely the same, but each has its own field of special cases and exceptions. We shall examine external sandhi broadly and
only lightly touch on internal sandhi as it affects the declension of formed words.

In these notes, the breve (‘’) above the vowel indicates a short measure only, and the macron (‘’ long measure only; combined (‘’) they indicate a long or short vowel. Also V stands for any vowel, unless explicitly restricted.

10.A.2 Guṇa and Vṛddhi

The grammatical terms guṇa (‘secondary form’) and vṛddhi (‘increase’) can be considered as degrees of strengthening of the three primary vowels. Pāṇini defines guṇa as the three vowels Āṇ and Ā, and vṛddhi as Āṇ and Ā, and also gives the means for deriving the strengthened forms of the other two simple vowels Ā and Ā

<table>
<thead>
<tr>
<th>simple vowel</th>
<th>a</th>
<th>ā</th>
<th>ā́</th>
<th>ū</th>
<th>ū́</th>
<th>ľ</th>
</tr>
</thead>
<tbody>
<tr>
<td>guṇa form</td>
<td>a</td>
<td>ā</td>
<td>e</td>
<td>o</td>
<td>ar</td>
<td>al</td>
</tr>
<tr>
<td>vṛddhi form</td>
<td>ā</td>
<td>ā</td>
<td>ai</td>
<td>au</td>
<td>ār</td>
<td>āl</td>
</tr>
</tbody>
</table>

1 The breve (‘’) and macron (‘’) diacritical marks, used together (‘’) indicate a long or short measure of the vowel.

2 In the grammatical formation of words, the dīrga measure ā does not occur.

3 The vṛddhi form of ā, namely ā, does not arise in the grammar.

A useful way of considering guṇa, is the strengthening of the five simple vowels by the addition of a single measure of Ā (so as to leave Ā itself unchanged), and vṛddhi as the strengthening of the guṇa by the addition of a further measure of Ā. This process has been described in Section 1.A.5.

10.A.3 Vowel Sandhi

Vowel sandhi, as you would expect, arises when a word ending in a vowel is followed by a word beginning with a vowel, in the same sentence or line of poetry: a vowel final is not changed before a consonant or in pause, for example, at the end of a sentence. There are only six principles that cover all cases: it is not necessary to learn these, but what is important is to understand them, and that means to work through each principle—in sound—and understand that they are simply statements of the obvious.
1. When one of the five simple vowels (hrasva, short or dirgha, long) meet a vowel of the same kind (hrasva or dirgha), they are both replaced by the dirgha measure of that vowel.

\[
\begin{align*}
\ddot{a} + \ddot{a} & \Rightarrow \ddot{a} \\
\dddot{i} + \dddot{i} & \Rightarrow \dddot{i} \\
\dddot{u} + \dddot{u} & \Rightarrow \dddot{u} \\
\dddot{r} + \dddot{r} & \Rightarrow \dddot{r}
\end{align*}
\]

Note that \( \dddot{a} \) is not shown here. It was mentioned earlier that the dirgha measure of \( \dddot{a} \) is not used in the grammar (Section 1.A.4) and that \( \dddot{a} \) and \( \dddot{r} \) are savarna (Section 8.A.2), so that when \( \dddot{a} \) meets \( \dddot{a} \) or \( \dddot{r} \), the result is \( \dddot{a} \).

2. When \( \dddot{a} \) (hrasva or dirgha) is followed by one of the five simple vowels other than \( \dddot{a} \) (hrasva or dirgha), guṇa replaces both.

\[
\begin{align*}
\ddot{a} + \ddot{i} & \Rightarrow e \\
\ddot{a} + \ddot{u} & \Rightarrow o \\
\ddot{a} + \ddot{r} & \Rightarrow ar \\
\ddot{a} + \ddot{l} & \Rightarrow al
\end{align*}
\]

3. When \( \dddot{a} \) (hrasva or dirgha) is followed by a guṇa or vṛddhi sound, the vṛddhi sound replaces both.

\[
\begin{align*}
\dddot{a} + e & \Rightarrow ai \\
\dddot{a} + o & \Rightarrow au \\
\dddot{a} + ai & \Rightarrow ai \\
\dddot{a} + au & \Rightarrow au
\end{align*}
\]

4. When a simple vowel (hrasva or dirgha) other than \( \dddot{a} \) is followed by a different vowel, the first vowel is replaced by the antāḥstha of the same mouth position:

\[
\begin{align*}
\ddot{i} + V & \Rightarrow yV \\
\ddot{u} + V & \Rightarrow vV \\
\ddot{r} + V & \Rightarrow rV \\
\ddot{l} + V & \Rightarrow lV \quad \text{where } V \text{ stands for any different vowel.}
\end{align*}
\]
5. When a compound vowel (e ai o au) is followed by another vowel, it splits into its component parts (a or ā, and i or u) and the second of those parts is replaced by the antahāstha of the same mouth position. The antahāstha may then optionally be elided: generally it is only retained when the preceding vowel was au.

\[
\begin{align*}
e + V & \Rightarrow a + i + V \Rightarrow ayV \Rightarrow a V \\
i + V & \Rightarrow ā + i + V \Rightarrow āyV \Rightarrow ā V \\
o + V & \Rightarrow a + u + V \Rightarrow avV \Rightarrow a V \\
au + V & \Rightarrow ā + u + V \Rightarrow āvV
\end{align*}
\]

where V stands for any vowel.

6. As a quite non-obvious exception to the above rule, and overriding it, when Ṛ or Ṝ are followed by hrasva Ṛ, the Ṛ is elided and replaced by an avagraha.

\[
\begin{align*}
e + a & \Rightarrow e' \\
o + a & \Rightarrow o'
\end{align*}
\]

All the information on vowel sandhi may be conveniently displayed in tabular form — called a sandhi grid — which, though useful in its own way, is no substitute for understanding the principles in sound.

<table>
<thead>
<tr>
<th>Final Vowel</th>
<th>Following Vowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>-āi</td>
<td>-ī</td>
</tr>
<tr>
<td>-ū</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-e</td>
<td>-a</td>
</tr>
<tr>
<td>-ai</td>
<td>-o</td>
</tr>
<tr>
<td>-au</td>
<td>-a</td>
</tr>
<tr>
<td>-钇</td>
<td>-ya</td>
</tr>
<tr>
<td>-va</td>
<td>-ra</td>
</tr>
<tr>
<td>-la</td>
<td>-e’</td>
</tr>
<tr>
<td>-ā</td>
<td>-a’</td>
</tr>
<tr>
<td>-āva</td>
<td>-a</td>
</tr>
<tr>
<td>-钇</td>
<td>-yā</td>
</tr>
<tr>
<td>-vā</td>
<td>-rā</td>
</tr>
<tr>
<td>-lā</td>
<td>-a ā</td>
</tr>
<tr>
<td>-ā ā</td>
<td>-a ā</td>
</tr>
<tr>
<td>-āvā</td>
<td>-ā</td>
</tr>
<tr>
<td>-e</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-vī</td>
<td>-ṛi</td>
</tr>
<tr>
<td>-li</td>
<td>-a i</td>
</tr>
<tr>
<td>-a i</td>
<td>-a i</td>
</tr>
<tr>
<td>-āvi</td>
<td>-i</td>
</tr>
<tr>
<td>-e</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-vī</td>
<td>-ṛi</td>
</tr>
<tr>
<td>-lī</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-a Ṛ</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-āvī</td>
<td>-ṛ</td>
</tr>
<tr>
<td>-o</td>
<td>-yü</td>
</tr>
<tr>
<td>-ū</td>
<td>-ru</td>
</tr>
<tr>
<td>-lu</td>
<td>-a u</td>
</tr>
<tr>
<td>-a u</td>
<td>-a u</td>
</tr>
<tr>
<td>-āu</td>
<td>-u</td>
</tr>
<tr>
<td>-o</td>
<td>-yū</td>
</tr>
<tr>
<td>-ū</td>
<td>-ṛū</td>
</tr>
<tr>
<td>-lū</td>
<td>-a ū</td>
</tr>
<tr>
<td>-a ū</td>
<td>-a ū</td>
</tr>
<tr>
<td>-āvū</td>
<td>-ū</td>
</tr>
<tr>
<td>-ar²</td>
<td>-yṛ²</td>
</tr>
<tr>
<td>-vr²</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-ṝ</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-a Ṛ</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-āvr</td>
<td>-r</td>
</tr>
<tr>
<td>-ar</td>
<td>-yṛ</td>
</tr>
<tr>
<td>-vṛ</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-ṝ</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-a Ṛ</td>
<td>-a Ṛ</td>
</tr>
<tr>
<td>-āvṛ</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-al</td>
<td>-yḷ</td>
</tr>
<tr>
<td>-vḷ</td>
<td>-ṝ</td>
</tr>
<tr>
<td>-ṝ</td>
<td>-a ṛ</td>
</tr>
<tr>
<td>-a ṛ</td>
<td>-a ṛ</td>
</tr>
<tr>
<td>-āvṛ</td>
<td>-ḷ</td>
</tr>
<tr>
<td>-ai</td>
<td>-ye</td>
</tr>
<tr>
<td>-ve</td>
<td>-re</td>
</tr>
<tr>
<td>-le</td>
<td>-a e</td>
</tr>
<tr>
<td>-a e</td>
<td>-a e</td>
</tr>
<tr>
<td>-āve</td>
<td>-e</td>
</tr>
<tr>
<td>-ai</td>
<td>-yai</td>
</tr>
<tr>
<td>-vai</td>
<td>-rai</td>
</tr>
<tr>
<td>-raī</td>
<td>-a ai</td>
</tr>
<tr>
<td>-ā ai</td>
<td>-ā ai</td>
</tr>
<tr>
<td>-āvai</td>
<td>-ai</td>
</tr>
<tr>
<td>-au</td>
<td>-yo</td>
</tr>
<tr>
<td>-vo</td>
<td>-ro</td>
</tr>
<tr>
<td>-lo</td>
<td>-a o</td>
</tr>
<tr>
<td>-a o</td>
<td>-a o</td>
</tr>
<tr>
<td>-āvo</td>
<td>-o</td>
</tr>
<tr>
<td>-au</td>
<td>-yau</td>
</tr>
<tr>
<td>-vau</td>
<td>-rau</td>
</tr>
<tr>
<td>-lau</td>
<td>-a au</td>
</tr>
<tr>
<td>-a au</td>
<td>-a au</td>
</tr>
<tr>
<td>-āvau</td>
<td>-au</td>
</tr>
</tbody>
</table>
The breve (˘) above the vowel indicates a short measure only, and the macron (¯) long measure only; combined (°) they indicate a long or short vowel.

Optionally, the basic vowel may be replaced by its hrasva equivalent, and the ṛ retained, for example: mahā + ṛṣi ⇒ maharṣi or maharṣi.

Note: 1 does not occur as a word final, and neither ṛ nor 1 as a word initial, but they are included in the table for completeness.

One thing that the table does illustrate, is that resolving a given sandhi into its components is not at all straightforward: for example, while it is clear that -a+a produces -ā-, the grid cannot determine from -ā- whether either (or both) of the original a’s were long or not.

10.A.4 Exceptions to Vowel Sandhi

There are some exceptions, called pragrhyā (‘to be taken separately’), where sandhi rules do not operate. For external sandhi these are:

a. Particles consisting of a single vowel, or ending in ॐ: these are usually interjections or exclamations, rather like the English ‘Ah’ and ‘Oh’.

b. The terminations of duals (whether nouns, pronouns, or verbs) ending in dīrgha ड, ढ or ४.

c. Prolonged (pluta) vowels.

10.A.5 Samprasāraṇa

Samprasāraṇa is the process whereby an antahsthaḥ is replaced by the simple vowel of the same mouth position (and the following vowel is elided). This is the complement to rule 4 in 10.A.3. Examples of this are īj-ya derived from dhātu yaj, sup-ta from dhātu svap, uc-atha from dhātu vac, and prcch-ati from dhātu prach.

A similar process occurs in English when a final ‘y’ is replaced by ‘i’ before adding another suffix, as for example, easy and easily, beauty and beautiful, holy and holiness.
Lesson 10.B

10.B.1 Introduction to Compound Words

The dhātu (root) is the basic form of a word denoting verbal activity: in order to form a noun (nāmaṇ) or adjective (viṣeṣaṇa) etc., this activity needs to 'freeze', as it were, to make it into an object that is manifest and knowable. This 'fixing' of the meaning is accomplished by the addition of a suffix (pratyaya); the process in English is similar; for example, from the verb 'attend' given in 7.B.1, are derived:

- attendant one who attends,
- attendance the action of attending,
- attention the quality of attending,
- attentive having the quality of attending,
- attentiveness the state of having the quality of attending.

As shown by the last word in this list, these suffixes may be concatenated; and further prefixes may be added, as for example, 'inattentiveness'. Words thus 'fixed' by a suffix (pratyaya) may be joined together to form a compound word, as in the following English examples:

- bedroom fireside headache screwdriver
- blackbird gingerbread housekeeping sightseeing
- breakfast greenback newspaper songwriter
- daydream haircut paperback sunrise
- dressmaker handwriting rattlesnake wheelbarrow

The compound word may simply be a conveniently brief way of expressing a longer phrase (e.g. gravestone: stone marking a grave), or express a specific idea related to its parts (e.g. fireman), or may have a meaning quite different from its parts (e.g. pigtail: a plait of hair hanging down from the back of the head [from its resemblance to the tail of a pig]).

When a compound is not yet fully accepted in English writing (e.g. where it may cause one to stumble when reading it), it is hyphenated, as:

- bread-winner full-grown light-weight roof-garden
- break-down ginger-beer old-fashioned single-minded
- double-decker heart-shaped pony-tail store-room
- far-fetched hot-house red-hot whole-hearted
- fire-fly lamp-post right-handed world-wide
In devanāgarī, a compound word (samāsa) is always written without a break, but in transliteration these are often shown hyphenated, for example:

प्रथमपुरुष prathama- (first) puruṣa person = first person.

A samāsa is formed by simply placing the prātipadika (stem) forms together and applying the sandhi rules at the junction. One exception to this should be noted: if the prātipadika ends in -an, then the n is dropped, for example:

ātman (self) + jñāna (knowledge) ⇒ ātmajñāna, self-knowledge.

In declining the compound word, the vibhakti ending is added to the end of the compound as a whole, i.e. only the last member appears to decline, while earlier members retain their prātipadika form. There are a few exceptions to this rule: words such as ātmane-pada and parasmai-pada where the case-affix of the first word is not dropped, are called a-luk samāsa.

Sanskrit makes extensive use of the samāsa, very extensive use indeed; so much so, that it is unusual to find a sentence without a samāsa. This makes expressions in Sanskrit at once concise and precise.

Although a samāsa may comprise many words, all the principles are covered in considering the joining of just two words (call them ‘A’ and ‘B’); a more complex samāsa is simply a case where A and/or B is itself a samāsa. If the principal (more important) word of the compound is underlined, then the four classes of samāsa may be indicated as:

- AB dvandva (meaning ‘A and B’)
- AB tatpuruṣa (A is in some case relationship to B)
- AB avyayībhāva (forms indeclinable (avyaya) functioning as an adverb)
- AB bahuvrīhi (serves as an adjective qualifying an external principal)

Other types of samāsa are subdivisions, or special cases, of these four main classes.

10.B.2 Joining Words in Writing

Sanskrit is spoken without any break between words, and the written form reflects this: after the operation of sandhi, words are joined together in writing except after words ending in a vowel, anusvāra or visarga. For example:

नरान्न अर्थेन अभेष गच्छामि ⇒ नरानल्पेनाभेष गच्छामि

Ideally, the virāma (ˈ) may only be used at the end of a sentence.
10.B.3 Exercises

(a) Practise sounding the alphabetical order while following the consonants on the alphabet chart on page 74.

(b) Write out the alphabet chart on page 74 once per day from memory.

(c) Join the following word pairs using vowel sandhi: this exercise is most usefully done in sound alone, i.e. by repeatedly pronouncing the word pairs aloud very swiftly, and then writing down what is heard: the results may afterwards be checked against the rules or the sandhi grid.

Do remember that the purpose of the exercises is a practical understanding: one learns from mistakes, not from right answers!

1. वि + अड्डन 16. देवी + आनन्द
2. सत्य + आनन्द 17. विष्णो + आस्य
3. साधु + ईश 18. परम + आत्मन
4. कर्तृ + लकार 19. न + इति
5. अन + एव 20. पितृ + आनन्द
6. भू + आदि 21. पौ + अक:
7. आनन्द + एतदि 22. मघु + आचार्य
8. कपिष + इन्द्र 23. महा + इन्द्र
9. महा + ऋषि 24. कर्तृ + आनन्द
10. हरे + अथ 25. का + इयर्म
11. शान्ति + अमृतम् 26. न + एव
12. नदी + ईश 27. शिव + ओदनर्म
13. महा + ईश्वर 28. गुरु + एकत्तर्म
14. माया + एव 29. परम + ईश्वर
15. हस्ते + अस्ति 30. प्रति + एकर्म
Lesson 11.A

11.A.1 Visarga Sandhi

This is most conveniently presented directly in tabular form:

<table>
<thead>
<tr>
<th>Final Vowel</th>
<th>-as</th>
<th>-ās</th>
<th>-Vs</th>
<th>-Vr</th>
<th>-Vr</th>
<th>-Vr</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ā</td>
<td>-ā</td>
<td>-Vr</td>
<td>-Vr</td>
<td>ā-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ō</td>
<td>-ā</td>
<td>-Vr</td>
<td>-Vr</td>
<td>any vowel other than ā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ō</td>
<td>-ā</td>
<td>-Vr</td>
<td>-Vr</td>
<td>r-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ō</td>
<td>-ā</td>
<td>-Vr</td>
<td>-Vr</td>
<td>any other ghoṣa vyañjana</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-aś</td>
<td>-aś</td>
<td>-Vś</td>
<td>-Vś</td>
<td>c/ch-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-aś</td>
<td>-aś</td>
<td>-Vś</td>
<td>-Vś</td>
<td>t/th-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-as</td>
<td>-as</td>
<td>-Vs</td>
<td>-Vs</td>
<td>t/th-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ah</td>
<td>-ah</td>
<td>-Vḥ</td>
<td>-Vḥ</td>
<td>any other aghoṣa vyañjana</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ah</td>
<td>-ah</td>
<td>-Vḥ</td>
<td>-Vḥ</td>
<td>avasāna (e.g. il)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. -Vs = any vowel except a or ā before the final s.
2. -Vr = any vowel before the final r.
3. A ṛ followed by another ṛ is elided, and a preceding ā or ē is lengthened.

Note: The words स or र्: followed by hrasva अ becomes सो or र्सो; before any other letter the visarga is dropped.

The table is simple enough. Basically a final s or r becomes r before a voiced (ghoṣa) sound (which includes the vowels, of course); the exceptions to this are:

1. -as before a ghoṣa consonant becomes -ō; the -s is dropped before a vowel, unless that vowel is hrasva अ in which case ॐ अर्वअ or अओॐ becomes अओॐ.

2. where the final is -r and the following word begins with r- (a disallowed combination), the first r is dropped, and the preceding vowel, if a i or u, is lengthened.

And the final s or r becomes a visarga before an unvoiced (aghōṣa) sound (whether a consonant or a pause in sound); the exception to this, is that before c/ch t/th or t/th, it is replaced with a sibilant (ś s or ś) of the same mouth position as that of the following consonant.

One very important point to note about this table, is the last row: an avasāna is a pause or stop in speech, as for example at the end of a sentence or line of poetry.
This also applies when a sentence is split up into its independent words (padāṇi) by removing the external sandhi, a process called sandhi vigraha. The immediate relevance is that the declension of nouns and conjugation of verbs is given in the form of independent words, which means that sandhi rules applicable to a following avasāṇa have already been applied. So, when the word is used in a sentence, this sandhi must be removed: where the word is given in the tables with a final visarga, this should be replaced with an s before applying the visarga sandhi.

11.A.2 Consonant Sandhi

As a rule, a word may begin with any vowel or consonant except ḷ, m, ň, n, ṛ, l, and may end (before an avasāṇa or pause) with one of eight consonants k, t, p, ň, m, or ḷ, or with any vowel except ř and l. The sandhi of words ending with a visarga (ḥ) were discussed in 11.A.1; this table covers the remaining consonants.

The first four of the final consonants are the alpaprāṇa aghoṣa sparśa (except c) and the remaining three are nasals. As with the visarga sandhi, this table is split according to the following sound being ghoṣa or aghoṣa.

The final aghoṣa (k, t, and p) are basically replaced with the ghoṣa alpaprāṇa consonant of the same mouth position when the following sound is ghoṣa, and remain unchanged when followed by an aghoṣa sound; but note that a final -t changes to the mouth position of a following tālavya or mūrdhanya sound (both ghoṣa and aghoṣa), and observe its special changes before l-, h- and ř- (in the last case the substitute replaces the following ř- as well). Before an h- (which is ghoṣa) these four are replaced by their ghoṣa equivalents, and the h- is replaced by the mahāprāṇa equivalent of that ghoṣa substitute (e.g. ॠ ḍṛ  →  ॠ ṭṝ).

The kaṇṭhya nasal remains unchanged, while the dantya nasal (like the -t) changes to the mouth position of a following tālavya or mūrdhanya ghoṣa sound, and to an anusvāra and sibilant of the following mouth position of a following tālavya, mūrdhanya or dantya aghoṣa; also note the special changes before l- and ř-. A final -m changes to anusvāra before any consonant (see 8.A.3 for pronunciation of the anusvāra).

There are no sandhi changes when a vowel meets a consonant, with two exceptions: when a word ends in a short vowel and the following word begins with ch-, then a c is inserted; secondly, when a word ends in -ṅ or -ṇ preceded by a short vowel, and the following word begins with a vowel, then the nasal is doubled, i.e.:

- Ṗ ch-  →  Ṛcch-   - Ṗṅ Ṗ-  →  Ṛṁṅṅṅ-   - Ṛn Ṗ-  →  Ṛṁṅṅṅ-
Final Consonant (before *avasāna*)

<table>
<thead>
<tr>
<th></th>
<th>-k</th>
<th>-ṭ</th>
<th>-t</th>
<th>-p</th>
<th>-ṅ</th>
<th>-n</th>
<th>-m</th>
<th>Next Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-ḍ</td>
<td>-b</td>
<td>-ṅ²</td>
<td>-n²</td>
<td>-m</td>
<td>g/gh-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-ḍ</td>
<td>-b</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>j/jh-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-j</td>
<td>-b</td>
<td>-ṅ</td>
<td>-ṅ</td>
<td>-m</td>
<td>d/dh-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-ḍ</td>
<td>-b</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>d/dh-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-ḍ</td>
<td>-b</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>b/bh-</td>
<td></td>
</tr>
<tr>
<td>-ṅ</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>n/m-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-ḍ</td>
<td>-b</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>y/r/v-</td>
<td></td>
</tr>
<tr>
<td>-g</td>
<td>-ḍ</td>
<td>-l</td>
<td>-b</td>
<td>-ṅ</td>
<td>-l²</td>
<td>-m</td>
<td>l-</td>
<td></td>
</tr>
<tr>
<td>-ggh-</td>
<td>-ddh-</td>
<td>-ddh-</td>
<td>-bbh-</td>
<td>-ṅ</td>
<td>-n</td>
<td>-m</td>
<td>h-</td>
<td></td>
</tr>
</tbody>
</table>

1. The nasal doubles to -ṅṅ or -nn if the preceding vowel is short.
2. This is a nasalized l, i.e., *ṭ ṭ* becomes *ṭṭ*.
3. -ṅś- may also become -ṅch-.

### 11.A.3 Internal Sandhi

The two most common rules of internal sandhi, and which affect the spelling of vibhakti endings in particular, are:

- **s** is replaced by following k r i ṛ u ū ṛ ṛ e ai o or au
  
  is replaced by even if there is an intervening m or h
  
  unless it is the final letter or followed by r.

- **ś** following s ṛ ṛ or ṛ

- **n** following s ṛ ṛ or ṛ

  is replaced by even if ka-varga, pa-varga, y v h or vowel intervene

  when followed by a vowel, m v y or n (which last becomes ṇ).
Lesson 11.B

The following detailed notes may be used for reference: they need not be studied.

11.B.1 Dvandva Samāsa

The dvandva (lit. ‘couple’) samāsa is a copulative compound in which the members, if not compounded, would be in the same case (vibhakti) and connected by the conjunction च (and). There are two types of dvandva:

Itaretara — the members are considered separately; the gender of the compound is the gender of the last member; the number is the sum of the members. For example:

रामाः क्रिः काः ⇒ रामक्रिः (note the dual) = Rāma and Kṛṣṇa.

Samāhāra — the members are taken collectively as a unit; it is always neuter singular. Pairs of opposites are often put in this form, for example:

सुखम् काः दुःखम् काः ⇒ सुखदुःखम् (note the singular)
= pleasure and pain.

11.B.2 Tatpuruṣa Samāsa

The tat-puruṣa (lit. ‘his man’) samāsa is a determinative compound in which the first member depends on (i.e. has a case relationship to), or modifies, the second. There are several types:

Tatpuruṣa — also called vyadhikaraṇa-tatpuruṣa, is characterised as having different case endings if the compound is dissolved, i.e. the members are different objects. The compound may be further classified according to the case relationship (dvitīyā through saptamī) of the first member to the second. For example:

व्रक्षमलम् ≡ व्रक्षसयमुलम् (षष्ठी-तत्पुरुषा)
= root of a tree, tree-root.

Karmadhārāya — this is a descriptive determinative compound, also called samānādhi-karaṇa-tatpuruṣa, and is characterised as having the same case ending if the compound is dissolved, i.e. the members refer to the same object; for example:

पुर्णचन्द्राः ≡ पुर्ण (full) candraḥ (moon) = full-moon.

Dvigu — this samāsa has the same sense as the karmadhārāya, but has a word denoting direction or a numeral as its first member; for example:
एकवचन eka-vacana, singular (lit. one-speaking, from √vac, to speak)
[also dvi- (two), bahu- (many), giving ‘dual’ and ‘plural’]

Upapada — this compound has a dhātu derivative as its second member; for example:

kumbha-kāra ← kumbham (pot) + √kṛ (to do, act, make) = potter
(similarly a-kāra etc.).

Naṅ-tatpuruṣa — a compound with a negative particle (na-, an-, or a-) as its first member, giving a negative or privative sense; for example:

a-jñānam ← a- (negation or absence) + jñānam (knowledge) = ignorance.

11.B.3 Avyayībhāva Samāsa

The avyayībhāva (lit. ‘an unchanging nature’) samāsa is indeclinable (avyaya) and functions as an adverb. The first member is an indeclinable (preposition or adverbial prefix), and the last a noun (nāman), and the whole takes the form of the neuter singular; for example:

sakrodham ← sa- (the sense is accompaniment) + krodha (anger)
= with anger, angrily.

yathāśraddham ← yathā- (the sense is proportion) + śraddhā (faith)
= according to (one’s) faith.

11.B.4 Bahuvrīhi Samāsa

The bahuvrīhi (lit. ‘(having) much rice’) samāsa is a descriptive compound forming an adjective (viśeṣaṇa) agreeing with a noun (expressed or understood); for example:

padmākṣa ← padma (lotus) + akṣa (eye)
= whose eyes are (like) lotuses, lotus-eyed.

The difference between the tatpuruṣa and the bahuvrīhi is that the former remains a noun, while the latter becomes an adjective or epithet. In the Vedic Sanskrit the determinative and descriptive compounds were distinguished by accents (see 9.A.1):

rāja-putrā ← rājan (king) + putra (son)
= the son of the king, the king’s son (tatpuruṣa).

rājā-putra = whose son is a king (bahuvrīhi).
11.B.5 Exercises

(a) Practise sounding the alphabetical order while following the consonants on the alphabet chart on page 74.

(b) Write out the alphabet chart on page 74 once per day from memory.

(c) Write the following sentences in devanāgarī, applying sandhi rules as necessary — and it will be necessary quite often! — and then translate them into English.

For example:

narāḥ āśvah ca alpān vṛkṣān labhete

नरोद्धश्चाल्पान्व्रक्षाल्पमेते

The man and horse take the small trees.

1. narau alpam vṛkṣam agnim āśvāt vahataḥ

2. bālā āśvam naram ca vṛkṣāt labhate

3. phalāni āśvam vahati iti guruh bālāḥ vadatī

4. gurū alpam naram vṛkṣāyāt śighram gacchataḥ

5. narāḥ vṛkṣam agnim bālāyai āśvena vahati

6. bālā āśvam alpāṃ nādīṃ vṛkṣāt nayate

7. narāḥ vṛkṣān phalebhyaḥ āśvena gacchati

8. guruh agnim narāt gacchati iti alpā bālā vahati

9. bālā alpaḥ āśvah ca agnim narāt gacchataḥ

10. alpebhyaḥ phalebhyaḥ sundarēṣu vṛkṣeṣu gacchavaḥ
Lesson 12

From here forward the lessons will no longer be divided into parts ‘A’ and ‘B’, there will, however, be exercises related to the dictionary or Dhātu-Pāṭha at the end of each lesson.

12.1 Monier-Williams Dictionary

In the dictionary, words are listed in their prātipadika (stem) form, i.e. without the vibhakti endings that they gather in actual use; therefore in seeking the meaning of words found in Sanskrit writings, the first part of the word will be found in the dictionary, and the last syllable or two forming the vibhakti ending needs to be omitted. There will be an element of guesswork in this because only the six most common noun declensions have been given: forty declensions are necessary to cover all possibilities, and as many again for exceptions.

The dictionary often marks the accents of vowels in transliteration: the udātta is marked with the acute accent (‘) and the svarita with the grave accent (‘) — this is illustrated in section 9.A.1. There is an interesting section on the subject of accents on page xviii of the dictionary introduction, beginning with the fourth paragraph “Then a third improvement ...”. The rest of the lengthy Preface and Introduction need not be read; however, do note that the dictionary was completed at the end of the Nineteenth Century, and thus there is some Victorian coyness in translating sexual terms, which are sometimes given in Latin rather than English.

This dictionary is either very simple to use, or very difficult: the difference lies in understanding the founding principles of the dictionary, and appreciating the devices that Monier-Williams has employed in order to make it simple to use.

In this lesson the broad structure of the dictionary is explained, and subsequent lessons will cover the details.

12.2 Alphabet and Transliteration

Some of the devanāgarī characters used in the dictionary differ from the standard followed in these lessons, and some transliterations differ from the generally accepted standard. The alphabet used in the dictionary, in both devanāgarī and transliterated Roman characters, is presented below in the standard format, from which one may deduce the standard alphabetical order (which of course, the dictionary does use).
Observe the devanāgarī characters used for अ and its derivatives in the sixteen शाक्ति, and the consonants ढ and प; observe also the transliteration for र ल न, the anusvāra, स and स. These are also shown on page xxxvi (facing page 1) of the dictionary.

Monier-Williams distinguishes between a ‘true’ anusvāra (अ) which is inherent in the word from its dhātu and is found in such words as अंस (ansa) and हिंस (hinsa), and the ‘substitute’ anusvāra (म) which arises through the operation of the rules of grammar, as for example सम्र + सार ⇒ संसार (samsāra). This distinction is peculiar to Monier-Williams (the standard is to use म throughout), and may be ignored: simply treat म and न as synonymous with the anusvāra.

12.3 Fundamental Structure

The dictionary is arranged on etymological principles, and it is this that makes it such a powerful tool. The two main advantages of this arrangement are, firstly, that cognate words derived from the same dhātu are gathered together, and this facilitates a broad understanding of the word, together with its applications and uses; secondly, it becomes a trivial matter to trace the word back to its dhātu, thus allowing a penetrating insight into the very essence of the word. This combination, giving both breadth and depth to the understanding of a word, is immensely valuable in the penetrating study of the scriptures.
Besides the etymological arrangement, the dictionary is also ordered alphabetically, as one would expect of a dictionary. The seeming conflict between these two is resolved quite simply: the main etymological structure is ordered alphabetically in devanāgarī script, and the sub-structure of derived words is listed under the devanāgarī entry in transliterated Roman script; the derived words are themselves listed alphabetically, but their order is independent of the outer structure using devanāgarī script. For example, the entries could be listed as follows:

<table>
<thead>
<tr>
<th>बिर्ल</th>
<th>Comments on the list:</th>
</tr>
</thead>
<tbody>
<tr>
<td>बिर्ल</td>
<td>The entries in devanāgarī script are listed in alphabetical order and ignore any intervening words in transliterated Roman script.</td>
</tr>
<tr>
<td>बिला</td>
<td>Similarly, the words in Roman script are themselves listed alphabetically (still in Sanskrit order), and are all derived from the previous word in devanāgarī script (बिर्ल in this case).</td>
</tr>
<tr>
<td>बिलसा</td>
<td>The list also demonstrates the two levels of alphabetical order: without these levels, the words बिलाल बिलिन्याय बिलिन्य in devanāgarī script should be between बिलसा and बिलमा.</td>
</tr>
<tr>
<td>बिलमा</td>
<td>Do not proceed any further with this lesson until this principle of the independence of the two levels of alphabetical order is clear.</td>
</tr>
<tr>
<td>बिलमीन</td>
<td></td>
</tr>
<tr>
<td>बिल्ला</td>
<td></td>
</tr>
<tr>
<td>बिलवा</td>
<td></td>
</tr>
<tr>
<td>बिलवका</td>
<td></td>
</tr>
<tr>
<td>बिलवकियाँ</td>
<td></td>
</tr>
<tr>
<td>बिलवाला</td>
<td></td>
</tr>
<tr>
<td>बिल्लल</td>
<td></td>
</tr>
<tr>
<td>बिलिन्य</td>
<td></td>
</tr>
<tr>
<td>बिलिन्यह</td>
<td></td>
</tr>
<tr>
<td>बिल्लण</td>
<td></td>
</tr>
</tbody>
</table>

Now open your dictionary at page 732.

A word of caution: the dictionary contains a wealth of information — do be alert to attention being captured by some interesting item. At this stage the purpose is not to find word meanings, but to understand how to use this tool called a dictionary.

Look down the first column, and observe that each entry begins with an indented word in devanāgarī or bold Roman script, and that each entry comprises just one paragraph.

The entries in this column should be the same as the list given above: confirm this.

Now look at the next page: at the bottom of the first column is the entry बृह in large devanāgarī type. Such an entry indicates a major dhātu.

The words derived from this dhātu include Buddha (middle of second column), and Buddhaka and Buddhi (middle of third column). Continuing through these
derived words on the next page, observe the change of the first vowel from Bu- to Bo- (e.g. Bodha), and on the following page to Bau- (e.g. Bauddha), before the next word in devanāgari script ( גילוי). There are two points to appreciate here: firstly, remembering the two levels of alphabetical order, note that there can be several pages between devanāgari entry words; and secondly, note the strengthening of the dhātu vowel of the entry words from Bu- through Bo- to Bau— at this stage just note that they are the guna and vṛddhi forms—the significance of this will be explained later.

Now return to page 733, to the entry Buddha in the middle of column two. Three inches (75mm) below this is -kapālinī in bold type: find this. This means that -kapālinī is appended to the entry word Buddha so as to form the samāsa Buddhakapālinī. Similarly, following -kapālinī, the next word in bold type is -kalpa, forming the samāsa Buddhakalpa.

The rest of the column has several more such words in bold type and each beginning with a hyphen (and the hyphen is not irrelevant, but more of that later): observe that these words or listed in alphabetical order. This is the third level of alphabetical order: samāsa beginning with the entry word (which may be in Roman type or devanāgari) are listed within the body of the paragraph for that entry in alphabetical order.

This third level may be viewed as an extension of the second level, where the leading hyphen is mentally replaced by the entry word. Continuing at this level, note that in the third column (about three inches (80mm) down) is Buddhāgama: the caret (^) above the vowel indicates that it is long (dirgha)—it conveys more information in fact, as will be explained later.

Buddhāgama and subsequent samāsa are spelled out in full because, due to the rules of vowel sandhī, the final a of buddha is changed: thus, in strict alphabetical order, Buddhāgama (with dirgha ā) follows after the previous samāsa -sena, i.e. Buddhasena (with hrasva a). Work through these samāsa until satisfied that they are in fact in alphabetical order.

The next entry word is Buddhaka, which returns to the second level of alphabetical order: the point to note here, is that a samāsa like Buddhāgama is before it, and thus out of sequence as far as the second level in concerned. Thus these samāsa sub-entries are truly a third level of alphabetical order.

Return to the second column, and find the fourth samāsa entry -kshetra (about 2½ inches (60mm) from the bottom). The next line contains the word (in light italic type) -pariśodhaka, and similarly in the line below that, is -vara-locana. These form
further samāsa when appended to -kṣetra, i.e. Buddhikṣetrapariśodhaka and Buddhikṣetravaralocana. Note that these two sub-sub-entries listed under the sub-entry -kṣetra, are also in alphabetical order: this is the fourth (and last!) level of alphabetical ordering.

12.4 Page Heading Words

The words in the top margin of each page, given in both devanāgarī and Roman transliterated forms, indicate respectively the first and last entry words to be found on that page. Do make use of these rather than the body of the text as you scan through the pages looking up a word: but don’t rely on them totally, for they can sometimes be misleading in that they do not indicate at which of the four levels of alphabetical order they occur.

Examine the words at the top of page 732 for example, and note that the first (birāla) is in devanāgarī script in the text, and the last (bījin) is in transliterated Roman: these words are at different levels in the hierarchy of alphabetical orders. Again, on the next page the heading words are at the second and third levels; and turning over the page, the words at the top of page 735 are both at the second level but are in reverse alphabetical order, being derive from different words in the devanāgarī script: had one been looking for बुम्बी (the first entry in the second column), the heading words would have been quite misleading. When you suspect that you have been misled by the page heading words, turn a few pages backwards (towards आ) and follow the devanāgarī entries in the body of the dictionary.

This situation does not happen often and so one forgets about it, but be aware that it **can** happen.

At this stage you could start to make use of the dictionary if there are words that you particularly want to look up, but for the moment leave aside words beginning with स (sa).
12.5 Dictionary Practice

Look up the words in the following list in the dictionary. The words in the list will all be found at the start of an entry (like buddhi) and not buried in the text; the words may be in devanāgarī or transliterated in the dictionary.

The exercise is to find the word in the dictionary and not to examine the meaning of the word, so simply find the word and note the page and column in the form: buddhi 733b (i.e. page 733, second (=b) column).

When you are more familiar with the dictionary, it should take no longer to find a word in the Sanskrit dictionary than it does in the English dictionary, say fifteen seconds.

Common errors of first-time users are:

1. Confusing the English and Sanskrit alphabetical orders,
2. Forgetting that ‘ā’ and ‘ā’ for example, are two separate letters,
3. Not seeing what is actually there, both in the list of words and in the dictionary: watch those diacritics!
4. Failing to use the page heading words,
5. Misunderstanding the structure of the devanāgarī and transliterated entries,
6. Wasting time by reading interesting but irrelevant entries.

You have been warned: but go ahead and fall flat on your face anyway!

But then do observe what tripped you up.

1. ātman 8. brahman 15. puruṣa
2. hetu 9. guru 16. manas
3. yoga 10. rajas 17. śarīra
4. prakṛti 11. citta 18. bhakti
5. jñāna 12. ṛṣi 19. ananta
6. ānanda 13. viṣṇu 20. krṣṇa
7. vyākaraṇa 14. hṛdaya
Lesson 13

13.1 Words Beginning with Sa-

The prefix sam- (‘altogether’, expressing conjunction, union, completeness) is very common, and thus there are many words beginning with it; since the final -m is often replaced with the anusvāra, difficulties may arise if the rules for pronouncing the anusvāra are not thoroughly practised.

In looking up words containing the anusvāra it is essential to sound the word, replacing the anusvāra with its savarṇa nasal where applicable, and then look up the word in the standard alphabetical order with that substituted nasal. For example, in the word संग्रहान the anusvāra is sounded as the savarṇa म and is then found in the dictionary where one would expect to find संग्रहान; similarly for संकल्प, look up संकल्प; for संज्ञा, संज्ञा; and for संपि, संभि; etc.

There are two points to bear in mind here: firstly, the tradition followed by Monier-Williams makes this nasal substitution only before a sparša (the twenty-five from ka to ma); and secondly, one needs to make the same nasal substitution for the anusvāra for the words in the dictionary, i.e. sound them!

Do remember that in the dictionary the anusvāra before an antahstha is not substituted with a nasal: for example, the anusvāra in सवार is not substituted and therefore, in the dictionary order where the anusvāra appears before the consonants, सवार will be before सगर which in turn will be before संकल्प, the last being in the dictionary order of संकल्प.

As an illustration of the importance of sounding the words, examine the third column of page 1125 of the dictionary: the last three words given in devanāgarī script are संकील, संकु, and संकुर्च— and that is the alphabetical order in sound!

This principle applies wherever the anusvāra occurs, and not only to words beginning with sam-. For example, in column two of page 124 is the entry अहम in devanāgarī, and derived from it (and hence transliterated) is the next entry word aham (note the anusvāra): the samāsa formed with aham—(-yāti, -yu, -vādin etc.) are listed in alphabetical order— but note that the sparśa (-karaṇa, -kartavya, etc.) are listed after the antahstha and uṣman. Again, the anusvāra is sounded with its replacement savarṇa nasal to give अहमर्ण (and, of course, ड follows the anusvāra in the alphabetical order).
13.2 Structure of Devanāgarī Level

The outermost layer of the dictionary, namely the entries in devanāgarī script, should ideally only contain dhātu, but in practice it includes those words whose form has changed radically (e.g. by samprasāraṇa), or have a prefix added, or whose dhātu is not known.

Turn to page 733 of the dictionary and examine the devanāgarī entries in the first column. The last word in this column is in large devanāgarī type, indicating a major dhātu: the entry for this word begins with its transliterated form, followed by “cl.1” which stands for ‘class-1’. There are ten classes of dhātu (i.e. ten ways of conjugating verbs), but this, together with the other information given in the dhātu entry, will be explained in the next lesson. At this stage, simply be aware that a devanāgarī entry, followed by its transliterated form and a class number, is a dhātu.

Returning to the top of the first column, the first entry is बोभ, which is a dhātu, and is followed by बोभम्तस which is not a dhātu, but the entry shows that it is derived from the dhātu bādh. For the next three words, no etymology is given, which means that the dhātu is not known (to Monier-Williams anyway) and may be foreign words absorbed into Sanskrit. The word बुर्क is onomatopoeic (i.e. it sounds like the thing signified). This is followed by बुक whose etymology is not known, the dhātu बुक, and बुक्स whose root is not known. The next dhātu बुज is also given the alternative reading बुंग; the similarity in both sound and form of ब and ब allows this to happen. The next two entries are dhātu; note that बूट is given as both class-1 and -10, and बूट is class-6. These are followed by the onomatopoeic बूटबूट, the personal name बूटित, and the dhātu बूट. The next word, बूट, gives references to columns two and three: common words like this are often listed in the devanāgarī with a cross-reference given to their etymological entry position. This is followed by the onomatopoeic बूटबूट and finally the dhātu बूट.

That was a pretty mixed bag of words, but does illustrate the many types of entries listed in devanāgarī, except for those beginning with a prefix which form the bulk of the words listed in devanāgarī. Page 672 of the dictionary is representative of this type of entry: the second column begins with प्रतिसूर्व and in transliteration is conveniently split into the prefix and dhātu as prati-√suc; the next entry प्रतिसंपर्व has two prefixes prati-sam-√car, and half-way down the column is प्रतिसमाधिर having three prefixes prati-sam-ä-√diś. The transliteration shows the etymology of the word, and allows each element to be separately examined in the dictionary.
13.3 Structure within non-Dhātu Entries

The entries for nāman (nouns), višeṣaṇa (adjectives), and avyaya (indeclinables, typically kriyā-višeṣaṇa adverbs), are listed in their pratīpadika form, followed by a description indicating their meaning.

The first division of nāman is into liṅga (gender), and this is shown in the dictionary by ‘m.’, ‘f.’ or ‘n.’ (masculine, feminine, neuter). The višeṣaṇa, in bringing a quality to a nāman, must have the same liṅga as that nāman, and must therefore be able to take any form of the three liṅga, and are thus indicated in the dictionary as ‘mfn.’

Examine the entry for Buddha in the second column of page 733: it begins with ‘mfn.’, indicating a višeṣaṇa; however, six lines down is ‘m. a wise or learned man’, so Buddha can also be a masculine nāman; and further down (just before the bold type -kapālinī) is ‘n. knowledge’, thus the word Buddha can also be a neuter noun.

Thus the same pratīpadika form may be a višeṣaṇa or a nāman, so if the heading word indicates ‘mfn.’ one may yet find ‘m.’ etc. buried in the text for that word. The converse does not apply: had the entry been ‘Buddha, m. a wise man’, there will be no ‘mfn.’ buried in the text — this reflects the overall structure of the dictionary in tapering down from the general to the particular, from a quality (višeṣaṇa) to the specific (nāman).

A fuller illustration of this principle is shown under the entry वीर्य near the bottom of the third column of page 481:

1st line: mf(ā)n. long, lofty, tall ...
5th line: (am) ind. long, for a long time ...
7th line: m. a long vowel ...
12th line: (ā) f. an oblong tank ...
14th line: n. a species of grass ...

višeṣaṇa form
avyaya form
puṃ-liṅga nāman
stṛ-liṅga nāman
napuṃsaka-liṅga nāman.

This is the general order followed in the dictionary within the text for an entry word.

Return to page 733, and lightly read through the text for the word Buddha: the information provided about Gautama Buddha (the founder of Buddhism) is typical of the encyclopædic scope of the dictionary.

Now lightly read through the text for the word Buddhi in the third column. Here, as a bonus, you are given an insight into the mythology of India, where the gods and their consorts are the personification of universal forces: from Dakṣa (the Creative Force) arises Buddhi (Intelligence), which, guided by Dharma (Law), produces Bodha (Knowledge).
13.4 References and Abbreviations

On page xxxiii of the Introduction is the List of Works and Authors that Monier-Williams has consulted in compiling the dictionary: look for a few works that you know to see how it is abbreviated in the body of the dictionary, for example, Bhag. for Bhagavad-gītā and MBh. for MahāBhārata.

The next page of the dictionary has a list of symbols that are used: read through and understand these. The last four symbols are not very clear, but will be elucidated in the next section.

The following page of the dictionary lists the abbreviations that are used.

Make it a discipline to look up the references (when appropriate) and abbreviations (always) when you are not sure what it stands for — this way you will very soon become familiar with them.

13.5 Special Symbols * and ^^^^ ^

The little circle (*) is a standard abbreviation symbol in the devanāgarī script to denote either the first or last part of a word that has to be supplied from the context. Monier-Williams also uses this symbol to abbreviate English words in order to save space. As an illustration of its use, if the word ‘conscious’ is under discussion, rather than repeat the word in full, the abbreviation con* or even c* may be used; similarly oly would mean consciously, and *ness, consciousness.

The caret symbols ^^^^ denote a joining of vowels, short or long. These are used in the transliterated script for samāsa (compound words), and very helpfully indicate the length of the final and initial vowels at the point of union, so that the words may readily be looked up separately:

^ denotes the joining of two short vowels, as a + a ⇒ ã,
^ denotes the joining of a short with a long vowel, as a + ā ⇒ ã,
^ denotes the joining of a long with a short vowel, as ā + a ⇒ ã,
^denotes the joining of two long vowels, as ā + ā ⇒ ō.

These are also used when the rules of sandhi change the vowel sound, e.g. a + i ⇒ ē, a + ũ ⇒ ō etc.

13.6 Significance of Hyphen and Caret Symbols

Turning again to page 733 column two, find the samāsa listed under Buddha beginning with -kapālinī and -kalpa: the hyphen not only indicates that the word
Lesson 13

is appended to Buddha (see section 12.3), but that kapālinī and kalpa are words that may be separately looked up in the dictionary, and this is why the next samāsa, \(-kāya-varṇa-pariniśpatty-abhinirhārā\) is itself hyphenated (each element, kāya and varṇa for example, may usually be separately found in the dictionary).

Where the samāsa is printed in full, as in Buddhāgama, which stands for Buddha-āgama, this use of the caret symbol allows the second word of the samāsa to be correctly determined as beginning with a dīrgha ā, so that āgama can be separately looked up. Similarly, the samāsa printed as Buddhādūka stands for Buddha-ṛdūka and not Buddha-ādūka (which are the two possibilities listed in the vowel sandhi grid of 10.A.3): the reasoning here is that, although प्र and प्रे are both long vowels, the ‘weaker’ of the two vowels in terms of guṇa and vrddhi (see section 10.A.2), is given the thin stroke in the caret symbol.

13.7 Supplement to Dictionary

If a word is not found in the main dictionary, look for it in the supplement of Additions and Corrections beginning on page 1308.

13.8 Dictionary Practice

Look up the words in the following list in the dictionary: the words may be at any of the four levels of alphabetical order, and they may be printed in devanāgarī or transliterated Roman or both, and hyphenated appropriately.

1. अन्तर्व्यतिरिक्त 11. मनोभवशासन
2. लघुसत्तता 12. विवेक
3. विवाहकाल 13. संयोग
4. संस्कृत 14. धानयोग
5. कलित्युग 15. अथारोप
6. मूढ 16. श्रद्धातृ
7. संगमममणि 17. हिरण्यजम्भ
8. क्षत्रियपर्म 18. पूर्वपक्षपाद
9. बालस्पष्टिक 19. स्त्रेच्छजाति
10. भगवद्धीता 20. अग्रहीत
Lesson 14

14.1 Tracing a Word to its Dhātu

Since the dictionary is essentially etymologically arranged, it is quite straightforward to trace a word to its dhātu. This is best illustrated by example: find the word Vy-aṅjana in the third column of page 1029.

Vy-aṅjana, mfn. manifesting, indicating ... m. a consonant ...
n. decoration, ornament; manifestation, indication ... specification; a mark, badge, sign, token; ... a consonant.

Since this entry is not in devanāgarī, follow the entry words backwards (towards अ) until an entry given in devanāgarī (the outermost level of alphabetical order). In the middle of the second column is:

व्यर्थ vy-√ aṅj ... to anoint thoroughly; to decorate, adorn, beautify; to cause to appear, manifest, display;

This is the kriyā from which the nāman vyaṅjana derives. The next step in analysing this word is to look up the two component parts of this verb, namely vy- and dhātu aṅj. In the second column of page 1028 is found:

व्य v'y, in comp. before vowels for 3.वि

Here is an example of vowel sandhi used in forming a word. In the third column of page 949 is the entry:

वि 3.वि, ind. ... used as a prefix to verbs and nouns ... to express ‘division’, ‘distinction’, ‘distribution’, ‘arrangement’ ...

Compare this with the sense of the upasarga vi- given in 7.B.1. The dhātu of vyaṅjana is given in the first column of page 11:

अञ्ज aṅj, ... to decorate ... to celebrate ... to cause to appear, make clear ...

Compare all this information with the description of vyaṅjana given at the start of the first lesson. Now that may appear to be a very flowery description of what
is simply a consonant, but in this complicated hi-tech age the profundity of simple things is often overlooked: the ability to form a range of consonants is what separates man from animal. A dog may be able to howl a perfect prolonged \( \text{\text{स}} \), but can it embellish that to say ‘Who could fool you?’ Without adorning the vowel sounds with consonants there would be no language; without language there would be no mathematics or science, no history or philosophy, no culture or civilisation — all this rich diversity is founded on the simplicity of vowels and consonants. Indeed, many scriptures speak of the creative power of speech, and that creation itself is spoken into existence.

14.2 Dhātu Entry Information

Turn again to the dhātu budh at the bottom of the first column of page 733.

That the dhātu is printed in large devanāgarī means that it is a major dhātu; this is followed by the numeral ‘1’, which indicates that there is another entry budh, which may or may not be another dhātu (in fact it is a višeṣaṇa listed in the first column on the next page). Next, ‘cl.1.P.Ā.’ indicates that the dhātu conjugates according to class-1 rules in both parasmai-pada and ātmane-pada; this is followed by the Dhātu-Pāṭha reference ‘(Dhātap. xxi,11)’. The following two words, which are printed in light italic, ‘bodhati, ो te’, show the laṭ (present indicative) prathama puruṣa eka-vacana forms, i.e. bodhi and bodhate for parasmai-pada and ātmane-pada respectively.

Next there is ‘cl.4. Ā.’ which means that it may also be found as a class 4 ātmane-pada verb; ‘(xxvi,63)’ is a Dhātu-Pāṭha reference; next ‘budhyate’ shows the laṭ conjunction as a class-4 verb. The ‘ep. also P. ो ti’ means that in the epics it may also be found conjugated in (class-4) parasmai-pada, where the form will be buddhyati. (Observe, just as a matter of interest, that the dhātu vowel remains unchanged when conjugated as a class-4 verb, but in the class-1 conjugation the vowel has the guṇa form; some other classes use the vṛddhi form.)

The next eight lines show conjugations of this dhātu for other lakāra (tenses and moods) etc., before starting the English translations ‘to wake’ etc. (Again, simply note that some of the forms have the first syllable ‘re-duplicated’ (e.g. bubodha) or prefixed with ‘a’ (e.g. abudhram).)

Within the English translation section, passive forms of the verb are given, as also derivative verb forms. The last four lines show associated verbs in several other Indo-European languages.
Some *dhātu* entries give much less information, such as वीर्म near the top of the first column, whilst others give more information, such as √कृ 1.कर at the end of page 300, but the overall format is similar.

### 14.3 Numbered Entries

Words having the same spelling may have quite different etymologies; having different derivations, their meanings will be quite different: in such cases, where entries have the same spelling, Monier-Williams numbers these 1, 2, 3, and so on. For example, turning to the second column on page 32, find the two consecutive entries for अनुचित—

अनुचित 1. *anu-cīta*, mfn. (√1. *ci*), set or placed along or …
अनुचित 2. *an-ucīta*, mfn. improper, wrong, unusual strange …

Note the numerals and the different derivations indicated in the transliterated forms. The first is derived from √1. *ci*, which in turn indicates that there is more than one *dhātu* *ci* (in fact there are three); the second is derived from √*uc*, which is found by looking up *ucīta* on page 172c.

Further down the column are two entries for अनुचिंदर which have different derivations from the same *dhātu*. Note that the numerals appear before the transliterated form, both here and in अनुचित above. Also note that these words do not have consecutive entries: indeed they may be separated by several pages, as we shall see shortly.

In the next column, observe that there are two entries for अनुः, which both have the same etymological derivation, but the first is a verb and the second a noun.

Turning to page 662, find the entry for प्रतिपन्न in the middle of the second column, where it is given as *1.*-पन्न m. (for 2. see s.v.) — now find the meaning of ‘s.v.’ in the list of abbreviations on page xxxv (two pages before page 1). The entry for प्रतिपन्न that we are now examining is at the third level of alphabetical order, and we now need to find it at the outermost (devanāgarī) alphabetical order: this is at the bottom of the second column on page 667. Here Monier-Williams gives a clear reference to where we have just come from: where the numbered entries are widely spaced (five pages in this case), he usually, but not always, gives pointers to where the other entry may be found.

Be aware that the numbered entries inform you that there are at least two entries with the same spelling: for example, there are five entries for *cit* on pages 394–5,
and a sixth on page 398. It would be a useful exercise to find them.

Be warned that this numbering system is not perfect: for example, प्रजा is indicated as a verb in the first column of page 659, and as a noun in the second column, but these are not numbered. Again, in the third column of page 401 are two entries for चेत, but neither refer to cet in 397c, which in turn does not refer to the other two. Although there are these inconsistencies, there are fortunately very few of them.

14.4 Misleading Words

Because of the etymological foundation of the dictionary and its four levels of alphabetical order, some words may not be straightforward to find. We shall examine three such words here.

Aṣṭāṅga — Turn to page 116: according to the heading words we should find aṣṭāṅga here. If we look down the second column there are three entries for aṣṭa, and in the next column aṣṭā, but there is no aṣṭāṅga, not even at the third level of samāsa. However, for reasons best known to himself, Monier-Williams has here decided to have a separate entry word for samāsa where the adjoining word starts with ‘a’: aṣṭāṅga is on the third line of the first column of page 117.

Vicāra — Turn to page 950: again, according to the heading words we should find vicāra in the middle of the second column. All the samāsa listed on this page are derived from वि on the previous page. The trick here is to escape out of the current level of alphabetical order to the next higher level: searching backward for the entry word under which these samāsa are listed, we come to वि on the previous page. This is the outermost (devanāgarī) level—now remain at that level and search for vicāra. The next devanāgarī entry is विम्स on 953b, and the page ends with विकल्प: continue forward at the devanāgarī level, looking for विचार. This will be found near the bottom of 958c where it simply refers to vi-√car, and thus the entry word is found near the bottom of 958b.

Sattva — This will be found listed as सत्त्व in 1138b, where it gives a cross-reference to page 1135 column 2: and indeed there it is listed as Sat-tva. However, if the word had not been found on page 1138, you would not have found it on this page, not according to the heading words which indicate that it is on the previous page. It is in fact listed at the third level in 1134c where it simply gives ‘see below’ — this means scan forward over entry words (at level-1 or -2) for the entry.

These examples illustrate that the page heading words are a useful guide to get within ten pages or so of the target word, but that they can also mislead. This
confusion arises because the page heading words may refer to any of the first three levels of alphabetical order: if the word sought is not quickly found on the expected page, then examine the heading words a few pages before and after. If the word is still not found, then examine entries at the next level of alphabetical order, until finally at the outermost devanāgarī level.

14.5 Difficult Words

Some words, because of their etymological development, are just plain difficult to find. When you have exhausted all the tricks that you know with the dictionary (see sections 12.5, 13.7, and 14.4), then consider the following:

(a) If it is a short word (one or two syllables) then it may not be listed in the dictionary at all: the declension of pronouns, for example, is irregular and the only recourse is to lists of paradigms.

(b) If it has three or more syllables, treat it as a samāsa and use the sandhi rules to split it into parts at every syllable—this process may seem rather laborious, but it does get there if the word is listed in the dictionary. This detective work is illustrated with two words:

Yatātman — The word is not found as a samāsa under य or यर्त, and there is no entry word Yatā. So let’s split the word at ā: we could have yatā-atman, yatā-ātman, yata-atman, or yata-ātman. The first two don’t help because we have already found that there is no entry word Yatā—but there is an entry word यतत. Don’t get excited: it is a guess and could be wrong. Nevertheless, following this clue to page 845 we find Yatātman in the third column—who would have guessed that it came from dhātu yam?

Svādhyaṃ — Having worked our way to the devanāgarī level of alphabetical order, we find the closest entry is स्वाध्यां, but reading the text for that entry we find ‘svādhyaṃ, see p 1277, col.2.’ And indeed there we find two entries: the first as a noun and the second as a verb.

Alternatively we could have tried splitting the word ourselves, working from the left again, to produce su-ādhyaṃ, sū-ādhyaṃ, svā-ādhyaṃ, svā-dhyāya, svā-diḥyāya, sva-ādhyaṃ, sva-adhīya, or sva-adhīya. Having found nothing useful under सु (five entries) or सू (four entries) or स्व, we would have arrived at स्व and thus find the entries in 1277b.

However, this is not the end of the story: we want to find the dhātu from which
this word derives, but cannot find adhyāya on page 23 where we would expect it. So we do the same trick again, starting from the left, giving a-dhyāya: but nothing suitable is found under ॐ (six entries), nor is the entry word dhyāya found. So we proceed to the next syllable: adhi-āya, adhi-āya, adhya-āya, adhya-āya, adhyā-āya, and adhyā-āya. Again we find nothing helpful under अधि (two entries), but under अधी we find the entry word Adhy-āya! Having found the word, we return to the devanāgarī level (अधी), and there the dhātu is given as वि.

14.6 Dictionary Practice

Look up the following words in the dictionary and trace their etymology as shown in 14.1 (as an aid, the English equivalent is also given):

1. अभय (fearlessness)
2. पूर्ण (abundance)
3. प्रत्याहार (withdrawal)
4. अचापत्य (steadiness)
5. चित्रकर्मविर्द (skilled in painting)
6. नातिमानिता (not too much pride)
Lesson 15

15.1 Introduction to Dhātu-Pāṭha

A word standing alone expresses a universal: in a sentence it refers to a particular, and its meaning is restricted according to the context. A word is thus given many meanings in the dictionary: the particular meaning is selected according to the context in which it is used.

Nouns, which name things, ‘freeze’ an aspect of the activity of a dhātu; whereas verbs, which express the activity of a sentence, derive directly from the dhātu. A dhātu is therefore the most universal element of all words; and the Dhātu-Pāṭha is a dhātu dictionary, as it were: it provides a sense of the underlying meaning of the dhātu — usually in just one word!

The Dhātu-Pāṭha (lit. ‘Recitation of Roots’) also encodes a wealth of grammatical information about the conjugation of verbs and the formation of nouns derived from each dhātu: much of this information will not be used at this stage of the study.

This lesson is concerned with extracting the artha, or ‘meaning’, of each dhātu from the Dhātu-Pāṭha, and its application in the study of the scriptures.

15.2 The Contents Page

This lists the ten gaṇa, or classes of dhātu conjugation. Each gaṇa is named after the first dhātu in its section: for example, the first is भ्वादिगण, which word is formed from भु-ādi-gaṇa, the class beginning with √भु, where ādi means ‘beginning with’.

The eleventh class, कण्ट्वादिगण, is a class of dhātu derived from nouns, i.e. names that have come to be used as verbs. As an example of this class in the dictionary, see 2. Payasya in 586a, where ‘Nom.’ is the abbreviation for ‘Nominal Verb’. (Note: ‘Nominal’ is the adjectival form of ‘noun’, and here means ‘derived from a noun’.)

The immediate utility of this page is that it connects the dictionary classification, e.g. cl.1, with that used in the Index, i.e. भ्वा।

Note that this publication makes use of alternate character forms to those we have been using in this course (see section 9.A.2); and since the page numbers are also in devanāgarī, note the numeral forms used (especially for 8 and 9).
15.3 The Text Body

Turn to the first page of the body of the Dhātu-Pāṭha: after the heading the rest of the page, and subsequent pages, are divided into two columns. In the lefthand column the first entry is:

भू सतायाम।

This is the first dhātu (bhū) together with its artha, or ‘meaning’, (sattāyām). Following this are a few lines of technical information which may be ignored, and the next entry is:

एष वृड्दः।

and so on. Note the layout which gives the dhātu and artha in two columns: there may be more than one dhātu in the first column, and the artha may spread over more than one line. For example, a little lower down is the entry:

नाषुः नाषु यान्योपयोनिययर्या- 

55शीणः।

giving both dhātu the same artha.

In the Dhātu-Pāṭha each dhātu usually has an extra syllable appended to the end of it, and sometimes one appended before it: for example, the above four appear in the dictionary as भू एष्याष्य नाष्य and नाष्य. These extra syllables are called anubandha (lit. ‘bound along with’), and encode further grammatical information which is not now required: our interest at this stage is in the basic dhātu and its artha.

The artha is generally expressed in saptamī vibhakti, which may be translated as ‘in the sense of’. For example, the dhātu edh (to prosper, increase, become happy grow strong—MW231c) is used ‘in the sense of vṛddhi (growth, success, fortune, etc.—MW1011a)’. Thus all words derived from this dhātu have this sense of expansive good fortune—a sense that may be overlooked in some of the English words offered in translation.

Where the artha is a single word, the eka-vacana form is used; when two words (formed into a samāsa), the dvi-vacana form; and when three or more words, the bahu-vacana form. When the artha has two or more words, the compound formed is an itaretara dvandva samāsa (see 11.B.1), forming a simple list of words which, not compounded, would be expressed in the same vibhakti and be joined together with च (and). In this type of samāsa only the last word of the compound takes a vibhakti ending; the others remain in their prātipadika form.
To get back to the prātipadika form as listed in the dictionary, use the following:

(a) eka-vacana endings have six forms:
   - for an ending in -e, read -a,
   - for an ending in -āyām, read -ā,
   - for an ending in -yām, read -i,
   - for an ending in -au, read -i,
   - for an ending in -i, remove -i (i.e. ends in halanta vyañjana),
   - for an ending in -uvi, read -ū,

(b) dvi-vacana samāsa end in -yoh, which is removed,

(c) bahu-vacana samāsa end in śu,
   - for those ending in -eśu, read -a,
   - in other cases simply remove the -śu.

The itaretara dvandva samāsa will generally not be found in the dictionary as one would expect to find a samāsa listed, instead the words will need to be looked up separately. This is straightforward enough: simply start at the left and find the word in the dictionary that uses most syllables; assume that is the first word, and then repeat the process with the following syllables—but do remember that sandhi rules apply at the junction of words.

Some entries in the Dhātu-Pātha differ from the common format of dhātu and artha illustrated above. For example, when the artha is given as two separate words, both in saptamā vibhakti, then the first of the pair is a viśeṣaṇa. The last entry on the first page is of this type:

हाब्र अव्ययः शब्दे।

Here the dhātu hrād (to delight or refresh—MW1307c) is used ‘in the sense of unmanifest (avyakta—MW111b) sound (śabda—MW1052b)’. The quality of happiness and refreshment referred to, is thus that which comes from within, from the stillness of unmanifest sound, and not that happiness and refreshment that comes from without, i.e. through the senses—here we have a subtlety of meaning that is not at all obvious from the English translation.
The interpretation of other variations in the format is described:

(a) When the dhātu is followed by च (= and, also), then this has the same artha as the previous dhātu.

(b) When the artha is given as a word followed by च, then the artha for that dhātu is that word together with the artha of the previous dhātu.

(c) When the artha is followed by नौच्यते, it means that this artha is not given elsewhere in the Dhātu-Pāṭha.
   (नौच्यते = न-उच्यते = not spoken, i.e. not mentioned elsewhere.)

(d) When the artha is followed इत्येके (= इति-एके = thus in one) or इत्यन्येऽ (= इति-अन्ये = thus in another), this refers to artha given in different versions of the Dhātu-Pāṭha as handed down, and are comments by the compiler of this edition.

(e) Where the artha is given as a samāsa ending in अर्थः:
   (prathamā bahu-vacana of अर्थः; bahu-vacana because the artha applies to several dhātu), then ‘अर्थः’ may be translated as ‘for the purpose of’, i.e. expressing motive.
   For example, dhātu कर्षः has the artha हिंसायाः: (हिंसा = injury, harm – MW1297c), and may be construed as ‘for the sake of (causing) injury’, or ‘with the aim of harming’.

(f) Some entries have an unusual format, enclosed by pūrṇavirāma (॥) and may have the order of dhātu and artha reversed; these dhātu have a special meaning when they are मिल्ल causatives (treated as having an इत्तं म which prevents the normal lengthening of अ in the causative).

15.4 The Index

In the body of the Dhātu-Pāṭha the dhātu are grouped together according to common grammatical features of their development into words. This ordering is not at all helpful in seeking the entry for the dhātu. Fortunately the Dhātu-Pāṭha includes an index listing the dhātu in alphabetical order and indicating where each dhātu is listed in the body. The index also provides more grammatical information, some of which is helpful in finding the correct dhātu.
The index starts on page 53: each page is divided into two columns, so that a dhātu together with its grammatical information is listed on one line, in fact, one row of tabulated data, six columns wide. These columns, from left to right, provide the following information:

(a) The dhātu together with its anubandha: the index is ordered alphabetically according to this column.

(b) The gaṇa to which the dhātu belongs: this column has just the first syllable of the gaṇa, which is shown in full on the contents page.

(c) The bhāṣā (= speech; synonymous with pada used in this course), which may be ātmane-bhāṣā, parasmai-bhāṣā, or ubhayato-bhāṣā (= both, i.e. ātmane° and parasmai°).

(d) Whether the dhātu is सेट (= स-इट, accepts augment Ṛ in its expansion), or अनिर्द ( = अर्न-इट, does not do so): this may be ignored at this stage.

(e) The page number on which the dhātu together with its artha may be found.

(f) The column on that page where it may be found.

The first entry of the index shows that the dhātu अक (with its anubandha) belongs to भ्यदिगण, is परस्म-भाषा, and may be found on page 17 column 1, as:

अक, अग उकुटृतायां गतो।

Note that the index has two entries for dhātu अक with different anubandha vowels (i.e. अक and अकि), whereas the dictionary lists only one dhātu अक. Where the dhātu has more than one entry in the index, do make use of the information given in the dictionary immediately after the dhātu heading word: this information gives the class (gaṇa) and bhāṣā of the dhātu (see (b) and (c) above); for example, ‘cl. 1 Ā,’ means class 1 (bhvādi-gaṇa) and ātmane-bhāṣā; ‘cl. 4 P.’ means divādi-gaṇa parasmai-bhāṣā, etc. (the table of contents in the Dhātu-Pātha gives the order of the gaṇa). Where the dictionary gives both bhāṣā, as ‘P. Ā,’ this is the equivalent of ubhayato-bhāṣā in the Dhātu-Pātha.

At the end of the index, on page 99, is an Addendum listing entries that had been omitted from the main index.
15.5 Dhātu Spelling Changes

The spelling of the dhātu may differ from that given in the dictionary:

(a) An initial स may be spelt here with an initial प.
   
   E.g. युंग सिर्व listed as शिबु; उपरिष्ट्व सर्द as षुदः.

(b) An initial न may be spelt here with an initial प.
   
   E.g. नाद सर्द listed as दाद; नोल सोल as दाद.

(c) When the dhātu has a final ह as an anubandha, it may require the insertion of a nasal after the vowel of the dhātu.
   
   E.g. आनन्द सर्द listed as [दू]नाद; मुर्दक सुर्द as मूर्द.

These spelling changes may also be combined, as in निन्दा सन्न्द which is listed in the Dhātu-Patha as निन्दि.

(Those seeking the technical reasons behind these changes should consult the commentaries to Pāṇini 6.1.64, 6.1.65, and 7.1.58 respectively.)

15.6 Illustrations of Dhātu-Pāṭha Use

The dhātu for each word of the previous exercise of Dictionary Practice (section 14.6) will be used as a practical demonstration in the use of the Dhātu-Pāṭha: the dhātu is located in the index, then its artha found in the body, and finally the artha is examined in the dictionary.

(1) mw758a भो 1.bhī, cl.3.P. ... to fear, be afraid of
   
   Dh.P. Index: त्त्रि.भो जूँ प° अ° २६ २
   Dh.P. Body: जिम्मी भयें।
   mw747a भय bhaya n. (वष) fear, alarm, dread ...

Notes: This dhātu has its anubandha syllable placed in front of it: in the index this is enclosed in square brackets so that the dhātu भो may be found in alphabetical order. The class (jhuhotyādi-gaṇa) and bhāṣā agree with the information provided in the dictionary, so the dhātu entry जिम्मी is sought in the Dhātu-Pāṭha body in the first column of page 26: it is the second entry.

The notes in section 15.3 may be used to ‘remove’ the vibhakti from the artha (although this declension should be familiar), and the remaining word in its prātipadika form is looked up in the dictionary. In this case the given artha is itself derived from the dhātu being examined, and thus provides no further insight into the sense of the dhātu than that provided by the dictionary entry.
(2) MW648a \( \sqrt{पू} \) \( pṛśi \), cl.9P. ... to fill ... to sate, cherish, nourish
Dh.P. Index: \( पू प्रां पः से° २९ ॥
Dh.P. Body: \( पू पालनपूरणयोः ।
MW623a Pālana mf(ि�)n. guarding, nourishing ... n. the act of guarding, protecting, nourishing, defending ... 
MW642a Pūrāṇa mf(ि�)n. filling, completing, satisfying ... m. `completer' ... n. the act of filling or filling up.

NOTES: The index has three entries for dhātu \( पू \), so the class (kṛyādi-gaṇa) and bhāṣā information from the dictionary is used to select the correct one. The dhātu with its artha are in fact at the top of the second column of page 39: there are a number of such errors, so beware! The vibhakti ending of the artha is the dvi-vacana form (see section 15.3), so we can expect to look up two words in the dictionary. As nouns (which is the sense here), both words end in `-na' (with or without sandhi changes)—this is a common neuter suffix usually meaning `the act of ...', and is given as such in the dictionary translation.

The artha pālana adds the sense of `nourishing' to the `filling up' of pūrāṇa (which itself derives from the dhātu \( pṛśi \)). This gives a beneficial aspect to the dhātu: it is not to fill to the point of bloatedness, nor is it to fill with rubbish, but the sense is of generous abundance.

(3) MW1302a \( \sqrt{ह्र} \) 1.ह्रि, cl.1.P.Ā. ... to take, bear, carry
Dh.P. Index: ह्र प्रां उ° अ° २० ॥
Dh.P. Body: ह्र हरण।
MW1289a Harana mf(ā or ī)n. carrying, holding, containing ... n. the act of carrying or bringing or fetching.

NOTES: The gaṇa and bhāṣā are used to select the dhātu entry.

(4) MW252b \( \sqrt{कृम्य} \) kamp, cl.1.Ā. ... to tremble, shake.
Dh.P. Index: कृमि भवो आ° से° ८ ॥
Dh.P. Body: कृमि चलने।
MW391b Calana, mf(ā)n. moving, movable, tremulous ... n. shaking motion, shaking, trembling.

NOTES: If the dhātu is not found at its expected place in the alphabetical order in the index, nor in the Addendum, then check for applicable dhātu spelling changes (see section 15.5): the third rule applies here.

(5a) MW395b \( \sqrt{सत} \) 4.सित, cl.1 ... to perceive, fix the mid upon, attend to ... 
Dh.P. Index: सिती भवो पः से° २ ॥
Dh.P. Body: चित्ति सज्जाने।

MW1133c सांज्ञानयम् mf(ī)n. producing harmony ... n. unanimity, harmony with ... consciousness ... right perception.

NOTES: Again, the गाणा is used to select the entry in the index.

Observe the aspect of harmony and unity provided by the artha: there is no passion or ulterior motive in the perception or attention of the dhātu cit.

(5b) MW300c √कृ 1.क्रि ... cl.2. P. ... to do, make, perform, accomplish.

Dh.P Index: [दु]कृत्वा तृ प्व अ ऩ ५ २

Dh.P. Body: दुकृत्वा करणे।

MW254a करणा mf(ā)n. doing, making, effecting, causing ... m. a helper, companion ... n. the act of making, doing, producing, effecting, ...

NOTES: The dictionary entry for this dhātu is quite lengthy: reading through the first column of page 301, it also gives ‘cl.1.P.’ and ‘cl.5.P.’ as well as ‘cl.8 (this is the usual formation in the Brāhmaṇas, Sūtras, and in classical Sanskrit)’.

The Dhātu-Pātha does not list a class 2 dhātu कृ, hence the return to the dictionary for more information. In practice the cl.5 dhātu should also be examined, but its artha हिसायाम्य, meaning ‘in the sense of injury’ is inappropriate to the original word that led us to the dhātu in the first place.

(5c) MW963b √विद 1.वद, cl.2. P. ... to know, understand, perceive, learn ...

Dh.P. Index: विद अ ऩ प्व रे स० २५ ५

Dh.P. Body: विद जाने।

MW426a ज्ञाना n. knowing, becoming acquainted with, knowledge ...

NOTES: The गाणा and भाषा given in the dictionary are used to choose among the five entries in the index for dhātu विद.

(6) MW783a √मनं मन, cl.8.4. आ ... to think, believe, imagine.

Dh.P. Index: मन विद्या आ ऩ अ ऩ २९ २ and मनु तृ आ ऩ से स० ३८ २

Dh.P. Body: मन जाने। and मनु अवबोधने।

MW426a ज्ञाना n. knowing, becoming acquainted with, knowledge ...

MW101b अव-भोधाना, n. informing, teaching, instruction.

NOTES: Since the dictionary gives two classes for this dhātu and both are listed in the index, the artha for both need to be examined. In fact, given the original word that led to the dhātu, and which was to do with pride, both artha seem applicable: one to the opinion held in the mind, and the other to the expression of that opinion in word or deed (thus informing others).
15.7 Study of the Scriptures

Since most scriptures are available in translation, it would be a pointless exercise to apply the dictionary and Dhātu-Pāṭha to merely confirm the translation; in fact, all translations are significantly flawed by two factors: the first is the translator’s level of understanding of the subject (in respect of the scriptures that means spiritual understanding) and his ability to express that understanding in another language; secondly, the student (the reader of the translation) has his own limited associations with the words in his native tongue. These sources of error and misunderstanding are minimized by studying the scriptures in the original language, and, through tracing the etymology of each word to its finest, most universal source, thereby overcoming the limitations that the individual has with particular words and ideas.

The translations are helpful in selecting a passage for study, and to confirm that the correct word is being traced through the dictionary. After this preparatory work with the dictionary and Dhātu-Pāṭha, the passage is considered in relation to the section of scripture in which it occurs, in relation to the scripture as a whole, in relation to the entire Veda: the mind is thus turned towards the spiritual world, and slowly trained to view all of life in terms of that spiritual world. It does take practice before realising that the scriptural texts can only be understood through contemplation and meditation.

As an illustration of this method of study, let us examine a verse from the Bhagavad Gītā: Chapter 10 Verse 33 is selected simply because it has some words and concepts introduced in this course. It is an extract from Śrī Kṛṣṇa’s response to Arjuna’s asking for details of His Glory and powers; the first line of the verse is:

अक्षराणामकरोजस्तम्य इत्य: सामासिकस्य व।
Of letters I am the letter A; I am the copulative of compound words.

At first glance, this statement does not appear to be at all profound or have any spiritual associations whatsoever, but nonetheless we pursue it through the dictionary and Dhātu-Pāṭha to see what may be discovered.

Removing the sandhi from this line, we have:

अक्षराणाम अकार: अस्त्मि इत्य: सामासिकस्य व।

अक्षराणाम — शास्त्री bahu-vacana of अक्षर.

MW3b अक्षर a-kshara mfn. imperishable . . . n. a syllable, letter, vowel, sound, word.

MW1a अ 3. a a prefix having a negative or privative or contrary sense.
**Kṣara** mfn. melting away, perishable; m. a cloud; n. water; the body.

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MW327a Kṣara mfn. melting away, perishable; m. a cloud; n. water; the body.

MW327a √Kṣar kṣar, cl.1. P. to flow, stream, glide; to melt away, wane, perish ...

Dh.P. Kṣar भां पं से १२ २। Kṣar सबलनें।

MW132a Sam-calana n. moving about, agitation, trembling, shaking.

**अकारः** — prathamā eka-vacana of अकारः.

MW1a अ-कार m. the letter or sound a. (see beginning of Lesson 3.A).

MW274b कार 1.kāra mf(r)n. √1.kri ... making, doing, working ... m. (ifc.) an act, action; the term used in designating a letter or sound or indeclinable word ...

MW300c √कृत 1.kri ... cl.2. P. ... to do, make, perform, accomplish

Dh.P. [दु] कृत्तं तं अं ३४ २। दुकृत्त करणेः।

MW254a Karana mf(r)n. doing, making, effecting, causing ... m. a helper, companion ... n. the act of making, doing, producing, effecting ...

**अस्मि** — eka-vacana uttama-puruṣa laṁ (present indicative) of √as = 'I am'.

MW117a √अर्थ 1.as cl.2. P. to be, live, exist, be present ...

Dh.P. अस अं पं से १२ । अस मृि।

MW760c 2.Bhū mfn. becoming, being, existing ... f. the act of becoming or arising; the place of being, space, world or universe.

**द्वृन्दः** — prathamā eka-vacana of द्वृन्दः.

MW503b द्वृन्दः n. a couple, male and female ... m. a copulative compound (or any compound in which the members if uncompounded would be in the same case and connected by the conjunction 'and').

MW503b द्वृन्दः original stem of dvi.

MW504c द्वृन्दः two.

**सामासिकस्य** — ७स्त्ही eka-vacana of सामासिकः.

MW1206b सामासिक mf(r)n. (from sam-āsa), comprehensive, concise, succinct, brief; relating to or belonging to a compound word; m. or n. a compound word, Bhag.

MW1152a सम्र 2.sam ind. (connected with 7.sa and 2.sama), with, together with, along with, altogether.

MW1152a सम्र 2.samā mf(ā)n. even, smooth ... same, equal, similar like, equivalent, like to or identical or homogeneous with ...

MW1111b स 7.sa ind. expressing ‘junction’, ‘conjunction’ ... ‘similarity’, ‘equality’ ... ‘having the same’.

MW159c 1.Āśa m. seat.

MW159c √आस 2.ās to sit quietly, abide, remain.

Dh.P. आस अं आं से १२ । आस उपवेषने।
Lesson 15

MW207a **Upa-veśana** n. the act of sitting down, a seat; the being devoted to or engaged in.

च — **avyaya** च.

MW380a च 2. *ca* ind. and, both, also, moreover, as well as ...

**Reflections:** The following personal reflections are offered as illustrative of this process of study: they are neither right nor wrong, neither good nor bad; they are simply what were presented to the mind in considering the passage.

In all languages the first letter of the alphabet is A. The primacy of its position at the head of the alphabet reflects its role as the source of the whole alphabet. In Sanskrit this is easy to demonstrate: the figure given in 1.A.6 summarizes the core role of अ in forming all the vowels; and from the five mouth positions of these vowels, are derived all the consonants. All words are formed from sound, and all sounds are derived from अ; they are all but a modified form of that अ, which is their source and support.

In responding to **Arjuna**'s question, **Kṛṣṇa** gives many examples of being the foremost of several classes, and here the illustration is being the A of letters. Here the allusion is also to Consciousness as being the underlying Source and Support of the manifest creation (*वा bhūvi*, ‘in this world’).

The sounds of the alphabet are imperishable (*aksara*): they may be manifest, they may change, they may be unmanifest, but are not subject to absolute destruction. If the sounds of the alphabet are imperishable, how then does one describe their source and support, the ever-present अ? This may be understood as referring to the immutable Consciousness underlying the whole creation.

The mark of the **dvandva samāsa** is that there is an equality between the joined elements, and each retains its individuality (see 11.B.1). Giving this as the foremost of the **samāsa**—where there is no difference in importance between the elements—places the emphasis on that which links them together. By analogy it is Consciousness that underlies the ever-changing variety of creation, holding it all together as one, yet allowing the elements to retain their individuality.

By way of illustration, the attention at the moment is on the words on this page, on their significance and meaning. But what of the letters which form the words? Or the ink that forms the letters? And what about the paper that holds the ink in place? The plain white paper, which is taken for granted, is like Consciousness; and all the words, which are deemed important and interesting, are like creation.
15.8 Study Practice

As a practice in using the dictionary and Dhātu-Pātha in studying the scriptures, the other half of this verse from the Bhagavad Gītā is offered, together with its grammatical division down to the prātipadika level.

Examine each word in the dictionary, tracing it to its dhātu where possible, then find the artha in the Dhātu-Pātha, and examine those words in the dictionary.

Having done this mechanical work, consider the passage in a universal or spiritual sense, and write down what is presented to the mind. There are no right or wrong answers here, so do not look for clever results: the exercise is one of stretching the mind to larger issues than those that daily life normally offers. There is no rush with this part of the exercise: let the scripture come to mind over a period of a week or so, and then write down your understanding in clear readable English. As with all exercise, a little performed regularly has the greatest benefit in the long term.

अहमेवाक्षयः कालो धाताः विस्वतोमुखः:॥
I am verily Time inexhaustible; I am the Dispenser facing everywhere.

Removing the sandhi from this line, we have:

अहम एव अख्यः कालः धाता अहम विस्वतोमुखः:॥

अहम — prathamā eka-vacana of personal pronoun ‘I’.
एव — avyaya = verily, indeed.
अख्यः — prathamā eka-vacana of aksaya = inexhaustible.
कालः —prathamā eka-vacana of kāla = time.
Note: from the information given in the dictionary, it is not possible to select which of the entries in the Dhātu-Pātha index is the correct one: one needs to examine the artha for the three possibilities and compare that with the meaning given in the dictionary. (The last entry is the most appropriate.)
धाता — prathamā eka-vacana of dhātr = dispenser.
विस्वतोमुखः — prathamā eka-vacana of viśvatomukha = facing everywhere.
Note: the verb अस्मि used in the first line of this verse, is implied here.
Suggestions for Further Study

There are many reasons for studying Sanskrit, from comparative linguistics to liberation, from poetry to philosophy, from simple chanting to mythology. Whatever the reason, the next obvious step is further study of the grammar.

A personal bias needs to be declared here: my interest in Sanskrit lies in studying the scriptures, therefore translating from English into Sanskrit is irrelevant, and the building of a vocabulary detracts from the penetration of the scriptures (because of the limited worldly associations with familiar words). Furthermore, the range of grammar needs to be very wide: from the full etymology of each word (including the significance of each affix) to the figurative use in the most sublime writings.

There are a wide range of books on Sanskrit grammar available, ranging from the introductory level to academic tomes: the majority of these approach the subject as they would any other foreign language, i.e. with a view to translation, rather than treating the study as a means to penetrate writings which express ideas and concepts foreign to the Western mind-set.

Despite the above qualifications, the general reader will find the first five books in the list useful to further study of the grammar:

(a) The Bhagavad-Gita, translated by Winthrop Sargeant, SUNY: 739 pages, paperback.

The Gītā is written with simple and straightforward grammar, which, together with its magnificent philosophy and wealth of practical advice, makes it an ideal work with which to begin. This translation is especially suited to the Sanskrit student, as it expresses the grammar of the text as well as giving a word-by-word translation.


As the title implies, it is a reference work containing many tables of noun declension and verb conjugation, with indices linking noun- and verb-endings and verb stems to the paradigm tables. A useful tool to determine the prātipadika forms of nouns, tense etc. of verbs, from inflected words.
(c) Teach Yourself Sanskrit, Michael Coulson, Hodder and Stoughton: 493 pages, paperback.

This covers the grammar of Classical Sanskrit in some detail. Each chapter has translation exercises into and out of Sanskrit, with answers given at the back of the book. As a ‘part-time’ student studying alone, this is a ‘hard’ book because of its style, depth, and large vocabulary. It is useful as a semi-reference book when examining a particular concept in depth: the next two books are a lot easier for general study.

(d) Devāṉīpraveśika, An Introduction to the Sanskrit Language, Robert P. Goldman and Sally J. Sutherland. 460 pages, paperback.

Divided into twenty-two lessons, each subdivided into several topics, this university entry-level textbook gives a broad understanding of the language without getting bogged down in details and exceptions. Each lesson has translation exercises, in both directions, but answers are not provided.

(e) Saṃskṛtasubodhinī, A Sanskrit Primer, Madhav M. Deshpande. 460 pages, paperback.

A university textbook similar in level and structure to the previous one; while neither of these books are designed for self-study, to the self-motivated student they can provide a wide grasp of Sanskrit as a language.


This contains approximately one third of the sūtras of Pāṇini’s Aṣṭādhyāyī gathered together thematically to exhaustively explain word formations in Classical Sanskrit; the text and commentary are in devanāgarī with English translation. This is an exacting work and not to be tackled lightly, but is essential study to penetrate to the full spiritual significance of words.

For further scriptural study, the Bhagavad Gītā with Śaṅkara’s commentary in translation by A.M.Sastry is published by Samata Books; the major Upaniṣads are published with word-by-word translations of Swāmī Śarvāṇanda etc., by Sri Ramakrishna Math; or with Śaṅkara’s commentary by Advaita Ashrama (Eight Principal Upaniṣads, and Chhāndogya, by Swāmī Gambhirānanda; Brhadāraṇyaka by Swāmī Mādhavānanda).
Answers to Exercises

Answers: Lesson 1

2. He stands and you speak. 5. You speak and I stand.
3. I speak and you stand. 6. I stand and speak.

1.B.3.e.1. tiṣṭhati vadāmi ca 4. vadasi tiṣṭhati ca
2. tiṣṭhasi vadati ca 5. tiṣṭhāmi vadati ca
3. vadasi tiṣṭhāmi ca 6. vadāmi tiṣṭhasi ca

Answers: Lesson 2

2.B.2.c.1. They (pl.) stand and they (two) speak.
2. You (two) stand and we (two) speak.
3. We (pl.) speak and they (two) stand.
4. You (s.) stand and you (two) speak.
5. You (pl.) stand and you (two) speak.
6. They (two) speak and we (pl.) stand.
7. He stands and they (pl.) speak.
8. You (s.) stand and we (two) speak.

2.B.2.d.1. tiṣṭhāvah vadatha ca
2. vadathah tiṣṭhanti ca
3. tiṣṭhathah vadathaḥ ca
4. tiṣṭhanti vadāmi ca
5. tiṣṭhati vadatha ca
6. vadathah tiṣṭhati ca
7. tiṣṭhāmaḥ vadathaḥ ca
8. vadatha tiṣṭhasi ca
Answers: Lesson 3

3.B.3.c.1. The horse leads the man.
   2. The man and horses (two) are standing.
   3. The horses (two) lead the man to the trees (pl.).
   4. The horse stands and the man speaks.
   5. The man and the horse are leading.
   6. We (pl.) lead the men (two) to the trees (pl.).

3.B.3.d.1. \textit{narah} \textit{āśvam} \textit{nayate}
   2. \textit{āśvau} \textit{naram} \textit{nayete}
   3. \textit{narāḥ} \textit{vadanti} \textit{nayante} \textit{ca}
   4. \textit{āśvaḥ} \textit{naram} \textit{vrkṣam} \textit{nayate}
   5. \textit{vrkṣaḥ} \textit{āśvah} \textit{ca} \textit{tiṣṭhataḥ}
   6. \textit{narah} \textit{āśvān} \textit{nayante}

Answers: Lesson 4

4.B.3.d.1. The horse carries the man to the tree.
   2. The man goes to the tree by horse.
   3. You (pl.) take the trees (pl.) from the horse.
   4. The horse carries the tree for the man.
   5. The man and the horse go from the tree.
   6. He leads the horse from the tree for the man.

4.B.3.e.1. \textit{āśvena} \textit{gacchati}
   2. \textit{āśvam} \textit{narāya} \textit{nayethe}
   3. \textit{vrkṣān} \textit{āśvaiḥ} \textit{vahanti}
   4. \textit{āśvān} \textit{vrkṣāt} \textit{gacchāmah}
   5. \textit{vrkṣam} \textit{narāt} \textit{āśvena} \textit{labha} \textit{vahe}
   6. \textit{āśvāh} \textit{naram} \textit{vrkṣebhyāḥ} \textit{vahanti}
Answers: Lesson 5

5.B.2.d.1. O man, you are standing on the horse.
   2. The horses (pl.) of the men (pl.) are standing.
   3. The man takes the tree from the horse.
   4. The man's horses (pl.) are standing among the trees (pl.).
   5. The horses (two) carry the trees (pl.) for the man.
   6. He takes the man from the tree by horse.
   7. The horse goes to the man from the tree.
   8. He stands on the horse and speaks.

5.B.2.e.1. aśvayoḥ tiṣṭhati
   2. vṛkṣeṣu naraḥ aśvaḥ ca tiṣṭhataḥ
   3. narayoḥ vṛkṣāḥ tiṣṭhati
   4. narasya aśvaḥ naram vṛkṣeḥbhayaḥ vahati
   5. aśvau naram vṛkṣam vahataḥ
   6. (he) aśva vṛkṣam narāya vahasi
   7. narasya aśvān vṛkṣāt labhate
   8. naram aśvam vṛkṣāt vahathāḥ

Answers: Lesson 6

6.B.3.c.1. The girl leads the horse to the tree for fruit.
   2. The horse carries the man and the girl to the tree.
   3. The man's horse takes the fruit from the girl.
   4. The men (two) take the fruit (pl.) of the trees (pl.) to the horse.
   5. The girls (pl.) lead the men (pl.) to the fruit (pl.) by horse.
   6. The girls (two) stand among the trees and speak.
   7. I go to the trees (two) and take the fruit (pl.).
   8. The man carries the fruit (two) from the tree for the girl.
   9. The girls (two) take the fruit (pl.) from the man's tree.
  10. The girl and the man carry the tree to the horse.
6.B.3.d.1. naraḥ tiṣṭhāti ca bālā vadati
   2. aśvam nayethē ca phalam labhe
   3. naraḥ bālā ca vṛkṣēṣu aśvābhyaṁ gacchataḥ (assume two horses).
   4. naraḥ bālām ca aśvam vṛkṣāt labhāvahe
   5. naraḥ vṛkṣāṁ aśvena phalebhyāḥ gacchati
   6. bālā phale vṛkṣāt aśvebhyāḥ labhate
   7. aśvāḥ vṛkṣām bālām narāya vahati
   8. naraḥ aśvam phalena nayate
   9. aśvāḥ phalāṁi bālāḥ narāya vahati
   10. bāle aśve tiṣṭhātaḥ ca phalam vṛkṣāt labhete

Answers: Lesson 7

7.B.2.e.1. bālām vṛkṣāt narasya aśvam vahāvah
   2. naraḥ bālā ca tiṣṭhataḥ vadataḥ ca
   3. aśvāḥ vṛkṣāsya phale bālābhyaḥ labhate
   4. bālāyāḥ aśvāḥ phalāni narāya vahati
   5. narāḥ vṛkṣāsya phalam bālāyai labhante
   6. narasya bālā aśvān vṛkṣān nayate

7.B.2.f.1. We (two) carry the girl from the tree to the man’s horse.
   2. The man and the girl stand and talk.
   3. The horse takes the tree’s fruit (two) from/for the girls (pl.).
   4. The girl’s horse carries the fruit (pl.) for the man.
   5. The man takes the fruit (s.) of the tree for the girl.
   6. The man’s girl leads the horses (pl.) to the trees (pl.).

7.B.2.g.1. phalāni vṛkṣāt aśvena vahatha
   2. bālāyāḥ aśvau phalāni naram labhete
   3. aśvam vṛkṣāsya phalāni nayethē
   4. naraḥ vṛkṣām aśvāt bālāyai labhate
   5. bālā aśvāḥ ca vṛkṣēṣu phalebhyāḥ gacchataḥ
   6. aśvāḥ vṛkṣān narebhyāḥ vahanti
7.B.2.h. फलानि वृक्षार्थ अधेन वहथ। १।
बालाय: अश्ली फलानि नर्म लम्भेते। २॥
अश्ली स्वर्गस्य फलानि नयेथे। ३।
नर: वृक्षार्थ बालाय लम्भेते। ४॥
बाला अश्र: च वृक्षेऽि फलेम्य: गच्छतः। ५॥
अश्र: वृक्षार्थ नरेम्यः वहन्ति। ६॥

Answers: Lesson 8

8.B.5.c.1. bāla agnim sundarāt narāt gacchati
  1. naraḥ alpam vṛkṣam bālam agnaye śīghram labhate
  2. naraḥ alpam vṛkṣam bālam agnaye śīghram labhate
  3. sundaṛi bālā alpam aśvam nādīm nayate
  4. narau sundarāṇī phalāni alpāt vṛkṣāt labhete
  5. guravaḥ alpam sundaram aśvam nadyau nayante
  6. alpāḥ vṛkṣaḥ sundare agnau tiṣṭhati

8.B.5.d.1. The girl goes to the fire from the handsome man.
  1. The girl goes to the fire from the handsome man.
  2. The man quickly takes the small tree to the girl for fire.
  3. The beautiful girl leads the small horse to the river.
  4. The men (two) take the beautiful fruit from the small tree.
  5. The teachers (pl.) lead the small beautiful horse to the rivers (two).
  6. The small tree stands in the beautiful fire.

8.B.5.e.1. narasya guruh nādīm aśvena gacchati
  1. bāla alpam phalam narasya gurum vahati
  2. bālā alpam phalam narasya gurum vahati
  3. bālāyāḥ guruh alpāyām nadyām tiṣṭhati
  4. guruh bālā sundare aśve tiṣṭhati
  5. sundarī bālā naram alpam gurum śīghram nayate
  6. guruh alpasya vṛkṣasya sundareṣu phaleṣu tiṣṭhati
Answers: Lesson 9

9.B.3.c.1. naraḥ phalāṇi labhate iti bāle vadataḥ
2. he gurō bāle nayase iti alpaḥ naraḥ vadati
3. aśvāḥ vṛkṣasya phalāṇi bālāyai vahati
4. phalam vṛkṣāyāt āsvena naraṇya vahataḥ
5. vṛkṣam alpaḥ agni aśvaiḥ śīghram vahāmi
6. naḍī alpam vṛkṣam sundarim bālām vahati

9.B.3.d.1. “The man is taking the fruit (pl.),” the girls (two) say.
2. “O teacher, you are leading the (two) girls,” the small man says.
3. The horse carries the fruit (pl.) of the tree for the girl.
4. They (two) carry the fruit (s.) from the tree by horse for the man.
5. I quickly carry the tree to the small fires (two) by horse (pl.).
6. The river carries the small tree to the beautiful girl.

9.B.3.e.1. phalāṇi aśvam labhe iti bālā gurum vadati
2. vṛkṣam naḍim vahāmi iti naraḥ bālām vadati
3. bālāyāḥ phale naram śīghram labhadhve
4. phalāṇi bālāyāḥ vṛkṣāt labhāvahe
5. naraḥ bālā ca sundaram gurum nadyā gacchataḥ
6. sundarī bālā aśvam alpān vṛkṣān phalebhyaḥ nayate
9.B.3.f. फलानि अन्ध्रम लम्बे दृश बलागुर्म वदति। Ṛ॥
वृक्षाम नदीर्म कहामि दृश्य नरः बलाम वदति। Ṛ॥
बलायाः फले नरम भीष्मम लमहेः। Ṛ॥
फलानि बलायाः वृक्षार्थ लमावहेः। Ṛ॥
नरः बला च सुन्दरम गुर्मम नद्या गच्छतः। Ṛ॥
सुन्दरी बला अन्ध्रम अल्पार्थ वृक्षार्थम फलेभ्यः नयते। Ṛ॥

Answers: Lesson 10

1. व्यवन 16. देव्यानन्द
2. सत्यानन्द 17. विष्णु आस्य
3. साधोश 18. परमात्मम
4. कर्तुकार 19. नेति
5. अष्टव 20. पिन्नानन्द
6. भवादि 21. पावकः
7. आनन्देतर्द 22. मध्याचार्य
8. कपोज्द्र 23. महेन्द्र
9. महर्षि or महोद्रष्टि 24. कर्त्तरनन्द
10. हेमेंथ 25. केर्मर्म
11. शान्त्यमृत्तम 26. नैव
12. नदीश 27. शिवीदन्मर्म
13. महेश्वर 28. गुर्वकत्वमर्म
14. मायेव 29. परमेश्वर
15. हस्तेदस्ति 30. प्रत्येकर्म
Answers: Lesson 11

1. नरावल्यं वृक्षमागनिमं भ्राम्यहतः:
   The men (two) carry the small tree to the fire from the horse.

2. बालायनं नरं च वृक्षाह्रमते
   The girl takes the horse and the man from the tree.

3. फलान्ययं वहतीति गुरु बाला वदति
   “I carry the fruit (pl.) to the horse,” the teacher says to the girls (pl.).

4. गुरु अल्यं नरं वृक्षायायां च गच्छत: (see 10.A.4.b)
   The teachers (two) go quickly to the small man from the tree.

5. नरो वृक्षमागनि बालाया अथेन वहति
   The man carries the tree to the fire for the girl by horse.

6. बालायमल्यं नरें वृक्षाभ्रम्यते
   The girl leads the horse to the small river from the tree.

7. नरो वृक्षान्कलेम्यो अथेन गच्छति
   The man goes to the trees (pl.) for fruit (pl.) by horse.

8. गुरुपिनि नराद्विचित्रत्यत्य पाल वदति
   “The teacher is going to the fire from the man,” the small girl says.

9. बालायम्यो अथेन बालनि नरार्द्रतुत::
   The girl and the small horse go to the fire from the man.

10. अथेन्य: फलभो: सुन्दरर्वं वृक्षापु गच्छाव: (no sandhi)
    We (two) are going among the beautiful trees for small fruit (pl.).

Answers: Lesson 12

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Answers: Lesson 13

1. अन्वय -vyatireka 46b  
   MW60c अभय a-bhaya, mf(ā)n. ... n. absence or removal of fear.
   MW1a अ 3.a ... having a negative or privative or contrary sense
   MW747a भय bhaya n.(√bhi) fear, alarm, dread ...
   MW758a भै 1.bhī, cl.3.P. ... to fear, be afraid of ...

2. लघु -sattva -tā 894b  
   MW642a पूर्णा, mfn. ... n. fulness, plenty, abundance
   MW641a पूर्ण pūra, (√pṛ, Caus.) ...
   MW648a पूर्ण pṛ, cl.9.P. ... to fill ... to sate, cherish, nourish ...

3. विवेकa -śatva 897b  
   MW758a आ 1.ā (as a prefix ... near, near to, towards ...
   MW1302a ह 1.hrī, cl.1.P.Ā. ... harati ... to take, bear, carry.

Note: It is not the second dhātu ह because of its meaning in translation;
       this is confirmed by the conjugational form harati given at 677b.

Answers: Lesson 14

1. MW60c अभय a-bhaya, mf(ā)n. ... n. absence or removal of fear.
2. MW1a अ 3.a ... having a negative or privative or contrary sense
3. MW747a भय bhaya n.(√bhi) fear, alarm, dread ...
4. MW758a भै 1.bhī, cl.3.P. ... to fear, be afraid of ...
5. MW642a पूर्णा, mfn. ... n. fulness, plenty, abundance
6. MW641a पूर्ण pūra, (√pṛ, Caus.) ...
7. MW648a पूर्ण pṛ, cl.9.P. ... to fill ... to sate, cherish, nourish ...
8. MW677b प्रत्य-āhāra m. drawing back ... abstraction
9. MW677b प्रत्य-āhāra m. drawing back ... abstraction
10. MW663c प्रत्य, in comp. before vowels for prati above
11. MW661b प्रति 1.pra, ind. (as a prefix ... towards, back ...
12. MW126a आ 4.ā (as a prefix ... near, near to, towards ...
13. MW1302a ह 1.hrī, cl.1.P.Ā. ... harati ... to take, bear, carry.

Note: It is not the second dhātu ह because of its meaning in translation;
       this is confirmed by the conjugational form harati given at 677b.
4. **MW8c A-cāpalya, am**, n. freedom from unsteadiness.

MW1a अ 3. a ... having a negative or privative or contrary sense.

MW393a Cāpalya, n. ... agitation, unsteadiness, fickleness

MW393a चापल्ल cāpala, n. (from cap°) mobility ... unsteadiness.

MW388b चपल्ल capala, mf(ā)n. (√kamp ...) shaking, trembling

MW252b कर्म kamp, cl.1. Ā. ... to tremble, shake

5. **MW396b Citra-karman ... ṛma-vid**, mfn. skilled in the art of painting ...

**Note:** See 10.B.1 on page 83: ... if the prātipadika ends in -an, then the n is dropped ...

MW396b Citra-karman n. any extraordinary act ... painting ...

MW396a Citra, mf(ā)n. conspicuous, excellent, distinguished ...

MW395b चिर्त 4. cit, cl.1. ... to perceive, fix the mind upon, attend to ...

MW258b कर्मन्य karman, a, n. ... √kṛi ... act, action, performance ...

MW300c कृ 1. kṛi ... cl.2.P. ... to do, make, perform, accomplish ...

**Note:** It is not the second dhātu कृ on 304a because its meaning given in translation is not appropriate to that given for karman.

MW963c 2. Vid, mfn. knowing, understanding, a knower

MW963b विर्द 1. vid, cl.2. P. ... to know, understand, perceive, learn ...

**Note:** This has a more appropriate meaning than 4. Vid on page 965a, or its dhātu विर्द 3. vid on 964c.

6. **MW523b Nāti ... -mānin ... (“nī-tā, f., Bhag.”)

Nāti ... -mānin, mfn. not too proud or arrogant.

Nāti (for na + ati ...), not very much, not too.

MW523a न 2. na ind. not, no, nor, neither ...

MW12b Ati ... prefix ... excessive, extraordinary, intense, too ...

MW810b मानिक mānika, mānita, 1.2. mānin. See p 809, cols. 2 and 3.

MW809b Māni -tā f. (ifc.) fancying that one possesses, imaginary ...

Māni, in comp. for 1. mānin.

MW809c 1. Mānin mfn (fr. √man or fr. 1. māna) ... haughty, proud ...

MW809a मान 1. māna, m. (√man) opinion ... self-conceit, pride ...

MW783a मन्य man, cl.8.4. Ā. ... to think, believe, imagine.
Answers: Lesson 15

MW124b अहर्म nom. sg. ‘I’.

MW232b पृव ind. just so, indeed, truly, really.

MW3b अशय a-kshaya mf(ā)n. exempt from decay, undecaying.

MW1a अ 3.a … having a negative or privative or contrary sense.

MW328a 3. kshaya m. loss, waste, wane, diminution, destruction, decay.

MW328a √ क्षि 4.kshi cl.1. P. to destroy, corrupt, ruin, kill, injure.

Dh.P. क्षि म्हावोऽ पो अऽ ३ १। क्षि क्षप्यो।

MW278a काल 2.कालa m. (√ 3.कल to calculate or enumerate) … time (in general).

MW260a √ कार्ल 3.कल … P. (rarely Ā) … to impel, incite, urge on …

NOTE: Of the four entries for काल, the first may be eliminated because it is अत्मने-पादa, and for the others the अर्थa must be examined. The last is selected as being most suited to the धातु meaning given in the original word काल.

Dh.P. क्ल चुऽ पो वृऽ ३२ २। कल क्षष्पे।

Dh.P. कल चुऽ उऽ सेऽ ४४ १। कल आस्वादाने।

Dh.P. कल चुऽ उऽ सेऽ ४८ १। कल गती सम्भाने च।

MW329a Kshepe m. a throw, cast … moving to and fro, sending, dismissing … delay, procrastination … insult, invective, abuse.

MW162a Ā-svādana n. the act of eating, tasting, enjoying.

MW347a Gati f. going, moving, gait … movement in general.

MW1128b Sam-khyāna n. becoming seen, appearance, reckoning, enumeration, calculation … measurement.

MW514a Dhātri m. establisher, founder, creator, bearer, supporter, arranger.

MW513b √ धा 1.धार cl.3. P.Ā. to put, place, set … direct or fix the mind or attention upon … appoint, establish, constitute; to make, produce, generate, create, cause.

Dh.P. [हु] पार्ज जुऽ उऽ अऽ २६ २। धारार्ज धारणपोषणयोऽ।

MW515a Dhāraṇa mf(ī)n. holding, bearing, keeping, preserving, maintaining … n. the act of holding, bearing … immovable concentration of the mind upon.

MW650b पौष-ना mfn. nourishing; n. the act of nourishing, keeping, supporting.

MW994c Viśva-to-mukha in comp. for viśva-tas, mfn. facing all sides, one whose face is turned everywhere.

MW994c Viśva-tas ind. from or on all sides, everywhere, all round, universally …

MW992b विश mf(ā)n. (probably from √ 1.विश to pervade) all, every, everyone; whole, entire, universal, all-pervading, all-containing, omni-present.

MW989a √ विश 1.विश cl.6. P. to enter, pervade, to be absorbed in …

Dh.P. विश तुऽ पो अऽ ३६ १। विश प्रवेशाने।
MW692c Pra-veśa-na n. entering, entrance or penetration into ...

MW819c मुख mukha n. the mouth, face, countenance ... opening, aperture, entrance into or egress out of.

Reflections: In the West, time is viewed linearly, as beginning in some remote past and continuing to some unimaginable future; in the East, however, time is viewed cyclically: the cycle of day and night, the phases of the moon, the rotation of the seasons, the cycle of birth and death, and so on up to cycles lasting billions of years. That Time is indestructible is simply an acknowledgement of the fact that these cycles keep on tirelessly repeating.

In daily life, time is viewed as a subdivision of some convenient cycle (e.g. time of day), or as a multiple of cycles (e.g. years): this is the measurement or reckoning aspect. Time is inextricably linked with movement: if there was no movement there would be no time, for time is a measure of the change of position or state relative to some more durable ‘constant’.

In one sense time can be viewed as an effect of movement, as a measure of the movement; in another sense time can be viewed as the cause of movement, as the underlying constant, relative to which movement takes place. In the light of the Vedic teaching, the latter view would be more appropriate: thus here Kṛṣṇa represents the Absolute Unmoving Consciousness within which all movement takes place.

In the second half of the line, ‘Providence’ may be a better word to use than ‘Dispenser’: the latter has a sense of purposive action (i.e. seeking a result), whilst the former is more an impersonal principle. This is more in keeping with the artha of the dhātu as ‘nourishing, supporting’, rather than the active role of ‘creator, arranger’ given for dhātry, and more appropriate to the universal aspect implicit in visvatomukha. The all-pervading Consciousness thus provides the space, intelligence, and food for all beings: indeed It provides for their total sustenance and nourishment, even their very existence.

Taking mukha in the sense of ‘mouth’, it represents a two-way opening through which food enters, and speech exits; taking it in the sense of ‘face’, it may be interpreted as symbolizing all senses. Thus sarvatomukha could be viewed as the sum total of all senses, both active and receptive, through which all creation is nourished and through which Consciousness Itself is nourished.

Or again, sarvatomukha could refer to Consciousness as the Witness, and dhātry to the manifest appearance of that Consciousness.
English Grammatical Terms

On the assumption that the reader can speak correct English but is unfamiliar with formal grammar, the technical terms will not be strictly defined but briefly described and followed by illustrative examples where appropriate. These terms are gathered together thematically under three headings — Sentence Elements, Parts of Speech, and Finite Verb Forms — and then followed by an alphabetical list of other common terms that do not fit under these headings.

NB: These notes are about English Grammar: the grammar of Sanskrit is rather different — do not confuse the two. The purpose of these notes is to briefly illustrate the technical terms and concepts of English grammar, which may be used to demonstrate similar or contrasting concepts in Sanskrit grammar.

1. Sentence Elements

A sentence comprises one or more of five elements, each of which may comprise one or more words:

(a) **Subject:** (S) in English grammar this is considered the main element or focus of the sentence, and the rest of the sentence (the *predicate*) is considered to be a statement about the subject. It expresses the agent of an active verb. For example:

Jack and Jill (S) went up the hill (predicate).

(b) **Verb:** (V) this expresses the activity of the sentence; it agrees with the subject in person and number. It is the most essential word, and every grammatically complete sentence must have one explicitly stated: even the subject may be implied, as in the command ‘Run!’ For example: The children (S) are playing (V).

(c) **Object:** There are two types:

(i) **Direct Object:** (O_d) expresses that which is directly acted upon by the verb;  
(ii) **Indirect Object:** (O_i) is the recipient or beneficiary of the activity.

She (S) gave (V) the food (O_d) to the dog (O_i).  
He (S) built (V) the dog (O_i) a kennel (O_d).

(d) **Complement:** This completes the sense expressed by the verb. There are two types:

(i) **Subject Complement:** (C_s) used with intransitive verbs, or transitive verbs in the passive voice, expressing an attribute of the subject;
(ii) **Object Complement:** (C_o) used with transitive verbs in the active voice and expressing an attribute of the direct object of the sentence.

Love (S) is (V) blind (C_s).  
The judge (S) set (V) the prisoner (O_d) free (C_o).  
He (S) became (V) a doctor (C_s).  
They (S) elected (V) him (O_d) chairman (C_o).

(e) **Adverbial:** (A) these express a wide range of meaning (time, place, manner, etc.) related to the activity of the sentence as a whole. Unlike the other elements, there may be several of these in one simple sentence.

Again (A) it (S) rained (V) steadily (A) all day (A).
2. Parts of Speech

There are nine types of word called Parts of Speech. These are:

(a) **Noun**: used to name a person or thing. There are two types:
   (i) **Proper nouns** name a person, place, etc., and are usually written with an initial capital letter: *John and Mary went to London on Tuesday*.
   (ii) **Common nouns** name general things, both concrete and abstract:
        The *love of money* is the *root of all evil*.

(b) **Pronoun**: used instead of a noun to designate a person or thing without naming it:
    *He kissed her when they met; she enjoyed it*.

Note: nouns and pronouns are categorized according to number, gender and case.

(c) **Adjective**: qualifies a noun or pronoun:
    The *happy dog* wagged its *long tail* at the *familiar figure*.

(d) **Article**: a name for the three adjectives ‘a’, ‘an’, ‘the’:
    *A boy gave an apple to the teacher*.

(e) **Preposition**: ‘governs’ a following noun or pronoun, expressing its relation to another noun or pronoun or to the verb:
    *As the sun rose in the East, the girl stepped from the house into the garden*.

(f) **Conjunction**: connects one word or phrase or sentence, with another:
    *Jack and Jill wanted to go, but were detained*.

(g) **Interjection**: an exclamation expressing emotion: *Alas! Oh! Ah! Ahoy!*

(h) **Adverb**: qualifies a verb or adjective or another adverb:
    *The very tall man spoke quite softly*.

(i) **Verb**: expresses the activity of the sentence:
    *He built a house. They dig a hole. She was here*.

3. Finite Verb Forms

The activity of the sentence is expressed by the verb. There are three types: transitive, intransitive, and auxiliary.

(a) A verb taking an object is called **transitive** (the ‘energy’ of the activity is transferred to the object, as it were), and one that doesn’t is called **intransitive**. Verbs are typically one or the other, but some may be used either way:
    *He beat the drum. I live. The children are playing [a game]*.

(b) The main verb may be accompanied by one or more **auxiliary verbs** used to express tense or mood:
    *I had slept. I will sleep. I must have been sleeping*.

(c) The verb is the dynamic part of the sentence, animating the relatively static nouns etc. As such it is the most flexible of the parts and appears in a wide variety of forms to express its manifold potential. Among these are:
(i) **Person:** the verb form indicating the grammatical person (first, second, third) of the subject of the sentence:

I *am* here. You *are* there. He *is* everywhere.

(ii) **Number:** the verb form indicating the grammatical number (singular, plural) of the subject of the sentence:

He *stands* here. They *stand* there.

Note: the verb agrees with the grammatical subject in person and number.

(iii) **Tense:** the verb form indicating various times (past, present, future) at which the action is perceived as taking place:

He *stood*. He *stands*. He *will stand*.

(iv) **Aspect:** the verb form expressing the activity as:

(a) **Indefinite:** the degree of completeness of the action is not specified,

(b) **Continuous:** the action is not yet complete but still continuing,

(c) **Perfect:** the action is in a completed or perfect state,

(d) **Perfect Continuous:** combining the force of the previous two.

These four are shown in order, in the past, present, and future respectively:

He *stood*. He *was standing*. He *had stood*. He *had been standing*.

He *stands*. He *is standing*. He *has stood*. He *has been standing*.

He *will stand*. He *will be standing*. He *will have stood*. He *will have been standing*.

(v) **Mood:** the verb form indicating an (emotional) quality or manner of the activity,

There are three basic moods:

(a) **Indicative:** asserts a statement as a fact; it may also express a condition or question: He *stands*. If he *stands* ... *Did* he *stand*?

(b) **Imperative:** expresses a command, advice, or entreaty:

   *Go*! *Follow* the instruction of your teacher. *Help* me!

(c) **Subjunctive:** expresses an action, not as a fact, but as a condition, desire, or purpose: *Were* he *here* ... *May* you *live* long. He *eats* that he *may live*.

(vi) **Voice:** the verb form indicating the relation of the subject to the activity as:

(a) **Active:** e.g. He *opened* the door.

(b) **Passive:** e.g. The door *was opened* by him.

Continued overleaf
4. More Grammatical Terms

**Affix** – a verbal element joined to a word to form a new word, for example: heroine, unhappy. See Prefix, Suffix.

**Agent** – one who instigates or causes or performs the activity of the verb; the role of the semantic subject of the sentence.

**Agreement** – see Concord

**Apposition** – a noun or pronoun is in apposition with another when it refers to the same person or thing and is mentioned immediately after it (often offset by commas) to identify or describe it. E.g.: John, my neighbour, called to see me. I spoke to my neighbour, John.

**Case** – one of the forms of a noun or pronoun, which expresses its relation to some other word, and (loosely) the relation itself. English uses two cases: the unmarked common case, and the genitive case. For just six pronouns the common case is split into subjective and objective: I/me, we/us, he/him, she/her, they/them, and who/whom.

**Clause** – a combination of words having a subject (stated or implied) and a predicate. See also Compound and Complex Sentence.

**Complex Sentence** – a construction having more than one clause, one being the main clause and the other(s) subordinate clause(s) which form sentence element(s) of the main clause. E.g.: Show (S) me (O₁) [what (O₄) you (S) did (V)](O₃). Compare with Compound Sentence.

**Compound Sentence** – a construction having more than one clause which are coordinate, i.e. two or more simple sentences linked together with conjunction(s) to form one larger complex sentence. E.g.: John rang the bell. I opened the door when John rang the bell. Compare with Complex Sentence.

**Concord** – the agreement between words in case, number, gender, and person, and in particular between the grammatical subject and the verb. E.g.: The window is open. The windows are open. [3.c.ii]

**Conjugation** – the change of form of verbs to express tense, mood, etc. [3]

**Declension** – the change of form of nouns and pronouns to express different grammatical relations. See Case.

**Etymology** – the facts relating to the formation and derivation of words; the expounding of the elements of a word with their modifications of form and sense.

**Exclamation** – See Interjection [2.g].

**Finite Verb** – expresses the activity of a clause or sentence. [1.b, 2.i, 3]

**Gender** – in English, nouns and pronouns express natural (as opposed to grammatical) gender, i.e. the masculine gender denotes a male, feminine denotes a female, neuter denotes neither sex, and common denotes either or both. Examples of this last are: I, doctor, committee.

**Genitive** – a grammatical form of a noun or pronoun, expressing its relation to another word as source, possessor, etc. The form usually manifests with an ‘apostrophe-s’, e.g. the book’s author, the author’s book. It may generally be rephrased with the preposition ‘of’, e.g. the author of the book, the book of the author.

**Gerund** – a non-finite verb form that functions as a noun. It usually ends in ‘-ing’. E.g.: Writing a textbook is more difficult than teaching orally.
Grammar – the rules describing the best use of language. The two primary areas of study are morphology and syntax.

Infinitive – A non-finite verb form that functions as a noun or adjective or adverb; it names the activity in the most general sense. It is usually preceded by ‘to’. E.g.: he likes to read. You need not read this. He considered the matter to have been settled.

Inflection – the change of word form to express different grammatical relations, including the declension of nouns and pronouns, the conjugation of verbs, and the comparison of adjectives and adverbs.

Morphology – the study of word structure, primarily affixes and inflection. English makes little use of this to express grammatical meaning.

Non-finite Verb – A verb which has been turned into another Part of Speech; it may express aspect and voice. See Gerund, Infinitive, Participle.

Number – the property in words of expressing that one (singular), or more than one (plural) person or thing is spoken of.

Participle – a non-finite verb form that functions as an adjective. It participates in the nature of a verb expressing aspect and voice, and may take take an object, and in the nature of an adjective in qualifying a noun. E.g.: Having heard this he went away.

Person – The three classes of pronouns and corresponding verb forms denoting the person speaking (first person), the audience addressed (second person), and the rest of the world (third person). [2.b, 3.c.i]

Phonetics – the science of vocal sounds (especially of a particular language) that deals with their production and representation.

Phrase – a group of words which operate together as an element of a sentence. E.g. ‘turning left’ (participial phrase), ‘on a hill’ (adverbial phrase), ‘because of’ (prepositional phrase).

Prefix – a verbal element joined to the beginning of a word to qualify its meaning, e.g. impossible, antiseptic, hypersensitive.

Reflexive – describes transitive verbs where the subject and direct object refer to the same thing or person; also pronouns so used (usually ending in ‘-self’). E.g. He saw himself in the mirror.

Semantic – relating to significance or meaning. For example, with a passive verb, the grammatical subject expresses the semantic object.

Sentence – a combination of words forming at least one clause. It is meaningful by itself. See also Complex Sentence.

Simple Sentence – a series of words in connected speech or writing, forming the grammatically complete expression of a single thought. A combination of words forming only one clause. See also Complex Sentence.

Suffix – a verbal element joined to the end of a word to form a new word, e.g. shortly, faultless, friendship, careful.

Syntax – the study of sentence structure, primarily the conventions of arrangement by which the connection and relationship of words are shown.

Verb – See Finite Verb and Non-finite Verb.

Word – a minimal element of speech having meaning as such. By itself it expresses a universal concept; in a sentence it denotes a specific thing, attribute, relation, etc.
A-kāra: the sound or letter a. [21]

A-ghoṣa, unvoiced: characteristic of those consonants that are uttered with the vocal cords not vibrating. [14,73]

Aṅga, stem: that part of an inflected word that remains unchanged (except for sandhi) in the process of inflection. [9]

An-udātta, ‘not raised’: one of the three pitches or tones (svāra) of the vowel accent system of Vedic Sanskrit. [71]

Anumāsika, nasal: characteristic of those sounds uttered through both nose and mouth. [14,73]

Anubandha, ‘bound along with’: a letter or syllable attached to a dhātu and marking some peculiarity in its inflection. [110]

Anuvāra, ‘after sound’: (1) a nasal sound following a svāra. [6] (2) sandhi substitute for an m before a consonant. [64,86]

Antaḥstha, ‘stand between’: general name for the semi-vowels ya ra la va. [21,79]

Artha, ‘meaning’: the word(s) provided in the Dhātu-Pātha as the sense of the meaning of a dhātu. [109-112]

Ardha-sprṣṭa, ‘half-contact’: the ‘inner effort’ applicable to the āṣman consonants śa ṣa sa and ha. [22]

A-luk Samāsa: a samāsa wherein the first word does not lose its vibhakti. [83]

Alpa-prāna, ‘little breath’: characteristic of those consonants uttered with minimal breath. [14-15, 73]

Avagrabha, Ś: symbol for the elision of Ś at the beginning of a word due to sandhi. [63,80]

Avasāna: cessation of sound, e.g. at the end of a line of verse. [85,87]

Avyaya, indeclinable: that class of words that do not have vibhakti endings. [9,75]

Avyābhāva Samāsa: an adverbial compound, the first word of which is the more important. [83,89]

Aṣṭan, eight: the cardinal number; the figure eight. [64]

Ātmane-pada, ‘expression for oneself’: verbal voice. [25,104,113]

Ātmane-bhāṣi, ‘expression for oneself’: verbal voice, synonymous with ātmane-pada. [113]

Ābhyaṃtara-prayatna, ‘inner effort’: the method (within the mouth) of articulating sounds. [13,73]

Itaretara Dvandva Samāsa: the basic copulative compound whose number is the sum of its members. [88,111]

Iti, ‘thus’: used as inverted commas, or separating a word from its definition. [75]

Īsat-sprṣṭa, ‘slight contact’: the ‘inner effort’ applicable to the semi-vowels ya ra la and va. [21,73]

Īṣad-vivṛta, ‘slightly open’: the ‘inner effort’ applicable to the āṣman consonants śa ṣa sa and ha. [22,73]

Uttama-Puruṣa, ‘last person’: grammatical person, distinction in verb endings denoting the agent of the verb (= English first person). [9]

Udātta, ‘raised’: one of the three pitches or tones (svāra) of the vowel accent system in Vedic Sanskrit. [71,91]
Upadhmāṇīya, 跛: the rare half visarga before pa or pha. [22, 63]

Upapada Tatpurusā Samāsa: determinative compound having a dhātu derivative as its final member. [89]

Upasarga, verbal prefix: (1) a prefix to verbs to qualify or change its meaning. [60] (2) one of the four types of words. [75]

Ubhayato-bhāṣā, 'expression for both': verbal voice, dhātu conjugation in parasmai-bhāṣā or ātmene-bhāṣā. [113]

Ūṣman, 'heated': general name for the group of four consonants sa, ṣa, sa and ha. [22, 73]

Eka, one: the cardinal number; the figure one. [64]

Eka-vacana, 'one-speaking': grammatical singular number; the word suffix denoting that one person or thing is referred to. See also dvi-, bahuv-vacana. [17, 26]

Eka-śruti, 'single hearing': the neutral sound of Classical Sanskrit, as contrasted with the tonal accent (sva) system of Vedic Sanskrit. [71]

Oṣṭhya, labial: the mouth position used with the pronunciation of u, pa-varga, and va. [13, 23, 73]

Kaṇṭhatālavya, guttural and palatal: the mouth position associated with the pronunciation of e, and aī. [13, 73]

Kaṇṭhoṣṭhya, guttural and labial: the mouth position associated with the pronunciation of o, and au. [13, 73]

Kaṇṭhya, guttural: the mouth position associated with the pronunciation of a, ka-varga and ha. [13, 23, 73]

Kartṛ: the agent of the verb, expressed in prathamā with an active verb, or tṛtiyā with a passive verb. [49]

Karmadhāraya Tatpurusā Samāsa: determinative compound which, if dissolved, the members would have the same case ending. [88]

Karman: the immediate object of the agent, expressed in dvitiyā with an active verb, or prathamā with a passive verb. [49]

Ka-varga, ka-group: the group of stops beginning with ka, i.e. ka kha ga gha ṅa. [13, 63]

-kāra, 'action': suffix appended to a Sanskrit letter/sound to name it, e.g. ka-kāra. [21]

Kriyā, verb: (1) fully inflected form of the verb. [9] (2) one of the four types of word. [75]

Kriyā-viśesana, adverb: an indeclinable that qualifies a verb. [67, 75]

Kṣa: pronunciation. [56]

Gaṇa, 'class': there are ten classes of dhātu. [17, 109, 113]

Guna, 'quality': the secondary form of vowels. [78, 101]

Ghoṣa, voiced: a characteristic of those consonants that are uttered with the vocal cords vibrating. [14, 73]

Catur, four: the cardinal number; the figure four. [64]

Caturthī Vibhakti, fourth case: dative suffix of nouns and adjectives. [33, 51]

Candrabindu, * 'moon-dot': the symbol placed above a vowel or ya la or va to indicate that the sound is nasalized. [63]

Ca-varga, ca-group: the group of stops beginning with ca, i.e. ca cha ja jha ṇa. [13, 63]

Jihvāmūlīya, 跛: a rare half-visarga before ka or kha. [22, 63]

Jña: pronunciation. [57]

Ta-varga, ta-group: the group of stops beginning with ta, i.e. ta tha da dha ṇa. [13, 63]
**Tatpuruṣa Samāsa**, determinative compound: in which the first word qualifies the second. [83]

**Ta-varga**, ta-group: the group of stops beginning with ta, i.e. ta tha da dha na. [13, 63]

**Ṭālavṛya**, palatal: the mouth position associated with the pronunciation of i, ca-varga, ya and śa. [13, 23, 73]

**Ṭīrīyā Vibhakti**, verbal suffix: the suffix of the kriyā indicating puruṣa and vacana. [9, 32]

**Ṭrīyā Vibhakti**, third case: instrumental suffix to nouns and adjectives. [33, 51]

**Tri**, three: the cardinal number; the figure three. [64]

**Ḍantosthya**, dental and labial: the mouth position associated with the pronunciation of the English ‘f’ and ‘v’. [15, 21]

**Ḍantuṣya**, dental: the mouth position associated with the pronunciation of ṭ, ta-varga, la and sa. [13, 23, 73]

**Daśan**, ten: the cardinal number; the figure ten. [64]

**Ḍīrgha**, ‘long’: the long measure, or vowels having this measure. [1, 5]

**Devanāgarī**, ‘city of immortals’: (1) the name of the Sanskrit script. [1] (2) variations in symbols. [71] (3) used in dictionary. [92]

**Ḍva**, two: the cardinal number; the figure two. [64]

**Ḍvandva Samāsa**, copulative compound: a type of compound in which the words are of equal importance. [83, 88]

**Ḍvigu Tatpuruṣa Samāsa**: a determinative compound having a numeral or word denoting direction as its first member. [88]

**Ḍvītiyā Vibhakti**, second case: accusative affix to nouns and adjectives. [26, 51]

**Dvī-vacana**, ‘two-speaking’: grammatical dual number; the word suffix denoting that two persons or things are referred to. See also eka-labhu-vacana. [17, 26]

**Ḍlātu**, root: rudimentary meaningful verbal element from which words are derived. [8, 92, 103, 104, 109, 113]

**Ḍlātu-Pāṭha**, ‘recitation of roots’: name of a book giving the sense of meaning and grammatical information about each dhātu. [109–116]

**Naṁ-Tatpuruṣa Samāsa**: determinative compound with a negative particle as its first member. [89]

**Napumśaka-liṅga**, neuter: one of the three grammatical genders. [26, 50]

**Navan**, nine: the cardinal number; the figure nine. [64]

**Nāma-dhātu**, nominal verb: a verb derived from a noun. [75]

**Nāman**, ‘name’: a noun, one of the four types of word in Sanskrit. [75]

**Nipāta**, particle: one of the four types of word in Sanskrit. [75]

**Pañcan**, five: the cardinal number; the figure five. [64]

**Pañcamī Vibhakti**, fifth case: ablative suffix to nouns and adjectives. [33, 51]

**Pada**, word: (1) traditionally divided into four types. [75] (2) general name for a fully inflected word. [86] (3) verbal voice, see ātmane-pada and parasmai-pada. [25, 104, 113]

**Parasmai-pada**, expression for another: verbal voice. [25, 104, 113]

**Parasmai-bhāṣa**, expression for another: verbal voice, synonymous with parasmai-pada. [113]

**Pa-varga**, pa-group: the group of stops beginning with pa, i.e. pa pha ba bha ma. [13, 63]
Prāṇini: a grammarian (circa 350 BC) whose work, the Aṣṭādhyāyī, fully describes the grammar of Sanskrit in minute detail. No other language, to this day, has been so perfectly described. [78,114]

Pum-liṅga, masculine: one of the three grammatical genders. [26,50,65]

Puruṣa, ‘person’: grammatical person, distinction in verbal suffix denoting the person or thing spoken of (prthama-puruṣa), spoken to (madhyama-puruṣa), and the person speaking (uttama-puruṣa). [9]

Pūrṇa-virāma, (।) full stop: indicates the end of a verse or end of a paragraph. [63]

Pragṛhya, ‘to be taken separately’: exceptions to sandhi rules. [81]

Prāṇava Śabda: a name applied to the mystical symbol ]; [63]

Pratyaya, suffix: general name for any type of suffix. [82]

Prathama-Puruṣa, ‘first person’: grammatical person, distinction in verbal suffix denoting the person or thing spoken of (= English third person). [9]

Prathama-Vibhakti, first case: (1) nominative suffix of nouns and adjectives. [26,51] (2) and vocative. [38]


Prāṇa, ‘breath’: see alpa-prāṇa and mahā-prāṇa. [14]

Prātipadika, word stem: the stem form (i.e. without any case ending) of a noun or adjective, as found in the dictionary. [26,91]

Pluta, ‘prolonged’: the prolonged measure, or vowels having this measure. [1,5,81]

Bahu-vacana, ‘many-speaking’: the grammatical plural number; the word suffix indicating that many (more than two) persons or things are referred to. See also eka-dvi-vacana. [17,26]

Bāhuvihi Samāsa, a descriptive compound: a compound forming an adjective qualifying an external noun. [83,89]

Bāhya-prayatna, outer effort: the method (external to the mouth, i.e. the throat) of articulating sounds. [13,73]

Bindu, ‘dot’: the anusvāra mark above a vowel. [63]

Blāṣā, speech: verbal voice, see ātmanc-, parasmac-, ubhayato-bhāṣā. [113]

Madhyama-Puruṣa, ‘middle person’: the second grammatical person; distinction in verbal suffix denoting the person spoken to (= English second person). [9]

Mahā-prāṇa, ‘great breath’: a characteristic of those consonants uttered with extra breath. [14,73]

Mātrkā: name applied to the first sixteen sounds of the Sanskrit alphabetical order. [6]

Mātṛā, ‘measure’: the length or duration for which a vowel is sounded; these may be hrasva dīrya or pluta. [1,2]

Mūrdhanya, cerebral: the mouth position associated with the pronunciation of ṛ, ṭaṁga, ṇa and ṣa. [13,23,73]

Repha: traditional name for ṇa which, unlike other sounds, does not use the -kāra suffix. [21]

La-kāra, -affixes: a common term for the ten primary tenses and moods of Sanskrit verbs. [17]

Laṭ: a technical term for the present indicative (simple present tense); one of the la-kāra. [17,104]

Liṅga, grammatical gender: there are three genders, pum- strī- napumṣaka-liṅga. [26]

Vacana, ‘speaking’: grammatical number; the word suffix that one, two, or more persons or things are referred to. See eka-dvi- bahu-vacana. [17,26]
Varga, group: grouping of consonants according to some common quality, e.g. ka-varga, pa-varga. [13, 14]

Vibhakti: common term for the case endings used for nouns and adjectives (sup-vibhakti), as well as the personal endings for verbs (tiin-vibhakti). [32]

Viräma, stop: (1) symbol ‘' indicates a consonant without a following vowel. [53] (2) symbol ‘‘ indicates the end of a half-verse or end of a sentence. [63]

Viśešana, adjective: it has the same case, number, and gender as the noun that it qualifies. [65, 75]

Visarga, ‘emission’: unvoiced breath after a vowel. [6, 73]

Visarga Sandhi: euphonic changes arising with the visarga. [85]

Visarjanīya, ‘emitted’: unvoiced breath after a vowel; synonymous with visarga. [6, 22, 63]

Vyddhi, ‘increase’: strengthened form of vowels. [78, 101]

Vyañjana, ‘embellishment’: general name for any consonant. [1, 103]

Vyadhikarana Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have different case endings. [88]

Śakti: name applied to the first sixteen sounds of the Sanskrit alphabetical order. [6]

Śa ś, six: the cardinal number; the figure six. [64]

Śaśṭhi Vibhakti, sixth case: genitive affix to nouns and adjectives. [38, 51]

Saṃyoga, ‘bound together’: a conjunct consonant; consonants not having a separating vowel or pause. [53]

Saṃjñā, proper noun: personal or place name, technical terms whose meanings cannot be etymologically derived. [75]

Sandhi, ‘placed together’: the system of euphonic changes that arise when sounds are uttered in proximity; it is the tendency to ease of pronunciation. [77–81, 85–87]

Sandhi Vigraha, ‘separation of sandhi’: removal of the sandhi between words in a sentence so that the words stand separately. [86]

Sandilyaksara, compound vowel: general name for e ai o au. [4]

Saptan, seven: the cardinal number; the figure seven. [64]

Saptami Vibhakti, seventh case: locative suffix to nouns and adjectives. [38, 51]

Samānkādhikarana Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have different case endings. [88]

Samāsa, ‘placed together’: a compound word. [83, 94]

Samāhāra Dvandva Samāsa: copulative compound whose members are taken collectively as a unit; the compound is treated as a neuter singular noun. [88]

Samprasāraṇa: the process whereby an antahstha is replaced by a simple vowel. [81]

Sambodhana, calling, addressing: case ending of nouns and adjectives, variation of pratamā-vibhakti. [38, 51]

Sarva-nāman, ‘name of all’: pronoun. [75]

Savarna, homophonic: categories of sounds having the same mouth position and ‘inner effort’. [63]

Sup-vibhakti: case endings used for nouns and adjectives. [26]

Stri-liinga, feminine: one of the three grammatical genders. [26, 50, 65]

Sthāna, ‘position’; the various mouth positions used in uttering vowels and consonants. [13]
Sparśa, ‘contact’: the general name for the group of 25 stops ka through ma. [13, 73]

Sprṣṭa, ‘contact’: the ‘inner effort’ for the 25 sparśa ka through ma. [13, 73]

Svāra, ‘sound’ or ‘tone’: (1) a general term for the vowels. [1] (2) a term for the tonal accents (udāṭta an-udāṭta svārita) of Vedic Sanskrit. [71]

Svārita, mixed tone: one of the three pitches or tones (svāma) of the vowel accent system of Vedic Sanskrit. [71, 91]

Hal: technical term referring to any consonant. [53]

Halanta, ‘consonant-final’: ending in a consonant without a following vowel. [53]

Hrasva, ‘short’: the short measure, or vowels having this measure. [1]