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’ dictionary1 and the Dhātu-Pāṭha2 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 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 Devanāgarī alphabet. Lessons ten and eleven present 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 artha from the 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 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 Dhātupāṭha 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. Ṛ or Ṣ), 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@nacdh4.nac.ac.za
June, 1996.
Contents

Preface ................................................................. iii

Contents ........................................................................ v

Invocation ................................................................. ix

Lesson 1 ...................................................................... 1
A.1. Vowel Measures .................................................. 1
A.2. Sanskrit Pronunciation ........................................ 2
A.3. The Three Primary Vowels: a i u .......................... 2
A.4. The Other Simple Vowels: ā ṭ ī ............................ 3
A.5. The Compound Vowels: e ai o au ........................ 4
A.6. Summary of All Vowels ........................................ 5
A.7. The Sixteen Śaktī: am ah ................................. 6
A.8. Practicing the Alphabet ....................................... 7

Lesson 2 ...................................................................... 13
A.1. The Five Mouth Positions ................................... 13
A.2. The Twenty-Five Stops: ka to ma ......................... 14
A.3. Pronunciation of the Stops ................................ 15
A.4. Devanāgarī Alphabet .......................................... 16

Lesson 3 ...................................................................... 21
A.1. The Four Semi-Vowels: ya ra la va ....................... 21
A.2. The Three Sibilants: śa śa sa .............................. 22
A.3. The Final Consonant: ha ................................... 23
A.4. Summary of the Consonants ............................... 24
A.5. The Alphabetical Order ..................................... 25
A.6. Devanāgarī Alphabet ......................................... 26

Lesson 4 ...................................................................... 31
A.1. Devanāgarī Alphabet .......................................... 31
A.2. More on Noun Cases ............................................ 31
A.3. Exercises ......................................................... 32

Lesson 5 ...................................................................... 37
A.1. Devanāgarī Alphabet .......................................... 37
A.2. More on Noun Cases ............................................ 37
A.3. Exercises ......................................................... 38
Lesson 6 ................................................................. 45
B.3. Summary of Case Information
B.4. Exercises

Lesson 7 ................................................................. 53
A.2. Conjunct Consonants  B.2. Exercises
A.3. Special Conjuncts kṣa and jña
A.4. Pronunciation of kṣa
A.5. Pronunciation of jña
A.6. List of Conjunct Consonants

Lesson 8 ................................................................. 63
A.2. Savarnā  B.2. Adjectives
B.5. Exercises

Lesson 9 ................................................................. 71
A.1. Vowels Accents  B.1. Types of Words
A.2. Variations in Devanāgarī Alphabet  B.2. Use of iti
A.4. Revision

Lesson 10 .............................................................. 77
A.1. Introduction to Sandhi  B.1. Introduction to Compound Words
A.2. Guṇa and Vyādhi  B.2. Joining Words in Writing
A.3. Vowel Sandhi  B.3. Exercises
A.4. Exceptions to Vowel Sandhi
A.5. Samprasāraṇa

Lesson 11 .............................................................. 85
A.1. Visarga Sandhi  B.1. Dvandva Samāsa
A.2. Consonant Sandhi Grid  B.2. Tatpuruṣa Samāsa
A.3. Internal Sandhi  B.3. Avyayābhāva Samāsa
B.4. Bahuvrīhi Samāsa
B.5. Exercises
Lesson 12 ................................................................. 91
1. Monier-Williams Dictionary
2. Alphabet and Transliteration
3. Fundamental Structure
4. Page Heading Words
5. Dictionary Practice

Lesson 13 ................................................................. 97
1. Words beginning with Sa-
2. Structure of Devanāgarī level
3. Structure within non-Dhātu entries
4. References and Abbreviations
5. Special Symbols
6. Significance of Hyphen and Caret Symbols
7. Supplement to the Dictionary
8. Dictionary Practice

Lesson 14 ................................................................. 103
1. Tracing a Word to its Dhātu
2. Dhātu Entry Information
3. Numbered Entries
4. Misleading Words
5. Difficult Words
6. Dictionary Practice

Lesson 15 ................................................................. 109
1. Introduction to Dhātu-Pāṭha
2. The Contents Page
3. The Text Body
4. The Index
5. Dhātu Spelling Changes
6. Illustrations of Dhātu-Pāṭha Use
7. Study of the Scriptures
8. Study Practice

Appendix 1: Suggestions for Further Study ......................... 121
Appendix 2: Answers to Exercises ................................. 123
Appendix 3: English Grammatical Terms ......................... 135
Sanskrit Glossary and Index ........................................ 141
INOCATION

Translators:
Effective may our study prove! 

May our study be thorough and fruitful. 

Let what we are studying be invigorating. 

May our study be vigorous and effective. 

May our study be brilliant. 

Let what we are studying be invigorating. 

May our study be energetic. 

May our study be bright. 

May our study be brilliant. 

Let our study be brilliant. 

May our study be bright. 

May our study be brilliant.

May the Light shine up on our Studies.”

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

Sanskrit is written in devanāgarī script. The word devanāgarī means the ‘city (nāgari) 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 (svara) and the consonant (vyāñjana). The word svara literally means sound, tone, accent; and vyañjana 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: $\text{a i u}$

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

To sound $\text{i}_3$, 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 $\text{u}_3$, 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 $\text{i}_3$.

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

To get to the correct pronunciation of ɹ3, begin by sounding a prolonged i3 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 i3 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 ɹ3, then practise directly sounding ɹ3 for a full breath.

Similarly for ɬ3, start sounding with a prolonged i3 and slowly raise the tip of the tongue to behind the upper front teeth without touching them. Continue the exercise as for ɹ3.

These vowels appear to have vanished from popular speech, and the memory of how to pronounce them has faded. The pāndit of today tends to pronounce ɹ as if it were ri, and ɬ even more improbably as r̥; similarly ɬ and ɹ tend to be pronounced as l̥i and l̥r̥. This accounts for the transliteration scheme found in the dictionary. In fact the vocalic ɹ is still present in Eastern European languages and you may come across surnames like Przybylski; it is also present in English in some pronunciations of the word ‘interesting’ as ‘inťr’sting’ or ‘intįsting’, or indeed in the American ‘průdy’ for ‘pretty’.

The long ɬ is not used in the standard grammar, and ɹ 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 rɪk tends to produce r̥ik, but a word like Kṛṣṇa should produce no i 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 ɹ and ɬ. 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 (sandhyakṣara).

\[
\begin{align*}
&\text{e} \\
&\text{a} \rightarrow \text{i}
\end{align*}
\]

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’.

\[
\begin{align*}
&\text{ai} \\
&\text{a} \rightarrow \text{e}
\end{align*}
\]

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.

\[
\begin{align*}
&\text{o} \\
&\text{a} \rightarrow \text{u}
\end{align*}
\]

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.

\[
\begin{align*}
&\text{au} \\
&\text{a} \rightarrow \text{o}
\end{align*}
\]

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 (dīrgha) 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 / ī</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 / ŭ</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 owe 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 śakti: aṃ ah

To these fourteen vowels are added the anusvāra and visarga to form what are called the sixteen mātrkā or śakti (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 ah may be sounded as ahā, 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 after a vowel we shall precede them with a when sounding the sixteen śakti, which form the start of the alphabetical order, i.e.:

```
  a  a  i  i  u  ū  ū  ū  r  ṛ  ṛ  ṛ  l  l  e  a  i  o  au  aṃ  ah
```

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 (dirgha) 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 devanāgarī 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 devanāgarī 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 \( \frac{1}{5} \) of the overall height of the \( \text{A} \) character, and the thickness of the nib about \( \frac{1}{6} \) 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-Pāṭha (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:

\[
\begin{align*}
\text{dhātu} & \quad \text{(root)} & \sqrt{\text{sthā}} & \text{sense of ‘cessation or absence of movement’} \\
\text{aṅga} & \quad \text{(stem)} & \text{tiṣṭha} & \text{to stand} \\
\text{kriyā} & \quad \text{(verb)} & \text{tiṣṭhati} & \text{he/she/it stands}
\end{align*}
\]

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:

\[
\begin{align*}
\text{prathama-puruṣa} & \quad \text{tiṣṭhati} & \text{he/she/it stands} \\
\text{madhyama-puruṣa} & \quad \text{tiṣṭhasi} & \text{you stand} \\
\text{uttama-puruṣa} & \quad \text{tiṣṭhāmi} & \text{I stand}
\end{align*}
\]

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:

\[
\begin{align*}
\text{vadāmi} & \quad \text{I speak or I am speaking.} \\
tiṣṭhati \text{ vadāmi ca} & \quad \text{He stands and I speak.} \\
tiṣṭhasi \text{ vadasi ca} & \quad \text{You stand and you speak, or You stand and speak.}
\end{align*}
\]
1.B.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 mātrkā 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. tiṣṭhaṣi vadāmi ca
2. tiṣṭhati vadasi ca
3. vadāmi tiṣṭhāsi ca
4. tiṣṭhāmi vadati ca
5. vadasi tiṣṭhāmi ca
6. tiṣṭhāmi vadāmi 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.B.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 (ṣṭhāna) used by the vowels (svāra) are also used by the consonants (vyāñjana). Within these five mouth positions the consonants are further classified according to inner (ābhyaṁtara-) 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 (kaṇṭhāya): this is associated with the vowel a. Moving towards the front of the mouth, next is the palatal position (tālavāya) used by the vowel i; this is followed by the cerebral position (mūrdhāya) used by r, and the teeth (dantya) used by l, and finally the two lips (oṣṭhāya) used by u. The compound vowels make use of two mouth positions: e and ai use both guttural and palatal (kaṇṭhatālavāya), and o and au use guttural and labial (kaṇṭhoṣṭhāya).

<table>
<thead>
<tr>
<th>kaṇṭhāya</th>
<th>tālavāya</th>
<th>mūrdhāya</th>
<th>dantya</th>
<th>oṣṭhāya</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>r</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 calls stops (sparśa) because the complete contact (sprśta) 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-cce-dee’. In fact, the word ‘consonant’ itself is derived from the the Latin cum (together with) and sonāre (to sound).
A Practical Sanskrit Introductory

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 (alpaprāṇa), 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 (aghōṣa).

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

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

... an aḥ ka kha ga gha ṇa 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 (aghōṣa) 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 ‘bha’.

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 (*talavya*) position for the stops, so that *ca* is pronounced as ‘tsa’, 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*).

- **k** — kiss, kh, back
- **kh** — bunkhouse (‘bung-khouse’)  
- **g** — good, give, bug
- **gh** — loghouse (‘log-ghouse’)
- **n** — sing, long, tongue
- **c** — cello, chair, church
- **ch** — coach-horse (‘coa-chhorse’)
- **j** — just, jolly, joy
- **jh** — hedgehog (‘hej-hhog’)
- **n** — enj oy, canyon, pinch
- **p** — pick, pat, tap
- **ph** — uphill (‘up-phill’)
- **b** — be, cab, imbibe
- **bh** — clubhouse (‘chub-bhouse’)
- **m** — amble, mumble

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 (*dantaṣṭhya*): 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 mātrāka to practise. The Roman transliteration of the four rows is:

```
  a   ā   i   ī
  u   ū   ŋ   ŋ̄
  ṭ   ṭ̄   e   ai
  o   au   am   aḥ
```

अ आ इ ई
उ ऊ ऋ रू
ल लू 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></th>
<th>eka-vacana</th>
<th>dvi-vacana</th>
<th>bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathama-</td>
<td>tiṣṭhaḥi</td>
<td>tiṣṭhataḥ</td>
<td>tiṣṭhanti</td>
</tr>
<tr>
<td>puruṣa</td>
<td>he/she/it stands</td>
<td>they (two) stand</td>
<td>they (pl.) stand</td>
</tr>
<tr>
<td>madhyama-</td>
<td>tiṣṭhaśi</td>
<td>tiṣṭhatatḥaḥ</td>
<td>tiṣṭhatatḥaḥ</td>
</tr>
<tr>
<td>puruṣa</td>
<td>you (sing.) stand</td>
<td>you (two) stand</td>
<td>you (pl.) stand</td>
</tr>
<tr>
<td>uttama-</td>
<td>tiṣṭhāmi</td>
<td>tiṣṭhāvāḥ</td>
<td>tiṣṭhāmahāḥ</td>
</tr>
<tr>
<td>puruṣa</td>
<td>I stand</td>
<td>we (two) stand</td>
<td>we (pl.) 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 lat.
2.B.2 Exercises

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

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

(c) Translate the following sentences into English:
1. tiṣṭhanti vadataḥ ca
2. tiṣṭhatḥaḥ vadāvaḥ ca
3. vadāmaḥ tiṣṭhataḥ ca
4. tiṣṭhāsi vadaṭhaḥ ca
5. tiṣṭhatḥaḥ vadaṭhaḥ ca
6. vadaṭaḥ tiṣṭhāmaḥ ca
7. tiṣṭhatḥi vadaṇṭi ca
8. tiṣṭhāsi vadaḍaḥ 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
ah
am
au
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 (antaḥṣṭha) arises when one of the basic vowels moves to the a sound: i moving to a gives rise to the sound ya, similarly, ṛ moving to a produces ra, ṣ 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 antaḥṣṭha (‘stand between’), and are naturally voiced (ghoṣa). They are formed by slight contact (iṣatsprṣṭa), and thus allow a restricted /noflow of air through the mouth/.

<table>
<thead>
<tr>
<th>kaṭhya</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 (antaḥṣṭha), 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: śa ṣa şa

A sibilant (hissing sound) is called ūṣman (‘heated’). They are considered to be śadvivṛta (slightly open) or ardhasprṣṭa (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>ṭālavya</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>śa</td>
<td>śa</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 śa 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 jihvāmūliya and upadhmanīya, which are described as a ‘half-visarga’ before ka/kha and pa/pha 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 sa ...

3.A.3 The Final Consonant: ha

This aspirate (sometimes considered a sibilant) is also called ūṣman (‘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 sa ha.
3. A. 4  **Summary of the Consonants**

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

<table>
<thead>
<tr>
<th>कङ्खया</th>
<th>तालव्या</th>
<th>मुर्धन्या</th>
<th>दांतया</th>
<th>पोष्ठया</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>ṇa</td>
<td>ṇa</td>
<td>ṇa</td>
<td>na</td>
<td>ma</td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
<td></td>
</tr>
<tr>
<td>śa</td>
<td>śa</td>
<td>sa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ha</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Qualities**
- Unvoiced unaspirated full contact
- Unvoiced aspirated full contact
- Voiced unaspirated full contact
- Voiced aspirated full contact
- Voiced unaspirated full contact nasal
- Voiced unaspirated slight contact
- Unvoiced aspirated slightly open
- Voiced aspirated slightly open

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 a i i u u r Ṣ | ṭ e ai o au am aḥ
 ka kha ga gha ṇa
 ca cha ja jha ṇa
 ṭa ṭha ḍa ḍha ṇa
 ta tha da dha na
 pa pha ba bha ma
 ya ra la va
 śa śa 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 \( \text{ka} \) and not just \( k \). Note the similarity between the forms of \( i \) and \( jha \).

The transliteration of the two rows of devanāgarī characters is:

\[
\begin{align*}
\text{ka} & \quad \text{kha} & \quad \text{ga} & \quad \text{gha} & \quad \text{ña} \\
\text{ca} & \quad \text{cha} & \quad \text{ja} & \quad \text{jha} & \quad \text{ña}
\end{align*}
\]

The loop on the \( \text{kha} \) and \( \text{ga} \) 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 \( \text{kha} \), 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><strong>parasmai-pada</strong></th>
<th><strong>ātmane-pada</strong></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>bahu-vacana</td>
<td>bahu-vacana</td>
</tr>
</tbody>
</table>

| **prathama-puruṣa** | | **madhyama-puruṣa** | | **uttama-puruṣa** |
|---------------------|------------------|----------------------|------------------|
| nayati              | nayasi           | nayāmi               |
| nayataḥ             | nayathaḥ         | nayāvaḥ              |
| nayanti             | nayatha          | nayāmah              |
| nayate              | nayase           | naye                 |
| nayete              | nayethe          | nayāvahē             |
| nayante             | nayadhve         | nayāmahe             |

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:

\[ √ \text{nī} \text{ nayate} \] 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 (pratipadika) which will have a particular grammatical gender (liṅga): masculine (pum-liṅga), feminine (stṛ-liṅga), and neuter (napumśaka-liṅga). To the pratipadika 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 (dvitiyā) 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 pratipadika form, as listed in Monier-Williams’ dictionary) means ‘man’, and with its sup-vibhakti endings appears as:

\[
\begin{array}{cccc}
\text{eka-vacana} & \text{dvi-vacana} & \text{bahu-vacana} \\
\text{prathamā} & \text{naraḥ} & \text{narau} & \text{naraḥ} \\
\text{dvitiyā} & \text{naram} & \text{narau} & \text{naran}
\end{array}
\]

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

Where ‘tiṣṭhanti’ 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 ‘naraḥ tiṣṭhanti’.

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

\[
naraḥ aśvam vṛkṣam nayate
\]

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. naraḥ aśvau ca tiṣṭhanti
   3. aśvau naram vrksan nayete
   4. aśvah tiṣṭhati ca naraḥ vadati ca
   5. naraḥ aśvah ca nayete
   6. narau vrksan 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.).
नाः जाः जा चा

नाः ग्हा गा क्षा
Lesson 4.A

4.A.1 Devanāgarī Alphabet

Here are the next ten consonants in devanāgarī script. Each symbol includes the sound a; for example, the first symbol is ṭa and not just t.

Note the differences between ṭa ṅa and ṭa ṇa; ṭa ṇa and ṭa ṇa; and ṭa ṇa and ṭa.

The transliteration of the two rows of devanāgarī characters is:

\[
\begin{align*}
\text{ṭa} & \quad \text{ṭha} & \quad \text{ḍa} & \quad \text{ḍha} & \quad \text{ṇa} \\
\text{ट} & \quad \text{ठ} & \quad \text{ढ} & \quad \text{ध} & \quad \text{ण}
\end{align*}
\]

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 ṭa and ṭa 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 *tiṁ-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 mī*, with a pause between each *vibhakti* and a longer pause between each *pada*. Thus the pattern is:

\[\text{nayati-nayataḥ-nayanti} \quad \text{(pause)} \quad \text{nayasi-nayat haḥ-nayatha} \quad \text{(pause)} \quad \text{nayāmi-nayāvah-nayāmāḥ} \quad \text{(longer pause)} \quad \text{nayate-nayete-nayante} \quad \text{(pause)} \quad \text{nayase-nayet he-nayadhvē} \quad \text{(pause)} \quad \text{naye-nayāvaha-nayāmahe}.\]

As with practiseing 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 mī* 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>āt mane-pada</th>
</tr>
</thead>
<tbody>
<tr>
<td>eka-</td>
<td>dvi-</td>
</tr>
<tr>
<td>vacana</td>
<td>vacana</td>
</tr>
<tr>
<td><em>prathamā- puruṣa</em></td>
<td>nayati</td>
</tr>
<tr>
<td><em>madhyamā- puruṣa</em></td>
<td>nayasi</td>
</tr>
<tr>
<td><em>uttama- puruṣa</em></td>
<td>nayāmi</td>
</tr>
</tbody>
</table>

\[√ \text{gam} \quad \text{gacchati} \quad \text{he goes.}\]

\[√ \text{mī} \quad \text{nayate} \quad \text{he leads.}\]

\[√ \text{labha} \quad \text{labhate} \quad \text{he takes.}\]

\[√ \text{vadh} \quad \text{vadati} \quad \text{he speaks.}\]

\[√ \text{vah} \quad \text{vahati} \quad \text{he carries.}\]

\[√ \text{sthā} \quad \text{tiṣṭhati} \quad \text{he stands.}\]
4.B.2 More on Nouns Cases

The third (tr̥tiyā) 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 (caturtīhi) 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 (pañcamī) 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>narau</td>
</tr>
<tr>
<td>dviśīyā</td>
<td>naram</td>
<td>narau</td>
</tr>
<tr>
<td>tr̥tiyā</td>
<td>nareṇa*</td>
<td>narābhyaṃ</td>
</tr>
<tr>
<td>caturtīhi</td>
<td>narāya</td>
<td>narābhyaṃ</td>
</tr>
<tr>
<td>pañcamī</td>
<td>narāt</td>
<td>narābhyaṃ</td>
</tr>
</tbody>
</table>

* the generic ending is -ena, but this changes to -eṇa 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 s in the same word, thus asvēna but vrkṣeṇa.
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 (vyañjana), in Roman script and devanāgarī.

(d) Translate the following sentences into English:
   1. aśvah naram vṛkṣam vahati
   2. narah vṛkṣam aśvena gacchati
   3. vṛkṣān aśvāt labhadhve
   4. aśvah vṛkṣam nāraya vahati
   5. narah aśvah ca vṛkṣāt gacchataḥ
   6. aśvam vṛkṣāt nāraya 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>Column 1</th>
<th>Column 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image 1]</td>
<td>![Image 2]</td>
</tr>
<tr>
<td>![Image 3]</td>
<td>![Image 4]</td>
</tr>
<tr>
<td>![Image 5]</td>
<td>![Image 6]</td>
</tr>
<tr>
<td>![Image 7]</td>
<td>![Image 8]</td>
</tr>
</tbody>
</table>
na

dha
da
tha

na

dha
da
tha
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 tha; 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

ย र ल व

श प म ह
Lesson 5.B

5.B.1 More on Nouns Cases

Unlike the other case endings, the sixth (saṣṭhi) 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 saṣṭhi is usually placed immediately before the word to which it is related.

The seventh (saptamī) 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 saptamī 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>prathamā</th>
<th>eka-vacana</th>
<th>dvi-vacana</th>
<th>bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>naraḥ</td>
<td>narau</td>
<td>narāḥ</td>
<td></td>
</tr>
<tr>
<td>naraḥ</td>
<td>he nara</td>
<td>he narau</td>
<td>he narāḥ</td>
</tr>
<tr>
<td>naram</td>
<td>naraḥ</td>
<td>narau</td>
<td>narāḥ</td>
</tr>
<tr>
<td>nareṇa</td>
<td>naraḥ</td>
<td>narāḥ</td>
<td>naraḥiḥ</td>
</tr>
<tr>
<td>narāya</td>
<td>narāḥ</td>
<td>narāḥ</td>
<td>narebhyaḥ</td>
</tr>
<tr>
<td>narāt</td>
<td>narāḥ</td>
<td>narāḥ</td>
<td>narebhyaḥ</td>
</tr>
<tr>
<td>narasya</td>
<td>narayōḥ</td>
<td>narāḥǐm</td>
<td></td>
</tr>
<tr>
<td>nareṣu</td>
<td>narayōḥ</td>
<td>narāṃ</td>
<td></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 ŋ that occurs in eka-vacana त्रियाः, also occurs in bahu-vacana शष्ठिः, thus aśvanāṃ but vṛksāṇāṃ.

The vibhakti of the nouns are, like the verbs, grouped into three’s, so that the prathama 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 - nara - naraḥ (pause) he nara - he nara - he naraḥ (pause) naram - narau - 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. naraṇāṃ 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 vadati 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.
<table>
<thead>
<tr>
<th>छ</th>
<th>छ</th>
</tr>
</thead>
<tbody>
<tr>
<td>झ</td>
<td>झ</td>
</tr>
<tr>
<td>ढ</td>
<td>ढ</td>
</tr>
<tr>
<td>ण</td>
<td>ण</td>
</tr>
<tr>
<td>त</td>
<td>त</td>
</tr>
<tr>
<td>थ</td>
<td>थ</td>
</tr>
</tbody>
</table>
śa
da la ra
Ya
mabhā 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:

<table>
<thead>
<tr>
<th>ब</th>
<th>बा</th>
<th>वा</th>
<th>बां</th>
</tr>
</thead>
<tbody>
<tr>
<td>बि</td>
<td>बी</td>
<td>बङ्ग</td>
<td>बिं</td>
</tr>
<tr>
<td>बु</td>
<td>बुं</td>
<td>बुं</td>
<td>बुं</td>
</tr>
<tr>
<td>ब्र</td>
<td>ब्रं</td>
<td>ब्रं</td>
<td>ब्रं</td>
</tr>
<tr>
<td>बङ्क</td>
<td>बङ्क</td>
<td>बङ्क</td>
<td>बङ्क</td>
</tr>
<tr>
<td>बें</td>
<td>बें</td>
<td>बें</td>
<td>बें</td>
</tr>
<tr>
<td>बो</td>
<td>बों</td>
<td>बों</td>
<td>बों</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>रू</th>
<th>रूं</th>
<th>हृ</th>
<th>हृं</th>
</tr>
</thead>
</table>
Where the embellishment is above the letter itself (with or without the addition of a following vertical bar), namely for \(\text{i e o a i a u}\), 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:

\[
\text{कि} \quad \text{ki} \quad \text{णे} \quad \text{ne}
\]

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

\[
\begin{align*}
\text{devanāgarī} & \quad \text{देवनागरी} \\
\text{mātrkā} & \quad \text{मातृका} \\
\text{vadāmi} & \quad \text{वदामि} \\
\text{veda} & \quad \text{वेद} \\
\text{gītā} & \quad \text{गीता} \\
\text{guru} & \quad \text{गुरु}
\end{align*}
\]

### 6.2 History of Vowel Embellishment

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

Originally the embellishment for \(\text{i}\) after a consonant had no downstroke at all, so that \(\text{ki ke kai}\) were written as:

\[
\text{ki} \quad \text{कि} \quad \text{ke} \quad \text{के} \quad \text{kai} \quad \text{कै}
\]

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

To solve this problem, the downstroke was added for \(\text{ki}\).

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,

\[ \textit{desire limits the mind}, \]

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:

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

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,

\[ \textit{desire limits the mind by attachment}, \]

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,

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

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

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

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

The problem with these prepositional phrases is that it is not at all clear whether they are related to the 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 | from the universal | to 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:

| waking state | is | desire | subject | limits | verb | mind | object | universal | from | particular | to | 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:

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

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:

\[
\text{desire}_1 \text{ limits}_{\text{active}} \text{ mind}_2 \quad \text{(desire limits the mind)}
\]

\[
\text{mind}_1 \text{ limits}_{\text{passive}} \text{ desire}_3 \quad \text{(the mind is limited by desire)}.
\]

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 (kartr) is the initiator, having the power to bring about the action: with an active verb the kartr is expressed in prathamā, but with a passive verb kartṛ is expressed by tṛtiyā; similarly the karman (that most directly aimed at by the kartr) is expressed in dvitiyā and prathamā respectively. Thus kartṛ 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:

\[
\text{Scripture says desire limits the mind,}
\]

\[
\text{Scripture says desire, limits the mind.}
\]

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 (I) and pūrṇavirāma (II) 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 (puṃ-liṅga); the paradigms below are for the neuter (napuṃsaka-liṅga) noun phala ‘fruit’, and the feminine (stṛ-liṅga) noun bāḷā ‘girl’.

<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>phalam</td>
<td>phale</td>
<td>phalāni</td>
</tr>
<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>trtīyā</td>
<td>phalena</td>
<td>phalābhyaṁ</td>
<td>phalaiḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>phalāya</td>
<td>phalābhyaṁ</td>
<td>phalebhyaḥ</td>
</tr>
<tr>
<td>pañcamī</td>
<td>phalāt</td>
<td>phalābhyaṁ</td>
<td>phalebhyaḥ</td>
</tr>
<tr>
<td>saṣṭhī</td>
<td>phalasya</td>
<td>phalayoḥ</td>
<td>phalanām</td>
</tr>
<tr>
<td>saptamī</td>
<td>phale</td>
<td>phalayoḥ</td>
<td>phaleśu</td>
</tr>
</tbody>
</table>

<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>bāḷā</td>
<td>bāle</td>
<td>bāḷāḥ</td>
</tr>
<tr>
<td>sambodhana prathamā</td>
<td>he bāle</td>
<td>he bāle</td>
<td>he bāḷāḥ</td>
</tr>
<tr>
<td>dvitīyā</td>
<td>bāḷām</td>
<td>bāle</td>
<td>bāḷāḥ</td>
</tr>
<tr>
<td>trtīyā</td>
<td>bālayā</td>
<td>bāḷābhyaṁ</td>
<td>bāḷābhīḥ</td>
</tr>
<tr>
<td>caturthī</td>
<td>bālayai</td>
<td>bāḷābhyaṁ</td>
<td>bāḷābhyaḥ</td>
</tr>
<tr>
<td>pañcamī</td>
<td>bālayāḥ</td>
<td>bāḷābhyaṁ</td>
<td>bāḷābhyaḥ</td>
</tr>
<tr>
<td>saṣṭhī</td>
<td>bālayāḥ</td>
<td>bālayoḥ</td>
<td>bāḷānām</td>
</tr>
<tr>
<td>saptamī</td>
<td>bālayām</td>
<td>bālayoḥ</td>
<td>bāḷāsū</td>
</tr>
</tbody>
</table>

Note that, due to internal sandhi, the napuṃsaka-liṅga bahu-vacana forms of prathamā and dvitīyā will also change from -āni 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).
<table>
<thead>
<tr>
<th>Sanskrit case</th>
<th>Latinate name</th>
<th>English grammar</th>
<th>Answers question</th>
<th>Relation to Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. prathamā</td>
<td>nominative</td>
<td>subject</td>
<td>Who? What?</td>
<td>names the agent/subject of the verb.</td>
</tr>
<tr>
<td>sambodhana</td>
<td>vocative</td>
<td></td>
<td></td>
<td>calling/addressing.</td>
</tr>
<tr>
<td>2. dvitīyā</td>
<td>accusative</td>
<td>direct object</td>
<td>Whom? What?</td>
<td>indicates immediate destination of action.</td>
</tr>
<tr>
<td>3. tr̥tiyā</td>
<td>instrumental</td>
<td></td>
<td>By whom/what?</td>
<td>the means by which action accomplished.</td>
</tr>
<tr>
<td>4. caturthi</td>
<td>dative</td>
<td>indirect object</td>
<td>To/for whom/what?</td>
<td>recipient, beneficiary, purpose of action.</td>
</tr>
<tr>
<td>5. pañcamī</td>
<td>ablative</td>
<td></td>
<td>From whom/what?</td>
<td>place from which action begins; also cause/motive.</td>
</tr>
<tr>
<td>6. saśthī</td>
<td>genitive</td>
<td>genitive</td>
<td>Of whom? Whose?</td>
<td>relation of source/possession/etc. relation is NOT to verb.</td>
</tr>
<tr>
<td>7. saptamī</td>
<td>locative</td>
<td></td>
<td>When? Where?</td>
<td>place/time where/when action takes place.</td>
</tr>
</tbody>
</table>
6.B.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 aśvam vṛkṣam phalāya nayate
2. aśvaḥ naram ca bālām ca vṛkṣam vahati
3. narasya aśvaḥ phalam bālāyāḥ labhate
4. nara vṛkṣāṇām phalāni aśvam labhete
5. bālāḥ narān phalāni aśvena nayante
6. bāle vṛkṣeṣu tiṣṭhataḥ vadataḥ ca
7. vṛkṣau gacchāmi ca phalāni labhe
8. naraḥ phale vṛkṣāt bālāyai vahati
9. bāle phalāni narasya vṛkṣāt labhete
10. bālā naraḥ ca vṛkṣam aśvam 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:

\[
\text{halanta pa} \quad \text{halanta ka} \quad \text{halanta ta}
\]

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 svara, it forms a consonant cluster, or conjunct consonant, and a different method is used.

7.A.2 Conjunct Consonants

A conjunct consonant (saṃyoga, 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 saṃyoga, 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:

\[
\text{त} + \text{म} \rightarrow \text{तम} \quad \text{tma}
\]
\[
\text{ष} + \text{य} \rightarrow \text{ष्य} \quad \text{nya}
\]
\[
\text{न} + \text{त} + \text{य} \rightarrow \text{न्य} \quad \text{nty}_a
\]
• Or they may be written one above the other, in which case they are read from top to bottom:

\[ \text{म} + \text{न} \rightarrow \text{मन} \]
\[ \text{व} + \text{व} \rightarrow \text{वव} \]
\[ \text{ष} + \text{ष} \rightarrow \text{षष} \]

• This arrangement can be useful where the first letter has no vertical stroke on the right:

\[ \text{द} + \text{ग} \rightarrow \text{दग} \]
\[ \text{ट} + \text{ट} \rightarrow \text{टट} \]
\[ \text{ऋ} + \text{ऋ} \rightarrow \text{ऋऋ} \]

• Left to right and vertical arrangements may appear in the same compound:

\[ \text{ष} + \text{न} + \text{य} \rightarrow \text{षन्य} \]
\[ \text{ष} + \text{ट} + \text{ग} \rightarrow \text{षंग} \]
\[ \text{ऋ} + \text{क} + \text{ग} \rightarrow \text{ऋक्ग} \]

• Most symbols retain their familiar shape in compounds, but some are modified:

\[ \text{द} + \text{द} \rightarrow \text{दद} \]
\[ \text{द} + \text{ध} \rightarrow \text{दध} \]
\[ \text{क} + \text{म} \rightarrow \text{कम} \]

• When symbols are modified, it is often only in combination with other particular symbols, for example:

\[ \text{त} + \text{त} \rightarrow \text{तत} \]
\[ \text{ह} + \text{न} \rightarrow \text{हन} \]
\[ \text{द} + \text{य} \rightarrow \text{द्य} \]
\[ \text{ट} + \text{य} \rightarrow \text{ट्य} \]
\[ \text{ह} + \text{म} \rightarrow \text{हम} \]
The symbol क (ka) may be compressed to क, or even further to फ, for example:

क + क > क kka
क + त > फ kta

The symbol ण is often written as ण or ं in combination, for example:

ण + व > ण or ण or व्य sva
ण + य > ण or ण or य्य šca

The same group of symbols can be found in different forms:

ण + व > ण or ण्ण ſca
क + त + व > क or क्ल kta
प + त > ण or ण्ण pla
व + व > ण or ण्ण cca
ल + त > ण or ण्ण 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 द): it is attached above the rightmost vertical of a compound. For example:

र + प > प rpa
र + ध + वा > ध्वा rdhvā

This form is also used when रा is the only consonant before the vowels र and छ, i.e.:

र + छ > छ rr
र + छ > छ r!
• When ra is final in a compound, it is represented by a small diagonal stroke:
  
  प + र > प्र pra
  ठ + र > ड्र dra
  ढ + र > ढ्र tra
  त + र > त्र tra (note the truncation of the त)

• This form is retained when ra appears in the middle of a cluster of consonants:
  
  ग + र + य > ग्र्य grya
  म + र + य > मर्य mrya

7.A.3  Special Conjunct Consonants क्षा and ज्ञा

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:

  क + ष > क्ष kṣa
  ज + ष > ज्ञ jña

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 क्षा

The idea may be novel, but it is quite straightforward to pronounce halanta śa prolonged: try it. Now, sound halanta ka through the sound of halanta śa—i.e. the prolonged halanta śa 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 **ṣa** (i.e. **k + ṣa > 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 \((k) + ṣ + a\).

### 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. **jñ + ŋ + 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 **ña** (i.e. **j + ña > 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 \((j) + ŋ + a\).
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>Symbol</th>
<th>Consonant</th>
<th>Symbol</th>
<th>Consonant</th>
<th>Symbol</th>
<th>Consonant</th>
<th>Symbol</th>
<th>Consonant</th>
<th>Symbol</th>
<th>Consonant</th>
<th>Symbol</th>
<th>Consonant</th>
</tr>
</thead>
<tbody>
<tr>
<td>क्षा</td>
<td>kṣa</td>
<td>क्षथा</td>
<td>kṣtha</td>
<td>क्ष्ठा</td>
<td>kṣṭha</td>
<td>क्ष्ठा</td>
<td>kṣṭha</td>
<td>क्ष्ठाय</td>
<td>kṣṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्ष्रा</td>
<td>kṣra</td>
<td>क्ष्रथा</td>
<td>kṣrtha</td>
<td>क्ष्र्ठा</td>
<td>kṣṛṭha</td>
<td>क्ष्र्ठा</td>
<td>kṣṛṭha</td>
<td>क्ष्र्ठाय</td>
<td>kṣṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षं</td>
<td>kṣa</td>
<td>क्षत्रा</td>
<td>kṣṭra</td>
<td>क्षत्रथा</td>
<td>kṣṭrtha</td>
<td>क्षत्र्ठा</td>
<td>kṣṭṛṭha</td>
<td>क्षत्र्ठाय</td>
<td>kṣṭṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षण</td>
<td>kṣa</td>
<td>क्षण्वा</td>
<td>kṣṇava</td>
<td>क्षण्वथा</td>
<td>kṣṇavtha</td>
<td>क्षण्व्ठा</td>
<td>kṣṇavṛṭha</td>
<td>क्षण्व्ठाय</td>
<td>kṣṇavṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षआ</td>
<td>kṣa</td>
<td>क्षआथा</td>
<td>kṣaṭha</td>
<td>क्षआ्ठा</td>
<td>kṣaṭṭha</td>
<td>क्षआ्ठा</td>
<td>kṣaṭṛṭha</td>
<td>क्षआ्ठाय</td>
<td>kṣaṭṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षन्या</td>
<td>kṣa</td>
<td>क्षन्यथा</td>
<td>kṣṇytha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठाय</td>
<td>kṣṇyṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षया</td>
<td>kṣa</td>
<td>क्षयथा</td>
<td>kṣaya</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठाय</td>
<td>kṣayṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षय्या</td>
<td>kṣa</td>
<td>क्षय्यथा</td>
<td>kṣayṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठाय</td>
<td>kṣayṛṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षन्या</td>
<td>kṣa</td>
<td>क्षन्यथा</td>
<td>kṣṇytha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठाय</td>
<td>kṣṇyṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षया</td>
<td>kṣa</td>
<td>क्षयथा</td>
<td>kṣaya</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठाय</td>
<td>kṣayṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षय्या</td>
<td>kṣa</td>
<td>क्षय्यथा</td>
<td>kṣayṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठाय</td>
<td>kṣayṛṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षन्या</td>
<td>kṣa</td>
<td>क्षन्यथा</td>
<td>kṣṇytha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठाय</td>
<td>kṣṇyṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षया</td>
<td>kṣa</td>
<td>क्षयथा</td>
<td>kṣaya</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठाय</td>
<td>kṣayṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षय्या</td>
<td>kṣa</td>
<td>क्षय्यथा</td>
<td>kṣayṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठाय</td>
<td>kṣayṛṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षन्या</td>
<td>kṣa</td>
<td>क्षन्यथा</td>
<td>kṣṇytha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठाय</td>
<td>kṣṇyṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षया</td>
<td>kṣa</td>
<td>क्षयथा</td>
<td>kṣaya</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठाय</td>
<td>kṣayṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षय्या</td>
<td>kṣa</td>
<td>क्षय्यथा</td>
<td>kṣayṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठाय</td>
<td>kṣayṛṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षन्या</td>
<td>kṣa</td>
<td>क्षन्यथा</td>
<td>kṣṇytha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठा</td>
<td>kṣṇyṛṭha</td>
<td>क्षन्य्ठाय</td>
<td>kṣṇyṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षया</td>
<td>kṣa</td>
<td>क्षयथा</td>
<td>kṣaya</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठा</td>
<td>kṣayṛṭha</td>
<td>क्षय्ठाय</td>
<td>kṣayṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>क्षय्या</td>
<td>kṣa</td>
<td>क्षय्यथा</td>
<td>kṣayṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठा</td>
<td>kṣayṛṛṭha</td>
<td>क्षय्य्ठाय</td>
<td>kṣayṛṛṭhaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dhra</td>
<td>dhrya</td>
<td>dhva</td>
<td>nta</td>
<td>ntya</td>
<td>ntra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>------</td>
<td>-----</td>
<td>------</td>
<td>------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>nda</td>
<td>ndra</td>
<td>ndha</td>
<td>ndhra</td>
<td>nma</td>
<td>npa</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>npra</td>
<td>nma</td>
<td>nya</td>
<td>nra</td>
<td>nsa</td>
<td>pta</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ptya</td>
<td>pna</td>
<td>ppa</td>
<td>pma</td>
<td>pya</td>
<td>pra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pla</td>
<td>pva</td>
<td>psa</td>
<td>psa</td>
<td>psva</td>
<td>bgha</td>
<td>bja</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bda</td>
<td>bdha</td>
<td>bna</td>
<td>bba</td>
<td>bba</td>
<td>bhyha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bya</td>
<td>bra</td>
<td>bva</td>
<td>bhna</td>
<td>bhya</td>
<td>bhra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bhva</td>
<td>mna</td>
<td>mp</td>
<td>mpra</td>
<td>mba</td>
<td>mbha</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mma</td>
<td>mya</td>
<td>mra</td>
<td>mla</td>
<td>mva</td>
<td>yya</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>yva</td>
<td>lka</td>
<td>lpa</td>
<td>lma</td>
<td>lya</td>
<td>lla</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iva</td>
<td>lha</td>
<td>vna</td>
<td>vya</td>
<td>vra</td>
<td>vva</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sa</td>
<td>scy</td>
<td>sa</td>
<td>sya</td>
<td>sra</td>
<td>srya</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sla</td>
<td>sva</td>
<td>syya</td>
<td>ssa</td>
<td>sta</td>
<td>sty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>stra</td>
<td>strya</td>
<td>sty</td>
<td>stra</td>
<td>stva</td>
<td>sty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sp</td>
<td>spra</td>
<td>s</td>
<td>sya</td>
<td>sva</td>
<td>ska</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>skha</td>
<td>sta</td>
<td>sty</td>
<td>stra</td>
<td>stva</td>
<td>sty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sna</td>
<td>snyya</td>
<td>sp</td>
<td>sp</td>
<td>sna</td>
<td>snyya</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sya</td>
<td>sra</td>
<td>sva</td>
<td>ssa</td>
<td>hna</td>
<td>hna</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>hma</td>
<td>hya</td>
<td>hra</td>
<td>hla</td>
<td>hva</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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 (kārtsyā).
Lesson 7.B

7.B.1 Verbal Prefixes

The English verb ‘to tend’ derives from the PIE root √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 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 hṛ to take away
pra-hṛ to hit
ā-hṛ to eat
sam-hṛ to destroy
vi-hṛ to roam
pari-hṛ to abandon
7.B.2 Exercises

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

(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.A.1).

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

(d) Look up the words ‘attend’ etc. given 7.B.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. बालाम् बृक्षात् नरस्य अश्रम् वहावः।
2. नरः बाला य तिष्ठतः बदतः य॥
3. अश्र: बृक्षस्य फले बालाम्यः लभते॥
4. बालाया: अश्र: फलानि नराय वहति॥
5. नरः बृक्षस्य फलम् बालाये लभन्ते॥
6. नरस्य बाला अश्रान् बृक्षान् 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 deśanāgarī.
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:

1. This punctuation mark is used at the end of a half-verse or sentence.
2. This marks the end of a verse or paragraph.
3. The elision of an Ā 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, तेपि for ते अपि is pronounced तेपि; in transliteration it is represented by an apostrophe or prime mark, i.e. te'pi.
4. This symbol, called candrabindu (lit. ‘moon-dot’), placed above a vowel indicates that the vowel itself is nasalized; for example, आ is आ sounded through both nose and mouth together. Contrast this with ऋ, where the anusvāra, which is just the bindu (‘dot’) above the vowel, is a nasal sound following after the vowel. The antahṣṭha y 1 and v may also be nasalized.
5. This symbol indicates a compulsory anusvāra (i.e. before an ṭūṣman or repha) in the Vedas, and is traditionally pronounced as a soft gna (ग्न). You may also find it written as g/.
6. The mystical symbol Oṁ pronounced Ṽoṁ and called the praṇava śabda.
7. An abbreviation is indicated by this sign, the rest of the word being provided from the context.
8. This symbol is rare; it is pronounced like a half visarga, and is called jihvāmūliya when before k or kh, and upadhmanīya 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 ṭ—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, ङ and ङ 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 डा-like sound in Northern India, and मू-like further South); the other tradition substitutes the nasal that is savarṇa 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 संक्ल्प is pronounced संक्ल्प, and पंजा as पंजा, 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 savarṇa nasal before a sparśa (the twenty-five from ka to ma), but not before an antalḥṣṭha. 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 paṁcan śaś saptan aşṭan navan daśan. The numeralss 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:

0 ०
1 १
2 २
3 ३
4 ४
5 ५
6 ६
7 ७
8 ८
9 ९
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, puṃ-linga ending in -i), guru (teacher, puṃ-linga ending in -u), and nadi (strī-linga ending in -ī). 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 ŋ following r or ṣ follows through all declensions in trūṭyā 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:

alpāḥ 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(ī)n. handsome, beautiful, attractive

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

alpā sundarī bālā tīṣṭhati
The small beautiful girl stands.

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

#### Masculine in `-a`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>naraḥ</td>
<td>naraḥ</td>
<td>naraḥ</td>
</tr>
<tr>
<td>he nara</td>
<td>he naraḥ</td>
<td>he naraḥ</td>
</tr>
<tr>
<td>naraḥm</td>
<td>naraḥ</td>
<td>naraḥ</td>
</tr>
<tr>
<td>naraṇa</td>
<td>naraṇaḥ</td>
<td>naraṇaḥ</td>
</tr>
<tr>
<td>naraṇa</td>
<td>naraṇaḥ</td>
<td>naraṇaḥ</td>
</tr>
<tr>
<td>naraṇa</td>
<td>naraṇaḥ</td>
<td>naraṇaḥ</td>
</tr>
<tr>
<td>nare</td>
<td>naraḥ</td>
<td>naraḥ</td>
</tr>
</tbody>
</table>

#### Neuter in `-a`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>phalam</td>
<td>phala</td>
<td>phalāni</td>
</tr>
<tr>
<td>he phala</td>
<td>he phala</td>
<td>he phalāni</td>
</tr>
<tr>
<td>phalam</td>
<td>phala</td>
<td>phalāni</td>
</tr>
<tr>
<td>phalea</td>
<td>phalaḥ</td>
<td>phalaḥ</td>
</tr>
<tr>
<td>phala</td>
<td>phalāḥ</td>
<td>phalāḥ</td>
</tr>
<tr>
<td>phalas</td>
<td>phalayōḥ</td>
<td>phalānām</td>
</tr>
<tr>
<td>phale</td>
<td>phalayōḥ</td>
<td>phaleṣu</td>
</tr>
</tbody>
</table>

#### Masculine in `-i`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>agniḥ</td>
<td>agniḥ</td>
<td>agnayaḥ</td>
</tr>
<tr>
<td>he agne</td>
<td>he agniḥ</td>
<td>he agnayaḥ</td>
</tr>
<tr>
<td>agnim</td>
<td>agnī</td>
<td>agnīn</td>
</tr>
<tr>
<td>agninā</td>
<td>agnieḥ</td>
<td>agnibhiḥ</td>
</tr>
<tr>
<td>agnaye</td>
<td>agnieḥ</td>
<td>agnibhyaḥ</td>
</tr>
<tr>
<td>agnēḥ</td>
<td>agnieḥ</td>
<td>agnīnām</td>
</tr>
<tr>
<td>agnau</td>
<td>agnīoḥ</td>
<td>agnīṣu</td>
</tr>
</tbody>
</table>

#### Feminine in `-ā`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>bālā</td>
<td>bāle</td>
<td>bālāḥ</td>
</tr>
<tr>
<td>he bāle</td>
<td>he bāle</td>
<td>he bālāḥ</td>
</tr>
<tr>
<td>bālām</td>
<td>bāle</td>
<td>bālāḥ</td>
</tr>
<tr>
<td>bālayā</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāya</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāyāḥ</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāyāḥ</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāyāḥ</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāyāḥ</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
<tr>
<td>bālāyāḥ</td>
<td>bālābhyaḥ</td>
<td>bālābhhiḥ</td>
</tr>
</tbody>
</table>

#### Masculine in `-u`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>guruḥ</td>
<td>gūrū</td>
<td>guravaḥ</td>
</tr>
<tr>
<td>he guro</td>
<td>he gūrū</td>
<td>he guravaḥ</td>
</tr>
<tr>
<td>gurum</td>
<td>gūrū</td>
<td>gurūn</td>
</tr>
<tr>
<td>gurunā</td>
<td>gurūbhyaḥ</td>
<td>gurubhiḥ</td>
</tr>
<tr>
<td>gurave</td>
<td>gurūbhyaḥ</td>
<td>gurubhiḥ</td>
</tr>
<tr>
<td>gurōḥ</td>
<td>gurūbhyaḥ</td>
<td>gurubhiḥ</td>
</tr>
<tr>
<td>gurōh</td>
<td>gurūbhyaḥ</td>
<td>gurubhiḥ</td>
</tr>
<tr>
<td>gurau</td>
<td>gurūḥ</td>
<td>gurūṣu</td>
</tr>
</tbody>
</table>

#### Feminine in `-ā`

<table>
<thead>
<tr>
<th>Noun</th>
<th>Nominative Singular</th>
<th>Nominative Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>nadī</td>
<td>nadyau</td>
<td>nadyaḥ</td>
</tr>
<tr>
<td>he nadi</td>
<td>he nadyau</td>
<td>he nadyaḥ</td>
</tr>
<tr>
<td>nadim</td>
<td>nadyau</td>
<td>nadiḥ</td>
</tr>
<tr>
<td>nadyā</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyai</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
<tr>
<td>nadyāḥ</td>
<td>nadībhyaḥ</td>
<td>nadībhhiḥ</td>
</tr>
</tbody>
</table>
8.3 Adverbs

An adverb (क्रियाविशेषण) qualifies a verb: it is indeclinable (अवया). It is usually found immediately before the verb; for example, using the adverb शीघ्रम (quickly):

नाराय शीघ्रम गच्छति
the man goes quickly.

8.4 Vocabulary Summary

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

**kriyā** गच्छति he goes
   नयते he leads
   तम्भ तमंते he takes
   वदति he speaks
   वह वहति he carries
   स्था तिदति he stands

**nāman** अग्नि m. fire
   अश्र m. horse
   गुरु m. teacher
   नदी f. river
   नर m. man
   फल n. fruit
   बाला f. girl
   वृक्ष m. tree

**viśeṣaṇa** अस्त्य mf(ā)n. small
   सुन्दर mf(ī)n. beautiful, handsome

**avyaya** इति ind. thus (lesson 9.B.2)
   व ind. and
   शोष्णम ind. quickly
8.5 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.5.

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

(c) Write the following sentences in Roman transliteration:

बाला अग्निम् सुन्दरात् नरात् गंग्रिति।
नर: अल्पम् वृक्षम् वालाम् अग्नये शीघ्रम् लम्भते।
सुन्दरी बाला अल्पम् अश्रम् नदीम् नयते।
नरी सुन्दराणि फलानि अल्पात् वृक्षात् लम्भते।
गुरव: अल्पम् सुन्दरम् अश्रम् नदी नयते।
अल्प: वृक्षः सुन्दरे अग्नो तिष्ठति।

(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 Vowels Accents

Accent is the sounding of a vowel at a higher or lower pitch or tone (svāra). 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:

\[ \text{satyām jñānāmānāntāṁ brāhma} \]

The anudātta is indicated by a horizontal bar under the vowel, and svarita by the vertical bar above the vowel, while udātta is unmarked. (Although in grammatical treatises it may be indicated as a small ū above the vowel, for example \( ॐ \)).

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:

\[ \text{satyām} \text{ jñānāmānāntāṁ} \text{ brāhma} \]

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:

\[ \text{ि} \quad \text{This is an alternate form of अ, and just as one has derivatives of the familiar form as आ ओ औ, so one has िा िो िौ.} \]

\[ \text{ष} \quad \text{This is a variation of the form प.} \]

\[ \text{ऋ} \quad \text{This is another form of ठ, similarly ढे for ढ.} \]

\[ \text{◌ं} \quad \text{An alternative form of ञ.} \]
Another variant of ग्र, but far less common.

Obviously the same as ल।

A radically different form of ण।

An alternative form of ज (ज्ञा).

This is a variation of the form for श (क्षा).

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

Vedic form of त।

Vedic form of ढ।

The following are variations in the numerals:

\[
\begin{align*}
\text{९} &= \text{४} = 1 \\
\text{९} &= \text{४} = 4 \\
\text{९} &= \text{४} = 5 \\
\text{९} &= \text{४} = 6 \\
\text{९} &= \text{४} = 8 \\
\text{९} &= \text{४} = 9
\end{align*}
\]

9.A.3 Variations in Saṃyoga

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

This is a quite common form of द्र (द्र).

A variation of ह (ह्ना).

An alternative of ह्ला (ह्ला).

Another form of ह्वा (ह्वा).

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.
शक्ति
कण्ठ | तालब्य | ओऽध | मूर्ध्न्य | दन्त्य | कण्ठतालब्य | कण्ठोऽधः | अनुप्रार

अ आ इ ई उ ऊ ऋ ल ल्ल ए ऐ ओ औ अं अः
a a i ë u u r ŗ ! ī e a i o au am ah
t t t t t t t t t t t t t t t t t t t t t t:
exceptions:

व्यञ्जन
कण्ठ | तालब्य | मूर्ध्न्य | दन्त्य | ओऽध

कें घं ठं ठं ठं पं
खं छं ठं डं ठं ठं ढं थं
घं झं हं णं मं
इं एं ओं ऐं औं

उपस्युः -
शं षं षं

उपश्युः -
हं

आभ्यन्तर-प्रयाल
वाह्य-प्रयाल

अत्यप्राण
महाप्राण
ङोष
अङोष

Alphabetical Order
अ इ आ उ क घ ठ त प ख छ ठ थ फ ग ज ढ व घ झ ढ ध भ ङ न न म य र ल व ह श ष
Lesson 9.A

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-viṣeṣaṇa) which is indeclinable (avyaya).

The nāman type includes the basic nāman (common noun etymologically derived from a dhātu), the sanjāna (proper noun, personal name or technical term whose meaning cannot be etymologically determined), the sarva-nāman (pronoun), and the nominal qualifier or adjective (viṣeṣaṇa): 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:

aśvēna 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 tṛtiya vibhakti of aśvēna 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 ह should be on a line by itself).

(c) Write the following sentences in Roman transliteration:

1. नरः फलानि तमंते इति बाले वदति। ॥
हे गुरो बाले नयसे इति अल्यः नरः वदति। ॥
अश्रः वृष्णस्य फलानि बालाये वहति। ॥
फलम् वृष्णायात् अष्टेन नराय वहति। ॥
वृष्णम् अल्यो अग्नी अश्रः श्रीस्राम् वहामि। ॥
नदीः अल्यम् वृष्णम् सुन्दरणम् बालाम् 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 (ghoṣa). 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 ए meets a short ऐ, they are both replaced by a long एँ. (The apostrophe functions somewhat like the avagraha (ॵ), 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 ओर and ओ, and vṛddhi as ओर and ओ, and also gives the means for deriving the strengthened forms of the other two simple vowels ऋ and ऋ.

<table>
<thead>
<tr>
<th>simple vowel</th>
<th>a</th>
<th>ə́</th>
<th>ə̤</th>
<th>ŭ</th>
<th>ŭ́</th>
<th>l̤</th>
</tr>
</thead>
<tbody>
<tr>
<td>guṇa form</td>
<td>a</td>
<td>ə́</td>
<td>e</td>
<td>o</td>
<td>ar</td>
<td>al</td>
</tr>
<tr>
<td>vṛddhi form</td>
<td>ə́</td>
<td>ə̤</td>
<td>ai</td>
<td>au</td>
<td>ār</td>
<td>āl̤</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 dīrgha measure य does not occur.
3 The vṛddhi form of ऋ, namely ओर, 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 ओ (so as to leave ओ itself unchanged), and vṛddhi as the strengthening of the guṇa by the addition of a further measure of ओ. 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 pausa, 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 dīrgha, long) meet a vowel of the same kind (hrasva or dīrgha), they are both replaced by the dīrgha measure of that vowel.

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

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

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

\[
\begin{align*}
\dddot{a} + \dddot{a} & \Rightarrow e \\
\dddot{a} + \dddot{u} & \Rightarrow o \\
\dddot{a} + \dddot{r} & \Rightarrow ar \\
\dddot{a} + \dddot{i} & \Rightarrow ai
\end{align*}
\]

3. When \( \dddot{a} \) (hrasva or dīrgha) 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 dīrgha) other than \( a \) is followed by a different vowel, the first vowel is replaced by the antaḥṣṭha 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 antahstha of the same mouth position. The antahstha may then optionally be elided: generally it is only retained when the preceding vowel was au.

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

where V stands for any vowel.

6. As a quite non-obvious exception to the above rule, and overriding it, when े or ॉ are followed by hrasva ृ, the ृ 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.
1 The breve (˘) above the vowel indicates a short measure only, and the macron (˘) long measure only; combined (˘) they indicate a long or short vowel.

2 Optionally, the basic vowel may be replaced by its *hrasva* equivalent, and the ō retained, for example: *mahā + ṛṣi* → *mahārṣi* or *mahārṣi*.

**Note:** ı does not occur as a word final, and neither ō nor ŋ 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 *pragṛhya* (‘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 *dirgha* ॐ, ॐ or ॐ.

c. Prolonged (*pluta*) vowels.

10.A.5 Samprasāraṇa

*Samprasāraṇa* is the process whereby an *antaḥsthaḥ* 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 *ij-yā* derived from *dhātu yaj*, *sup-ta* from *dhātu svap*, *uc-atha* from *dhātu vac*, and *pṛcch-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 (nāman) or adjective (viśeṣaṇa) 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 8.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:

प्रथम-पृथ्व प्रत्थामा- (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) ⇒ atmajñāna, 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.

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 tatpurusa (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.

There are few exceptions to the above: words such as ātmane-pada and parasmaipada where the case-affix of the first word is not dropped, are called a-luk samāsa.

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:

नरान् अल्पेन अशेषेन गच्छामि ⇒ नरानल्पेनाशेषेन गच्छामि

Ideally, the virāma (,) 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!

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. वि + अच्छन</td>
<td>16. देवी + आनन्द</td>
</tr>
<tr>
<td>2. सत्य + आनन्द</td>
<td>17. बिष्णो + आस्य</td>
</tr>
<tr>
<td>3. माधु + ईश</td>
<td>18. परम + आत्मन्</td>
</tr>
<tr>
<td>4. कर्तृ + द्रकार</td>
<td>19. न + द्वित</td>
</tr>
<tr>
<td>5. अत्र + एव</td>
<td>20. पितृ + आनन्द</td>
</tr>
<tr>
<td>6. भू + आदि</td>
<td>21. पी + अकः</td>
</tr>
<tr>
<td>7. आनन्द + पत्तद</td>
<td>22. मधु + आवार्य</td>
</tr>
<tr>
<td>8. कप + इन्न</td>
<td>23. महा + इन्न</td>
</tr>
<tr>
<td>9. महा + कपिण</td>
<td>24. कर्तृ + आनन्द</td>
</tr>
<tr>
<td>10. हरे + अथ</td>
<td>25. का + इयम्</td>
</tr>
<tr>
<td>11. शान्ति + अमृतम्</td>
<td>26. न + एव</td>
</tr>
<tr>
<td>12. नदी + ईश</td>
<td>27. शिव + ऑदनम्</td>
</tr>
<tr>
<td>13. महा + ईश्वर</td>
<td>28. गुरु + एकत्यम्</td>
</tr>
<tr>
<td>14. माया + एव</td>
<td>29. परम + ईश्वर</td>
</tr>
<tr>
<td>15. हस्ते + अस्ति</td>
<td>30. प्रति + एकम्</td>
</tr>
</tbody>
</table>
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></th>
<th></th>
<th></th>
<th>Next Initial Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>-as</td>
<td>-ās</td>
<td>Vṛ</td>
<td>Vṛ</td>
<td>ā-</td>
</tr>
<tr>
<td>-oḥ</td>
<td>-ā</td>
<td>-Vṛ</td>
<td>-Vṛ</td>
<td>any vowel other than ā</td>
</tr>
<tr>
<td>-a ṣ</td>
<td>-ā</td>
<td>-Vṛ</td>
<td>-Vṛ</td>
<td>r-</td>
</tr>
<tr>
<td>-aḥ</td>
<td>-āh</td>
<td>-Vḥ</td>
<td>-Vḥ</td>
<td>any other aghoṣa vyañjana</td>
</tr>
</tbody>
</table>

Note: The words म or प: followed by hrasva अ becomes सो or सो; 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 -oḥ; the -s is dropped before a vowel, unless that vowel is hrasva अ in which case ṭ/ṭḥ becomes ṭoḥ/ṭoḥ.
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 ṭ/ṭḥ or t/th, it is replaced with a sibilant (ś ṣ or s) 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 (padāni) 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 avasāna 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 replaces with an s.

11.A.2 Consonant Sandhi

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

The first four of the final consonants are the alpaprāna aghoṣa sparṣa (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 t and p) are basically replaced with the ghoṣa alpaprāna 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 ś- (in the last case the substitute replaces the following ś- 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. ṛḥ ṛḥ → ṛṛṛḥ).

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 ś-. 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 -ṅ preceded by a short vowel, and the following word begins with a vowel, then the nasal is doubled, i.e.:

- Ṣ ch- ⇒ Ṣcch-    - Ṣn Ṣ- ⇒ Ṣṅṅṅ-    - Ṣn Ṣ- ⇒ Ṣnnṅṅ-
### Final Consonant (before avasāna)

<table>
<thead>
<tr>
<th>-k</th>
<th>-t</th>
<th>-t</th>
<th>-p</th>
<th>-n</th>
<th>-n</th>
<th>-m</th>
<th>Next Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>-g</td>
<td>-d</td>
<td>-d</td>
<td>-b</td>
<td>-n</td>
<td>-n</td>
<td>-m</td>
<td>any vowel</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-d</td>
<td>-b</td>
<td>-n</td>
<td>-n</td>
<td>-m</td>
<td>g/gh-</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-j</td>
<td>-b</td>
<td>-n</td>
<td>-n</td>
<td>-m</td>
<td>j/jh-</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-d</td>
<td>-b</td>
<td>-n</td>
<td>-n</td>
<td>-m</td>
<td>h/hh-</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-l</td>
<td>-b</td>
<td>-n</td>
<td>-n</td>
<td>-m</td>
<td>y/r/v-</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-c</td>
<td>-p</td>
<td>-h</td>
<td>-n</td>
<td>-n</td>
<td>p/ph-</td>
</tr>
<tr>
<td>-g</td>
<td>-d</td>
<td>-c</td>
<td>-p</td>
<td>-h</td>
<td>-n</td>
<td>-n</td>
<td>s/s-</td>
</tr>
</tbody>
</table>

1. The nasal doubles to -nn or -nn if the preceding vowel is short.

2. This is a nasalized l, i.e. *l̍h* becomes *l̍̄h*.

3. -n̄h- may also become -n̄ch-.

### 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**
  - following k r i ū u ū r ū 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.

- **n**
  - following s r ɹ or ſ
  - is replaced by
  - even if k kh g gh ū, p ph b bh m, y v h or m intervene
  - when followed by a vowel, m v y or n (which last becomes ſ̄h).
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 ए (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:

रामाḥ ca कृष्णाः ca ⇒ रामकृष्णाः (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:

सुक्तम ca दुःखम ca ⇒ सुक्तदुःखम (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 (dvitiyā through saptamī) of the first member to the second. For example:

vrksamūlam ← vrksasya mūlam (ṣaṣṭhi-tatpuruṣa)
= root of a tree, tree-root.

Karmadhāraya — this is a descriptive determinative compound, also called samānādhihikaraṇa-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:

पूर्णचन्द्राः ← पूर्ण (full) candraḥ (moon) = full-moon.

Dvigu — this samāsa has the same sense as the karmadhāraya, but has a word denoting direction or a numeral as its first member; for example:
**11.B.3 A vyayībhāva 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:

\[
\text{sakrodham} \leftarrow \text{sā-} \ (\text{the sense is accompaniment}) + \text{krodha} \ (\text{anger}) \\
= \text{with anger, angrily.}
\]

\[
\text{yathāśraddham} \leftarrow \text{yathā-} \ (\text{the sense is proportion}) + \text{śraddhā} \ (\text{faith}) \\
= \text{according to (one’s) faith.}
\]

**11.B.4 Bahuvrīhi Samāsa**

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

\[
\text{padmākṣa} \leftarrow \text{padma} \ (\text{lotus}) + \text{akṣa} \ (\text{eye}) \\
= \text{whose eyes are (like) lotuses, lotus-eyed.}
\]

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

\[
\text{rāja-putrā} \leftarrow \text{राजन्} \ (\text{king}) + \text{putra} \ (\text{son}) \\
= \text{the son of the king, the king’s son (tatpuruṣa).}
\]

\[
\text{rājā-putra} = \text{whose son is a king (bahuvrīhi) .}
\]
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 aśvaḥ ca alpān vṛkṣān labhete

नराः अश्वाः का अल्पान वृक्षान लभेते

The man and horse take the small trees.

1. narau alpam vṛkṣam agnim aśvāt vahataḥ
2. bālā aśvam naram ca vṛkṣāt labhate
3. phalāni aśvam vahati iti guruḥ bālāḥ vadati
4. guruḥ alpam naram vṛkṣāyāt śighram gacchataḥ
5. narāḥ vṛkṣam agnim bālāyai aśvena vahati
6. bālā aśvam alpām nādīm vṛkṣāt nayate
7. narāḥ vṛkṣān phalebhyaḥ aśvena gacchati
8. guruḥ agnim narāt gacchati iti alpā bālā vadati
9. bālā alpaḥ aśvaḥ ca agnim narāt gacchataḥ
10. alpaḥ bhyaḥ phalebhyaḥ sundareṣu vṛkṣeṣu gacchāvaḥ
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 śakti, and the consonants ः and ण; observe also the transliteration for र, ऱ, ऱ, the anusvāra, झ and झ. These are also shown on page xxxvi (facing page 1) of the dictionary.

Monier-Williams distinguishes between a ‘true’ anusvāra (ṁ) 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 (m) which arises through the operation of the rules of grammar, as for example सम+सार ⇒ संसार (samsāra). This distinction is peculiar to Monier-Williams (the standard is to use m throughout), and may be ignored: simply treat m and ṃ 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>बिराल</th>
<th>बिरल्</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bila</td>
<td>Bilwa</td>
</tr>
<tr>
<td>Bilasa</td>
<td>Bilva</td>
</tr>
<tr>
<td>Bilma</td>
<td>Bilvaka</td>
</tr>
<tr>
<td>Bilmin</td>
<td>Bilvakīyā</td>
</tr>
<tr>
<td>Billa</td>
<td>Bilvala</td>
</tr>
<tr>
<td>Bilvā</td>
<td>बिलिवर्ग</td>
</tr>
<tr>
<td>बिल्हण</td>
<td>बिलिन्ध</td>
</tr>
</tbody>
</table>

Comments on the list:
The entries in devanāgarī script are listed in alphabetical order and ignore any intervening words in transliterated Roman script.

Similarly, the words in Roman script are themselves listed alphabetically, and are all derived from the previous word in devanāgarī script (बिल्व in this case).

The list also demonstrates the two levels of alphabetical order: without these levels, the words बिलिवर्ग बिलिन्ध in devanāgarī script should be between Bilasa and Bilma.

Do not proceed any further with this lesson until this principle of the independence of the two levels of alphabetical order is clear.

The reason for this instruction is that the dictionary uses four levels of alphabetical order, and not just two.

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 बुध्म 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 Bh-to Bo- (e.g. Bodha), and on the following page to Bau- (e.g. Baudha), before the next word in devanāgarī script (कृत). There are two points to appreciate here: firstly, remembering the two levels of alphabetical order, note that there can be several pages between devanāgarī entry words; and secondly, note the strengthening of the dhātu vowel of the entry words from Bh- through Bo- to Bau- — at this stage just note that they are the guṇa 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 (75 mm) 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 are 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 devanāgarī) 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 (80 mm) down) is Buddhāgama: the caret (^) above the vowel indicates that it is long (dīrgha) — 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 sandhi, the final a of buddha is changed: thus, in strict alphabetical order, Buddhāgama (with dīrgha 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 -kṣetra (about 2½ inches (60 mm) from the bottom). The next line contains the word (in feint italic type) -parisodhaka, 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 (bijin) 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 बृम्मी (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 घ) 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 ‘a’ 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
2. hetu
3. yoga
4. prakṛti
5. jñāna
6. ānanda
7. vyākaraṇa
8. brahman
9. guru
10. rajas
11. citta
12. rṣi
13. viṣṇu
14. hṛdaya
15. puruṣa
16. manas
17. ṣarīra
18. bhakti
19. ananta
20. krṣṇa
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 संप्रदान the anusvāra is sounded as the savarṇa म and is then found in the dictionary where one would expect to find संप्रदान; similarly for संकल्प, look up सङ्कल्प; for संध्र, सङ्ख्र; and for संथि, सङ्खि; etc.

There are two points to bear in mind here: firstly, the tradition followed by Monier-Williams makes this nasal substitution only before a sparsa (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 antahṣṭha is not substituted with a nasal: for example, the anusvāra in संवार is not substituted and therefore, in the dictionary order where the anusvāra appears before the consonants, संवार will be before सङ्कल्प, the last being in the dictionary order of सङ्कल्प.

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, सङ्ख्र, and सङ्ख्—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 अहम् 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 sparsa (-karaṇa, -kartavya, etc.) are listed after the antahṣṭha and uśman. Again, the anusvāra is sounded with its replacement savarṇa nasal to give अहःकरण (and, of course, ढ 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 बीम्, which is a dhātu, and is followed by बीभत्स 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 बुक is onomatopoeic (i.e. it sounds like the thing signified). This is followed by बूक whose etymology is not known, the dhātu बूक, and बूकस whose root is not known. The next dhātu बूक is also given the alternative reading वुंग; the similarity in both sound and form of ब and व allows this to happen. The next two entries are dhātu; note that बूढ़ is given as both class-1 and -10, and बूढ़ is class-6. These are followed by the onomatopoeic बूढ़बूढ़, the personal name बूढ़िद्र, and the dhātu बूढ़. The next word, बूढ़, 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 बूढ़ and finally the dhātu बूढ़.

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 प्रतिसपुर्ण and in transliteration is conveniently split into the prefix and dhātu as prati-√suc; the next entry प्रतिसपार्थ has two prefixes prati-sam-√car, and half-way down the column is प्रतिसमादिश having three prefixes prati-sam-ā-√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), višeša (adjectives), and avyaya (indeclinables, typically kriyā-višeša adverbs), are listed in their prātipadika 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 višeša, 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 višeša; 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 prātipadika form may be a višeša 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 (višeša) to the specific (nāman).

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

1st line: mff(ṇ) long, lofty, tall ... višeša form
5th line: (am) ind. long, for a long time ... avyaya form
7th line: m. a long vowel ... pum-liṅga nāman
12th line: (ā) f. an oblong tank ... strī-liṅga nāman
14th line: n. a species of grass ... napuṇasaka-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 encyclopaedic 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 *ly 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 ⇒ ā,
^ denotes the joining of a short with a long vowel, as a + ā ⇒ ā,
^ denotes the joining of a long with a short vowel, as ā + a ⇒ ā,
^ denotes the joining of two long vowels, as ā + ā ⇒ ā.

These are also used when the rules of sandhi change the vowel sound,

e.g. a + i ⇒ ē, a + ū ⇒ 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
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-parinispatty-abhinirhāra 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-eḍūka* and not *Buddha-aṭṭūka* (which are the two possibilities listed in the vowel sandhi grid of 10.A.3): the reasoning here is that, although अ and इ 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. अन्वयव्यतिरिक्त 11. मनोभवशासन
2. लयुस्तवता 12. विवेक
3. विवाहकाल 13. संयोग
4. संस्कृत 14. व्याययोग
5. कलियुग 15. अयायोप
6. मृद 16. श्रवात्र
7. संगममणि 17. हिरण्यगर्भ
8. क्षत्रियगर्भ 18. पूर्वपश्चापाद
9. बालरूपपृष्ठक 19. चेच्छजाति
10. भगवधीरता 20. अगृहीत
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-añjana in the third column of page 1029.

Vy-añjana, 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:

व्यञ्जन a-... to anoint thoroughly; to decorate, adorn, beautify; to cause to appear, manifest, display;

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

व्य vγ, in comp. before vowels for 3.vi

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

वि 3.vi, 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 vyañjana is given in the first column of page 11:

अञ्जन añj; ... to decorate ... to celebrate ... to cause to appear, make clear ...

Compare all this information with the description of vyañjana 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 उ, 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 ‘(Dhātup.xxii,11)’. The following two words, which are printed in feint italic, ‘bodhati, te’, show the laṭ (present indicative) prathama puruṣa eka-vacana forms, i.e. bodhati 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 conjugation 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.
Lesson 14

Some dhātu entries give much less information, such as वीम near the top of the first column, whilst others give more information, such as √कृ 1.कṛ 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-cita, mfn. (√1. ci), set or placed along or ...
अनुचित 2. an-ucita, 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 ucita on page 172c.

Further down the column are two entries for anucchindat 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 अनुसा, 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 pratipāṇa in the middle of the second column, where it is given as −1. -pāṇa 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 pratipāṇa 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, प्रज्ञा 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 चेतुः, but neither of 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 अष्टाङ्गa here. If we look down the second column there are three entries for अष्टa, and in the next column अष्टa, but there is no अष्टाङ्गa, 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’: अष्टाङ्गa 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 विचारa 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 विषa on 953b, and the page ends with विचार: continue forward at the devanāgarī level, looking for विचार. This will be found near the bottom of 958c where it simply refers to विचार and thus the entry word is found near the bottom of 958b.

Sattva — This will be found listed as सत्त्वa in 1138b, where it gives a cross-reference to page 1135 column 2: and indeed there it is listed as सत्त्वa. 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 यत, and there is no entry word Yatā. So let’s split the word at ā: we could have yatā-atman, yatā-atman, yata-atman, or yatā-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 यत. 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?

Svādhyāya — Having worked our way to the devanāgarī level of alphabetical order, we find the closest entry is svādhyāya, but reading the text for that entry we find ‘svādhyāya, 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-ādhyāya, sū-ādhyāya, svā-dhyāya, svā-ādhyāya, svā-ādhyāya, svā-ādhyāya, svā-ādhyāya, and sva-ādhyāya. Having found nothing useful under सु (five entries) or स्य (four entries) or स्य, we would have arrived at स्य 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 अ (six entries), nor is the entry word dhyāya found. So we proceed to the next syllable: adhi-āya, adhī-āya, adhya-āya, adhya-āya, adhyā-āya, and adhyā-āya. Again we find nothing helpful under अधि (two entries), but under अध्य ि we find the entry word Adhy-āya! Having found the word, we return to the devanāgarī level (अध्य ि), and there the dhātu is given as √ि.

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. चित्रकर्मचिद (skilled in painting)
6. नातिमानिता (not too much pride)
Lesson 15

15.1 Introduction to Dhātu-Pātha

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-Pātha 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-Pātha (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-Pātha, and its application in the study of the scriptures.

15.2 The Contents Page

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

The eleventh class, कणद्रादिगण, 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. भ्वारि.

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:

MBU  sattāyam

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

Pṛthu  ṛṣi

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:

Nāṇḍu  Nāṇḍu  yāskropatāśyayā-  ṛṣi

showing 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 MBU  Pṛthu  Nāṇḍu  and Nāṇḍu. 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 vrddhi (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 व (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 -ī,
   - for an ending in -au, read -ī,
   - for an ending in -i, remove -i (i.e. ends in halanta vayañjana),
   - for an ending in -uvī, read -ū,

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

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

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

ह्राद    अच्छ्यते  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 (=$\text{and, also}$), 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 नौचयते, it means that this artha is not given elsewhere in the Dhātu-Pāṭha. (नौचयते = न- उचयते = not spoken, i.e. not mentioned elsewhere.)

(d) When the artha is followed इत्येके (= इति- एके = thus in one) or इत्यये (= 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 क्रयः has the artha हिसार्थः: (हिसा = 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 मित् causatives (treated as having an इत्य 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. ātmane² and parasmai²).

(d) Whether the dhātu is मेंट (＝म-इट, accepts augment ढ in its expansion), or अनित (＝अन-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 अ्र (with its anubandha) belongs to भाविण, is पर्यम-भाषा, and may be found on page 17 column 1, as:

अ्र, अग कुटिलायां गतो।

Note that the index has two entries for dhātu अ्र with different anubandha vowels (i.e. अ्र and अक्र), whereas the dictionary lists only one dhātu अ्र. 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 म may be spelt here with an initial प.

E.g. पूंज़ सिवः listed as सिवः; उपनिषद्वस सदू as पदू.

(b) An initial न may be spelt here with an initial ण.

E.g. नाद नदी listed as गद; नील नील्द as गो.

(c) When the dhātu has a final द as an anubandha, it may require

the insertion of a nasal after the vowel of the dhātu.

E.g. आनन्द नन्द listed as धूनन्द; मुण्डक मुण्ड्द as मुड़ै.

These spelling changes may also be combined, as in निन्दा निन्द which is listed in the Dhātu-Pāṭha as गिरि.

(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.भो, cl.3.P. . . . to fear, be afraid of

Dh.P. Index: भो जूः पो अो २६ ?

Dh.P. Body: जिम्मी भय।

mw747a भय bhaya n. (√भय) 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 (jubotyādi-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 √प्र, pr, cl.9 P. ... to fill ... to sate, cherish, nourish
  Dh.P. Index: पृ  क्रां  प्  से  39 ?
  Dh.P. Body: पृ पालनपूरणयो: |
mw623a पालना mf(r)n. guarding, nourishing ... n. the act of guarding,
  protecting, nourishing, defending ...  
mw642a पुराणा mf(r)n. filling, completing, satisfying ... m. ‘completer’ ... 
  n. the act of filling or filling up.

Notes: The index has three entries for dhātu पृ, so the class (kryādi-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 pūraṇa 
(which itself derives from the dhātu प्र). 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 √ह्र, 1.hri, cl.1.PĀ. ... to take, bear, carry
  Dh.P. Index: ह्र  भ्वा  उ°  आ°  20 ?
  Dh.P. Body: ह्र हरगो |
mw1289a हरणा mf(ā or ā)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 कंपं kamp, cl.1.Ā. ... to tremble, shake.
  Dh.P. Index: कपि  भ्वा  आ°  से°  2 2
  Dh.P. Body: कपि 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 चित्र 4.cit, cl.1 ... to perceive, fix the mid upon, attend to ...
  Dh.P. Index: चित्र  भ्वा  प°  से°  2 ?
Dh.P. Body: चित्ती सम्बन्धाने।
MW1133c सम्ज्ञान mf(r)n. producing harmony ... n. unanimity, harmony with ... consciousness ... right perception

Notes: Again, the गणा 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: [इ]कृष्णः तः उः आः 38 २
Dh.P. Body: इकृष्णः करणे।

MW254a Karanā mf(a)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 हिंसायाम्, meaning ‘in the sense of injury’ is inappropriate to the original word that led us to the dhātu in the first place.

(5c) MW963b √विद्व 1.विद, cl.2. P ... to know, understand, perceive, learn ... 
Dh.P. Index: विद्व आः पः सें 38 २
Dh.P. Body: विद्व जाने।

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

Notes: The गणा and भासाः given in the dictionary are used to choose among the five entries in the index for dhātu विद्व.

(6) MW783a √मन man, cl.8.4. Ā ... to think, believe, imagine.
Dh.P. Index: मन दिः आः आः 38 २ and मनू तः आः 38 २
Dh.P. Body: मन जाने। and मनू अवबोधने।

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

MW101b Ava-bodhana, 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 realizing 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:

> अक्षराणामकरोपत्ति हन्दः सामासिकस्य च।

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:

> अक्षराणाम् अकारः अस्मिः हन्दः सामासिकस्य च।

अक्षराणाम् — *saṣṭhī* bahu-vacana of अक्षर.

mw3b अक्षर a-kshara mfn. imperishable ... n. a syllable, letter, vowel, sound, word.

mw1a आ 3.*a* a prefix having a negative or privative or contrary sense.
mw327a **Kṣara** mfn. melting away, perishable; m. a cloud; n. water; the body.

mw327a √कṣर kṣar, cl.1. P. to flow, stream, glide; to melt away, wane, perish ...

Dh.P. √कṣर म्वा् प° म° २८ २। ब्र्ह्म श्रातुने।

mw1132a **Saṃ-calana** n. moving about, agitation, trembling, shaking.

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

mw1a अ -कारा m. the letter or sound a. (see beginning of Lesson 3.A).

mw274b कार् 1.कार m. (करिः)n. √1.क्रियै... making, doing, working... m. (िक्) an act, action; the term used in designating a letter or sound or indeclinable word ...

mw300c √क्रि... cl.2. P. ... to do, make, perform, accomplish

Dh.P. [इ]कुः त° अ° प° ²८ २। इकुः करणे।

mw254a **Karana** mfn. doing, making, effecting, causing ... m. a helper, companion ... n. the act of making, doing, producing, effecting ...

**अष्टि** — eka-vacana uttama-puruṣa lat (present indicative) of √अष्टि = ‘I am’.

mw117a √अष्टि 1.अष्टि cl.2. P. to be, live, exist, be present...

Dh.P. अष्टि अ° प° म° ²८ १। अष्टि सूर्व।

mw760c 2.Bhū mfn. becoming, being, existing ... f. the act of becoming or arising; the place of being, space, world or universe.

**ढोंठ:** — prathamā eka-vacana of **ढोंठ।**

mw503b ढोंठ 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 ढ original stem of dvi.

mw504c ढि two.

**सामासिकस्य** — साष्टि eka-vacana of **सामासिक।**

mw1206b सामासिक mfn. (from सम-असा), comprehensive, concise, succinct, brief; relating to or belonging to a compound word; m. or n. a compound word, Bhag.

mw1152a सम् 2.sam ind. (connected with 7.sa and 2.sama), with, together with, along with, altogether.

mw1152a समा 2.sama mfn(ाः)n. even, smooth ... same, equal, similar like, equivalent, like to or identical or homogeneous with ...

mw1111b प 7.sa ind. expressing ‘junction’, ‘conjunction’ ... ‘similarity’, ‘equality’ ... ‘having the same’.

mw159c 1.Āsa m. seat.

mw159c √अष्टि 2.सूर्व to sit quietly, abide, remain.

Dh.P. अष्टि अ° आ° म° ²८ २। अष्टि उपवेशने।
Lesson 15

\textbf{Upa-veśana} n. the act of sitting down, a seat; the being devoted to or engaged in.

\textbf{avyaya /ay/}.  
\textbf{mw}380a 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 \textit{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 \textit{A} 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 \textit{A}; they are all but a modified form of that \textit{A}, which is their source and support.

In responding to \textit{Arjuna}'s question, \textit{Kṛṣṇa} gives many examples of being the foremost of several classes, and here the illustration is being the \textit{A} of letters. Here the allusion is also to Consciousness as being the underlying Source and Support of the manifest creation (\textit{asa bhuvi}, 'in this world').

The sounds of the alphabet are imperishable (\textit{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 \textit{A}? This may be understood as referring to the immutable Consciousness underlying the whole creation.

The mark of the \textit{dvandva samāsa} is that there is an equality between the joined elements, and each retain its individuality (see 11.B.1). Giving this as the foremost of the \textit{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-Pāṭha 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-Pāṭha, 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 धाताहं विश्वतोमुखः ●
I am verily Time inexhaustible; I am the Dispenser facing everywhere.

Removing the sandhi from this line, we have:

अहम् प्रव अक्षयः कालः धाता अहम् विश्वतोमुखः ●

अहम् — prathamā eka-vacana of personal pronoun ‘I’.
प्रव — avyaya = verily, indeed.
अक्षयः — prathamā eka-vacana of akṣaya = inexhaustible.
कालः — prathamā eka-vacana of काल = time.

Note: from the information given in the dictionary, it is not possible to select which of the entries in the Dhātu-Pāṭha 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.
विश्वतोमुखः — prathamā eka-vacana of viṣvatomukha = 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:


In clear easy-to-read language, rather than a literal translation: a delightful book, though expensive for its size. This translation provides a simple way of getting the context of a verse being studied, and is also useful in selecting a verse of interest to study. The verses are not numbered: it is worth the effort to work through the book numbering the verses in pencil, as well as putting the Chapter number in the top outer margin of each page.

(b) 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.

(d) 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 book is a lot easier for general study.


Divided into thirty lessons, each introducing one or two topics, this book 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.


This contains approximately one third of the *sūtras* of Pāṇinī’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 Śvāmī Śarvānanda etc., by Sri Ramakrishna Math; or with Śaṅkara’s commentary by Advaita Ashrama (Eight Principal Upaniṣads, and Chīṇḍogya, by Śvāmī Gambhīrānanda; Bṛhadāranyaka by Śvāmī Madhāvananda).
Answers to Exercises

Answers: Lesson 1

2. He stands and you speak.
3. I speak and you stand.

1.B.3.e.1. tišt̪hati vadāmi ca 4. vadasi tišt̪hati ca
2. tišt̪hasi vadati ca 5. tišt̪hāmi vadatī ca
3. vadasi tišt̪hāmi ca 6. vadāmi tišt̪hāsī 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. tišt̪hāvaḥ vadatha ca
2. vadathaḥ tišt̪hasti ca
3. tišt̪hathaḥ vadathaḥ ca
4. tišt̪hānti vadāmi ca
5. tišt̪hāti vadatha ca
6. vadathaḥ tišt̪hati ca
7. tišt̪hāmaḥ vadathaḥ ca
8. vadatha tišt̪hāsī 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. naraḥ aśvam nayate
   2. aśvau naram nayete
   3. naraḥ vadanti nayante ca
   4. aśvah naram vṛkṣam nayate
   5. vṛkṣah aśvah ca tiṣṭataḥ
   6. naraḥ aśvān 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. aśvena gacchati
   2. aśvam naraḥa nayete
   3. vṛkṣān aśvaiḥ vahanti
   4. aśvān vṛkṣāt gacchāmaḥ
   5. vṛkṣam naraḥ aśvēna labhāvahe
   6. aśvāh naram vṛkṣēbhyaḥ 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. aśvayoh tīṣṭhati
   2. vrkṣeṣu naraḥ aśvah ca tīṣṭhataḥ
   3. naraṇoh vrkṣāḥ tīṣṭhant i
   4. narasya aśvah naram vrkṣebhyaḥ vahati
   5. aśvau naram vrkṣam vahataḥ
   6. (he) aśva vrkṣam naryā vahasi
   7. narasya aśvān vrkṣāt labhate
   8. naram aśvam vrkṣāt vahathaḥ

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 tisthataḥ ca bālā vadaṭi

2. aśvam nayethe ca phalam labhe
3. *naraḥ bālā ca vṛkṣeṣu aśvābhāṃ gacchataḥ* (assume two horses).
4. naram bālām ca aśvam vṛkṣāt labhāvahe
5. *naraḥ vṛkṣān aśvena phalebhāyaḥ gacchati*
6. bālā phale vṛkṣāt aśvebhāyaḥ labhate
7. *aśvāḥ vṛkṣam bālām narāya vahati*
8. *naraḥ aśvam phalena nayate*
9. *aśvāḥ phalāni bālāḥ narāya vahati*
10. bāle aśve tisthataḥ ca phalam vṛkṣāt labhete

### Answers: Lesson 7

7.B.2.e.1. bālām vṛkṣāt narasya aśvam vahāvahī

2. *naraḥ bālā ca tisthataḥ vadaṭh ca*
3. *aśvāḥ vṛkṣasya phale bālābhāyaḥ labhate*
4. bālāyāḥ aśvāḥ phalāni narāya vahati
5. *naraḥ vṛkṣasya 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 vahathā

2. bālāyāḥ aśvau phalāni naram labhete
3. aśvam vṛkṣasya phalāni nayethe
4. *naraḥ vṛkṣam aśvāt bālāyai labhate*
5. bālā aśvāḥ ca vṛkṣeṣu phalebhāyaḥ gacchataḥ
6. *aśvāḥ vṛkṣān narebhāyaḥ vahanti*
Answers: Lesson 8

8.B.5.c.1. bālā agnim sundarāt narāt gacchati

2. narāh alpām vṛkṣām bālām agnaye śīghram labhate
3. sundarī bālā alpām aśvam nadīm nayate
4. narau sundarāṇī phalāni alpāt vṛkṣāt labhete
5. guravāḥ alpam sundaram aśvam nadyau nayante
6. alpaḥ vṛkṣāḥ sundare agnau tiṣṭhati

8.B.5.d.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 guruv nadīm aśvena gacchati

2. bālā alpam phalam narasya gurum vahati
3. bālāyāḥ guruv alpāyām nadyām tiṣṭhati
4. guruvāḥ bālā sundare aśve tiṣṭhati
5. sundarī bālā naram alpam gurum śīghram nayate
6. guruv alpasya vṛkṣasya sundaresu phalesu tiṣṭhati
8.B.5.f. नरस्य गुरूः नदीम् अशेन गच्छति। १॥
बाला अल्पम् फलम् नरस्य गुरुम् कहति। २॥
बालाया: गुरूः अल्पायाम् नदाम् तिष्ठति। ३॥
गुरूः: बाला सुन्दरे अशेन तिष्ठति। ४॥
सुन्दरी बाला नरस्य अल्पम् गुरुम् शीघ्रम् नयते। ५॥
गुरूः: अल्पस्य वृष्णस्य सुन्दरेषु फलेषु तिष्ठति। ६॥

Answers: Lesson 9

9.B.5.c.1. narah phalāni labhate iti bāle vadataḥ
   2. he guro bāle nayase iti alpaḥ narah vadati
   3. aśvah vṛkṣasya phalāni bālayai vahati
   4. phalam vṛkṣāyāt aśvena narāya vahataḥ
   5. vṛkṣam alpau aṃī aśvaiḥ śīghram vahāmi
   6. nadī alpam vṛkṣam sundarīṃ bālāṃ vahati

9.B.5.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.5.e.1. phalāni aśvam labhe iti bālā gurum vadati
   2. vṛkṣam nadīṃ vahāmi iti narah bālāṃ vadati
   3. bālāyāḥ phale naram śīghram labhadhve
   4. phalāni bālāyāḥ vṛkṣat labhāvāhe
   5. narah bālā ca sundaram gurum nadyā gacchataḥ
   6. sundarī bālā aśvam alpān vṛkṣān phalebhyaḥ nayate
9.B.5.f. फलानि अध्यम् लभे हिति बाला गुरुम् बदति। १॥
वृद्धम् नवीम् वहामि हिति नरः बालाम् बदति। २॥
बालाया: फले नरम् श्रीग्राम् लभाये। ३॥
फलानि बालाया: वृद्धात् तर्पिते। ४॥
नरः बाला च सुन्दरम् गुरुम् नदा गच्छतः। ५॥
सुन्दरी बाला अध्यम् अल्पान् वृद्धान् फलेभ्य: नयते। ६॥

Answers: Lesson 10

1. व्यक्त्वन
2. सत्यानन्द
3. साध्वीश
4. कर्तृकार
5. अत्रेय
6. भवादि
7. आनंदेतादु
8. कपोलन्द्र
9. महार्षि or महाधृष्टि
10. हरेुष
11. शान्त्यमृतम्
12. नदीश
13. महेश्वर
14. मायेव
15. हस्तेज्ज्ञि
16. देव्यानन्द
17. विष्णु आस्य
18. परमात्मन्
19. नेति
20. पित्रानन्द
21. पावकः
22. मध्यावार्य
23. महेंद्र
24. कर्तानन्द
25. कृष्णम्
26. नैव
27. शिवोदनम्
28. गूर्वक्तवम्
29. परमेश्वर
30. प्रत्येकम्
Answers: Lesson 11

1. नरावल्पं वृक्षमणिनिमश्राइहहतः:
   The men (two) carry the small tree to the fire from the horse.

2. बालाध्वं नरं व वृक्षार्धदत्ते
   The girl takes the horse and the man from the tree.

3. फलान्यश्रं वहसताति गुरूवाल्ला वदति
   “I carry the fruit (pl.) to the horse,” the teacher says to the girls (pl.).

4. गुरू अल्पं नरं वृक्षायाच्चेत्रन गच्छतः: (see 10.A.4.b)
   The teachers (two) go quickly to the small man from the tree.

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

6. बालाध्वमल्यां नविनं वृक्षास्यते
   The girl leads the horse to the small river from the tree.

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

8. गुरूरगिन नरारौं तत्तत्यास्य बाला वदति
   “The teacher is going to the fire from the man,” the small girl says.

9. बालाल्लेम्यो अशेन नरारौं गच्छतः:
   The girl and the small horse go to the fire from the man.

10. अपेयम्य: फलेम्य: सुनदरेपु वृक्षेपु गच्छव: (no sandhi)
    We (two) are going among the beautiful trees for small fruit (pl.).

Answers: Lesson 12

The words are given in the form found in the dictionary:

1. आत्मन 135a    8. ब्रह्मन् 737c    15. पुरुष 637a
3. योग 856b    10. Rajas 863b    17. शरीर 1057c
5. Jñāna 426a    12. ऋषि 226c    19. अनन्त 25a
6. A-nanda 139c    13. विष्णु 999a    20. कृष्ण 306b
7. Vy-ākaraṇa 1035c    14. hṛdaya 1302c or Krishṇa 308a
Answers: Lesson 13

1. अन्वय -vyatireka 46b
2. तुष -sattva -tā 894b
3. Vi-vāha -kāla 987b
4. Saṃ-skṛta 1120c
5. कलि -yuga 262a
6. Mūḍha 825b
7. Saṃ-gama -maṇi 1128c
8. Kshatriya -dharma 325b
9. वाल -rūpa -dhṛtik 729b
10. Bhagavad -gītā 744a
11. Mano -bhava -sāsana 785b
12. Vi-veka 987c
13. Saṃ-yoga 1112b
14. Dhyāna -yoga 521a
15. Adhy-āropa 23b
16. Śraddhātṛi 1095c
17. Hiraṇya -garbha 1299c
18. पूर्व -paksha -pāda 643c
19. Mleccha -jāti 837c
20. A-ग्रीहिता 1309a

Answers: Lesson 14

1. 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. (√bhṛ) fear, alarm, dread ...
   mw758a भो 1.bhṛ, cl.3. P. ... to fear, be afraid of ...

2. mw642a पूर्णa, mfn. ... n. fulness, plenty, abundance
   mw641a पूर pūra, (√prṛ, Caus.) ...
   mw648a पूर prṛ, cl.9. P. ... to fill ... to sate, cherish, nourish ...

3. mw677b Praty-āhāra m. drawing back ... abstraction
   mw677b प्रयाह praty-ā-√hṛi P. -harati to withdraw
   mw663c Praty, in comp. before vowels for prati above
   mw661b प्रति 1.prati, ind. (as a prefix ... towards, back ...
   mw126a आ 4.ā (as a prefix ... near, near to, towards ...
   mw1302a ह 1.hṛi, 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 अधीत 3.a...** having a negative or privative or contrary sense.

**mw393a Cāpalya, n. ... agitation, unsteadiness, fickleness**

**mw393a चापल cāpala, n. (from cap) mobility ... unsteadiness.**

**mw388b चपल capala, mf(ā)n. (√kamp ...) shaking, trembling**

**mw252b कम्प kamp, cl.1.Ā... to tremble, shake**

5. **mw396b Citra-karman... ∨rma-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, mfn (ā)n. conspicuous, excellent, distinguished ...**

**mw395b वित 4.cit, cl.1... to perceive, fix the mind upon, attend to ...**

**mw258b कर्मन karan, a, n. √क्रिय act, action, performance ...**

**mw300c कृ 1.क्रिय ... 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 विद 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 विद 3.vid on 964c.**

6. **mw523b Nāti ... -mānin ... ("ni-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 अति ... 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 मन man, cl.8.4.Ā... to think, believe, imagine.**
Answers: Lesson 15

mw124b अहम् nom. sg. त.
mw232b पुन ind. just so, indeed, truly, really.
mw3b अखय 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 विष्णु 4.kshi cl.1. P. to destroy, corrupt, ruin, kill, injure.

Dh.P. विष्णु पं ॐ अ ॥ विष्णु श्रयः

mw278a काल 2.kāla m. (√3.kal to calculate or enumerate) ... time (in general).
mw260a √कल 3.kal ... P. (rarely त) ... to impel, incite, urge on ...

Note: Of the four entries for काल, the first may be eliminated because it is अत्मानेपदा, and for the others the artha must be examined. The last is selected as being most suited to the dhātu meaning given in the original word काल.

Dh.P. काल वृं पं से ॐ ॥ काल श्रयः

Dh.P. काल वृं उं से ॐ ॥ काल आत्मादने

Dh.P. काल वृं उं से ॐ ॥ काल गती संjाने व

mw329a Kshepe m. a throw, cast ... moving to and fro, sending, dismissing ... delay, procrastination ... insult, invective, abuse.
mw162a A-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. establsisher, founder, creator, bearer, supporter, arranger.
mw513b ध पा 1.dhā 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. [५] धातां जूं उं अं ॐ ॥ धातां धारणपोषणयोः।

mw515a Dhāraṇa mf(ī)n. holding, bearing, keeping, preserving, maintaining ... n. the act of holding, bearing ... immovable concentration of the mind upon.
mw650b पोष-ṇa mfn. nourishing; n. the act of nourishing, keeping, supporting.

mw994c Viśa-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 विश्व mf(ā)n. (probably from √1.viś to pervade) all, every, everyone; whole, entire, universal, all-pervading, all-containing, omni-present.
mw989a √विश्व 1.viś cl.6. P. to enter, pervade, to be absorbed in ...

Dh.P. विश तृं पं अं अ ॥ विश प्रवेशने।
Pra-veșa-na n. entering, entrance or penetration into ...

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 Kṛśṇa 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 dhātṛ, and more appropriate to the universal aspect implicit in viśvatomukha. 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 dhātṛ 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!’.
   - 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**: ‘goes between’ 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 may often 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:
English Grammatical Terms

(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)](O4). 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.

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 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.
Sanskrit Glossary and Index

Each entry word is given a simple translation (in single quotes where it is literal); followed by a brief description, and page reference(s) to where the word may be more fully described or applied.

**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]

**Aṇ-udāṭa**, not raised: one of the three pitches or tones (svāra) of the vowel accent system of Vedic Sanskrit. [71]

**Aṇunāsika**, nasal: characteristic of those sounds uttered through both nose and mouth. [14, 73]

**Aṇubandha**, bound along with: a letter or syllable attached to a dhātu and marking some peculiarity in its inflection. [110]

**Aṇusvāra**, after sound: (1) a nasal sound following a svāra. [6] (2) sandhi substitute for an m before a consonant. [64, 86]

**Aṇaṭāṃstha**, stand between: general name for the semi-vowels ya ra la va. [21, 79]

**Arthā**, meaning: the word(s) provided in the Dhātu-Pātha as the sense of the meaning of a dhātu. [109-112]

**Arḍha-sprṣṭa**, half-contact: the ‘inner effort’ applicable to the āṣman consonants śa sa 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]

**Avagrāha**, ॐ: symbol for the elision of ॐ at the beginning of a word due to sandhi. [63, 80]

**Avāsāna**, 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]

**Avyayibhāva Samāsa**: an adverbial compound, the first word of which is the more important. [83, 89]

**Āṣṭan**, eight: the cardinal number; the figure eight. [64]

**Ātmane-pada**, expression for oneself: verbal voice. [25, 104, 113]

**Ātmane-bhāṣā**, expression for oneself: verbal voice, synonymous with ātmane-pada. [113]

**Ābhyaṇtara-prayatna**, inner effort: the method (within the mouth) of articulating sounds. [13, 73]

**Itaretara Dvandvā Samāsa**: the basic copulative compound whose number is the sum of its members. [88]

**Iti**, thus: used as inverted commas, or separating a word from its definition. [75]

**Īśat-sprṣṭa**, slight contact: the ‘inner effort’ applicable to the semi-vowels ya ma and va. [21, 73]

**Īśad-vivṛta**, slightly open: the ‘inner effort’ applicable to the āṣman consonants śa sa 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]

**Udāṭta**, raised: one of the three pitches or tones (svāra) of the vowel accent system in Vedic Sanskrit. [71, 91]

**Upadhmāṇīya**, =: the rare half visarga before pa or pha. [22, 63]
Upapada Tatpurusa Samasa: determinative compound having a dhatu 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]

Ukhayato-bhasa, ‘expression for both’: verbal voice, dhatu conjugation in parasmai-bhasa or amatma-bhasa. [113]

Usman, ‘heated’: general name for the group of four consonants sa, sa, 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 dehi-, baha-vacana. [17, 26]

Eka-sruti, ‘single hearing’: the neutral sound of Classical Sanskrit, as contrasted with the tonal accent (svara) system of Vedic Sanskrit. [71]

Osthya, labial: the mouth position used with the pronunciation of u, pa-varga, and va. [13, 23, 73]

Kanthatalavya, guttural and palatal: the mouth position associated with the pronunciation of e, and ai. [13, 73]

Kanthostrhya, guttural and labial: the mouth position associated with the pronunciation of o, and au. [13, 73]

Kanthhya, guttural: the mouth position associated with the pronunciation of a, ka-varga and ha. [13, 23, 73]

Kartr: the agent of the verb, expressed in prathamad with an active verb, or triyug with a passive verb. [49]

Karmadiharya Tatpurusa Samasa: determinative compound which, if dissolved, the members would have the same case ending. [88]

Karman: the immediate object of the agent, expressed in dvitrig with an active verb, or prathamad with a passive verb. [49]

Ka-varga, ka-group: the group of stops beginning with ka, i.e. ka kha ya yha. [13, 63]

-kara, ‘action’: suffix appended to a Sanskrit letter/sound to name it, e.g. ka-kara. [21]

Kriya, verb: (1) fully inflected form of the verb. [9] (2) one of the four types of word. [75]

Kriya-visea, adverb: an indeclinable that qualifies a verb. [67, 75]

Ksra: pronunciation of. [56]

Gana, ‘class’: there are ten classes of dhatu. [17, 109, 113]

Gun, ‘quality’: the secondary form of vowels. [78]

Ghostra, voiced: a characteristic of those consonants that are uttered with the vocal cords vibrating. [14, 73]

Caturn, four: the cardinal number; the figure four. [64]

Caturth Vibhakti, fourth case: dative affix 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. [13, 63]

Jhvanliya, z: a rare half-visarga before ka or kha. [6, 22, 63]

Jna: pronunciation of. [57]

Tatpurusa Samasa, determinative compound: in which the first word qualifies the second. [83, 88]

Talaya, palatal: the mouth position associated with the pronunciation of i, ca-varya, ya and sa. [13, 23, 73]
**Tiṁ-Vibhakti**, verbal suffix: the suffix of the *kriyā* indicating *puruṣa* and *vacana* [9, 32]

**Trītyā Vibhakti**, third case: instrumental suffix to nouns and adjectives. [33, 51]

**Trī**, three: the cardinal number; the figure three. [64]

**Dantoṣṭhyā**, dental and labial: the mouth position associated with the pronunciation of the English ‘t’ and ‘d’. [15, 21]

**Dantya**, dental: the mouth position associated with the pronunciation of *l*, *ta*-varga, *la* and *sa*. [13, 23, 73]

**Daśa**, ten: the cardinal number; the figure ten. [64]

**Dīrga**, ‘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]

**Dva**, two: the cardinal number; the figure two. [64]

**Dvandva Samāsa**, copulative compound: a type of compound in which the words are of equal importance. [83, 88]

**Dvigu Tatpurusa Samāsa**, a determinative compound having a numeral or word denoting direction as its first member. [88]

**Dvītyā Vibhakti**, second case: accusative affix to nouns and adjectives. [26, 51]

**Dvi-vacana**, ‘two-speaking’: grammatical dual number; the word suffix denoting that two persons or things are referred to. See also *eka*-bahu-vacana. [17, 26]

**Dhātu**, root: rudimentary meaningful verbal element from which words are derived. [8, 92, 103, 104, 109, 113]

**Naṁ-Tatpurusa Samāsa**, determinative compound with a negative particle as its first member. [89]

**Napuṣāka-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 *atmane*-pada and *parasmai*-pada. [25, 104, 113]

**Parasmai-pada**, expression for another: verbal voice. [25, 104, 113]

**Parasmai-bhāṣā**, 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]

**Pāṇini**, 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 (prathama-puruṣa), spoken to (madhyama-puruṣa), and the person speaking (uttama-puruṣa). [9]

**Pūrṇa-vīrāma**, (¶) full stop: indicates the end of a verse or end of a paragraph. [63]
Prāṇa Śabda: a name applied to the mystical symbol √. [63]

Pratīya, 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: nominative suffix of nouns and adjectives. [26, 51] (2) and vocative. [38]

Prayatna, effort: the method of articulating sounds: divided into ābhyanantam- and bāhya-prayatna. [13]

Prāṇa, ‘breath’: see alpa-prāṇa and mahā-prāṇa. [14]

Prātiṣṭha, 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]

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]

Bahuvarīhi Samāśa, 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]

Bhāṣā, speech: verbal voice, see ātmāne-, paraśmaï-, 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]

Mātrā: name applied to the first sixteen sounds of the Sanskrit alphabetical order. [6]

Mātrā, ‘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 r, ta-varga, m, and s ṣ. [13, 23, 73]

Repha: traditional name for m which, unlike other sounds, does not use the -kāra suffix. [21]

La-kāra, l-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]

Liṅga, grammatical gender: there are three genders, puṃ- strī- napuṣaksaka-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 (su-p vibhakti), as well as the personal endings for verbs (ti-n vibhakti). [32]

Virāma, (,) stop: indicates a consonant without a following vowel. [53]

Virāma, (1) stop: indicates the end of a half-verse or end of a sentence. [63]

Viśeṣaṇa, 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]

Visarjaniya, ‘emitted’: unvoiced breath after a vowel: synonymous with visarṣya. [6, 22, 63]
Vṛddhi, ‘increase’: strengthened form of vowels. [78]

Vyañjana, ‘embellishment’: general name for any consonant. [1, 103]

Vyādhikaraṇa 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]

Śaṣ, six: the cardinal number; the figure six. [64]

Śaṣṭhi Vibhakti, sixth case: genitive affix to nouns and adjectives. [38, 51]

Samyoga, ‘bound together’: a conjunct consonant; consonants not having a separating vowel or pause. [53]

Samjñā, 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]

Sandhyakṣaṇa, compound vowel: general name for e ai o au. [4]

Saptan, seven: the cardinal number; the figure seven. [64]

Saptamī Vibhakti, seventh case: locative suffix to nouns and adjectives. [38, 51]

Samānādhiṣṭharaṇa Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have different case endings. [88]

Samāsa, ‘placed together’: a compound word. [83]

Samāhāra Dvandva Samāsa: copulative compound whose members are taken collectively as a unit; the compound is treated as a neuter singular noun. [88]

Sampradāraṇa: the process whereby an antaḥstha is replaced by a simple vowel. [81]

Sambodhana, calling, addressing: case ending of nouns and adjectives, variation of prathām-vibhakti. [38, 51]

Sarma-nāman, ‘name of all’: pronoun. [75]

Savarṇa, homophonic: categories of sounds having the same mouth position and ‘inner effort’. [63]

Sup-vibhakti: case endings used for nouns and adjectives. [26]

Sthāna, ‘position’: the various mouth positions used in uttering vowels and consonants. [13]

Strī-liṅga, feminine: one of the three grammatical genders. [26, 50, 65]

Sparśa, ‘contact’: the general name for the group of 25 stops ka through ma. [13, 73]

Sṛṣṭa, ‘contact’: the ‘inner effort’ for the 25 sparśa ka through ma. [13, 73]

Svara, ‘sound’ or ‘tone’: (1) a general term for the vowels. [1] (2) a term for the tonal accents (udāṭṭa an-udāṭṭa svarita) of Vedic Sanskrit. [71]

Svarīta, mixed tone: one of the three pitches or tones (svara) of the vowel accent system of Vedic Sanskrit. [71, 91]

Halanta, ‘consonant-final’: ending in a consonant without a following vowel. [53]

Hrasva, ‘short’: the short measure, or vowels having this measure. [1]