

Sanskrit Course 2: *Reading, Writing*

marks (consonants) with various tones (vowels)

गो

भु

कृ

शि

compound marks (consonants together)

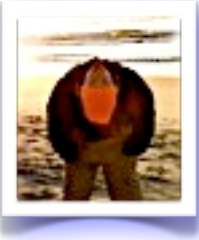
क्त

त्र

स्य

न्त





Welcome! Pierre here, from the South Carolina beach, letting you know that I am excited that your Sanskrit curiosity continues. I welcome your feedback (especially any errors you notice) at pierre@evolutionyoga.org

In **Sanskrit Course 1: The Ring of Sounds**, you returned home to your own mouth and palate - reclaiming your sounds just for the fun of making sound, sounds that felt true at specific locations.

In addition, you learned the visual characters chosen to represent these sounds, and that the idea of a written “letter” was once a picture of what your mouth did when creating the sound.

You learned that what we (in English) name vowels are “tones.” What we name consonants are “indicating marks”. Each “mark” in its neutral form, carries the “tone” अ . For example, the character क = “ka”

Confused? It is worth returning to course 1 and ensuring a strong foundation in comprehension of its material before moving on to this course, where I will be using less transliteration (Roman or English letters to approximate the Sanskrit font).

Sanskrit Course 2: Reading, Writing contains two major sections:

- First - how to read/write marks with all tones. Example: “ka” = क
“ko” = को
- Second - how to read/write compound marks. Example: “bhaya” = भय
“bhya” = भ्य

A mark can occur in language without a tone, which will be useful for understanding both of our major sections in course 2. This is where we will begin.

marks written without a tone

To write a mark without a tone, use this character immediately afterward:

named **विराम** *virāma*, “

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
(no tone)	,	क् <i>k</i>	ख् <i>kh</i>	ग् <i>g</i>	घ् <i>gh</i>

It is difficult to pronounce this second row, (marks without a tone), unless other sounds come before. Try pronouncing them!

Notice how the visual character morphs as your mouth does - this little character

changes the writing to say “stop - don’t make a sound (tone)”

क *ka* क् *k*

Virāma is used primarily in the written language when a word ends at a mark (with no tone after it). To do this, end a tone by landing at the concluding mark, as in:

वक् *vak*

तत् *tat*

अहम् *aham*

marks written with the tone आ

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
आ	᳚	का <i>kā</i>	खा <i>khā</i>	गा <i>gā</i>	घा <i>ghā</i>

Notice that the same change in writing occurs:

- अ changes to आ by the addition of an extra vertical line ᳚

Reading left-to-right, this visually represents “keep going - grow the tone”:

अ आ

- क changes to का by the addition of an extra vertical line ᳚

᳚ means “keep going - grow the mark’s tone to ā”

marks written with the tones इ and ई

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
इ	ि	कि <i>ki</i>	खि <i>khi</i>	गि <i>gi</i>	घि <i>ghi</i>
ई	ी	की <i>kī</i>	खी <i>khī</i>	गी <i>gī</i>	घी <i>ghī</i>

Notice the changes in writing:

क कि

ि contains a similar curve as the bottom of the tone इ

ि is added before the mark, which is against the direction of reading, and implies “keep it short” or “short tone i”

क की

ी contains a similar curve (like a continuation) of the top hat of ई

ी is added after the mark, with the direction of reading, implying “keep it going - grow the tone” (as before with ी added after the mark for आ).

In this case, “keep it going” means “long tone ī”.

marks written with the tones उ and ऊ

for a mark to carry this tone	use this character				
अ	(none)	क ka	ख kha	ग ga	घ gha
उ	ु	कु ku	खु khu	गु gu	घु ghu
ऊ	ू	कू kū	खू khū	गू gū	घू ghū

Notice the changes in writing:

क कु

- ु contains a similar curve as the bottom of the tone उ
- ु is angled against the direction of reading, and implies “keep it short” or “short tone u”

क कू

- ू contains a similar curve as the end of ऊ
- ू is angled with the direction of reading, implying “keep it going - grow the tone” or “long tone ū”

marks written with the tones ऋ and ॠ

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
ऋ	८	कृ <i>kr</i>	खृ <i>khṛ</i>	गृ <i>gr</i>	घृ <i>ghṛ</i>
ॠ	९	कृ̄ <i>kṝ</i>	खृ̄ <i>khṝ</i>	गृ̄ <i>gṝ</i>	घृ̄ <i>ghṝ</i>

These are among the simplest of the changes in writing -

क कृ

८ short tone ṛ is from the single hook contained in ऋ

क कृ̄

९ long tone ṝ is from the double hook in ॠ

mark written with the tone

लृ

There is only one occurrence of this, so you will seldom, if ever, see it:

for a mark to carry this tone	use this character	
लृ	लृ	कृलृ k/p

The tone लृ only occurs this single time with a mark: कृलृ = “k/p”, a root sound, which interestingly means “fit to be created, able to be a created”. It is the only time in the language that a word has been “fit to be created” from this tone.

The tone लृ only occurs by itself in the language.

You will seldom, if ever, see any use of these tones.

marks written with the tones ए and ऐ

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
ए	◌ [◌]	के <i>ke</i>	खे <i>khe</i>	गे <i>ge</i>	घे <i>ghe</i>
ऐ	◌ [◌]	कै <i>kai</i>	खै <i>khai</i>	गै <i>gai</i>	घै <i>ghai</i>

The written characters of the tones (on their own) have streamers:

ए has one streamer below -----> 1 streamer pictured as ◌[◌]

ऐ has one streamer below,
as well as a second one above -----> 2 streamers pictured as ◌[◌]

क के

◌[◌] one streamer, same as ए e

क कै

◌[◌] two streamers, same as ऐ ai

course 1 review:

straight route ए = अ → इ represented by 1 streamer ◌[◌]

expanded route ऐ = अ → इ represented by 2 streamers ◌[◌]

marks written with the tones ओ and औ

for a mark to carry this tone	use this character				
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
ओ	ो	को <i>ko</i>	खो <i>kho</i>	गो <i>go</i>	घो <i>gho</i>
औ	ै	कौ <i>kau</i>	खौ <i>khau</i>	गौ <i>gau</i>	घौ <i>ghau</i>

Similar to earlier, with आ, notice that the same changes in writing occur:

क को

क + ो = को

अ + ो = ओ

ो is added after the mark and means “grow the mark’s tone” to ओ

ो is a straight route, 1 streamer ओ = अ → उ

क कौ

क + ै = कौ

अ + ै = औ

ै is added after the mark and means “grow the mark’s tone” to औ

ै is an expanded route, 2 streamers औ = अ → उ

for a mark to carry this tone	use this character				
(no tone)	,	क् <i>k</i>	ख् <i>kh</i>	ग् <i>g</i>	घ् <i>gh</i>
अ	(none)	क <i>ka</i>	ख <i>kha</i>	ग <i>ga</i>	घ <i>gha</i>
आ	ा	का <i>kā</i>	खा <i>khā</i>	गा <i>gā</i>	घा <i>ghā</i>
इ	ि	कि <i>ki</i>	खि <i>khi</i>	गि <i>gi</i>	घि <i>ghi</i>
ई	ी	की <i>kī</i>	खी <i>khī</i>	गी <i>gī</i>	घी <i>ghī</i>
उ	ु	कु <i>ku</i>	खु <i>khu</i>	गु <i>gu</i>	घु <i>ghu</i>
ऊ	ू	कू <i>kū</i>	खू <i>khū</i>	गू <i>gū</i>	घू <i>ghū</i>
ऋ	ृ	कृ <i>kr</i>	खृ <i>khṛ</i>	गृ <i>gr</i>	घृ <i>ghṛ</i>
ॠ	ॡ	कृ <i>kṛ</i>	खृ <i>khṛ</i>	गृ <i>gṛ</i>	घृ <i>ghṛ</i>
ऌ	ॡ	कृ <i>kḷ</i>			
ए	े	के <i>ke</i>	खे <i>khe</i>	गे <i>ge</i>	घे <i>ghe</i>
ऐ	ै	कै <i>kai</i>	खै <i>khai</i>	गै <i>gai</i>	घै <i>ghai</i>
ओ	ो	को <i>ko</i>	खो <i>kho</i>	गो <i>go</i>	घो <i>gho</i>
औ	ौ	कौ <i>kau</i>	खौ <i>khau</i>	गौ <i>gau</i>	घौ <i>ghau</i>

marks written with tones

Following are tables for each tone, with the marks that commonly carry it.

Practice reading (chanting) the following tables. Course 1 will help with the various marks.

आ

इ

का	खा	गा	घा	
चा	छा	जा	झा	
टा	ठा	डा	ढा	णा
ता	था	दा	धा	ना
पा	फा	बा	भा	मा
	या	रा	ला	वा
	शा	षा	सा	हा

कि	खि	गि	घि	
चि	छि	जि	झि	
टि	ठि	डि	ढि	णि
ति	थि	दि	धि	नि
पि	फि	बि	भि	मि
	यि	रि	लि	वि
	शि	षि	सि	हि

ई

की	खी	गी	घी	
ची	छी	जी	झी	
टी	ठी	डी	ढी	णी
ती	थी	दी	धी	नी
पी	फी	बी	भी	मी
	यी	री	ली	वी
	शी	षी	सी	ही

उ

कु	खु	गु	घु	
चु	छु	जु	झु	
टु	ठु	डु	ढु	णु
तु	थु	दु	धु	नु
पु	फु	बु	भु	मु
	यु	रु	लु	वु
	शु	षु	सु	हु



कू	खू	गू	घू	
चू	छू	जू	झू	
टू	ठू	डू	ढू	णू
तू	थू	दू	धू	नू
पू	फू	बू	भू	मू
यू	रू	लू	वू	
शू	षू	सू	हू	



कू	खू	गू	घू	
चू	छू	जू	झू	
टू		डू		णू
तू	थू	दू	धू	नू
पू	फू	बू	भू	मू
			वू	
शू	षू	सू	हू	

क

कू

गू

जू

तू

दू

पू

बू

शू

सू

ए

के

खे

गे

घे

चे

छे

जे

झे

टे

ठे

ढे

ढे

णे

ते

थे

दे

धे

ने

पे

फे

बे

भे

मे

ये

रे

ले

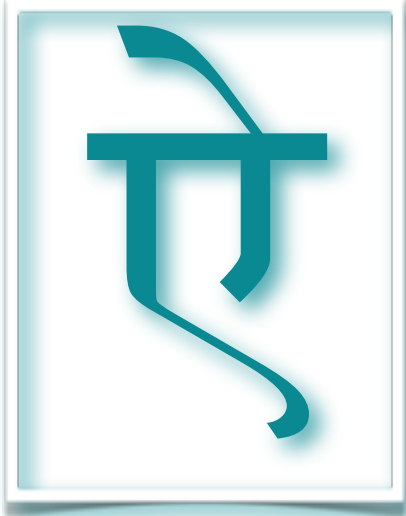
वे

शे

षे

से

हे



कै	खै	गै	घै	
चै	छै	जै	झै	
टै	ठै	डै	ढै	णै
तै	थै	दै	धै	नै
पै	फै	बै	भै	मै
	यै	रै	लै	वै
	शै	षै	सै	है



को	खो	गो	घो	
चो	छो	जो	झो	
टो	ठो	डो	ढो	णो
तो	थो	दो	धो	नो
पो	फो	बो	भो	मो
	यो	रो	लो	वो
	शो	षो	सो	हो



कौ	खौ	गौ	घौ	
चौ	छौ	जौ	झौ	
टौ	ठौ	डौ	ढौ	णौ
तौ	थौ	दौ	धौ	नौ
पौ	फौ	बौ	भौ	मौ
	यौ	रौ	लौ	वौ
	शौ	षौ	सौ	हौ

Notice the few, unusually written characters:

रु

रू

ह्र

रु ru

रू rū

ह्र hr

Also notice that only select marks occur regularly with the tones ऋ or ॠ

practice reading, writing (and transliterating)

Following are words containing marks with different tones. First, practice reading the word. Second, write the same word. Finally, transliterate the writing into English letters (sometimes requiring the special marks used in international transliteration).

Remember, the **order of importance** in learning Sanskrit is:

1

Feel 5 distinct mouth positions, and identify different sounds at each position. Always return to this when learning and when questions arise.

2

Learn this font देवनागरी and use it whenever possible

3

Learn transliteration (use of English or Roman letters) for ***devanāgarī*** but discard it whenever possible

Use colorful page 11 of this course, as well as the table in course 1, as guides for the internationally accepted transliteration marks.

Also know that you will encounter many other forms of transliteration as you browse the internet. While they can be useful to learn and explore, remember that all **transliterations most likely contain errors**. The use of transliteration is similar to the use of a set of training wheels for learning to ride a bicycle - take it off when you can.

speak (read)	write	transliterate
गो	गो	go
भु		
कृ		
मा		
नि		
लीला		
देवः		
पिबति		
गायामि	गायामि	gāyāmi
काल		
विभूति		
हिमालाय		
गीता		
भगवत्		
फलेषु		
कैलास		

speak (read)	write	transliterate
नौ		
भोग		
ऋषिः		
रूप		
देशः		
वैर		
विचार		
निरोध		
गणेष		
भौमा		
कौशेयम्		
वीरासन		
भेकासन		
विनियोगः		
अभिभव		
अनुगमात्		

speak (read)	write	transliterate
परिणामाः		
अनुनासिक		
रूढ		
वाहिता		
एतेन		
कृतम्		
हृदय		
बालिका		
नाभि		
कूपे		
चराचरौ		
नारायण		
उदान		
जीवम्		
कोमल		
सुखिनो		

speak (read)	write	transliterate
आलोक		
समाधिः		
संवेदन		
नारी		
विषयी		
मृदु		
नैतत्		
पुरुष		
शुभाशुभयोः		
जायात्		
पिपासा		
पितृणाम्		
विराम		
बीज		
धारणासु		
योगैः		

Answer Key

speak (read)	write	transliterate
गो	गो	go
भु		bhu
कृ		kṛ
मा		mā
नि		ni
लीला		līlā
देवः		devaḥ
पिबति		pibati
गायामि	गायामि	gāyāmi
काल		kāla
विभूति		vibhūti
हिमालाय		himālāya
गीता		gītā
भगवत्		bhagavat
फलेषु		phaleṣu
कैलास		kailāsa

speak (read)	write	transliterate
नौ		nau
भोग		bhoga
ऋषिः		ṛṣiḥ
रूप		rūpa
देशः		deśaḥ
वैर		vaira
विचार		vicāra
निरोध		nirodha
गणेश		gaṇeṣa
भौमा		bhaumā
कौशेयम्		kauśeyam
वीरासन		vīrāsana
भेकासन		bhekāsana
विनियोगः		viniyogaḥ
अभिभव		abhibhava
अनुगमात्		anugamāt

speak (read)	write	transliterate
परिणामाः		pariṇāmāḥ
अनुनासिक		anunāsika
रूढ		rūḍha
वाहिता		vāhitā
एतेन		etena
कृतम्		kṛtam
हृदय		hṛdaya
बालिका		bālikā
नाभि		nābhi
कूपे		kūpe
चराचरौ		carācarau
नारायण		nārāyaṇa
उदान		udāna
जीवम्		jīvam
कोमल		komala
सुखिनो		sukhino

speak (read)	write	transliterate
आलोक		āloka
समाधिः		samādhiḥ
संवेदन ***		samvedana
नारी		nārī
विषयी		viṣayī
मृदु		mṛdu
नैतत्		naitat
पुरुष		puruṣa
शुभाशुभयोः		śubhāśubhayoḥ
जायात्		jāyāt
पिपासा		pipāsā
पितृणाम्		pitṛṇām
विराम		virāma
बीज		bīja
धारणासु		dhāraṇāsu
योगैः		yogaiḥ

*** see course 1 for rules governing अं (anusvārah)

compound marks

व्यञ्जनयोगानि

This is the second part of your Course 2. Now that you can read marks carrying different tones, it is time to learn how to read and write occurrences of two marks joined together without a tone in between them.

The example at the beginning of this course: “bhaya” = भय

“bhya” = भ्य

Remember that each mark is neutrally written containing the tone अ .

To write a mark without a tone, use , (named विराम virāma)

क = ka क् = k

Therefore, the first way to learn how to write compound marks is to use ,

between the two marks. Above we have the example: “bhaya” = भय

so, one could write “bhya” = भ्य

However, this is rarely done in the language. Why?

Because, compound marks are not the omission of a tone from the first mark (using) to indicate “stop don’t make a tone”.

Rather, compound marks are the union of 2 or more marks to make a unique, different, composite which will carry a tone.

Therefore, visually, the components of the compound mark will join together, rather than remain separate with in between them. (Though, on rare occasions this will still be necessary.)

So, what is commonly done in the written script is this:

“bhya” = भ्य rather than

“bhya” = भ्य्

Notice that the two marks have joined together in the top example - which is what happens inside your mouth. These conjoined marks create a new puzzle for reading and writing, a puzzle that you are prepared to take apart using your knowledge.

Here is the simple rule to remember in reading and writing:

go top-to-bottom and left-to-right.

Examples:

इष्ट iṣṭa

क्लेश kleśa

आनन्द ānanda

अष्टाङ्ग aṣṭaṅga

recognizing the key elements of compounds

As a general rule, when a mark initiates a compound mark, it will either:

- contain a vertical line that it drops, to join left-to-right with the following mark
- be a curvy character that initiates stacking top-to-bottom with the follower

MARKS initiate LEFT-RIGHT unions

ख	ख्यातिः	khyātiḥ
ग	तिग्म	tigma
च	विच्छेदः	vicchedaḥ
ज	तज्जः	tajjaḥ
ञ	व्यञ्जनम्	vyañjanam
ण	मण्डल	maṇḍala
त	त्वम्	tvam
ध	ध्यानम्	dhyānam
न	नन्द	nanda
प	सुप्त	supta
ब	लब्ध	labdha
भ	अभ्यास	abhyāsa
म	अम्बा	ambā
य	पंचतय्यः	pañcatayyaḥ

MARKS initiate LEFT-RIGHT unions

ल	अल्प	alpa
व	व्यास	vyāsa
श	कश्मलम्	kaśmalam
ष	कृष्ण	kṛṣṇa
स	अस्तु	astu

MARKS initiate TOP-BOTTOM unions

ङ	गङ्गा	gaṅgā
ट	कट्टारः	kaṭṭāraḥ
ड	खड्गः	khaḍgaḥ
द	तद्गति	tadgati
ह	ह्लाद	hlāda

Also, ट and ठ commonly follow ष
optionally creating stacking, as in
इष्ट iṣṭa (alternately इष्ट)

र

goes top-to-bottom in a new style

There exist several exceptions to the general rule, the greatest of which is the stand - between (semi-vowel) mark र .

र is no longer in its original, recognizable form, whether as the first or later member of a compound.

Initiating a compound mark,

र

becomes the hook of the tongue

८

and jumps above the top bar:

कर्म karma

पूर्व pūrva

ऊर्ध्व ūrdhva

Following within a compound mark,

र

becomes a flick of the tongue

—

and rests under and

adjoining its preceding member(s) of the compound:

क्रम krama

व्रतम् vratam

वज्र vajra

commonly united marks

Following are commonly encountered compound marks. It is not necessary to memorize these, merely to understand how they were made. Computer and hand-written styles will vary widely.

Exercise: Practice reading each of the tables on pages 27-37

Adding अ (a) before may help: क्क (kka) is easier to practice as अक्क (akka)

Very unusual ways of writing, that vary from the common ways of either stacking top-to-bottom, or joining left-to-right, have been written in purple.

क्क (क्क) कख

कट कठ

क्त(क्त) कथ

कप कफ

कय क्र कल(क्ल) कव(क्व)

क्ष(क्ष)

क

ख

ख्य ख्र खल ख्व

ग

गग गघ

गण

गद गध ग

गब गभ गम

ग्य ग्र गु ग्व

घ

घ्न

घम

घ्य घ्र घ्ल घ्व

ङ

ङ्क ङ्ख ङ्ग ङ्घ

च

च्च च्छ

च्य च्र च्ल च्व

छ

छ्य छ्र छ्ल छ्व

ज

ज्ज ज्ञ ज्ञ(ज्ज)

ज्य ज्र ज्ल ज्व

झ

झ्य झ्र झ्ल झ्व

ञ

ञ्च(ञ्च) ञ्छ ञ्ज(ञ्ज) ञ्ञ

ञ्य

ञ्श

ਸ

ਸ਼ ਸ
ਘ ਘ ਸ਼

ਰ

ਘ ਰ ਸ਼

ਯ

ਯ ਯ
ਯ ਯ ਸ਼

ਭ

ਘ ਭ ਸ਼

ण

ण्ट ण्ठ ण्ड ण्ह ण्ण
 ण्म
 ण्य ण्र ण्ल ण्व
 ण्ष

त

त्क त्ख

त्त त्थ त्न
त्प त्फ त्म
 त्य त्र त्ल त्व
 त्स

थ

थ्य

थ्र

थ्व

द

द्य

द्व

द्व

द्व

द्व

द्व

द्व

द्व

द्व

ध

ध्य

ध्र

ध्व

ध्न

ध्म

न

न्त न्थ न्द न्ध न्न (न्न)
न्म
न्य न्ल न्व
न्स

प

प्क प्व
प्त प्थ प्न
प्प प्फ प्म
प्य प्र पु प्व
प्श प्स

फ

फ्य फ्र फल फव

व

व्ग व्घ
व्ज व्झ

व्द व्ध व्न
व्व व्व्भ व्व्म

व्य व्र व्ल व्व
व्श व्स

भ

भ्य भ्र भ्ल (भ्ल) भ्व

म

म्प म्फ म्व म्भ म्म
म्य म्र म्ल म्व

य

य्य

र

र्क	ख	ग	घ	
र्च	छ	ज	झ	
र्त	ठ	ड	ढ	र्ण
र्त	थ	द	ध	र्न
र्प	फ	ब	भ	र्म
र्य	र	ल	व	
र्श	र्ष	र्स	ह	

ल

ल्क	ल्ख	ल्ग	ल्घ	
ल्त	ल्थ	ल्द	ल्ध	ल्न
ल्प	ल्फ	ल्ब	ल्भ	ल्म
ल्य		ल्ल	ल्व	
		ल्स		

व

व्य व्र वृ (वल) व्व

श

श्च (श्च) श्छ शज शझ

श्य श्र शु श्व (श्व)
श्श

ष

ष्क ष्व

ष्ट (ष्ट) ष्ट (ष्ठ)

ष्ण

ष्म

प्र

प्व

प्ष

स

स्क स्ख सग स्थ

स्त स्थ सद स्थ (स्र)स्न

स्प स्फ स्व सभ स्म

स्य स्र स्त स्व

स्स

ह

ह्य (हण)

ह्य (हन)

ह्य (हम)

ह्य

ह्य

ह्य

ह्य

unusual script review

In addition to the previously mentioned र , several marks occasionally change form when combined with other marks. Review these examples:

क as the first member of a compound:

क्त kta क्ष kṣa

त as the first member of a compound:

त्त tta त्र tra

द as the first member of a compound:

द् dda द्ध ddha द्भ dbha द्म dma द्य dya

न as the second member of a compound:

ग्न gna न्न nna स्न sna

म as the second member of a compound:

भ्र dma ह्र hma

य as the second member of a compound:

छय chya

टय ङya

ठय ङhya

डय ढya

ढय ढhya

द्य दya

हय hya

श as the first member of a compound:

श्च śca

श्च śra

श्ल śla

श्व śva

There are two very unusual compound marks, each of which are used frequently:

क्ष kṣa

ज्ञ jña (tongue at position 2, sounds similar to gya)

special character, the apostrophe = 5

There are special instances in writing when, due to rules of grammar you may learn later, two words combine and the second word drops a leading vowel. When this happens, the sanskrit apostrophe is used:

सोऽहम् = so'ham

Congratulations! You can now practice reading and writing all of the words in संस्कृतं

practice reading, writing (and transliterating)

speak (read)	write	transliterate
अञ्जनत	अञ्जनत	añjanata
संकीर्णाः		
सूक्ष्म		
व्याख्याता		
स्वाध्याय		
क्रिया		
अविद्या		
ह्लाद		
इन्द्रिय		
श्वानः		
पूर्वेभ्यः		
अशुद्धि		
क्षये		
ज्ञानम्		
ध्यानम्		

speak (read)	write	transliterate
अस्तेय		
ब्रह्मचर्य		
प्रतिष्ठायाम्		
सन्निधौ		
त्यागः		
आश्रयत्वम्		
वीर्य		
अपरिग्रह		
स्थैर्ये		
जुगुप्सा		
सत्त्व		
संस्कारः		
उत्तानासन		
विनियोगः		
आयुर्वेद		

speak (read)	write	transliterate
प्रत्याहार		
चित्त	चित्त	citta
वृत्ति		
द्रष्टृ		
स्वरूपे		
सारूप्यम्		
इतरत्र		
त्यक्त्व		
उत्तिष्ठा		
शब्द		
विकल्पः		
विपर्यय		
अभ्यास		
वैराग्याभ्यां		
स्तिथौ		
अनुश्रविक		
वितृष्णस्य		

speak (read)	write	transliterate
चक्रासन		
आनन्द		
अस्मिता		
प्रकृति		
श्रद्धा		
तीव्र		
ईश्वर		
पूर्वका		
अनवच्छेद		
दौर्मनस्य		
एजयात्व		
मैत्री		
पुण्यापुण्य		
उत्पन्नः		
ज्योतिः		
अग्नि		
ग्रहितृ		

Answer Key

*** see course 1 for rules governing अं anusvārah

speak (read)	write	transliterate
अञ्जनत		añjanata
संकीर्णाः***		saṅkīrṇāḥ
सूक्ष्म		sūkṣma
व्याख्याता		vyākhyātā
स्वाध्याय		svādhyāya
क्रिया		kriyā
अविद्या		avidyā
ह्लाद		hlāda
इन्द्रिय		indriya
श्वानः		śvānaḥ
पूर्वेभ्यः		pūrvebhyaḥ
अशुद्धि		aśuddhi
क्षये		kṣaye
ज्ञानम्		jñānam
ध्यानम्		dhyānam

speak (read)	write	transliterate
अस्तेय		asteya
ब्रह्मचर्य		brahmacarya
प्रतिष्ठायाम्		pratiṣṭhāyām
सन्निधौ		sannidhau
त्यागः		tyāgaḥ
आश्रयत्वम्		āśrayatvam
वीर्य		vīrya
अपरिग्रह		aparigraha
स्थैर्ये		sthairye
जुगुप्सा		jugupsā
सत्त्व		sattva
संस्कारः***		sanskāraḥ
उत्तानासन		uttānāsana
विनियोगः		viniyogaḥ
आयुर्वेद		āyurveda

speak (read)	write	transliterate
प्रत्याहार		pratyāhāra
चित्त		citta
वृत्ति		vṛtti
द्रष्टृ		draṣṭṛ
स्वरूपे		svarūpe
सारूप्यम्		sārūpyam
इतरत्र		itaratra
त्यक्त्व		tyaktva
उत्तिष्ठा		uttiṣṭhā
शब्द		śabda
विकल्पः		vikalpaḥ
विपर्यय		viparyaya
अभ्यास		abhyāsa
वैराग्याभ्यां		vairāgyābhyām
स्थितौ		stithau
अनुश्रविक		anuśravika
वितृष्णस्य		vitṛṣṇasya

speak (read)	write	transliterate
चक्रासन		cakrāsana
आनन्द		ānanda
अस्मिता		asmitā
प्रकृति		prakṛti
श्रद्धा		śraddhā
तीव्र		tīvra
ईश्वर		īśvara
पूर्वका		pūrvakā
अनवच्छेद		anavaccheda
दौर्मनस्य		daurmanasya
एजयात्व		ejayātva
मैत्री		maitrī
पुण्यापुण्य		puṇyāpuṇya
उत्पन्नः		utpannaḥ
ज्योतिः		jyotiḥ
अग्नि		agni
ग्रहितृ		grahitṛ

preparation for course 3

You can now practice reading and writing Sanskrit literature in its own font - which is a key to learning correct pronunciation and beginning to understand its grammar, meaning and philosophy.

In **Sanskrit Course 3: My Musical Voice** you will learn how to properly pronounce words in sanskrit, using its built in meter.

Proper pronunciation prepares you for enjoying chanting in Sanskrit, which then enriches the chanting of devotional songs, mantras, and prayers *in any language*.

Before moving on, practice reading and writing words in देवनागरी .

The internet has several opportunities for you to practice reading. (Note that Hindi, which is far more prevalent on the net, uses the same font with different rules.)

One of my favorite sites is www.bhagavad-gita.org

You can also practice using देवनागरी to write words in any language - even spell your own name - by using the sounds and mouth location. This brings us back to the key to enjoying Sanskrit - I reclaim my own voice by making specific kinds of sounds at specific mouth positions.

examples: प्येर एवोलूशन्योग

Enjoy your practice and see you again for our next course -

Pierre

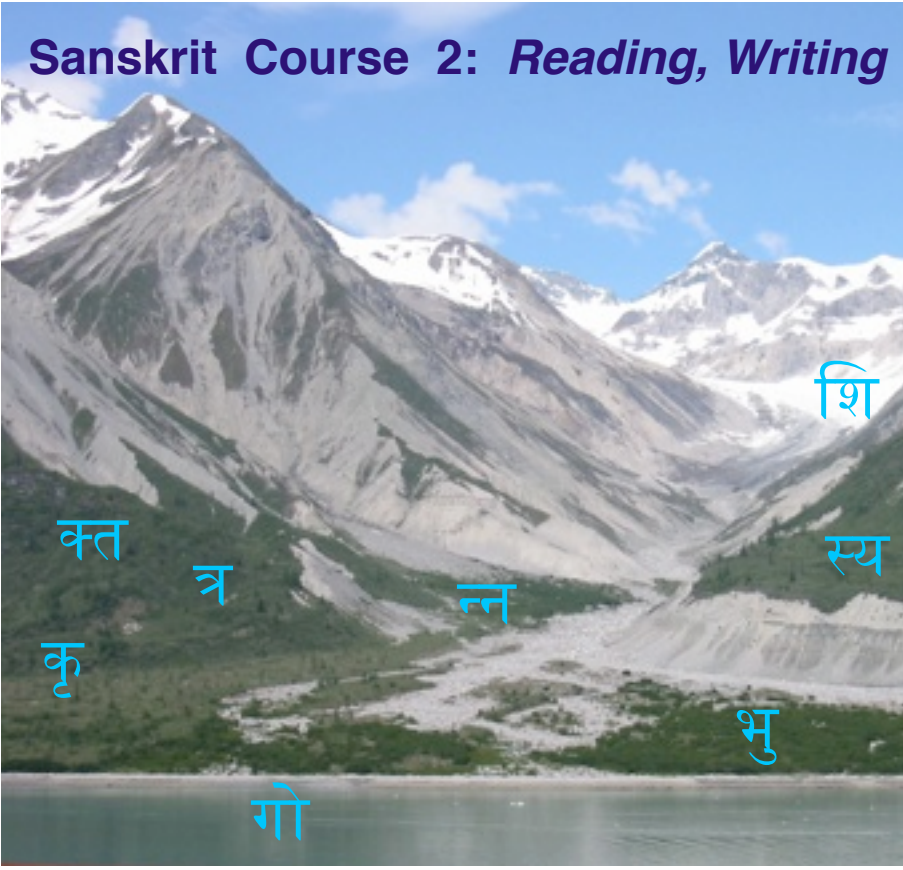
ॐ शान्तिः शान्तिः शान्तिः

evolutionyoga.org

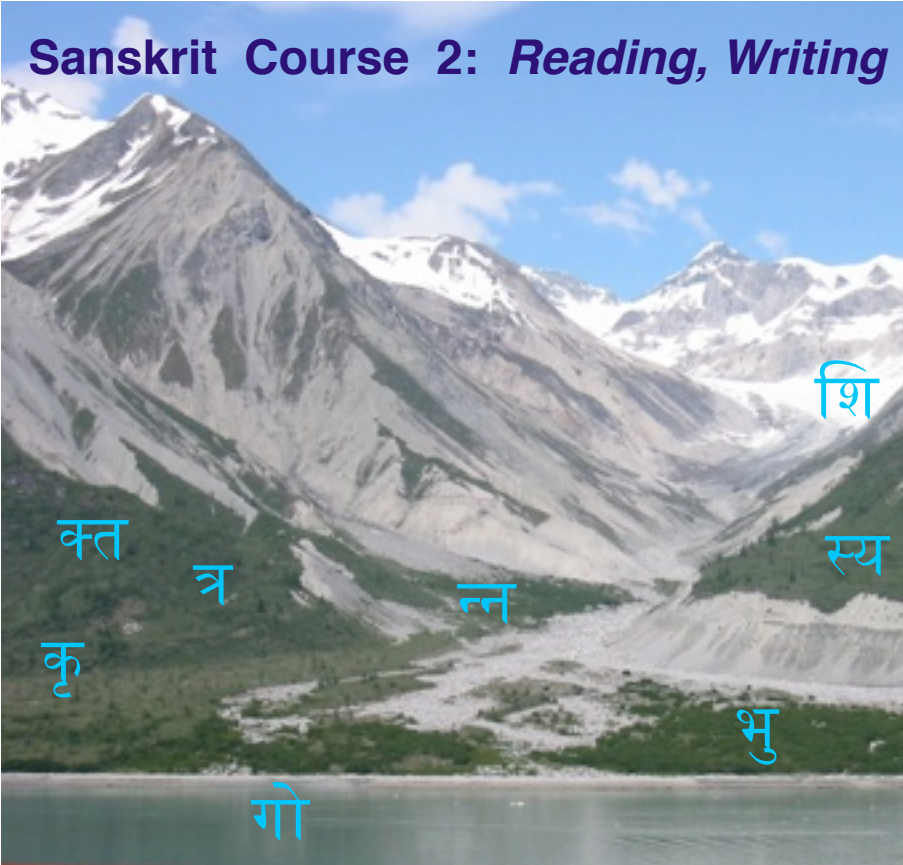
become the dream



Sanskrit Course 2: *Reading, Writing*



Sanskrit Course 2: *Reading, Writing*



cd cover images to print and cut out