A Sanskrit Grammar

by

William Dwight Whitney

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BAND II.

A Sanscrit Grammar, including both the Classical Language, and
the Older Dialects, of Veda and Brahmana
by William Dwight Whitney.

FOURTH EDITION.

[ANASTATIC REPRINT.]

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A
SANSKRIT GRAMMAR,
INCLUDING BOTH THE CLASSICAL LANGUAGE, AND THE OLDER DIALECTS, OF VEDA AND BRAHMANA.

BY

WILLIAM DWIGHT WHITNEY,
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FOURTH EDITION.
(ANASTATIC REPRINT.)

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PREFACE

TO THE FIRST EDITION.

It was in June, 1875, as I chanced to be for a day or two in Leipzig, that I was unexpectedly invited to prepare the Sanskrit grammar for the Indo-European series projected by Messrs. Breitkopf and Härtel. After some consideration, and consultation with friends, I accepted the task, and have since devoted to it what time could be spared from regular duties, after the satisfaction of engagements earlier formed. If the delay seems a long one, it was nevertheless unavoidable; and I would gladly, in the interest of the work itself, have made it still longer. In every such case, it is necessary to make a compromise between measurably satisfying a present pressing need, and doing the subject fuller justice at the cost of more time; and it seemed as if the call for a Sanskrit grammar on a somewhat different plan from those already in use — excellent as some of those in many respects are — was urgent enough to recommend a speedy completion of the work begun.

The objects had especially in view in the preparation of this grammar have been the following:

1. To make a presentation of the facts of the language primarily as they show themselves in use in the literature, and only secondarily as they are laid down by the native grammarians. The earliest European grammars were by the necessity of the case chiefly founded on their native prede-
cessors; and a traditional method was thus established which has been perhaps somewhat too closely adhered to, at the expense of clearness and of proportion, as well as of scientific truth. Accordingly, my attention has not been directed toward a profounder study of the grammatical science of the Hindu schools: their teachings I have been contented to take as already reported to Western learners in the existing Western grammars.

2. To include also in the presentation the forms and constructions of the older language, as exhibited in the Veda and the Brāhmaṇa. Grassmann's excellent Index-Vocabulary to the Rig-Veda, and my own manuscript one to the Atharva-Veda (which I hope soon to be able to make public*), gave me in full detail the great mass of Vedic material; and this, with some assistance from pupils and friends, I have sought to complete, as far as the circumstances permitted, from the other Vedic texts and from the various works of the Brāhmaṇa period, both printed and manuscript.

3. To treat the language throughout as an accented one, omitting nothing of what is known respecting the nature of the Sanskrit accent, its changes in combination and inflection, and the tone of individual words — being, in all this, necessarily dependent especially upon the material presented by the older accentuated texts.

4. To cast all statements, classifications, and so on, into a form consistent with the teachings of linguistic science. In doing this, it has been necessary to discard a few of the long-used and familiar divisions and terms of Sanskrit grammar — for example, the classification and nomenclature of "special tenses" and "general tenses" (which is so indefensible that one can only wonder at its having maintained itself so long), the order and terminology of the conjugation-classes, the separation in treatment of the facts of internal and ex-

* It was published, as vol. XII. of the Journal of the American Oriental Society, in 1881.
ternal euphonic combination, and the like. But care has been taken to facilitate the transition from the old to the new; and the changes, it is believed, will commend themselves to unqualified acceptance. It has been sought also to help an appreciation of the character of the language by putting its facts as far as possible into a statistical form. In this respect the native grammar is especially deficient and misleading.

Regard has been constantly had to the practical needs of the learner of the language, and it has been attempted, by due arrangement and by the use of different sizes of type, to make the work as usable by one whose object it is to acquire a knowledge of the classical Sanskrit alone as those are in which the earlier forms are not included. The custom of transliterating all Sanskrit words into European characters, which has become usual in European Sanskrit grammars, is, as a matter of course, retained throughout; and, because of the difficulty of setting even a small Sanskrit type with anything but a large European, it is practiced alone in the smaller sizes.

While the treatment of the facts of the language has thus been made a historical one, within the limits of the language itself, I have not ventured to make it comparative, by bringing in the analogous forms and processes of other related languages. To do this, in addition to all that was attempted beside, would have extended the work, both in content and in time of preparation, far beyond the limits assigned to it. And, having decided to leave out this element, I have done so consistently throughout. Explanations of the origin of forms have also been avoided, for the same reason and for others, which hardly call for statement.

A grammar is necessarily in great part founded on its predecessors, and it would be in vain to attempt an acknowledgment in detail of all the aid received from other scholars. I have had at hand always especially the very scholarly and reliable brief summary of Kielhorn, the full and
excellent work of Monier Williams, the smaller grammar of Bopp (a wonder of learning and method for the time when it was prepared), and the volumes of Benfey and Müller. As regards the material of the language, no other aid, of course, has been at all comparable with the great Petersburg lexicon of Böhtlingk and Roth, the existence of which gives by itself a new character to all investigations of the Sanskrit language. What I have not found there or in the special collections made by myself or by others for me, I have called below "not quotable" — a provisional designation, necessarily liable to correction in detail by the results of further researches. For what concerns the verb, its forms and their classification and uses, I have had, as every one must have, by far the most aid from Delbrück, in his Altindisches Verbum and his various syntactical contributions. Former pupils of my own, Professors Avery and Edgren, have also helped me, in connection with this subject and with others, in a way and measure that calls for public acknowledgment. In respect to the important matter of the declension in the earliest language, I have made great use of the elaborate paper in the Journ. Am. Or. Soc. (printed contemporaneously with this work, and used by me almost, but not quite, to the end of the subject) by my former pupil Prof. Lauman; my treatment of it is founded on his. My manifold obligations to my own teacher, Prof. Weber of Berlin, also require to be mentioned: among other things, I owe to him the use of his copies of certain unpublished texts of the Brāhmaṇa period, not otherwise accessible to me; and he was kind enough to look through with me my work in its inchoate condition, favoring me with valuable suggestions. For this last favor I have likewise to thank Prof. Delbrück — who, moreover, has taken the trouble to glance over for a like purpose the greater part of the proof-sheets of the grammar, as they came from the press. To Dr. L. von Schröder is due whatever use I have been
able to make (unfortunately a very imperfect one) of the important Maitrāyani-Sārabhīṭa. *

Of the deficiencies of my work I am, I think, not less fully aware than any critic of it, even the severest, is likely to be. Should it be found to answer its intended purpose well enough to come to another edition, my endeavor will be to improve and complete it; and I shall be grateful for any corrections or suggestions which may aid me in making it a more efficient help to the study of the Sanskrit language and literature.

Gotha, July 1879.

W. D. W.

PREFACE

TO THE SECOND EDITION.

In preparing a new edition of this grammar, I have made use of the new material gathered by myself during the intervening years,** and also of that gathered by others, so far as it was accessible to me and fitted into my plan;*** and I have had the benefit of kind suggestions from various quarters — for all of which I desire to return a grateful acknowledgment. By such help, I have been able not only to correct and repair certain errors and omissions of the first edition, but also to speak with more definiteness upon


** A part of this new material was published by myself in 1885, as a Supplement to the grammar, under the title "Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language".

*** Especially deserving of mention is Holzmann's collection of material from the Mahābhārata, also published (1884) in the form of a Supplement to this work; also Bühlingk's similar collection from the larger half of the Rāmāyaṇa.
very many points relating to the material and usages of the language.

In order not to impair the applicability of the references already made to the work by various authors, its paragraphing has been retained unchanged throughout; for increased convenience of further reference, the subdivisions of paragraphs have been more thoroughly marked, by letters (now and then changing a former lettering); and the paragraph-numbers have been set at the outer instead of the inner edge of the upper margin.

My remoteness from the place of publication has forbidden me the reading of more than one proof; but the kindness of Professor Lanman in adding his revision (accompanied by other timely suggestions) to mine, and the care of the printers, will be found, I trust, to have aided in securing a text disfigured by few errors of the press.

Circumstances beyond my control have delayed for a year or two the completion of this revision, and have made it in some parts less complete than I should have desired.

New-Haven, Sept. 1888. W. D. W.
INTRODUCTION.

BRIEF ACCOUNT OF THE INDIAN LITERATURE.

It seems desirable to give here such a sketch of the history of Indian literature as shall show the relation to one another of the different periods and forms of the language treated in the following grammar, and the position of the works there quoted.

The name "Sanskrit" (सांस्कृत, 1087 d, adorned, elaborated, perfected), which is popularly applied to the whole ancient and sacred language of India, belongs more properly only to that dialect which, regulated and established by the labors of the native grammarians, has led for the last two thousand years or more an artificial life, like that of the Latin during most of the same period in Europe, as the written and spoken means of communication of the learned and priestly caste; and which even at the present day fills that office. It is thus distinguished, on the one hand, from the later and derived dialects — as the Pāścīk, forms of language which have datable monuments from as early as the third century before Christ, and which are represented by inscriptions and coins, by the speech of the uneducated characters in the Sanskrit dramas (see below), and by a limited literature; the Pāli, a Prakritic dialect which became the sacred language of Buddhism in Ceylon and Farther India, and is
still in service there as such; and yet later and more altered tongues forming the transition to the languages of modern India. And, on the other hand, it is distinguished, but very much less sharply and widely, from the older dialects or forms of speech presented in the canonical literature, the Veda and Brāhmaṇa.

This fact, of the fixation by learned treatment of an authorised mode of expression, which should thenceforth be used according to rule in the intercourse of the educated, is the cardinal one in Indian linguistic history; and as the native grammatical literature has determined the form of the language, so it has also to a large extent determined the grammatical treatment of the language by European scholars.

Much in the history of the learned movement is still obscure, and opinions are at variance even as to points of prime consequence. Only the concluding works in the development of the grammatical science have been preserved to us; and though they are evidently the perfected fruits of a long series of learned labors, the records of the latter are lost beyond recovery. The time and the place of the creation of Sanskrit are unknown; and as to its occasion, we have only our inferences and conjectures to rely upon. It seems, however, altogether likely that the grammatical sense of the ancient Hindus was awakened in great measure by their study of the traditional sacred texts, and by their comparison of its different language with that of contemporary use. It is certain that the grammatical study of those texts (śāstra, lit'ly branches), phonetic and other, was zealously and effectively followed in the Brahmanic schools; this is attested by our possession of a number of phonetic-grammatical treatises, prātiśākhya (prati śākhām belonging to each several text), each having for subject one principal Vedic text, and noting all its peculiarities of form; these, both by the depth and exactness of their own researches and by the number of authorities which they quote, speak plainly of a lively scientific activity continued during a long time. What part, on the other hand, the notice of differ-
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...ences between the correct speech of the learned and the altered dialects of the vulgar may have borne in the same movement is not easy to determine; but it is not customary that a language has its proper usages fixed by rule until the danger is distinctly felt of its undergoing corruption.

The labors of the general school of Sanskrit grammar reached a climax in the grammarian Pāṇini, whose text-book, containing the facts of the language cast into the highly artful and difficult form of about four thousand algebraic-formula-like rules (in the statement and arrangement of which brevity alone is had in view, at the cost of distinctness and unambiguousness), became for all after time the authoritative, almost sacred, norm of correct speech. Respecting his period, nothing really definite and trustworthy is known; but he is with much probability held to have lived some time (two to four centuries) before the Christian era. He has had commentators in abundance, and has undergone at their hands some measure of amendment and completion; but he has not been overthrown or superseded. The chief and most authoritative commentary on his work is that called the Mahābhāṣya great commentary, by Patañjali.

A language, even if not a vernacular one which is in tolerably wide and constant use for writing and speaking, is, of course, kept in life principally by direct tradition, by communication from teacher to scholar and the study and imitation of existing texts, and not by the learning of grammatical rules; yet the existence of grammatical authority, and especially of a single one, deemed infallible and of prescriptive value, could not fail to exert a strong regulative influence, leading to the avoidance more and more of what was, even if lingering in use, inconsistent with his teachings, and also, in the constant reproduction of texts, to the gradual effacement of whatever they might contain that was unapproved. Thus the whole more modern literature of India has been Paninized, so to speak, pressed into the mould prepared by him and his school. What are the limits of the artificiality of this process is not yet known.
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The attention of special students of the Hindu grammar (and the subject is so intricate and difficult that the number is exceedingly small of those who have mastered it sufficiently to have a competent opinion on such general matters) has been hitherto mainly directed toward determining what the Sanskrit according to Pāṇini really is, toward explaining the language from the grammar. And, naturally enough, in India, or wherever else the leading object is to learn to speak and write the language correctly — that is, as authorized by the grammarians — that is the proper course to pursue. This, however, is not the way really to understand the language. The time must soon come, or it has come already, when the endeavor shall be instead to explain the grammar from the language: to test in all details, so far as shall be found possible, the reason of Pāṇini’s rules (which contain not a little that seems problematical, or even sometimes perverse); to determine what and how much genuine usage he had everywhere as foundation, and what traces may be left in the literature of usages possessing an inherently authorized character, though unratified by him.

By the term “classical” or “later” language, then, as constantly used below in the grammar, is meant the language of those literary monuments which are written in conformity with the rules of the native grammar: virtually, the whole proper Sanskrit literature. For although parts of this are doubtless earlier than Pāṇini, it is impossible to tell just what parts, or how far they have escaped in their style the leveling influence of the grammar. The whole, too, may be called so far an artificial literature as it is written in a phonetic form (see grammar, 101 a) which never can have been a truly vernacular and living one. Nearly all of it is metrical: not poetic works only, but nastratives, histories (so far as anything deserving that name can be said to exist), and scientific treatises of every variety, are done into verse; a prose and a prose literature hardly has an existence (the principal exceptions, aside from the voluminous commentaries, are a few stories, as the Daśakumāraśīra and the Vāsavadattā). Of linguistic history there is next to nothing
in it all; but only a history of style, and this for the most part showing a gradual depravation, an increase of artificiality and an intensification of certain more undesirable features of the language — such as the use of passive constructions and of participles instead of verbs, and the substitution of compounds for sentences.

This being the condition of the later literature, it is of so much the higher consequence that there is an earlier literature, to which the suspicion of artificiality does not attach, or attaches at least only in a minimal degree, which has a truly vernacular character, and abounds in prose as well as verse.

The results of the very earliest literary productiveness of the Indian people are the hymns with which, when they had only crossed the threshold of the country, and when their geographical horizon was still limited to the river-basin of the Indus with its tributaries, they praised their gods, the deified powers of nature, and accompanied the rites of their comparatively simple worship. At what period these were made and sung cannot be determined with any approach to accuracy: it may have been as early as 2000 B.C. They were long handed down by oral tradition, preserved by the care, and increased by the additions and imitations, of succeeding generations; the mass was ever growing, and, with the change of habits and beliefs and religious practices, was becoming variously applied — sung in chosen extracts, mixed with other material into liturgies, adapted with more or less of distortion to help the needs of a ceremonial which was coming to be of immense elaboration and intricacy. And, at some time in the course of this history, there was made for preservation a great collection of the hymn-material, mainly its oldest and most genuine part, to the extent of over a thousand hymns and ten thousand verses, arranged according to traditional authorship and to subject and length and metre of hymn: this collection is the Rig-Veda Veda of verses (70) or of hymns. Other collections were made also out of the same general mass of traditional material: doubtless later, although the inter-
relations of this period are as yet too unclear to allow of our speaking with entire confidence as to anything concerning them. Thus, the Sāma-Veda Veda of chants (sāman), containing only about a sixth as much, its verses nearly all found in the Rig-Veda also, but appearing here with numerous differences of reading: these were passages put together for chanting at the soma-sacrifices. Again, collections called by the comprehensive name of Yajur-Veda Veda of sacrificial formulas (yajus): these contained not verses alone, but also numerous prose utterances, mingled with the former, in the order in which they were practically employed in the ceremonies; they were strictly liturgical collections. Of these, there are in existence several texts, which have their mutual differences: the Vājasaneyi-Saṃhitā (in two slightly discordant versions, Mādhyandina and Kāva), sometimes also called the White Yajur-Veda; and the various and considerably differing texts of the Black Yajur-Veda, namely the Taittirīya-Saṃhitā, the Māitrāyaṇī-Saṃhitā, the Kaśyapa-Saṃhitā, and the Kāthaka (the two last not yet published). Finally, another historical collection, like the Rig-Veda, but made up mainly of later and less accepted material, and called (among other less current names) the Atharva-Veda Veda of the Atharvans (a legendary priestly family); it is somewhat more than half as bulky as the Rig-Veda, and contains a certain amount of material corresponding to that of the latter, and also a number of brief prose passages. To this last collection is very generally refused in the orthodox literature the Name of Veda; but for us it is the most interesting of all, after the Rig-Veda, because it contains the largest amount of hymn-material (or mantra, as it is called, in distinction from the prose brāhmaṇa), and in a language which, though distinctly less antique than that of the other, is nevertheless truly Vedic. Two versions of it are extant, one of them in only a single known manuscript.

A not insignificant body of like material, and of various period (although doubtless in the main belonging to the latest time of Vedic productiveness, and in part perhaps
the imitative work of a yet more modern time), is scattered through the texts to be later described, the Brāhmaṇas and the Sūtras. To assemble and sift and compare it is now one of the pressing needs of Vedic study.

The fundamental divisions of the Vedic literature here mentioned have all had their various schools of sectaries, each of these with a text of its own, showing some differences from those of the other schools; but those mentioned above are all that are now known to be in existence; and the chance of the discovery of others grows every year smaller.

The labor of the schools in the conservation of their sacred texts was extraordinary, and has been crowned with such success that the text of each school, whatever may be its differences from those of other schools, is virtually without various readings, preserved with all its peculiarities of dialect, and its smallest and most exceptional traits of phonetic form, pure and unobscured. It is not the place here to describe the means by which, in addition to the religious care of the sectaries, this accuracy was secured: forms of texts, lists of peculiarities and treatises upon them, and so on. When this kind of care began in the case of each text, and what of original character may have been effaced before it, or lost in spite of it, cannot be told. But it is certain that the Vedic records furnish, on the whole, a wonderfully accurate and trustworthy picture of a form of ancient Indian language (as well as ancient Indian beliefs and institutions) which was a natural and undistorted one, and which goes back a good way behind the classical Sanskrit. Its differences from the latter the following treatise endeavors to show in detail.

Along with the verses and sacrificial formulas and phrases in the text of the Black Yajur-Veda are given long prose sections, in which the ceremonies are described, their meaning and the reason of the details and the accompanying utterances are discussed and explained, illustrative legends are reported of fabricated, and various speculations, etymological and other, are indulged in. Such matter comes
to be called brāhmaṇa (apparently relating to the brahman or worship). In the White Yajur-Veda, it is separated into a work by itself, beside the saṁhitā or text of verses and formulas, and is called the Ṛṣiṣṭha-Bṛāhmaṇa Brāhmaṇa of a hundred ways. Other similar collections are found, belonging to various other schools of Vedic study, and they bear the common name of Brāhmaṇa, with the name of the school, or some other distinctive title, prefixed. Thus, the Āitareya and Kusūrā-Bṛāhmaṇas, belonging to the schools of the Rig-Veda, the Pañcasūtra and Śaivalīga-Bṛāhmaṇas and other minor works, to the Śāma-Veda; the Gopatha-Bṛāhmaṇa, to the Atharva-Veda; and a Jāminīyā- or Talavākāra-Bṛāhmaṇa, to the Śāma-Veda, has recently (Burnell) been discovered in India; the Tāṣṭīrīya-Bṛāhmaṇa is a collection of mingled mantra and brāhmaṇa, like the saṁhitā of the same name, but supplementary and later. These works are likewise regarded as canonical by the schools, and are learned by their sectaries with the same extreme care which is devoted to the saṁhitās, and their condition of textual preservation is of a kindred excellence. To a certain extent, there is among them the possession of common material: a fact the bearings of which are not yet fully understood.

Notwithstanding the inanity of no small part of their contents, the Brāhmaṇas are of a high order of interest in their bearings on the history of Indian institutions; and philologically they are not less important, since they represent a form of language in most respects intermediate between the classical and that of the Vedas, and offer specimens on a large scale of a prose style, and of one which is in the main a natural and freely developed one — the oldest and most primitive Indo-European prose.

Beside the Brāhmaṇas are sometimes found later appendices, of a similar character, called Arāṇyakas (forest-sections); as the Āitareya-Aranyaka, Tāṣṭīrīya-Aranyaka, Brhad-Aranyaka, and so on. And from some of these, or even from the Brāhmaṇas, are extracted the earliest Upa-niṣadas (sittings, lectures on sacred subjects) — which,
however, are continued and added to down to a comparatively modern time. The Upanishads are one of the lines by which the Brāhmaṇa literature passes over into the later theological literature.

Another line of transition is shown in the Śūtras (lines, rules). The works thus named are analogous with the Brāhmaṇas in that they belong to the schools of Vedic study and are named from them, and that they deal with the religious ceremonies: treating them, however, in the way of prescription, not of dogmatic explanation. They, too, contain some mantra or hymn-material, not found to occur elsewhere. In part (grhuta or kalpa-Śūtras), they take up the great sacrificial ceremonies, with which the Brāhmaṇas have to do; in part (grhya-Śūtras), they teach the minor duties of a pious householder; in some cases (saṃyācārīka-Śūtras) they lay down the general obligations of one whose life is in accordance with prescribed duty. And out of the last two, or especially the last, come by natural development the law-books (dharma-Śūtras), which make a conspicuous figure in the later literature: the oldest and most noted of them being that called by the name of Manu (an outgrowth, it is believed by many, of the Mānava Vedic school); to which are added that of Yājñavalkya, and many others.

Respecting the chronology of this development, or the date of any class of writings, still more of any individual work, the less that is said the better. All dates given in Indian literary history are pins set up to be bowled down again. Every important work has undergone so many more or less transforming changes before reaching the form in which it comes to us, that the question of original construction is complicated with that of final redaction. It is so with the law-book of Manu, just mentioned, which has well-founded claims to being regarded as one of the very oldest works of the proper Sanskrit literature, if not the oldest (it has been variously assigned, to periods from six centuries before Christ to four after Christ). It is so, again, in a still more striking degree, with the great legendary
epic of the Mahābhārata. The groundwork of this is doubtless of very early date; but it has served as a text into which materials of various character and period have been inwoven, until it has become a heterogeneous mass, a kind of cyclopedia for the warrior-caste, hard to separate into its constituent parts. The story of Nala, and the philosophical poem Bhagavad-Gītā, are two of the most noted of its episodes. The Rāmāyana, the other most famous epic, is a work of another kind: though also worked over and more or less altered in its transmission to our time, it is the production, in the main, of a single author (Vālmiki); and it is generally believed to be in part allegorical, representing the introduction of Aryan culture and dominion into Southern India. By its side stand a number of minor epics, of various authorship and period, as the Raghuvaṇa (ascribed to the dramatist Kālidāsa), the Māghakāvya, the Bhaṭṭikāvya (the last, written chiefly with the grammatical intent of illustrating by use as many as possible of the numerous formations which, though taught by the grammarians, find no place in the literature).

The Purāṇas, a large class of works mostly of immense extent, are best mentioned in connection with the epics. They are pseudo-historical and prophetic in character, of modern date, and of inferior value. Real history finds no place in Sanskrit literature, nor is there any conscious historical element in any of the works composing it.

Lyric poetry is represented by many works, some of which, as the Meghadūta and Gītogovinda, are of no mean order of merit.

The drama is a still more noteworthy and important branch. The first indications of dramatical inclination and capacity on the part of the Hindus are seen in certain hymns of the Veda, where a mythological or legendary situation is conceived dramatically, and set forth in the form of a dialogue — well-known examples are the dialogue of Sārama and the Paṇīs, that of Yama and his sister Yamī, that of Viśvishṭa and the rivers, that of Agni and the other gods — but there are no extant intermediaries between these
and the standard drama: The beginnings of the latter date from a period when in actual life the higher and educated characters used Sanskrit, and the lower and uneducated used the popular dialects derived from it, the Prākrits; and their dialogue reflects this condition of things. Then, however learning (not to call it pedantry) intervened, and stereotyped the new element; a Prākrit grammar grew up beside the Sanskrit grammar, according to the rules of which Prākrit could be made indefinitely on a substrate of Sanskrit; and none of the existing dramas need to date from the time of vernacular use of Prākrit, while most or all of them are undoubtedly much later. Among the dramatic authors, Kālidāsa is incomparably the chief, and his Çakuntalā is distinctly his masterpiece. His date has been a matter of much inquiry and controversy; it is doubtless some centuries later than our era. The only other work deserving to be mentioned along with Kālidāsa's is the Mrčchakārtika of Çūdraka, also of questionable period, but believed to be the oldest of the extant dramas.

A partly dramatic character belongs also to the fable, in which animals are represented as acting and speaking. The most noted works in this department are the Pañcatantra, which through Persian and Semitic versions has made its way all over the world, and contributes a considerable quota to the fable-literature of every European language, and, partly founded on it, the comparatively recent and popular Hitopadesa (salutary instruction).

Two of the leading departments of Sanskrit scientific literature, the legal and the grammatical, have been already sufficiently noticed; of those remaining, the most important by far is the philosophical. The beginnings of philosophic speculation are seen already in some of the later hymns of the Veda, more abundantly in the Brahmaṇas and Āraṇyakas, and then especially in the Upanishads. The evolution and historic relation of the systems of philosophy, and the age of their text-books, are matters on which much obscurity still rests. There are six systems of primary rank, and reckoned as orthodox, although really standing in no
accordance with approved religious doctrines. All of them seek the same end, the emancipation of the soul from the necessity of continuing its existence in a succession of bodies, and its unification with the All-soul; but they differ in regard to the means by which they seek to attain this end.

The astronomical science of the Hindus is a reflection of that of Greece, and its literature is of recent date; but as mathematicians, in arithmetic and geometry, they have shown more independence. Their medical science, although its beginnings go back even to the Veda, in the use of medicinal plants with accompanying incantations, is of little account, and its proper literature by no means ancient.
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ABBREVIATIONS.

AA. Āitaraya-Āranyaka.
AB. Āitaraya-Bṛhamaṇa.
ĀCS. Āṣvalāyana-Črāutā-Sūtra.
AGS. Āṣvalāyana-Grhya-Sūtra.
Āpast. Āpastambu-Sūtra.
APr. Atharva-Prātiṣṭhākyā.
AV. Atharva-Veda.
B. or Br. Brāhmaṇa.
BAU. Bṛhad-Āranyak-UPaniṣad.
BB. Bhagavad-Gītā.
BhP. Bhāgavata-Puṇāṇa.
BH. Būhtīṅgk and Roth (Petersburg Lexicon).
C. Classical Sanskrit.
Ç. Çakuntalā.
Çat. Çatrūnjava-Māhātmyam.
ÇB. Çatapatha-Bṛhamaṇa.
ÇCS. Çāikāyana-Črāutā-Sūtra.
ÇCS. Çāikāyana-Grhya-Sūtra.
ChU. Chāṇḍogya-Upaniṣad.
ÇVU. Çvāṭayatara-Upaniṣad.
DKC. Daṇḍa-Kumāra-Carita.
E. Epos (MBh. and R.).
GB. Gopatha-Bṛhamaṇa.
GGS. Gobhīlya-Grhya-Sūtra.
II. Itiṁpadiṅga.
H. Hariṇaṇa.
JB. Jāmînīya-(or Tālavaka-)(Bṛha-
maṇa.
JUB. Jāmînīya - Upaniṣad-Bṛh-
maṇa.
K. Kāṭhaka.
KB. Kāṇḍitaki-(or Çāikāyana-)
Bṛhamaṇa.
KBU. Kāṇḍitaki-Bṛhamaṇa-Upani-
ṣad.
KCS. Kāṭyāyana-Črāutā-Sūtra.
KS. Kāṇḍika-Sūtra.
KS. Kathā-Sarit-Śāgara.
KṣU. Kṛṣṇa-Upaniṣad.
KU. Kena-Upaniṣad.
LČS. Lāṭyāyana-Črāutā-Sūtra.
M. Manu.
MāU. Māitrī-Upaniṣad.
Mbh. Mahābhārata.
MḍU. Mṇḍaka-Upaniṣad.
MGbh. Meghadūta.
MS. Māitrīyaṇa-Saṁhitā.
Nāś. Nāṣadhyāya.
Nir. Nirukta.
Pa. Paṇḍñatantra.
PB. Pañcatantra-(or Tāṇḍya-)(Bṛha-
maṇa.
PQS. Pāraskara-Grhya-Sūtra.
PU. Pṛṣṇa-Upaniṣad.
R. Ramāyaṇa.
Ragh. Raghuvadga.
RPr. Rīgveda-Prātiṣṭhākyā.
RT. Rāja-Tanāśīnī.
RV. Rīg-Veda.
S. Sūtras.
ŚB. Śādvipā-Bṛhmaṇa.
Spr. Indischô Sprûcho (Būhtīṅgk).
SV. Sāma-Veda.
TA. Taṭṭṭirīya-Āranyaka.
TB. Taṭṭṭirīya-Bṛhmaṇa.
TPr. Taṭṭṭirīya-Prātiṣṭhākyā.
Tribh. Tribhāyārantaka (comp. to
TPr.).
TS. Taṭṭṭirīya-Saṁhitā.
U. Upaniṣada.
V. Vedas (RV., AV., SV.).
Vas. Vasīṭha.
VBS. Varāha-Bṛhat-Saṁhitā.
Vet. Vētālaṇa-Śaṁcavīṇati.
Vkr. Vikramorvaḍa-
VPr. Vājasaneyi-Prātiṣṭhākyā.
VS. Vājasaneyia-Saṁhitā.
VS. Kā. do. Kāvya-text.
Y. Yājñavalkya.
CHAPTER I.

ALPHABET.

1. The natives of India write their ancient and sacred language in a variety of alphabets — generally, in each part of the country, in the same alphabet which they use for their own vernacular. The mode of writing, however, which is employed throughout the heart of Aryan India, or in Hindustan proper, is alone adopted by European scholars: it is called the devanāgarī.

a. This name is of doubtful origin and value. A more comprehensive name is nāgarī (perhaps, of the city); and deva-nāgarī is nāgarī of the gods, or of the Brahmins.

b. Much that relates to the history of the Indian alphabets is still obscure. The earliest written monuments of known date in the country are the inscriptions containing the edicts of Aśoka or Piyadasi, of about the middle of the third century B.C. They are in two different systems of characters, of which one shows distinct signs of derivation from a Semitic source, while the other is also probably, though much less evidently, of the same origin. From the latter, the Lāth, or Southern Aśoka character (of Olmari), come the later Indian alphabets, both those of the northern Aryan languages and those of the southern Dravidian languages. The nāgarī, devanāgarī, Bengāli, Gujarāti, and others, are varieties of its northern derivatives; and with them are related some of the alphabets of peoples outside of India — as in Tibet and Farther India — who have adopted Hindu culture or religion.

c. There is reason to believe that writing was first employed in India for practical purposes — for correspondence and business and the like — and only by degrees came to be applied also to literary use. The literature, to a great extent, and the more fully in proportion to its claimed sanctity and authority, ignores all written record, and assumes to be kept in existence by oral tradition alone.

Whitney, Grammar, 3rd ed.
3. Of the devanāgarī itself there are minor varieties, depending on differences of locality or of period, as also of individual hand (see examples in Weber’s catalogue of the Berlin Sanskrit MSS., in Rājendralāla Mitra’s notices of MSS. in Indian libraries, in the published fac-similes of inscriptions, and so on); and these are in some measure reflected in the type prepared for printing, both in India and in Europe. But a student who makes himself familiar with one style of printed characters will have little difficulty with the others, and will soon learn, by practice, to read the manuscripts. A few specimens of types other than those used in this work are given in Appendix A.

a. On account of the difficulty of combining them with the smaller sizes of our Roman and Italic type, the devanāgarī characters are used below only in connection with the first or largest size. And, in accordance with the laudable usage of recent grammars, they are, wherever given, also transliterated, in Clarendon letters; while the latter alone are used in the other sizes.

4. The student may be advised to try to familiarise himself from the start with the devanāgarī mode of writing. At the same time, it is not indispensable that he should do so until, having learned the principal paradigms, he comes to begin reading and analysing and parsing; and many will find the latter the more practical, and in the end equally or more effective, way.

5. The characters of the devanāgarī alphabet, and the European letters which will be used in transliterating them, are as follows:

<table>
<thead>
<tr>
<th>Short</th>
<th>Long</th>
</tr>
</thead>
<tbody>
<tr>
<td>अ</td>
<td>आ</td>
</tr>
<tr>
<td>इ</td>
<td>ई</td>
</tr>
<tr>
<td>उ</td>
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<td>ऋ</td>
<td>ऌ</td>
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<tr>
<td>ए</td>
<td>ऐ</td>
</tr>
<tr>
<td>ओ</td>
<td>औ</td>
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</table>

Vowels: simple

<table>
<thead>
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<th>Lingual</th>
<th>Dental</th>
</tr>
</thead>
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<tr>
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<td>ढ</td>
<td>ण</td>
<td>त</td>
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<tr>
<td>थ</td>
<td>ध</td>
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<tr>
<td>फ</td>
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<td>त्र</td>
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<tr>
<td>ळ</td>
<td>व</td>
<td>त्र</td>
<td>ढ</td>
</tr>
<tr>
<td>ल्ळ</td>
<td>ल्व</td>
<td>ल्त</td>
<td>ल्थ</td>
</tr>
</tbody>
</table>

Diphthongs

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<tbody>
<tr>
<td>उँ</td>
<td>ऊँ</td>
</tr>
<tr>
<td>औँ</td>
<td>ख</td>
</tr>
</tbody>
</table>

Visarga — ः

Anusvāra — ञ, छ त or ढ (see 730).

<table>
<thead>
<tr>
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<th>Palatal</th>
<th>Lingual</th>
<th>Dental</th>
</tr>
</thead>
<tbody>
<tr>
<td>क</td>
<td>ख</td>
<td>थ</td>
<td>ध</td>
</tr>
<tr>
<td>ग</td>
<td>घ</td>
<td>न</td>
<td>ह</td>
</tr>
<tr>
<td>म</td>
<td>घ</td>
<td>न</td>
<td>ह</td>
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</table>

Mutes

<table>
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<tbody>
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<td>ङ</td>
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<tr>
<td>ख</td>
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<table>
<thead>
<tr>
<th>Guttural</th>
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<td>ङ</td>
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</table>
Theory of this mode of writing.

| Semivowels       | Palatal = ७  y    |
|                 | Lingual = ७r      |
|                 | Dental = ल  l      |
|                 | Labial = व  v      |
| Sibilants       | Palatal = श  q      |
|                 | Lingual = ब  q      |
|                 | Dental = र  r      |
| Aspiration      | = क  h           |

a. To these may be added a lingual । ग, which in some of the Vedic texts takes the place of । ज when occurring between two vowels (64).

6. A few other sounds, recognized by the theories of the Hindu grammarians, but either having no separate characters to represent them or only very rarely and exceptionally written, will be noticed below (71 b, c, 230). Such are the guttural and labial breathings, the nasal semivowels, and others.

7. The order of arrangement given above is that in which the sounds are catalogued and described by the native grammarians; and it has been adopted by European scholars as the alphabetic order, for indexes, dictionaries, etc.: to the Hindus, the idea of an alphabetic arrangement for such practical uses is wanting.

a. In some works (as the Petersburg lexicon), a visarga which is regarded as equivalent to and exchangeable with a sibilant (178) is, though written as visarga, given the alphabetic place of the sibilant.

8. The theory of the devanagari, as of the other Indian modes of writing, is syllabic and consonantal. That is to say, it regards as the written unit, not the simple sound, but the syllable (aksara); and further, as the substantial part of the syllable, the consonant or the consonants which precede the vowel — this latter being merely implied, or, if written, being written by a subordinate sign attached to the consonant.

9. Hence follow these two principles:

A. The forms of the vowel-characters given in the alphabetical scheme above are used only when the vowel
forms a syllable by itself, or is not combined with a preceding consonant: that is, when it is either initial or preceded by another vowel. In combination with a consonant, other modes of representation are used.

B. If more consonants than one precede the vowel, forming with it a single syllable, their characters must be combined into a single compound character.

a. Native Hindu usage, in manuscripts and inscriptions, treats the whole material of a sentence alike, not separating its words from one another, any more than the syllables of the same word: a final consonant is combined into one written syllable with the initial vowel or consonant or consonants of the following word. It never occurred to the Hindus to space their words in any way, even where the mode of writing admitted such treatment; nor to begin a paragraph on a new line; nor to write one line of verse under another: everything, without exception, is written solid by them, filling the whole page.

b. Thus, the sentence and verse-line ahah rudrebbhir vasubhiq caro‘my aham āditya‘ir uta viqadvǣl̄bh (Rig-Veda X. 125. 1: see Appendix B) I wonder with the Váus, the Rudras, I with the Ādityas and the All-Gods is thus syllabized: a hah ru dre bhi rva su bhi goa ra mya ha mā di tyāl ru ta vi go de vēl, each syllable ending with a vowel (or a vowel modified by the nasal-sigh anusvāra, or having the sign of a final breathing, visarga, added: these being the only elements that can follow a vowel in the same syllable); and it is (together with the next line) written in the manuscripts after this fashion:


Each syllable is written separately, and by many scribes the successive syllables are parted a little from one another: thus,

and so on.

a. In Western practice, however, it is almost universally customary to divide paragraphs, to make the lines of verse follow one another, and also to separate the words so far as this can be done without changing the mode of writing them. See Appendix B, where the verse here given is so treated.

d. Further, in works prepared for beginners in the language, it is not uncommon to make a more complete separation of words by a
free use of the virāma-sign (11) under final consonants: thus, for example,

or even by indicating also the combinations of initial and final vowels (126, 127): for example,

or even by indicating also the combinations of initial and final vowels (126, 127): for example,

a. In transliterating, Western methods of separation of words are of course to be followed; to do otherwise would be simple pedantry.

10. Under A, it is to be noticed that the modes of indicating a vowel combined with a preceding consonant are as follows:

a. The short य a has no written sign at all; the consonant-sign itself implies a following य a, unless some other vowel-sign is attached to it (or else the virāma: 11). Thus, the consonant-signs as given above in the alphabetic scheme are really the signs of the syllables ka, kha, etc. etc. (to ha).

b. The long य a is written by a perpendicular stroke after the consonant: thus, का या, वा ध्या, क्रु या.

c. Short ठ a and long ठ a are written by a similar stroke, which for short a is placed before the consonant and for long a is placed after it, and in either case is connected with the consonant by a hook above the upper line: thus, कि, कृि; नि bhi, नी bhi; नि ni, नी ni.

The hook above, turning to the left or to the right, is historically the essential part of the character, having been originally the whole of it; the hooks were only later prolonged, so as to reach all the way down beside the consonant. In the MSS., they almost never have the horizontal stroke drawn across them above, though this is added in the printed characters: thus, originally की, कृि; in the MSS., क्रि, कृि; in print, क्रि, कृि.

d. The u-sounds, short and long, are written by hooks attached to the lower end of the consonant-sign: thus, कृ ku, क़ k़; डू du, ड़ d़. On account of the necessities of combination, du and ड़ are somewhat disguised: thus, कृ, क़; and the forms with र r and ह h are still more irregular: thus, क्ल ru, क़ r़; क्ल bu, क़ b़.
e. The r-vowels, short and long, are written by a sub-
joined hook, single or double, opening toward the right:
thus, क्र, क्र; ṛ, ṛ. In the ṛ-sigh, the hooks
are usually attached to the middle: thus, क्र, क्र.
As to the combination of र with preceding र, see below, 14d.

f. The र-vowel is written with a reduced form of its
full initial character: thus, रङकः; the corresponding long has
no real occurrence (33a), but would be written with a similar
reduced sign.

g. The diphthongs are written by strokes, single or
double, above the upper line, combined, for ओ and औ, with
the ऐ-sigh after the consonant: thus, के, के; कौ, कौ.

h. In some devanāgarī manuscripts (as in the Bengālī alphabet), the
single stroke above, or one of the double ones, is replaced by a sign like the
ॉ sigh before the consonant: thus, क, कः; कू, कू.

11. A consonant-sigh, however, is capable of being made
to signify the consonant-sound alone, without an added vowel,
by having written beneath it a stroke called the virāma
(rest, stop): thus, कः, कः, कः, ओः.

a. Since, as was pointed out above, the Hindus write the words of a
sentence continuously like one word (9a, b), the virāma is in general called
for only when a final consonant occurs before a pause. But it is also occa-
sionally resorted to by scribes, or in print, in order to avoid an awkward
or difficult combination of consonant-sighs: thus,

कर्मकर्मकर्मकर्मकर्मकर्मकर्मकर्मकर्मकर्मकर्मकर्म

and it is used to make a separation of words in texts prepared for begin-
ners (9d).

12. Under B, it is to be noticed that the consonant
combinations are for the most part not at all difficult to
make or to recognise for one who is familiar with the
simple sighs. The characteristic part of a consonant-sigh
that is to be added to another is taken (to the exclusion
of the horizontal or of the perpendicular framing-line, or of
both), and they are put together according to convenience,
either side by side, or one above the other; in a few combinations either arrangement is allowed. The consonant that is to be pronounced first is set before the other in the one order, and above it in the other order.

a. Examples of the side-by-side arrangement are: र् gga, झ jja, घ̣ pya, भ̣ nma, ठ̣ tḥha, ढ̣ bḥya, त̣ sḳa, थ̣ qa, त̣ ka, tka.

b. Examples of the above-and-below arrangement are: ढ kka, ठ̢ kva, ड̣ ooa, ण śja, त dda, त̣ pta, त̣ tna, त̣ tva.

13. In some cases, however, there is more or less abbreviation or disguise of the independent form of a consonant-sign in combination. Thus, 

a. Of क k in क̣ kta, क̢ kla; and in क̣ ḳa ḳa etc.

b. Of त t in त̣ ṭta;

c. Of द d in द̣ ḍga, द̣ ḍna, etc.;

d. Of म m and य y, when following other consonants: thus, क̣ ḳa, क̣ ḳa, च̣ a, च̣ a, च̢ d̢ma, च̢ d̢ma, च̢ d̢ya, च̣ ḥa, च̣ ḥa, च̢ ḥya, च̣ ḥya.

e. Of च̣, which generally becomes च when followed by a consonant: thus, च̣ ooa, च̣ ooa, च̣ ooa, च̣ ooa. The same change is usual when a vowel-sign is added below; thus, च̣ ā, च̢ ā, च̢ ā.

f. Other combinations, of not quite obvious value, are च̣ āa, च̢ ṛa, च̢ ṛda, च̣ ṛba, च̢ ṛba; and the compounds of तृ ḥ: as h̢ ḥa, ḥ ḥa.

g. In a case or two, no trace of the constituent letters is recognizable: thus, ढ̣ ḳa, ढ̢ j̣a.

14. The semivowel र r, in making combinations with other consonants, is treated in a wholly peculiar manner, analogous with that in which the vowels are treated.

a. If pronounced before another consonant or combination of consonants, it is written above the latter, with a hook
opening to the right (much like the sign of the vowel r, as written under a consonant: 10e): thus, करक, रग्रा, रव्रा, रम्रा, रत्रा, रन्रा.

b. Then, if a consonant-group, thus containing r as first member is followed by a vowel that has its sign, or a part of its sign, or its sign of nasality (anusvāra: 70, 71), written above the line, the r-sign is placed furthest to the right: thus, कर्र, करान, करक, करक, करक, करक.

c. If r is pronounced after another consonant, whether before a vowel or before yet another consonant, it is written with a straight stroke below, slanting to the left: thus, ध्रा, ध्रा, ध्रा, ध्रा, ध्रा, ध्रा, ध्रा, ध्रा, ध्रा.

d. When र r is to be combined with a following स s, it is the vowel which is written in full, with its initial character, and the consonant in subordination to it: thus, रस.

15. Further combinations, of three, or four, or even five consonant-signs, are made according to the same rules. Examples are:


- of four consonants, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा, क्रत्रा.

- of five consonants, रत्र्या रत्र्या.

a. The manuscripts, and the type-fonts as well, differ from one another more in their management of consonant combinations than in any other respect, often having peculiarities which one needs a little practice to understand. It is quite useless to give in a grammar the whole series of possible combinations (some of them excessively rare) which are provided for in any given type-font, or even in all. There is nothing which due familiarity with the simple
signs and with the above rules of combination will not enable the student readily to analyze and explain.

16. a. A sign called the avagraha (separator) — namely ː — is occasionally used in the manuscripts, sometimes in the manner of a hyphen, sometimes as a mark of hiatus, sometimes to mark the elision of initial य a after final य o or स o (135). In printed texts, especially European, it is ordinarily applied to the use last mentioned, and to that alone: thus, सा ज्ञान to ‘bruant, सा अववेत so ‘bravvtt, for to abruvan, so abravvtt.

b. If the elided initial-vowel is nasal, and has the anusvāra-sign (70, 71) written above, this is usually and more properly transferred to the eliding vowel; but sometimes it is written instead over the avagraha-sign: thus, for so ‘अ०मान, from so अ०मान, either स० ग०मान or स० ग०मान.

c. The sign ː is used in place of something that is omitted, and to be understood from the connection: thus, बीससवाराञ्च नाम लैं त्राशनाताम -तन्न-तन्न.

d. Signs of punctuation are l and l.

At the end of a verse, a paragraph, or the like, the latter of them is ordinarily written twice, with the figure of enumeration between: thus, ॥ ॥ ॥ ॥ ॥ ॥ ॥

17. The numeral figures are १ २ ३ ४ ५ ६ ७ ८ ९ ० ०.

In combination, to express larger numbers, they are used in precisely the same way as European digits: thus, २४ २५, ५०० औ ७००, ९००० ९०००, ९००० ९००००.

18. The Hindu grammarians call the different sounds, and the characters representing them, by a kāra (maker) added to the sound of the letter, if a vowel, or to the letter followed by a, if a consonant. Thus, the sound or character a is called akāra; k is kākāra; and so on. But the kāra is also omitted, and a, ka, etc. are used alone. The r, however, is not called rakāra, but only ra, or repa svard: the sole example of a specific name for an alphabetic element of its class. The anusvāra and visarga are also known by these names alone.
CHAPTER II.

SYSTEM OF SOUNDS; PRONUNCIATION.

I. Vowels.

19. The a, i, and u-vowels. The Sanskrit has these three earliest and most universal vowels of Indo-European language, in both short and long form — ए a and एँ ए, च i and चँ च, अ u and अँ अ. They are to be pronounced in the "Continental" or "Italian" manner — as in far or farther, pin and pique, pull and rule.

20. The a is the openest vowel, an utterance from the expanded throat, stands in no relation of kindred with any of the classes of consonantal sounds, and has no corresponding semivowel. Of the close vowels i and u, on the other hand, i is palatal, and shades through its semivowel y into the palatal and guttural consonant-classes; u is similarly related, through its semivowel v, to the labial class, as involving in its utterance a narrowing and rounding of the lips.

a. The Panini scheme (commentary to Pāṇini’s grammar 1. 1. 9) classes a as guttural, but apparently only in order to give that series as well as the rest a vowel; no one of the Prātiṣṭhākhyas puts a into one class with k etc. All these authorities concur in calling the i- and u-vowels respectively palatal and labial.

21. The short a is not pronounced in India with the full openness of ए, as its corresponding short, but usually as the "neutral vowel" (English so-called "short u", of but, son, blood, etc.). This peculiarity appears very early, being acknowledged by Pāṇini and by two of the Prātiṣṭhākhyas (APr. i. 36; VPr. i. 72), which call the utterance sandhyāta, covered up, dimmed. It is wont to be ignored by Western scholars, except those who have studied in India.

22. The a-vowels are the prevailing vowel-sounds of the language, being about twice as frequent as all the others (including diphthongs) taken together. The i-vowels, again, are about twice as numerous as the u-vowels. And, in each pair, the short vowel is more than twice (2½ to 3 times) as common as the long.
a. For more precise estimates of frequency, of these and of the other alphabetic elements, and for the way in which they were obtained, see below, 75.

23. The ṛ- and ṭ-vowels. To the three simple vowels already mentioned the Sanskrit adds two others, the ṛ-vowel and the ṭ-vowel, plainly generated by the abbreviation of syllables containing respectively a ṛṛ or ṭṭ ṭ along with another vowel: the ṛṛ ṛ coming almost always (see 237, 241-3) from ṛṛṛ ṛṛ or ṛṛ ṛṛ, the ṭṭ ṭ from ṭṭṭ ṭṭ ṭṭ.

a. Some of the Hindu grammarians add to the alphabet also a long ṭ; but this is only for the sake of an artificial symmetry, since the sound does not occur in a single genuine word in the language.

24. The vowel ṛṛ ṛ is simply a smooth or untrilled r-sound, assuming a vocalic office in syllable-making — as, by a like abbreviation, it has done also in certain Slavonic languages. The vowel ṭṭ ṭ is an l-sound similarly uttered — like the English l-vowel in such words as able, angle, addle.

a. The modern Hindus pronounce these vowels as ṛi, ṛi, ṭi (or even ṛṝ), having long lost the habit and the facility of giving a vowel value to the pure r- and l-sounds. Their example is widely followed by European scholars; and hence also the (distorting and altogether objectionable) transliterations ṛl, ṛl, ṭl. There is no real difficulty in the way of acquiring and practising the true utterance.

b. Some of the grammarians (see Ap. l. 37, note) attempt to define more nearly the way in which, in these vowels, a real r- or l-element is combined with something else.

25. Like their corresponding semivowels, ṛ and ṭ, these vowels belong respectively to the general lingual and dental classes; the euphonious influence of ṛ and ṭ (188) shows this clearly. They are so ranked in the Paninian scheme; but the Prātiṣṭhākhyas in general strangely class them with the jīvāṅgula sounds, our "gutturals" (39).

26. The short ṛ is found in every variety of word and of position, and is not rare, being just about as frequent as long ०. Long ṭ is very much more unusual, occurring only in certain plural cases of noun-stems in ṭ (371b, d, 375). The ṭ is met with only in some of the forms and derivatives of a single not very common verbal root (kjp).

27. The diphthongs. Of the four diphthongs, two, the ṛ o and ṭṭ o, are in great part original Indo-European
sou'lls. In the Sanskirt, they wear the aspect of being products of the increment or strengthening of i and u respectively; and they are called the corresponding guṇa-vowels to the latter (see below, 235 ff.). The other two, ī and ū, are held to be of peculiar Sanskrit growth; they are also in general results of another and higher increment of i and u, to which they are called the corresponding vyādhi-vowels (below, 235 ff.). But all are likewise sometimes generated by euphonic combination (127); and ī or, especially, is common as result of the alteration of a final म as (175).

28. The ऋ ऋ and ऋ ऋ are, both in India and in Europe, usually pronounced as they are transliterated — that is, as long e- (English "long a", or e in they) and o-sounds, without diphthongal character.

a. Such they apparently already were to the authors of the Prātiṣṭhākaṇyaḥ, which, while ranking them as diphthongs (saṃdhyākṣara), give rules respecting their pronunciation in a manner implying them to be virtually unitary sounds. But their euphonic treatment (131-4) clearly shows them to have been still at the period when the euphonic laws established themselves, as they of course were at their origin, real diphthongs. āi (a + i) and āu (a + u). From them, on the same evidence, the heavier or vyādhi diphthongs were distinguished by the length of their a-element, as āi (a + i) and āu (a + u).

b. The recognizable distinctness of the two elements in the vyādhi-diphthongs is noticed by the Prātiṣṭhākaṇyaḥ (see Afr. i. 40, note); but the relation of those elements is either defined as equal, or the is made of less quantity than the i and u.

29. The lighter or guṇa-diphthongs are much more frequent (6 or 7 times) than the heavier or vyādhi-diphthongs, and the ऋ and ऋ than the o and u (a half more). Both pairs are somewhat more than half as common as the simple i- and u-vowels.

30. The general name given the Hindu grammarians to the vowels is avara long; the simple vowels are called saṃmahākṣara homogeneous syllable, and the diphthongs are called saṃdhyākṣara combination-syllable. The position of the organs in their utterance is defined to be one of openness, or of non-closure.

a. As to quantity and accent, see below, 78 ff., 80 ff.
II. Consonants.

31. The Hindu name for ‘consonant’ is vyāhjana manifest. The consonants are divided by the grammarians into sparṣa contact or mute, antaḥakāra, intermediate or semivowel, and ṽaṁsa spirant. They will here be taken up and described in this order.

32. Mutes. The mutes, sparṣa, are so called as involving a complete closure or contact (sparṣa), and not as approximation only, of the mouth-organs by which they are produced. They are divided into five classes or series (vargas), according to the organs and parts of organs by which the contact is made; and each series is composed of five members, differing according to the accompaniments of the contact.

33. The five mute-series are called respectively guttural, palatal, lingual (or cerebral), dental, and labial; and they are arranged in the order as just mentioned, beginning with the contact made furthest back in the mouth, coming forward from point to point, and ending with the frontmost contact.

34. In each series there are two surd members, two sonant, and one nasal (which is also sonant): for example, in the labial series, ṽ b and ṽ b, ṽ b and ṽ b, and ṽ m.

a. The members are by the Hindu grammarians called respectively first, second, third, fourth, and last or fifth.

b. The surd consonants are known as agraṁa toneless, and the sonants as ghramanta having tone; and the descriptions of the grammarians are in accordance with these terms. All alike recognise a difference of tone, and not in any manner a difference of force, whether of contact or of expulsion, as separating the two great classes in question. That the difference depends on vivara opening, or samvāra closure (of the glottis), is also recognized by them.

35. The first and third members of each series are the ordinary corresponding surd and sonant mutes of European languages: thus, ṽ k and ṽ k, ṽ t and ṽ d, ṽ p and ṽ b.

36. Nor is the character of the nasal any more doubtful. What ṽ m is to ṽ p, and ṽ b, or ṽ u to ṽ t and ṽ d, that is also each other nasal to its own series of mutes: a sonant expulsion into and through the nose, while the mouth-organs are in the mute-contact.