

SANSKRIT



AN INTRODUCTORY COURSE BASED ON
SRILA JIVA GOSVAMI'S GRAMMAR

"It Is Not Very Difficult."

*oṁ ajñāna-timirāndhasya jñānāñjana-śalākayā
cakṣur unmilitam yena tasmai śrī-gurave namah*

This booklet is an introduction to Sanskrit, taken from our Beginner's Sanskrit Course. It contains the following: a brief description of Śrī Caitanya Mahāprabhu and Śrīla Jīva Gosvāmī, pronunciation, Śrīla Prabhupāda on pronunciation, Part One, and Part Two.

Part One, in seven chapters, explains the basic elements of grammar, based on *Harināmāmrta-vyākaraṇa* by Śrīla Jīva Gosvāmī. Part Two has instructions and exercises on conversation, adopted from the Rapid Sanskrit Speaking Course of Dr. K.C. Mishra.

It is important to learn the grammar of a language and also to approach it through conversation. You will be surprised to discover for yourself, how easy Sanskrit actually is.

Śrīla Prabhupāda: "Yes. So any serious student can learn at home. It is not very difficult. And after studying one or two or a dozen sentences like that, automatically, yes, he learns *sandhi*, he learns verb, he learns subject, object, everything. I have no time, otherwise I would have made *Bhagavad-gītā* grammar. Yes. (...) You can do that. You can do that. People will read it, *Bhagavad-gītā* grammar. On the *Bhagavad-gītā* teach them grammar. Just like Jīva Gosvāmī compiled *Harināmāmrta-vyākaraṇa*, similarly, you write. You have got both the knowledge, Sanskrit, and through English, *Bhagavad-gītā* grammar. People will take it. I have no time; otherwise I would have done it. Simply nominative case, objective case, *śabda-rūpa*." (Conversation with Dr. Patel)

All quotations are taken from Śrīla Prabhupāda's books, lectures, or conversations unless marked otherwise. To exemplify a certain rule, we have sometimes taken portions of a *Bhagavad-gītā* verse and arranged the words in a different order, followed by a rudimentary translation.

Begging for the well wishes of all the Vaiṣṇavas,
The publisher, Vrindāvan, Kartik 2000

Śrī Caitanya Mahāprabhu (1486-1534)

*kata dine miśra putrer hāte khaḍi dila
alpa dine dvādaśa-phalā akṣara śikhila*

"After some days Jagannātha Miśra inaugurated the primary education of his son by performing the *hāte khaḍi* ceremony. Within a very few days the Lord learned all the letters and combinations of letters." (Cc. Ādi 14.94)

The following is paraphrased from different Bhaktivedanta purports:

Hāte khaḍi is the beginning of primary education. At the age of four or five years, on an auspicious day called *vidyārambha*, there is a ceremony worshiping Lord Viṣṇu. And after that the teacher gives the child a long chalk pencil and, guiding the hand of the student, he instructs him how to write the letters of the alphabet (ଅ ଆ ଇ ଈ and so on) by writing big letters on the floor. When the child is a little advanced in writing, he is given a slate for his primary education. This ends when he has learned the two-letter combinations (ଏ ତ୍ର ଶ୍ର and so on). Lord Caitanya Mahāprabhu was given lessons by teachers named Viṣṇu and Sudarśana.

In His eighth year, He was admitted into the *tola* (school) of Gaṅgādāsa Pañdita in Gaṅgānagara, close by the village of Māyāpūra. In two years He became well read in Sanskrit grammar and rhetoric. Anyone serious about studying the Sanskrit language should first learn grammar. It takes some time, but once one has learned the grammatical rules and regulations very nicely, all other scriptures or subject matters in Sanskrit are extremely easy to understand, for Sanskrit grammar is the gateway to education. There are many schools of grammar in the Sanskrit language. The most famous of which are the systems of Pāṇini, Kalāpa (which was studied by Mahāprabhu), and Kaumudī, with their different branches of grammatical knowledge. A student was supposed to study for twelve years, but Mahāprabhu would immediately learn grammatical rules and definitions by heart simply by hearing them once.

It appears that Mahāprabhu read the *smṛti* and also the *nyāya* in His own study and He was in competition with His friends, who were studying under the celebrated Pandita Raghunātha Śiromāṇi. In His house He found all the important books, which belonged to His father, who was also a *pandita*. At the age of fourteen He was considered one of the best scholars of Nadia, the renowned seat of *nyāya* philosophy and Sanskrit learning. The *smārta panditas* and the *naiyāyikas* were all afraid of confronting Him in literary discussions. Keśava Miśra of Kashmir, who called himself the great *digvijayī* (conquerer of the world), came to Nadia with a view to discuss with the *panditas* there. Afraid of him, the *tola* professors of Nadia left town on the pretext of being invited elsewhere. Keśava Miśra met Mahāprabhu at the Barokona-ghāṭā in Māyāpūra, and after a very short discussion he was defeated by the boy.

Lord Caitanya had started His own *catuspāṭhī* (village school) in the *candī-mandapa* within the courtyard of the fortunate Mukunda Sañjaya. He taught grammar to His students, who became extremely expert in dealing with word jugglery. Almost anyone expert in studying grammar interprets the *śāstras* in many ways by changing the root meanings of their words. A student of grammar can sometimes completely change the meaning of a sentence by juggling grammatical rules.

After returning from Gāyā, where He had taken initiation from Īśvara Purī, Caitanya Mahāprabhu continued teaching. Seeing the word jugglery of His students, He started to explain grammatical rules by simultaneously speaking about the glories of the Lord. For example, *dhātu* means verbal root, without which there is no language. But *dhātu* also means vital force. So Caitanya Mahāprabhu explained that *dhātu* means Kṛṣṇa, without Whom there is no life.

Understanding the desire of Caitanya Mahāprabhu, Śrīla Jīva Gosvāmī later developed this form of grammar in his book *Harināmāmrta-vyākaraṇa* (Grammar with the nectar of Śrī Hari's names. It is still current and prescribed in the syllabus of schools in Bengal and considered to have an almost mystical effect on its readers.

Śrīla Jīva Gosvāmī (1511-96)

Jīva Gosvāmī was born in Rāmakeli, West Bengal. As he grew in years, he gradually developed all the bodily symptoms of a *mahā-puruṣa*, or an empowered person. Scriptural descriptions of such souls include elongated lotuslike eyes, large shoulders and chest, an effulgence that appears like molten gold, and other specific features. In 1514 his father, Anupama, the younger brother of Rūpa and Sanātana Gosvāmīs, passed away. This devastating event had the effect that Jīva, although only a child at the time, resolved to renounce the world. Thus, with a burning passion for spiritual enlightenment, Śrī Jīva studied the scriptures as he grew into his teens. He was greatly fond of *Śrīmad-Bhāgavatam*. Later he came to Navadvīpa to study *nyāya* (logic), and in the company of Śrī Nityānanda Prabhu, he circumambulated the entire Navadvīpa-dhāma. Following the instructions of Nityānanda Prabhu, Jīva proceeded to Varanasi to study under Madhusūdana Vācaspati, an important disciple of Sārvabhauma Bhaṭṭācārya. In a relatively short time, Śrī Jīva became particularly well-versed in all aspects of Vedānta philosophy and he developed a reputation as an eminent scholar. To this day, both Benares Hindu University and the Sanskrit University honor Jīva Gosvāmī by dedicating sub-departments to the study of his works.

At the age of twenty years, having completed his studies, he went to Vṛndāvana, where he was initiated by Rūpa Gosvāmī. Jīva Gosvāmī's fame spread all over India. As a result, Emperor Akbar traveled to Vṛndāvana in the year 1570, just to have an exclusive audience with the Gosvāmī. It is said that Akbar was moved beyond words. In the garden called Nidhuvana, the emperor had a genuine spiritual experience, by the grace of Jīva Gosvāmī, and then he directed his men to commence construction of the four original temples of Vṛndāvana. After the disappearance of Śrīla Rūpa Gosvāmī and Sanātana Gosvāmī, Śrīla Jīva Gosvāmī became the *ācārya* of all the Vaiṣṇavas in Vṛndāvana, Bengal, and Orissa. It is to his credit that three of his students were Śrīla Narottama dās Ṭhākura, Śrīnivāsa Ācārya, and Śrī Śyāmānanda Prabhu, the great preachers of Gauḍīya Vaiṣṇavism.

Besides maintaining temples, teaching philosophy, receiving guests, and excavating the holy places, Śrī Jīva Gosvāmī composed and edited at least twenty-five books with a total of 400,000 verses, which is equal to all eighteen Purāṇas. His books are all important classics. But the

*From the Maṅgalācarāṇa of
Harināmāmṛta-vyākaraṇa*

I offer my humble obeisances to Śrī Śrī Rādhā and Kṛṣṇa. To worship Kṛṣṇa, I shall arrange a row of His names as a garland for Him.

*Acyuta Ajita Adhokṣaja Īśa Īśvara Upendra Kāṁsāri Kapila Kalki
Kṛṣṇa Keśava Gopāla Govinda Caturbhuja Caturvyūha Trivikrama
Dāmodara Nara-Nārāyaṇa Nṛsiṁha Pītāmbara Puruṣottama Bala
Buddha Bhūteśa Bhūteśvara Mahāpuruṣa Mādhava Yādava Rādhā
Rāma Lakṣmī Vāmana Viriñci Viṣṇu Viṣṇucakra Viṣṇujana Viṣṇudāsa
Viṣṇupada Viṣṇubhakti Viṣṇuvarga Viṣṇusarga Vṛṣṇīndra Śiva
Saṅkarṣaṇa Satsaṅga Sarveśvara Hara Hari Harikamala Harimitra*

This garland will quickly bestow joy to the reader. I have seen many intricate explanations of Sanskrit grammar which use terminology that lacks any transcendental meaning. For the pleasure of the Vaiṣṇavas, I have therefore compiled *Harināmāmṛta-vyākaraṇa*, which is beautified with the names of Hari. Those who are desperate for water in the desert of Sanskrit grammar and who constantly find complications and obstacles, may now drink this *Harināmāmṛtam* and dive into it hundreds and hundreds of times. "One who chants the holy name of the Lord is immediately freed from the reactions of unlimited sins, even if he chants indirectly (to indicate something else), jokingly, for musical entertainment, or even neglectfully. This is accepted by all the learned scholars of the scriptures." (SB 6.2.14)

Śrīla Prabhupāda: "Śrīla Jīva Gosvāmī compiled a grammar in two parts named *Laghu-Harināmāmṛta-vyākaraṇa* and *Bṛhad-Harināmāmṛta-vyākaraṇa*. If someone studies these two texts in *vyākaraṇa*, or grammar, he learns the grammatical rules of the Sanskrit language and simultaneously learns how to become a great devotee of Lord Kṛṣṇa." (Cc. Ādi 13.29 purport)

Madhyama-Harināmāmṛtam

Abbreviation of *Harināmāmṛta-vyākaraṇa*

Pāṇini is the authority of Sanskrit grammar, and Śrīla Jīva Gosvāmī followed his standards. But, because Pāṇini's grammar is extremely concise, it required many commentaries of other geniuses. Therefore Jīva Gosvāmī gave special attention to clarity even at the sacrifice of being concise. Another special feature of his grammar is that he enriched it with the holy names of Hari, of which the Vaiṣṇavas are very fond.

Yadu dāsa has been studying and teaching *Harināmāmṛtam* for the last ten years in Vrindavan. With *Madhyama-Harināmāmṛtam* he is presenting a summary study, especially meant for latecomers, i.e. for those who didn't start at the age of six. Out of the total 3,200 *sutras* he selected the most important ones for memorizing. His commentaries are self-explanatory and can be studied at home. Twice a year he offers courses in Vrindavan.

In Volume One you find:

All *sūtras* with a technical English translation,
Vṛttis (Sanskrit comments),
 The examples given by Jīva Gosvāmī.

Volume Two is providing:

The transliteration of each *sūtra* with a small reference to *Harināmāmṛta-vyākaraṇa*,
 Word-by-word meaning,
 Explanations of *sūtras*, *vṛttis*, and examples,
 More examples and references to related *sūtras*.

There are various appendices:

Śabda-rūpa-saṅgraha—the declension of the most common words,
Dhātu-rūpa-saṅgraha—the conjugation of most important verbs,
Dhātu-saṅgraha—a list of more than 1000 *dhātus* compiled by Jīva Gosvāmī

Pronunciation

Lord Brahmā is the personal representation of Nārāyaṇa, the Supreme Lord, and the source of the transcendental sound *oṁkāra*, ॐ, composed of the three original sounds of the alphabet: *a-u-m*. *Oṁkāra* is the secret essence and eternal seed of all Vedic hymns. From *oṁkāra* Brahmā created all the other sounds of the alphabet, including the seven musical notes: *śa* (*śadja*), *r* (*r̥ṣabha*), *gā* (*gāndhāra*), *ma* (*madhyama*), *pa* (*pañcama*—the "fifth note"), *dha* (*dhaivata*), and *ni* (*niṣāda*). These sounds are known as Sa, Re, Ga, Ma, Pa, Da, Ni.

The word Sanskrit means "most perfect" because not a single letter, word, or verse can be pronounced without having a bona fide principle. The first principle, which is hardly seen in any other language, is that for every sound there is only one letter, and for every letter there is only one sound.

There are five places for pronunciation: the throat, the palate, the upper part of the palate, the teeth, and the lips. In pronouncing vowels a sound is produced by air by these different organs and the tongue. The air is not stopped or blocked at any point. With consonants the sound is produced in a similar way, but the tongue or the lips make a full contact, stopping and releasing the air.

1. <i>kaṇṭhya</i> (guttural)	<i>a</i>	<i>ā</i>	<i>ka</i>	<i>kha</i>	<i>ga</i>	<i>gha</i>	<i>ṅa</i>	<i>ha</i>
2. <i>tālavya</i> (palatal)	<i>i</i>	<i>ī</i>	<i>ca</i>	<i>cha</i>	<i>ja</i>	<i>jha</i>	<i>ñā</i>	<i>ya</i>
3. <i>mūrdhanya</i> (retroflex)	<i>r</i>	<i>ṝ</i>	<i>ṭa</i>	<i>ṭha</i>	<i>ḍa</i>	<i>ḍha</i>	<i>ṇa</i>	<i>ra</i>
4. <i>dantya</i> (dental)	<i>l</i>	<i>ī</i>	<i>ta</i>	<i>tha</i>	<i>da</i>	<i>dha</i>	<i>na</i>	<i>la</i>
5. <i>oṣṭhya</i> (labial)	<i>u</i>	<i>ū</i>	<i>pa</i>	<i>pha</i>	<i>ba</i>	<i>bha</i>	<i>ma</i>	

1. *Ka* and *kha* are the same sounds. *Ka* is non-aspirated (less air) and *kha* is aspirated (more air). The letter is written as *kha*, but do not pronounce the "h". Rather, say *ka*, but release more air. The same holds true for *ca* and *cha*, *ta* and *tha*, *ta* and *tha*, and *pa* and *pha*. There is however the letter *ha* which is pronounced.
2. The sound *h* is similar to *ha*. When *h* appears at the end of a word it is pronounced as an echo of the preceding vowel. For example *iḥ* is pronounced *ihī*.
3. To pronounce the palatals (please see the chart) put the tongue in the position to pronounce *i*. Now, in this position, practice the other letters of this group. For the letters *ca* to *ñā* the tongue makes full contact with the palate. For *śa* and *ya* the tongue makes less contact. Be especially careful to practice pronouncing *śa* with the tongue in this position to produce a sound found in German words such as "ich" (I).
4. The retroflex letters are pronounced with the tongue bent upwards so that the tip of the tongue touches the palate.
5. The dental letters are pronounced with the tongue touching the upper front teeth. Americans may experience some difficulty in pronouncing the dental letters.
6. The letter *ai* is pronounced as in aisle, and *au* as in hour.
► *kṛtvāiva ṛptim bhajata sadaiva* (from *Śrī Gurv-aṣṭakam* 4), *vande rūpa-sanātanau raghu-yugau* (from *Śrī Saḍ-gosvāmy-aṣṭakam*).
7. The letter *va* is pronounced with the teeth and lips.
8. By the influence of modern languages, *jñā* is mostly pronounced *gya*.

Śrīla Prabhupāda on Pronunciation

"The children cannot pronounce correctly the Sanskrit. Let them read it correctly, that is wanted first. They must pronounce nicely English and Sanskrit. The English is no difficulty. If you can do this, then your education is all right. You may introduce contests, but if the children and also the older devotees cannot pronounce Sanskrit correctly, it is all a useless waste of time." (on Gurukula, letter to Akṣobhya)

"So we should try to learn, get it by heart, at least one *śloka*, two *ślokas* in a week. And if we chant that... Just like you are chanting so many songs, similarly, if we chant one or two verses of *Śrīmad-Bhāgavatam*, that will make you very quickly advanced for spiritual realization. We are therefore taking so much trouble to get this transliteration, the meaning, so that the reader may take advanced step, full advantage of the *mantra*. It is not that to show some scholarship, that "I know so much Sanskrit." No. It is just offered with humility to learn the *mantra* because one who will chant the *mantra*... They are all transcendental vibration. Just like Hare Kṛṣṇa *mantra*... This is *mahā-mantra*, but they are also *mantras*, all the verses from *Bhagavad-gītā*, *Śrīmad-Bhāgavatam*, spoken by Kṛṣṇa, spoken by... *Bhāgavata* also, spoken by Kṛṣṇa. Vyāsadeva is incarnation of Kṛṣṇa. They're also *mantras*, infallible instructions. So try to get it by heart, chanting. Either you chant by seeing the book or get it by heart, it is all the same. But try to chant one, two *ślokas* daily. Chant.

Pradyumna: (chants with devotees responding)

śrī-śuka uvāca

ātma-māyām rte rājan parasyānubhavātmanah
na ghaṭetārtha-sambandhah...

Prabhupāda: (correcting) *Na ghaṭetārtha-sambandhah*. Like that. It is written like that?

Pradyumna: *Ghaṭetārtha-sambandhah*.

Prabhupāda: *artha*, *artha* separated?

Pradyumna: No. Together. *Ghaṭetārtha*.

Prabhupāda: No. *Ghaṭetārtha-sambandhah*. It should, should not be. *Na ghaṭetārtha-sambandhah*. Like that. *Tā* should be long. *Tā*. *Ghaṭeta artha-sambandhah*. *Na ghaṭetārtha-sambandhah*. Is that all right?

Pradyumna: Yes.

Prabhupāda: So pronounce like that.

Pradyumna: *Na ghaṭetārtha-sambandhah*.

Prabhupāda: Loud. *Na ghaṭetārtha-sambandhah*.

Pradyumna: *Na ghaṭetārtha-sambandhah*.

Prabhupāda: Yes. *Na ghaṭetārtha-sambandhah*.

Devotees: *Na ghaṭetārtha-sambandhah*.

Pradyumna: *Svapna-draṣṭur ivāñjasā*.

Prabhupāda: Oh. Again pronounce.

Pradyumna: *Śrī-śuka uvāca* (repeats verse)

Prabhupāda: Very important verse. Now we shall go to the words and meaning. Again recite. *Śrī-śuka uvāca*.

Devotees: (repeat verse)

Prabhupāda: Once again. Do it again.

Pradyumna: (repeats verse)

Prabhupāda: Again (devotees repeat verse again). Anyone can recite? All right. See the book and recite.

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām rte rājan parasyānubhavātmanah*.

Prabhupāda: *Parasya*. The transliteration is the long *a*. You have seen? You just try to follow the transliteration. That will be easier.

Śyāmasundara: *Parasyānu...*

Prabhupāda: *Parasyānubhava, bhavātmanah. Ātmā*.

Śyāmasundara: Yes. Long *ā* over *a*. *Ātmanah*.

Prabhupāda: Yes. Now, beginning.

Śyāmasundara: *Parasyānu...*

Prabhupāda: No. First line (devotees repeat).

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām rte rājan parasyānubhavātmanah*.

Prabhupāda: Read it again.

Śyāmasundara: *Śrī-śuka uvāca ātma-māyām rte rājan parasyānubhavātmanah na ghaṭetārtha...*

Prabhupāda: *Na ghaṭetārtha-sambandhah. Svapna-draṣṭur ivāñjasā*. Next. Next. You read. Go on. One after another.

(Devotees continue reciting, Prabhupāda corrects.)

You read the transliteration. The thing is hearing the meter and repeat. That's all. The writing is already there, transliteration. Simply you have to hear the words. Just like you have chanted so many verses, songs, by hearing. The hearing is very important. A child learns another language simply by hearing, pronunciation, hearing. That is natural. If we hear one thing repeatedly, you will learn. You will learn. So one has to hear little attentively. Then it will be easy. There is no difficulty. Just like you are singing our song in tune, (sings) *samsāra-dāvānala-lidh-loka*. This is by hearing. So simply you have to hear. Therefore whole Vedic *śāstra* is called *śruti*. It is a process of hearing. (Coughing) This is a disease of old age. These are the warnings that the body is getting rotten. Go on. (Recitation continues.) Next. Each one of you. *Na ghaṭetārtha-sambandhah svapna-draṣṭur ivāñjasā*. What is the *āñjasā* spelling?

(Prabhupāda continues correcting.)

Prabhupāda: *T-a-r*. Yes. *T-a, artha*. So you were missing that *r*. *Na ghaṭetārtha-sambandhah*. All right. Next. (Recitation continues.) Get it next. Come here. So you have to study like that. So many *ślokas*, I am taking so much labor. If you do not read it carefully... It is not that I am making business, for selling only, and not for my students. You must all read like this, practice. Why so much trouble is being taken, word to word meaning and then transliteration? If you chant this *mantra*, that vibration will cleanse the atmosphere. (...) Next chant. (Another devotee recites verse.) Very good. Next, next. Bhanu prabhu (Bhanu recites). Thank you very much. He has pronounced very nicely. So he will teach you. Yes. Next. (Another devotee recites verse.) Very good. (Another devotee recites verse.) Very good. Yes. In this way, each one of you, you chant and others will follow. Then one or two days, you get the *śloka* by heart. You can chant. It is not difficult. Now read the word meanings and translation." (lecture on *SB. 2.9.1*)

"So we want to create a new generation in your country so that in the future there'll be fluent speakers in *Śrīmad-Bhāgavatam* and preach all over the country, and your country will be saved. This is our program. We have come here not to exploit your country, but to give you something substantial. This is Kṛṣṇa consciousness movement. So read *Bhāgavatam*, pronounce the verses very nicely. Therefore we're repeating. You hear the records and try to repeat. Simply by chanting the *mantra*, you'll be purified. Simply by chant... Even if you do not understand a single word of it, simply if you chant, this vibration has got such power. *Śrīvatāṁ sva-kathāḥ kṛṣṇah punya-śravaṇa-kīrtanah*." (lecture on *SB. 1.8.22*)

Chapter One

Samjñā-Sandhi-Prakaraṇam

Harināmāmṛta-vyākaraṇa is organized in seven chapters:

1. *Samjñā-Sandhi*—terminology and euphonic combination of letters
2. *Viṣṇupada* —declension
3. *Ākhyāta* —conjugation
4. *Kāraka* —cases
5. *Kṛdanta* —primary derivatives from verbs
6. *Samāsa* —compound words
7. *Taddhita* —derivative words

Samjñā (Terminology)

The alphabet:

<i>a</i>	<i>ā</i>						
<i>i</i>	<i>ī</i>	<i>u</i>	<i>ū</i>	<i>r</i>	<i>īr</i>	<i>l</i>	<i>īl</i>
<i>e</i>	<i>ai</i>	<i>o</i>	<i>au</i>				
<i>m̥</i>	<i>h̥</i>						
<i>ka</i>	<i>kha</i>	<i>ga</i>	<i>gha</i>	<i>ñā</i>			
<i>ca</i>	<i>cha</i>	<i>ja</i>	<i>jha</i>	<i>ñā</i>			
<i>ṭa</i>	<i>ṭha</i>	<i>ḍa</i>	<i>ḍha</i>	<i>ṇa</i>			
<i>ta</i>	<i>tha</i>	<i>da</i>	<i>dha</i>	<i>na</i>			
<i>pa</i>	<i>pha</i>	<i>ba</i>	<i>bha</i>	<i>ma</i>			
<i>ya</i>	<i>ra</i>	<i>la</i>	<i>va</i>				
<i>śa</i>	<i>ṣa</i>	<i>sa</i>					
<i>ha</i>							

The first fourteen letters are vowels and Śrīla Jīva Gosvāmī calls them *Sarveśvaras*. *Sarveśvara* means "controller of everything"—God. Just as He is independent, they can also be pronounced independently from any other letter.

Amongst the *Sarveśvaras*, the first ten are called *Daśāvatāras* and they appear in five pairs of *Ekātmakas* (having one soul). One is short, the other long. The short one is called *Vāmana*, and the long one *Trivikrama*. The *Vāmana* takes one time unit, and the *Trivikrama* takes two time units.

a—*ā*

i—*ī*

u—*ū*

r—*ṛ*

l—*ṝ*

The letter *m̐* is a nasal sound, called *Viṣṇucakra* or *anusvara*, and *h̐* is called *Viṣṇusarga* or *visarga*.

The consonants are called *Viṣṇujanas*. *Viṣṇujana* means devotee of Viṣṇu. Just as a *bhakta* is always associated with the Lord and fully depending on Him, the *Viṣṇujana* needs a *Sarveśvara* (vowel) for its pronunciation. The association of two *Viṣṇujanas* (two consonants together) is called *Sat-saṅga*.

From *ka* to *ma*, each group of five letters is called *Viṣṇuvarga*, and each group is named after the first letter: *ka-varga*, *ca-varga*, etc. In Sanskrit literature the materialistic way of life is referred to as *pa-varga*, because the five letters in the *pa* group can be interpreted as: *pariśrama* (hard work), *phena* (foam—at the mouth of an exhausted animal), *bandha* (bondage), *bhaya* (fear of death), and ultimately *mṛtyu* (death). And the path of liberation from material bondage is called *apavarga*.

The Verse Meter

Sometimes we may desire to know the meter of a verse. The basic rules are as follows. In Sanskrit poetry the syllables are classified as *laghu* and *guru* (light and heavy). To determine this classification we have to focus on the vowels. A *Vāmana* is *laghu*, a *Trivikrama* is *guru*, but when a *Vāmana* is followed by *Sat-saṅga* it is also *guru*.

In other words, a syllable is *guru* (heavy) when its vowel is either Rule (1) *Trivikrama* (long—*ā*, *ī*, *ū*, *ṛ*, and also *e*, *ai*, *o*, *au*),

Rule (2) followed by *Viṣṇucakra* (*m*), *Viṣṇusarga* (*h*) or *Sat-saṅga* (a double consonant).

The last syllable of a *pada* (quarter verse) may be *laghu* or *guru* as per the requirement of a particular meter.

A syllable is *laghu* (light) only when it ends with a *Vāmanā* (short vowel) which is not followed by a double consonant.

Let's give an example. Below is the first line of the *cintāmanī* prayers of Lord Brahmā, with the Devanāgarī letters grouped into syllables. You may note the peculiarity of this division. It is done this way because in Devanāgarī we keep the ligatures together. Now we can see whether a vowel is followed by two consonants.

चि न्ता मणि प्र कर स द्य सु कल्प वृ क्षा
ci ntā ma ni pra ka ra sa dma su ka lpa vṛ kṣa
S S S S S S S

The first syllable has a short *i* (*Vāmanā*), but it is followed by *Sat-saṅga*, therefore it is *guru*. For the same reason the syllables *ni*, *sa*, *ka* (of *kalpa*) and *vṛ* are also *guru*.

According to the traditional system, the light* syllables (*laghu*) are marked here with a straight line (|) and you say "la" (the first letter of the word *laghu*) in one time unit. The heavy syllables (*guru*) are marked with a crooked line (S), and you say "gāmī" (the first letter of the word *guru* plus *Viṣṇucakra*) in two time units.

S S | S | | | S | | S | S S

This is the verse meter of all the fourteen-syllable verses of *Brahma-saṁhitā* (including *advaitam acyutam...*!).

The two verses beginning with *śriyah kāntāḥ* are of a different meter (see below). They have seventeen syllables and make a small pause after the sixth syllable, but otherwise the rules of *guru* and *laghu* are observed in the same way. Rule (2) is applied for *yāḥ*, *ntāḥ*, *ṣāḥ*.

श्री यः का न्ताः का न्तः परम पुरुषः कल्पतरवो
śri yāḥ kā ntāḥ kā ntāḥ, pa ra ma pu ru ṣāḥ ka lpa ta ra vo
S S S S S S S S

Sandhi (Conjunctions)

Sandhi means union, the conjunction of two immediate sounds. Śrīla Jīva Gosvāmī prays, "With great joy I begin this explanation of *sandhi*, by which my mind may also have *sandhi* with Your lotus feet, O Kṛṣṇa!" The rules are just observations of how sounds naturally change when words and sentences are joined in an unbroken chain of syllables. For example, the words *sat cit ānanda* combine to *sac-cid-ānanda*.

Sandhi is the basis of Sanskrit. Nimāi Paṇḍita used to challenge the scholars of Navadvīpa, saying, "In this age of Kali, one who doesn't even know the primary rules of *sandhi*, as found in children's books, is still given the title Bhaṭṭācārya (learned scholar of *śrutis*, *nyāya* or *mīmāṃsā*)." (C. Bhāg. Ādi 10.43) We have selected and simplified a few prominent rules, giving them the name of a well-known example.

Sarveśvara-Sandhi (*sandhi* amongst vowels)

1. *paramātmā* (*parama-ātmā*—supreme soul)

Rule: Two *Ekātmakas* combine into *Trivikrama*.

It means that *a + a*, *a + ā*, *ā + a*, and *ā + ā* all combine into *ā*. The same is true with the other pairs of *Ekātmakas*: *i* and *ī*, *u* and *ū*, and so on.

► *janma-aṣṭamī* → *janmāṣṭamī*—the day called *aṣṭamī*, when Śrī Kṛṣṇa appeared.

dāva-anala → *dāvānala*—forest fire.

bhrāmati iva → *bhrāmatīva ca me manah* (Bg. 1.30).

bāhu-udara → *aneka-bāhūdara-vaktra-netram* (Bg. 11.16).

niyamāgraha can be interpreted as (1) *niyama-agraha*—neglecting the prescribed regulations, or (2) *niyama-āgraha*—just following rules.

This is the only *sandhi* rule we request you to memorize. You will master it by meditating on *aravinda-dalāyatākṣa* (*Brahma-saṅhitā* 30)—eyes which are like blooming lotus petals. *Aravinda-dala* means lotus petal, *āyata*—blooming, *akṣa*—eye.

2. *parameśvara* (*parama-īśvara*—supreme controller)

Rule: *a-Dvaya* and *i-Dvaya* combine into *e*.

Dvaya means pair. It is also a name of the divine couple Śrī-Śrī-Lakṣmī-Nārāyaṇa. *A-Dvaya* is *a* and *ā*, *i-Dvaya* is *i* and *ī*.

► *karma-indriyāṇi*→ *karmendriyāṇi*—the working senses (3.6).

parama-ātmā iti→ *paramātmēti*—called *paramātmā* (13.23).

Please see more examples in the following *Bhagavad-gītā* verses: 5.28 (two times) and 7.5 (two times).

3. **puruṣottama** (*purusa-uttama*—supreme person)

Rule: *a-Dvaya* and *u-Dvaya* (*u* and *ū*) combine into *o*.

► *dāma-udara*→ *dāmodara*—one whose belly is bound by a rope.

śīta-uṣṇa→ *śītoṣṇa*—winter and summer (2.14).

See 12.15 (3x) and 13.19 (2x).

4. **caiva** (*ca eva*—certainly)

Rule: *a-Dvaya* and *e-Dvaya* (*e* and *ai*) combine into *ai*.

► *mama eva aṁśa*→ *mamaivāṁśah*—my fragmental part (15.7).

kṛṣṇa-eka-śaraṇam→ *kṛṣṇaika-śaraṇam*—taking Kṛṣṇa as only shelter.

See 9.34 (2x) and 15.8.

kṛtvā eva and *sadā eva*→ *kṛtvaiva*, *sadaiva* (from *Śrī Gurv-aṣṭakam* 4). Let us remember to pronounce *ai* properly and that we will help us to actually understand *kṛtvā eva* and *sadā eva*.

5. **nāsty eva** (*na asti eva*—there is certainly no...)

Rule: *i-Dvaya* becomes *y* before *Sarveśvara*.

► *hi eṣā*→ *daivī hy eṣā*—this is divine (7.14).

vahāmi aham→ *vahāmy aham*—I carry (9.22).

See 3.5 (2x) and 15.11 (4x).

6. **gurv-aṣṭakam** (*guru-aṣṭakam*—eight verses glorifying the *guru*)

Rule: *u-Dvaya* becomes *v* before *Sarveśvara*.

► *tu ātmā eva*→ *jñānī tv ātmaiva*—but the *jñānī* is just like Myself (7.18).

tu antagatam→ *yeṣāṁ tv antagatam pāpam*—but of those whose sin is eradicated (7.28).

See 7.5 and 8.23.

7. **dehino 'smin** (*dehino asmin*—the soul in this)

Rule: After *e* and *o*, *a* is *Hara* (dropped).

Hara is a name of Lord Śiva who is responsible for destruction. Therefore that *a* is dropped.

► *dehe asmin*→ *dehe 'smin*—in this body (8.2).

ye api→ *ye 'py anya-devatā-bhaktāḥ*—those who are devotees of other gods (9.23).

See 1.21 (2x) and 9.23 (2x).

Examples for words ending in *o* are given under rule 16, because *o* is mostly derived from *ah* (*dehinaḥ*→ *dehino*).

Viṣṇujana-Sandhi (sandhi amongst consonants)

8. **jagadīśa** (*jagat-iśa*—Lord of the universe)

Rule: Hard letters become soft before soft letters.

► *jugat viparivartate*→ *jagad viparivartate*—the universe is revolving (9.10).

śrīmat ūrjitam→ *śrīmad ūrjitam*—beautiful and glorious (10.41).

See 13.31 and 14.4.

For simplicity we have used the terms "soft" and "hard". The following consonants are hard. (All the vowels and other consonants are soft.)

<i>ka</i>	<i>kha</i>
<i>ca</i>	<i>cha</i>
<i>ṭa</i>	<i>ṭha</i>
<i>ta</i>	<i>tha</i>
<i>pa</i>	<i>pha</i>
<i>śa</i>	<i>ṣa</i>
	<i>sa</i>

9. **suhṛt satām** (*suhṛd satām*—a friend of devotees)

Rule: Soft consonants become hard before hard ones.

10. **aham bhajāmi** (*aham bhajāmi*—I worship)

Rule: *m* becomes *Viṣṇucakra* (*m̐*) before a consonant.

► *govindam ādi-puruṣam tam aham bhajāmi* → *govindam ādi-puruṣam tam aham bhajāmi*—I worship Govinda, the primeval Lord.

Examples of this you will find in almost every verse.

11. **tāṁs titikṣasva** (*tāṁ titikṣasva*—you have to tolerate them)

Rule: *n* becomes *ṁs* before *t* or *th*. *n* becomes *m̐s* before *c* or *ch*.

► *putrān pautrān sakhīn tathā* → *putrān pautrān sakhīṁs tathā*—sons, grandsons and friends (1.26).

śrī-gurūn vaiṣṇavān ca → *śrī-gurūn vaiṣṇavāṁś ca*—unto the spiritual masters and Vaiṣṇavas.

See 2.11 (2x) and 2.71.

12. **mac-cittāḥ** (*mat-cittāḥ*—those who think of Me)

Sometimes words endings in *t* or *d* adopt the following letter.

► *ābrahma-bhuvanāt lokāḥ* → *ābrahma-bhuvanāl lokāḥ*—the worlds up to Brahmaloka (8.16).

syāt janārdana → *kā prītiḥ syāj janārdana*—what pleasure could there be (1.35).

jagat-nātha → *jagannātha*—the Lord of the universe.

13. Please observe the following examples:

prahasann iva (*prahasan iva*—as if smiling)

Reduplication of *n* before vowels: *anicchan api* → *anicchann api*—even unwillingly (3.36). See 4.6.

karmma (*karma*)

After *r*, consonants are optionally reduplicated. This rule is not BBT standard, but in India it is often used. Both are correct: *kartā* and *karttā*, *pūrva* and *pūrvva*, *kārya* and *kāryya*, *ardha* and *arḍha*.

jagad-dhitāya (*jagat-hitāya*—unto the benefactor of the world)

sākṣāt haritvena → *sākṣād dharitvena* (from *Śrī Gurv-aṣṭakam* 7)

Viṣṇusarga-Sandhi (*sandhi* of *h*)

14. īśvarah paramah kṛṣṇah (—Kṛṣṇa is the supreme controller)

Rule: *h* remains unchanged before *k*, *kh*, *p*, *ph*, *ś*, *ṣ*, *s*.

► *śabdaḥ khe*—sound in ether (7.8).

See 2.12 (2x) and 2.18.

15. namaḥ te (*namah te*—obeisances unto You)

Rule: *h* changes to *s* before *t* and *th*. *h* changes to *ś* before *c* and *ch*.

► *dhīrah tatra*→ *dhīras tatra na muhyati*—the sober person is not bewildered by this (2.13).

ananyāḥ cintayantah→ *ananyāś cintayanto mām*—those who meditate on Me without deviation (9.22).

See 2.14 (2x) and 2.47.

16. namo namaḥ (*namah namah*—repeated obeisances)

Rule: *ah* becomes *o* before *a* and soft consonants. Thereafter, our *sandhi* rule 7 is applicable.

► *dehinaḥ asmin*→ (rule 16) *dehino asmin*→ (rule 7) *dehino 'smin*.

namah astu te→ (rule 16) *namo astu te*→ (rule 7) *namo 'stu te*.

In the following example we have to apply three rules, namely 16, 15 and 14 respectively: *śamah damah tapah śaucam*→ *śamo damas tapah śaucam* (18.42).

*itah nṛsimhah parataḥ nṛsimhah, yataḥ yataḥ yāmi tataḥ nṛsimhah,
bahiḥ nṛsimhah hṛdaye nṛsimhah, nṛsimham ādim śaraṇam prapadye*
After applying the rules of *sandhi* the verse becomes:

*ito nṛsimhah parato nṛsimho yato yato yāmi tato nṛsimhah,
bahir nṛsimho hṛdaye nṛsimho nṛsimham ādim śaraṇam prapadye*

"Lord Nṛsiṁhadeva is here, and He is also there on the opposite side. Wherever I go, there I see Lord Nṛsiṁhadeva. He is outside and within My heart. Therefore I take shelter of Lord Nṛsiṁhadeva, the original Supreme Personality of Godhead." (*Nṛsiṁha Purāṇa*)

The forms *nṛsimhah* and *nṛsimho* are correct in their respective places.

17. arjuna uvāca (*arjunah uvāca*—Arjuna said)

Sometimes the *h* is dropped.

► *daivah āsurah eva*→ *daiva āsura eva ca*—godly and also demoniac beings (16.6).

sah śāntim→ *sa śāntim adhigacchati*—he attains peace (2.71).

See 2.18 (2x) and 2.21.

18. senayor ubhayor madhye (*senayoh ubhayoh madhye*—in between both armies)

h which is not preceded by *a*-*Dvaya* changes to *r* before soft sounds.

► *tribhih gunamayaīh bhāvaih ebhih sarvam*→ *tribhir gunamayair bhāvair ebhih sarvam* (7.13).

See 7.4 (3x) and 8.24 (2x).

There is another type of *sandhi* rule:

The letter *n* changes to *ṇ* after *ra*, *sa* and *r*-*Dvaya*.

► *kṛṣ-na*→ *kṛṣṇa* (all-attractive).

There may be even certain other letters in between:

rāma-ayana→ *rāmāyaṇa* (the journey of Rāma).

Chapter Two

Viṣṇupada-Prakaraṇam (Declension)

There are two kinds of words, *dhātus* and *nāmas*. *Dhātus* are verbal roots which are conjugated into verbs (Chapter Three). *Nāmas* are all other words, namely,

- 1) nouns, pronouns, adjectives,
- 2) adverbs, conjunctions, and so on, which are indeclinable (*Avyaya*).

The undeclined form of a *nāma* is called *Prakṛti*, and is found only in *samāsa* (compound words) or in dictionary entries. To get a word which has grammatical meaning (a *Viṣṇupada*) for using in a sentence, a suffix (called *Viṣṇubhakti*) has to be applied.

<i>Prakṛti</i>	+ <i>Viṣṇubhakti</i>	→ <i>Viṣṇupada</i>
undeclined word	+ suffix	→ declined word
material nature	+ <i>bhakti</i>	→ the Lord's abode

Nāmas have three genders: masculine, feminine, and neuter. They are declined in singular, dual, and plural, and eight cases (explained in Chapter Four). Accordingly a *nāma* takes 24 forms.

The majority of words are masculine, ending in *Vāmanā a*. They are represented by the word *kṛṣṇa*.

	singular	dual	plural
1	<i>kṛṣṇaḥ</i>	<i>kṛṣṇau</i>	<i>kṛṣṇāḥ</i>
2	<i>kṛṣṇam</i>	<i>kṛṣṇau</i>	<i>kṛṣṇān</i>
3	<i>kṛṣṇena</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇaiḥ</i>
4	<i>kṛṣṇāya</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇebhyāḥ</i>
5	<i>kṛṣṇāt</i>	<i>kṛṣṇābhyām</i>	<i>kṛṣṇebhyāḥ</i>
6	<i>kṛṣṇasya</i>	<i>kṛṣṇayoh</i>	<i>kṛṣṇānām</i>
7	<i>kṛṣṇe</i>	<i>kṛṣṇayoh</i>	<i>kṛṣṇeṣu</i>
8	<i>he kṛṣṇa</i>	<i>he kṛṣṇau</i>	<i>he kṛṣṇāḥ</i>

Please learn this mantra: *kṛṣṇaḥ kṛṣṇau kṛṣṇāḥ kṛṣṇam kṛṣṇau kṛṣṇān...*

Kṛṣṇanāma (pronouns, etc.)

There is a list of 40 *Kṛṣṇanāmas*, including:

* *eka* (one), *dvi* (two), *ubha* (both), *sarva* (all), *anya* (other), *pūrva* (first, former), *para* (other), *dakṣiṇa* (south, right), *uttara* (higher, northern, left), *sva* ('self', one's own, his, her, etc.), *bhavat* (you, honorific).

* *kim* (who, what, which), *yad* (relative: who, what, which, etc.), *etad*, *idam*, *adas* (demonstrative: this, that, etc.), *tad* (3rd person: he, she, it, etc.), *yuṣmad* (2nd person: you), *asmad* (1st person: I).

In BBT publications the forms used in the word-by-word translation are *yat*, *etat*, *tat*, etc. This is due to an optional *sandhi* rule.

As example we see the declension of *tad* (3rd person: he, she, it, etc.) with one possible translation.

1	<i>sah</i> —he	<i>tau</i> —they two	<i>te</i> —they all
2	<i>tam</i> —him	<i>tau</i> —them two	<i>tān</i> —them
3	<i>tena</i> —by him	<i>tābhyām</i> —by them	<i>taiḥ</i> —by them
4	<i>tasmai</i> —unto him	<i>tābhyām</i> —unto them	<i>tebhyāḥ</i> —unto them
5	<i>tasmāt</i> —from him	<i>tābhyām</i> —from them	<i>tebhyāḥ</i> —from them
6	<i>tasya</i> —his	<i>tayoh</i> —their	<i>teṣām</i> —their
7	<i>tasmin</i> —in him	<i>tayoh</i> —in them	<i>teṣu</i> —in them

Avyaya (indeclinables)

These are the conjunctions, interjections, prepositions and adverbs: *ca* (and), *na* (not), *mā* (don't), *vā* (or), *tu / kintu* (but), *api* (although), *cet* / *yadi* (if).

atha (now), *satatam* (always), *sadā* (always), *yadā* (when)—*tadā* (then).

atra (here), *tatra* (there), *yatra* (where), *sarvatra* (everywhere), *iha* (here), *antah* (inside), *bahih* (outside).

iva (like), *eva / hi* (certainly), *evam* (in this way), *iti* (thus), *punah* (again), *yataḥ* (since)—*tataḥ* (consequently), *yathā* (as)—*tathā* (so).

Chapter Three

Ākhyāta-Prakaranam (Conjugation)

This chapter deals with the conjugation of *dhātus* (verbal roots). Very common *dhātus* are

vac—to speak, *as*—to be, *vid*—to know, *bhū*—to be, *dṛś-paśya*—to see, *kṛ*—to do, *yā*—to go, *āp*—to obtain, *gam-gacch*—to go, *brū-āh*—to speak, *śru*—to hear, *jan-jā*—to take birth, *sthā-tiṣṭha*—to stand, *vṛt*—to exist, *jñā*—to know, *ās*—to sit, *han*—to kill, *man*—to think, *pad*—to go, *is-icch*—to desire, *labh*—to obtain, *bhuj*—to serve, worship, *arh*—to be fit for, *bandh*—to bind, *naś*—to perish.

The *dhātus* are conjugated by applying suffixes in singular, dual, plural and 3rd, 2nd, and 1st person. To mention the 3rd person (he) first is part of the Indian culture.

The *dhātu* *gam-gacch* (to go) in the present tense:

	singular	dual	plural
3rd person	<i>sah gacchati</i> —he goes	<i>tau gacchataḥ</i> —they two go	<i>te gacchanti</i> —they all go
2nd person	<i>tvam gacchasi</i> —you go	<i>yuvām gacchathah</i> —you two go	<i>yūyam gacchatha</i> —you all go
1st person	<i>aham gacchāmi</i> —I go	<i>āvām gacchāvah</i> —we two go	<i>vayam gacchāmah</i> —we all go

There are different suffixes, used to indicate past, present, and future tense, orders, and blessings. In *Bhagavad-gītā* the following forms of the *dhātu* *kṛ* (to do, make) appear:

► *karoti* (he does): *sah kiñcit eva na karoti*—He does not do anything whatsoever. (4.20)

karoṣi (you do) and *kuruṣva* (you should do): *yad karoṣi tad mad-arpaṇam kuruṣva*—Whatever you do, you should do that as an offering to Me. (9.27)

karomi (I do); *kiñcit eva na karomi*—I am doing nothing at all. (5.8)

kuryāt (he must do) and *kurvanti* (they do); *yathā saktāḥ avidvāṁsaḥ karmaṇi kurvanti*—As the ignorant men full of attachments perform their work... *tathā asaktāḥ vidvān kuryāt*—in the same way the wise man free from attachments should act. (3.25)

akurvata (they did); *kim akurvata*—What did they do? (1.1)

kariṣye (I will do); *tava vacanam kariṣye*—I will execute Your instructions. (18.73)

kuru (you should do); *yathā icchasi tathā kuru*—As you wish, so you should do. (18.63)

As in English, we can also apply a multitude of prefixes, like

<i>anu</i>	after, along; <i>anu-gam</i> —to follow (<i>rūpānugā</i> —following Rūpa Gosvāmī)
<i>dur</i>	difficult, bad; <i>dur-gam</i> —difficult to go (Durgā, the Devī of this fortress)
<i>pra</i>	indicates completeness or achievement; <i>pra-ni-pat</i> —to surrender completely (4.34)

When Īśvara Purī was staying for a few months in Navadvīpa in the house of Gopīnātha Ācārya, Nimāi Pañdita (Caitanya Mahāprabhu) used to visit him in the evenings to offer him His respectful obeisances. Once Īśvara Purī said, "You are a big scholar. I have written a book about the characteristics of Lord Kṛṣṇa. I would be most satisfied if You would tell me of any faults in it." Nimāi replied, "Whoever finds fault in a devotee's description of Lord Kṛṣṇa is a sinful person. ..." Hearing His reply was like a shower of nectar on the body of Īśvara Purī. He then smiled and said, "You will not be at fault, but You must tell me if there is any error in the book."

Thereafter Nimāi would daily sit with Īśvara Purī for one or two hours to discuss his book. One day the Lord smiled and said, "The *dhātu* of this sentence is incorrect. The *ātmapada* (a certain group of suffixes) should not be used here." Īśvara Purī was a learned scholar who enjoyed analyzing scholastic topics. He concluded that the *dhātu* was *ubhayapāda*, and it was therefore no fault in using the *ātmapāda* form. When the Lord heard his explanation, He was most satisfied with His servant's victory and He did not find any further fault. (*Śrī Caitanya-bhāgavata Ādi 11.96* and the following pages)

Chapter Four

Kāraka-Prakaraṇam (Cases)

In Sanskrit grammar, the verb (*dhātu*), expressing action, is taken to be the essential core of a sentence, and the *nāmas* are put into different cases to show their particular relationship to the *dhātu*. These relationships are called *kārakas*, namely the relations of subject (*kartā*), object (*kर्मा*), instrument (*karaṇa*), recipient (*saṃpradāna*), source (*apādāna*) and location (*adhikaraṇa*).

Śrī Raghunandana Gosvāmī illustrated the eight grammatical cases in his book *Gaurāṅga Virudāvalī* by using the name of Lord Gaura, which is declined like *kṛṣṇa*.

gaurah̄ śac-caritāmṛta-nidhir gauram̄ sadaiva stuve
gaureṇa prathitam̄ rahasya-bhajanam̄ gaurāya sarvam̄ dade
gaurād̄ asti kṛpālur atra na paro gaurasya bhṛtyo 'bhavam̄
gaure gauravam̄ ācarāmi bhagavan gaura prabho rakṣa mām̄

1. *prathamā* (nominative, subject)

gaurah̄ śac-caritāmṛta-nidhiḥ—Lord Gaura is the ocean of nectar of transcendental nectar-pastimes.

2. *dvitīyā* (accusative, direct object)

gauram̄ sadaiva stuve—I always praise Gaura.

3. *trītyā* (instrumental, instrument) "by, with"

gaureṇa prathitam̄ rahasya-bhajanam̄—The most secret form of worship was established by Gaura.

4. *caturthī* (dative, recipient) "to, unto"

gaurāya sarvam̄ dade—I offer everything to Gaura.

Caturthī is also used for offering respects: *nama om viṣṇu-padāya kṛṣṇa-preṣṭhāya, kṛṣṇāya vāsudevāya* (SB. 1.8.21)

5. *pañcamī* (ablative, source) "from", also for comparison
gaurād asti kṛpālur atra na parah—There is no one more merciful in this world than Gaura. Here it is used for comparison ("more than").
trṇād api sunīcena—by feeling lower than grass...
saṅgāt sañjāyate kāmaḥ—from attachment develops desire (2.62).

6. *śaṣṭhī* (genitive, relation) "of"
gaurasya bhṛtyo 'bhavam—I became the servant of Gaura.

7. *saptamī* (locative, time and place) "in, at"
gaure gauravam ācarāmi—I act in reverence centered on Gaura.
sambhavāmi yuge yuge—I appear in every millenium (4.8).
 Also "in case of" or "when": *yadā sattve pravṛddhe*—when there is development of *sattva-guṇa* (14.14).

8. *sambodhana* (vocative, address) "oh!"
bhagavan gaura prabho rakṣa mām—O Bhagavān, O Gaura, O Prabhu!
 Please protect me!

► *ananya-cetāḥ satatam yo mām smarati nityaśah*
tasyāham sulabhaḥ pārtha nitya-yuktasya yoginah (8.14)

When *sandhis* are removed this verse reads:

ananya-cetāḥ satatam yaḥ mām smarati nityaśah
tasya aham sulabhaḥ pārtha nitya-yuktasya yoginah

As a Sanskrit sentence it will read like this:

pārtha, yaḥ ananya-cetāḥ mām satatam nityaśah smarati,
tasya nitya-yuktasya yoginah aham sulabhaḥ.

The words can be analyzed as follows:

pārtha (sambodhana)—O Pārtha, son of Pṛthā!

yaḥ (Kṛṣṇanāma, prathamā)—one who

ananya-cetāḥ (prathamā)—one whose mind is not diverted

mām (Kṛṣṇanāma, dvitīya)—Me

satatam, nityaśah (Avyayas)—always, constantly

smarati (*dhātu*, 3rd person)—remembers
tasya nitya-yuktasya yoginah (*sāsthī*)—of that *yogī* constantly engaged
aham (*Kṛṣṇanāma*, *prathamā*)—I
sulabhaḥ (*prathamā*)—easily accessible.

Translation:

O Pārtha, one who always remembers Me with undiverted mind, for such a constantly engaged *yogī*, I am easily accessible.

► *māṁ ca yo 'vyabhicāreṇa bhakti-yogena sevate
 sa guṇān samatītyaitān brahma-bhūyāya kalpate* (14.26)

Without sandhi:

*māṁ ca yaḥ avyabhicāreṇa bhakti-yogena sevate
 saḥ guṇān samatītya etān brahma-bhūyāya kalpate*

As a sentence:

(ca) *yaḥ māṁ avyabhicāreṇa bhakti-yogena sevate,
 saḥ etān guṇān samatītya brahma-bhūyāya kalpate.*

yaḥ (*Kṛṣṇanāma*, *prathamā*)—one who

māṁ (*Kṛṣṇanāma*, *dvitīya*)—Me

avyabhicāreṇa bhakti-yogena (*trītyā*)—by undeviated *bhakti-yoga*
sevate (*dhātu*, 3rd person)—serves

saḥ (*Kṛṣṇanāma*, *prathamā*)—he

etān guṇān (*dvitīyā* plural)—these material modes

samatītya—transcending

brahma-bhūyāya (*caturthī*)—for the spiritual platform

kalpate (*dhātu*, 3rd person)—is fit.

Translation:

(And) one who serves Me with undeviated *bhakti-yoga*, he, transcending these *guṇas* becomes fit for *brahma-bhūya*.

Chapter Five

Kṛdanta-Prakaraṇam (Primary derivatives)

Kṛdanta suffixes are added to *dhātus* to make *nāmas*. Originally all *nāmas* are derived from *dhātus*, but they may also acquire a conventional meaning different from their etymological derivation. An example in this regard is the word *kṛṣṇa*. The conventional meaning "Kṛṣṇa, the son of mother Yaśodā" has priority, although the word is derived from the *dhātu* *kṛṣ* (to attract) and therefore sometimes etymologically analyzed as "all-attractive".

There are different types of *kṛdanta* suffixes added to *dhātus*, of which we give a few examples.

1. **gata** (gone)

The first type of suffix is called *Viṣṇumiṣṭhā* and is used to make participles.

gam-dhātu (to go) + /*kṛta*-suffix → *gata* (that which is gone to or reached). This translation gives the passive sense but *gata* can also have the active sense (gone).

► *bhū* (to be, to become) → *bhūta* ("who has been"—a ghost; or "which became"—the elements like earth, water, fire).

jāta (born), *jita* (conquered), *hata* (killed), *naṣṭa* (perished), *yukta* (connected, engaged), *sthita* (situated), *drṣṭa* (seen), *ukta* (said), *krta* (done), *labdha* (obtained), *mukta* (freed), *tuṣṭa* (satisfied)

2. **kartavya** (to be done)

The *Viṣṇukṛtya* suffixes (*tavya*, *anīya*, *ya*) are used to point out duty.

kṛ → *kartavya* (3.22) / *karanīya* / *kārya* (3.19) (they have the same meaning—that which is to be done, which can be done).

► *ayam accchedyah adāhyah akleyah aśosyah*—This soul is unbreakable, insoluble, not to be burned or dried. (2.24)

kīrtanīya sadā hariḥ—Lord Hari is to be glorified incessantly.

See *boddhavya* (4.17) and *vedya* (9.17).

3. **paśyan** (while seeing)

Acyutābha suffixes are used to describe a simultaneous action: "while ... -ing"

drś-paśya + [ś]at[r] → paśyat → paśyan (while seeing).

► *paśyañ śṛṇvan sprśañ jighran... na eva kiñcit karomi iti*—Although being engaged in (while) seeing, hearing, touching, smelling... one should think, "I am actually not doing anything." (5.8-9)

viśiñdan idam abravīt—While lamenting he said this. (1.27)

*om ity ekākṣaram brahma vyāharan mām anusmaran
yah prayāti tyajan deham sa yāti paramām gatim*
vyāharan—(while) vibrating, *anusmaran*—remembering, *tyajan*—quitting.

"He who departs (*prayāti*), leaving this body while vibrating the sacred syllable *om* and while remembering Me, goes to the supreme destination." (8.13)

4. **tyaktvā** (after giving up)

Other suffixes like */kṛtvā* indicate a preceding action: "after ... -ing"

tyaktvā deham punar janma naiti—After giving up the body there is no more birth (for those who understand the transcendental nature of the Lord). (4.9)

► *jñātvā mām sāntim rcchati*—After knowing Me, he attains peace. (5.29)

yad gatvā na nivartante—After going there, they do not return. (15.6)

See *hatvā* (1.31) and *sthitvā* (2.72).

5. **veditum** (to understand)

The suffix *tum[u]* makes the infinitive.

veditum icchāmi—I want to understand. (13.1)

► *na tvām śocitum arhasi*—You should not lament (you do not deserve to lament). (2.25-27)

See 11.54 and *tyaktum* (18.11).

6. yogastha (situated in *yoga*)

There is a group of *kṛdantas*, we can call *kṛt-samāsa*, which are used only in a compound with a preceding noun. In the following example you will see the noun followed by the verb, slightly modified in some cases by the influence of the suffix.

yoga (noun) + *sthā* (the verb modified by a *kṛdanta* suffix) → *yogastha*
—Being situated in *yoga* [do your work]. (2.48)

► *-kāra* (maker) → *ahankāra* (*aham-kāra*)—the ego-maker, a subtle material element which creates our sense of identity with the material body.

-vid (knower) → *vedavid*—the knower of the Vedas.

-kṛt (performer) → *kalyāṇakṛt*—one who acts for the good of others.

-ga (going) → *sarvatraga*—one who can go everywhere, the soul.

-ja (born) → *dvija*—one who took a second birth by initiation.

Chapter Six

Samāsa-Prakaraṇam (Compound words)

This chapter deals with *samāsas* (compound words). We have grouped them into four categories.

1. *rāma-kṛṣṇa* (Rāma and Kṛṣṇa)

rāma-kṛṣṇa means *rāmaś ca kṛṣṇaś ca* and is called a *dvandva* (pair). The two words have the same value.

aksarāṇām a-kāro 'smi dvandvah sāmāsikasya ca—Of letters I am the letter *a*, of compounds the *dvandva-samāsa*. (10.33)

► *gaura-govinda*—Gaura and Govinda.

rāga-dveṣa—attachment and aversion.

2. *śyāma-rāma* (the dark Rāma)

śyāma-rāma means *śyāmaḥ rāmaḥ* (Lord Rāmacandra). This is called *karma-dhāraya-samāsa*. An adjective is qualifying a noun.

► *sundara-gopāla*—beautiful Gopāla, *śuddha-bhakti*—pure *bhakti* *siddha-puruṣa*—a perfected person.

Pītāmbara (*pīta-ambara*: *pītam ambaram*)—yellow garments. *Samāsas* have to be understood in context. *Pītāmbara* may also fall into the next category.

3. *pītāmbara* (he who has yellow garments)

Pītāmbara, when taken as *bahu-vrīhi-samāsa*, it means *pītam ambaram yasya saḥ* (Lord Kṛṣṇa).

► *mahā-bāhu*—he who has mighty arms.

4. *kṛṣṇa-bhakta* (Kṛṣṇa's *bhakta*)

kṛṣṇa-bhakta means *kṛṣṇasya bhaktah*, a *tatpuruṣa-samāsa*.

► *harināmāmṛta* (*harināma-amṛta*)—the *amṛta* of *harināma*.

ācārya-upāsana—worship of the *ācārya* (13.8).

By pronunciation one can completely invert the effect of *mantras*. Once Tvaṣṭā intended to create some demon who would feel great enmity towards Indra, and who would be able to kill him. Offering oblations in the sacrificial fire, he spoke the words, *indra-śatru vivardhasva*. His intention was to say "O enemy of Indra (*indrasya śatru, tat-puruṣa-samāsa*), flourish!" As a result, the gigantic demon Vṛtrāsura appeared, who was supposed to feel great enmity towards Indra. From the purport to *SB*. 6.9.11 we understand that Tvaṣṭā had unfortunately mispronounced the word *indra-śatru* as *bahu-vrīhi-samāsa* (see 3. above): *indraḥ śatruḥ yasya saḥ*—he whose enemy is Indra.

A saintly person is called *ajāta-śatru*, or one who has no enemy—at least from his side. *Ajāta-śatravahī śāntāḥ sādhavahī sādhū-bhūṣanāḥ*. Still, sometimes he gets enemies. In Sanskrit one can express this important point. "Indra, the enemy of Vṛtrāsura" means that Indra felt great enmity towards Vṛtrāsura who was a *sādhū*.

Chapter Seven

Taddhita-Prakaranam (Derivative words)

1. buddhimat (possessing intelligence)

Taddhita suffixes are added to *nāmas* to make derivative words (new *nāmas*). The first example is the suffix *mat*, indicating possession. After words ending in *-a*, *mat* becomes *vat*.

buddhi-mat and *bhaga-vat* (possessing opulences). These words are declined to *buddhimān* (15.20) and *bhagavān* respectively.

► *hanu-mat* → *hanumān*—having a (good) jaw.

See *śraddhāvān* (4.39), *jñānavān* (7.19), *vibhūtimat* (10.41).

2. samatva (equanimity)

The suffixes *tva* and *tā* are used for abstraction. *Sama* (equal) + *tva* → *sama-tvam* *yoga ucycate*—Equanimity [towards success or failure in the performance of one's duty] is called *yoga*. (2.48) *Sama-tā* (10.5).

► *Sattva*: *sad-bhāve sādhu-bhāve ca sad ity etat prayujyate*—The word *sat* is used in the sense of existence (*sat-tva*) and in the sense of goodness (*sādhu-tva*). (17.26)

vaiṣṇavatva or *vaiṣṇavatā* (the quality of being a Vaiṣṇava).

3. guhyatama (most secret)

The suffixes *tara* and *tama* make comparative and superlative words. *guhya*—the secret (knowledge that *aham brahmāsmi*, *brahma-bhūta*—I am spirit soul).

guhya-tara—knowledge which is more secret (knowledge of *paramātmā* as different from *ātmā*, 18.63).

guhya-tama—the most secret knowledge (*rāja-guhya*, i.e. *bhakti*, 9.1, 18.64).

► *priya-tarāḥ*—one who is more dear.

priyakṛt-tamāḥ—the greatest amongst those who act pleasingly (18.69).

4. mangalamaya (auspicious)

We apply suffixes like *maya* (made of, full of) or *mātra* (much, just this much).

► *man-mayā mām upāśrtāḥ*—being fully absorbed in Me and taking refuge in Me (4.10).

nimitta-mātram bhava—become just an instrument (11.33).

See *hiran-maya* (made of gold) and *śraddhāmaya* (17.3).

5. mattaḥ (other than me)

The suffix *-tas* which becomes *-taḥ*, is an equivalent for *pañcamī* ("from", "more than")

mattaḥ parataram na anyat—There is nothing superior to Me. (7.7)

► *bhavāpyayau tvattaḥ śrutau*—appearance and disappearance have been heard from You (11.2).

By this process some adverbs are formed: *kutah*—from where.

yataḥ yataḥ—from wherever, *tataḥ tataḥ*—from there (6.26).

6. gopī (cowherd woman)

With the suffixes *ā[p]* and *ī[p]* we form the feminine gender from masculine words: *gopa* (cowherd man)→*gopī*.

► *kṛṣṇa* (Lord Kṛṣṇa)→*kṛṣṇā* (a name of Draupadī), *kumāra* (a small boy)→*kumārī* (a small girl), *vaiṣṇava* (a devotee)→*vaiṣṇavī*, *sādhu* (a saint)→*sādhvī*.

7. kaunteya (the son of Kuntī)

Other suffixes cause certain transformations inside the word; they express relationships.

► *bhagavat* (the Lord)→*bhāgavata* (anything related to the Lord, like His activities and devotees).

nara (the Lord)→*nāra*—something in relation to the Lord, like the *karāṇa-udaka* (causal ocean), emanating from Mahā-Viṣṇu, on which He lays down (*ayana*). Therefore His name Nārāyaṇa (*nāra-ayana*).

kumāra (a child)→*kaumāra* (childhood), *viṣṇu*—*vaiṣṇava*, *vyāsa*→*vayāsaki* (Śukadeva Gosvāmī, the son of Vyāsadeva), *jahnu*→*jāhnayī* (Gāṅgā, the adopted daughter of King Jahnu).

Reading Devanāgarī

An enthusiastic student can memorize the Devanāgarī letters within three to seven days, but to become proficient in reading, practice is needed.

The Devanāgarī alphabet:

अ a	आ ā
इ i	ई ī
उ u	ऊ ū
ऋ r	
ए e	ऐ ai
ओ o	औ au
•	
ṁ	ḥ
क ka	ख kha
ग ga	घ gha
ङ ḡa	ঙ ḡa
চ ca	ছ cha
জ ja	জ jha
ঝ ḡha	ঝ ḡha
ঞ ña	ঞ ña
ট ta	ঠ ḡha
ঢ da	ঢ ḡha
ণ ḡha	ণ ḡha
ত ta	থ tha
দ da	ধ dha
ধ ḡha	ধ ḡha
ন na	ন na
প pa	ফ pha
ব ba	ভ bha
ম ma	ম ma
য ya	ৰ ra
ল la	ৱ va
শ sa	ষ ḡsa
স sa	
হ ha	

Some rules:

1. Since a consonant needs a vowel for pronunciation, "a" is always inherent: क means "ka", ख "kha".

2. The small stroke under a consonant cuts off "a": **क्ृ** means "k".

3. When the consonant is followed by vowels other than "a", they are written as follows:

का *kā*, कि *ki*, की *kī*, कु *ku*, कू *kū*, कृ *kṛ*, कृ *kṛ*, के *ke*, कै *kai*,
को *ko*, कौ *kau*.

रु *ru* and रू *rū* are exceptions.

4. When two consonants are to be written together (without the *a* between them) they are combined into ligatures either by:

dropping the vertical line of the first letter (**प्** + ल → **प्ल** *pla*),

shortening the first letter (**क्ृ** + म → **क्म** *kma*),

or putting the first on top (**ङ्** + क → **ङ्क** *ṅka*).

Occasionally the symbol is altered: क्षि *kṣa*, ज्ञि *jñā*, त्कि *kta*, त्ति *ta*.

5. *Ra* after another consonant is written as a small stroke - (**क्ृ** *kra*).

Special combinations are त्रि *tra*, श्रि *sra* (as in श्री *sri*), ह्रि *hra*, त्रि *tra*.

Ra before another consonant becomes a hook on top of that letter (**र्** *rka*, **र्क** *rkā*, अर्थि *artha*).

6. Other ligatures: कत्रि *ktra*, क्नि *kna*, क्लृ *klu*, न्नि *nna*, प्ति *pta*, म्लि *mla*,
ल्लि *lla*, त्नि *tma*, स्नि *sna*, स्त्रि *sra*, स्त्रि *stra*, ङ्कि *ṅka*, ङ्कि *ṅkha*, ङ्गि *ṅga*,
ङ्ग्रि *ṅgra*, ङ्ग्रि *ṅgha*, ङ्कि *ṅkta*, ङ्कि *ṅksa*, च्चि *cca*, च्चि *cñā*, च्चि *jja*, च्चि *ñca*,
अ्नि *ñja*, द्वि *lla*, द्वि *tva*, ङ्गि *dga*, ङ्गि *ddā*, ङ्गि *dva*, द्वि *dga*, द्वि *dgra*,
ङ्गि *dgha*, द्वि *dda*, द्वि *ddha*, द्वि *dba*, द्वि *dbha*, द्वि *dma*, द्वि *dya*, द्वि *dva*.

ध्व dhva, श्च śca, श्ल śla, श्व śva, ष्ट ष्टa, ष्टु ष्टva, ष्टु ष्टha, ह्र् hr,
ह्न hña, ह्ना hna, ह्मा hma, ह्या hya, ह्ला hla, ह्वा hva.

One has to be careful to distinguish between स्व sva, ख् kha, and रव् rava.

8. The apostrophe is written अ, and the end of a sentence is indicated by a vertical line |.

The numerals are written as follows:

१	२	३	४	५	६	७	८	९	०
1	2	3	4	5	6	7	8	9	0

They were adopted by foreigners and are known as "Arabian".

Now try to read the Devanāgarī and then see the transliteration to check how you did.

देहिनोऽस्मिन् यथा देहे कौमारं यौवनं जरा ।
तथा देहान्तरप्राप्तिर् धीरस्तत्र न मुद्यति ॥१३॥
dehino 'smin yathā dehe kaumāram yauvanam jarā
tathā dehāntara-prāptir dhīras tatra na muhyati (2.13)

दे de—हि hi—नो no—अस्मिन् 'smin—य ya—था thā—दे de—हे he—कौ
का kau—मा mā—रं ram—यौ yau—व va—नं nam—ज ja—रा rā—त ta—था
thā—दे de—हा hā—न्त nta—र ra—प्रा prā—प्तिर् ptir—धी dhī—र ra—
स्त sta—त्र tra—न na—मु mu—ह्या hya—ति ti

"As the embodied soul continuously passes, in this body, from boyhood to youth to old age, the soul similarly passes into another body at death. A sober person is not bewildered by such a change."

Continue with 2.14-30 in your *Bhagavad-gīta As It Is*.

Part Two
Conversation

Etiquette

śiṣṭācāraḥ—cultured behavior

हरिः ओम् । हरे कृष्ण ।

hariḥ om. hare kṛṣṇa.

नमस्ते । नमस्कारः ।

namas te. namaskāraḥ.—I offer my respect to you.

► *namah namah te astu sahasrakrtvah, punah ca bhūyah api namah namah te*—I offer my respectful obeisances unto You a thousand times, and again and yet again! (11.39)

श्रीमन् । श्रीमति ।

śrīman—Mr. or Sir! *śrīmati*—Mrs. or Madam!

but: *śrīmān gadādhara ! śrīmatī bhakti-devī !*

पितृपादाः कथं सन्ति ।

pitṛpādāḥ kathām santi?—How is father?

After the name or title *-pāda* can be added to show respect: *śrīmān mukunda-pādāḥ*. And even more by adding *-pādāḥ* (plural).

भोः, महोदयः:

bhoḥ, mahodayaḥ—two forms of respectful address.

सुप्रभातम् ।

suprabhātām.—Good morning.

शुभरात्रिः ।

śubha-rātrīḥ.—Good night.

क्षम्यताम् ।

kṣamyatām.—Excuse me.

चिन्ता मास्तु ।

cintā mā astu.—Don't worry. (*cintā mā astu*—anxiety shall not be)

कृपया

kṛpayā—please (by your mercy / compassion)

श्रीमन् कृपया कः समयः ।

śrīman, kṛpayā kah samayah.—Sir! Please, what time is it?

धन्यवादः ।

dhanyavādaḥ.—Thank you.

साधु साधु ।

sādhu sādhu.—Very good. (good good)

स्वागतम् ।

svāgatam.—Welcome.

उपविशन्तु ।

upaviśantu.—Please sit down.

किं सर्वं कुशलम् ।

kim sarvam kuśalam?.—Is everything fine?

महान् सन्तोषः ।

mahān santosah.—I am very happy. (great satisfaction)

तिष्ठतु भोः ।

tiṣṭhatu bhoḥ.—Please stay.

अस्मान् विस्मरति वा ।

asmān vismarati vā?.—Have you forgotten us?

नैव ।

naiva.—Never. (*na eva*—certainly not)

आगन्तव्यं भोः ।

āgantavyam bhoḥ.—Please come [please visit us].

आगच्छामि भोः ।

āgacchāmi bhoḥ.—I come [soon].

पुनः मिलामः ।

punah milāmaḥ.—See you again.

अस्त ।

Introducing Somebody
paricayah—acquaintance

1. What is your name?

	you	your (of you)
masc.	भवान् <i>bhavān</i>	भवतः <i>bhavataḥ</i>
fem.	भवती <i>bhavatī</i>	भवत्या: <i>bhavatyāḥ</i>

मम नाम कृष्णदासः ।

mama nāma kṛṣṇa-dāsaḥ.—My name is Kṛṣṇa Dāsa.

भवतः नाम किम् ।

bhavataḥ nāma kim?—What is your name? (masc.)

भवत्या: नाम किम् ।

bhavatyāḥ nāma kim?—What is your name? (fem.)

हे बालक भवतः नाम किम् ।

he bālaka, bhavataḥ nāma kim?—O boy, what is your name?

भवतः शुभनाम किम् ।

bhavataḥ śubha-nāma kim?—What is your good name?

2. Who are you?

भवान् कः ।

bhavān kah?—Who are you? (masc.)

भवती का ।

bhavatī kā?—Who are you? (fem.)

अहं विद्यार्थी / विद्यार्थिनी ।

aham vidyārthī / vidyārthīnī.—I am a (male/female) student.

Arjuna was asking Kṛṣṇa the very same question:

- ▶ *ākhyāhi me, bhavān kah*.—Please tell me, who are You. (11.31)
- śrī-bhagavān uvāca. (aham) loka-ksayakṛt kālah asmi*.—The Supreme Personality of Godhead said: Time I am, the destroyer of the worlds. (11.32)

Now you can form some answers by choosing words from the following list: *bhavān kah*?—*aham* ...

- ▶ ... चिकित्सकः: *cikitsakah*—doctor
- वैद्यः: *vaidyah*—ayurvedic doctor
- शिक्षकः: शिक्षिका *śikṣakah, śikṣikā*—(male/female) teacher
- अर्जेन्तीनदेशीयः: *arjentīna-deśīyah*—Argentinian
- वृद्धः: चोरः: *vṛddhah corah*—old thief
- स्थूलः: गृहस्थः: *sthūlah grhasthah*—fat housholder
- कृशः: भूत्यः: *kṛśah bhṛtyah*—skinny servant
- वामनः: कुमारः: / बालकः: *vāmanah kumārah / bālakah*—short boy
- उत्रतः: कुमारी / बालिका *unnatah kumārī / bālikā*—tall girl
- अमेरिकादेशीयः: यात्रिकः: *amerikā-deśīyah yātrikah*—American traveler
- बहुसुन्दरः: भारतीयः: राजकुमारः: *bahu-sundarah bhāratīyah rājakaumārah*—very beautiful Indian prince
- अध्यक्षः: *adhyakṣah*—supervisor, president
- aham kartā*—I am the doer. (3.27)
- aham īśvarah, aham bhogī, aham siddhah, balavān, sukhi*.—I am the controller. I am the enjoyer. I am perfect, powerful and happy. (16.14)

3. Who is he?

masc.	सः <i>sah</i> —he
fem.	सा <i>sā</i> —she

सः कः ।

sah kah?—Who is he?

सा का ।

sā kā?—Who is she?

सः कृष्णचन्द्रः वा ।

sah kṛṣṇacandraḥ vā?— Is he (that) Kṛṣṇacandra?

आम् सः कृष्णचन्द्रः ।

ām, sah kṛṣṇacandraḥ.—Yes, he (that) is Kṛṣṇacandra.► *sah mama priyah.*—He is my beloved. (12.14)

भवान् रघुनाथः वा ।

bhavān raghunāthah vā?— Are you Raghunātha?

आम् अहं रघुनाथः ।

ām, aham raghunāthah.— Yes, I am Raghunātha.

भवती सरस्वती वा ।

bhavatī sarasvatī vā?— Are you Sarasvatī?

न, अहं सदानन्दी ।

na, aham sadānandī.—No, I am Sadānandī.

4. What is his name?

masc.	तस्य <i>tasya</i> —his	कस्य <i>kasya</i> —whose
fem.	तस्याः <i>tasyāḥ</i> —her	कस्याः <i>kasyāḥ</i> —whose
neut.	तस्य <i>tasya</i> —its	कस्य <i>kasya</i> —whose

तस्य नाम किम् ।

tasya nāma kim?—What is his name?

तस्याः नाम किम् ।

tasyāḥ nāma kim?—What is her name?

दशरथस्य पुत्रस्य नाम किम् ।

daśarathasya putrasya nāma kim?—What is the name of Daśaratha's son?

दशरथस्य पुत्रस्य नाम रामः ।

daśarathasya putrasya nāma rāmaḥ.—The name of Daśaratha's son is Rāma.

तस्य विद्यालयस्य नाम किम् ।

tasya vidyālayasya nāma kim?—What is the name of that school.

तस्याः नद्याः नाम किम् ।

tasyāḥ nadyāḥ nāma kim?—What is the name of that river.

► वृक्षः वृक्षस्य *vrksah vrksasya*—tree, of a tree.

पुष्पम् पुष्पस्य *puśpam puśpasya*—flower, of a flower.

tvam asya lokasya pitā.—You are the father of this world. (11.43)

aham amṛtasya brahmaṇah pratiṣṭhā.—I am the basis of the immortal Brahman. (14.27)

तस्य कलमस्य मूल्यं किम् ।

tasya kalamasya mūlyam kim?—What is the price of that pen?
तस्य कलमस्य मूल्यं पञ्च रूप्यकाणि ।

tasya kalamasya mūlyam pañca rūpyakāṇi.—The price of that pen
is five Rupees.

► आसन्दः आसन्दस्य *āsandaḥ, āsandasya*—chair, of a chair.

कटः कटस्य *kaṭaḥ, kaṭasya*—strawmat, of a strawmat.

5. Whose name is Īśana?

कस्य नाम ईशनः ।

kasya nāma īśanah?—Whose name is Īśana?
मम नाम ईशनः ।

mama nāma īśanah.—My name is Īśana.
कस्याः नाम सावित्री ।

kasyāḥ nāma sāvitrī?—Whose name is Sāvitrī?

6. What is that?

neut.

तद् *tad*—it, that

तद् किम् ।

tad kim?—What is that?
तद् पुस्तकम् ।

tad pustakam.—That is a book.

► पत्रम् <i>patram</i> —leaf, page
पुष्पम् <i>puspam</i> —flower
फलम् । <i>phalam</i> —fruit
तैलम् <i>tailam</i> —oil
फेनकम् <i>phenakam</i> —soap
गृहम् <i>grham</i> —house
चित्रम् <i>citram</i> —picture
वस्त्रम् <i>vastram</i> —garment
उरुकम् <i>urukam</i> —pant
युतकम् <i>yutakam</i> —shirt

शरीरम् <i>śarīram</i> —body
मुखम् <i>mukham</i> —mouth
नेत्रम् <i>netram</i> —eye
उदरम् <i>udaram</i> —belly
वाहनम् <i>vāhanam</i> —vehicle
रेलयानम् <i>rela-yānam</i> —train
लोकयानम् <i>loka-yānam</i> —bus
घटियन्त्रम् <i>ghaṭi-yantram</i> —watch

(These are all neuter words)

kim tad brahma?—What is that Brahman? (8.1)

brahma paramam akṣaram.—Brahman is transcendental and indestructible. (8.3)

kim karma, kim akarma.—What is action and what is inaction? (4.16)

7. Where?

ईश्वरः कुत्र अस्ति ।

īśvarah kutra asti?—Where is the Lord?

► इह *iha*—here (in this place, world, life)

अत्र *atra*—here, तत्र *tatra*—there

अन्यत्र *anyatra*—elsewhere

सर्वत्र *sarvatra*—everywhere

yah mām sarvatra paśyati, sarvam mayi paśyati ca, tasya aham na prapaśyāmi, saḥ ca me na prapaśyati.—For one who sees Me everywhere and sees everything in Me, I am never lost, nor is he

► *iha jñānenā sadṛśam pavitraṁ na vidyate*.—In this world, there is nothing so sublime and pure as transcendental knowledge. (4.38)

atra yudhi māhesvāsāḥ śūrāḥ—Here in this army there are many heroic bowmen. (1.4)

yatra yogeśvarāḥ krṣṇāḥ yatra dhanurdharaḥ pārthāḥ, tatra śrīḥ vijayaḥ bhūtiḥ nūtiḥ. (yatra ... tatra)—Wherever there is Kṛṣṇa, the master of all mystics, and wherever there is Arjuna, the supreme archer, there will also certainly be opulence, victory, extraordinary power, and morality. (18.78)

भवतः / भवत्याः गृहं कुत्रास्ति ।

bhavataḥ / bhavatyāḥ gr̥ham̥ kutrāsti?—Where is your (male/female) house?

For clarity normally in conversation *sandhi* is not done. Only very common words are combined: *kutra asti*→*kutrāsti*, *kaḥ lābhaḥ*→*ko lābhaḥ*—what is the gain?

मम गृहं भारते अस्ति ।

mama gr̥ham̥ bhārataḥ asti.—My house is in Bhārat.

भवतः / भवत्याः गृहं भारते कुत्रास्ति ।

bhavataḥ / bhavatyāḥ gr̥am̥ bhārataḥ kutrāsti?—Where in Bhārat is your house?

मम गृहं भारते मथुरायाम् अस्ति ।

mama gr̥am̥ bhārataḥ mathurāyām̥ asti.—My house in Bhārat is in Mathurā.

What Is He Doing ?

8. What is he doing?

सः किं करोति ।

sah kim karoti?—What is he doing? What does he do?

(The present tense may indicate either of these meanings.)

सः निद्राति ।

sah nindrati.—He is sleeping.

भवतः भ्राता कुत्र पठति ।

bhavataḥ bhrātā kutra paṭhati?—Where does your brother study?

मम भ्राता अन्यत्र पठति ।

mama bhrātā anyatra paṭhati.—My brother studies in another place.

► पठति *paṭhati*—he reads / studies

गच्छति *gacchati*—goes

खादति *khādati*—eats

कथयति *kathayati*—speaks

हसति *hasati*—laughs

धावति *dhāvati*—runs

चलति *calati*—moves

रचयति *racayati*—composes

निर्माति *nirmāti*—constructs

उपविशति *upaviśati*—sits

उत्तिष्ठति *uttīṣṭhati*—stands

मिलति *milati*—meets

आनयति *ānayati*—brings

नयति *nayati*—leads

पश्यति *paśyati*—sees

पूच्छति *pr̥cchati*—asks

भवति *bhavati*—exists

क्षिपति *kṣipati*—throws

kaścit paśyati, anyaḥ vadati, anyaḥ śr̥noti—Someone sees, another describes, someone else hears. (2.29)

9. What are you doing ?

भवान् किं करोति ।

bhavān kim karoti?—What are you doing ?

अहं नाटकं लिखामि ।

aham nāṭakam likhāmi.—I am writing a drama.

भवान् कथां जानाति वा ।

bhavān kathām jānāti vā?—Do you know the story?

आम् अहं कथां जानामि ।

ām, aham kathām jānāmi.—Yes, I know the story.

Note: *bhavān kim karoti?* Since *bhavān* is an honorific pronoun, the verb is used in the 3rd person (*karoti*—does) to show special respect. Normally we say, *kim karoṣi (aśnāsi, dadāsi, tapasyasi)*—What are you doing? (eating, offering, which austerities are you performing). (9.27)

► पठामि *pathāmi*—I read / study

खादामि *khādāmi*—I eat

पिबामि *pibāmi*—I drink

हसामि *hasāmi*—I laugh

खेलामि *khelāmi*—I play

निद्रामि *nindrāmi*—I sleep

उद्योगं करोमि *udyogam*

karomi—I work

aham tapāmi, aham varṣām nigrhṇāmi utsrjāmi ca.—I give heat, and I withhold and send forth the rain. (9.19)

10. When?

कदा *kadā*—when?

► यदा *yadā*—when, तदा *tadā*—then (at that time).

yadā yadā dharmasya glāniḥ bhavati... tadā aham ātmānam srjāmi.—Whenever there is a decline in religious practice... , at that

भवान् कदा उत्तिष्ठति ।

bhavān kadā uttiṣṭhati?—When do you get up?

अहं त्रिवादने उत्तिष्ठामि ।

aham tri-vādane uttiṣṭhāmi.—I get up at three o'clock.

सीते भवती कदा स्नानं करोति ।

sīte, bhavatī kadā snānam karoti?—Sītā, when do you take bath?

अहं चतुर्वादने स्नानं करोमि ।

aham catur-vādane snānam karomi.—I take bath at four o'clock.

भोः मेधिनीपति-महोदय कदा भोजनं मिलति ।

bhoḥ medhinīpati-mahodaya, kadā bhojanam milati?—O
Medhinīpati, at what time is the meal?

दशवादने ।

daśa-vādane.—At ten o'clock.

भवान् कदा मायापूरं गच्छति ।

bhavān kadā māyāpūram gacchati?—When do you go to
Māyāpūra?

अहं मार्चमासे मायापूरं गच्छामि ।

aham mārc-māse māyāpūram gacchāmi.—I go to Māyāpūra in
March.

अद्य कः वासरः ।

adya kah vāsarah?—What day is today?

अद्य सोमवासरः ।

adya soma-vāsarah.—Today is Monday.

अद्य भवतः पितामहः कुत्रास्ति ।

adya bhavataḥ pitāmahah kutrāsti?—Where is your grandfather
today?

अद्य सः तीर्थयात्रायाम् अस्ति ।

adya saḥ tīrtha-yātrāyām asti.—Today he is on pilgrimage.

► अद्य *adya*—today
 श्वः *śvah*—tomorrow
 परश्वः *paraśvah*—the day after tomorrow
 ह्यः *hyah*—yesterday
 परह्यः *parahyah*—the day before yesterday
 इदानीम् *idānīm*—now

सोमवासरः *soma-vāsarah*—Monday
 मङ्गलवासरः *maṅgala-vāsarah*—Tuesday
 बुद्धवासरः *buddha-vāsarah*—Wednesday
 गुरुवासरः *guru-vāsarah*—Thursday
 शुक्रवासरः *śukra-vāsarah*—Friday
 शनिवासरः *śani-vāsarah*—Saturday
 रविवासरः *ravi-vāsarah*—Sunday

11. Please do not. You should not!

सीते भवती वनं न गच्छतु ।

sīte, bhavatī vanam na gacchatu.—Sītā, you should not go to the forest!

भगिनि कृपया संस्कृतं वदतु ।

bhagini, kṛpayā saṃskṛtam vadatu.—Sister, please speak Sanskrit.

भवती कृपया लेखनीं ददातु ।

bhavatī kṛpayā lekhanīm dadātu.—Please lend me your pen.

नयतु । किन्तु कृपया यत्नेन लिखतु ।

nayatu. kintu kṛpayā yatnena likhatu.—Certainly, take it, but please write carefully.

मङ्गलमय भवान् दुग्धं पिबतु ।

maṅgalamaya, bhavān dugdham pibatu.—Maṅgalamaya, please drink milk.

अस्तु । धन्यवादः ।

astu. dhanyavādaḥ.—Yes. Thank you.

पुनः अन्नम् आवश्यकं वा ।

punaḥ annam āvaśyakam vā?—Should I serve you more? (Again food necessary?)

मास्तु मास्तु पर्याप्तम् ।

māstu, māstu, paryāptam.—No, no, enough.

Plural

12. What are they doing?

	singular	plural
masc.	सः <i>sah</i> —he	ते <i>te</i> —they
fem.	सा <i>sā</i> —she	ता: <i>tāh</i> —they
neut.	तद् <i>tad</i> —it	तानि <i>tāni</i> —they

सः कः ।

sah kah?—Who is he?

ते के ।

te ke?—Who are they?

ते बालकाः ।

te bālakāh.—They are boys.

तद् किम् ।

tad kim?—What is that?

तानि कानि ।

tāni kāni?—What are those?

तानि नगराणि ।

tāni nagarāṇi.—Those are towns.

बालकाः किं कुर्वन्ति ।

bālakāh kim kuryanti?—What are the boys doing?

बालकाः खेलन्ति ।

bālakāh khelanti.—The boys are playing.

वानराः कूर्दन्ति ।

vānarāh kūrdanti.—The monkeys are jumping.

राक्षसाः मांसं खादन्ति ।

rākṣasāh māṁsaṁ khādanti.—The Rāksasas eat meat.

गावः जलं पिबन्ति ।

gāvah jalam pibanti.—The cows (go—cow) are drinking water.

महिलाः अन्नं पचन्ति ।

mahilāḥ annam pacanti.—The women are cooking food.

गोप्यः रसगोलकानि आनयन्ति ।

gopyaḥ rasagolakāni ānayanti.—The gopīs are bringing rasagulas.

चौराः नवनीतं चोरयन्ति ।

caurāḥ navanītam corayanti.—The thieves are stealing butter.

► *śastrāṇi chindanti* (plural), *pāvakah dahati* (singular), *āpah kledayanti* (plural), *mārutah śośayati* (singular).—Weapons cut, fire burns, waters moisten, and wind dries up. (2.23)

भवान् कः ।

bhavān kah?.—Who are you? (singular)

भवन्तः के ।

bhavantah ke?.—Who are you? (plural)

► *bhavān bhīṣmāḥ ca karṇāḥ ca*.—[My army has captains like] Yourself, Bhīṣma and Karṇa. (1.8)

bhavantah sarve bhīṣmam abhirakṣantu.—You all must fully protect Bhīṣma. (1.11)

वयं भारतीयाः ।

vayam bhāratīyāḥ.—We are Indians.

भवन्तः किं कुर्वन्ति ।

bhavantah kim kurvanti?.—What are you doing?

वयं कथां लिखामः ।

vayam kathām likhāmāḥ.—We are writing a story.

छात्राः भवन्तः सर्वे आगच्छन्तु ।

chātrāḥ, bhavantah sarve āgacchantu.—Students, you all come please.

भवान् तानि फलानि गृहे स्थापयन्तु ।

bhavān tāni phalāni grhe sthāpayantu.—Please keep these fruits in the house.

तेषां फलानां नाम किम् ।

teṣām phalānām nāma kim?.—What is the name of those fruits?

13. How many?

सप्ताहे कति दिनानि सन्ति ।

saptāhe kati dināni santi?—How many days are there in a week?

सप्ताहे सप्त दिनानि सन्ति ।

saptāhe sapta dināni santi.—In a week there are seven days.

भवतः मुखे कति दन्ताः सन्ति ।

bhavataḥ mukhe kati dantāḥ santi?—How many teeth are there in your mouth?

मम मुखे त्रिंशत् दन्ताः सन्ति ।

mama mukhe trimśat dantāḥ santi.—In my mouth there are thirty teeth.

भवतः हस्ते कति अङ्गुल्यः सन्ति ।

bhavataḥ haste kati aṅgulyaḥ santi?—How many fingers are there in your hand?

मम हस्ते पञ्च अङ्गुल्यः सन्ति ।

mama haste pañca aṅgulyaḥ santi.—In my hand there are five fingers.

भवान् कति कदलीफलानि क्रीणाति ।

bhavān kati kadalī-phalāni krīṇāti?—How many banana-fruits do you buy?

अहं दश कदलीफलानि क्रीणामि ।

aham daśa kadalī-phalāni krīṇāmi.—I buy ten bananas.

भवान् प्रत्यहं कति पुस्तकानि पठति ।

bhavān pratyaham kati pustakāni paṭhati?—How many books do you read every day?

अहं प्रत्यहं त्रीणि पुस्तकानि पठामि ।

aham pratyaham trīṇi pustakāni paṭhāmi.—I read three books every day.

14. You want to eat?

ते तत्र भोजनालये खादन्ति ।

te tatra bhojanālaye khādanti.—They eat there in the restaurant.

भवान् तत्र खादितुम् इच्छति वा ।

bhavān tatra khāditum icchati vā?—Do you want to eat there?

नहि भोः अहं मन्दिरे एव खादितुम् इच्छामि ।

nahi bhoḥ, aham mandire eva khāditum icchāmi.—No no, I want to eat only in the temple.

► *bhaktah arcitum icchati.*—The devotee desires to worship. (7.21)

sva-dharmam avekṣya, vikampitum na arhasi.—Considering your own duty, you should not hesitate. ("you do not deserve to hesitate") (2.31)

15. That or this.

	distant	near
masc.	सः <i>sah</i> (he, that)	— एषः <i>esaḥ</i> (he, this)
fem.	सा <i>sā</i> (she, that)	— एषा <i>esaḥ</i> (she, this)
neut.	तद् <i>tad</i> (that)	— एतद् <i>etad</i> (this)
masc.	ते <i>te</i> (they, those)	— एते <i>ete</i> (they, these)
fem.	ताः <i>tāḥ</i> (")	— एताः <i>etāḥ</i> (")
neut.	तानि <i>tāni</i> (")	— एतानि <i>etāni</i> (")
masc.	तस्य <i>tasya</i> (his, of that)	— अस्य <i>asya</i> (his, of this)
fem.	तस्याः <i>tasyāḥ</i> (her, of that)	— अस्याः <i>asyāḥ</i> (her, of this)
neut.	तस्य <i>tasya</i> (its, of that)	— अस्य <i>asya</i> (its, of this)

सः रामः एषः कृष्णः ।

śah rāmaḥ, eṣah krṣṇaḥ.—That is Rāma, this is Kṛṣṇa.

सा सीता एषा राधा ।

sā sītā, eṣā rādhā.—That is Sītā, this is Rādhā.

तद् पुष्पम् एतद् फलम् ।

tad puspam, etad phalam.—That is a flower, this is a fruit.

ते बालकाः एते पुरुषाः ।

te bālakāḥ, ete puruṣaḥ.—Those are boys, these are men.

16. *kim akurvata?*

► *kim akurvata*.—What did they do? (1.1)

This section shows the application of interrogative words:

katham (how),

kutah (from where),

kaccit (whether; question marker), which are all derived from

kim (what; question marker).

The declension of *kim* in masculine gender:

कः <i>kah</i> —who? (what?)	कौ	के
कम् <i>kam</i> —whom?	कौ	कान्
केन <i>kena</i> —with whom?	काभ्याम्	कैः
कस्मै <i>kasmai</i> —for whom?	काभ्याम्	केभ्यः
कस्मात् <i>kasmāt</i> —from whom?	काभ्याम्	केभ्यः
कस्य <i>kasya</i> —whose?	कयोः	केषाम्
कस्मिन् <i>kasmin</i> —in whom?	कयोः	केषु

► *kaiḥ mayā saha yoddhiavyam*.—With whom I must contend. (1.22)

rājyena kim bhogaiḥ kim jīvitena vā kim.—What is the use of a kingdom, pleasures or life itself? (1.32)

kā prītiḥ syāt.—What pleasure could there be? (1.35)

vayam katham sukhināḥ syāma.—How could we be happy? (1.36)

kutah idam kaśmalaṁ tvāṁ samupasthitam.—From where (how) has this impurity come upon you? (2.2)

katham aham bhīṣmam dronam ca pratiyotsyāmi.—How can I counterattack Bhīṣma and Droṇa? (2.4)

tataḥ kim duḥkhataram.—What is more painful than that? (2.36)

sthita-prajñasya kā bhāṣā, sthita-dhī kim prabhāṣeta, kim āśūta, kim vrajeta.—What are the symptoms of one who has steady intelligence? How does he speak, how does he sit, and how does he walk? (2.54)

asāntasya kutah sukham.—One who has no peace, from where (how) will he get happiness? (2.66)

kim ghore karmani māṁ niyojayasi.—Why do You engage me in this ghastly work? (3.1)

nigrahaḥ kim kariṣyati.—What does repression accomplish? (3.33)

kena prayuktah.—By what is one impelled? (3.36)

katham etad vijānīyām.—How should I understand this? (4.4)

kāṁ gatim gacchati.—What destination does he go to? (6.37)

brahmaṇah pathi vimūḍhaḥ kaccit na naśyati.—Is someone who is bewildered on the path of transcendence, not lost? (6.38)

prayāṇa-kāle katham jñeyah asi.—How can You be known at the time of death? (8.2)

keṣu keṣu bhāveṣu mayā cintyaḥ asi.—In which objects are You to be meditated upon by me? (10.17)

etenā bahunā jñātena kim.—What is the use of all this detailed knowledge? (10.42)

kasmāt te na nameran.—Why should they not offer their respectful obeisances? (11.37)

abhyadhikah kutaḥ anyaḥ.—How could there be anyone greater? (11.43)

teṣāṁ ke yoga-vittamāḥ.—Of them, who are more perfect in *yoga*? (12.1)

teṣāṁ niṣṭhā kā.—What is their situation? (17.1)

kaccit etad tvayā śrutam.—Has this been heard by you? *kaccit tava ajñāna-sammoḥāḥ pravaṇāḥ*.—Are your ignorance and illusions dispelled? (18.72)

श्रवणेन को लाभः ।

śravanena ko (kah) lābhah?—What is the benefit of hearing?

तस्य भक्तिभावः सदाचारभावनाः च आगमिष्यन्ति ।

tasya bhakti-bhāvah, sadācāra-bhāvanāḥ ca āgamiṣyanti.—His devotional attitude and also good manners will come (develop).

संस्कृतसंभाषणेन को लाभः ।

saṁskṛta-saṁbhāṣaṇena ko lābhah?—What is the benefit of speaking Sanskrit?

संस्कृतसंभाषणेन संस्कृतज्ञानम् भवति ।

saṁskṛta-saṁbhāṣaṇena saṁskṛta-jñānam bhavati.—By speaking Sanskrit we get Sanskrit knowledge.

"We Should Always Remember..."

"Your teaching of Sanskrit pronunciation has been very much successful. I was just thinking of teaching our students the pronunciation of the Sanskrit verses in the *Bhagavad-gītā*, *Śrīmad-Bhāgavatam*, etc., and by Kṛṣṇa's will you have already begun this. It will be a great help for me if the students are taught to pronounce Sanskrit vibration. It will be another effect of transcendental sound vibration. But we should always remember that our aim is spiritual realization, so in such classes in the beginning there must be *kīrtana* and at the end also there must be *kīrtana*. And they should not only pronounce the verses, but they should also understand the meaning and purport of each verse, then it will be grand success.

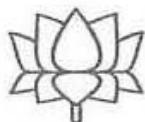
... we should always remember that we have to give more stress on our spiritual side than the scholastic side. But at the same time, if our books are presented in a scholarly way, that will be very nice. So you use the best part of discretion and do the needful." (letter to Pradyumna)

"Yes you can sing prayers in Sanskrit, but prayers in English can be also pronounced because the Lord accepts the motive not the pronunciation of the language. He wants to see spiritual motive. Even if some effectiveness is lost in translation, if the motive is there, it will make no difference." (letter to Madhusūdana)

*mantratas tantratas chidram deśa-kālārha-vastutah
sarvam karoti niśchidram anusaṅkīrtanam tava*

"There may be discrepancies in pronouncing the mantras and observing the regulative principles, and, moreover, there may be discrepancies in regard to time, place, person and paraphernalia. But when Your Lordship's holy name is chanted, everything becomes faultless." (SB. 8.23.16)

"... God will take your mind, not your pronunciation. If you mean to pronounce God's name, even it is not formally or perfectly pronounced, still, God will understand that you are trying to chant His name. That is your perfection." (lecture on Bg. 2.13)



SANSKRIT
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“As such it is now necessary that men of culture all over the world may learn and read Sanskrit, the mother of all other languages of the Aryan stock. The League of Devotees, therefore, will maintain a Sanskrit academy and a degree college especially for the purpose of disseminating the benefit of this great language to all. Scholars from all countries will be welcome to remain as inmates at the institute.”

— On the mission of the League of Devotees, 1953 —

“It was my intention in presenting the books that anyone who would read, would learn Sanskrit.”

— 1975 —