

**Intermediate Level of Spoken Sanskrit**  
**Prof. Anuradha Choudry**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology Kharagpur**

**Lecture:1**

**Introduction to the devanāgarī script: varṇamālā or alphabet**

ā(A), ī(I), ū(U), ṛ(R<sup>^</sup>i), ṅ(~N), ñ(~n), ṭ(T), ḍ(D), ṇ(N), ś(sh), ṣ(Sh), ṁ(M), ḥ(H)

Namaste!

priyasamskṛtamitrāṇi,

saṁskṛtādhyayanasya asmin dvitīye stare yusmākaṁ sarveṣāṁ hārdikasvāgatam.

So, namaste Dear Sanskrit Friends, a very hearty welcome to all of you in the second level course in spoken Sanskrit or to this intermediate level of spoken Sanskrit. ahaṁ cintitavati yat aham etaṁ vargaṁ bhāṣādvaye kariṣyāmi saṁskṛte āṅgalabhāṣāyāṁ ca. kintu anantaram ahaṁ kiñcit vicārya nirṇayaṁ svīkṛtavati yat aham adhikabhāgam āṅgalabhāṣāyāṁ eva kariṣyāmi. yataḥ viśvataḥ cātrāḥ eataṁ vargaṁ svīkariṣyanti. ataḥ adhikabhāgam āṅgalabhāṣāyāṁ eva bhaviṣyati.

So, I would like to just mention that I was considering doing this course in a dual language format of Sanskrit and English, but taking into consideration that there are students from across the world, who are going to be participating in this course. I decided that it would be better to do most of the teaching in English.

saṁskṛtasambhāṣaṇasya vahu avasaraḥ bhaviṣyati. tat sotsāhapūrvakaṁ niścayena kurvantu.

There will be a lot of opportunity to practice speaking in Sanskrit and I invite you to do for, do so enthusiastically.

tadānīm eva saṁskṛtabhāṣāyāḥ svādam anubhaviṣyanti. That when you will get the real taste of this language, bhāṣāyāḥ yuktiṁ ca vodhiṣyanti. You will also be able to understand the logic of this language. So without much ado, let's move on to the first lesson which is lecture number one.

This will be an introduction to the devanāgarī script the of the varṇamālā or the alphabet so the main content of this course will be around the revision of the varṇamālā the alphabet, the sounding of it as well as the introduction to the writing of the letters and we will look at some real special creations that are possible in the Sanskrit language. All right, So you remember we had discussed in the previous course we had discussed about the sounds and how one is actually introduced the sound mechanism of the Sanskrit language and how sound itself is produced. So here we have five places of pronunciation this drawing here is my version of the human vocal instrument. So there are five areas as you can see. So we have here you have the gutturals the first one in the throat which is also known as kaṇṭhya. Then we have the second which is the palatal or we have it is also it also happens when the tongue sort of goes down to the teeth there so you have the tālavya they are known as the tālavya also. Then you have the third one which is on the top of the roof of the mouth the centre of the palate known as the cerebral or the mūrdhanya in Sanskrit then you have the tongue going to the front of the teeth it's sometimes even pops out in between the teeth so that's the set of dentals or the dantya and finally we have the set of letters corresponding to the lips or the labels or the oṣṭhya. So these are the five areas of pronunciation and all the vowels as well as the consonants correspond to these different areas of pronunciation with different degrees of touch

sound breath so there's a play around all of that. So let's move on we look at the 16 vowels. First, we will sound them and then we will go into the writing of them. So the first one the very first sound that the human vocal instrument can produce is the 'a' and the long one 'ā'. So 'a- ā', then the palatal ones 'i-ī', then the labial ones 'u-ū', then on top of the cerebral 'ṛ-ṝ' and then the dentals 'ḷ-ḹ' and then we do a combination of when we go from 'a' to 'i' the sound we encounter in the middle is the 'e'. So 'e' it's a long sound then the 'ai' slow motion of that. So 'e' is also known in Sanskrit there's a term called guṇa. so the guṇa of 'i' like an increase of the 'i' is the 'e' and then 'ai' there is a particular term known as vṛddhi is like an even bigger increase of that sound and then we have 'a' to 'u' is that 'o' and then the slow of that is 'au' so 'o' is known as the guṇa of 'u' and 'au' is the vṛddhi of 'u' all right and then we have the last two which are the anusvāra which is representative of the nasal sounds so it's the 'am̐' and we have what we know as the visargaḥ which is a very typical feature of the Sanskrit language. it's the aspirated 'aḥ' okay so I'd also like to show you this on my fingers as we had done it in our previous course so I'd like you to indicate different sounds to each of the fingers to allocate them so we have a-ā; i-ī; u-ū; ṛ-ṝ; ḷ-ḹ. So the five basic consonants, that we saw there. Come into the five fingers and then you do from 'a' to 'i' so we get 'e', then 'ai', 'a' to 'u' gets 'o', slow-motion 'au' and then 'am̐' to indicate the dot as you can see so many of you won't have understood why I do this but that's to indicate the dot and 'aḥ' two dots that are beside it for the visargaḥ. So, now because, the focus of this class is on understanding the script of this of the devanāgarī. I'd like you to start paying attention to how it is written and next what we will do is that we are going to start writing it out so what I request you to do is to please bring a paper and a pen. so patraṁ lekhanīm ca sthāpayatu and as and when I am writing it out please try to follow along with me. A few things there, so one is that we tend to, we always tend to write from left to right. astu tarhi vāmataḥ dakṣiṇapārśvaṁ prati lekhaḥ bhavati. the second thing is that you will see most of the letters are accompanied by a śirorekḥā or that is this line on the head they, can you see that line? So, the each of these letters has a line on the head known as the śirorekḥā and that is there to indicate a whole word that holds together. Ok. So a string of letters held together in a word are indicated by this line that goes over the head. So the other thing that you would, that would be helpful for you to do is to have a notebook or something which has ruled pages because the the distance of the rule lines as you can see indicated there will help you to write beautifully. There's a certain artistry about this language and therefore as you write it, it would help you to fit your letters harmoniously within that particular area. Okay. So let's start writing now without further ado. tarhi lekhitum ārambhaṁ kurmaḥ. So the first letter is the 'a' and as you can see, as you can see it is like a three and which has a bridge and a 'T' so, 'a' astu. 'a' and as you write the letters please say them aloud. That would be of big help you, what would be ideal is that you write a letter as I'm showing you, then you close your eyes and in your mind's I write out the letter again. You can even indicate it with your hand like that or just in your mind's I write it out again and make the sound. So accompany the writing of the letters with the sound just like little children do. Because then you're enabling your brain to make many connections around that form. You're learning how to write it, you're visualizing how to see, what that sound sounds like etc. So let's continue. 'ā' has the same, 'ā' has the same thing but it has an extra stick. So, 'a' and that extra stick to indicate the 'ā'. Got that? 'ā', now what is also beautiful about the Sanskrit letters is that if you they say that if you could take a picture of the sound of this letter it would actually resemble this particular form and therefore there seems to be a certain vibrational transparency between the auditory aspect and the visual representation and therefore

there are groups that I know across the world who learn Sanskrit who say that just writing Sanskrit letters the Devanāgarī script is almost like a meditation and therefore I would also invite you to try and enjoy this writing experience as if you were going through a certain meditative journey, alright. So we have 'a-ā', next 'i' so you start with a small stick then a snake with the tail and a line over it 'ī' sorry. 'i' that's a short one and then the 'ī' is the same thing but it has a 'C' over the head 'ī'. Then you have the next one which is the 'u' and as you can see it is just the three. Now one way that you can sort of remember the 'u' is by remembering the sound 'om'. 'om' is when you go from 'a' to 'u'. You get the, you encounter the, the sound 'o'. 'a' to 'u' was the 'o'. So the sound 'o' has both these aspects. It has the 'a' and the 'u' so if you just remember the the 'om', the first part of it can help you know what this letter 'u' is and then by an addition you know what the 'a' is, alright. So 'u', The 'ū' is the same thing but as you can see there is a tail like for the 'om'. Next 'ṛ', 'ṛ' is a little more complicated so you write start with the reverse K and then you do a small r. Got it? so 'ṛ' and then 'ṝ' is the same thing but you do a second small c below it 'ṝ'. Now the 'ḷ' is a bit like I mean it has the sound 'la' in it and 'la' is the consonant corresponding to the vowel 'ḷ'. So in the 'la' you, I remember it by thinking of the sound the word love so it's like a heart. So that's how you can use these mnemonic tricks to remember it, okay. So we have like half a heart and a small c below that. So, that is and a small T on top. So here you can actually write it continuously which I will do in the next letter to show it to you. So with this is the 'ḹ' then we have the thing and then you continue with a small c below it cc 'ḹ'. So sometimes you do hear 'ḹ' half a little bit of a shade of 'ḷ' in it. So there is a debate about how exactly that sound these two sounds should be pronounced because you don't find them very often in the usage of the Sanskrit language. We move on we have the 'e' so for the 'e' you can write it like that so you start it and then you go down and then you add a small l opposite l beside it 'e'. 'ai' is the same thing but it has an antenna on the head 'ai', then 'o', 'o' is like the 'a' as you can see but it has an antenna on the head 'o'. 'au' has a double antenna on the head and then the anusvārah as you can see it's comprised of the 'am̐'. So there is the letter 'a' and the dot, the bindu to represent the anusvārah and 'aḥ' two dots on the side so 'am̐' and 'aḥ'. So here we have the sixteen vowels laid out let's just read it once again and focus your attention on the forms of the sounds, the different letters. so a-ā; i-ī; u-ū; ṛ-ṝ; ḷ-ḹ, e, ai, o, au, 'am̐', 'aḥ'. uttamam. Let's move on to the consonants.

So in the consonants I have just, I will be writing the letters besides the letters as you can see them. so the first set of consonants that we have are the gutturals and you have ka, kha, ga, gha, ṅa. So 'ka' is touch sound, 'ka'; 'kha' breath on that, touch sound breath; 'ga' sound touch and then sound touch breath 'gha'; finally the nasal 'ṅa'. So now let's see how you write that out. So 'ka' a very beautiful letter. So I'll try and get that correct. So you start with a small round, a stick and then a beautiful tail. 'ka', alright, say 'ka'. Next 'kha', So 'kha' here as you can see the printed letter in that it's connected. So normally when we write it out we don't connect it but we make sure that the two parts of the letter are closed otherwise they will become two separate letters like the row and the verb. So you have to make sure that they stick quite close, all right. So let's do that so you start with a small round and then a tail and then you do a small round beside it and you go all the way down so that's the 'kha'. The 'ga' is a small just like a small hook and the T, 'ga'; then you have a sleeping reverse '3' and the stick 'gha' and then you have it's like an e but without the tail 'ṅa' and you have to put the dot in otherwise it will become the letter 'ḍa', all right. So, ka, kha, ga, gha, ṅa, lovely. Next, the 'ca', so the 'ca' I refer to as the C-series, C-series because you have small hypens combined with the letter 'C' in different angles, the English 'C' in different angles, alright.

So the first one is you start with a hyphen and then you do a sleeping C and you put a T like that 'ca'. Next you do a reverse '3' that goes all the way up so you have a 'gha' here that did a reverse '3' and which had a straight 'T', but here you do a reverse '3' which goes all the way up with a tail, okay. So that's the 'cha'. Do a sleeping 'C', hyphen and then the 'T', 'ja'. Then we do an 'i (Sanskrit)' for the 'jha'. So you start with the 'i' and then you break a bridge and the 'T'. So that's the 'jha'. So you also find another variation of the 'jha' which is like a hook, I'm just writing it on top there. So it is like a 'bha' that you can see here, but which has a tail like the 'ka'. So that's the also 'jha'. In some prints, you will find that version and then you have the 'ña' which is a reverse 'C', hyphen and the 'T', okay. That's the 'ña'. Moving on, so we have ca, cha, ja, jha, ña. Then we have the 'ṭa' which I refer to as the tomato series. You have different ways of writing the 'ṭa', So 'ṭa' for tomato just a mnemonic trick to help you remember. So you start with a small line and a half tomato 'ṭa', then for the 'ṭha', a small line and a full tomato 'ṭha'. The 'ḍa' is an easy one because you can think, remember the word dollar and it looks like a dollar, minus the line that goes across it. So you start with a small stick and then you do an 'S' which looks like a dollar (\$). So that is the 'ḍa'. So you have to be careful because it resembles the 'i (Sanskrit)', minus the tail and it also resembles 'ña' but minus the dot. So there are letters that resemble each other also. We have the next which is the 'ḍha'. So it's a small stick with a half tomato and a full tomato baby tomato inside. So 'ḍha' and then the last one which the 'ṇa' is a bit like a 'b' high and then a 'T' beside it so 'ṇa', all right. let's move on. So but before that once will say 'ṭa' for tomato, or ṭa, half tomato 'ṭha' full tomato, 'ḍa' for \$, 'ḍha' for half tomato baby full tomato, 'ṇa' for a 'b' high and 'T'

Next 'ta' is like a tap a little bit so 'ta' tap, also it goes all the way down. So 'ta', 'tha' is an interesting letter it resembles a swan a little bit. The way the children draw swans so you start with a small round, round, go all the way round and come up like that but you have to remember that this is one letter whether line doesn't go all the way across otherwise it can be confused for other letters like the year for example. So 'tha', then 'da' is a bit like the 'ḍha', like the 'ḍha', but with a tail. So start with a small stick, half tomato, full tomato, tail 'da', 'dha' resembles the letter 'gha' but it had starts with a small round and it goes all the way down and this is another letter where the line doesn't go across. So you can remember that in the dental series, there are two letters where the line doesn't cross and they are both the aspirated sound 'tha' and 'dha' okay, and the 'ṇa' is a bit like a nozzle of the tap. So it starts with a small round and goes to the end and that's the 'ṇa' okay. So ta, tha, da, dha, ṇa uttamam. Moving on to the labels. So in the labels, the 'pa' looks like the English P but it is like a reverse image but it's not as rounded on the top as well. So 'pa,' 'pha' is the same but it has a tail. Now 'pha' is a letter that there is a tendency to pronounce it as a fa but in sanskrit it would be wrong to pronounce it as a 'fa' that's more what the other languages like Hindi etc. do in this it is clearly a 'pha' okay. Then we go on to the 'ba', 'ba' is one of my favourites because it has a few images associated with it. 'ba' is like the baby for me. So it's like a mother with the, a pregnant mother. So the stomach is out round the body of the mother the stomach out there and then the baby is out so there is a cross a scissoring section on it. So you do the round tummy you do the mother's body, I'll do that again, the round tummy, body, and then the scissoring section, okay. So that's the 'ba', 'ba' for baby, another way of remembering. 'bha' is a letter where you start with a small hook, go down cross and then you do a 'T' and this is another letter where the line doesn't go all the way across because if it did then it would become the 'ma' okay. So you have to be careful so that's the 'bha' and 'ma' is the same

thing, but where you, where you have to start straight and then put the line across, okay. The line has gone a little slanted but that's also because of this digital pen. So pa, pha, ba, bha, ma; all right. So can we just repeat it once quickly? ka, kha, ga, gha, ña; ca, cha, ja, jha, ña; ṭa, ṭha, ḍa, ḍha, ṇa; ta, tha, da, dha, na; pa, pha, ba, bha, ma; next we have the 'ya' the semivowels also known as antasthaḥ and here we went from 'a' to 'i' became the 'e' now you go from 'i' to 'a'. So 'ya' so it was like the 'tha' but minus the round at the top 'ya' and so you start like that 'ya'. Then you have the 'ra' which is like the 'kha' as you will see in the previous one, you see the 'kha' here. That the same thing happens here but it's only the first part of it. So round and all the way down 'ra'. 'la' for love so half the heart stick 'T' with the line across love 'la'. 'va' so you see that the letter 'ra' and 'va' put together becomes like the 'kha', the 'kha' here okay. So we have 'va' which is like the baby but without the scissoring and it's very interesting that in many languages these two letters are often confused with each other. The 'va' gets replaced by the 'ba' and etc. So it's probably understandable it's interesting how similar they look as well. Then you have the 'śa' we have three 'śa' which are also known as uṣmāṇaḥ, śa śa sa ha - are all the uṣmāṇaḥ letters. They are heat generating. So we have the 'śa' the palatal 'śa'. Two ways of writing it. So the first one is with 21. It's one way of writing it. The other one is like this: You do this kind of nice wiggle there and then you do the 'T'. So you will see both variations there. So, 'śa'. 'śa' is like a 'pa' with a cut right across. So you do a 'pa' and you put the line across it 'śa' and then we have the 'sa', so the 'sa' and the 'ra' look similar. So it's a bit of a cross there okay so 'sa' and then you have the bridge 'T', 'sa' and then we have the letter 'ha' which is one of my favorites because you it looks like a very beautiful letter. So you start with a small 't' then you give it a nice half 'sa', like a half 'S' and then it sort of receives it. It's a very beautiful letter to write. So you start with the 'T' then there's a giving and there is a receiving like that. It's very beautiful so 'ha' okay, and then we have the three conjunct consonants known also as saṃyuktākṣaram, saṃyukta - joint; kṣaram - letters. So the 'kṣa' is again another beautiful one. So you start with the line like that go across down and tail and the 'T'. I will just do this the last, the 'T' again for you, try and get it straight. So that's the 'T', okay. 'kṣa' and then the 'kṣa' is a combination of 'ka' and 'śa', then you have the 'tra' opposite 'K' which is a combination of 'ta' and 'ra' and then the 'jña' so the 'jña' is like a half 'ja' with the tail so it's like the 'ja' but with the tail and it has the stick there. so 'jña', it should join there. So that's the 'jña' so ya, ra, la, va; śa, śa, sa, ha; kṣa, tra, jña; all right. Now let's move on because what we see is that we've looked at the vowels, independently, we've looked at the consonants together and now what is important is to understand that the vowels when they attach themselves to consonants they become symbols and what you need to learn is the symbols that are used to represent each of these vowels. Now when you see the letters in the varṇamālā they are normally the consonant along with the vowel 'a'. So like you can see here we have the 'k', which is the consonant with the vowel 'a', which becomes the 'ka' but then you have all the different vowels as well. So when the 'k' attaches with the 'ā' it becomes the extra stick that joins in there, it is the 'kā' so that 'kā'. Next for the 'ki', there is the stick that comes before it and there is a hook on the head that is the 'ki'. So because this line precedes the letter when you're writing out you have to keep the space. So you have to visualize the word in your head before you actually push the paper and the pen on the paper otherwise you are going to mess up regarding the beautiful arrangement of the letters, okay. So this requires a little bit of planning as well. The 'kī', so you put a stick and a hook that comes after it okay, 'kī'. Then we have the 'ku' which is like a small sleeping six and the 'kū' which is like the reverse '9', 'kū'. 'kr' is like the small 'c' below the

letter, 'kr̥'. 'kṛ̥' is the cc below it, then you have the 'kṛ̥', so 'kṛ̥' is interesting because the entire letter is retained and the constant just becomes a bit shorter so we have the 'kṛ̥' okay, and then you have the 'kṛ̥'. So I must warn you that we've never really encountered this 'kṛ̥' combination in words but it exists it has been given its due place in order to maintain the perfection of the sound system of the vowels. That's the 'kṛ̥' and then we have the 'ke' which is represented by a single antenna that comes on the head of the letter 'ke', 'kai' double antenna, 'ko' is a stick and an antenna 'ko', 'kau' is a stick and a double antenna 'kau', 'kaṁ' is the visarga and 'kaḥ', sorry 'kaṁ' is the anusvāra and 'kaḥ' is the two dots beside it 'kaḥ'. So, ka-kā, ki-kī, ku-kū, kṛ-kṛ̥, kṛ-kṛ̥, ke, kai, ko, kau, kaṁ, kaḥ.

What we would like you to do is to also try to practice it with some other letters. But one thing you have to keep in mind that if you have a letter like, for example, the 'ṣa' or the 'sa' which have two heads touching the śirorekḥā and two points below. You have to make sure that the vowel will attach itself to the second part of it okay. So if you had to do say, for example, it would come up there or if you had to do the 'su' it would add itself below the second stick that's the 'su' okay. So just keep that in mind, just keep that in mind as you are practicing with the different letters. Fine, so, I thought we could just look at a few words that you're familiar with and wrap up the session. So here we have 'a' for aham, 'ā' for ākāśa, ākāśaḥ, I have tried to show you the vowel independently as well as with the consonants. So 'i' for iti, then you have 'ī' for īśānī, 'u' for upaviśatu, 'ū' for ūruḥ / rūkṣa / vadhūḥ, meaning the wife now rūkṣa as you can see the ūruḥ, 'ra' is a letter which is a little special because the 'u' comes into its back like that for a short one, for the longer one, it does a small squiggle and it goes down so rūkṣaḥ and then or rūkṣa meaning hard, then we have 'ṛ' for ṛṣiḥ, 'ṛ̥' for pitṛ̥n. So we don't really have words starting with 'ṛ̥' we have don't have a word starting independently with the 'ṛ̥' or the 'ṛ̥', but we have it in combination with the 'kṛ̥' so we have kṛ̥ptam, which is also to mean to create kṛ̥ptam and then 'ṛ̥' no words that we can find there. Then we have 'e' for ete, for this, we have seen before. Next 'ai', airāvatasyaite, so I have tried to combine two words here into a sandhi, that we are going to look into in our, that we are going to look at, in our future classes, so this is a combination of airāvatasya, of airāvata, the animal, the white elephant of Indra and ete, these, pādāḥ like, so that combines into airāvatasyaite pādāḥ uttamam. Then 'o' for ośo, ośo is just the Philosopher's name that I have taken, written some very brilliant interesting books that you might be interested to look at and then 'au' for auśadham then puruṣau, so auśadham meaning medicine and puruṣau is the dual case which we will also be looking at, puruṣaḥ-puruṣaḥ, puruṣau, two of them and then 'am' for amśumān. So the anusvāra is interesting because it is a dot indicating the nasal but sometimes it is also pronounced as in different ways in different places. So, sometimes it is the am̐, amśumān more in the south or you have ānśumān more in the north or if in the north of India when I'm saying north or you can have ānśumān which is more in the Maharashtra region, now what is, what, the what, I would tend to follow more in my pronunciation is to look at the letter there. So the 'śa' is the palatal sound and therefore the anusvāra would take on the nasal sound of that group of palate. So I would uncommon ca, cha, ja jha, ña, śa; ānśumān is what I would tend to do, and then you have 'aḥ' for the visarga so saḥ that we know and haṁsaḥ, so I would do haṁsaḥ and haṁsaḥ is the sworn and then we have this famous mantra which is so'ham, so it is saḥ + aham as you can see written there. so saḥ + aham the aḥ + a tend to become 'o', so'ham, another sandhi form that we will encounter in our future lessons. So this is a very important mantra that is recited for meditation. So the mantras just so'ham, I am that or aham, saḥ - so'ham, which they say is the natural rhythm

of our breathing so if you close your eyes you do aham, saḥ - so'ham, this is supposed to be a very powerful mantra and you can definitely try it out, but the next time you try it out try and see if you can remember what the sounds look like as well, okay. So with that we have sort of wrapped up of letters in themselves.

But just before we close, I'd like to introduce you to this very special creation of the Sanskrit language which it, which are very unique to this particular language itself and that is because every letter can mean something. So this is known as the varṇacitra which is a composition of, which is a composition made by restricting the use of certain consonants. So we have this one which only uses one consonant and a variety of other vowels. So we have it would be fun if you can try reading that. At the end of this verse, you would definitely know what the 'na' looks like.

na nonanunno nunneno nānā nānānanā nanu|  
nunno'nunno nanunneo nānenā nunnanunnaṅut ||

not very easy, but good fun trying to do it, do it and this particular verse means a man is not a man who is wounded by a low man. Similarly, he is not a man who wounds a low man. The wounded one is not considered to be wounded if he is if his master is unbundled. And he who wounds a man is already wounded, he who wounds a man who is already wounded, is not a man. Very interesting but this is what the sandhi allows us to do where you can combine letters together and you can have a completely different meaning out of words that are put together. So this is the book that I have used so I will be using a few quotations from this book that is called 'the wonder that is Sanskrit' by dr. Sampadananda Mishra and Vijayji from the Sri Aurobindo Society, but the excellent book, very very interesting to see what are the different marvels that are there in the Sanskrit language. And to close so this is a quotation by Dr. Manmohan Singh who was a former prime minister of India at the world Sanskrit conference in 2012. So he says that the great genius of this language, he says Sanskrit which is recognized as one of the oldest living languages of the world, is often misunderstood as only a language of religious hymns and rituals. Such an understanding does injustice to the great genius of this language and betrays ignorance of the work of great writers, thinkers, sages and scientists like Kautilya, Charaka, Sushruta, Aryabhata, Varahamihira, Brahmagupta, Bhaskaracharya and many others. Indeed, Sanskrit is much more than a language. It is a complete knowledge system that embodies the great learning traditions of ancient India. So now that you have a better understanding of how the letters are written. We have made a few initial steps. I'm generally hoping that it will give you an independent access to these treasures if you're able to read the Devanāgarī lipi and I last think that I would like to say is that you can please practice these letters so you can practice these letters by yourself. Close your eyes try to do it by ourselves and writing these letters also improves the dexterity of your fingers they say. So multiple benefits, again do practice them try and learn at least a letter a day or maybe two three letters a day and you can write it out big, put it in your room, stick it somewhere, so that when you wake up you see the letter and you can, you know try to practice it in that way when you're traveling close your eyes see if you can recollect the letter many small ways by which you can try to hasten or speed in your process of learning the Devanāgarī script. With that, I leave you to enjoy the beautiful forms of this letter, of this language, of the Devanāgarī script. So a practice

on and I'll see you in the next class where we will learn the combination of consonants. So dhanyavādaḥ.