

Pāṇiniya-Śikṣā

1. Now I shall give out the Śikṣā according to the views of Pāṇini. In pursuance of the traditional lore, one should learn it with reference to the popular and the Vedic languages.
2. Though words and their meaning are well known, yet these are not within the knowledge of persons intellectually deficient, (hence) I shall dwell once more on the rules regarding the pronunciation of words.
3. That speech-sounds in Prakrit and Sanskrit are sixty-three or sixty-four, according to their origin, has been said by Brahman (Svayambhū) himself.
4. Vowels are twenty-one, stops twenty-five, the group beginning with ya (i.e. semivowels, sibilants and h) eight and yamas four.
5. Anusvāra, visārga, ()k and ()p are dependent on others and the pluta ḷ is duḥsprṣṭa.
6. Ātmā with buddhi perceives things and sets the mind to an intention of speaking. The mind (then) gives impetus to the fire within the body, and the latter drives the breath out.
7. The breath circulating within the lungs creates the soft (mandra) tone. This is connected with the morning offering (prātaḥ-savana) and rests in the Gāyatrī (metre).
8. (The same breath circulating) in the throat (produces) the middle (madhyama) tone and relates to the midday offering (mādhyandina-savana) and follows the Triṣṭubh (metre). And the shrill (tāra) tone (which is produced by the breath circulating) in the roof of the mouth relates to the third (i.e., evening) offering (of the day) and follows the Jagati (metre).
- 9-10. (The breath with is thus) sent upwards and is checked by the roof of the mouth attains to the mouth and produces speech-sounds (varṇas), which have a fivefold classification - according to their pitch, quantity, place of articulation. the primary effort and the secondary effort. So said those who were versed in (pronouncing) speech-sounds. Learn this carefully.
11. There are three kinds of (pitch) accent: udātta, anudātta, and svarita. Among vowels short, long and pluta varieties are distinguished by their time (of articulation).
12. Of the seven musical notes niṣāda and gāndhāra can arise in the high pitch (udātta), ṛṣabha and daivata in the low pitch (anudātta), while ṣaḍja, madhyama and pañcama have their source in the medium pitch (svarita).
13. The speech-sounds have eight places (of articulation): chest, throat, roof of the mouth (lit. head), root of the tongue, teeth, nostril, lips and palate.

14. Ūṣmans (spirants) have eight ways (of development): change to o, hiatus, ś, ṣ, s, r, jihvāmūliya and upadhmāniya.
15. When a word ending in o (out of an ūṣman) is followed by another word beginning with u (a?), the former should be considered as ending in a vowel coming from an ūṣman.
16. When combined with nasal stops (lit. fifth ones) and semivowels, h should be known (as arising) from the chest, while h not so combined is said to be from the throat.
17. A and h are throat sounds. I, cu (i.e., c, ch, j, jh and ñ) and ś are palatals. U and pu (i.e., p, ph, b, bh and m) labials. Ṛ, ṭu (i.e., ṭ, ṭh, ḍ, ḍh and ṇ) and ṣ cerebrals. And ḷ(=ḷṛ), tu (i.e., t, th, d, dh and n) and s are dentals.
18. Ku (i.e., k, kh, g, gh, ṅ) is uttered from the root of the tongue, and v is a denti-labial sound. E and ai are throat-palatal, and o and au are throat-labial sounds.
19. The throat element of e and o is half a mātrā and of ai and au is (one) mātrā. These two latter (i.e., ai and au) are open-close sounds (i.e., their first half or the a-element is open and the second half or i- and u-element is close).
20. A saṁvṛta (close) sound is one mātrā long, and a vivṛta (open) sound is two mātrās long. Voiced sounds (ghoṣa) are all saṁvṛta while breathed ones (aghoṣa) are vivṛta.
21. Vowels and sibilants are open in enunciation, e and o are more open than they, and ai and au are still more.
22. Anusvāra and yamas have the nose for their place (of articulation). Upadhmāniya, ūṣman (i.e., visarjaniya), jihvāmūliya as well as nāsikyās (i.e., anusvāra and yamas) are ayogavāhas and as such they share the place of articulation of sounds on which they are dependent.
23. The anusvāra after the vowels not pronounced at the root of the teeth, should be made sonorous like the sound of an alābu-viṇā, but when it stands before h, ś, ṣ and s this pronunciation is compulsory.
24. In the anusvāra, hiatus, virāma and double consonant the two lips should be separated as also in case of au and v.
25. As the tigress carries her cubs between two (rows of) teeth taking care lest they should either be dropped or bitten, so should one pronounce the (Vedic) speech-sounds lest they should be dropped (i.e. elided) or differentiated (i.e. mis-pronounced).
26. (The couplet as it stands in the Ṛk and the Yajus. recension and in the Prakāśa seems to be corrupt).

27. In pronouncing the raṅga sound one should not swallow up the preceding sound. The preceding vowel should be uttered long and then the nasal sound should be uttered.

28. In the heart (i.e. chest) there should be one mātrā and half a mātrā in the roof of the mouth and another half in the nostril. These are two mātrās of a raṅga sound.

29. A raṅga sound rising from (lit. existing in) the heart (i.e. chest) has a sound like that of the bellmetal (bronze), (and it has) softness and is two mātrās long. Its example is jaghanvāṁ iti.

30. The kampa should be made in the middle and its two side should be made equal and the kampa should be accompanied by a raṅga. Its example is rathīva.
(The meaning of the passage is not clear)

31. The speech-sounds should be pronounced like this. On uttering them in the proper manner one attains elevation in the world of Brahman.

31a. In memorizing the Vedas one should make his reading quick but in applying the same in rituals the recitation should be of medium speed, while at the time of instructing pupils, the Vedic passages should be recited slowly.

32. Those who recite the Veda in a singsong manner, (too) quickly, with a nodding of the head, use a written text at the time of recitation, do not know the meaning of passages read, and have a low voice, are six kinds of bad reciters.

33. Sweetness, clearness, separation of words, right accent, patience and ability to observe time are six merits in a reciter.

34. Shyness, fear, extreme loudness, indistinctness, undue nasalisation, repressed tone, undue cerebralization, non-observance of the place of articulation (in general) and (proper) accent (, and harshness, creating undue separation between words, uneven tone, hastiness, want of due palatalisation: these are the fourteen faults in the Vedic chant.) (Nār. Ś. 1.3.12)

35. One should not recite a Vedic passage in under-tone, between one's teeth, quickly, haltingly, slowly, with a hoarse voice, in a sing-song manner, with repressed voice, omitting (occasionally) words and syllables and in a plaintive voice.

36-37. In the morning (the Vedic student) should read (mantras) with a voice from the chest, which should be (as deep-toned) as the growl of a tiger. In the midday he should read it with voice from his throat, which should be like that of a cakravāka. In the third savana (i.e. the evening offering) he should recite it in the highest pitch from the roof of his mouth and his voice should be like that of a peacock, goose or cuckoo.

38. The vowels are without touch, semi-vowels slightly touched, ś, ṣ and s are half-touched sounds, and the remaining consonants are touched (i.e. stops).

39-40a. ñam (i.e. ñ, m, ṅ, n, m) are produced through nose, and h except when it is combined with r. And jhaś (i.e. jh, bh, gh, ḍh, dh) are voiced, semivowels (yaṇ, i.e. y, r, v, l) and jaś (i.e. j, b, g, ḍ, d) slightly voiced, the group beginning with kh and ph (i.e. kh, ph, cha, ṭh, th) breathed, car (i.e. c, ṭ, t, k, p) slightly breathed. This has been called the basis of speech

40-40a. By Pāṇini, the son of Dākṣī, who has promulgated in this world this science which is as it were a jewel, has also revealed it to the world (for the first time).

41-42. (First) Metrics which is the two legs (of the Veda) is read and then the Kalpa which is its two hands. The Science of the Movement of luminaries (Astronomy) is its eyes, and the Nirukta is called its ears. The Śikṣā is the nose of the Veda, and Grammar is its mouth. It is for this reason that one studying the Veda with all its limbs (i.e. accessory studies) attains a high position in the realm of Brahman.

43. The top of the thumb when held at the root of the index finger indicates the udātta tone, and held at the middle of the ringfinger (upānta or last but one) and at (the middle of) the little finger it indicates respectively svarita and anudātta.

44. The index finger should be known as the udātta, the middle finger pracaya, the little finger as nihata and the ringfinger as svarita tone.

45-47. There are nine kinds of accents in padas: antodātta, ādyodātta, udātta, anudātta, nīca-svarita, madhyodātta, svarita, dyudātta, tryudātta. Examples of these are Agniḥ, Somah, pra, vo, vīryam, haviṣā, svaḥ, Bṛhaspatiḥ, Indrā-Bṛhaspatiḥ.

48. Anudātta is to be known in the chest (lit. heart), udātta at the root of the ear, and pracaya in the entire mouth.

49. The cāṣa gives out one mātrā and the crow two mātrās, the peacock three mātrās and the mungoose only half a mātrā.

50. In the repetition of that which has come from a bad ācārya, that which is indistinct (lit. burnt), mispronounced, from a faulty text there is no deliverance from its demerit as from the snake-like sin.

51. But in repeating with good accent and voice (lit. mouth) that which has come from a good ācārya, and is distinct, from the good text and is well established, the Veda shines.

51a. One ought not to repeat mantras with teeth shown, lips unduly protruded and with indistinct, unduly nasalised and half choked-up voice and immobile tongue.

52. A mantra uttered either with a defective accent or pronunciation is badly done and it does not carry the proper sense. And it is like a thunderbolt of speech and kills the yajamāna just as 'Indra-śatruḥ' did on account of its wrong accent.

53. (When a mantra is) deficient in a syllable it tends to diminish life, and (when it is) lacking in proper accent it makes the reciter troubled with illness, and the syllable (wrongly treated) will strike one at the head as a thunderbolt.

54. If anybody reads (the Veda) without a show of hands and does not observe proper accents and places of articulation Ṛk, Yajus and Sāman burn him and (on death) he attains rebirth as an inferior animal.

55. And a person who reads the Veda with a show of hands, observes proper accent and places of articulation and knows the meaning of what he reads is purified by the Ṛk, Yajus and the Sāman and is placed high in the realm of Brahman.

56. Drawing the divine words from the entire domain of speech (vāñmaya) Śaṅkara gave this, his science (Śaṅkarīm) to the wise son of Dākṣī. This is its basis.

57. Homage to that Pāṇini who having received the traditional lore of speech-sounds (Varṇa-samāmnāya) from Śiva has told us the entire grammar.

58. Homage to that Pāṇini who has washed off the human speech with pure water of words and has pierced through the gloom of ignorance.

59. Homage to Pāṇini who has opened with the collyrium pencil of knowledge the eyes of people blind with ignorance.

60. Those among the twice-born who always devoutly read this (work) which has come out of the mouth of Śiva (lit. three-eyed one) obtains wealth, cattle, progeny, fame and will attain unequalled happiness in heaven.