

alphabet and basic pronunciation guide for saṃskṛita/hindi:

vowels:

saṃskṛita	ITRANS ¹	transliteration	examples
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simple vowels

अ, अ	a	a	but, <u>u</u> p, cu <u>p</u>
आ	aa	ā	part, fa <u>th</u> er
इ	i	i	<u>i</u> nk
ई	ii	ī	fee <u>d</u>
उ	u	u	pu <u>t</u>
ऊ	uu	ū	bo <u>o</u> n
ऋ	R [^] i/R	ṛi / ṛu (ṛ) ²	<u>r</u> i, <u>r</u> u
ॠ	RR/R [^] ii	ṛī / ṛū (ṛī)	<u>rī</u> , <u>rū</u>

compound vowels

ए	e	é	ba <u>s</u> e (a,ā + i,ī)
ऐ	ai	ai	bi <u>t</u> e (a,ā + é)
ओ	o	o	o <u>l</u> d (a,ā + u,ū)
औ	au	au	bo <u>u</u> nty, cl <u>o</u> ud
अं	aM	aṁ	<u>u</u> nder
अः	aH	aḥ	aspirant

consonants:

kaṇṭha (throat)

क	ka	ka	book <u>k</u>
ख	kha	kha	book <u>k</u> -house
ग	ga	ga	dog <u>g</u>
घ	gha	gha	dog <u>g</u> -house, agh <u>h</u> ast
ङ	~Na/G	ṅa	si <u>ng</u>

saṃskṛita	ITRANS ¹	transliteration	examples
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tālu (above the teeth)

च	cha	cha (ca)	bun <u>ch</u>
छ	chha	chha (cha)	bun <u>ch</u> - <u>h</u> op
ज	ja	ja	<u>j</u> ump
झ	jha	jha	page- <u>h</u> er
ञ	~na/J	ña	pun <u>j</u> ab

mūrdhā (palate)

ट	Ta	ṭa	boot <u>t</u>
ठ	Tha	ṭha	boot- <u>h</u> ouse
ड	Da	ḍa	good <u>d</u>
ढ	Dha	ḍha	good- <u>h</u> ouse
ण	Na	ṇa	fun <u>d</u> , hun <u>t</u>

danta (dental)

त	ta	ta	soft french <u>t</u>
थ	tha	tha	<u>th</u> ank
द	da	da	with <u>d</u>
ध	dha	dha	with <u>d</u> his
न	na	na	<u>n</u> est

oṣṭhā (labial)

प	pa	pa	cu <u>p</u>
फ	pha	pha	cu <u>p</u> -holder
ब	ba	ba	club <u>b</u>
भ	bha	bha	ab <u>h</u> or
म	ma	ma	<u>m</u> other

saṁskṛita ITRANS¹ transliteration examples

mixed/semi vowels

य	ya	ya	yes (i,ī + a,ā)
र	ra	ra	run
ल	la	la	love
व	va	va	water (u,ū + a,ā)

ūṣhma (hot)

श	sha	sha (śa) ²	ship
ष	Sha	ṣha (ṣa) ²	sharp
स	sa	sa	sun
ह	ha	ha	hum

saṁyuktā (conjugates)

क्ष	ksha	ksha	book-shelf
त्र	tra	tra	soft t + ra
ज्ञ	GYa, j~na	jña	gya , jna

indigenous³/foreign⁴ sounds of hindi:

³ ड़ ड़	D. D.h	ḍ ḍh	pair-down (approx.) paired-house (approx.)
³ आँख	aa.Nkha	āñkha	strong nasal
⁴ ज़ फ़	z f	z f	zoo, fruit
⁴ क़, ख़	q, qh	q, qh	hard k, kh

important notes, please read carefully:

1. **ITRANS** is used for typing with a normal font on a normal english computer keyboard | in ITRANS a hyphen or {} is used to separate consecutive vowels | e.g. *bhaa{ii}* (or *bhāī*)
2. **international roman transliteration** is used for writing or typing with special fonts with accents and is seen in printed books etc. | the standard roman transliteration uses **śa, ṣa, ṛ, ca, cha** for श, ष, ऋ, च, छ respectively | **this has caused considerable confusion** among non-academicians, common people | the s with accent is available in special fonts only | when people see **śrī** they write it as **sri** and then pronounce it as **sri** (स्त्री) instead of **shrī** (श्री) | there is no need to drop the *h* after the *sh* and *ṣh* sounds | it is used for all the aspirants like *kh, gh, jh* etc. | so dropping the *h* after *sh* and *ṣh* merely causes confusion and doesn't save anything | in case of च, in english 'ch' is used for the 'ch' sound, whereas 'c' is used for 'ka' sound | **hence it is better to write them as sh, ṣh, ṛi (or ru), ch, chh** respectively to clearly indicate the presence of *sh* sound, *ṛ* being a vowel and the sound of 'ch' instead of 'k' |
3. **indigenous sounds** - the sounds **ḍ** and **ḍh** are hindi sounds formed by a hint of 'r' before the hard 'ḍ' and 'ḍh' sounds | prepare the tongue for 'r' and then say 'ḍ' | the full nasal of āñkha is represented with a chandra and a bindu | **i am introducing the new characters ḍ and ñ with this reason** | ढ़ has a dot under the ड़(ḍ), so the character for ढ़ should also have a dot under ḍ, and hence ḍ | the chandra-bindu is a hard nasal, different from n and m, this should be clear from looking at the character | using *ānkha* doesn't tell the reader if it is half *n* or *ñ* | so i introduce the new character ñ with the chandra-bindu on it | a new character for ॠ is introduced as m̐ |
4. **foreign sounds** - these are sounds from arabic, persian or english.
5. **zenith of linguistics** - (see discussion on maharshi pāṇini below) the saṁskṛita alphabet is the most scientific way of organizing the sounds | saṁskṛita, the word, means perfected, refined, cultured and this is indeed true, just by looking at the alphabet, let alone the grammar, word formation, sentence structure, metrical verses, alaṅkāra etc. | all vowels are arranged first from simple to compound | then all consonants are grouped according to the place of pronunciation in the mouth | every 2nd (kh, ख़) and 4th (gh, घ़) sound is aspirant of the 1st

- (ka, क) and 3rd (ga, ग) of that group | all the 3rd sounds (ga, ग) need extra effort to pronounce than the 1st (ka, क) | the rest of the organization is clear from just looking at the tables |
6. **sound variations** - every sound has exactly one letter for it, and every letter has exactly one sound | hence, saṃskṛita alphabet needs no key to pronunciation for those who can read its script | a key to sounds is only needed for those who can't read dévanāgarī | there is distinct variation among people for two sounds | *jña* (ज्ञ) pronounced as *gya* or *jña* | *r* (र) is pronounced as *ri* or *ru* | this is a result of natural variations in languages over time and not a shortcoming of saṃskṛita |
7. **hindi - when writing hindī using english letters usually, trailing 'a' is dropped unless** -- it is an *ā* (vijaya=*vijayā*); there are two consecutive consonants preceding it (putra is not *putrā*); there is a trailing 'y' (achyutaraya is not *achyutarayā*) | trailing 'ī' are made 'i'; trailing 'ū' is made 'u'; 'ḍ' becomes 'r' e.g. *sāḍī* (a long cloth women's garment) becomes sari.
8. **trailing 'a'** - should not be mistaken for 'ā' specially in transliteration | even if it is pronounced with emphasis, it is never same as 'ā', e.g. mānava=man, here the trailing 'a' should sound like the 'a' after 'n' and not like 'ā'
9. **why are mātṛā and saṃyukta-akshara there?** when we speak, we don't speak the consonant separate from the vowel | hence for the voweled consonant sound, there should be a single symbol | since the consonant sound is said first and the vowel modifies it, the vowel appears as a small accent on the main consonant (mātṛā) ka, kā, ki, kī etc. = क, का, कि, की | in saṃyukta-akshara (conjugates), the first consonant appears large so that at first sight we know what sound comes first, then the second consonant which modifies the sound, appears as a small modifying shape, ढ, ञ | these can always be written as first consonant, halant, second consonant दध, ढढ | some extremely common saṃyukta-akshara have become like proper letters, with no alternatives like ज्ञ, क्ष, त्र, ह्र |
10. **there is no upper case in indian languages**, so in the roman transliteration, upper case should not be used | in saṃskṛita, a word has many meanings, and this is one of the powers of the language, enabling a poet, writer to compose shloka/mantra with multiple levels of meaning | by using upper case, one excludes all other possible meanings, thus killing the richness of the language | e.g. *rāghava-*

pāṇḍavīya, mādḥava-bhaṭṭa simultaneously narrates the story of mahābhārata and rāmāyaṇa using shlēṣha alaṅkāra | the same shloka tells the story of the two epics | following his example, haradattasūri composed *rāghava-naishadhīya* (nala and rāma), chidambara composed *rāghava-pāṇḍava-yādavīya* with three stories in parallel - rāmāyaṇa, mahābhārata, bhāgavat | in *yādava-rāghavīya* thirty shlokas describe rāma's story and on reading backwards tell kṛiṣṇa's story | nowhere such richness of language is to be seen in the entire world | the word *hari* means, viṣṇu as well as monkey (but Hari means viṣṇu only); the word *shiva* means mahādēva as well as auspicious (but Shiva means mahādēva only) | those who want to read saṃskṛita transliteration, should get used to no upper case, or else should read translation, not transliteration | hence the pranav series of fonts, don't have any upper case letters on the normal keyboard | even then, for the hard to please, the upper case and upper case with accents are included in the fonts, just that they are not in the ordinary reach | you will have to use the insert-symbol feature of your editor (like word) |

11. **in transliteration fonts, all characters with accents occupy the places of the otherwise uppercase letters** | this way, there was no need to sacrifice any punctuation, or to move the accented characters to some out of easy reach positions | the logic behind the layout of accented characters should be simple to understand | first check the most obvious, then the others are placed arbitrarily |:

key	A	B	C	D	E	F	G	H	I	J	K	L	M
character	ā	ñ		ḍ	é		ṇ	ḥ	ī	ñ		!	ṁ

key	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
character	ṇ	ॐ	m*	ṛ	ṛ	ṣ	ṭ	ū		ḍ	॥	ś	ṣ

12. **new characters in roman** - i have introduced new characters in roman transliteration scheme to clarify some sounds. ñ = chandrabindu; é = mātṛā for e; m* = chandrabindu with virāma; ḍ = ढ |
13. pranav4 is a fixed space font, pranav, pranav2, pranav3 are proportional fonts |

maharṣhi pāṇinī

the greatest monument of human intelligence

pāṇinī's lifespan is roughly estimated from 520 b.c.e. to 460 b.c.e. | pāṇinī was a saṃskṛita grammarian who gave a comprehensive and scientific theory of phonetics, phonology, and morphology | a treatise called *aṣṭādhyāyī* (or *aṣṭaka*) is pāṇinī's major work | it consists of eight chapters, each subdivided into quarter chapters | in this work pāṇinī distinguishes between the language of sacred texts and the usual language of communication | pāṇinī gives formal production rules and definitions to describe saṃskṛita grammar | starting with about 1700 basic elements like nouns, verbs, vowels, consonants he put them into classes | the construction of sentences, compound nouns etc. is explained as ordered rules operating on underlying structures in a manner similar to modern theory | **in many ways the way that a mathematical function is defined today are similar to pāṇinī's constructions** |

g.g. joseph writes in 'the crest of the peacock' (1991) :-

'[saṃskṛita's] potential for scientific use was greatly enhanced as a result of the thorough systemisation of its grammar by pāṇinī | ... on the basis of just under 4000 sutras [rules expressed as aphorisms] , he built virtually the whole structure of the saṃskṛita language, whose general 'shape' hardly changed for the next two thousand years | ... an indirect consequence of pāṇinī's efforts to increase the linguistic facility of saṃskṛita soon became apparent in the character of scientific and mathematical literature | this may be brought out by comparing the grammar of saṃskṛita with the geometry of euclid- a particularly apposite comparison since, whereas mathematics grew out of philosophy in ancient greece, it was ... partly an outcome of linguistic developments in india | '

it is possible that the algebraic nature of indian mathematics arises as a consequence of the structure of the saṃskṛita language | in particular he suggests that algebraic reasoning, the indian way of representing numbers by words, and ultimately the development of modern number systems in india, are linked through the structure of language |

pāṇinī should be thought of as the forerunner of the modern formal language theory used to specify computer languages | the backus normal form was discovered independently by john backus in 1959,

but pāṇinī's notation is equivalent in its power to that of backus and has many similar properties | it is remarkable to think that concepts which are fundamental to today's theoretical computer science should have their origin with an indian genius around 2500 years ago |

g. cardona in 'a survey of research' (1976) :-

'pāṇinī's grammar has been evaluated from various points of view | after all these different evaluations, i think that the grammar merits asserting ... **that it is one of the greatest monuments of human intelligence** | '

keyboard layout for *devanāgarī* font 'shashi'

~	!	@	#	\$	%	^	&	*	()	_	+
ॐ	!	द	द्ध	घ	ट	ह	ह	()	ह	क	
om	!	dda	ddha	dma	dya	ra under consonant	hm	hr	()	hra	k

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

Q	W	E	R	T	Y	U	I	O	P	{	}	
ठ	ढ	पै	पृ	थ	ई	पू	पी	स्र	इ	ए	ऋ	।
ṭha	ḍha	ai mātrā	r mātrā	tha	half r	ū mātrā	ī mātrā	sra	i	é	ṛ	virām

q	w	e	r	t	y	u	i	o	p	[]	\
ट	ड	पे	र	त	य	पु	पि	श्र	प	उ	ऊ	ट्
ṭa	ḍa	é mātrā	ra	t	y	u mātrā	i mātrā	shr	p	u	uu	halanta mātrā

A	S	D	F	G	H	J	K	L	:	"
अ	श	ध	फ	घ	:	झ	ख	ळ	आँ	"
a	sh	dh	ph	gh	visarga	jh	kh	ḷa	chandra bindu	

a	s	d	f	g	h	j	k	l	:	"
।	स	द	फ	ग	ह	ज	क	ल	:	रु
ā mātrā	s	da	pha	g	ha	j	ka	l		ru

Z	X	C	V	B	N	M	<	>	?
ज्ञ	त्र	छ	रू	भ	ण	अं	<	>	?
gy (jn)	tr	chha	ruu	bh	ṇ	anuswāra			

z	x	c	v	b	n	m	,	.	/
ष	क्ष	च	व	ब	न	म	,	ड़	प्र
ṣh	ksh	ch	v	b	n	m		dot under	ra aside consonant

keyboard layout for roman transliteration font 'praṇav'

~	!	@	#	\$	%	^	&	*	()	_	+
~	!	@	#	\$	%	^	&	*	()	_	+

`	1	2	3	4	5	6	7	8	9	0	-	=
`	1	2	3	4	5	6	7	8	9	0	-	=

Q	W	E	R	T	Y	U	I	O	P	{	}	
ř	d	é	r	t	ś	ū	ī	om	m̐	{	}	
RR	D.	e	R/R^i	T		uu	ii	om				viraama

q	w	e	r	t	y	u	i	o	p	[]	\
q	w	e	r	t	y	u	i	o	p	[]	\
k.												

A	S	D	F	G	H	J	K	L	:	"
ā	ś	d		ñ	h	ñ		l	:	"
aa	Sh	D		~N/G	visarga	~n/J		L		

a	s	d	f	g	h	j	k	l	:	"
a	s	d	f	g	h	j	k	l	:	"

Z	X	C	V	B	N	M	<	>	?
Ṣ	॥			ñ	ṇ	m̐	<	>	?
avagrah	swastika			chandra bindu	N	aM			

z	x	c	v	b	n	m	,	.	/
z	x	c	v	b	n	m	,	.	/
	ksh								

first line is the key on the keyboard | second line is for the font character |
third line is explanation if needed |

for other characters and conjugates for *devanāgarī* font, please use insert-
>symbol of microsoft word, or similar command of your editor | for
devanāgarī fonts, only the dark(black) part of the character appears, the
shaded is shown only for reference | defining macros in microsoft word is
another way to ease the work | ś is for reference only, the transliteration
should use **sh** instead of ś

the saṃskṛita alphabet in order:

shashi (dévanāgarī)	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	
praṇav (roman transl)	a	ā	i	ī	u	ū	r̥/r̄	r̄/ṛ	

shashi (dévanāgarī)	ए	ऐ	ओ	औ	अं	अः			
praṇav (roman transl)	é	ai	o	au	aṁ	aḥ			

shashi (dévanāgarī)	क	ख	ग	घ	ङ			क्	ख
praṇav (roman transl)	k	kh	g	gh	ṅ			q	qh

shashi (dévanāgarī)	च	छ	ज	झ	ञ			ज	
praṇav (roman transl)	ch	chh	j	jh	ñ			z	

shashi (dévanāgarī)	ट	ठ	ड	ढ	ण			ड़	ढ़
praṇav (roman transl)	ṭ	ṭh	ḍ	ḍh	ṇ			ḍ	ḍh

shashi (dévanāgarī)	त	थ	द	ध	न				
praṇav (roman transl)	t	th	d	dh	n				

shashi (dévanāgarī)	प	फ	ब	भ	म			फ़	
praṇav (roman transl)	p	ph	b	bh	m			f	

shashi (dévanāgarī)	य	र	ल	व					
praṇav (roman transl)	y	r	l	v					

shashi (dévanāgarī)	श	ष	स	ह	क्ष	त्र	ज्ञ		
praṇav (roman transl)	sh	ṣh	s	h	x	tr	jñ/gy		

other **octals** in sequence for shashi font: (only the black/dark part of the character appears when typed, the light portion is for reference)

276										
कि										
324										
अ										
331	332									
कल										
374	375	376	377	214	234	212	232	237	203	210
प्र	फ़	फु	फू	फृ	फे	फै	फं	ष्ट	ष्ठ	र्फ
230										
कं										
226	227	221	222	202	223	224	204	206	207	225
म		त्र								
205	211	213	233	231						

conjugates (single keystrokes) in dévanagarī :

déva.	roman	roman example	déva.	example	meaning
छ	chhva	<i>uchchhvāsa</i>	उच्छ्वास		breath out
ब्	dba	<i>udbuddha</i>	उद्बुद्ध		wise, aware,, developed
भ्	dbha	<i>udbhava</i>	उद्भव		birth, coming into being
ब्र	dbra	<i>jagadbrahma</i>	जगद्ब्रह्म		brahma of the world
द्	dda	<i>uddaṇḍa</i>	उद्दण्ड		not afraid of punishment
ड्	ḍḍa	<i>uḍḍayana</i>	उड्डयन		flight
द्ध	ddha	<i>buddha</i>	बुद्ध		buddha
ब्ध	ḍḍha	<i>buḍḍhā</i>	बुद्धा		old man
ग्	dga	<i>udgāra</i>	उद्गार		speech, spoken words
ग्घ	dgha	<i>udghāṭana</i>	उद्घाटन		inauguration
ब्ध	ḍhḍha				
घ	dma	<i>padma</i>	पद्म		lotus
दृ	dṛi	<i>dṛishya</i>	दृश्य		sceneray, vision
ट्	ḍṭa		ट्ट		
द्व	dva	<i>udvéga</i>	उद्वेग		high speed
द्य	dya	<i>vidyā</i>	विद्या		knowledge
ङ्	ṅga	<i>aṅga</i>	अङ्ग		part
ङ्घ	ṅgha	<i>kaṅghā</i>	कङ्घा		comb
ङ्क	ṅka	<i>shaṅkara</i>	शङ्कर		lord shiva
ङ्ख	ṅkha	<i>shaṅkha</i>	शङ्ख		conch shell
ह	h	<i>half h</i>	ह		
ह्ल	hla	<i>prahlāda</i>	प्रह्लाद		a devotee of lord viṣṇu
ह्र	hm	<i>brahma</i>	ब्रह्म		brahma
ह्म	hna	<i>chihna</i>	चिह्न		sign, mark
ह्ण	hṇa		ह्ण		
ह्रि	hṛi	<i>hṛidaya</i>	हृदय		heart
ह्व	hva	<i>āhvāna</i>	आह्वान		call
द्व	dna				
ह्य	hya	<i>asahya</i>	असह्य		intolerable
ञ्	ṇcha	<i>pañcha</i>	पञ्च		five

déva.	roman	roman example	déva.	example	meaning
झ	jhra		झ		
ज्ञ	jña	<i>jñāna</i>	ज्ञान		wisdom
ञ्ज	ñja	<i>pañjāba</i>	पञ्जाब		panjab
क्क	kcha		क्क		
ख	khna				
ख्र	khra		ख्र		
क्क	kka	<i>pakkā</i>	पक्का		pukka
क्ष	ksh	<i>lakshmī</i>	लक्ष्मी		goddess of wealth
क्त	kta	<i>vaktā</i>	वक्ता		oratar
क्क	kva	<i>paripakva</i>	परिपक्व		well ripened
ल्ल	lla	<i>ullāsa</i>	उल्लास		joy
न्	nn	<i>sampanna</i>	सम्पन्न		prosperous
श्	sh	<i>old style</i>	श्		v, r, ch is added to it
श्च	shcha	<i>nishchaya</i>	निश्चय		decision
श्र	shr	<i>shrī</i>	श्री		fame and fortune
श्व	shva	<i>shvāsa</i>	श्वास		breath
ष्ट	ṣṭa	<i>aṣṭa</i>	अष्ट		eight
ष्ठ	ṣṭha	<i>oṣṭha</i>	ओष्ठ		lip
स्न	sna	<i>snāna</i>	स्नान		bath
स्त्र	sra	<i>srāva</i>	स्त्राव		ooze out
स्त्री	stra	<i>strī</i>	स्त्री		woman
ड्ड	ṭṭha	<i>maṭṭhā</i>	मड्ड		buttermilk shake
त्र	tra	<i>patra</i>	पत्र		letter, leaf
ट्ट	ṭṭa	<i>chaṭṭāna</i>	चट्टान		rock
ट्ठ	ṭṭha	<i>aṭṭahāsa</i>	अट्टहास		laughter
म्न	mna	<i>mahimna</i>	महिम्न		great person
क्क	ṅkta	<i>pañkti</i>	पङ्क्ति		row

web tool help, help on the input format, additions to 'itrans' (<http://shashi.bhaarat.com/itrans>) :

- multiple ways allowed for vowels to accomodate the pranav font and other schemes as well:
aa|A ii|ee|I uu|oo|U R|Ri|Ru|R^i
- the dot can appear before or after the D, Dh
D.|.D Dh.|.Dh
- an explicit .h is not needed for halanta| the program knows when a halanta is needed| so a .h should only be used when explicitly a halanta is required| e.g. use 'pushpam' and not 'pushapam.h'
- in hindi, words like me.n (in), hai.n (are) should be ITRANSED as with chandra-bindu like me.N and hai.N because that is how they are pronounced| the reason a true chandra-bindu is not used when writing is because the maatraa has accent above the line, causing the chandra-bindu to be reduced to a bindu|
- if you use roman transliteration fonts pranav, pranav2, pranav3 etc. there is an added benefit| you can convert the roman trans. text directly to dévanāgarī using this tool| this way, you directly type in roman translit. and get dévanāgarī, thus avoiding THREE copies of the text| e.g. type this sentence in pranav font, then paste it in the web tool to see the devanaagarai : roman itrans using pranav font:
'rAma aura lakshmaNa pEWa para baiThE haiB|'
- the pranav series of fonts don't have any upper case letter, because indian languages don't have different cases| this tool and i personally feel strongly against using upper case in context of indian languages| in case of dire need, they have been moved above 'decimal 128' and symbols can be inserted via the insert->symbol feature of mscorsoft word or other editors|
- mode: you can use hindi mode by typing '#hin#' and sanskrit mode by typing '#sans#' anywhere in the text|

- in hindi mode, you don't need to type the trailing 'a', e.g. raama and raam will give the same thing in hindi mode| here an explicit .h should be used for trailing halanta|
- for urdu characters like j k kh g with dots, use z for j. q for k. and f for ph| don't use ph. or j.|

the general mapping for enhanced ITRANS is:

VOWELS:

a aa|A i ii|I|ee u uu|U|oo
R|R^i|Ri|Ru RR|Rii|RI| Q ¹
e ai o au aM aH

CONSONANTS:

k kh g gh ~N|G
ch chh j jh ~n|J
T Th D Dh N
t th d dh n
p ph b bh m
y r l v|w
sh Sh s h L
ksh|x tr GY|j~n

hindi: D.|.D|W ¹ Dh.|.Dh| Wh ¹
hindi/urdu: q kh. g. z f

anusvaara .n|M|.m avagraha .a| Z ¹
chandrabindu .N|B ¹ chandra .c
halanta .h visarga H
virama . or |
chandrabindu with viram \{m+\}| P ¹
om OM| O ¹

¹ these codes are from the pranav font and one can cut paste roman transliterated text in the web tool| see page 3 for all uppercase characters of pranav fonts|

consonants with vowels and other tips:

no vowel	a	ā	i	ī	u	ū	ri ru	é	ai	o	au	m̐	ḥ	kra
क	क	का	कि	की	कु	कू	कृ	के	कै	को	कौ	कं	कः	क्र
ख	ख	खा	खि	खी	खु	खू	खृ	खे	खै	खो	खौ	खं	खः	ख्र
ग	ग	गा	गि	गी	गु	गू	गृ	गे	गै	गो	गौ	गं	गः	ग्र
घ	घ	घा	घि	घी	घु	घू	घृ	घे	घै	घो	घौ	घं	घः	घ्र

च	च	चा	चि	ची	चु	चू	चृ	चे	चै	चो	चौ	चं	चः	च्र
छ	छ	छा	छि	छी	छु	छू	छृ	छे	छै	छो	छौ	छं	छः	छ्र
ज	ज	जा	जि	जी	जु	जू	जृ	जे	जै	जो	जौ	जं	जः	ज्र
झ	झ	झा	झि	झी	झु	झू	झृ	झे	झै	झो	झौ	झं	झः	झ्र

ट	ट	टा	टि	टी	टु	टू	टृ	टे	टै	टो	टौ	टं	टः	ट्र
ठ	ठ	ठा	ठि	ठी	ठु	ठू	ठृ	ठे	ठै	ठो	ठौ	ठं	ठः	ठ्र
ड	ड	डा	डि	डी	डु	डू	डृ	डे	डै	डो	डौ	डं	डः	ड्र
ढ	ढ	ढा	ढि	ढी	ढु	ढू	ढृ	ढे	ढै	ढो	ढौ	ढं	ढः	ढ्र
ण	ण	णा	णि	णी	णु	णू	णृ	णे	णै	णो	णौ	णं	णः	

त	त	ता	ति	ती	तु	तू	तृ	ते	तै	तो	तौ	तं	तः	त्र
थ	थ	था	थि	थी	थु	थू	थृ	थे	थै	थो	थौ	थं	थः	थ्र
द	द	दा	दि	दी	दु	दू	दृ	दे	दै	दो	दौ	दं	दः	द्र
ध	ध	धा	धि	धी	धु	धू	धृ	धे	धै	धो	धौ	धं	धः	ध्र
न	न	ना	नि	नी	नु	नू	नृ	ने	नै	नो	नौ	नं	नः	न्र

प	प	पा	पि	पी	पु	पू	पृ	पे	पै	पो	पौ	पं	पः	प्र
फ	फ	फा	फि	फी	फु	फू	फृ	फे	फै	फो	फौ	फं	फः	फ्र
ब	ब	बा	बि	बी	बु	बू	बृ	बे	बै	बो	बौ	बं	बः	ब्र
भ	भ	भा	भि	भी	भु	भू	भृ	भे	भै	भो	भौ	भं	भः	भ्र
म	म	मा	मि	मी	मु	मू	मृ	मे	मै	मो	मौ	मं	मः	म्र

य	य	या	यि	यी	यु	यू	यृ	ये	यै	यो	यौ	यं	यः	य्र
र	र	रा	रि	री	रु	रू	रृ	रे	रै	रो	रौ	रं	रः	र्र
ल	ल	ला	लि	ली	लु	लू	लृ	ले	लै	लो	लौ	लं	लः	
व	व	वा	वि	वी	वु	वू	वृ	वे	वै	वो	वौ	वं	वः	व्र

श	श	शा	शि	शी	शु	शू	शृ	शे	शै	शो	शौ	शं	शः	श्र
ष	ष	षा	षि	षी	षु	षू	षृ	षे	षै	षो	षौ	षं	षः	ष्र
स	स	सा	सि	सी	सु	सू	सृ	से	सै	सो	सौ	सं	सः	स्र
ह	ह	हा	हि	ही	हु	हू	हृ	हे	है	हो	हौ	हं	हः	ह्र

- all half consonants before a short 'i' mātrā are included under the mātrā as if all the half consonants are attached to the full consonant | this is obvious in conjugates where there is no choice (buddhi बुद्धि), but otherwise also, as viṣṇu-patni विष्णु-पत्नि; mandira (temple) मन्दिर

other characters of the dévanāgarī font 'shashi'

déva.	roman	keyboard key for dev.	name	notes
ॐ	om	~	om	
卐	卐		svastika	auspicious symbol
! " () ; , - < = > ?		! " () ; , - < = > ?		standard english punctuations found at the usual keys
.	ḍ	.	dot below ḍ and ḍh	like in पेड़ (péḍa, tree), पढ़ (paḍha, read)
/		/	side 'ra'	after consonants with vertical bar this is used <i>before</i> the consonants, like प्रकाश (prakāsha, light)
ॐ	ñ	:	chandra-bindu	full (hard) nasal, like in आँख (āñkha, eye).
ॐ	é	E	ai mātrā	मैदान (maidān, ground)
:	ḥ	H	visarga	कः (kaḥ, who)
ी	ī	I	ī mātrā	मीन (mīna, fish)
.	ṁ	M	anusvāra	संस्कृत (saṃskṛita)
ॐ	ṛ	R	ṛi mātrā	संस्कृत (saṃskṛita)
ॐ	ū	U	ū mātrā	मूल (mūla, root)
ॐ		Y	half 'ra'	कर्म karma
ॐ	.h	\	halanta	ब्रह्मन्
ॐ		^	lower 'ra'	after ṭa-varga and chh, ट्रक (ṭraka); similarity of ^ and ^
.	z, f	`	nuqtā of z, f	ज़ू (zoo)
ॐ	é	e	é mātrā	खेल (khéla, play)
ी	i	i	i mātrā	शिव shiva
ॐ	u	u	u mātrā	पुल (pula, bridge)
।			virāma	like a full stop
ि	im		i mātrā with ṁ	किंतु (kintu, but)
ि				

déva.	roman	keyboard key for dev.	name	notes
ॐ				गई or गई
।			udātta	used in védic mantra
ॐ				
ॐ				
ॐ			abbreviation	रामा० = ramaayaṇa (rāmāyaṇa)
च				previous consonant is half
ि				
ॠ	ī		ī	long ī
ॡ	ī			
ॢ				
=				
अ			other style of 'a'	
उ			half ñ	सञ्जय
+ [] % /				standard punctuations
‘ ’ *				
ल			lra	if needed
ण			ṇra	if needed
.			nuqtā	ज़ू (zoo)
.			period	
-			anudātta	used in védic mantra
-			dash	
—			long dash	
×			multiply	
॥			double virāma	end of second charaṇa of shloka
ऽ			avagraha	कोऽति = कः अति

déva.	roman	keyboard key for dev.	name	notes
ॐ			chandra-bindu with virāma	वास्यमिदं
ॐ			chandra	in english vowel sound of doctor, डॉक्टर
ॐ			side 'ra'	this 'ra' is used <i>after</i> the consonant, not before
ॐ			side 'ra' for k, ph	this 'ra' is used <i>after</i> the consonant, not before
ॐ			u mātrā for k, ph	प्रफुल्ल this mātrā is slightly leftwards for k, ph
ॐ			ū mātrā for k, ph	फूल (phoola, flower)
ॐ			ṛi mātrā for k, ph	कृष्ण
ॐ			é mātrā for k, ph	केवल
ॐ			ai mātrā for k, ph	कैसे
ॐ			ṛi mātrā for k, ph	कंस
ॐ			'ra' on top of k, ph	कंस

in roman transliteration fonts, the upper case keys correspond to:

key	A	B	C	D	E	F	G	H	I	J	K	L	M
character	ā	ñ		ḍ	é		ṇ	ḥ	ī	ñ		!	ṁ

key	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
character	ṇ	ॐ	m̐	ṛ	ṛ	ṣ	ṭ	ū		ḍ	ॐ	ś	ṣ

some common words that cause error and confusion. (see points
on page 2 as well) :

correct dévanāgarī	proper spelling	wrong english	problem
चतुर्वर्ण	four varṇa	four castes	caste is not varṇa
प्रयाग	prayāga, prayag	allahabad	oppression
	non-existent	brahminism	derogatory
ब्राह्मण	brāhamāṇa, braahmana	brahmin	derogatory
प्रतिमा	statue, icon	idol (worship)	derogatory

गङ्गा, गंगा	gaṅgā, gangaa, ganga	ganges	distortion
व्यास नदी	vyāsa, vya	beas river	distortion
मुम्बई	mumbāi	bombay	distortion
वाराणसी	vārāṇasī, varanasi	benaras	distortion
देव	divinity	god	wrong comparison
कामदेव	kāmadéva, kaamadev	cupid	wrong comparison

शिव	shiva, śhiva, shiv	siva (from śiva)	missing h after ś
ब्रह्मा	brahmā, brahmaa	Brahma	capitalization, trailing a
कृष्ण	kṛṣṇa, kṛṣṇa	kṛṣṇa	missing i/u after ṛ, missing h after ṣ
ब्रह्म	brahma	Brahma	capitalization, trailing a
श्री	shrī, śhrī, shree, śhree	sri (from śri)	missing h after ś
राम	rāma, raam, rām, raama	rama	trailing a in non saṃskṛita context
पञ्जाब, पंजाब	pañjāba, panjaab, panjaaba	punjab	u