Chapter I

*Origin of Sanskrit Letters*
The Origin of Sanskrit letters

(I) As per Kashmir Shaivism

In Shaiva Sutras, there are three sutras (aphorisms) which deal with this subject -

(1) ज्ञानाधिर्घार्य मातृका (I-4)

It is the (un-understood) Mother (power of sound) inherent in the letters that is the basis of the limited knowledge.

(2) (तम्मादृ गुरोऽ प्रसादात्) -

मातृकाचक्षुरसंभोधः (II-7)

(From a Guru who is pleased) comes enlightenment regarding the group of letters.

(3) कवर्गाळिष्ठि माहेश्वर्यासः पशुमातरः (III-19)

Maaheshwari and others, who have their field of operation in Ka (क) and other groups of letters, are the mothers of beasts (beings under limitations).

मातृका (Maatrukaa) is derived from the word मात्र (Maatru) to which a suffix क (ka) is added. This suffix, as per Kashmir Shavism, conveys the idea that the word to which it is attached is not properly known. Hence मातृका (Maatrukaa) is the mother which is not known.

Maatrukaaas are the subtle forms of the gross letters and their essential nature. When they are not properly understood, they impel human beings towards worldly activities. When these Maatrukaaas are properly understood, they lead to self-realisation.
Aphorism II-7 has an introduction - “From a Guru who is pleased.” To become enlightened about the मातृका चक्र (group of letters) one should approach a Guru. Then the aphorism says that the Guru will enlighten the student about the letters.

In Kashmir Shaivism, the letters of Sanskrit alphabet are arranged in two ways - (1) according to Maatruka Chakra and (2) according to Maalini. Maatruka is the systematic reading of the letters from a to kṣa. In Maalini, the vowels and consonants are combined as follows -

न, च, चे, द, छ, थ, च, ध, त, ण
(na, ṭ, ṭ, ṭ, th, c, dh, i, ṇ)
उ, ऊ, ब, क, ख, ग, घ, ङ, इ, अ
(u, ū, ba, ka, kha, ga, gha, ŭ, i, a)
व, भ, घ, ङ, ठ, ड, ढ, ण, ज, र
(v, bh, y, ṭ, dh, th, ch, n, ja, ra)
ट, घ, छ, च, श, झ, ञ, ज, ख, ङ
(ta, pa, ch, l, aa, s, ah, ha, s, am)
कष, म, श, अं, त, ए, ऐ, ओ, औ, द, फ
(kṣa, ma, sha, am, ta, e, ai, o, au, da, ph)

The total number of letters is 50 and not 51 as च is not considered as a letter in Maatrukha-chakra and Maalini systems. According to Kashmir Shaivism, the universe is made up of thirty-six elements (tatwaas) which are represented by fifty letters. The manifestation of the universe begins with the element of Shiva and ends with the element of earth.
Phonematic manifestation

According to Shaiva scriptures, the Supreme or Parama Shiva is अनुत्तर (anuttara) and अकुल (akula), which means the unparalleled state of consciousness which is undifferentiated totality. It consists of the eternal awareness of 'I' or 'अहं (Aham). This 'I' or अहं (Aham) contains all the 50 letters of Sanskrit alphabet. The first 16 are vowels and next 34 are consonants. These phonemes are not merely inert letters. They are manifesting the various elements (tatwaas) of existence. They are the creative powers of the universe.

Manifestation of letters from अ (a) to उ (uu) -

The Supreme -I-consciousness assumes the state of अकुल (Akula), that has for its body the letter अ (a). When the world-manifesting power of अहं (Aham) or I-consciousness expands further, आनंदशक्ति (power of bliss) comes into play which assumes the form of the letter आ (aa).

After the state of bliss (aananda), Supreme-I-consciousness expands into two more levels. The first state is इच्छा (icchaa), the subtle state of will, which produces and is represented by the letter इ (i). The second level, called ईशान (Eeshaana), is the gross state of will, which is represented by ई (Ee).

Now ज्ञानशक्ति (power of knowledge) comes into play. In the subtle state (अशुभ्य), it produces the letter उ (u) which is an expression of knowledge (उपेष). In the gross state (the state of agitation, शुभ्य), the power of knowledge displays deficiency in knowledge (उनता). It is represented by the letter उ (Uu).
Letters अ (a) to उ (Uu) in अनुत्तर (phase ‘अ’)

All these six letters - अ, आ, इ, ई, उ & ऊ - rest on the indivisible plane of consciousness which is अनुत्तर or अ (a) phase. Hence these six energies represented by these six letters are not separate in nature. Each letter is an epitome for all. Other five are inherent in each.

Since अ (a) is the basis for expansion of all, it pervades all of them. Hence there is no difference in their essential nature.

Manifestation of letter ऋ (ृ), ऋ (ृ), ल (०) and ऋ (०) - the अमृत (imperishable) letters

Now kriya shakti (क्रियाशक्ति, power of action) comes into play. ऋ (ृ), the seed letter of ‘fire’, combines with i (ई) of akshubda state (subtle or unagitated state) of iccha shakti to form ऋ (ृ). It (ृ) then combines with ee (ई) of kshubda state (gross or agitated state) to form ऋ (ृ). Similarly ० (०), the seed letter of ‘earth’ combines of i (ई) and ee (ई), mentioned above, to form ऋ (०) and ऋ (०).

These four letters ऋ, ऋ, ऋ, and ऋ are not subject to any change. They do not give rise to any other letters. They rest only in themselves. Hence they are said to be अमृत (imperishable) letters. Since they are incapable of producing any other letter, they are designed as eunuch (पंड) vowels.

Manifestation of letter ए (०), ए (०), ओ (०) and ओ (०)

(1) ए (०) - when the letter a (अ) representing अनुत्तर (Anuttara) and aa (आ) representing आनंद (aananda) combine with i (ई) representing इच्छा (icchaa), the letter e (०) is formed. This letter e (०) is called त्रिकोण बीजम् (triangular vowel) because all the three shaktis चित् (cit), आनंद (aanand) and इच्छा (icchaa) operate in its formation.
(2) ए (ai) - When the letter e (ए) combines with a (अ) or aa (आ), ai (ऐ) is formed. It is called ष्टकोण बीज (hexagonal letter).

(3) ओ (o) - When unmesha, the letter u (उ) combine with anuttara, the letter a (अ) or aananda, letter aa (आ), o (ओ) is formed.

(4) ओ (au) - ओ (au) is formed by the combination of ओ (a) or ा (aa) and ओ (o). Since all the three shaktis (शक्ति) unite in this letter, it is called त्रिशूलबीज or त्रिशूलबीज (Trishula Bija).

Kryaashakti comes into play from ऋ (ऋ). Hence e (ए) is the fifth stage of kriyashakti, ai (ऐ) is the sixth, o (ओ) is the seventh and au (आ) is the eighth stage of kriyashakti. The vibration of kryaashakti ends at au (आ).

Manifestation of अं (am) and अह (ah)

Icchaa and jnana shaktis enter into anuttara. Kryaashakti also has reached its peak at au (आ). Now all the three shaktis abandon their variations and get immersed in the state of non-difference. The knowledge of the undifferentiated universe is indicated by a dot, Bindu or Vindu. Thus the letter am (अं) is formed.

Anuttara or Super-I-consciousness undergoes a change from a (अ) to au (आ). Am (अं) indicates that the anuttara (अ) has not undergone any change. In spite of all objectivity, there is no deviation from its position of changeless subjectivity.

The next stage, indicated by ah (अह), is known as visarga (creation) stage with two perpendicular dots which symbolise the inner and outer manifestation. The upper dot stands for Shiva in whose I-consciousness the entire universe rests. The lower dot stands for shakti through whom the outer universe is manifested.
Manifestation of consonants from क (ka) to म (ma)

The internal perception and external perception begin from anuttara (cit shakti). Shiva has five energies -

a. Energy of consciousness, Cit Shakti
b. Energy of bliss, Ananda Shakti
c. Energy of will, Icchaa Shakti
d. Energy of knowledge, Jnaana Shakti
e. Energy of action, Kriya Shakti

The five pairs of letters from a (अ) to च (च), namely (1) a (अ), aa (आ), (2) i (इ), ee (ई) (3) u (ऊ) Uu (ऋ) (4) r (ऋ), r (ॠ) and (5) l (ल), l (ऌ) form five groups of five consonants with the help of the Shakti's of Shiva.

The following table shows the Shaktis, their corresponding letters and tatwaas (elements)

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Letters &amp; Shakti</th>
<th>Consonant</th>
<th>Tatwaas (elements)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a (अ) and aa (आ) Cit and aananda Shaktis</td>
<td>क, ख, ग, घ,ङ, च, छ, ज, झ, ञ</td>
<td>earth, water, fire, air, space</td>
</tr>
<tr>
<td>2</td>
<td>i (इ) and ee (ई) Iccha Shakti</td>
<td>च, छ, ज, झ, ञ</td>
<td>sound, taste, form, touch, smell</td>
</tr>
<tr>
<td>3</td>
<td>r (ऋ) and r (ॠ) All the five energies</td>
<td>त, थ, द, ध, न</td>
<td>speech, hands, legs, anus, sex-organ</td>
</tr>
<tr>
<td>4</td>
<td>l (ऌ) and l (ऌ) All the five energies</td>
<td>त, थ, द, ध, न</td>
<td>ears, eyes, skin, tongue, nose</td>
</tr>
</tbody>
</table>
5. u (उ) and Uu (ऊ) mind, intellect, ego, 
All the energies pa, pha, ba, bha, primal matter, 
ma individual

Manifestation of semivowels from ya (य) to ha (ह)

(I) Ya, Ra, La and Va

The six elements of Lord Shiva, kalaa (कला, aspect), vidyaa (विद्या, knowledge), raaga (राग, passion), kaala (काल, time), niyati (नियति, restraint, fate) and maayaa (माया, illusion) pertain to the individual soul and not to the elements like earth, water etc. They are inside the thought and perception of the individual being. Hence they are designated as antastha (अंतस्थ), remaining inside. They are also known as dhaaranaa (धारणा, giving life) as they give life to the individual.

The semivowels ya (य), ra (र), la (ल) and va (व) represent the elements mentioned above. They are also known as (कांचुकि) coverings as these maayic elements cover the consciousness of the knower - the individual soul.

(II) Sha, Ś, Sa, Ha

The difference or duality in the universe is a result of the coverings of maayaa. The I-consciousness, when the difference vanishes, brings fourth four letters known as Uushma (उष्मा), internal warmth or light.

As per Shaiva scripture, these letter represent the following states -

Sha - Shudha-vidyaa, (Pure intellect)
Ś - Sadaa-Shiva, perfect letter, Amruta (nectar) Varna (letter)
Sa - Ishwara, the ruler
Ha - Shakti, Divine power, praana bija
(seed letter of Shiva's life, Shakti)
Manifestation of Kṣa - Kuta-bija

When the letter ka (क) and sa (स) combine they form the letter kṣa (ऋ). This letter represents every thing from a (अ) to sa (स). The group of five letters of ka (क) are formed from a (अ) which is anuttara. Sa (स) is the essence of visarga. Hence kṣa (ऋ) is known as kutabija (कुटबीज, highest seed letter), representing Cit Shakti. All these five letter, Sha, Ś, Sa, Ha and Kṣa, which represent Shuddha Vidya (Mahaamaayaa), Sadaa Shiva, Ishwara, Shakti and Cit Shakti, together are known as Brahma-pancaka (ब्रह्मपंचक).

Source material -


2. Shiva Sutras - revealed by Swami Laxmanjoo in English, edited by John Huges, 1999 (Address not known)

The Origin of Sanskrit letters

(II) As per Laxmi Tantra

Laxmi tantra describes the origin of letters in chapter nineteen. It is in the form of a dialogue between Shakra (Indra) and Padmaa (Laxmi). It virtually follows the Maatrukaa chakra system of Kashmir Shaivism. Padmaa says ‘The eternal essence of myself as speech is akaara (अकार). When the same (akaara) develops into aanand (आनंद) form, aa (आ), it is regarded as the second sound (vowel).

‘The third vowel appears as icchaa i (ई), fourth as eeshaana (ई), fifth as unmesha u (उ), while the sixth is uurjaa (ऊ).’

‘The middle four vowels r (ऋ), R (ॠ), lR (ऌ), lR (ॡ) are modifications of iccha etc. (i.e. i, i, u, uu).’

‘Combination of the first vowel (आ) with icchaa (i), produces ekaara (e, ए). Icchaa (i) with aanand (aa, आ) forms ai (ऐ). First vowel (आ) with unmesha (u, उ) forms okaara (o, ओ). With (urjaa) au (औ) is formed. Thus all these are derived from the first vowel (आ) only.’

‘The thirteen vowels aananda (आ) etc. are elaborations of the first sound (vowel a, आ). Their final and most subtle sound, m (म), then emerges.

‘From me (Shakti) emerged the twenty five cosmic principles beginning with Pursha (पूर्व) and ending with earth (पृथ्वी) and their corresponding letters beginning with ka (क) and ending with ma (म).’

‘The four sounds (letters) ya (ए), ra (र), la (ल) and va (व) are known as dhaaranaa (धारणा) (also known as anthastha, अंतस्थ).’
‘The letters from sha (ष) to kṣa (कः) (sha, ś, sa, ha, kṣa) represent the five fold brahman (namely satya and four vyuhaas [व्यूह] Aniruddha, Pradyumna, Samkarshana and Vaasudeva).’

( Laxmi Tantra, chapter XIX verses 1 to 46 )

In chapter XX, an attempt is made to explain these letters which are called Maatrukaas. As per Laxmi tantra, Matrukaa, Little Mother, is a term for the letters or sound units. However, as per Kashmir Shaivism, Maatrukaa is a letter which is not properly understood.

Source material -


2. Laxmi Tantra - A pancharatra text - Translation and notes by Sanjukta Gupta, publisher Leiden E. J. Brill, 1972
The Origin of Sanskrit letters

(III) As per Varnodhaara tantra (वर्णोद्धार तन्त्र) statements picked up from Shabda Kalpadruma (शब्दकल्पदृणम्)

Devanaagaree - Lipi - moolum (देवनागरी लिपिमूलम्), written by Pt. Ganapati Shastri Hebbar, (Book no. 1) later known as P. P. Shri Krishnaashrama Swami, propounds the Divine origin theory. This book, with translation in Marathi language, has been edited by Shri S. J. Modak, under the title Bhaaratiya Lipinche Maulika Roopa (Book no. 2).

In the last page of Prastaavana (introduction) to his book, Pt. Ganapati Shastri mentions 'योगपरंपरा', tradition of yoga, to justify his theory that letters were created by the Divine. The six centres (षट्चत्रण) in the human body contain the fifty Sanskrit letters from A to Ha. Since these centres are in the human body from the day of creation, the Sanskrit letters found in them, are also present from the beginning of creation.

He propounds the theory of Bindu-sphotana (बिंदुस्फोटन). Bindu (point) denotes Shabala-brahma (शब्लब्रह्म). It is known as Samasti Bindu (समस्तिबिंदु). When the desire to create arises, they become Vyasti Bindu (व्यस्तिबिंदु) as in अ. Then the two Bindus, undergo Bindu-sphotana. The line in between indicates अ and ह (a and ha). The process is indicated below.

1 2 3 4

\[
\begin{array}{cccc}
... & ... & ( ) & ( ) \\
\end{array}
\]

समस्तिबिंदु व्यस्तिबिंदु बिंदुस्फोटन अहकारो

( शबल ब्रह्म )

Samasti-Bindu Vyasti-Bindu Bindu-sphotana a-ha-letters
(Shabala Brahma) (Book no. 1, page 1)
The construction of all the letters from a (अ) to ha (ह) is described as per the verses of Varnoddhaara tantra (वर्णोद्धारतंत्र) as found in Shabdakalpa druma (शब्दकल्पद्रुम). The verses are given below -

वर्णोद्धारतंत्रवचनानि

(Book no. 2, page 8, 9 and 10)

(अ)

दक्षतः कुण्ञा भूता कुञ्जिता वामती गता । ततोर्धिस्यता रेखा दक्षोद्धर्ता तासु शुभः ॥
विधिनारायणश्रैव सलिलेक्रममतः सदा । अर्थमात्रा शक्तिरुपम ध्यानस्य गृह्याते ॥

(आ)

अकारुपामासाध दक्षकोडायता तवः । ब्रह्मचायस्य शक्तिस्तामु तिष्ठिति नित्याः ॥

(इ)

उद्धारः कुञ्जिता मध्ये रेखा तस्माता भूता । लक्ष्मीर्वर्णी तथेद्राणी क्रमाक्षायेव संवसेत् ॥
शीर्षाः कुञ्जिता रेखा दक्षोद्धर्तां कामहपिणी ॥ मात्राशक्तिः कोणयुता ध्यानस्य प्रचक्षते ॥

(आ)

उद्धारः कुञ्जिता मध्ये त्रिकोणाधोगता पुनः । अधोगता कोणशीर्ष नुन्निता दक्षतः शुभा ॥
शीर्षाः कोणयुता कुञ्जितोर्धिगता पुनः । चन्द्रासुमांनार्थरुपा सा मात्राशक्तिः प्रकीर्तिता ॥

(उ)

उद्धारः मध्यतः कुञ्जा रेखा वामगता शुभा । तिष्ठिति वायुवद्वद्रः शक्तिमात्रा परा स्मृताः ॥

(ऋ)

तद्दाधोगता रेखा कुञ्जिता वामतः शुभा । तिष्ठिति तासु रेखासु यमानवर्णस्य क्रमातः ॥
अधोर्धिगामिनी मात्रा लक्ष्मीर्वर्णी च सा स्मृताः ॥

(ॠ)

तद्दाधोगता दक्षा वामतः कुञ्जिता तवः ॥
(३४)
पुनर्दशिकात्स रेखा तासु ब्रह्मेशाविवानवः। मात्राशक्तिः परा शेया ध्यानमयस्य प्रवक्षयते॥

(३५)
रेखाधः कुण्डली वक्रा दक्षात वामलो गताः। वद्धीशावायवस्ताः सु निल्य सनि ॥ निल्यवः॥

(३६)
तल्लोंतुत्तमप्ने च रेखा सा वैण्यो स्त्रिताः। तत्तु चत्वाः सुरेशानि दुर्गाः वाणी सरस्वती॥

(३७)
कुपितता वामलो रेखा दक्षकोण्डायता तवः। पुनर्वमगता सैव तासु वद्धीशवायवः॥

(३८)
एकारुपम्यं तु किञ्चिद्वेषं तत्वेऽर्थस्य। चत्रे धन्यवात्स्ताः मात्राशक्तिः क्रमात्मृतः॥
विधाशक्तिमयी पूर्वा दुर्गा वाणी सरस्वती॥

(३९)
वामतः कुण्डलिभूत्ता दक्षान्धरे तु कुपितता। किञ्चिद्वेषात्स्य या तु कुपिताः वामस्वचः॥
ब्रह्मेशाविवानवः मात्रा तु ब्रह्मरुपिणी॥ शक्तिश्च परमा सैव ध्यानमयस्य प्रवक्षयते॥

(४०)
ओकारदस्यमेव तु गताः तूर्ध्यगताः श्रवणात्। किञ्चित्स वामलो वक्रा तासु ब्रह्मेशाविवानः॥
शक्तिमध्यगता रेखा ध्यानमयस्य प्रवक्षयते॥

(४१)
अकारुपांश्रुपः तु दक्षिणं बिन्दुरुपिणी। ब्रह्मा विषुवः ख्रस्व क्रमशशास्तासु तिनदिति॥ या
तु बिन्दुस्मयी रेखा सैवाया शक्तिरुपिणी॥

(४२)
अकारुपपुष्करः तु द्विविद्यरुधिः कद्विच। ब्रह्मेशाविवानवः मात्रा शक्तिः समर्पिता॥
बिन्दुवायूषिता रेखा सैवाया शक्तिर्सिद्धिः॥
(फ)
वामरेखा भवेद्र ब्रह्मा विषुदिकशिनरिखिक। अधोरेखा भवेद्रदो मात्रा साक्षात् सरस्वती।
कुण्डली चाइकुशाकारा मध्यून्यं सदाशिव। कदमगोलकारां कारां भावयेत् सुधीरः।

(ख)
शिवरुपा वामरेखा दक्ष रेखा प्रजापति॥ अधोरेखा विषुरुपा साक्षादृ ब्रह्मस्वरूपिणी॥
वामाद्वारणात रेखा बल्लरुपं च सा सुषुता॥ मात्रा कुण्डलिनी साक्षात् खकाः पञ्चदेवताः॥

(ग)
अधकुण्ठितरेखा या गाणेशी सा प्रकृतिता। ततो दक्षगता या तु कमलात तत्र संस्थिता॥
अधोगता ततो या तु तत्तामीशं सदा वसेतु॥

(घ)
सुषिरुपा वामरेखा किविदाकुण्ठिता ततः॥ कुण्डलीरुपमास्थाय ततोऽध्योगत्य दक्षताः॥ अतः
उधर्यं गता रेखा शम्भुरारणणसंयोगः॥ ब्रह्मस्वरूपिणी देवी मात्रास्वरूपः प्रकृतिता॥

(ङ)
ऊळाधं क्रमतो रेखा किविदाकुण्ठिता ततः॥ अधोगता कुण्डली तु मात्रा शक्तिस्वरूपिणी॥
रेखात्रयेवु ब्रह्मशास्विणवः सन्ति देवताः॥

(च)
वार्ताकुवृत्तालकार ऊळाधं क्रमतो गताः॥ रेखात्रयेवु चन्द्रानिश्चयित्वं नित्याः॥
शक्तिमावर्तेतु विनिषेधा ध्रुवमात्र चर्चिते॥

(छ)
ऊळाधदत्तरेखा रेखा कुण्ठिता कुण्डली ततः॥ पुनःधातुरेखा तासु सन्ति ब्रह्मशास्विणः॥

(ज)
ऊळाधं कुण्ठिता रेखा तासु ब्रह्मशास्विणः॥ वात्सवी क्षमता लित्या द्विधा मात्रा प्रकृतिता॥

(ञ)
तिरिकुण्डलीरुपा नामद्वारणयोगताः॥ क्रमशालासु तिथिनां चन्द्रसूर्यस्य प्रिये॥
तत्र कोडगता मात्रा शक्तिस्वरूपिणी॥ ऊळाधमात्रा तथेन्द्राणी मधे नारायणी स्नृता॥
(अ) कुण्डलीरूपमासाय दक्षतो वामसत्तथा । ऋषुरचाषाहोगता मात्रा वामतः कुष्मिता पुनः ॥
तिष्ठति तासु नित्यासु सूर्यदेशवरणाः सा कुण्डलीरूप्रुपा तु या मात्रा मध्यतरे शिता ॥
महाशक्तिस्वरूपा सा ध्यानमय प्रचक्षते ॥

(ट) उर्ध्वघृं ह्रमतो रेखा कुण्डलीरूपस्वरूपा । तिष्ठति तासु नित्यासु कुबेरभवाववेर ॥ मात्रा
क्रोधगता जौर्णा ततः उर्ध्वांगता तु या ॥ या नित्या परमा शक्तिश्चुर्वर्गप्रदायिनी ॥

(ठ) वांकुकुर्दुलाकारे रेखाधिष्ठितःपदः तिष्ठति ह्रमतो नित्यं चन्द्रसूयांगतः प्राये ॥
मात्राहीनसूर्यशिशष्काराः परमेष्वरि ॥

(२) उर्ध्वघृं ह्रमतो रेखा मध्ये चाकुष्मिता तथा । लक्ष्मीवर्णी भवानीं च कंमशतसंस्थिता
॥ ब्रह्मरूपा तथा मात्रा महाशक्तिः प्रकृतिता ॥

(३) उर्ध्वघृं ह्रमतो रेखा वामदक्षिणतां गता । ततः सा कुण्डलीरूपा विष्णुश्रव्हारूपिणी
॥ महाशक्तिमयी मात्रा ध्यानमय प्रचक्षते ॥

(ण) कुण्डलीतवगता रेखा मध्यतसतो उर्ध्वाः । वामाद्वोगता सैव पुनर्धर्मी गता गते ॥

(त) आदि बिनुसतो मध्ये कुण्डलीवायाः सा । दक्षाद्वगता नित्या ब्रह्मविष्णुशारूपिणी ॥

(थ) कुष्मिता कुण्डलो भूत्वा वामाद्र दक्षिणातस्ताः । वामतः कुष्मिता भूत्वा दक्षाहो दक्षतो
गता ॥ उर्ध्वाः ऋषायतो रेखा सुरा गहाद्यः कमात् । वाणी भवानीं लक्ष्मींधर ध्यानमय
प्रचक्षते ॥
(१)
त्रिशक्तिसहिं देवि त्रिबिन्दुसहिं तथा । आत्मादिवसंसंज्ञमत दकारं प्रणामायमहम् ॥

(२)
त्रिक्रोणापरेक्षा न यो देवा वसति हि । विशेष्वरी विश्वमाता वामतं स्थितं स्थिता ॥

(३)
वामतं कुण्डली रेखा उद्धर्धं क्रमतं स्थिता । चन्द्रामिनिशुर्यरूपः सा मात्रा वाणी प्रकृतितता ॥

(४)
कुशिता वामरेखायां कौण्डकिरिणं तोपमा । कुशिता साधि विशेष भावार वामोद्वता तथा ॥

(५)
रक्त वामगता रेखा ततोधस्वङ्गता भवेत् । तस्मातृत्वगता भूत्वा दक्षमारथमु कुण्डली ॥ ब्रह्मा
विष्णुश्च श्रक्षणः कुण्डली ब्रह्मरूपः । मात्रा वामादिशिणं वर्णं परकृतितता ॥

(६)
त्रिक्रोणरूपः रेखा विश्वविश्रामरूपः । मात्राशक्तिः परा ज्ञेयः ध्रुवमस्य प्रचक्षते ॥

(७)
उद्धर्धः क्रमतं रेखा वामे कक्ष तु कुण्डली । पुनःशाहोगता सैव अत्र उद्धर्धः पुनः ॥

(८)
किंचिदाकुशिता रेखा वामादिशिणी गता । ततो वक्रा वामगता तासु वाण्यदयं क्रमां ॥

(२)
उद्धर्धः क्रमतो रेखा चतुर्क्रोणवर्यां शुभः । नारायणविधियं तासु तिथिस्य नित्यः । मात्रा
कुण्डलिनी ज्ञेयः ध्रुवमस्य प्रचक्षते ॥

17
(स)
दक्षतः कुण्डली रेखा वामादक्षिणतपय्यधुः। पुनर्वक्षणगता देशा ततोद्गोगत्य चोर्भितः॥ भवानी शान्तो विश्वसात्मु तिष्ठति नित्यः॥ अर्धमात्रा ब्रह्मरूप भवानानिं नित्यातिं॥

(र)
उप्रार्धः क्रमतः रेखा निकोणाधोगता हि सा। विषमिरशः केशाववच तासु तिष्ठति नित्यः॥ उप्रार्धस्तिता तु या मात्रा सा शक्तिशपरिकीर्तिता। तस्य मध्यगता रेखा विष्णु स्प्या हि सा स्मृता। निर्मुन्दीसी सदा वर्णः न कदाचितः गुणी भवेतः॥

(ल) (छ)
कुण्डलीन्यासयुक्ता वामादक्षिणता लक्षः॥ पुनर्रूपमियता रेखा तासु नारायणः शिशु। विक्रम शक्तिरूप सत्तितेतु ध्यानमस्ते प्रचक्षते॥

(व)
कौण्ठप्रयुक्ता रेखा विष्णुविगुणवालिका। मात्रा शक्तिः परर नित्या ध्यानमस्ते प्रचक्षते॥

(श)
कुञ्जिता वामतो दक्षगता तु गोकृतितवधुः॥ पुनर्वक्षणाता तासु विष्णुविन्नाहकारः॥ मात्रा भवानी विषेषः ध्यानमस्ते प्रचक्षते॥

(ष)
चतुर्कोणमयी रेखा वामादक्षिणतः क्रमाः।  विष्णुविगुणवस्तधुः तिष्ठति क्रमाः सदा॥ उप्रार्धमात्रा शक्तिरूप महालक्षिणमसा स्मृता॥ मात्रा मध्यगता तु तु वापदेवी सा परा स्मृता॥

(स)
कुञ्जिता वामतो दक्षगता च गोकृतितवधुः॥ पुनर्वक्षणाता तासु विष्णुविन्नाहकारः॥ मात्रा भवानी विषेषः ध्यानमस्ते प्रचक्षते॥

(ह)
उप्रार्धकुञ्जिता मध्ये कुण्डसात गता लक्षः॥ पुनर्वक्षण गता सैव तासु व्रह्मादयः क्रमाः॥ मात्रा च पार्वती विज्ञा ध्यानमस्ते प्रचक्षते॥
After Bindu-sphotana, when the lines are drawn as per Varnoddhaara tantra - the letters from a (अ) to ha (ह) are obtained. The above shows the same. (Book no.2, page 19)
The Western Theory

(I) The Origin of Sanskrit letters

In India, the letters of Sanskrit alphabet are looked upon as a gift from the Creator. They are highly respected as they are divinely inspired letters. Oriental systems believe that writing is divine and holy, that it is the speech of the gods, and that the letters possess an inherent power through which human beings can reach the highest mystery.

Some questions about this topic can never be solved as the clues are lost in antiquity. Is there only one origin or many? Did writing began in one region and spread to other areas? Is it possible that the writing systems developed independently? The western scholars maintain that writing first appeared perhaps among Assyrians. They also put forth the theory that Aryans came from Turkestan via Afghanistan and settled down in India. However, the Hindus do not accept these views. They also do not accept that the date of Rg. Veda is 1400 to 1000 B.C.
(II) The History of writing

Language existed long before writing. The lower primates used hoots and gestures for communication. The transfer of information, ideas and concepts from one person to another was done through oral communication at a later stage of evolution.

The advent of writing system seems to coincide with the transition of human beings from hunter-gatherer societies to a more permanent agrarian encampments when it became necessary to count one's property or to transfer the property to another individual or society. We see 'counting tokens' about 9000 years BP in the later stone age. Thus the written language is a product of an agrarian society.

Eventually pictures represented an idea or concept and finally represented sounds.

Eventually these pictorial representations, pictographs, became the script known as Cuneiform. Gradually the following alphabets developed.
The evolution of alphabets

Cuneiform
↓
Babylonian, Assyrian
Hittite, Ugaritic
↓
Ugarit alphabet
↓
Phonecian alphabet
↓
Armaic
↓
Braahmi
Syllabary
↓
Sanskrit

Hindi
Punjabi
Bengali
Gujarati
Tibetan

Pali
↓
Oriya
Telagu
Kannada
Tamil
Malayalam
Sinhalese
Sanskrit : Introduction

Sanskrit is a classical language of India. It is also a ceremonial language of Hinduism, Buddhism and Jainism. Sanskrit is one of the 22 languages of India. It is taught as a second language in schools and households throughout India.

Sanskrit is mostly used as a ceremonial language in Hindu rituals. The hymns and mantras are in the Vedic Sanskrit which is one of the earliest attested members of Indo-European language family.

The word ‘Samskrita’ means ‘refined, polished, made perfect.’ This refined language was used for religious and scientific discourses as contrasted with the languages spoken by the common people. Knowledge of Sanskrit was a symbol of social class and educational achievement. This classical form of Sanskrit evolved out of the earlier ‘Vedic’ form.

Vedic is the language of the Vedas. Rigveda, the earliest of the Vedas, as per scholars, was composed in the 3rd or 4th millennium BCE. Rigveda mentions Saraswati as the mightiest of all the rivers with its course ranging from the mountains to the sea (R.V.7.95.2). The date of drying up of Saraswati river is currently accepted as 1900 B.C. Hence Vedaas are definitely prior to this date.

It is accepted that Indian scripts such as Devanaagari, Telugu, Tamil, Bengali are less than 2000 years old. Brahmi script, which is at least 2500 years old, is the mother of these scripts. The early writings of Brahmi, discovered in Sri Lanka, have been dated tentatively to about 500 B.C. Mauryan king Ashok’s record of 250 B.C. are in Brahmi script. The Indus script, also known as Harappan or Saraswati, used widely during 2600 to 1900 B.C. has been traced back to 3300 B.C. This means that the Indus script is likely to have been used to write Sanskrit and other spoken languages in the 3rd millennium.
Sanskrit, an Indo-European language

Sanskrit is a member of the Indo-European languages to which most of the European languages including English, Latin and Greek belong. All these have evolved from a single language or a group of closely related dialects known as Indo-European. These were spoken in the third millennium BC. The speakers of the original Indo-European language seem to have been tribes living in the area north of the Black sea.

Actually, Sanskrit belongs to the Indo-Iranian branch of Indo-European. The earliest speakers of Indo-Iranian are known as Aryans. These Aryan tribes first migrated into Central Asia. Then they penetrated into Iran and India. Later the Aryans at Iran and India went their own ways. In India, Aryans met a highly civilised society. This civilisation is known as Indus Valley Civilisation known through the excavations at Harappa and Mohenjo Daro. The date of this civilisation is approximately the middle of the third millennium. The speech introduced by Aryans into India developed and diversified into the major modern languages of Northern India like Hindi, Bengali, Punjabi, Gujarati, Marathi and others.

All the Indian scripts are evolved over centuries from a single source which is Brahmi script. It is written from left to right. It was first discovered from the inscriptions of emperor Ashoka, third century BC. Its origin is unknown though many look upon it as an adaptation of Semitic alphabet.

Language and script

According to Darwin, the originator of the theory of evolution, language is the best and most important discovery. The earliest human being could convey his feelings, prayers etc., through the language.
Language has given the highest position to the human beings. The Sanskrit word "'Bhaasha' (भाषा) seems to have its origin in 'Bhaasa' (भास) which means 'Light', 'Luster', 'Shine' etc. Language was an instrument for the human beings to express their thoughts and emotions. The language was of great help in making man a civilised social being.

The origin of language was accepted to be the Divine, by the Hindu and other spiritual texts. Bhattaakalanka, a Jain poet of the seventeenth century states that all the languages originated from the Divine. In one of the hymns to Shri Vardhamaana Swami, he states -

नमः श्रीवर्धमानाय
विश्वविद्यावभासिनी ।
सर्वभाषामयी भाषा
प्रज्ञा वत्स्यांबुजातः ॥

Translation I bow down to Shri Vardhamaana, from whose lotus-like mouth emerged speech comprising of all the languages that express the knowledge found in the universe.

However, the theory of Divine origin is not acceptable in the present age.

Lipi (लिपि) Script

Nothing can be definitely said regarding the origin of Lipi script. 'Which is the nation that gave humanity the gift of writing?' - is a question for which there is no definite answer.

It is known that in the early stage of civilisation, man used to draw pictures of animals etc. He tried to express his feelings through the pictures. The pictures can be looked upon as the first stage of script. There is no pronunciation or sound associated with them. A small circle represents
the sun. Such pictures are found in Egypt, Crete etc. The next step is the picture that represents the feelings or emotions. For example, the circle represents the sun, the heat etc. Legs represent the action of walking and running. Finally, the letters or script, representing one sound were developed. Thus the 'Lipi' or letter is a visual representation of a particular sound. Thus, the written letter seems to have developed through pictography and ideography.

Three scripts are found in India - (1) Indus script (2) Braahmi script and (3) Kharosti script. The writings by emperor Ashoka on the stone pillars are in Braahmi script. Indians are using various scripts derived from Braahmi. But they have forgotten Braahmi script. In the 14th century A.D. Firoz Sha Tughalak, Delhi emperor collected the Hindu and Muslim pundits and asked them to read Ashoka's writings. They could not. The moghal emperor Akbar of 16th century also failed to decipher the Braahmi script.

There are various views about the origin of Braahmi script. (1) It originated outside India and was brought here and developed by Aryans. (2) It is a gift of a semitic tribe. (3) It evolved in India and is a gift of Indians. There is no conclusive evidence in favour of any of these views.

Richard Salomon, University of Washington, in his 'A review article: On the origin of the early Indian scripts' (http://www.ucl.ac.uk/~ucgadkw/position/salomon.html) concludes as under -

One final and important problem remains. According to the position espoused in these books - which, given the authority of their authors and the quality of their scholarship, is likely to be hereby established as the currently
prevailing point of view, at least in the west -
the heartland of India was preliterate until the
3rd century BC. But can we imagine such a
state of affairs, given what we know
(admittedly not too much) of the state of
society and culture in India, especially in the
northeast, before this time? If we can put any
trust at all in the traditional lore of the Purāṇās
and the testimony of the Pali canon, Magadha
was the site of great and prosperous empires,
notably that of the Nandas, decades if not
centuries before the foundation of the Mauryan
dynasty in around 320 BC. Can we believe
that these dynasties with their legendary
riches, and the remarkable intellectual and
cultural life of India in the time of Buddha
and Mahavira, existed in a totally illiterate
sphere? It is certainly true that intellectual
activity in India has always strongly favoured
oral over written means of expression, and
both von Hinuber and Falk have effectively
put to rest the already discredited skepticism
about the possibility of oral composition and
preservation of the Veda, Panini's grammar, etc.
(see e.g. Falk pp. 321--7). But the fact that
Panini did not use writing in composing the
Astadhyayi does not necessarily mean that he
was illiterate (cf. Falk p. 259); it may only
mean that writing was not considered an
appropriate vehicle for intellectual endeavors of his kind. Even given the very different cultural role of writing in India as compared to many other ancient civilizations, it is hard to conceive that practical affairs such as the keeping of records and accounts in a fabulously wealthy empire like that of the Nandas could have been kept in order without any form of writing at all, or at least without some alternative system of memory-aids like the Inca quipu. Thus one is tempted to think along the lines of William Bright (cited by Falk, p.290) of some type of writing that was "perhaps used for commercial purposes, but not for religious or legal texts."

Admittedly, we have not a shred of concrete evidence for this, and it is perhaps better to stick with what we have and assume that business affairs, like cultural ones, were conducted in pre-Mauryan Magadha simply on the basis of the highly-developed memory skills so well attested on ancient and modern India, perhaps with the assistance of a system of numerical notation such as that hypothesized above. This, it would be hard to deny in light of the evidence that Falk, von Hinuber, et al. have laid out before us, is the most likely scenario on the grounds of the unfortunately meager evidence that is left to
us. Still, we should not fall into the trap of thinking that the last word has been spoken. Admittedly, it hardly seems likely, after all the years of waiting, searching and the dashing of false hopes, that some major archaeological discovery will reveal a whole new picture of the origins of writing in the Indian heartland, or reveal a sustainable (rather than purely hypothetical) connection with the Indus script. Nevertheless, it would be unwise to rule out surprises in the future, and we should leave the door open, as does Falk (p.340), to discoveries that could revive theories of an early development of Brahmi. But we must also agree, if reluctantly, with his final sentence: "Zur Zeit erscheint dieser Fall jedoch kaum zu erwarten" (p.340). ("In this case, it appears that no conclusion can be drawn at this time").

Notes to main article:

Note 1 This is a review article of:


**Note 2** See note 1.


**Note 4** *Wiener Zeitschrift für die Kunde Sudasiens*, 36 (Supplementband) (1993), pp. 239-49.


**Note 7** *Die Schrift in Vergangenheit und Gegenwart* (Glückstadt and Hamburg: J. J. Augustin, 1935)

**Note 8** Here (n.24) cites Fussman, "Let premiers systems ...," p.513. His subsequent to the theory of the invention of Br\(\{a\}hm\{\i\}\) under A'soka is made without reference to the works of von Hinuber and
Falk, which were evidently not yet in print when Norman wrote his article, though he was probably aware of their ideas on the subject.


Note 10 Fussman's ideas on these subjects will presumably be developed a greater length in his article on "Ecritures indiennes," in D. Arnaud's *Histoire de l'ecriture*, cited in Falk's bibliography (p.31) as "im Druck" and still not available at the time of writing.

Note 11 The model for the structure of the book is, as the author notes (p.11), George Cardona's *Panini, a Survey of Research* (The Hague: Mouton and Co., 1976).

Note 12 The composite theory of the development, or invention, of Brahmi is not, as Falk notes (p. 338), entirely unprecedented. The French Semiticist J. Halevy in particular tried to establish a compositire derivation from Aramaic, Greek and Kharosthi. Falk feels it was largely he published in French that Halevy's contributions have not received the credit they deserved (p.127); but it seems to me that it was the serious flaws in argumentation, reflecting profound mis-
understandings of the Indian cultural background, as well as his intemperate tone of argumentation (cf.p.132), rather than the language of his publications, that cost Halevy much of his credibility.


Note 14 It is not exactly correct, as Falk states, that in my review in JAOS 102 (1982), p. 554 I opposed Goyal's position on the origin of Brahmi in A'soka's time ("Gegen ihn stellten sich z.B. R. Salomon" (p. 150). What I actually said was “the invention theory proposed by Goyal ... is not without its merits, especially in that it holds to the evidence (or rather, lack of evidence) as we have it ... But it falls far short of full cogency for lack of both corroborative evidence and historical parallels.” In any case, this lack of corroboration and parallel has, to an large extent, been filled in by Falk.


In conclusion, it can only be said that there is no conclusive evidence for the theory of the Divine Origin of the letters or for the modern theory.
The mystics, well versed in Kundalini Yoga, claim that the Sanskrit letters are found in the seven centres, the centres of consciousness, in the human body. That, they say, is the evidence for the Divine origin of the letters. All we can do at present is to wait for any new evidence to emerge before we can decide one way or the other.

* * *

33
Letters and their names

The following works give different names of the deities associated with various letters -

1. Shri Tantraabhidhaanum
2. Mantraabhidhaanum
3. Maatrukaa Nighantu
4. Laksmi Tantra
5. Worship ritual of Vaishnavas

Quite a few names are given against each letter in the first four works. In the nyaasa (न्यास) ritual (placement of various letters in different parts of the body) of the Vaishnavas, only one name of a deity is assigned to each letter. The same is reproduced here.

<table>
<thead>
<tr>
<th>Sr.No</th>
<th>Letter</th>
<th>Name of the deity</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>अ (A)</td>
<td>Aja</td>
<td>Unborn</td>
</tr>
<tr>
<td>2.</td>
<td>आ (Aa)</td>
<td>Ananda</td>
<td>Bliss</td>
</tr>
<tr>
<td>3.</td>
<td>इ (i)</td>
<td>Indra</td>
<td>Wealthy</td>
</tr>
<tr>
<td>4.</td>
<td>ई (ee)</td>
<td>Isha</td>
<td>Controller</td>
</tr>
<tr>
<td>5.</td>
<td>उ (u)</td>
<td>Ugra</td>
<td>Fierce</td>
</tr>
<tr>
<td>6.</td>
<td>ऊ (Uu)</td>
<td>Urja</td>
<td>Extremely powerful</td>
</tr>
<tr>
<td>7.</td>
<td>ऋ (r)</td>
<td>Rutumbhara</td>
<td>Sustainer</td>
</tr>
<tr>
<td>8.</td>
<td>ऋ (r)</td>
<td>Ruugha</td>
<td>Destroyer of evil forces</td>
</tr>
<tr>
<td>9.</td>
<td>ल (I)</td>
<td>Lrusha</td>
<td>Blessses good forces</td>
</tr>
<tr>
<td>10.</td>
<td>लू (I)</td>
<td>Lruusha</td>
<td>Destroyer of demons</td>
</tr>
<tr>
<td>11.</td>
<td>ए (E)</td>
<td>Ekaatma</td>
<td>Main Deity</td>
</tr>
<tr>
<td>12.</td>
<td>ऐ (ai)</td>
<td>Aira</td>
<td>Grants Happiness</td>
</tr>
<tr>
<td>Sr.No</td>
<td>Letter</td>
<td>Name of the deity</td>
<td>Meaning</td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
<td>------------------</td>
<td>---------</td>
</tr>
<tr>
<td>13.</td>
<td>ओ (o)</td>
<td>Ojobhrat</td>
<td>Extremely powerful</td>
</tr>
<tr>
<td>14.</td>
<td>औ (au)</td>
<td>Aurasa</td>
<td>Father of Lord Brahmaa</td>
</tr>
<tr>
<td>15.</td>
<td>अं (am)</td>
<td>Anta</td>
<td>End of all</td>
</tr>
<tr>
<td>16.</td>
<td>अध (aha)</td>
<td>Ardha-garbha</td>
<td>Holds the universe in himself</td>
</tr>
<tr>
<td>17.</td>
<td>क (ka)</td>
<td>Kapila</td>
<td>Blissful</td>
</tr>
<tr>
<td>18.</td>
<td>ख (kha)</td>
<td>Khapati</td>
<td>Lord of sky</td>
</tr>
<tr>
<td>19.</td>
<td>ग (ga)</td>
<td>Garudaasana</td>
<td>Rides on Garuda</td>
</tr>
<tr>
<td>20.</td>
<td>घ (gha)</td>
<td>Gharma</td>
<td>Destroyer of enemies</td>
</tr>
<tr>
<td>21.</td>
<td>ङ (na)</td>
<td>nasaara</td>
<td>Present in matter</td>
</tr>
<tr>
<td>22.</td>
<td>च (c)</td>
<td>Caarvanga</td>
<td>Handsome</td>
</tr>
<tr>
<td>23.</td>
<td>छ (ch)</td>
<td>Chaandogamya</td>
<td>Can be known through Vedaas</td>
</tr>
<tr>
<td>24.</td>
<td>ज (ja)</td>
<td>Janaardana</td>
<td>Unborn</td>
</tr>
<tr>
<td>25.</td>
<td>झ (jha)</td>
<td>Jhatitaari</td>
<td>Defeats the enemies</td>
</tr>
<tr>
<td>26.</td>
<td>झ (η)</td>
<td>Name</td>
<td>Grants liberation</td>
</tr>
<tr>
<td>27.</td>
<td>ट (ta)</td>
<td>Tankee</td>
<td>holds a chisel</td>
</tr>
<tr>
<td>28.</td>
<td>ठ (tha)</td>
<td>Thalaka</td>
<td>grants bliss</td>
</tr>
<tr>
<td>29.</td>
<td>ड (da)</td>
<td>Daraka</td>
<td>gives light</td>
</tr>
<tr>
<td>30.</td>
<td>ढ (dha)</td>
<td>Dharee</td>
<td>grants liberation</td>
</tr>
<tr>
<td>31.</td>
<td>ण (ṇ)</td>
<td>Naatma</td>
<td>Blissful</td>
</tr>
<tr>
<td>32.</td>
<td>त (ta)</td>
<td>Taara</td>
<td>Ferries across</td>
</tr>
<tr>
<td>33.</td>
<td>थ (tha)</td>
<td>Thata</td>
<td>Lifts mount Govardhana</td>
</tr>
<tr>
<td>34.</td>
<td>द (da)</td>
<td>Dandee</td>
<td>holds a stick</td>
</tr>
<tr>
<td>35.</td>
<td>ध (dha)</td>
<td>Dhanvee</td>
<td>holds a bow</td>
</tr>
<tr>
<td>36.</td>
<td>न (na)</td>
<td>Namya</td>
<td>respected by all</td>
</tr>
<tr>
<td>37.</td>
<td>प (pa)</td>
<td>Para</td>
<td>Highest of all</td>
</tr>
<tr>
<td>38.</td>
<td>फ (pha)</td>
<td>Phalee</td>
<td>grants fruits</td>
</tr>
<tr>
<td>Sr.No</td>
<td>Letter</td>
<td>Name of the deity</td>
<td>Meaning</td>
</tr>
<tr>
<td>-------</td>
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<td>------------------------------</td>
</tr>
<tr>
<td>39.</td>
<td>ब (ba)</td>
<td>Balee</td>
<td>All-powerful</td>
</tr>
<tr>
<td>40.</td>
<td>भ (bha)</td>
<td>Bhaga</td>
<td>All-knowing</td>
</tr>
<tr>
<td>41.</td>
<td>म (ma)</td>
<td>Mana</td>
<td>Wisdom</td>
</tr>
<tr>
<td>42.</td>
<td>य (ya)</td>
<td>Yajna</td>
<td>Respected by all</td>
</tr>
<tr>
<td>43.</td>
<td>र (ra)</td>
<td>Raama</td>
<td>Grants bliss to devotees</td>
</tr>
<tr>
<td>44.</td>
<td>ल (la)</td>
<td>Laxmipati</td>
<td>Lord of Laxmi</td>
</tr>
<tr>
<td>45.</td>
<td>व (va)</td>
<td>Vara</td>
<td>Supreme</td>
</tr>
<tr>
<td>46.</td>
<td>श (श)</td>
<td>Shaanta Samvit</td>
<td>Blissful</td>
</tr>
<tr>
<td>47.</td>
<td>ष (ष)</td>
<td>Shanmukha</td>
<td>Of six faces</td>
</tr>
<tr>
<td>48.</td>
<td>स (sa)</td>
<td>Saaraatmaa</td>
<td>Divine</td>
</tr>
<tr>
<td>49.</td>
<td>ह (ha)</td>
<td>Hamsa</td>
<td>Swan</td>
</tr>
<tr>
<td>50.</td>
<td>छ (La)</td>
<td>Lalanka</td>
<td>Grants happiness</td>
</tr>
<tr>
<td>51.</td>
<td>क्ष (kṣ)</td>
<td>Laxminarasimha</td>
<td>Man-lion, Lord of Laxmi</td>
</tr>
</tbody>
</table>