



ചിന്താ രാജൻ



ഗ്രന്ഥ ഇക്രിപ്റ്റ് ഇടദാനഭ ഗുന്ധ തിവി ഖാഠാഃ

കുഡ ബൊധിസക്ത ഉരഗസാരചന്ദ്രചയം തിവിഖമകുജാചായ
ഉഖ്യാഷ്ടസുഖണ്ഡുതീരകം ഖജ്ജാനുണീരക്തപ്രതൂപ്തം
വിസ്താശിക്തചായുഖേഖാഘ - കുതചാം ഖേ ഖൊ ഉഖായുായ തിവിം
ശീകുതാപധഖി ? [...] കൂഖാം ഖൊ ഉഖായുായ
ഉതൂഷ്ടുഷ്ടീ തിഖീനാം കുതചാം കൂഖം ശീകുതാപധിക്തൂഖി ?

Grantha Script Lessons

Grantha Lipi Pāṭhāḥ

ग्रन्थ लिपि पाठाः

ഗൃന്ധ ലിപി പാഠാഃ

കു³രന്ത² ലിപി പാடാ²:

ഗ്രന്ഥ ലിപി പാഠാഃ

ഗുന്ത³ ലിപി പാഠാഃ

ഗുന്ത³ ലിപി പാഠാഃ

ഗുന്ത³ ലിപി പാഠാഃ



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ஸௌநுஸ்யுதி:

buddhānusmṛtiḥ बुद्धानुस्मृतिः பு³த்³தா⁴நுஸ்மரு³தி:



ஓம் நம: ஸவ்ஸௌஸொயிஸதெஹு: _ஃ

om̐ namaḥ sarvabuddhabodhisattvebhyaḥ

ॐ नमः सर्वबुद्धबोधिसत्त्वैभ्यः

ஓம்' நம: ஸர்வபு³த்³த⁴போ³தி⁴ஸத்தவேப்⁴ய:

ஐத்யபி ஸௌஸொ ஹவாஸ்யுயாஸதொஹு

ityapi buddho bhagavāṁstathāgato'rhan

इत्यपि बुद्धो भगवांस्तथागतोऽर्हन्

இத்யபி பு³த்³தோ⁴ ப⁴க³வாம்'ஸ்ததா²க³தோ(அ)ர்ஹந்

ஸயுக்ஸௌஸொ விஜ்யாஹாஸஸுஸ:

samyaksambuddho vidyācaraṇasampannaḥ

सम्यक्संबुद्धो विद्याचरणसम्पन्नः

ஸம்யக்ஸம்'பு³த்³தோ⁴ வித்³யாசரணஸம்பந்ந:

ஸுௌதௌ லௌகவிஐநுதூரஃ லுௌஷஐஐஸாரயிஃ

sugato lokavidanuttarah puruṣadamyasārathih

ஸு஑தௌ லௌகவிஐநுதூரஃ லுருஷஐஐஸாரயிஃ

ஸுௌ³தௌ லௌகவி³நுத்தரஃ லுருஷ³ம்யஸாரதி²:

ஸாஸூ ஐவஐநுஷு³ஐணாஃ ஸுஐ஌ ஹவாநிதி

śāstā devamanuṣyāṇāṃ buddho bhagavāniti

ஸாஸூ ஐவமநுஷு³ஐணா³ம்³ லு³ஐ³ லு³஑வாநிதி

ஸா²ஸ்தா தே³வமநுஷு³ஐணா³ம்³ லு³ஐ³தௌ⁴ லு⁴஑³வாநிதி



ஐஃ ஐந ஐந ஐஹாஐநய ஐஸாஹா

om mune mune mahāmunaye svāhā | ॐ ஐந ஐந ஐஹாஐநய ஐஸாஹா ।

ஐம் ஐநே ஐநே ஐஹாஐநயே ஐஸாஹா

Grantha - 1 - Vowels

॥ ஒம் நம: ஸவ்ஜாய ॥

| ॐ नमः सर्वज्ञाय । ॐम्' नमः षर्वज्ञाय ।



சுகாரொ ஶுவ: ஸவ்யஜாயாணாம்

சூஜ்நு த்நகாசு

॥ अकारो मुखः सर्वधर्माणां आद्यनुत्पन्नत्वात् ॥

॥ अकारो मुखः षर्वधर्माणां आद्यनुत्पन्नत्वात् ॥

॥ 'a' is the door to all Dharmas, for they are all originally unproduced ॥

Vijayadashami is usually a very special day to start, any related to Vidya. It is very auspicious to start Akshara Abhyasa [अक्षर अभ्यास अक्षर अभ्यास ^{சுகார} ^{சூஜ்நு}] at this day.

Traditionally, Children are made to write the letter "अ आ", and start their education.

So, in this auspicious day of Vijayadashami, let's start our lessons on Grantha Lipi. :-)

We'll start our lesson with the **Vowels** a.k.a **Svara**-s. [स्वराः ष्वराः - ष्वराङ्गः ^{ஸரா:}]

Sanskrit has 14 Svara-s and 2 **Ubhayākṣara**-s [उभयाक्षर उभयाक्षर ^{உலயாக்ஷர}] that go along with the Svara-s.

The 14 Svara-s in order are:

a अ अ

क

ā आ आ

कू

i इ इ

इ

ī ई ई

ई

u उ उ

उ

u ஊ ஓ

உள

ஊ ஈ ஐ

ஊ

ஊ ஈ ஐ

ஊ

ஊ ஈ ஐ

ள

ஊ ஈ ஐ

ள

e ஏ ए

ಎಣ

ai ಐ ऐ

ಎಣ

o ಓ औ

ಒ

au ಔ औ

ಒಣ

As you would have noted, some letters are same as that in Tamil and some are similar to that of Tamil.
Lets sum up the similar letters:

Same letters as in Tamil:

உ உಣ

Letters similar to that in Tamil:

ஆ கூ ஈ ஶ

ஏ ஊ ஓ டீ

ஒள டீள

Therefore, you would need to remember, only the following distinct forms.

அ கூ ரு ங ஐ ஶென

The other letters are only used very rarely, learn them at your own pace :-)

ங ள ளு

Pronunciation of Letters

I want to specifically write about the pronunciation of the following 4 letters. The other letters have the same pronunciation as in Tamil.

ங - Must be pronounced similar to the 'ரு' in கி'ரு'ஷ்ணன்.

Approximately, it has a pronunciation between /ri/ and /ru/

ഝ - It is the longer counterpart of the above letter.

ണ - Similar to the pronunciation of ഝ , but with a /l/ sound instead of /r/.
It is highly erroneous to pronounce it as /lri/ as some people do.

ണഝ - The longer variant of the above letter

I end the lesson with this. Next week, we can see about the *Ubhayākṣara-s* in detail.

Wouldn't it be fair, to end the lesson without home work :-P. Try identifying the Akshara-s in the below jumbled text.

ണഝ ഇ ഝ റണ

ര ക്ര റെണ ണ

ണ ഝ റ ങ

|| ധമോ രക്ഷതി രക്ഷിതഃ ||

Grantha - 2 - Ayogavaha

॥ ஒம் நம: ஸுமதாய ॥

| ॐ नमः सुगताय | ॐ नमः सुकृत्याय |



சுயம் ஹி ஸொயிஸ்தூநாடி சுயயவ்ரவெஸ:

தவ்ரிநு சுசுதரவவநவிஜ்ஞுவ்ரவாஸா நாஸ்தி

॥ अयं हि बोधिसत्त्वानाम् अद्वयप्रवेशः । तस्मिन् अक्षरवचनविज्ञप्तिप्रचारो नास्ति ॥

॥ அயம்' ஹி போ³தி⁴ஸத்த்வாநாம் அத்³வயப்ரவேஸ²: ॥

॥ தஸ்மிந் அசுதரவசநவிஜ்ஞுப்திப்ரசாரோ நாஸ்தி ॥

॥ This is indeed the entrance into the non-duality (*Advaya*) of the Bodhisattvas. ॥

॥ In that there is no use for syllables, sounds, and ideas ॥

Yet another lesson on Grantha Lipi. I ain't gonna teach *Advaya*, so bear with my discourse on syllables & sounds :-)

This will be a short lesson. We'll be seeing 2 new characters called *Anusvāra* & *Visarga*. They come under a class of characters called *Ayogavāha* [Previously, I mentioned them as *Ubhayāksharas*. However, the correct grammatical term for them is this].

The *Ayogavāha* சுயொமவாஹ class of characters do not exist independently, but rely on the vowel preceding them (An Analogy would be the *Saarbezhuththu* of Tamil). The other two characters that come under *Ayogavāha* are *Jihvāmūliya* & *Upadhmanīya*. [We will discuss them along with the consonants, for orthographic reasons]

As *Ayogavāha* are not independent, usually *Anusvāra* & *Visarga* are shown in combination with 'a'. However, they can combine with all the vowel signs.

Also in this lesson we will also learn two additional orthographic devices called *Avagraha* & *Candrabindu*.

Anusvāra

am अं अम्



Anusvāra **अं** is a character that denotes the pure nasal. It is not the same as the pure consonant [m म्] as many commonly tend to mispronounce. It has unique sound different from that of [m म्]. There are some intricate differences between the pronunciations of both the letters.

Anusvāra should be pronounced as follows: With the mouth closed in the natural position, the nasal sound must be released. I know it's difficult to replicate this, but at least give it a try :-). For ordinary consonantal [m म्], the lips press against each other hard, and the sound is produced. This doesn't happen during the pronunciation of the Anusvāra.

Also, later in this series, we will discuss about the *approximate* pronunciation of the Anusvāra when a consonant follows it. [Do note, the Anusvara is always pronounced as a pure nasal whatever position it may appear. We are just approximating the sound to get a better grasp of it]

Try writing all the vowels in the previous lesson along with the Anusvara. No big deal, it's just a small circle ! But just make sure, the circle is half the height of the preceding character. If a full height circle is drawn , it will become another character [which again we will see it later]

Visarga

अः अः aḥ



Visarga **अः** is another interesting character in Sanskrit. It echoes the [h] sound in accordance with the vowel that precedes it. The echoing sound has half-the length of the corresponding vowel.

namaḥ नमः நம: नः - This must be pronounced as nama(ha) : (ha) has a vowel length of half-mātra [The preceding vowel 'a' is of one Mātra]

sattvāḥ सत्त्वाः ஸத்த்வா: सत्त्वाः - Pronounced as sattvaa(ha) : (ha) having one-mātra [Since ā has two Matra]

viṣṇuḥ विष्णुः விஷ்ணு: विष्णुः - Realized as Vishnu(hu) : (hu) having half-mātra

(Below - the characters are entirely in Grantha. Since, by now you must be able to recognize Grantha Vowels. Else, refer to the previous lesson)

Now, how do you pronounce ென: & ெள: ?

Certainly not as ai(hai) & au(hau) :-). Let me brief

There are four *Sandhyakṣara-s* सन्ध्यक्षर सन्ध्याक्षर among the Sanskrit vowels. They are formed by the union of two vowels.

Their formation is as follows:

சு + ஐ = ன

சு + உ = ற

சூ + ஐ = ென

சூ + உ = ெள

Though ென & ெள are Sandhyaksharas technically, they have a homogenous sound - hence retain their complete sound.

However, ென & ெள have a heterogeneously composite sound, hence their last part must be echoed in the Visarga

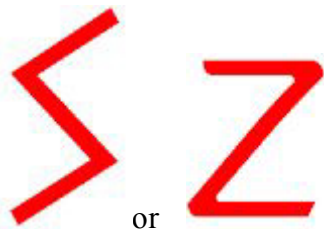
bodhisattvaiḥ बोधिसत्त्वैः போ³தி⁴ஸத்த்வை: **ബൊധിஸതൈ: - bodhisattvai(hi) [(hi) carrying half the Mātra as usual]**

As with the Anusvara, try practicing the Visarga with all the vowel signs.

Now, for the orthographic devices:

Avagraha

s '(அ)



The Avagraha **സവഗ്രഹ** has two alternate characters in Grantha . You are free to choose any one of them :-)

This is a silent character that mustn't be pronounced. This just indicates the elision [disappearance] of **स** or **स्** in Sandhi between words. For indicating the elision of **स्** double Avagraha is used.

नञः + कश्चित्तालय = नञोऽश्चित्तालय

नमः + अमिताभाय = नमोऽमिताभाय

नमः + अमितापाय = नमो(अ)मितापाय

नमः + अमितापाय = नमो'मितापाय

तदा + कृतान्तः = तदाऽऽकृतान्तः

तदा + आत्मानम् = तदाऽऽत्मानम्

तदा³ + अत्तमा⁴ = तदा³(अ)(अ)त्तमा⁴

It is just an indicator to show that **𑌕** or **𑌖** previously existed, at that position originally, but was lost due to Sandhi. Avagraha is used to clarify the meaning. The presence or absence of **𑌕** or **𑌖** before Sandhi, may totally alter the meaning of the word. It is used as a hinting character, to assist in word-splitting.

Consider the following compound word: somapo'mṛtapaḥ **सोमपोऽमृतपः ळோமபோ'ம்ரு'தப:**

The Avagraha hints that the word must be split into **सोमपः ळோमपः + अमृतपः அம்ரு'தப: -**
[**अमृतपः - One who drinks Amrita.**]

If the Avagraha is not present, one may be inclined to split it as **सोमपः ळோमपः + मृतपः**
ம்ரு'தப: - [मृतपः - One who drinks something dead (Mrita)]

But strictly being just an Orthographic convention to disambiguate the meaning of the words, it is sometimes missed out in printings and manuscripts.

Chandrabindu

am̐ अँ अम्°



Chandrabindu **अनुबन्धि** indicates that the Vowel is to be pronounced as Nasalized. Similar to that of **ँ** in Modern Hindi, or the **अव(न्)** in colloquial Tamil.

It can also indicate the Nasalization of a Consonant.

This completes our second lesson on Grantha Lipi.

Starting from Next week, we'll start to learn the Consonants i.e.

Vyanjana-s व्यञ्जनानि வ்யஞ்ஜநாநி வுஞ்நாநி

|| யஜொ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 3 - Consonants - Ka

॥ ஒம் நமோ ஸுயாய ॥

| ॐ नमो बुद्धाय | ॐ' नमो पृ३त्३ता४य |



தத: ப்ரவ்யுத்தம் ஶயஜுஉக்ரம்

நிவ்நாணஸஸுபக்சு சுலுஷி யொகெ

॥ ततः प्रवृत्तं मम धर्मचक्रं ॥ தத: ப்ரவ்ரு'த்தம்' மம த'ர்மசக்ரம்' ॥

॥ निर्वाणशब्दश्च अभूषि लोके ॥ நிர்வாணஸ'ப்'த'ஸ்'ச அபூ'ஷி லோகே ॥

॥ Then rolled my Dharmachakra & the sound of Nirvaana was present in the world ॥

In the previous lessons, we have learnt the various vowels, two of the Ayogavāha-s & orthographic items such as Avagraha and Chandrabindu.

Now, we must graduate to the Consonants :-). In Sanskrit, Consonants are called as Vyañjana व्यञ्जन
வ்யஞ்ஜந வ்யுஞ்ந

The Vyanjana-s are divided into classes called Varga वर्ग வர்க்³ வயு³. Each Varga ends with a Nasal i.e. Anunāsika अनुनासिक அநுநாஸிக சுநுநாவிக.

Sanskrit [and of course Prakrit] have separate symbols of Voiced, Aspirated and their various combinations thereof. The main difficulty for an eventual Tamil reader to pronounce Sanskrit [and/or Prakrit] would be pertaining to the pronunciation of Mahāprāṇa महाप्राण
மஹாப்ராண ஶஹாப்ராண Consonants. They must be pronounced with Aspiration i.e. with a puff of air [h]. Such as *kha gha* etc.

On the other hand those consonants without this aspiration are known as Alpaprāṇa अल्पप्राण
அல்பப்ராண ஶஹாப்ராண

We would be seeing a single Varga of the Vyanjanas and one Ayogavaha, the Jihvāmūliya (along with it the associated Ardha-Visarga symbol) in this lesson.

ka-varga

First will be the ka-varga . They come under Kaṅṭhya कण्ठ्य கண்டிய கண்ணு), meaning those produced in the throat [Technically, the consonants are produced at the back of tongue. Probably, Throat is an approximation for that position]

ka क क

kha क² ख

ga क³ ग

gha க⁴ घ

na ன் ங்



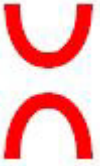
The pronunciation of the letters is the same as indicated by Roman/Devanagari counterparts. So, I don't intend to comment more on their pronunciation. But as said earlier, the pronunciation of the Mahaprana consonants *kha* & *gha* must be given extra care :-)

Jihvāmūliya

Jihvāmūliya जिह्वामूलीया ஜிஹ்வாமூலீயா ஜிஹ்வாமூலீயா, literally meaning the "Back of the tongue" is another peculiar sound pertaining to Sanskrit alone. It does not have any separate letter form. It is indicated by a symbol called Ardha-Visarga अर्ध विसर्ग அர்த் விஸர்க் சுயு விஸமயு.

[Do note that at a different position, the Ardha Visarga represents another ayogavāha namely the Upadhmanīya. Ardha Visarga visually represents both these sounds]

Ardha Visarga



Jihvāmūliya is formed, when Visarga appears before ka क् and kha ख्. The Visarga transforms into a Jihvāmūliya at this position. It is shown by the symbol Ardha-Visarga before these two letters.



The Ardha-Visarga symbol that appears before ka क् and kha ख्, is pronounced as Jihvāmūliya.

In phonetics, it termed as "Voiceless Velar Fricative". The sound sample can be heard here: http://en.wikipedia.org/wiki/File:Voiceless_velar_fricative.ogg

Letters similar to that in Tamil



Similar Letters

Grantha /a/ & /ka/ have similar forms. But closely note the minute differences between the two letters.



Also, /i/ and /ña ङ ɕ/ are very much similar. /ña ङ ɕ/ has a short vertical line at the base, which /i/ lacks



The third lesson in this series, ends with this.

In the next lesson, we will see two Vargas namely, च ङ ca-varga & ट ळ ṭa-varga.

|| யஜுா ரகூதி ரகூதஃ ||

Grantha - 4 - Consonants ca - ta

|| ஒம் நமோ யஜுராஜாய ||

| ॐ नमो धर्मराजाय | ॐ नमो त्र्यम्बकाय |



யக் கரொதி ஸாஹம் கஜும் ஸுவம் தஸ்ய ஹவிஷ்யதி
யக் கரொதி சுஸாஹம் கஜும் ஊவஃஷ னவ ஹவிஷ்யதி

| यत् करोति शुभं कर्म सुखं तस्य भविष्यति । यत् करोति अशुभं कर्म दुःखम् एव भविष्यति ।

| யத் கரோதி ஸு²ப⁴ம்' கர்மம்' ஸுக²ம்' தஸ்ய ப⁴விஷ்யதி |

| யத் கரோதி அஸு²ப⁴ம்' கர்மம்' து³:க²ம் ஏவ ப⁴விஷ்யதி |

|| Those who do Auspicious deeds, happiness will happen for them ||

|| Those who do Inauspicious deeds, only suffering will happen ||

Now for the fourth lesson. In the previous lesson, we had covered the **க்** varga along with Jihvāmūlīya (and Ardha-Visarga **ऋ**). Henceforth, Roman/Tamil/Devanagari equivalent will not be used to for letters that have been already covered.

We will see two more Vargas now.

ca-varga

The ca-varga is known as tālavya तालव्य तालव्य **तालव्य** i.e. palatal

ca **च** च

च

cha च छ

च

ja ज

ज

jha झ

झ

ña ञ

ञ

ṭa-varga

The ṭa-varga is known as mūrdhanya मूर्धन्य मूर्त⁴न्य (உயிரு) i.e. retroflex

ṭa Ṭ

Ṭ

ṭha ழ² ஠

ḍa ழ³ ஡

ḍha ழ⁴ ஢

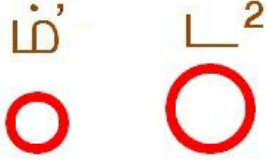
ṇa ண ண

Same Letters as in Tamil

Letters similar to that in Tamil

Similar Letters

If Lesson-1 is recalled, I had said there is another letter similar to the Anusvāra. The letter should have been already recognized by now. Anyways, here it is



The Smaller circle denotes the Anusvāra and the bigger circle represents ṃ . Try reading the below word :- (all the characters have been covered in the lessons)



Lots of pretty circles nah ? :-P

BTW fourth lesson is officially over. In the next part next two Vargas - /pa പ ഴ/ & /ta ത ന/ will be covered, along with the lone Ayogavāha, which is left over from the previous lessons.

|| ധമോ രക്ഷതി രക്ഷിതഃ ||

Grantha - 5 - Consonants ta - pa

॥ ஒம் நமஸ்தாபாய ॥

| ॐ नमस्तथागताय | ॐ' நமஸ்ததா²க³தாய |



யொ யஃஃம் உபஸ்யுதி ஸ ஸுஃஃம் உபஸ்யுதி

यो धर्मं पश्यति स बुद्धं पश्यति

யோ த⁴ர்மம்' பஸ்²யதி ஸ பு³த்³த⁴ம்' பஸ்²யதி

Whoever sees the Dharma, sees the Buddha

As of now, in the consonant series, we had covered, three Vargas - **க** Varga, **உ** Varga & **ஃ** Varga. We will be seeing another two Vargas with the Ayogavāha - Upadhmanīya.

ta-varga

The ta-varga is known as dantya दन्त्य த³ந்த்ய ஃ² i.e. Dental

ta த த

த

tha த² த

ய

da த³ ட

டி

dha த⁴ ட்

ட்ட

na ந்

ந்

pa-varga

The pa-varga is known as oṣṭhya ओष्ठ्य ஓஷ்ட்ய ஓஷ்ட்ய (ஒஷ்ட்ய) i.e. Labial

pa ப ப

ப

pha प² फ

ba प³ ब

bha प⁴ भ

ma म म

Upadhmānīya

In [Lesson 3](#), we had discussed about Jihvāmūliya (and Ardha Visarga). To recollect: When the Visarga appears before **क** & **ख** it becomes Jihvāmūliya, which is symbolically shown as an Ardha-Visarga **ँ**.

In a similar way, when the Visarga appears before **प** pa प & **फ** pha प² फ, it transforms into Upadhmānīya. In Phonetics, the sound is named as "Voiceless Bilabial Fricative"

ஃபெ ஃபெ

Here too, the Upadhmaniya, is symbolically shown by the Ardha-Visarga.

The sound sample can be heard

here: http://en.wikipedia.org/wiki/File:Voiceless_bilabial_fricative.ogg

Pronunciation

A small note on the pronunciation of the letter **ஃபெ** pha ஸ்ரீ ஃ. Some seem to erroneously pronounce it like /f/. However, being a Mahāprāṇa Equivalent of **ஃபெ**, it is to be pronounced as p^h a [p<h>a] with a puff of air, like all Mahāprāṇa -s.

Indian Languages, lack a specific symbol for the /f/ sound. Those scripts with

the *Nukta* **நுகு** place the Nukta on *pha* to create a new letter for /f/. Those without Nukta , just utilize this Mahāprāṇa letter to denote the /f/.

Same Letters as in Tamil

க ந

That's all folks ! (Don't expect Daffy Duck or Bugs Bunny to pop up :-)

The next lesson would be covering all the left over consonants. (Semi-Vowels, Sibilants & Aspirate)

|| யஜெஃ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 6 - Consonants ya - ha

॥ ஒம் நம: ஸமந்தப⁴த்³ராய ॥

| ॐ नमः समन्तभद्राय । ॐम्' नमः षमन्तप⁴त्³राय ।



நம: ஸாக்ய²ம¹ுநயே தயா²மதாய சஹ²டுதெ ஸ²ஜ²க்²ஸ²ஸ²ஜ²ய²

த²ஜ²ய²ா ஒ²

ஜ²நெ ஜ²நெ ஜ²ஹாஜ²நயே ஷ்²வாஹா

नमः शाक्यमुनये तथागताय अर्हते सम्यक्सम्बुद्धाय

तद्यथा ॐ मुने मुने महामुनये स्वाहा

நம: ஸா²க்²ய²முநயே ததா²க்²தாய அர்²ஹ²தே

ஸ²ம்²ய²க்²ஸ²ம்²பு²த்²தா²ய

தத்²ய²தா² ஒ²ம்' மு²நே மு²நே ம²ஹா²முநயே ஸ்வா²ஹா

Time to move away from the Varga-Consonants to the end of the Vyanjana group. There are two classes of Consonants that we will see in this lesson - Semivowels and the Fricatives.

Semi Vowels

The Semi Vowels are called as antahstha अन्तःस्थ अन्तःस्थ அந்த:ஸ்த² ச²தே:ஸ்த² . Four Consonants

(Five, if we include the Retroflex l) come under this class.

ya य य

य

ra र र

𑖠

la ल ल

𑖡

va व व

𑖢

ṛ ऋ ऋ

𑖣

A note on the above retroflex l. It is not usually included in the Traditional Varnamaala. The above letter appears in Vedic Sanskrit and in South Indian Sanskrit. One might note the usage of the retroflex l in South Indian Languages when expressing several Sanskrit words. Words like प्रलय प॒रलया (प्रलय), वेताल वे॒ताला (वेताल) are all spelled with Retroflex l in South Indian languages. The same applies to Sanskrit in Grantha script, where this letter appears often.

In Vedic Sanskrit, it occurs as an allophone of 𑖡. The first verse of the Rig-Veda goes, agnimīṣe अग्निमी॒षे अ॒क्॒न्नि॒मी॒णे ऋ॒क्षि॒र्षे॒णे [ṛḥ has transformed ṛḥa, with ḥ become ṛ] using the Retroflex variant.

Even in Pali, The /d/ in Sanskrit becomes /ɖ/. The Pali equivalent of the word Vaidūrya
 வைடுர்ய வைர்ய is Veḷuriya வேளுரிய வேலுரிய, with /d/ becoming /ɖ/ again. As expected, ɖ has a
 corresponding aspirated [Mahāprāṇa] form which is the allophonic counterpart to ூ. It does not
 have a separate letter, it is just formed by adding /h/ to the former.

ɖha ள்ஹ ஹ



In Pali, the above two are considered separate letters per se.


Fricatives

The last set of consonants in the Vyanjana list are the Fricatives i.e. ūṣman ऊष्मन् ஊஷ்மந் ூஷ்நு

ṣa ஷ ஷ



śa ஸ²ஸ ஶ



sa सा स

ha ह ङ

Notes on Pronunciation

எ & ற are retroflex consonants. They must be pronounced with the tongue curled up. Closely note the position of the tongue while pronouncing the more-common retroflex plosive ள. The tongue must in a similar position while pronouncing these letters. [Even in Tamil, many are blissfully unaware of the variant pronunciation of ள which is quite different from ல. The differentiation now-a-days is getting more and more orthographical - Small la (சின்ன ல) Vs Big la (பெரிய ள)]

ஶ is palatal, which is pronounced near the palate (the position while articulating 'ja'). Thus the palatal ஶ is quite distinct from the retroflex ற. Perhaps, one must be forced to take a Sanskrit version of the Shibolet* Test (<http://en.wikipedia.org/wiki/Shibolet>) :: Ideally, ஷிபோலெத் Vs ஷிபோலெத் ஶிபோலெத் :-P or even better a Tamil one, ஷிப்போளெத் Vs ஷிப்போலெத் :-)

*Jean-Luc Chevillard should take the credit for this :-)

Letters same as Tamil

Letters similar to that in Tamil

ர ரா ஸ ஸா

It is interesting to note that, ஸ a so-called "Grantha" letter in Tamil Script has a different from than that of the "real" Grantha /sa/ :-)

So the 6th part is over with this. We have completed all the Vowels a.k.a Svара-s and the Consonants a.k.a Vyanjanas-s until now.

The next lesson will be a complete summary of the all the letters covered.

|| யஜெஶா ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 7 - Summary I

॥ ஒம் நமோ ஹவதே ॥

| ॐ नमो भगवते । ॐम् नमो प४क३वते ।



ரஹ்வாநு ந ஷ்யக் ஸஹ்வா
ஸஹ்வாதாயா ந ஷ்யக் ஸஹ்வா

रूपान् न पृथक् शून्यता । रूपान् न पृथक् सौन्दर्यता

शून्यताया न पृथक् रूपम् । सौन्दर्यताया न पृथक् सौन्दर्यता

Form is not different from Voidness

Voidness is not different from Form

~ From Prajñāpāramitā Hṛdaya | प्रज्ञापारमिता हृदय । ப்ரஜ்ஞாபாரமிதா ஹ்ருத்யம்

In the previous lessons we had covered all the Vowels, Consonants and the Ayogavāha-s.

In this lesson, we will be seeing a complete summary of all that we have seen in the previous lessons.

Vowels

There are fourteen Vowels in Sanskrit. They are called Svāra-s स्वर स्वरम्. *Tamil:* உயிர் எழுத்து uyir ēḷuttu उयिर् ऐळुत्तु

a ī i u ū ṛ ṅ | अ आ इ ई उ ऊ ऋ ॠ । अ आ इ ई उ ऊ ऋ ॠ

! ē ai o au | ए ऐ ओ औ । ए ऐ ओ औ

ஶ ஶ்ர ஹ ஹ்ர ஹ்ர ஶ்ர ஶ்ர

ஸ ஶ்ர ஶ்ர ஶ்ர ஶ்ர ஶ்ர ஶ்ர

There are 5 Short Vowels which are called Hrasva-s ह्रस्व ह्रस्वम् - *Tamil:* குறில் kuril कुरिल् . They have length of one Mātrā मात्रा मात्रा - மாத்திரை i.e. Mora

ai ur̥ | आ इ उ ऋ लृ | अ इ उ ऋ 'लृ'

अ इ उ ऋ

Classical Sanskrit lacks short e and short o (ए ओ ॑ ॒), however these sounds are present in the Vedic variant as the Allophones of short a अ अ.

They are 9 Long Vowels which are called Dīrgha-s दीर्घ तीर्काम् - *Tamil: நெடில்* *nēṭil* *नेटिल्*. These are pronounced with two Mātrā-s .

ā ī ū r̥ | e ai o au | आ ई ऊ ऋ लृ ए ऐ ओ औ | ओ ऋ ऌ 'लृ' ए ऐ ओ औ

ओ ऋ ऌ

The Diphthongs are called Sandhyakṣara सन्ध्यक्षर सन्ध्याक्षरम् - *Tamil: இணை எழுத்து* *iṇai eḷuttu* *इणै ऐळुत्तु*. All the Diphthongs are long vowels in Sanskrit.

Unlike Tamil, In Sanskrit /e/ and /o/ are also considered diphthongs, along with /ai/ and /au/

e ai o au | ए ऐ ओ औ | ए ऐ ओ औ

ए ऐ ओ औ

Apart from Hrasva-s and Dīrgha-s, there is Pluta प्लुत प्लुतम् - *உயிரளபெடை*. They are pronounced with 3 or more Mātrā-s.

In Tamil, the corresponding short vowel is added to make the preceding vowel over-long. Depending on the Mātrā-s to be extended, the equivalent number of short vowels should be added. As in **மரூஉ** **மரூஉ** **மரூஉ** *marūu* (with 3 Matras). Since, the long vowel must get one extra Mātrā, a single short 'u' is added.

However in Sanskrit, the corresponding Mātrā length should be appended. For instance, the Tamil example, if written using Sanskrit convention, will be written as मरु३ marū3 म३. In Grantha, the corresponding Tamil numeral is added. But sometimes, the following sign is also seen in some Manuscripts.



(Note: Tamil & Grantha share the same numerals - 0 1 3 4 5 6 7 8 9 :: 0 க உ ன ச று கூ எ அ சூ)

Ayogavāha

Ayogavāha are letters in Sanskrit which do not exist independently. They depend on a Vowel to exist. In Tamil, the equivalent term is சார்பெழுத்து.

There are four Ayogavāha-s :

1. Anusvāra अनुस्वार அநுஸ்வாரம்
2. Visarga विसर्ग விஸர்கம்
3. Jihvāmūliya जिह्वामूलीय ஜிஹ்வாமூலீயம்
4. Upadhmānīya उपध्मानीय உபத்⁴மாநீயம்

am̐ aḥ a(h) | अं अः अ(ः) | அம் அ: அ(ः)



The symbol Ardha-Visarga is used to denote both the Jihvāmūliya & Upadhmānīya.

Other Symbols

There are 2 more symbols in Grantha

1. Candrabindu चन्द्रबिन्दु சந்த்³ரபி³ந்த்³
2. Avagraha अवग्रह அவக்³ரஹம்

am̐' | अँ s | अम् (अ)

कँ <

(Summary of [Lesson 1](#) & [Lesson 2](#))

Consonants

The Consonants of Sanskrit, can be summarized with all their Attributes as follows.

Sparsha

Sparśa : Plosives - The 25 Varga Consonants from Ka to Ma. They are classified into five based on the place of articulation.

kaṅṭhya* : Velar - ka kha ga gha ṅa | क ख ग घ ङ | क क² क³ क⁴ ङ

(* Though they are usually termed as kaṅṭhya < kaṅṭha : Glottal. They are articulated at the Velar Position i.e. Jihvāmūla.)

क व ङ ञ ङ

tālavya : Palatal - ca cha ja jha ṅa | च छ ज झ ञ | च च² ज ज² ञ

च च² ज ज² ञ

mūrdhanya : Retroflex - ṭa ṭha ḍa ḍha ṅa | ट ठ ड ढ ण | ल ल² ल³ ल⁴ ण

ल ळ ळ ळ ण

dantya : Dental - ta tha da dha na | त थ द ध न | த த² த³ த⁴ ந

த ய ழ ய ந

oṣṭhya : Labial - pa pha ba bha ma | प फ ब भ म | ப ப² ப³ ப⁴ ம

வ வ ஸ ஹ ழ

The Un-Voiced (Aghoṣa) Varga Consonants are known as Kaṭhina (Hard Consonants).

ka kha ca cha ṭa ṭha ta tha pa pha | क ख च छ ट ठ त थ प फ | க க² ச ச² ட ட² த த² ப ப²

க வ ழ ஹ ட ள க ய வ வ

The Tamil Equivalent term would be வல்லினம் vallinam वल्लिनम् (வல்* < வன்மை means Strong/Hard in Tamil) . The Tamil Vallinam class consists of க ச ட த ப ற | ka ca ṭa ta pa ṛa | क च ट त प र (Tamil lacks Aspirated (Mahāprāṇa) Consonants & ṛa is unique to Dravidian languages)

The Voiced (Ghoṣa) non-nasal Varga Consonants are called Mṛdu (Soft Consonants)

ga gha ja jha ḍa ḍha da dha ba bha | ग घ ज झ ड ढ ब भ | க³ க⁴ ஜ ஜ² ட³ ட⁴ ப³ ப⁴

ம வ ஜ ஸ ழ ஶ ஷ ஹ

In Tamil, the Voiced consonants are mere positional variant of the Unvoiced consonants. Hence, they are not distinctly represented in Tamil.

The Nasal Varga Consonants are called Anunāsika. They are considered Alpaprāṇa (Unaspirated) and Ghoṣa .

ña ña ṇa na ma | ङ ञ ण न म | ङ ௞ ண ந ம

ஐ ஔ ண ந ஐ

They Equivalent Tamil classification is மெல்லினம் mēllinaṁ மெல்லினம். This Mēllinaṁ class consists of ங ௞ ண ந ம ன (The extra consonant ன ன na is unique to Dravidian Languages). Interestingly, the Tamil name means மெல்* < மென்மை Soft. The Tamils considered the Nasals as soft sounds while, for the Sanskritists the Voiced sounds were Soft .

Antaḥstha

The next set of Consonants, are the Antaḥstha : Semi-Vowels.

ya ra la va ḷa | य र ल व ळ | ய ர ல வ ள

ய ர ல வ ள

The Equivalent Tamil Class is இடையினம் iṭaiyaṇam இடையினம். This iṭaiyaṇam class has ய ர ல வ ழ ள | ya ra la va ḷa ḷa | य र ल व ळ ळ (ழ ḷa ḷa is again a unique Dravidian character). Antaḥstha carries the same meaning as well. Antaḥstha means -in between-. Even in Tamil இடை* implies -in between-. These letters that were between Vowels and Consonants i.e. Semi-Vowels, hence named so.

The Antaḥstha are all Alpaprāṇa & Ghoṣa.

Ushman

The last set of characters is the ūṣman : Fricatives.

śa ṣa sa ha | श ष स ह | ஸ²(ஸ) ஷ ஸ ஹ

ஸ ஷ ஸ ஹ

The Ushman consonants are all Mahāprāṇa. Among them śa ṣa sa are Aghoṣa, while ha is Ghoṣa.

Characters same as Tamil

A number of Grantha characters are nearly same as the equivalent Tamil characters. However, do note the subtle differences from the Tamil Equivalent. (Grantha ட has a short vertical bar attached, & Grantha ஜ ,த ந, ஹ have their descenders above, to ease the Formation of Conjuncts.

உ ஊ ஜ ட ண த ந ய வ ஷ ஹ

Characters similar to Tamil

There are some characters which are somewhat similar to the Tamil letters. These are listed below along with the Tamil characters.

சூ ஶ ஷ ஷள கூ சூ ற ள ஸ

ஆ ஈ ஓ ஓள க ஞ ர ள ஸ

Similar Characters

There are few characters which are closely resembled in shape. However, do note the distinct variant strokes and shapes that differentiate the characters.

கூ கூ | அ க | அ க

ஊ ஐ | இ ங

ய ய ய | த² த⁴ ய

வ வ வ | ஶ ப வ | க² ப வ

Now that the Consonants and Vowels are completely covered. In the next lesson, we will move on with the Vowel Signs.

|| யஜோ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 8 - Vowel Signs I

॥ ஒம் நனொ ஶாரஜிதே ॥

| ॐ नमो मारजिते । ॐम्' नमो मारजिते ।



ஸுஶஜிதாநஶ் சநனம் ஹி சூகாஸா விஸுஶம் ஸஜம்
கூஶபயெசு கூஶுஶாஷனொ ந ஶ ஶுஶமுணகூஶயஃ

बुद्धज्ञानम् अनन्तं हि आकाश विपुलं समं

क्षपयेत् कल्पभाषन्तो न च बुद्धगुणक्षयः

பு³த³த⁴ஜ்ஞாநம் அநந்தம்' ஹி ஆகாஸ² விபுலம்' ஸமம்'

கூஶபயேத் கல்பபா⁴ஷந்தோ ந ச பு³த³த⁴கு³ணகூஶய:

The Buddha's knowledge is endless, just like the Great Sky

While speaking of it aeons may be destroyed, but the Buddha's virtues will never decay.

Grantha being a Brahmi-derived script, is an Abugida. Therefore it uses special vowel signs to denote the Consonant-Vowel combinations. (*Tamil*: உயிர்மெய்யெழுத்துக்கள் उयिर् मेय्येळुत्तुककळ uyirmeyyēḷuttukkaḷ). The various Vowel signs are appended before/after/above the consonants to denote the Vowel Sound.

The Vowel Signs are nearly the same as in Tamil [except for the Sanskrit-specific Vocalic Vowels **ॐ ॐ ॐ ॐ**] so it will be breeze to pick them up :-)

(The Circle that appears in some of the examples denote the consonant position)

We'll see the first 10 Vowel signs in this lesson.

Vowel Signs

Virama

The Virāma, [the Grantha Equivalent of the Tamil Pūli புள்ளி புல்கி (Dot) ு] is used to denote the pure consonant. It is placed to the top of consonant, it is similar to the Telugu Virāma sign. (ు)

Pure consonant gh : ు : ు⁴

வ + ు → வ்

க⁴ + ు → க்⁴

The Virāma Sign may also be placed next to the Consonant வ்[௴], instead of the placing it in the on the top .

Apart from these, there are special forms to denote the Vowel less consonants, which will be dealt later

-a

Like all Indic scripts, ు is inherent in the consonant. it has not have any specific sign associated with it

-ā ు ు

The -ā Vowel sign is placed next to the consonant :: ు ు cā

வ + ు → வா (வ் + ు)

ச + ు → சா

-i ि ि

-i Vowel sign is placed at the top of the Consonant, also extending to left of the consonant :: लि लि li

𑌚 + 𑌒 → 𑌚ि (𑌚 + 𑌒)

𑌚 + 𑌒 → 𑌚ि

-ī ी ि

-ī Vowel sign is placed at the top of the Consonant :: दी दी dī

𑌚 + 𑌒 → 𑌚ी (𑌚 + 𑌒)

𑌚 + 𑌒 → 𑌚ी

-u ु ु

-u Vowel sign is placed to the left of the Consonant. Unlike Tamil -u, in Modern printed Grantha -u doesn't ligate with the preceding consonant. However, in the Medieval/Manuscript Grantha, -u is found ligated with the consonants :: सु सु su

𑌚 + 𑌒 → 𑌚ु (𑌚 + 𑌒)

𑌚 + 𑌒 → 𑌚ु

-ū ூ ூ

Similar to - u, -ū is also placed next to the consonant. Though unligated in the Modern form, it is found ligated in the Medieval variant :: ூ ூ ju

ஜ + ூ → ஜூ (ஜ் + ூ)

ஐ + ூ → ஐூ

-r ூ ூ

-r Vowel sign is placed to the left of the consonant. As like -u/ū it was ligated in Medieval/Manuscript Grantha, but is unligated in the Modern printed Grantha :: ூ ூ bhṛ

ஹ + ூ → ஹூ (ஹ் + ூ)

ப⁴ + ூ → ப⁴ூ

-ṛ ூ ூ

-ṛ Vowel sign is placed to the left of the consonant :: ூ ூ ḡ

ḡ + ூ → ḡூ (ḡ் + ூ)

க³ + ூ → க³ூ

-। ंलु' ೆ

-। Vowel sign is simply **ள** placed next to the consonant. It doesn't have special vowel sign ::
க்லு' க்லு' k|

க + ள → கள (க் + ள)

க + ஂலு' → க்லு'

Very rarely, the Vowel **ள** is also placed below the consonant **க்ள**.

-। ஂலூ' ೆ

-। Vowel sign is placed next to the consonant :: க்லூ' க்லூ' k|

க + ளு → க்ளு (க் + ளு)

க + ஂலூ' → க்லூ'

It can also have below-consonant form like -।

ṭa Ḍ Ṫ

Ḍ has special forms with Virama, /i/ and /ii/ Vowel signs respectively. Similar to Tamil, where special forms such **டி டி டீ** exist for **Ḍ**.

டி டி டீ

The remaining vowels & Ayogavāhas will be covered in the following lesson.

BTW Wish you all a prosperous and happy New Year 2011 :-)

நுதந ஸம்வதரஸ்ய ஸுஹாஸ்யாஃ

nūtana saṁvatsarasya śubhāśayāḥ | नूतन संवत्सरस्य शुभाशयाः |

நுதந ஸம்வத்ஸரஸ்ய ஸு²பா⁴ஸ²யா:

|| யஜே² ரக்ஷ²தி ரக்ஷ²தஃ ||

Grantha - 9 - Vowel Signs II

॥ ஒம் நமோ லோகஜிதே ॥
| ॐ नमो लोकजिते । ॐम्' நமோ லோகஜிதே |



ஸாரம் து ஸாரதொ ஜ்ஹாஸா ஹுஸாரம் ஶாஸுஸாரதஃ
தெ ஸாரஸு சுயிமஶ்ஶி ஸஜுக் ஸஃஸு மொஶராஃ
सारं तु सारतो ज्ञात्वा ह्यसारं चाप्यसारतः
ते सारम् अधिगच्छन्ति सम्यक् संकल्प गोचराः
ஸாரம்' து ஸாரதோ ஜ்ஹாத்வா ஹ்யஸாரம்' சாப்யஸாரதஃ
தே ஸாரம் அதி⁴க³ச்ச²ந்தி ஸம்யக் ஸம்' கல்ப கோ³சரா:
Having known the essence as the essence, non-essential as non-essential
They attain the essence, feeding on right thoughts

In this lesson, we would be seeing the signs for 4 Vowels and the Ayogavaha-s.

Vowel Signs

-e ே* ே

The -e Vowel sign is placed before to the consonant as in Tamil :: பே³ பே be

ெ + ஶ → ெ௶ (ெ³ + ஶ)

ெ + ப³ → ெப³

-ai ை ை

-ai Vowel sign is also placed before the Consonant like Tamil. It is formed by placed two -e signs adjacent to each other: தை⁴ ி dhai

ெ + ய → ெய (ய் + ெண)

ை + த⁴ → ெத⁴

-o ோ* ோ

-o Vowel sign is a composite sign, placed both before and after the consonant :: ோ² ஜ ோ jo

ெ + ஈ + ா → ெஈ² ா (ஈ² + ெ)

ே + ஐ² + ா → ெஐ² ா

-au ெள ோ

-au has two forms. The first form is same as Tamil, the next form is without the -e sign. Both forms are seen in usage :: ெள² ி² khau

ெ + வ + ள → ெவள (வ் + ெள)

ெ + க² + ள → ெக² ள

The form **வள** is also seen as a variant in printings.

Ayogavaha-s

The Ayogavaha-s are placed simplex next to the consonant (like the Vowels) ::

பு²ம்' பு²: பு²(:) ஃ ஃ: ஃ(:) pham phah pha(h)

ஹம் ஹ: ஹஃ

The 9th lesson is over with this. The lesson will cover the special vowel-less forms that are used in Grantha.

Notes:

* These forms were introduced the Christian missionary Beschi (a.k.a Viramamunivar) around 1700's CE. Old Tamil didn't have special signs of short e and short o. A Pulli was placed on the vowels and the corresponding vowel signs to make them short. The Tamil Grammar treatises (starting from Tolkaṭṭiyam) also explicitly specify that short /e/ and short /o/ should have a Pulli. The Missionary Beschi had ignored all that and reformed the Script what he basically saw as an 'infirmity' in the Tamil script (i.e. The Vowels taking a Pulli).

Thus the current எ ஓ and the corresponding Vowel signs ெ ொ , in the pre-Beschi Tamil script indicated the long vowels. The short vowels for these were traditionally formed by placing the Pulli over them as described earlier. He modified the shapes of the vowels & the corresponding signs to create the longer counterparts (ஏ, ஒ, ே) . So, the Traditional long vowels (those without Pulli) went on to represent the short Vowels, and the new forms created by Beschi denoted the long vowels.

Pre-Beschi e's and o's are shown below. Those with Pulli are Short and those without pulli are long.

எ	ஃக	ஓ	ஃகா
ஏ	கெ	ஓ	கொ

Grantha didn't undergo any such reformation, thus retaining the Kombu (𑌦) for denoting long e and long o.

|| யஜெஶ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 10 - Vowel-less Consonants

॥ ஒம் நொ ஜிநாய ॥

| ॐ नमो जिनाय | ॐ नमो जिनाय |



ஊவ்நாஸ்தி விநிஃஸ்க்ஷு சூக்யநெராஃக்ய வஜிஃகம்
 ட்ரக்யூஃ ஜாதிகிஃஷுஸம் யஃஷுஃஃ ஹொஃஷுஃ
 अस्तिनास्ति विनिर्मुक्तम् आत्म्यनैरात्म्य वर्जितं
 प्रकृत्या जातिनिर्देशं धर्मचक्रम् इहोच्यते
 அஸ்திநாஸ்தி விநிர்முஃக்தம் ஆத்ம்யநைராத்ம்ய வர்ஜிதம்
 ப்ரக்ரு'த்யா ஜாதிநிர்தே'ஸ²ம்' த⁴ர்மசக்ரம் இஹொஸ்யதே
 Free from being and non-being, without Self or non-Self
 The Dharma-Wheel is said to be the explanation of Nature and of birth

In the last lesson, we had covered all the Vowel signs, in this lesson we would be seeing the special vowel less forms.

In **Lesson 8**, I had commented that there are special vowel less forms along with the Virāma based ones. We would be seeing those forms in detail in this lesson. So as such, this would be a very short lesson.

Usually in Grantha, when /t/, /m/ and /n/ appear as pure consonants at the end of words, they take special forms as show below.

t த் த்

க்

n ன் ன்

ந்

m ழ் ழ்



These are special forms that are more often seen in Grantha.

The special vowel less forms of these consonants ழ் ழ் & ழ் ழ் ழ் | ழ் ழ் ழ்
& ழ் ழ் ழ் is also be seen rarely.

The other consonants have also forms like this, which can be found in Manuscripts. But they are not found in any printings. These forms would suffice for an average Grantha user.

However, the forms with the Virama are equally valid as well. Thus,



They above all are just 3 different ways to write the same Vowel less consonant m ழ் ழ் . The last one being the usual convention followed, they former two are also equally valid forms.

Some words with these forms

ழ் ழ் ழ் | ழ் ழ் ழ் | ழ் ழ் ழ்

I suppose, people must be able to read the above words by now :-)

This lesson ends with this. The next lesson would be a summary of all the Vowel Signs that have been covered.

|| யெஊ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 11 - Summary II

॥ ஒம் நம: ஷடவிஜாய ॥

| ॐ நம: ஷடவிஜாய | ஒம்' நம: ஷட³பி⁴ஜ்ஞாய |



சுஸெவநா உ வாகாநம் பெண்பிதாநங் ஸெவநா

பெஜா உ பெஜநீயாநம் னைதம் ஜஹயஜ் உதூஜம்

असेवना च बालानं पण्डितानञ्च सेवना | पूजा च पूजनीयानं एतं मङ्गलम् उत्तमं ॥

அஸேவநா ச பா³லாநம்' பண்டி³தாநஞ்ச ஸேவநா

புஜா ச புஜநீயாநம்' ஏதம்' மங்க³லம் உத்தமம்'

Not associating with fools but associating with the wise

honouring those worthy of honor: this is supremely Auspicious

~ Maha Mangala Sutra (Pali) | மஹாமங்கள சூத்திரம் (பாளி)

Time for another Exotic Summary :-)

In the previous two lessons, we have seen the various Vowel Signs associated with the Vowels. We will be seeing a summary of all those signs in this lesson.

The Dotted Circle that may appear in the below images. It denotes the position of the Consonant with the Vowel sign.

Vowels Signs Summary

சூ ஊ ஶ ஊ ள ள ள

ஶ ஶ ஶ ஶ ஶ ஶ ஶ

ஶ ஶ ஶ ஶ ஶ ஶ ஶ

ள ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு

லா ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு

ள ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு

The Vowel Killer- Virama



The Virama can be placed either directly over the Consonant or adjacent to the consonant. Consonants like த ந ல have special vowel-less forms like க நு ளு respectively.

Variants

ள has a Variant Vowel sign, where the vowel is placed below the consonant as in ளு ளு ளு . Also, ளு has a variant Vowel sign without the adjacent 'kombu' ளு ளு.

Ayogavaga-s

ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு ளு

Consonant-Vowel Matrix

க	கா	கி	கீ	கா	க-டு	க்ய	க்ய	கள
வ	வா	வி	வீ	வா	வ-டு	வ்ய	வ்ய	வள
ம	மா	மி	மீ	மா	ம-டு	ம்ய	ம்ய	மள
ய	யா	யி	யீ	யா	ய-டு	ய்ய	ய்ய	யள
ந	நா	நி	நீ	நா	ந-டு	ந்ய	ந்ய	நள
த	தா	தி	தீ	தா	த-டு	த்ய	த்ய	தள
ப	பா	பி	பீ	பா	ப-டு	ப்ய	ப்ய	பள
ஊ	ஊா	ஊி	ஊீ	ஊா	ஊ-டு	ஊ்ய	ஊ்ய	ஊள
஋	஋ா	஋ி	஋ீ	஋ா	஋-டு	஋்ய	஋்ய	஋ள
஌	஌ா	஌ி	஌ீ	஌ா	஌-டு	஌்ய	஌்ய	஌ள
஍	஍ா	஍ி	஍ீ	஍ா	஍-டு	஍்ய	஍்ய	஍ள
ஞ	ஞா	ஞி	ஞீ	ஞா	ஞ-டு	ஞ்ய	ஞ்ய	ஞள
஠	஠ா	஠ி	஠ீ	஠ா	஠-டு	஠்ய	஠்ய	஠ள
஡	஡ா	஡ி	஡ீ	஡ா	஡-டு	஡்ய	஡்ய	஡ள
஢	஢ா	஢ி	஢ீ	஢ா	஢-டு	஢்ய	஢்ய	஢ள
ண	ணா	ணி	ணீ	ணா	ண-டு	ண்ய	ண்ய	ணள
வ	வா	வி	வீ	வா	வ-டு	வ்ய	வ்ய	வள
ஶ	ஶா	ஶி	ஶீ	ஶா	ஶ-டு	ஶ்ய	ஶ்ய	ஶள
ஷ	ஷா	ஷி	ஷீ	ஷா	ஷ-டு	ஷ்ய	ஷ்ய	ஷள
ஸ	ஸா	ஸி	ஸீ	ஸா	ஸ-டு	ஸ்ய	ஸ்ய	ஸள
ஹ	ஹா	ஹி	ஹீ	ஹா	ஹ-டு	ஹ்ய	ஹ்ய	ஹள
஺	஺ா	஺ி	஺ீ	஺ா	஺-டு	஺்ய	஺்ய	஺ள

கூளு	கூ	கூகூ	கூகா	கூகள	கூக	கூகீ
வூளு	வூ	வூவூ	வூவா	வூவள	வூவ	வூவீ
முூளு	முூ	முூமுூ	முூமுூா	முூமுூள	முூமுூ	முூமுூீ
யூளு	யூ	யூயூ	யூயூா	யூயூள	யூயூ	யூயூீ
ஐூளு	ஐூ	ஐூஐூ	ஐூஐூா	ஐூஐூள	ஐூஐூ	ஐூஐூீ
உூளு	உூ	உூஉூ	உூஉூா	உூஉூள	உூஉூ	உூஉூீ
ஊூளு	ஊூ	ஊூஊூ	ஊூஊூா	ஊூஊூள	ஊூஊூ	ஊூஊூீ
ஐூளு	ஐூ	ஐூஐூ	ஐூஐூா	ஐூஐூள	ஐூஐூ	ஐூஐூீ
சூூளு	சூூ	சூூசூூ	சூூசூூா	சூூசூூள	சூூசூூ	சூூசூூீ
ஞூூளு	ஞூூ	ஞூூஞூூ	ஞூூஞூூா	ஞூூஞூூள	ஞூூஞூூ	ஞூூஞூூீ
டூூளு	டூூ	டூூடூூ	டூூடூூா	டூூடூூள	டூூடூூ	டூூடூூீ
஠ூூளு	஠ூூ	஠ூூ஠ூூ	஠ூூ஠ூூா	஠ூூ஠ூூள	஠ூூ஠ூூ	஠ூூ஠ூூீ
பூூளு	பூூ	பூூபூூ	பூூபூூா	பூூபூூள	பூூபூூ	பூூபூூீ
ஃபூூளு	ஃபூூ	ஃபூூஃபூூ	ஃபூூஃபூூா	ஃபூூஃபூூள	ஃபூூஃபூூ	ஃபூூஃபூூீ
ணூூளு	ணூூ	ணூூணூூ	ணூூணூூா	ணூூணூூள	ணூூணூூ	ணூூணூூீ
தூூளு	தூூ	தூூதூூ	தூூதூூா	தூூதூூள	தூூதூூ	தூூதூூீ
யூூளு	யூூ	யூூயூூ	யூூயூூா	யூூயூூள	யூூயூூ	யூூயூூீ
ஐூூளு	ஐூூ	ஐூூஐூூ	ஐூூஐூூா	ஐூூஐூூள	ஐூூஐூூ	ஐூூஐூூீ

ய யா யி யீ யு யு யு யு யு யு யு
 ந நா நி நீ நு நு நு நு நு நு நு
 வ வா வி வீ வு வு வு வு வு வு வு
 ழ ழா ழி ழீ ழு ழு ழு ழு ழு ழு ழு
 ஶ ஶா ஶி ஶீ ஶு ஶு ஶு ஶு ஶு ஶு ஶு
 ஷ ஷா ஷி ஷீ ஷு ஷு ஷு ஷு ஷு ஷு ஷு
 ஐ ஐா ஐி ஐீ ஐு ஐு ஐு ஐு ஐு ஐு ஐு
 ஔ ஔா ஔி ஔீ ஔு ஔு ஔு ஔு ஔு ஔு ஔு
 ய யா யி யீ யு யு யு யு யு யு யு
 ர ரா ரி ரீ ரு ரு ரு ரு ரு ரு ரு
 ல லா லி லீ லு லு லு லு லு லு லு
 ள ளா ளி ளீ ளு ளு ளு ளு ளு ளு ளு
 ழ ழா ழி ழீ ழு ழு ழு ழு ழு ழு ழு
 ஶ ஶா ஶி ஶீ ஶு ஶு ஶு ஶு ஶு ஶு ஶு
 ஷ ஷா ஷி ஷீ ஷு ஷு ஷு ஷு ஷு ஷு ஷு
 ஐ ஐா ஐி ஐீ ஐு ஐு ஐு ஐு ஐு ஐு ஐு
 ஔ ஔா ஔி ஔீ ஔு ஔு ஔு ஔு ஔு ஔு ஔு

யளூ	யெ	யெய	யொ	யௌ	யம்	யஃ
நளூ	நெ	நெய	நொ	நௌ	நம்	நஃ
வளூ	வே	வேய	வொ	வௌ	வம்	வஃ
ஊளூ	ஊெ	ஊெய	ஊொ	ஊௌ	ஊம்	ஊஃ
பௌளூ	பௌெ	பௌெய	பௌொ	பௌௌ	பௌம்	பௌஃ
ஊளூ	ஊெ	ஊெய	ஊொ	ஊௌ	ஊம்	ஊஃ
ஶளூ	ஶெ	ஶெய	ஶொ	ஶௌ	ஶம்	ஶஃ
யளூ	யெ	யெய	யொ	யௌ	யம்	யஃ
ரளூ	ரெ	ரெய	ரொ	ரௌ	ரம்	ரஃ
அளூ	அெ	அெய	அொ	அௌ	அம்	அஃ
வளூ	வே	வேய	வொ	வௌ	வம்	வஃ
ஊளூ	ஊெ	ஊெய	ஊொ	ஊௌ	ஊம்	ஊஃ
ஸளூ	ஸெ	ஸெய	ஸொ	ஸௌ	ஸம்	ஸஃ
ஷளூ	ஷெ	ஷெய	ஷொ	ஷௌ	ஷம்	ஷஃ
ஸளூ	ஸெ	ஸெய	ஸொ	ஸௌ	ஸம்	ஸஃ
ஊளூ	ஊெ	ஊெய	ஊொ	ஊௌ	ஊம்	ஊஃ

So, in the next lesson, we will start looking at simple words in Grantha.

|| யஜெயா ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 12 - Conjuncts I

॥ ஒம் நஜொ ஊஸவாய ॥

| ॐ नमो दशबलाय | ॐम् नमो त्सुपलाय |



வதிதும் விரஜம் ஊசும் யொகநாயெந தாயிநா
உதுளா ரதநா சீணி யொகெ வரஜஊயுலா
वर्तितं विरजं चक्रं लोकनाथेन तायिना |
उत्पन्ना रतना त्रीणि लोके परमदुर्लभा ||

வர்திதம்' விரஜம்' சக்ரம்' லோகநாதேந தாயிநா
உத்பந்நா ரதநா த்ரீணி லோகே பரமதுர்லபா⁴

The dust-free (Dharma) Wheel was set rolling by the Lord of the World
And the three jewels, which are exceedingly rare, arose in the world.

People who may have attempted to learn any Indian script other than Tamil, would have surely faced the difficulty of learning the conjunct characters to represent consonantal clusters like /pra/, /ksha/ etc.

These conjunct characters are called Saṃyuktākṣara-s

संयुक्ताक्षर षड्युक्ताक्षर षड्युक्ताक्षर in Sanskrit.

All the Brahmi-derived scripts' consonants have an inherent 'a' in them. As discussed in previous lessons, a Virama (like that of Tamil /Pulli/) is used to remove the inherent vowel and represent the pure consonants (i.e. क क - /ka/ & क् क् -/k/)

When there is a necessity to represent a cluster of consonant sounds such as /kt/, /ktv/, /kr/, /ky/ and the like, since the times of Brahmi & Kharoshthi, the approach is to also cluster the consonants visually. These clusters are the Saṃyuktākṣara-s. All Indian Scripts excepting Tamil inherits the legacy of these conjunct characters from Brahmi. Tamil had disregarded the Conjunct formation of Brahmi at the initial stage, when Asokan Brahmi was adapted to write Tamil as Tamil-Brahmi. An explicit pulli was invented to do away with all the complex ligatures.

In Tamil, The Saṃyuktaksharas are prevented by placing the Pulli explicitly, to form the pure consonant. Any complex clusters, could be easily represented by using the Pulli to denote the pure consonants in the cluster. Consider லக்ஷம்ய as opposed to लक्ष्म्य. But other scripts have complex shapes, forms and rules to produce these Saṃyuktaksharas.

[As a side note, the other Script which shares the concept of Dot - / Ta. *Pulli* / is the Thai script. The Thai Virama is called *Pinthu* (< Skt. *Bindu* (Dot)). Thai Script (which is infact derived from the Pallava Grantha) also had reformed itself from all the conjunct formations. While the Tamil *Pulli* is placed above the Consonant, the Thai *Bindu* is placed below the Consonant.]

Grantha as it goes, shares the same legacy as the other Indian Scripts. It uses the Samyuktaksharas very extensively to denote complex consonantal clusters.. When combining with Vowel Signs, these Samyuktaksharas are considered as a single written unit, and placed with the Vowel signs.

We will be just seeing a short introduction to the Concept of Samyuktsharas in this lesson.

In Grantha Script, the Samyuktākṣara-s are formed in three ways.

Stacking

In this, the Samyuktakshara-s are formed by stacking the consonants on each other. Consider, the consonant cluster /kta/ - க்த க्त. The corresponding Samyuktakshara in Grantha can be formed as below



Combining

Here, the shapes of the consonants are fused together to form the Samyuktakshara-s. Consider /jna/ ஜ்ஞ ஜ. Even in Tamil, there is க்ஷ which is a combination of க்+ஷ.



Special Signs

Consonants such as /ra/, /ya/ morph themselves into special signs when occurring as a part of Samyuktakshara. The Special Samyuktakshara forms are as follows.



We will be seeing about each of these types of ligatures in detail, starting from the next lesson.

|| யஜெஊ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 13 - Conjuncts II

|| ஒம் நமோ஽வ்யவாதினே ||

| ॐ नमोऽद्वयवादिने | ओम्' नमो(अ)त्'व्यवाति'ने |



சுநலிஊாவுஔ சுலாகுஔ சுநுஔ சுநவவொஔ
சுவுபபெஔ ட்ரஔ ஹிஔ ஸஔ
अनभिलाप्यम् अभिष्यम् अनुक्तम् अनवद्यस्यम्
अव्यपदेश्यम् प्रज्ञप्तिरहितम् तद् हि अद्वयप्रवेशः
अनपि⁴लाप्यम् अपा⁴द्यम् अन्कुतम् अनवको⁴द्यम्
अव्यपते³स्²यम् प्रज्ञ्नुप्तिरहि³तम् तत्³ हि अत्³व्यप्रवेशः
To express nothing, to say nothing, to explain nothing, to announce nothing
To indicate nothing and to designate nothing - this is the entrance into *Advaya*

In the last lesson, we have seen the basic introduction to Samyuktākṣara-s a.k.a Conjuncts. Now, we will get to know more about them in detail.

We'll cover *Combining Samyuktaksharas* & *Stacking Samyuktaksharas* in this part.

Combining Samyuktaksharas

As discussed in the previous part, these are formed by fusing the shapes of the consonants.

Usually, the second consonant prominently changes shapes to completely fuse with the first consonant to generate the Samyuktakshara.

கோ + ஷ → கோஷ

கோ + ச → கோச

கோ + ல → கோல

கோ + சூ → கோசூ

கோ + ஐ → கோஐ

கோ + ய → கோய

கோ + வ → கோவ

நீ + ய → நிய

நீ + ழ → நிழ

நீ + ய → நிய

நீ + ழ → நிழ

நீ + வ → நிவ

நீ + உ → நியு

நீ + ட → நிடி

நீ + ழ → நிழ

In other cases the first consonant changes shape to fuse with the second consonant.

கீ + உ → *கீஉ

கீ + ஊ → *கீஊ

கீ + ஐ → கீ

கீ + ச → கீ

கீ + ந → கீ

கீ + ய → கீ

கீ + வ → கீ

கீ + ழ → கீ

* கீ can also change shape when forming a Samyuktakshara. Alternatively it also retains its shape as shown before.

Please spare some amount time to learn the shapes of these Samyuktaksharas.

Stacking Samyuktaksharas

When Combining Samyuktakshara-s are not possible, the consonants are stacked on top of each other to create the Samyuktakshara-s. The Miniature version of the second consonant is placed beneath the first consonant.

A few possible stackings that is possible.

$\text{க்} + \text{க்} \rightarrow \text{க்க்}$
 $\text{க்} + \text{வ} \rightarrow \text{க்வ}$
 $\text{வ்} + \text{வ} \rightarrow \text{வ்வ}$
 $\text{ஶ்} + \text{ஶ} \rightarrow \text{ஶ்ஶ}$
 $\text{ஶ்} + \text{ஶ} \rightarrow \text{ஶ்ஶ}$

So, whenever a consonant appears below another consonant, it must read as a double-consonant.

க்
 வ் must be read as த்ஸ த்ஸ tsa. In the same way, க் is ஶ்ல க்ல gla, வ் is ஜ்வ ஜ்வ jva, ஶ் is த்³ப⁴ ஶ dbha and so on.

The same samyuktakshara can take both Combining and Stacking forms. Thus, க்வ & க்வ are both valid Samyuktakshara forms of ஶ்²ச ஶ்²ச śca. However, if a consonant cluster has a valid Combining form, it is usually preferred than the Stacking form.

Vowel Signs

The Samyuktaksharas act as single cluster in the placement of Vowel Signs.

ஞ்ச	த் ³ த ⁴	த்வ	ஸ் ² ச	ந்த ⁴	ந்த ³
ञ	ट	त्व	श्च	न्ध	न्द
ஞு	உ	சுவ	ஸது	நு	நு
ஞி	ஊ	சுவி	ஸதி	நி	நி
ஞெ	ஊ	செவ	ஸெது	நெ	நெ

த் ² ந	க்த	ஸ் ² வ	ஸ்த	த்த	ட் ³ ட ⁴
न्	क्त	श्च	स्त	त्त	ड्ड
யு	கூ	ஸு	ஸூ	து	ஐ
யீ	கூ	ஸீ	ஸூ	தீ	ஐ
யூ	கூ	ஸூ	ஸூ	தூ	ஐ

That's all for now. We haven't discussed the Samyuktakshara forms of ய & ர .

We can see their conjunct behavior in detail in the next part. Adieus !

|| யஜெயா ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 14 - Conjuncts III

|| ஒம் நமோ விநாயகாய ||

| ॐ नमो विनायकाय | ॐ' நமோ விநாயகாய |



நஷ்டஜாமுா ஹி யெ ஸத்வா ஜாமுஃ ஷெஸெஜி உத்ஜஃ
நயாஜி டொரிஜஃ தீரஃ தஸுஜாத் சுஷி விநாயகஃ

नष्टमार्गा हि ये सत्त्वा मार्गं देशेभि उत्तमं

नयामि पारिमं तीरं तस्माद् अस्मि विनायकः

நஷ்டமார்கா³ ஹி யே ஸத்த்வா மார்க³ம் தே³ஸே²மி உத்தமம்¹

நயாமி பாரிமம்¹ தீரம்¹ தஸ்மாத்³ அஸ்மி விநாயகஃ

To those beings who have lost their way I point out the Path supreme

And lead them to the farther shore, therefore I am *Vinayaka*

We had seen in the detail the Combining & Stacking Saṃyuktākṣara-s in the last series. Now, we will see the Conjunct forms of -y- and -r- as they deserve separate discussion.

-r- Conjunct

Post-Consonantal Form

Unlike other Consonants, when -r- occurs as the final part of the consonantal cluster i.e. in the post consonantal position, it morphs itself into a special character.

pra ப்ர ஶ

ஷீ + ரா → ஶு

gra க்ர ஶ

க்ரீ + ரா → ஶு

In Some cases, -r- conjunct may fuse with the /ta/ and /sha/ to form the Samyuktakshara.

śra ஸ்ர ஶ

ஸ்ர + ரா → ஶ்ர

Our own Tamil *Sri* / ஶ்ரீ / is derived from this /shra/. However, sometimes the disjoint form ஶ்ர is also seen in print.

tra த்ர ற

த்ர + ரா → த்ர

For /tra/, the usual disjoint conjunct form த்ர is more usual in print.

Pre-Consonantal Form

-r- has also has a special form, when -r- appears in the first consonant of the cluster. It takes a position next to the Consonant.

rjha ர்ஜ ங

ர்ஜ + ங → ர்ஜ

rgha ர்க் ள

ர்க் + ள → ர்க்

-y- Conjunct

Similar to -r-, -y- has also a special form when appearing in the post consonantal position of a cluster.

tya த்ய த்ய

தீ + ய → த்ய

dhya டீய டீய

டீ + ய → டீய

When /ya/ occurs as the first consonant of the cluster, the cluster behavior is normal as usual. (ய்ய ய்ய ிய is an exception, we'll come to that later)

yka ய்க ய்க

யீ + க → யீ
க

Vowel Signs

Similar to other Samyukaksharas, -r-, -y- also act like a Single unit with all Vowel Signs except /i/ and /ii/

पं ³ र	रल	स्य
ब्र	र्ल	च्य
ब्रु	ब्रु	ब्रु
ब्रुा	ब्रुा	ब्रुा
ब्रुू	ब्रुू	ब्रुू
ब्रुे	ब्रुे	ब्रुे
ब्रुेा	ब्रुेा	ब्रुेा

With /i/ and /ii/, the Vowel Sign is placed on top of the Consonant, rather than the -r-, -y- Conjunct sign.

ब्रि	ब्रि	ब्रि
ब्रिी	ब्रिी	ब्रिी

This covers the basics of Samyuktakshara formation in Grantha.

People must now be able to read the name of the Lipi itself.

ഗ്രന്ഥ ലിപി

grantha lipi | ക്³രന്ത² ലിപി | ग्रन्थ लिपि

We'll see some more complex conjunct formation further in the series. Another 5 more Lessons and this series should be over :-)

|| ധമോ രക്ഷതി രക്ഷിതഃ ||

Grantha - 15 - Conjunct IV

॥ ஒம் நனொ ஊநீந்யாய ॥

| ॐ नमो मुनीन्द्राय | ॐ' नमो मुनीन्त्³राय |



ராஜ்யனொமெஸக நெ நாயெ²ா ந யானெ²ந யநெ²ந வா
பு²ஸா²னொ ஊ² ஸு²பெ²னொ ஊ²வெ²யம் ஊ²பெ²னொ²கூ²ஊ²

राज्यभोगैश्च मे नार्थो न धान्येन धनेन वा

प्रसादो मम बुद्धेभ्यो भवेयं द्विपदोत्तमः

ராஜ்யபோ⁴கை³ஸ்²ச மே நார்தோ²ந தா⁴ந்யே²ந த⁴நே²ந வா
ப்³ஸாதோ³ மம பு³த்³தே⁴ப்⁴யோ ப⁴வேயம் த³விபதோ³த்தம:

A king's enjoyment is of no use to me, nor have I need of grain or wealth
Since in the Buddhas I have faith, may I become a Buddha

We have been seeing only simple Samyuktakshara-s with only two consonants in the cluster. As expected, Conjuncts in Sanskrit can be more complex with 3 or even more consonants in the Cluster.

We'll see how to represent such complex conjunct formation rules in Grantha script.

Nasalized Ya

In the previous lesson, I had commented, ய்ய ய்ய̣ is an exception to the usual conjunct -y- rules. Usually, yya ய்ய̣ is represented as ய்ய̣. However, when Nasalized ya ய்ய̣ appears, the other /ya/ is stacked below.

य्य̣ + य → य्य̣

-ry- Conjunct

During the last part, we had seen how -r- and -y- will take special forms, when they occur as a part of Samyuktakshara. So, how do we represent the Samyuktakshara- *rya* ர்ய ர்?

To put it in Jargon - The pre-consonantal form of -r- takes priority rather than the post-consonantal form of -y- :-). (i.e) *sūryaḥ* ஸூர்ய: சூர்ய: is written as ஸூர்ய: using the pre-consonantal form of -r-

For Complex Conjuncts with -rya- as an element like *bhrya* ப்^hர்ய க்ய the special signs are placed next to each other.

ஹ் + ர் + ய → ஹ்^r + ய → ஹ்ய

Complex -y- Conjunct

For Triple Cluster Samyuktaksharas with -y- as the final element, the first two consonants must be first clustered [either by Stacking or Combining] and then ya sign should be added.

(e.g) *rkyā* ர்க்ய க்ய, *ntyā* ந்த்ய ந்ய, *psya* ப்ஸ்ய ப்ய

ர் + க் + ய → ர்க் + ய → ர்க்ய

ந் + த் + ய → ந்த் + ய → ந்த்ய

ப் + ஸ் + ய → ப்ஸ் + ய → ப்ஸ்ய

Complex Stacking Conjuncts

So far in the previous lessons, we had seen only stacking conjuncts with two consonants. In Grantha, another consonant can be added beneath, to form complex Samyuktaksharas. The Consonant Stack will have the first consonant in full width, and other two following consonants as miniatures one below the other.

Triple Stacking is applied when the entire three consonant do not have any combining forms with each other, and the only means of clustering the consonants is Stacking.

Consider *spla* ஸ்ப்ல ஸ்ல, *klva* க்ல்வ க்வ - They are written as three level stacking.

ஸ் + ஸ் + ல → ஸ் + ல → ஸ்ல

க் + ல் + வ → க் + வ → க்லவ

When -r- & -y- occur as the second element in triple clusters., the miniature forms are used instead of their special conjunct signs. (e.g) *grda* க்³ர்த்³ த் & *kyva* க்ய்வ க்வ

க் + ர் + த் → க் + த் → க்ர்த்

க் + ய் + வ → க் + வ → க்ய்வ

Complex -r- Conjunct

Post-Consonantal -r-

For Stacking Conjuncts, the Miniature version of the samyuktakshara sign is placed when -r- occurs as the final consonant in a Triple cluster. (e.g) *stra* ஸ்த்ர ஸ்

ஸ் + த் + ற → ஸ்த் + ற → ஸ்த்ர

For Combining Conjuncts, the regular post-consonantal -r- sign is applied as usual. (e.g) *ndhra* ந்த்⁴ர ஸ்

ந் + ஸ் + ற → ந்ஸ் + ற → ந்ஸ்ர

Pre-Consonantal -r-

When Triple clusters appear with pre-consonantal -r- occur - the final consonants barring -r- is clustered first and then the pre-consonantal -r- sign is applied. (e.g) *rśca* ர்ஸ்²ச ஶ் & *ṛṅga* ர்³ங்க ஶ்

ர் + ஶ் + ச → ர் + ஶ்ச → ஶ்சர்

ர் + ஶ் + ங → ர் + ஶ்ய → ஶ்யர்

Complex Combining Conjuncts

We had seen combining Conjuncts with only two consonants. Three consonants can also combine to give a single ligature.

They are usually only two such Samyuktaksharas in Grantha - *ntva* **ந்த்வ** *न्व* & *ktva* **க்த்வ** *क्त्व*

ந் + த் + வ → ன்த் + வ → ன்வ

க் + த் + வ → க்த் + வ → க்வ

That's all (atleast :-P) for now.

We'll be seeing some more on Complex Conjunct formation in the next lesson.

|| யஜெஹ ரக்ஷதி ரக்ஷிதஃ ||

Grantha - 16 - Conjuncts V

॥ ॐ नमः श्रीघनाय ॥

| ॐ नमः श्रीघनाय | ॐ नमः श्रीकृष्णाय |



ந ஸுஹொ ந ஸ ஸுஹொ ஸுஹொ ஜ்ஞாநமநாஸுவு
ஸஹாஸாஹிஃ விஹாவிஹா மஹாஹி ஸாஸாஹிஃ ஹுஹுஹு

न पुद्गलो न च स्कन्धा बुद्धो जानमनासवम्
सदाशान्तिं विभावित्वा गच्छामि शरणं ह्यहम्

ந புத்³க³லோ ந ச ஸ்கந்தா⁴ புத்³தோ⁴ ஜ்ஞாநமநாஸ்ரவம்

ஸதா³ஸா²ந்திம்¹ விபா⁴வித்வா க³ச்சா²மி ஸ²ரணம்¹ ஹ்யஹம்

Neither a person nor the aggregates, the Buddha, is knowledge free from [evil] outflows
Clearly perceiving [him] to be eternally serene, I go for refuge [in him]

It has been four lessons into Conjuncts and there is still lot more to go [Do Bear !].

We had seen conjuncts upto 3 consonants in a cluster in the last lesson. We will see some more conjunct formation rules in triple consonantal clusters, and then move on to clusters with four or even more consonants.

Combining-Stacking Conjuncts

So far, the Triple conjuncts we had seen were either completely stacking ^{சு}வீ, completely combining செவ, or used some special signs of -r- and -y- ஸுயு.

What if any of the two adjacent consonants forms a combining Conjunct, and the other has only a stacking form ? As said before in [Lesson 13](#), always the Combining forms have more priority than the stacking form.

The Combining Consonants must be clustered first and then be stacked as required with the remaining third consonant. I know the description is very hazy, let's see two some examples.

Consider two Samyuktakshara-s *ndbha* ந்த்³ப⁴ ன் & *stva* ஸ்த்வ ஸ்வ. We'll apply the above rules to form the Samyuktakshara forms.

$\underline{ந்} + \underline{த்} + \underline{ல} \rightarrow \underline{ந்} + \underline{ல} \rightarrow \underline{ந்ல}$
 $\underline{வ்} + \underline{த்} + \underline{வ} \rightarrow \underline{வ்} + \underline{வ்} \rightarrow \underline{வ்வ}$

As seen above, first the combining conjuncts are formed and then they are stacked. As simple as that :-)

Now, if both the adjacent consonants have combining forms, which is to be Combined and which is to be Clustered ? Well both !

ndva ந்த்வ ஸ்வ

$\underline{ந்} + \underline{த்} + \underline{வ} \rightarrow \underline{ந்} + \underline{வ} \rightarrow \underline{ந்வ}$
 $\underline{ந்} + \underline{த்} + \underline{வ} \rightarrow \underline{ந்} + \underline{வ்} \rightarrow \underline{ந்வ்}$

Both the above forms are valid. You can choose anything you like !

Quadruple (and more) Conjuncts

Before moving on to Samyuktakshara-s with 4 (or more) consonantal clusters, we'll sum up the necessary points

- The stacking limit* of Grantha is three
- Consider the combining conjuncts as a single written "akshara" during conjunct formation
- Combining Conjuncts must be formed first before attempting to stacking
- The pre-consonantal -r- is always considered last while forming conjuncts [except for -ry-]
- Post-Consonantal -r- and -y- take their usual special forms when appearing as the last part of the cluster.

Now that we know the necessary basic let's move on.

Consider the Samyuktakshara **நக்சுவ** *ṅkṣva* which has four consonants.

$\text{ங்} + \text{க்} + \text{ஷ்} + \text{வ} \rightarrow \text{ங்} + \text{க்ஷ்} + \text{வ} \rightarrow \text{ங்} + \text{வ} \rightarrow \text{ங்வ}$

Essentially, the above is triple-stacked conjunct with three written "aksharas".

The Stack can have at most three written "aksharas" and not more than that. When they are four written "aksharas" & all of them show stacking behaviour, the last three consonants are stacked and the first consonant is written with a Virama.

நக்த்வ *ṅgdhva*

$\text{ங்} + \text{த்} + \text{வ்} + \text{வ} \rightarrow \text{ங்} + \text{வ்வ} \rightarrow \text{ங்வ்வ}$

If the first consonant with Virama has a Special **Ligated-Virama form** it can be used too as in

ங்வ்வ

When a five level stacking is required (which are extremely rare), the first two consonants are stacked with a Virama and then last three consonants are stacked. (2+3)

$\text{ஞ்} + \text{ஞ்} + \text{ய்} + \text{வ்} + \text{வ} \rightarrow \text{ஞ்} + \text{ய்வ} \rightarrow \text{ஞ்ய்வ}$

Some more clusters with four or five consonants:

A complex Samyuktakshara with -y- : **த்ப்ய** *tpsyā*

$\text{த்} + \text{வ்} + \text{ய்} + \text{ய} \rightarrow \text{த்வ்ய} + \text{ய} \rightarrow \text{த்வ்ய்ய}$

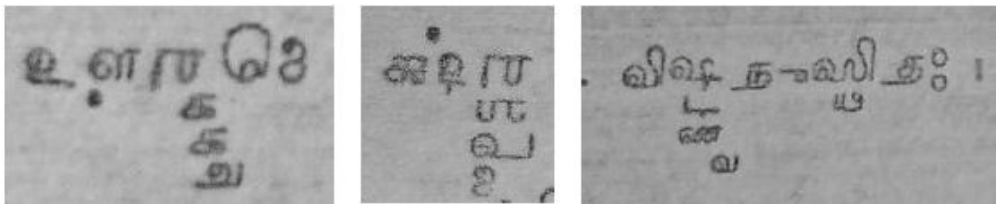
A complex Samyuktakshara with -r- : **ர்த்தம்** *rddhma*

$$\bar{r} + \bar{h} + \bar{y} + \bar{z} \rightarrow \bar{r} + \bar{h} + \bar{z} \rightarrow \bar{r} + \bar{hz} \rightarrow \bar{rhz}$$

(Since *ddha* is a combining conjunct, the stack has been reduced to a dual-level)

Notes:

1. Grantha can have a four-level stacking, but it's very rare.



For all practical purposes, the limit can be taken as three.

2. Some typesetters limit the stacking to a dual-level, in that case instead of a three level stacking, the first consonant has a Virama-form and the last two consonant are stacked.

கீஷ
கீஷ

3. Grantha Typesetters have attempted to print the Conjuncts in a number of ways.

For Instance, *நீத்வ* *न्व* *ntva* can take several forms in print.

நீத்வ நீத்வ நீத்வ நீத்வ நீத்வ

All of them are valid representation of */ntva/*.

Even the special forms of -r-, -y- are too not mandatory. It is quite valid to write them as stacks instead.

रु
क
रु
क
रु
य

What has been presented here till now is the usual conventions that are mostly applied during the Conjunct formation in Grantha Script. It doesn't mean the other possibilities are wrong, just that they are not so usually used. That's it .

So with this, the entire basics of Grantha script is covered.

(I have skipped the Vedic Grantha with the Svvara Markers and other Vedic Characters)

All that we have seen is just bits and pieces of the Aksharas :).

So, In the next few lessons, we will be seeing some basic Sanskrit words & phrases in Grantha.

॥ यद्गुण रक्षति रक्षितः ॥

Grantha - 17 - Grantha Fonts & Softwares

॥ ஒம் நம: ஸாராவஸ்து ॥

| ॐ नमः शस्त्रे | ॐ नमः सावस्त्रे |



சுவினொஹா ஹமவாந் ஸுஹொ நிதூகாயவீ தயாமத: டெஸெதி விவியாந் வுஹாந் ஸக்ஷாநாஃ ஹிதகாரணாக் அசிந்த்யோ பகவான் பூதோ நியதகாயஸ் ததாத: தேஸேதி விவிதாந் வ்யூஹாந் ஸத்த்வாநாம் ஹிதகாரணாத்
The Lord Buddha is inconceivable, the Tathagata's body is permanent
It pervades a multitude of forms, for the welfare of sentient beings

I was about to start posting basic Sanskrit in Grantha from this lesson. However by then, there were lots of enquiries about the Grantha related fonts and Softwares to me. So, I thought I'd devote an entire posting to discuss about them. Grantha is yet to be encoded in Unicode, until then we are struck with various custom encoded Grantha fonts.

Grantha Fonts

There are around 5 Grantha fonts currently available. Out of those 3 are Truetype, 1 is Open type, and 1 is encoded in PUA. A sample text* has been displayed for each font to show the typeface.

e-Grantamil

சுநிரொயல் சுநுஹாஹ் சுநுஹொஹ் சுஸாரஸ்து |

சுநெகாயல் சுநாநாயல் சுநாமல் சுநிமல் ||

ய: வரதீத்யஸுஹாஹ் வரவஹொவஸஹ் ஸிவல் |

ஹெஸயாஹாஸ ஹஹுஹுஹுஹு வஹெ வஹதாஹ் வரல் ||

This is the best working open-type Grantha font available. Most of the text in the lessons were composed using this font. e-Grantamil can be download from Elmar's [Indolipi Package](#). It is an opentype font, where Grantha is hack encoded in the Bengali Unicode block. In the absence of the font, the text will rendered as Bengali. I have created a Keyboard Input Method in NHM. The keyboard is phonetic and can be used to compose Grantha in any application.

e-Grantamil supports triple-level stacking, and being a open-type is highly flexible in the displaying conjuncts.

For detailed information on the keyboard layout see: <http://www.virtualvinodh.com/downloads/204-nhm-grantha-manual>.

For Download, Installation and Usage of the keyboard refer to my downloads page :<http://www.virtualvinodh.com/downloads>.

Code2000

சுநிரொயுஃ சுநுஃதூஃ சுநுஃஹுஃ சுஸாஸூதஃ |
 சுநெகூயுஃ சுநாநாயுஃ சுநாமுஃ சுநிமுஃ ||
 யஃ ஶுஃதூஃ ஶுஃஹுஃ ஶுஃஹுஃ ஶுஃஹுஃ ஶுஃஹுஃ |
 ஶுஃஹுஃ ஶுஃஹுஃ ஶுஃஹுஃ ஶுஃஹுஃ ஶுஃஹுஃ ||

[Code2000](#) is a popular pan-Unicode font, which supports nearly all of the Unicode script blocks. Grantha is encoded in the Private Usage Area (PUA) of the font. It doesn't yet have an associated input method. But the good old method of Insert Symbol still holds good :). It has support for stacking only upto dual-level.

IIT-M Grantha Font

சுநிரொயலு சுநுதூலு சுநுலுலு சுஸாஸுதலு |
 சுநெகாயுலு சுநாநாயுலு சுநாமலு சுநிமுலு ||
 யஃ வுதீதுஸுஸுதூலு வுவுலுலுலுலு ஸிவலு |
 லுஸயாலு ஸுஸுஸுஸு வுநு வுதலு வாலு ||

This is also one of the early Grantha fonts designed to be used with IIT-M Multilingual editor. It is a TrueType font with support upto dual-level stacking conjuncts. There are few Grantha books published using this font. It has an associated keyboard layout for composing Grantha in the IIT-M's custom Multilingual editor. But a "special" request [whatsoever] must be made to get the keyboard layout.

(As a Side track, I gotta say getting the layout is nearly impossible. They won't ever give it out for common people like us :-/. I had requested for the layout back in 2005, they replied back saying they give out the files only to those who have "genuine" requirements [whatever that means !] . Why the heck they created a font and keyboard layout, don't ever ask me !)

But I could trace the online copy of the font , in one of the IIT-M's mirror sites.

Download the font from there : <http://www.vidyavrikshah.org/vvcrdt/software.html>

Ganapathy & Kunchitapada

சுநிரொயலு சுநுதூலு சுநுலுலு சுஸாஸுதலு |
 சுநெகாயுலு சுநாநாயுலு சுநாமலு சுநிமுலு ||
 யஃ வுதீதுஸுஸுதூலு வுவுலுலுலுலு ஸிவலு |
 லுஸயாலு ஸுஸுஸுஸு வுநு வுதலு வாலு ||

Ganapathy

சுநிரொயஃ சுநு_வதா_ஃ சுநு_ஊல_ஃ சுஸாஸ_வதஃ |
 சுநெகாய_ஃ சுநாநாய_ஃ சுநாம_ஃ சுநி_ஃ ||
 யஃ ப்ர_ஃதீ_ஃ து_ஃவஸ_ஃத_ஃ த_ஃஃ ப்ர_ஃவ_ஃன_ஃவ_ஃஸ_ஃ ஸி_ஃவ_ஃ |
 ஷெ_ஃஸ_ஃய_ஃஅ_ஃஸ_ஃ ஸ_ஃஃ_ஃவ_ஃஸ_ஃஃ_ஃ வ_ஃந_ஃ வ_ஃத_ஃ வ_ஃஸ_ஃ ||

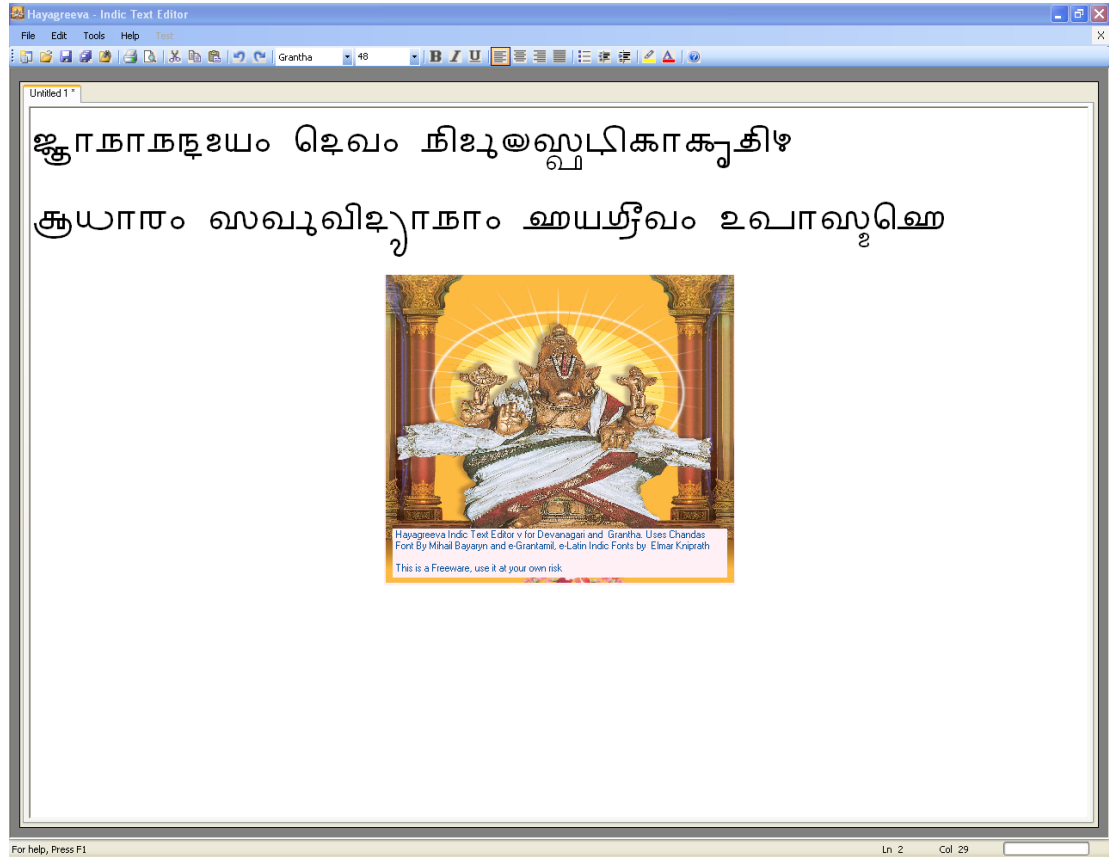
Kunchitapada

These two are the earliest Grantha fonts created, they are supposed to have been created around 1998. Being such early fonts, the font quality is not that good. [Hey ! But for such an early font, the quality is still good]. It seems there is a Grantha magazine being published using these fonts in Tamil Nadu and some Grantha books are still published in London using these again. They support triple-level stackings. They don't have any associated keyboard input method yet. The two fonts follow the same layout, and are mutually compatible with each other.

Download the fonts from my downloads page : <http://www.virtualvinodh.com/downloads>

Grantha Softwares

Haygreeva Indic Text Editor



Haygreeva - Indic Text Editor is perhaps the only text editor to directly support Grantha. This text editor has inbuilt transliteration scheme for Grantha to enable composing text in Grantha. It also supports on the fly conversion between Grantha, Devanagari and Diacritic Roman. The installation setup comes with e-Grantha OT font [This font is outdated. Elmar had discontinued updating this font]. It's a nice editor to directly start composing in Grantha without any issues.

However it works only in Windows XP SP2, and does not work with Windows Vista or Windows 7. I even tried out the Compatibility mode, but that didn't work out. [Even for this screenshot, I had to install it in my Windows XP Virtual PC]. If only the author would update the software for the latest Windows OS-s it would be great !.

Aksharamukha - Script Converter

The screenshot shows the Aksharamukha - Asian Script Converter web application. The interface includes a header with 'Reset' and 'Clear' buttons. Below the header, there are dropdown menus for 'Source' (set to Devanagari) and 'Target' (set to Grantha (Indolp)). There are also checkboxes for 'Vista & Above' and 'Naturalize'. A 'General' section contains several options: 'Native Avagraha', 'Anusvara to Nasal', 'Nasal to Anusvara', 'Remove Final 'a'', 'Word Final 'M' to Anusvara', and 'Remove Diacritics'. Below this is a text input field for 'Enter Website URL' and a 'Convert Website' button. An 'Upload Text File' section has a 'Choose File' button, 'No file chosen' text, and a 'Convert File' button. The main content area is a large text box containing two paragraphs of text in Devanagari and Grantha scripts. Below the text box is a 'Convert' button, a 'Font Size' dropdown (set to 17), and 'Source Font' and 'Target Font' input fields. At the bottom, there is a 'For help pages: Visit : <http://www.virtualvinodh.com/quickguide>' link. A list of bullet points provides additional information: 'A Comparative table of all the Scripts can be found at Character Matrix', 'Grantha & Tamil-Grantha needs e-Grantamil font to be installed.', 'To view Option Tooltip, place the pointer on the Option Label', 'Hindi and Sanskrit (in General) are written using Devanagari', and 'The Transliterated Webpages may not be properly formatted.'. The footer mentions 'Project hosted at Launchpad : <http://www.launchpad.net/aksharamukha>' and 'Mail Bugs and Suggestions to vinodh [at] virtualvinodh [dot] com'. A small note at the very bottom states 'The software is released under GNU GPL License. You may read the license [here](#)'.

How could ever forget my own Converter, **Aksharamukha** :-P

It has support for Grantha Script. You can transliterate any Indic script to Grantha. It supports the e-Grantamil font.

I hope I have compiled every other font/software related to Grantha. If I missed out anything, just drop me a note.

We'll start the basic Sanskrit lessons in Grantha from the next post.

Footnote

The Sample text is the invocatory verse of Nagarajuna's Mulamadhyamaka Karika.

அநிரோத⁴ம் அநுத்பாத³ம் அநுச்சே²த³ம் அஸா²ஸ்²வதம் |
 அநேகார்த²ம் அநாநார்த²ம் அநாக³மம் அநிர்க³மம் ||
 ய: ப்ரதீத்யஸமுத்பாத³ம்' ப்ரபஞ்சோபஸ²மம்' ஸி²வம் |
 தே³ஸ²யாமாஸ ஸம்'பு³த³த⁴ஸ்தம்' வந்தே³ வத³தாம்' வரம் ||

அநிரோயம் அநுத்பாஹம் அநுச்சே²ஹம் அஸாஸ்வதம் |
 அநேகார்யம் அநாநார்யம் அநாமம் அநிர்மம் ||
 ய: ப்ரதீத்யஸமுத்பாஹம் ப்ரபஞ்சோபஸமம் ஸிவம் |
 தேஸயாமாஸ ஸம்ஹ்யஸ்தம் வந்தே வததாம் வரம் ||

அநிரோதம் அநுத்பாதம் அநுச்சேதம் அஸாஸ்வதம் |
 அநேகார்தம் அநாநார்தம் அநாமம் அநிர்மம் ||
 ய: ப்ரதீத்யஸமுத்பாதம் ப்ரபஞ்சோபஸம் ஸிவம் |
 தேஸயாமாஸ ஸம்ஹ்யஸ்தம் வந்தே வததாம் வரம் ||

anirodham anutpādam anucchedam aśāśvatam |
 anekārtham anānārtham anāgamam anirgamam ||
 yaḥ pratītyasamutpādaṁ prapañcōpaśamaṁ śivam |
 deśayāmāsa sambuddhastam vande vadatām varam ||

The non-ceasing and the non-arising, the non-annihilation and the non-permanence,
 The non-identity and the non-difference, the non-appearance and the non-disappearance,
 The dependent arising, the appeasement of obsessions and the auspicious
 I salute him, the fully enlightened Buddha, the best of speakers, who preached them [all]

|| யஜேஹ ரக்ஷதி ரக்ஷித: ||

Sample Texts in Grantha Script

யஜுக்ஷபவதந ஸுத்

னவம் ஜெ ஸுத், னகம் ஸஜயம் ஹவா னாராணவியம் விஹரதி
 ஐவரிபதநெ ஶிமஜாயெ தசு வொ ஹவா பஹவஹ்யெ ஹிஶ்ஶி ச்ரஜெஹி;-
 "ஜெ ஜெ ஹிஶ்ஶெ, ஶஶா பஶ்ஶிஜிதெந ந ஸெவிதஶ்ஶா | யொஶயாம்
 காஜெஸு காஜெஸுவஶ்ஶிகாநுயொமொ ஹீநொ மஜொ பொஶுஜ்ஜநிகொ
 ஶநரியொ ஶநகஸுஸம்ஹிதொ, யொ ஶாயம் ஶதூகிஶயொநுயொமொ ஶுஶ்ஶொ
 ஶநரியொ ஶநகஸுஸம்ஹிதொ, னதெ தெ ஹிஶ்ஶெ, ஶஶொ ஶஶெ
 ஶநுபமஜ ஜ்ஜிஜா பஶிபஶா தயாமதெந ஶஶிஸுஸுஶா ஶஶுஶரணீ
 ஶாணகரணீ ஶபஸஜாய ஶஶிஶுஶாய ஶஶ்ஶொயாய நிஶ்ஶாநாய ஶம்வதூதி |
 கதஜா ஶ ஶொ ஹிஶ்ஶெ, ஜ்ஜிஜா பஶிபஶா தயாமதெந ஶஶிஸுஸுஶா
 ஶஶுஶரணீ ஶாணகரணீ ஶபஸஜாய ஶஶிஶுஶாய ஶஶ்ஶொயாய நிஶ்ஶாநாய
 ஶம்வதூதி;- ஶயஜெவ ஶரியொ ஶஶுஶிஶொ ஜஶ்ஶொ ஶெய்யுஶீஶ;- ஶஜாஶிஶி
 ஶஜாஶஶ்ஶொ ஶஜாவாஶா ஶஜாகஜஶொ ஶஜாஶுஜீஶொ
 ஶஜாவாயாஜொ ஶஜாஶதி ஶஜாஶஜாயி | ஶயம் வொ ஶொ ஹிஶ்ஶெ,
 ஜ்ஜிஜா பஶிபஶா தயாமதெந ஶஶிஸுஸுஶா ஶஶுஶரணீ ஶாணகரணீ
 ஶபஸஜாய ஶஶிஶுஶாய ஶஶ்ஶொயாய நிஶ்ஶாநாய ஶம்வதூதி |

ஐஶம் வொ பந ஹிஶ்ஶெ, ஶுஶம் ஶரியஸஶம்;- ஜாதிஶி ஶுஶா ஜராஶி
 ஶுஶா ஶுஶாயிஶி ஶுஶொ ஶரணஶி ஶுஶம் ஶஶிஶெஶி ஶஶ்ஶொமொ ஶுஶொ
 ஶிஶெஶி ஶிஶ்ஶொமொ ஶுஶொ யஶ்ஶம் ந ஶஶதி தஶி ஶுஶம் ஶஶிஶெந
 பஶுஶொஶாநஶ்ஶா ஶுஶா" | ஐஶம் வொ பந ஹிஶ்ஶெ, ஶுஶஸுஶுஶயொ
 ஶரியஸஶம்;- "யாயம் தஶ்ஶா பொநொஶஶிகா நஶிராமஸஶஶதா தசு
 தசுஶிநஶி, ஶெய்யுஶீஶ;- காஜதஶ்ஶா ஶவதஶ்ஶா ஶிஶவதஶ்ஶா" | ஐஶம்
 வொ பந ஹிஶ்ஶெ, ஶுஶநிரொயொ ஶரியஸஶம்;- யொ தஶ்ஶாயெவ
 தஶ்ஶாய ஶஶெஸெஶிராமநிரொயொ ஶாமொ பஶிநிஸுஶொ ஶுஶி
 ஶநாமயொ | ஐஶம் வொ பந ஹிஶ்ஶெ, ஶுஶநிரொயொஶிஶி பஶிபஶா

ബ്രഹ്മുനാ വാ ക്രൈവതി വാ ത്രൈകുലിനി" | തുവതിതാനം ദൈവാനം ഡുഷ്ടം
 ഡുഷ്ടാ പാരതിജിതവസവതീ ദൈവാ ഡുഷ്ടമനുഷ്ഠാവേഡുഃ;- "ഈതം
 ഹവതാ ബാരാണസിയം ഇതിപതന്ദ്ര മിമദായേ സമുതാരം ധനുഷ്ഠം
 പവതീതം സുപതിവതീയം ഡുഷ്ടന്ദ്ര വാ ബ്രാഹ്മണ്യന്ദ്ര വാ ദൈവന്ദ്ര വാ
 ദാരന്ദ്ര വാ ബ്രഹ്മുനാ വാ ക്രൈവതി വാ ത്രൈകുലിനി" |
 പാരതിജിതവസവതീനം ദൈവാനം ഡുഷ്ടം ഡുഷ്ടാ ബ്രഹ്മുകായികാ ദൈവാ
 ഡുഷ്ടമനുഷ്ഠാവേഡുഃ;- "ഈതം ഹവതാ ബാരാണസിയം ഇതിപതന്ദ്ര
 മിമദായേ സമുതാരം ധനുഷ്ഠം പവതീതം സുപതിവതീയം ഡുഷ്ടന്ദ്ര വാ
 ബ്രാഹ്മണ്യന്ദ്ര വാ ദൈവന്ദ്ര വാ ദാരന്ദ്ര വാ ബ്രഹ്മുനാ വാ ക്രൈവതി വാ
 ത്രൈകുലിനി" |

ഇതിഹ തന്ദ്ര വന്ദ്ര തന്ദ്ര മനുതന്ദ്ര യാവ ബ്രഹ്മുതൊകാ ഡുഷ്ടാ
 സുഗുണി | സധന്ദ്ര മസസഹസ്തീ ത്രൈകുലിനീ ഡുഷ്ടി ഡുഷ്ടി
 ഡുഷ്ടവേധി | സുപതിനോ മ ഉന്ദ്രന്ദ്ര ഹൈവൊ ത്രൈകു
 പാരന്ദ്രവേധി;- സതികുലിനീ ദൈവാനം ദൈവാനുഹവതി | സധ വൊ
 ഹവതാ മദാനം മദാന്ദ്രവേധി;- "സുഗുണി വത ത്രൈകുലിനീ, സുഗുണി
 വത ത്രൈകുലിനീ" | ഇതിഹിമം സുഗുണീതൊ ത്രൈകുലിനീ
 സുഗുണീത്രൈകുലിനീവ നാമം സഹൈവതി |

|| നമോ തസ്മൈ ഹവതൊ സരഹതൊ ഡുഷ്ടാഡുഷ്ടാ ||

சுயு-வ்யவஸ்திதா: ஸவ-ஸூ: வ்ரஜாவாரதிதா: சூயிதா-
சுநுதராம் ஸஜுஸ்தெயி: சூஸிஸூ: |

தஸூஜ் ஜாதவ்: வ்ரஜாவாரதிதா ஜஹா-ஜனூ ஜஹா-விஜா
ஜனூநுதர-ஜனூ ஸஜஸஜ-ஜனூ, ஸவ ஜுவ வ்ரஜஜந, ஸதூ
சூயிதா: | வ்ரஜாவாரதிதாயா: ஜனூ ஜனூ: |

தஜயா:

மதெ மதெ வாரமதெ வாரஸம்மதெ ஸாயி ஸூஹா |

ஐதி வ்ரஜாவாரதிதா-ஹூஜய: ஸஜாவ்: |

ஸவ்து தயாமதாயிஷ்டாந ஹுதய முஹ்யாது காரணுஜா யாரணீ

நகஸ்யுயிகாநாஃ ஸவ்துதயாமதாநாஃ | ஓம் ஹுவிஹவநவரெ வயநவயதி |
 ஸுரா ஸுரா யர யர | ஸவ்துதயாமதயாது யரெ பஜம் ஹவதி |
 ஜயவரெ ஶுஜெ | ஸூரதயாமதயஜுஶக்யவரவதந வஜெ
 ஸ்வையிஷ்டாநாஶாராஶுதெ | ஸவ்துதயாமதாயிஷ்டெ | ஸ்வைய
 ஸ்வைய ஸ்வையி ஸ்வையி ஸுயு ஸுயு | ஸம்ஸ்வையநி ஸம்ஸ்வைய
 | ஶம ஶம ஶமஹு ஸவ்தாவரணாநி | ஸவ்துபாபவிமதெ | ஹுரா
 ஹுரா ஸவ்துஸொகவிமதெ | ஸவ்துதயாமதஹுதயவஜீரணி | ஸம்ஹார
 ஸம்ஹார | ஸவ்துதயாமதமுஹ்யாரணீ ஶுஜெ | ஹுதெ ஸுஹுதெ |
 ஸவ்துதயாமதாயிஷ்டதயாது மஹெ ஸூஹா | ஸவ்யாயிஷ்டெ ஸூஹா
 | ஸவ்துதயாமதஹுதயாது ஶுஜெ ஸூஹா | ஸுபுரதிஷ்டதஸ்துபெ
 தயாமதாயிஷ்டெ ஹுரா ஹுரா ஹுலிம் ஹுலிம் ஸூஹா | ஓம்
 ஸவ்துதயாமதொஷ்டதயாது ஶுஜாணி ஸவ்துதயாமதஸயாது
 விஹுததாயிஷ்டெ ஹுலிம் ஹுலிம் ஸூஹா ||

சுபரிசிதாயு: யாரணீ

நகொ ஹமவதெ சுபரிசிதாயுஶுநாநஸுவிநிபகிததெஜொராஜாய
 தயாமதாயாஶுதெ ஸஜுஶுஸுஶாய, தஜுயா: ஓம் ஶுணுஜஹாஶுணு
 சுபரிசிதஶுணு சுபரிசிதாயுஶுணுஶுநாநஸம்ஹாரொபவிதெ, ஓம்
 ஸவ்துஸம்ஸூாரபரிஸுயஜுதெ மமணஸுஜுதெ ஶூஹாவபரிஸுயெ
 ஜஹாநயபரிவாரெ ஶூஹா.

ഉണ്ണൈ വിജയ ധാരണീ

നളോ ഹമവതെ ശ്വേ-ശ്വേകു പ്രതിവിശിഷ്ടായ ബുദ്ധായ ഹമവതെ | തദ്-
 യയാ റം വിശ്വായ വിശ്വായ | സുഖമേവ സുഖമേവ-സുഖമാസു ബുദ്ധാണ
 മതി മഹേവ ബുദ്ധാവ വിശ്വായ | സുഖമേവൈതം ച | സുഖമേവ വര വചന |
 സുഖമേവ-സുഖമേവൈതം ച | സുഖമേവൈതം ച | സുഖമേവൈതം ച |
 | ശ്വേ-ശ്വേകു പ്രതിവിശിഷ്ടായ ബുദ്ധായ ഹമവതെ | ഉണ്ണൈ വിജയ വിശ്വായ |
 സുഖമേവ-രശ്മി സുഖമേവൈതം ച | സുഖമേവ തയാമത-സുഖമേവൈതം ച |
 പാരമിതാ പരിപരണി | സുഖമേവ തയാമത ഹൃദയ-സുഖമേവൈതം ച |
 ചൈത-ഈവൈ | വജ-കായ സുഖമേവൈതം ച | സുഖമേവ-സുഖമേവൈതം
 ച | പരി-വിശ്വായ | പ്രതി-നിവത്യ-സുഖമേവൈതം ച |
 സുഖമേവ-സുഖമേവൈതം ച | ചൈത-സുഖമേവൈതം ച | തയാമത ഹൃദയ
 പരിശ്വായ | വിശ്വായ ബുദ്ധി ശ്വായ | ജയ ജയ വിജയ വിജയ ബുദ്ധി ബുദ്ധി |
 സുഖമേവ ബുദ്ധ-സുഖമേവൈതം ച | വജ-വജ-മഹൈ വജ-ഈവൈതം ച
 ശ്വായ | സുഖമേവ സുഖമേവൈതം ച | കായ പരി-വിശ്വായ | സുഖമേവ മതി
 പരിശ്വായ | സുഖമേവ തയാമതാസ് ച | സുഖമേവ-സുഖമേവൈതം ച | സുഖമേവ
 തയാമത സുഖമേവ-സുഖമേവൈതം ച | ബുദ്ധി ബുദ്ധി വിബുദ്ധി വിബുദ്ധി
 | ബുദ്ധി ബുദ്ധി വിബുദ്ധി വിബുദ്ധി | സുഖമേവ പരിശ്വായ |
 സുഖമേവ തയാമത ഹൃദയ-സുഖമേവൈതം ച | ചൈത-ഈവൈ ബുദ്ധി ||

|| നളോ ബുദ്ധായ | നളോ യജ്ഞായ | നളഃ സുഖായ ||



യെ യജ്ഞാ ഹൈതം പ്രഹവാ
 ഹൈതം തൈതം തയാമതൈതം ഹൃദയൈതം
 തൈതം ച യൈ നിരോധ
 ഹൈതം വാജീ ചൈതസുഖായഃ

ബ്രഹ്മവീര്യരോഷ്ട്ര ഘോഷരശാസീം സുജ്ഞിതിം വജ്രിതിം ചമധതിവിം
 ജ്ഞയുതിവിം സുജ്ഞതീധതിവിം സാകാരിതിവിം ബ്രഹ്മവതിതിവിം
 പാണുഷ്ടിതിവിം ച്രാവിചതിവിം കീരാതതിവിം ചാകുഷ്ണുതിവിം ഉഗ്രതിവിം
 ഡംബുതിവിം സുന്ദരതിവിം സുവജ്രധുതിവിം ഉരജതിവിം
 വാഷ്ടിതിവിം നതിവിം യുജിതിവിം ഹൃണിതിവിം ചയാകുന്ദരവിശ്വരതിവിം
 ഘോഷിതിവിം ദൈവതിവിം നാമതിവിം ധകുന്ദതിവിം ഗന്ധവിതിവിം
 കീന്ദരതിവിം ചന്ദ്രോരഗതിവിം സുസുന്ദരതിവിം ഗന്ധവിതിവിം ചമചക്രതിവിം
 വായസുന്ദരതിവിം ഗോളദൈവതിവിം സുന്ദരകുന്ദദൈവതിവിം
 ഉത്തരകുന്ദാഭിതിവിം സുന്ദരഗോളാഭിതിവിം പരിവൃവിദൈവതിവിം
 ഉത്തരകുന്ദതിവിം നികുന്ദതിവിം വികുന്ദതിവിം വൃകുന്ദതിവിം
 സാമരതിവിം വജ്രതിവിം യെവദ്രതിയെവതിവിം സുന്ദരതിവിം
 ശാശ്വതതിവിം ഗന്ധനവതിവിം ഉത്തരവതിവിം
 നികുന്ദതിവിം പാദതിവിതതിവിം ചിരകുന്ദദൈവതിവിം
 ധവലദൈവതിവിം ചയാസുന്ദരതിവിം
 സുന്ദരഗന്ധതിവിം വിജ്ഞാനുന്ദരവിശിഷ്ടതിവിം
 ജ്ഞിതദൈവതിവിം സുന്ദരദൈവതിവിം
 ഗന്ധദൈവതിവിം സുന്ദരദൈവതിവിം സുന്ദരദൈവതിവിം
 സുന്ദരദൈവതിവിം

| തിവിശാസാസംചര്യനപരിവതയാ ഉഗ്രഃ |
 || യതിതവിശ്വരഃ ||



It is a scriptural evidence by the Buddha
 in his various sutras