

# BRAHMI AKSHARAS AND THE ALPHABET

Sai Venkatesh Balasubramanian

Most of the alphabet systems used in the world as of today can be traced to either of two scripts - the Brahmi script of India, and the Phoenician script of the Middle East. Naturally, it has always been a topic of interest to researchers to see if the two may be related to each other in some manner.

Brahmi script in its exclusivity has been traced to Ashokan age edicts from 5th century BC. On this basis, among many theories proposed for the origin of Brahmi, was the hypothesis by Buhler, Falk and others, that the Phoenician-Aramaic alphabet might have been brought into India as Brahmi. The evidence here is similarity with in letters between Brahmi and Aramaic scripts. [See [https://en.wikipedia.org/wiki/Brahmi\\_script](https://en.wikipedia.org/wiki/Brahmi_script) with cited references]

However, writing has been in India earlier than that, most notably the Indus script. Among a collection of more than 500 characters in this script, the 50 Brahmi letters can clearly be spotted. This is the theory by Marshall, Kak, Feuerstein, Frawley and others, that Brahmi is derived from the Indus Script.

I had earlier proved this theory, by publishing the results of feature wise comparison between the Brahmi, Indus and Aramaic scripts, and the Brahmi were found to be significantly closer to the Indus, rather than the Aramaic alphabet. Brahmi included in or derived from Indus makes one point clear: it is older than the Aramaic alphabet, since Indus script is dated to 3500BC, whereas even the oldest source of western writing ie, the Egyptian Hieroglyphics only go back as far as 3200BC.

If this is the case, how does one explain the similarity between Brahmi and Aramaic? It surely isn't coincidence, and this article explores the connection, building upon few facts from my earlier articles, which are briefly outlined here: [See <http://vixra.org/abs/1808.0115> for full details with references]

1. Vedic language is the origin of all languages in the world, including Sanskrit, Tamil and Hebrew. This was a statement made by Mahaperiyava Kanchi Shankaracharya to a group of researchers on the subject. He also went on to prove how Vedic phonemes or Aksharas transformed and mutated into multiple forms worldwide. Another statement of Mahaperiyava records that the Adam and Eve of Genesis is a reproduction of the Vedic narrative of Atma and Jiva, even the names being derived therein.
2. In the subcontinent, as six languages, including Tamil grew out of the Vedic culture, people started losing identity and connection with Vedas and their information. However, the sages present in this time were very alert and aware of this fact, since they were regularly reciting the Vedas which had within them error correction against transformations and mispronunciations using rules of Shiksha and Chandas.

Consequently, sages noted the growing difference between Vedic recitations and the 6 spoken languages, and knew that this trend would result in losing the Vedas altogether. For this reason, they distilled the Vedic language and created what would be known as Sanskrit. As the very name Kṛit indicated, it is a well created, synthesized language, taking vocabulary from the Vedic language. This is why Mahaperiyava said that Sanskrit too was a derivative of Vedic language.

3. Apart from the Brahmins who were entrusted with reciting Vedas, Sanskrit was also used as a link language. Kings who learnt from sages in Gurukulas learnt Sanskrit. This was the lingua franca used between regions and cultures in military and trade contexts.
4. India from ancient history was always well known for its resource richness, and was always a hotspot for trade. However, this would largely be dictated by India's location and borders. Throughout the north and East were the impenetrable Himalayas. Most of the south was a peninsula, bordered by seas, and the Indian Ocean which was known for its turbulence. This only left the northwest, which was plain land and the Indus river, and this was the gateway for trade, with regions in central Asia and Europe. These names are mentioned in Mahabharata - Afghanistan and Kandahar as Gandhara, Persia as Pahlava, Baluchistan as Rishika, Bactria as Bahlika, Xinjiang and Xion as Huna, Saka as Scythia, and Yavana as Ionian Greece and Anatolia.
5. Since Sanskrit was the communication language, and since there were frequent interactions between India and these regions, there was a prevalence of Sanskrit literacy among these regions. But side by side, the Vedic language was also evolving into the regional languages in those regions. Thus, we see Sanskrit as a key source of influence in this development of languages. As a result, we see the languages such as Armenian, Persian, Tocharian, Greek and Anatolian, all grouped linguistically as the Indo European languages, because of the similarities with Sanskrit.
6. The next stage in history is the Indus Valley Civilization, whose artefacts are available starting around 3300BC. There are stark differences between the Kuru and Indus cultures. First, Kuru, descending from Vedic culture, abided in preferences to minimal materialism. Construction was made often using mud, wood and straw, which would easily disintegrate into nature. Even weapons of war involved more usage of energy vibration rather than material resources, for example Ashvathama invoking the Brahmastra using a blade of grass. However, one sees copious usage of stone and metal in the Indus culture. Thus this is a post Mahabharata offshoot culture characterised by more inclination towards materialism, which was also seen in other cultures in the same time period, such as Sumeria.
7. The Indus people were contemporary or successive to the Kuru culture. Thus, they mostly spoke Tamil along with Sanskrit as a lingua franca. But it is clearly seen that the Indus people traded with Sumeria, Mesopotamia and possibly Egypt - a feature we particularly do not see among the people of Mahabharata. We do not know what prompted this relation - Whether it was adventurous land and sea exploration, or climatic changes, or thirst for more money, or a more liberal outlook towards people who were called "Mlecchas".

8. The areas of West Asia such as Sumeria started civilizations as early as 5000 or 4000BC, and by the time the Indus Valley developed, these were flourishing with their own languages derived from Vedic. So the question is, in what language did the Indus people communicate to them? Certainly they couldn't use Sanskrit, since west Asia wasn't exposed to Sanskrit and the trade practices, unlike Greece or central Asia. It is this reason that prompted and fueled the development of Indus Script- a pictographic sign language of sorts used for trade with these regions. Of course, Brahmi Aksharas were Incorporated whenever names would be written. And since Sanskrit was close to useless in the context of West Asian trade, the pictographic symbols communicated the Dravidian language Tamil, just as many researchers such as Parpola had concluded.
9. From various studies, one understands unfavorable climatic changes occurred in the region, and this spelt doom to the Indus Valley Civilization. Once in its decline, the area became ripe for military conquest, especially being the gateway to the resource rich India. This attracted waves of invasions from Central Asia and Europe, which has been recorded very well through Y-DNA Haplogroups. Invasions continued over centuries, even until the times of Alexander. This section of history is well studied under the misnomer "Aryan Migration".

I had earlier written articles (<http://vixra.org/abs/1510.0484>,<http://vixra.org/abs/1601.0116>) which depicts results of a small scale cymatic experiment, proving a remarkable match between the sounds of Aksharas and corresponding Brahmi alphabet patterns. This would make Brahmi impossible to derive from any earlier script except the sounds of the Aksharas themselves.

In my earlier article (<http://vixra.org/abs/1808.0061>) I had written on how the 50 Aksharas had a fundamental connection to the Sri Yantra, in describing a functional map of the universe, and the concepts and meanings of each Akshara in this connection. This means that each of the 50 alphabets of Brahmi is laden with meaning, which is seen from the names of Akshara Devatas, as well as Avarana Devatas of Sri Yantra mapped to the Akshara. The related meanings can be seen in the very shapes of the Aksharas, which are in reality, the cymatic signatures made by the sounds themselves.

Thus, in summary, one understands that the Brahmi-Indus Script is older than any west Asian script, and that it has such depth in concept that it is not possible to derive Brahmi from anything but fundamental sound itself.

Then, how does one explain the connection between Brahmi and Aramaic-Phoenician alphabets that some researchers have shown? There is only one answer to this - the middle Eastern scripts have been derived from Brahmi.

Middle Eastern scripts have conventionally been traced to the Egyptian Hieroglyphics as their ultimate source, and one might wonder how to reconcile Brahmi with this. However, it isn't surprising, since the Indus Script was also a pictographic script, and much like the latter had the 50 Brahmi letters as its subset, the similar may be said of the Egyptian too.

There have been worldwide, writing systems evolved from pictograms, such as the Chinese, which exists to this day as pictographic, without any sort of phonetic alphabet. Why then, would the Egyptian writing system go contrary to such trend and transform to include phonetic characters rather than continue with pictographs? The reason most likely is external influence, by India, through trade. Indeed, Indus Valley artefacts have been found in Egypt, and active trade did go on between the two.

It is possible that there was some exchange of scholars and ideas from Egypt to India or vice versa, and through these, the Egyptians learnt of the phonetic system ie Brahmi used in the Indus Scripts. The practicality of this system in writing names etc must have been apparent, leading to the Egyptians adopting the script eventually, as a subset of the Egyptian Hieroglyphics. The Brahmi had close to 50 letters, however most middle Eastern languages have between 20 and 30 alphabets. Thus only the existent sounds, closest in pronunciation, were taken from the Brahmi set.

The Vedas had staunch rules of pronunciation such as Shiksha, Chandas etc, as well as great respect given to the shapes of the scripts, which were often inscribed in Yantras etc. Thus, when this knowledge was carried over to Egypt, these factors, ie sound and shape were regarded as paramount, needed to be preserved. Liberty could be taken though, with respect to meaning. Further, as the script evolved to Phoenician, Aramaic and Hebrew, the spiritual wisdom of these letters were carried forward, and formed a major part of Judaic mysticism. [See <http://www.walkingkabbalah.com/hebrew-alphabet-letter-meanings/>]

For example, the second alphabet Beth, seen as Phoenician , Aramaic , and Hebrew , all derive from the Egyptian Hieroglyphic  for a house, which further traces back to Brahmi , which is the Ba letter defined by Akshara Devata Bandhini. The meaning of Bandhini is to capture, imprison, enclose or contain - the same meaning implied by house.

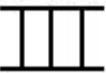
The meaning of the alphabets are not always physically explicit, and are often symbolisms alluding to subtler and more abstract concepts, and these are beautifully explained and captured in Jewish mystic understanding. For example, the sixth alphabet, Vav seen as , , , derived from , represents a hook or peg. The real meaning of the letter, is the extension, particularly of Divine Grace, toward mankind, and a tall standing peg is only a pictorial approximation of this idea. The Brahmi source for this letter is Va , and the Akshara Devata is Varada, representing the concept of Divine Grace or Vara.

From these examples one can see how Egyptians integrated the Brahmi letters from India, into their hieroglyphics. First, the Brahmi letters corresponding to the 22 Egyptian phonemes were spotted. Next, the meaning of the Brahmi Akshara Devata is studied, and the word closest in meaning containing the concerned phoneme was chosen. Assuming a meagre 2200 words in a language also, one would end up with as many as 100 words on average starting with each letter. Thus, finding one among the 100, that would give closest meaning, wouldn't be a challenge. Since the Akshara Devata meanings are reinforced in the very shape of the Aksharas, they could easily be adopted as pictographs for the chosen Egyptian words.

In the above example, the concept depicted by Va, ie Divine Grace, was represented by the word Vav for peg, since it could be taken pictorially as an extension of God's grace into Earth. The shape of Va , only reinforced the meaning of Divine Grace, since it represented a shower drop falling from the skies, as blessing from God, Va known very well in sanskrit as Water or Jala Bija. This vertical fall, seen as the vertical line, lends itself conveniently to describing the peg, in Egyptian, with the same image turned upside down as .

The following Table gives a description of the correspondences for all 22 alphabets as used in the Hebrew Bible, with their meanings, approximate and subtle.

Phoen.	Aram.	Hebrew	Egyptian	Brahmi	Meaning
Ⲁ A	Ⲁ	א	 Aleph - Ox Head	ॐ A - Amrutha	God as Alakh- ultimate origin, as supreme Creative power, represented by head.
Ⲁ B	Ⲁ	ב	 Beth - House	□ Ba - Bandhini	Bandhini means to enclose, contain, life contained within body.
Ⲁ G	Ⲁ	ג	 Gimel - Throwing Stick	∧ Ga - Gayathri Dhumra	Pervading nature of Dhumra (smoke) indicates mobility and movement. 2 Lines in Gimel also show feet.
Ⲁ D	Ⲁ	ד	 Daleth - Door	⤴ Da - Dakshayani	Daksha is skill of spiritual progress, opening doors (Dvara) of heaven.

𐌆 H	𐌆	𐌆	 He - Man Prays	𐌆 Ha - Hamsavathi	Hamsa is primordial Chidakasha or God, as Ajapa, the breath chant. He represents breath.
𐌚 V	𐌚	𐌚	 Vav - Hook, Peg	𐌚 Va - Varadha	Vara is grace of God. Extension pictorially shown as peg.
𐌗 Z	𐌗	𐌗	 Zayin - Axe	𐌗 Ja - Jaya Bhogada	Two curves represent swords. Victory over obstacles implied. Same concept with axe.
𐌘 X	𐌘	𐌘	 Heh - Fence	𐌘 Ah - Akshara	Visarga Ah followed by Ka gives guttural sound of Heh. Heh means indestructible soul, as in A+kshara.
𐌛 TH	𐌛	𐌛	 Teth - Wheel	𐌛 Tha - Sthanvi Neelakanta	Represents purifying nature (removing poison etc is Neelakanta). Represents eternity - restore to primordial purity.
𐌜 I	𐌜	𐌜	 Yod - Arm	𐌜 Ya - Yashasvini	Ya is Vayu Bija, represents fundamental life force - foundation for life and creation - the Divine Spark that is Yod.
𐌝 K	𐌝	𐌝	 Kaph - Palm	𐌝 Ka - Kalaratri Bhutavinyasini	Bhutavinyasini is concentration/convergence of elements, or origin from where all diverges. Cupped palm denotes receiving, concentrating in one place.
𐌞 L	𐌞	𐌞	 Lamed - Goad	𐌞 La - Lamboshti	Lamba meaning length, to rise high from ground, where La is Prithvi Bija. Represents Jnana or wisdom, symbolised by Ankusha or goad.

מ M	מ	מ	 Mim - Water	מ Ma - Mahamaya	Mahamaya is fundamental creative state, the primordial waters. Open and closed Ma/Mim represent liberation and delusion respectively.
נ N	נ	נ	 Nun - Snake	נ Na - Narya Anantha Shakti	Nun symbol as snake or sprout indicates growth. Anantha is infinite indicating expansion, growth aspect.
ש Sh	ש	ש	 Samekh - Fish	ש Shha - Shhanda Anukriya	Anukriya means supportive, which is the real meaning of Samekh. Support from God to rise.
א A	א	א	 'Ayin - Eye	א Ai - Aishwaryatmika	Aim is Saraswathi Bija - responsible for knowledge. Same is represented by the eye.
פ P	פ	פ	 Pe - Mouth	פ Pa - Parvati Icchashakti	Iccha is fundamental Divine Will as Life, whose essence is speech - "Word Soul".
צ C	צ	צ	 Tsade - Plant	צ Cha - Chamunda Sushuma	Chamunda is destruction, negation of activity etc. Tsade means to hunt down.
ק Q	ק	ק	 Qoph - Monkey	ק Kha - Khandita Kadyothini	Khandita means separation or distinction - necessity to differentiate real from unreal to rise from monkey - animalistic level to God.
ר R	ר	ר	 Resh - Head	ר Ra - Raktha	Ra is Agni Bija, representing Jnana, Jyotirlinga etc - fundamental state of existence - seen as head

W S	𑀓	𑀔	𑀕 Shin - Bow	𑀖 Sha - Shridevi Mangalagauri	Shin represents bringing of three Gunas together. Breaking down large obstacles through sheer determination. This transcendence is Sridevi.
X T	𑀗	𑀘	𑀙 Taw - Mark	𑀚 Tha - Thamasya	Thamasya means darkness, inertness, night, as the end of day, referring to end of all activity, symbolised with a mark - Taw, until next cycle starts.

Thus, one can see that the Brahmi Aksharas were taken and adopted into the Egyptian Hieroglyphics - in shape, sound and meaning, to form a phonetic subset, which later evolved into many alphabets such as Phoenician, Aramaic, Hebrew, Arabic, Greek and Latin. One can also see the importance and significance given to these Aksharas in Abrahamic religion, because of the concepts they represented. On this basis one can understand that phonetic based writing systems all around the world, can be traced back to a single alphabet source - Brahmi, and this in turn traces back to the cymatic patterns of the phonemes themselves.