

To: UTC

L2/09-404

From: Peter Scharf (forwarded from Deborah Anderson)

RE: Feedback on various documents on Vedic from Peter Scharf

Date: 2 November 2009

Below is feedback from Peter Scharf regarding a number of documents by S. Sharma that touch on Vedic and Sanskrit topics, namely (1) L2/09-340, (2) L2/09-342, (3) L2/09-343, and (4) L2/09-344.

**1. L2/09-340 Request for change of annotation of 0951 Devanagari Stress Sign Udatta by Shriramana Sharma**

Shriramana Sharma objects to the comment on 0951 "mostly used for Rigvedic Svarita, with rare use for Yajurvedic udatta" and suggested the following instead

0951 DEVANAGARI STRESS SIGN UDATTA

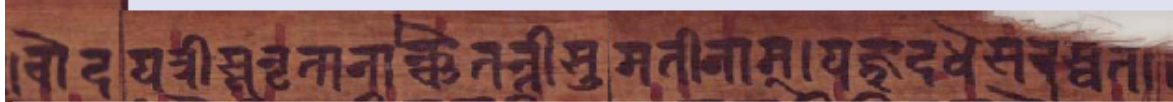
\* mostly used for svarita with rare use for Rigvedic udatta

because Kashmiri Rgveda khila verses (as evidenced by Everson and Scharf, n3366, figure 3b) used the vertical stroke above for udatta.

Sharma is absolutely correct that Kashmiri Rgveda Kila use the vertical stroke above. He is mistaken in his conclusion that Yajurveda does not use it, however. The attached (slide from Scharf, Peter. 2007. "Vedic accent: Underlying versus surface," presented at the Fourth Vedic Workshop, Austin, TX, 25 May 2007) shows a line of a Kashmiri birch bark ms. of the Śuklayajurveda Madyandina Samhita, its exact transcription in Devanagari and Roman, and the same text as it occurs in the Śākalasaṃhitā of the R̥gveda 1.3.11 in Devanāgarī and Roman. The vertical red stroke above in the ms. corresponds to the udātta marked with a acute accent mark in Roman.

## VS versus RV Romanization

VS 20.85



चोदयत्री सूनुतानान्चेतन्ती सुमतीनाम् यज्ञं दधे सरस्वती  
*codiyatrī sūnūtānāṃ cētantī sumatīnām . yajñām dadhe sárasvatī*

RV 1.3.11

चोदियत्री सूनुतानां चेतन्ती सुमतीनाम् यज्ञं दधे सरस्वती  
*codiyatrī sūnūtānām cētantī sumatīnām . yajñām dadhe sárasvatī*

Therefore, Kashmiri mss. of Sukla Yajurveda Madhyandina samhita use it too, as do both the Kāṭhaka and Maitrāyaṇī traditions of Kṛṣṇayajurveda and the Paippalāda saṃhitā of Atharvaveda. Michael and I wanted to phrase the comment in a way that stated its use mostly for svarita but also for Kashmiri udatta.

Objections were raised (by an esteemed UTC member) on political grounds for using the word 'Kashmiri', and reservations were expressed (by our Indian colleagues) that mss. of Maitrāyaṇī saṃhitā that utilized the same notation system might be found in other regions.

In my opinion we should base the comment on the current information and should not allow political issues to interfere with scientific evidence. So I would prefer to phrase the comment on 0951 as follows:

"used for svarita in the predominant system of notation of Vedic accent, for udatta in the Kashmiri system."

or if that is too long and too contentious, the following will suffice:

"mostly used for svarita with rare use for udatta"

The latter is simple, short, non-contentious, indubitably true and should satisfy everyone.

## **2. L2/09-342 Misrepresentation in Unicode of characters related to the Sanskrit sounds Jihvamuliya and Upadhmaniya by Shriramana Sharma**

The sounds Jihvāmūliya and upadhmanīya indeed do occur in ordinary Sanskrit as described by Pāṇini, as Shriramana Sharma has pointed out. The signs for them occur in editions of Pāṇini's grammar and its commentaries wherever the relevant sūtra 8.3.37 is discussed. The signs for these sounds predominantly occur written and printed in Vedic texts but do not generally appear written in ordinary Sanskrit texts. I would support removing 'Vedic' and 'vaidika' from its name and note but also see no necessity to do so since the Unicode names accord with their general use.

The ardhavisarga indeed is none other than a signifier of jhivāmūliya and upadhmanīya. (It is not a tone but a sign.)

As signs for phonetic elements, they should have the character property 'letter' as Sharma points out.

The X, as well as the X between horizontal lines, is a graphic variant of an upside down carot above a carot, which is itself a graphic variant of a breve sign above an upside down breve sign. That is, the X may be separated by a gap between its upper half and lower half and each of these halves may be angular or curved, as shown here:



The question is open to debate whether such variations are proper to different scripts or are found also within scripts. More evidence would need to be gathered to answer this question. What is crucial,

however, is that every Indic script that will be used to represent the phonetics of Vedic texts accurately needs one character for jihvāmūliya and another for upadhmāniya. Whether there is a set of these for each Indic script, or one set of 'Vedic' characters for all Indic scripts is equal as far as I'm concerned. Parsimony opted for encoding one set for all and repurposing the existing Kannada codes for this purpose.

It is true that the same shape is frequently used for both jihvāmūliya and upadhmāniya.

### **3. L2/09-343 Request for encoding 1CF3 ROTATED ARDHAVISARGA by Shriramana Sharma**

I have no objection to encoding what Shriramana Sharma calls a "rotated ardhavisarga" except that it is just another graphic variant of either (or both) jihvāmūliya and upadhmāniya, just as ardhavisarga itself is. (X separated and rounded horizontally as opposed to vertically as described under 2 above.)

I fully agree with Sharma that none of these characters (jihvāmūliya, upadhmāniya, ardhavisarga, or rotated ardhavisarga) should be combining characters or modifying characters; they are independent signs for consonantal sounds. Only their line-breaking properties need be restricted

### **4. L2/09-344 Request for encoding 1CF4 VEDIC TONE CANDRA ABOVE by Shriramana Sharma**

I fully agree with Sharma's proposal for encoding 1CF4 VEDIC TONE CANDRA ABOVE

One might consider calling it "vedic tone svarita candra above" since Sharma writes, "This Vedic accent is consistently used for the svarita in books of the Yajur Veda printed in the Grantha script"