

## VedicRevisions2008Jan14.rtf

Revisions to N3366 = L2/07-343  
(to which page numbers refer)

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### Summary

Principal additions include evidence that three characters proposed in n3366 are of indigenous Indian origin. These characters are the following:

1. VEDIC TONE RIGVEDIC KASHMIRI INDEPENDENT SVARITA sec. 3, p. 3
2. VEDIC TONE YAJURVEDIC AGGRAVATED INDEPENDENT SVARITA SCHROEDER sec. 5.1, p. 7
3. DEVANAGARI SIGN INVERTED CANDRABINDU sec. 8, p. 9

Additional evidence is also supplied for a fourth character:

4. VEDIC TONE YAJURVEDIC KATHAKA INDEPENDENT SVARITA sec. 5.1, p. 6

### Additions and modifications

p. 13 at the end of the Bibliography, is added

"Witzel, Michael. 2004. *Kāṭhaka Āraṇyaka: Critical edition with a translation into German and an introduction*. Cambridge, Mass.: The Department of Sanskrit and Indian Studies, Harvard University; distributed by Harvard University Press."

p. 14

figure 3

VEDIC TONE RIGVEDIC KASHMIRI INDEPENDENT SVARITA

At the end of the paragraph, diacritics have been inserted in the words Rgveda Khilani (as in the same two lines above) and set in *italics*. Then the following has been added:

"Witzel (2004: xxiv) describes and illustrates the character in the bottom line of figure 3e.

Figure 3f shows circled two examples of the character in Śāradā script in the Tübingen University Library manuscript M.a.I. 396, folio 339b. A transliteration of the passage, with low pitch indicated by a horizontal underscore and svarita by a grave accent mark, is as follows: *vīryèṇa vyàrdhayāmī...* Figure 3g shows three additional examples of the character circled on the same page in the same manuscript. A transliteration of the relevant portions of the lines are as follows: line 1: *saivānaṁ vīryèṇa ...*; line 2: *...vīryèṇa vyàrdhayāmītyā...* "

## Introduction

The archaisms mentioned above have not yet been normalized in the present edition, according to Vedic or Classical norms; instead, they appear in the form met with in the manuscript. However, in addition to sentence punctuation, the Avagraha has been introduced as a reading aid. It appears only three times in this manuscript.

The accentuation system of the Kāthā has not been reproduced in the edition, but normalized in the usual fashion. In the annotations and variant readings, however, every accent sign has been noted when necessary for understanding the passage. -- The designation of the accents in the manuscript corresponds exactly to those of accented sections of KS, found in the various Ṛcakas: Anudatta = , a perpendicular stroke under the respective Akṣara, Udatta = ' a perpendicular stroke above the respective Akṣara, dependent Svarita = . a dot below the Akṣara, independent Svarita before accented syllable = a hook ~ under the Akṣara; however, without exception, a hook ~ on top of the Akṣara before an unaccented syllable.<sup>66</sup> <XI>

Inserted as figure 3e is the above image from file:  
WitzelKAKashmirAccentsDefinepxxiv.tif



Inserted as figure 3f is the above image from file: MaI396f339bRVKashIndSvarCircled.tif



Inserted as figure 3g is the above image from file:  
MaI396f339bThreeRVKashIndSvarCircled.tif

Remark: Although the shape of the character in Devanāgarī is an umbrella handle while in Śāradā it is a circumflex with a long right hand descending line or perhaps the upper left hand corner of a wide rectangle, we consider this to be a cross-script variant of a Vedic character and evidence for its indigenous Indian origin. Śāradā script is more angular than Devanāgarī. The character was not fabricated by Sontakke and Scheftelowitz for their editions of the *Ṛgveda Khilāni*, previously furnished as evidence for the character.

A character-level distinction is made between similar shapes of the lower left hand corner of a rectangle (vedic tone yajurvedic independent svarita 1CD6) and an umbrella handle (vedic tone yajurvedic kathaka independent svarita 1CD8) in the marking of Yajurvedic independent svaritas (sec. 5.1, p. 6), however, because the distinction serves to differentiate the Mādhyandina recension of the Śuklayajurveda and the Kāthaka recension of the Kṛṣṇayajurveda respectively, both in Devanāgarī script.

p. 21

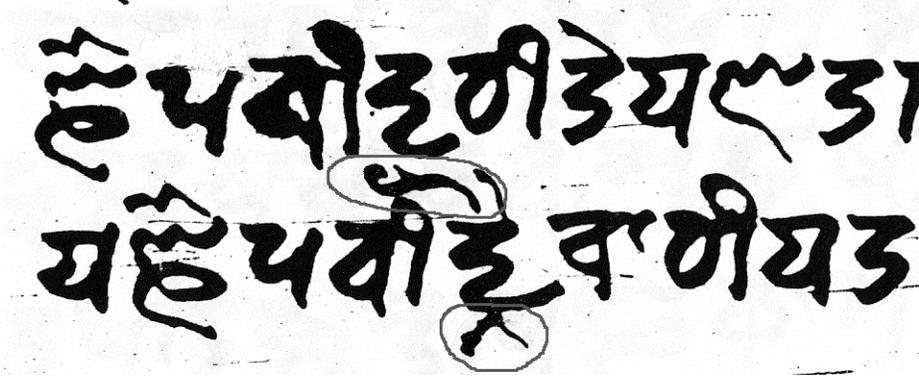
figure 5.1B

VEDIC TONE YAJURVEDIC KATHAKA INDEPENDENT SVARITA

At the end of the paragraph, the following has been added:

"Figure 5.1Bc shows delineated in the top circle the character in Śāradā script in the Hifzur-Rahaman Ricaka manuscript, a copy of which is in the Panjab University Library in Lahore, ms #6607, folio 48b. The passage is transliterated as follows: line 1:

(*ya*)*jñopavītyàdhīte yajata...*; line 2: *yajñopavītyèvādhīyata...* The character indicates the svarita in the syllable *tyà*, which is followed by the low-pitched syllable *dhī*, in line 1. Figure 5.1Bd shows another example of the character in Śāradā script circled in Tübingen University Library ms. Tübingen 6 = M.a.I. 401, folio 22a. The passage transliterates *om bhūrbhuvassvāḥ tatsa...*"



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Inserted as figure 5.1Bd is the image above from file: T6f22aYVKathIndSvarCircled.tif

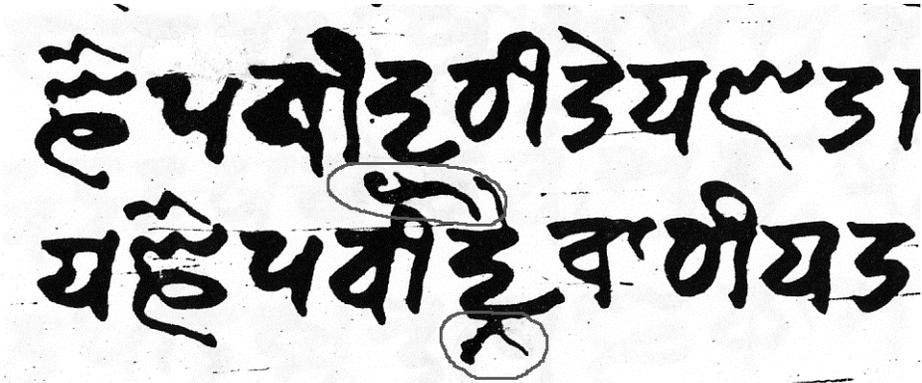
p. 23

figure 5.11

VEDIC TONE YAJURVEDIC AGGRAVATED INDEPENDENT SVARITA SCHROEDER

Before "VEDIC TONE" insert "Figure 5.1Ia shows". At the end of the paragraph, the following has been added:

"Witzel (2004: xxiv) describes and illustrates the character at the right hand side of the third line from the bottom of figure 3e. Figure 5.1Ib shows delineated in the circle at the bottom the character in Śāradā script in the Hifz-ur-Rahaman Ricaka manuscript, a copy of which is in the Panjab University Library in Lahore, ms #6607, folio 48b. The passage is transliterated as follows: line 1: (*ya*)*jñopavītyàdhīte yajata...*; line 2: *yajñopavītyèvādhīyata...* The character indicates the aggravated independent svarita over the syllable *tyè*, which is followed by the high-pitched syllable *vā*, in line 2. Figure 5.1Ic shows another example of the character in Śāradā script circled in Tübingen University Library ms. Tübingen 6 = M.a.I. 401, folio 22b. The passage transliterates *nīrjīvasyētāsye...*" The character indicates the aggravated independent svarita over the syllable *syè* which is followed by the high-pitched syllable *tā*.



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p. 25

DEVANAGARI SIGN INVERTED CANDRABINDU

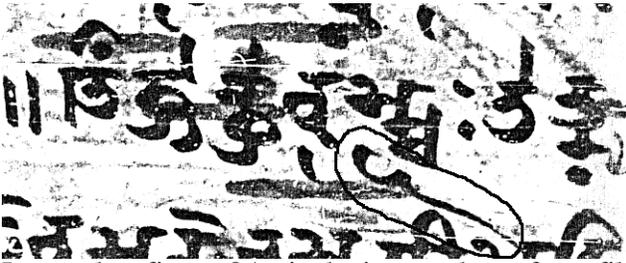
figure 8A

Before "DEVANAGARI SIGN" has been inserted "Figure 8Aa shows". At the end of the paragraph, the following has been added:

Figure 8Ab shows the character in Śāradā script circled in the Tübingen University Library, ms M.a.I. 396, folio 342a. The passage is transliterated, with low pitch indicated by a horizontal underscore and svarita by a grave accent mark, as follows: *sāraghān̄ sām̄bhariṣyāmī...* Figure 8Ac shows another example of the character in Śāradā script circled in Tübingen University Library ms. Tübingen 6 = M.a.I. 401, folio 22a. The passage transliterates *om̄ bhūrbhuvassvāḥ tatsa...* The character indicates nasalization in the syllable *om̄*.



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Inserted as figure 8Ac is the image above from file: T6f22aYVKathIndSvarCircled.tif

## Acknowledgments

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