

Editorial updates for Vedic characters

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L2/15-164

Note 1: Consult the glossary at the end of this document for Samavedic technical terms.

Note 2: Samavedic notations for Grantha have been documented in L2/09-372 pp 14 and 15.

Note 3: In this document, “the proposal” refers to L2/07-343 N3366, esp. pp 5 and 6 thereof.

§1. Informative aliases in the Vedic Extensions block

1CD0 ॐ VEDIC TONE KARSHANA

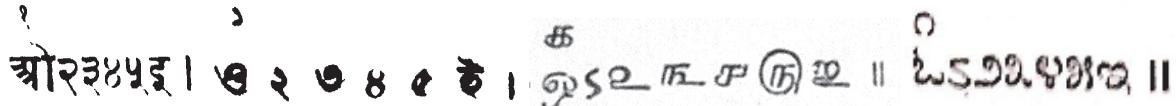
Replace: saamasvara karshanna **By:** saamagaana aayata shruti

Other: add annotation “character name is an error; this does not denote karshana”

Rationale:

The proposal claimed that this written form denotes a *karṣaṇa*. It also claimed that this sometimes denotes a *namana* and “occasionally” *prañata*. However, none of the attestations for this character given in the proposal or seen in the many publications in multiple scripts we have examined so far correspond to *karṣaṇa*, *namana* or *prañata*.

Karṣaṇa is denoted not by this character but by a descending series of digits on the mainline. For example the *karṣaṇa* in *sāman* 284-1 is shown below:



As for *namana*, we have only seen it denoted by an S-like shape (as in A8F1 COMBINING DEVANAGARI SIGN AVAGRAHA) in scripts such as Devanagari, Bengali and Tulu-Tigalari (see L2/15-162) or by the script-specific letter NA as in Devanagari (see the proposal p 6 and 18) and Grantha (see L2/09-372 p 15 and also L2/15-163). Nowhere is the use of the present character for *namana* seen. Finally, *prañata* is not marked at all but inferred from context.

In fact, the given shape is recognized by Samavedic scholars only as denoting an *āyata śruti*. As such, the very name of the character is in error. However, I am not sure if this is the kind of error that warrants a *normative* alias. If it is warranted, the term VEDIC SIGN AYATA SHRUTI is appropriate. If not, at the very least the *informative* alias should be corrected. In either case an annotation documenting the error should be added.

1CD1 VEDIC TONE SHARA

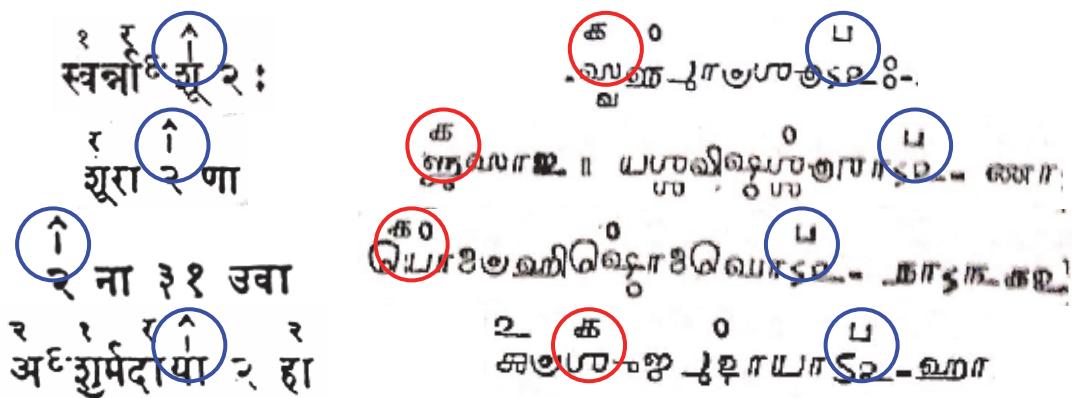
Remove: <the entire alias reading “vaidika svarita uurdhva shara”>

Other: annotate as “denotes Samavedic diipta shruti”; cross-ref 1CE1 and 1CF4

Rationale:

The character does not denote a svarita. The remaining words “uurdhva shara” mean “upright arrow” which is already clear from the formal character name.

Further, the proposal claimed that this character “is used in *Sāmagāna* to mark skipping (*atikrama*), usually ... from *kruṣṭa* to *dvitiya*” i.e. skipping the *prathama svara*. However, the attestations provided in the proposal and in the Gol’s L2/08-043 p 61 are in fact that of a *dīpta śruti* from the *Mahānāmnī Sāman-s* on *Rc-s* 642, 644, 645 and 648 as can be known by comparing with Grantha which marks *dīpta śruti* by a square cup:



The *krusṭa svara* only ever occurs in two *sāman*-s: 284-2 and 381-1. So the 1 here (circled in red) in these *sāman*-s denotes a *prathama svara* which continues to the syllables marked by the shara in Devanagari and square cup in Grantha and so there is no *atikrama* here.

1CD4 ☺ VEDIC SIGN YAJURVEDIC MIDLINE SVARITA

Add: vaidika svarita madhyarekhaa

Rationale: This is missing an alias. Further, the alias “vaidika madhyarekhaa” (“vedic central line”) of 1CE2 is over-applicable to this and so there has to be a distinction.

1CD8 ☽ VEDIC TONE CANDRA BELOW

Replace: adho'rdha vakra **By:** adhah chandra

Rationale: The current wording means “half-bent below”. This does not clearly describe the shape. The proposed wording means “crescent below”. Compare the alias “upari chandra” (“crescent above”) we propose below for 1CF4.

1CE0 ☂ VEDIC TONE RIGVEDIC KASHMIRI INDEPENDENT SVARITA

Replace: *uurdhva* vakra rekhaa **By:** *svarita upari* vakra rekhaa

Rationale: This denotes a svarita. Next, “uurdhva” means “upright” which does not describe the shape, but “upari” means “above” which does. Also, compare the alias “*svarita adho* vakra rekhaa” of the inverted form below i.e. 1CD7 ☃ where “adho” means “below”.

1CE2 ☃ VEDIC SIGN VISARGA SVARITA

Replace: *vaidika madhyarekhaa* **By:** *vaidika visarga* madhyarekhaa

Rationale: In keeping with the rest of the visarga characters, the word “visarga” should be inserted. Otherwise the meaning “Vedic central line” is over-applicable to 1CD4. The proposed wording will contrast with that proposed for 1CD4 above (“visarga” vs “svarita”).

1CF2 ☂☒ VEDIC SIGN ARDHAVISARGA

Remove: <the entire alias reading “*vaidika jihvaamuuliya upadhmaaniyya*”>

Rationale:

- a. This character is not just *vaidika* (Vedic).
- b. The usage for *jihvāmūlīya/upadhmānīya* is common to 1CF3 as well.
- c. This usage is well explained by the notice above these two characters.

1CF4 ☂ VEDIC TONE CANDRA ABOVE

Add: *vaidika svarita upari chandra*

Other:

1. annotate as “sometimes used to denote shivaka udatta and dipta shruti in the Kauthuma Sama Veda” and cross-ref 1CD1 and 1CE1 under this
2. also annotate as “denotes non-augmented syllables in the Ranayaniya Sama Veda”

Rationale:

This character is missing an alias. Further, in L2/09-344 N3844, I had proposed it based on attestations for Yajurvedic. As such it is shown under the sub-header of “Sign for Yajurvedic”. However I have since found attestations for other usages in Kauthuma and Ranayaniya Sama Vedic texts in the Devanagari, Kannada and Tulu-Tigalari scripts.

Attestations of usage for the candra above denoting *dipta śruti* in Kauthuma are given below. Parallel attestations from Grantha printings of the same text using the square cup for the same are given for comparison:

Sāman 161-1

ଅଭିତ୍ର୍ଯ୍ୟକ୍ଷେବାମତାଇ ॥ ମୋତେଁ ସୃଜା । ମିହାଜିତା
କରିଯାଇଇ ॥ ତମାଵାକରିଯାଇ ॥ ପୁନାକରିବ

ସମ୍ବାଦୀୟେତ୍କି ॥ ମୁହଁନ୍ଦିଲାଦାମ୍ଭେ ॥

நுசு டு 0 0 ர க உ 0 க
 க- சுவிக்பாவூட்டிஹாவஸ்-தாறு ॥ வெமுதமஹூஜா - பீவா
 உ - க உ ப
 உதாரகபாட்டு ॥ தூபாவாடகபாட்டுப்பா-ஹாஸ் நகலவா
 உ (ந)
 யெந் ॥ பாட்டுநாந் ॥ பு ॥ தி-ந-ப-கு-நா-ந-ட-க ஸாவஸப்பா
 த

Sāman 169-3

೧ ೦ ೬ ೨ ೪ ೫ ೧ ೦
 ೧೮೯. ಕಾಟಿಯೊ | ನಾಡ್‌ಹಿಂತಾ, ಹಿಂತಾ ಅಭುವಾತ್ | ೩ | ೫
 ೨ ೦ ೨ ೧ ೨ ೦ ೨ ೦
 ಸದಾಪೃಥಸ್ | ಖಾ | ಚೈದನಿಹೋಹಾಜ್ | ಕಂಯಾದ್ವಾಜಿಕ
 ೨ ೧ ೨ ೦ ೨ ೨ ೧ ೦
 ಬಾಜ್ | ಷ್ವಾಯೋಹೋದ್ವಾಜ್ | ಹಿಮ್ಮೋಅದ್ವಾಜ್ | ವಾಕ್
 || ೨
 ತೋದ್ವಾಜಿಹೋಹಾಜ್ |

ஈ. ஒ. கு. ரா. மா. நி. க. ०
 எ. கா. சு. பா. தூ. தா. தூ. கு. வா. க. ॥ உன - தீ
 ர. க. ० உ. க. ० உ. க. ० க. ० க. ०
 வா. தூ. வா. வா. வா. வா. வா. வா. ॥ வா. வா. வா. வா. வா. ॥
 க. ० உ. க. - க. ० ப. ० ॥
 தூ. பள. தூ. தூ. தூ. ॥ வா. தூ. தூ. தூ. கு. வா. க. ॥ தீ
 ०

Evidently in the Kannada printing, they have fallen back upon a sans-serif Latin u due to insufficient font support! Nevertheless, 1CF4 is the appropriate character here since it is the exact shape that is intended. One confirms this by noting that the śivaka udātta is also marked thus by the same Kannada script publication as above as seen for example in Rc 315:

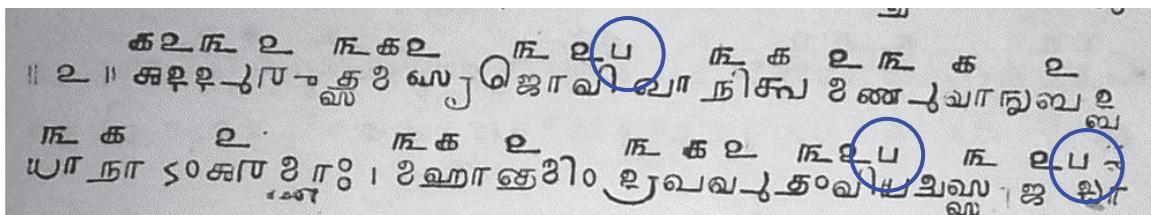
ଅଦର୍ଶ ରୁତମ୍ଭୁଷ୍ଟେଳାଏ କାନି ପ୍ରମଣିତାବାନ୍ ବଦ୍ଧଧାନ୍ୟ

೨ ಅರಮಾ : ।

ఇ న ల క ర త క శ మ ప ి య ఇ వ క క ర అ వ య ద ా స క
మ హ ా న మ ి స , ప వ ఈ త ం చ య ద ః స చ ద ా క ర అ వ య ద ా స క

ನೇನ್ || 2.208 ||

... the Grantha version being:

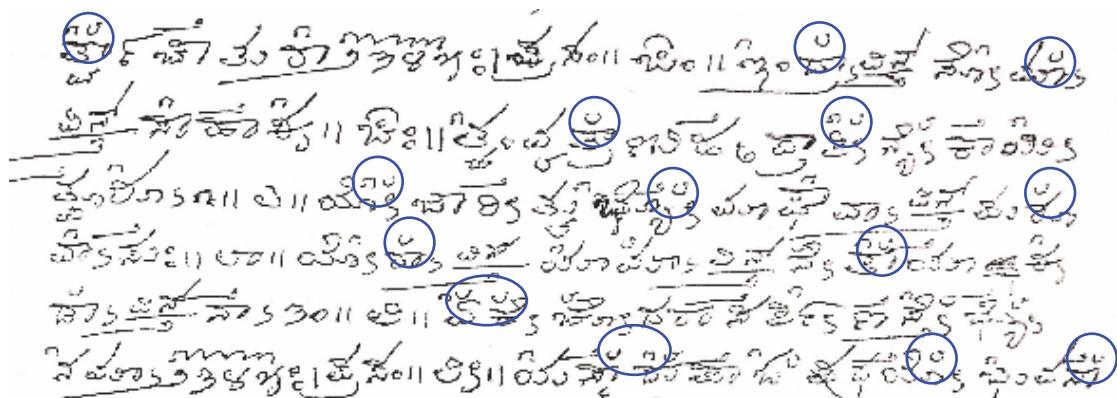


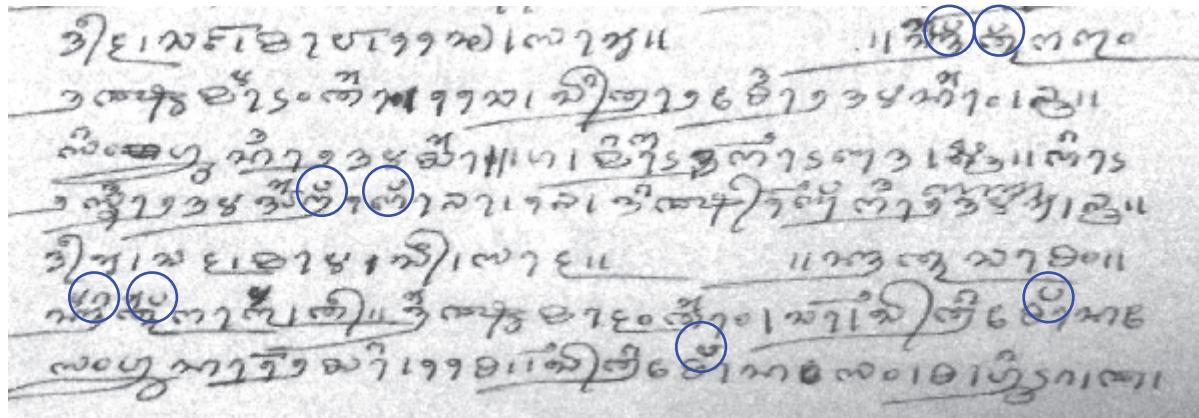
... and noting that the following Devanagari sample (from p 3 of *Sāma Sūkta Mañjari* pub. in 1979 by Ramanatha Dikshita) clearly uses the candra above for the śivaka *udātta*:

३२ वृ०८८ वृ०९२ वृ०९१ वृ०९२ वृ०९२ वृ०९१ वृ०९०
 अस्य प्रत्यामनुद्युतं शुक्रन्दुदुह अहयः । पर्यस्सहस्रा सामृपिम् ।

In L2/09-372 pp 13 and 14 I had documented  and proposed it as 11374 COMBINING TAMIL LETTER PA due to its similarity to Tamil PA . However, I then had no explanation why a non-Grantha shape or why PA was chosen. It is probably the CANDRA ABOVE  which was re-shaped as , and then re-analysed and transliterated into Devanagari as COMBINING PA .

Now the Gana texts of the Ranayaniya school in both the Kannada and Tulu-Tigalari scripts use this character (often rendering it as more than a half-circle) to mark non-lengthened syllables as seen below (from manuscripts in the possession of Parameshvara Bhat of Nilkod village, Honnavara Taluk, Uttara Kannada District, Karnataka):





§2. Annotations in the Vedic Extensions block

1CD2  VEDIC TONE PRENKHA

Remove: <the entire annotation reading “indicates vibrato”>

Rationale: Though the proposal suggested this annotation, it is incorrect. The Oxford Advanced Learner's Dictionary¹ defines vibrato as “a shaking effect in singing ... made by rapid slight changes in pitch”. Wiktionary² defines it as “a musical effect consisting of a regular, pulsating change of pitch”. However, *prenkha* (see glossary) does not involve such repeated change of pitch. Thus the annotation is misleading and should be removed.

1CE1 VEDIC TONE ATHARVAVEDIC INDEPENDENT SVARITA

Add: also denotes Samavedic diipta shruti

Other: cross-ref 1CD1 and 1CF4

Rationale: Attestations are seen in Bengali script publications of the Kauthuma Sama Veda (ed. Durgadas Lahiri, Kolkota, 1922) for this character being used to denote *dīpta śruti*. Compare the earlier Grantha samples using the square cup in the same passages.

¹ <http://www.oxforddictionaries.com/definition/english/vibrato>, retrieved 2015-May-25

² <http://en.wikipedia.org/w/index.php?title=Vibrato&oldid=661914757>, retrieved 2015-Jun-05

० र ४ २ ए १ ३१२ २१
 ३। का॑ या॑ । न्ता॒ ३ इता॑ ३ आ॒त्र्वा॑ । उ॑ । तौ॒सदा॒रुधः॑म् । था॑ ।
 २ र १ १ २८ ७ र २ १ -
 ओ॑ ३ हो॑ हाइ॑ । कया॑ २३ श्चा॑ ई॑ । ष्ठ॑ यो॑ हो॑ ३। ह्या॑ २।
वा॑२। तें॑ ३५ हाइ॑ ॥५॥
 * * *

§3. Sub-headers in the Vedic Extensions block

1. The sub-header “Marks of nasalization” should take the notice “1CE9 to 1CEC are meant to be followed by non-spacing anusvara or candrabindu characters and then optionally by 1CED”. Note that L2/08-092 N3385 p 5 recommended the first part of this model and L2/08-042 p 16 recommended the part about 1CED TIRYAK.
2. 1CEE to 1CF1 should be put under a separate sub-header “Additional marks of nasalization” since the above notice and combining behaviour do not apply to these.
3. 1CF4 currently stands under a separate sub-header “Sign for Yajurvedic” but we have shown attestations above for non-Yajurvedic usages as well. Further, we have proposed in L2/15-160 a character at 1CF7 for Samavedic. Two characters denoting fricatives stand in between at 1CF5 and 1CF6. Thus:
 - a. For simplicity, it seems that it would be sensible to group all these (i.e. 1CF4 to 1CF7) under a single sub-header “Various Signs”.
 - b. The more cluttered alternative would be to have three separate sub-headers “Sign”, “Signs for fricatives” and “Sign for Samavedic” for one, two and one characters respectively.

§4. Informative aliases in the Devanagari Extended block

A8EA  COMBINING DEVANAGARI LETTER A

Replace: abhinihita **By:** abhigita

Rationale: This character is not attested to denote *abhinihita* (or more properly *abhinihata*) which is unrelated to the *Sāma Gāna*. The proposal only documented this character as denoting *abhigīta* of the *Sāma Gāna*.

A8EB ऽ COMBINING DEVANAGARI LETTER U

Replace: saamasvara u **By:** saamasvara shivaka udaatta

Rationale: The point of the informative alias is to be informative. The proposal clearly documented this as denoting the *udātta*. Considering the adjective “saamasvara”, it denotes the *śivaka udātta* of the *Sāma Ārcika* as is seen by comparing the following sample of Rc 315 from Devanagari with the Kannada and Grantha samples of the same verse provided on p 5.

१२६ ३३१२६ २३ ४७० ३७८ ६१ २
अद्वृत्तमस्त्रजोविखानित्वमणिवान्वद्धानात्त्रम् ।

११ २ ३१२९१३ ३२३ ३२३१३ ३१
महान्मिन्द्रपर्वतंवियदःस्त्रजाराच्चवयद्वान्वन् ॥२॥८२

A8EC ॐ COMBINING DEVANAGARI LETTER KA

Replace: ka **By:** kampa/svatantra svarita

Rationale: The point of the informative alias is to be informative. The proposal documented this as denoting/preceding the “independent” (*svatantra*) *svarita* which may be “aggravated” (*kampa*) in specific contexts.

A8EE ॐ COMBINING DEVANAGARI LETTER PA

Replace: prannatam **By:** diipta shruti

Rationale: The proposal claimed that this character denotes *preṅkha*. The current alias (from L2/08-042) refers to *praṇata*. However, this character denotes neither, since the available attestations show *dīpta śruti*, as can be seen by comparing the samples from the proposal and L2/08-042 (of *sāman*-s 169-3 and 284-2 respectively) to Grantha where the square cup denoting *dīpta śruti* is used in the same context as Devanagari PA:

१ प वा २ ते ५ प अर्जुन तेत्तुरः ११ ५ प गृह्णते ७ गृह्णते

A8EF ॐ COMBINING DEVANAGARI LETTER RA

Replace: ra **By:** aahata svarita/diirgha

Rationale: The point of the informative alias is to be informative. The proposal documented this character as denoting the *svarita* in specific contexts in the *Sāma Ārcika*.

These contexts are where the *svarita* becomes *āhata* as per tradition. The proposal also documented this as marking *dīrgha* (long) vowels which are retained as *dīrgha* in the *Sāma Gāna* and do not become *vṛddha*. Samavedic scholars recognize this notation by the term *dīrgha*. A8E0 ० COMBINING DEVANAGARI DIGIT ZERO is alternately used for both purposes.

A8F1 ०^५ COMBINING DEVANAGARI SIGN AVAGRAHA

Current: diirghiibhaava **Proposed:** avagraha

Rationale:

This character is not attested to denote any *dīrghībhāva* i.e. “lengthening”. In L2/15-162 we provide attestation for this character to be used for multiple other purposes in multiple scripts. As such, it is better for the alias (if one is felt necessary) to include the common name of this character “avagraha” rather than attempt to capture its semantics.

Note that L2/15-162 also requests other editorial changes for this character.

COMBINING DEVANAGARI DIGITS:

		Replace	By
A8E0	० ^०	ZERO	shuunya
A8E1	० ^१	ONE	eka
A8E2	० ^२	TWO	dvi
A8E3	० ^३	THREE	tri
A8E4	० ^४	FOUR	chatur

Rationale: The aliases of the rest of the digits six to nine are based on their nominative case forms (*ṣat* to *nava*) rather than their roots (*ṣas* to *navan*). This helps recognizability by those who are not Sanskrit scholars (since the roots are known only to scholars). The above changes bring the aliases for zero to four in line with this choice of nominative forms.

§5. Annotation in the Devanagari block

0951 । DEVANAGARI STRESS SIGN UDATTA is attested in texts of *Sāma Gāna* as an alternative to the COMBINING <SCRIPT> DIGIT ONE characters (so far, A8E1 and 11366) to denote in combination with a regular Indic digit that the secondary *svara* denoted by that digit should be held for a period of one mora. Using this for the specific meaning of one mora means that the COMBINING DIGIT ONE characters will then uniquely denote the first *svara* and be only used above syllables and not digits.

The usage of this character will invariably be in triplets and invariably above the script-specific digits for 3, 4 and 5 as can be seen in the attestations.

Based on these attestations, it is recommended to annotate this character as “also used in Samavedic texts to indicate a length of one mora”.

Note: These scans are from *Rāṇāyaṇasākhīyam Sāmagānam* (*Āgneyam Ārabhya Mahānāmnyanto Bhāgah*) edited by Vijaya Kumar Sharma and published by Shri Sharada Peeth Vidya Sabha, Jamnagar, Gujarat in 2012. One can note the uniqueness in this publication that it uses for denoting svara-s both the *Paribhāṣā* system (which is to be encoded using Ruby, in this case below the baseline) and the *Aṅka* system (for which are the specially encoded characters).

Sāman 433-1

Sāman 417-5

५ ४८५८ र ४५ ४८ ५ ५ २ १८८ र २ १३ १
 चन्द्रौहोमाअप्सुवन्तरा । ओऽ६६्वा ॥ सुपर्णधावतेदाइवायेऽ३ । होवाऽ३होऽ२इ ।
 कु पा वी घ:
 ३२ १११ १५ १२ १ ३२ १११
 हुवाऽ३४५इ ॥ नवोहाइरण्यनाइमायाऽ२३ः । होवाऽ३होऽ२इ । हुवाऽ३४५इ
 शे कि घ: ३२ १११ २१८ र
 २१ १२ १ ३२ १११ २१८ र
 पादंविन्दन्तिवाइद्यूताऽ२३ः । होवाऽ३होऽ२इ । हुवाऽ३४५इ ॥ वित्तमेअस्यरो-
 वी घ: ३२ ४ २
 दासायेऽ३ । होवाऽ३होऽ२इ । हुवाऽ३ओऽ५वाऽ६६५६् ॥ ऊऽ३२३४पा ॥
 वी घ: ३२ ४

Sāman 430-1

५८ ५ २४ २ ८ १ ३ ५८ र १ २ ८
 ओहोऽ६ वा । ओहोऽ३वा । ओहोऽ२वाऽ३४ओहोऽवा । पवस्वसोमा ॥
 पा ये ये जे का
 १८ २४ १२८ १ २ १ विद १८ विद ३ ५८ ५
 माहेदक्षाय ॥ अश्वोनानित्कः ॥ वाऽ२जीधानाऽ२याऽ२३४ । ओहोऽ६ वा ॥
 थो गो हु पा
 ८८ २ ८ १ ३ ५८ ३ १ ३ ११
 ओहोऽ३वा । ओहोऽ२वाऽ२३४ओहोऽ६ वा । ए५३ । विधर्माऽ२३४५ ॥
 ये जे चा गा

§6. Sources of attestations

The **Grantha** samples in this document are from the *Kauthuma Sāma Veda Samhitā* published by AVMSSGDPS Samiti, Kumbakonam, Tamil Nadu, reprinted 1985. The **Devanagari** samples whose source was not mentioned are from the same publication by Satyavrata Samashrami and published by the Asiatic Society, Kolkota from 1871-75. The printed **Kannada** samples are from the publication by Drahayayana Pratishthana, Bangalore in 2002.

§7. Glossary of Samavedic technical terms

(Summarized from the Sanskrit introduction to *Sāmavedīya Pūrvārcika* published by Veda Shastra Research Centre, Chennai in 2008 and the Kannada source mentioned above.)

- śivaka udātta:** the first of two or more consecutive *udātta*-s followed by an *anudātta*
- āhata svarita:** lit. “beaten” *svarita*, a *svarita* preceded by two or more consecutive *udātta*-s, to be pronounced “strongly” (as in “beating” a drum)
- abhinihata:** a kind of *svarita* which is formed from a *sandhi* of *e + a* or *o + a* where the first element is *udātta* and the second *anudātta*
- vrddha:** a long syllable of two mora-s augmented to three mora-s in singing
- karṣaṇa:** lit. “pulling”; lengthening of a syllable chiefly from the first *svara* down into consecutive lower *svara*-s
- preṅkha:** lit. “swing”; a swing-like action of the thumb employed during chanting to indicate a *karṣaṇa* from the first *svara* to the second
- atikrama:** lit. “skipping”; a descent from a higher *svara* to a lower one skipping one or more intermediate *svara*-s
- namana:** an *atikrama* from the first *svara* to the third
- vinata:** a descent from the first *svara* to the second without syllable lengthening
- praṇata:** a descent from the second *svara* to the third without syllable lengthening
- abhibīta:** a rise from the second *svara* to the first without syllable lengthening
- dīpta śruti:** lit. “sharp expression”; type of enunciation when a syllable descends to the second *svara* and is followed by a syllable with the same second *svara*
- āyata śruti:** lit. “lengthened expression”; type of enunciation when a syllable ending in the second *svara* is followed by a syllable in the third *svara*