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ANANTARATNAPRABHAVA

STUDI IN ONORE DI GIULIANO BOCCALI

a cura di Alice Crisanti, Cinzia Pieruccini, Chiara Policardi, Paola M. Rossi

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Anantaratnaprabhava

Studi in onore di Giuliano Boccali

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On Some Systems of Marking the Vedic Accent in Manuscripts Written in the Grantha Script

Marco Franceschini

The present article presents the preliminary outcomes of an ongoing study on the signs and the methods used for the representation of the Vedic accent in the Grantha script – Grantha being the name of the script traditionally used in the Tamil-speaking South of India for writing the Sanskrit language. This study is part of a larger pioneering research project aimed at describing the shape and the function of all the special signs and symbols used in the Grantha script specifically for writing Vedic texts. Although still necessarily incomplete, the current results are nevertheless promising, as will be shown in this article.

At present, the manuscripts taken into account for the study belong to three different collections. The largest two are those belonging to two different French institutions in Pondicherry: the École française d'Extrême-Orient (EFEO) and the Institut français de Pondichéry (IFP), both of which were deemed UNESCO "Memory of the World" collections in 2005. The EFEO and IFP collections include respectively 1,633 and approximately 8,600 palm-leaf bundles. Unfortunately, neither collection has been properly catalogued yet. However, provisional – albeit precious – lists of titles of both collections were made available to the present author: it should be noted, however, that whereas the IFP list includes all the codices in the collection, the EFEO list covers only 153 bundles (containing 486 works) out of 1633. A third collection of Grantha manuscripts, those belonging to the Cambridge University Library (CUL), has also been taken into account: it consists of 42 bundles containing 127 texts and was catalogued by the present author.[1] Although far smaller than the other two, the CUL collection includes some manuscripts of great significance for the present study, as will be shown further on.

How many manuscripts are there in these collections in which the Vedic accents are noted? As a rule, the Vedic accent is preserved in a group of Vedic texts which includes all the Saṃhitās and a few other texts, such as the *Śatapathabrā-*

1. The collection was catalogued in the course of a six-month collaboration (autumn 2013 and summer 2014) in the project "The intellectual and religious traditions of South Asia as seen through the Sanskrit manuscript collections of the University Library, Cambridge", funded by an Arts and Humanities Research Council grant. The findings of the projects are available online at: https://cudl.lib.cam.ac.uk/.

hmaṇa together with its Upaniṣad (the *Bṛhadāraṇyakopaniṣad*) and the *Taittirīyabrāhmaṇa* together with its Āraṇyaka (the *Taittirīyāraṇyaka*).[2] A search for these texts (or sections thereof) in the title lists of the EFEO and IFP collections results as follows: two manuscripts of the *Ṛgvedasaṃhitā* (ṚV), 54 manuscripts of the *Taittirīyasaṃhitā* (TS), 40 manuscripts of the *Taittirīyabrāhmaṇa* (TB), 23 manuscripts of the *Taittirīyāraṇyaka* (TĀ), and two manuscripts of the *Bṛhadāraṇyakopaniṣad* (BAU).[3] The large preponderance of the texts belonging to the Taittirīya *śākhā* is certainly not surprising, considering that this Vedic school is extremely popular in South India, to the point that «every house cat knows the Yajurveda» there.[4] What is remarkable, however, is that the number of manuscripts in which the Vedic accent is marked is only a tiny percentage of the total, i.e. only four manuscripts each of the *Taittirīyasaṃhitā* and *Taittirīyabrāhmaṇa*, two manuscripts of the *Taittirīyāraṇyaka* and one manuscript of the *Bṛhadāraṇyakopaniṣad* – all belonging to the IFP collection.[5] The texts given in these eleven manuscripts are all in Saṃhitāpāṭha ('continuous recitation') form. The paucity of Vedic texts preserving the accent notation in South Indian manuscripts was already noted by Burnell (1878, 81), who, however, simply mentioned this fact without giving any explanation. Few as they are, let us see how the Vedic accent is marked in these manuscripts.

The Vedic accent system is based on three degrees of pitch: the *udātta* ('raised'), the *svarita* ('sounded') and the *anudātta* ('not raised').[6] As far as the written rep-

2. Texts in which the accent is only sporadically noted, such as the *Āitareyāraṇyaka* (Whitney 1889, 30), or particularly faulty and possibly artificially recreated, such as the *Suparṇādhyāya* (Macdonell 1910, 76-77, n. 7, Winternitz 1927, 312), are not taken into account in the present article. Similarly, collections of *mantra*s, such as the Mantrapāṭhas, or quotations of accented passages in larger works, have been ignored.

3. The Sāmavedic systems of accentuation, being based on the musical reproduction of the texts, are a separate case and are left out of this study at this first stage.

4. In post-Vedic times, «the Taittirīyas [...] spread southwards towards, and ultimately, across the Vindhya, only to settle in South India where they survive to this very day in large numbers, so that in South India, "every house cat knows the Yajurveda"» (Witzel 1997, 335).

5. The Vedic accent is noted in the following manuscripts (all palm leaf): RE50358 (TS.7), RE55825 (TS.1-7, dated 1886), RE55844 (TS.6, the accents are marked only in the first ten folios), RE55853 (TS.4-5, dated 1883-1886; in some folios, e.g. 17 and 18, the accent marks have been added by a second hand), RE40262 (TB.3.7-3.9, imprecisely catalogued in the IFP list as TB.3; in the last 9 folios the accents are not marked), RE43875 (TB.3.1-3.9, imprecisely catalogued in the IFP list as TB.3), RE43885 (TB.1.1-1.7, incomplete), RE50315 (TB.1-2, erroneously catalogued in the IFP list as TS.4.5), RE43625 (TĀ.1,7,10, incomplete, jumbled folios; erroneously catalogued in the IFP list as TĀ.1), RE50361 (TĀ.1-10, dated 1829), RE50124 (BAU.1-4).

6. The reference works on the nature and the designation of the Vedic accent are those by Whitney 1869, Whitney 1889, 28-33, Macdonell 1910, 76-81. In the present article, the Vedic accents are designated with their Sanskrit names, ignoring the suggestion made by Whitney, who, following Böhtlingk, felt himself «justified in setting aside, when speaking of the Sanskrit accents, the out-

resentation of Vedic accents is concerned, in standard works on the Vedic and Sanskrit languages mention is made of some (usually four) "standard" methods used for marking the accent, with one and the same Vedic text (or, more often, all the texts of a Vedic *śākhā*) invariably following one and the same method.[7] This categorisation is based on the northern manuscript traditions, and especially on the codices in Devanāgarī script: however, there is no doubt that furthermore an extremely varied tradition of different systems of accentuation existed, as is shown by Witzel in an article on this subject (Witzel 1974) and by the sparse information that can be found in manuscript catalogues and critical editions. As will be shown in the present article, the greater part of the Grantha manuscripts deviate from the standard methods, as regards the shape, number and function of the diacritics employed.

According to the abovementioned categorisation, the eleven accented texts preserved in Grantha manuscripts should follow two different standard methods of accent representation. As expected, the manuscript transmitting the *Bṛhadāraṇyakopaniṣad* (RE50124) follows the standard system traditionally adopted in the written tradition of the *Śatapathabrāhmaṇa* and the *Bṛhadāraṇyakopaniṣad*. It consists in marking only the syllable carrying the *udātta* (Macdonell 1910, 79-80) – or, most probably, the syllable preceding a *svarita* (Witzel 1974, 475-476) – with a horizontal stroke under it (see Fig. 1).[8]

All the remaining ten accented texts belong to the Taittirīya school. As such, they are expected to follow the so-called "system of the *Ṛgveda*", which, besides the *Ṛgveda* itself, is adopted in the *Atharvavedasaṃhitā*, in the *Vājasaneyisaṃhitā* and in the texts of the Taittirīya school. Of the four standard systems of accent notation this is the most widely known: it is particular in leaving the *udātta* unmarked, whereas (in Devanāgarī manuscripts) the *svarita* is marked with a vertical stroke above the syllable and the *anudātta* with a horizontal stroke below the syllable. Nine out of the ten Grantha manuscripts under scrutiny agree with this system in leaving the *udātta* unmarked, as well as in marking the *svarita* and the *anudātta* with signs put above and below the syllable respectively: but only two of them employ the same symbols used in Devanāgarī (see Fig. 2).[9] In the other seven manuscripts, three different pairs of diacritics are used to mark the *svarita* and the *anudātta*: a breve sign above the syllable and a horizontal stroke below the

landish Sanskrit terms, and employing instead of them the familiar designations "acute," "grave," "circumflex"» (Whitney 1869, 25 and note).

7. For a description of these four methods, see Whitney 1889, 30-31, Macdonell 1910, 78-80.

8. In this article, quotations from Vedic texts are given in transliteration, with the accents marked in accordance with the method generally adopted in academic publications, in which the *udātta* is marked with the acute sign, the independent *svarita* with the grave sign, the dependent (enclitic) *svarita* and the *anudātta* are left unmarked.

9. Manuscripts RE43875 and RE43885, both transmitting the *Taittirīyabrāhmaṇa*.

syllable (see Fig. 3),[10] a breve sign above the syllable and a *piḷḷaiyār cuḻi* below the syllable (see Fig. 4),[11] a small "6"-shaped sign above the syllable and a *piḷḷaiyār cuḻi* below the syllable (see Fig. 5).[12] Altogether, then, four different pairs of signs are used for marking the *svarita* and the *anudātta* in these nine manuscripts, and only two manuscripts comply with what is supposed to be the standard system of accent notation in the texts of the Taittirīyas. In addition, the tenth accented Grantha manuscript transmitting a Taittirīya text[13] stands apart from the other nine in that all the three pitches are marked in it: the *anudātta* with a horizontal stroke below the syllable, the *udātta* with a horizontal stroke above the syllable, the *svarita* with a breve sign above the syllable (see Fig. 6). Besides, the picture becomes even richer – and more complicated – if we look at the manuscripts belonging to the CUL collection.

Despite being smaller, the CUL collection is extremely significant to this study, since it includes six manuscripts in which the Vedic accent is marked: one manuscript containing a portion of the *Ṛgvedasaṃhitā*, four manuscripts transmitting sections of the *Taittirīyasaṃhitā* and one giving a part of the *Taittirīyāraṇyaka*.[14] The last of these manuscripts (MS Or.2339) gives the text in Saṃhitāpāṭha form (like all the eleven accented IFP manuscripts) and is accented according to a method already encountered in some IFP manuscripts, i.e. with the *svarita* marked with a breve sign above the syllable and the *anudātta* marked with a horizontal stroke below the syllable (see Fig. 3). On the other hand, the remaining five accented CUL manuscripts give the texts in the Padapāṭha ('word-for-word recitation') form, and the methods adopted therein for accent representation are radically different from those encountered so far. The most remarkable contrast is that in these manuscripts the *udātta* is indicated as the main accent. Not only is the *udātta* marked

10. These signs are used in manuscripts RE50358 (transmitting a section of the *Taittirīyasaṃhitā*), RE40262 (transmitting a section of the *Taittirīyabrāhmaṇa*), RE43625 and RE50361 (transmitting the *Taittirīyāraṇyaka* or sections thereof).

11. These signs are used in manuscripts RE55844 and RE55853, both transmitting sections of the *Taittirīyasaṃhitā*. The *piḷḷaiyār cuḻi* ('Gaṇeśa's curl' in the Tamil language) is a sign commonly used as an auspicious mark and a text separator in manuscripts written in the Grantha and Tamil scripts. Admittedly, the sign used in these manuscripts could also well represent the Tamil/Grantha digit 2 or the Grantha initial vowel *u* (the latter option was suggested by Burnell and, with caution, also by Winternitz), since in Grantha the last two signs have the same shape and can be graphically hardly distinguishable from the *piḷḷaiyār cuḻi*. For more on this see below, note 18.

12. These signs are used in manuscript RE55825, transmitting the *Taittirīyasaṃhitā*. The small "6"-shaped mark used in this manuscript for indicating the *svarita* could well be a *piḷḷaiyār cuḻi* (or Grantha *u* or "2") sign rotated by ninety degrees counterclockwise.

13. Manuscript RE50315, transmitting sections of the *Taittirīyabrāhmaṇa*.

14. The manuscripts (all palm leaf) are: MS Or.2366 (ṚV.1.1-3.6), MS Or.2356 (TS.5-6), MS Or.2357 (TS.3-4), MS Or.2362 (TS.7), MS Or.2369 (TS.7, dated 1828; the accent is written only in the fifth, i.e. last, *prapāṭhaka*), MS Or.2339 (TĀ, incomplete).

in all the five manuscripts – and the sign used for this purpose is invariably the *piḷḷaiyār cuḻi* – but in two manuscripts (MS Or.2362 and MS Or.2369) it is the only accent being marked (apart from the independent *svarita*, for which see below) (see Fig. 7). In the other Padapāṭha codices, though, one more sign is used for marking the last syllable of the unaccented words. Three different signs have been used for this purpose: a hook under the syllable (MS Or.2366), an inverted breve sign under the syllable (MS Or.2356 and part of MS Or.2357),[15] and a small *piḷḷaiyār cuḻi* right after the syllable, on the line of writing (part of MS Or.2357) (see Figs. 8, 9 and 10).[16] The system of accent notation consisting in marking only the *udātta* was already noted in some Grantha manuscripts by Burnell (1878) and Winternitz (1902). In the few lines the former devotes to the accent notation in South Indian scripts, he states that this method is found «in the oldest manuscripts»,[17] that it is used in Saṃhitāpāṭha and Padapāṭha manuscripts alike, and that for marking the *udātta* «in Grantha manuscripts, the letter *u* or a circle is written above the syllable» (Burnell 1878, 81). For his part, Winternitz – in his catalogue of South Indian Sanskrit manuscripts belonging to the Whish collection – gave short descriptions of both the system using exclusively a mark for the *udātta* and the one also using a sign for marking the last syllable of the unaccented words. The former system is found in Winternitz's manuscript 14 (Whish No. 13a), which consists of a single

15. Inverted breve signs under the last syllable of the unaccented words also appear sporadically in the first lines of the first folio of MS Or.2362. They had been added by a second hand and are uninked.

16. MS Or.2357 transmits *kāṇḍa*s 3 and 4 of the *Taittirīyasaṃhitā* in Padapāṭha fashion. Although the whole manuscript was apparently written by the same hand, at some point between folios 6 and 15 of the first section, the scribe started marking the last syllable of unaccented words with the inverted breve sign in place of the *piḷḷaiyār cuḻi* he had used up to that point. In addition, it should be noted that, for some unclear reasons, the scribe used two different signs in the two sections of the manuscript for marking the separation between the two members of a compound – respectively a Tamil/Grantha digit 7 (in *kāṇḍa* 3) and a sign resembling two Grantha *ṭa* stacked vertically (in *kāṇḍa* 4).

17. Also Witzel (1974, 498-500) suggests that the systems of accent notation in which the *udātta* is marked are old. According to his hypothesis, in an early period the *udātta* was the main accent (i.e. it received the highest pitch) in the recitation of the Kaṭhas and the Maitrāyaṇīyas and, as such, was marked in their texts. In their prime, the Kaṭhas and Maitrāyaṇīyas were influential schools, especially in the north-western and western regions of the subcontinent, and the practice of marking the *udātta* spread to other schools. Later on, the subcontinent was overswept by the Vājasaneyins (in the north) and the Taittirīyas (in the south): in their recitation the *svarita* receives the highest pitch and, consequently, the *svarita* is marked in their manuscripts in place of the *udātta*. This "new" practice supplanted the previous one, passed on to other schools and gave rise to the widespread "system of the *Ṛgveda*" of accent representation. The *udātta* remained the main accent in recitation – and continued to be marked in manuscripts – only in peripheral areas: this is attested by, for example, some old manuscripts of the *Ṛgvedasaṃhitā* and *Atharvavedasaṃhitā* (Paippalāda) from Kashmir (16th century) and of the *Vājasaneyisaṃhitā* from Nepal (15th century) in which the *udātta* is marked, as well as by the modern Nambudiri recitation of the *Ṛgveda* in Kerala.

palm leaf written in the Grantha script, of uncertain date, containing the beginning of the *Ṛgvedasaṃhitā* in Padapāṭha form. About this folio, Winternitz wrote: «Interesting is the accentuation, the Udāttas only being marked (by the sign ~ over the accentuated syllable)» (Winternitz 1902, 15). The sign described by Winternitz as a tilde could well be our *piḷḷaiyār cuḻi*, given that at times the latter sign is stylised to the point that it resembles a circumflex accent or a tilde – for example, in MS Or.2366, which gives the *Ṛgveda* Padapāṭha as in Winternitz's manuscript (see Fig. 11). The latter system of accent representation, i.e. the one marking both the *udātta* and the last syllable of unaccented words, is found in two manuscripts in the Whish collection, 165 and 166 in Winternitz's catalogue (Whish Nos 176 and 177; Winternitz 1902, 222-224). Both manuscripts are palm leaf, transmit sections of the *Ṛgvedasaṃhitā* in Padapāṭha form, and are tentatively dated by Winternitz around 1780. The signs used for marking the accent are the same as those used in the CUL manuscripts MS Or.2356 and MS Or.2357 (latter section, giving TS.4), i.e. a *piḷḷaiyār cuḻi*[18] above the syllable and an inverted breve sign under the syllable.

Some remarks can also be made concerning the marking of the independent *svarita*, although its examination is still at an early stage: at present, only the manuscripts belonging to the CUL collection have been surveyed, and even these not thoroughly yet. In all the Padapāṭha texts transmitted in the manuscripts of the CUL collection, a special sign has been used for marking the *jātya* ('native' or 'innate') accent, also known as the *nitya* ('own' or 'invariable'). The *jātya* is the kind of independent *svarita* which arises within a word as a consequence of the vowel originally carrying the *udātta* being replaced by a semivowel in internal *sandhi*, as in *kvà* from *kúa*, *svàr* from *súar* and the like (Whitney 1889, 29).[19] Two different signs are used in the manuscripts for marking the *jātya* accent: a breve sign written above the syllable (in Ms Or.2362 and MS Or.2369) (see Fig. 12) and a sign similar

18. As Burnell (1878, 81) before him, Winternitz (1902, 222) also interpreted this sign as a Grantha initial vowel *u*. However, whereas Burnell seemed to have no doubt about his identification, Winternitz was more dubitative and added a question mark in brackets next to his interpretation. In all likelihood, both scholars opted for this identification over other possible interpretations (i.e. the *piḷḷaiyār culi* and the Grantha digit 2) because they deemed this sign to represent the initial letter of the word *udātta*. However, in light of the fact that in three IFP manuscripts (RE55825, RE55844 and RE55853) this sign is used for marking the *anudātta*, and in the CUL manuscript MS Or.2357 (first section, TS.3) it marks the last syllable of an unaccented word, we cannot exclude the possibility that it actually represents something else. The present author interprets the sign as a *piḷḷaiyār cuḻi*, mainly on the basis of the peculiar graphic shape that it assumes in some manuscripts (e.g. MS Or.2356, MS Or.2357, MS Or.2362).

19. The necessity of distinguishing the *jātya* from the *udātta* by marking them with different signs could possibly arise from the fact that, in the words carrying the *jātya* accent, the original vowel with its *udātta* must usually be restored in recitation: see Whitney 1889, 29, Macdonell 1910, 81, Arnold 1905, 5, 81ff. (especially p. 83, § 135).

to a Roman letter "Y", sometimes written below the syllable (as in Ms Or.2356 and MS Or.2357) and sometimes on the line of writing (as in MS Or.2366) (see Figs. 13 and 14).[20] The latter sign was noted by Winternitz in two Sanskrit manuscripts in the Whish collection.[21] According to him, in these two manuscripts «the Svarita is expressed by the sign Y at the bottom of the line»: however, since the example given by Winternitz actually involves a *jātya* («e.g. *kvaY* in [*Ṛgveda*] V, 30, 1», Winternitz 1902, 222), we can reasonably assume that in these two manuscripts as well, the Y-sign is specifically used for marking the *jātya* accent, as in those in the CUL collection, and not generically all the *svarita*s.

The use of a special sign to mark the *jātya* accent is at odds with the standard Devanāgarī "system of the *Ṛgveda*", in which all the types of *svarita*s, be they independent or enclitic, are marked in the same way, i.e. with a vertical stroke above the syllable.[22] On the other hand, the "system of the *Ṛgveda*" has special signs for marking the so-called *kampa* or *vikampana* ('trembling'): this phenomenon takes place when an independent *svarita* is followed by an *udātta* (or by another independent *svarita*), and it is so designated because the (first) syllable which bears the *svarita* is pronounced with a quaver of the voice (Whitney 1889, 30-31, Macdonell 1910, 78-79). In the "system of the *Ṛgveda*", the *kampa* is marked with a Devanāgarī digit "1" bearing both the *svarita* and *anudātta* signs; if the vowel of the syllable bearing the *svarita* is long, a digit "3" is used in place of "1", and the long vowel receives the *anudātta* sign. To the best of the present author's knowledge, *kampa*s are marked according to this method only in texts transmitted in the Saṃhitāpāṭha form, whereas in Padapāṭhas, *kampa*s are not marked at all. Interestingly, though, *kampa*s are marked in the CUL Grantha manuscript MS Or.2366, which transmits a section of the *Ṛgvedasaṃhitā* Padapāṭha. In this manuscript, wherever the "trembling syllable" is short, a Grantha syllable *hra* (possibly standing for *hrasva*, 'short vowel') is interposed between the two words whose union – in the Saṃhitāpāṭha recitation – gives rise to the *kampa* (see Fig. 15). On the other hand, wherever the vowel is long, a Grantha syllable *ṇya* is used instead (see Fig. 16). It should be noted that if the independent *svarita* involved in the *kampa* is of the *jātya* sort, both the "Y"-sign – marking the *jātya* – and the syllable *hra* or *ṇya* are used (see Figs. 17 and 18).

20. In other words, the *jātya* is marked with the inverted breve sign in those manuscripts in which otherwise, only the *udātta* accent is marked (with a *piḷḷaiyār culi*), and by the Roman letter "Y" in those manuscripts in which both the *udātta* and the last syllable of the unaccented words are marked.

21. The two manuscripts, already mentioned above, are numbered 165 and 166 in Winternitz's catalogue and transmit sections of the *Ṛgvedasaṃhitā* in Padapāṭha form: see Winternitz 1902, 222-224.

22. Conversely, independent *svarita*s are marked with a distinct sign in several "minor" or lesser known methods of accent representation: see Witzel 1974, *passim*.

These are, at present, the outcomes of this research. One may ask what the study of apparently trivial details such as the accent markings is worth. A particularly convincing answer was given by Witzel (1974, 502), according to whom it is «by the minutiae of differences in marking the accents [...] that we will be able to gain some insights into the history of Vedic tradition and Vedic *śākhā*s, and in doing so, ultimately add some facets to the picture of early Indian history». The number of "non-standard" systems of accent representation still extant in manuscripts is in all likelihood rather high, although this is difficult to ascertain, due to the standardisation carried out in printed editions and to the paucity of studies thereon. At the end of his article dealing with some unknown methods of accent notation, Witzel (1974, 496) writes: «The various types of accentuation described above, will certainly not remain the only "new" ones if the vast store of Vedic manuscripts in this subcontinent is also looked into from this angle». The present article is meant to be a contribution in this direction.

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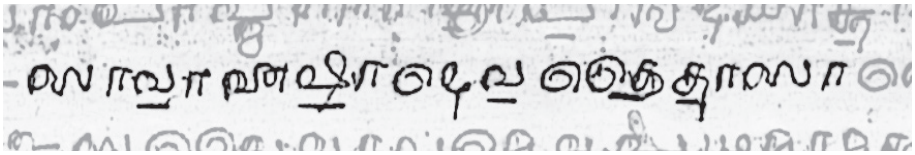

Fig. 1. *sā́ vā́ eṣā́ devátaitāsā[ṃ]*, BAU 1.3.11 (RE50124 [4r2])

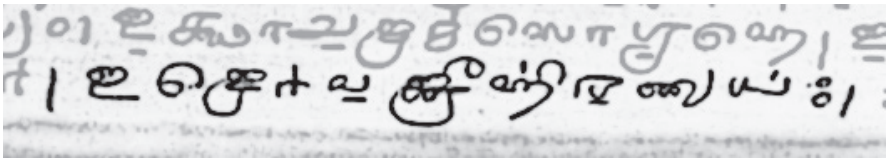

Fig. 2. *índro vajrī́ hiraṇyáyaḥ*, TB.1.5.8.2 (RE43885 [43r7])

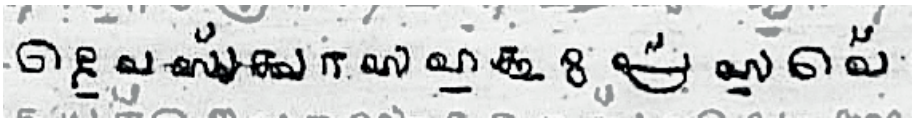

Fig. 3. *devásya tvā savitúḥ prasavè*, TS.7.1.11.1 (RE50358 [10r4])

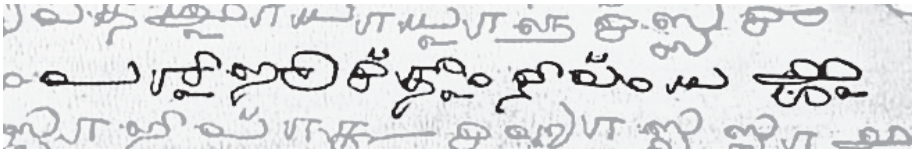

Fig. 4. *paribhū́matīṃ dívaṃ yaccha*, TS.4.4.3.3 (RE55853 [34v5])

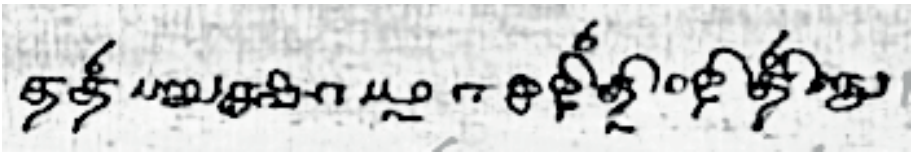

Fig. 5. *tátaś cakṣāthām áditiṃ dítiñ ca*, TS.1.8.12.3 (RE55825 [28r1])

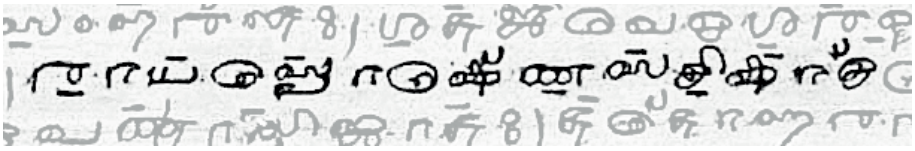

Fig. 6. *rāyás póṣeṇa sám iṣā́ ma[dema]*, TB.1.2.1.5 (RE50315 [(15?)v5])

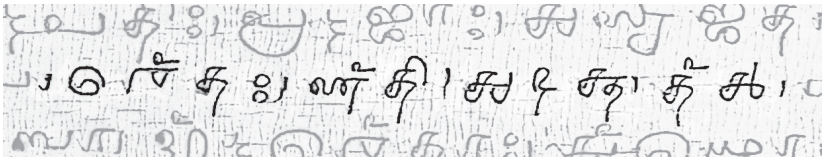

Fig. 7. | *rétaḥ* | *éti* | *adatta* | *tát* |, TS.7.1.1.2 (MS Or.2362 [1r5])

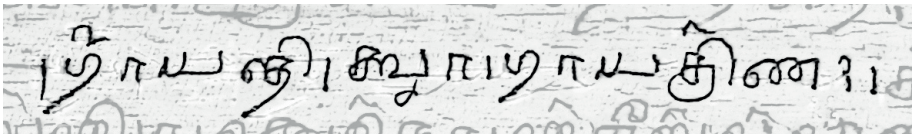

Fig. 8. | *gắyanti* | *tvā* | *gayatríṇaḥ* |, ṚV.1.10.1 (MS Or.2366 [3r2])

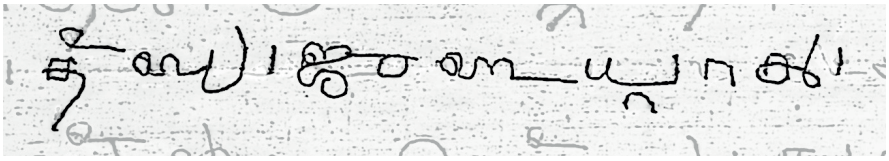

Fig. 9. | *tásya* | *juhuyāt* |, TS.5.1.1.2 (MS Or.2356 [1r5])

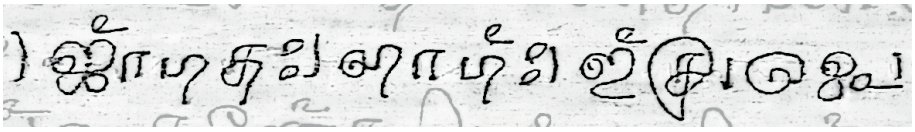

Fig. 10. | *jắgataḥ* | *bhāgáḥ* | *íti* | *me* |, TS.3.1.2.1 (MS Or.2357 [1v3])

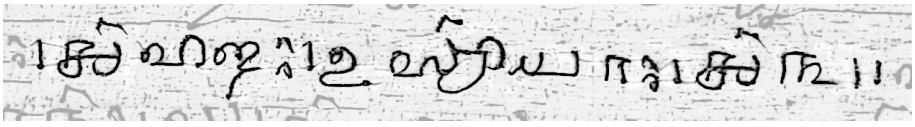

Fig. 11. | *ávindaḥ* | *usríyāḥ* | *ánu* |, ṚV.1.6.5 (MS Or.2366 [2r6])

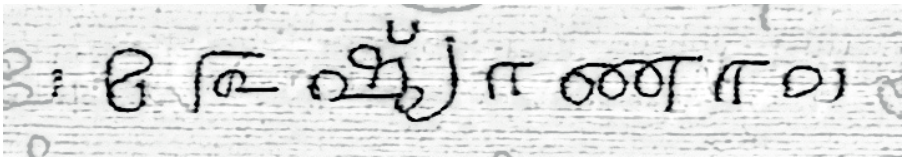

Fig. 12. | *manuṣyẫṇāṃ* |, TS.7.1.1.4 (MS Or.2362 [1v2])

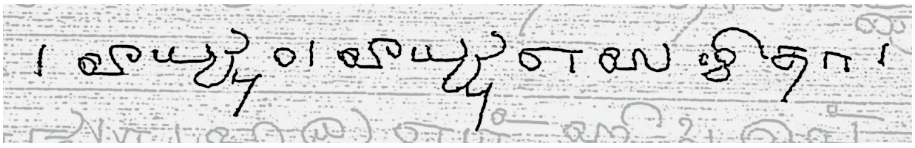

Fig. 13. | *vīryyàṃ* | *vīryyà-sammitā* |, TS.5.1.1.4 (MS Or.2356 [1v6])

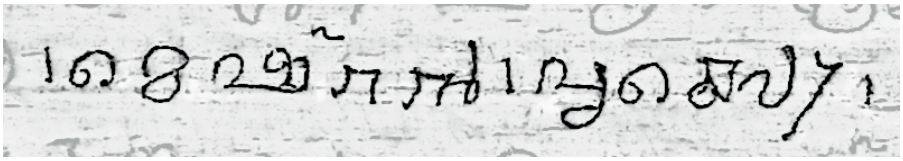

Fig. 14. | *meṣắn* | *vṛkyè* |, ṚV.1.116.16 (MS Or.2366 [41r7])

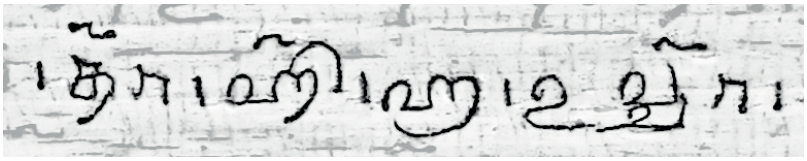

Fig. 15. | *tấ* | *hí* | [*hra*] | *uccấ* | (Sp. *tấ hy u̯iccấ*), ṚV.1.28.7 (MS Or.2366 [8r8])

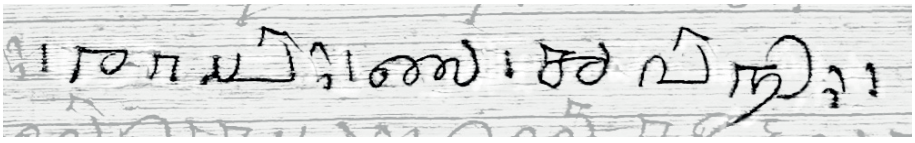

Fig. 16. | *rāyáḥ* | [*ṇya*] | *avániḥ* | (Sp. *rayo̯ʾ ʾvánir*), ṚV.1.4.10 (MS Or.2366 [1v9])

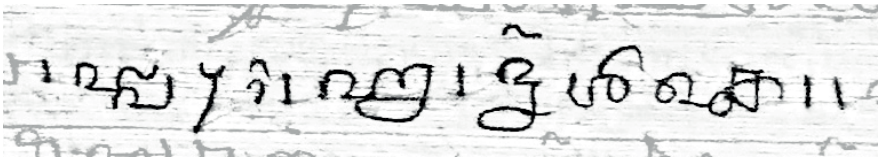

Fig. 17. | *svàḥ* | [*hra*] | *dṛ́śike* | (Sp. *sva̯ir dṛ́śīke*), ṚV.1.69.10 (MS Or.2366 [23v8])

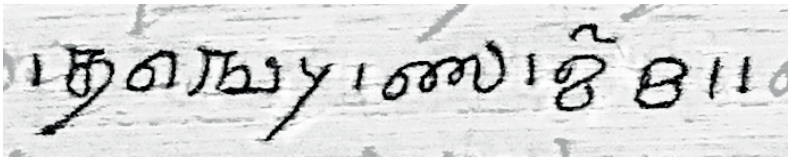

Fig. 18. | *tanvè* | [*ṇya*] | *máma* | (Sp. *tanve̯ʾ máma*), ṚV.1.23.21 (MS Or.2366 [6v3])