

Introduction to the text

The discovery of the *Paribhāṣāvr̥tti**

In July 1875, the great Indologist Georg Bühler set out from Bombay on a search for manuscripts in Kashmir and elsewhere which was to prove extremely rewarding in several fields of Sanskrit literature. It was during this tour that the *Paribhāṣāvr̥tti* first came to light. Bühler probably found the text in late 1875 or early 1876. His first move was to consult Kielhorn. He also sent a manuscript of the work to Weber in Berlin. It is not clear from Bühler's 1887 account of his trip in what order he did these actions, nor whether he had extra copies of the manuscripts made. At any rate the manuscript for Weber (B) arrived in Berlin on the 19th January 1878, and concerning the two manuscripts he sent to Kielhorn (P₁ and P₂) Bühler made the following remarks:

... the *Vyāḍīyaparibhāṣāvr̥tti* ... bears the most ancient name. The Kashmirian Pandits are unanimous in declaring it to be a production of the author of the *Samgraha*. But Dr. Kielhorn, to whom I submitted the book immediately after its discovery, tells me that he cannot discover in it any proof of great antiquity, and that it contains only the well know *Paribhāṣhās*. He thinks it not unlikely that the title has been given to it because some Pandit believed the *Paribhāṣhās* to belong to Vyāḍi. I must leave the question to the decision of those Sanskritists who make the *Vyākaraṇaśāstra* their speciality.¹

Weber was the first to publish notice of the work, with the appearance in 1886 of the second volume of his catalogue of the Royal Library of Berlin, which contained an article on the manuscript Bühler had sent him. He made no comment, apart from noting in his introduction that this work among others,

*An earlier version of this introduction, and that of volume 2, appeared in *Oxford University Papers on India*, vol. 1, part 1, ed. N. J. Allen, R. F. Gombrich, et. al. (Oxford, OUP, 1986).

¹Georg Bühler, *Detailed report of a tour in search of Sanskrit MSS, made in Kashmir, Rajputana and Central India*. (Bombay, London: Bombay branch of the Royal Asiatic Society, 1877), p. 69.

was 'besonders werthvoll'.² Bühler's report, containing Kielhorn's comment was published a year later.

It was nearly twenty years after Bühler's first discovery that in 1894 Stein published his catalogue of the Raghunātha temple library in Jammu, where he had found a fourth manuscript (J). In his introduction he mentioned:

... The rare commentary on the *Paribhāṣhās*, attributed to Vyāḍi and first discovered by Professor Bühler in Kashmir. The Jammu manuscript, though written by a modern Kashmirian hand, is fairly correct and bears no signs of having been transcribed from a *śāradā* original.³

Although Stein is right that the manuscript does not show outward signs of being a transcription from the *Śāradā* script, the critical examination of variant readings and emendations tells another story (see p. xx below).

After this early interest in the work, it ceased to attract much attention, possibly because of Kielhorn's slightly disparaging remarks. It was not discussed again until Abhyankar began to focus scholarly interest on the *paribhāṣā* literature, first with a short article in 1955,⁴ and later with a major edition of seventeen different *paribhāṣā* texts, including the *Vyāḍīyaparibhāṣāvṛtti*, published in 1967.⁵ In these publications, and elsewhere,⁶ Abhyankar renewed the claims originally made by the Kashmiri *paṇḍitas* for identifying the author of the *Paribhāṣāvṛtti* with the ancient Vyāḍi mentioned by *Kātyāyana* in *vārttika* 45 on P.1.2.64.

Abhyankar went extraordinarily far in his claims for the antiquity of our Vyāḍi. He suggested that Pāṇini might be Vyāḍi's maternal uncle,⁷ and argued that Patañjali (*fl.* 140 BC) was heavily influenced by the *Paribhāṣāvṛtti*.⁸ Once again this claim for the early date of our text aroused an opposing reaction, this time for Wezler.⁹ After briefly summarizing the facts relating to the ancient Vyāḍi, Wezler ended with three possible assumptions about the *Paribhāṣāvṛtti*: either it is by a different Vyāḍi, or it was originally anonymous and

² Albrecht Weber, *Die Handschriften-Verzeichnisse der Königlichen Bibliothek zu Berlin, Fünfter Band, Verzeichnisse der Sanskrit- und Prākṛit-Handschriften, Zweiter Band, Erste Abtheilung* (Berlin: Königliche Bibliothek, 1886), p. x.

³ Marc Aurel Stein, *Catalogue of the Sanskrit Manuscripts in the Raghunatha Temple Library of His Highness the Maharaja of Jammu and Kashmir* (Bombay: Nirnaya Sagara Press, 1894), p. xxi.

⁴ Kashinath Vasudev Abhyankar, "A Short Note on *Paribhāṣā* works in Sanskrit grammar," *Annals of the Bhandarkar Oriental Research Institute* 36 (1955), pp. 157–62.

⁵ idem, *Paribhāṣāsaṃgraha* (a Collection of Original Works on *Vyākaraṇa Paribhāṣās*), *Edited Critically with an Introduction and Index of Paribhāṣās*. (Poona: Bhandarkar Oriental Research Institute, 1967).

⁶ E.g., idem, *A Dictionary of Sanskrit Grammar* (Baroda: Oriental Institute, 1961), p. 351 (p. 378 of 1986 ed.).

⁷ *Paribhāṣāsaṃgraha*, p. 12

⁸ ibid., p. 13 f.

⁹ Albrecht Wezler, *Paribhāṣā IV, V und XV. Untersuchungen zur Geschichte der einheimischen indischen grammatischen Scholastik* (Bad Homburg v.d.H., Berlin, Zürich: Gehlen, 1969), pp. 19–23.

was subsequently attributed to the ancient Vyāḍi, or finally, it is a deliberate forgery.¹⁰ But to resolve this question, Wezler says,

... müsste eine genaue Prüfung dieses Textes nach inhaltlichen und stilistischen Besonderheiten ergeben.

This view was echoed by Cardona, who agreed that,

... general considerations are not sufficient to permit reaching conclusions; one has to study each *paribhāṣā* individually in the context of the commentatorial arguments associated with it.¹¹

It is just this approach which has been adopted in the present study.

The editio princeps

The *Paribhāṣāvr̥tti* was printed in 1967 as the first of the texts in the *Paribhāṣā-saṅgraha* edited by K. V. Abhyankar. It appears there under the title *Paribhāṣāsūcanaṃ*. This word is taken from the opening phrase of the text: ‘*atha paribhāṣāsūcanaṃ vyākhyāsyāmaḥ*’. But the author is not naming the work here; rather he is making a declaration of intent. The manuscript colophons are unanimous in calling the text the *Vyāḍīyaparibhāṣāvr̥tti*.¹²

Abhyankar’s edition was based on the two manuscripts in the Bhandarkar Oriental Research Institute, P₁ and P₂, which Abhyankar called B and A respectively. Abhyankar does not seem to have been aware of the manuscripts in Berlin and Jammu, but as luck would have it the Poona manuscripts represent the two versions of the transmitted text, so he had the advantage of access to most variant readings.

The publication of the text, and indeed of the *Paribhāṣāsaṅgraha* as a whole, was a major event for *vyākāraṇa* studies; it highlighted the importance, extent and continuity of the *paribhāṣā* literature, and made several texts available for the first time. Not least in importance is Abhyankar’s own commentary on the Jainendra *paribhāṣās*, an achievement showing its author’s great mastery of *vyākāraṇa*.

The virtues of the *Paribhāṣāsaṅgraha* are too obvious to need elaboration. But the editor did not use all the available manuscripts for the various texts, even though they are not particularly numerous. Nor did he follow the strictest codes of editorial technique in preparing the texts. In several places Abhyankar preferred to produce a text that made good sense to him, rather than a text which was derivable from the manuscripts. This preference, though wholly understandable, contravenes basic principles of textual criticism. A conjectural

¹⁰ibid., p. 23.

¹¹George Cardona, *Pāṇini, a Survey of Research* (The Hague: Mouton, 1976; reprinted: Delhi: Motilal Banarsidass, 1980), p. 168.

¹²This title could be translated as ‘A commentary on the *paribhāṣās* according to Vyāḍi’, and is ambiguous regarding whether it is the commentary or the *paribhāṣās* which belong to Vyāḍi. The most natural reading is the latter, and this is discussed further in the introduction to volume II.

reading must be justified by more than the fact that it makes good sense. It must be accounted for, and weighed according to its place in the *stemma codicum*.

Suffice it to say that Abhyankar has blazed the trail for *paribhāṣā* studies. Other scholars must trim the kerbs, correct the signposts and make straight the way. A perusal of the critical apparatus of the edition offered here will show in more detail where changes to Abhyankar's edition have been necessary.

The present edition

Two guides were at my side throughout the process of editing: M. L. West and A. E. Housman. The first has, through his book *Textual Criticism and Editorial Technique*, taught me just how to proceed.¹³ Housman's stringent introductions, particularly those to the *Astronomicon*, are so full of chastening wit and wisdom that their repeated study must be one of the finest ways of keeping one's standards high.¹⁴ To any list of such books should be added S. M. Katre's *Introduction to Indian Textual Criticism*,¹⁵ the only book I know devoted specifically to textual criticism in the Indian context.

In constituting the text it has, of course, been my intention throughout to correct the copyists, not the author. The difficulty of doing this has been felt particularly in those passages in which the author appears to be presenting a wrong argument. This type of problem is almost as old as the practice of textual criticism itself and, as Kenney says, 'it surely cannot be accounted a rational proceeding to print the indefensible merely because it is attested by all the extant MSS?'.¹⁶ In the text here presented, it would have been possible to correct several apparent errors of reasoning and the non-traditional application of certain *sūtras*, and to a large extent this is what Abhyankar did in his edition. However, my practice has been much more conservative; if I have erred, it is in the direction of the text as transmitted by the MSS we have. I am well aware of the famous dictum of Haupt, quoted with approval by Housman, West, and others: 'If the sense requires it, I am prepared to write *Constantinopolitanus* where the manuscripts have the monosyllabic interjection *o*'.¹⁷ But in spite of the risk of appearing too editorially timid, I have tried to correct the text only where the errors are explicable by reference to well understood mechanisms of scribal error. Bearing in mind the fact that estimates of the number of learned conjectures that are actually correct, based on cases where it has been possible to check against subsequently discovered MSS or papyri, vary from 5 per cent to a mere 0.1 per cent,¹⁸ any editor must surely hesitate before

¹³M. L. West, *Textual Criticism and Editorial Technique* (Stuttgart: Teubner, 1973).

¹⁴Alfred Edward Housman (ed.), *M. Manilii, Astronomicon, recensuit et enarravit A. E. Housman*, 5 vols (London: Grant Richards, 1903–30).

¹⁵Bombay: Karnatak Publishing House, 1941; reprinted Poona: Deccan College, 1954.

¹⁶E. J. Kenney, *The Classical Text: Aspects of Editing in the Age of the Printed Book* (Berkeley etc.: Univ. of California Press, 1974), p. 62.

¹⁷West, *op. cit.*, p. 58.

¹⁸Kenney, p. 148, f.n. 1.

proposing his own. In general I have preferred the author of the *Paribhāṣāvṛtti* to appear sometimes deficient, rather than to emend all difficulties away.

Ultimately, it is absurd for us to expect all Sanskrit authors, even *vaiyākaraṇas*, to be uniformly perfect in their knowledge. It is refreshing to discover a few erroneous arguments in a field usually so overwhelmingly learned, and this fact – I believe – tells us more about our author than would a text in which all arguments had been emended to conform with the standards of other authors. In producing a text, the fundamental aim is to discover what the author wrote, warts and all. For reasons that become abundantly clear from a reading of the *Paribhāṣāvṛtti*, I believe that the author of the work was not only idiosyncratic as a grammarian, but that he also made mistakes of reasoning and interpretation that go beyond what can reasonably be attributed to the faulty transmission of his text. If I had been confident that the Vyāḍi commentator was an infallible scholar of *vyākaraṇa*, I would have had no hesitation in adopting all Abhyankar's emendations, and indeed in proposing more. But my understanding of the author's style and skills in his subject force me to restrain the desire to improve and correct the text against the evidence of the manuscripts.

One fact more than any other has made it possible to improve upon Abhyankar's text while at the same time avoiding illicit conjectural readings. This is the discovery that the available manuscripts of the *Paribhāṣāvṛtti* are descended from an archetype written in the Śāradā alphabet. Numerous corrections are possible and justifiable in this knowledge. This single realization about the transmission of the text itself warrants the preparation of a fresh edition, leaving aside the discovery of additional manuscripts, and the changed editorial methodology.

Manuscripts

The following manuscripts have been used:

P₁

Bhandarkar Oriental Research Institute, Poona, India 411004.

Described by Belvalkar.¹⁹ Catalogue number: 296. Library accession number: 319 of 1875–76. Earlier described by Bühler as number 319.²⁰

Physical description: paper, 25 folios, foliated 7r–31r, size 14 × 5 $\frac{3}{4}$ in., 12 lines per page, ca. 50 *aṣṭaras* per line. (Folios 1–6v contain the *Bhāṣānuśāsanam* of Sumati Śreyaskara.)

Incipit [fol. 7r]: ॐ अथ परिभाषासूचनं व्याख्यास्यामः । ओमथेत्ययमधिकारार्थः ॥

¹⁹Sh. K. Belvalkar, *Descriptive Catalogue of the Government Collections of Manuscripts in the Government Mss. Library*. . . , volume 2, *Grammar, Part 1: Vedic and Pāṇinīya* (Poona: Bhandarkar Oriental Research Institute, 1938), p. 231.

²⁰Georg Bühler, *Detailed report*, p. 69, xxi.

Explicit [fol. 31v]: ... प्रातिपदिकान्तनुविभक्तिषु चेति णत्वं सिद्धं भवती 'ति' सिद्धमिति श्रीव्यातीयपरिभाषावृत्तिः समाप्ता ॥

The manuscript is not dated.

The calligraphy is good Kashmiri style Devanāgarī. The scribe uses *daṇḍas* to separate some sentences, and the *paribhāṣās* are numbered. There are a number of yellowed-out corrections throughout the text.

P₂

Bhandarkar Oriental Research Institute, Poona, India, 411004.

Described by Belvalkar.²¹ Catalogue number: 295. Library accession number: 320 of 1875–76. Earlier described by Bühler as number 320.²²

Physical description: paper, 28 folios, foliated 1–28, size $13\frac{3}{4} \times 6$ in., 10 lines per page, *ca.* 50 *akṣaras* per line. Two unnumbered folios precede this text, containing the *Vyāḍīyaparibhāṣāpāṭha*.

Incipit [fol. 1r]: ॐ नमो मुनित्रयाय अथ परिभाषासूचनं व्याख्यास्यामः अथेत्ययमधिकारार्थः

Explicit [fol. 28v]: ... प्रातिपदिकान्तनुम्बिभक्तिषु चेति णत्वं सिद्धं भवति इति व्याडीयपरिभाषावृत्तिस्समाप्ता ॥ शुभाय भवतात् ॥

The manuscript is not dated.

The calligraphy is as P₁. The scribe uses no *daṇḍas*, as a rule, and the *paribhāṣās* are not numbered. There are yellowed-out corrections throughout the text, and insertions in a different hand are fairly common.

J

Sri Ranbir Sanskrit Research Institute, courtyard of the Raghunatha temple, Jammu, Jammu and Kashmir State, India.

Described by Stein.²³ Catalogue number: 954. Accession number: *gha* 150. Also described by Patkar.²⁴ Catalogue number: *vyākaraṇa* 59. Accession number: 150 *gha*.

Physical description: paper, folios, foliated 1–41r, *ca.* $11 \times 6\frac{1}{2}$ in., 11 lines per page, 33 *akṣaras* per line. (Fols. 41r–42v contains the *Paribhāṣāsutrāṇi*.)

Incipit [fol. 1r]: ॐ श्रीगणेशाय नमः ॐ अथ परिभाषासूचनं व्याख्यास्यामः अथेत्ययमधिकारार्थः

Explicit [fol. 41r]: ... प्रातिपदिकांतनुविभक्तिषु चेति णत्वं सिद्धं भवती सिद्धं इति श्रीव्याडीयपरिभाषावृत्तिः समाप्तः

²¹ Belvalkar, *Descriptive Catalogue*, p. 230.

²² Georg Bühler, *Detailed report*, pp. 69, xxi.

²³ Marc Aurel Stein, *Catalogue of the Sanskrit Manuscripts in the Raghunatha Temple Library*, pp. 47, 262.

²⁴ M. M. Patkar, *Descriptive catalogue of manuscripts in the Shri Ranbir Sanskrit Research Institute, Jammu (Kashmir)*. (Jammu, 1970), p. 188.

The manuscript is not dated.

The calligraphy is a bold, clear Kashmiri style Devanāgarī. The scribe uses no *danḍas*, but does number the *paribhāṣās*. Few corrections and those that do occur seem to be by the hand of the original scribe.

B

Staatsbibliothek, Preußischer Kulturbesitz, Orientalische Abteilung, 1 Berlin 30, Reichpietschufer 72/76, Germany.

Described by Weber.²⁵ Catalogue number: 1637.

Accession number: 10508. Library number: MS. or. fol. 873.

Physical description: paper (now bound in codex form), ca. 39 × 10.5 cm., 21 folios, foliated 1–21, 14 lines per page, 48 *akṣaras* per line.

Incipit [fol. 1r]: ॐ श्रीगुरुवे नमः नमो मुनित्रयाय अथ परिभाषासूचनं व्याख्यास्यामः
अथेत्ययमधिकारार्थः

Explicit [fol. 21v]: ... प्रातिपदिकांतनुंवि 'भ'क्तिषु चेति णत्वं सिद्धं भवति। इति
श्रीव्याडीयपरिभाषावृत्तिसमाप्ता शुभाय भवताच्छ्रोतृणाम् ओन्तत्सत्। संवत्।
शुभम्। [then, in *Śāradā*:] भद्रम्। कल्याणम्

The manuscript is not dated, in spite of the scribe's 'संवत्'.

The calligraphy is a clear, regular, close Kashmiri style Devanāgarī. The scribe uses no *danḍas* and does not number the *paribhāṣās*. Few corrections.

Finally, it is just possible that a manuscript of the *Vyāḍīyaparibhāṣāvṛtti* may exist amongst the Woolner and other collections of manuscripts at the Punjab University Library in Lahore.²⁶ But all my efforts at communicating with the librarians at the Punjab University over the years have met with silence.

Stemma Codicum

There are some readings of secondary origin, i.e., errors, shared by all four MSS (e.g., 1:8, 1:9, 3:4, 3:11, 3:16, 16:8, 23:9, 53:3, 68:9, 84:8, *et passim*), therefore all descend from a copy in which these readings were present. We call this archetype *ℳ*.

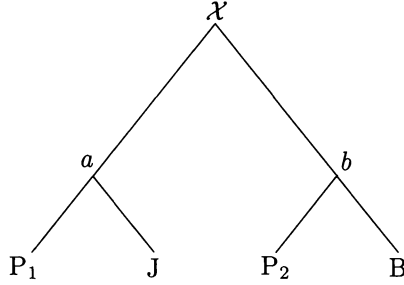
There are many readings of secondary origin common to P₂ and B which are not shared by P₁ and J (e.g., 1:49, 5:6, 5:14, 16:7, 19:1, 22:20, 23:8, *et passim*), therefore P₂ and B descend from their own hyparchetype, *b*, which cannot be the exemplar of P₁ and J. There are also readings of secondary origin common to P₁ and J which are not in *b* (e.g., 1:27, 2:23, 7:37, 9:8, 14:7, 18:8, 19:7, 22:35, *et passim*). Therefore P₁ and J have their own hyparchetype *a*, which cannot be the exemplar of *b*.

²⁵ Albrecht Weber, *Verzeichnisse der Sanskrit- und Prākṛt-Handschriften*, p. 204.

²⁶ See *Catalogue of the Sanskrit Manuscripts in the Panjab University Library* (Lahore: Univ. of the Panjab, 1932, 1941), volume II, p. 83, which lists an incomplete manuscript, consisting of only one leaf, of a *Paribhāṣāvṛtti* by Vyāḍi (acc. no. 1192).

Finally, all four manuscripts have readings of secondary origin unique to themselves, so none of them is descended from any other (e.g., P₂ – 7:29, 45:4, all of 46; B – 7:18, 30:7, 74:8–9; J – 13:24, 13:27, 20:9; P₁ – 18:2, 38:1, 51:9).

The resulting stemma is:



This picture is undoubtedly a simplification of the actual history of transmission. In the first place, there are very frequent variants between *a* and *b* which do not alter the sense but consist of a different word-order or choice of simple verb. This suggests that the tradition is in fact open, and that *X* represents more than one version of the text (e.g., 1:25, 1:43, 23:11, 31:4, *et passim*).

Secondly, the Poona MSS, P₁ and P₂, contain many corrections. P₂, in particular, is a contaminated MS containing many corrections not derived from the other MSS or hyparchetypes. Either the scribe of P₂ (or the corrector, if different) had access to some fifth MS, or was himself very learned (e.g., 11:6, 13:5). Abhyankar's text normally uses these innovations: perhaps they are his. Where it was possible to read the text of the manuscript under the correction, the older readings have been recorded in the apparatus as *ante correctionem* ('a.c.').

Provenance

All the manuscripts have many errors explainable by reference to letters which are similar in the Śāradā alphabet. There are literally hundreds of mistakes of this type, and if confirmation were needed, the post-colophon statement in MS B is actually in Śāradā. Errors in this category include the confusion of the following letter pairs: ष/ञ, ट/ड, द/च, ड/त, तै/त्रे, म्य/स्य, ऋ/रु, भ्य/व्य and so on.²⁷ Since each of the four manuscripts contain frequent errors of this type which do not occur at the same point in the others, it would seem that *a* and *b* were both in this script.

Another feature of the MSS, particularly P₂, which suggests a Kashmiri origin is the frequent tendency to replace *visarga* by *ś*, *ṣ* or *s*, when one of

²⁷ Vishnu S. Sukthankar, *The Ādiparvan, being the First Book of the Mahābhārata, the Great Epic of India* (Poona: Bhandarkar Oriental Research Institute, 1933), *Prolegomena* p. xi gives further examples of this type of error, as does Katre, *Indian Textual Criticism*, p. 57.

these sibilants follows (e.g., 1:4, 3:8, 3:14, 6:4, 7:18 etc.). This is an option recognized by Pāṇini (P.8.3.36; 8.4.40, 41), but it is not common in Devanāgarī MSS, while it is a characteristic feature of Śāradā MSS. (Whitney notes that this practice is also found in South Indian MSS.²⁸)

Errors explainable by reference to transliteration from Śāradā to Devanāgarī have been marked in the apparatus with wavy underlining; even a cursory examination of the apparatus will reveal how pervasively the text was corrupted at the time of transliteration.

There can be no doubt that the *Paribhāṣāvṛtti* has been preserved, until the present generation of MSS, in the Śāradā script, and therefore in Kashmir.

The critical apparatus

It would have been possible to exclude variants of *sandhi* altogether, considering them unimportant, as many editions do. However, as the study of Sanskrit manuscripts progresses it will be increasingly important to have access to information about scribal practices regarding *sandhi* as well as other classes of variant. Comparative study of such evidence may yield information about transmission, and regional and personal changes in fidelity to exemplars. It is interesting, for example, that scribes from Kashmir frequently use unfamiliar forms of *sandhi* that almost never appear in printed Devanāgarī texts and yet are sanctioned by Pāṇini. The suppression or silent normalization of such regional variations is undesirable from many points of view. Another reason for the apparatus being more minute than usual is the grammatical nature of the text, with its many single- and double-letter technical terms, which requires special documentation. Finally, in the absence of any manuscripts in the Śāradā script, it was necessary to give the full evidence of all the variants, including those of *sandhi*, which are traceable to errors in transliteration from Śāradā.

There is one exception to the above. It is common for scribes to use *anusvāra* for the class nasal even at the end of a sentence. In this text, for example, it is very frequent with the words *jñāpakaṃ* and *prayojanaṃ*. This has been passed over in the apparatus.

Those of Abhyankar's conjectures which I have accepted appear with his name, *honoris causa*.

Each entry begins with a specification of the place in the text which is in question, i.e. line number and lemma where necessary. Where sources are not mentioned, the reader may infer that they agree with the edited text.

When readings of P₁ and J agree they are referred to as α . Similarly P₂ and B are β . Thus, α and β readings can normally be taken as those of hyparchetypes *a* and *b*. However, α and β may not always be quite the same as the postulated hyparchetypes *a* and *b*, because if, say, P₁ introduces a mistake of its own then there is no α , but J still gives the reading of *a*.

²⁸William Dwight Whitney, *Sanskrit Grammar, including both the Classical Language and the Older Dialects, of Veda and Brāhmaṇa* (Cambridge, Mass.: Harvard University Press, 1889; 14th issue of 2nd edition, 1975), p. 172.

Care has been taken to ensure that as far as possible variants and conjectures given in one entry all fit precisely the same portion of the text. In further details of usage I have followed West.²⁹

Throughout the apparatus I have made every effort to explain the variants by reference to the known mechanisms of scribal error.

²⁹West, *Textual Criticism*, pp. 86–94.

Sigla

Manuscripts

P ₁	Poona 1
P ₂	Poona 2
J	Jammu
B	Berlin
α	P ₁ and J
β	P ₂ and B

Abbreviations

a. c.	ante correctionem (before correction).
bis	repeated twice
codd.	codices (manuscripts).
f.n.	footnote.
ibid.	ibidem (the same).
in ras.	in rasura (over an erasure).
Kāś.	Kāśikā (Sāstri 1965).
Mbh.	Mahābhāṣya (Kielhorn 1880).
MS(S)	manuscript(s).
m. sec.	manus secunda (by a second hand).
om.	omittit (it omits).
P.	Pāṇini.
p. c.	post correctionem (after correction).
saut	saut du même au même (skipping from an item to the same item in another place).
sic	thus.
उण्°	उणादिसूत्र (पञ्चपदी)
का°	कात्यायन
प°	पाणिनि
पत°	पतञ्जलि
श्लो°वार्त्°	श्लोकवार्तिक
परि°	परिभाषा
वार्त्°	वार्तिक

Symbols used in the text

()	ordinary parentheses.
<>	angle brackets enclose letters, words or passages added to the transmitted text by conjecture.
<* * *	indicates the editor's belief that something has been omitted in the course of transmission.
<-n-	indicates a lacuna of <i>n</i> akṣaras in the transmitted text.
† †	obeli mark words the editor judges to be corrupt. If only one word is suspect only one obelus is used, before the word.
{ }	braces enclose editorial deletions.

Additional symbols used in the apparatus

	separates MS evidence on different portions of the same line in the text.
:	separates different MS evidence on the same text portion.
:	between numbers indicates page and line. Thus 2:3 means page two, line three.
` `	enclose insertions by a scribe, after completion of the original line. Most commonly insertions by a m.sec, often in a margin.
[]	square brackets around a whole entry enclose variant <i>sandhi</i> alone.
[[]]	Double brackets enclose letters or words that a scribe has deleted in the MS.
अ	wavy underlining marks variants explainable with reference to the Śāradā alphabet.
...	ellipses abbreviates a passage the beginning and end of which precede and follow it.
*	an asterisk indicates an illegible character.
च ²	a superscript number indicates which occurrence of the word in a line is meant.