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GURU GOBIND SINGH DEPARTMENT OF RELIGIOUS STUDIES
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THE JOURNAL OF RELIGIOUS STUDIES
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REVIEW ARTICLE

THE METRES OF THE RĀMĀYAṆA*

SREERAMULA RAJESWARA SARMA

0.1 Metre is a vital element of the poetic form. It is not without significance that in Sanskrit metre is called *chandas*, a word that otherwise designates the sacred speech pulsating with magic. Again, no other world literature possesses such great variety in metres as Sanskrit literature does. Hence, the analysis of the metre is an important aspect of textual and literary criticism, especially of texts that have gone through a long process of transmission. Nearly a century ago, the metres of the Veda were discussed by E. Vernon Arnold,¹ and those of the MBh by E. Washburn Hopkins.² But the metres of the R did not receive an exclusive treatment so far, even though H. Jacobi³ and E. W. Hopkins⁴ did much pioneering spadework and L. A. van Daalen⁵ devoted a substantial part of his recent study to this question.⁶

0.2 It is therefore highly gratifying that Professor Manjula Sahdev, who had already done significant work on the R and holds now the Valmiki Chair at the Punjabi University, Patiala, seeks to analyse the metres of the R in her new book. She deserves warm felicitations from the world of scholarship for undertaking the colossal and daunting task of scanning nearly nineteen thousand stanzas, identifying the metrical patterns, and subjecting them to minute classification and interpretation.

0.3 Two issues appear to stand out in connection with the metres of the R: the status of the epic *Śloka* and the metrical structure of the *sargas*. On both these issues, the present study throws valuable light. Unlike the rigidly fixed metres of classical poetry, those used in the Vedas and in the epics have somewhat unrestricted flow. While the former needed a conscious and deliberate effort on the part of the poet, the pre-classical metres just flowed from the subconscious of the poet, who uttered the rhythmic speech without effort. That explains the wonder of the Poet when he heard the *Śloka* coming out of his lips on its own: *kim idaṃ vyāhṛtaṃ mayā!*

0.4 In the *Nāṭyaśāstra*, Bharata records a tradition that treats the *Anuṣṭubh* as a *samavṛtta*, i.e., a metre in which all the four feet have identical scansion. According

* Review Article on: Manjulā Sahdev, *Vālmiki - Rāmāyaṇa men Chanda-Viśeṣaṇa (Metrical Analysis of Vālmiki-Rāmāyaṇa)*, Nag Prakashak, Delhi, 1997, xviii + 382 pages, Rs. 131.00. The following abbreviations have been used: Crit. Ed. = Critical Edition; MBh = *Mahābhārata*; PS = *Chandaḥsūtra* of Piṅgala; R = *Rāmāyaṇa*; m = *ma-gaṇa*; y = *ya-gaṇa*; and so on.

to the *Chandaḥsūtra* of Piṅgala (8.28-31), with eight syllables to each *pāda*, the number of all possible variations will be 2^8 . Now 2^8 equals 256 and this is the number given by the *Nāṭyaśāstra*.⁷ But there came a stage when the *Anuṣṭubh* began to be treated as an *ardhasamavṛtta* with 16 syllables in each hemistich. Again according to Piṅgala,⁸ if there are no restrictions, the number of variations will be 2^{16} . But with the prescription of *y* in the odd feet and *j* in the even feet⁹ the number of variations become less. Furthermore, Piṅgala prohibits *s* and *n* in the odd feet and *r* in the even feet¹⁰ for a variant of the *Anuṣṭubh* called *Pathyā*, known also as *Śloka*.¹¹ This would reduce the number of variations still further. Can all the remaining variations be treated as legitimate *Pathyā* or are there some specific patterns which are exceptionally pleasing to the ears?¹² How many varieties does one actually come across in the R?

0.5 The second issue is as follows: The R is rightly considered to be the *Ādikāvya* and the archetype of all the subsequent *kāvya*s, both in its formal structure as well as in its treatment of the subject. An important structural element of the major *kāvya*s or *mahākāvya*s is the subdivision called *sarga*, which is composed throughout in one single metre but with a variation at the end.¹³ The later poets are said to have borrowed the name *sarga* as well as the practice of closing it with a different metre from the R. In the MBh, in the earlier chapters of the *Ādiparvan* there is an occasional change of metre at the end of the chapter. But elsewhere, the change does not seem to be so frequent. In the portion constituting the *Bhagavadgītā*, for example, only the eighth *adhya*ya concludes with a different metre, viz. *Indravajrā*. However, change of metre as a stylistic device is much older than either epic. Already in the *Rgveda*, there are several hymns which conclude in a different metre.¹⁴ Possibly it was a practice derived from the oral bardic tradition, where the conclusion of the each narration is indicated by the change in the rhythm. The question then is how far the *sargas* of the R actually follow this pattern and conclude in a different metre?

1.1 This study, path-breaking in many respects, is divided into eleven chapters. The first two chapters discuss the form and content of the R, its authorship, time, sources, value system and literary excellences and the like.¹⁵ The next chapter offers a very lucid overview of Vedic metres and their eventual transition to classical metres. The eight chapters that follow constitute the core of the study. The metrical analysis presented in these chapters is based on the *Critical Edition of the Rāmāyaṇa, The National Epic of India*, edited by G. H. Bhat et al and published by the Oriental Institute of the M. S. University of Baroda in seven volumes from 1960 to 1975.

1.2 Before we go into the details of these chapters, it will be in order to give a statistical overview, based on the author's analysis. The constituted text as presented by the Crit. Ed. consists of 606 *sargas* spread over seven *kāṇḍa*s.

Total number of stanzas	...	...	...	18,756
Stanzas in <i>Pathyā</i> metre	...	...	...	13,754
Stanzas in <i>Vipulā</i> metre	...	...	...	3,412
Stanzas in <i>Triṣṭubh</i> metre	...	...	...	477
Stanzas in <i>Jagatī</i> metre	...	...	...	293

Stanzas in other metres	.... ..	3,920
Percentage of <i>Pathyā</i> stanzas	... ..	73.33%
Percentage of <i>Pathyā</i> and <i>Vipulā</i> together	... ..	91.52%

2.1 In the *Anuṣṭubh*, the initial and final syllables of the foot are indifferent. Therefore, prescriptions are made only for the triad of the fifth, sixth and seventh syllables. By a detailed analysis the author finds patterns also in the triad consisting of the second, third and fourth syllables. It is on this basis that she classifies the *Pathyā* metre into some 107 categories, according as *y*, *bh*, *m*, *t*, *j* are used in all the four feet, in three feet or in any two feet; *r* occurs only in the odd feet.¹⁶ All the occurrences of everyone of these one hundred and odd categories is recorded meticulously (Chapter Four, pp. 112-251). A similar attempt was made by E. W. Hopkins¹⁷ but the present classification is much more detailed. I may rearrange this material and show graphically the various patterns produced by the *Pathyā* in the R.

1. *y* in all 4 feet
2. *bh* in all 4 feet
3. *m* in all 4 feet
4. *t* in all 4 feet
5. *j* in all 4 feet
6. *y* in 3 feet and *m* in the first foot
7. *y* in 3 feet and *m* in the second foot
8. *y* in 3 feet and *m* in the third foot
9. *y* in 3 feet and *m* in the fourth foot
10. *y* in 3 feet and *bh* in the first foot
11. *y* in 3 feet and *bh* in the second foot
12. *y* in 3 feet and *bh* in the third foot
13. *y* in 3 feet and *bh* in the fourth foot
14. *y* in 3 feet and *j* in the first foot
15. *y* in 3 feet and *j* in the second foot
16. *y* in 3 feet and *j* in the third foot
17. *y* in 3 feet and *j* in the fourth foot
18. *y* in 3 feet and *t* in the first foot
19. *y* in 3 feet and *t* in the second foot
20. *y* in 3 feet and *t* in the third foot
21. *y* in 3 feet and *t* in the fourth foot
22. *y* in 3 feet and *r* in the first foot
23. *y* in 3 feet and *r* in the third foot
- 24-41. Similarly 18 patterns with *m* in 3 feet
- 42-59. *bh* in 3 feet
- 60-77. *j* in 3 feet
- 78-95. *t* in 3 feet
96. *y* in 2 odd feet
97. *y* in 2 even feet

98. *m* in 2 odd feet
99. *m* in 2 even feet
100. *bh* in 2 odd feet
101. *bh* in 2 even feet
102. *j* in 2 odd feet
103. *j* in 2 even feet
104. *t* in 2 odd feet
105. *t* in 2 even feet
106. *r* in 2 odd feet
107. a different *gaṇa* in each foot

The most predominant category is the last one. Its occurrences, listed with enormous diligence, occupy as many as 66 pages, each page enumerating about 130 occurrences.

2.2 Besides the vast majority of regular *Pathyā* of two lines or four feet, the Crit. Ed. exhibits also some cases of shorter and longer *Pathyās*. The author records 77 cases of one line or two feet; 415 of three lines or six feet and 2 cases of four lines or eight feet (Chapter Five, pp. 252-258). This practice is not sanctioned by any authority on *Chandaḥ-Śāstra*. The Editors of the Crit. Ed. maintain that syntactical considerations led to such grouping and cite the instance of the Crit. Ed. of MBh.¹⁸ However, any divergence from the regular pattern of two lines would indicate, as T. B. Burrow remarks, "some dislocation or disruption of the original text."¹⁹

3.1 The Crit. Ed. contains 3412 stanzas composed in the *Vipulā* metre, which is a variant of the *Pathyā*. While the triad consisting of the fifth, sixth and seventh syllables in the two odd feet constitutes a *y* in the *Pathyā* it should be any *gaṇa* other than *y* in the *Vipulā*.²⁰ Later writers on metrics classify the *Vipulā* into three varieties: *jāti*, where there is the same *gaṇa* in both the odd feet; *vyakti*, where one odd foot contains *y* and the other a *gaṇa* different from *y*; *saṃkīrṇa*, where two different non-*y gaṇas* are used in the two odd feet. As in the case of the *Pathyā*, here also many patterns are possible, all of which are painstakingly documented by the author (Chapter Six, pp. 259-296):²¹

1.	<i>jāti</i> ,	<i>bha-Vipulā</i>	=	21
2.	<i>jāti</i> ,	<i>ma-Vipulā</i>	=	37
3.	<i>jāti</i> ,	<i>na-Vipulā</i>	=	50
4.	<i>vyakti</i> ,	<i>bh</i> in the first foot	=	491
5.	<i>vyakti</i> ,	<i>bh</i> in the third foot	=	311
6.	<i>vyakti</i> ,	<i>m</i> in the first foot	=	578
7.	<i>vyakti</i> ,	<i>m</i> in the third foot	=	476
8.	<i>vyakti</i> ,	<i>n</i> in the first foot	=	708
9.	<i>vyakti</i> ,	<i>n</i> in the third foot	=	571
10.	<i>vyakti</i> ,	<i>r</i> in the first foot	=	31
11.	<i>vyakti</i> ,	<i>r</i> in the third foot	=	35
12.	<i>vyakti</i> ,	<i>s</i> in the first foot	=	1

13.	<i>vyakti</i> ,	<i>s</i> in the third foot	=	1
14.	<i>saṃkīrṇa</i> ,	<i>m</i> & <i>n</i> in 1 & 3	=	9
15.	<i>saṃkīrṇa</i> ,	<i>n</i> & <i>m</i> in 1 & 3	=	12
16.	<i>saṃkīrṇa</i> ,	<i>n</i> & <i>bh</i> in 1 & 3	=	29
17.	<i>saṃkīrṇa</i> ,	<i>bh</i> & <i>n</i> in 1 & 3	=	14
18.	<i>saṃkīrṇa</i> ,	<i>bh</i> & <i>m</i> in 1 & 3	=	13
19.	<i>saṃkīrṇa</i> ,	<i>m</i> & <i>bh</i> in 1 & 3	=	26
20.	<i>saṃkīrṇa</i> ,	<i>bh</i> & <i>s</i> in 1 & 3	=	1
21.	<i>saṃkīrṇa</i> ,	<i>r</i> & <i>n</i> in 1 & 3	=	4
22.	<i>saṃkīrṇa</i> ,	<i>r</i> & <i>m</i> in 1 & 3	=	3

3.2 Moreover, there are 179 instances where there is a mixture of the *Pathyā* and *Vipulā* metres. These stanzas show affinity with the Vedic *Anuṣṭubh* (pp. 303-308).

4.1 Besides the *Pathyā* and its variant *Vipulā*, the R employs other longer metres: also: *Triṣṭubh* varieties like *Indravajrā*, *Upendravajrā* and *Upajāti*; *Jagatī* varieties like *Vaṃśasthā* and *Vaiśvadevī*; *Atijagatī* varieties like *Praharsīṇī* and *Atirucirā*; and also several mixed varieties. These longer metres occur sometimes at the beginning of the *sarga*, sometimes in the middle and some other times at the end, as shown in the following table:

	<i>sarga</i> beginning	middle	end	total
<i>Indravajrā</i>	8	21	5	34
<i>Upendravajrā</i>	2	60	19	81
<i>Upajāti</i>	24	238	98	360
<i>Vaṃśasthā</i>	5	61	226	292
<i>Vaiśvadevī</i>	-	-	1	1
<i>Praharsīṇī</i>			4	4
<i>Atirucirā</i>			5	5
Mixed metres			62	62

Besides these metres, the Crit. Ed. contains also few cases of the moric metre *Aupacchandāsika*, as will be shown below.

5.1 In Chapters Seven, Nine and Ten, the author discusses a large body of stanzas composed in irregular metres. Chapter Seven is devoted to irregularities in the *Pathyā* metre found in some 201 stanzas. Sixteen cases of irregularities in other metres are recorded in Chapters Nine and Ten (330-339).

However, on careful examination, I find that some of these cases are quite regular. They have been treated as irregular through oversight or, as Kalhaṇa would say, *kenāpy anavadhānena*.²² The misjudgement is caused in some case by the incorrect transcription of the Stanza or by an error in scansion. It would have been interesting to know the methodology adopted by the author for the stupendous task of scanning nearly 19000 stanzas. Probably each stanza was transcribed on separate cards by various assistants and then scanned, analysed and interpreted. In a process of this magnitude it is but natural that a few mistakes creep in. When I offer corrections for these

cases. I do so not as a criticism of this otherwise highly commendable work, but for the sake of clarity.

5.2 Irregularities in the *Pathyā* metre occur when *gaṇas* are employed in violation of Piṅgala's prescriptions (in six cases) or when *Pathyā* and *Vipulā* are mixed (in 179 instances). The author also notices 12 stanzas where there is an excess or shortage of one syllable (pp. 298-300). Piṅgala designates the cases of shortage and excess of one syllable respectively as *nicṛt* and *bhurij*.²³ However, the following seven stanzas are quite regular *Pathyās*. The excess or shortage was due to wrong transcription as shown below:

1. 1.30.17b : read *siddhāśramanivāsinah* instead of *siddhāśramamanivāsinah*
2. 1.32.16a: read *brāhmyā* instead of *brāhmayā*.
3. 2.93.39c: read *samālingya* instead of *samālingaya*.
4. 2.95.23a: read *tato* instead of *to*.
5. 6.75.7b: read *-śaktyrṣṭitomaraiḥ* instead of *-śaktyrṣṭi-*.
6. 7.7.8b: read *śaraśaktyrṣṭi-* instead of *śaraśaktarṣṭi-*.
7. 7.24.20b: read *vākyam abravīt* instead of *vākyam abrīt*.

On the other hand, the following five are irregular, as stated by the author: 2.95.31²⁴; 7.5.13; 7.5.23; 7.22.22; 7.48.16.

5.3 In three cases, the author thinks that *s* or *n* is employed after the first syllable in the odd feet, in violation of Piṅgala's prohibition against such use (p.301). Here too it is a case of wrong transcription or scanning:

1. 6.43.6a: read *tasya nirdhāvamānasya* instead of *nidhāvamānasya*; this will produce the correct *y*.
2. 6.47.106c: read *śakyaṃ bhujābhyām* instead of *śakya bhujābhyām*; this will give the correct *r*.
3. 7.8.9a: *mālyavadbhujanirmuktā* is wrongly scanned; it generates a *j* and not *s*.

5.4 As regards the irregular metre in three stanzas occurring at the end of the *sarga* (pp. 330-332), one is obviously an oversight. 2.53.26 is scanned like a syllabic metre, but it is actually an *Aupacchandāsika*, which is an arrangement of morae or *mātrās*.²⁵ The other two (2.108.25, 26) are indeed irregular and already baffled the commentator Govindarāja who was forced to admit that *vṛttam tu ślokadvayasya cintyam*.²⁶

5.5 In Chapter Ten, irregularities in 13 stanzas are reported. The first eleven (pp. 333-338) were wrongly scanned as *akṣaracchandās*. These also belong to the moric *Aupacchandāsika* metre and are quite regular: 1.17.39; 4.4.26; 4.34.23; 4.40.47; 4.43.16; 5.28.44; 6.24.36; 6.42.37; 6.53.50; 6.54.29. Of the eleventh stanza, only the first foot is printed at the bottom of p. 338. The other three feet and the number of the stanza are missing. But the first foot is once again *Aupacchandāsika*.

These are followed by two more cases where irregularities are suspected. However, 6.55.125 is an *Upajāti* made up of *Indravajrā* in the first two feet, followed by

Indravaṁśa and *Upendravrājā*; 6.60.4 is also an *Upajāti* consisting of *Vaṁśasthā* in the first foot and *Indravajrā* in the remaining three.

6.1 We now come back to the two issues raised at the beginning of this article. On the question of the predominant metre, we saw that the pure *Pathyā* was employed only in 73.33% of the cases. If we also take into account the cases of pure *Vipulā*, as defined by Piṅgala, the percentage rises to 91.52%. From this we may conclude that in Vālmīki's view the *Śloka* may have encompassed the *Vipulā* also, but there is a marked preference to what is later designated as *Pathyā*. Again, of all the numerous patterns possible within the given parameters of the *Pathyā*, the preference seems to have been in favour of the above-mentioned category 107, where the first half of each foot contains a different *gaṇa*.

6.2 The second issue, concerning metres at the end of the *sargas*, is addressed in Chapter Nine. The data may be rearranged as follows:

Total number of <i>sargas</i>	606
<i>Sargas</i> ending in <i>Pathyā</i>	218
<i>Sargas</i> ending in <i>Vipulā</i>	50
<i>Sargas</i> ending in other metres	338
Percentage of other metres	55%

Thus only 55% of the 606 *sargas* terminate in different metres. This low percentage is not very conclusive about Vālmīki's own preference. Moreover, the various redactors and interpolators appear to have made deliberate attempts to tag a different metre at the end of the *sarga*.²⁷ It appears quite likely that the original R was composed throughout in the *Śloka* metre and that the longer metres were late additions.²⁸

6.3 The answers cannot be more conclusive than this because the present metrical analysis is based on the constituted text provided by the Crit. Ed. It should be remembered that the constituted text does not purport to be the exact version as composed by Vālmīki; it is merely a text which has the longest history among the various available versions.²⁹ As such, it also has its value in that it shows the directions in which the text has been growing through the centuries. As Sukthankar rightly points out, such growth is "an outward indication of its being a book of inspiration and guidance in life."³⁰

6.4 In sum, Professor Manjula Sahdev's impressive metrical analysis is a very significant contribution to the study of the R. A great amount of scholarship, analytical skill, much labour and enormous patience have gone into this work. Though metre is inseparably connected to poetry, metrical analysis has nothing poetic about it and can often tend to be a very dry affair. Credit is entirely due to professor Sahdev for infusing some poetry into this prosaic analysis through her very vivid and expressive language. Considering the fact that this book contains a formidable mass of statistical data and double-line scansion of great many stanzas, the printers have done a praiseworthy job. I warmly commend this book and hope that Professor Sahdev will continue to contribute valuable studies on the *Ādikavi* and his inimitable *Kāvya*.

END-NOTES

1. *Vedic Metre in its Historical Development*, Cambridge 1905; reprint Delhi 1967.
2. E. Washburn Hopkins, *The Great Epic of India: Its Character and Origin*, New York etc., 1901.
3. Hermann Jacobi, *Das Rāmāyaṇa, Geschichte und Inhalt nebst Concordanz der gedruckten Recensionen*, Bonn 1893; repr: Darmstadt 1970.
4. Op. Cit.
5. Leendert Antonius van Daalen, *Vālmiki's Sanskrit*, Leiden 1980.
6. In reconstituting the text of the R, the editors of the Crit. Ed. had no doubt considered the metre, but they did not share their deliberations with the readers. One finds very meagre comments on the metre in the Introductions to the different volumes of the Crit. Ed.
7. *Nāṭyaśāstra*, 14.58.
8. At the beginning of the fifth chapter, Piṅgala lays down that the number of variations in a *saṁavr̥tta* multiplied by itself yields the number of variations in the *ardhasamavr̥tta* (5.2: *samaṁ tāvatkr̥tvah̥kṛtam ardhasamam*). Thus $2^8 \times 2^8 = 2^{8+8} = 2^{16}$.
9. PS 5.14-15: *ya caturthāt/ pathyā yujo j/*
10. Ibid, 8.11-12: *na prathamāt snua/ dviṭiyacaturthayo raś ca/*
11. It is curious that Piṅgala never uses the designation *Śloka*.
12. In the nineteenth century, Duḥkhabhañjana in his *Vāgvallabha* is said to have placed the number of variations at 90 and have given names to all these varieties, Cf. Manjula Sahdev, op. cit., p. 107. n.10.
13. Cf. Alex Preminger (ed), *Encyclopedia of Poetry and Poetics*, Princeton 1965, s.v. metrical variations.
14. Cf. Jan Gonda, *Vedic Literature*, Wiesbaden 1975, p. 175 and n 15: "Very often a hymn of the R̥gveda consists of stanzas in the same metre throughout. A typical divergence from this rule was then already to mark the conclusion of the poem with a stanza in a different metre. ... See e.g. RV I.64; 82; 90; 143; 158; II.8; 13; V.15; 59; 64; 65; VI.8; VII.104; VIII.78 etc. The tendency to conclude a series with a longer or 'heavier' end is well known also in other arts and among other peoples."
15. We shall not go into these issues here; they are discussed more elaborately in the author's earlier work *Maharṣi Vālmiki - Ek Samikṣātmak Adhyayan*, Patiala 1980.
16. This accords well with PS 5.12; *dviṭiyacaturthayo raś ca*.
17. Op. cit., pp. 446-458: Appendix B, Illustrations of Epic Śloka Forms.
18. Cf. P. C. Divanji, Introduction to the Crit. Ed. of the *Araṇya-Kāṇḍa*, Baroda 1963, p. xxxi.
19. B. T. Burrow in his review of Fascicles 2-3 of the Crit. Ed. of the *Bāla-Kāṇḍa*, JRAS, 1962, pp. 149-151, esp. 150; see also van Daalen, op. cit., pp. 254, 292-93, who considers such stanzas dubious.
20. PS 5.20: *bhrau ntau .ca*. The commentator Halāyudha interprets *ca* to mean *m* also. Furthermore, he provides illustration for *s* as well.
21. Cf. Hopkins, op. cit., pp. 446-458.
22. *Rājatarāṅgiṇī*, 1.13.
23. PS 3.59: *ūnādhikenaikena nicṛdbhurijau*.
24. On 2.95.31c: *yadannaḥ puruṣo bhavati*, see Hopkins, op. cit., pp. 260-261, who cites other of the hypermetric *bhavati*.
25. See ibid, pp. 341-343 on the occurrence of the *Aupacchandāsika* in R.
26. Thus P. L. Vaidya, Introduction to the Crit. Ed. of the *Ayodhyā-Kāṇḍa*, p. xxvii; see also Hopkins, op. cit., p. 332.
27. Cf. P. L. Vaidya, Introduction to the Crit. Ed. of the *Ayodhyā-Kāṇḍa*, p. xxvii: "... in some cases, e.g. in Sargas 26, 40, 41, 90, 94, 100, 105, 106, 107 and 109 the redactors or interpolators of

- both the recensions are seen active to have a stanza or two in a different metre to make the Sarga run on into the next." See also D. R. Mankad, Introduction to the Crit. Ed. of the *Kiṣkindhā-Kāṇḍa* (1965), pp. xxxii-xxxiii.
28. Cf. van Daalen, op. cit., p. 219: "... if at the end of a sarga a number of mss. transmit a 'long verse', whereas the other mss. have a variant (variants) in the-śloka-metre, the variant in the śloka-metre (one of the variants) is most likely older than the verse in a 'long metre'."
29. In this context, it is useful to recall the words of V. S. Sukthankar in his *Prolegomena* to the Critical Edition of the *Ādiparvan* (reprinted in the *Sukthankar Memorial Edition*, Volume 1, Poona 1944, pp. 129-130): "It is but a modest attempt to present a version of the epic as old as the extant manuscript material will permit us to reach with some semblance of confidence. It is, in all probability, not the best text of the Great Epic, possible or existing, nor necessarily even a good one. It only claims to be the most ancient one according to the direct line of transmission, purer than the others in so far as it is free from the obvious errors of copying and spurious additions."
30. Ibid, p. 128.

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