

(2) Origin and evolution of the Mahābhārata, determining the extent and authorship of each stage; (3) Study of the archaisms and neologisms in grammar, metre, syntax and vocabulary; (4) Study of the contents of the repetitions in the epic and of those which it shares with the Rāmāyaṇa, the other Purāṇas, and some of the older Smṛiti texts; (5) Stylistic study and study of passages marked for their delineation of passions and portrayal of characters with a view to determining unity of authorship; (6) Interpretation of the epic—whether or not the kernel of the story is a historical event and determination of the calendar of events in the story; (7) Study of geographical and cosmographical data and investigation of astronomical statements; (8) Investigation of the allusions to the flora and fauna and, related to it, the state of agriculture and transport, industry and commerce; dress, diet and domestic hygiene; arts (music, dancing, painting etc.); crafts (carpentry, manufacture of ornaments and the like, etc.); medicine, alchemy and astronomy; warfare (manufacture and use of arms, military tactics, etc.); architecture; sports (hunting, gambling, etc.); (9) Study of social organisation; (10) Study of the system of education, and (11) of Rājanīti or the Science and Art of Governance—comparison with the Dharmasāstras, the Arthasāstra, and the Nītisāstras; (12) Study of the statements on different systems of philosophy like Sāṃkhya, Yoga, Pāṣupata, Pāñcarātra and the like; (13) Interpretation in their togetherness and unity of the several statements in the epic on the personality and teachings of Lord Śrīkrṣṇa; (14) Answering the question whether the Mahābhārata is a literary product with a purpose of its own and, if so, determining the social, cultural and philosophical background it offered for its ethico-philosophical *obiter dicta*; (15) The position of the Bhagavadgītā; (16) The date of the Mahābhārata, i. e. the date of the Bhārata war, of the first composition describing that event, of the Jaya, of the Bhārata and of the Mahābhārata; (17) The position of the Mahābhārata as the “Fifth Veda” which was looked upon as an authority by the new Śāstrakāras; (18) Listing of typical illustrations from the critical apparatus explaining the types of mistakes made by copyists and the emendations made by the students and Pandits; (19) Preparation of a complete Bibliography, glossary of important words used in unusual connotation, a Register of Proper Names, and an adequate General Index.

Accordingly, Shri S. K. Dikshit was the first scholar to be appointed to do some spade work for the project on the Epilogue for a couple of years (1951–53). The project was then shifted from the post-graduate and Research Department to the Mahābhārata Department of the Institute¹ and Shri G. B. Palsule continued for a few months the work initiated by Shri Dikshit. Later, Shri D. B. Diskalkar and Shri M. T. Sahasrabuddhe were formally appointed as Research Fellows for the Epilogue Project, and “The general lines of the procedure to be followed [for the Epilogue] were laid down by the Mahābhārata Department”.² These two scholars left the Institute after working for two years and in 1955 their work in the Epilogue project was taken up by Acharya Shri V. P. Limaye, Dr. Smt. Kunda Sathe, and Prof. S. N.

1. Of which it forms part till today.

2. Institute's Annual Report for the year 1953–54, p. 12.