

An Executive Summary of the Final Research Report of the  
University Research Project : (From April 2022- March 23)

**TITLE OF THE PROJECT :**

**CRITICAL EDITION OF *SAMGĪ TASĀRA*: AN  
UNPUBLISHED WORK ON INDIAN MUSIC.**

**Submitted by**

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The present work was an attempt to highlight the existence of Samgītasāra in the domain of Indian Musicology in the form of a critical edition. This project tries to bring a critical edition of Samgītasāra with the original text and an introduction supplemented by sources and references. So, a well-known treatise on Indian music from eastern India can be presented to the academic world in print for the first time. The primary objective of this proposal is to highlight the new elements of the history of textual musicology in India. The work also evaluates the musical interpretation available in the text by appreciating it in the light of modern research techniques.

The long tradition of the textual and intellectual study of Indian music has offered quite a good number of treatises highlighting the origin and development of the performing arts as a significant part of the cultural heritage in India. Indian music as a glorious part of our cultural heritage started its journey from time immemorial and created a long history full of incredible potential. Vedic and post-Vedic literature offer lots of supporting evidence that stand as sincere proof of the importance of music in Indian civilization. Since very early days, various technical aspects have been adopted by scholars and performers to maintain the exact form of culture, performance and practices like - chanting, singing, dancing, instrument playing, and so on. Proper explanation of those technical sides hidden behind the musical performance is available in these textual documentations. Whether it is the scientific theory of sound production or psychological, philosophical and aesthetic aspects of any stream of Indian performing arts, all have been extensively illustrated and vividly documented in several forms of past records, including – Textual writings, inscriptions, temple reliefs and so on. Among them, musical or musicological texts took the most important part in fulfilling the above purpose. For instance, the name of Vedic *Puṣpasūtra* might be regarded as the oldest documents of musicological literature in Sanskrit. This is because, the work is representative for a whole class of technical works on Vedic recitation and providing us with detail knowledge on meter, phonetics, musical notes and many such related things. However, this vast technical literature could so far not solve the entire problem of understanding connected with the subject in different ages. Specially, when the intermingling of cultural materials took place during foreign invasion, heterogeneous streams of typical problems grew in the field of scholarly

venture. Due to this reason, gradually the system and style of writing is seen to be changed in all ages. But whatever be the technical problems and changed style of writing, sincere scholars made a continuous tradition for bringing out proper explanation through textual documentation through the ages. Bharata, the author of *Nāṭyaśāstra* (1st Century B.C.), Dattila, the author of *Dattilam* (2nd Century A.D.), Matanga, the author of *Bṛhaddeśī* (5th-7th Century A.D.), Someśvara, the author of *Mānasollāsa* (1131 A.D.), Śarangadeva, the author of *Samgītaratnākara* (13th Century A.D.), Parśvadeva, the author of *Samgītasamayasāra* (13th Century A.D.), Rānā Kumbha, the author of *Samgītarājā* (1433-1468 .A.D.), Śubhankara, the author of *Samgītadāmodara* (2nd half of 16 C.A.D.) along with many other enlightened scholars have followed this hard way of textual tradition.

Harināyaka, (the 2<sup>nd</sup> half of the 15<sup>th</sup> century) is lately highlighted as a bright scholar of Eastern India in the vast field of textual musicology for his extensive works *Samgītasāra*. Although, the *Samgītasāra* is known to be a highly accomplished text on Indian music, but the text is still kept in its manuscript form. Quotations from *Samgītasāra* is available in many other later texts of Indian music. For many years, the scholars in the eastern part of the country were in search of a manuscript copy of '*Samgītasāra*' but they could not succeed but only found some secondary sources in Oriya literature. Sometimes, sections of the original text have been frequently quoted by the authors in later centuries and have translated parts of it into other Indian languages, including Hindi, Urdu and Bengali. This in turn lead to a steadily increasing popularity of Harināyaka's treatise. Fortunately, the text *Samgītasāra* is found in incomplete manner. With a great controversy on author's identity a few lines have also been arranged in a scattered way. Nevertheless, a critical edition of Harināyaka's *Samgītasāra* remains elusive so far. Various copies of the text are extant at archives in the personal collections in eastern India (mostly in Bengal and Odisha). However, these have so far not been comparatively assessed together in a critical edition.

The present proposal is a humble attempt to highlight the existence of *Samgītasāra* in the domain of Indian Musicology in the form of a critical edition. This project will try to bring a critical edition of *Samgītasāra* with the original text and an introduction supplemented by sources and references. So that, a known treatise on Indian music from eastern India can be presented to the academic world in print for

the first time. The work will also evaluate the musical interpretation available in the text by appreciating it in the light of modern research techniques.

The primary objective of this proposal is to highlight the new elements of the history of textual musicology in India. The unpublished text confined in the manuscript form till today may surely form an important part of this reconstruction of cultural history. The other objectives can be listed like this –

1. The appearance of this text may also become a landmark in the field of musicological literature in the eastern tradition of India for many reasons. As the text *Samgītasāra* is the representatives of earlier history of Indian musicology there remain possibilities of detecting new dimensions in the field of historical development in the field of culture.
2. The text may provide suitable links, which remain missing within India's tradition of textual musicology. On the other hand, proper evaluation of the earlier scholars like Harināyaka is a need of the day to know the contribution as well as the social position of them.
3. However, the texts constructed from manuscript reading which will also open a broad scope in the field of comparative study among various schools of musicology in their contemporary India.
4. It may provide a rare opportunity to know the eastern schools of musicological treaties by observing the *Samgītasāra* minutely.
5. Harināyaka's *Samgītasāra* bridging the gap existed between *Varnaratnakara* (12<sup>th</sup> Century A.D.) and *SamgitaDamodara* (16<sup>th</sup> Century A.d.) in eastern India.
6. Not only that, the text may show the existence of an overall cultural continuum among the East and other parts of India. Contemporary trends of musicological thoughts and culture is expected to be reflected in this text if it is being critically analyzed. Hence the critical edition of *Samgītasāra* in print with musical annotations will certainly bring a new opening on the distinct sphere of musicology in India. There is every possibility that *Samgītasāra* will occupy a high rank among the treaties on music.

As I have a previous experience of editing a Sanskrit musicological treatise of the 15<sup>th</sup> century India as my PhD work, the proposed research would be a unique opportunity for me to enhance my expertise in the Sanskrit technical literature and in editing musicological text. A detailed study of the rare manuscripts of *Samgītasāra* will provide me with a better understanding of the development of an age-old tradition of textual musicology and music scholarship in India as it is still an underrepresented aspect of historical ethnomusicology and archival research.

During different ages the subject musicology occupied various names in Indian sub-continent. It is known that, before the emergence of Christ, the subject was termed as *GāndharvaVidyā* and was duly included into the stock of technical writings or *Panchama Veda*. After Gupta period the term *NādaVidyā* was introduced instead of *GāndharvaVidyā*. This continuous tradition has offered an enormous number of scholars to brough out vivid explanation of contemporary cultural elements through textual documentation through the ages. Bharata, the author of *Nāṭyaśāstra* (1st Century B.C.), Dattila, the author of *Dattilam* (2nd Century A.D.), Matanga, the author of *Bṛhaddeśī* (5th-7th Century A.D.), Someśvara, the author of *Mānasollāsa* (1131 A.D.), Śarangadeva, the author of *Samgītaratnākara* (12th Century A.D.), Parśvadeva, the author of *Samgītasamayāsāra* (13th Century A.D.), Rānā Kumbha, the author of *Samgītarājā* (1433-1468 A.D.), Śubhankara, the author of *Samgītadāmodara* (2nd half of 16 C.A.D.) along with many other enlightened scholars have followed this hard way of textual tradition.

Harināyaka's unpublished text *Samgītasāra* (approx.. 1467 century) is another important addition to this age-old textual tradition of Indian musicology (भारतीयसंगीतशास्त्र). Because it contains a vivid analysis and of the changes of tonal and rhythmic systems of Indian music in medieval era with some crucial documents. However, the text's special importance lies in the fact that it contains numerous descriptive slokas that outline the Indian *rāga-rāgiṇī* classification system of melodies. The text provides a detailed taxonomy that includes many personified characterizations of Indian melodic modes, which are traditionally known as male *rāgas* and female *rāgiṇīs*. As an work of earlier Odisha,

*Samgītasāra* also reconstruct the intellectual tradition of musicological history of the eastern part of India.

### About the Text (in manuscript form)

The present text was collected by the eminent musicologist Dr Bimal Ray (13.01.1911- 11.04.1997) from the personal collections of Sri Brajendra Ray Chudhury (17.04.1874 -06.11.1957), the previous landlord (Zamindar) of Gauripur (present day in Bangladesh). He has spent his later life in Kolkata and was very deeply involved in social service and in many benevolent works towards the social development. In his voluminous collection of books and hand-written manuscripts of various subjects, *Samgītasāra* of Harināyaka was also preserved carefully. Dr. Bimal Ray got the opportunity to collect that pam-leaf manuscript in 1944, when he came in contact with Sri Brajendra Kishor. Dr. Pradip Kumar Ghosh, an eminent musicologist of Bengal as well as the closest disciple of Dr Bimal Ray, had collected this manuscript copy on 4<sup>th</sup> May 1987. And recently I've collected the manuscript copy of this important maiden work from Dr. Pradip Kumar Ghosh in order to publish this after a reasonable editing.

The author of the text *Samgītasāra* is Harināyaka. Nothing in detail can be known neither about him nor about his family background and tradition (*guru-parampara*). But still, from the initial slokas of the text, some of his personal information can be traced –

“यःकर्नाटकवाटकास्यसुमहापात्रस्यगोत्रजनि।

श्रीरंगस्यतरंगिनितटीपतेगाम्भीर्यकक्षीयुषः॥२॥

येतातसौद्विजराजकेनचमहाराष्ट्रः स्कंदकेजजलः।“

The above verse says that the author was born in Mahapatra lineage of previous Karnataka state. He lived in Sranga, a capital city, situated by the side of the deep river (Godavari). The author's surname is 'Nayaka', a Maharashtrian kshatriya in origin. But during the Marathi subjugation of the eastern part of India, the people of the royal army gradually settled down in Karnataka, Odisha and western part of Bengal. That is the reason why the surname 'Nāyaka' is available in these regions till the date. It appears that the Harināyaka lived in the 2<sup>nd</sup> half of the 15<sup>th</sup> century

(approximately 1465-90). In addition to the above text, he has perhaps written several other books on performing arts, which are yet to be traced. Hari *Nāyaka* was a Hindu Vaishnava by religion. The idea is traced and conceptualized from his frequent mention of – “श्रीश्रीराधाकृष्णायानमः।” at the front page of his writings.

### **The Manuscript**

A single palm-leaf manuscript copy of the work is being collected by now. The size of the collected manuscript is 21 cm x 5.5 cm. Language : Sanskrit. There are six chapters and a *Parasitism* (appendix). It's a complete manuscript. The condition is good. But the few folio numbers are moth-eaten.

### **The Outcome of The Work**

Harināyaka, the author of *Samgītasāra* was incidentally not a very well-known figure in early or late medieval musicological literature. This may be accounted for by the reason that very limited number of works on music are attributed to his authorship. The present works *Samgītasāra* seems to be his only work on musicology that is found yet. But historical records show that Harināyaka has written a number of Sanskrit texts on various other subjects. Eminent philosopher Dr. P.V. Kane is successful through some light on the entire works of Harināyaka. Incidentally, these verses are more or less the same as the verses written in introduction of many of his other works.

This research also scrutinizes the position of the text *Samgītasāra* in the age-old tradition of Indian musicology and the music scholarship as reflected in the subjective discourses of the treatise. The question has been addressed in which way changing social values and political situations have encouraged scholars to move from analytical scrutiny of melodic modes, following the analytical approaches of Indian musicology or gāndharvavidyā, to the freer, narrative texts that elucidate melodic structures through short, lyrical descriptions. The *Samgītasāra* is an indicator of the transformation and reformation of Indian textual musicology in the middle of the 16th century. Through an examination of the historical context of the treatise, this research also addresses the question of whether the traditional, analytical style of Indian textual musicology has retained its importance after the emergence of new approaches in musicological writing, and whether earlier

approaches have been affected by declining patronage in the changing political and cultural landscape of modern India.

**The Text has six main Adhyaya (Chapters). These are briefly described below-**

### **1. Svaragataddhaya [ Relating to svara]**

The characteristics of Nāda (Causal sound) : The Supreme Brahṃa in the form of Nada, Lord Makes vara in the form of Nada, Absolute energy in the shape of Nada, and the sound, an epithet of Visnu. It is said that Prana exists in Brahmagranthi (a pivot point in Brahmansthana, i.e., a place just below the navel. Prana refers to air), and from Prana', fire is produced. Again, Nada (ie, the causal sound) is originated with the combination of fire and air. From the molecule of Nada, the body of Nada is created. [§1. 12-14]

### **, Svaraprakaram [Types of Svara]**

There are seven musical notes like Sa-Ri-ya-Ma-fa - Tha, Ni. Sa= = Sadja'; Ri= Rṣabha; fo = Gandhara, Ha = Hadhyama; Pa = Pancama', sha = Thaivata; Ni - Nisada; [52, 23] Sadja consists of 4 Srutis, Risabha 3 śrulis, Gendhāra 2 śrutis, Madhyama 4 srulis, lañcama 4 Srutis, Shaivate 3 shutis and Nisada 2 śrutis. The notes stand on the last sruti of each hole. [st. 24-25]

### **2. Ragadyaya (2<sup>nd</sup> Chapter)**

This chapter discussed - Sampurna raga, sadava raga, ouduva raga, and deshi raga lakshanam.

Ragas in Sangitasara (48 in Number)

#### **A. Sampurna Ragas ( 23 in number)**

1. Sri Raga.
2. Natta.
3. Karnat.
4. Rebagupta.
5. Basanta.
6. SuddhaBhairav.



7. Bangal.
8. Somraga.
9. Amrapanchama.
10. Kamod.
11. Megharaga.
12. Dravira-Gour.
13. Barati.
14. GUJJARI.
15. Todi.
16. Malabasri.
17. Saindhavi.
18. Devakri.
19. Ramakri.
20. Prathama Manjari.
21. Natta.
22. Belavali.
23. Gaudi.

**B. Sadava Raga (12 in number)**

1. Gaud.
2. Karnat-Gaud.
3. Deshi.
4. Dhannasri.
5. Kolahala.
6. Valali/ Valaddi.
7. Deshakhya.
8. Shavari.
9. Khamvavati.
10. Harshapuri.
11. Mallari.
12. Gunjika (Bhunjika).

**C. Ouduv raga (13 in number)**

1. Madhyamadi.
2. Malhar.
3. Deshpal (deshkar)
4. Malava.
5. Hindol.
6. Bhairav.
7. Nagadhwani.
8. Gondakriti.
9. Lalita.
10. Chhayatodi.
11. Velavali.
12. Pratap-Velavali.
13. Saindhavi (2<sup>nd</sup>).

### **3. Prakirnakadhyaya (3<sup>rd</sup> Chapter)**

This chapter discussed- Vaggeyakara Lakshanam in detail. Gayana Veda and Alapti.

### **4. Prabandhadhyaya (4<sup>th</sup> Chapter)**

This chapter discussed- the Prabandha Veda.

Prabandha is of two types- viz-a-Viz, Aniryukta and Niryukta. "Aniryukta" refers to a class of Prabandha which are not composed according to the Principles of Poetic meters and not set to Tala properly, which the "Niryukta" Prabandhas are absolutely bound with poetic meters and properly set to Tala.!!17!!

Now, "Suda" (Suddha or Pure) Prabandhas. According to Muni who has described the "Ela" etc. Prabandhas, now are mostly obsolete. I will describe a few of them which are practically in use. I will mention the names of "Suda" and then

"Viprakirna" Prabandhas. There were eight "Sudas" Prabandhas, namely - Ela, Karana, Dhenki, Vartani, Jhombada, Rasa and Ekta good.li. !! Sl. 18-19 !!

**Those were "Sudas" Prabandhas.**

The next are "Ali" Prabandhas. The "Ali" Prabandhasare : Vana, Varunasvara, Gadya, Kaibada, Ancarini, Kanda, Turagalila, Gajalila, Dvipadi, Cakrabaka, Krouncapada, Svarartha, Dhvanikuttani, Arya, Gatha, Dvipathaka, Kalahamsaka, Totaka, Ghata, Vritta, Matrika, Ragakadamba, Pancatalesvara, Talarnava and a few more. !! sl. 20-22 !!

Now, "Viprakirna" Prabandhas. They are 26 in number, such as - sriranga, Sribilasa, Pancabhangi, Pancanana, Umatilaka, Tripadi, Catuspadi, Satpadi, Vastu, Vijaya, Tripatha, Caturmukha, Simhalila, Hansalila, Dandaka, Jhampata, Kancluka, Tribhangi, Haravilasa, Sudarsana, Svaranka, Srivardhana, Harsavardhana, Vadana, Caccari, Carya, Paddhadi, Pahadi/Rahadi, Birasri, Mangalacara, Dhavala, Mangala, Obi, Lodi, Dhollari and Danti. !! sl. 23-27 !!

**Those are "Viprakirna" Prabandhas.**

Now twenty-sixPrabandhas. They are- Pancatalesvara, Varnasvara, Ankacarini, Svarartha, Matrika, Ragakadamba, Svarakarana, Vartani, Talarnava, Sriranga, Srivilasa, Pancabhangi, Pancanana, Umatilaka, Sinilila, (?), Tribhangi, Hansalila, Haravilasa, Sudarsana, Svaranka, Srivardhana, Harsavardhana, Birasri, Mangala, Rahadi, Kanthabharana. Next to it is "Sat-Prabandha". The six Prabandhasare :Candraprakasa, Suryaprakasa, Rudraprakasa, Banshiprakasa, Dipaprakasa, Rtuprakasa, Navaratna and Sarabhalila. [ Astaprabandhas?] !!SL. 32-34 !!

These are "Sat" (Asta) Prabandhas.

**Now. Pancha Tales for Probando.**

At first, Alap. ( without rhythm). Without Tala. Then five Padas. Set to, Caccatputa Tala has rendered twice, but with different Dhatus. The Padas (the compositions) compromise Tena, Svara, Pata, etc. Angas.After it. Anthora. The Antara stanza, comprising Pata (drums, syllables), Set to Caccatputa Tala, will be rendered twice. After it, five Padas, set to, Caccatputah Tala, will have to render twice. In the same

way, the Antara Dhatu (lyrical stanzas), set to Satpitaputrakah Tala, with Svara, Pata, will be performed twice. Then five different Padas will be rendered twice, comprising the drum syllables used in Hudukka, a kind of percussion instrument, and Svaras (not syllables). And then the 'Antara' Dhatu composed with 'Sankha' Pata, a kind of drum syllable, he performed. Next to it, the six Padas, like the previous, composed with the syllables of 'Muraja' applied in 'Antara' Dhatu with Pata and Svara syllables are to be rendered like before the 4th part of the lyric, that is, Abhoga will be rendered in slow tempo. In this part of the composition, the name of probandha, Tala, and the hero's name should be mentioned. The song will be concluded with auspicious words (or letters). This will be the PancatalesvaraPrabandha. In this Prabandha are 27 Padas and 8 Ragas like Natta Karnata, Barati, Gouda Sriraga, Pancama, Basanta, and Mallara. This Prabandha is of two types, such as- Biravatara and Sringara-Tilaka. All the gods are pleased as this Prabandha is performed in Vira or Sringara Rasa (sentiments).!!sl. 35-42 !!

This is PancatalesvaraPrabandha. (1)

[ Note: In PancatalesvaraPrabandha, five Marga Talas are fixed for Rendition. But the two Marga Talas are not mentioned here. It appears that- This sloka, perhaps is lost.]

### **Now, VarnasvaraPrabandha :**

In the composition of songs, when they will be adorned with Svara (Sa, Re, Ga, Ma etc.), Pata, Pada and Tena, will be known as 'Varna SvaraPrabandha. According to distribution of Svara, etc., is off four types, like - Svaradi, Patadi, Padadi and Tenadi.!! sl. +43-44!!

It is Varnasvara. (2)

## **5. Taladhyaya (5<sup>th</sup> Chapter)**

Discussed – the importance of Talas – Marga and Deshi Talas in Indian music.

## **6. Vadyadhyaya (6<sup>th</sup> Chapter)**

This chapter has discussed a few important musical instruments of that time, including Flutes and Veenas. These include – Kachhapi Veena, Svaramandalika, Roudriveena, Vipanchi etc. And Muraja (flute) and Kangsha (solid instrument) is also visible here.

Throughout the entire research, a detailed study of the rare manuscripts of Samgītasāra has provided me with a better understanding of the development of an age-old tradition of textual musicology and music scholarship in India as it is still an underrepresented aspect of historical ethnomusicology and archival research.

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