

A Survey of Music Manuscripts in the Government Oriental Manuscripts Library, Chennai

V. PREMALATHA

Introduction

The Government Oriental Manuscripts Library, Chennai (GOML), is a treasure-house of thousands of palm-leaf and paper manuscripts, of which about five hundred deal with music. The music manuscript collection of this library includes technical works or lakṣaṇa-grantha-s and texts and notations of songs written in Saṃskṛta, Telugu, Tamiz and Kannada languages. A detailed examination of the music manuscripts found in GOML was done by this author for a research project and the present article is based on it. The article focuses on the following areas:

- I. Unpublished works of musicological literature
- II. Transcripts of the Saurashtra Sabha, Madurai
- III. Manuscripts on tāla
- IV. Manuscripts containing notations

I. UNPUBLISHED WORKS

Many music manuscripts found in this library are yet to be published and the following is a brief note on some of the unpublished technical works.

1. *Arjunādimatasāra* (R3070)

This is a paper manuscript written in Devanagari script. From the title and the colophon statements, it is known that the work has been compiled by Śrī Śuddhasatva Vēṅkaṭācārya. The title of this work is given as 'Arjunādimatasāiti śrī śuddhasatvavēṅkaṭācārya saṅgrhītē'rjunādimatasārē bharataśāstrēprathamōdhyāyaḥ', meaning 'the essence of the schools/thoughts of Arjuna and others'. It is curious to note that the colophons found at the end of the chapters refer to the work as Nāṭyaśāstra and/or Bharataśāstra in Arjunādimatasāra. The different colophon statements found in this work are as follows:

- (i) "iti śrī śuddhasatvavēṅkaṭācārya saṅgrhītē'rjunādimatasārē bharataśāstrē-prathamōdhyāyaḥ" (p. 5 at the end of the first chapter);
- (ii) "iti śrī śuddhasatvavēṅkaṭācārya saṅgrhītē'rjunādimatasārē nāṭyaśāstrē dvitīyō'dhyāyaḥ" (p. 11 at the end of the second chapter);
- (iii) "iti śrī śuddhasatvavēṅkaṭācārya saṅgrhītē'rjunādimatasārē nāṭyakriyā tāla-daśapraṇāyāpanaṃ nāma tṛtīyō'dhyāyaḥ" (p. 19 at the end of the third chapter);

- (iv) "iti śrī śuddhasatvavēṇkaṭācārya saṅgrhīte'ṛjunādīmatasārē nāṭyaśāstrē caturtho'dhyāyaḥ" (p. 23 at the end of the fourth chapter).

The available work consists of five chapters of which the fifth is incomplete. The first two chapters deal with nāṭya, which also includes the characteristics of a dancer, judge and sutradhāra. The third chapter deals with the tāladaśaprāṇa-s and the last two chapters are devoted to tālaprastāra.

2. *Bharatasārasaṅgrahamu* (D2557)

This work is composed of verses in Telugu language. It speaks of the different kinds of hasta-s and their viniyōga-s. The work begins thus: "Śrī Rāmā nīdu kṛtiyaisāraṃ bahu Bharatasārasaṅgrahamu camatkāramu taga nenarintunu." The author acknowledges writers and scholars like Kōhala, Nandikēśvara, Nārada, Śārṅgadēva and Hanumān in the beginning of the work. The contents of the work in the given chapter is summarized in p.1 and then the work speaks of the four kinds of abhinaya (pp. 4,7). A detailed description of the asamyuta-hasta-s is seen from pp. 5-20 and of the samyuta hasta-s from pp. 21-25. This is followed by the nṛtahasta-s (pp. 27-30), dūtīśirassu lakṣaṇam (p. 31), sirōbhēda (pp. 32-33), dṛṣṭibhēda (p. 33), sthānalakṣaṇam (p. 34), pādabhēda (p. 36) and the hasta-s for navaratna-s, navarasa-s, saptasvara-s and so on (pp. 37-41). The colophon statement found at the end reads thus: "Śrī kāntāpati karuṇāsākalyata bharatasārasaṅgrahamuvacaḥ śrīkaruḍu cillakūridi vākaruḍu tenuṅgu kṛti dhṛvambugā jēśēnu".

The work is composed in the style of Pōlūri Gōvindakavi's Rāgatālacintāmaṇi, as this also contains Telugu verses of the same style and the author salutes Lord Rāmā at the end of each verse.

3. *Bharatasarvārthasaṅgrahaḥ of Muḍumba Nṛsimhācārya* (R1668)

This work also speaks of the various hasta-s and their viniyōga-s. The section on samyuta hasta-s starts on p. 1 with patāka and ends on p. 51 with the viniyōga of mukurahasta. There is a colophon in p. 51 stating: "iti śrīvatsānvavāya saṅjāta Muḍumba Nṛkaṇṭhīravācāryēṇa lēkhaka paṭhana pramadādi dōṣa rahitam mayāśāstraṃ pariṣkṛta darpaṇaśāstrē Nandikēśvarīya Nārādīya Bṛhaspatiya Sārasvatabharatākhyā caturgranthāsthā samyutahasta sarvaviniyōga tatprasāra saṅghaṭita Bharata-sarvārtha-sāra-saṅgrahābhidhānē ṣaṭtriṃśati saṅkyā viśiṣṭhā samyutahasta prakaraṇam sampūrṇam". Then the work deals with the asamyuta hasta-s, which end on p. 65.

The beginning of the work is missing. The author quotes from four different works, namely Nandikēśvarīya, Nārādīya, Bṛhaspatiya and the Bharata called Sarasvati while explaining the hasta-s. A table of contents is found at the end of the manuscript.

4. *Kōhalarahasya* (R787)

This work deals with the rāgas and their different types of classification. The various topics found herein are: List of sūryāmsajā rāgas, candramāmsajā rāgas (p. 2), effects of singing

rāgas at improper timings, rāgas to be sung in morning, noon, triyāma-upari (p.3), classification of rāgas into śāḍava, auḍava and sampūrṇa (p. 3), svara sambhava relating to the sounds of animals, list of sampūrṇa (p. 4), śāḍava (pp. 4-5) and auḍava (p.5) rāgas. Benefits of singing pūrṇa rāgas (p. 5), classification of rāgas into muktāṅgakampita, ardhakampita and kampitahīna (p. 5) varieties, classification of rāgas into pūrṇa, strīrāga and napuṃsakarāga-s (p. 6), classification of rāgas into rāgāṅga, bhāṣāṅga, kriyāṅga and upāṅga (pp. 6-7), classification of rāgas into suddha, śāḷaga and saṅkīrṇa varieties (p. 7) and a list of suddha, śāḷaga and saṅkīrṇa rāgas (pp. 7-8).

The text is in the form of śloka-s in Saṃskṛta written in Devanagari characters and the colophon statements in Tamiz are written in Tamiz script in pages 6, 7 and 8. The total number of masculine (puruṣa) rāgas are 22, feminine (strī) rāgas are 12, and the neuter (napuṃsaka) rāgas are 11. Likewise, the number of śuddha, śāḷaga and saṅkīrṇa rāgas are 13, 31 and 57 respectively. There is a note in Tamiz saying that these three together are called 'kūṭarāgam'. There appears a colophon on page 10 stating thus: "iti kōhalarahasyē tritiyōdhyāyaḥ", meaning, 'thus ends the third chapter in the work Kōhalarahasya'. Another curious thing to be noted in the description of rāgas in this work is that the masculine, feminine and the neuter rāgas are associated with three rasas each, namely, raudra, vīra and adbhuta for puruṣarāgas, śṛṅgāra, hāsyā and karuṇa for strīrāgas, and bhayānaka, bībhatsa and śānta rasas for napuṃsaka rāgas.

5. *Nāṭyacūḍāmaṇi, Saṅgītaratnākara and Svararāgasudhārasa of Sōmanārya*

There are six manuscripts with the titles Nāṭyacūḍāmaṇi, Saṅgītaratnākara and Svararāgasudhārasa, the authorship of which is attributed to Sōmanārya. The critical edition and translation of Sōmanārya's work was done as part of my PhD. dissertation. In the course of my research, it was found that though the mss existed under different titles, they all represented a single work. (Please see article titled 'Nāṭyacūḍāmaṇi of Sōmanārya' by this author published in *Kṛti Rakshana*, October 2006).

6. *Rāgapradīpa* (R1728)

The opening verses of this work are missing. It mainly deals with the lakṣaṇa-s of rāgas according to the Kanakāṅgi-Ratnāṅgi set of the 72-mēla scheme. The work begins with the heading, "rāgāṇām nāmāni", and the description of the twentieth mēla, Narabhairavi, and its janya-s are found. Though this work speaks of the lakṣaṇa-s of janya rāgas that were in vogue in the past two or three centuries, it does not look similar to works like Saṅgrahacūḍāmaṇi. The text is in Telugu and more in the form of prose and not in a metrical format like Saṅgrahacūḍāmaṇi and Rāgalakṣaṇam. The description of rāgas is also concise. For some, the descriptions are not complete and for others, not all the janya- rāgas are described, but only listed.

There is a colophon on p. 12 stating the end of the first adhyāya of Rāgapradīpa, "iti rāgapradīpē prathamā[mō]dhyāyaḥ", and then the heading, "Pratimadhyamarāga-nirṇayaḥ".

Probably the work was intended to describe the rāgas in two chapters devoted to Śuddha-madhyama and pratimadhyama rāgas respectively.

7. Rāgasāgara

There are four mss available in GOML under the title 'Rāgasāgara' bearing the numbers D13014, D13015, R7899, and R15754. Among these, R7899 is a restored copy of the manuscript numbered D13014. All the four are paper mss and their contents are the same. The title of the manuscript numbered R7899 is noted as 'Rāgasāgaram-Nāradīyam'.

The work begins in the form of a dialogue between Dattila and Nārada. It consists of three chapters or taraṅga-s. The colophons found at the end of the three taraṅga-s are:

- (i) "iti śrīrāgasāgarē nāradadattilasamvādē rāgavimarśakōṇāma prathamastaraṅgaḥ" (first taraṅga, p. 24);
- (ii) "iti śrīrāgasāgarē nāradadattilasamvādē śrutisvararāga vimarśanavidhānaṁ nāmadvītyastaraṅgaḥ" (second taraṅga, p. 35);
- (iii) "iti śrīrāgasāgarē nāradadattilasamvādē rāgadhyānavidhānaṁ nāma tṛtīyastaraṅgaḥ" (third taraṅga, p. 54).

The work speaks of different types of classification of rāgas like eight masculine and twenty-four feminine rāga-s, śāḍava, auḍava and sampūrṇa rāgas (pp. 30-31), śuddha, sāлага and saṅkīrṇa rāgas (pp. 29-30), putra rāgas (p. 19), miśra rāgas (p. 20), mitra rāgas (p. 19-20), dūti rāgas (p. 21) and rāgas born out of the śruti-s (pp. 31-32). Other details relating to rāgas found in this work are the specific time to sing rāgas (pp. 21-23), various rasas associated with the rāgas (p. 23) and rāgadhyāna ślōka-s (pp. 36-54).

The work also speaks of daśavidha gamaka-s (p. 34), which are different from the ones found in texts like Mahābharatacūḍāmaṇi (Tamil) and Sārasaṅgrahabharata of Mummaḍi Kṛṣṇarāja Wodeyar. Verses from the manuscript are given below.

गमका दशविधाः प्रोक्ताः सङ्गीतस्वरवेदिभिः।
धृतं प्रथममित्याहुः द्वितीयं पदसंश्रुतिः॥
गतागतः पञ्चमं तु षड्जव्याप्तिरितीरितम् ।
सप्तमं चलसं ज्ञेयं अष्टमं चावगोपनम्।
नवमं स्फुटनित्याहुः दशमं सर्वतोमुखम्॥
वादानुवादसंवादविवादस्वरेषु च।
गमनं कुरुते तेषां नामानि गमकानि च*॥

Terms representing the daśavidha gamaka-s, namely āhatam, pratyāhatam, sphuritam, ḍālu and kampitam are also described in this work (p. 32-33), but not noted as gamaka-s.

अतः परमं रागगानलक्षणं वक्ष्यते मया।
आहतं प्रत्याहतं च स्फुरितं ङालुकम्पितम्॥
एतैः पञ्चविधैर्भेदैः वर्तन्ते रागभेदकाः ।

Vīṇā is said to be of four types, namely, sūryāvartam (svaramaṇḍala), vajrāvartam

*The verses are reproduced here as found in the manuscript.

(tumburam), harāvartam (rudravīṇā), and vīrāvartam (kinnara) (p. 34). Five types of *thāyā*-s, namely, āyattam, muktakam, uccaṁ, ārāvaṁ, atidhṛtam are then mentioned (pp. 34-35).

In pp. 2-10, 16-18 and 25-29, the work speaks of *gīta praśaṁsā* and *śuddha-vikṛta* svara-s, which is just an interpolation from the *Svaramēlakalānidhi* of Rāmāmātyā. This is confirmed from the colophon found at the end of this section on p. 7 thus: "iti śrīmadabhinavabharatācārya vāggēyakāraka tōḍaramalla timmāmātyanirmitau varamēlakalānidhau svaraprakaraṇam dvitīyam"

The verses of *Svaramēlakalānidhi* (SMK) corresponding to these portions of the text are:

pp. 2-10: SMK 2,18 - SMK 2,65 (end of second chapter) and SMK 3,1 - SMK 3,22

pp. 16-18: SMK 2,1 - SMK 2, 17ab

pp. 25-29: SMK 2,21 - SMK 2,65

The texts on pp. 2-7 and pp. 25-29 are a mere repetition; however the colophon found on p. 7 announcing the end of the second chapter is not seen in the repeated portion on pp. 25-29.

The work abruptly ends on p. 10, and from pp. 10-16, there are verses dealing with the *lakṣaṇa*-s of *mēlakartā-rāgas*, starting from *Dhēnukā* and ending with *Dhīraśaṅkarābharaṇam*. The description includes the variety of svara-s occurring in each *mēla*, *graha*, *aṁśa* and *nyāsa*svara-s, *rasa* associated with each *mēlakartā* and its corresponding serial number in the 72-*mēlakartā* scheme.

8. *Rāgavarṇanirūpaṇam* (D13013)

The opening verses of this work are missing and the edges of the leaves are broken and hence parts of the text are not available. There are plenty of gaps in-between. This work contains svara passages in the pattern of *ālāpā* and *tāna* for the *rāgas* *Kannaḍa*, *Ānandabhairavi*, *Yarukalakāmbhōdi*, *Śaṅkarābharaṇa*, *Kāmbhōdi*, *Bhairavi*, *Kēdārigauli*, *Tōḍī*, *Sāvēri*, *Mukāri*, *Punnāga*, *Bilahari*, *Nīlāmbari*, *Gaulipantu*, *Kalyāṇi* and *Saurāṣṭra* from fols. 1-6. In fols. 7a-8b, we find the texts of a few songs. This is then followed by "akṣaratānā-s", i.e., svara passages with *sāhitya*, found for the *rāgas* *Kannaḍa*, *Bhairavi*, *Kalyāṇi*, *Nāṭakurañji*, *Āhiri*, again *Kannaḍa*, *Karṇā[ṭa]kasāraṅga*, *Madhyamāvatī*, *Mōhana*, *Vuṣēni*, *Dhanāsari*, *Sai[n]dhavi*, *Śuddhadhanyāsi* and *Parimālavati* (?). Towards the end, there are a few compositions, probably 'daru-s', and the last one of these found in fol.15b contains *jati* patterns as a part of text.

The restored copy of this work, numbered R15783, does not carry some of the names of *rāgas*, which are given as marginal headings in the original palm-leaf manuscript. Sometimes the svara and the *sāhitya* phrases are split differently in the restored copy, thus leading to various misinterpretations. An in-depth study of this manuscript would enable one to understand the history of some of the *rāgas* in the realm of *manodharma*.

9. *Saṅgītaumudī* (R4163)

This work consists of eight chapters called "pāda-s", namely *Svara-nirūpaṇa*, *Rāga-nirūpaṇa*, *Tālasvarūpa-nirūpaṇa*, *Tāla-nirūpaṇa*, *Bandha-nirūpaṇa*, *Grahādi-nirūpaṇa* and *Nṛtya-*

nirūpaṇa, known through the colophons. The colophon pertaining to the seventh pāda is missing.

The work begins with a list of scholars on music. Quotations from Viṣṇupurāṇa are then found. The introductory section deals with the seven svara-s, three grāma-s, twenty-one Mūrccanā-s, twenty-two Śruti-s, and forty-nine tāna-s. Then come the names of twenty-two Śruti-s distributed among the seven svara-s. The other contents of the work are a classification of rāgas into eight masculine and twenty-four feminine rāgas (three for each masculine rāga), a section on gāyaka-dōṣa, a list of Śāḍava, Auḍuva, and Sampūrṇa rāgas and the appropriate time to sing the rāgas.

Following this, there are some details on tāla like aṅga, mātrā and kriyā. Structures of a few tāla-s are also given.

10. *Saṅgītādhyāyaḥ* (R11918)

This is a small, fragmentary work on music. It mainly speaks of the basic concepts of music such as śruti, svara, mūrccanā-s, etc. This is a restored copy of a palm-leaf manuscript numbered R366e, which is very badly damaged. The manuscript begins abruptly with a description of the svara-s and their various "extra-musical attributes such as varṇa, dēvatā, chandas, nakṣatra, rāśī, and so on. At the end of this, there is a colophon reading: "svarāṇām lakṣaṇam samyak sōmanāryeṇa kīrtitam—iti gītādhyāyē prathamāśvāsaḥ". Then follows a text on nāda and a list of eighteen śruti-s and their distribution among the seven svara-s. The ten varieties of svara-s seen in Sōmanārya's work are then given. The work abruptly ends with the listing and description of the twenty-one mūrccanā-s and twenty-two śruti-s.

The name of the work or the author is not clear. Though there appears a colophon in the middle of the text, it has been found that the work is not the exact copy of Sōmanārya's work but probably another work based on it (This has been discussed in my doctoral thesis, Section 2, Chapter 2, pp. 93-95).

11. *Sakalabharatasārasaṅgrahaḥ* (R3564)

This work speaks of the hasta-s and their viniyōga-s. It starts with a listing of the samyuta and asamyuta hasta-s (pp. 1-2) and is then followed by a description of each of them in order. The description of thirty-six samyutahasta-s, starts with pātaka (p. 2) and ends with tāmracūḍa (p. 27). Then follow the asamyuta hasta-s, starting from rēkhācandra (p. 28) to pūrṇanābhi (p. 30). A colophon statement marking the end of the first chapter, "iti sakalabharatasārasaṅgrahō asamyutahasta prakaraṇam nāma prathama vibhāgaḥ", is found on pp. 31-32.

The next chapter deals with maṇihasta-s and some other topics, the details of which are not clear, since the text is illegible up to p. 59. On p. 37 avahidda and vardhamāna-pakṣāntara are described. The colophon announcing the end of the third chapter, "iti sakalabharatasārasaṅgrahō viśeṣahasta prakaraṇam nāma tṛtīya vibhāgaḥ" is found on p. 59. The next chapter called 'Dēvatāpradarśana prakaraṇam' is found in pp. 60-76 and the colo-

phon marking the end of this (fourth) chapter reads thus: "iti sakalabharatasārasaṅgrahō svarga pradarsaṇa prakaraṇaṁ nāma caturtha vibhāgaḥ" (p. 76). The fifth chapter called the "saṅgīrṇa prakaraṇaṁ" runs from p. 77 to p. 92. This includes mṛgādi nirūpaṇaṁ (p. 79), śīla-nirūpaṇaṁ (p. 80), martya-nirūpaṇaṁ (p. 82), avayava-nirūpaṇaṁ (p. 86), ratna-nirūpaṇaṁ (p. 87), lōhā-nirūpaṇaṁ (p. 88), navarasa-nirūpaṇaṁ (p. 88), rāśi-nirūpaṇaṁ (p. 89), kāla-nirūpaṇaṁ (p. 89), svara-nirūpaṇaṁ (p. 89), nakṣatra-nirūpaṇaṁ (p. 90) and rasa-nirūpaṇaṁ (p. 91). The last chapter deals with śirō-lakṣaṇaṁ (p. 93), nētra-lakṣaṇaṁ (p. 96), pāda-lakṣaṇaṁ (p. 98) and sthāna-lakṣaṇaṁ (p. 103).

The date on which this manuscript was written and the name of the scribe are given as post-colophon statements at the end of the work. The manuscript is in a very bad condition, the text on one page appears merged with the text on the reverse, thus making the manuscript illegible.

II. TRANSCRIPTS OF THE SAURASHTRA SABHA, MADURAI

The Saurashtra Sabha, Madurai, contains the valuable collection of the Walajapet music mss, mainly consisting of the compositions of the great saint composer Sri Tyāgarāja. Besides a huge number of songs, this collection also contains the biography and horoscope of Tyāgarāja. The mss were mainly said to have been written/copied, transmitted and preserved by Walajapet Vēṅkaṭaramana Bhāgavata and his son, Krishnaswāmi Bhāgavata, disciples of Tyāgarāja.

Information on the music manuscripts of the Sabha are not readily available to scholars except in the article by Prof. P Sambamurti in his *Great Composers, Book-II*. Between 1953 and 1955, copies (transcripts) of these mss were made by the GOML, Chennai. The transcripts made from the Saurashtra Sabha, Madurai, and preserved at GOML are listed below:

1.	Account of Some Musicians	R1596
2.	Śivanāmāvali	R1532
3.	Kīrtanalu	R1594
4.	Kuppaya bhāgavathar Kṛti-s	R1576
5.	Pañcaratankīrtanalu	R1511
6.	Prahlāda Caritra	R1578
7.	Rāmadāsu Kīrtanalu of Gōpaṇṇakavi	R1585
8.	Saṅgītaratnākaramu	R1538
9.	Tālaprastāramu	R1581
10.	Tānasvaramulu	R1510
11.	Tyāgarāja Kīrtanalu	R1573
12.	Tyāgarāja Kīrtanalu	R1575
13.	Tyāgarāja Kṛtulu	R1577
14.	Tyāgarāja kīrtanalu	R1579
15.	Tyāgarāja kīrtanalu	R1580

16.	Tyāgarāja kīrtanalu	R1582
17.	Tyāgarāja kīrtanalu	R1583
18.	Tyāgarāja kīrtanalu	R1584
19.	Tyāgarāja kīrtanalu	R1586
20.	Tyāgarāja kīrtanalu	R1591
21.	Tyāgarāja kīrtanalu	R1593
22.	Tyāgarāja kīrtanalu	R1595
23.	Tyāgarāja kīrtanalu	R1597
24.	Tyāgarāja kīrtanalu	R1601
25.	Tyāgarāja kīrtanalu	R1604
26.	Tyāgarāja kṛtulu	R1531
27.	Vēṅkaṭaviṭṭhaladāsa kīrtanalu	R1598
28.	Varṇamulu	R1574

Although most of the mss contain the texts and notations of songs of Tyāgarāja, one can also find the songs of other composers like Purandaradāsa, Badhrācala Rāmadāsa, Mārgadarśi Śeṣayyaṅgār, Kṣētrajña and Viṇa Kuppayya. Besides, mss containing the notations of Gīta, Varṇa and Svarajati, texts of Naukācatritramu and Prahlāda Bhakta Vijayam of Tyāgarāja also figure in this collection. Saṅgītaratnākaramu of Sōmanātha (Sōmanārya) and Tālaprastāramu are the main technical works found here.

III. MANUSCRIPTS ON TĀLA

In the collections at the GOML, there are a good number of manuscripts with their titles prefixed 'Tāla'. The contents of these are not known and it has been difficult to decide if these are independent works dealing exclusively with tāla or chapters on tāla of larger musicological works. All the tāla works noted here are unpublished ones, except Tāladīpikā. The following are the mss on tāla available at GOML.

<i>Title</i>	<i>Ms. No. (Original/Restored)</i>
Tālacandrikā of Vīrupākṣa	R13885
Tāladaśaprāṇa with Telugu Commentary	R16606
Tāladaśaprāṇaprakaraṇam with Telugu meaning	D12990
Tāladhyāyaḥ with Telugu Meaning	D12996
Tāladhyāyaḥ with Telugu Meaning	D12997
Tāladīpikā of Gōpatippabhūpāla	R770
Tālalakṣaṇa	R4034 / R5734
Tālalakṣaṇam with Telugu Commentary by Kōhala	D12992/ R7979
Tālalakṣaṇam with Telugu Meaning	D12994
Tālalakṣaṇam	D12993/ R7977
Tālaprakaraṇa with Telugu Meaning	D12991/ R7985
Tālaprakaraṇam	R14016

Tālaprastārah	R5207
Tālaprastāramu	R1581
Tālavidhānam with Malayalam Meaning	R2779
Tālavīṣayaḥ with Telugu Meaning	D12995
Tālavīṣayaḥ	R13002

Of these, Tālavidhānam, Tālacandrikā and Tāladīpikā appear to be independent works.

A study of the tāla manuscripts reveals that they mainly deal with topics such as tāladaśaprāṇa-s, sapta-tāla-s, dēśī-tāla-s and the tāla-prastāra. A detailed account of the tāladaśaprāṇa-s in a systematic manner is found in the mss titled "Tālalakṣaṇam", bearing the numbers D12992 and D12994. Probably these could be the "Tālakalābdhi" referred to by scholars like M. Ramakrishna Kavi and Dr R. Sathyanarayana. (See my thesis, Section 2, Chapter 1)

The following Table gives a picture of the various topics found in the tāla mss.

<i>Title</i>	<i>Ms.no</i>	<i>Tāla-s general</i>	<i>Dēśī tāla-s</i>	<i>Tāladaśa-Prastāra prāṇa-s</i>	<i>Sapta- tāla</i>	<i>Others</i>
Tālacandrikā of Vīrupākṣā	R13885	No	No	No	Yes	Yes No
Tāladaśaprāṇaprakaraṇam with Telugu Commentary	R16606	No	No	Yes	No	No No
Tālādhyāya with Telugu Meaning	D12996	No	Yes	No	No	Yes Yes
Tālādhyāya with Telugu Meaning	D12997	No	Yes	No	No	Yes No
Tālalakṣaṇam with Telugu Commentary by Kōhala	D12992	Yes	No	Yes	Yes	No No
Tālalakṣaṇam with Telugu Meaning	D12994	Yes	No	Yes	Yes	No No
Tālalakṣaṇa	D12993	Yes	No	No	No	No Yes
Tālalakṣaṇam	R5734	No	No	Yes	Yes	No Hasta-s
Tālaprakaraṇa with Telugu Meaning	D12991	No	No	No	No	Yes Jati-s, kavuttuvam
Tālaprakaraṇam	R14016	No	Yes	Yes	No	No No
Tālaprastārah	R5207	Yes	Yes	No	No	No No
Tālaprastāramu	R1581	No	Yes	No	Yes	No No

IV. MANUSCRIPTS CONTAINING NOTATIONS

Manuscripts containing notations of songs of various types are found in the collections of GOML. Detailed notation (as seen in modern publications) of the compositions of Tyāgarāja is found in the following mss transcribed from the Saurashtra Sabha, Madurai.

Tyāgarāja kīrtanalu	R1575
Tyāgarāja kīrtanalu	R1591
Pancharatna kīrtanalu	R1511

CONCLUSION

Catalogues of manuscripts have been prepared by libraries but they are still to be updated; in most cases, they do not give the exact contents of the works. Meanwhile, scholars like Dr V. Raghavan have also written on musicological texts after surveying the manuscripts preserved in various libraries. The present study was done by examining the manuscript codices (mainly unpublished ones) leaf by leaf. Thus many hitherto unknown facts and new information on the manuscripts and their contents have been unearthed, which one hopes would be useful for future research.

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