

**CONTRIBUTIONS OF TANJORE MARATHA KINGS IN THE
BHARATHANATYAM REPERTOIRE**

Project Work Submitted to

St .TERESA’S COLLEGE

in partial fulfillment of the requirement for the degree of

BACHELOR OF ARTS in BHARATHANATYAM

By

SANJANA .S

III B.A BHARATHANATYAM

SB19BHA013

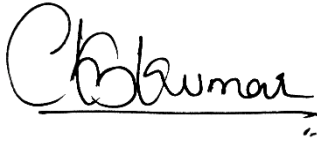
2019-2022



AFFILIATED TO M.G UNIVERSITY
DEPARTMENT OF BHARATHANATYAM
ERNAKULAM- 682 011
KERALA.

CERTIFICATE

Certified that this project on “**CONTRIBUTIONS OF TANJORE MARATHA KINGS IN THE BHARATHANATYAM REPERTOIRE**”, is a confide record of the work done by **SANJANA.S** (SB19BHA013), final year student of B.A Bharatanatyam in St. TERESA’S COLLEGE, Ernakulam.



MR. SURESH KUMAR
HOD
DEPT OF BHARATHANATYAM



MS. ARUNIMA J.R.
LECTURE IN CHARGE
DEPT OF BHARATHANATYAM



COLLEGE SEAL

EXTERNAL EXAMINER:

Date of Submission: 27-04-2022

ACKNOWLEDGEMENT

At the outset , I would like to express my sincere thanks and gratitude to God Almighty and my parents for their constant encouragement and support.

I would like to take this opportunity to express my sincere thanks and gratitude to the **Director Rev. Sr. Vineetha** and **Principal Dr.Lizzy Mathew** of my college.

I am grateful to all the teachers and staff of the Department of Bharathanatyam at St. Teresa's College, the HOD, **Mr. Suresh Kumar C.K**, and other faculty **Mrs. Beena D, Ms. Ria V. R, Ms. Arunima J R , Mrs. Drishya Anil** and **Mr. Chandrakumar PL** who have been always highly co-operative and helpful throughout.

I am grateful to have wonderful classmates and I acknowledge each one of them for their support and who have helped me in this project.

SANJANA .S

TABLE OF CONTENTS

Sl no	TITLE	PAGE NO.
1.	ABSTRACT	5
2.	INTRODUCTION	6
3.	SAHAJI II (1670-1712)	9-17
4.	SERFOJI II (1777-1832)	18-28
5.	SARASWATI MAHAL LIBRARY	20
6.	TULAJI I (1728-1736)	29-32
7.	CONCLUSION	33
8.	SCOPE OF THIS STUDY	33
9.	BIBLIOGRAPHY	34

ABSTRACT

An attempt through this project has been made by me to highlight the contribution of Maratha kings of Tanjore to the then Bharathanatyam repertoire who maintained a separate identity from the date of its inception

Chhatrapati Shivaji's half-brother, Venkoji Bhonsle, set up the Maratha kingdom in Thanjavur in 1676, and the Marathas ruled Thanjavur for 179 glorious years, until 1855, when the kingdom was annexed under Lord Dalhousie's doctrine of lapse policy.

In this project I have chosen three such Maratha rulers of his lineage, Shahaji II, Tulaja I and Serfoji II who have proved to have made a very significant contribution in the evolution of dance compositions, and its repertoire during their flourished reign in Tanjore through history. Their ways in which systematization of the Thanjavur court dance has predated the Quartet's activities proves the intellect of the kings which is quite often neglected due to the much-celebrated popularity of the Tanjore brothers repertoire even now. As Marathi-speaking people running a kingdom administered in the Telugu language, and ruling over a Tamil-speaking population, the Maratha kings developed a uniquely hybrid and innovative courtly culture. I also explore some of their major compositions and its preservation by the Tanjore Maratha kings.

During the latter half of the eighteenth century the rulers of Tanjore became interested in Dasiattam (Bharatanatyam later name). Thus, royal patronage of dance had reached the pinnacle during their time. They ruled during a fecund period in the history of Indian performing art and their contribution is immensely large. Without their patronage, renowned composers like the Carnatic Trinity—Muthuswami Dikshitar, Syama Shastri and Thyagaraja and the Tanjore Quartet—Chinnaiah, Ponniah, Sivanandam and Vadivelu who configured Bharatanatyam for the stage, may never have been able to create the vast body of work for which they are highly revered.

It's said that Serfoji II Maharaj was known as the greatest of the Maratha rulers, he was an enlightened and educated soul; the quintessential Indian maharajah of the British colonial era who was at home with both Latin as well as Sanskrit and could converse and compile literary works in both Tamil as well as English. He was a distinguished King endowed with such high privity and encyclopaedic knowledge in different subjects that he seems to have been truly blessed by the muse of learning.

INTRODUCTION

Thanjavur has been blessed with rule of three great Hindu dynasties – Cholas – Tamil, Nayakas – Telugu, and Marathas – Marathi. Under these dynasties patronage art of dance and music was richly nourished and grew in myriad dimensions.

The three Maratha rulers of Tanjore, Shahaji II Serfoji II, and Tulaja I made a very significant contribution in the evolution of dance compositions during their rule in the 17th and 18th centuries. Their emphasis in dance presentation was essentially theme-based, therefore, content and context became extremely important features to be present in the choreography.

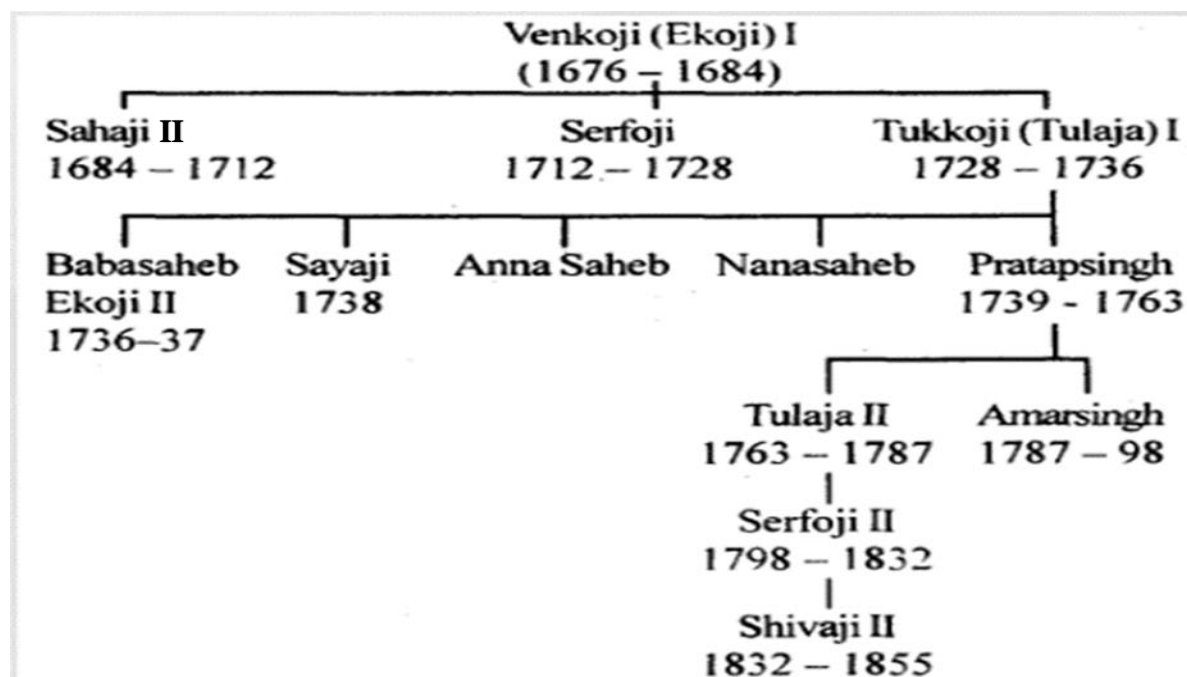
A considerable amount of literature related to this development of dance has been found compiled in manuscripts titled Prabandha by Shahaji II and Nirupana by Serfoji II. Both rulers penned several compositions themselves and these seem to be the major link between the repertoire of the Nayaka period and that of the Tanjore Quartet of the 19th century. A study of these brings to light the gradual development of the Bharatanatyam repertoire. It also suggests that the single theme focus of Serfoji's Nirupana (with the Ekartha concept) if properly utilized, could perhaps even be considered for contemporary Bharatanatyam recitals.

Though the art of dancing was known under different names – Kuttu, Adal, Natyam, Dasiattam, Bharatam, Natyamu, Chinamelam, and Sadir, each of these names were coined and got established during these three dynasties who ruled Thanjavur from 9th – 19th century AD. In the Sangam and Chola period it was known as – Kuttu, Adal, Natyam and Dasiattam. In Nayak period – Natyamu, Kelika, Chinamelam and in Maratha period – Sadir. The Sadir term was in popular usage till the Anti – Nautch movement appeared on dance scene.

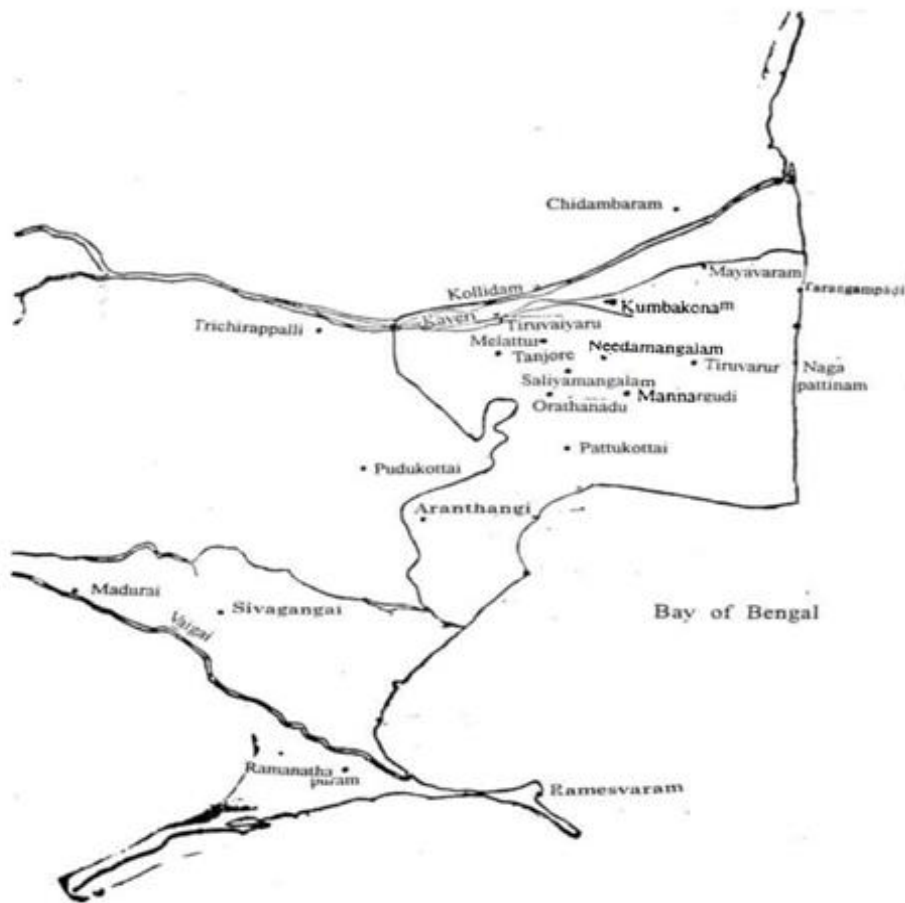
The Marathas of Tanjore :- (A.D. 1676 - 1855)

After the end of the Nayak rule, Thanjavur witnessed another distinguished rule with Maratha dynasty ascending to power under the headship of King Venkoji alias Ekoji-I, the eldest brother of Chatrapati Sivaji in 1676 A.D. The Marathas continued the legacy of the royal patronage to art and literature on par with their predecessors . These rulers quickly identified themselves, through the process of acculturation with their subjects and not only mastered South Indian languages but became consummate exponents of art and literature. Naturally this prompted and motivated them to author several treatises relating to music and dance.

Most of the Maratha Kings were men of letters and musicologists and the brilliant literary renaissance of the period was mainly due to the inspiring works of highly accomplished Kings Sahaji-II, Tulaja-1, and Serfoji-II and their renowned court composers. It was during the Maratha period that the 'Dasiattam' - came to be known as 'Sadir' which is presently called as Bharatanatyam. The dance in the temple and Sadir (Attam) performed at the court steadily attained high level of excellence especially during the period of King Serfoji-II (1798- 1832).



Map showing the extent of Maratha Rule in Tanjore*



K.M. Venkatramayya - Administration and Social Life under the Maratha Rulers of Thanjavur, Tamil University, Tanjore, 1984

Thanjavur was ruled by Maratha kings for 180 years and they had a vast accomplishment in many fields and were scholars themselves.

SHAHAJI II

(1670-1712)



MAHARAJAH SHAHAJI II



Shahaji II

Shahaji I (r.A. D. 1684-1712) ascended the throne in 1684 at the age of 12 on the death of his father Venkoji or Ekoji I the first Maratha ruler of Thanjavur. He was well versed in Sanskrit, Telugu, Marathi, Hindi, Persian and Tamil languages and a great scholar in music and literature.

He was a scholar in Sangitha and sahitya. He was a linguist. His period was the golden period of literary activities. King Sahaji who was conferred the title **Abinavaboja**, was a great patron of art and letters. A perusal of Sahaji's work on Sangita shows that music and dance had reached a high level of excellence. He was the author of a number of works on drama, poetry, prabandha, padas and the scientific work on Ragalakshanas. King Shahaji II was famous for his contribution to music, dance and drama. He was a valiant ruler and during his tenure, the country expanded upto Ramanathapuram.

Typically, a compilation of various types of daru-s were the Shahaji II's Prabandhas. Based on a variety of themes and of a purely devotional or philosophical nature, these Daru-s were depicted by the nayikas. They had no thematic link, all different.

Especially this feature made the Prabandha different from the nataka of Yakshagana Prabandha which had a single theme. Each daru-s had specific raga-s and tala-s and in many places with swarajati-s and swarasollu-s as well

The southern staple food "SAMBHAR" was developed in his kitchen and got its name after Dharmaveer Chatrapathi Sambhaji Maharaj who was the guest at his Palace to whom it was served. Maratha Durbar Hall was built by him and named as "Siva Sowdah." It is situated on the eastern side of the Sarasvati Mahal Library. He also constructed Agraharams (house quarters) at Ekarajapuram and Deepampapuram named after his father and mother.

COMPOSITIONS OF SHAHAJI II

His works in Sanskrit available are -

1. Chandrasekara Vilasa
2. Sabdaratha Samanvaya
3. Sabdartha Sangraha
4. Sringaramanjari

He was the 1st royal composer of several musical plays in Marathi in Tanjore – RadhaBansidhara Vilas Nataka, Sri Krishna Vilas Nataka, and Sita Kalyanam. He was a good judge of scholarship and was conferred many such titles which include “*Sarvadya Chudamani*” praising him as the heart and soul of the muse of learning.

The Panchabhasha Vilas Nataka is composed in 5 languages which shows that he was not only a multilinguist but had profound knowledge in literature. His unique productions include several beautiful padas of his personal God – Tyagesha.

Panchatala lila daru is a composition that includes a passage of sollu-s (pata), words in praise of Shiva. The composition uses five different tala-s --roopaka, chatchatputa, chaachatputa, sampadvesta and ananta are mentioned. Of these, except roopaka, the other tala-s are no longer in regular use.

MUSIC

Sahaji himself was one of the outstanding royal composers and musicologist of high repute. His profound scholarship in the field of music is patent from his work on the science of music known as '**Sahaji Raga Laksanamu**' which deals with the theory of rare ragas and observes the significance of it in relation to its practical aspects which in turn helps in developing clear insights about the then existing ragas.

The Prabandha of Shahaji is a compilation of various types of daru-s . Example: abhinaya daru, Vigneshwara daru, Jakkini daru, Sringara daru etc. A single Prabandha included about 50 different raga-s. Few rare raga-s like Padi, Gumma kambhoji, Purabhi, Revagupti, Ghantarava and Lalitapanchama were mentioned. Apart from the Sooladi Saptatala-s, a wide variety of tala-s were given. What makes the Prabandha different from the nataka or Yakshagana which is expected to have a **single theme that the daru-s have no thematic link**. Each daru is mentioned with the appropriate names of talas, svarajathis, ragas, and sollukattus. It incorporates Swara-s, Sollu-s and sahitya of various deities.

DANCE VARITIES

Shahaji's prabandha-s have wide varieties of daru-s suitable for dance presentations. *Sringaralila daru* is a composition of **two passages**, one consisting of Swara-s and the other of Sollu-s. A small verse of two lines addressing Tyagesa is incorporated in both the passages. The title Sringara daru seems rather odd for a composition which is obviously an item of pure dance. There is a Sutradhara's instruction in between the two parts of this composition which says that, after performing the Swara-s, the jati-s for the Swara Sollu-s should be performed. This composition seems to be the forerunner of later Sollu-s, finally emerging as what we now perform as **Jatiswarams**.

Shahaji composed a series of 30 *Sallamu daru-s* for 30 different deities. Sallamu daru is a corrupt form of 'salaam', an Urdu equivalent for namaste, a manner of respectful greeting. It entered Telugu literature probably due to the influence of the Muslim Nawab's of Golconda who ruled over Andhra in the late 17th century and patronized the local arts. The fact that words like 'sallamu', 'sallamure' occur at the end of every stanza is also believed to be one of the reasons for this name. It incorporates swara-s, sollu-s and sahitya of various deities. Each daru is followed by a pada in the same raga and invoking the same deity. It also contains the Tyaga mudra of Shahaji.

Abhinaya daru is a novel composition depicting the divine dance of Nataraja and meant to be performed as nritya. The Sollu-s are incorporated in the text. The composition is in the form of a Padam with a Pallavi, Anupallavi and three Charana-s, with a scope for interpretation in nritta as well as nritya. It seems to have paved the way for the later-day **Varnam**.

Ganapati Kautta is a composition similar to the **Kavuthuvam** performed in present-day Bharatanatyam recitals. Beginning with Sollu-s, it ends with a Teermanam. No raga or tala is mentioned for it, since Kautta-s are usually recited and not sung.

Jakkini daru is a rhythmic composition, incorporating several Charanam-s of Sollu-s. It also includes wording like 'Yallila yalla lale' and 'Yallila yallam le' etc. Each composition begins with a verse in praise of a deity. It is followed by a Pallavi which is to be repeated after every Charanam of Sollu-s and before the last Charanam came a small verse of two lines. This daru is also found in Serfoji's Nirupana though with some structural variation. The later-day **Tillana** shows a lot of similarity to it.

PRABHANDHA

In Telugu literature, Prabandhas should have certain characteristics. It literally means a poetic composition or a Kavya, denoting any PuraNic work or literature – It must necessarily contain the description of the King, Capital, mountain, river, sun-set, love, sickness, marriage etc.

A prabandha is a composition with four angas (parts) and six types of dattus (elements). The dattus include

- svara (musical note),
- pada (lyric),
- biruda (ornamentation of the pada)
- pata (rhythmic syllables)
- tala (beat) ; and
- teneka (words like om, nam, tam etc.).

In the light of the textual knowledge, it is clear that different types of prabandhas were produced by including or omitting any of these angas or dattus.

In this sense the Nalayira Divyaprabandham / Mahabharata are also referred to as prabandha. The prabandhas are classified as

- Prakhyata , where the theme is taken from an epic or purana.
- Utpadya prabandha in which the story is the result of the author's own imagination and
- Misraprabandha where the theme is borrowed from puranic or epic and mixed up with interesting incidences, born out of the authors' imagination.

This variety of Misraprabandha gained popularity during the 16th century A. D. The innovation of Kriti and Keerthana replaced the old prabandha form of musical compositions.

The four famous prabandhas of Sahaji are

1. Vishnu Pallakiseva Prabandham
2. Sankara Pallakiseva Prabandha
3. Pancharatna Prabandha and
4. Tyagaraja Vinodha Chitra Prabandha.

These are prabandha natakas with beautiful padas in rakti and gana ragas - depicting bhakti, sringara and vairagya themes. Among these four, the first two are operas (geya nataka-s) where though there is the dance element, there is a dominance of music and song. On the other hand,

the last two Prabandha-s abound in dance compositions. The predominant feature of these prabandha is the complex presentations of pure dance while the thematic content of the work takes a secondary position.

The ***Pallaki-seva Prabandham*** is one of the earliest geya natakas in Telugu . This entire opera is based on a real ritual practised in the Tyagesa temple of Tiruvarur. The deity is taken out in procession followed by music and dance Naturally Shahaji included all the other ritual offerings to the lord in the form of his darus. The rhythmic movements of palanquin bearers are described in this opera. It is admirable that a Maratha king had such a fine command over the Telugu language. It was the custom of the palanquin bearers to sing the Pallaki-seva prabandham while carrying the king from Tanjore to Thiruvarur . The story line is simple. Parvati is suffering pangs of separation from her lord. Her sakhis make up much of the story. They see Siva surrounded by gods and Nandi wielding a stick standing in front of him and they wonder how to approach him. They wonder whether to approach him through his ornaments – the Ganga that flows through his matted hair, the little deer in his hand, the serpent that adorns his head and the moon but they find each of them unsuitable for some reason and muster courage and approach him directly. Siva calls for a palanquin and comes to Parvati's abode where they are united. Of about twenty such literary productions only the music of Sankara pallakiseva prabandham is traceable today

There are 22 darus or story songs and 12 ragas are used in the play. The varieties of musical forms like churnika , kanda padya , sisa padya ,and dvipada . These serve as connecting links to the chain of events. The darus contain swanamamudra of Sahaji.

The ***Vishnu pallakiseva prabandha*** is a longer and more elaborate work which has Goddess Lakshmi as nayaki feels the separation of Her lord and sends her sakhis to search Him.

The ***Pancharatna prabandha*** gives a wonderful treatment of dance and music, in which a band of five artists consisting of two dancing girls, nattuvanar, chenchu kuravas , and a servant to help the artist, form the group. a. This play relates to the dances of several regions and various Dance styles performed by the artistes. This Prabandham contains many special compositions which were neither seen before nor after it. They are Sallaamu Daru, Sollu, Moharam, Tirumaanam, GaNapathi Koutham, Trikaala swaram, VarNa Trikaala sollu, Jathi, VarNa sollu etc. Most of the Daru-s in this Yakshagaanam are filled with Jatis without any lyrical part. Some Daru-s contain Swaram as well as Saahityam. They visit the court of Parameswara and pleased with their talents in dancing, the Lord honours them. This work is noteworthy, because it consists of ghananatya .

This dance is full of jatis and korvais in different talas. Pancharatna prabandha stands as monumental evidence to Shahaji's proficiency in music and dance.

OTHER PRABANDHAS

King Shahaji, in his **Ramayanasuladi Prabandham** , which is a raga tala malika has incorporated several patterns of jatis. The jatis prolong to several avatars. These are vilambakala jati , malaipujati ,nilakatnajati and teermanams .

Vinodhachitra prabandha is a manipravala prabandha in which the songs are composed in Sanskrit, Marathi, Telugu and Tamil. This contains six acts and Sahaji himself calls it a nataka.

DEVOTEE OF TYAGESAR

Sahaji is the devotee of Lord Tyagesar whom he has conceived here as the Lord of dance Nataraja. He dedicates the works to Him for His delight. This work is also called ***Sankarakalinatana Samvada Natakam*** . In this nataka a conversational bout between Goddess Badrakali and Lord Tyagesar leads to resurgence of the form of Lord Nataraja. Incidentally the nature of Devanatyā , Rajanatyā and Desinatya (heavenly, court and popular dance) becomes one of the topics of the interesting debate that goes on between Tyagesar and Badrakali where both of them finally settle for Desinatya, since it has a wider variety of dance forms.

The darus in Sankarakalinatana Samvada Natakam are very unique in nature. Sahaji has composed darus which explain in detail the different types of flowers, birds, animals, society, people etc. Here, the dancer while choreographing has opportunity to incorporate different hastas as defined in the dance texts, or even innovate new hastabinayas . These types of dance compositions give scope for improvement in hastabhinayas. A daru in this natakam describes thirty varieties of talas and its usages.

A unique item in this nataka is called **Svara sabdartha tala diavaratna prabandha** . This is filled with jatis and svaras and is in raga todi and Dhruva tala. This natakam has varieties of such songs which demand great experience and knowledge of dance on the part of the composer and dancer

Saptasagarasooladi Prabandhalila daru is a composition of seven verses in praise of Siva as Tyagesha. It is a Ragamalika composition. The seven sooladi tala-s -- dhruva, matya, roopaka, jhampa, tripura, ata and eka are mentioned for each charanam. Particularly noteworthy is the specification of a different raga for each stanza. All the raga-s are of the goula variety, namely, narayanagoula, kannadagoula, malavagoula, reetigoula, poorvigoula, chayagoula and kedaragoula.

Sapta Sāgara Sūlādi Prabandha Līlā Daru

Rāga : Nārāyaṇagauḷa

Tāḷa : Caturājāti Dhruva

Śrī Tyāgēśa Śāhēndra vinuta
Śrīdhara Nārāyaṇagauḷa dhruva ātām |
Nitya jayavardhanā ika vitō
Nija santōṣa pahā satata ||

Rāga :Kannaḍagauḷa

Tāḷa : Caturājāti Maṭya

Kanaka vasanta Śiva Tyāgēśa
Kannaḍagauḷa maṭyē ika viśvēśa |
Mana ullāsa dēva dēvēśa
Majavari dayākari Śāha dēva īśā ||

Rāga : Māḷavagauḷa

Tāḷa : Caturājāti Rūpaka

Vara māḷavagauḷa sādara
Vanajākṣa śararūpakē dhīrā |
Hara Tyāgēśa dayākara
Ika Śāhadēva Candraśēkhara ||

Rāga : Rītīgauḷa

Tāḷa : Miśrajāti Jhampa

Rītīgauḷa jhampe yēṇērīti ikavitō kānta
Śīta śaila sutēśa śītakaravanta |
Dāta Tyāgēśa avadhūta mūrtivanta
Bhūtanāyaka Śāha bhūtalēśa hannīśānta ||

Rāga : Pūrvīgauḷa

Tāḷa : Tīśrajāti Tripuṭa

Śaraṇāgatārtihara śaśīśēkhara
Śyāmaḷāṅgī dēvī Gaṇēśvara |

Karuṇākara Śāhanuta Tyāgēśvara
Vara pūrvīgauḷa tripuṭa ika Śāṅkara ||

Rāga : Chāyāgauḷa

Tāḷa : CaturājātiAṭa

Māyātīta nidhānā Tyāgēśa
Maharāja śāhēndranuta viśvēśa |
Chāyāgauḷa aṭa tāḷa ika dēvēśa
Sāyamnaṭa dayākari bhūtēśa ||

Rāga : Kēdāragauḷa

Tāḷa : Caturājāti Eka

Bhēdā bhēdarahita ahitarāṇa
Bhīkara bhava sāgara taraṇa |
Kēdāragauḷa ēkatāḷa ika nidhāṇa
Sādara Śāhadēva Tyāgēśa aridamana ||

PADAS

Sahaji's unique productions include several beautiful padas in praise of his personal God Lord Tyagesa, that the presiding deity of Tiruvarur temple. It is collectively called as Tyagesa Padas which are in Sanskrit, Marathi and Telugu languages.

Tyagesa padaalu are a collection of 1000 Padaas (songs). These songs were composed by King Shahaji, on his favorite deity Sri Tyageswara swami and dedicated to Him. Though most of them are in Marathi, a few in Sanskrit and one in Telugu. This work begins with the line —Sri SaahaMaharaja virachitha Sangeetha paden||

These compositions are devotion oriented and are classified into few categories. They are Bhakti para padaas, Vairagya para padaas, Bhaava para padaas, Mangala daru padaas, Sringaara padaas, Ashta vidha Naayika padaas, Sallaam daru padaas, Neethi para padaas.

It was due to his undying devotion to Lord Tyagesa, that the Maratha Durbar Hall at Thanjavur built by this scholar King, was named as Sivasowdah and convincingly we find most of his compositions signed with the mudra Tyagesa and the others with Svanamamudra

Sahaji was the first composer to have composed Sringara padas in Marathi. It is a compiled work under the name Rasikakarnamirtham. He has explained vividly the nayika lakshana and nayika beda in this work. Each and every pada of his makes a perfect blend of music and thematic content which creates an urge among dancers to portray various emotions and sentiments and to manifest the different states/avasthas of the Nayika and Nayaka.



SERFOJI II

(1777-1832)

“The Tanjore Country is celebrated all over the world for its charities. It is called Dharma Raj-and I consider this reputation, which reverts upon me through all countries from this appellation as the most honourable distinction of my rank” - Raja Serfoji.



19th century portrait of Maharajah Serfoji II displayed at Serfoji Memorial hall Museum, Sadar Mahal Palace Thanjavur.

SERFOJI II

Serfoji II (1789-1932) was a king of different character and a patron of art and literature. He was an eminent scholar .He was born on 24.09.1777 in the royal house of the Maratha King Chattrapathy Shivaji. He belonged to the Bhonsle clan of Marathas. His full name was Serfoji Raja Bhonsle Chattrapathy.

Raja Tulaji II (1763-1787) had no heir. So, he adopted Serfoji II as his son on 23.01.1787, by duly performing all of the religious rites. The boy was entrusted to the care of Rev.Christion Freidrick Schwartz, a Danish Missionary, who was responsible for his education and cultural revivals. Under his tutelage, soon he became proficient in Tamil, Telugu, Urdu, Sanskrit, French, German, Danish, Greek, Dutch and Latin. He devoted his life, interest and wealth for the cultural uplift in spheres of literature, medicine, music, dance, drama and other fine arts and encouraged numerous scholars and poets of different branches of learning to maximise their outputs

Among the outstanding royal patrons of the Maratha rulers, the name of Maharaja Serfoji-II remains unsurpassed as he occupies a significant place in the history and development of 'Sadir' dance, presently known as "Bharatanatyam". At a time of foreign invasion, despite limited powers and financial resources, his period witnessed a fresh impetus in its own way in socio-cultural and literary activities which was mainly spearheaded by him.

In 1799, Serfoji II, signed a treaty with the East India Company. From then on, Thanjavur was a British province, though the king and family were guaranteed certain privileges, including an annual income of twelve hundred thousand rupees, and the right to collect revenue in a few towns. Serfoji himself commissioned nirupanas – clusters of court dances in the Marathi language that included a series of new dance genres such as serva, tarana and triputa along with existing genres such as varnam, abhinaya pada and sabda – couched in the context of a linear narrative presentation. These were written down in the form of Marathi texts referred to by their Tamil name, korvai (“link” or “chain”)

This developed into a new dimension called as nirūpaṇa, mainly during the period of Marāṭha King Śerfoji II. Nirūpaṇa-s are dance-drama encompassing various musical/dance forms and are mainly composed in Marāṭi language. The theme of these nirūpaṇa revolve around bhakti and an entire mythological story is enacted in a nirūpaṇa. The musical forms seen here and the order in which they are performed also conform to a sequence that is followed in the ‘mārgam’ format of the present day Bharatanāṭyam.

SARASWATI MAHAL LIBRARY

Sarasvati Mahal library is located in Thanjavur, Tamil Nadu, India. This library was started by Nayak Kings of Thanjavur as a Royal Library for the private intellectual enrichment of Kings and their family of Thanjavur (see Nayaks of Tanjore) who ruled from 1535 CE till 1676 CE.

As a fitting tribute to this sovereign master, this temple of learning has been appropriately named after him as the "Thanjavur Maharaja Serfoji' s Sarasvati Mahal Library" (TMSSML). It is one of the oldest libraries in Asia, and has on display a rare collection of Palm leaf manuscripts and paper written in Tamil, Hindi, English, Telugu, Marathi, and in few other languages indigenous to India. This library carefully preserves not only the artistic and literary productions of his period but many such fine works right from the period of Nayak rulers, their court composers, and such other numerous treatises, meticulously collected by the scholar king during his reign. The collection comprises well over 60,000 volumes, though only a tiny fraction of these is on display

Raja's munificent patronage and profound scholarship in various fields not only helped in the overall development of the Tanjore Kingdom but made its impeccable record and remarkable position, quite rewarding in the cultural map of India. Remarkably, this literary treasure-house of knowledge has in its proud possession, a richest collection of rare innumerable manuscripts, bulk of valuable treatises and books pertaining to varied disciplines such as Music, Dance, Literature ,Grammar, Medicine, Ethics, Epics, Astrology, Kamasastra, Yoga, Mathematics, Philosophy, Architecture etc, in different languages - Sanskrit, Telugu, Tamil, Marathi, and Hindi.

A major part of the manuscripts in this library is in Sanskrit language. A total number of nearly 37,000 manuscripts out of 44,000 belong to this language

In addition to the voluminous collection at Sarasvatimahall library, there are 850 bundles of old records of the Maratha Kings written in Marathi shorthand script called Modi script. Though the library dates back to the Nayak period (16th century), then known as "Sarasvati Bhandaram"



This King is said to have appointed twenty members to attend to various activities in the library such as maintenance of the books, transcription of the old treatises and reading the contents of the cudgeon leaf manuscripts for the interested inquirers etc .

In most of the books collected by the King, one finds his autograph and also his impressions and remarks on the margin of the book which not only shows his avid reading habits, but also his enchantment and unsatiated thirst for knowledge.

The library offers inspiration for specific inquirers and research scholars from different fields and is perhaps the most remarkable library built by the Raja of Thanjavur which dates from the end of the 16th century"

COMPOSITIONS

Serfoji was a patron of traditional Indian arts like dance and music. He authored famous works like "Kumarasambhava Champu", "Mudrarakshaschaya" and "Devendra Kuruvanji" and introduced western musical instruments like clarinet and violin in Carnatic Music. Tyagraja , Muthusamy Diksthar and Syama Sastri were patronized by Serfoji II.

He was also called "SARVENDRA RATNADHI PATI" since he authored 72 volumes of the "SARVENDRA RATNAVLI", a compilation of the immense knowledge and wisdom of all the Shastras and Kalaas.

Raja Serfoji no doubt was a liberal patron of fine arts and literature but was himself a past master in different fields. Some of his celebrated Sanskrit works are as follows :-

- ❖ Kumara Sambhava Tika - This subject taken from the puranic lore, celebrates the birth of Lord Kumara or Subrahmanya. It is learnt from the manuscript that the present work was composed by Serfoji .
- ❖ Mudraraksasachaya- a Nataka written in Prakrit
- ❖ Smrtisangraha
- ❖ Smrti Sarasamuccaya

His Marathi works are mostly based on mythology – Ganesha Lilarnava Nataka, Ganesha Vijaya Nataka, Ganga Vishveshwara Parinay Nataka, RadhaKrishna Vilas Nataka, Shivratri Upakhyana Nataka and many more. His contribution to music and dance is immeasurable. The musical forms such as ovi, abhang, sakhi, dindi, nirupanas etc. which are of Marathi origin, were utilized profusely by the kirtankaras in Harikatha Kalakshepa.

His knowledge in music and dance is evident from several of his Nirupanas - 'Natyaprabandha'- written in Marathi which include in itself several dance numbers of the Sadir-attam repertoire, which were popularly performed by the accomplished dancers of his court.

DANCE VARIETIES

The dance pieces in Marathi composed by Raja Serfoji give a complete picture of the items of the present Bharatanatyam recital. Serfoji II wrote hundreds of songs in Sanskrit, Telugu, Marathi and all are set for music and dance recitals.

He is the author of several dance pieces of Alarippu, Jatiswaram, Sabdam and Padam etc. He has composed numerous kavuthuvam, slokavarnam and prabhandas all adapted to Bharatanatyam. Sollukattu, swaras, jathis and sahithyas with their respective notations in Indian swaras are given for every item with meticulous care.

Jayajaya and **Saranu** are danced as the dedicatory pieces to the chosen deity, the third item is seva or **Allaru** (Now called Alarippu) consisting of sahityas conveying the dancer's salutation to the audience.

Then follows a series of jatis, combination of svara and tala without any theme called **Jatiswaram**. This is also a part of the invocation.

The **Sabdam** that follows constitutes the genesis of the story conveyed through abhinaya and nritya in vilambakala. This is followed by **Varnam**, which is the major attraction of the whole performance. Partaking of nritya and abhinaya padam or sahitya follows.

In order to bring out the bhava and rasa, this item is rendered in a slow tempo, ending with the **Svarajathi**. The **Tillana** or **Tirana** is followed.

Next Jakkini is performed. This is followed by Geetam which indicates the delicate mode of raga. Then dance the Prabandham an old composition having a theme and then Triputam or Tripitam which is classified as desi nritya followed. Then Slokam is danced where in the verse is rendered with abhinaya and Kavutuvam is a terminal song in praise of a deity and the Mangalam forms the last piece.

Though these Nirupanas are in Marathi language they are set to Carnatic mode of raga and tala. This forms a good background for sadir dance. This type of dance performed by a solo dancer depicting or dramatizing a complete play was called **bhedyaka**.

They are narration of a story with vivid themes possessing all the features of a dance repertoire. Nirupana literally means the amplification of a theme. The root seems to have been from the Maharashtra keerthan, popularly known as Kathakalakshepam .Serfoji was the first composer to introduce a single theme concept . Serfoji' s Nirupanas present a single theme woven into a series of eighteen different types of dance compositions.

The eighteen items figuring in one Nirupana are:

- | | | |
|-------------|-----------------|-----------------|
| 1. Jayajaya | 2. Pada | 3. Geethi |
| 4. Saranu | 5. Swarajathi | 6. Prabandha |
| 7. Alaru | 8. Abhinayapada | 9. Triputa |
| 10. Sollu | 11. Tillana | 12. Sloka varna |
| 13. Sabda | 14. Arjitapada | 15. Kautta |
| 16. Varnam | 17. Jakkini | 18. Mangala. |

SALIENT FEATURES OF NIRUPANAS

A new format of dance was introduced by Raja Serfoji in the name of Nirupana-s .There were many other dance varieties performed in group and solo by the court dancers specially to please the king.

However, there are two types of Nirupana compositions. The first type is based on the story conveyed through songs and prose passages and the other with the help of slokas and songs devoid of prose passages. Though the Nirupana production of Raja Serfoji-II can be listed under the second type, yet they have somewhat different connotation. The meaning of the term 'Nirupana', in the present context, nothing but an elaborate narration of a single theme usually based on puranic or otherwise, with the help of 18 interesting dance numbers which unfolds the thematic content through the three main components of dance - Nrta, Nrtya and Abhinaya.

The unique feature of Serfoji-II's Nirupanas is that all the characters of the Nirupana were portrayed by a single danseuse and at times by two or more danseuses. This means that the practice of 'Solo' dancing which was prevalent then is still followed even to this day in Bharatanatyam.

But one distinguishing feature of the format of Nirupana is that all its 18 items have been set to single raga and tala of the South Indian Music. This is rather impractical, judged from the point of view of the present-day connoisseur. Perhaps this was accepted by the audience of Serfoji' s time since the performance went throughout the night. A study of these Nirupanas reveals a high degree of co-ordination and perfect synthesis of Marathi language and Carnatic music.

All the Nirupanas are condensed in a book by the name of *Korvyanche Sahityache Jinnah* by late Acharya Parvati Kumar. This contains sixteen varieties of Nirupana compositions based on puranic epic and Kalpitha kathas .The term '*Korvai*' is a Tamil word meaning chain and in the present context means a string of Nirupanas each of which has an interlinking of 18 varied dance numbers, in a sequential order for the amplification of the theme.

All these original titles of the eighteen varieties are in Sanskrit and Devanagari manuscripts. Serfoji's Nirupana, in short, includes compositions which relate to the repertoire of the past as well as the present. All the Nirupana-s begin with the invocatory item jayajaya and end with mangalam . The performance conveys all features, emotions and moods of different characters.

Some of the Nirupanas written by Raja Serfoji are as follows:-

- (1) Uma Mahesvara Parinaya in raga Ritigoula.
- (2) Kumara Sambhava Nirupana in raga Bilahari.
- (3) Kiratarjuniya Nirupana in raga Kedara Gowla .
- (4) Virahinikrta manmathopalambha Kalpita Katha in raga Kalyani.
- (5) Virapatni Samvad in raga Hussaini .

Such creative works were remarkable of its richness and variety but haven't been adequately known. These dance numbers if revived will prove a valuable addition to the present-day Bharatanatyam. These works of the king can be considered as milestone in growth and development of the theory and practice of Sadir.

An analytical study of the format of Nirupana:-

Until the latter half of the 18th century, we find that Darus and Padas formed the major part of the repertoire of the Dasi-attam. A study of the format of Serfoji' s Nirupanas, reveals the incorporation of newly emerged dance forms of the period such as Varnam and Tillana, in addition to the already existing Darus and Padas. These dance forms (varnam, tillana and pada) also figure in the format later systematised by Tanjore Quartet, which only indicate the potent influence exercised by the Nirupana format on the Tanjore brothers.

Kumarasambhava Nirupana

(Attributed to Serfoji Maharaja II, r. 1798-1832)

Sherva

Raga Bilahari

Aditala

|| Tattakara—tathayyai thai dattatta

Alaru

tam tam thaikita taka II tam tam thaikita taka (3x)

tam tam thaikita taka II tatdhi dhalangutaka tadhimginathom

takatdhi dhalangu takatadhimginathom tatdhi dhalangu takatdhidhalangu

dhalangutaka dhikitalca tadhimginathom tadhimginathom

tam digi digi digi

dhiki taka taka dhiki taka taka dhiki taka dhalangutaka dhiki taka

tadhimginathom //

The excerpt above is a Sherva from a text called Kumarasambhava Nirupana, which re-tells Kalidasa's version of the birth of Skanda, through a series of songs meant for dance. The parts of the Sherva (which is translated as 'Sabhai Vanakkam' or 'Song of Greeting to the Audience' by the Tamil editors of the text) are very similar in structure to elements of the repertoire developed by the Quartet, specifically, the genre called Alarippu, the piece that begins the concert or court performance.

The first section of the Sherva is called tattakara, a term used by the descendants of the Quartet even today. It consists of the recitation of a single line of vocalized rhythmic syllables or cholkattu. Here we see the sounds ta-thay-yai thai dat-tatta. The dancer would enter the performance arena with these sounds, while stamping her feet on the ground.

The second section, alaru is more than likely the source of the genre that the brothers call alarippu, from the Telugu word alaru (Tower or blossom'). In this section, we see a configuration of syllables that looks almost exactly like the Quartet's alarippu.

Apart from these Nirupanas, Serfoji has composed a suladi in ragamalika and talamalika and salamachi jinna kalpitha katha in raga attana and aditala. This dance piece explains very colourfully the various kinds of salaams, salutations, ramram, namaskar, mujaras offered to Raja Serfoji in his durbar. The method and practice of various communities and people of India and their respect to the king are vividly presented.

COURT DANCERS DURING HIS REIGN

There were certain set of **rules and regulations** to be allowed by the court dancers and Nattuvanars – the ornaments, certain types of dress and flowers were forbidden to be worn by dancers.

- ❖ Dancers had to wear Chandra, Panpattya, diamond rakodi, mukutti, makarkanti, metti/jodvi, addigai compulsory. kumkum and abir was not allowed on their forehead in cross-wise pattern.
- ❖ Dress – dancers were forbidden to wear gold and silver, brocaded saris and extremely artistic embroidered saris. No saris to wear having artistic lace except during puja. Only coloured shawl to be worn around their shoulders, no white dupatta to be used. Disallowed to use kerchief.
- ❖ Use of Palanquin – It was not allowed for dancers the use of palanquin unless with prior permission from court with royal order and seal. They were allowed to use palanquin only on two occasions – At the time of dancers maiden performance and In case of illness of dancers.

The Nattuvanars too had some rules to follow –

- ❖ They were forbidden to wear turban and slippers. The angavastra was to be worn round their waist and wear expressly prohibited from covering their chest and shoulders.
- ❖ No use of gold cymbals for conducting dance.
- ❖ The dance purpose for entertainment in court dancer is supposed to dance on in praise of God and King and not any other mortals.
- ❖ They should stand and perform in Mela. Not allowed to perform if disobeyed rules.
- ❖ Pung / Percussion instrument, bagpipe not to be used before prior permission from court



Sadir - Thanjavur Natya

Thus, this shows that the effective organization of music and dance with clearly formulated procedures and well worked out strategies pertaining to dancers and musicians. This brings discipline among them without any consideration by the king.

It is also unique that the payment of regular salaries, providing facilities, advance payment for festivals and other occasions and gifting like ands to artists, had made artists to consider music and dance as their profession. Thus Serfoji – II was dynamo galvanizing the entire artistic world of Tanjore during his period.

- Court dancers had the special distinction of receiving a remuneration of Rs.15 for every dance on ordinary days and Rs.20 on the Vijayadashami festival along with a shawl worth Rs.12 .Famous dancers also enjoyed special privileges like the honour of receiving the King with ‘arati’ on his return on Vijayadashami day and receiving many jewels such as diamond ear ring and so on.

SERFOJI II AS A MUTIFACETED KING

The lofty ambition of the King Serfoji in composing such a mixture of Marathi language and South Indian music was to - inculcate right attitude towards the art developed in South India among the lovers of music and dance of the Maratha region; and making the art more understandable and create a deep appreciation for the art that was so extensively practised since ages at Tanjore.

The king’s court always beamed with brilliant poets and scholars of high repute, and needless to say that he himself was a blazing star. His period is called Augustan age of Carnatic music and the Trinity of music – Tyagaraja, Shayamasastri and Mutthuswami Dikshitar lived in Tanjore during his reign. This musical genius paved way for evolution of several ragas, the popularity of musical form Kriti took place in his reign.

He always appreciated the artists and felt whatever gifts he gives in appreciation is way too small compared to the artists’ talents. This shows his humbleness towards artists and above all his devotion for arts.

Serfoji - II occupies significant place in the history and development of Sadir dance. His court was remarkable with confluence and influx of many eminent Nattuvanars, composers, musicians and dancers whose creativity fostered the development of Sadir and marked the period of most innovative and distinguished annals of Bharatanatyam. It was the king’s utmost dedication and bountiful patronage extended by him that Sadir attam steadily attended high level of excellence during his period. Being himself an able scholar in almost all the disciplines, he is considered as a republic of letters by one and all. Apart from his erudition in different sciences, he was a multilinguist, an ingenious composer of many celebrated works and above all the architect of the internationally renowned library - a rich legacy left behind to posterity by Serfoji-II. At his funeral, a visiting missionary, Rev. Bishop Heber observed:

“I have seen many crowned heads, but not one whose deportment was more princely”.

TULAJA I

(1738-1787)



Ancient wall painting (mural) of Maharajah Tulaja 1 (Tukkoji) at Brihadeshwara Temple. Photo Courtesy: Alamy.

TULAJA I

Tulaja I (A. D. 1728-1736) is remembered as a linguist and scholar. He wrote ‘*Sangitha saramritham*’ which dealt with rasas and melas popular in his period. He promoted lots of padams, darus and svarajathis. Apart from Carnatic music he gave scope for Hindustani musicians in his court. He strengthened the Maharashtrian tradition of bhajans and kirtans.

Besides work on music, **Tulaja I** wrote the following Sanskrit works on dance and medicine:

1. Natayavedagamam
2. Dhanvantrivilasa
3. Dhanvantrisanidhi

SANGITA SARAMRITA

Sangita Saramrita is a Sanskrit text attributed to King Tulaja I is perhaps the most incomplete section in all of the available manuscript materials. However, the fragments are complete enough to provide us with a unique vision of the Maratha enterprise of re-working indigenous cultural practice. This text clearly reflects an attempt to reconcile the local traditions of dance with Sanskrit textual tradition. Its vocabulary is thus a unique amalgam of local (Telugu/Tamil) vocabulary for movements, which are called **adavus** in the text, and representations of dance as found in medieval Sanskrit texts such as the Sangita Ratnakara of Sarangadeva, the Sangita-muktavali of Devenacharya and the Nrittaratnavali of Jayappa, each of which Tulaja liberally cites.

This is most clearly seen in the section called shrama-vidhi (or 'directions for practice'). Below is an excerpt from the text that illustrates not only a new hybrid linguistic configuration for the dance, but also the detailed description of the practice of an adavu:

Sangita Saramrita (shramavidhi)

Tulajaji [Tukkoji I Maharaja]

// vilambadi prabhedena tadevavartate punah

udaharanam: theyyathai iti

nikhaya parshnimekaikam prithakpadena tadanam

sa patakakaranvitam syat khanatpadakuttanam //

This description of the Tattadavu provides a Sanskrit equivalent (khanatpada-kuttanam or 'cligging'-foot-step). Moreover, it provides a description of the practice of the step in alternating speeds of vilambita (ˆslow') and the others, supplies the vocalized rhythm or cholkattu (which it transliterates as `theyyathai), and gives a short description of the formation of the step.

According to Sangita Saramrta the method adopted for learning these adavus, begins in the Araimandi position with the student holding the centre of a rod or dandika, placed horizontally at the chest level supported by two vertical poles in front of the dancer. This practice of holding dandika is referred to in Sanskrit as Dandika Grahana. Samu in Telugu connotes the exercise with the stick and its Tamil equivalence is Salambam Pidithal, meaning holding the rod. As this tradition was in vogue during the Maratha period, it would be worthwhile to revive it in its old form, to ensure the balancing of the body with correct posturing and perfection of the basic stance Ardhamandali, for the beginners.

Sangita Saramrutha, written by Shahaji's brother Tulaja, which mentions the adavu sampradaya, establishing its existence 300 years ago. The text Sangitasaramrita by Tulaja vividly describes the adavus. The following eighteen adavus are described in Sangita Saramrita.

1. That Adavu
2. Kuttu Adavu (Thattai taha dhittai taha)
3. Nati adavu (Nata adavu)
4. Dhi dhi thai (theermanam)
5. Dhigi dhigi adavu (Kuchipudi)
6. Kudichu ("Thangidu tha tha dhinna")
7. Mardana (Kuddiccu mettadavu.)
8. Thati Mettu
9. Anukur Adavu (Nadai Adavu)
10. Simiradavu “ That tai tam dhit tai tarm”
11. Kadasakal
12. Thatikattaradu (visaradavu)
13. Parikra adavu(Sarukkal adavu)
14. Endi Kattrdu

15. Veechi kal
16. Vlzhinduveechi
17. Chakkara Chutu
18. Mandi adavu

Tulaja classifies the adavus into 18 groups. He mentions four karanas which are acrobatic in nature. There are more movements under the titles brahmari and padashikshavidhi . The Tanjore brothers simplified and reused the varieties of already existing adavus. They systematized the adavu system. Of the many varieties mentioned in Sangitasaramiritha , 25 varieties are already obsolete. Some of the new adavus which are in practice in present day dance, do not appear in the text. This shows clearly that dance has changed over the centuries in the shape and form.

Presently Padma Subramanian has attempted to notate the available adavus into the staff notation pattern. The distinguished Tamil composers Arunachala Kavi and Marimuthapillai were his contemporaries.

HIS OTHER LITERATURE WORKS

Shivakamasundari Parinay Nataka, Rajaranjan Vidya Vilas Nataka shows his expertise in dance field too.

Rajaranjan Vidya Vilas Nataka is a play based on philosophical concept of individual soul merging with supreme by conquering six enemies – lust, money, anger, infatuation, miserliness and intoxication. A very unique feature of this play is – the names of ragas are well matched with the character appearing in darus. Ex. – Moha is portrayed by daru set to Mohana raga. Joy – Anandbhairavi..Similarly ,the daru which announces the darshan of Lord Sankar is set appropriately in Sankarabarana ragam. This proves his power of expedience in the selection of ragas to aptly portray the importance of darus.

He also has several padas in Marathi, Telugu and Sanskrit to his credit.

CONCLUSION

The Bharatnatyam dance form of this day is not more than three centuries old and owes its origin to the Dasiyattan or Thanjavur natyam patronised during the Maratha period . Temple and court where privileged section participated and enjoyed the fine arts became the cultural heritage of all sections of population Thus, the rich cultural legacy of the Marathas flourished in the court and temple were shifted to public places and it became the cultural heritage of common people during the British rule. The devadasi tradition perpetuated the music and dance forms and enriched them with new additions.

Thanjavur Maratha Kings were the patron of arts, learning and many scholars and artists were flourished during their reign. Their contribution to the world of Bharathanatyam as well as in the field of Carnatic music is immeasurable. Their command over various Indian languages can be seen through their compositions .

Apart from protecting their kingdom and handling big responsibilities of a king ,their love for the performing arts and artists from a very young age had never faded which is quite commendable. The vast library that we witness situated in Thanjavur is the selfless effort put by the Maratha kings to preserve precious artefacts and which even now houses so many valuable manuscripts .

SCOPE OF THIS STUDY

Dancer-scholar Sucheta Chapekar on how she designed a repertoire based on Marathi songs

Sucheta Bhide Chapekar was a Maharashtrian Bharatanatyam aspirant in Bombay in the 1960s, when her guru Acharya Parvati Kumar discovered to his delight a book of Marathi songs, Korvaiyache Sahithyache Jinnas, written by King Serfoji II. The songs were composed in Carnatic style, but without notation.

Just like Sucheta Bhide Chapekar ,a Bharatanatyam dancer who presented all 18 pieces of a Nirupana for the first time in Bombay in 1969 , upcoming performing artists can also take up these compositions of the Tanjore Maratha kings and present it in their Bharatanatyam repertoire thereby helping in reaching out to much more larger audiences. In doing so we also meet up with Serfoji' s idea of developing art lovers with the mixture of both the North and the South Indian culture and tradition through dance as a medium, which they can relate to and also brings in unity among them.

There is so much to research in the different musical formats composed by Shahaji maharaj himself against the popularly known keerthanam and varnam formats. The Sangita Saramrutha by Tulaja maharaj provides us with exploring with the many unknown adavus and patterns .

BIBLIOGRAPHY

- ❖ Wikipedia
- ❖ Youtube – Sangam talks; Vidyamitra
<https://www.youtube.com/watch?v=hRmlUMC8reY>
<https://www.youtube.com/watch?v=Q9bMHGs7xTY>
- ❖ Development of Sadir in the court of Raja Serfoji-II (1798-1832) of Tanjore, University of Hyderabad ,1996
- ❖ www.Narthaki .com, Maharajah Serfoji II Jayanti, 2020
- ❖ www.hindu.com, Bharatanatyam and the Bhonsle connect, 2020
- ❖ samvaad.blogspot.com/2020/07/history-of-bharatanatyam-from-16th-to.html, 2020
- ❖ Contributions of Thanjavur Maratha Kings: 2nd Edition book, 2017
- ❖ <http://www.serfojimemorialhall.com/>
- ❖ Reconfigurations and Textualization of Devadasi Repertoire in Nineteenth and Early Twentieth-century ,HARI KRISHNAN, 2008
- ❖ <https://epgp.inflibnet.ac.in/National Mission on Education through ICT>
- ❖ https://musicacademymadras.in/reading_room/book-of-the-month-pallaki-seva-prabandha/
- ❖ Rare Music and Dance Composition of King Sahaji of Thanjavur (With Notation, Text and Meanings); 2014
- ❖ Contribution of Maratha of Tanjore to art and architecture, Dr. N. Neela and Dr. G. Ambrosia ;2016