A Note on Methodology

In preparing this dissertation, the method adopted is analytico-critical. In the process original Sanskrit texts, in print or in manuscript form, which concerns our study have been carefully studied and taken note of. Modern works dealing with subjects similar to that of our concern, more particularly those relating to Sanskrit dramaturgy and aesthetics, are also studied and necessary help is taken with proper acknowledgement. In the course of the study, libraries of in and around Guwahati are visited and the rare and other important books of varied authors and on topics are consulted profitably. In this connection special mention may be made of the K. K. Handique Library, Gauhati University, the library of Historical and Antiquarian Studies, Assam, Guwahati and the library of Kāmrūpa Anusandhāna Samiti, Guwahati for consultation both rare books and manuscripts. In the matter of execution, both Devnāgarī and Roman scripts are used for citation of Sanskrit or Assamese texts. In the matter of pronunciation of non-
English Sanskrit and vernacular words/terms are normally italicised; technical terms which are written in small hands are also italicised, e.g., *rasa*. However, technical terms which begin with a capital letters are not italicised. The names of books are invariably italicised. Chapter heads or secondary/sub-titles are given in bold letters. In respect of the names of modern authors, the scheme of transliteration is not followed.

A list of abbreviations is given in this dissertation, but, these abbreviations are mostly used in the foot notes only. The number of abbreviated words is very few. But frequently used words sometimes used in the text in abbreviated form also, e.g., *Bvp / BVP* for *Brahmavaivartapurāṇa*, *Śv/ŚV* for *Śaṅkhacūḍāvadha*, *RT* for *Rūpakatrayam* etc. In case of the names of modern author in the bibliography, the surname comes first.

In short, the overall methodology followed in preparing this dissertation is analytico-critical.