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An Observation on Kadathanad and its Glorious Sanskrit Legacy

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Abstract

Kadathanad, a historically significant region of North Malabar, has long been recognised for its cultural diversity and intellectual vibrancy. However, its sustained contributions to the Sanskrit scholarly tradition of Kerala remain insufficiently documented. This study presents a critical examination of Kadathanad's Sanskrit intellectual heritage through the works and scholarly initiatives of major figures Udayavarma Raja, Mananthala Neelakantan Moossath, and the grammarian-philosopher Sankaravarman. Their collective output demonstrates the region's deep engagement with classical aesthetics, literary theory, grammar, and interdisciplinary knowledge systems. Udayavarma Raja's scholarship represents a decisive shift toward the democratisation of aesthetic learning. His Malayalam translation of Hastalakṣaṇadīpikā expanded access to technical aesthetic concepts, while his Sanskrit Bhāṇa, Rasikabhūṣaṇam, exemplifies an adept reworking of classical dramatic conventions within a regional milieu. Neelakantan Moossath emerged as a polymath whose contributions encompass grammar, poetics, mahākāvya, and Ayurveda. His pedagogical leadership, particularly in establishing Sanskrit educational institutions, mentoring students, and publishing scholarly journals, significantly strengthened the intellectual ecosystem of Kadathanad. The patronage extended by the local royal houses, alongside the activities of literary collectives such as the Kavisangham, further cultivated a dynamic environment conducive to the production and circulation of Sanskrit knowledge. By synthesising textual analysis, historical evidence, and regional literary historiography, this study positions Kadathanad as an important yet underrepresented centre of Sanskrit learning. It argues that the scholarly endeavours originating from this region contributed substantially to Kerala's classical intellectual tradition, while also illustrating how localised cultural initiatives can enrich the broader Sanskritic knowledge.

Keywords: Hastalakṣaṇadīpikā, Introduction, Kaḍathanāḍ, Kṛṣṇavarma, Nīlakaṇṭan Mūssat, Praśasti, Priyadarśikā, Ratnāvalī, Rasikabhūṣaṇam, Sadratnamālā, Udayavarma Rāja, Śaṅkaravarman

1. Introduction

Nestled in the culturally rich terrain of North Malabar, Kadathanad occupies a unique position in the intellectual and literary history of Kerala. While the region is often remembered for its valorous folklore and vibrant traditions, its profound contributions to Sanskrit scholarship remain less widely recognised. Kadathanad emerged as a vital centre for Sanskrit learning, producing a lineage of eminent scholars whose works have left a lasting imprint on the disciplines of poetics, grammar, Ayurveda, astronomy, and classical drama. This study seeks to illuminate Kadathanad's Sanskritic legacy through a close examination of figures such as Udayavarma Raja, Neelakantan Moossath, and Sankaravarman, each of whom played a pivotal role in shaping Kerala's intellectual landscape. The influence of enlightened royal patronage, the establishment of literary societies and journals, and the translation of classical Sanskrit works into Malayalam, especially for the broader public, reflect a deliberate cultural movement to preserve and disseminate knowledge beyond caste and class boundaries. Drawing on both primary texts and historical records, this exploration situates Kadathanad not merely as a regional hub but as a significant contributor to India's enduring Sanskrit

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tradition. In doing so, it highlights how localised scholarly endeavours can resonate across generations, weaving regional identity into the larger tapestry of Indian classical thought.

2. Kadathanad

The name Kadathanad originated from Ghatotkachanadu, referring to Ghatotkacha, the son of Bhimasena (Bhima).

Kadathanad is known in Sanskrit by names like Ghatotkachakshiti and Bhaimikshiti. Since Ghatotkacha was the son of Bhima, the land is metaphorically considered as belonging to Bhima, and hence the name Bhaimikshiti. However, in reality, Ghatotkachakshiti is a Sanskritised form of Kadathanad. Thus, in Sanskrit, names such as Bhoomikshama (land-bearing), Bhaimanaadu (land of Bhima), *etc.*, are believed to refer to Kadathanadu. Some scholars also suggest that the term Kadathuvazhinadu (land of passage) eventually got shortened to Kadathanadu.

The rulers of Kadathanad received their land from the king of Thekkilankur. These rulers governed the region stretching from the north (Mahe) to the south (Vadakara). When the Zamorin (Samuthiri) conquered the land of Porlathiri, some members of that royal family sought refuge with the Kolathiri. The Kolathiri received them with great respect and granted them asylum. Among those who took refuge was a princess. The Kolathiri arranged her marriage with the king of Thekkilankur, and the offspring from this union were granted the southern portion of Kolathunad, which came to be known as Kadathanad. This is how the rulers of Kadathanad came to possess their land. The king of Thekkilankur granted the land to the ruler of Kadathanad, who came to be known by the title Porlathiri. It is said that they ruled from Vadakara. The royal family of Kadathanad eventually split into two branches: Ayancheri and Edavalath. The eldest member among both branches became the Valiya Thampuran (senior ruler) of Kadathanad.

3. Sanskrit Literary legacy

The land of Kadathanad was a fertile ground for art and literature. The literary works composed in Sanskrit and Malayalam stand as evidence of this. Kadathanad is a land blessed by eminent Sanskrit scholars such as Kadathanad Udayavarma Raja, Mananthala Neelakantan Moossath, and Sankaravarma. One can also find in this region a section of people deeply passionate about literature.

4. Udayavarma Raja of Kadathanad

Udayavarma Raja was the son of Narayanan Namboodiri of the Kakkat Illam and Sridevi Thampuratti of the Ayancheri Kovilakam. He was renowned as a scholar, poet, and editor in

Sanskrit, Malayalam and English. He founded a printing press for the publication of ancient texts and to support emerging poets. He published the monthly magazines Janaranjini and Kavanodayam. He also started a newspaper called Sarodayam, with K.C. Narayanan Nambiar, a lifelong associate of Udayavarma, as its editor. He organised the notable poets of North Kerala to form the Kavisangham.

There are inconsistencies in the dates of birth and death of Udayavarma Raja as mentioned in various texts. Many books base their information on Ulloor's account, which states that Udayavarma was born in the month of Karkkidakam (July–August) under the star Avittam in the Kollam Era 1040, and that he passed away on Chingam 24 (August–September) in the Kollam Era 1082. However, Vadakkumkur Rajaraja Varma, who accepts Ulloor's date of birth, cites Udayavarma's date of death as Chingam 4 in Kollam Era 1082. P.V. Krishnavariar, on the other hand, records the date of birth as Karkkidakam 3 in Kollam Era 1024 and the date of death as Chingam 24 in Kollam Era 1081.

The only reliable source appears to be the introduction written by Kadathanattu Krishnavariar to the play Vaidarbhi Vasudevam, which contains some biographical notes on Udayavarma Raja. In memory of Udayavarma Raja's passing, Malayala Manorama published an editorial on September 15, 1906, expressing condolences. The editorial clearly states that "Kadathanattu Porlathiri Udayavarma llayathampuran passed away on Sunday night, Chingam 24." This date corresponds precisely to September 9, 1906. Therefore, the actual lifespan of Udayavarma Raja was from July 17, 1867, to September 9, 1906.

His major works include the Sanskrit play Rasikabhusanam, Sarasanatakam, Sadvrttamala,

Kavitabharanam, and Kavikalapam. He also translated several plays, including Harsha's Ratnavali and Priyadarshika, and Sundararaja's Vaidarbhīvasudevam. Including translations, Udayavarma Raja authored eleven works. In addition to these, he also wrote muktakas, benedictory verses (mangalasamsas), prose articles, and poems published in renowned journals such as Bhashaposini, Malayaḷa Manorama, Kavanodayam, and Janaranjini. These writings have not yet been compiled.

It is also likely that many of the prefaces in books published by Kavanodayam were written by Udayavarma Raja himself. These prefaces were published under the name "Kavanodayam Pravarttakanmar" (Editors of Kavanodayam).

5. Malayalam Translation of Hastalakshana Deepika

Hasta Lakshana Deepika is one of the most valuable contributions from Kerala to the tradition of Natyasastra. This Sanskrit text continues to serve as the foundational reference for mudras in both Kutiyattam and Kathakali. Comprising 123 verses in Anustup meter across two Paricchedas, the authorship of Hastalakshana Deepika remains unknown. Udayavarma Raja of Kadathanad undertook the first Malayalam translation of Hastalakshana Deepika. This translation was accomplished at a time when no texts dealing with aesthetic or performative frameworks were available in Malayalam. In this work, the Sanskrit portions are first presented in the Malayalam script, followed by their translation.

At the beginning of the book, there is an introduction also written by the translator. The introduction clearly expresses a rejection of the feudal tradition that preserved artistic knowledge as a professional secret. It is explicitly stated in the introduction that the translation is intended for common people, who are otherwise compelled to view both scientific methods of acting and mere decorative dancing (*kolam kettittulla thullal*) as the same. The core idea behind the translation of Hastalakshana Deepika is to democratise art and to liberate the understanding of its complex performative structures from the confines of a limited circle. Udayavarma Raja brought out this translation at the age of twenty-four.

6. Rasikabhushanam

Rasikabhushanam is a Bhana written in Sanskrit. Bhana is one among the ten categories of Rupaka. Rasikabhushanam consists of sixty-six verses and appears to have been performed for the delight of the scholars who attended the festival procession (yatrotsavam) of the Bhagavati at Lokamalayarkavu, according to the description provided by Vadakkumkoor.

Ulloor praised this work, stating that "the verses in the Bhana are beautiful." Rasikabhushanam has been briefly discussed in the context of Keraleeya Samskrta Sahitya charitram (Vadakkumkoor). Though this is the only known Sanskrit work composed by Udayavarma Raja, Rasikabhushanam holds a significant place among the contributions from Kadathanadu to Sanskrit literature during the 19th and early 20th centuries.

7. Priyadarsika- Malayalam Translation

Priyadarsika, written by Sri Harsha, is a short play (Natika)consisting of only four acts. The King of Kalinga is in love with Priyadarsini, the daughter of the King of Anga, Dridha-varman, and wishes to marry her. But Dridha-varman prefers to give his daughter in marriage to Udayana, the King of Vatsa. A conflict arises as a result, during which Priyadarsini is taken prisoner. She then comes to the capital city of Vatsa and lives under the name Aranyaka as a companion to Vasavadatta. Udayana falls in love with Aranyaka, but Vasavadatta once again creates obstacles to their union. Eventually, when it is revealed that Aranyaka is in fact Priyadarsini, the daughter of Dridha-Varman, their marriage is solemnised with Vasavadatta's consent.

Certain issues encountered in the translation of Harsha's play Priyadarsika are pointed out in its introduction:

"Though the objections raised by some regarding minor deficiencies in the original text composed by King Sriharsha cannot be entirely dismissed, when it comes to the structure of the plot, it is doubtful whether there are many works in Sanskrit with such charm. In

this matter, I can only say that learned connoisseurs of Sanskrit serve as witnesses.

I believe readers will not consider it a serious fault on my part that I have not attempted to correct the previously mentioned shortcomings, considering it inappropriate to show undue disrespect to the original author. A few verses here are either erroneous or so heavily adorned with grand language that they are difficult to comprehend clearly. Since leaving them out entirely would seem improper, I have, in a way, translated them, though I admit that even then they are not fully satisfactory.

In other parts, I have earnestly tried to translate most of the text into Malayalam without diminishing its beauty and without omitting much from the original."

"Bhāimīkṣitikkudamayāmudayāvanīśan
Sāmānyamaṭṭilathu bhāṣayilākkillē
Āmōdamōdabhiniyaicchathu kāṇmathinnāy
Kāmicchiṭunnu kuthukathodu ñangellām"

The translator is subtly highlighting himself. This technique is commonly seen in the dramatic translations of Udayavarma Raja. A graceful simplicity is consistently maintained throughout the translation.

Cemantippūkkaḷkoṇṭi sthalamathu taḷirāl
channamāṇennu tōnnum
pālappūvinte gandhaṁ gajamadajalamā
ṇennu śaṅkiccu pōkkum
vaṇṭiṅkūṭṭaṁ, poḻiññiṭina kamalarajas
seṭṭu piṅgāṅgarāgaṁ
Pūṇṇum koṇṭaṅṅu pāṭunnithu madhumadamōṭ ottithavyaktavākkāy (first act)

8. Ratnavali - Malayalam Translation

Ratnavali, written by Sri Harsha, is a short play (Natika) consisting of only four acts. The hero is King Udayana of Vatsa. He falls in love with Ratnavali, the daughter of the King of Lanka. Under the name Sagarika, Ratnavali resides as a companion to Vasavadatta, Udayana's wife. When Vasavadatta realises the King's love for her companion, she creates obstacles to prevent their union. However, Udayana's clever jester uses various tricks to bring the two lovers closer. Eventually, when it is revealed that Sagarika is in fact Ratnavali, the daughter of the King of Lanka, Vasavadatta agrees to accept her as a co-wife.

In the preface to the translation of Harsha's Ratnavali Natika, the following is noted:

"If one tampers with the structure of the composition, sacrificing musical delight and the depth of meaning, a play ceases to be a true drama. Our play has achieved excellence in this regard. It is a charming little dramatic piece suitable to be prescribed as a textbook for the Intermediate class. The works of Udayavarma Raja, a gifted poet, a noble patron who encouraged countless poets like King Bhoja, and a true lover of language, ought to be duly promoted by university circles and lovers of literature." is not known whether his works were ever officially included as textbooks at the Intermediate or university level. However, the remarks in the preface reveal the appreciation that existed at the time for his literary contributions.

9. Poetic Excerpt from the Second Act

"Chillī villottu kōṭīṭilum avaḷuṭane ttāzhthināl vakthapathmam: chollīlā muḷḷuvākkonnodu cheṟuthu kanappichu mandam chirichchāḷ; uḷḷil bāṣpathtoṭokkum nayanamathu miḻhicchangine nōkkiyillā, koḷḷichchu kōpamevaṁ kamani vinayamo viṭṭatillottumappōḷ"

10. Prose Excerpt (Sāgarikā's monologue)

Sāgarikā – Manasse! prasādikku – prasādikku. kiṭṭātta janatta āśichu koṇṭirunnāl ā yāsappeṭāmennallāte marṟentuphaḷamāṇu? ennalla, adhēhattē kaṇṭatukoṇṭu tanne itra mātram santāpam vardhikkunnu. (Vismayattōṭukūṭi) Enniṭṭum adhēhattē tanne kāṇmān āgrahikkunna ninṟe mūḍhata kēmam tanne – allayō kaṭhinamāya manassē! jananam muṟaḷ onnichukūṭi vaḷarnna ijjanattē upēkṣichu alpanēram mātram kaṇṭuparichayappeṭṭavaṉṟe piṉāḷē pōkunnatinu lajjayillallō. athavā ithu ninṟe dōṣamalla – kāmaśaram thaṟakkunnatinulla bhayatthāl nī iprakāraṁ pravarttikkunnu – āṭṭe, kāmanettanne puṣpāñjali kazhikkām.

11. Mananthala Neelakantan Moossath of Kadathanad

Moothad (also called Mossath) are an important Malayalam Brahmin community in Kerala. In some

Sanskrit texts, they are referred to as "Agriman" and also as "Shivadwijan", which denote their caste. These Sanskrit terms are relatively recent. In North Malabar and other regions, Moothathu are commonly called "Akappothuval".They follow the Brahmanical tradition, and their main occupation is temple service. Their homes are mostly found in the vicinity of temples. These houses often preserve very ancient manuscripts, indicating that traditionally, many among them were Sanskrit scholars. The Moothath community is small in population, yet it has contributed significantly to the world of literature and knowledge.

In the Iringannur (Iringallur) area, three nazhikas (approximately 6 miles) west of the Kadathanad royal houses, was situated the Mananthala Illam, a residence of the Moossathu. In this Mananthala Illam, a renowned Sanskrit scholar named Neelakantan Moossath was born on the 9th day of the Malayalam month Dhanu in the year 1043 (Malayalam Era). He was the eldest son of Kesavan Moossath and Sreedevi Manayamma, daughter of Kalpakassery Moossath of Thirunavaya. Noticing his son's brilliance from a young age, Kesavan Moossath sent Neelakantan for Sanskrit education under Kizhakkeppillath Kanjunni Moossath, enrolling him in traditional Gurukula training.

Neelakantan Moossath mastered grammar (vyakarana), logic (tarka), and poetics (alankara), and demonstrated remarkable expertise in these subjects. He also included Ayurveda and Jyotisha in his studies and eventually made them part of his life and profession. He married Nangayya Manayamma, the daughter of Vaidyaratnam Thrippangottu Shankran Moossath, accepting her as his life partner.

In his life, Moossath held two highly respected positions: that of a revered teacher (guru) and a physician (vaidya). From the year 1077 M.E. (Malayalam Era), he served for about 30 years as a Sanskrit scholar at Thalassery Government Brennen College. He worked day and night for the progress of that great institution. Even after his formal teaching career, he continued to teach students subjects like grammar and more from his own home. Moossath was regarded as a foremost guru due to his effective teaching style. He was blessed with numerous disciples, among whom the most prominent was Sanjayan.

The Kadathanad Udayavarma Thampuran, Chirakkal Rama Varma Valiya Raja, Manavikrama Ettan Raja, and other noble rulers of that time, as well as many contemporary scholars, held boundless affection and respect for Moossath.

It is known that Neelakantan Moossath also contributed to the literary works of Udayavarma Thampuran. Another great personality who encouraged and supported Moossath in many ways was Kadathanad Krishna Varma Thampuran.

When the Ulloor Literary Conference (Sahitya Parishad) was held in Thalassery around 1905–06, Moossath served as its secretary, which reflects his deep interest in literary service. For the promotion of the Sanskrit language, he initiated a Sanskrit journal named Sahitya Saravali. At a time when journals themselves were few, starting a Sanskrit journal was like a dream come true for lovers of the language. Naturally, it became a source of affection and respect among scholars. Kerala Varma Valiya Koil Thampuran and other renowned figures praised and encouraged Sahitya Saravali. However, the unfortunate truth is that this dream venture could not be sustained for long.

12. Sanskrit Works

Moossath had mastery over both Malayalam and Sanskrit, and composed works in both languages; his Sanskrit compositions earned greater fame and significance. He also contributed articles to several magazines of that time. Among his devotional compositions are Kumarakantabharanam, Neelakantha Shatakam, Sreerama Pancharam, Vijaya Vimshati, Dharmaprasastri Shatakam. As a grammarian, Moossath is said to have written two grammar treatises: Shabdashastra Krama and Laghukaumudi Prakaram.

He is also credited with a Khandakavya named Shringarashringakam. In the field of major poetic traditions, he made contributions as well, one of the best examples being the Mahakavya, Kalyanodayam, composed in eight cantos. The subject of this epic is the life story of Kadathanad Porlathiri Krishna Varma Thampuran. Other Sanskrit compositions attributed to Moossath: Jatikalpam, Bharata Samrajyam, Aryasanketa Sangraham.

13. Krishnavarma Prasasti

Among his works, the Champu Krishna Varma Prasasti holds a central place. It begins with the following verse.

śrīkaṇṭhasevita kalpavṛkṣa-
māsevya sarva dvija nīlakaṇṭhaḥ ।
granthnāti bhaimīkṣitipāla-
kṛṣṇavarma praśaṁsātmaka campukāvyam ॥

"This Champu poem in praise of Krishna Varma, Composed by Neelakantha, beloved of all Brahmins, The Kalpavriksha (wish-fulfilling tree) attended by Lord Sreekanta, And adored by all wise men."

The Champu Kavya that begins with those lines contains many poetic and fragrant elements. The protagonist of this work is none other than Krishna Varma Thampuran of Kadathanad.

The poetic nature of the Champu can be seen in verse.

cirameṣu dhurandharaḥ prajānām
avanīmaṇḍalātmānītam uccaiḥ ।
divam indra iva praśāsya kīrtiṁ
sumanobhiḥ parilālitāṁ jagāma ॥

The king, with his glorious reputation, ruled over his people with might and was revered like Indra in the heavenly realms, cherished by noble souls.

The king's life and character have been portrayed in this poetic manner.

14. Other Works

In addition, several Malayalam works are also credited to him, as per literary historians: Kamalam (novel), Bhaimee Bhoopa Vijayam (play), Adbhuta Ramayanam (play), Ramayanam (Aattakkatha – a form of Kathakali script); Moossath also wrote the funeral verses (charamaslokas) of Udayavarma Thampuran of Kadathanad, who was his noble guide and greatest mentor. The memory of that loss is deeply painful. He composed nearly 200 verses describing the festival of Thiruvangad temple. Other works attributed to him by his grandson Sankaran Moossath are Adikeralam, Vaidyaratna Jeevacharitam, Vaidyanathashtakam and Sreepanchasatakam. He wrote numerous compositions in both Sanskrit and Malayalam literature and passed away on the 21st of Medam in the year 1121 ME (Malayalam Era).

15. Sankaravarman of Kadathanad

The year of birth of Sankaravarman is A.D. 1774, and it has been accepted by some scholars. On the other hand, Ulloor S. Parameswara Iyer, Vadakkunkur Raja Raja Varma and S. Venkatasubramonia Iyer take it as A.D. 1801. This is the date given in the incomplete edition of the present work of this author (Nadapuram, 1898). K. V. Sarma prefers the date 1774, in view of the fact that the year of composition of the work is Kali 4921 (A.D. 1819) when he would have been only 18 years of age if the year A.D. 1801 is accepted as his year of birth. The year A.D. 1774 certainly sounds more logical.

The perpetration of atrocities by Tipusultan (C. 1766-81) made the princes of Malabar seek asylum at Travancore, which was ruled by Ramavarman. Tipu was defeated at Seringapatam in A.D. 1799, and after that the British held their sway in Malabar. Belonging to one of the royal lines of Malabar, Sankaravarman's family fled the country and took refuge under the Maharaja Ramavarma of Travancore. Being only third in the line of princes, Sankaravarman spent his time in scholarly pursuits. He is said to have been attached to Maharaja Swatithirunal (1813-47), who, being a man of profound scholarship and a patron of learning, supported him. During the British control of Malabar, many erstwhile kings encouraged academic excellence, and this gave rise to the development of literature and different branches of learning.

Sankaravarman himself mentions that he hailed from the Porlartiri family, and invokes Goddess Parvati installed at Lokamalayarkavu. His personal deity was Lord Krsna installed at a place called Karyattu (Sanskritised as Krsnamesa), as evidenced by V.51 of Chapter V. He was the third in the line of princes, the first and second being Udayavarman and Rāmavarman, as indicated in the following (Sadratnamala 1. 3):

śrī porlăṭirivamśamauktikamaneḥ śrīkeralalankṛte-
rāryasyodayavarmanaḥ śubhamateḥ
śrībhaimibhūmīpateh
śrimatsodararāmavarmayuvarājāryājñaya tanyate
tantram śaṅkaravarmanedamakhilajyotirvidām
prītaye

He describes Udayavarman as Bhaimibhumipati, the king of Ghatotkacabhumi, the Sanskritised form of Kadathanad. It appears that Udayavarman was a titular

ruler. The work was undertaken by him at the instance of Rāmavarman, the crown prince.

16. Sadratnamala

Sankaravarman (1774–1839), author of ′ Sadratnamala, which is a treatise on astronomy and mathematics composed in 1819, was an astronomer-mathematician belonging to the Kerala school of astronomy and mathematics. He is considered the last notable figure in the long line of illustrious astronomers and mathematicians in the Kerala school of astronomy and mathematics beginning with Madhava of Sangamagrama (1340-1425).

Sadratnamala was composed in the form of verses in Sanskrit in the traditional style followed by members of the Kerala school even though India had been introduced to the western style of writing books in mathematics at that time. Sankara Varman was a close acquaintance of C. M. Whish (1794–1833), a civil servant of the East India Company attached to its Madras establishment. C. M. Whish was the first person to bring to the attention of the European mathematical scholarship the mathematical accomplishments of the Kerala school of astronomy and mathematics. Whish spoke of him and his work thus: "The author of Sadratnamala is Sankara Varma, the younger brother of the present Raja of Kadathanad near Tellicherry, a very intelligent man and an acute mathematician. This work, which is a complete system of Hindu astronomy, is comprehended in two hundred and eleven verses of different measures, and abounds with fluxional forms and series, to be found in no work of foreign or other Indian countries."

17. Other Sanskrit Authors and Works from Kadathanad

The works Santanagopalam and Bhagavata Sanksepam, composed by Lakshmithampuratti who lived in Kadathanad between 1845 and 1909, also deserve special mention. Santanagopalam was composed in three kandas. Another notable work, Anyapadesasatakam, was authored by Ravivarma Raja, from Kadathanad, who lived between 1871 and 1913.

18. Conclusion

The cultural and literary legacy of Kadathanad reveals a region deeply rooted in Sanskrit scholarship and intellectual pursuits. Through the patronage of enlightened rulers and the contributions of erudite scholars, Kadathanad emerged as a vibrant centre for classical learning in Kerala. This study underscores the significance of regional efforts in preserving and enriching Sanskrit traditions, illustrating how local contexts can meaningfully influence broader literary and philosophical landscapes. By documenting the region's contributions, the research affirms Kadathanad's rightful place in the historical narrative of Kerala's Sanskrit heritage.

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