CHAPTER I
CHAPTER I
INTRODUCTION
1. Topic of Research

Before arriving at the present topic, several stages had to be passed through using the method of elimination. It is considered worthwhile retracing those steps, as they are indicative of the nature and scope of the topic.

To start with 'Poetesses in Sanskrit Literature' was the topic contemplated upon. All the poetesses available in Sanskrit field, starting from the Vedic literature up to the modern times, were supposed to be treated. While reference work was in progress, going through Dr. J. B. Chaudhuri's 'Sanskrit Poetesses' affected some modification in the topic.

Dr. Chaudhuri's book had enumerated about thirty-two poetesses whose compositions were available; most of the time all that was attributed to them was nothing more than a few verses preserved in anthologies and references. A mention is made of those women authors whose full works are fortunately preserved. A thorough study of the book made it clear that a topic like the one chosen would result in mere enumeration of the majority of the poetesses as there is very little to work upon. A need arose therefore, to revise and restrict the two wide topic. A second look into the list of the names of poetesses whose full works are available revealed that except one poetess Devakumārika,1 all others belonged to the southern part of the country.
Hence, with an intention to bring all the south Indian poetesses under the purview of a single study, the topic was modified as 'South Indian Sanskrit Poetesses'. Further studies and reference work revealed that apart from these works, there are a number of others, both from medieval and modern periods, which belong to different departments of Sanskrit literature such as pure poetry, historical poetry, stotra literature, campū kāvya, drama etc., as the following list would make it clear.

Vijjika wrote a drama called Kaumudīmahotsava in five acts; Tirumalāmbā wrote a campū kāvya known as Varadāmbikāparipāgayam; Gangādevī and Rāmabhadrāmbā wrote historical mahākāvyas; Madhuravāṇi composed a voluminous work based on Telugu Rāmāyaṇa. If these belonged to medieval period, there are about fifteen authoresses from the modern period also. They are Bālāmbikā, Hanumāmbā, Jhānasundari, Kāmākṣī hailing from the Tamil Country. Both Bālāmbikā and Hanumāmbā wrote a number of works. Rāmābāi, Sundaravallī and others from the Mysore region composed campū works. Trivōṇi was another prolific writer from Mysore, who has eight works to her credit, which come under the categories of lyrical poems, drama and stotra kāvya. Varavargini has written a huge devotional poem by name Dayāsahasra, considered to be a work of quality. A lady by name Rājammā, has written a Sanskrit novel called Candramauli. Another well known scholar Pandītākṣamā Rao has written a mahākāvya in twenty chapters which treats the Indian Freedom struggle for its theme.
Others like Śrīdevī, Sunāmağı also contributed their mite by composing short works.

Thus with about twenty to twenty five compositions of varying types to deal with, two alternatives were possible. Either include all the works and give a brief study of all of them or select a few and make a deep and fruitful study of the same. After considerable reflection, it was decided to restrict the scope of the topic for the second time as it is no use touching upon a number of works in a 'beat around the bush-manner'.

With this approach three works were selected. They are (i) Madhurāvijayam by Gangādevī, (ii) Varāmbikā by Tirumalāmbā and (iii) Raghunāthābhuyodayam by Rāmabhadrāmbā. The reasons for deciding upon these three works being the following:

1. All the three learned ladies belong to that glorious period of South Indian History viz., Vijayanagara Empire period, when the Hindu Socio-political life saw a rejuvenation after a brutal attack at the hands of the Mōhammadan rulers.

2. All the three poetesses chose their warrior-husbands to be the heroes of their compositions.

3. All the three works are considered as source books of South Indian History of the periods, in which they were composed.
4. Though historical works, they are not devoid of literary appeal.

Having so many aspects in common and written in a similar set up these works provided ample scope for comparative study. Considering the advantages of bringing these works under a single purview, the topic of research was retitled as 'Historical Poems of the South Indian Sanskrit Poetesses'.

For the first time a thorough study of the three works from a literary standpoint is undertaken here.

2. Texts of Study

All the three works chosen for present study are printed.

2.1. Madhurāvijayam

This work by Ganga-devi caused ripples of joy and surprise in the minds of both Sanskrit scholars and historians alike, has been printed four times. The first edition was brought out by G. Harihara Shastry and V. Srinivasa Shastry in Trivendrum, in the year 1916. This edition, had a learned introduction by T. A. Gopunatha Rao, Superintendent of Archaeology, Travancore State. The text was reprinted again in the year 1924. Since no other manuscripts were forthcoming, the text remained unchanged in the later edition also.
S. Tiruvenkatachari of the Annamalai University brought out an English translation of the kāvya with an exhaustive historical introduction, in the year 1957. In the introduction the author had subjected the historical factors of the kāvya to a thorough examination taking the help of inscriptions. He had answered a number of criticisms levelled against the kāvya, such as over playing the role of Kampana in the Madhurā war etc., with logically cogent arguments. However, the translation is marred by inaccurate renderings in many parts.

Pt. Pothukuchi Subramanya Shastry of Tunalai Patṭanam, edited the text again in 1969. This edition contains the Sanskrit text with a lucid and learned Sanskrit commentary. The commentary given by the Pandit, very ably reveals the literary excellences of the work, the hidden meanings and suggestions. The Pandit also supplies the missing portions of some verses by his own lines.

The introduction given by the learned scholar has a number of issues which are totally unhistorical. The author, relying too much on some poetic expressions in the text dares to differ from the entire gamut of historians going even when it amounts to against well established facts fully supported by authentic sources.

Thus we find some wrong conclusions arrived at by the learned author like the identity of Kampana and Harihara II.
The present study, while pressing the plus points of the above editions into service, makes a detailed analysis of the text from the literary and historical viewpoints. The chapter on Gajapati tackles and removes these misconceptions in the light of the textual readings and historical facts. The study throws some fresh light on certain aspects of Vijayanagara history. It also attempts to clarify the position with regard to some of the undue claims and answers some of the uncharitable criticisms levelled against the poetess. Great care is taken to see that balanced judgements are arrived at by keeping away the evils of over estimation and undue criticism.

2.2. Varadāmbikāparīṅgaya Campū

This work is also printed thrice. Dr. Lakshman Swaroop of the Punjab University brought out the first edition in 1932. Later the same scholar edited it again with an introduction in English and brief Sanskrit commentary. In the wake of discovering a new work composed by a lady and that too a Campū Kavya, the learned scholar made some sweeping remarks both on the authoress and her composition, over emphasizing her achievements. For example, he observed that 'no other queen of the epoch or of any other epoch could have composed a work in a classical language. Both in Asia and Europe, Tīrūmalāmbā, was the most scholarly queen of her age'.
He also ventured to say 'I believe it is the only extant work of a lady writer in elaborate and artificial Sanskrit', when there are such illustrious predecessors to Tirumalāṃbā in Vijjikā and Gangādevī on the one hand and successors in Rāmahadrāmbā and Madhuravāgī, on the other.

Dr. J.B. Chaudhuri mistakes Tirumalāmbā to be the queen of Acyutarāya of Tanjore i.e. Acyutappa Nāyaka, father of the illustrious Raghunātha Nāyaka, when she actually was a queen of the Vijayanagara emperor, Acyutadevarāya, the younger brother of Kṛṣṇadevarāya the great.

The present thesis sets at naught these observations made in haste, by a thorough examination of the available facts.

Prof. Suryakanta prepared another edition of the VPC with notes and English translation, in the year 1970. He briefly discussed the literary merits of the work in the introduction. The chapter on Tirumalāmbā clarifies some mistakes in Prof. Suryakanta's understanding of the text. The present study has made a sound and penetrating search into the text, to cull out the unique contribution made by the poetess to Sanskrit literature.

2.3. Raghunāthābhhyudayam

This work is one of the numerous works composed on the same subject viz., Raghunātha Nāyaka of Tanjore. It also happens to be a work of special interest among them, as it
gives the most authentic portrayal of the historical events that took place during the lifetime of Raghunātha Nayaka.

T.R.Chintamani of the Madras University, had edited the text in 1934. This edition carried a brief summary of each canto of the Mahākāvya in English. As it is the only edition available, the present study of the work is based on the text given in this edition.

Since there are a number of works treating Raghunātha, it was necessary to adopt a very careful and a comparative viewpoint in assessing the merits of RMB to point out the originality of Rāmabhadrāmbā.

In a searching study, the present thesis exp[its for the first time the literary charm of the work. It also highlights the socio-cultural atmosphere which permeates the texture of the mahākāvya.

3. Guiding principles.

Following are the principles on which the present study is mainly based.

(1). Those points which have not received sufficient attention by the previous editor of the works are bestowed more attention. For example, the social status of Gangādevī; the prefix 'Oduva' attached to the name of Tirumalāmbā etc.

(2). Salient features of the works are highlighted, for example, Gangādevī's lucidity of diction; Tirumalāmbā's
description of elephant-war and portrayal of feminine beauty in her work; Rāmabhadrāmbā's vivid portrayal of the life style of Raghunātha and the special reference to the culture and education of the royal women in her work.

(3) Originality both in conception and description is noted. For example, Gangādevī's characteristic portrayal of Bukkarāyā's personality and the fine pen-pictures of the evening and the night in her work; Tirumalāmbā's unique contribution made in the account, she gives of the equestrian sports in her work as it existed during the period of Vijayanagara; Rāmabhadrāmbā's novel style of plot construction etc.

(4) An effort is made to remove the obvious mistakes made by the previous author, while trying to understand the text.

(5) A balanced approach is maintained throughout the study is assessing the worth of the works, instead of over emphasizing their value, just because they happened to be composed by women.

4. Arrangement.

The entire matter is arranged in five chapters. Relevant references to notes are given at the end of each chapter.

The first chapter in addition to the introduction gives a brief account of women's participation in the Indian literary tradition and a succinct sketch of the historical kāyya in Sanskrit.
The second chapter is entirely devoted to Gangādāvi
and her mahākāvya, as she happens to be the earliest of the
three poetesses. She belongs to the 14th century A.D.
The seven major sections of this chapter with their sub-
sections give a thorough study of the work Madhurāvijayam.

The third chapter deals with Tirumalāmbī and the Campū
Varadāmbikāparigayam. Tirumalāmbī’s period is 16th century
A.D. In nine sections, which are further divided into sub-
sections, the Campū kāvya receives an elaborate treatment.

The fourth chapter studies Rāmabhadrāmbī and her compo-
sition Raghunāthābhyudayam. She belongs to the 17th century
A.D. This chapter is also divided into nine sections, with
each section again sub-divided into smaller sections.

The fifth chapter is the last and concludes the thesis.
it gives a comparative estimate of the three poetesses. A
note on how the literary counter parts of theses poetesses
outside India fared is also added in this chapter. appendices
and bibliography are found at the end of the thesis.
5. Poetic Tradition and Women in India

The worldwide apathy towards women and their intellectual capabilities are too well known to find a repeated reference here. Poetry, an intellectual activity and the flowering of one's creativity was not to be forthcoming from suppressed spirits. Intellectual output can be proportionate with the position one occupied in society and the kind treatment received by the person.

When we think of women-poets, the most glaring feature that strikes our notice is their insignificant number, when compared to their male counterparts. This is a fact reflecting the realities of the situation that prevailed in the country. The reasons for this lacuna becomes clear, if the history of India is waded through from a social point of view.

In the vedic period though the 'daughter was not welcome as the son', her position, nevertheless, was fairly satisfactory. Women enjoyed equal status with men in the religious circle. Both women and men were integral parts of the all-assuming religious act. They occupy prominent position and there was no seclusion.

Traditional records of vedic learning like the Sarvanukramanika\(^9\), give the names of as many as twenty 'seers', as authors of the vedic hymns and denotes them by the name
Brahmavadinis. It is a matter of pride and satisfaction that the Hindu religion considered women as the worthy recipient of revelation, where as in other religions 'the worthy recipient of revelation could be a male only'.

Periods close to the vedic age, i.e. the Sutra and the epic age, down to c.300 B.C, also were quite liberal in their attitude towards women and facilities were provided for their education. Coinage of new terms like acaryā, kāśakṛtsnā, to indicate lady teachers and lady scholars, specialising in particular fields of study is testimony enough to assume that female education was widespread. The Jain and Buddhist traditions of this age also preserved the examples of learned women.

The cause of women's education suffered a good deal after c.300 B.C. The chief culprit being the 'new fashion of child marriage'. Then started a steady decline in the status of women, which reduced her to a stupidity of the worst kind. Lowering the marriage age not only deprived the young girl of education and parental care, but also heaped upon her tender shoulders the grave burden of child bearing and household responsibilities. This made her helpless and dependent. Prevalence of polygamy and supersession also contributed to the degradation of women's position. Notwithstanding, some bright examples here and there, the condition of women on the whole deteriorated during the last
two thousand years. Lack of education to women proved a detrimental blow to the social status of women in particular and the condition of the society in general.

In the later periods, though women were objects of negligence and disrespect, some of them belonging to the royal, official, rich and well-to-do families and the class of dancing girls received higher education if not equal status. In support of this, not only Rājaśekhara's statement—'दृश्यांते दृश्यांते का राजपुत्र्यो महामात्रदुहितारो गानिकाः कौतुकी-भार्याः शास्त्रप्रहिताभुद्धयाः कवायिः', but the examples of Devakumārika, Vijjikā, Ganga Devi, Manorama, the Malayali scholar in Sanskrit grammar, can also be cited.

However, recognition of their talent and scholarship was a rarity. Men scorned at them. Not only women were denied opportunities for education but were also condemned as illiterate and incapable. They were subjected to the grinding of a double edged saw. However, others with saner views and better sensibilities not only accepted them but also spoke on behalf of them. Thus we have some men making passionate pleas on behalf of women. If Varāhamihira defended them on the moral front, others like Rājaśekhara, Dhanadeva, Bhava-bhūti came to their rescue in defence of their intellectual front.

Varāhamihira had to make use of a condemnatory tone to prove the pride of men. He said 'for men to say that women
are fickle and faithless is the height of impudence and ingratitude, it reminds one of the addacity of clever thieves who charge innocent persons of theft. Bhavabhūti, made a sweeping remark to brush aside all petty segregations by declaring that 'where merits are in the care, neither sex nor age is a bar their'. Dhanadeva said, all women are mere block heads; there are gifted poets and learned scholars even among them. Rājasukhara, went one step further and pointed out 'genius inheres in self, irrespective of sex difference between men and women'.

In such a social atmosphere, what surprise, if there are very few learned women and fewer still poetesses? Accordingly, in the long literary history that begins with the Vedic period, and which spreads over more than three thousand years upto the 17th century A.D., there are about fifty poetesses who have engraved their names on the walls of the temple of the goddess of learning. Even after allowing sufficient margin for the inevitable loss caused by the ravishment of time and other adverse conditions, one cannot assume very big numbers for our poetesses.

This list of fifty includes all names culled out from anthologies, independent references and others, whose complete works are available.

Among them nine are Prākṛt poetesses. Other nine poetesses are known only by name. The Buddhist thuris outnumber-
the Sanskrit poetesses as they are seventy one in number, and have authored about five hundred verses.

Even the literary histories of other Indian languages like Tamil and Kannada, which have a rich reap of literature do not have many poetesses. Saint-composers, Avvaiyar of the Sangam period of Tamil literature, Akkamahādevī of Kannada literature and Āndāl of Vaishnava Tamil literature, both belonging to the twelfth century A.D. are the few shining examples available during the pre-Vijayanagara period.

Period later to 14th century A.D. saw some very able poetesses both in the fields of secular poetry and spiritual composition. Lalleśwari of the Kāshmīri literature belonging to 14th century A.D., Kumāramallā of the Tuluugu the literature belonging to 15th century, Mera Bai, the Saint-composer of the 16th century, Moūhanaṅgi of the 16th century Mārīcapariṇāyamu in Telugu, are some of the noted literary figures among women writers.

5.1 The Vijayanagara Period

The raise of Vijayanagar empire in the middle of the 14th century A.D. revitalised the cultural and literary atmosphere in the south. The Vijayanagara monarchs had a strong bias Sanskrit, Sanskrit lore and Brahmin erudition and traditions. This was quite natural because, the empire itself
to 'a great extent, originated from the fear of extinction of Hindu culture by Muslim aggressors resulted in a very self conscious form of Hinduism'. This splendour of the Vijayanagara court with its cultural fragrance had its reflection, even in the petty principalities of the empire. Art and architecture, music and dancing, vedic studies and other branches of secular learning received unparalleled patronage at the hands of the Vijayanagara monarchs. Ladies belonging to the higher strata of society received higher education. The courtisan class, which commanded a respectable position in society also took to higher learning in addition to arts and crafts necessary to ply their trade. Women employed in the royal houses, drawn from different sections of the society, received military arts and even in such manly sporting activities like wrestling.

This makes sure that at least one section of women were constantly exposed to the benefits of education. This factor played a vital role in producing a succession of learned women in the line of the classical and the medieval Sanskrit poetesses. A survey of the literature of the Sanskrit poetesses reveals that most of the available complete works are from the south, the only exception being that of Devakumārikā. Among the train of learned ladies from the south, only Vijji-kā, who is identified with the Cālukya queen Vijayāṅkā belonging to the 8th century A.D. falls outside the Vijayanagara
period. Gangādovī and Tirumalāmbā belonged to the Vijayā-
nagara court proper. Rāmabhadrāmbā and Madhuravānī, to
the Tanjore principality.

The corresponding period in North India not only did
not have the peace and prosperity, but was also deprived
of the cultural identity due to a major portion of her
territory being under Muslim rule. This has resulted in
the fact that the bulk of the literary production by the Sanskrit poetesses, lions, share belongs to the poetesses
from south.

A humble effort in the present study is made to point
out that not only in bulk, but in merit too these women
authors score over their sisters in other parts of the
country. The result of this study makes it clear that if
any worth while contribution is ever made by women to Sans-
krit literature, it is in the form of compositions of these
poetesses.

6. Historical writing in Sanskrit-A brief resume

Since all the three works chosen for the present study
happen to be historical works, a brief survey of the histo-
rical writing found in Sanskrit literature is considered
essential here, as it would serve a necessary backdrop.
The worth and value of historical writing or for that matter even the very historical approach in Indian literature is questioned more often than not. However, Winternitz the respected and a reputed Sanskrit scholar hailing from Germany, answered the critics who complained that India has no historians and historical sense, when he said "they had a taste for history is proved by the list of teachers in different vedic texts and the genealogies in the \( \text{Mahabharata} \) and in the \( \text{Puranas} \)."

Though history in the true sense of the term was not written historical writing has always been there as a branch of poetry in which biographical and historical epics and novels or also poems written in praise of kings are mixed up with historical or semi-historical topics. Works belonging to this cadre of historical writing, are found in abundant measure both in Sanskrit and Prākṛt.

This branch of poetry not only embraced royal personages and their families, but also ministers, generous merchants, religious teachers, great scholars and others. Thus we have a number of kāvyas, which may be termed as biographical sketches of some noted personalities belonging to various cross sections of society highlighting their achievements. In illustration may be quoted the following works.

Jagaducarita by Sarvānanda—this work gives a picture of the philanthropic activities carried out by a simple merchant
Jagadū, from a town in Gujarat, during the years of famine in A.D. 1256-1258.

Kīrtikaumudī by Somāvaradeva, gives a biography of Vasupāla, the great minister of the Vaghela kings. This work belongs to the last quarter of the 12th and the first half of the 13th century A.D. The meritorious acts performed by the pious Vasupāla has commanded a number of works. Sukṛta Sankīrtana of Arisimha, Vastupālācarita of Jinaharṣa, Vasantā Vilāsa of Bālacandra Sūri Ṣūraidhalpa or Vastupāla sankīrtana of Jinaprabhā and a few others, all belonging to the 13th century A.D. All the works mentioned here, have a high degree of historicity in them.

Treating the life and spiritual attainments of religious teachers, is a favourite topic among Indian writers. This trend has produced a number of 'caritas' and 'vijaya kāvyas'.

Under this type of historical kāvya literature come works like Sankara Vijaya, Rāmānuja sucarita culaka, Madhva-Vijaya, which deal with three great religious and spiritual giants from the south. The Ācārya vijaya Campū by Kavitārkika śimha Vudāntacārīya, Nigamā Duṣikācārīya carita which deal with the life and works of Venkaṭānātha (1268-1369 A.D.), the great Viśiṣṭādvaita philosopher, also come under this category. Similarly, Prapannāṁrīta of Anantacārīya describes the story of twelve Vaiṣṇava saints. Mahāpurūṣa carita a work by Marutunga gives an account of some Jain saints. The work was composed
in the 

Despite these works, however, the most popular theme of historical poems, was the kings and their deeds. Quite a good number of works dealing with kings, their dynasties and achievements are preserved. Considerably long list of thirty to forty such compositions, where historical facts and poetic elements are mixed, without least hesitation, stands perhaps with the prose romance, Harṣacarita of Bāna, belonging to the 7th century A.D. This is followed by the Prākt kāvya Gauḍavaho, of Vākpatirāja, belonging to the 8th century A.D. Vākpatirāja, depicted king Yaśovarman of Kanauj as the hero of the kāvya.

Padmagupta's Nāsāhasānaka carita, Jalhaṭa's Śūmapāla carita, Bilhana's Vikramāṇkaṭa carita, Hemacandra's Kumārapāla carita, Murutunga's Prabandha cintāmaṇi, Nayacandra's Hammīra kāvya, are well known historical poems. Pārvatīya vamsāvalī, Siddharāja vargana by Vardhamāna, Rāmapālacarita by Sandhyākaranandin, Gauḍavamānucarita by Vāsudevaratha, Kavikarṇarasāyana of Śaṅkaśārīdeva, Kājavinoda of Udayarāja, Akbernāma, the Sankrit version of the Persian work of the same author, Todarmal kāvya, Śivājicarita, Abdullah carita, Śivatatvaratna-kara of Keladi Basava. Bhūpāla, Jāhāngīr carita are but a few works among a host of others coming under the class of historical kāvya.
6.1. Historical Kāvya from the South

Bilhaṅga's Vikramāṅkadeva carita, perhaps is the earliest work available, treating a king from the southern part of the country, as its hero. Bilhaṅga, the wandering poet-scholar from Kāshmir, glorified Vikramāditya VI Tribhuvanamalla, belonging to the Kalyāṇa cālukya dynasty (1076-1127 A.D.) of the Kuntala country. The next work is also from the Kuntala region. It is the Gadyakargāmrtam by Vidyācakravartin of the Hoysala court. As the title suggests it is a prose work and deals with the war between Hoysala Narasimha II and the Pāṇḍyas in the first quarter of the 13th century.

Next comes Gangādevī whose MV is the first work to treat the Viajayanagara period. Her composition sheds most welcome light on the comparatively darker periods of Viajayanagara empire. With her composition, Gangādevī, ushered in an era of quasi historical works in the Viajayanagara period, which play a prominent role in supplying historical information, most valuable in reconstructing the history of the age. Though none of the later writers mention Gangādevī by name, the fame of her work seems to have influenced them. Not only many writers started writing the history of their patrons, of course in the garb of poetry, but even works not aimed at historical information also, incidentally referred to the rulers and their achievements.
Works replete with information about historical, social, cultural and political situations appeared both in Sanskrit and regional languages.

Regarding Viajayanagara history, such valuable works like the VPC of Tirumalāmba, the Sāluvābhuyadayam of Rājānātha II, Acyutarāyābhuyadayam of Rājānātha III belonged to the post Ganqādevī period.

The Tanjore and Madhura principalities of the Viajayanagara empire, which followed the empire in every respect of their functioning, have a host of works depicting their rulers. Works like RNBM of Rāmabhadrāmba, Sāhityaraṇākara of Yajñanārārayaṇa Dīkṣita, Sāhityasudhā of Govinda Dīkṣita and many others give historical data, that is most useful.

Tanjore under the Mahrāṭṭa kings also produced a number of works commemorating notable political events and drawing memorable character sketches. Works like Śivabhārat, Parnāla parvatagrahāchāryaṇa, depict Śivāji emerging as a great force on the political scene of the country. Other compositions like Dharma viajaya campū of Nallā Dīkṣita, Śahendravilāsa of Śrīdhaṇḍha venkatesa, Śrīgāra manjarī -Śāhajīya and a number of others set forth the Mahrāṭta rulers of Tanjore.

It is needless to say that the poetesses under study, writing in a tradition wherein history and poetry always went hand in hand have imbibed its spirit. All the three authoresses
have freely used poetic conceits and motifs with historical facts. Despite this, these works are counted among the 'most important historical poems that have been spared for us.'
REFERENCES

1. Sha belongs to Rajaputāna

2. In this context Abhirāmakāṃkṣī's name appears among the woman authors. However, it is a mistake to consider Kāṃkṣī as a woman. For clarification see appendix-A of a present thesis.


4. For example VI.6, 10,12 etc.

5. III.18; VIII.1 etc.

6. VPC introd. pp.13-14

7. ibid.

8. Sanskrit poetesses, introd.p.LIX

9. The Brhaddevatā of Śaunaka, II.84.

10. Brahmavādinīs are understood as life long students of theology and philosophy, as opposed to Śrīyāvūśā who continued their studies till their marriage. However, the Brhadāraṇya Upaniṣad refers to Maitrāyī, wife of Yājñāvalkya, as Brahmavādinī and not a spinster like Gārgi. Some of the Brahmavādinīs of the Sarvānukraṇikas are also married ladies. This makes the meaning of the term Brahmavādinī ambiguous. A detailed enquiry into the meaning of the term is conducted in an unpub-
lished article 'Brahmavādini, an enquiry into the meaning of the term' by the present author.

11. Dr. Lakshman Swaroop, VPC. introd. p. 2.
13. Manorama Tampurāṭṭi, was a member of the Zamorin's royal family and was born in 1760 A.D. Her mastery over the 'Rauḍhamanoramā' gave her the name 'Manoramā'. Her teacher Aroor Madhavan Atitiri, refers to her with great respect in his work Uttaranaśodha. For more detail see K. Kunjunni Raja, The Contribution of Kerala to Sanskrit Literature, p. 114.
14. Uśhat Samhitā, ch. 74. 15
15. Uttararāmacaritam, act. IV. 11
16. santi vijñāḥ ātriyopi
19. ibid. p. 34

M. Winternitz
22. op. cit

24. For further information see. R. Krishnamacharyar, A History of Classical Sanskrit Literature, Ch. III.

25. Example, Rukmini kalyana of Raja codamaqi Dikshita.

26. Example, Raghunatha Nayakabhyudayam by Vijayaragha Naya, Tarakabrahmarajiyakamu, Parisajatapaharamamu: Vijayavilasamu etc.