अनुगच्छातु प्रवाह

A Center for learning and promotion of Sanskrit

Submitted in partial fulfillment of

the requirements of the degree of

Bachelor of Architecture

by

KURHADE JAGRUTI RAMESH

2018PA0051

Guide:

Prof. Rupali Vaidya

Pillai College of Architecture, New Panvel.

University of Mumbai

2018-2023

Thesis Approval for B.Arch.

This dissertation entitled 'A center for culture, heritage and education of Sanskrit' by Jagruti Ramesh Kurhade is approved for the degree of Bachelor of Architecture.

Examiners

1.————————————————————————————

2.————————————————————————————

Date:

Place:

University of Mumbai

MAHATMA EDUCATION SOCIETY'S

PILLAI COLLEGE OF ARCHITECTURE

Dr. K. M. Vasudevan Pillais' Campus, 10, Sector-16, New Panvel. – 410 206

C e r t i f i c a t e

This is to certify that the project entitled

"A Center for learning and promotion of Sanskrit"

is the bona-fide work of

"Kurhade Jagruti Ramesh"

2018PA0051

_____

Of the Semester IX of

Pillai's College of Architecture

and was carried out in the college under my guidance

ACKNOWLEDGEMENT

The work presented in this thesis would not have been possible without my close association with many people. I take this opportunity to extend my sincere gratitude and appreciation to all those who made this thesis possible.

Foremost, I would like to express my sincere gratitude to my Thesis Guide, Prof. Rupali Vaidya for providing me with her invaluable knowledge during the course of this research. I also thank her for the continuous support, patience, motivation and enthusiasm at the time of research and writing of this thesis.

I would like to thank Prof. Veena Gandhi and Prof. Tejashree Lakras for encouraging me for my topic and giving me a direction. I would also thank Prof. I express my gratitude to 'Pandit Devdutt Patil' and team for helping me in my journey. I would also like to express my gratitude to my cousins who helped me. In addition, I would like to thank my Parents, for their wise counsel and sympathetic ear.

Finally I express my gratitude to my friends who provided stimulating discussions as well as helped me positively towards the completion of my research.

ABSTRACT

The research takes us from knowing what is Sanskrit to it's application in daily life. It helps us understand different texts, art forms and the literature of Sanskrit. Vedas are different from Shastras and both has different means of use. There are some villages which promote Sanskrit and have short term courses for outsiders too. Study of different types of Pathshalas, theatre and drama related to Sanskrit helps to understand their working and needs. The project thus has educational as well as commercial zones – for students who opt for a whole course and activites – drama, exhibition, hosting competitions , research and workshops for people who are interested in short term learning respectively. Thus the users include – teachers , students , staff and guests. This is an attempt to give a hand for the preservation and promotion of this precious knowledge and culture.

Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have included .Ihave adequately cited and refrenced the original sources. Ialso declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/source in my submission.I have read and know the meaning of plagiarism and I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

(Signature)

Kurhade Jagruti Ramesh

2018PA0051

Date:

CONCLUSIVE OPINIONS

यथा चतुर्भिः कनकं परीक्ष्यते निर्घषणच्छेदन
तापताडनैः। तथा चतुर्भिः पुरुषः परीक्ष्यते
त्यागेन शीलेन गुणेन कर्मणा।

Synopsis

Introduction

The research takes us from knowing what is Sanskrit to it's application in daily life. It helps us understand different texts, art forms and the literature of Sanskrit

ORIGIN OF THE IDEA

 I used to attend 'Bhagwat Geeta' classes during the pandemic. Gradually I tried understanding the teachings and still trying to learn. I realized how Sanskrit has a power called '*The Sanskrit Effect*' and how are not well-versed with our own culture. This is an intend to gain knowledge about sanskrit.

AIM OF THE STUDY :

To study the effects of Sanskrit and it's use.
To understand the arts, literature and culture related to Sanskrit.
To throw light on the unknown knowledge of Sanskrit
To explore and promote the use of sanskrit.
To understand the relationship between sanskrit and psychology and how it affects our overall health.

OBJECTIVE :

- To preserve, conserve, and develop the oral tradition of Vedic studies, the Pratishthan will engage in a variety of activities such as supporting traditional Vedic institutions and scholars, providing fellowships/scholarships, producing audio/video tapes, and so on.

- Fostering the tradition of intonation and recitation through human agency;

- Encouraging and ensuring the involvement of dedicated students in higher research in the field;

- Providing research facilities to students with a background in Vedic knowledge and equipping them with sufficient scientific and analytical outlook, so that modern scientific thought contained in the Vedas, particularly disciplines of mathematics, astronomy, meteorology, chemistry, and physics, can be realised.

- To pay special attention to extinct Shakhas for which human repositories can be identified.

- Determine the current state of oral traditions relating to the Vedas, particularly intonation and recitation unique to various regions, institutions, and mathas across the country.

- To provide a platform for arts, literature , research of Sanskrit ; and education of Shastras .

JUSTIFICATION :

Sanskrit is known as 'Dev Bhasha,' or the language of the Gods. Hinduism's classic liturgical language dates back around 3500 years. Sanskrit was the lingua franca of ancient and mediaeval India, with numerous variants and dialects. It was once a primary language, and the script is known as 'Devnagari,' which translates to "used in the city of gods." Its earliest form, Vedic Sanskrit, was prevalent between 1500 and 500 BCE, during a time when knowledge was passed down orally through generations.

The term 'Sanskrit' is derived from the combination of the prefix 'Sam', which means 'completely,' and the suffix 'krit,' which means 'done.' As a result, the name implies 'perfectly, refined, or entirely done' in terms of communication, reading, hearing, and the use of vocabulary to transcend and transcend. The famous verse from MB says,

धारणात् धर्म इत्याहुः धर्मो धारयते प्रजाः।

यः स्यात् धारणसंयुक्तः स धर्मेति निश्चितः।।[3]

NEED OF THE PROJECT :

English-educated Indians who are estranged from their mother tongues cannot. However, with English's growing status as an international lingua franca, an increasing number of Indian parents are sending their children to English-medium schools. Furthermore, despite their statistical importance, all Indian languages appear to be in decline. This is evidenced by a lack of innovative and impactful scholarly writing, as well as the prevalence of English words in daily conversation.

FROM 'THE INDIAN EXPRESS' -

If Sanskrit isn't made popular in India, it is likely to become an endangered language in its birth country

When a language is not used by common people, it dies a natural death. If Sanskrit is not made popular among Indians, it is likely to become an endangered language in its country of birth.

SCOPE OF WORK :

The research goes through the past, the present and the future aspects of understanding and applications of Sanskrit.

Language , Literature and Theatre arts
We learn about the grammar, different texts – poetry, architectural aspects in puranas and also about different art form – gamaka, kodiyattam etc which are on the verge of extinction.

Vedpathshalas - we study pathshalas in India and a comparative study of ved pathshalas in Mharashtra.

Architecture of theatre - study of ancient theatre architecture

LIMITATIONS :

- Since the topic is very vast, the research limits the study – arts, literature and educational aspects of Sanskrit.
- The architectural solutions are provided for the Shastras and Sanskrit studies and a platform for promotion of Sanskrit.

METHODOLOGY :

01

Studying and understanding sanskrit as a medium.

02

Understanding various fields where sanskrit can contribute.

03

Selecting one or two approaches for the research.

04

Study of literature, arts and drama and people contributing to Sanskrit

05

Trying to relate it with architecture and study of site.

06

Synthesis of research and Proposing an architectural solution

"God spoke once. He spoke in Sanskrit, and that is the divine language." - Swami Vivekananda

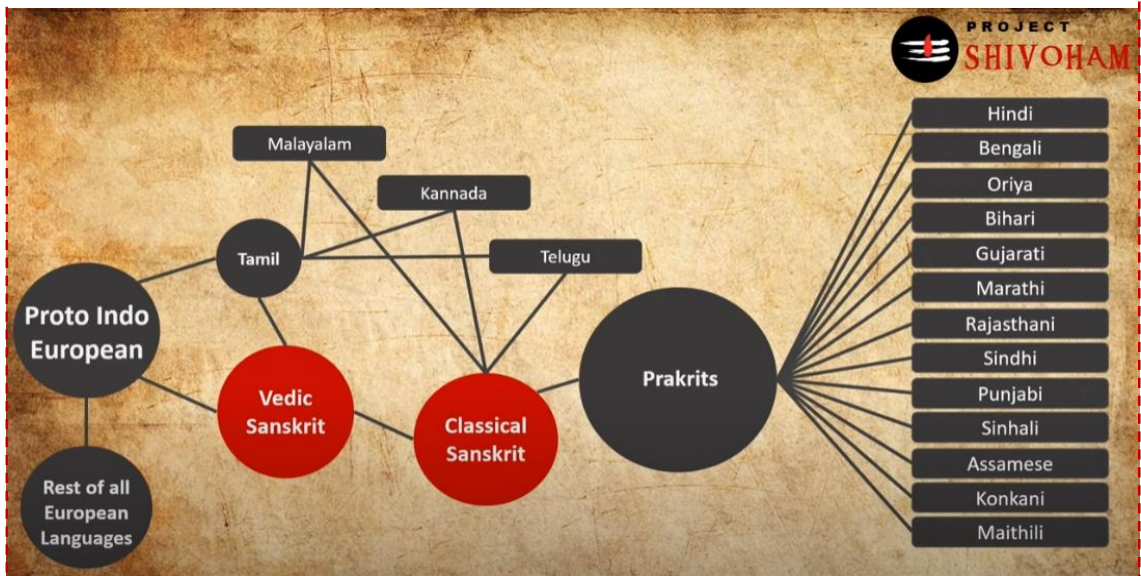# SAMSKRUTAM - THE STORY OF SANSKRIT

2.1 Introduction to Sanskrit

Figure 2.1.1 – Origin of Sanskrit (source – Project Shivoham)

What is Sanskrit?

Sanskrit, which means "perfected" or "refined," is one of the oldest, if not the oldest, human languages. It is an Indo-Aryan language of the Indo-European family. Vedic Sanskrit, which dates back to the second millennium BCE, is the oldest form of Sanskrit. Sanskrit, also known as ***"the mother of all languages,"*** is the dominant classical language of the Indian subcontinent and one of India's 22 official languages. It is also used in the liturgies of Hinduism, Buddhism, and Jainism. Sanskrit is known as 'Dev Bhasha,' or the language of the Gods. Hinduism's classic liturgical language dates back around 3500 years. Sanskrit was the lingua franca of ancient and mediaeval India, with numerous variants and dialects. It was once a primary language, and the script is known as 'Devnagari,' which translates to "used in the city of gods." Its earliest form, Vedic Sanskrit, was prevalent between 1500 and 500 BCE, during a time when knowledge was passed down orally through generations. The term 'Sanskrit' is derived from the combination of the prefix 'Sam', which means 'completely,' and the suffix 'krit,' which means 'done.'

Sanskrit is the most interesting and scientific language of the world. As a language Sanskrit is regarded by experts in linguistic and philology a perfect vehicle of communication. 1786, a period when the West was gleefully acquiring treasures physical and intellectual from India, Sir William Jones in his address to the Royal Asiatic Society of Bengal has said:
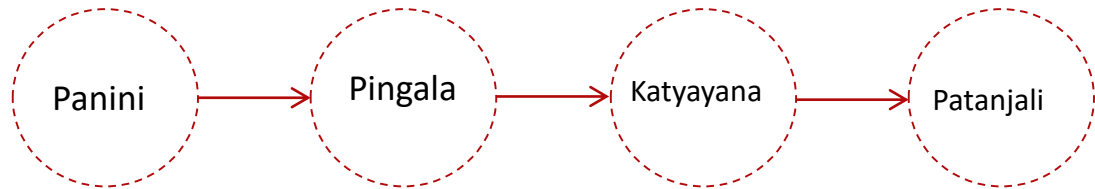
"The Sanskrit language, whether, be its antiquity, is of wonderful structure, more perfect then Greek, more copious than the Latin and more refined then either."

Figure 2.1.2 – Development of Sanskrit (source – Project Shivoham)

How did Sanskrit evolved?

Since the beginning, the sound of each of Sanskrit's **36 consonants** and **16 vowels** has been fixed and precise. They were never altered, improved, or changed.

The morphology of word formation is one-of-a-kind, with a word formed from a tiny **seed root** (called dhatu) in a precise grammatical order that has remained constant since the beginning. Through its root words and the **prefix** and **suffix** system detailed in **Panini's Ashtadhyayi**, any number of desired words could be created. Furthermore, **90** forms of each verb and **21** forms of each **noun or pronoun** that could be used in any situation could be formed.
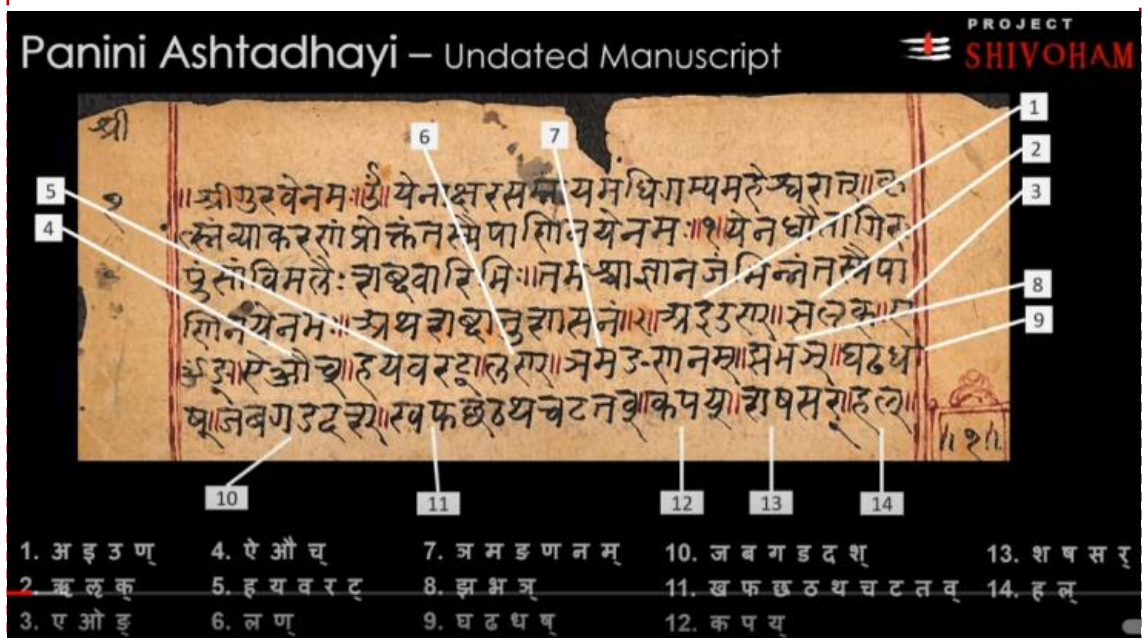

Figure 2.1.3 – Panini's Ashtadhayi (source – Project Shivoham)

Sanskrit literature

न तातो न माता न बन्धुर्न दाता
न पुत्रो न पुत्री न भृत्यो न भर्ता ।
न जाया न विद्या न वृत्तिर्ममैव
गतिस्त्वं गतिस्त्वं त्वमेका भवानि ॥

– Bhavani Ashtakam by Sri Adi Shankara

"Not my Father, not my Mother; not my Friend, not my Donor, not my Son, not my Daughter; not my Servant, not my Husband, not my Wife, not my Knowledge; not my Profession. You are my Refuge, You Alone are my Refuge, Oh Mother Bhavani."

Figure 2.1.3 – The Chandas (source – Project Shivoham)

The Chandas, as developed by the Vedic schools, were organized around seven major metres, and each had its own rhythm, movements and aesthetics. Sanskrit metres include those based on a fixed number of syllables per verse, and those based on fixed number of morae per verse.

Why study Sanskrit?

a) Science

Sanskrit was the lingua-franca of sciences such as mathematics, astronomy, and medicine in pre-modern India. To quote Field's Medallist David Mumford's review of Kim Plofker's excellent book Mathematics in India:

b) Literature

Many of the foundational stories of Indian civilisation which still delight us today have their roots in Sanskrit literature: the story of Rāma and Sītā in the *Rāmāyana*, the fratricidal tragedy of the *Mahābhārata*, or Kṛṣṇa's childhood and his love-affairs with *gopīs* in the *Bhāgavatapurāṇa*.

c) Language

Sanskrit is a grammatically perfect language with ten verbal-classes, eight cases, three numbers, and three genders (Jones 28). Sanskrit is one of the most well-structured and concise languages in the world. Consider the following English sentence: "I went to the shop to buy sugar".

The prolixity of this eight-word English sentence is evident in the use of filler words such as 'to' and 'the'. Expressing the same thought in a modern Indian language such as Hindi, one would say: "मैं चीनी खरीदने के लिए दुकान गया ।"

2.2 The history of Sanskrit
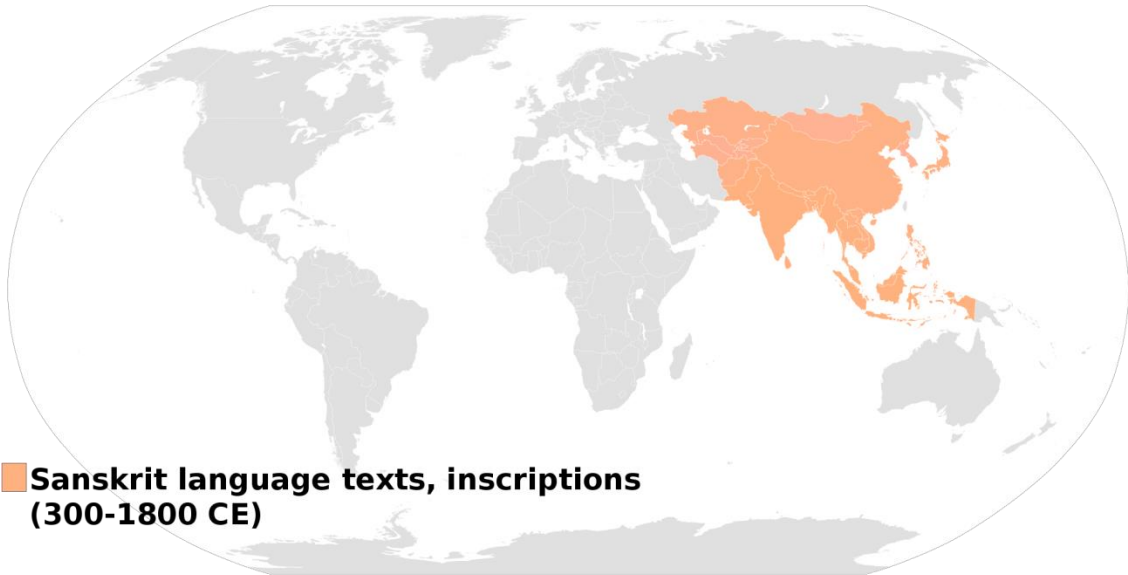
Sanskrit language texts, inscriptions (300-1800 CE)

Where was Sanskrit spoken ?

Spoken in: India, Sri Lanka, Nepal, Bangladesh, and some other areas of South and Southeast Asia; many Buddhist scholars in the countries of East Asia such as China, Japan, Thailand and Vietnam are also able to communicate in Sanskrit.

Total speakers: 49,736 fluent speakers (as of 1991)
194,433 second-language speakers (as of 1961).

Vedic Sanskrit

Vedic Sanskrit is the pre-Classical form of Sanskrit. The Rigveda, a Hindu scripture from the mid- to late-second millennium BCE, is the earliest attested Sanskrit text. There are no written records from such an early period, if any existed at all, but scholars are generally confident that the texts were transmitted orally: they are ceremonial literature, where the exact phonetic expression and its preservation were part of the historic tradition.

O Bṛhaspati, when in giving names
they first set forth the beginning of
Language,
Their most excellent and spotless secret
was laid bare through love,
When the wise ones formed Language with
their mind,
purifying it like grain with a winnowing fan,
Then friends knew friendships –
an auspicious mark placed on their
language.

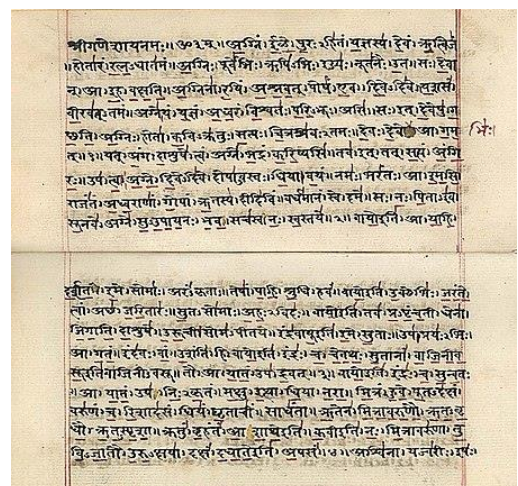— Rigveda
Translated by Roger Woodard

Figure 2.2.1 – *Rigveda* manuscript in early 19th century

Classical Sanskrit

By the mid-1st millennium BCE, the early Vedic form of Sanskrit was far less homogeneous than Classical Sanskrit as defined by grammarians. According to Richard Gombrich, an Indologist and scholar of Sanskrit, Pli, and Buddhist Studies, the archaic Vedic Sanskrit found in the Rigveda evolved during the Vedic period, as evidenced by later Vedic literature.

Fig 2.2 .2 A 17th-century birch bark manuscript of Pāṇini's grammar treatise from Kashmir

According to Gombrich, the language of Hinduism's early Upanishads and late Vedic literature approaches Classical Sanskrit, whereas archaic Vedic Sanskrit had become unintelligible to all except ancient Indian sages by the Buddha's time.

Vedic Sanskrit → Classical Sanskrit → Modern Sanskrit

Fields of work of Sanskrit in early period

Krishi - shastra
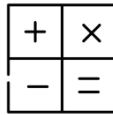
Ganita - shastra

Shariravijnana

Rasa - shastra

Yantra - shastra

Jivavijnana

Rasayana - shastra

Ayurveda

Padartha - vijnana

Jyotisha - shastra

Loha - shastra

Vrikshayurveda

2.3 Current scenario of Sanskrit

Sanskrit may be India's least-spoken language, but it is far from dead, according to the latest census figures from 2011, which show the ancient language has gained 10,000 new speakers in a decade, a 71% increase . According to the data from 2011, **24,821** people have registered Sanskrit as their mother tongue, compared to **14,135** people who said the same in 2001.
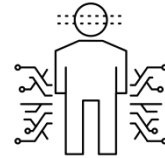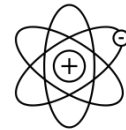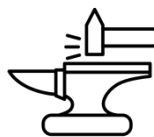The ancient language speaking population is just **0.00198** per cent of India's total population of 121 crore.

"Without the study of Sanskrit one cannot become a true Indian and a true learned man."   - Mahatma Gandhi

How many people speak Sanskrit ?

New Delhi: Sanskrit may be the least-spoken language in India but it is far from being done and dusted as latest census figure of 2011 shows the ancient language has earned 10,000 new speakers in a span of 10 years, a growth of 71 per cent.

NAMO NAMAH

According to the 2011 data, released recently, 24,821 people have registered Sanskrit as their mother tongue, in comparison to 14,135 people who had said Sanskrit was their mother tongue in 2001.

This first table was compiled using archival data. It displays the total number of mother tongue L1-Sanskrit tokens returned for every Indian census since 1881.

Year	Total Persons
1881	1,308
1891	308
1901	716
1911	360
1921	356
1931	1,181
1941	*Collected, not published*
1951	555
1961	2,554
1971	2,212
1981	6,106
1991	49,736
2001	14,135
2011	24,821

The available census data (released in late 2018) shows districts and sub-districts had the most tokens related to Sanskrit as a "mother tongue" (L1), second (L2), and third (L3) language. All of these data are available as excel spreadsheets in the C-16, C-17, and ST-15 tables on the government's Census website.

This map depicts the total mother tongue L1-Sanskrit tokens for each state based on 2011 tokens. The top five states are Maharashtra (3,802), Bihar (3,388), Uttar Pradesh (3,062), Rajasthan (2,375), and Madhya Pradesh (1,871).

Source – Indian Census website

2011 Indian Census

C-16 Mother Tongue

Sanskrit

Total Persons = 24,821

Map values by state:
JK 30, HP 936, PN 210, CH 13, UR 386, HR 490, DL 648, RJ 2375, UP 3062, BH 3388, AR 28, AS 104, NG 0, MG 9, MN 1, TR 12, MZ 0, SK 0, GJ 720, MP 1871, JH 853, WB 1200, CH 290, OD 534, MH 3802, AP 493, KR 1218, 1055, 7, KL 278, TN 803, 1
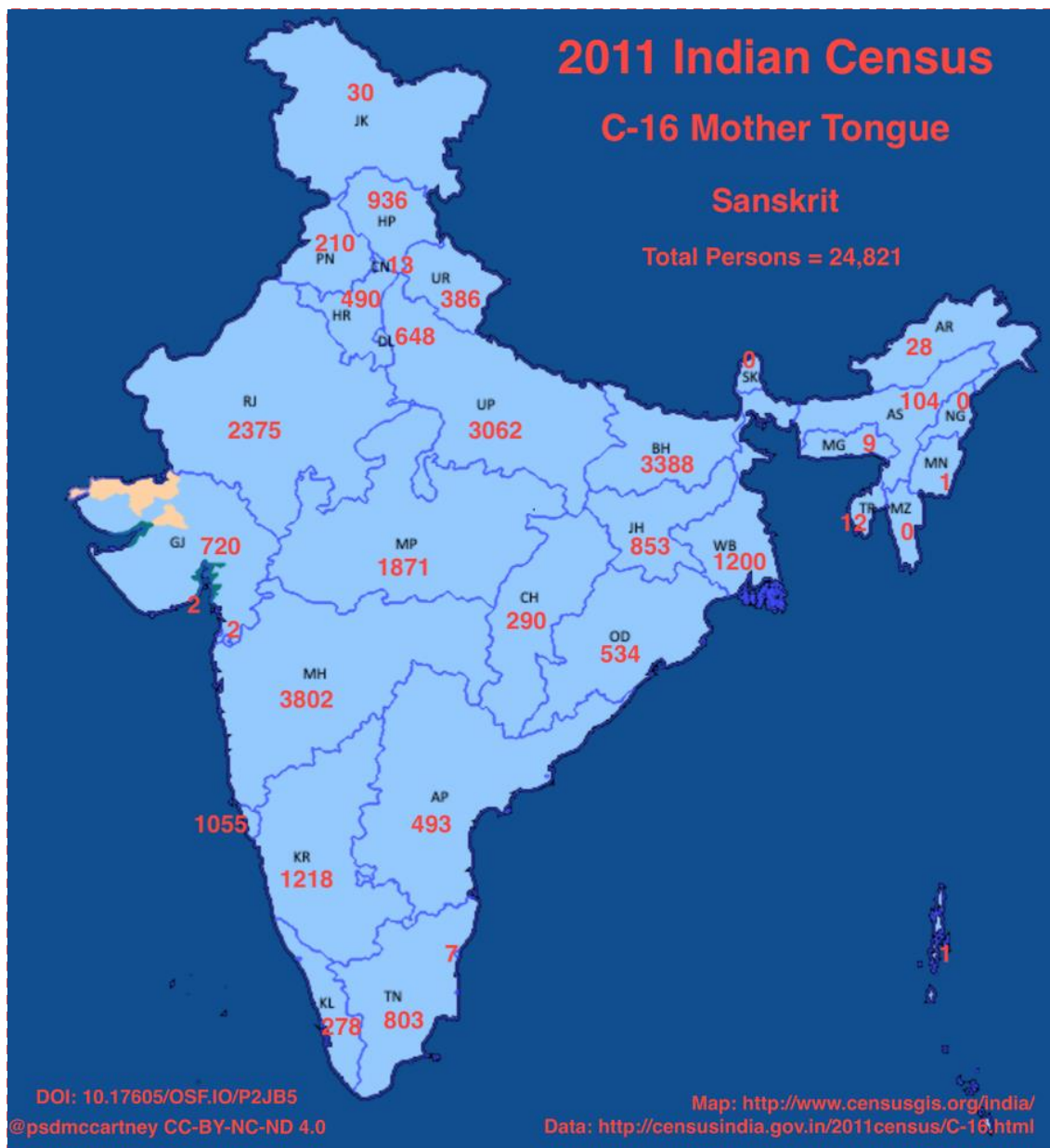
When we compare the top-performing states in 2011, we can see the dramatic changes that have occurred since 2001. Is there a mass exodus of Sanskrit speakers from Uttar Pradesh to other states? While it was clearly the highest-ranking state in 2001 and has dropped by 57% since then, it still ranks third in 2011. This table depicts the predominance of Sanskrit tokens in the Hindi belt.

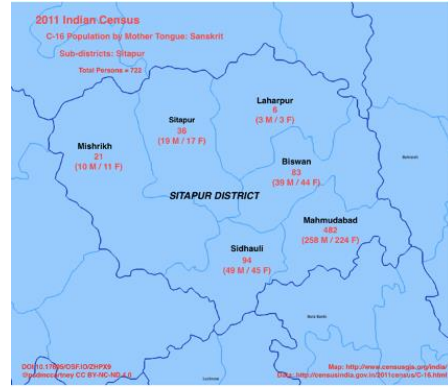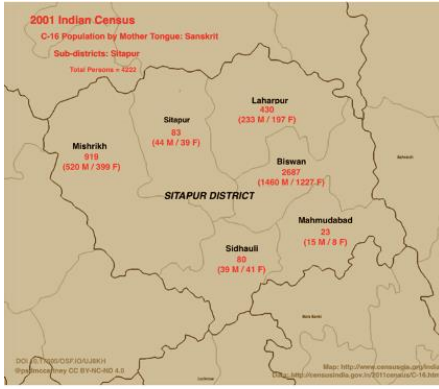|	2001	2011	% change
Maharashtra	408	3,802	832%
Bihar	754	3,388	349%
Uttar Pradesh	7,048	3,062	-57%
Rajasthan	989	2,375	140%
Madhya Pradesh	381	883	132%
Karnataka	830	1,218	47%

Source – Indian Census website

Fig 2.3.1 Comparative study of 2 districts

In 2001, the Sitapur district returned the most L1-Sanskrit tokens (4,222) in the country. However, its fortunes have recently improved. In 2011, it only returned 722 results.

The top 12 districts in the country in 2011 are listed in the table below. It is worth noting that the district of Sitapur has dropped to fifth place. Maharashtra has four districts, Bihar has three, Uttar Pradesh has two, and Madhya Pradesh, Rajasthan, and Karnataka all have one. Furthermore, **52%** of the top ten total is **urban**. The main distinction between rural and urban communities is whether or not a community has a population of more than 5,000 people.

| | | | | TOP 12 L1-SANSKRIT DISTRICTS 2011 | | |
| | **State Code** | **District Code** | **Sub-district Name** | **Persons** | | |
State	**State Code**	**District Code**	**Sub-district Name**	**Total**	**Rural**	**Urban**
MH	27	521	Pune	1091	51	1040
BH	10	210	Kishanganj	1028	962	66
UP	09	164	Kanpur Nagar	932	1	931
RJ	8	129	Jhalawar	921	918	3
KR	29	572	Bangalore	725	33	692
UP	09	154	Sitapur	722	649	73
MH	27	517	Thane	710	14	696
BH	10	212	Katihar	604	598	6
BH	10	211	Purnia	574	544	30
MH	27	518	Mumbai Suburban	556	0	556
MP	23	449	Hoshangabad	524	496	28
MH	27	516	Nashik	442	21	421
TOTALS				**8829**	**4287**	**4542**

The following table ranks the top ten sub-districts in the United States in 2011. While both Uttar Pradesh and Maharashtra have three sub-districts, Rajasthan, Madhya Pradesh, and Bihar only have one. The dominance of urban tokens is even more pronounced at this administrative level, with **58%**. In Karnataka, the Bangalore sub-district accounts for **56%** of the total.

Source – Indian Census website

| | TOP 10 L1-SANSKRIT SUB-DISTRICTS 2011 | | | | | | |
State	State Code	District Code	Sub-district Code	Sub-district Name	Persons Total	Rural	Urban
UP	09	164	00849	Kanpur	931	0	931
MH	27	521	04194	Pune City	839	0	839
KR	29	572	99999	Bangalore	692	0	692
BH	10	210	01122	Dighalbank	558	558	0
RJ	8	129	682	Pachpahar	533	531	2
MP	23	449	03618	Pipariya	490	485	5
UP	09	154	00807	Mahmudabad	482	482	0
MH	27	516	04152	Nashik	396	0	396
MH	27	517	04168	Kalyan	355	5	350
UP	09	179	00917	Lambhua	310	310	0
				TOTALS	5586	2371	3215

While the L1-Sanskrit total increased by 43% from 14,135 in 2001 to 24,821 in 2011, the L2 and L3 totals decreased by 9% and 48%, respectively. The L2 and L3 figures could represent a more realistic situation.

	L1	L2	L3
2001	14,135	1,234,931	3,742,223
2011	24,821	1,134,362	1,963,640
% change	43 %	-9 %	-48 %

	TOTAL	MALE	FEMALE
L1-SANSKRIT	24,821	13,636	11,185
L2	19,712	11,075	8,637
L2 HINDI	12,221	6,960	5,261
L2 ENGLISH	1,347	727	620
H+E TOTAL	13,568	7,687	5,881
H+E %	69 %	69 %	68 %
L3	7,910	4,600	3,310
L3 HINDI	2,267	1,327	940
L3 ENGLISH	3,796	2,211	1,585
H+E TOTAL	6,063	3,538	2,525
H+E %	77%	77%	76%

Furthermore, Sanskrit clusters in such a predictable pattern that variations of the Hindi-English-Sanskrit cluster are unlikely to appear. This H-E-S clustering predominates regardless of whether Sanskrit is an L1, L2, or L3.

Source – Indian Census website

What this data tells us?

- This data suggests that it is difficult to believe that **Jhiri** is a "Sanskrit village" where everyone only speaks Sanskrit fluently at a mother tongue level. It is also difficult to accept that Sanskrit is the lingua franca of the rural masses when the vast majority of L1, L2, and L3 Sanskrit tokens are associated with urban areas .
- The predominance of Sanskrit across the Hindi belt reflects a specific cultural/geographic affection that does not extend evenly across the rest of the country. Furthermore, the clustering with Hindi and English in the majority of possible variations suggests that a **specific class** element is involved.

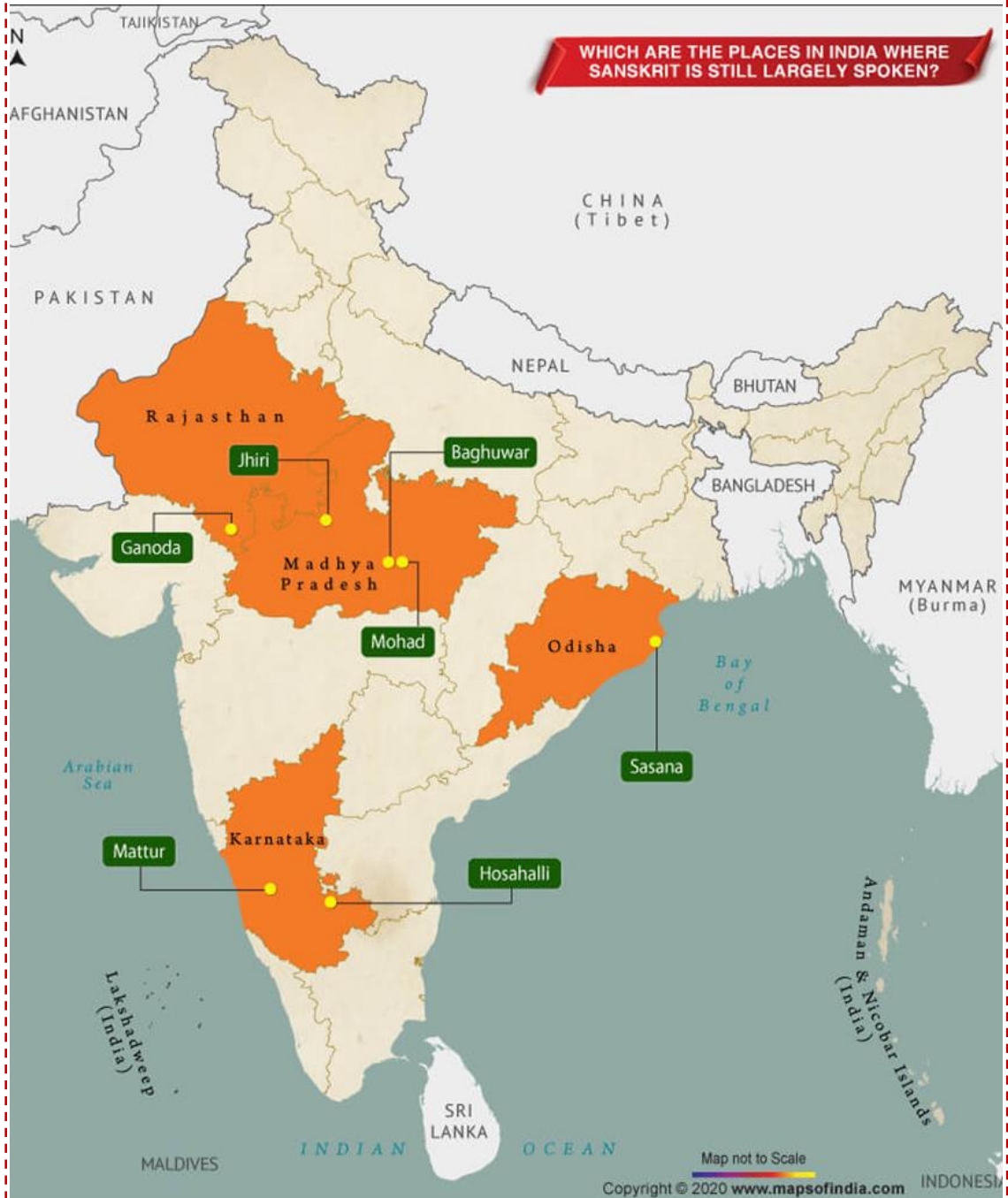## Which are the Sanskrit speaking villages?

Fig 2.3.2 – Map indicating Sanskrit speaking villages

1. Mattur, Karnataka

Mattur is termed "India's Sanskrit Village." It is a sleepy hamlet on the bank of the Tunga river in Karnataka, 300 kilometres from Bangalore. People who are fluent in Sanskrit can be found using it in their daily communication. Villagers who follow a Vedic lifestyle chant ancient texts and communicate in the language.

2. Jhiri, Madhya Pradesh

This hamlet is located in Madhya Pradesh's Sarangpur Tehsil of Rajgarh district, 150 km of Indore. Through an activist named Vimla Tewari, an organisation called Samskrit Bharti began holding 'Samskrit Sambhashan camps' in the village.

3. Hosahalli

Hosahalli known for its use of Sanskrit as a primary language and for its efforts to support '**Gamaka art'**, a unique form of singing and storytelling in Karnataka alongside **Sangeetha** (Carnatic music). It's on the banks of the Tunga River in Karnataka.

4. Sasana, Odisha

This remote village is located in Odisha's coastal Gajapati district, and the majority of the residents are Brahmins. Many people work in government-sponsored Sanskrit-medium educational institutions. It boasts of having an ancient language pundit in every home.

5. Baghuwar, Madhya Pradesh

It is located in Madhya Pradesh's Kareli Tehsil, 15 km from the district headquarters in Narsinghpur. Sanskrit is the primary language spoken here, and the majority of the population is fluent in it.

6. Ganoda, Rajasthan

This village is located in Rajasthan's Banswara district. However, most people now speak Sanskrit fluently. After a camp, everyone began speaking to the elders in Sanskrit as well. This resulted in the elders learning the language from their children, resulting in a shift in the local language of the region.

7. Mohad, Madhya Pradesh

This is a village panchayat in the Madhya Pradesh district of Burhanpur. It is located 25 kilometres from the sub-district headquarters in Maheshwar and 60 kilometres from the district headquarters in Khargone. It is not uncommon to hear people here conversing in fluent Sanskrit.

Source - twitter

What is happening around the country?

The new government of India's emphasis on Sanskrit has sparked a new debate about the role of language in the lives of the country's religious and linguistic minorities.

A group of students sing a Sanskrit hymn inside a brightly lit classroom at Delhi's **Laxman Public School**. Across the corridor, in another classroom, a group of grade eight students is learning Vedic Mathematics, which dates back to a time when Sanskrit was the primary language used by scholars in ancient India . It's all part of Sanskrit week, a celebration of the classical language mandated by India's new federal right-wing government across hundreds of schools .
"It is our mother tongue, the foundation of all our languages," Usha Ram, the school principal, says.

It is only taught as an optional language in schools, with most students preferring to study more relevant languages such as French, German, and even Mandarin, which are seen as more appropriate in a globalized world .It is also frequently taught incorrectly. "*In high school, like many Indians, I studied Sanskrit. But put a text in front of me, and it's barely understandable",* said one of the teachers .

"Sanskrit and Indian culture are inextricably linked because the majority of indigenous knowledge is available in this language," according to a government leaflet directing schools to observe Sanskrit week .

≡ **Business Standard**

Today's Paper   Latest News   Economy   Budget 2018   Fi

Home   «Back

Delhi govt to set up State Sanskrit Education Council
Press Trust of India | New Delhi | Last Updated at February 28 2018 18:35 IST

More students learn Sanskrit to explore the ancient scriptures

Increased globalization has led to a rise in demand for knowledge of multiple languages. As a result, over the past five years, popularity of Sanskrit has also gone up tremendously. Regular BA, MA and PhD courses are being taught at more than 17 Sanskrit Universities in the country. In addition, part-time sessions are also being organized, both in India and abroad, for those interested in exploring the science of Sanskrit.

The Sanskrit Department of the University of Hyderabad (UoH) launched an inter-disciplinary open elective course. Mahavir Agarwal, pro vice-chancellor, Patanjali University, Haridwar, says that pre-conceived notions about the difficulty of Sanskrit language hampered its popularity.

"Three decades ago, several organisations realized the hidden information in Sanskrit texts. More people are convinced that the Sanskrit language is just a means to perform Hindu rituals," he said, adding that every mainstream subject in the field of education is mentioned within the plethora of ancient Sanskrit texts, attracting students and elders towards the language.

Source – Education news

2.6 Views of different Personalities

In a tweet, the Prime Minister said;

"एषा भाषा प्राचीना चेदपि आधुनिकी,

यस्यां गहनं तत्त्वज्ञानम् अस्ति तरुणं काव्यम् अपि अस्ति,

या सरलतया अभ्यासयोग्या परं श्रेष्ठदर्शनयुक्ता च,

तां संस्कृतभाषाम् अधिकाधिकं जनाः पठेयुः।

सर्वेभ्यः संस्कृतदिवसस्य शुभाशयाः।"

Prime Minister Narendra Modi on SANSKRIT

- India has been endowed with a great culture and heritage, but we neglect it. Our Sanskriti is like an unused treasure.
- Sanskrit is one such language which is still alive after a gap of 1,200 years. It is also one of the richest languages of the world
- Scriptures of Sanskrit have solutions to most of our worldly problems.

The Gujarat government made an effort last year— the Golden Jubilee Year— to teach one lakh people how to read, write and speak Sanskrit language. This experiment was quite successful. New generation will be inspired from the old generation and this will work towards uniting the two generations. People in this field today should be felicitated as they are in the age-group of 25-35 and thus they will have a lot of years to themselves to teach Sanskrit language to others. They will be able to realize that their next 50-60 years are going to be devoted to the promotion of the language and also in motivating others to learn it. We have begun a program '**Ashadhasya Pratham Divase'** and as a part of it, I congratulate all the dignitaries who have devoted their lives to the spread of Sanskrit.

Abhinav Seetharaman

Abhinav Seetharaman is a third-year undergraduate student at Columbia University studying Economics and Sustainable Development with a Sanskrit concentration. As a sophomore last year, he co-founded the 'Spoken Sanskrit Series,' a YouTube channel that aims to teach conversational Sanskrit in an enjoyable and casual manner.

His efforts to revive the language continue as he co-founded and sings in the Sanskrit A Cappella group "The Sanskrit Boys." Abhinav is also a professional South Indian percussionist who performs in concerts and outreach programmes throughout the United States, India, and other countries.

Dr. Sampadananda Mishra

Sampadananda Mishra is a Sanskrit scholar from Odisha, specializing in grammar. Mishra was awarded the Maharshi Badrayan Vyas Award for Sanskrit in 2012 by Pratibha Patil, the-then President of India. Mishra was conferred Sahitya Akademi Bala Puraskar 2018 for his book Shanaih Shanaih

1. **Context specific** — every word in Sanskrit describes property of the object but not specific to the object

2. **Countless words** — Take the root sound and add prefixes and suffixes

3. **It breathes** — Arrangement of sounds is based on human vocal anatomy.

अ आ इ ई उ ऊ ऋ ॠ
a ā i ī u ū ṛ ṝ

ऌ ए ऐ ओ औ अं अः
ḷ e ai o au aṃ aḥ

क ka ख kha ग ga घ gha ङ ṅa
च ca छ cha ज ja झ jha ञ ña
ट ṭa ठ ṭha ड ḍa ढ ḍha ण ṇa
त ta थ tha द da ध dha न na
प pa फ pha ब ba भ bha म ma
य ya र ra ल la व va
श śa ष sha स sa ह ha

Vowel sounds
Asprutha – open sounds

Consonantal sounds
sprutha – sounds with contact

अं आं इं ईं उं ऊं ऋं ॠं एं ऐं ओं औं

Anuswara sounds
Bhramari pranayama– brain development

अः आः इः ईः उः ऊः ऋः ॠः एः ऐः ओः औः

Visarga sounds
Holding of breath – focus and concentration

ह्ण ह्न ह्म ह्य ह्र ह्ल ह्व
hNa hna hma hya hra hla hva

------> **Urasaya sounds**
Kapaalabhaati

4. **Flexibility** — We can read it reverse and it will have a meaning.

Perspectives of some other experts- Importance of Sanskrit

Some of these facts came up in a talk on 'Linguistic harmony in India' by **Dr. Peter M Scharf** at the IIT Bombay

''Sanskrit has the largest body of literature in the world and has seen continuous production of literature in all fields of human endeavour".

"As a language, Sanskrit has had a profound influence on many other languages and has resiliently borne the brunt of time. For years, it remained the primary knowledge-bearing and culture-bearing language of India"

Dr.P Ramanujan

Kris Spencer, a writer, father of two and Sanskrit enthusiast is a key member of the St James' community. As the new Head of the St James Prep school for two to eleven year-olds, he was asked about his role and opinions on Sanskrit.

Do you think Sanskrit has benefited children in any other ways – has it helped with their wellbeing?

"Sanskrit is linked to The Pause that we say at the beginning and end of every lesson – it is a very neat and enjoyable way of thinking about wellbeing*. Also, when Sanskrit is being spoken or chanted, a person has to be in the moment and concentrate on the words, and the mouth shape; and we know that mindfulness is very good for well-being. The links to mindfulness and wellbeing seem to be part of the DNA of Sanskrit."

Jairam Ramesh, leader of the opposition has also welcomed the support given by the nationalistic dispensation for the Sanskrit but lamented at lesser financial resources allocated to other languages

"Sanskrit has been the monopoly of few and that it is a matter of great sadness and tragedy for India. We have to make this monopoly into a treasure of many and that is what this bill hopes to achieve". But he added "we are giving greater importance to Sanskrit which is at the cost of the other Indian regional languages".

2.4 The decline of Sanskrit

Although there is extensive literature on the causes of the decline of Sanskrit, there is a lack of convincing literature based on empirical reflections of social respondents based on a perception study. While reviewing the relevant literature, it is preferable to provide a brief description of Crystal's five level indicators of language at risk (2000). The first level is safe; the second is viable, indicating that its population base is large enough to ensure long-term survival. As for a viable but small language, it has over 1000 speakers and is spoken in isolated communities that are aware of their linguistic heritage.

How did sanskrit decline?

Confinement of Sanskrit to Brahmins and Priests (CSBP)

Sanskrit, in fact, could not become the language of the masses in many parts of India because it remained largely confined to the literary genius of religious and spiritual minds. The reason for this was not that the poor or less affluent did not deserve to practise Sanskrit, but rather that the fear of distortion of spoken Sanskrit was so great.that minor pronunciation errors could destroy Sanskrit's unique character as a language of divinity. The tradition of chanting vedic hymns and mantras necessitates strict adherence to the sounds.

Fear of Difficulties in Learning (FLD)

72% of respondents attributed the decline of Sanskrit to this factor. They believed that because of Rote laming, memorising word declensions, and learning language through rules, Sanskrit became extremely difficult to learn.

Grammar Translation Method (GTM)

The pedagogical approach to language teaching has evolved significantly. However, Sanskrit teachers frequently use the same old GTM. From the time the British introduced the English education system in India until today, the primary goal of Sanskrit learning has been and continues to be "to understand Sanskrit literature and translate it into English and other Indian languages." The "Grammar Translation Method" has produced over five lakh Sanskrit teachers in school, higher education, and traditional education; while they can understand Sanskrit, the majority of them cannot communicate in Sanskrit. There are Sanskrit classes, but Sanskrit is not used as a language.
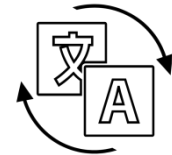
Lack of promoting Sanskrit Study Center (LPSSC)

It is ironic that today the country of Panini, the founder of the world's greatest grammarian, lacks adequate Sanskrit Studies Centers. According to a study conducted by, a large number of Sanskrit teachers in Indian schools and colleges admitted that their teaching has no real value for 99.99% of their students. Because of a lack of genuine interest on the part of students in studying Sanskrit, as well as the government's bleak attitude toward Sanskrit, today not only Sanskrit Teachers are in short supply, but Sanskrit departments are closing as well.

Lack of Inter-lingual Communication (LIC)

Respondents who blamed LIC for the decline of Sanskrit believe that the phenomena of code switching and code mixing are important for language promotion. Other respondents, however, argued that because Sanskrit is a refined language, it should not be made informal for fear of distorting its originality. They claimed that Sanskrit is a healing language for greater realisation.

Lack of Job Prospect (LJP)

In terms of this factor, it goes without saying that Sanskrit graduates have few job options.Thus, fewer teachers result in fewer students, which further reduces job opportunities, and the vicious cycle continues. Most Sanskrit teaching positions are rarely filled after the teacher retires. Low demand: low supply.

Lack of Native Teachers (LNT)

The importance of having native teachers can be seen in the fact that almost all South Asian countries request native English speakers to teach English in countries such as China, Japan, Korea, and so on. A native teacher not only guaranteesFor the learners, linguistic competence is required, as well as sociolinguistic and cultural competence.

Language Change (LO)

The process of language change frequently involves the derivation of a language into several daughter languages, leaving the common parent language "nearly extinct or dead." This is what happened to Latin, which evolved into French, Portuguese, Spanish, Italian, Romanian, and other languages. The same thing happened to Geez (an Ethiopian classical language used only for the holy Bible), which gave birth to many Ethiopian languages such as Amharic, Oromo, and so on. And it has happened to us.Sanskrit, whose derivatives can be found in many North and South Indian languages, is another example.

Linguistic Jingoism of Indian States (LJIS)

Sir K.M Munshi said, "without sanskrit Bharat would be nothing but a bundle of linguistic groups".

Political Bias (PB)

Almost all the respondents found this factor detrimental in the promotion of Sansizit

Globalization of English (GE)

In terms of English globalization, almost all respondents blamed English globalization for the decline of Sanskrit. With its growing popularity, English now has approximately 165 variants. Many scholars, including Crystal, Chen, and others, have confirmed in their studies that the number of non-native English speakers now exceeds the number of native speakers. However, the increase in English in India may be beneficial to the Indian economy. It could jeopardize the promotion and preservation of Sanskrit.

Subjugation of Indian Philosophy (SIP)

Alien emperors have always attacked Indian culture and philosophy as found in Vedic literature. And, when the sanskrit derivative of Sanskrit (refined) is under attack, Sanskrit's survival is assured. One of the primary reasons for the oblivion of Sanskrit, particularly in India, has been the long period of foreign rule in India and the dominance of English in modern times. Mughals came to destroy India's sanskrit , whereas Britishers came to learn Sanskrit in order to extract India's Vedic knowledge. In the British Parliament in 1835, Macaulay said something about India. *"I have traveled across the length and breadth of India and I have not seen one person who is a beggar, who is a thief, Such wealth I have seen in this country, such high moral values, people of such calibre , that I do not think we would ever conquer this country, unless we break the very backbone of this nation, which is her spiritual and cultural heritage , and, therefore, I propose that we replace her old and ancient education system, her culture, for if the Indians think that all that is foreign and English is good and greater than their own, they will lose their self-esteem, their native self-culture and they will become what we want them, a truly dominated nation."*

Although Britishers were interested in Sanskrit, as we progressed in the post-independence era, our love for it waned.English, from nursery to tertiary level, played a significant role in the decline of Sanskrit.
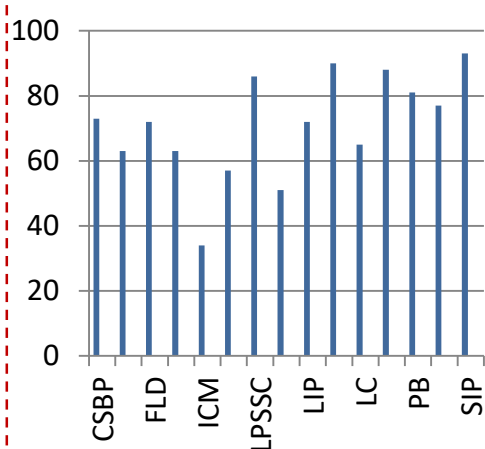

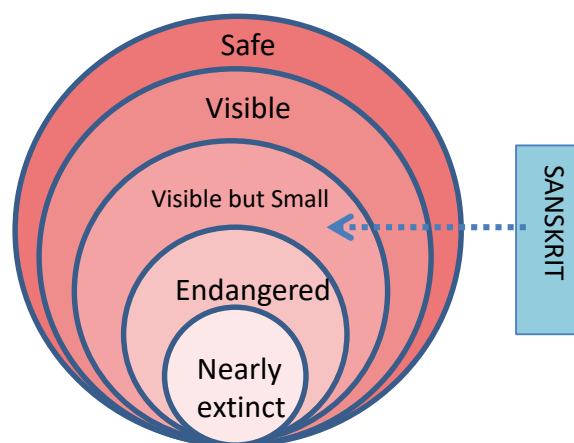Fig 2.4.4 - The degree of responsible factors of sanskrit's decline

Fig 2.4.2 - Five level indicators of language at risk

2.5 Need for Preservation and promotion of Sanskrit

Sanskrit and Sanskrit literature culture is a culture of synthesis and assimilation. The message of Sanskrit literature is one of humanism, of humanity's unity, of values, of peace and mutual understanding, and of the individual's and society's harmonious development.It would aid in reviving the Indian ethos, because synthesis, harmony, and reconciliation are central to Sanskrit culture. It would assist us in unlocking the treasure trove of scientific insights and research findings concerning positive sciences contained in our ancient literature. Furthermore, it would aid us in using Sanskrit as a superior medium for computer operations and as a language for new technology. Sanskrit culture and literature are actually the culture of In addition to these, it would help us to revitalise various Indian languages. As Mahatma Gandhi correctly stated:

"Sanskrit is like the river Ganga for our languages. I always feel that if it were to dry up the regional language also would lose their vitality and power. It seems to me that an elementary knowledge of Sanskrit is essential. It is not sentiment on my part that makes me say so, but practical consideration of the utility to our country of this great language and the vast knowledge held by it."

Manuscriptologist

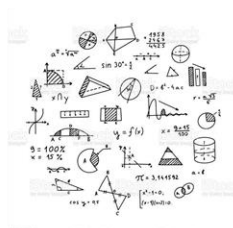**Sanskrit Linguist**

Ayurveda - Pharmacologist

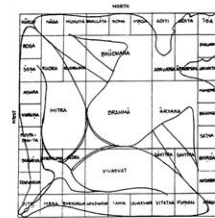**Various fields where Sanskrit can contribute**

Traditional Yogacharya

Ganita /Mathematics

Vaastu Architect (Acharya)

"The past has gone and the present is with us and we work for the future. But I have no doubt that whatever shape that future may take, one of the biggest, the strongest and the most powerful and the most valued of our legacies will be the Sanskrit language."
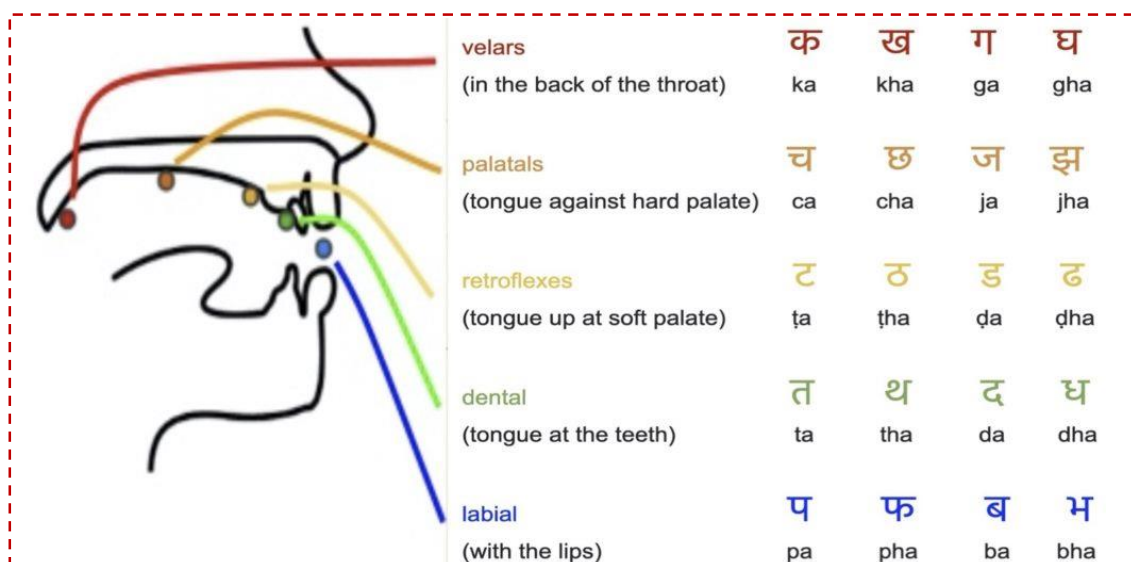
velars (in the back of the throat)	क ka	ख kha	ग ga	घ gha
palatals (tongue against hard palate)	च ca	छ cha	ज ja	झ jha
retroflexes (tongue up at soft palate)	ट ṭa	ठ ṭha	ड ḍa	ढ ḍha
dental (tongue at the teeth)	त ta	थ tha	द da	ध dha
labial (with the lips)	प pa	फ pha	ब ba	भ bha

Fig 2.5.1 – Effect of Sanskrit on breath

MANTRA THERAPY / MUSIC THERAPY / FAITH THERAPY –

Mantra [hymn chanting] works by using sound vibrations. Sharma H. et al. demonstrated the efficacy of 'primordial sounds' [Sama Veda] on decreasing the growth of cancer cell lines in his research at Ohio State University. Pratap G. examined the impact of mantra on positive mental health. Researchers at Massachusetts General Hospital and Beth Israel Deaconess Medical Center recently reported that the relaxation response - a state of deep rest attained through breathing, meditation, yoga, and other practises - has been found to be beneficial. This causes changes in gene expression that affect the immune system, energy metabolism, and insulin secretion in the body.

ICMR funds a project to chant Mahamrityunjaya mantra to aid brain-injury patients

Intercessory prayers are offered by people on behalf of someone else. The prayer in question is the **Mahamrityunjaya chant**, a mantra from the Rig Veda, one of the oldest texts of Hinduism. Kumar's study attempted to determine whether the chanting of this mantra on behalf of patients with **severe traumatic brain injury, or STBI**, would play a role in **improving their health outcome**s. STBI is caused by external trauma to the head, such as from a fall, a car crash or an otherwise violent movement of the head.

SANSKRIT FOR BRAIN DEVELOPMENT

According to a recent study conducted by scientists at the National Brain Research Centre (NBRC), reading Devanagari engages more areas of the human brain than reading Roman Scripts.The brains of 21 Sanskrit pandits and 21 control subjects were scanned by Dr. Hartzell and his team at India's National Brain Research Center. "India's Vedic Sanskrit pandits spend years training to memorise and precisely recite 3,000-year-old oral texts ranging from 40,000 to over 100,000 words." "We wanted to see how intense verbal memory training affects the physical structure of their brains," Dr. Hartzell explained.

- Numerous brain regions in pandits were significantly larger than those in controls.Both cerebral hemispheres had more grey matter than the other.Cortical thickness has increased significantly.
- The right hippocampus had more grey matter than the control subjects' brains. The hippocampus is a centre for sound, spatial, and visual patterns and is important in both short-term and long-term memory.
- The right temporal cortex, which is linked to speech prosody and voice identity, was also significantly thicker.
- The improvement in all of these metrics corresponds to improved cognitive function.

Vedic chanting is said to help develop one's mental powers and strength, ease stress, and take one to a   higher level of consciousness.

EFFECTS OF SANSKRIT CHANTING ON THE UNBORN BABY, PLANTS AND ANIMALS

Some specific effects of sound resonance at different frequencies have also been discussed previously. According to the above findings, plant growth in treating plants was superior to control plants, with increased levels of various metabolic activities. External vibrations from any source, such as music, chanting, natural sound, or any other physical disturbance, are capable of changing internal factors, and at resonant frequencies, the sound can either stimulate or hinder growth.

Fig 2.5.2– Effect of Sanskrit on various aspects

POWER OF SANSKRIT WITH DANCE
The renowned dancer will present six compositions based on the work of Sanskrit poets of the ancient and modern eras in a special performance organised by the Delhi government's Sanskrit Akademi. "Sanskrit and Bharatanatyam have a long history together." Sanskrit is a very beautiful language in which to express oneself. The performance aims to demonstrate the ashiestic use of Sanskrit in music and dance, particularly Bharatanatyam. "There are some fantastic poems that have not been used," says Padmashree winner Geeta.

FROM A NEWS ARTICLE,
Hegde said the Centre had also started 18 India International Skill Centres with 18 leading corporates from different countries, including Japan, Germany, England, Australia. One such centre would be set up in Kolkata.

CHAPTER 3

INITIATIVES FOR SANSKRIT

3.1 Taking a closer look at Mattur

How did mattur became a Sanskrit village?

Mattur was named the country's first Sanskrit village around 1983, when Sanskrita Bharati, an organisation that promotes classical language, held a 10-day workshop there. Vishwesha Theertha Seer of the Pejawar Mutt attended this workshop. He noticed that the villagers spoke Sanskrit fluently and were passionate about preserving the language.

"A place where individuals speak Sanskrit, where whole houses talk in Sanskrit! What next? A Sanskrit village," he declared, and this is how Sanskrit became the primary language.

In the 16th century, King Krishna Deva Raya made Mattur and Hosahalli centers of Sanskrit learning, so that the language would never be forgotten. **He 'gifted' the villages to the people and made them responsible for preserving the language. The gift was made official with copper plate inscriptions that are now in the care of the Archeology Department of Karnataka**

About the people and their lifestyle

Mattur is primarily an agricultural village that grows areca nuts and paddy. In addition to Sanskrit, they speak a rare dialect known as Sankethis, which is a blend of Sanskrit, Tamil, Kannada, and Telugu.

Internationally, the two hamlets have also begun to make waves. People from all over the world visit the villages to learn Sanskrit and learn about the villagers' lives. K.N. Markandeya Avadhani, a Sanskrit scholar who has been recognised by the state of Karnataka for his contributions to raising awareness of the language.

Fig 3.1.1 – People doing adhyayan - Mattur

Fig 3.1.2 - A street in Mattur – bright colours refreshes the place

About Gamaka Art

Mattur and its sister village, Hosahalli, are also well-known for their efforts to preserve the ancient tradition of **gamaka**, a Karnataka-specific form of singing and storytelling. A gamaki (singer) reads a stanza of a poem in a raga (melody) that matches the emotion of the poem in gamaka, also known as Kaavya Vaachana. The vyakyana, or meaning, of the stanza is then explained by another person using examples and anecdotes. The ragas are based on traditional Kannada folk tunes and Carnatic music, while the poems are mostly taken from old Kannada epics like Jaimini Bharatha, Harischandra Kavya, Ajita Purana, Devi-Bhagavata, and Torave Ramayana.

Fig 3.1.3 – Gamaka art

Fig 3.1.4 – Tunga river

Architectural features

The village features traditional south Indian houses with pillared corridors opening into the wide streets between them. Platforms beneath the old trees indicates that conversations were still taking place. The streets have sense of community and openness.

Fig 3.1.5 Traditional South Indian Agrahara

Architectural features

- Wide streets – more interaction space
- Sloping roof with mangalore tiles
- Wooden columns
- Small verandah – sitting and interaction
- Small plinths – more grounded
- Mud – local material

Temples

This small village has seven temples. Three of them are dedicated to Vishnu: Keshav, Sri Ram, and Laxmi Narayana Temples. Shiva is also represented by three other temples: Trayambakeshwara, Gowri Shankar, and Someshwara. Another temple is dedicated to Anjaneya or Hanuman.

- Raised plinth
- Sloping roof with mangalore tiles
- Wooden columns , doors and windows
- Small verandah – sitting and interaction
- Mandapa - Mud – local material

Fig 3.1.6 Laxmi Narayan Temple

Narayan Awadhani a pioneer in Sanskrit language says ,

"When there is money involved in education, the education dies. There should be no connection between money and education."

Fig 3.1.7 a house in Mattur

Sri Sharada Vilasa Pathshala

Sanskrit is taught at all levels at Sri Sharada Vilasa Pathshala. After the age of ten, children at the Mattur school are taught the Vedas, and all students from the village speak Sanskrit fluently. In addition, vedic scholars teach Sanskrit to those who are interested in spreading knowledge and awareness of the language. On the walls are some Sanskrit phrases like "Maarge swachchataya virajate, grame sujanaha virajante," which means "*Cleanliness is as important for a road as good people are for the village.*"

What do we learn ?

- We can take similar activities to be promoted .
- A place with rich natural landscape helps to focus on learning and thus is essential .
- The way of life doesn't necessarily has to be vedic. Modern life-style can have ancient approaches too.

Fig 3.1.8 Sri Sharada Vilasa Pathshala

3.2 Government Initiatives

RASHTRIYA SANSKRIT SANSTHAN

Rashtriya Sanskrit Sansthan conducted the following programmes through this department during the year 2009-10 :
1. Non Formal Sanskrit Education.
2. Sanskrit Swadhyaya Yojana
3. Training Programmes :-
(i)   Trainers' Training Programme
(ii)   Sanskrit Teachers' Training Programme

Learners at these centres exhibited great enthusiasm. Students, teachers, professors, doctors, engineers, bankers, industrialists, officers, lawyers, scientists, farmers and housewives etc. were the beneficiaries of the programmes. As a result of opening of N.F.S.E. centres throughout the country, people have become familiar with Sanskrit and cultural heritage of India.

The study materials were rated as excellent by the learners. Certificates of participation were awarded at the end of the Prathama, Dwitiya and Tritiya Deeksha.

CORRESPONDENCE COURSE

Sansthan offers two-year correspondence courses in Sanskrit language learning through Hindi and English medium for general Sanskrit learners in India and abroad at the following two levels of one year each.
(a) Introductory course in Sanskrit Ist year
(b) Introductory course in Sanskrit IInd year
In the academic year 2009-10, 1004 students enrolled in a correspondence course to learn Sanskrit. 15 international students have registered their names to learn Sanskrit. In 2009-10, 498 students in Hindi and 506 students in English are enrolled.

The following were the competitions where the participants showed their talent with great enthusiasm.

 1. Bhashanaspardha —Vyakaranabhashanam, Sahityabhashanam, Nyayabhashanam, Sankhyayogbhashanam, Mimamsabhashnam, Vedantabhashnam, Dharmashastrabhashanam, Jyotishabhashanam.

2. Shalakapariksha —Kavyashalakapariksha, Sahityashastrashalakapariksha, Vyakaranashalakapariksha, Nyayashalakapariksha, Siddhantajyotishashalakapariksha, Vedantashalakapariksha, Puranetihasashalakapariksha.

 3. Kanthapathaspardha —Ashtadhyayikanthapath, Amarkoshakanthapath.

4. Samasyapurti and Antyakshri

SANSKRIT DICTIONARY PROJECT

The Deccan College, Post Graduate and Research Institute in Pune is leading the project to create an Encyclopaedic Sanskrit Dictionary on Historical Principles. The main source of funding for this project is provided by the Government of India through the Rashtriya Sanskrit Sansthan. This project began in 1948, and after gathering relevant material, editing work began in 1973.

SCHEMES

Scope Under this scheme financial assistance is given to the organisations/institutions/individuals to continue and/or to expand their activities or break fresh grounds in the field of propagation and development of Sanskrit. Such activities may relate to any one or more of the following purposes:-

(a)   To set up new institutions/pathashalas and /or to maintain, develop institutions/ pathashalas;

(b) Running Sanskrit teaching classes;

(c) Training and appointing Sanskrit teachers/pracharkas;

 (d) Establishing, running, or strengthening Sanskrit libraries and reading rooms;

(e) Purchasing propaganda equipment for propagating Sanskrit;

(f) Organizing lectures by prominent Sanskrit scholars, Sanskrit elocution contests, Sanskrit debates, Sanskrit dramas, and so on;

(g) Preparing Bilingual Dictionaries with Sanskrit

(h) Preparation and publication of Sanskrit manuscripts;

(i) Preparation, publication, and maintenance of the standard and   quality of Sanskrit journals and magazines;

(j) Awarding of prizes to students studying Sanskrit;

(k) Building construction, building repairs, or building expansion;

(l) Organizing sanctioned Sanskrit conventions;

(m) Sanskrit research; and

(n) any other activity that may be found beneficial to the enrichment, propagation, and development of Sanskrit.

- SCHEME OF PRODUCTION OF SANSKRIT LITERATURE
- SCHEME FOR FINANCIAL ASSISTANCE TO INSTITUTIONS RECOGNISED AS ADRASH SANSKRIT MAHAVIDYALAYAS/SHODHA SANSTHANS

This scheme provides assistance to Sanskrit Mahavidyalayas for conducting courses at the Prak Shastri, Shastri, and Acharya levels, as well as Shodha Sansthans . Such grantee institutions receive 95% of allowable recurring expenditure and 75% of allowable non-recurring expenditure

INFERENCES

Financial assistance
- Library
- A cultural center
- Educational institute
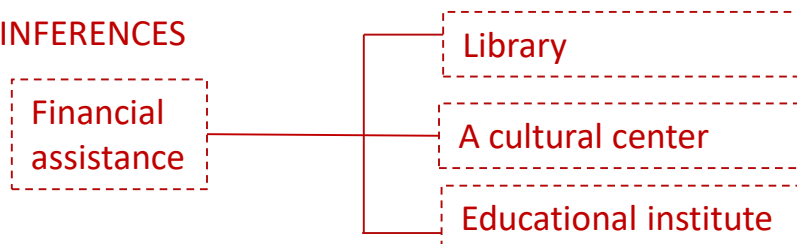
SOME OTHER UNIVERSITIES

S.No.	Name of the Organisation	Website
1.	**Maharshi Sandeepani Rashtriya Veda Vidya Pratishthan** **Ujjayini Development Authority, Administrative Building, Bharatpur, Ujjain - 456010**	**http://msrvvp.ac.in/**
2.	**Rashtriya Sanskrit Sansthan** **56-57, Institutional Area, Pankha Road, Janak Puri, New Delhi**	**http://www.sanskrit.nic.in/**
3.	**Rashtriya Sanskrit Vidyapeetha** **Tirupati, A.P.**	-
4.	**Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth** **Katwaria Sarai, Near Qutub Hotel, New Mehrauli Road, New Delhi-110067**	**https://www.slbsrsv.ac.in**

VISHWA SANKETI BHARATI

Vishwa Sanketi Bharati (VSB), founded in March 2008, is an organisation registered under the Karnataka Societies Act 1960 to preserve, promote, and propagate Sankethi Culture, Art, Tradition, Language, Specialties, and Uniqueness.
VSB's mission is to preserve and promote -
- The Goal of VSB is to Preserve and promote
- Vedic Tradition and Culture
- Indian Classical Music
- Gamaka (A folk singing Art)
- Sanskrit Language
- Sankethi Language and culture
- Agriculture

Vision : To preserve and promote Bharatiya Identity.

Mission:
- Sankethi and Bharatiya culture, art, music, and languages must be preserved, promoted, and propagated.
- To assist individuals and organisations doing this workIndividuals must be empowered and enabled to become positive change agents.
- To enable institutions to effectively engage the community in service delivery.
- To promote environmentally friendly lifestyles.
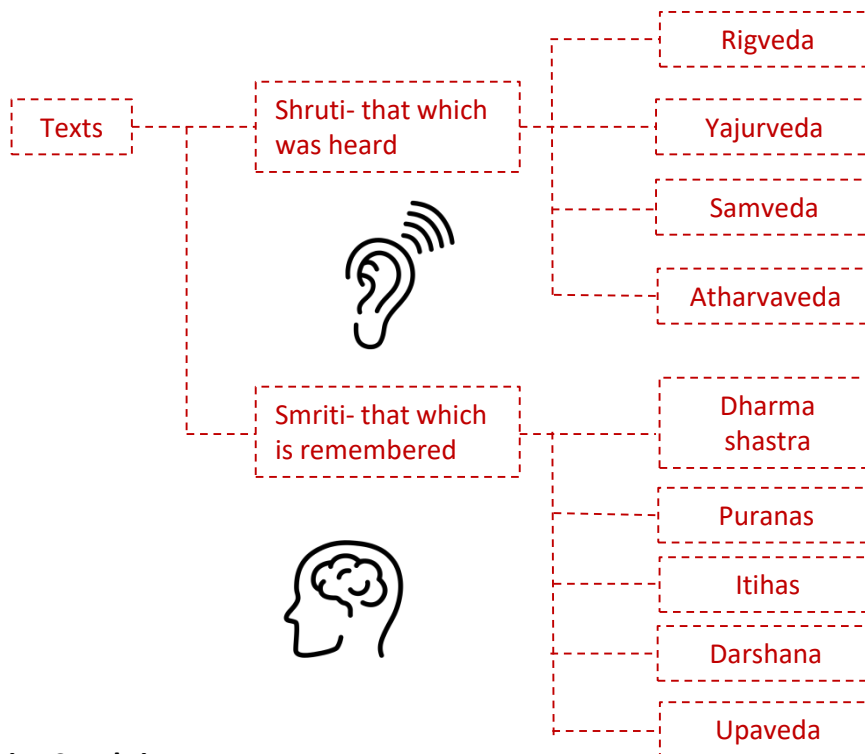
CHAPTER 4

LITERATURE REVIEW
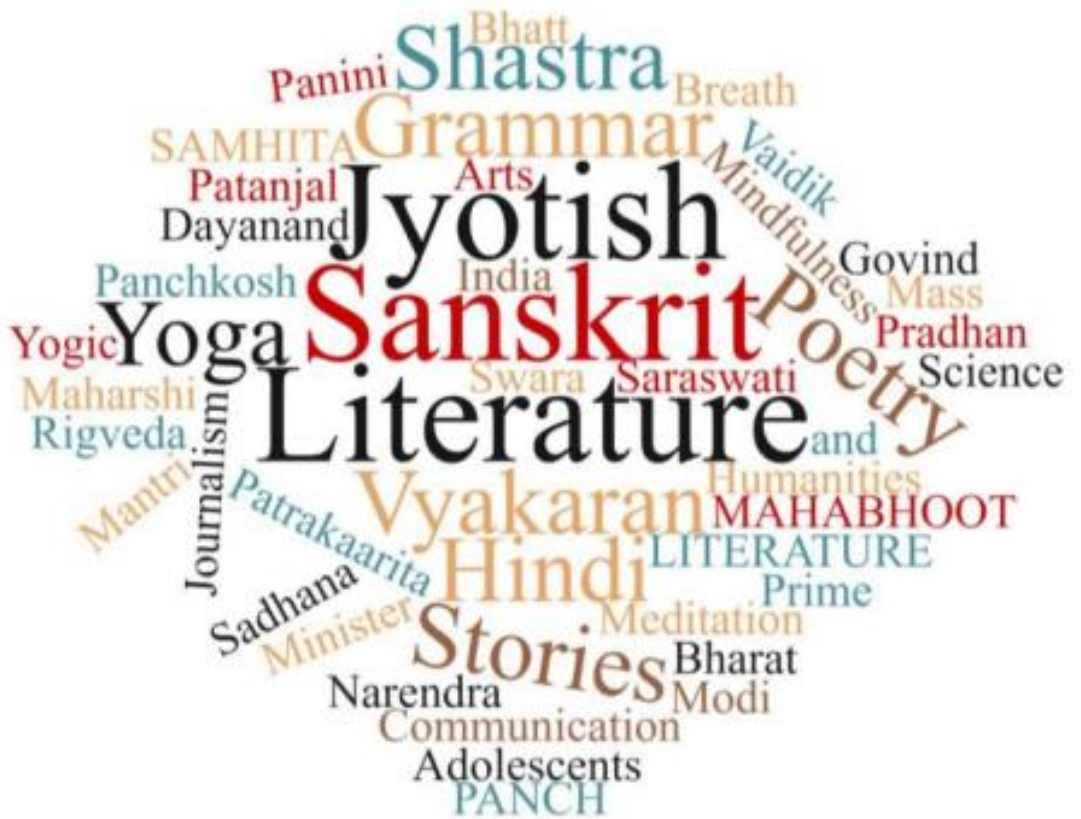
4.1 Sanskrit texts and Literature

The morphology of word formation is unique and of its own kind where a word is formed from a tiny **seed root** (called *dhatu*) in a precise grammatical order which has been the same since the very beginning.

Any number of desired words could be created through its root words and the **prefix** and **suffix** system as detailed in the **Ashtadhyayi of Panini**. Furthermore, **90** forms of each verb and **21** forms of each **noun or pronoun** could be formed that could be used in any situation.

Texts

Shruti- that which was heard
- Rigveda
- Yajurveda
- Samveda
- Atharvaveda

Smriti- that which is remembered
- Dharma shastra
- Puranas
- Itihas
- Darshana
- Upaveda

.**Major Sanskrit texts:**

Dharamsutras.
According to historians several major books on law were written and complied between 500 and 200 BC, which are called the **Dharamsutras**. These were compiled alongside the **smritis** that are known as **Dharamshastras**.

Manusmriti
Manusmriti (laws of Manu), which defines the role of man and woman in a society, their interaction at a social plane and the code of conduct that they were supposed to follow.

Kautilya's Arthashastra is a famous text about statecraft from Mauryan period. It focuses on the economic and social conditions of the Mauryan empire. While Sanskrit was the preferred language of the courts in ancient period, it got an impetusin the Gupta period, who employed many great poets, dramatists and scholars of various subjects.

Source - Indian Art and Culture by Nitin Singhania

The Rig Veda

Among the four Vedas, the Rig Veda is the most ancient. It is made up of 1028 individual **Sanskrit hymns**. Historians believe it was compiled between 1200-900 BC. This Veda focuses on **worldly prosperity and natural beauty**. Furthermore, each mandala contains a number of Sultas or hymns, which are typically used for sacrificial purposes.

The Atharva Veda

This Veda, also known as Brahma Veda, has been attributed to two rishis named Atharvah and Angira. Because of its connection to the two rishis, it was also known as Atharvangirasa in the past. While it is primarily concerned with the peace and prosperity of human society and encompasses all aspects of a man's daily life, it focuses specifically on the treatment of several ailments. The book is known to prescribe medication for nearly 99**.**

The Yajur Veda

The name **'Yajus' means 'sacrifice**,' and this Veda focuses on the rites and mantras of various types of sacrifices that were common during the Vedic period. The Yajur Veda is divided into two major recensions : Shukla and Krishna Vajasaneyi Samhita and Taittiriya Samhita are two other names for these samhitas. The Yajur Veda is primarily a ritual Veda, serving as a guidebook for rishis/priests performing sacrificial rituals.

The Sama Veda

It is named after 'Saman' (melody), and it focuses on melody or songs. While the entire text contains 1875 hymns, historians believe that 75 of them are original and the rest are from the Sakala branch of the Rig Veda. It consists of hymns, detached verses, and 16,000 ragas and raginis (musical notes). Because of the text's lyrical nature, it has also been dubbed **"the book of chants."**

Source - Indian Art and Culture by Nitin Singhania
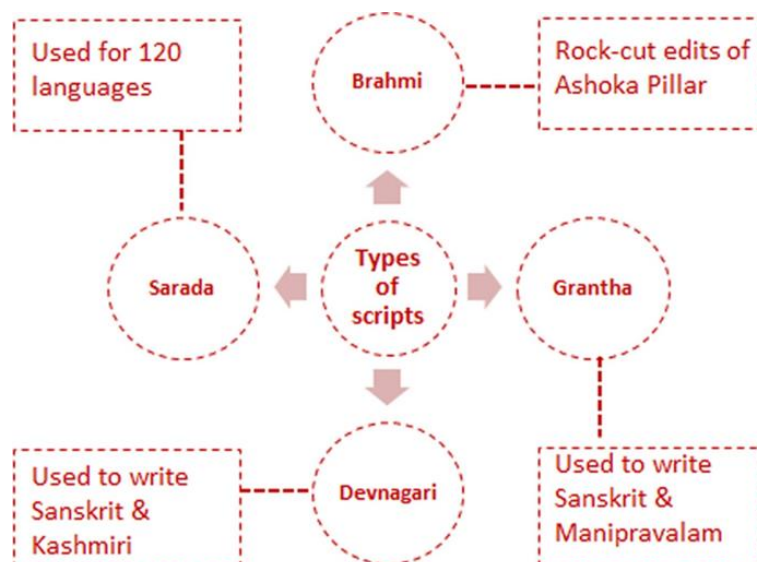
4.2 Traditional Vedic Schools of Contemporary Maharashtra

… it seems more appropriate for Vedic studies to note that the Veda is not a fossilized book and that it still inspires a religious faith, whose evolution and application in the course of history offer to Vedic studies an immense field that is yet to be explored. –Jean Filliozat2

```
                    ┌─────────────────────┐
                    │ Traditional education │
                    │ in bhramanical circles │
                    └─────────────────────┘
                      │                 │
              ┌───────────┐       ┌───────────┐
              │  Vaidika  │       │ Shastrika │
              └───────────┘       └───────────┘
```

Mastering the sound form of these texts and their ritual application.

Understanding the texts and mastering its language (Sanskrit) to interpret and apply them to different realms of study
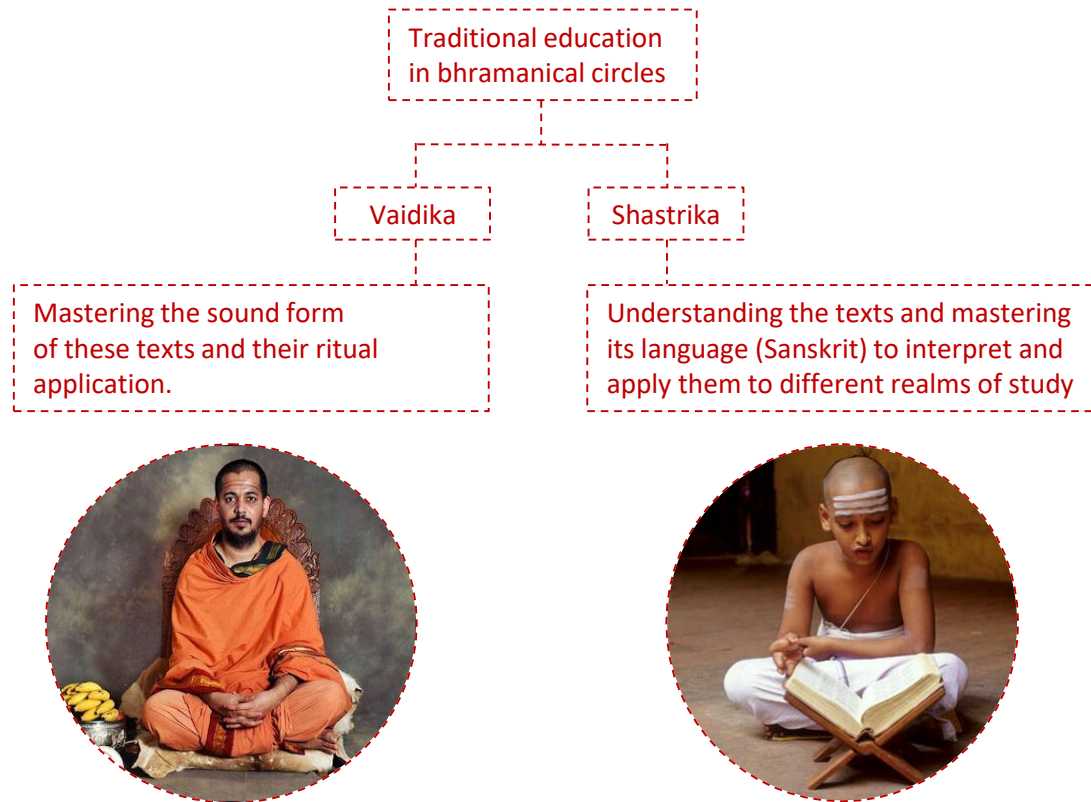
Today's Vedic Schools in Maharashtra: a Typology

The 'Gurukula Type'

- "The house or extended family of a guru."
- The guru teaches the Veda to his own sons in the father-son tradition (pitputraparampar). He may take on a few more students in addition to his current students.sons, as his financial resources allow. He has no "school" in the traditional sense.of the phrase
- The gurukula model depicted here is possibly the most endangered in modern India. The teacher's personal earnings are the only source of income, as he must work extra hard to both teach the Veda and provide for his family

Source - *Embodying the Vedas by Borayin Larios*

The 'Vedapāṭhaśālā Type'

- A communal school in which one or more teachers live with their students. It is a communal enterprise in this case, rather than an individual effort for personal gain or dharma fulfilment.
- The main difference here is that these settlements rely heavily on the sponsorship of a wealthy patron. Based on the older hermitage model, these schools appear to be a relatively new development.
- Another distinguishing feature of this type of school is its isolation from the rest of the world. These schools frequently imitate the rama model, which aims to minimise contact with the rest of society while also leading an exemplary life "according to the Vedas." This isolation allows for a more ritually pure157 life by keeping them apart from various polluting elements.

The 'Vedavidyālaya Type'

- The 'Vedavidylaya type' of school, like the 'Vedapathshala type,' is a larger communitarian type of school. It is entirely dependent on the financial support of sponsors. The difference here is that the efforts and initiative come from the sponsors rather than the vaidikas (the teachers themselves).
- Sponsors, often Hindu organisations such as temple trusts or religious associations, decide whether or not to include a vedaphal in their socio-cultural agenda.

Modalities of Teaching and Studying the Veda

The first method shared by all shakas is vedadhyaya, also known as santha in Marathi, and refers to a specific technique for memorising the Vedic corpus. The term derives from the Sanskrit sastha, which means "to fix or place upon," among other things. In this case, it would refer to the reciter's placement or fixing of the Veda in his or her memory. The teacher (guru) is physically present in such a session to impart a specific portion of the text to be learned on that particular day. This technique introduces new sections of the text that students must memorise in digestible chunks.

Fig 4.2.1 – a krishnayajurveda student

Fig 4.2.2 – students of the Kailas Math

Source - Embodying the Vedas by Borayin Larios

4.3 An insight into the Architecture in Puranas

Introduction

Puranas, which means "ancient," are Hindu scriptures. They are also described as 'that which breathed in ancient times.' They contain vast knowledge and ancient wisdom in fields such as philosophy, history, geography, sociology, politics, literature, medicine, music, mythology, religion, and so on. One finds eighteen Mahapuranas. If Vayu Purana is considered a Mahapurana, the number rises to nineteenth.

Aside from these, there are an equal number of Upa Puranas, Sthala Puranas (regional), and place-specific Puranas. Puranas associated with specific locations include holy forests, rivers, bodies of water, mountains, and so on.

The place ---- Senses ---- Biotic & Abiotic ---- Story
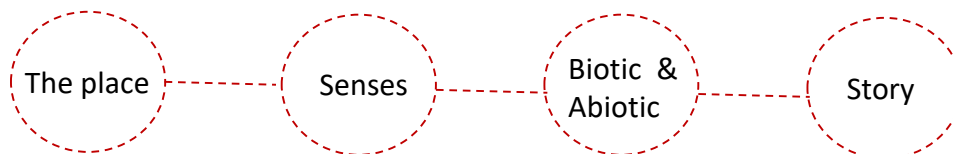
The abode of Sage Gautama

There was a beautiful house of a noble named Gautama on the holy mountain of Tryambaka (located in the Nasik District of Maharashtra near the ancient temple of Triyambakeswara) (Vyasadeva S., pp. 2226-7, Part 5). The house was filled with crystal pillars. It had a lot of white painted canopies. Large plantain and nut trees grew in the courtyard.

A large lake nearby was fragrant with the scent of sandal trees. The house was designed to remove heat generated during the summer. Citrus trees covered the ground around the house.

The house's doors were thick and made of Paitra tree. The inner walls were designed in such a way that the wind and fragrance flowed throughout the house.

The house was close to a banyan tree. There were numerous wells, water bodies, and groves near the house. Many bees were buzzing around the nearby lake. Many fragrant sandal trees grew on the shores of the lakes. Chitraka trees were planted around plantain trees in some areas near the house.

Source – Built from the Puranas by Piyush Das
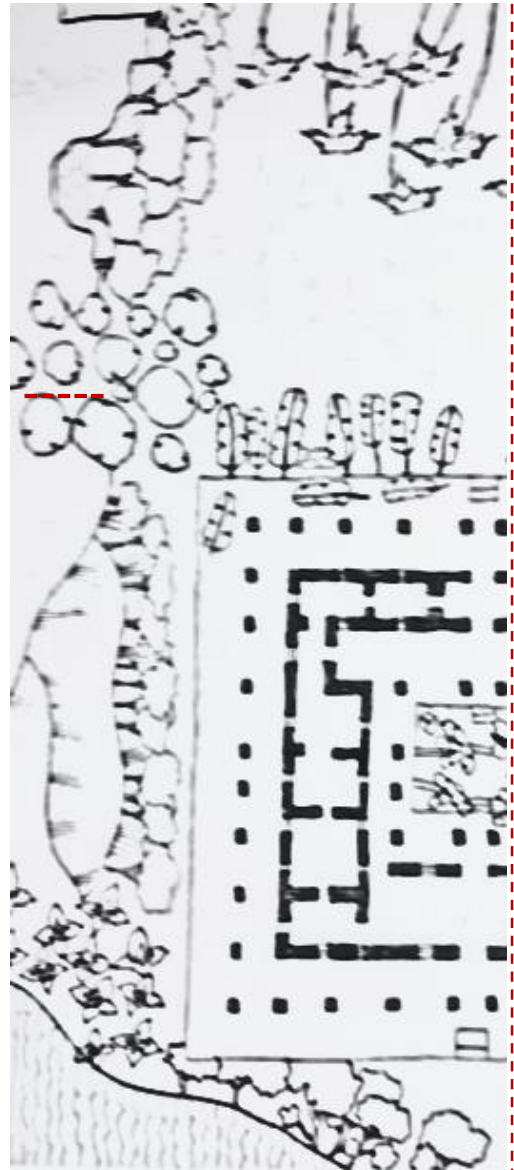
The process

The descriptions of places in the Puranas may appear random or organically evolved (unplanned), but how they impact our basic instincts of five senses and perception tells a different story. This indicates that these locations were perceived and described. For example, if a garden, forest, or city is described with the mention of some plant species, it must be understood that they are not narrated at random. Each plant has qualities and gathers other things, such as flowers that provide a specific colour.

The colour shifts from the bulb to the flower to when it dries or falls to the ground. The colour may last all year or only a few months. In that case, one can begin analysing what colours are available and when they are available. There are also some overlaps.

What does it imply?

In a few spots, it's like a relay race, with all plants rendering the area with methodical planning while providing colour. When discussing colour, it is not only limited to flowers. It is the ever-changing million shades of green in the landscape, the ever-changing sky, the colour of the sun, water reflection, plant shades etc.
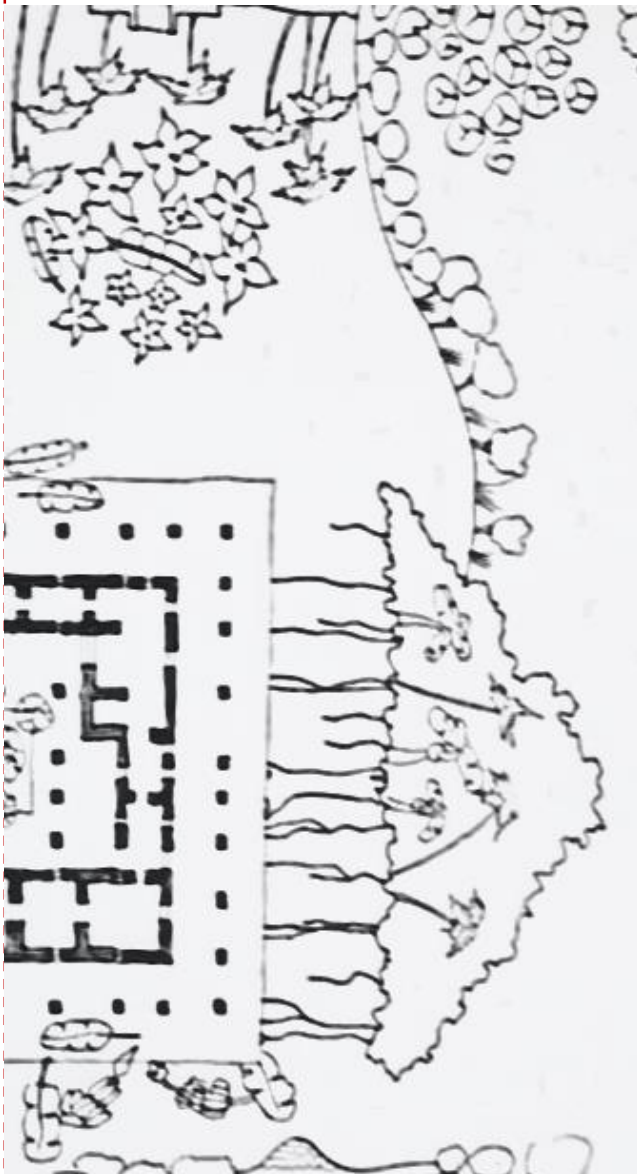
What does one learn?

When we perceive a place, it is not just the tangible entities that help in creations; it is the intangible as well

The Puranas' locations tell the story in a way that suggests they were the result of systematic design schemes of Indian traditional knowledge systems. They were the end result of a comprehensive understanding of the biotic and abiotic worlds. A cyclic concept of time is seen as valuable. A place is viewed as a single resource, with its constituents perceived in systems, and the continuous dynamics between nature and culture comprehended. A location becomes a creator of knowledge, a keeper of knowledge, and a showcase for potential wisdom transfers. One can understand the values and use traditional knowledge systems as a tool.

Source – Built from the Puranas by Piyush Das

4.4 The Intangible cultural Heritage of humanity

Koodiyattam (Sanskrit theatre), included in 2008

It is a combined dance drama performed by the **Chakyars** (a Hindu sub-caste) who traditionally play the male caste in the state of Kerala. The female roles are played by **Nambiar** caste women. The performance lasts between 6 and 20 days. They are mostly performed inside temples and are based on Hindu mythology.

Figure 4.1.4 – koodiyattam

Koodiyattam Theatre

The character "*Vidushaka*" explains the story's background in simple Malayalam and creates a mental image of the characters in the minds of the audience. The Sanskrit language is used by all other characters. The main musical instrument used here is the mizhavu.

Reasons for decline of Sanskrit Theatre
- Lyrical writings began to gain popularity over dramatic works as Sanskrit dramatists began to diverge towards poetry.
- The Sanskrit theatre's rigid orthodoxy limited the creative space of new playwrights who turned to other forms.
- Sanskrit's popularity waned as it became more and more embellished. It became increasingly restricted to the religious sphere and among Brahmins, as other languages such as Pali and Prakrit took its place.
- With the arrival of Muslim rulers, Sanskrit theatre took a back seat as dance and music gained popularity.

Koothlyattam (Koodiyattam) is India's oldest continuing form of theatre, dating back to the 10th century A.D. in Karl. It strictly follows the rules laid out in Natya Shastra and is the traditional privilege of the Chakya and Nambiar castes KeralaThe play is performed in Samant, Pram, and Malder, with background music provided by Mizhau and Edakka. The characters begin the play with Nirvaans, a recollection of past events in the story. Following that, the story progresses in a linear fashion with social, philosophical, and behavioural commentary.Morgs Math Chakar is a prominent practitioner of this art form.

Nayaka (Hero), played by males, can have various personalities such as Lalita (Kind-hearted), Shanta (Calm & composed), Uddhata (Agitated or arrogant), and so on. Hero may also be a 'Pratinayaka' (Anatagonist) such as Ravana, Duryodhana, and so on.

Female characters in **Nayika** (Herione) include queens, friends, courtesans (ganika), and a divine lady (Divya).
Vidusaka (Clown), the comic character, is important in the plays. He is the noble and good-hearted hero's friend. Through satire, he challenges the dominant social norms. He traditionally spoke in Prakrit, while others spoke in Sanskrit. As a result, the Sanskrit play became a mash-up of entertainment and religious traditions.

The epic Natyashastra of India by Bharata focuses on two themes:
rasa and the various ways to express rasa.
Rasa is a word that refers to a sensation expressed through play. According to Natyashastra, there are four ways to communicate feelings:
Gestures (Angik): acting by moving various parts of the body.
Oral (Vachik): acting based on dialogue.
Spiritual (Satwik): spirituality is expressed through gestures.
Properties (Aharya) - Colors, clothes, and decorations are examples of properties

Nangiar Kuthu

Fig 4.4.2 – Nangiar kuthu

Nangiarkoothu, also known as Nangiaramma-koothu, is a Sanskrit dance-theatre that dates back at least 1500 years. It is a sister form of Koodiyattam that is traditionally performed in Kerala by members of the Nangiar community (female) in designated temples. The performance is based on verses from Lord Krishna's story, 'Sree Krishna Charitam.'
During the performance, a single actress plays multiple characters in the narrative and enacts the story using a highly formalised system of hand gestures, expression of 'rasa' (emotion), verse recitation, and some unique stage techniques. A Nambiar on the Mizhavu (copper pot drum) and another Nangiar on the 'hollow' cymbals accompany the performer.

Gamaka - Art of Story Telling

Gamaka, also known as Kavyavachana, is an ancient Karnataka art form. One of the 64 vidyas mentioned in the Hindu puranas. Gamaka's origins can be traced back to the Ramayana period. Lava and Kusha, Adikavi Valmiki's Gamaka disciples, were taught the Ramayana by Adikavi Valmiki. Before the great Sri Rama, these two boys sang the entire Ramayana in musical form. The art of singing classical literature in musical form is known as gamaka. The classical poetic kavyas of great poets such as Pampa Ranna, Harihara, Raghavanka, Naranappa of Gadag Lakshmeesha, and Torave Narahari enrich Kannada literature. These works of literature are sung in various ragas, depending on the meaning, to bring out the poetic beauty. Gamaka is the ideal marriage of "Kavya," or literature, and music.

Gamaki is an artist who sings 'Gamaka.' A skilled Gamaki should be fluent in both music and literature.

Gamaka's programme is usually scheduled by two artists. The 'Gamaki' will sing the kavyas while the 'Vyakyanakara' explains them. Gamaka is a type of story-telling in which one person sings a stanza of a poem while applying appropriate ragas to it so that it is melodious to hear. Another person then explains the stanza's meaning using examples and anecdotes. It necessitates a thorough understanding of Carnatic music, old Kannada epics, poetry meter(s), and epics and puraanas. Gamaka brings great epics to life for the benefit of the common man. Gamaka's raagas are inspired by traditional Kannada folk Dhaati (tunes) and Carnatic music.

Gamaka Innovations

Gamaka, while essentially the art of poetical recitation, has not always been so. Varadachar and Gurudanagiri Nagesh Roa were well-known for their stage renditions of "Kanda" verses. Balakawadi Srinivas Iyengar and Chikka Rama Rao had made a name for themselves by effectively rendering shatpadis. Basvappa Shastri was well-known for his reading of the Bharata.

Koothambalam – theatre Architecture

Koothambalam or Kuttampalam, which means "temple theatre," is a closed hall used to stage Koothu, Nangiar koothu, and Koodiyattam, Kerala's ancient ritualistic art forms.

The hall's stage is considered as sacred as the temple's sanctum. It is built within the cloister of a temple grounds and varies in size from temple to temple. Each koothambalam is built as a separate structure within the larger pavilion structure, with a square platform and a separate pyramidal roof supported by pillars in the centre. The floor of the hall is divided into two equal halves: one for performance and the other for audience seating.

The Vadakunnathan Koothambalam was constructed in the seventh century and is thought to be more than 1,300 years old. Historians believe the temple was a pre-Dravidian shrine that was later influenced by Buddhism, Jainism, and Vaishnavism. The koothambalam, located within a nine-acre temple in the heart of Thrissur City, features a unique diagrid of rafters supporting the structure's outer roof, representing the magnificent craftsmanship and skill of traditional Keralan carpentry. The current koothambalam, according to folklore, replaced an old and dilapidated structure that was demolished in the seventh century.
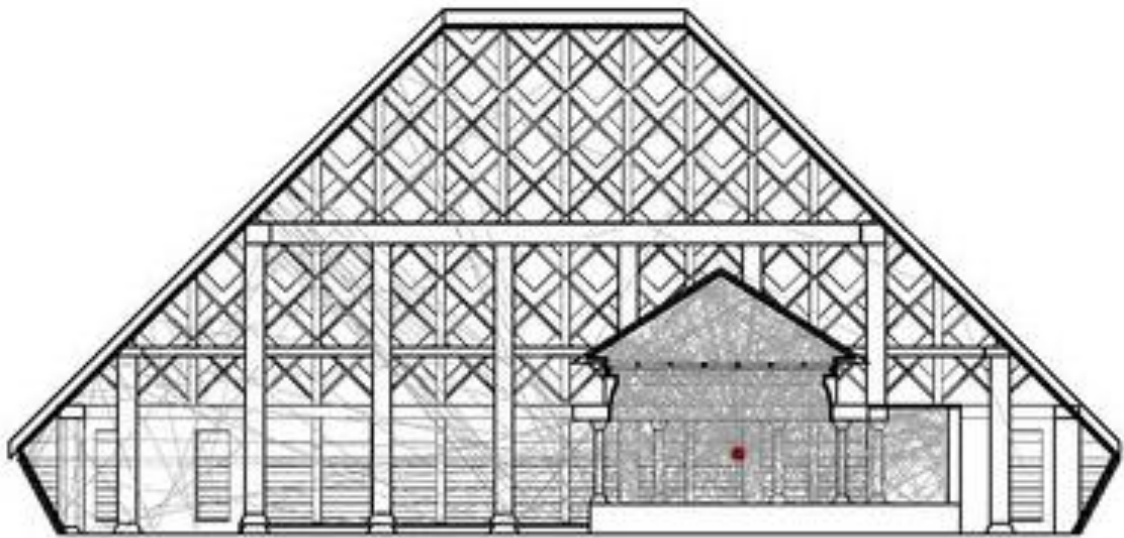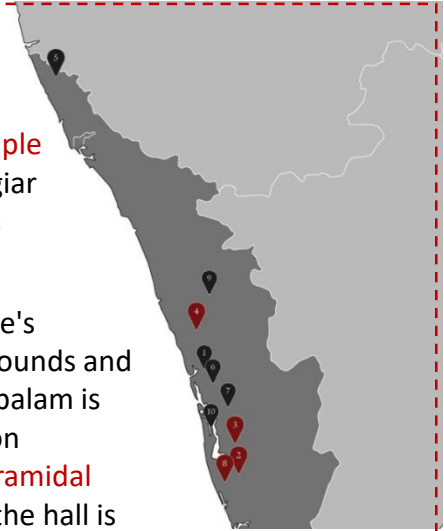
VADAKKUNNATHAN KOOTHAMBALAM

100ms

1:125

STRUCTURAL CHARACTERISTICS

- The inner pavilion of the koothambalam has a hollow pyramidal roof that provides additional amplification.
- An intricate diagrid of rafters supporting the outer pavilion roof aids in the diffusion of sound throughout the hall. -Excessive ornamentation on column surfaces, referencing Buddhist and Janist influences, naturally scatters sound. - The angle of the outer pavilion's pitched roof aids in the reflection of sound back down towards the audience.

AURAL PRACTICES

- Koodiyattam and Koothu performances take place beneath the inner pavilion's pyramidal roof.Instrumentalists are placed behind performers in the pavilion to activate the natural amplification of the inner pavilion.
- Performers wear ankle bells and use percussive instruments to sonically emphasise motion.

STAGE SECTION
1. RANGAPITHA
2. MATTAVARANIS
3. KUTAPA-VEDIKA

Source - Indian Art and Culture by Nitin Singhania
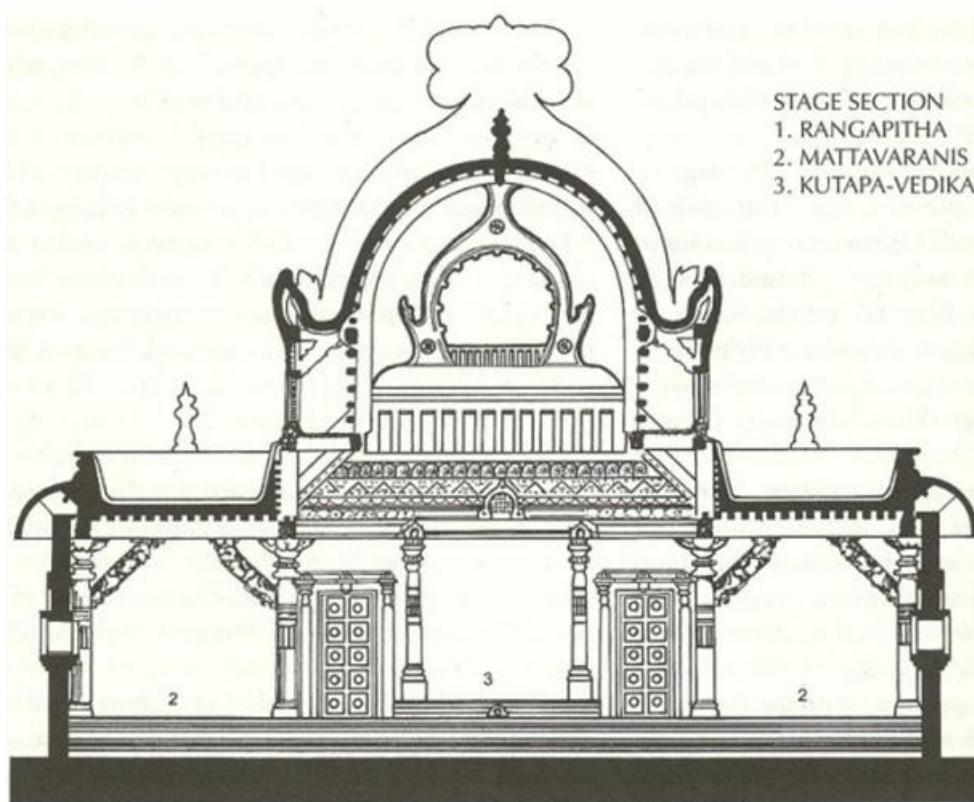
Case Studies

5.1 Adivasi Academy & Museum of Adivasi Voice at Tejgadh – Gujarat

Why to study?

This research helps us to understand how architecture can be interactive while promoting a language, a culture and thus preserve it helping the community survive.

Location : Tejgadh – Gujarat
Architect : Karan Grover
Area　　: 15,000 sq.ft
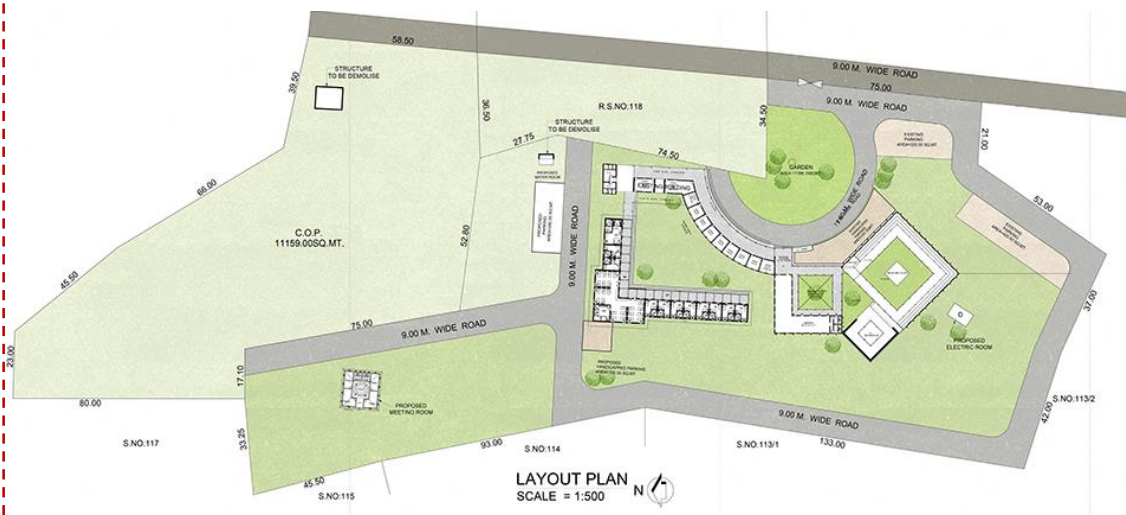
Figure 5.1.1 Plan

The National Tribal Academy responds to their surroundings; it is centred on an ancient Mahua tree.

- The Adivasi Academy in Tejgadh preserves Gujarat's tribal communities' ancient art traditions.
- Pithoro art, sacred paintings created by the entire community, is one of its focal points.
- Academics and thinkers such as Mahasweta Devi, Narayan Desai, Ramachandra Guha, Rajmohan Gandhi, and Gail Omvedt have visited the Adivasi Academy to give lectures and interact with the residents.

Source - Karan Grover and associates website

Sloping roof and courtyard

Vaulted corridors

Figure 5.1.2 – Section showing closed and semi-open space
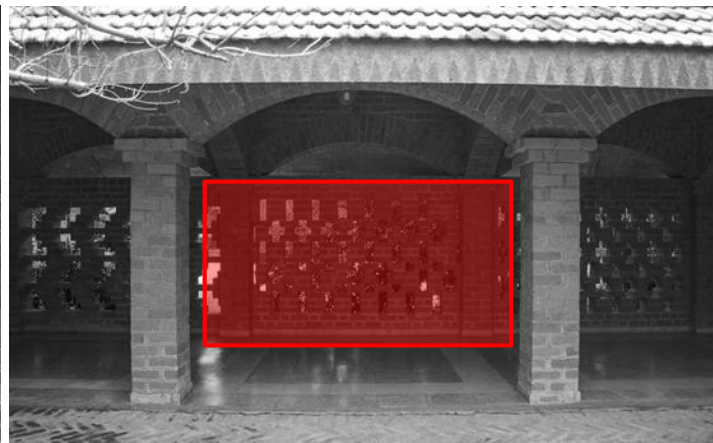
Arched windows and jalis

Figure 5.1.3 – Elevation showing the corridor with columns.

HISTORY

LITERATURE

CULTURE

Vasant shala

Bhasha van

Vaacha

PRESERVATION

ARTS AND CRAFTS

Library

Lakhara art studio

Prakruti Health clincic

IDENTITY
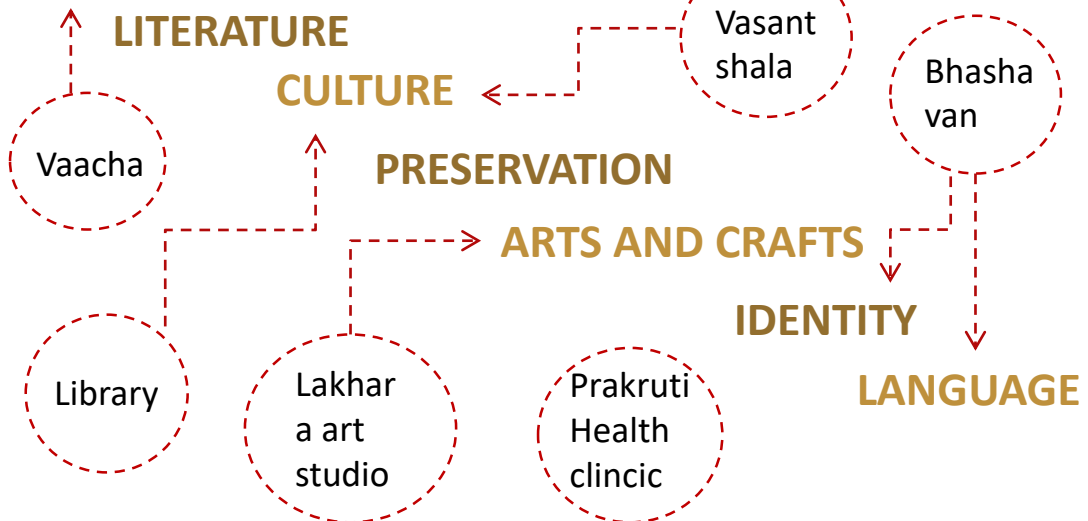
LANGUAGE

Conclusions –

- Design represents the culture and uses the local material .
- Use of Courtyards, brick jalis is a passive design strategy .
- The programs involved promote the language and culture thus preserving it.
- No closed walls .

Open walls and play of light

5.2 Manashakti research Centre Lonavala

Why to study?

This research helps us to understand different activities that revolve around the use of ancient texts and hymns for enhancing daily lives of people and what kind of spaces are used for the same.

Location : Lonavala

The renowned Manashakti Research Center for Peace of Mind is located in Lonavla's pleasant hills. The Manashakti REST New Way Trust (REST= Research, Education, Sanatorium Trust) is a social trust registered with the Charity Commissioner in Pune.

Kishore ji Pandit

Women preparing for puja

We offer courses for Sanskar and Brain development.

1st – I come here as Sadhaka. We offer seva . Today there is a sarvajanik yagnya.

Activities

- Electronic, Computerized Machine Tests
- Psycho-Feedback Therapy
- Residential Study Courses
- 1-day Workshops
- Rational Poojas
- Social Welfare activities
- Adivasi Welfare Projects

Figure 5.2.1 – the kendra

Swami Vijnananand - The First Thinker (1918-1993)

Swami Vijnananand is the Manashakti Research Centre's First Thinker and Experimenter. Following his realisation in 1957, he proposed a logical "New Way Philosophy" combining science and spirituality for eternal happiness and peace of mind. On November 18, 1993, Swamiji took Prakash Samadhi for world peace.

The Mind Gym

This research helps us to understand different activities that revolve around the use of ancient texts and hymns for enhancing daily lives of people and what kind of spaces are used for the same.

Figure 5.2.2 – the mind gym

Figure 5.2.3 – slant colums and waffle slab

Mind Training Zone
- improve your concentration, steadiness, meditative state, intuition, creativity, coordination, and so on.

Mind Experience Zone
There are systematic tests that can assess the sharpness and ability of your comprehension, grasp, and sensitivity.

INFERENCES
- The activities – training the mind with hyms and through games and machinery can be an aspect.
- The Space for both centers is situated in the midst of mountains for peaceful atmosphere.
- One structure has traditional architecture with courtyard and the other one has dynamic angles suiting the modernism.

5.3 Pune Ved Pathshala (live case study)

Location: Shaniwar Peth, in the center of Pune
Orgainzation: Rashtriya Sanskrit Vidyapeetha (RSVP)

Figure5.3.1 – Student performing puja in mandir

Figure5.3.2 – cowshed
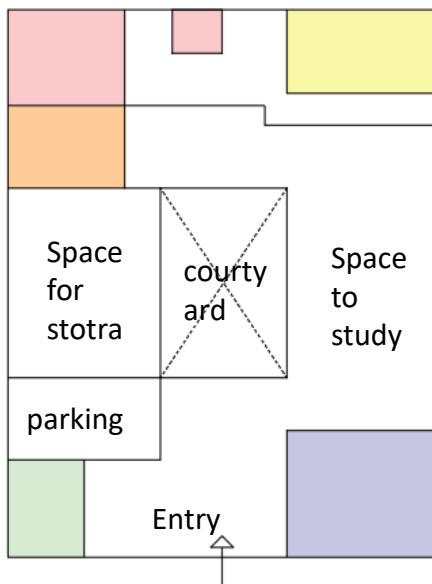
▢ (pink)	Staircase and lift
▢ (yellow)	office
▢ (orange)	Mandir
▢ (light green)	Cleansing area
▢ (lavender)	Cowshed
▢ (purple)	kitchen
▢ (magenta)	Utility area
▢ (green)	Halls - study, eat and sleep
▢ (blue)	Toilet
▢ (cyan)	Semi open space- - play and sandhya
▢ (tan)	Terrace – gym and garden

Space for stotra

courtyard

Space to study

parking

Entry

Figure5.3.4 – kitchen on 1st floor
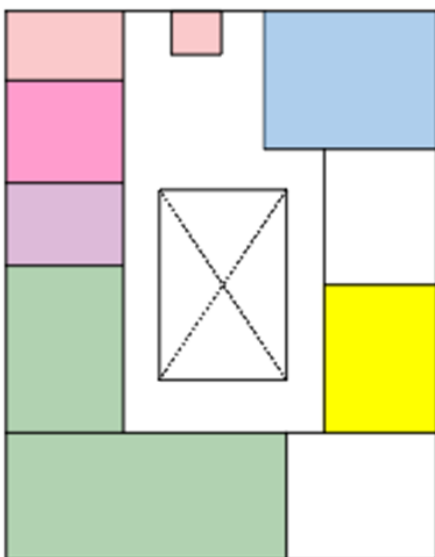
Figure5.3.3 – Schematic plans – ground floor lower – 1st floor

Figure5.3.5 – view of courtyard
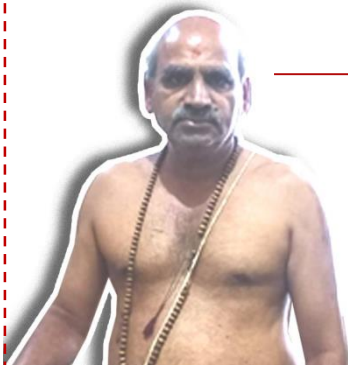
Sanjay Pandit - Cook at the pathshala

- Me and my wife come from Malvali daily to make food. All the food served is 'satvik 'only.

Do your children learn vedas too?

My children attend a regular school. We don't have Vedas from our ancestors, so we cannot learn it. We do other puja rituals.

Arpit kulkarni – Teacher of yajurveda

- I stay nearby so its easier to teach.

Which students can learn from you?

There are rituals to be performed before you can learn. These rituals are performed in a particular family. The veda you learn comes from your family.

Figure5.3.6 – left – Durgesh Dhase (19 yers old) – Samveda , right – Aditya Behare (18 yrs old) – samveda doing Adhyayan

Do you like learning vedas?

Yes . I have been here since 3 yrs now, earlier I was in Beed. We both are friends and came here through our guru.

You are well versed in Sanskrit?

We do know Sanskrit but not much. We only Vedas. Vedas have different knowledge. We have to memorize everything. A teacher comes here once in a while to teach Sanskrit.

```
            ┌─────────────────────────────────┐
            │  Types of vedas in the pathshala │
            └─────────────────────────────────┘
          ┌───────────────┼───────────────┐
   ┌────────────┐   ┌────────────┐   ┌────────────┐
   │  Samveda   │   │ Yajurveda  │   │  Rigveda   │
   └────────────┘   └────────────┘   └────────────┘
```
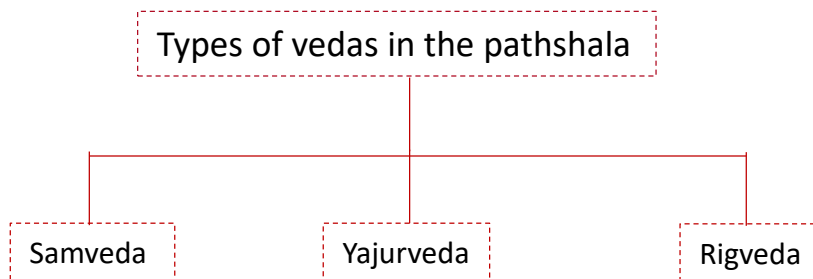
DAILY SCHEDULE OF STUDENTS

TIME	ACTIVITY
5 'o clock	Wake up
Up to 6 : 30	Abhyas
7 TO 7 : 30	Sandhya and nitya-karma
7 : 30 to 7 : 45	Suryanamaska
7 : 45 to 8	Tea / milk
9 : 30 to 11 : 45	Vaishuadev – aanashudhi
8 to 9	Adhyayan
9 to 9 : 30	Breakfast
12 to 1	Lunch and cleaning
1 to 2	Rest
2 to 4	Abhyas
4 to 4 : 45	Tea break
4 : 45 to 5 : 30	Abhyas
5 : 30 to 6 :30	Play time
6 : 30 to 7	Sandhya (service)
7 to 7 : 30	Upasna
7 : 30 to 8 : 30	Abhyas
8 : 30 to 9	Dinner
9 to 9:30	Cleaning
9 : 30 to 10	Adhyayan
At 10	Sleep

Figure5.3.7 – 2nd floor and terrace floor plan

Legend:
- Staircase and lift
- Utility area
- Halls - study, eat and sleep
- Toilet
- Semi open space- - play and sandhya
- Terrace – gym and garden

Figure5.3.8 – The hall

- It serves as a multipurpose space.
- Students learn , eat and sleep in the same space.
- Mats are used for sitting .
- Furniture is not used much.

Figure 5.3.9 – The semiopen space – students performing Sandhya

INFERNECES

- The small courtyard doesn't serve much light .
- The Pathshala is in a dense area of Pune.
- Lesser open spaces than required.
- The halls being multi-purpose saves space.
- Space for Sandhya should be dedicated to it.

Figure 5.3.10 – A student doing pathan of yajurveda

5.4 Koothambalam - Harippad Subrahmanya Swami Temple, Alleppy.

Why to study?

This research helps us to explore the traditional architectural practises and sustainable concepts of Sree Subramanya temple theatre's Koothambalam, Harippad, Alleppy The Koothambalam not only depicts the tangible realisation of age-old architectural secrets, but it also serves as a community gathering place for socialising and experiencing ancient performing arts.

Figure 5.4.1 – Mohiniyattom Pratice in the premises - koothamabalam

Figure 5.4.2 – performance in a koothambalam
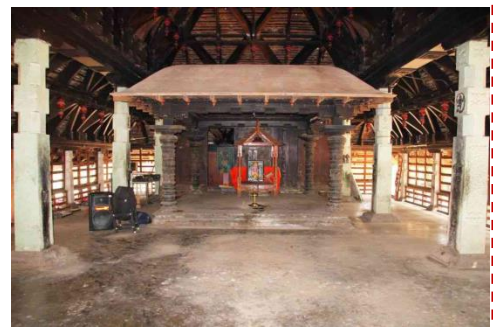
Figure 5.4.3 – interior view of stage

There are **four gopurams** at the temple. On the eastern side, there is a golden flag mast. The sanctum sanctorum of the temple is circular in shape. The temple grounds also include a Koothambalam (the third largest of its kind among Kerala temples). P

eacocks, Murugan's vahana, are protected and housed on the temple grounds. The temple pond, popularly known as Perumkulam, is one of Kerala's largest temple ponds, spanning approximately five acres.

Detail of the roof - "
" In each of eight directions on both the two sides and each in two parts, sixteen lofty rafters come forth in the separate directions with their ends firmly joined"- Verse 62 of Shilparatna

Detail of the wooden columns – circular column with intricate design

Element	Theoretical Dimension		Measured dimension
	in pada	in mm	
Distance between pillars in the outer row	2	2152	2033 - 2200
Distance between pillars in the inner row.	3	3228	3300 - 3590
Length of the ridge plate	4	4304	4357
Distance between the finials	1	1076	not measured
Distance between rafters	1	1076	Avg 1019
Rangamandapa	4	4304	4220
Height of the plinth	1	1076	1080
height of outer pillar	2	2152	2880
height of inner pillars	4	4304	4564
Height of roofing , wall plate to ridge plate	6	6456	6134
height of the finial	1	1076	not measured

Figure 5.4.4 – table – details of rafters

Wooden fins surrounding stone columns - Maximum light from both the sides of Koothambalam

The roof rafters

Source - Historical Canons-A tool for understanding tradional constructions
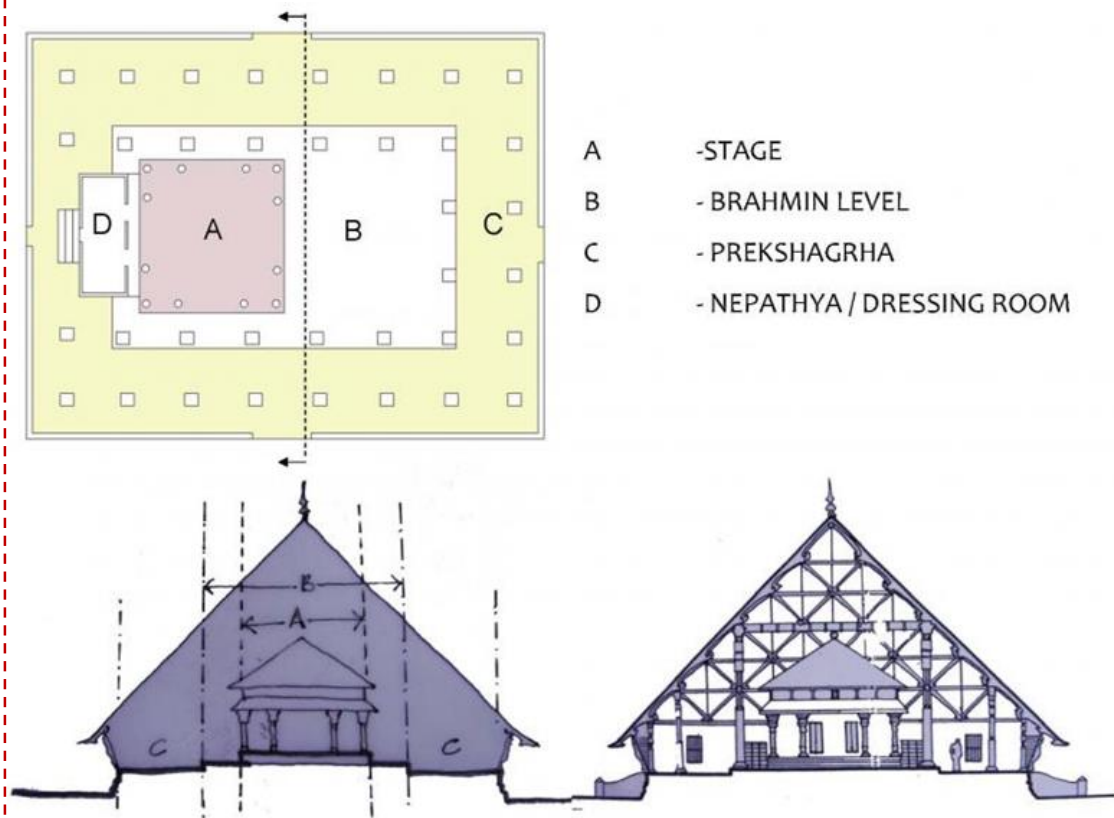
Figure 5.4.5 – Plan and section of Koothambalam

The rangamandapa is raised on four pillars above a lowsocle.there is a separate roof for the stage with a cofferedceiling having highly intricate carvings in timber.
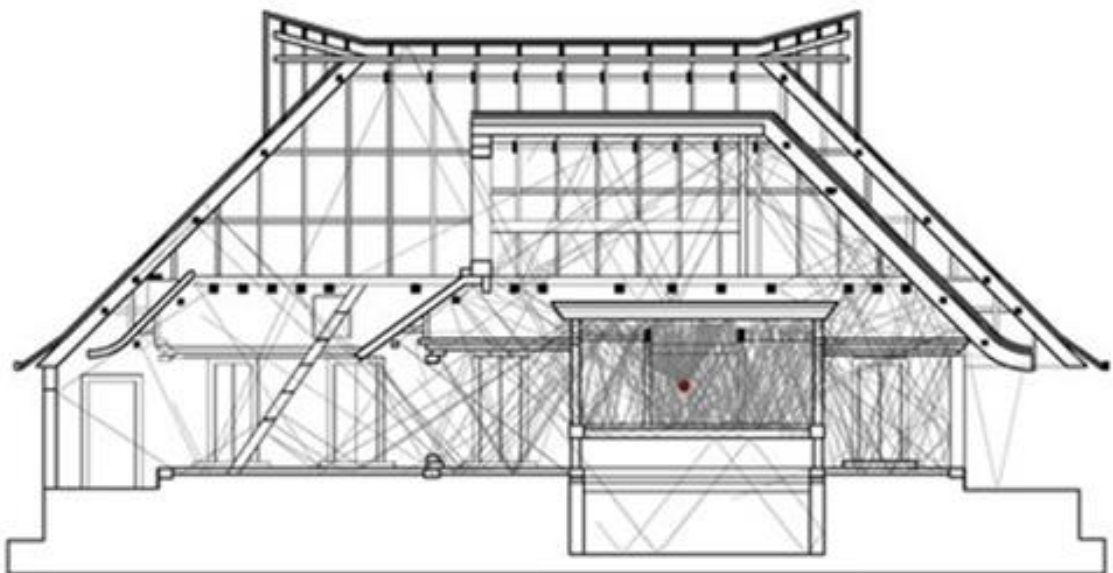
Figure 5.4.6 – section of a koothambalam showing the acoustic effect. Source – sacred sound research paper
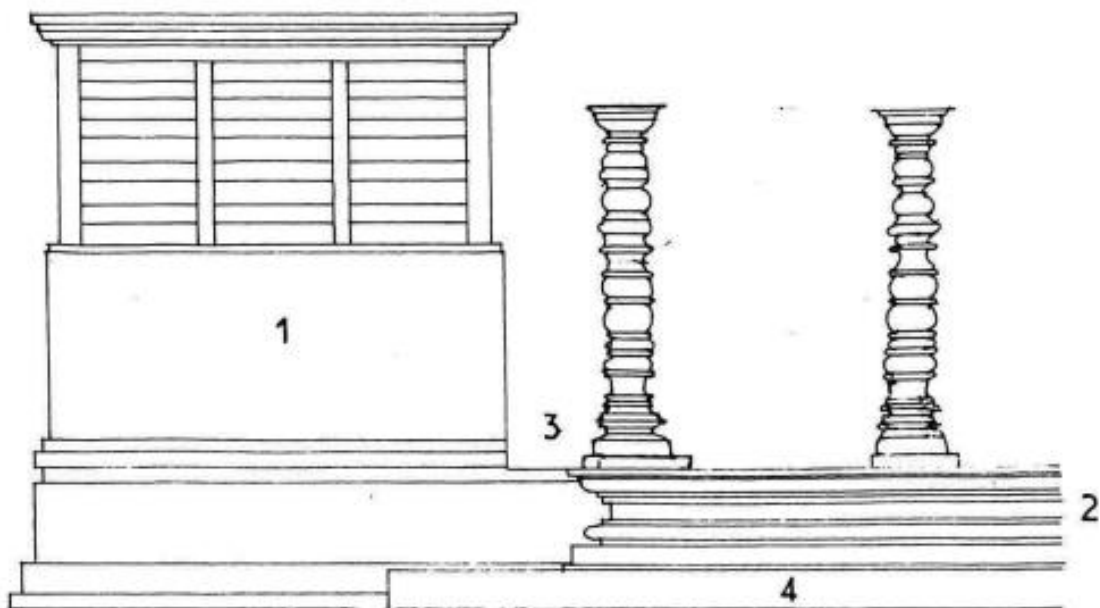
Nepathya *of the Vadakkunnathan* Kuttambalam *(side elevation)*

1 Nepathya
2 Adhishthana *(stage-plinth)*
3 *Space between the stage-plinth and the* nepathya
4 *Brahmin level*

Figure 5.4.6 – side elevation of typical stage of a theatre

Based on the GRIHA assessment criteria, Koothambalam of Harippad Sree Subramanya temple is built on the requirements of sustainability. The temple theatre is a living example of the environmental principles for sustainability,as stipulated by GRIHA.

SUSTAINABLE BUILDING MATERIALS:

- Lime or surkhi mortarwere used for plastering and as a binding agent for the walls.
- Wood was extensively used for the wall louvers;roof structures andintricate works for the ceiling of the Rangasira.
- Natural painting substances like a mixture of egg white, charcoal powder and coloring pigments such as berries were used for ornamental components like column, flooring, etc.

INFERNECES

- All insulationmaterials are natural and free from chlorofluorocarbons and hydro chlorofluorocarbon.
- The use of locally available materials and construction techniques of these buildings show the economic factor and third principle of sustainability.
- Enveloping thermal performance and visual comfort.
- The maximum open area in the building envelope and the use of low heat-dissipating materials, provide a natural comfort in the internal spaces. The building, while perceived externally and internally,renders a visual feast.

5.5 Shreevidya Pathshala, Goa (Live case study)

Locality Name : Rivona
Taluk Name : Sanguem
District : South Goa
State : Goa

There are 30 students enrolled in a six-year course in various disciplines of the ancient holy texts known as shastras at the Shree **Subramanyam Vangmayee Parishad's gurukul** (ancient residential nature of schooling) in Rivona. The gurukul, known as **Shreevidya Pathshala**, has already begun operations from the ancient family home of Hemant Prabhudessai, and the trust intends to build a new residence for the residential school on a two-acre plot of land that it has already purchased nearby.

This is a home, a gurukul, where two of the best Sanskrit scholars in the country live, dedicated to a life of teaching and learning. One is a father, Pandit Devdutt Patil, in his early fifties, and the other is his son, Priyavrat Patil, who is only 16 and has passed the most difficult Sankrit exam in this country, if not the world. Patil has passed—in first class, no less—as the youngest 'Tenali Mahapariksha' of Kanchi Math in the past 150 years.

Figure 5.5.1 — team – Shreevidya Pthshala

ARCHITECTURAL FEATURES OF THE MANDAPA

Detail of the edge rafter and wooden column

Detail of the mid rafter

Detail of the corner rafter and column.

Figure 5.5.2 - semi open study space

The hanging plans in the bamboo.

Detail of the edge rafter and wodden column

Detail of the edge rafter and wodden column

Mangalore Tiles

Sagwan wood

finishing with linseed oil

earth mortar

earth concrete

insulation

sand (to level)

ground
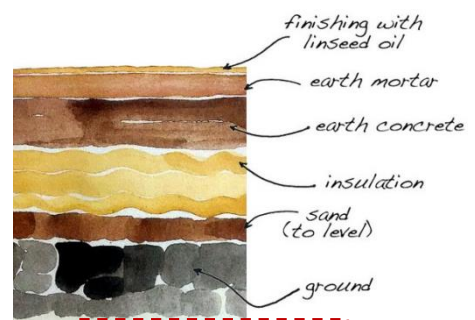
Adobe floor

Architectural features
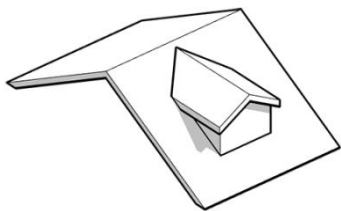
Sloping roof
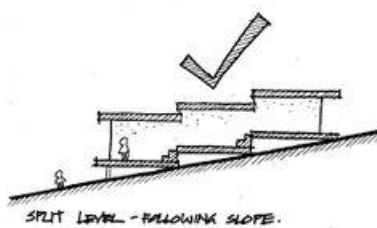
Using existing contours
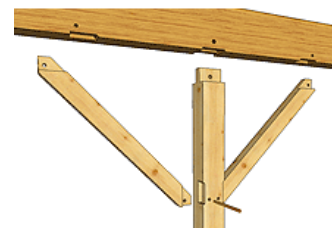
Studying the wooden joinery
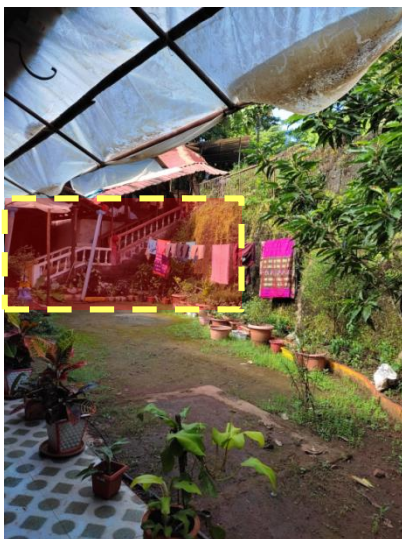
The lawn area at house level.

Girls room on 1st floor of the house.

The Mandapa – same level as house
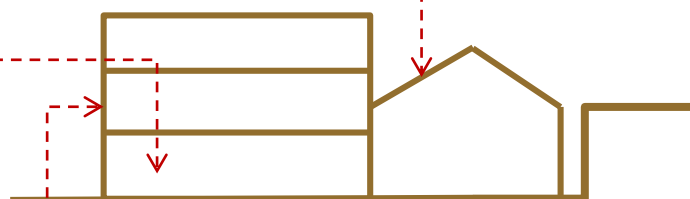
Figure 5.5.3 - schematic section of the Pathshala

Asymmetrical space
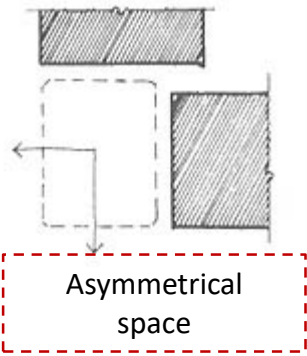
Open + closed spaces

Semi – open spaces

- Use of supari thatch for roofing.
- Mud plastered floors
- The levels help in noise reduction.

The small madapa at upper level.

Kitchen of students.

Mutlipurpose space above the kitchen.
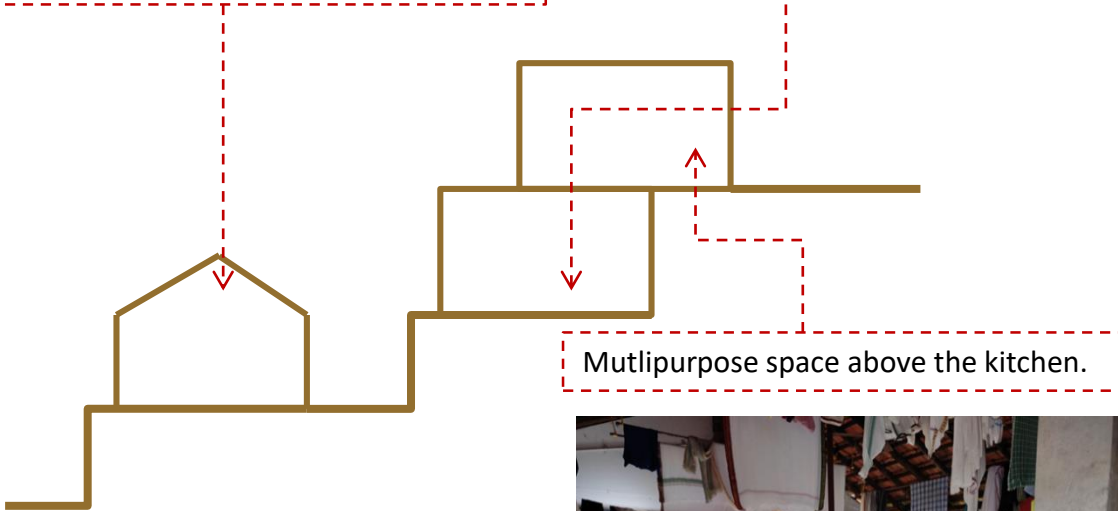
Schematic section
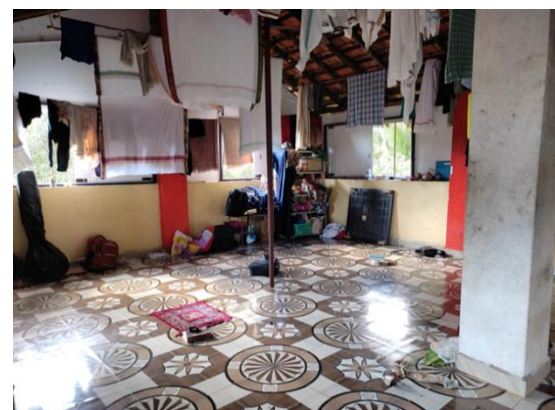
Interviewing the students

Ashutosh   24 yrs old

- I'm learning nyayashastra.
- My uncle sent me here.
- My parents and Gurus inspired me and guided me which helped me throughout.

Madhav Amshekar 14 yrs old
Vyakarna , from Konkan

- I have learned Nyayashastra from another school.
- My guruji sent me here to learn Vyakarna. In Vyakarna we learn about Sanskrit grammar, word formation etc.
- I'm happy here. I do this willingly.

Priyavarta Patil 16 yrs old

- I used to study for 14-16 hours for the past many years. The day started at 5 AM and went on till 11 PM, breaking only ablutions, food and sandhyavandana
- I will continue to study our Shastras and teach at the Gurukula just as my father.

INFERENCES

- Future aspirations observed are mostly teaching – we can think of providing other opportunities
- Some students face problems in the start but get used to the schedule soon.
- Lack of proper space.

THE ASHRAM

Figure 5.5.4 – Boys Ashram

- A house nearby serves as a hostel for the boys.
- A small verandah.
- Roofs project out acting as chajjas.
- Lime flooring
- Use of bright colours.

Figure 5.5.5 – Interior view

Figure 5.5.6 – Storage spaces

INFERENCES

FOR BOYS ASHRAM

- One large hall is used for sleeping – saves space.
- Use of minimum furniture – can provide built in furniture.
- Lack of light observed
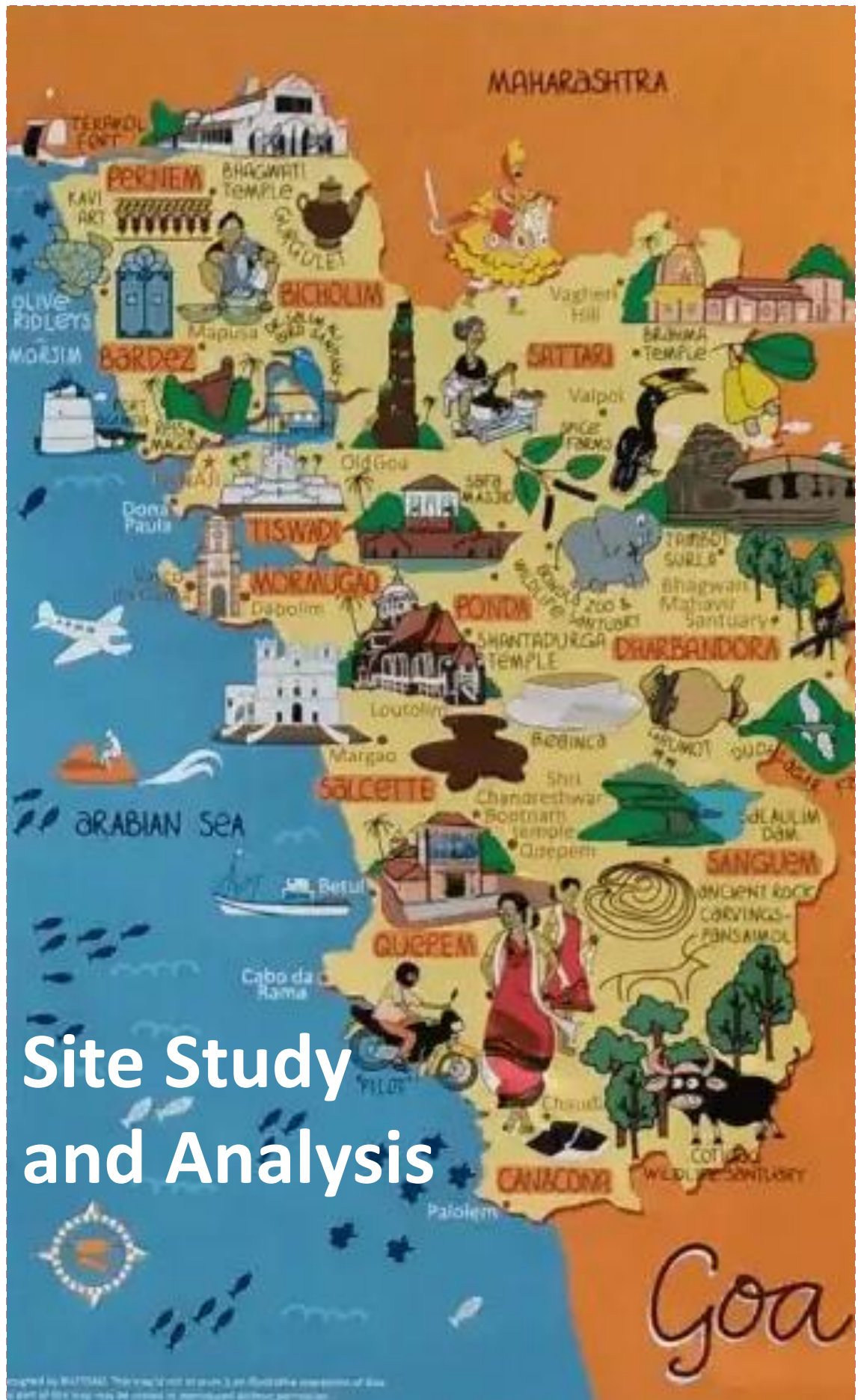- No. of toilets is less.
- Can have a small kitchen – for boys asharam

FOR GIRLS ASHRAM

- Lack of sapce.
- Small windows – less light.

CONCLUSIONS FROM THE STUDY

- Initiative of providing education of shastras irrespective of gender and cast.
- Some villagers are involved with them – opportunity for villagers.

Site Study and Analysis

6.1 Location of site

Locality Name : Rivona
Taluk Name : Sanguem
District : South Goa
State : Goa
Language : Konkani , Marathi,and Hindi
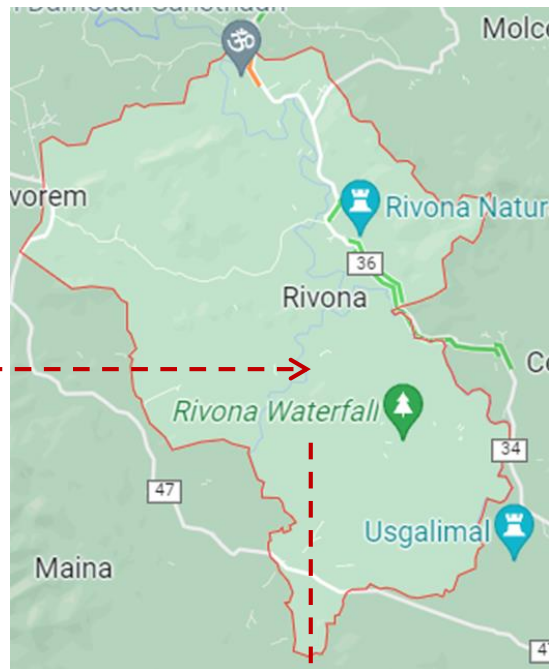
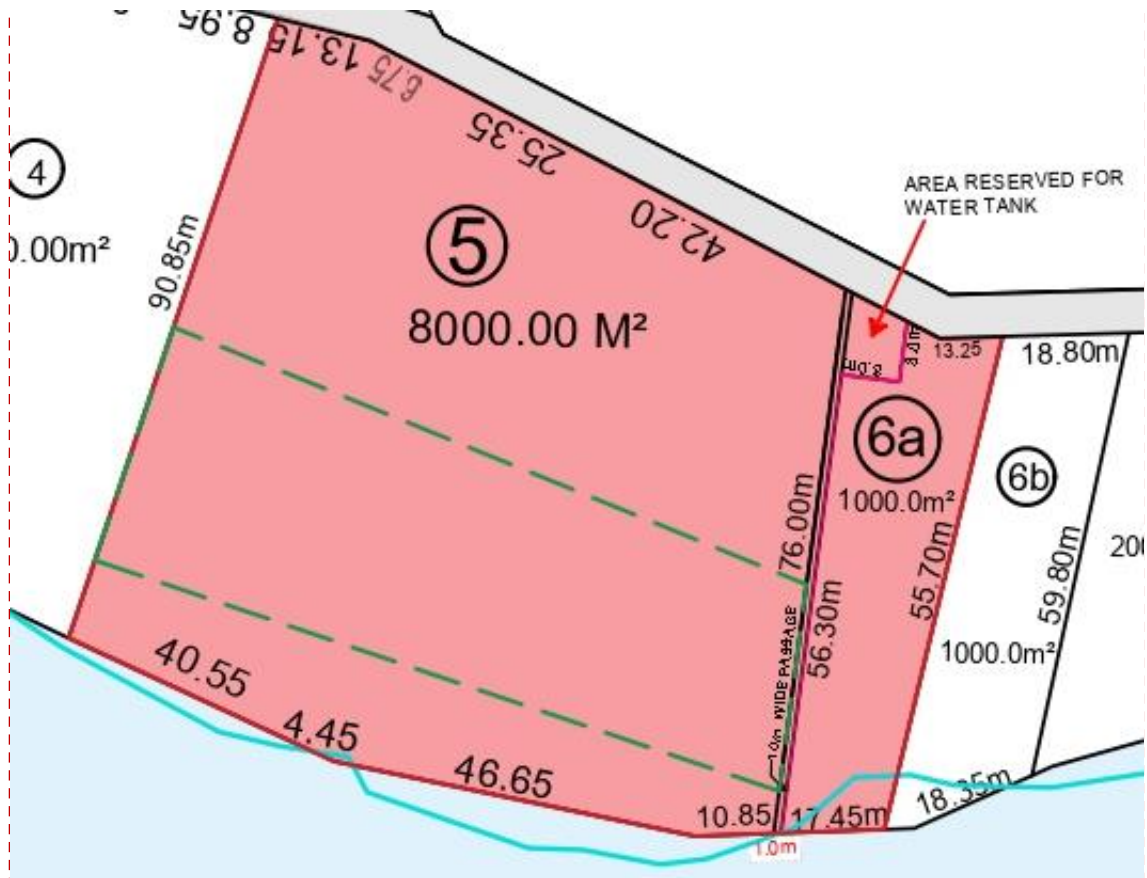Fig 6.1.1 Rivona village
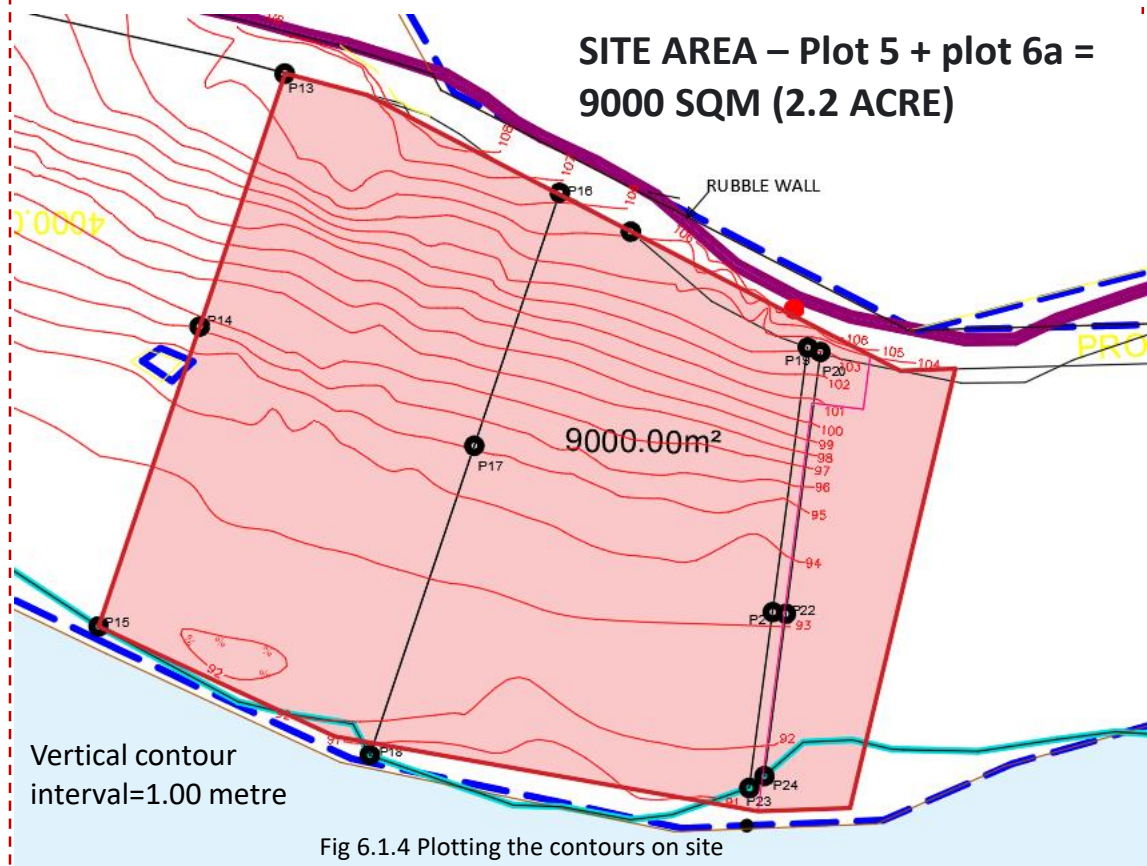

Fig 6.1.2 Proposed pathshala land

Fig 6.1.3 The site

SITE AREA – Plot 5 + plot 6a = 9000 SQM (2.2 ACRE)

Vertical contour interval=1.00 metre

Fig 6.1.4 Plotting the contours on site

Why this site?

NEWS ARTICLE 1 - On September 8, **Priyavrata Patil** of Goa passed one of the world's toughest exams — the Tenali Maha Pariksha in Vyakarana shastra (grammar), clearing all 14 tests, a feat no one has achieved till now at such a young age.

"Very rarely do scholars complete all 14 exams. One has to rigorously study 12-14 hours a day to accomplish this. Priyavrata is highly talented and is going to become a legend of our times," Chamu Krishna Shastry, a scholar who has spearheaded efforts to spread spoken Sanskrit among the masses, said.

NEWS ARTICLE 2 -**Shastri school** of Paṇḍit Devadatta Patil, a young Sanskrit scholar running a private school in Pune which claims to be "the only one left in India in which the authentic gurukula model of traditional Sanskrit education takes place."

Currently the Pathshala is shifted to Goa from Pune where a Mandapa constructed in the premises of the house is used for teaching purpose.

> The space we have now isn't enough and isn't a proper pathshala space.

> We need a space which is not like usual closed classrooms. We have the land under TCP for it's conversion to educational purpose.

Pandit Devdutta Patil

The historical importance of the place

Rivona caves are located in the village of Rivona. It is one of Goa's most charming villages. It is only 5 kilometres from Ponda on Goa's south coast. It is also known as the Pandava caves. It is believed that Buddhist monks carved out this cave for meditation purposes in the sixth or seventh centuries.

Pitha, which is considered the seat of the teacher, is another interesting thing to see in Rivona caves. It is made of laterite, which adds to Pitha's beauty. The main entrance to this cave is near a small tank. The well is at the very bottom of the rock. At the entrance door, one can also see Lord Hanuman's sculpture, which was carved in the 16th century. This entrance door leads to the cave's upper level cell.
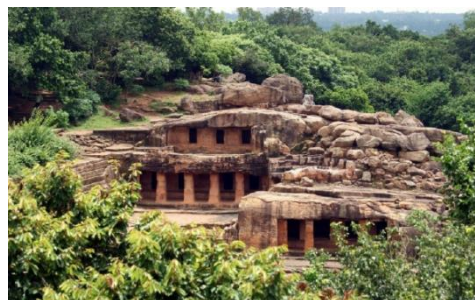

Fig 6.1.5 Rivona caves

Fig 6.1.6 Rivona caves

The Kushwati river and the surroundings

Rivona caves are located in the village of Rivona. It is one of Goa's most charming villages. It is only 5 kilometres from Ponda on Goa's south coast. It is also known as the Pandava caves. It is believed that Buddhist monks carved out this cave for meditation purposes in the sixth or seventh centuries.

Pitha, which is considered the seat of the teacher, is another interesting thing to see in Rivona caves. It is made of laterite, which adds to Pitha's beauty. The main entrance to this cave is near a small tank. The well is at the very bottom of the rock. At the entrance door, one can also see Lord Hanuman's sculpture, which was carved in the 16th century. This entrance door leads to the cave's upper level cell.

Financial Assistance for the project

- **Shree Subramanyam Vangmayee Parishad**
  (trust) – Land owner – The pathshala
- **Rashtriya Sanskrit Sansthan – the public zone**

Schemes -

(d) Establishing, running, or strengthening Sanskrit libraries and reading rooms;

(e) Purchasing propaganda equipment for propagating Sanskrit;

(f) Organizing lectures by prominent Sanskrit scholars, Sanskrit elocution contests, Sanskrit debates, Sanskrit dramas, and so on;

(g) Preparing Bilingual Dictionaries with Sanskrit

(i) Preparation, publication, and maintenance of the standard and   quality of Sanskrit journals and magazines;

(j) Awarding of prizes to students studying Sanskrit;

(k) Building construction, building repairs, or building expansion;

(l) Organizing sanctioned Sanskrit conventions;

(m) Sanskrit research;

Current Status of the project

Area is applied for **educational. Zone** the application is pending in TCP due a high court order in this connection regarding another case.

Rivona 2011 Census Details

Rivona Local Language is Konkani. Rivona Village Total population is 3621 and number of houses are 875. Female Population is 50.0%. Village literacy rate is 75.4% and the Female Literacy rate is 34.8%.
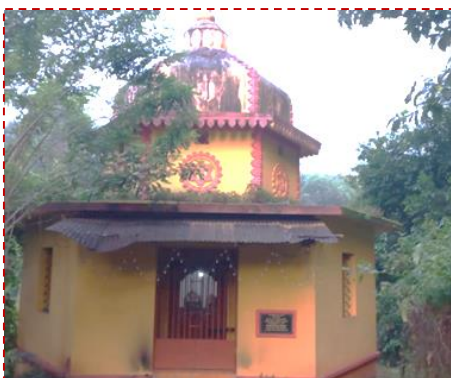
6.2 Mapping the Neighbourhood

The bazzar

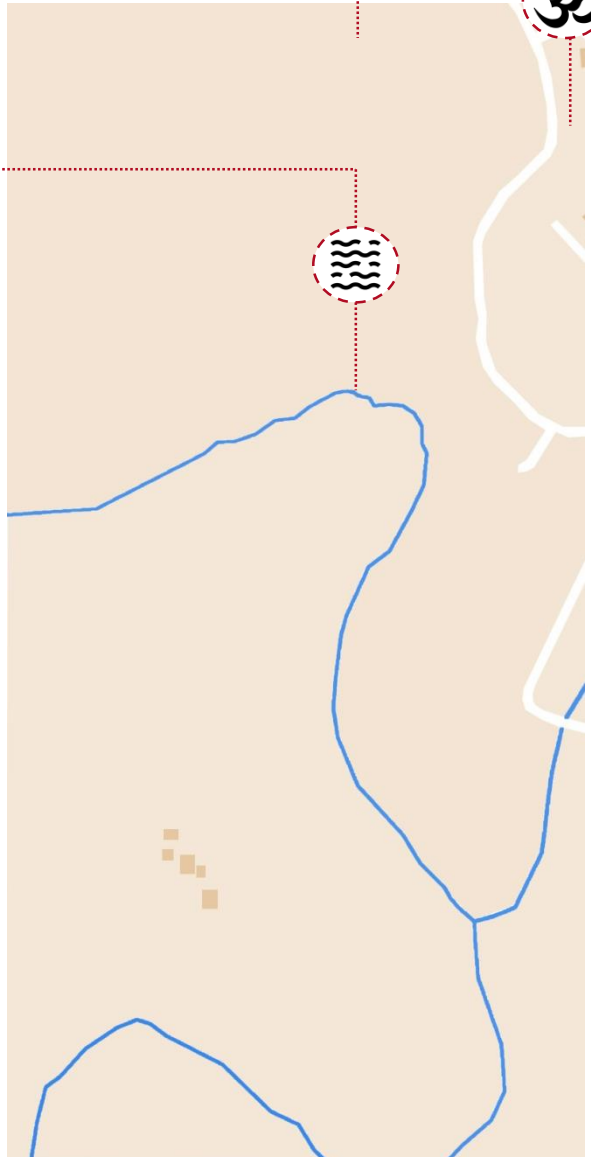
Vimleshwar temple

The paddy field

The kushwati river

View of a street

Kamleshwar temple

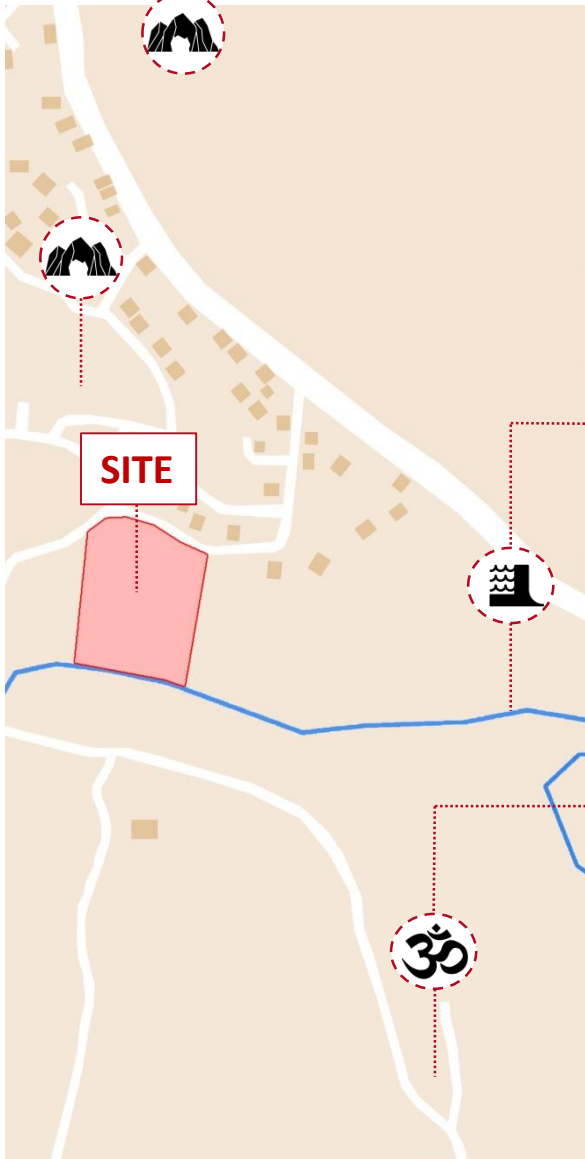Rivona caves

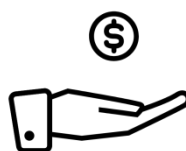Buddisht carvings

Rivona spring

Rivona small dam

SITE

Temple

Inferences from context study

Observations	Conclusions
There are provisions of stays in vimleshwar temple complex and others near the site.	Stay facilities for visitors aren't required.
The government clinic doesn't operate well. .	Can propose a clinic for the local public.
Many tourist spots in the village	The footfall would be good for the commercail zone.
Use of laterite stone seen.	Can use laterite stone.
Use of bright colours	We can use it to reflect the local architecture
Use of jharokas and jalis seen	We can use it to reflect the local architecture

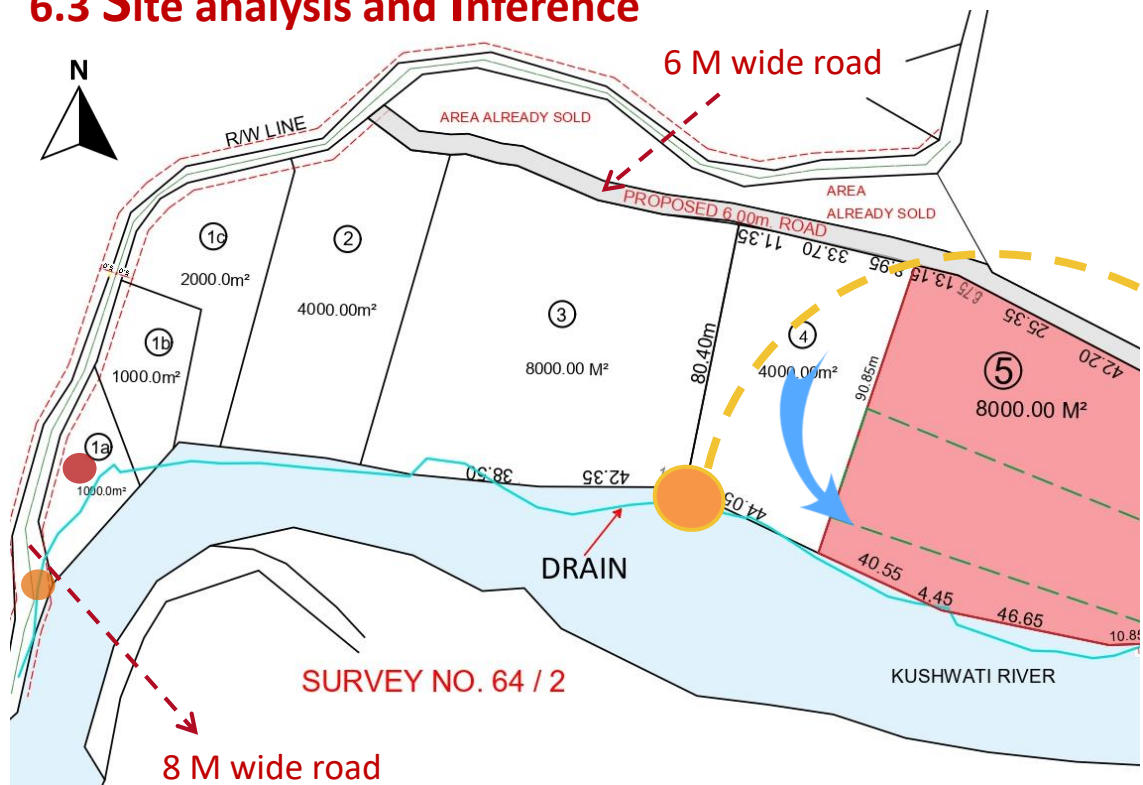## How can the project affect the village ?

- Opportunity to learn basics of Sanskrit in short term
- The villagers can use the public space for weddings festivals and weekly kathas.
- The footfall of tourists will increase with hosting of events benifiting the
- Village.
- Most villagers here have jobs and do agriculture. After paddy cultivation the villagers aren't indulged in any work. This project can give opportunity to earn too.
- They can spend their leisure time in the public premises.
- The village lacks a proper clinic which is provided in the project.

6.3 Site analysis and Inference

6 M wide road

R/W LINE

AREA ALREADY SOLD

PROPOSED 6.00m. ROAD

AREA ALREADY SOLD

① c 2000.0m²

② 4000.00m²

③ 8000.00 M²

① b 1000.0m²

① a 1000.0m²

④ 4000.00m²

⑤ 8000.00 M²

DRAIN

SURVEY NO. 64 / 2

KUSHWATI RIVER

8 M wide road

- 🟡 Area reserved for water tank
- 🔴 10 HP submersible pump
- 🟠 Main light pole
- – – 4000 Supari plantation

Site from highest point

Site near plantation area

Accesibility

- Public Bus Service available within village
- Nearest railway stations-
  Madgoan – 20 km
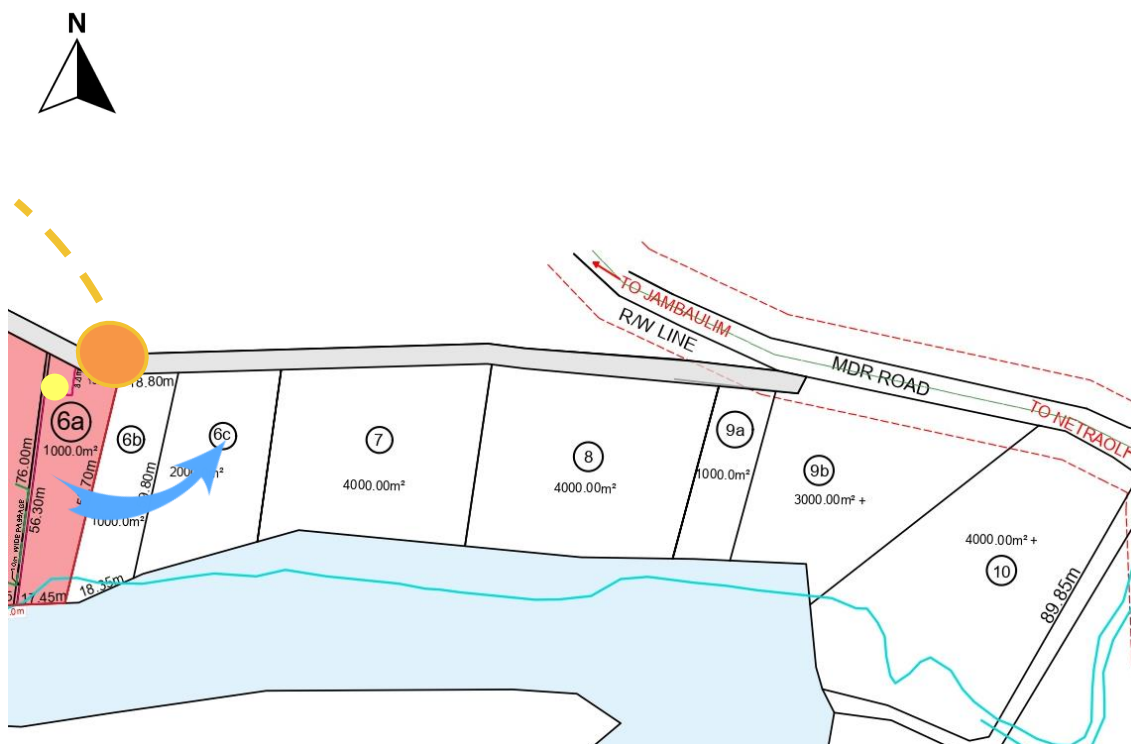 Balli – 8.5 km
- Nearest airport is at a distance of 37 km

Climate

Rivona has a tropical monsoon climate. The average annual temperature for Rivona is 31° degrees and there is about 829 mm of rain in a year. It is dry for 207 days a year with an average humidity of 71% and an UV-index of 7.

Site plan with plots: 6a (1000.0m²), 6b (1000.0m²), 6c (200.0m²), 7 (4000.00m²), 8 (4000.00m²), 9a (1000.0m²), 9b (3000.00m² +), 10 (4000.00m² +). MDR ROAD, R/W LINE, TO JAMBAULIM, TO NETRAOLI
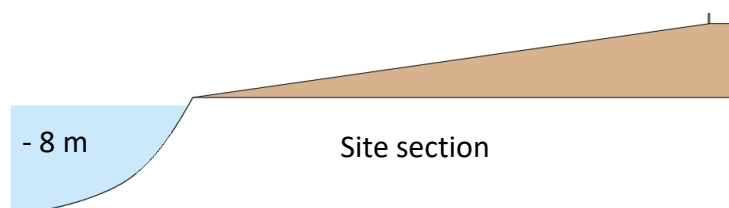
Flora on site

Neem   Supari

Flora in vicinity

Bamboo

- Mango
- Raktchandan
- Palash
- Coconut

Fauna

- Monkeys
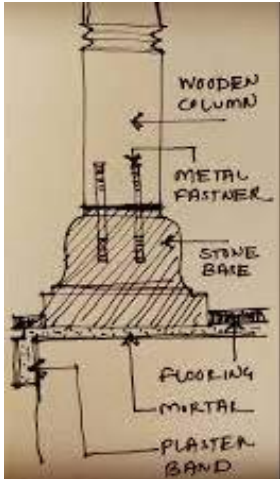- Shekru
- Cuckoos
- Cows in the vicnity for domestication

SWOT analysis

Strenghts
- site has a beautiful lanscape
- All basic amenities are near the site
- All the plots above are owned by the trust – no issues from nearby plots

Weakness
A part of land has supari plantation – can choose to not use for construction.

Opportunities
Bamboo can be used for construction.

Threats
Site is isolated – security issues

Rise in water level in monsoon is 3 M

- 8 m   Site section

Inferences from site analysis

Features of site	Conclusions
	 SPLIT LEVEL - FOLLOWING SLOPE. Using the contours
Plinth should be raised high. It can have 3 levels with bund wall on each to prevent soil erosion. Laterite stone seen in the vicinity.	
 Sea level rises in monsoon	 Using boulders
 Bamboo and Supari	 Can be used as material.

6.4 Traditional Architecture of the Village

Localite near the pathshals.
"This house is built by our ancestors. Its about 4 generations old . It doesn't need much maintainence. We maintain it by layering it with mud once in a while"

"We don't know much about the pathshala. There are students from outside mostly."

Fig 6.4.3 Vishwas Patil - Localite

- **Sloping roof**
- **Use of mud (adobe)**
- **Verandah space**
- **Wooden columns**
- **Raised plinth**
- **Pastel colours**

Fig 6.4.3 House of Vishwas Patil

- **No frames for windows**
- **Niche**
- **Verandah space**
- **Wooden columns**

Fig 6.4.3 Another house in the vicinity

Inferences

- Using sloping roof is suitable for climate.
- Can use minimum furniture – using niches.
- Local materials – wood and mud can be used.

Traditional Goan architecture

Form and orientation – chawpeti style

Heat incident on roof

Gable

Space above the wall plate

Cool interior

Cool air flow
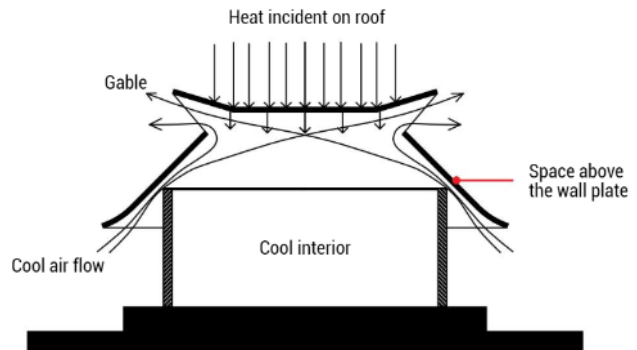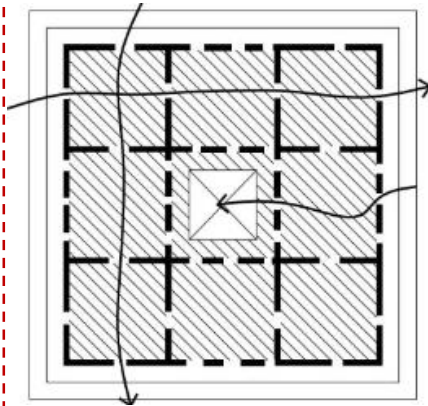
Cross-ventilation in humid climate: the courtyard as a source of light and ventilation

Warm air

Cool air

Steeply sloping roofs and curved eaves facilitate efficient run-off of rain water

Large eaves protect vertical surfaces from direct sun and rain

High plinths prevent flooding
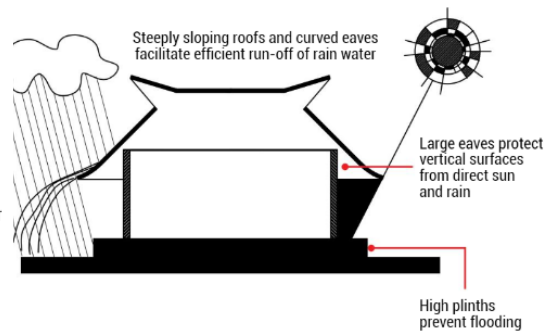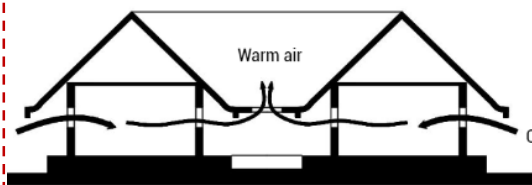
Chawpeti – house on all four sides with tulsi in-between thw courtyard
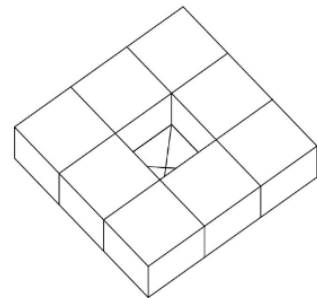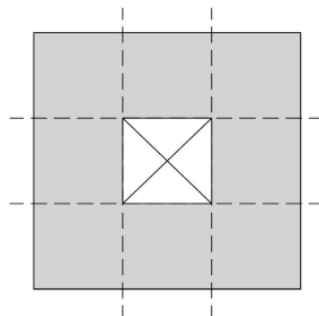
Traditional four-cornered house typology seen in Goa with the courtyard as the centre

CHAPTER 7

DESIGN BRIEF AND DESIGN PROGRAM

7.1 User and Space Analysis

TYPES OF SPACES

Educational
(user - 12 to 30 yrs old)

- For the Pathshala purpose
- For the knowledge to sustain

Residential
(user – all age groups)

Knowledge gained – isolated place

Public/ commercial
(User - All age groups)

- For the promotion of Sanskrit
- To provide a platform for Sanskrit

TYPES OF USERS

No. of users - 310

Teachers and their families (45)

Students (50)

Management staff (15)

Guests and visiting public (200)

ACTIVITES PROPOSED

Sanskrit dictionary, book translation, printing and publications, Research	Research rooms and printing press
Library and Seva and kathas	Library and open spaces
Kavi Samhelans, competitions, seminars, Theatre performances	Auditorium
Educational activities	Pathshala
Medical aid	Clinic
exhibitions and workshops	Rooms
Weddings and festivals	Multi – purpose hall

DAILY SCHEDULE OF STUDENTS

TIME	ACTIVITY
5 'o clock	Sandhya and nitya-karma
Up to 6 : 30	Stotra pathan
At 7	Drink Milk
7 to 10 : 30	Abhyas
10 : 30 to 11 : 30	Cooking , lunch and cleaning
11:30 to 3	Abhyas
At 3	Snacks – chewda, fruits etc
3 : 30 to 5	Abhyas
5 to 6	Exercise
6 to 7	Play time
7 to 7 : 30	Sandhya (service)
7 : 30 to 8 : 15	Dinner
8 : 15 to 8 : 30	Stotra and katha
8 : 30 to 10	Abhyas
At 10	Sleep

SUBJECTS TO BE TAUGHT

Vyakarna   Nyaya Shastra   Mimasa

PERFORMING ARTS FOR PUBLIC ZONE

Gamaka   Theatre arts   Kathas

Sr no	Space	No. of units	Area of a unit	Area (sqm)	Total Area (sqm)
EDUCATIONAL ZONE					
A.	**THE PATHSHALA**				**1040**
1	Mandapa	2	64 (8 X 8)	128	
2	Mandapa	2	120 (8X15)	240	
3	Classroom	4	64 (8 X 8)	256	
4	Doctor's room	1	64	64	
5	Trustee's conference hall	1	64	64	
6	Library	1	64	64	
7	Multi – purpose room	1	64	64	
8	Dining hall	1	80	90	
	Toilet	2	10	20	
9	Kitchen	2	30	60	
RESIDENTIAL ZONE					
B	**GIRLS HOSTEL / BOYS HOSTEL**				**271X2 = 542**
1	Corridor space	1	100	100	
2	Staircase	1	18	18	
3	Gymnasium	1	25	25	
4	Guest room	2	12	24	
5	Store room	1	9	9	
6	Toilet	1	15 (3 X5)	15	
7	Hall	1	80 (20 X 4)	80	

Sr no	Space	No. of units	Area of a unit	Area (sqm)	Total Area (sqm)
C	**THE STAFF QUARTERS**				**640**
1	Cottages	8	80	640	
COMMERCIAL ZONE					
D	**AUDITORIUM (200 CAPACITY)**				**300**
E	**DINING**				**200**
F	**THE ADMIN**				**855**
1	Reception and waiting	1	15	15	
5	Office	1	10	10	
6	Printing press	1	15	15	
7	Research rooms	2	40	80	
8	Library	1	150	150	
9	Store room	1	5	5	
10	Multipurpose hall	1	400	150	
11	Clinic	1	50	50	
12	Exhibition room	1	50	50	
13	Workshop rooms	4	50	200	
14	Shops	2	10	20	
15	Toilets	2	30	60	
16	Kitchen	1	50	50	
TOTAL BUA					**3580 sqm**

PARKING REQUIREMENTS		
A	EDUCATIONAL AND RESIDENTIAL ZONE	
1	Car	5
2	Truck	1
3	2 - wheeler	10
B	COMMERCIAL ZONE	
1	Car	10
2	Bus	2
3	2 - wheeler	20

GOVERNMENT RULES AND REGULATIONS

- The Goa (Regulation of Land Development and Building Construction) Act, 2008

- The setback taken is 3 M from all sides according to taken permissions.
- According to Juvenile Act of Goa, the minimum area for 1 child – 16 sqm

ZONE	MIN. width of road	Max. perm. coverage	Max. perm. F.A.R	Min. front setback	Max. perm. height
Public (instituti onal & governm ent)	6 m	33 1/3%	100	5	15

References

https://en.wikipedia.org/wiki/Sanskrit
TED talks
Dr Sampadananda Mishra

2.3 Current scenario of Sanskrit

https://thewire.in/culture/india-census-sanskrit
https://www.mapsofindia.com/answers/india/places-where-sanskrit-is-still-spoken/

ARTICLES
https://caravanmagazine.in/health/brain-injury-patients-vedic-mantra
https://pediatrics.medresearch.in/index.php/ijpr/article/view/366/730 -

Studying Mattur

https://www.inditales.com/mattur-sanskrit-speaking-village/
https://www.paarulzkitchen.com/mattur-safe-heaven-for-devbhasha-sanskrit/

Literature review

Books –
Indian Art and Culture by Nitin Singhania
Built from the Puranas by Piyush Das
https://www.dsbutnerdesign.com/sounding-sacred/
https://es-la.facebook.com/notes/kannada-kasturi/gamaka-the-art-of-story-telling/304123456290776/

Research papers –
Embodying the Vedas by Borayin Larios
Ted talks
https://www.youtube.com/watch?v=eQqJkm_q93k
https://www.researchgate.net/publication/318395933_Scientific_Analysis_of_Mantra-Based_Meditation_and_its_Beneficial_Effects_An_Overview
https://www.google.co.in/books/edition/Fluent_Bodies/C2-G-wGXqXAC?hl=en&gbpv=1&dq=THESIS+ON+SANSKRIT+IMPORTANCE+IN+MENTAL+HEALTH&pg=PA299&printsec=frontcover

https://kga.co.in/tejgadh-tribal-academy.php
https://www.sahapedia.org/the-tejgadh-experiment-culture-and-development4
manshakti
https://mindgym.manashakti.org/
https://www.ijrte.org/wp-content/uploads/papers/v8i4s2/D11951284S219.pdf

TED TALKS
https://www.youtube.com/watch?v=cubtefu3Ijs
https://www.youtube.com/watch?v=eQqJkm_q93k - PROJECT SHIVOHAM

DD

14%
SIMILARITY INDEX

14%
INTERNET SOURCES

4%
PUBLICATIONS

0%
STUDENT PAPERS

PRIMARY SOURCES

1	dokumen.pub Internet Source	7%
2	www.degruyter.com Internet Source	4%
3	sanskrit.nic.in Internet Source	3%

Exclude quotes   On   Exclude matches   < 3%
Exclude bibliography On