

ISSUE 1 | VOL. 2 | DECEMBER 2024

DAKSHI

संस्कृति ज्ञान की



13 Research
Papers

6 Articles

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of the Month

Indian Board
Games & IKS Quiz

Dakshi's Events
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Weekly Quiz series
Compiled

Virāsat :
Did you know?

5 Interesting Book
reviews included

DISCLOSING THE ANCIENT KNOWLEDGE
SYSTEMS AND HERITAGE OF INDIA



DAKSHI

"Disclosing the Ancient Knowledge
Systems and Heritage of India"

Dakshi Movement

Dakshi is a movement that seeks to re-awaken the ancient wisdom knowledge system of India. Through this movement, we strive to bring ancient knowledge to the modern world. This includes the study of ancient texts and practices, engaging in discussion and debate, conducting research, hosting lectures, participating in competitions and workshops, and more. By doing so, the movement hopes to make ancient knowledge more accessible to everyone and to bring it to the forefront of today's society. That's why the motto of this research based organisation is also "संस्कृति ज्ञान की" which means the culture of Knowledge.

Meaning of the word Dakshi is derived from the Sanskrit word "Daksh" which means Strength or Competent. So through Dakshi we would give strength to Ancient Knowledge in reviving itself.

Established on 19th of December, 2022 on the auspicious occasion of Mokshada Ekadashi, Margashirsha Maas, Vikram Samvat 2079 and Every year Mokshada Ekadashi will be celebrated as the anniversary of Dakshi.

First Meeting on 2nd of January, 2023 on the auspicious occasion of Shattila Ekadashi, Pausha Maas, Vikram Samvat 2079.

Motto of Dakshi is Culture of Knowledge or to say "संस्कृति ज्ञान की" ।

Meeting Song, Every meeting of Dakshi starts with the Saraswati Vandana and ends with the National Song of Bharat i.e Vande Matram.

Acclamation or Jayghosh is "Jay Dakshi".

The Annual Event is organised on the very first day of the month of Chaitra of Hindu Calendar every year On the first anniversary of DAKSI, it was officially renamed DAKSHI - "Disclosing the Ancient Knowledge Systems and Heritage of India"

VISION

"ॐ न हि ज्ञानेन सदृशं पवित्रमिह विद्यते॥

" इस संसारमें ज्ञान के समान पवित्र (अन्य) कुछ भी नहीं है।

Our Vision is very clear that we want to re-establish the Ancient Indian Culture of Knowledge through the Re-Discovery of Ancient Indian knowledge systems via research and development of the Scriptures. Our Vision is to make Dakshi a platform where anyone can come to know about the true essence of culture and knowledge of Traditions, Rituals, Practices with the scientific Temperament.

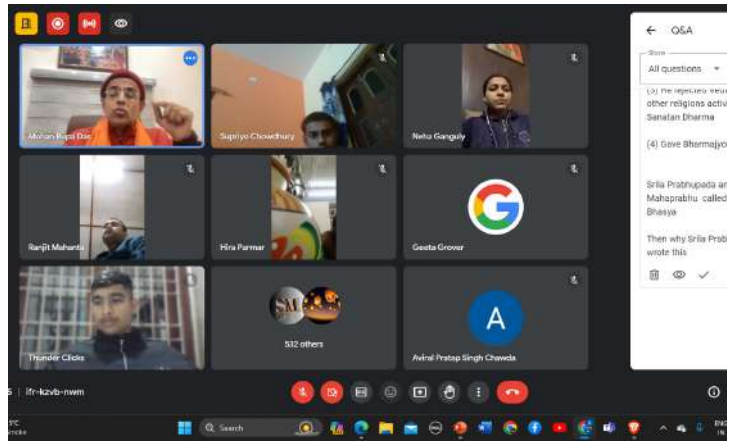
MISSION

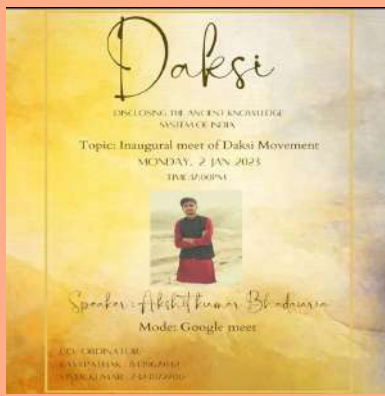
The movement strives to bridge the gap between current and ancient wisdom for a better understanding of the human condition and the world in which we live. And its main aim is to connect cultural antiquity with modernity. We want to make ancient Indian knowledge more reliable or accessible for the present as well as future generations through this movement.

OBJECTIVE

We aim to promote both analytical and critical thinking, as well as their application to our modern environment. As a result, society would better understand its past and be able to determine its future, according to the movement. Our objective is to promote & conserve culture through logic, that is, if we follow something, then we should have the knowledge regarding the same and the logics in favour of the things which we follow or spread.

EVENTS





Dakshi's first online meeting was convened by Akshit Kumar Bhadauria who outlines the purpose of ancient Indian knowledge and heritage. It was followed by the selection of the core team and discussions about upcoming events.

Essay writing competition on the topic "Relevance of Indian Philosophy and Spirituality in Present Times."



"Navchetna" the annual event of Dakshi held on 22nd March 2023 began with a speaker session , followed by paper presentation and bhajan sandhya to celebrate Indian New Year

Debate and discussion forum of Dakshi "Shastrarth" organized a debate on the topic "Literature is a reflection of the society"



Photography Contest was organized to encapsulate the grandiose of ancient india's art and architecture

Dakshi's first monthly lecture took place on 15th January 2023 on the topic "Makar Sakranti and its relevance from Ancient Times."



Weekly Discussion and Meetings

There was a weekly discussion happened on Varna, Caste and Jati by the unit of Dakshi in Kirorimal College. In which the students of Kirorimal unit exchanged their opinions and views. In this discussion Mr. Akshil Kumar Bhaduria, director of Dakshi also reported his previous and current to solve all the questions raised on caste and varna system. Indian knowledge tradition has never suggested racial discrimination or segregated Varna/Jati system, which based on equality and non-discrimination.

Delegation of Dakshi also met principal of Ramdas Bedi College regarding the establishment of Dakshi as a unit in Kirorimal College. Great discussion was happened between principal of KBC and director of Dakshi. Principal is more sure to put forward this proposal to the college committee.

Delegation of Dakshi also met former education minister of India and discussed the functioning of Dakshi with him and tries to incorporate his views on reviving India's Ancient Knowledge system. He was very impressed by our initiative and hopes us that government will take steps to introduce the Concepts of India's Ancient Knowledge Systems in the Academics.

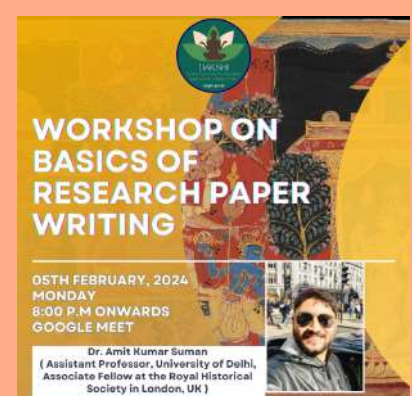
Weekly discussion on varna, caste and jati by the unit of Dakshi in Kirorimal College. In which the students of Kirorimal unit exchanged their opinions and views.

Organized on the auspicious occasion of Mokshada Ekadashi, Dakshi celebrated its first anniversary event in which Dakshi's new logo, website, and magazine were released. It was attended by Delhi ISKCON President Mohanrupa Prabhu ji. About 800 people joined the program through an online medium and made the program a success.

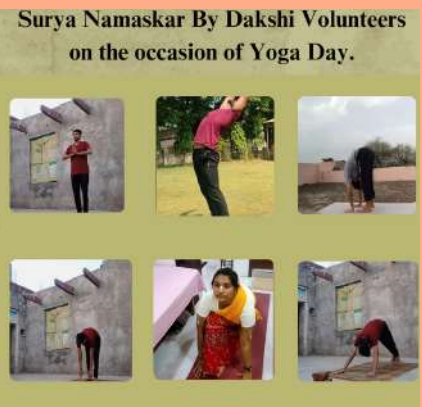


On the auspicious occasion of the year 2081, DĀKSHI organized the "Navchetna 2024" event. This marked DĀKSHI's second annual celebration, which began with Vedic chants and Saraswati Vandana.

Research Writing Workshop by Dr. Amit Kumar Suman at Dakshi (Associate professor in University of Delhi and was the associate fellow at the royal historical society in London, United Kingdom.)



Dakshi Volunteers do Yoga on the international yoga day to inspire youth of the country to adopt yoga for mental and physical health.



Dakshi initiated the एक पेड़ भारत मां के नाम अभियान to plant a tree with respect to honouring our Veer Jawans and Rakshak's of Bharat.

Dakshi organised a huge plantation drive in the collaboration with Narmada Mission on the occasion of Sant Dadaguru's 1400 Days Mahavrat.



The Expansion program of Dakshi to Various Colleges. The recruitment process of New Volunteers have also done.

Certificate Course of Dakshi to spread the understanding about Ancient Indian Knowledge Systems.





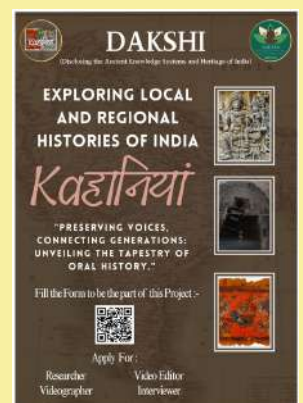
Debate and discussion forum of Dakshi "Shastrarth" organized a debate on the topic "Globalisation is a necessity for India to become a Cultural superpower"

The Dakshi Abhyudaya Quiz invited participants to explore Ancient Indian Knowledge Systems and Heritage through an online competition on November 16, 2024, via Google Meet, aiming to promote awareness of India's cultural heritage across various categories, including Philosophy, Art, Science, Literature, and History.



Debate and discussion forum of Dakshi "Shastrarth" organized a debate on the topic "Can we consider Ancient India's Literature as part of history writing or not"

The "kaḥaniyāḥ: Exploring Regional Histories" project aimed to document and preserve local stories and traditions, inviting college students to participate as research assistants and content creators, while enhancing their skills and contributing to regional heritage.



The official logo for Dakshi's Anniversary Program 2024 was unveiled, marking two years of dedicated volunteer efforts to revive Ancient Indian Knowledge Systems and Heritage. Titled Gyānparv: The Festival of Knowledge, the logo celebrated this year's theme of "Society and Scriptures," honoring the commitment to Bharatiye Gyan Parampara.

SOCIAL MEDIA

● **Gyandarshan :-** A Series which comprises one minute videos in both Hindi and English in which the members of Dakshi give information regarding the discoveries, the innovations, and the work which was done in ancient India. It includes the Series like Virāsat, suktisaurabh, and many more.

● **Vidhvaan :-** A Series in which we post information about the scholars of Ancient India who were from different fields like science, maths, philosophy, literature, politics, economics, etc with their discoveries and Work done by him or her in both Hindi and English.

● **Vilakshan :-** A Series in which we post videos related to the famous shlokas and mantras in a more descriptive way...for example vasudhaiva kutumbakam, Yada Yada hi Dharmasya, Sarve Bhavantu Sukhinam, etc. We try to relate the importance of these mantras in the present context like we link vasudhaiva kutumbakam with G20 and all.

● **Abhyuday :-** It was a quiz and quest forum where we post a weekly quiz related to Ancient Indian knowledge system.

● **Vishesh :-** A Series of long descriptive videos which came on the special occasion of any festival or Birth Anniversaries of Great Indian Scholars.

● **Perspectives :-** A series to describe the different perspectives behind the Indian festivals and there significance and relevance for Modern Day World.

VISITS

Members of Dakshi visit the places of Cultural importance so that we can understand the History, Science and Technology behind the amazing architecture of India. Cultural tourism provides values that range from enriching local heritage to acting as a major revenue source for countries around the world. It also helps in the development of the local culture at the national level. Visits to places like Chhatarpur Temple of Delhi, Iron Pillar of Qutub Complex, Dwarka, Maharashtra, Banaras, Prayagraj Chitrakoot, Khajuraho and Bateshwar Group of Temples of Madhya Pradesh, etc have been done by volunteers of Dakshi. The visits are necessary to witness the truth from Ground Zero.

RESEARCH WORK

Dakshi is dedicated to research and development, with a primary emphasis on intellectual pursuits. Our members actively engage in research on various topics weekly or monthly, presenting their findings in the form of articles or papers. We are committed to contributing to the Indian culture of knowledge through thorough research and logical reasoning. Some notable research endeavors include paper presentations on the Calendrical History of India, Philosophy, Indian Feminism and articles covering diverse topics of Indian Knowledge Systems in Ancient Scriptures. This magazine, showcasing the collective research efforts of our members, aims to propagate the rich cultural heritage of knowledge that India possessed in early times.



Director's Note



Akshit Kumar Bhadauria is a M.A History student at University of Delhi. He is from Gwalior, Madhya Pradesh. He is a Poet and the Author of the book "शुद्ध - एक दिव्य वर्ण". He is the Founder and Director of Dakshi Movement.

Dear Readers,
Welcome to this special edition of our magazine, where we embark on a journey to explore the rich tapestry of India's ancient knowledge system and culture. Throughout history, India has been a cradle of wisdom, nurturing an unparalleled reservoir of knowledge that continues to inspire and influence the world.

In these pages, we delve into the diverse facets of Indian ancient knowledge, encompassing fields such as Ayurveda, Yoga, Vedic sciences, astronomy, mathematics, literature, and philosophy. We aim to unravel the secrets of how these timeless traditions have stood the test of time and how they continue to shape contemporary thought.

Our writers and researchers have meticulously gathered insights from scholars, historians, and practitioners to present a comprehensive view of India's cultural heritage. We celebrate the interconnectedness of the various knowledge systems and how they intertwine with the country's vibrant traditions, arts, and spiritual practices.

As we explore this wealth of wisdom, we also reflect on the relevance of these ancient teachings in the modern world. How can we find harmony between tradition and progress, preserving the essence of India's heritage while embracing the challenges of the 21st century?

Through this edition, we hope to inspire you, our readers, to appreciate the profound wisdom that has been handed down through generations. It is an invitation to engage in a dialogue between the past and the present, where we can learn from the insights of our ancestors to create a better future.

May this journey ignite your curiosity, kindle your imagination, and deepen your understanding of India's ancient knowledge system and culture.

Enjoy the explorations !!

Akshit Kumar Bhadauria

ACKNOWLEDGEMENT

We would like to express our heartfelt gratitude to all those who contributed to the creation of this magazine on Ancient Indian Knowledge System and Culture.

First and foremost, our sincere thanks go to the scholars, historians, and researchers whose profound insights and dedication have enriched the content of this publication, shedding light on the invaluable wisdom of ancient India.

We humbly offer our deepest gratitude and reverence to the revered Rishis and Ishwar, who have been the custodians of wisdom, spirituality, and culture throughout the ages.

We extend our appreciation to the writers and contributors for their meticulous research and eloquent articulation, allowing us to present a comprehensive understanding of India's rich cultural heritage.

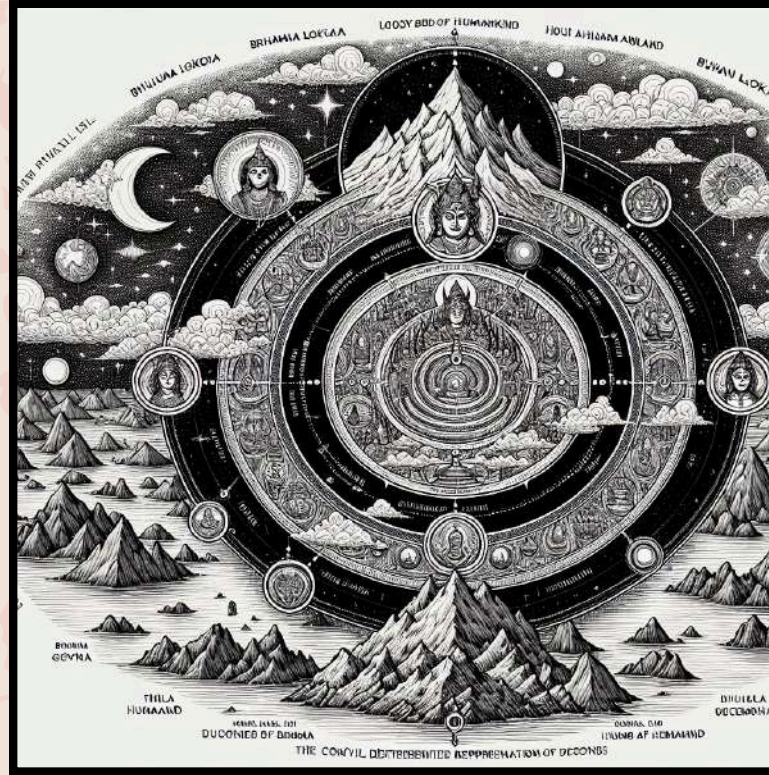
A special mention to the editors and designers for their meticulous efforts in shaping the magazine and making it visually captivating, complementing the profound knowledge within.

Our gratitude also extends to the institutions and organizations that generously supported and encouraged our endeavors in exploring and preserving the essence of ancient Indian wisdom.

Last but not least, we are immensely grateful to our readers whose interest and passion for ancient Indian knowledge inspire us to continue our journey of celebrating and spreading the wisdom of our ancestors.

Thank you all for being an integral part of this endeavor, as we strive to keep the flame of ancient Indian knowledge and culture alive for generations to come.

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VIRĀSAT

ABHYUDAYA QUIZ

EXECUTIVE COUNCIL

PREVIOUS MEMBERS OF THE MONTH

APPEAL

PHOTO GALLERY





AYURVEDA: THE MEDICAL SCIENCE OF ANCIENT INDIA.

– PALAK AGRAWAL

INTRODUCTION

“Your body is a temple only if you treat it as one.”

Ayurveda, known as the "Science of Life," is an ancient, holistic system of health that has guided humanity for over 5,000 years. The term combines “Ayu,” meaning life, with “Veda,” meaning knowledge, reflecting Ayurveda's core mission: a comprehensive understanding of life and health. Historically, Ayurveda's origins are considered divine, believed to have been revealed by the Hindu god Brahma to sages, embedding it deeply within Hindu tradition and cosmology.

The principles of Ayurveda are derived from the foundational Vedic texts—the Rig Veda, Atharva Veda, Yajur Veda, and Sama Veda—each contributing unique aspects to Ayurvedic knowledge.



The Rig Veda, the oldest of the Vedas, details over 67 medicinal plants and introduces foundational Ayurvedic concepts such as the three doshas: Vata, Pitta, and Kapha. The Atharva Veda emphasizes practical treatments, while the Yajur Veda discusses rituals for maintaining health and balancing the body's tissues, or dhatus. The Sama Veda, focused on mantra and sound healing, supports the Ayurvedic view that sound and vibration are integral to health.

PHILOSOPHICAL ROOTS: VAISHESHIKA AND NYAYA

Ayurveda's philosophical framework is rooted in the Hindu schools of Vaisheshika and Nyaya, which emphasize categorizing reality and logical reasoning, respectively. Key texts such as Charaka Samhita and Sushruta Samhita developed distinct branches within Ayurveda, with Charaka focusing on internal medicine and Sushruta pioneering surgical techniques. These texts, which have been translated into multiple languages—including Tibetan, Greek, Chinese, Arabic, and Persian—attest to Ayurveda's extensive influence on global medical traditions.

Ayurveda divides the body into seven primary tissues, known as dhatus: plasma or lymph, blood, muscle, fat, bone, marrow or nerves, and reproductive tissue. These dhatus, nourished by the three doshas, are central to physical health.

Diagnostic Methods in Ayurveda:

Ayurvedic diagnosis involves close examination using the practitioner's five senses to identify imbalances. Eight traditional diagnostic methods are pulse, urine, stool, tongue, voice, touch, eyes, and overall appearance. Practitioners closely observe these factors to understand the root of an ailment.

Treatment and prevention in Ayurveda emphasize a balanced lifestyle, incorporating nutrition, herbal medicine, exercise, yoga, and meditation. The concept of Dinacharya, or daily routine, highlights the importance of following natural cycles for sleep, work, diet, and exercise to maintain harmony with these rhythms. Good digestion is a cornerstone of health, and hygienic practices like bathing, oral health, and skincare are also essential.





Ayurvedic treatments include the fivefold detoxification process called Panchakarma: emesis (vomiting), purgation, decoction enema, nasal medication, and oil enema. Pre-procedures for Panchakarma, such as oleation (massaging with oils) and steam or sun therapy, are used to prepare the body. These detoxification methods help remove accumulated toxins, which Ayurveda considers a root cause of disease.

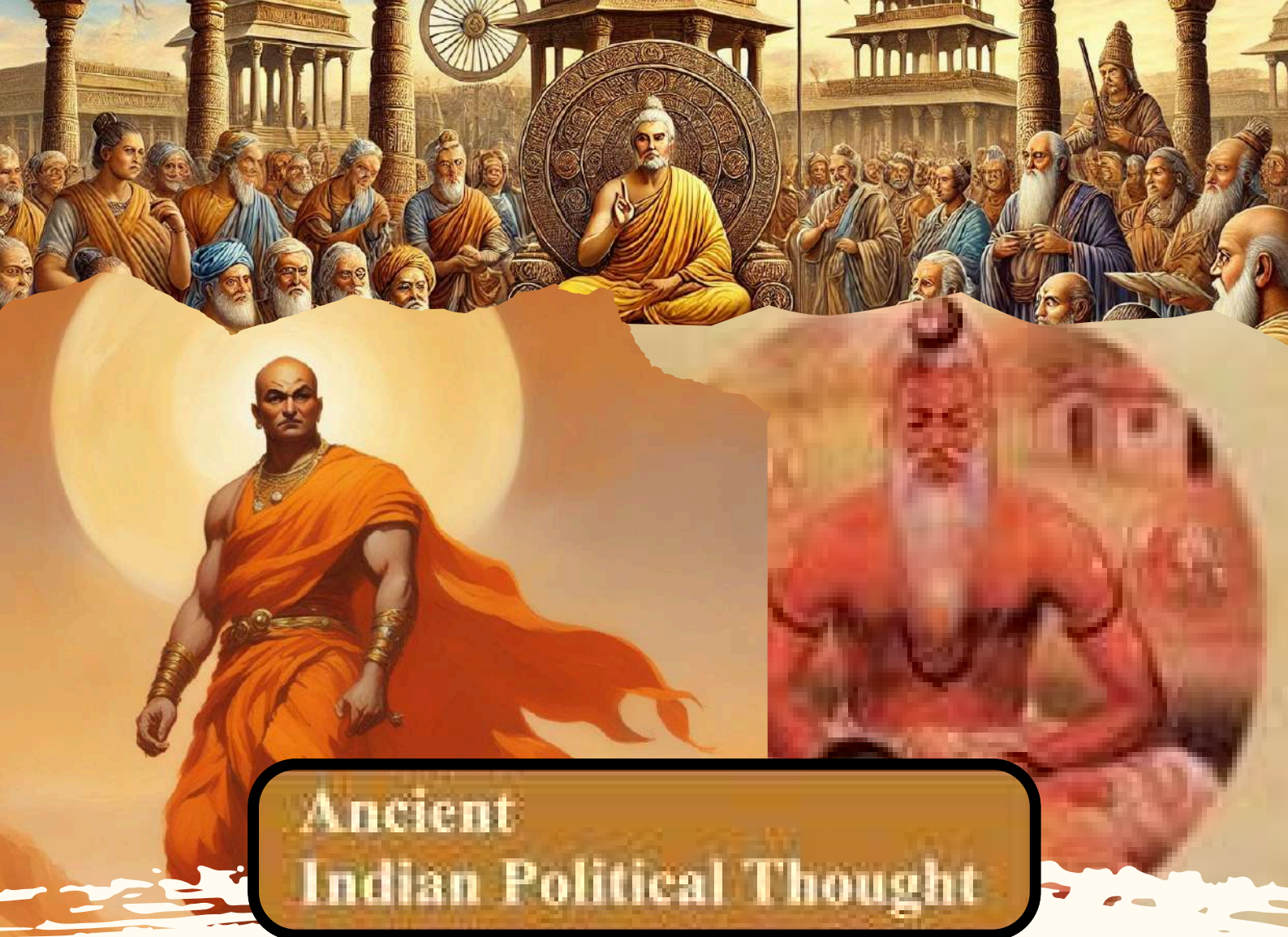
Ayurveda is structured into eight specialized branches, first described in the ancient Indian epic Mahābhārata in the fourth century BCE. These branches—later formalized as the eight disciplines of Ashtanga Ayurveda—include internal medicine, surgery, ENT, pediatrics, toxicology, purification of reproductive organs, health and longevity, and psychiatry and spiritual healing. Alongside these areas, traditional Ayurvedic education included studies in chemistry, cooking, horticulture, metallurgy, and pharmacy, forming a well-rounded foundation in both medical and practical arts.

Over time, Ayurveda's influence spread globally, impacting traditional medicines across Asia, the Middle East, and Europe.

It was translated into Arabic, and scholars such as Avicenna and Razi incorporated Ayurvedic insights into Islamic medicine. Ayurveda also reached European practitioners like Paracelsus, who integrated its principles into the foundations of modern Western medical thought.

Ayurveda, considered a divine gift, was preserved and transmitted through meditation and enlightenment by sages such as Veda Vyasa. It calls individuals to a life of harmony with the universe, recognizing that true health involves alignment of the self—soul, mind, and body—with natural and cosmic forces. As a living tradition, Ayurveda offers a comprehensive, time-tested approach to wellness that adapts seamlessly into modern integrative health practices, continuing to inspire holistic well-being for generations.





Ancient Indian Political Thought

ANCIENT INDIAN POLITICAL THOUGHT: FROM MANU TO CHANAKYA

– HIMANSHU

INTRODUCTION

The ancient Indian political thought is a truly enriched and diverse field that has been treated intellectually by philosophers, rulers, and advisors from different traditions. Such ancient thinkers as Manu, and later Chanakya, furnished fundamental principles regarding the state, morality, and society that not only shaped the political life of ancient India but are also the source of inspiration for the political thought in modern times.

MANU'S POLITICAL AND SOCIAL PHILOSOPHY:



Manu is one of the earliest contributors to ancient Indian political thought. According to the ancient tradition he is credited with the authorship of Manusmriti or the Laws of Manu. It consists of a systematic exposition on law in the form of ethics and social duties unlike the most composed between the second century B.C.E to second century C.E: Manusmriti, which is considered to be one of the most comprehensive works of law and governance. To the core of this comprehensive work lies the vision of Manu on governance amongst his people, where the governance is above everything else, standing upon Dharma. Dharma in essence defines a moral obligation or social duties that need to be performed to uphold the order and righteousness within the society. If such an obligation is to be neglected or forsaken, ordered and rightful society will sway into chaos. In this regard, a king or ruler, in the opinion of Manu, embodies divine authority who is chosen to make sure that Dharma is taught and held venerated among the people.

Manu's concept of the king as a social contract theorist is rather rudimentary in comparison to later social contract theorists as he placed an emphasis on the duty of the ruler to protect his subjects.

However, this is also in the context of Manu's view of governance which is largely based on the varna (caste) system that determines the duties that each individual in society has according to the social group that they belong to. Such a concept of society was believed to promote order, stability, and harmony, even though it has been criticised as being conservative and exclusive.



THE ARTHASHASTRA AND CHANAKYA'S REALPOLITIK :



A few centuries later, opportunities of an empire's advisor Chanakya, also referred to as Kautilya or Vishnugupta, to govern society were comprehensively reflected in his treatise Arthashastra that was written in the 4th century BCE— The Arthashastra. This text served as a how-to guide for, among others: government, economics, and the military. Chanakya's work was written with purpose, as this advisor to Chandragupta Maurya (the founder of the Maurya Empire) helped him rise to rule one of the largest Empires of India.

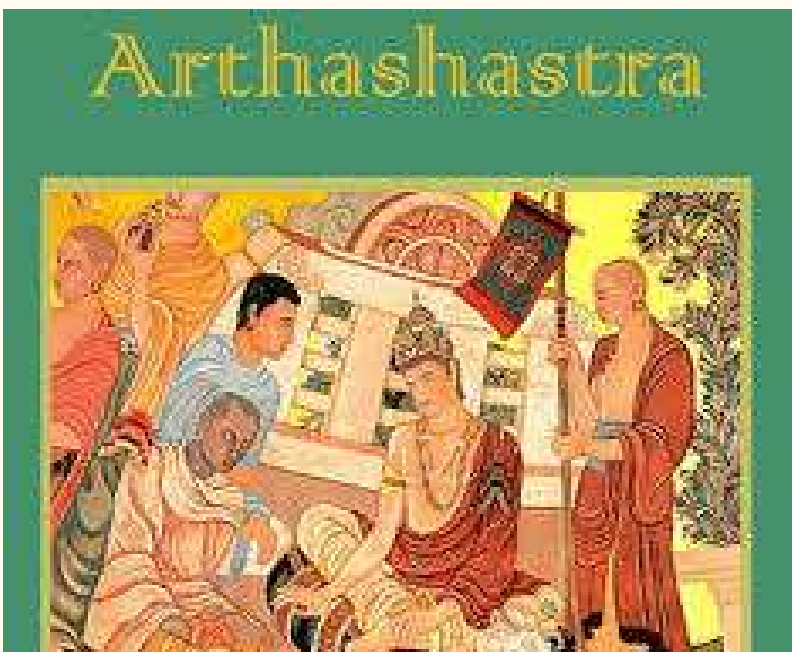
One of Chanakya's well known teachings is "Sam, Dam, Dand, Bhed", a four-step process of possessing and maintaining power. This involved inclusive dialogue (Sam), Diplomacy (Dam), Repression (Dand), and Internal conflicts or disunity (Bhed) as strategies for dealing with adversaries and preserving sovereignty. In contrast to Manu, who seemed to have regarded the king as a righteous figure, Chanakya regarded the king more as an instrument, whose aim was the pursuit of dominance, stability and wealth.

COMPARATIVE ANALYSIS: ETHICS AND PRAGMATISM

Manu and Chanakaya represented antagonistic views, but were of great significance to various aspects of governance in ancient India. The Mahashakti policy adopted by Manu in close relation to Dharma, social justice and hierarchy tend to be more idealistic and religiously oriented. In contrast, Chanakya's practical policies emphasise on the role of adaptability and effectiveness in governance. In essence, their works met the needs of the rulers for managing moral exclusive as well as the brutal realities of the art of governance.

INFLUENCE ON MODERN THOUGHT :

Most of the ideas pertaining to politics as proposed by Manu and Chanakaya can still be found in contemporary Indian thought. The ethical dimension of governance put by Manu has been applied to Contemporary issues such as Justice, Order and Duties of every citizen in India. The idea of Chanakya has been recently memorialised in Academic circles, particularly within Political Science and Strategic Studies.





In conclusion, it can be said that the political theory of Manu and Chanakya has broad applications in the field of politics, administration, and strategy, all of which are part of the great Indian tradition which continues to find relevance even today.

CONCLUSION:

Both Manu and Chanakya's political ideas complement each other in the context of cumulating Indian thought. It can be said that M. Dewar's vision of dharma-centred governance, which is based on the stability of society and its ethical responsibility, brings order through ethical principles. His model emphasises the need for a society in which everyone has a distinct function for the sake of a united framework, and although it promotes the caste system, it has been criticised for being obstinate.



COMPARATIVE ANALYSIS BETWEEN ANCIENT INDIAN ASTRONOMICAL KNOWLEDGE AND MODERN ASTRONOMY

- **AVIRAL PRATAP**

INTRODUCTION

Astronomical knowledge in ancient India is primarily recorded in Sanskrit, often in the form of shlokas found in the Vedas, Vishnu Purana, Ramayana, Mahabharata, Srimad Bhagavad Gita, and other epics. Scientific insights were seamlessly integrated into daily life in India, often explained through mythological stories, making complex concepts accessible and practical. From around 2500 BCE to 500 CE, Indian astronomy developed into various treatises, with early applications documented in the Rig Veda (circa 2000 BCE). Astronomy and astrology were closely linked, especially in horoscope predictions, a practice that continues to this day. Ancient Indian astronomy, based on sidereal calculations, covered applications such as calculating eclipses, determining Earth's circumference, recognizing the sun as a star, and identifying the planets in the solar system. Referred to as *Khagola Shastra* in ancient texts, this term likely originated from the renowned Khagola observatory at Nalanda University, where Aryabhata expanded astronomical knowledge in the 6th century.



In the Srimad Bhagavad Gita, Lord Krishna revealed the solar system, galaxy, and entire universe in his Virat Roop (universal form) to Arjuna, indicating a universe with countless galaxies. Krishna granted Arjuna Divya Drishti (divine vision) so he could perceive these vast truths, as his human senses alone were insufficient to fully understand or witness them. This vision touches on the scale of subatomic particles, hinting at challenges similar to those faced by modern scientists observing particles at a quantum level—where the act of observation alters the trajectory of subatomic particles, as noted by Werner Heisenberg's Uncertainty Principle in the 1920s.

The Gita, written over 5500 years ago, and the Vedas before it, discuss profound mysteries of the universe, planets, and even a cyclical model of cosmic life-death cycles. This ancient cosmology describes the universe's repeated cycles of creation and dissolution, similar to the concept of an endless cycle of expansion and contraction. The Vedic philosophy explains a "day and night of Brahma," where one Brahma day equals 4.32 billion human years, and the combined day and night equals 8.64 billion years, echoing modern cosmological timescales.



Lord Krishna explained in Gita (Chapter VIII, verses 16 and 17) that every realm in the universe is subject to suffering, life, and death, except for his divine abode, beyond reincarnation. This conception aligns with the vast cosmic timescales later developed by Aryabhata in the 6th century and, much later, with Einstein's Time Dilation Theory, which posits that time slows down as an object's speed approaches the speed of light. Einstein's equation for time dilation:

$$t' = t \sqrt{1 - \frac{V^2}{C^2}}$$

captures this relationship, where t' is time in space, t is Earth time, V is the universe's expansion speed, and C is the speed of light. This cyclic model resonates with modern theories, proposing an infinite cosmos with phases of expansion and contraction, reflecting concepts introduced in the ancient Gita.



Navagrahas

In ancient times, Indians worshipped the Navagrahas (the nine planets), long before other cultures were even aware of planetary bodies. This tradition, dating back to 5500 BCE, remains a deeply ingrained aspect of Indian culture. The celestial influences of stars, planets, and other cosmic bodies are recognized as powerful forces that shape our existence. The belief holds that these Navagrahas have a significant impact throughout one's life, with specific planetary alignments and conjunctions capable of fostering or disrupting harmony in nature.

The study of Jyotisha-shastra, a key branch of Vedic knowledge and one of the Vedangas, provides an in-depth exploration of how cosmic elements and their interactions influence both individual lives and society as a whole. In Indian tradition, seven of these nine planets are associated with the days of the week, with each day dedicated to the worship of a particular planet. Stories and descriptions of the Navagrahas, including their effects, are documented across ancient texts like the Ramayana, Mahabharata, and various Puranas. If a planet exerts a negative influence, specific remedies, including prayers on the relevant day of the week, are recommended.

Ancient Indians also discovered Earth's spherical shape and understood its orbit around the Sun, while other cultures still held the Earth to be flat.



Age of the Earth

In the Srimad Bhagavad Gita, ancient Indian wisdom estimates the age of the Earth to be 4.32 billion years, which is surprisingly close to modern scientific findings. While carbon dating methods from a few decades ago placed the Earth's age around 5 billion years, current geological studies now estimate it to be approximately 4.54 billion years. The Manusmriti, another ancient text, also mentions that the Earth is more than 4 billion years old. As geologist Arthur Holmes observed, "Long before scientists began trying to estimate the Earth's age, ancient Indian sages had already created detailed systems of world chronology, with the Hindu time-scales

अचिन्त्याव्यक्तरूपाय निर्गुणाय गुणात्मने ।

समस्तजगदाधारमूर्तये ब्रह्मणे नमः ॥ १ ॥

ब्रह्मणे दृष्टत्वादपरिच्छिन्नत्वाज्जगद्धापकायेश्वराय तस्मादा

एतस्मादात्मन आकाशः सम्भूत इत्यादिश्रुतिप्रतिपाद्याद्येत्यर्थः ।

नमः कायवाक्येष्टोपलक्षितेन मानसेन्द्रियबुद्धिविशेषेण मत्त-

Surya Siddhant



being particularly remarkable, as seen in the Manusmriti.”

Duration of Year

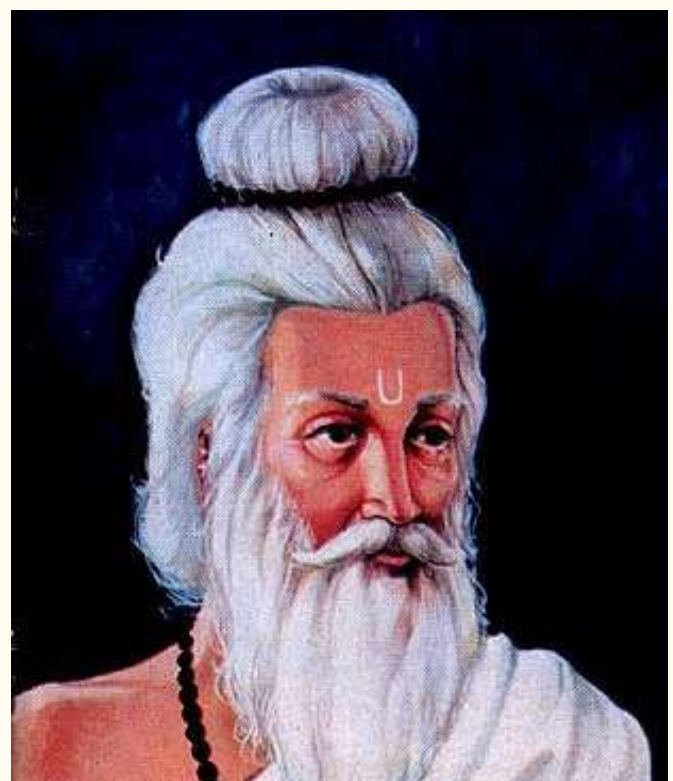
The Rig Veda describes the year as being divided into 12 months, each with 30 days, resulting in a total of 360 days in a year. To align their calendar with the solar year, Indian astronomers added two extra days every five years. They also subtracted four days every five years to maintain accuracy, effectively creating a calendar system that adjusted to ensure the year reached 366 days. Over time, Indian astronomers refined their calendar through constant tweaks and improvements, using various mathematical methods and astronomical tools to calculate the sidereal year.

Yajnavalkya, in the 9th–8th century BCE, calculated the average length of the tropical year to be 365.24675 days based on his heliocentric model, as mentioned in his astronomical work, the **Shatapatha Brahmana**. His estimate was just 6 minutes and 33.98 seconds longer than the modern value of 365.24219 days. Remarkably, his calculation remained the most accurate in the world for over a thousand years.

According to the **Surya Siddhanta**, written around 800 CE, the duration of the sidereal year, referring to Earth's revolution around the Sun, was calculated to be 365.2563789 days. This is only 1.4 seconds longer than the

modern value of 365.2563627 days. For over a thousand years, this calculation remained the most accurate measurement of sidereal time in the world.

Rishi Bhaskaracharya, born in 1114 CE, was the head of the astronomical observatory in Ujjain until his death in 1185 CE. In 1150 CE, at the age of 36, he wrote his renowned work, *Siddhanta Siromani*, which covered topics such as planetary positions, eclipses, cosmography, mathematical methods, and astronomical instruments. His astronomical tools were categorized into two main areas: *Goladhyaya* (the study of spheres) and *Grahaganita* (the mathematics of the planets). Bhaskaracharya made remarkable advancements in astronomy, calculating the Earth's orbital period around the Sun to an astounding accuracy of 365.258756484 days, a value determined centuries before modern astronomers arrived at similar conclusions.





**Yajnavalkya's
'Shatapatha Brahmana' in
9th–8th century BC**

**Lata's 'Surya Siddhanta' in
800 CE**

**Rishi Bhaskaracharya's
'Siddhanta – Siromani' in
1150 CE**

Old Computation	Modern Computation	Variation
365.24675 days for a tropical year	365.24219 days for a tropical year	0.00456 day i.e., 6 minutes 33.98 Seconds more in 'Shatapatha Brahmana'
365.2563789 days	365.2563627 days	0.0000162 days i.e. 1.40 seconds more in 'Surya Siddhanta'
365.258756484 days	365.2563627 days (365 days 6 hours 9 minutes 9.73728 seconds)	(0.002393784) day i.e., 3 minutes 26.82 seconds more in 'Siddhanta Siromani'

In the three ancient and oldest astronomical texts on the duration of the Earth's orbit around the Sun, it is evident that the measurements made by these early astronomers were remarkably close to the modern values. In Yajnavalkya's Shatapatha Brahmana from the 9th–8th century BCE, the calculated year length was off by just 6 minutes and 33.98 seconds compared to the modern measurement. In Lata's Surya Siddhanta from 800 CE, the difference was even smaller, only 1.40 seconds. In Rishi Bhaskaracharya's Siddhanta Siromani from 1150 CE, the error was 3 minutes and 26.82 seconds. Of these, the year duration described in the Surya Siddhanta is considered the most accurate.

Eclipses of the Sun and the Moon:

Brahmagupta, born in 598 CE, was a renowned astronomer who led the astronomical observatory at Ujjain. In 628 CE, he wrote Brahmasphuta Siddhanta, a key text in which he became the first to apply algebra to solve astronomical problems. He passed away in 668 CE, but during his lifetime,

he made groundbreaking contributions to the study of planets—calculating their motions, positions, rising and setting times, and conjunctions. He also developed methods to predict solar and lunar eclipses, leaving a lasting impact on the field of astronomy.

Distance of Sun and Moon from the Earth:

Yajnavalkya, who lived during the 9th–8th century BC, recognized that the Earth is spherical and that the Sun occupies the center of the solar system, as described in the Vedas and the Srimad Bhagavad Gita. In his astronomical work Shatapatha Brahmana, he wrote, "The sun strings these worlds – the earth, the planets, the atmosphere to himself on a thread" (8.7.3.10). He accurately estimated the distances between the Earth, Sun, and Moon, stating that the Sun's distance was 108 times its own diameter and the Moon's distance was 108 times its diameter as well. Modern measurements are 107.6 times the Sun's diameter and 110.6 times the Moon's diameter, making Yajnavalkya's calculations remarkably close to today's values.



Comparison between Yajnavalkya's Measurement and Modern Measurement for the Distance of Sun and Moon from the Earth

Heavenly Body	Diameter	Distance from Earth as per Yajnavalkya's measurement = Diameter × 108	Distance from the Earth as per modern instrument	Difference in Yajnavalkya's measurement
Sun	1392680 km	150409440 km	1392680 km × 107.6 = 149852368 km	557072 more
Moon	3474.2 km	375213.6 km	3474.2 km × 110.6 = 384246.52 km	9032.92 less

Yajnavalkya calculated the distances of the Sun and Moon from the Earth with remarkable accuracy, especially considering the lack of modern instruments at the time. His calculations are very close to the current measurements, with the distance to the Sun being slightly overestimated and the distance to the Moon slightly underestimated. This highlights the advanced understanding of astronomy that ancient Indians had developed.

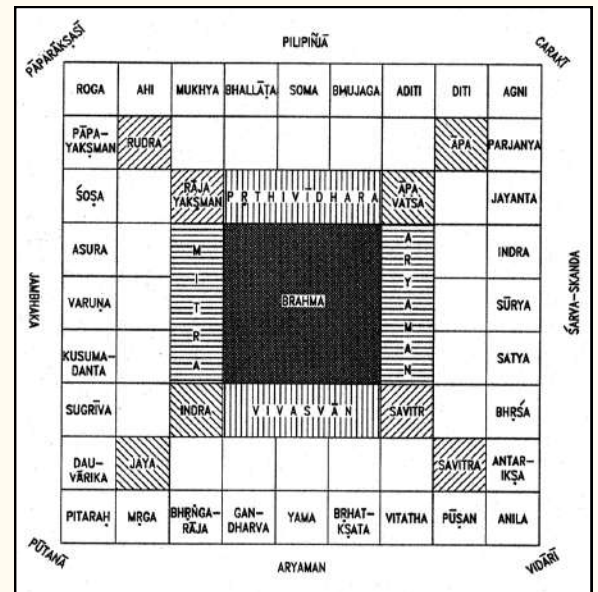
Hanuman Chalisa :

The Hanuman Chalisa, by Tulsidas in the 15th century, includes two lines that describe the distance between the Earth and the Sun with remarkable precision. The lines are:

**"जुगसहस्रयोजनपरभानु,
लील्योताहहमधुरफलजानू"**

These lines state that the Sun (भानु) is located at a distance of yuga sahastra yojanas (जुगसहस्रयोजन), a unit of distance in Sanskrit and Hindi. According to Hindu Vedic literature:

- 1 yuga = 12,000 celestial years
- 1 sahastra = 1000
- 1 yojana = 8 miles



Thus, the total distance to the Sun is calculated as:

Distance = yuga × sahastra × yojana = parabhanu miles from Earth to Sun.

This gives:

Total Distance = 12,000 × 1000 × 8 miles = 96,000,000 miles

Or in kilometers:

Total Distance = 96,000,000 miles × 1.6 = 153,600,000 kilometers.

Since the Earth follows an elliptical orbit around the Sun, the distance can vary slightly depending on the season. This calculation, which predates 17th-century scientific measurements, is strikingly accurate. The question arises: how did Tulsidas, in the 15th century, come to know this information?



The Surya Siddhanta, an ancient Sanskrit text, is one of the key astronomical works in India, composed or revised in the 8th century CE, building upon earlier texts. According to the 11th-century Persian scholar and polymath, al-Biruni, the Surya Siddhanta was originally written by Lata and preserved as a palm-leaf manuscript. This text provided methods for calculating the motion of planets and the Moon relative to various constellations, as well as techniques for determining the diameter and orbits of celestial bodies. The predictions made in the treatise were remarkably accurate for its time. Some of its significant contributions to astronomy are outlined in the table below.

Computation	Surya Siddhanta	Modern	Variation
Computation of Diameter			
Computation of the Earth's diameter	7,840 miles	7,927.7 miles	87.7 miles less in Surya Siddhanta
Computation of the Moon's diameter	2,400 miles	2,160 miles	240 miles more in Surya Siddhanta
Computation the distance between the moon and the earth	253,000 miles	252, 710 miles (Vary: 221,500–252,710 miles)	290 miles more in Surya Siddhanta
Duration of Revolution of Planet around the Sun (Orbit)			
Budha (Mercury)	87 days, 23 hours, 16 mins, 22.3 secs	87 days, 23 hours, 15 mins, 43.9 secs	38.4 seconds more in Surya Siddhanta
Shukra (Venus)	224 days, 16 hours, 45 mins, 56.2 secs	224 days, 16 hours, 49 mins, 8.0 secs	3 minutes 12.80 Sec. less in Surya Siddhanta
Mangala (Mars)	686 days, 23 hours, 56 mins, 23.5 secs	686 days, 23 hours, 30 mins, 41.4 secs	25 minutes 42.10 Sec. more in Surya Siddhanta
Brhaspati (Jupiter)	4,332 days, 7 hours, 41 mins, 44.4 secs	4,332 days, 14 hours, 2 mins, 8.6 secs	6 hours 20 mins 24.20 sec. less in Surya Siddhanta
Shani (Saturn)	10,765 days, 18 hours, 33 mins, 13.6 secs	10,759 days, 5 hours, 16 mins, 32.2 secs	13 hours 16 mins 41.40 sec. more in Surya Siddhanta

Surya Siddhanta calculated the diameters of the Earth and the Moon, as well as the distance between them, as early as the 8th century CE, all without the use of modern instruments. While these calculations show slight differences when compared to modern measurements, they were remarkably accurate for their time.





The text also provided correct estimates for the duration of planetary revolutions around the Sun, with only minor variations.

Division of Day

Brihath Sathaka, who lived in Ujjain, Madhya Pradesh during the 6th century, divided a day into 60 kalas, with each kala equaling 24 minutes. This means the total duration of a day was 1440 minutes, or 24 hours. Interestingly, the smallest unit of time he calculated (3×10^{-8} seconds) closely aligns with the lifespan of certain mesons, while the age of the universe, estimated at 8.64 billion years, is also remarkably close to modern scientific measurements.

Puranic Cosmology

The concept of Brahmanda, is described in the Puranas as having two primary dimensions: the horizontal, represented by the Bhu-mandala disk, and the vertical, which refers to the heights above the Bhu-mandala.

There is a distinction between Puranic and Siddhantic astronomical measurements in terms of the size of the universe. According to the Puranas, the circumference of the universe is 1.571×10^9 yojanas, which gives a diameter of 500×10^6 yojanas. In contrast, the Siddhantic measurements suggest a much larger circumference of 18.712×10^{15} yojanas.

Three key definitions related to the Brahmanda are as follows:

1. ***The circumference of the entire Brahmanda (universe).***
2. ***The circumference of a sphere with half the radius of the Brahmanda, which is bounded by the Loka-aloka mountain range.***
3. ***The total distance (kaksa) that each planet travels around the Earth during one day of Brahma, which lasts for 4.32×10^9 years.***

Connection between Puranic and Siddhantic Diameters Based on the Proportionality Approach

Calculating a proportionality coefficient between Puranic and Siddhantic universal dimensions, then apply that coefficient to similarly transform the other measurements given in the Bhagavata Purana.



Step 1: Compare the yojana value used in the two texts. According to Srila Bhaktisiddhanta Sarasvati Thakur in his translation of the Siddhantasiromani, for consistency with modern measurements, the yojana in the Surya-siddhanta is taken as 5 miles (or 8.05 km). For the Puranic distances, however, we will use 8 miles (12.8 km) per yojana.

Step 2: calculate the diameter of the Brahmanda in the Siddhantic system, starting with the Siddhantic circumference (C_s) of the Brahmanda, which is 18.712×10^{15} yojanas. Using the formula:

$$ds = \frac{C_s}{\pi} \times \frac{5}{8} \approx 3.723 \times 10^{15} \text{ Puranic yojanas}$$

ds is the diameter of the Brahmanda in the Puranic system. With this, we can now calculate the proportionality coefficient (K) between the Puranic and Siddhantic measurements:

$$K = \frac{ds}{dp} = \frac{3.723 \times 10^{15}}{5 \times 10^8} \approx 7.45 \times 10^6$$

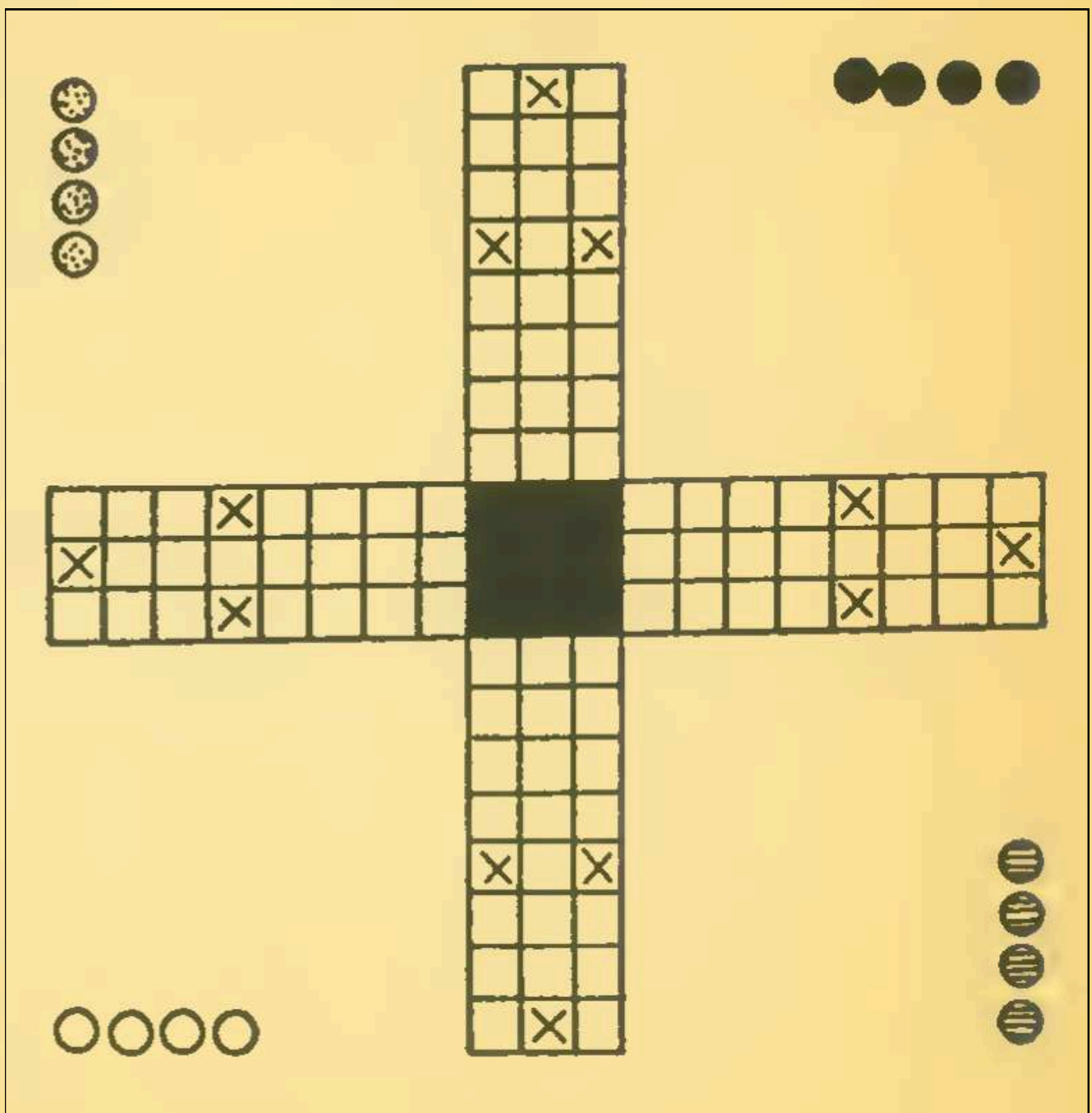
One of the most remarkable aspects of Puranic astronomy is its treatment of eclipses, which were explained in terms of the demon Rahu and his pursuit of the Sun and Moon. While this mythological explanation is allegorical, it reflects a keen observation of the phenomena of lunar and solar eclipses.

Though largely symbolic in its language, Puranic astronomy reflects a complex system of astronomical observation, according to scholars like R.C. Majumdar and A.L. Basham. In his book Ancient India, Majumdar notes that the astronomical systems outlined in the Puranas demonstrate a profound comprehension of the motions of celestial bodies and time cycles, highlighting the great degree of precision in predicting planetary motions and eclipses. Although the cosmological model is not empirical by today's standards, Basham contends in The Wonder that Was India that it nevertheless offers important insight into the philosophical and observational depth of ancient Indian science, highlighting the advancements in Indian astronomy as seen in the Puranic texts.



PACHISI

PACHISI'S ROOTS LIE DEEP WITHIN INDIAN CULTURE, WITH ITS EARLIEST FORMS EMERGING AS EARLY AS THE 4TH CENTURY, THOUGH THE GAME AS RECOGNIZED TODAY BECAME PROMINENT IN THE MUGHAL ERA. SCHOLAR HENRY THOMAS COLEBROOKE NOTED THE GAME'S WIDESPREAD APPEAL IN INDIAN SOCIETY, LINKING ITS POPULARITY TO THEMES OF STRATEGY, PARTNERSHIP, AND FORTUNE. HISTORIAN RC MAJUMDAR HIGHLIGHTS PACHISI AS SYMBOLIC OF ROYAL ENTERTAINMENT DURING AKBAR'S REIGN, WHILE AMI GANATRA CONNECTS ITS PLAY WITH CULTURAL TRADITIONS PROMOTING TEAMWORK AND SKILL.



GAME SCORING AND RULES:

- **SCORING WITH COWRIES: SIX COWRIE SHELLS ACT AS DICE, WITH SCORING BASED ON HOW MANY SHELLS LAND "MOUTH UP":**
 - 1 SHELL UP = 2 POINTS
 - 2 SHELLS UP = 3 POINTS
 - 3 SHELLS UP = 4 POINTS
 - 4 SHELLS UP = 5 POINTS
 - 5 SHELLS UP = 6 POINTS, PLUS AN EXTRA THROW
 - 6 SHELLS UP = 10 POINTS, PLUS AN EXTRA THROW
 - 0 SHELLS UP = 25 POINTS, PLUS AN EXTRA THROW
- **GAMEPLAY AND RULES:**
 - A. **PLAYERS AND SETUP:** PLAYED BY FOUR PLAYERS IN TEAMS OF TWO. EACH PLAYER STARTS WITH FOUR PIECES OF THEIR OWN COLOR, WHICH ENTER FROM THE CENTRAL SPACE (CHAR-KONI).
 - B. **MOVEMENT:** PIECES MOVE ALONG THE BOARD'S LIMBS IN AN ANTI-CLOCKWISE PATH, NEEDING AN EXACT ROLL TO RETURN HOME. THE THROW VALUE DETERMINES THE NUMBER OF SQUARES A PIECE ADVANCES.
 - C. **CAPTURES:** TO CAPTURE, A PLAYER LANDS ON A NON-CASTLE SQUARE OCCUPIED BY AN OPPONENT'S PIECE, SENDING IT BACK TO THE CHAR-KONI. CAPTURING GRANTS AN EXTRA TURN.
 - D. **TURN STRUCTURE:** THROWS OF 6, 10, OR 25 GRANT ADDITIONAL TURNS. PLAYERS MOVE ALL PIECES BASED ON TOTAL POINTS FROM MULTIPLE THROWS BUT CANNOT SPLIT A SINGLE THROW ACROSS PIECES.
 - E. **CASTLE SQUARES:** SPECIAL SQUARES (CASTLES) OFFER SAFETY; ENEMY PIECES CANNOT CAPTURE PIECES RESTING HERE.
 - F. **DOUBLING:** PLAYERS CAN STACK PIECES ON ANY SQUARE, BUT THESE MAY BE CAPTURED BY AN OPPONENT WITH A HIGHER OR EQUAL NUMBER OF STACKED PIECES, UNLESS ON A CASTLE SQUARE.

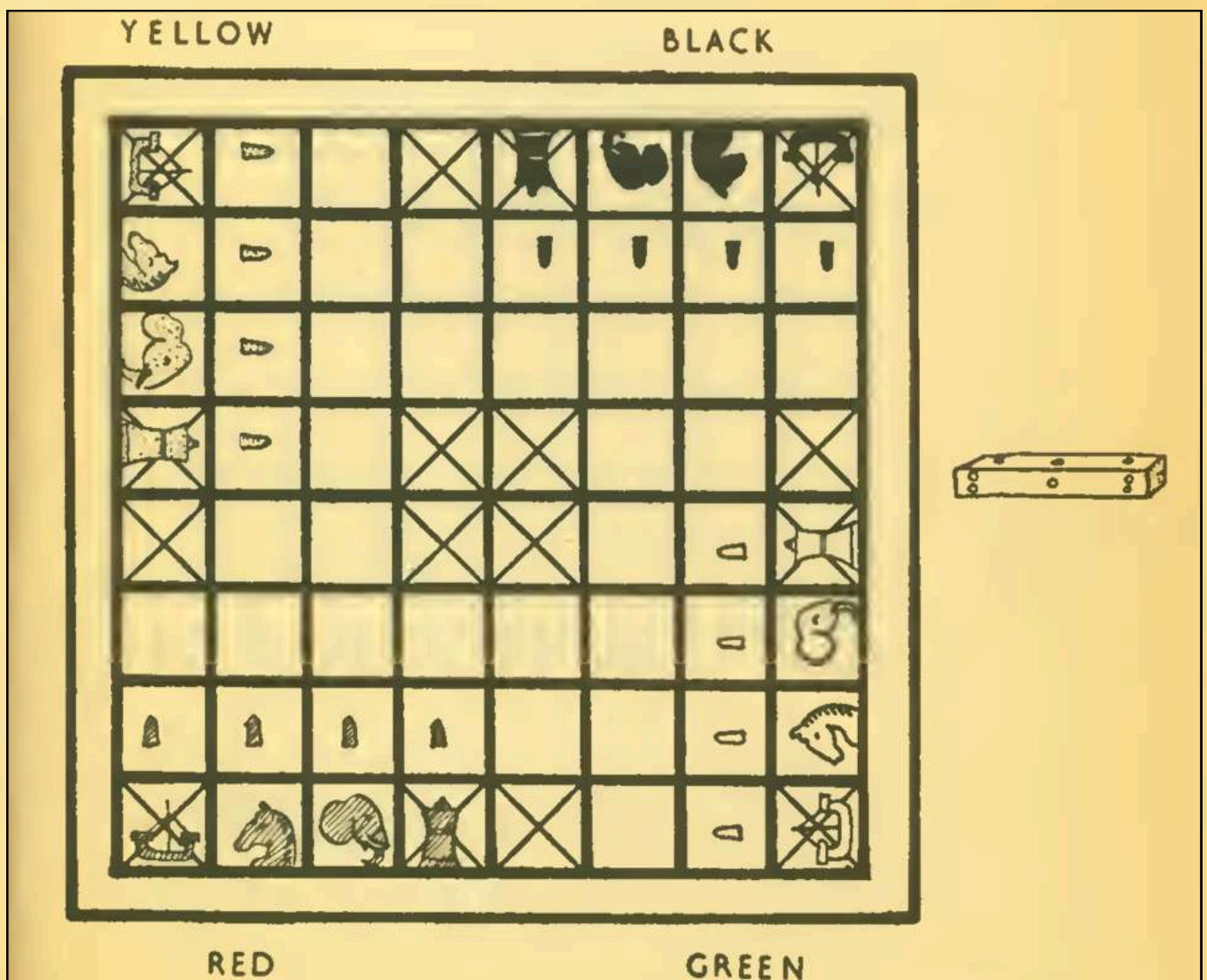
TACTICS

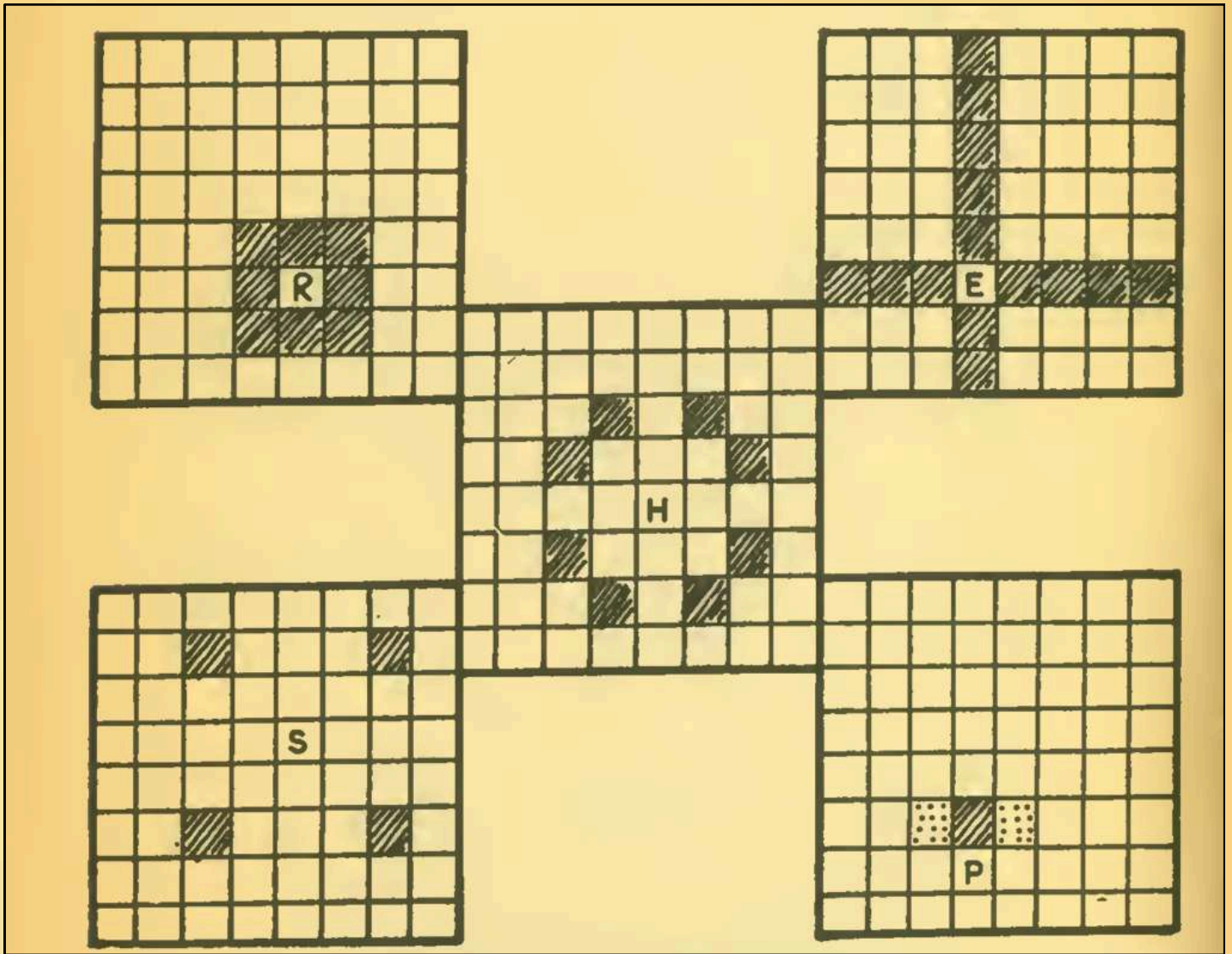
- **PARTNERSHIP STRATEGY:** A PLAYER MAY HOLD BACK MOVES TO SUPPORT THEIR PARTNER, EITHER BY BLOCKING OPPONENT PATHS OR CREATING OPPORTUNITIES FOR CAPTURES.
- **ENDGAME MANEUVERS:** IN SOME CASES, A LEADING PLAYER MAY CONTINUE A SECOND CIRCUIT RATHER THAN FINISHING TO HELP THEIR PARTNER BY CREATING TACTICAL ADVANTAGES.
- **ADAPTATIONS:** PACHISI CAN ALSO BE PLAYED WITH THREE LONG DICE, KNOWN AS CHAUSAR, WHERE EACH DIE HAS CUSTOM MARKINGS (1 AND 6, 2 AND 5) OFFERING A VARIATION IN GAMEPLAY DYNAMICS.

SHATURANGA

THE ANCIENT INDIAN GAME ASHTAPADA, PLAYED ON A SIXTY-FOUR-SQUARE BOARD, IS CONSIDERED ONE OF THE EARLIEST STRATEGIC BOARD GAMES. AROUND THE FIFTH CENTURY A.D., IT EVOLVED INTO SHATURANGA, A GAME THAT SIMULATES A MINIATURE BATTLE AMONG FOUR ARMIES, EACH LED BY A RAJAH (KING) AND EQUIPPED WITH INFANTRY, CAVALRY, ELEPHANTS, AND BOATS. THE GAME, OFTEN MENTIONED IN SANSKRIT TEXTS LIKE THE BHAVISHYA PURANA, WAS ROOTED IN INDIAN WAR TACTICS AND STRATEGY, AND SCHOLARS LIKE AL-BIRUNI AND PROFESSOR DUNCAN FORBES HAVE PROVIDED INSIGHTS INTO ITS HISTORICAL SIGNIFICANCE AND STRUCTURE.

SHATURANGA, LATER KNOWN AS CHATURANGA, IS ACKNOWLEDGED AS AN ANCESTOR TO MODERN CHESS. AL-BIRUNI, A PERSIAN SCHOLAR, DOCUMENTED HIS OBSERVATIONS OF THE GAME DURING HIS TRAVELS IN INDIA, REMARKING ON ITS ROLE IN MILITARY TRAINING AND STRATEGIC THINKING. HISTORIAN PROFESSOR DUNCAN FORBES, IN HIS TRANSLATIONS OF ANCIENT TEXTS, NOTED HOW SHATURANGA WAS MORE THAN A PASTIME—IT SERVED AS A REPRESENTATION OF POLITICAL AND MARTIAL SKILLS. THE GAME WAS TRADITIONALLY PLAYED WITH DICE, A PRACTICE DISCOURAGED BY THE MANUSMRITI, LEADING PLAYERS TO LATER ELIMINATE DICE TO COMPLY WITH GAMBLING RESTRICTIONS. THIS SHIFT ALSO PAVED THE WAY FOR THE TWO-PLAYER VARIANT, SHATRANJ, WHICH BECAME POPULAR IN THE ISLAMIC WORLD AND EVENTUALLY INFLUENCED MODERN CHESS.





GAME SCORING AND RULES:

SCORING AND GAME RULES:

1. **STAKE POOL:** EACH PLAYER CONTRIBUTES AN AGREED AMOUNT TO A POOL. THE WINNING ALLIES DIVIDE THIS AMOUNT BASED ON THEIR VICTORY TYPE.
2. **TURN ORDER AND DIE THROWS:** PLAYERS THROW A DIE, NUMBERED 2 TO 5. EACH DIE NUMBER DICTATES WHICH PIECE MUST MOVE (2 = SHIP, 3 = HORSE, 4 = ELEPHANT, 5 = RAJAH OR PAWN).
3. **PIECE MOVEMENT AND CAPTURE:**
 - **RAJAH:** MOVES ONE SQUARE IN ANY DIRECTION.
 - **ELEPHANT:** MOVES ANY NUMBER OF SQUARES ORTHOGONALLY BUT CANNOT JUMP.
 - **HORSE:** MOVES LIKE THE KNIGHT IN CHESS (ONE SQUARE ORTHOGONALLY AND ONE DIAGONALLY).
 - **SHIP:** MOVES TWO SQUARES DIAGONALLY, JUMPING OVER PIECES IF NECESSARY.
 - **PAWNS:** MOVE ONE SQUARE FORWARD; CAPTURE BY MOVING DIAGONALLY FORWARD.

4. SPECIAL RULES:

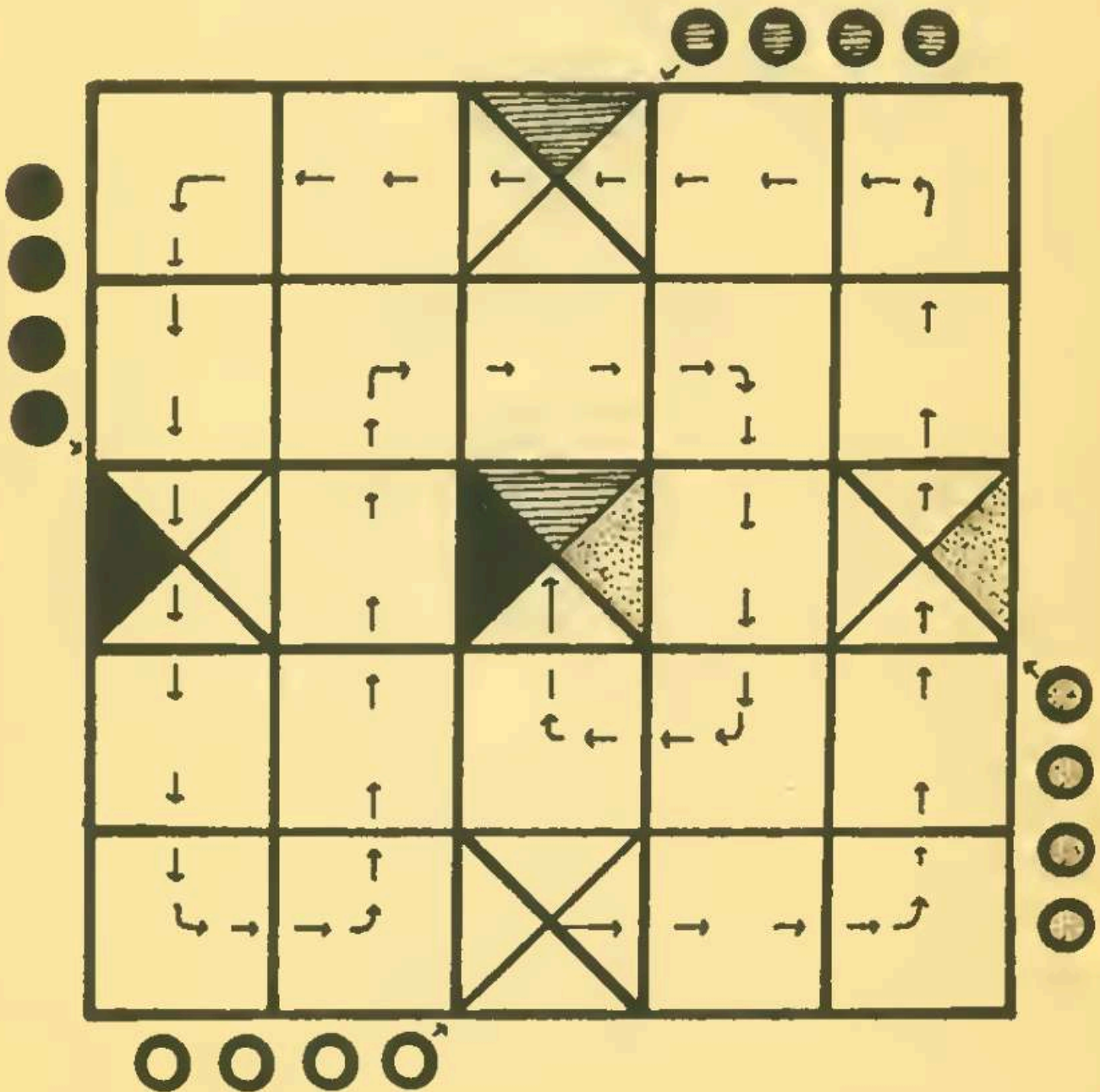
- **THRONE SEIZURE:** IF A RAJAH OCCUPIES AN OPPONENT'S THRONE, THEY WIN A SINGLE STAKE. CAPTURING A RAJAH WHILE ON THE THRONE DOUBLES THE STAKE.
- **EMPIRE BUILDING:** A PLAYER WHO CAPTURES BOTH OPPOSING RAJAHS WHILE HOLDING THEIR ALLY'S THRONE BUILDS AN EMPIRE, WINNING QUADRUPLE STAKES FROM BOTH OPPONENTS.
- **CONCOURSE OF SHIPPING:** ACHIEVED WHEN SHIPS OCCUPY FOUR ADJACENT SQUARES, ALLOWING CONTROL OF BOTH ALLIED SHIPS.
- **PAWN PROMOTION:** PAWNS REACHING THE OPPOSITE END ARE PROMOTED TO OTHER PIECES ONLY IF A PAWN HAS ALREADY BEEN LOST.
- **DRAWN GAME:** IF A PLAYER ONLY HAS THEIR RAJAH REMAINING, THEY CAN DECLARE AN HONORABLE DRAW.
- **PRIVILEGED PAWN:** WHEN ONLY A SHIP AND PAWN ARE LEFT, THE PAWN GAINS PRIVILEGED STATUS, ALLOWING IT TO BE PROMOTED TO ANY PIECE UPON REACHING THE OPPOSITE SIDE.

TACTICS AND STRATEGY:

SHATURANGA EMPHASIZES STRATEGIC ALLIANCES, CAREFUL POSITIONING OF THE RAJAH, AND CALCULATED MOVES BASED ON THE DIE. TACTICAL GOALS INCLUDE CAPTURING ENEMY RAJAHS, SEIZING THRONES, AND FORMING "CONCOURSE OF SHIPPING" FORMATIONS FOR CONTROL ADVANTAGES. THE ELIMINATION OF DICE AND SIMPLIFICATION OF ALLIANCES EVENTUALLY LED TO THE TWO-PLAYER GAME STRUCTURE IN SHATRANJ, WHERE TACTICAL PLANNING AND SKILL BECAME MORE CENTRAL THAN CHANCE.

THAAYAM

THAAYAM IS A TRADITIONAL GAME PLAYED WIDELY IN SOUTHERN INDIA, PARTICULARLY DURING THE RICE HARVEST SEASON. ORIGINATING CENTURIES AGO, IT WAS OFTEN ENJOYED BY WOMEN AND GIRLS WHO SPENT TIME GUARDING THE PADDY FIELDS FROM BIRDS. TO PASS THE TIME, THEY PLAYED THIS GAME, WHICH USES TAMARIND SEEDS AS DICE AND MARKS MADE DIRECTLY ON THE GROUND AS THE GAME BOARD. DR. M. THILLAI-NAYAGAM AND OTHER SCHOLARS NOTE THE GAME'S CULTURAL SIGNIFICANCE AND SIMPLE MATERIALS, REFLECTING THE RURAL LIFE AND SEASONAL CYCLES OF THE REGION.



GAME SCORING AND RULES:

GAME SCORING

- **1 WHITE SIDE UP: 1 POINT**
- **2 WHITE SIDES UP: 2 POINTS, TURN ENDS**
- **3 WHITE SIDES UP: 3 POINTS, TURN ENDS**
- **4 WHITE SIDES UP: 4 POINTS**
- **0 WHITE SIDES UP: 8 POINTS**

NOTE: IF COWRIES ARE USED INSTEAD OF TAMARIND SEEDS, THE MOUTH-UP SIDE EQUALS A WHITE SIDE, AND THE CONVEX SIDE EQUALS A BLACK SIDE.

RULES:

- 1. STARTING THE GAME: EACH PLAYER THROWS THE DICE, AND THE PLAYER WITH THE HIGHEST SCORE BEGINS. THE DICE ARE PASSED TO THE NEXT PLAYER ON THE RIGHT AFTER EACH TURN.**
- 2. TURN SEQUENCE: A PLAYER KEEPS THROWING UNTIL THEY SCORE 2 OR 3, ENDING THEIR TURN. THEY MUST MOVE PIECES ACCORDING TO THE DICE RESULTS UNLESS IMPOSSIBLE.**
- 3. ENTERING PIECES: A PLAYER CAN ONLY PLACE A PIECE ON THE BOARD WITH A THROW OF 1, WHICH MOVES THE PIECE INTO THEIR "PALACE."**
- 4. MOVEMENT: PIECES MOVE ANTI-CLOCKWISE ALONG THE BOARD'S OUTER PATH, THEN CLOCKWISE ON THE INNER PATH UNTIL THEY RE-ENTER THE PLAYER'S PALACE.**
- 5. SHARING MOVES: A THROW CAN BE DIVIDED AMONG MULTIPLE PIECES, ALLOWING DIFFERENT PIECES TO BE MOVED STRATEGICALLY.**
- 6. CAPTURING OPPONENTS: LANDING ON AN ENEMY'S SQUARE REMOVES THE OPPONENT'S PIECE, WHICH THEN RE-ENTERS AT THEIR PALACE ON A THROW OF 1.**
- 7. SAFE ZONES: MARKED SQUARES ARE SAFE HAVENS WHERE PIECES CANNOT BE CAPTURED.**
- 8. TWINS: TWO PIECES ON THE PALACE SQUARE OPPOSITE A PLAYER'S PALACE CAN BE DECLARED A "TWIN," WHICH CAN ONLY BE ATTACKED BY ANOTHER TWIN.**
- 9. WINNING: THE FIRST PLAYER TO REMOVE ALL THEIR PIECES FROM THE BOARD WINS THE GAME.**

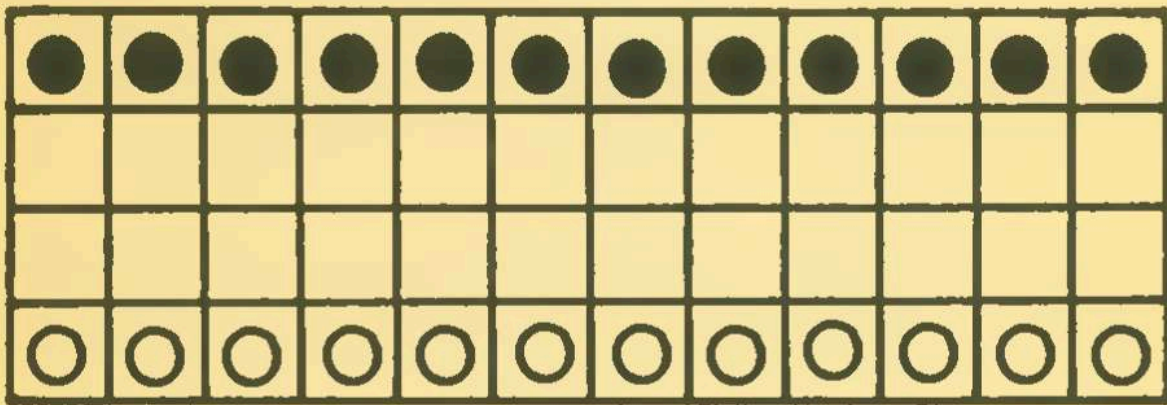
TACTICS:

- **SUPPORTING PARTNERS: PLAYERS MAY MOVE CAUTIOUSLY TO ASSIST THEIR PARTNER OR CAPTURE OPPONENTS.**
- **STRATEGIC DELAYS: A PLAYER CAN HOLD BACK MOVES TO AVOID RISK OR TO POSITION FOR BETTER CAPTURES.**
- **USING TWINS: DECLARING TWINS STRATEGICALLY PREVENTS THEM FROM BEING CAPTURED BY SINGLE ENEMY PIECES, WHILE ALSO USING TWINS TO CONTROL MOVEMENT AND COUNTER THREATS.**

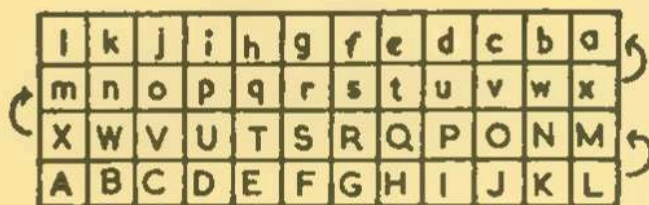
TABLAN

TABLAN, A TRADITIONAL GAME ORIGINATING IN ANCIENT INDIA, REMAINS POPULAR IN VILLAGES OF SOUTHWESTERN REGIONS LIKE MYSORE. THE GAME IS PLAYED ON A BOARD WITH FOUR ROWS AND TWELVE SQUARES IN EACH ROW, INVOLVING DICING STICKS TO DETERMINE MOVES. THOUGHT TO BE A PRECURSOR TO GAMES LIKE PACHISI, TABLAN DEMONSTRATES ANCIENT INDIAN STRATEGIES AND GAMEPLAY MECHANICS. SCHOLARS LIKE STEWART CULIN AND MURRAY HAVE HIGHLIGHTED ITS CULTURAL IMPORTANCE AND ITS REFLECTION OF EARLY INDIAN GAMING METHODS.

- 1.ROOTS IN ANCIENT STRATEGY: TABLAN'S GAMEPLAY MECHANICS EMPHASIZE MILITARY STRATEGY AND RESOURCEFULNESS, SHOWCASING EARLY INDIAN CONCEPTS OF TACTICAL MOVEMENT.
- 2.SYMBOLIC DICE ROLLING: THE USE OF SPECIALLY MARKED DICING STICKS, WITH COMBINATIONS OF PAINTED AND PLAIN SIDES, ALIGNS WITH ANCIENT INDIAN GAMING SYMBOLISM, REPRESENTING CHANCE AND SKILL.
- 3.PRESERVATION OF TRADITIONS: TABLAN, LIKE OTHER ANCIENT INDIAN GAMES, WAS TRADITIONALLY PASSED DOWN THROUGH GENERATIONS, EMBODYING REGIONAL CUSTOMS AND ANCIENT STRATEGIC THOUGHT.
- 4.SCHOLARLY INSIGHTS: HISTORIANS LIKE H.J.R. MURRAY IN A HISTORY OF BOARD-GAMES OTHER THAN CHESS AND STEWART CULIN'S WORKS ON CULTURAL GAMES DOCUMENT TABLAN'S ROLE IN PRE-MODERN INDIAN LEISURE ACTIVITIES.



A



B

GAME SCORING AND RULES:

GAME RULES:

- 1. BOARD SETUP: THE BOARD COMPRISES FOUR ROWS WITH TWELVE SQUARES EACH. EACH PLAYER HAS TWELVE PIECES, INITIALLY PLACED ON THE BACK ROW.**
- 2. DICING STICKS AND SCORING:**
 - **FOUR STICKS, MARKED ON ONE SIDE, ARE THROWN FOR SCORES.**
 - **SCORE COMBINATIONS:**
 - **1 PLAIN SURFACE UP: SCORE 2 AND THROW AGAIN.**
 - **4 PLAIN SURFACES UP: SCORE 8 AND THROW AGAIN.**
 - **4 PAINTED SURFACES UP: SCORE 12 AND THROW AGAIN.**
 - **ANY OTHER THROW RESULTS IN NO SCORE, AND THE TURN PASSES TO THE OPPONENT.**
- 3. PIECE MOVEMENT:**
 - **INITIAL MOVE: PIECES CAN ONLY START MOVING WITH A SCORE OF 2, WHICH CAN BE DIVIDED INTO TWO MOVES OF ONE SQUARE EACH FOR TWO SEPARATE PIECES.**
 - **THROW SPLITTING: THROWS OF 8 AND 12 CAN BE SPLIT INTO TWO 4S OR TWO 6S, ALLOWING FLEXIBILITY IN PIECE MOVEMENT.**
- 4. MOVEMENT PATH:**
 - **WHITE PIECES MOVE FROM THE STARTING ROW (A TO L), ADVANCE THROUGH THE MIDDLE ROWS (L TO X, X TO M, M TO X), AND ENTER BLACK'S BACK ROW. BLACK PIECES MOVE IN REVERSE DIRECTION TO WHITE'S BACK ROW.**
- 5. CAPTURE RULES:**
 - **CAPTURING CAN ONLY OCCUR IN THE TWO CENTRAL ROWS OR UPON REACHING THE OPPONENT'S BACK ROW. CAPTURED PIECES ARE REMOVED FROM THE BOARD.**
- 6. ENDGAME:**
 - **ONCE A PIECE REACHES THE OPPONENT'S BACK ROW, IT BECOMES IMMOBILIZED AND SAFE FROM CAPTURE.**
 - **PLAYERS OCCUPY THE ENEMY'S BACK ROW SQUARES SEQUENTIALLY, CAPTURING THEM FROM LEFT TO RIGHT (A TO L).**
- 7. RESTRICTIONS:**
 - **DOUBLING UP OF PIECES ON THE SAME SQUARE IS NOT PERMITTED.**
 - **PLAYERS MUST USE EACH SCORE, EVEN IF INCONVENIENT, UNLESS THE LAST PIECE CANNOT REACH AN OPEN SQUARE IN THE ENEMY ROW.**
- 8. WINNING CONDITION:**
 - **THE GAME CONCLUDES WITH THE PLAYER OCCUPYING THE MOST SQUARES IN THE OPPONENT'S BACK ROW WINNING.**

TACTICS:

- **CONTROL OF CENTER ROWS:** POSITIONING PIECES STRATEGICALLY IN THE MIDDLE ROWS ENHANCES CAPTURING POTENTIAL.
- **FLEXIBILITY WITH THROW SPLITTING:** SKILLFULLY DIVIDING THROWS INTO SMALLER MOVES CAN OPTIMIZE PIECE ADVANCEMENT.
- **ENDGAME MANEUVERING:** SECURING AND RETAINING POSITIONS IN THE OPPONENT'S BACK ROW IS ESSENTIAL FOR VICTORY.
- **CONSERVING HIGH SCORES:** USE HIGH SCORES (LIKE 12) TO ADVANCE CRITICAL PIECES RAPIDLY, ESPECIALLY WHEN APPROACHING CAPTURE ZONES.



Indian History, Culture, General Knowledge Quiz

1. Name the Rajasthani warrior who bravely fought Mehmood Gaznavi to check his advance towards Somnath.

- A) Prithviraj Chauhan
- B) Gogha Bapa
- C) Rana Sanga
- D) Bappa Rawal

2. Sri Krishna requested Duryodhan to avoid the war with the Pandavas, telling him that Yudhishtir was his brother. Duryodhan refused and tried to arrest Krishna, but Krishna foiled his attempt. In which Parva of the Mahabharata is this episode described?

- A) Sabha Parva
- B) Bhishma Parva
- C) Udyog Parva
- D) Shanti Parva

3. The deity of which god is worshipped in the Sabrimala temple on the western coast of Kerala?

- A) Lord Shiva
- B) Lord Murugan
- C) Swami Ayappan
- D) Lord Vishnu

4. Name the place which is the confluence of three oceans and where the sunrise and sunset can be seen at the same spot.

- A) Dwarka
- B) Rameswaram
- C) Kanyakumari
- D) Puri

5. Which temple is situated to the west side of the Kamakhya temple atop Neelanchal Hills, in the basement of which there are stone fragments of an earlier temple?

- A) Bhairav Temple
- B) Ghantakarn Temple
- C) Rudreswar Temple
- D) Durga Temple

Indian History, Culture, General Knowledge Quiz

6. The deity of which god is worshipped in the Shri Ranganam temple near Tiruchi?
- A) Shiva
 - B) Brahma
 - C) Vishnu (Anantshayanam)
 - D) Ganesha
7. On whose insistence did Dashrath agree to send Ram and Laxman with Vishwamitra?
- A) Kaikeyi
 - B) Rishi Vishwamitra
 - C) Guru Vashistha
 - D) Sumantra
8. Name the Muni who gave a royal welcome to Bharat and his whole army when they went to persuade Ram to return to Ayodhya.
- A) Vashistha
 - B) Bharadwaj
 - C) Valmiki
 - D) Agastya
9. Where did Ram and Laxman live for four months of the rainy season after Sugreev's coronation?
- A) Chitrakoot
 - B) Prasrvan hills
 - C) Dandakaranya
 - D) Panchavati
10. Which king of Mewar defeated Sikandar Lodi of Delhi?
- A) Rana Pratap
 - B) Rana Kumbha
 - C) Rana Sanga
 - D) Rana Udai Singh



IDEA OF FOREIGN POLICY IN ANCIENT INDIA

- SHUBHAM RANA

INTRODUCTION

Foreign policy is a term that is often used and heard in the context of international relations between interstate and non-state actors. It is often used in the context of modern times. But you will be surprised to know that foreign policy did exist in ancient India as well.

Foreign policy is the set of goals, strategies, and actions that a state or a non-state actor pursues in its relations with other actors in the international system. Foreign policy reflects the interests, values, and preferences of the actor, and it guides its decisions and behaviours in the global arena.

There is very less empirical evidence of foreign policy pursued in the past due to non-writing of much history. So, we have scattered information about history. One of the most prominent evidence to read history of foreign policy is Arthashastra.



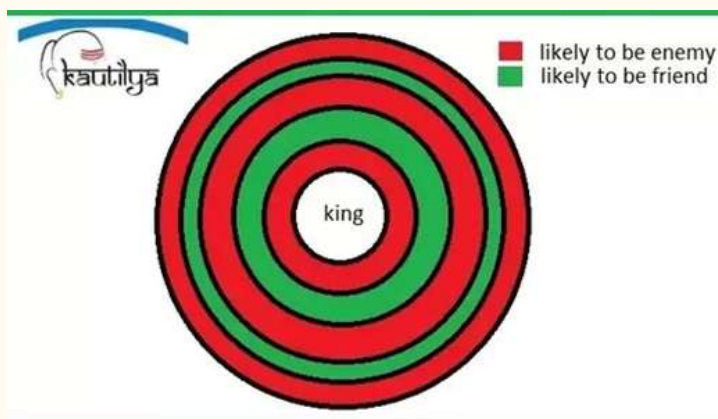
The Arthashastra is a Sanskrit rule book pertaining to Indian kingdoms and their welfare, political statehood, war strategy. Kautilya laid huge stress on strengthening state and expanding its resources. He believed that strong state is necessary for the welfare of masses.

Kautilya mentions about the four Upayas and Shadgunya principles which were important in carrying out foreign policy of a country.

Kautilya listed six guiding principles of foreign policy as listed below.

- A king would enhance resources and power of his kingdom to embark upon a campaign of conquest
- Enemies to be eliminated
- Cultivation of allies
- Adoption of prudent course of action
- Peace to be preferred to war
- King must behave as just in both, victory and defeat

MANDALA THEORY OF KAUTILYA



The central premise of the Mandala theory lies in locating the position of a kingdom as an enemy or ally with respect to the intending conqueror and the kingdom's spatial placement in the mandala.

Kautilya treats the vijigishu (the conqueror or the ambitious king) as the reference point of the mandala theory and advocates four basic circles. In the first circle, there are three primary kings forming a circle, the vijigishu, his friend and his friend's friend. Each one of them possesses the five elements of sovereignty, such as the amatya, the janapada, the durga, the kosha and the danda.

Historically, Mandala theory was used to forge alliances with states, to further balance of power, maintain friendly relations. By deepening economic ties with the neighbours of its immediate neighbours, vijigishu ensures that its "natural allies" are economically protected, thereby, providing India with the influence and leverage to balance the power of its "natural allies" against the power of its "natural enemies."





Shadgunya : war tactics by Kautilya

In Book 7 of the Arthashastra, Kautilya has argued that a state has six options to carry out its foreign policy and they are applicable in different set of circumstances.

1. Sandhi or peace
2. Vighraha or war
3. Asana or neutrality/wait and watch
4. Yana or coercion
5. Samshrya or alliance
6. Dvaidhibhava or duplicity

FOUR UPAYAS

There are four upayas –

Sama – conciliation, compromise

Dana – concession or gift

(Eg: Chandragupta Maurya marrying daughter of Seleucus Nicator)

Danda – use of force or punishment and in inter-state relations

Bheda – divide and rule

These upayas were to be used in times of peace by the king in his foreign relations.

He said that foreign relations would be determined by self-interest, not by ethical concerns.

Modern states have been practicing what Kautilya had advocated but nobody would say so. Classic realist, Hans J Morgenthau, in his book *Politics Among Nations: The Struggle for Power and Peace*, (1966) has given methods that can be used in balance of power. These methods are similar to those echoed by Kautilya, but Morgenthau does not give any reference of Kautilya. Our knowledge systems are freely being stolen by western scholars due to lack of IPR, copyrights. The methods discussed by him include divide and rule, compensation, armaments and alliances.

ENVOYS IN ANCIENT KINGDOMS

When we hear the word diplomacy, diplomats and ambassadors then we always tend to think it in present context. But we would be surprised that in ancient India, diplomats and envoys did exist. We can take examples from ancient texts like Ramayan, Mahabharat Hanuman ji, Sri Krishna ji. In Mauryan, Gupta empires, there are numerous evidences of envoys being deputed in various foreign states. Kautilya in ARTHASHASTRA mentions about envoys.





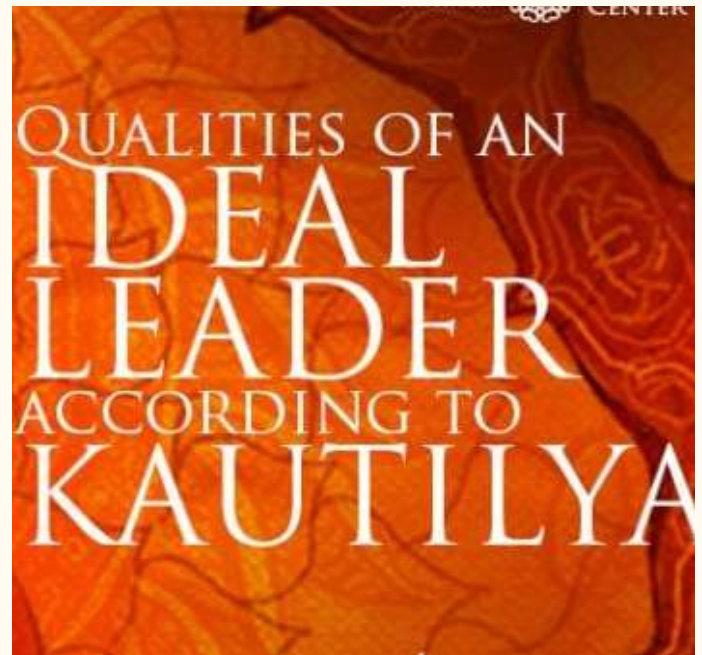
Envoy or duta was responsible for conducting diplomacy with other kingdoms. They were deployed in courts of other rulers and played an important part in conducting foreign policy. Duties of the envoy included the following:

- Sending information to his king
- Ensuring maintenance of the terms of a treaty.
- Upholding his king's honor
- Acquiring allies

SPIES IN ANCIENT KINGDOMS

Kautilya also mentions about spies. There were agents who used to gather secret information while being based in one place like the intelligence officer, spies under the cover of monks, merchants or ascetics.

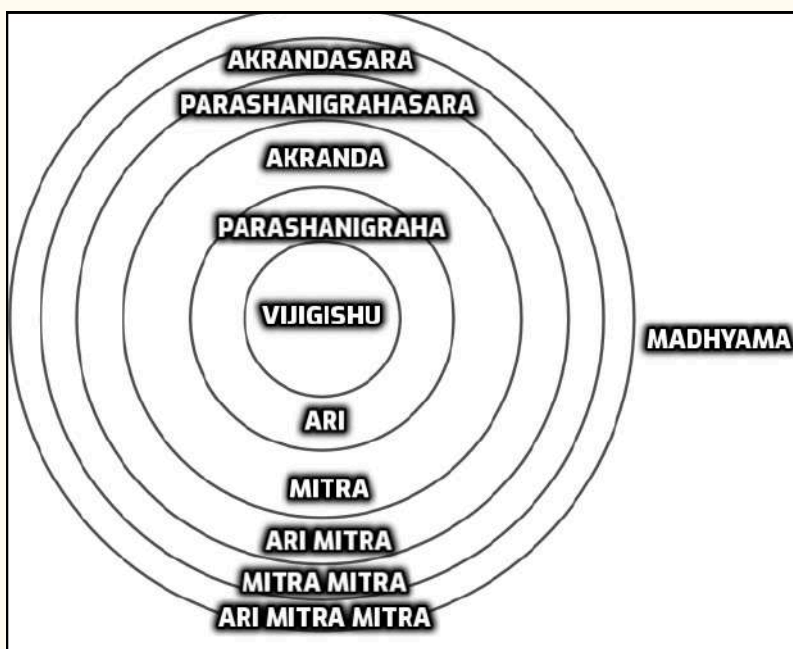
The foreign policy in ancient india was very all embrative opposed to other nations who were restricive and exclusive. It is evident in our ancient vakya vasudhaiv kutumbakam . which led to sheltering parsi community who fled Persia to India to escape religious persecution and also Jewish community who migrated to india 2000 years ago.



FOREIGN TRADE AS PART OF FOREIGN POLICY

Hiuen Tsang mentions in his travelogue that india had a brisk trade with foreign countries and there were prosperous city ports bustling with huge exports of textiles, spices , herbs etc and imports of precious metals.

Indian kingdom traded exorbitantly with foreign states. The discovery of roman gold coins in arikamedu in tamil nadu proves good trade relations. M cary author of history of rome mentions the exchanges that Indian kingdoms offered in the forms of various kinds of lavish gifts birds, tigers , serpents to roman empire. The embassy from pandya kingdoms sent precious stones, elephants as gift to ruler Augustus.





MARITIME TRADE ROUTES DURING THE CHOLA EMPIRE

- VISHESH

INTRODUCTION

ONE OF THE MOST PROMINENT DYNASTIES IN INDIAN HISTORY IS THE CHOLA DYNASTY. THE HEARTLAND OF THE CHOLAS WAS THE FERTILE VALLEY OF THE KAVERI RIVER. THEY UNIFIED PENINSULAR INDIA SOUTH OF THE TUNGABHADRA RIVER AND HELD THE TERRITORY AS ONE STATE FOR THREE CENTURIES BETWEEN 907 AND 1215 CE.

TRADE AND COMMERCE FLOURISHED UNDER THE CHOLAS. TRADE WAS CARRIED ON WITH WEST ASIA AND CHINA AND SOUTH-EAST ASIA. TRADE WITH CHINA REACHED UNPRECEDENTED VOLUME DURING THESE CENTURIES.

FOREIGN TRADE PROVIDED AN ADDITIONAL INCENTIVE TO AN ALREADY DEVELOPING LOCAL MARKET MARITIME TRADE AND COMMERCE FLOURISHED UNDER THE CHOLA EMPIRE. THE IMPERIAL CHOLAS TRIED TO ENHANCE THEIR MARITIME STRENGTH BY GAINING CONTROL OVER ALL STRATEGICALLY IMPORTANT COASTLINES.



THEY CAPTURED THE SOUTHWEST COAST OF INDIA AND ALMOST THE ENTIRE INDIAN EAST COAST UP TO THE MOUTH OF GANGAS. THEY ALSO SEIZED THE MALDIVES, SRI LANKA, AND THE ANDAMANS. ALL THESE MILITARY ACTIVITIES ULTIMATELY LEAD TO THE COMMERCIAL RELATION WITH THE CHOLA EMPIRE. THE CHOLAS ALSO HAD COMMERCIAL RELATION WITH THE SRI VIJAYA AND CAMBODIA. THE INSCRIPTIONS OF RAJENDRA I INDICATES THE RELATIONSHIP BETWEEN THE CHOLAS AND SOUTH EAST ASIAN RULERS. THE EXPANDING MARITIME ACTIVITIES MUST ALSO BE SEEN IN THE CONTEXT OF INCREASING DIPLOMATIC ACTIVITIES. THE CHINESE HAD SENT ENVOYS TO THE COUNTRIES OF SOUTH IN THE LATE 10TH CENTURY INDICATING THEIR INTEREST IN AN INCREASE OF TRADE.

TRADE WITH ROME

EARLY CHOLA RULER HAD TRADE RELATION WITH THE ROME AND GREEK MERCHANTS. THE MERCHANTS WERE VISITED THE PORTS OF SOUTH INDIA. THEY CAME IN QUEST OF SPECIES AND COTTON CLOTH FOR WHICH SOUTH INDIA HAD BECOME FAMOUS IN THE ANCIENT WORLD. THERE WERE ROMAN WAREHOUSES IN SOUTH INDIA. ROME RECEIVED FINE CLOTH, PEARLS, SPECIES, SANDALWOOD, GEMS, AND DRUGS FROM SOUTH INDIA. A GREAT NUMBER OF ROMAN COINS WERE FOUND IN SOUTH INDIAN TERRITORY, WHICH INDICATES THE ROMAN TRADE RELATION WITH INDIA. LARGE NUMBERS OF ROMAN GOLD COINS HAVE BEEN

DISCOVERED FROM THE COROMANDALAM COAST AND IN TONDAIMANDALAM AND PANDIMANDALAM REGIONS. APART FROM GOLD COINS ROMAN ALSO EXPORTED WINE TO TAMIL COUNTRY. THE EARLY LITERATURES OF TAMILS PROVIDE A VIVID PICTURE OF THE TRADE ACTIVITIES. THE TAMIL LITERATURES ALSO SPEAK ABOUT THE SHIPS OF THE YAVANAS (GREEKS). PERIPLUS HAS LISTED OUT THE MARKET TOWNS OF THE DACHINABADAS (DECCAN) IN HIS WORK.

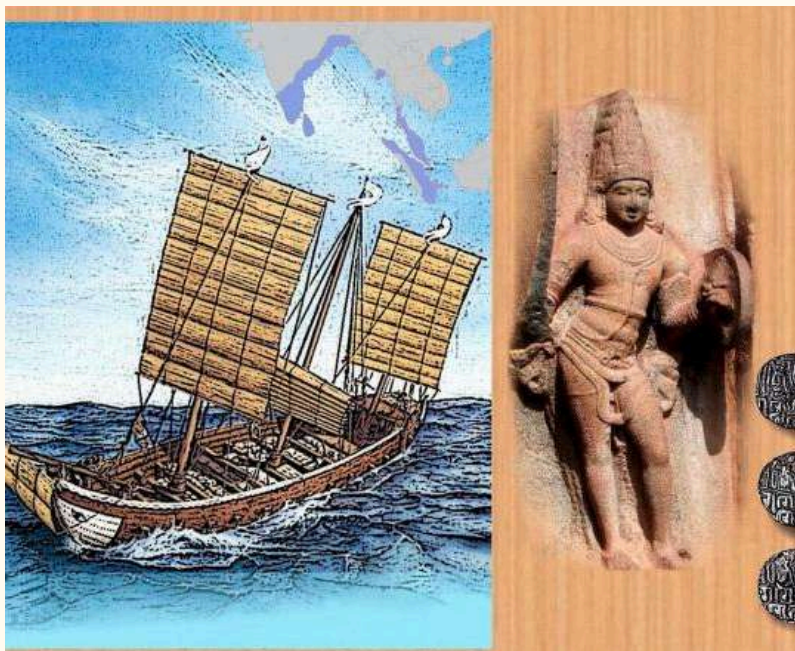


TRADE RELATION WITH CHINA AND OTHER COUNTRIES



THE MERCHANTS OF THE CHOLA PERIOD PARTICIPATED IN MARITIME TRADE SINCE ANCIENT TIMES. THE CHOLAS EXCELLED IN FOREIGN TRADE AND MARITIME ACTIVITY, EXTENDING THEIR INFLUENCE OVERSEAS TO CHINA AND SOUTHEAST ASIA. THE ANNALS OF THE SUNG DYNASTY OF CHINA AND THE ACCOUNTS OF THE MEDIEVAL TRAVELERS LIKE IBN KHURDADBEH, ABU ZAID, ALBERUNI, MARCO POLO, ETC. GIVE TESTIMONY TO A BRISK MARITIME CONTACT BETWEEN SOUTH INDIA AND THE SOUTH EAST ASIAN COUNTRIES. THE TANG AND SUNG RULERS OF CHINA SALIENDRAS OF SRIVIJAYA AND THE ABBASID KHALIFS OF BAGDAD ESTABLISHED COMMERCIAL RELATIONS WITH THE CHOLAS. THE CHOLAMANDALAM AND ITS COASTAL REGIONS WERE VERY WITH COMMERCIAL TRANSACTION WITH THE CHINA AND ARABIA. MAMALLAPURAM, SALIYUR, KORKAI, QUILON, ETC. WERE IMPORTANT PORT CITY, BUSY WITH THE OVERSEAS TRADE. THEY EXPORTED THE ARTICLES LIKE PEARLS, ELEPHANTS, CARDAMOM, COTTON, PEPPER, PERFUMES, IVORY, CORAL, ETC. TO THE FOREIGN COUNTRIES. HORSES WERE IMPORTED FROM THE ARABIAN PENINSULA. ACCORDING TO BENJAMIN OF TUDELA, THE SHIPS ENTERING THE CHOLA PORTS WERE REQUIRED TO PAY TOLLS.

COMMERCIAL TRANSACTION WAS CARRIED ON WITH PLACES AS FAR OFF AS CHINA IN THE NORTH. THE CHOLAS TRIED TO ENCOURAGE TRADE WITH CHINA BY SENDING EMBASSIES TO THE COUNTRY. THE ARTICLES BROUGHT FOR TRADE BY THE CHOLAS INCLUDED GLASS WARE, CAMPHOR, BROCADES, RHINO HORNS AND IVORY. THEIR SHIPS CARRIED GOODS FROM WEST ASIA AND AFRICA TO CHINA. ROADS WERE BUILT ACROSS THE CHOLA COUNTRY WHICH NOT ONLY FACILITATED THE MOVEMENT OF GOODS FOR TRADE BUT ALSO OF TROOPS DURING WARTIME. THE CHRONICLES OF THE SUNG DYNASTY OF CHINA RECORD THE ARRIVAL OF DIPLOMATIC MISSIONS FROM CHOLA (CHU LIAN). THE ARAB MERCHANTS (TA-SHI), FROM QUILON WENT TO CHINA BY WAY OF SRIVIJAYA AND JAVA. A HINDU TEMPLE SEEMS TO HAVE BEEN ESTABLISHED AT CANTON IN CHINA IN THE 8TH CENTURY A.D THE TRADE AND COMMERCIAL RELATIONSHIP BETWEEN THE TAMIL COUNTRY AND CHINA WAS PROSPEROUS IN THE MEDIEVAL PERIOD OF SOUTH INDIA. TOO MUCH OF IMPORTS SEEM TO HAVE DRAINED CHINESE RESOURCES WHICH WAS REGULATED BY IMPERIAL LEGISLATION. THE KARANDAI PLATES RECORDS THAT SURYAVARMAN (1002-50 A.D.) OF KAMBHOJA SOUGHT FRIENDLY RELATION WITH THE CHOLAS. MUCH EVIDENCE IS AVAILABLE TO TRACE THE CULTURAL IMPACT OF TAMIL COUNTRY WITH THE FAR EAST. APART FROM THE TEMPLES IN CHINA, A TEMPLE AT CH'UAN CHOU (NEAR FORMOSA) CONTAINS A SCULPTURAL PANEL OF HINDU MYTHOLOGICAL STORIES.





FROM THESE COMMERCIAL TOWNS SEVERAL MERCHANTS GROUPS LIKE MANIGRAMAM ENTERED INTO A TRADE AGREEMENT WITH THE OTHER MERCHANTS GROUPS OF THE PANDIYA AND CHERA COUNTRY. THUS WE CAN SAY THAT CHOLA EMPIRE WAS THE EPITOME OF DEVELOPMENT WHICH HAD MARITIME TRADE ROUTES TO A GREAT EXTENT WHICH WAS THE MARK OF THEIR DEVELOPMENT.

TOWARDS THE END OF THE NINTH CENTURY, SOUTHERN INDIA HAD DEVELOPED EXTENSIVE MARITIME AND COMMERCIAL ACTIVITY. THE CHOLAS, POSSESSING PARTS OF BOTH THE WEST AND THE EAST COASTS OF PENINSULAR INDIA, STOOD AT THE FOREFRONT OF THOSE VENTURES. THE TANG DYNASTY OF CHINA, THE SRIVIJAYA EMPIRE IN THE MALAYAN ARCHIPELAGO UNDER THE SALIENDRAS, AND THE ABBASID KALIFAT AT BAGHDAD EMERGED AS THE MAIN TRADING PARTNERS. THERE WERE INTERNAL TRADE ROUTES IN THE CHOLA COUNTRY. REGIONS LIKE PUDUKKOTTAI, RAMANATHAPURAM, SALEM AND COIMBATORE LAY ON ANCIENT TRADE ROUTES LINKING KARNATAKA AND KERALA WITH TAMILNADU. FROM MANNAR GULF TO SRI LANKA THERE WAS A TRADE ROUTE. THERE WAS A TRADE MOVEMENT FROM THE WESTERN COAST TO EASTERN COAST. THE EMERGENCE OF COASTAL TOWNS SUCH AS MAYILAPPUR, MAMALLAPURAM, AND PORT TOWN KAVERIPPATTINAM, NAGAPPATTINAM WOULD ALSO INDICATE THE COASTAL ROUTE OF THE CHOLA PERIOD.



Kamandakiya Nitisara: The Moral Compass of Ancient Indian Statecraft

- AVIRAL PRATAP

INTRODUCTION

The Kamandakiya Nitisara, also known as the Kamandakiya Arthashastra, is a profound ancient Indian treatise on statecraft, ethics, and administration, attributed to Kamandaka, a disciple of the legendary strategist Chanakya (Kautilya). The Nitisara, attributed to Kamandaka, comprises 1,192 verses across 20 chapters, or cantos, and 34 sections. It addresses traditional political science topics: state elements and preservation, inter-state relations through the mandala theory, diverse policies, war and peace, diplomacy and intelligence, military organization, and strategic pitfalls. The Nitisara venerates the wise Vishnugupta, who defeated the Nandas and bestowed the earth upon Chandragupta.



D.R. Bhandarkar dates Kamandaka to approximately 300 CE. Charles Drekmeier places Nitisara in the late 4th century, during the Gupta Empire's consolidation, speculating that Kamandaka might have been Sikhara, minister to Chandragupta II, or a theoretician removed from active politics. Upinder Singh places the text between 500–700 CE, and Krishnendu Ray suggests it was written between 700–750 CE. A.N.D. Haksar contends that Nitisara predates Dandin (7th century) and Narayan (10th century).

Philosophy and Principles of Governance:

Kamandaka's main message in the Nitisara is that rulers should base their actions on dharma. Unlike Kautilya, who often leaned towards pragmatic, power-focused politics, Kamandaka stresses that dharma should serve as the moral compass for a ruler's choices. He sees dharma not just as a set of religious or social rules but as a practical, ethical guide aimed at the well-being of the state and its people. Historian Radhakumud Mookerji highlights that Kamandaka's focus on dharma "raises the ethical standards expected of a ruler," setting the Nitisara apart from Kautilya's approach by urging leaders to consider moral responsibility in governance.

Diplomatic Strategies: The Six Measures

Kamandaka outlines six main strategies, known as Shadgunya, for diplomacy: Saama (conciliation), Daana (gift-giving), Bheda (creating divisions), Danda (force or punishment), Upeksa (strategic neglect), and Dvairajya (alliances).

He advises rulers to select these strategies based on the situation but always with an eye on ethical considerations. Historian R.C. Majumdar notes that Kamandaka's approach to Shadgunya strikes a "fine balance between realism and ethics," guiding rulers to use these strategies thoughtfully, ensuring that statecraft aligns with moral values.

Matsya Nyaya: The Need for Strong Governance

Kamandaka draws on the concept of Matsya Nyaya — or "the law of the fish," where the strong prey on the weak — to emphasize why a strong, just ruler is essential. Without firm governance, he warns, society would fall into disorder. This aligns with historian A.L. Basham's view that Kamandaka saw political power as necessary to keep society stable. But unlike texts that might promote force simply for control, Kamandaka stresses that power must always be exercised ethically.

Rajadharma: The Moral Responsibilities of a King

A core theme in the Nitisara is Rajadharma, or the moral duties of a king. Kamandaka encourages rulers to be fair, compassionate, and protective of their people, insisting that Rajadharma goes beyond personal interests. True leadership, he argues, is about serving the welfare of the people. As historian B.K. Sarkar observes, Kamandaka's focus on Rajadharma marks a significant shift in Indian political thought, highlighting



RAJDHARMA

that “the people’s well-being is inseparable from the king’s duty,” and moving away from a purely power-driven approach to governance.

Saptanga: The Seven Essential Elements of Statecraft

Kamandaka brings in the Saptanga theory from ancient Indian statecraft, laying out the seven core elements for a stable kingdom: Swamin (the ruler), Amatya (ministers), Janapada (territory and people), Durga (fort), Kosa (treasury), Danda (army), and Mitra (allies). Historian Vincent Smith notes that Kamandaka puts special focus on ethical and economic aspects, particularly regarding the treasury and the well-being of the people. This view reflects Kamandaka’s ideal of a “morally guided, prosperous state” where the people’s welfare is central.

Sadguna: The Virtues of a Ruler

Kamandaka highlights Sadguna, or the virtues of a ruler, which include qualities like self-control, compassion, and fairness. These virtues not only shape the ruler’s character but also encourage the subjects to live ethically.

Historian P.V. Kane points out that Kamandaka sees moral virtue as “a strength, not a weakness, in leadership.” Kamandaka’s vision of kingship combines these virtues with a realistic approach, creating a balanced model of ethical and effective leadership.

The Four Tactics: Sama, Dama, Bheda, and Danda

Kamandaka advises rulers to use four main strategies when dealing with adversaries: Sama (conciliation), Dama (inducement), Bheda (division), and Danda (force). He emphasizes the use of Sama and Dama first, highlighting his preference for diplomacy and peaceful negotiation over conflict. As historian D.D. Kosambi points out, Kamandaka’s restrained approach sets him apart from Kautilya, focusing on ethics and restraint rather than aggressive tactics.

Vishaya: The People’s Welfare as the Ultimate Goal

For Kamandaka, the prosperity and well-being of the people (Vishaya) are the core purpose of governance. He believes a ruler’s actions should always prioritize the people’s welfare, as a thriving population is the foundation of a strong kingdom. Historian Romila Thapar notes that Kamandaka’s focus on Vishaya combines ethical values with state welfare, framing governance as a form of service to the people.



Ripu-han: The Subjugation of Enemies

Kamandaka acknowledges the need to deal with enemies (Ripu-han) but believes that force should be a last resort, used only when peaceful approaches have failed. Historian K.P. Jayaswal notes that Kamandaka's cautious stance serves as a "warning against the dangers of absolute power," suggesting that violence should be limited to maintaining order and protecting the state, always within ethical limits.



Nyaya: The Foundation of Justice

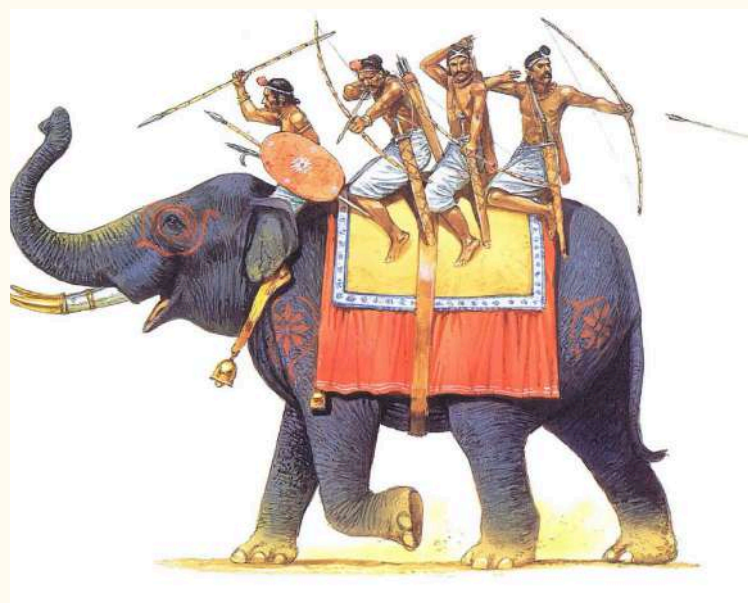
For Kamandaka, Nyaya (justice) is the heart of a stable and thriving kingdom. He promotes a fair and impartial system that safeguards the rights and welfare of the people. Historian A.S. Altekar observes that, for Kamandaka, justice isn't just a tool for ruling—it's essential for sustainable leadership. Unlike Kautilya, who often emphasizes strategy over ideals, Kamandaka views justice as crucial to a ruler's legitimacy and the people's trust, forming the foundation for long-term stability.

Vikram: The Virtue of Courage

Kamandaka sees courage, or Vikram, as a key quality for any ruler, but he emphasizes that true courage is more than just bravery—it must be guided by wisdom and rooted in dharma (righteousness). Scholar Mookerji explains that for Kamandaka, courage includes moral strength—the ability to make tough choices for the good of the kingdom, even when it involves personal risk. This type of moral courage supports ethical leadership, blending valor with integrity and a commitment to justice.

Rajasik and Satvik Virtues

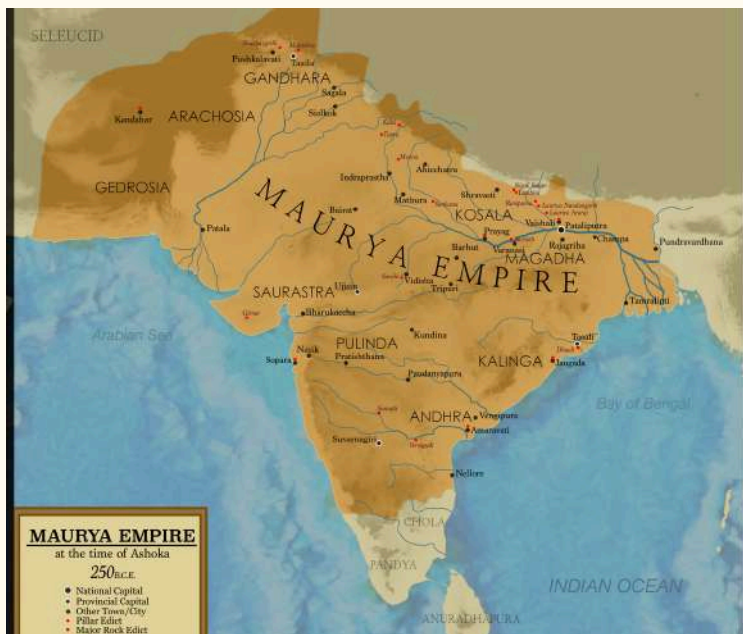
Kamandaka encourages rulers to cultivate both Rajasik (kingly) and Satvik (pure) qualities, aiming for a balanced mix of strength, intelligence, patience, compassion, and self-control. Historian Upinder Singh notes Kamandaka's well-rounded view of leadership, where qualities like humility and kindness balance a ruler's assertiveness and ambition. This blend of virtues ensures that a ruler's power is guided by empathy, creating a leadership style that combines personal integrity with political skill.





Sukha, Duhkha, and Equanimity

Kamandaka encourages rulers to cultivate *Sthitaprajna*—a steady, balanced mind—through both happiness (*Sukha*) and sorrow (*Duhkha*). This focus on equanimity reflects Vedantic ideas, suggesting that true leadership requires staying clear-headed and objective, unswayed by personal emotions. With this inner balance, rulers can make fair and just decisions that serve the greater good rather than personal feelings.



Vairagya: The Importance of Detachment

Kamandaka highlights *Vairagya*, or detachment, as essential for ethical leadership. He advises rulers to avoid getting attached to personal gain, knowing that unchecked desires can lead to corruption. Scholar N. Subrahmanian notes that Kamandaka's emphasis on detachment helps rulers stay impartial, making decisions that benefit the kingdom rather than serving personal ambition.

Niti:

For Kamandaka, *Niti*—or policy—isn't just about efficient governance; it's about grounding leadership in strong moral values. Historian A.L. Basham calls Kamandaka's approach "policy with a moral heart," highlighting how Kamandaka weaves ethics deeply into the art of statecraft. His *Nitisara* serves as a guide not only for ruling effectively but for ruling with integrity, underscoring the belief that a ruler's actions should always reflect justice and compassion.

Comparative Analysis with Other Indian Texts

The *Arthashastra* by Kautilya and Kamandaka's *Nitisara* share several core principles and concepts. Both works emphasize the importance of self-mastery and control over the senses, which also ties into principles like non-violence. They both explore the idea of *matsyanyaya* (the law of the fish, representing anarchy), and *anvikshiki* (philosophical inquiry). Both texts also stress the need for balancing *dharma*, *artha*, and *kama*, while offering strategies related to intelligence and statecraft. They discuss the seven *prakritis* (constituents of the state), the twelve rulers within a *mandala* (circle of kings), and the six forms of foreign policy. Furthermore, both works highlight the *upayas* (strategies of negotiation), the handling of crises (*vysanas*), the roles of diplomats, and various aspects of warfare.



Both texts place a strong emphasis on power, highlighting key concepts like mantra-shakti (power of counsel or diplomacy), prabhav-shakti (power through economic and military means), and utsah-shakti (leadership and initiative). The Arthashastra begins by acknowledging Sukra and Brhaspati, ancient thinkers who influenced both divine and practical wisdom. Kamandaka, on the other hand, reveres Sri Ganesa but does not mention Sukra or Brhaspati. Additionally, Kautilya's vision for a politically unified Indian subcontinent, explicitly mapped out in his chakravartikshetra (sphere of influence), has no direct counterpart in the Nitisara. Furthermore, Kautilya provides a detailed strategy for integrating neutral and middle kings into an empire, as seen in Book XIII, "Means of Taking a Fort," which Kamandaka does not address.

In terms of structure, the Nitisara lacks the detailed content layout found in Book I of the Arthashastra, and it does not outline the duties of department heads as in Book II or the legal code discussed in Books III and IV. Additionally, the Nitisara does not include Kautilya's methodological guidelines from Book XV or the examination of oligarchies seen in Book XI of the Arthashastra.

The Arthashastra presents complex discussions on treaties and warfare that require in-depth analysis. In contrast, the Nitisara simplifies its guidance, offering aphorisms and dictums in repeated sets of slokas. For example, in Sarga IX, Prakarana 14, Kamandaka outlines 16 types of alliances within 78 slokas, which provides an area of

comparison with the Arthashastra yet to be fully explored. Kautilya's work is generally secular, focusing on political philosophy, while Kamandaka introduces more orthodox elements, partly influenced by the Gupta period's growing reverence for Brahminical thought. For instance, the Nitisara emphasizes fate, stating that one's efforts are often aided by sacrifices and religious rites (Sloka 12.12.20). Sarga XIX, Prakarana 28, further advocates honoring Brahmins and deities before entering battle, which contrasts with Kautilya's more pragmatic stance, as he dismisses astrology in favor of a practical approach, as seen in Book IX.



Kamandaka's Nitisara includes anvikshiki (philosophical inquiry), but without Kautilya's breakdown into Samkhya, Yoga, and Lokayata. Instead, the text incorporates Vedangas for each Veda, including the Atharvaveda, and emphasizes a deterministic worldview, often overshadowing notions of free will, and prioritizing the soul and mind.



In Sarga XVII, Prakarana 26, the Nitisara lists auspicious and inauspicious portents, reflecting superstitious beliefs. Unlike Kautilya, who is pragmatic, Kamandaka includes signs such as epidemics, hailstorms, and astrological influences as omens. Positive signs, like public joy, music, and good weather, suggest victory, indicating a shift toward omens as a factor in military strategy.

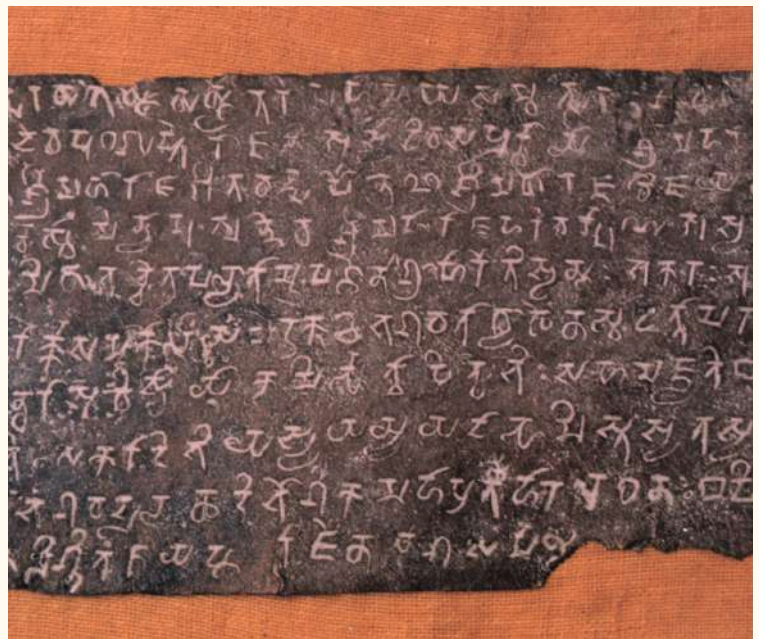
Kamandaka, unlike Kautilya, who often disregarded previous thinkers, shows respect for earlier teachings. This difference is notable as Kamandaka does not challenge past ideas in the way Kautilya frequently did.

Sarga XIX, Prakarana 31, discusses open (prakasayuddha) and deceitful (kutayuddha) warfare, with Kamandaka advocating for deception when it proves advantageous. His emphasis on kutayuddha, which he justifies morally in the final sloka of the Prakarana, contrasts with Kautilya's nuanced views on dharmavijai (righteous victory), lobhavijay (victory for gain), and asuravijay (victory with demonic forces). The absence of these deeper concepts in the Nitisara marks a shift away from the Arthashastra's philosophical approach to just warfare.

The Nitisara draws more heavily on examples from the epics compared to Kautilya's work.

Finally, the influence of Gupta-era literary culture is evident in the Nitisara, with its ornate style reflecting the impact of classical Sanskrit poets and dramatists like Kalidas and Vishakadatta.

This contrasts with the more direct prose of the Arthashastra. The mandalayoni or "circle of kings" is described in a poetic way, for example in Sarga VIII, Prakarana 12, where the mandala is likened to a tree, with various parts symbolizing political roles and reflecting the influence of both divine and human forces in shaping political actions.





The Economic Ideas of Thiruvalluvar and Its relevance in Modern Times.

- AKSHIT KUMAR BHADAURIA

INTRODUCTION

The profitable ideas of Thiruvalluvar are set up in his immortal work, Thirukkural, a book of ethics. Indeed though scholars differ extensively over the estimation of the period of Thiruvalluvar, it's generally believed that, he belongs to the Sangam age in Tamil Nadu around third century bulletin Thiruvalluvar's work is marked by realistic idealism.

A large part of Valluvar's profitable ideas are set up in the alternate part of Thirukkural, the porutpal. It deals with wealth. Thiruvalluvaris a abecedarian thinker. He believes that rains are the introductory support of life. Since rain provides food, it forms the base for stable profitable life. Agriculture which is the most abecedarian profitable exertion depends on rain," It's rain that both remains and aids the ruined to rise".



Factors of production

Thiruvalluvar has made numerous passing references about the factors of product viz., Land, Labour, Capital, Organisation, Time, Technology etc. He says, "unerring crop, competent body of men, group of men, whose wealth knows no depression, are the factors of an frugality." (Kural 61)

Agriculture

According to Thiruvalluvar, husbandry is the most abecedarian profitable exertion. They're the axle- leg of the world, for on their substance revolves substance of other sectors of the frugality," The ploughmen alone, he says "live as the citizens of the soil; the rest are bare slaves that follow on their toil" (Kural 1032). Valluvar believes that husbandry is superior to all other occupation.

Public Finance

Thiruvalluvar has elaborately explained Public Finance under the headlines Public Revenue, Financial Administration and Public expenditure. He has stated these as 1) Creation of profit, 2) Collection. of profit, 3) operation of profit 4) Public expenditure



Public Expenditure

Valluvar has recommended a balanced budget." It is n't a great mischance for a state if its earnings are limited, handed the expenditure is kept within bounds." He has given certain. guidelines for a popular policy." Budget for a fat, if possible, balances the budget at other times, but noway budget for a deficiency" Valluvar advocates the following main particulars of public expenditure 1) Defence 2) Public Works and 3) Social Services.

THIRUVALLUVAR

- He was Tamil poet and philosopher who lived around 4th century BCE.
- He dismissed the caste system.
- He is best known for authoring Thirukkural.
- It is the most celebrated of the Patiren-kirkkanakku (Eighteen Ethical Works) in Tamil Literature.
- It is a collection of couplets on ethics, political and economic matters, and love.
- It is divided into three parts with teachings on dharma, artha, and kama (virtue, wealth and love).
- The Tamil poet Mamulanar of the Sangam period mentioned that Thiruvalluvar was the greatest Tamil scholar.

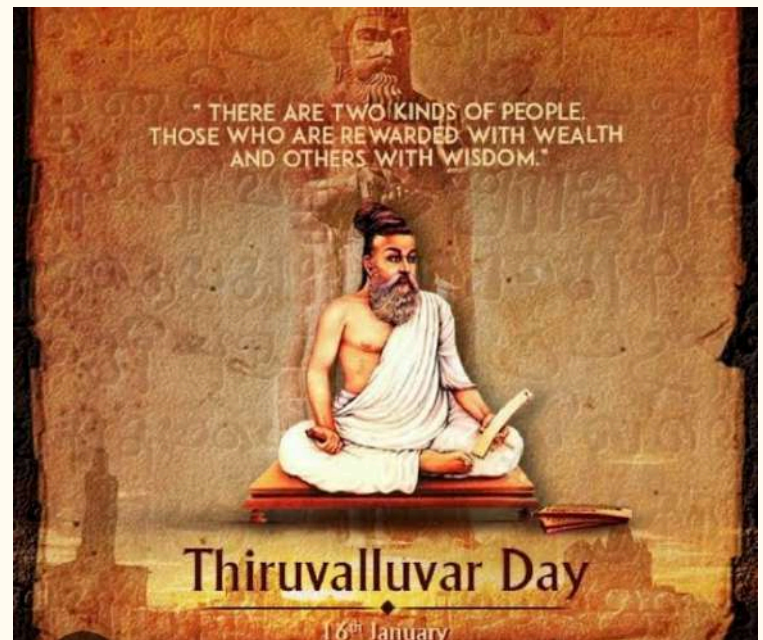
External backing

Valluvar was against seeking external backing. According to Kural No. 739, countries taking external backing are n't to be considered as countries at all. In other words, he supported a tone- sufficient frugality.



Poverty and soliciting

Valluvar considers freedom from hunger as one of the abecedarian freedoms that should be enjoyed by every citizen. According to him 'poverty' is the root cause of all other immoralities which would lead to ever-lasting mournings. It's to be noted that the number of people living below poverty line, soliciting, sleeping on the roadsides and rag picking in India has been adding .



Wealth

Valluvar has regarded wealth as only a means and not an end. He said," Acquire a great fortune by noble and honorable means. He condemned hoarding and described hoarded wealth as unavailing uproariousness. To him assiduity is real wealth and labour is the topmost resource.

Welfare State

Thiruvalluvar is for a weal state. In a weal state there will be no poverty ignorance, complaint and assiduity. The important rudiments of a weal state are 1) perfect health of the people without complaint 2) abundant wealth, 3) good crop 4) substance and happiness and 5) full security for the people.

ना जाने क्यों
कभी कभी मैं झांकना चाहती हूँ खुद में
क्यों मन कहीं रुक जाता है
बच्ची से कब बड़ी हो गई
अचानक ये मन किसी के जाने के बाद
करे फिर वो छोटी छोटी सो याद
माँ का मेरे को दुलारना
भाइयों का सारा प्यार मेरे अपर उड़ेलना
अचानक सब कुछ ख़त्म सा लगता है
ना जाने क्यों
कभी कभी मन मुझ से कुछ कुछ छिपाने
लगता है
कहाँ गया सब कुछ
फिर वही रोज़ की जद्दोजहद में मैं
अपने मन को ढुँढने लागी हूँ
शायद मैं कहीं हूँ मोह मोह के धागो में
घर परिवार बच्चे और नौकरी
कुछ यादें ख़ूबी मीठी सी
ना जाने क्यों
होता है ज़िंदगी के साथ
सोचती हूँ मैं खुश हूँ ना
या नहीं हूँ या हूँ
कीमत जो चुकाई बचपन खोने की
क्या वो ही लम्हे मेरे अल्फ़ाज़ बनें हैं आज
ना जाने क्यों मन रुठ जाता है
फिर मनाने का सिलसिला शुरू हो गया
पर क्यों
क्यों???

- डॉक्टर मधु वेद

"हिन्द की माटी"

समृद्ध जहाँ की संस्कृति
समृद्ध जहाँ की परिपाटी है
इस दुनिया में सबसे सुंदर
अपने हिंद की माटी है

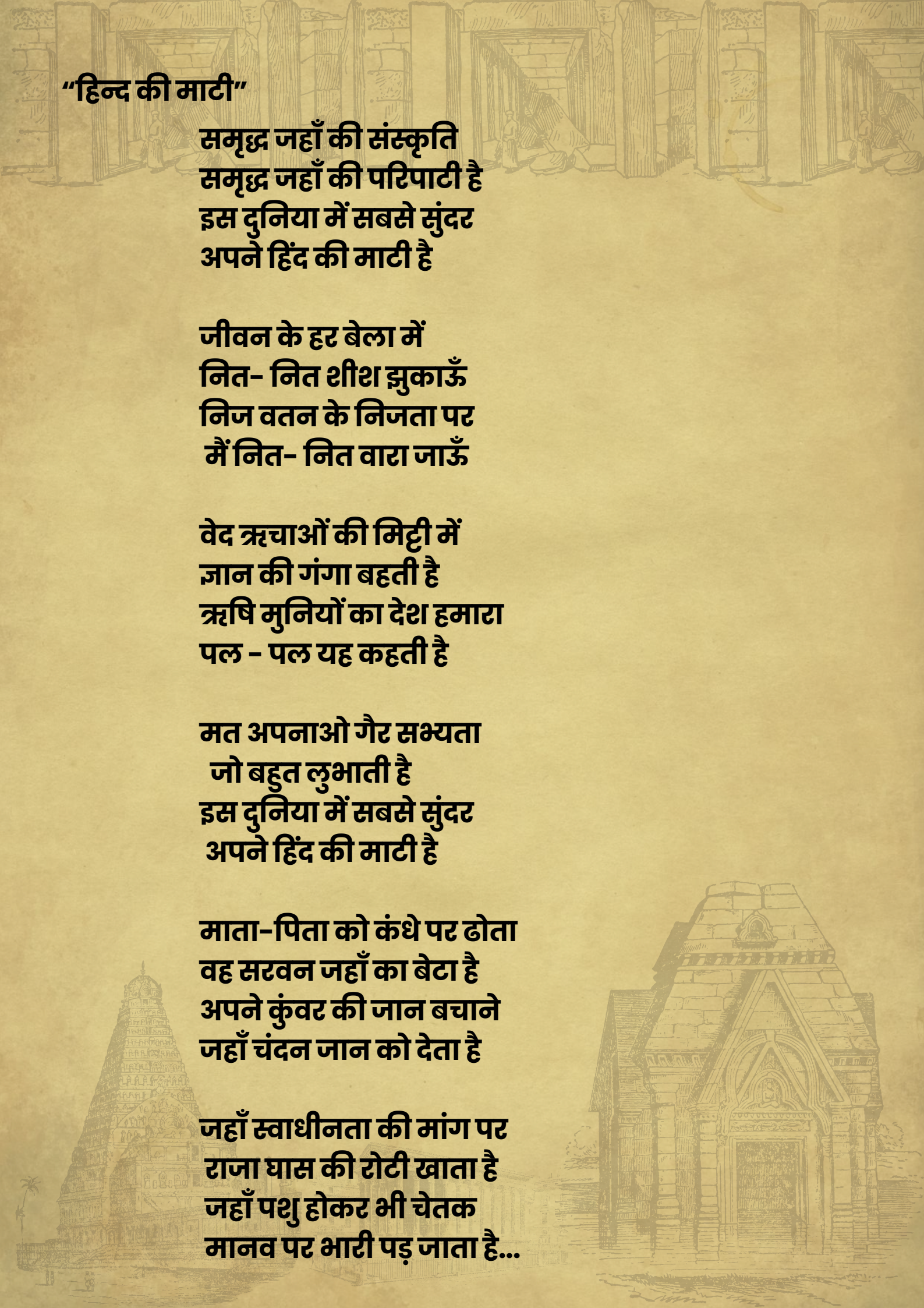
जीवन के हर बेला में
नित- नित शीश झुकाऊँ
निज वतन के निजता पर
मैं नित- नित वारा जाऊँ

वेद ऋचाओं की मिट्टी में
ज्ञान की गंगा बहती है
ऋषि मुनियों का देश हमारा
पल - पल यह कहती है

मत अपनाओ गैर सभ्यता
जो बहुत लुभाती है
इस दुनिया में सबसे सुंदर
अपने हिंद की माटी है

माता-पिता को कंधे पर ढोता
वह सरवन जहाँ का बेटा है
अपने कुंवरा की जान बचाने
जहाँ चंदन जान को देता है

जहाँ स्वाधीनता की मांग पर
राजा घास की रोटी खाता है
जहाँ पशु होकर भी चेतक
मानव पर भारी पड़ जाता है...





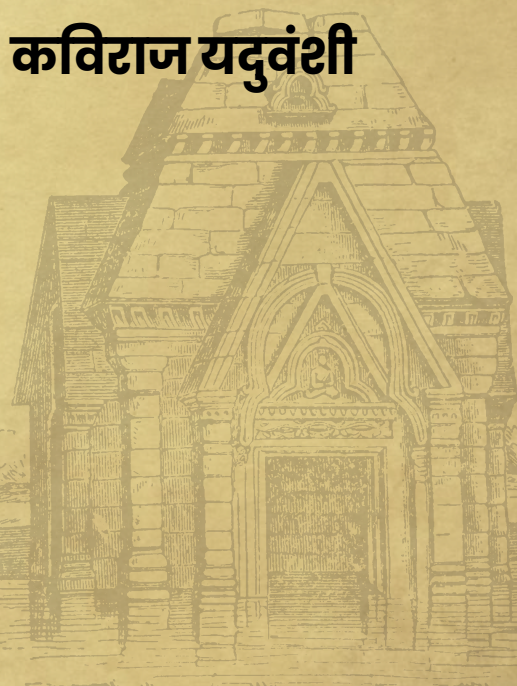
बुझती नहीं तूफानों में भी
इतनी अडिग जहाँ की बाती है
इस दुनिया में सबसे सुंदर
अपने हिंद की माटी है

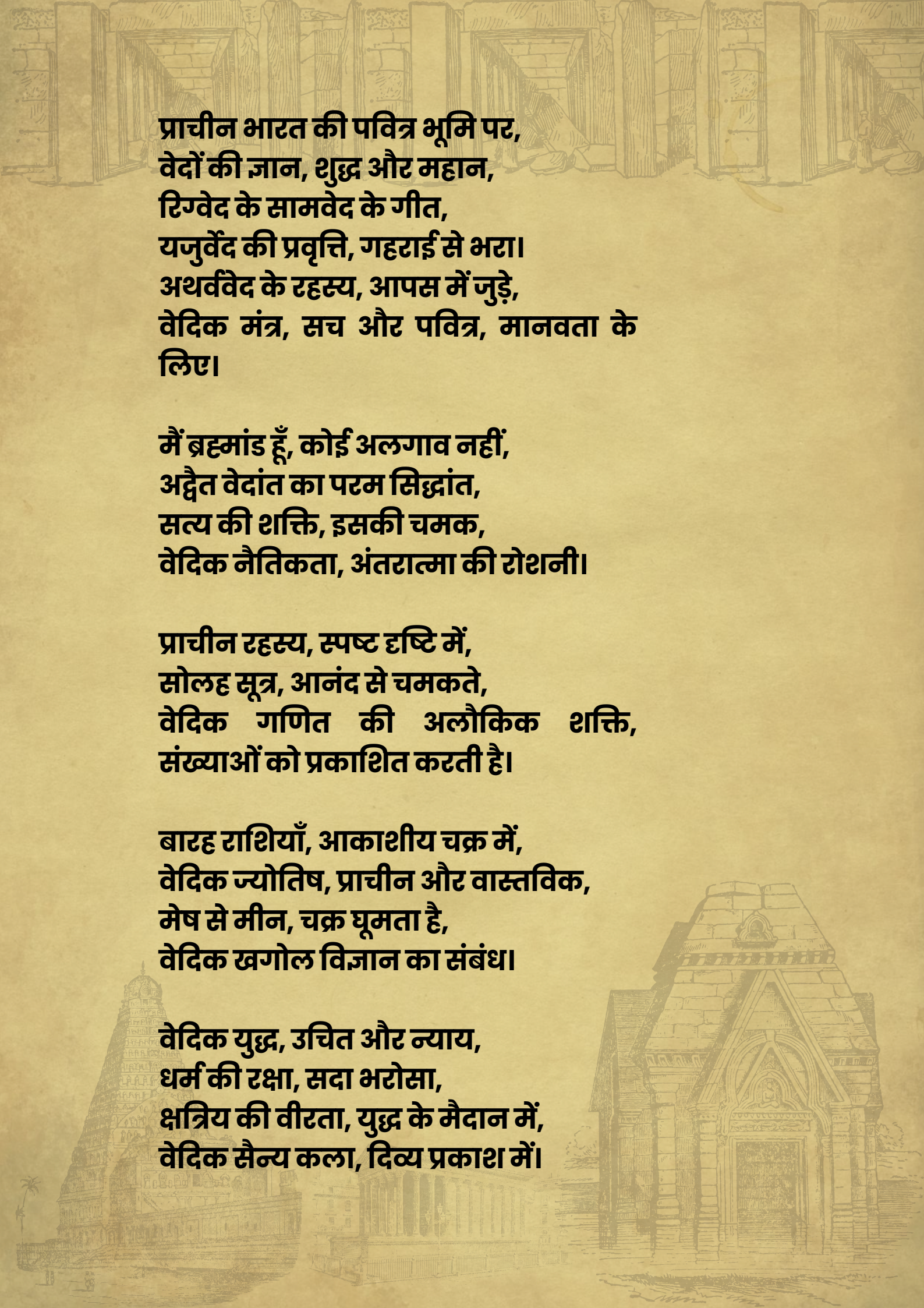
जहाँ पंछी भी लड़ जाता है
नारी की लाज बचाने को
जहाँ कपि पर्वत शीश उठाता
स्वामी भक्ति निभाने को

जहाँ गिलहरी है सेतु बनाती
धर्म को विजय दिलाने को
जहाँ पर रिस्ते सात जनम तक
चलते, दिल की बात सुनाने को

जहाँ पर सती पति को अपने
यमराज से छीन कर लाती है
इस दुनिया में सबसे सुंदर
अपने हिंद की माटी है

- कविराज यदुवंशी





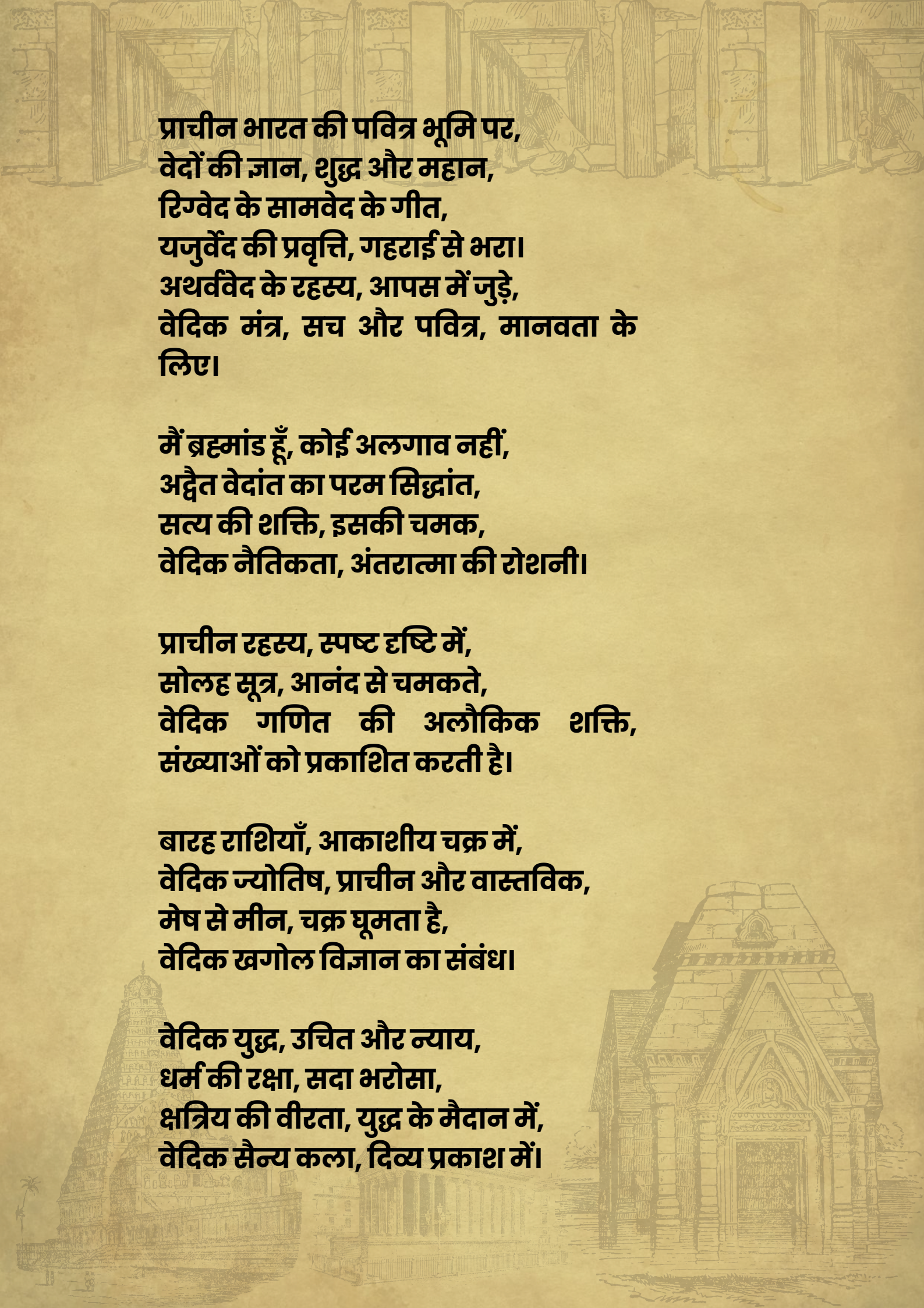
प्राचीन भारत की पवित्र भूमि पर,
वेदों की ज्ञान, शुद्ध और महान,
रिग्वेद के सामवेद के गीत,
यजुर्वेद की प्रवृत्ति, गहराई से भरा।
अथर्ववेद के रहस्य, आपस में जुड़े,
वेदिक मंत्र, सच और पवित्र, मानवता के
लिए।

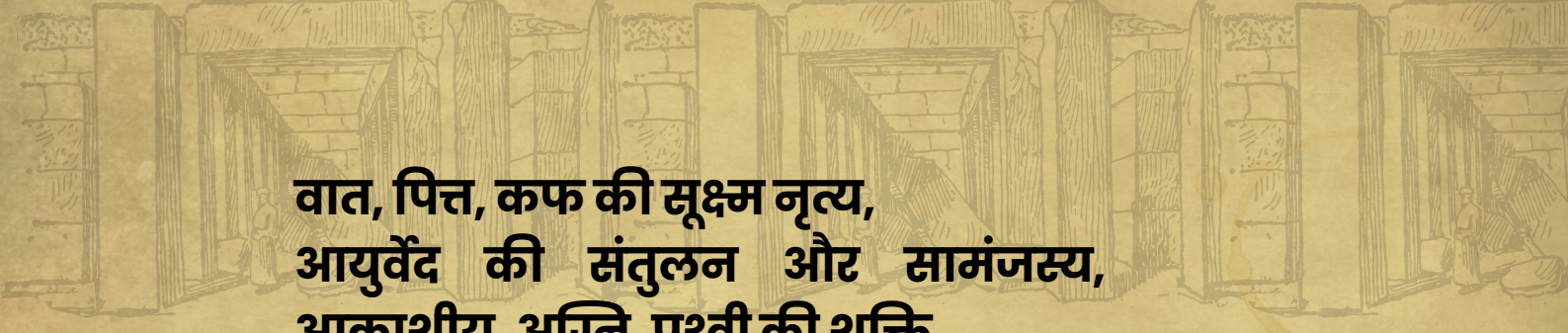
मैं ब्रह्मांड हूँ, कोई अलगाव नहीं,
अद्वैत वेदांत का परम सिद्धांत,
सत्य की शक्ति, इसकी चमक,
वेदिक नैतिकता, अंतरात्मा की रोशनी।

प्राचीन रहस्य, स्पष्ट दृष्टि में,
सोलह सूत्र, आनंद से चमकते,
वेदिक गणित की अलौकिक शक्ति,
संख्याओं को प्रकाशित करती है।

बारह राशियाँ, आकाशीय चक्र में,
वेदिक ज्योतिष, प्राचीन और वास्तविक,
मेष से मीन, चक्र घूमता है,
वेदिक खगोल विज्ञान का संबंध।

वेदिक युद्ध, उचित और न्याय,
धर्म की रक्षा, सदा भरोसा,
क्षत्रिय की वीरता, युद्ध के मैदान में,
वेदिक सैन्य कला, दिव्य प्रकाश में।





वात, पित्त, कफ की सूक्ष्म नृत्य,
आयुर्वेद की संतुलन और सामंजस्य,
आकाशीय, अग्नि, पृथ्वी की शक्ति,
प्रकृति की संगीत, स्वास्थ्य की सच्ची मित्र।

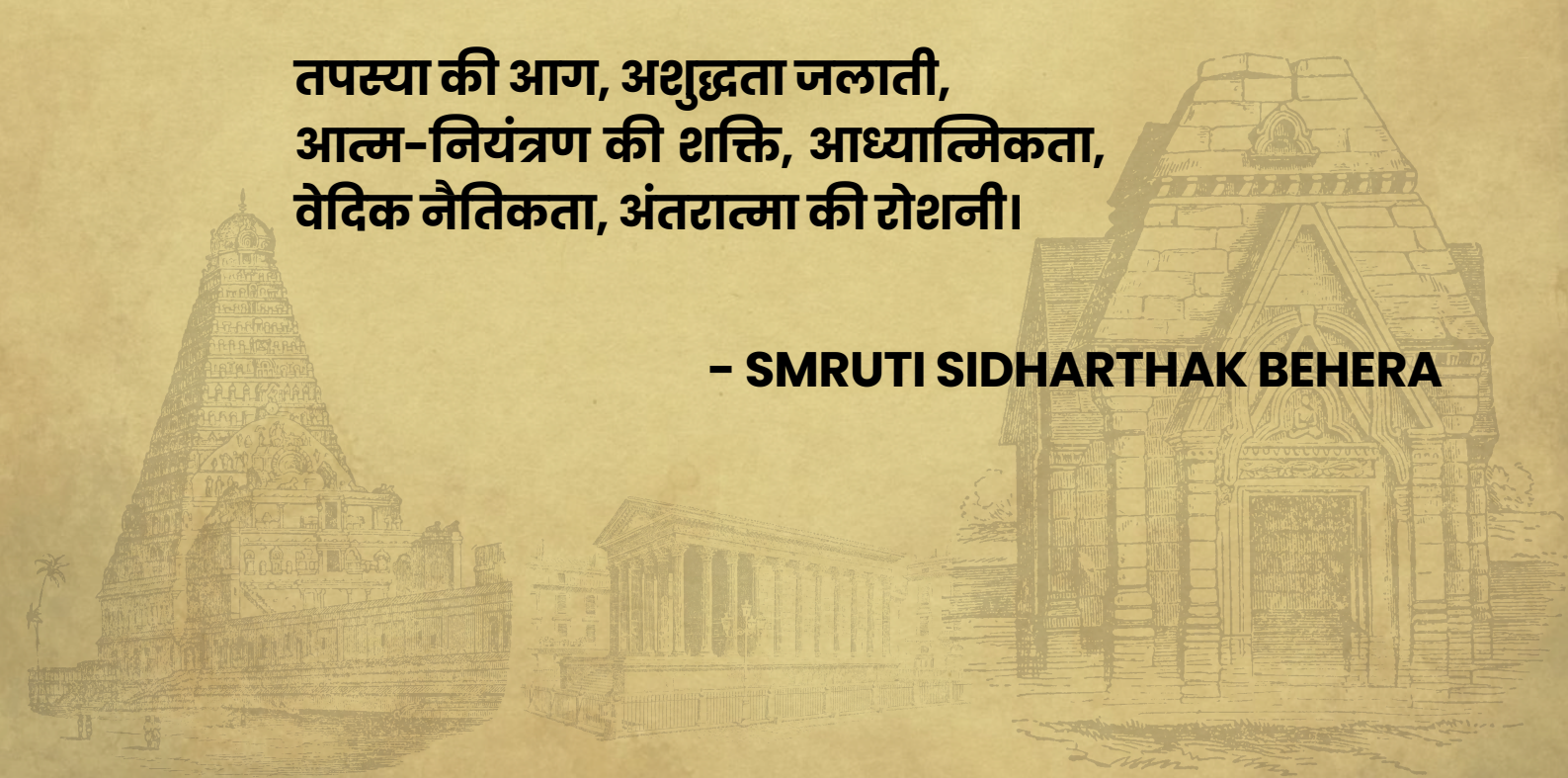
ऋतुचार्य की ज्ञान, मौसम की लय,
आयुर्वेद की ज्ञान, प्रकृति के साथ,
वसंत, ग्रीष्म, शरद, शीत की लहर,
स्वास्थ्य और संतुलन, हर दिन।

यम, नियम, आसन, प्राणायाम,
प्रत्याहार, धारणा, ध्यान की चोटी,
समाधि, योग की उच्चतम चोटी,
आत्म-साक्षात्कार, आत्मा की अनोखी।

सत्य के शब्द, सावधानी से बोले,
सत्य की शक्ति, इसकी चमक,
ईमानदारी की वृत्ति, प्रकाशमय,
वेदिक नैतिकता, नैतिक प्रकाश।

तपस्या की आग, अशुद्धता जलाती,
आत्म-नियंत्रण की शक्ति, आध्यात्मिकता,
वेदिक नैतिकता, अंतरात्मा की रोशनी।

- SMRUTI SIDHARTHAK BEHERA





KALA: PERFORMING AND NON PERFORMING ARTS OF ANCIENT INDIA

- DIVIJA BANSAL

INTRODUCTION

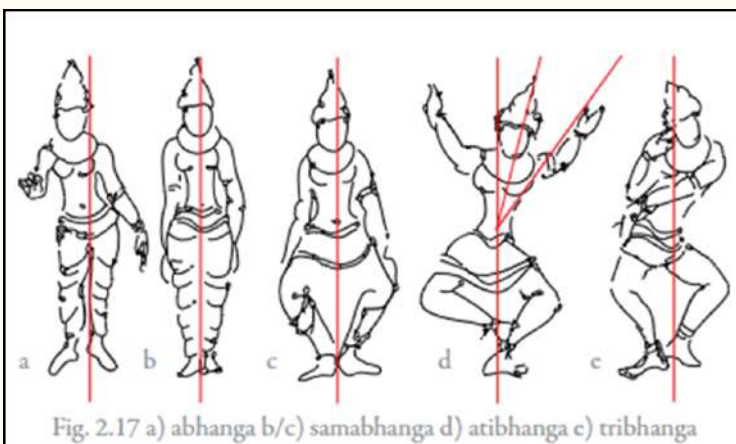
In the words of Bharat Raj Dhakal, Performing arts refer to different forms of arts performed individually or collectively. It is an umbrella term for the artistic expressions that centers on the performance of an actor. The arts - music, dance, drama, literature, architecture, sculpture and painting - have traditionally occupied a special place in Indian culture. The ancient texts claim that art serves as a mediator between ritual, myth, and the human and divine realms. The ancient Sanskrit texts state that art stimulates thought and enables individuals to briefly detach from their surroundings and become immersed in the art itself. That transportation to a state of 'oneness' through savouring the arts according to Indian tradition is to experience ananda, bliss. In order to do this the art form must have the capacity to cause an 'artistic experience' where the audience or viewer empathises in totality with the portrayed. Equally, the viewer's eye must be sensitised and educated to be able to share and savour that joyous essence or rasa of a work.



PERFORMING ARTS: DANCE

Dance as a form of entertainment has been traced back to the Indus Valley period, according to historical records. Archeological excavations of Mohenjo-Daro have revealed that dance was extremely popular during that time. Cave paintings from the Mesolithic period depict scenes of dancing, and sculptures and seals from the Harappan civilization (c. 2700-1800 BCE) have been interpreted as representations of dancers. The posture of the grey slate figure of a male dancer from Harappa resembles the tāṇḍava and suggests an affinity between the male deity of Harappan culture and Śiva.

In her book, "Indian Classical dance", Kapila Vatsyayan describes dance as the highest order of spiritual discipline, the enactment of which is symbolic of a ritual sacrifice of one's being to a transcendental order. The Nāṭya-Shāshtra, a treatise on drama and dance, also reveals the status of the performing arts as equal to prayer and sacrificial rites in the pursuit of mōksha or release from cycles of rebirth. The Nāṭya-Shāshtra describes the characteristics of the Bharatanāṭyam dance.



Traditionally, in Bharatanāṭyam, the dancer moved through space following straight lines or triangular patterns, establishing a symmetrical arrangement where one side of the body remained static. Each movement was rooted in the rhythmic sound of her anklets as she executed various steps, ultimately returning to the balanced samabhanga posture. Unlike dance styles like ballet that involve gliding footwork and often being completely off the ground, she predominantly maintained contact with the ground. However, the utilisation of stage space and the extent to which it was covered through footwork and gestures varied depending on the individual teacher's style.



A standard south indian dance concert included:

- **Allāripu:** a display of devotion to Natarāja, the God of dance
- **Ranga puja:** the ritual worship of the stage
- **Pushpānjali:** an offering of flowers
- **Jatisvaram:** exploration of rhythmic patterns
- **Shabdham:** literal interpretation of lyrical musical content
- **Varnam:** performance focusing on abhinaya
- **Sthāyibhava:** portrayal of the dominant emotional state
- **Sanchāribhava:** depiction of transitional emotional states
- **Padam:** interpretation of lyrical passages set to music, often portraying a woman's emotions of anticipation or union with a lover, or symbolising union with divinity.
- **Tillāna:** introduction of technical footwork choreography involving movement along lines, triangles, diagonals, and circles.
- **Slokā:** an invocation of God in a peaceful mood.

DRAMA

The inception of theatre is traced back to the era of the Vedas, with each Veda playing a distinct role: the Rigveda for dramatic recitation, the Sāmaveda for singing, the Yajurveda for mimetic ritual enactment, and the Atharavaveda for evoking rasa.

The surviving Sanskrit dramas are diverse and extensive, encompassing short one-act playlets as well as lengthy ten-act plays. These plays were generally performed by skilled professionals of both genders. There was no established theatre, although some contend that a cave in Ramgarh was specifically designed for theatrical productions. Typically, dramas were performed either privately or semi-privately in the homes of the wealthy or in public settings within temple courts during festivals. The performance usually began with an invocation to one or more deities, and was often preceded by a prelude (pravesaka) during which one or two characters introduced the story and provided context for the events that had transpired prior to the start of the play.





The oldest complete plays are likely those attributed to Bhasa, who wrote thirteen surviving plays, including the noteworthy "The Dream of Vasavadatta" (SvapnaVasavadatta) and "Yaugandharayana's Vows" (Pratijnayaugandharayana). In both English literature and Sanskrit, the greatest poet was also the greatest dramatist. Three plays by Kalidasa have survived: "Malavika and Agnimitra," a comedy of harem intrigue set in the Sunga period; "Urvashi won by Valour" (Vikramorvasi), which tells the ancient story of Pururavas and Urvashi's love; and "The Recognition of Sakuntala" (Abhijnanasakuntala). This last play has always been considered Kalidasa's masterpiece and deserves special attention. The plot is set in the days of legend when gods and mortals were not as distinct as they later became.

Sudraka, who is believed to be approximately contemporary with Kalidasa, has left behind only one play, titled "The Little Clay Cart" (Mrcchakatika). This particular Indian drama revolves around the love of a poor brahmin named Charudatta for the virtuous courtesan Vasantasena. The story is further interwoven with a political intrigue that leads to the overthrow of the wicked king Palaka. The play also features a vivid trial scene, and ultimately, the hero is saved from execution at the last moment. "The Little Clay Cart" is particularly noteworthy for its authentic depiction of city life and the diverse array of minor characters, each of whom is skillfully and individually portrayed.

Visakhadatta, a 16th-century dramatist, wrote the play "The Minister's Signet Ring" which focuses on the political schemes of Chanakya to thwart the plots of Raksasa, the minister of the Nandas, and ensure Chandragupta Maurya's ascension to the throne. It showcases intricate plot development leading to a poignant climax similar to "The Little Clay Cart".

Mahendravikramavarman, a Pallava king, authored a one-act play titled "The Sport of the Drunkards" (Mattavilasa), which humorously depicts a drunken Saivite ascetic accusing a Buddhist monk of stealing his begging bowl, only to find out it was taken by a dog, shedding light on the society of the era with Rabelaisian humour.

Three plays by Bhavabhuti, including "Malati and Madhava", "The Deeds of the real Hero", and "The Later Deed of Rama", are highly regarded by critics, with the first being a love story with a pseudo-realistic setting and the other two focusing on the story of Rama.





After Bhavabhuti, the standard of Sanskrit drama deteriorated, with sporadic productions occurring after the Muslim invasion, marking the decline of the Sanskrit theatrical tradition.

NON-PERFORMING ARTS: TEMPLE ARCHITECTURE AND SCULPTURE

The close relationship between architecture and sculpture in the ancient temples of India makes it impossible to classify them separately. Exploring the ancient texts that form the theoretical groundwork for this art suggests that two ancient texts, the Brihat-Samhita and Mānasārā document the classification of statuary using the Tāla-Māna, a system of sculptural measurement. This system is based on a tāla, the length of the human face or the span between the fully extended tips of the thumb and middle finger. The text also specifies various proportions and sculptural details attributed to different creatures. For example, eyelashes should be 98 in number, with hair on the neck and face discretely sculpted. The palms of hands should be lined with the five marks like that of a lotus, trident etc. One (eka) tāla is the proportion used for a particular class of rākshasa (demon) who is reduced to long arms with a huge mouth in his belly. Five tālas are reserved for Ganesha, a deity with a human body and elephant head. Eight and ten tāla are used for man and superhuman beings respectively.



Sculptural imagery decorated the entrances to temples and prakaram doorways with depictions of demons, Gods and erotic themes. The architectural and sculptural embellishments on columns, parapets, and other structural elements served as sacred spaces for invoking the divine presence. The decorative motifs on temple walls symbolised the interplay between the physical and spiritual realms. Depictions of gods and demons on tapering gopuras were believed to safeguard the temple.

Surrounding the main sanctum with various shrines, the most significant structures were the mandapas, standalone pavilions constructed specifically for the community's involvement in the arts. Performances rooted in religious texts were held in high esteem, akin to sacred scriptures themselves.



Through plays and dance, multiple realities were brought to life more vividly than their written forms. Through their movements and gestures, the performers metamorphosed pillared halls into sacred spaces, embodying a multitude of characters and transporting the community to a realm of divine imagination. The mandapas of temples played a significant role in the early “stages” of music and dance. Thus, temples were a gathering place for all types of arts, including both performative and non-performative forms.

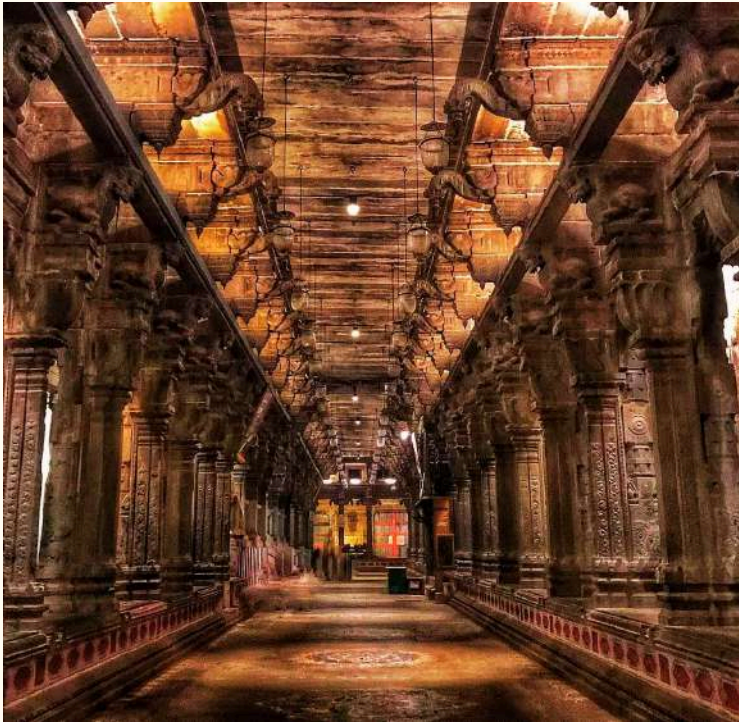
A SPECIAL CASE-IN-POINT – THE NATARAJA TEMPLE OF CHIDAMBARAM, TAMIL NADU

Believed to have originated in the 2nd century B.C.E and evolving under different rulers, the present structure of the Natarāja temple is commonly associated with the Chola dynasty, with expansions to the prakaram (the enclosing walls or corridors that surround the main sanctum or garbha-griha. These walls create a boundary around the central shrine and other structures within the temple complex.) occurring in the post-Chola era (1178–1218). The temple complex covers an area of over 13 hectares, featuring four gopuras (a monumental entrance tower that serves as the main gateway to the temple complex.) facing the cardinal directions. Constructed with granite bases and superstructures made of brick and lime-work, these gopuras soar to seven stories, tapering towards the sky.



The gateways are positioned counterclockwise from the main axis of the sanctum and adorned with sculptural depictions of the 108 kārānās (fundamental units of dance movement), a feature unique to only four other temples in India, making their debut on all four gopuras of this temple. Among them, the eastern gopuram stands out with its inclusion of smaller shrines, while the northern, southern, and western gopuras showcase various mythological scenes featuring deities.

The roof of the temple is covered with 21,600 gold tiles, this is said to represent the 21,600 breaths a human being takes in a day. The temple has 72,000 nails, which are said to represent the 72,000 nadis (nerves) in the human body. It has 9 entrances or gopurams, each representing one of the nine openings in the human body. The sanctum has 5 main steps, which represent the five elements. It has 64 trees, which represent the 64 arts and sciences. And 96 windows which represent the Tattvas or principles.

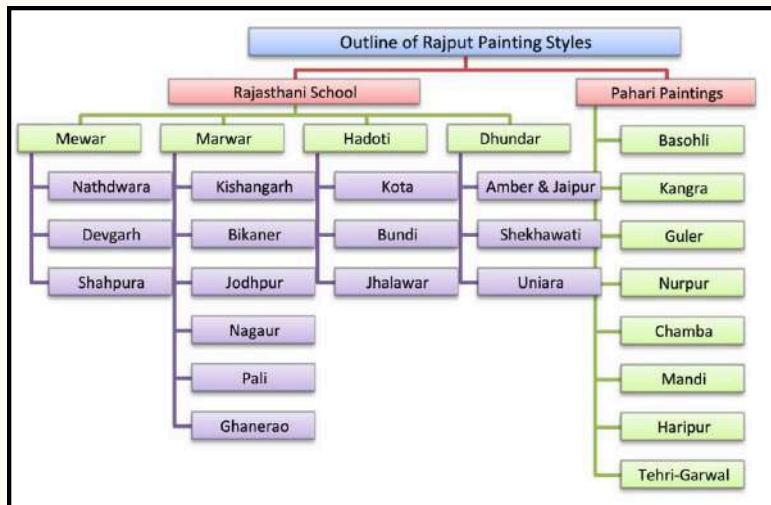


The Rāja Sabha or 1000 pillared hall symbolises the Sahastradhara or Crown chakra, which is the seventh spiritual energy point in the astral body. Positioned at the head of the body, this energy centre is often referred to as the 'thousand-petaled lotus'. The Chit Sabha serves as the primary shrine in the Chidambaram Temple complex, recognized as the 'hall of consciousness' and 'the lotus of transcendence'. Symbolising ether and "the heart of man, it is the sacred space where Shiva, in his form as the Lord of Dance Natarāja, is said to have executed the Ananda Tāndava, known as the dance of bliss. The shrine is constructed with a wooden framework resting on a granite base, symbolising Mount Kailash's support for Shiva in the Himalayas. Unlike traditional designs, the south-facing sanctum does not feature a gopuram; instead, it is adorned with a hipped curved roof embellished with gold tiles and nine gold finials.

MINIATURE PAINTINGS

Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth. The golden period for such paintings was the 16th century, when various schools of paintings were provided patronage by the rulers of Deccan and Malwa and Hindu chieftains of Rajasthan. Rajasthan witnessed the development of several regional schools of painting during this time like Mewar, Bundi Kota Kalam, Jaipur, Bikaner, Kishangarh and Marwar schools. The miniature paintings depicted themes such as court scenes, gardens, forests, palaces, hills and valleys, deserts, life of Lord Krishna, love scenes, hunting scenes, and animal fights. Other important components of Rajasthani miniatures are Ragmala (representing ragas in classical music), Geeta Govinda, Ramayana, and Bhagvat Puran. In 1916, the famous Ceylonese historian Anand Coomarswamy did the first remarkable scholar work on the classification and nomenclature of Indian Paintings.





He concluded that the theme of the Rajput paintings is related to Rajputana as well as the hill state of Punjab (of that time). Thus, he divided the Rajput Paintings in two parts viz. Rajasthani (concerning to Rajputana) and Pahari (concerned to Jammu, Kangra, Garhwal, Basholi and Chamba). Since the rulers of these states were Rajputs, he used the term Rajput Paintings for all of them. Thus, here we find two different schools under the Rajput Paintings as:

- **Rajasthani School of Paintings:** It covers the areas of Mewar (later Udaipur), Jaipur, Bundi, Kota, Kishangarh, Jodhpur, Bikaner etc.
- **Pahari Paintings:** It includes paintings of Basohli, Kangra, Guler, Nurpur, Chamba, Mandi, Haripur and Tehri-Garwal. Each of the schools is a complete unit comprising many sub-schools.

RAJASTHANI SCHOOL OF PAINTINGS

The Rajasthani Paintings are broadly of two types viz. Courtly and Literary. The paintings of courtly type include the portraits of the rulers holding different states of Rajputana.

Most of these rulers have been depicted either as holding the courts or doing some pastime such as hunting. The literary paintings on the other hand show the intimate connection with the poetry. These are the illustrated versions of some of the important literary works such as Amar-Sataka, Sur Sagara, Rasamanjari, Rasikapriya etc.

MEWAR PAINTINGS

Udaipur, as we know it today, is the former principality of Mewar. In the ancient as well as medieval times, Mewar was known to be a great centre of artistic and cultural activities. The oldest manuscripts of Mewar painting include the 'Supasanachariyam' and 'Suparsanatham' painted in about 1423 AD. These show the traces of Apabhramsa style, which can be identified with projecting eyes. The Mewar style as a distinct school emerged only by the end of the 16th century. During the mediaeval era, Mewar passed through a turbulent period of political unrest, yet, the Rajput kings went on patronising the art.





Important features of Mewar Paintings are as follows

- In these paintings, bright and brilliant red, orange, green, bright-blue colours have been profusely used.
- Male and female figures have long noses, oval shaped faces, elongated fish-like eyes. This is the influence of the Apabhramsa style.
- The female figures have been drawn relatively smaller than the male.
- The males use loose fitting garments embroidered Patka and Turbans and the females use loose long skirts, choli and transparent odhnis (veils).
- The paintings of the birds, animals and trees are ornate, the flowers drawn in bunches, and the Hills and Mountains depicted in Persian style. Small hillocks and mounds have been inserted into the paintings.

MARWAR PAINTINGS

The paintings developed in the royal families of Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao are collectively called Marwar School.

The important & relevant features of this school are as follows:

Jodhpur Style :

The Jodhpur style originated taking clues from the art of the Mandore Gate. Mandore was a 13th century capital of the Rathors, who later founded Jodhpur in 1459 as their new capital. These paintings have a lot of sand dunes depicted along with thorny bushes, deer, camel, crow and horses. These paintings have a folk character and are relatively lesser influenced by the Mughal traditions.

Bikaner Style :

Bikaner style has more Mughal features than any other style of the Rajasthani school of paintings. This was mainly because many of the mughal artists were employed at Bikaner. The subject matters are portraits, baramasa, Ragamala, Bhagavata Purana and Krishnalilas.

Kishangarh Style :

- Subject matter of Kishangarh school is widely varied and includes hunting scenes, Court scenes, Portraits of Kings, Nawabs, Emperors and Saints.
- The romantic life of Radha and Krishna, influenced by the Geet-Govinda of Jaydev is one of favourite subjects of the Kishangarh painters.



- Stories from the Bhagvat Puran and scenes from Bihari Chandrika by Nagri Das were also subjects for the Kishangarh artists.
- The most common theme in Rajasthani and Pahari School, Nayak-Nayikabheda has been most beautifully depicted in Kishangarh. Here, mostly Nayak is Krishna and Nayika is Radha. They have been shown as lovers in a beautiful natural setting.
- The chief attraction of Kishangarh School is the depiction of women. No where in any Rajasthani School, the women have been so beautifully painted. The faces are soft without being heavy and dry. Their faces are long with high and sloping foreheads, pointed long nose, bulging out well-cut lips and long chins.
- The eyes have got a special place in Kishangarh School. A lock of hair hanging near the ear is specially found in Kishangarh style only.

Bundi style :

- Bundi style developed during the times of Rao Surjan Singh. The location of Bundi was such that it favoured immigration of the artists from all sides.
- These paintings exhibit pointed nose, thick chubby cheeks, small stature and use of brilliant red and yellow colours. The main subjects of these paintings are Krishna Leela, Ram Leela, Baramasa, hunting scenes, scenes of court, festivals, elephant, horses, battle scenes, horse race, flowers, trees etc. The best example of Bundi paintings is the Chitrashala made during the times of Maharao Ummed Singh.

Phad Paintings :

Phad Paintings are a folk painting style from Rajasthan. Phad refers to a long piece of cloth, which contains the narratives of the folk deities of Rajasthan, such as Pabuji and Devnarayan. These Phads are carried by the Bhopas (priest-singers) so that they serve as the mobile temples of the folk deities. The phads of Pabuji are normally about 15 feet in length, while the phads of Devnarayan are normally about 30 feet long. Traditionally the phads are painted with vegetable colours.



A series of these paintings represent a folk epic narrative and every available inch of the canvas is crowded with figures. While the figures are harmoniously distributed all over the area, the scale of the figures depends on the social status of the character they represent and the roles they play in the story. These paintings thus accommodate numerous episodes of the complex stories.

PAHARI SCHOOL OF PAINTING

The Pahari region comprises the present State of Himachal Pradesh, some adjoining areas of the Punjab, the area of Jammu in the Jammu and Kashmir State and Garhwal in Uttar Pradesh. The whole of this area was divided into small States ruled by the Rajput princes and were often engaged in warfare. These States were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century. The various schools are discussed here.

BASHOLI STYLE :

Its main features are use of strong and contrasting colours, monochrome background, large eyes, bold drawing, use of beetle wings for showing diamonds in ornaments, narrow sky and the red border are observable in this miniature also. Basholi style of painting is characterised by vigorous and bold lines and strong glowing colours.

KANGRA STYLE :

Kangra Paintings depict verdant greenery. Naturalistic style is followed and a great attention is paid to detailing. The depiction of flora is made noticeable by the use of multiple shades of green. The Kangra artists adopted various shades of the primary colours and used delicate and fresher hues.

Shringar is considered as the Focal theme of Kangra paintings. The subjects seen in Kangra painting exhibit the taste and the traits of the lifestyle of the society. The love story of Radha and Krishna was the main source of spiritual experience, which was also the base for the visual expression. The other popular themes were Gita Govinda by Jayadeva and Bhagavata Purana. Feminine figures are depicted very beautifully in these paintings with soft and refined facial features.

Kangra paintings are known for the lyrical blending of form and colour. Colours made of vegetable and mineral extracts are used by the artists.



Unraveling the Interplay of Evangelism, Orientalism, and Imperialism: Impact on Bharat's Identity and Collective Consciousness

- SWATI PHOGAT

INTRODUCTION

Bharat, known to the world as India, is one of the world's oldest and most continuous civilizations, with a history spanning thousands of years, characterized by a rich tapestry of cultural, philosophical, and intellectual traditions. This vast and complex civilization has endured significant external influences, but, particularly through evangelism, orientalism, and imperialism during the colonial era. These forces have profoundly impacted Bharat's identity, knowledge systems, traditions, philosophies, and the collective consciousness of its society, even in the modern India. Understanding their interplay provides critical insights into the complexities of India's post-colonial identity and its ongoing struggle to reconcile tradition with modernity.



Evangelism in Bharat:

Evangelism, particularly through the efforts of Christian missionaries, arrived in Bharat (India) primarily during the colonial period. This form of evangelism was often intertwined with the colonial agenda, going as far as stating it as the arm of Empire, influencing and sometimes undermining indigenous beliefs and practices. The main objective of missionaries was to convert indigenous populations to Christianity, often viewing local religion as pagan.

These efforts involved establishing numerous schools, colleges, and hospitals, which played a dual role in providing much-needed services and promoting Christianity. Significant Christian communities were established as the result of missionary work throughout India, which both increased the country's religious diversity and brought about cultural changes—converts frequently adopted new names, customs, and lifestyles that were consistent with their new faith. The introduction of Christianity sought to reshape the spiritual fabric of Bharat, leading to cultural and religious conflicts and the indigenous belief systems were often dismissed as superstitious or inferior, which created a sense of alienation and cultural inferiority among many Bharatiyas.

Orientalism and 'other' :

Orientalism is a term popularized by Edward Said in his 1978 book "Orientalism." It refers to the Western practice of representing the Eastern world (the "Orient") in a stereotypical and exoticized manner that emphasizes its perceived differences from the West (the "Occident"). In the context of Bharat, orientalism manifested through scholarly works, literature, and art that depicted Indian culture as a land of mysticism, exoticism, and decadence which both fascinated and repelled the Western world reinforcing stereotypes. Hinduism, for instance, was often misunderstood and depicted as a chaotic mix of idol worship and superstition, ignoring its rich philosophical underpinnings.

British orientalists, such as Sir William Jones, who founded the Asiatic Society in 1784, while contributing to the study of ancient Indian texts, also imposed their own interpretations, often distorting the original meanings to fit western framework. This created a skewed understanding of Bharat's heritage, both in the West and among educated Indians. Orientalist views contributed to the narrative of the 'civilizing mission,' and 'white man's burden' justifying colonial rule as an enterprise to uplift a supposedly barbaric civilization.





DAKSHI

Unraveling the Interplay of Evangelism, Orientalism, and Imperialism: Impact on Bharat's Identity and Collective Consciousness



Imperialism and Its Legacy:

The British Raj, spanning nearly two centuries, left an indelible mark on Bharat's social, economic, and political fabric. Imperial policies systematically dismantled indigenous systems of governance and education. The introduction of English as the medium of instruction in schools aimed to create a class of intermediaries who were Indian in blood and color but English in taste and intellect as Macaulay intended. This linguistic imperialism led to the marginalization of classical languages like Sanskrit and Persian and the erosion of traditional knowledge systems. British policies both challenged and reinforced existing social hierarchies. Efforts to abolish practices like Sati and child marriage were significant, yet the British also reinforced the caste system through administrative practices like the Census of India, which categorized and solidified caste identities which creates an impediment in development.

Impact on Bharat's Identity & Collective Consciousness :

The combined effects of evangelism, orientalism, and imperialism created a complex and multifaceted impact on Bharat's identity. The erosion of traditional knowledge systems and the imposition of Western educational models led to a disconnection from indigenous roots for many Bharatiyas. The British educational system emphasized rote learning and Western sciences, which contrasted with the holistic and interpretative methods of traditional Indian education. This shift disrupted the transmission of indigenous knowledge that was historically passed down through oral traditions and apprenticeships. Philosophical and spiritual traditions were either appropriated or dismissed, leading to a crisis of identity and self-worth. The legacy of religious conversion, colonial policies, and orientalist stereotypes contributed to both social cohesion and conflict.

The British systematically exploited India's resources, transforming it into a supplier of raw materials and a market for British goods. This led to the deindustrialization of traditional crafts and industries, such as textiles in Bengal, causing widespread poverty and economic dependency and the consequences of it were far reaching and India is still paying price for it. British collectors and archaeologists often removed artifacts and treasures, sending them to museums in Britain. This appropriation included the transfer of manuscripts, sculptures, and other cultural artifacts, leading to a significant loss of cultural heritage.



DAKSHI

Unraveling the Interplay of Evangelism, Orientalism, and Imperialism: Impact on Bharat's Identity and Collective Consciousness

The orientalist portrayal of India influenced global perceptions, leading to a stereotyped and often condescending view of Indian culture and society, often overshadowing its advancements and contemporary realities. This perception persisted well into the 20th century and influenced how India was viewed by the rest of the world which also shaped international policies and relations. Western countries often approached India with preconceived notions, affecting diplomatic and cultural exchanges. It also influenced how Indians view their own culture and heritage, often taking shame to it.



The experience of colonial exploitation and cultural appropriation had a profound impact on the collective consciousness of Bharatiya society which created a complex identity crisis where many Indians internalized a sense of cultural inferiority. It fostered a sense of loss and humiliation but also ignited a powerful drive for independence and cultural revival. The colonial mindset of racial and cultural superiority left a lasting impact on the collective psyche.

There is a continued struggle against the remnants of this mindset, which can manifest in a preference for Western norms and a devaluation of indigenous practices. Orientalist scholarship has had a lasting influence on how Indian history and culture are studied and represented. There is ongoing work to decolonize academia and reclaim narratives that more accurately reflect India's diverse and rich heritage.

Some Indians internalized the orientalist stereotypes, leading to a sense of inferiority and a belief that Western ways were superior. This was evident in the adoption of Western education systems, legal frameworks, and social customs. While the introduction of Western education created a class of educated Indians who played key roles in the independence movement, it also created a socio-economic divide. English-educated elites often distanced themselves from the masses, who were left with limited access to education. This could be seen in present day India too in which parts of society still considers English education and English as a superior language than regional languages.

However, these external influences also sparked a resurgence of cultural and nationalistic pride. The 19th and 20th centuries saw significant cultural revival movements. Leaders like Mahatma Gandhi, Swami Vivekananda, Aurobindo Ghose and Rabindranath Tagore sought to reinterpret, rejuvenate and reassert Indian philosophical traditions & Bharat's heritage, emphasizing the need to blend modernity with traditional values.



Despite the profound disruptions, Bharat's traditions and philosophies demonstrated remarkable resilience. Traditional knowledge systems, despite being marginalized, continued to thrive in various forms. The post-independence period witnessed concerted efforts to revive and integrate indigenous knowledge systems with modern education framework into the national consciousness.

Educational reforms, cultural festivals, and scholarly research aimed to restore pride in Bharat's heritage. Universities and research institutions began to focus on Indian philosophy, history, and culture from an indigenous perspective. The collective consciousness of Bharatiya society began to reassert itself, seeking a balance between embracing global modernity and preserving cultural uniqueness.



In the post-colonial era, Bharat has been actively engaged in reclaiming its cultural autonomy. This includes revisiting historical narratives, restoring cultural artifacts, and promoting indigenous languages and traditions at a global level. India's rich cultural heritage continues to wield global influence, enhancing its soft power. Yoga, Ayurveda, Indian cuisine, and Bollywood serve as cultural ambassadors, showcasing the country's diverse traditions and contemporary creativity. While the legacy of colonialism presents ongoing challenges, it also offers opportunities for a deeper understanding of Bharat's multifaceted identity. The ongoing quest for cultural autonomy and the reaffirmation of indigenous values continue to shape Bharat's contemporary identity and societal progress.

The interplay of evangelism, orientalism, and imperialism has undeniably shaped the contemporary identity of Bharat. While these forces brought significant challenges and disruptions, they also catalyzed a renewed commitment to cultural preservation and self-definition. Acknowledging these historical forces and critically engaging with them is essential for fostering a nuanced understanding of Bharat's cultural heritage and addressing contemporary challenges such as cultural homogenization and the need for preserving indigenous knowledge. Engaging with this history supports Bharat's ongoing quest for cultural autonomy and the redefinition of its identity on its own terms.



TEMPLE ECONOMY IN ANCIENT AND MEDIEVAL BHARAT – AVIRAL PRATAP

INTRODUCTION

Bharat's ancient temples held deep cultural, economic, and social significance, serving as far more than places of worship. In the past, Bharatiyas considered a village incomplete without a temple at its heart. Temples played a central role in daily life, shaping communities and fostering connections through festivals, ceremonies, and communal activities. They influenced nearly every aspect of civic life, making them essential to the social fabric.

Temples were not only spiritual centers but also economic hubs. Devotees, patrons, and royalty contributed extensively, endowing temples with wealth and land, known as **Devadaya** or Deva-bhumi, often tax-exempt and used to support the temple's functions. These lands were either managed by temple authorities or leased to tenants, with agricultural yields sustaining temple activities. Over time, donations in the form of gold, silver, and precious artifacts turned temples into prominent economic forces.



The temple economy extended beyond wealth collection, incorporating a wide range of economic activities. Temples engaged in trade and commerce, often strategically located along trade routes that drew in merchants and traders. Skilled artisans created intricate sculptures, textiles, and other crafts, which were sold to support temple operations. Temples provided merchants with a safe space for business and blessing, cementing their status as economic centers.

This wealth was also invested in community welfare. Temples funded educational institutions, hospitals, and other public services, supporting scholars, artists, and the less fortunate. Temple administrators, including officials like the ***Dharmakarta*** or ***Bhandagarika***, managed finances with precision, reflecting a sophisticated financial structure.

Temples and ruling powers also maintained a close relationship. Kings made significant contributions, recognizing temples' influence and supporting them during times of war or crisis. However, some scholars highlight concerns about wealth concentration in temples, noting that it sometimes led to inequality and, in cases, resource misuse. Despite these challenges,



temples remained foundational to Bharat's society, bridging spiritual, economic, and social realms.

The Economic Power of Temples: Land Endowments and Revenue Generation

Inscriptions from regions like Tamil Nadu and Andhra Pradesh reveal that temples were significant landowners, managing lands known as devadana, or temple lands, which were often exempt from taxes (***sarvamanya***). These lands, given by kings and elites, formed the backbone of the temple's revenue. For instance, in medieval Tanjavur, the Brihadeshwara Temple managed lands that contributed to its maintenance and the employment of hundreds of temple servants, which allowed temples to exercise considerable economic influence, organizing local agrarian activities and acting as landlords. Tenant cultivators worked temple lands, and the produce from these lands sustained the temple's





daily needs, from ritual offerings to community welfare activities.

Temples also generated revenue through other means. Apart from agricultural yield, temples levied protection dues (**raksabhoga**) and imposed penalties on defaulters (**dandam**). They actively engaged in trade, acting as centers for barter and exchange.

Temple Employment: Medieval Tamil inscriptions mention large numbers of temple servants employed in roles such as teachers and officials. For example, **a Chola temple in Tanjavur listed 609 temple servants**, and an inscription from the Vijayanagar period noted a temple with 370 temple servants.

Consumption of Local Products: Temples were major consumers of local products used for rituals and sacrifices. Local goods were regularly purchased by temples to support their religious activities.

Supporting the Needy: Temples utilized granaries to provide food for the hungry and those unable to earn due to illness or other reasons. Temples thus played a role in supporting the welfare of the community.

Temple taxation was highly organized; lands leased by temples, such as those managed by the Brihadeeswarar Temple, generated revenue through taxes shared between the temple and the state, consolidating temple finances and state wealth. Furthermore, temples levied taxes on lands granted by traders and guilds, enhancing their financial resources—a point noted by historian Burton Stein in his studies of South Indian temple states. Skilled artisans and craftsmen contributed significantly to temple economy by producing sculptures, murals, textiles, and jewelry to adorn temple spaces; for instance, guilds of artisans worked for the **Jagannath Temple in Puri, creating exquisite metalwork and textiles that enhanced the temple's prestige and drew in additional patrons**. Positioned along prominent trade routes, temples like the Somnath Temple in Gujarat became bustling trade hubs, attracting merchants who saw their donations not only as acts of devotion but also as prudent investments, as temples provided essential services such as lodging, security, and even credit for merchants.





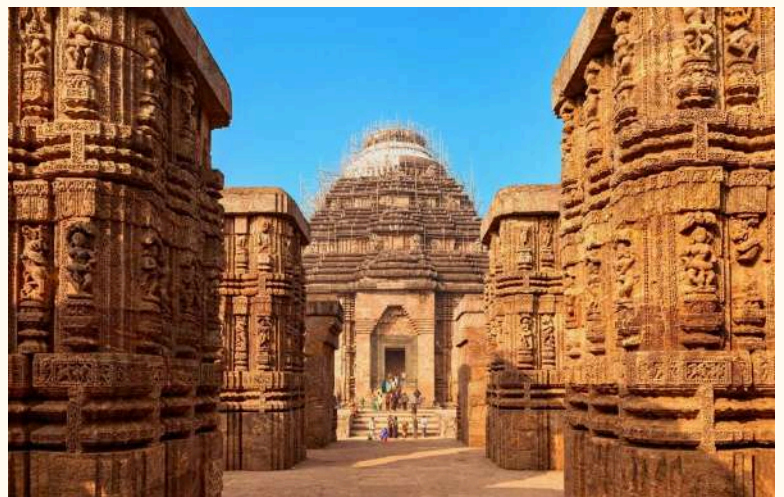
OTHER MULTIFACETED ROLES :

In ancient and medieval Bharat, temples played multifaceted roles beyond spirituality and economic activities, deeply influencing agrarian expansion, social transformation, and cultural preservation. For instance, temples like the Brihadeeswarar Temple in Tamil Nadu facilitated the extraction of surplus produce from peasants, bolstering agriculture and extending it into tribal regions, thus reinforcing landownership hierarchies. In regions like Odisha, ***the Jagannath Temple in Puri helped reshape tribal societies into a caste-based system, moving tribal communities toward structured social roles around temple activities.*** Temples also acted as connectors within caste hierarchies, as seen in the ***Chola temples of Tamil Nadu, which linked various castes and supported Brahmin-endorsed regional monarchies.*** By legitimizing emerging political structures, temples, including the Konark Sun Temple, fostered mutual patronage with the state, strengthening both their authority and that of their patrons. The Varnashrama ideology found reinforcement through temple activities, with the Bhakti movement—centered around temples like the Meenakshi Temple in Madurai—spreading this ideology across society. Temples amassed considerable wealth, such as at the Tirupati Temple, which held vast amounts of gold and silver, becoming hubs for the elite and securing protection through fortress-like designs. Temples

like the Hampi temples in Vijayanagara, with their layered streets and marketplaces, functioned as fortified complexes. Ultimately, temples served as custodians of culture, preserving and transmitting Bharat's heritage across generations, showcasing its artistry, music, and literature in places like the Khajuraho temples.

Urban Development and Temple Influence:

Large temples, like the Meenakshi Temple in Madurai, drew traders, artisans, and pilgrims, fostering vibrant urban hubs that contributed significantly to economic and social cohesion. The construction and daily maintenance of temples provided extensive employment opportunities, creating positions for architects, artisans, sculptors, priests, musicians, and dancers, among many others. Historians such as A. Appadorai and D. Dayalan have underscored the temple's role as a major employer, second only to the state, which supported countless livelihoods. The roles within these temples extended beyond immediate religious functions; for example, the Brihadeshwara Temple





employed choristers, garland makers, and cooks, generating a self-sustaining local economy. Even smaller temples required a network of services, such as garland-making and supply contracts, which encouraged community integration. Inscriptions from South Indian temples reveal details of these services, showing roles like drummers, lamp maintenance workers, gardeners, and cooks, often compensated with land grants, money, or both.

This ecosystem of temple-related employment went beyond direct hires; indirectly, it also engaged local communities. Brahmins served as priests, while peasants cultivated temple lands, and merchants supplied essential goods, contributing to an economically symbiotic relationship with the temple. Additionally, **many roles were hereditary**, ensuring continuity within the temple's workforce and embedding these roles in the fabric of local communities.

Temples as Barter Centres:

Temples played a vital role as centers for barter and exchange, particularly in areas where currency was scarce. Acting as neutral, trusted institutions, temples facilitated trade by accepting various commodities as offerings, which were then redistributed to meet community needs. In his work published in the Journal of Kerala Studies, historian M.G.S. Narayanan highlights how medieval Kerala temples served as hubs for economic activity, offering locals a safe environment for transactions.



For example, locals would bring rice or spices to temples, which were exchanged under regulated conditions with standardized rates, such as a set amount of gold for paddy.

Temples also established and upheld consistent inter-commodity exchange ratios, ensuring that the community had stable rates for goods, which is evident in records of **gold-to-paddy exchanges**. This practice, often in place of a formal monetary system, suggests that temples were primarily reliant on bartering, rather than cash transactions. These organized barter systems provided a structure that reduced dependency on coinage, allowing temples to serve as essential economic centers within the broader state economy.

Stipulated Conditions and Standardized Exchange Rates :

Historians have emphasized the importance of standardized conditions and exchange rates in temple-based transactions. In "The Early Medieval in South India", Kesavan Veluthat explains how temples helped maintain fair trade



by setting clear conditions, which reduced disputes and encouraged orderly exchanges. **Temples were also responsible for establishing consistent exchange rates, creating a dependable framework for trade.** Some historical records, as noted by Jane Smith in the Journal of Ancient Economic Studies, reveal stable inter-commodity ratios, like the exchange between gold and paddy. This steady rate emphasized the temple's authority in managing commodity values and provided a reliable benchmark for economic stability. K.A. Nilakanta Sastri, in "A History of South India", adds that these regular exchange ratios hint at a minimal use of currency, suggesting that temples often operated without formal money.

Function of Temples as a Bank :

Renowned historian B.K. Pandeya has noted how temples acted as early money lenders, offering loans to cultivators, village assemblies, and private individuals, thus resembling a prototype of modern banking. Temples would lend either with or without collateral, with borrowers repaying in cash or goods, addressing diverse needs like agricultural investments, family events, and emergencies. For example, **farmers often borrowed funds for cultivation costs, and in many cases, individuals used temple lands as security.** Temples also contributed to community welfare, selling land to help farmers repair village water tanks or maintain irrigation infrastructure, especially when state support was limited. This community-centered approach extended even to livestock management, as temples assigned donated animals to shepherds,



benefiting local agrarian livelihoods. Furthermore, temples provided support to non-Brahmin communities and small-scale peasants, often offering aid during famines or droughts.

Temples as Educational Institutions :

Temples, much like Buddhist and Jain monasteries, offered educational opportunities where students, under the guidance of religious gurus, studied sacred texts, spiritual principles, and stories from epics like the Ramayana and Mahabharata. Historians highlight how these temple schools offered resources such as food, housing, and even medical care for pupils. The Bhakti movement, which saw a rise in temple constructions, intensified the temples' role in education, making them the primary educational institutions in many regions. **Major temples established learning centers known as ghatikas, salais, guhais, and mathas, functioning as residential colleges where students were taught Vedic scriptures, Sastras,**



and grammar. Historian Kesavan Veluthat notes in “The Early Medieval in South India”, how temple education emphasized training the mind as an instrument of knowledge, aiming to foster wisdom rather than simply imparting information. Libraries associated with these centers contained valuable collections of texts, plays, and commentaries, thus contributing to a thriving literary culture.

Evolution of Temple Architecture :

Initially, temple construction was influenced by Buddhist cave art, with early temples built within caves to serve small congregations. However, as the need for larger gathering spaces grew, architects began transitioning to open plains, for example - modest Temple No. 7 at Sanchi, which featured a sanctum and frontal space. This architectural journey continued with notable developments in

sites like Tigava, Nachana, and Devgad, leading to the creation of complete temples with sanctums, enclosed circumambulatory paths, frontal spaces, and intricate sculptures. A key characteristic of this architectural style was the treatment of the Shikhara, which tapered at the top, drawing the viewer's gaze upward—a hallmark of the 'Nagara style.'

In contrast, temple architecture in the Deccan and South India followed a different trajectory. The Chalukyas advanced from rock-cut structures in Badami to freestanding temples in Pattadakal and Aihole, while the Pallavas carved remarkable rock-cut temples, such as the 'Ratha Temples' at Mahabalipuram. The Cholas later built grand temples, and the Rashtrakutas created the renowned Kailasa temple at Ellora, showcasing their expertise in rock-cut designs. Temples in these regions commonly featured stacked stone slabs for their Shikharas, resulting in a tiered appearance characteristic of the 'Dravida style.' By the 6th to 7th centuries AD, the rise of regionalism fostered





diverse architectural styles, transforming India into a vast repository of temples adorned with intricate sculptures and complex designs.

During the earlier Sangam Age, worship of various deities in temples became a sophisticated practice, as evidenced by references to temples dedicated to gods such as Siva, Muruga, and Vishnu in Sangam texts. For example, the **Manimekalai** mentions a significant brick structure called **Cakravahakottam**, while **Silappadikaram** describes stone images of deities. T.A. Gopinatha's archaeological discoveries, include - a dating lingam from centuries B.C. - support these literary accounts. The worship practices during this time often involved offerings of flowers, rice, and meat, and the deities were frequently placed under trees, illustrating the connection between nature and spirituality. Agriculture also played a vital role in the Sangam society, with paddy and sugarcane being the two major crops cultivated. The Tolkappiyam outlines a five-fold division of land—**Kurinji** (hilly), **Mullai** (pastoral), **Marudam** (agricultural), **Neydal**

(coastal), and **Palai** (desert)—**with distinct deities and occupations associated with each**. For example, Murugan was the chief deity of the Kurinji region, where hunting and honey collection were prevalent, while Vishnu (Mayon) was worshipped in Mullai, where cattle rearing was the primary occupation.

Religious symbols on coins also reflect the dynasties' religious perspectives. For instance, coins from the Greek king Agathocles featured symbols of Krishna and Balarama, indicating their cultural influences, while Gupta coins showcased symbols related to Vishnu, like the Garuda-dhvaja, revealing their adherence to Vaishnavism. Historians note that Gupta rulers used titles such as Param-vaishnava and Param-bhagavat, signifying their deep-rooted devotion to Vishnu, while Samudragupta's association with the Garud-dhvaja further illustrates this religious inclination.





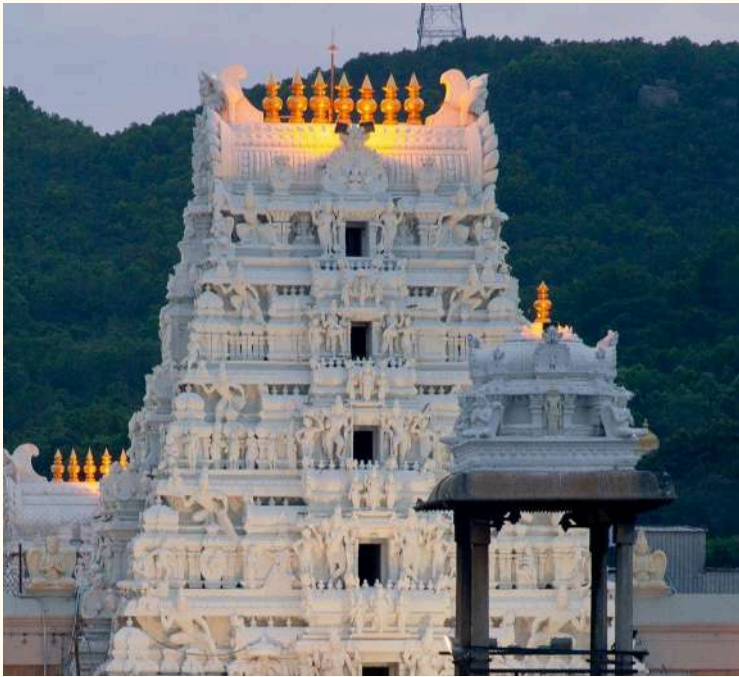
Temple's Role in Political Context :

Analysis of donation patterns to temples reveals a notable correlation with the rise of the "Imperial Gangas" of Kalinga. During this period, the Draksharama temple emerged as a pivotal site of contention between the Gangas and their rivals, the Cholas. The temple became a legitimizing factor for both factions, reinforcing their competing claims to authority in the region. As historian Kenneth R. Hall notes, sacred sites like the Draksharama complex were instrumental in integrating tribal communities into the broader social and economic framework of the state, thereby enhancing the social status of groups like the Boyas and influencing regional political dynamics.

Also the significance of temple cities in South India extended to the concentration of weaving guilds and textile production. The Chola period marked the beginning of organized weaving guilds, but it was during the Vijayanagara period that these guilds became more concentrated in

temple cities, which provided favorable economic and cultural conditions for their activities. An ***inscription from Tirupati dating back to 1538 exemplifies a temple-oriented economic policy, documenting an agreement among cloth and yarn merchants and outlining regulations for weavers.*** This inscription mandated that the regulations be communicated to Hindu villages and Muslim communities involved in weaving, emphasizing the interwoven nature of economic practices and religious institutions across regions like Tirupati and Kanchipuram.

The concept of "***religious diplomacy***" further illustrates the political significance of temples, as Kenneth R. Hall describes diplomatic missions often masquerading as religious endeavors. These missions typically involved the construction of temples in the host kingdom, where local rulers would grant land and revenue to support such initiatives. A pertinent example of this practice can be found in the actions of King Kyanzittha of the Pagan kingdom in Burma during the mid-eleventh century, who sought the Pala King of Bengal's assistance in repairing the sacred temple of Bodh Gaya. This act of "religious diplomacy" not only facilitated temple construction but also strengthened diplomatic relations between the kingdoms. Additionally, Kyanzittha is said to have converted a Chola prince, sending him a Buddhist



text composed on golden leaf, further exemplifying the intertwining of religion and politics.

SPECIAL CASE OF THE TIRUPATI TEMPLES

The Tirupati Temples illustrate the intricate relationship between religious institutions and economic development in medieval South India. Their economic significance was profound, with land and monetary endowments playing crucial roles in supporting rituals and infrastructure. This is particularly evident from a study of over **1,000 stone inscriptions** from the Sri Venkatesvara temple, which shed light on the temple's economic activities and ritual evolution from the 9th to the 16th centuries. These inscriptions reveal that during the 15th and 16th centuries, the Vijayanagara rulers significantly patronized the Tirupati Temple, granting numerous villages and funds for rituals. This support facilitated investments in irrigation projects around

Tirupati, thereby ensuring a stable income for both the temple and its donors. The management of the temple underwent a notable shift in the 1380s when twelve trustees, known as "**sthaanaattar**," took charge, marking the beginning of an efficient secular management system. This transition was pivotal for the temple's irrigation initiatives, as it allowed for the interdependence of resources and management. Furthermore, the temple's relationship with the land was influenced by various land tenure systems, including crown lands administered for revenue, military service tenures held by local chieftains, and eleemosynary tenures granted to Brahmins and educational institutions.

The **Nayakas**, influential local leaders during this period, **became hereditary leaseholders of temple land, consolidating their authority and contributing to the weakening of central power within the Vijayanagara empire.** This practice, which can be traced back to the 3rd century B.C., was instrumental in establishing a network of landowners and temples. Notably, historians like Kenneth R. Hall have explored how the practice of granting land to officers was linked to the emergence of a feudal and manorial system in India, though this connection is debated.

The inscriptions from Tirupati, particularly those from the mid-15th to mid-16th centuries, indicate that the temple



ascended to become the most prominent shrine in southern India, receiving generous grants, including over a hundred villages and substantial monetary endowments. These resources not only financed rituals for over 300 donors but also highlighted the temple's critical role in developing irrigation facilities, which were essential for sustaining its economic activities. The irrigation initiatives provided a reliable income stream for the temple, crucial for maintaining the opulence of its rituals and encouraging further donations.

There has been some debate regarding the existence of a fourth tenure system in medieval South India, known as "peasant proprietor tenure." However, existing records indicate that only three villages granted to the temple could potentially fall under this form of land tenure.

"अमृत प्रवेश"

ये हिंद नहीं है मात्र देश,
ये राष्ट्र रूप संज्ञान प्रिय ।
चर अचर जीव नर नारी नपुंसक
करते हैं आव्हान प्रिय ।
की आजादी का ये अमृत महोत्सव
मृत नहीं होने पाए,
अगले पच्चिस वर्ष कृतज्ञ कर
भारत विश्वगुरु कहलाए ॥

की भारत प्रवेश कर रहा है,
अपने स्वर्णिम अमृत युग में।
कालखंड स्वयं बदल रहा है,
अपने को कल्कि युग में।
ऐसे ही भारतीय खुद को
सजग करें, स्वाभिमान भरें,
राष्ट्र की माटी की रक्षा के
लिए सदा बलिदान करें ॥

- अक्षित कुमार भदौरिया

“अंधविश्वास”

क्या कहते हो ? अंधविश्वासी हूं मैं,
जी नहीं, निज धर्म का गर्वित विश्वासी हूं मैं।
अरे ! कब तक, अपने ही धर्म को झुठलाते रहोगे,
कबतक वैज्ञानिक रीतियों को अंधा बतलाते रहोगे ॥

अरे, कुछ उदाहरण क्या मिले,
सेर भर चावल में दो कंकण क्या मिले ।
तुम तो सारे चावल को गंदा कहने लगे,
सनातन धर्म को अंधत्व का फंदा कहने लगे ॥

सुनो अंधों, मैं तुम्हें आलोक दिखाता हूं,
उससे पहले सरस्वती को शीश नवाता हूं।
बताओ कहां से गलत है सूर्य नमस्कार ?
और कहां से गलत है औषधियों का चमत्कार ??

सुना है 1609 में टेलीस्कोप बना था,
पर नवग्रह का विवरण तो पहले से रचा था।
अरे, जिस समय उन्हें ग्रहों की गिनती नहीं पता थी।
उसे समय हमारे यहां नवग्रह पूजन की प्रथा थी ॥



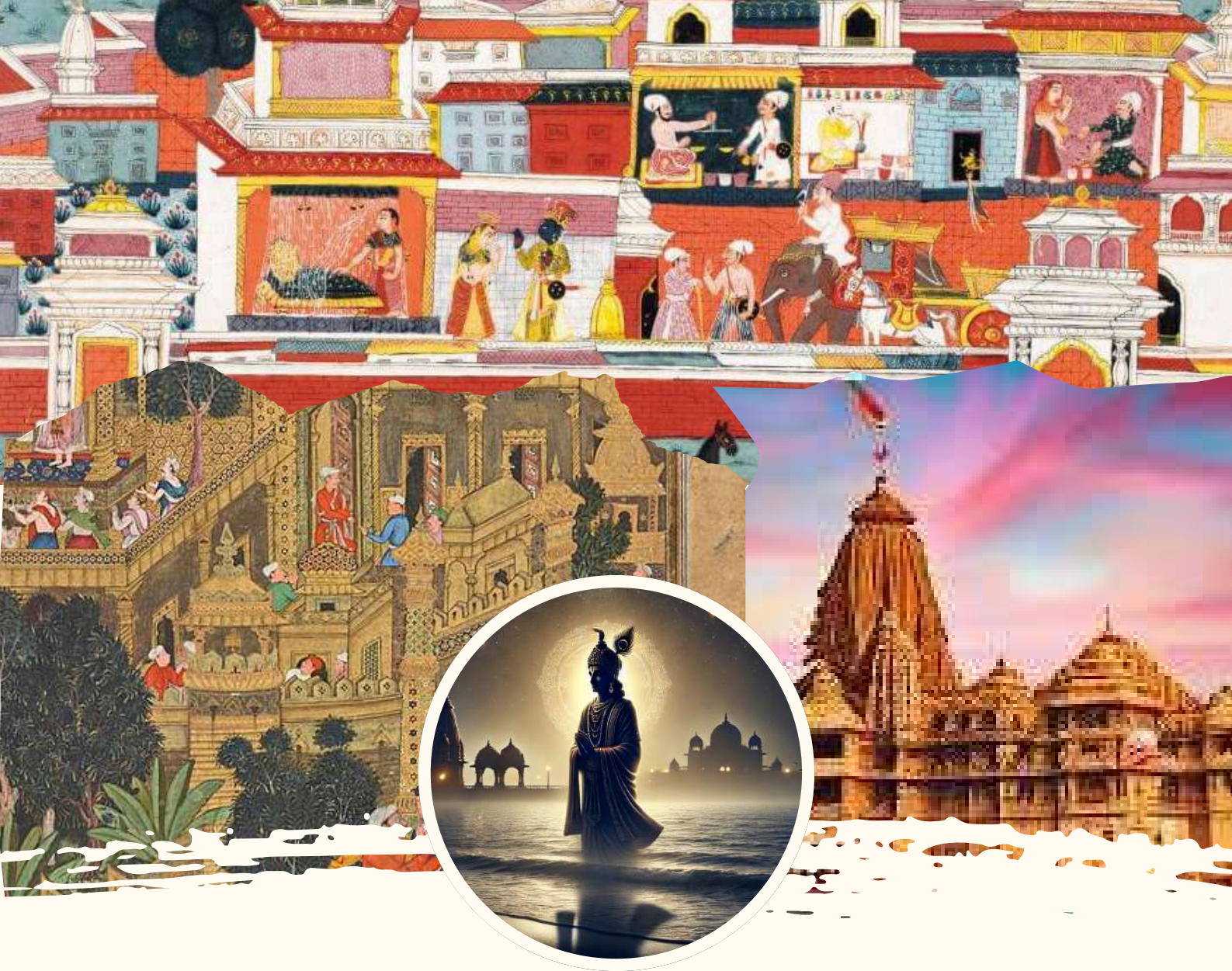


धरती का आकार कह नहीं पाते थे यह लोग,
भूगोल धारण करें वराह को पूजते थे हम लोग ।
साइंस नहीं विकसित थी जब, तब से दूरी में जानू,
क्योंकि पढ़ा था मैंने भैया, युग सहस्र योजन पर भानू ॥

सती प्रथा की मुगलों के कारण,
लेकर ऐसे कुछ और उदाहरण ।
संस्कृति नहीं डुबाओ तुम,
अब सचेत हो जाओ तुम ॥
अब.... सचेत..हो.. जाओ ..तुम...

- कर्तव्य प्रताप सिंह





DVĀRAKĀ: LORD KRISHNA'S ROYAL HOME

– SIDDHARTH

INTRODUCTION

Dvārakā is one of the most popular ancient cities in the history of Vedic Civilisation. Many ancient texts like Mahabharat, Skanda Purana, Srimad Bhagvatam contain references about the existence of this ancient well-planned city. Dvārakā is among the Char Dham of Vedic tradition. Dvārakā means gateway to the Supreme or city of gates. Krishna built this city to protect his kinsmen from the repeated attacks by kings and armies intent on killing him. Dvārakā was the capital city of Lord Sri Krishna from where he manifested his pastimes. The city of Dvārakā is filled with devotion to Sri Dvārakādhish (Krishna).



The entire holy place has a rich historical and architectural glory. In Srimad Bhagvatam Canto 10, Chapter 50 the creation of the city of Dvārakā is described in detail from verse 50 till 57

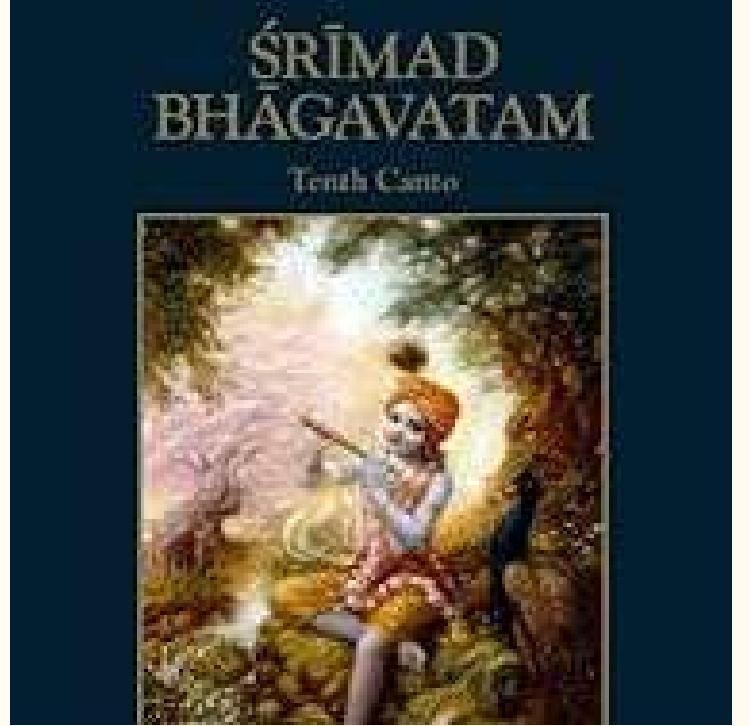
दृश्यते यत्र हि त्वाष्ट्रं विज्ञानं शिल्पनैपुणम् ।
रथ्याचत्वरवीथीभिर्यथावास्तु विनिर्मितम् ॥

50 ॥

सुरद्रुमलतोद्यानविचित्रोपवनान्वितम् ।
हेमशृङ्गैर्दिविस्पृग्भिः स्फटिकाट्टालगोपुरैः ॥

51 ॥

In the construction of that city **could be seen the full scientific knowledge and architectural skill** of Viśvakarmā. There were wide avenues, commercial roads and courtyards laid out on ample plots of land; there **were splendid parks, and also gardens stocked with trees and creepers** from the heavenly planets. **The gateway towers** were topped with golden turrets touching the sky, and their upper levels were fashioned of crystal quartz. **The gold-covered houses** were adorned in front with golden pots and on top with jeweled roofs, and their floors were inlaid with precious emeralds. Beside the houses stood **treasury buildings, warehouses, and stables for fine horses**, all built of silver and brass. Each residence had a watchtower, and also a temple for its household deity. **Filled with citizens of all four social orders, the city was especially beautified by the palaces of Śrī Kṛṣṇa, the Lord of the Yadus.**



This verse clearly establishes the fact that Dvārakā was a planned city with enormous opulence. In his commentary on the above verse Sri Sridhar Goswami writes that the state highways (rathyāḥ) were in front and the secondary roads (vīthyāḥ) behind, and between them were courtyards (catvarāṇi). Thus the buildings were multi-storeyed. The word vāstu indicates that the houses and buildings were constructed on ample plots of land, with plenty of room for green areas.

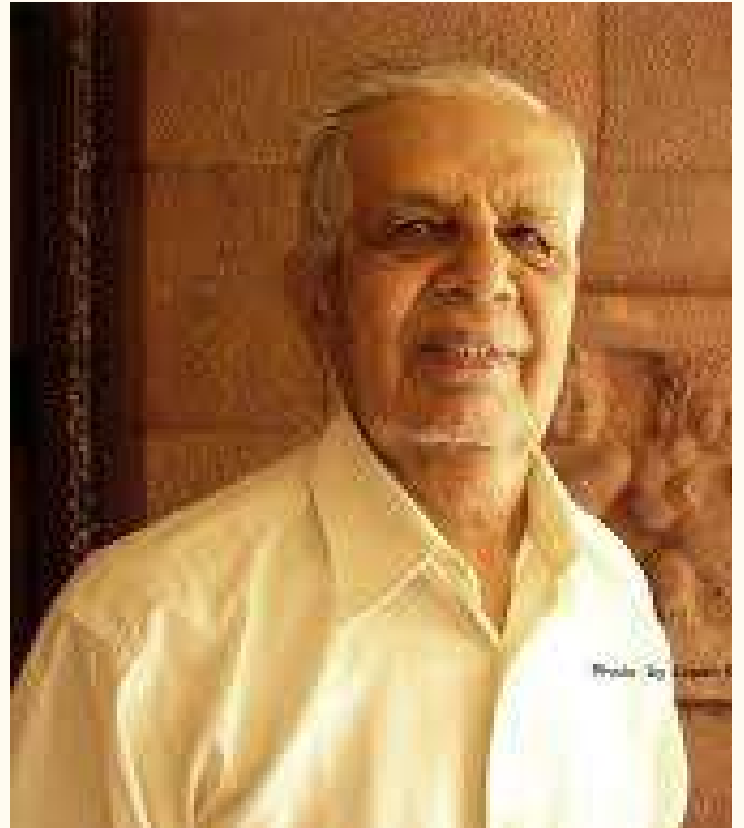
This shows that Indian town planning is extremely ancient and thousands of years ago also we find descriptions of multistorey towers, highways, secondary roads, warehouses commercial roads etc.



Apart from this when I personally went to Dvārakā the spiritual experience was specially enriching. The word 'Dham' means residence i.e. residence of the Supreme Lord Sri Krishna where he reciprocates in the mood of opulence with the citizens. There are many temples the most famous being Gomati Dvārakā or the Royal Courtyard of Sri Krishna. Because Lord Krishna lived here as a prince, he is worshipped in this mood. The Dvārakādhish deity is opulently dressed and the symbols in his four hands—conch, club, disc and lotus are covered in silver. Other famous temples are Bet Dvārakā: his personal residence, Sri Rukmini Temple, Jambvan Cave, Nageshwar Jyotirlinga, Sri Ranchod Raya Temple at Dakor and Sudama Puri (home town of Sudama, Sri Krishna's dear friend).

Dr. S.R. Rao of ASI played a pivotal role in establishing the archaeological evidence of Dvārakā. His work in the 1980s, particularly the underwater excavations, revealed the remains of a well-organized town submerged off the coast of modern-day Dwarka. These findings included structures such as walls and pillars.

He discovered many seals which had imprints of a unique three-headed creature. The exactly similar description is found in Mahabharat which mentions the use of a seal(mudra) for entering into the city. The discovery of a 550-meter-long wall also matched the techniques mentioned in scriptures for creation of the fortress. Dr. Rao also prepared a contour map of the area which established the existence of a well-planned ancient city of Dvaraka. All the details have been published in his book 'The Lost City of Dvārakā'.





KESAVADEVVA TRADITION AT MATHURA

- PRIYANSHU JHA

INTRODUCTION

Kesava Deo Temple, located in Mathura, India, is believed to be built over the prison where Lord Krishna was born. In more recent history, the temple was constructed by Raja Vir Sinh Bundela of Orchha during the reign of Mughal Emperor Jehangir. Raja Vir Sinh enjoyed special favor with Jehangir due to his support in the Mughal succession. The site holds deep religious significance for Hindus, with the first temple said to have been built over 5,000 years ago by Vajranabha, the great-grandson of Lord Krishna.

The present-day temple was constructed in the 20th century. A stone slab marks the original spot believed to be Lord Krishna's birthplace. Historically, the Kesava Deo temple had a room where Krishna was born, although the area is now heavily secured, requiring visitors to go through multiple security checks. There is also an ongoing dispute regarding the adjacent mosque that shares a wall with the temple.



SIGNIFICANCE OF KRISHNA JANMASTHAN :

Krishna Janmasthan, or Kesava Deo Temple, is a sacred Hindu site located in Mathura, India, believed to be the birthplace of Lord Krishna. The Keshav Dev Temple, dedicated to Lord Krishna, stands beside the main Krishnajanmabhoomi complex. According to tradition, the original deity was installed by Bajranabh, Krishna's great-grandson.

The grand Keshava Rai Temple in Mathura was constructed by Bir Singh Deo Bundela during Emperor Jahangir's reign, at the cost of thirty-three lakhs of rupees. Today, Krishna Janmabhoomi is one of the most visited tourist destinations in India, attracting pilgrims and tourists alike. The name itself—'Janam' meaning 'birth' and 'Bhoomi' meaning 'place' in Hindi—signifies the spot where Lord Krishna was born. It is believed that the present temple is built over the site of the prison where Krishna was born.

Legend has it that King Kansa, the despotic ruler of Mathura, imprisoned his sister Devaki and her husband Vasudeva after hearing a prophecy that their son would be his doom. Lord Krishna was born in the prison and later fulfilled the prophecy by slaying Kansa. Excavation work at the site has unearthed several artifacts, including old statues, utensils, and a rock-based plinth that was typical of prisons in that era, supporting the story of Krishna's birth in these prison walls.



A VISIT TO KESHAVDEV TEMPLE:

Situated behind the Shri Krishna Janmabhoomi Temple, this place holds a special religious significance as it is believed to be the very prison where Lord Krishna once resided. As you approach this temple, a divine sense of connection fills the air, as if the very essence of Lord Krishna lingers. The atmosphere evokes a range of emotions, and it is not uncommon to witness devotees moved to tears, making the experience deeply profound. This special temple of Lord Krishna gets thronged during Janmashtami and Holi festivals.

This temple, with its rich history of multiple constructions, holds a special place in the hearts of devotees.



Witnessing the statue of Lord Krishna dressed in captivating attire, exuding a mystical glow, is a truly fulfilling experience for visitors.

Devotees wholeheartedly believe that catching a glimpse of the long-haired Krishna here has the power to bring wishes to life. Throughout the year, and particularly during the celebration of Janmashtami, devotees gather in large numbers. After visiting the Keshavdev Temple, you can explore nearby attractions in Mathura as kans kila, Dwarkadheesh Temple, Vishram Ghat and Mathura Museum.

HISTORY OF KESHAV DEV TEMPLE :

The tale of Keshav Dev Temple unfolds like the fascinating childhood mischief of Lord Krishna that echoes throughout this serene town.

Its origins trace back to the hands of Vajranabha, the great-grandson of Krishna, around 5,000 years ago. Yet, a Sanskrit inscription hints at a new temple emerging in the era of Maharaja Vijayapal Deva. Another source narrates a reconstruction during the reign of Chandragupta Vikramaditya of the Gupta Empire. In the 16th century, the temple welcomed the revered Chaitanya Mahaprabhu. The hands of Raja Veer Singh Bundela of Orchha continued the temple's transformation during the rule of Jahangir. In 1815 AD, the British East India Company decided to auction the land, ultimately acquired by Raja Patnimal of Banaras. Despite his efforts, the temple remained unbuilt. It was not until Pandit Madan Mohan Malviya, a dedicated freedom fighter and renowned educationist, took up the task. With financial support from Jugal Kishore Birla, a famous industrialist, their immense efforts brought the temple to completion in February 1982.



THE ROLE OF SYMBOLISM IN INDIAN CULTURE

INTRODUCTION

India, renowned for its rich cultural heritage and remarkable diversity, is deeply rooted in a tradition of symbolism that permeates nearly every aspect of life. The symbols found throughout Indian culture—whether in daily life, art, or religion—carry profound meanings grounded in mythology, spirituality, and ancient customs. These symbols not only enhance the aesthetic beauty of Indian art but also provide insights into the country's spiritual and philosophical heritage.

Let's take an in-depth look into the world of Indian symbolism, exploring the meanings behind some of the most revered symbols in Indian culture and examining their historical, religious, and sociocultural significance. Each symbol encapsulates deep theological and cosmological themes, influencing Hindu rituals, devotion, and spirituality.



The Om (ॐ) Symbol: Sound of the Universe

In Hinduism, Om is far more than a sound or visual icon; it is believed to be the primal sound of the universe itself. This sacred syllable embodies divine energy and serves as the opening and closing note for meditation, yoga, and numerous Hindu rituals. Scholars like Heinrich Zimmer, a renowned historian of Indian philosophy, have described Om as a unifying symbol that transcends linguistic and cultural barriers. The symbol itself, composed of three curves, a semicircle, and a dot, represents three states of consciousness—waking, dreaming, and deep sleep—while the dot symbolizes a fourth, transcendental state known as Turiya, or ultimate reality. In this way, Om functions as both a spiritual sound and a visual representation of Hindu cosmology.

The Lotus Flower: Purity and Spiritual Growth

The lotus flower holds a place of reverence across Hinduism, Buddhism, and Jainism in India. Known for its ability to grow in muddy waters while maintaining its purity, the lotus symbolizes spiritual elevation and the aspiration to rise above worldly attachments. Often, Hindu deities are depicted seated on a lotus, signifying divine beauty and detachment. The art historian Ananda Coomaraswamy linked the lotus to ideas of transcendence and



enlightenment, making it a profound symbol of spiritual growth across Indian religious traditions.

Swastika: Auspiciousness and Prosperity

The swastika is an ancient and auspicious symbol that has been used in Indian culture for thousands of years. Far removed from its later association in the West, the swastika in India represents auspiciousness, good fortune, and the eternal cycle of life. Within Hinduism, the clockwise swastika symbolizes the sun and blessings, while in Jain and Buddhist traditions, it aligns with themes of peace and spiritual progress. This ancient symbol is frequently seen in temples, homes, and sacred sites, especially during religious ceremonies and festive occasions, emphasizing its central role in Indian culture as a harbinger of prosperity.



The Sacred Cow. Abundance and Reverence

In Hinduism, the cow is regarded as sacred and embodies qualities of abundance, gentleness, and maternal nurture. This reverence for cows traces back to the Vedic period when agrarian life relied heavily on them for milk, dung, and labor, symbolizing fertility and wealth. Today, cows remain central to Indian spirituality, especially celebrated during festivals such as Gopashtami, which honors them for their nurturing role in human life. Often called "Gau Mata" or "Mother Cow," the animal is treated as a symbol of life and sustenance in Indian culture.

The Peacock: Beauty, Grace, and Spirituality

The peacock, India's national bird, represents beauty, grace, and spirituality in Indian culture. Its vibrant plumage and elegant dance symbolize the diverse beauty of life and its close connection to the divine.

The peacock is associated with Lord Krishna, who is often depicted wearing its feather, and with Indra, the god of rain. Many Hindus also see the peacock's dance before rain as a symbol of joy and reverence, making it a metaphor for welcoming the divine blessings of nature.

Diya (Oil Lamp): Light over Darkness

The diya, a traditional oil lamp, symbolizes light, wisdom, and knowledge, playing a vital role in Indian festivals, especially Diwali. Lighting diyas signifies the victory of light over darkness and knowledge over ignorance, making it both a functional and ritualistic object believed to attract divine blessings. This simple, yet powerful, symbol serves as a reminder of the transformative power of knowledge and has become synonymous with the idea of spiritual enlightenment.

Regional Variations in Symbolic Meanings

India's regional diversity is reflected in its varied interpretations of symbols. For example, in North India, red is associated with weddings and auspiciousness, while in South India, yellow symbolizes purity and is often worn during religious festivals. The lotus may signify purity and divine beauty in the context of Hinduism in North India, but in Buddhism, particularly in the Himalayan regions, it represents enlightenment.



The Eight Branches of Ayurveda

Symbolism is also integral to Ayurveda, India's ancient medical tradition. Ayurveda's eight branches—spanning internal medicine, surgery, pediatrics, and psychiatry—are documented in texts like the Mahabharata, each symbolically connected to nature. Practices such as Panchakarma involve symbolic elements, such as oil and steam, believed to harmonize the body and spirit. These practices embody the underlying Ayurvedic belief in natural cycles and balance, symbolized by earth, water, fire, air, and ether, forming a holistic healing system steeped in natural symbolism.

Lingam

The lingam is a profound emblem of Lord Shiva, embodying the eternal creative energy that permeates the cosmos. Often resting within a yoni base, which symbolizes Shakti or divine energy, the lingam-yoni union

represents the inseparable male and female forces of the universe, embodying the cycle of creation and dissolution. Historian Alain Daniélou describes the lingam as a reminder of Shiva's formless, all-encompassing nature, echoing Hindu beliefs in a divine presence that is both manifest and transcendent. Its presence in both temples and homes highlights its significance in everyday Hindu worship.

Shankha: The Divine Conch of Lord Vishnu

The shankha, or conch shell, is sacred to Vishnu and symbolizes longevity, fame, and the expulsion of sins. Historically, it served as a battle trumpet, proclaiming divine presence on the battlefield. According to the Vishnu Purana, the shankha has protective, purifying properties, often used to consecrate water during rituals. Moreover, it is said that Lakshmi, the goddess of prosperity and Vishnu's consort, resides in the shankha, symbolizing its role in summoning divine blessings.

Tilaka (Tika)

The tilaka or tika, often applied to the forehead, represents spiritual vision and inner wisdom. Placed between the eyes—where the ajna chakra or “third eye” resides—it signifies spiritual awakening. The specific form of the tilaka often reflects sectarian affiliations within Hinduism, with Vaishnavites using a U-shaped mark and Shaivites preferring three horizontal lines.



Scholar Heinrich Zimmer notes that the tilaka serves as a visible marker of devotion and religious identity, linking the physical and spiritual realms.

Sudarshana Chakra

The sudarshana chakra is a powerful disc wielded by Vishnu, symbolizing the destruction of ignorance and evil. The chakra's 108 serrated edges make it a formidable symbol of divine intervention and justice. Derived from the Sanskrit "su" (good) and "darshana" (vision), it embodies clarity and change, aligning with Vishnu's role as the upholder of cosmic order. Its frequent representation in iconography underscores its importance as a symbol of divine protection and righteousness.

Matsya

In the tale of Matsya, Vishnu takes the form of a fish to warn King Manu of an impending flood, a story that parallels

the Biblical tale of Noah's Ark. In the Satapatha Brahmana, Matsya represents salvation and protection, highlighting the principle of dharma—the moral responsibility of the strong to protect the vulnerable.

Rudraksha Beads

Rudraksha beads, believed to be formed from Shiva's tears, are widely used in Hindu prayer garlands of 108 beads—a sacred number symbolizing cosmic completeness. According to the Shiva Purana, these beads provide both spiritual and medicinal benefits, symbolizing a connection with Shiva. When worn, they are thought to offer spiritual protection, grounding devotees in a connection to the divine.

Kalasha

The kalasha is a metal pot filled with water and adorned with mango leaves and a coconut, representing prosperity, longevity, and wisdom. References in the Rigveda depict the kalasha as a symbol of amrita, the elixir of life, representing health and immortality. The coconut atop the pot signifies divine consciousness, while the mango leaves embody worldly pleasures, making the kalasha a focal point of blessings and fortune in Hindu rituals.



Peepal Tree

The Peepal Tree, also known as the Bodhi Tree, is sacred in Hindu and Buddhist traditions. According to Hindu belief, this tree is inhabited by Brahma, Vishnu, and Shiva within its roots, trunk, and leaves, respectively. It is often a place of meditation and divine inspiration, illustrating Hinduism's deep-rooted reverence for nature and its connections to spiritual growth.

Dharmachakra : The Cycle of Existence

The Dharmachakra, while commonly associated with Buddhism, also has roots in Hinduism, where it symbolizes the cyclical nature of life—birth, death, and rebirth. The Bhagavad Gita reinforces this concept, depicting life as a continuous journey toward moksha (liberation). This symbol serves as a reminder of the soul's evolution and the adherence to cosmic laws.

Shri Yantra

Yantras are complex geometric designs used in meditation and invoking deities. The Sri Yantra, representing the cosmos and the union of Shiva and Shakti, is particularly revered. Thought to date back to 10,000 BCE, yantras remain central in Hindu spiritual practices, serving as conduits of cosmic energy and harmony.





Rajatarangini: The sense of History writing in Ancient India

- VISHESH

INTRODUCTION

"The Hindus do not pay much attention to the historical order of things, they are very careless in relating the chronological succession of their kings, and when they are pressed for information and are at a loss, not knowing what to say, they invariably take to tale-tellings"- Al brunei.

These remarks were made by him in AD 1030 in his work Tehkik-i-Hind Several people quote this statement to stress upon the idea that there was no sense of history writing in india. It is striking to note that the genealogies of kings of different dynasties in the Puranic records, which were the principal sources of information for him for writing his book as admitted by himself, are in proper historical and chronological order, of course, with a few exceptions.



It is paradoxical that he calls his own works “a simple historic record of facts”, but the sources on which it is based are spoken of as unhistorical.

This article aims to showcase The sense of History writing in Ancient India with Rajatarangini of Kalhana as prime example.

Rajatarangini ,a chronicle or history of kings of Kashmir by Kalhana, is a distinguished Kasmiri historian of the twelfth century AD. He was the son of Campaka, a minister of king Harsa (AD 1089-1101). He adorned the court of king Jayasima (AD 1127-59), the son of Sussala II. It was during his reign that he composed his great work. According to all available evidences, he began his work in AD 1148 and completed it in 1150. His Rajatarangini became the most famous of all the ancient royal chronicles of Kashmir. Kalhana was gifted with all qualities of a true historian. He occupies the highest place among the ancient historians of India.

SOURCES OF RAJATARANGINI:

“I (kalhana) have examined eleven works of former scholars which contain the chronicles of the kings, as well as the Purana containing the views of the sage Nila.”.

He critically examined the existing historical records on Kashmir before wielding his pen. In fact, he adopted a critical method of historical research. Of all the works utilized by him for his purpose only the said Purana is now available and the rest have passed into oblivion.

Kalhana made a through use of royal charters, edicts, records of land-grants, the contemporary documents, coins, inscriptions and other archaeological evidence, and with the help of these he corrected errors occurring in the earlier works. He has himself stated that by looking at the ordinances (sasana) of former kings, at the inscriptions recording the grants and erection and consecration of temples and other monuments, at the laudatory inscriptions (prasasti-patta), and the written records (sastras), all worries arising from errors have been 86 overcome and doubts have been set at rest. Like a serious historian or researchers of today he used all the relevant sources available to him for composing a chronicle of Kashmir.

PRINCIPLE OF KALHANA:

“That virtuous (writer) alone is worthy of praise who, free from love or hatred, restricts his language to the exposition of facts.”-Kalhana this showcases strict adherence to the exposition of facts while cowriting Rajtarangini.

He laid stress on the fact that while writing a history of the past one has to pronounce his judgments like a judge. The mission of a historian, he says,





The achievements of all important kings and the details of all important events which took place during their times have been highlighted by the author in his work.

Of fifty-two kings who are said to have ruled Kashmir in the early phase, the list of only seventeen which includes Gonanda I and his successors and some other kings has been provided in Book I, Kalhana could not find the names of thirty-five kings as their records are lost. The same book contains the list of twenty-one kings who succeeded Gonanda III. Book II contains the list of six princes from Pratapaditya I to Aryyaraja who belonged to Aditya dynasty. From Book III it appears that there was restoration of Gonanda dynasty and then princes of this dynasty from Meghavahana to Baladitya reigned in Kashmir. These three books contains more or less a traditional history from the time of the great battle of Kuruksetra or beginning of the Kali-yuga to the end of the sixth century AD which is based on itihasa-purana tradition.

We are told by Kalhana that in his time Kashmir formed part of the Maurya empire. He built there many stupas and monasteries, and founded the city of Srinagara and made it capital (the ruins of which have been found at a distance of about ten miles from modern Srinagara). He also 'pulled down the wall of an old Hindu temple and built a new wall to it'

is to "make vivid before one's eyes pictures of a bygone ago." He further says about the methodological technique he adopted for writing the history of the past . "How great a cleverness is required in order that men of modern times may complete the account given in the books of those who died after composing each the history of those kings whose contemporary he was ! Hence in this narrative of past events, which is difficult in many respects, my endeavour will be to connect." He had, no doubt, clear understanding of fundamental principles of historiography. His impartiality, honesty and objectivity find reflection in the statement of facts recorded in his work.

The Rajatarangini

The Rajatarangini (the river of kings) in Sanskrit containing nearly 8000 verses, is divided into eight books called tarangas. It embraces the history of Kashmir from the time of the first Hindu king Gonanda to AD 1149, the 22nd year of the reign of the last illustrious king Jayasimha. It contains the genealogies and chronology of kings of various dynasties that ruled Kashmir during this period.



The complete collection consists of eight books:

First Book (Tarangini I): This section describes the mythological origins of Kashmir, including its foundation and the legendary figures associated with its early history. It sets the stage for the historical narrative by incorporating local myths and traditional stories.

Second Book (Tarangini II): The second book continues with the history of the early dynasties and rulers of Kashmir, focusing on the historical figures whose reigns are semi-legendary.



It provides a mix of historical facts and traditional stories.

Third Book (Tarangini III): This section covers the history of the Karkota dynasty, including prominent rulers such as King Lalitaditya Muktapida. It is notable for its detailed accounts of military campaigns, administrative practices, and significant achievements of the Karkota rulers.

Fourth Book (Tarangini IV): The fourth book focuses on the Utpala dynasty,

detailing the reigns of various kings and their contributions to the development of Kashmir. It also covers internal conflicts and political changes during this period.

Fifth Book (Tarangini V): This section deals with the historical events of the Lohara dynasty. Kalhana provides a detailed account of the political instability, administrative challenges, and social changes that occurred during this dynasty's rule.

Sixth Book (Tarangini VI): The sixth book covers the reign of the various rulers from the later Lohara period and the transition to the rule of the Shah Mir dynasty. It discusses the changing political landscape and the challenges faced by the rulers.

Seventh Book (Tarangini VII): This section describes the history of the Shah Mir dynasty, including the establishment of the dynasty and its impact on Kashmir. It also provides insights into the social and cultural life of the period.

Eighth Book (Tarangini VIII): The final book brings the narrative up to Kalhana's own time, including the political situation, social conditions, and notable figures of his era. It reflects on the changes that had occurred in Kashmir up to the 12th century.

HISTORICAL SIGNIFICANCE OF THE RAJATARANGINI:

The Rajatarangini is a native chronicle of Kashmir. One of the characteristic features of this chronicle is that it contains information not only about kings



but also about contemporary society, economy, religion and culture. It contains valuable information about the religious toleration. Thus, it is important for the study of dynastic, political, socio-economic and cultural history of ancient Kashmir, R.C. Dutt has rightly pointed out that the historical value of this chronicle can best be judged by its contents. J. Hutchison opines that “Kashmir is the only country (state) in India of which we possess a written and detailed history of the Hindu period to literary labours of poet-historian Kalhana”.

A.L. Basham is also of the view that “. . . . No similar chronicles were composed elsewhere” He observes : “Though every important Hindu court maintained archives and preserved genealogies of its rulers, Kashmir is the only region in India in which a tradition of historical writing is known to have existed in pre-Muslim times.



As a matter of fact, the tradition of historical not only existed in Kashmir but also in other parts of India.

Tod has correctly stated that “It is now generally regarded as an axiom that India possesses no national history but the Rajatarangini clearly demonstrates that regular historical composition was an art not unknown in Hindustan.”

V.A. Smith has also acknowledged that “this work is nearest to the European notion of a regular history.” The historical value of the work has been estimated by different scholars in different ways. This chronicle can undoubtedly be considered a valuable historical record. The statement of some scholars that this is the only work which can be called a history is not worthy of acceptance. In fact, this is the best of all ancient Indian historical works. Kalhana’s name stands the foremost in the galaxy of chronicles or historians of Kashmir school. A true conception of history and the correct method of writing were not altogether unknown in ancient India.

However, it was he who set several new landmarks in the history of historical writing in ancient India. He was the first Indian to understand the basic principle of historiography in the real sense of the term. The principles he laid down for writing history were far in advance of his age. He made a critical and objective approach to the study of history. He was the first to emphasise the need of a thorough critical examination of all past records useful for the purpose for producing a genuine historical work.



A new age of critical historiography began. The first serious attempt at scientific presentation of history was made by him. And in that sense he is often called the father of scientific historiography in ancient India, though we cannot deny the fact that to some extent he adopted the literary style of writing as is evident from the earlier part of his work. However, his comparison with Herodotus, Thucydides or any Greek historian is unwarranted.

The history writing in ancient India passing through several stages reached the height of its progress in the time of Kalhana. He, no doubt, made significant contribution to the development of historical writing in ancient India. His work is marked by high standard of accuracy. Its value can be judged even by the modern standard of historiography. He was the forerunner of many Indian historians in the realm of debunking the truth from falsehood.

M.A. Stein has also observed that "Honesty in a historian has not unjustly been called a forerunner of critical judgment in regard to contemporary history. Kalhana has manifestly endeavoured to be fair and impartial. May we not assume that the same feeling has helped to guide him rightly also in the opinions he formed of the past ? Kalhana was the source of inspiration for future historians of India. His historical principles and laws were first followed by the Kasmiri chroniclers of the medieval age.

J.N. Sarkar has unequivocally called Kalhana a "historian". According to him " the standard set by Kalhana was not reached by any other Hindu historian of the medieval period, just as the lines chalked out by Ibn Khaldun do not appear to have been worked out by any other Arabic writer."

Conclusion

Rajatarangini is a significant historical chronicle that offers a rich and detailed account of the history of Kashmir. Kalhana's work stands out for its attempt to present a systematic and critical narrative, integrating historical events with religious and mythological elements. The text's structure, themes, and historical insights provide valuable information about the political, social, and cultural life of ancient Kashmir. By examining Rajatarangini, we gain a deeper understanding of the sense of history writing in ancient India and the ways in which historical narratives were shaped by cultural and religious perspectives.





PURVA MIMANSA

- DIYA SINGH

INTRODUCTION

Darshana often also being associated with philosophy means a quest for the truth made by people to make sense of the world that surrounds them and seek the reality. They have their origins in the Vedas. One of the six “orthodox” schools of brahminical thought which will be dealt with in detail in this article is Purva Mimamsa, which is a part of the Mimamsa Darshana, which is one among the Astika Darshana.

ORIGINS

The word purva means “earlier” as this school of philosophy deals with the earlier parts of the Vedas. and the word mimamsa is derived from the Sanskrit man which means to know and its derivative root mimans which means the desire to know. So Purva Mimamsa means earlier enquiry.



The person whose associated with this school is Sage Jamini is said to be the student of Ved Vyasa. His work "Purva Mimamsa Sutras" or "Karma-Mimamsa" is a study on ritual action, which investigates various rituals that are a part of Vedic Religion. His work the Mimamsa Sutra is a classical work of Purva Mimamsa Darshana. There are total of 16 chapter. The first twelve chapters are referred to as Dvadashalakshani These contain total of 2745 Sutras in them. Shabaraswamy was the Commentator of this text, and the commentary is referred to as Shabarabhashya

THE PHILOSOPHY :

The basic aim of the purva mimamsa is to examine the nature of dharma. However what's interesting is that it didn't explore the question of Moksha unlike other school of thoughts. And it is only by a medieval purva mimamsa saint that the concept of Moksha is recognized as an objective.

The mimamsa sutra begins with the assertion of its main concern which is defining dharma and the second verse tells us that how dharma is an injunction that has distinction of bringing about welfare.

Purva Mimamsa admits that Knowledge is self evident and accepts 6 ways of obtaining it. Knowledge is of two kinds – immediate and mediate. The six means are Sense perception, Comparison, Inference, Testimony, Postulation and non-perception.

PRATYAKSHA – SENSE PERCEPTION:

It is immediate knowledge that arises from the contact of the senses with a real object through the mediation of the mind. The mind interprets the impressions of sense perception from past experiences. This knowledge is processed in two steps. First, there is a general awareness of the existence of the object without grasping the details and such perception is called Nirvikalpaka. Subsequently, the object is grasped in its totality with its characteristics and this perception is termed Savikalpaka. In the Savikalpaka state, the object is grasped for what it is and one is able to say it is such-and-such. For example, when we see a tree- according to the first step of Nirvikalpaka we notice the tree as a whole without looking into its details but then later on we notice its characteristics- the color of the leaves, the touch of the bark etc.





ANUMANA – INFERENCE:

It has many subcategories in Nyaya(and most of them are accepted in Purva mimamsa . Anumana is a type of inference that involves inferring an object's presence in a particular case because it's been perceived in similar cases. In other words, Anumana is based on prior knowledge of an object. It is a kind of inductive logic. Observing smoke and inferring fire is an example of Anumana. As smoke is associated with fire but fire is not always accompanied by smoke unless the fuel is wet. Fallacies in inference are possible and such inferences are not valid.

UPAMANA – COMPARISON:

Its is a quirky means of knowledge in purva mimamsa. Consider this situation: A reliable source testifies that there exists an animal called A which is similar to the domestic cow that lives in the forest except that it lacks the dewlap. Now on a trip to the forest one encounters an animal that resembles a cow without a dewlap and concludes that it is the A. However, the knowledge of A is not regarded as gained by Upamana or comparison. It is regarded as direct sense perception aided by memory of the cow and from testimony. According to Mimamsakas, the subsequent reflection the domestic cow is like A is gained by comparison.



In this instance, the cow is not an object of immediate perception and thus it is a case of Upamana.

SHABDA – TESTIMONY:

Its of two types – Paurusheya (personal) and Apaurusheya (revelatory.) The knowledge they impart can be new information or can be injunctions. The Vedas are regarded as Apaurusheya and eternal; their main goal is to give instructions about rituals; what to undertake and how to execute them and many justifications to justify Vedas as revelatory knowledge is given in the Purva Mimamsa philosophy.

ARTHAPATTI – HYPOTHESIS:

Its yet another means of knowledge. The standard example is that of Devadatta who is known to fast by day, yet is strong and muscular! The postulation or hypothesis is that he eats at night.



It is not sense perception as there is no direct cognition of Devadatta eating at night nor is it a case of inference. So, this deserves its own separate category. Arthapatti is further classified into two categories; the seen and the heard.

ANUPALABDHI-NON-COGNITION :

It addresses how one discerns the absence of an object. When one realizes there is no vase on the table, there is no contact of the sense organ with the absent vase. The Purva Mimamsa say that the absence of the vase is known from an absence of its perception.

THE SELF:

The Vedas hold out promises of rewards to be enjoyed in another world. They would be pointless if some real self did not survive the destruction of the body. The performer of a sacrifice thus may reap the benefits from his effort in soul and not the body. The Mimamsakas think that the soul is one with consciousness. Therefore the self is regarded as distinct from the body, the senses and the understanding .The self is present even when intellect is absent. The self is not perceptible in itself, but is always known as the agent of the cognition and not the object (karma).

THE NATURE OF REALITY:

The Mimamsakas theory of perception assumes the reality of objects, for perception arises only when there is contact with real objects. The universe is real and is independent of the mind, which perceives it. Thus the theory of the phenomenality of the world is not accepted.

DHARMA:

Dharma is the scheme of right living. Jaimini defines dharma as an ordinance or command. Dharma is what is enjoined, and it leads to happiness. Activities which result in loss or pain are not dharma. Thus the lack of observing the commands leads not only to missing the happiness but becoming subject to suffering also. The ethics of the Purva Mimamsa is founded on revelation. Good action, according to the Mimamsakas, is what is prescribed by the Veda (including the Upanishads). To gain salvation, one needs to observe nitya karmas (regular or daily duties) These are unconditional obligations, not fulfilling of which incurs sin .





To gain special ends, kamyas (optional) karmas are performed. Thus by keeping clear of kamyas karmas, one frees himself from selfish ends, and if he keeps up the unconditional (nitya and naimittika) duties he attains salvation.

APURVA :

Acts are enjoined with a view to their fruits. There is a necessary connection between the act and its result. An act performed today cannot affect a result at some future date unless it gives rise before passing away to some unseen result. Jaimini assumes the existence of such an unseen force, which he calls Apurva, which may be regarded either as the imperceptible antecedent of the fruit, or as the after-state of the act. Apurva is the metaphysical link between work and its result.

MOKSHA :

Liberation is defined as the absolute cessation of the body (or cycle of birth), caused by the disappearance of all dharma and adharma. Liberation thus consists in the total disappearance of dharma and adharma, whose operation is the cause of rebirth. Mere knowledge cannot give freedom from bondage, which can be attained only by the exhaustion of action. Knowledge prevents further accumulation of merit and demerit.

It is not a state of bliss, since the attributeless soul cannot have even bliss. Moksha is simply the natural form of the soul and represents the state of Atman in itself, free from all pain.

GOD :

The Purva Mimamsa puts forward a number of (Vedic) deities, representing Brahman, in order that prescribed offerings may be made to them according to different needs and devotees. The devotee is urged also to pay attention to the mantras and look beyond the person of the deity. Thus it is insisted that making offerings to the deities, while also concentrating on the accompanying mantras (addressed to them) -- which may elaborate the ultimate truth -- is rewarding. Note also that the glorification (adulation, worship) of any person (human) in the presence of the deity is not recommended. God or Brahman is basically the creator as well as the giver of the fruits. Thus according to purva mimamsa in this regard simply appears to be the principle of karma which is taken into account by God in the creation of the world.

DIFFERENT PROPONENTS:

KUMARILA BHATTA :

Kumarila Bhatta, the personality whose thoughts gave rise to Bhattacharya School of teaching was





CONCLUSION:

one of the famous personalities of this Darshana. He refuted the principles of Buddha Darshana and re-established the Vedic principles. In order to accomplish this, he pretended to be a Buddha monk and learned in-depth information about their guiding principles. He then defeated their ideas to reinstate the Vedic teachings. So he basically emphasized upon the self-sufficiency of the Vedas.

PRABHAKARA MISHRA :

Prabhakar Misra was the founder of Prabhakar Samprdaya of Mimansa Philosophy. His philosophy is also called "GuruMat". He was also a realist and refuted the Buddhist nihilism and idealism. This school of thought rejected abstract universals like "existence".

SHABARA :

Shabara is the chief commentator of Jamini's work and his work laid the foundation for the other works. To him the performance of the Vedic sacrifices is conducive to the attainment of heaven; he emphasizes that nothing is a duty unless it is instrumental to happiness in the long run. He also critically examined Buddhist subjective idealism and the theory of utter emptiness of things.

Purva Mimamsa not only remains relevant for those enthusiasts wanting to know more about the Hindu philosophy as the epistemological contributions of Mimamsa, especially regarding the nature of knowledge and the role of language, remain relevant in contemporary philosophical discussions. Since Mimamsa greatly stressed upon the importance of the Vedas and the Vedic rituals it continues to influence Hindu ritual practices. It also forms an important part of our cultural ethos.

Purva Mimamsa continues to be a deeply influential school of Indian philosophy that has significantly shaped Hindu religious practices and philosophical thought.





THE TIMELESS ROLE OF TAXATION: INSIGHTS FROM ANCIENT AND MEDIEVAL SCHOLARS

- **SWATI PHOGAT**

INTRODUCTION

Money has always been a crucial aspect in the functioning of any society, and this holds particularly true for the functioning of state and governance. In the context of India, taxation has been a common thread running through every empire, regardless of size or era. From the ancient times of Manu and other early lawmakers, through the medieval period, and into the modern era, the process of taxation has evolved significantly, yet its essence remains unchanged. The collection and management of taxes have consistently provided the financial backbone necessary for empires to maintain stability, support public services, and ensure the overall development of the state. This enduring principle highlights the fundamental role of taxation in shaping the political and economic landscape of India throughout history. Understanding taxation from ancient and medieval times is necessary from sociological and political view as it provides a glimpse into the functioning of society and state from earlier times, highlighting the administrative and economic priorities of those periods.



TAXATION IN ANCIENT TIMES :

The earliest sources of information about ancient India are the vedas. Adherence to the Vedas influenced all aspects of the life of India's population, including a culture of fulfilling tax obligations. Voluntary offerings to the rulers of the kingdoms, as well as sacrifices to the gods, were called bali. It was believed that thus the ruler would protect the country from enemies, and the gods would shield the people from drought and other disaster.

Ancient Indian political thinking has always considered the issue of public finance to be of prime importance, and this is why the Mahabharata, Manusmriti, the Arthashastra and Shukranitisar provide detailed descriptions of the ways and means of creating an abundant treasury (Kosha), which is the inseparable part of the seven organs of the state machinery (Saptanga). These treatises discuss the methods of revenue collection, along with describing the modes of taxation, with specifications for levying normal and additional taxes in different conditions and for different categories of citizenry. In this article we are going to discuss only manusmriti and arthashashtra.

KAUTILYAN ARTHASHASHTRA :

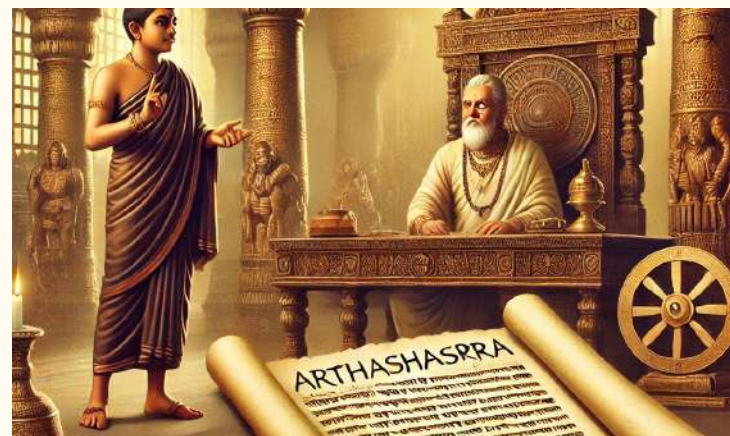
Chanakya, the Brahmin advisor to Chandragupta and compiler of the Arthashastra, provided detailed instructions on governance, including economic policy and taxation.

As head of legislative and executive power, the king was tasked with protecting subjects and developing the economy through irrigation systems, road construction, mineral exploitation, and settlement creation.

The primary goal of economic policy was to replenish the treasury through income, taxes, and other payments. During wartime, the king could impose higher taxes without it being considered a sin, but unjustified increases were believed to result in punishment in hell. Taxes were based on agricultural yield and were not levied in poor harvest years. There was a prohibition on taxing areas involved in fortifications, irrigation facilities, trade routes, colonization, and forest-preserves. The king was also required to provide grain, cattle, and money to relocated persons and purchase 1/4 of their harvest.

The chatur-varna system also played a critical role in determining tax.

Brahmins	Priests, Scholars, Ascetics
Kshatriyas	Warriors, Rulers
Vaishyas	Farmers, Cattle Breeders,
Shudras	Servants, Workers





According to the Arthashastra, only Vaishyas had to pay taxes. The supreme purpose of their existence was to support living conditions for themselves and the rest of the varnas. For them, religion dictated the need to pay taxes, and was considered the norm. Vaishya farmers contributed part of their harvest as a tax, and artisans had to do public work 1–2 days a month for free or pay a monetary tax. The social status of Vaishyas did not change even when they became rich merchants. Kshatriyas protected people, learned to perform sacrifices, and collected taxes, but did not pay them. Brahmins had to study and teach others, conduct sacrificial rites, and accept and give gifts. They could not be punished and executed and were exempt from all taxes and civil conscription. Their duty was to teach the lower classes about religious rites and to perform them. They were not supposed to have property and lived off gifts and alms collected by their followers. Any surplus had to be distributed as alms. The whole society, including the king, were obliged to support the Brahmins. There were “clean” and “unclean” Shudras. Their status depended on their profession and the customs of a particular area. Shudras had many obligations and few rights. Shudras also did not accumulate wealth and pay taxes.



They depended on other varnas and served Brahmins. If a Shudra owned property, then instead of paying the tax, he had to perform civic obligations. Shudras received only food for the public work they performed. Students, women, and children were not supposed to pay taxes, but we don't know for certain what happened in practice. In any case, the tax system was built so that the poor, as a rule, paid more taxes than the rich.

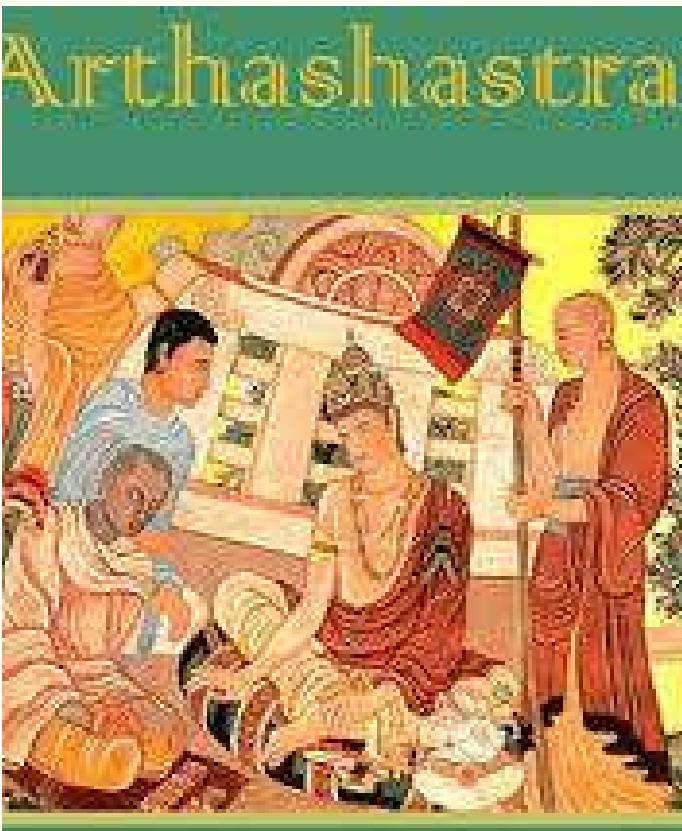
According to the Arthashastra, income sources included fortresses, the country, mines, irrigation facilities, forests, pastures, and trade routes. Fortresses generated duties, charges, and various fees, including those from city governors, superintendents of coinage and seals, and sales of beverages and goods. The country provided income from arable land, a one-sixth share of the harvest, sacrifices, taxes, trade income, court fees, and duties from trading towns and crossings. Mines yielded precious metals, stones, salt, and minerals.



Irrigation facilities generated income from a share of the harvest, while forests and pastures produced animals and wood. Trade routes generated income from usage fees. Tax revenues were allocated as follows: $\frac{1}{6}$ stored in the state treasury, $\frac{1}{2}$ for the army, and $\frac{1}{12}$ for the king's personal needs, salaries to officials, charity, and religious donations. Remaining funds covered the king's obligations, including alms, maintenance of prisons, embassies, treasuries, arsenals, trading establishments, raw materials facilities, handicraft workshops, forced labor, cattle pens, and nature reserves.

LAND TAX:

The Arthashastra advised the king to populate unoccupied territories with foreigners or residents from overpopulated regions, providing detailed guidelines for infrastructure development, people protection, and tax collection. The king was responsible for developing irrigation systems, aiding independent builders, constructing roads, trading cities, fortresses, and forming mines, pastures, and gardens. Tax policies encouraged cultivation by reallocating uncultivated fields and offering tax exemptions to promote treasury growth and expand cultivated areas. Certain professionals received tax-exempt land, and distinguished citizens could collect taxes for personal use. Tax benefits were granted to residents of colonized lands, with exemptions during lean years or in areas affected by crises. The Arthashastra recommended a high tax rate, typically $\frac{1}{4}$ to $\frac{1}{3}$ of the harvest, though Dharmashastras suggested $\frac{1}{6}$. In practice, taxes often amounted to at least $\frac{1}{4}$ of the harvest and might have been based on profit after deducting grain for future sowing and sustenance. Additional taxes were levied on houses, tools, animals, and irrigation water, with rates varying based on watering methods. Income taxes applied broadly, with fishers and pearl divers paying $\frac{1}{6}$ of their catch.





TAXES ON TRADE :

The Arthashastra outlines economic principles where a thing's value is based on the days spent on its creation, with its selling price influenced by buyer competition. Trading, motivated by profit, was strictly regulated by the government, which set fair prices considering real costs and seasonal fluctuations, and taxed profits above set amounts, with heavy fines for illegal income. Profit was built into goods' costs: 5% for local and 10% for foreign goods. Merchants paid additional taxes like vyaji and sulka, with rates varying by sale method and goods type, and special fees for jewelry sales. Regular scale inspections and bans on price collusion were enforced. The ruler protected merchants from bankruptcy by regulating market supply. Merchants also paid tolls and road charges as insurance against robbery. Imports were tightly controlled, with foreign goods and merchants registered, while exports were supported if future viability was proven. Import duties were typically $\frac{1}{5}$ of the cost but could be reduced for essentials, while export duties were $\frac{1}{10}$. Lower duties applied to some imports like flowers, fabrics, and grains. Customs duties, with 20% going to the collector, aimed to create a balanced, fair economic environment, preventing excess profits and ensuring market stability.

Tax collection in the Arthashastra was managed by a special department overseeing tax revenues and supervising all income and expenses. The chief revenue collector, superintendent of the accountant's office, and manager of mines and workshops were responsible for budget revenues, supported by city governors and various superintendents managing seals, beverage sales, slaughterhouses, threads, vegetable oil and ghee, sugar, goldsmiths, markets, buildings, artisan workshops, and guards. The chief tax collector's office operated under detailed regulations, with the country divided into four income-based categories: highest, middle, lowest, and tax-exempt regions performing specific obligations like providing soldiers, workers, or army supplies.

During the Mauryan dynasty, an extensive state apparatus audited and recorded nearly all aspects of life. Special state inspectors monitored liquor turnover, goods and services, and gambling, with many enterprises being state-owned or controlled.





The government farmed out activities for a share of profits and created a system of superintendents to oversee customs duties, road tolls, trading cities, markets, and weights and measures. Tax collectors were aided by secret informants disguised as merchants, artists, and priests, who gathered information on people's income, expenses, market prices, and tax violations, and ensured tax officials' compliance with the law.

Non-payment of taxes had financial penalties and religious consequences, as it was believed to negatively affect karma. Farmers hiding grain were fined eight times the amount, kidnappers fifty times, and foreign thieves were executed. Religion thus reinforced the tax system's efficiency. Top of Form Bottom of Form

Other similar treatises appeared later. They explain the obligation to pay taxes to the sovereign by the fact that he rules and protects the country. Moreover, the recommendations to the ruler are based not on his rights but on his obligations, for which he receives part of the income from his subjects.

MANUSMRITI:

The post vedic period saw the appearance of one of the most interesting documents in terms of taxation, the Manav- Dharma Shashtra or Manu-smriti.

For this, he had the right to take taxes, but within limits. The grain tax was set at $\frac{1}{6}$, $\frac{1}{8}$, or $\frac{1}{12}$ of the harvest, and the tax on gold and livestock at $\frac{1}{20}$ (but not less than a karshapana, a silver coin weighing 2.7–3.4 g). Shudras and artisans had to perform work instead of paying taxes. For handicrafts and other sources of income, such as the collection of berries, medicinal plants, honey, the production of wood, oil, meat, etc., the tax was set at $\frac{1}{6}$ of the total amount of goods.

The Laws also regulated loan interest depending on one's membership in a certain varna. It was 2% per month for Brahmins, 3% for Kshatriyas, 4% for Vaishyas, and 5% for Shudras. The Laws advise the king to show generosity for his subjects' loyalty and faithful service by giving them gifts from the taxes received.





TAXATION IN MEDIEVAL TIMES :

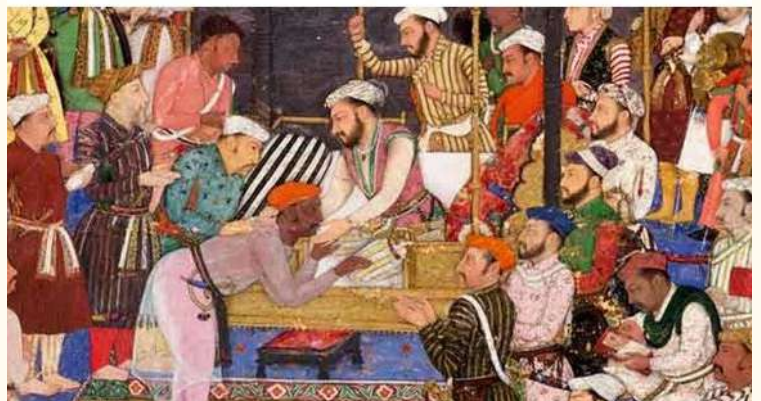
By the 6th–7th centuries, the empire broke up into many separate states and was conquered by the Hephthalites, Iranian-speaking nomads. Liberation from the Hephthalites did not help India: the country entered the Middle Ages conquered by Muslims.

SULTANATE PERIOD :

During the medieval period in India, particularly during the Sultanate period, the taxation system was highly structured and multifaceted. The two major institutions that were popular during the time of the Sultanate were the iqta and the kharaj. The iqta was a transferable territorial tax assignment tied to military service, where lands were assigned to officers and soldiers instead of salaries, and the revenue collected from these lands was used to maintain troops. The kharaj was a land tax, which was a major source of state revenue. Initially, during the reign of Ala-ud-Din Khilji, the kharaj was levied at the rate of one-fifth of the total produce, but it was later increased to half of the produce during the reign of Muhammad bin Tughlaq.

In addition to these, the Sultanate imposed fawazil, which referred to any surplus revenue that had to be deposited into the royal treasury. Some areas known as khalisa were kept under direct control of the Sultan, and the revenue from these lands went straight to the Sultan's treasury. The Sultanate also introduced the jizya, a tax levied on non-Muslims, which varied according to the payer's income and was meant as a substitute for military service, from which non-Muslims were exempt.

Moreover, there were other taxes such as the zakat, a religious tax on Muslims, and the ushr, a land tax on Muslim peasants that was usually lower than the kharaj. The Sultanate also collected taxes on trade, known as the tamgha, and other commercial activities. During the reign of Firoz Shah Tughlaq, the taxation system saw further refinements, including the introduction of new taxes on professions and livestock. Despite the heavy tax burden, the revenue system was crucial in maintaining the large administrative and military establishments of the Sultanate.





MUGHAL PERIOD:

During the Mughal era, the taxation system was meticulously documented by Abu'l Fazl in his *Ain-i Akbari*, which provides rich statistical material and is a key source for understanding the Indian economy of that time. Fazl justified the imposition of taxes by the state, stating they were the remuneration of sovereignty, paid in return for protection and justice. While taxation in the Mughal period was systematized, there was no universal tax system, though land tax remained a central aspect of the economy, constituting half of the total produce. The magnitude of taxes varied with regional productivity and the minimum cost of peasant subsistence. The land tax, known as *mal* or *kharaj*, was set as a portion of the crop after harvest. Various systems such as *ghalla-bakhshi*, *kankut*, and *zabt* were evolved for land revenue assessment.

Ghalla-bakhshi, a crop-sharing system, was also known as *bhaoli* and *batai* in some areas. *Kankut* or *dambandi* involved estimating grain yield, with fields measured first and revenue demand fixed based on per *bigha* productivity. Sher Shah Suri established the *Rai* system, a standard crop yield system levied on per *bigha* yield for continuously cultivated lands. This system was adopted and refined by Akbar as the *zabti* system, the most important method for assessing grain production.



Taxes were fixed in monetary terms based on the productivity of each land unit, known as *biha*, with regional tax rates recorded in *dasturs*.

Additionally, the Mughal taxation system included various other taxes and revenue sources. Non-agricultural taxes were levied on trade, manufacturing, and other economic activities. The *jizya*, a tax on non-Muslims, was reinstated by Aurangzeb, adding another layer to the tax structure. Akbar also introduced the *dahsala* system, which averaged the produce of different crops over ten years to arrive at a fair tax rate. The system was designed to ensure both the state's revenue needs and the peasants' ability to sustain their livelihoods, reflecting a balance between state interests and economic fairness.



CONCLUSION:

The study of taxation through ancient and medieval lenses reveals its profound and enduring role in shaping governance, economic policies, and societal structures. From the intricate tax systems detailed in the Arthashastra, which laid the groundwork for administrative and economic practices in ancient India, to the sophisticated taxation mechanisms of the Mughal era as outlined by Abu'l Fazl in the Ain-I Akbari, it is evident that taxation has always been central to statecraft and economic stability.

These historical perspectives demonstrate that taxation has always been more than just a financial tool; it has been a critical component of state authority and economic policy. By examining these ancient systems, we gain valuable insights into how past societies managed resources, incentivized development, and maintained stability. The lessons from these historical tax practices continue to resonate, highlighting the timeless relevance of thoughtful, equitable taxation in fostering both economic prosperity and social harmony. Understanding these principles offers valuable guidance for contemporary tax policy, emphasizing the need for balance between state needs and citizens' welfare in achieving long-term societal progress.



NAVCHETNA'24/81



PAPER PRESENTATION COMPETITION

DĀKSHĪ
(Disclosing the Ancient Knowledge Systems and Heritage of India)
IN COLLABORATION WITH
Department of Sanskrit, Kirori Mal College
&
ISKCON
PRESENTS
Navchetna' 24

Prof. Dinesh Khattar
(Principal, Kmc)

Chief Guest/Speaker :-
Amogh Lila Prabhu Ji
(Vice President, Iskcon Dwarka)

Dr. Lalit Pandey
(Assistant Professor, kmc)

Topic :- Relevance of Shrimad Bhagwat Geeta in modern day management.

APRIL
MONDAY 08 AT 10:30 AM
2024
at
Seminar Room,
Kirori Mal College, University of Delhi

Follow :- 

Register :- 

Akshit K. Bhudauria
Director (Dakshi)

For Queries:-
Karishk :- 6261870880
Amit :- 8789152608

**THE ANNUAL ACADEMIC EVENT OF DAKSHI
PAPER PRESENTATION COMPETITION**



NAVCHETNA'24

THEME
Gender, Caste, Class and History Writing:
Interpretations and Misinterpretations of The Scriptures.

DATE :- 8TH APRIL 2024
TIME :- 10 A.M ONWARDS
VENUE :- SEMINAR ROOM, KMC



SPEAKER SESSION



NAVCHETNA'24/81



**POETRY COMPETITION,
BHAJAN SANDHYA,
PRASHAD VITARAN**

Research Papers of Navchetnā 2024



TRACING THE CASTE SYSTEM IN INDIA WITH EMPHASIS ON VEDIC SCRIPTURES.

- **SIDDHARTH**

INTRODUCTION

The institution of caste has been central to Indian society. The word caste is used to refer to a broad institution of hierarchical order which is based on birth. However, this caste is not the same as the varna system prescribed by the Vedic scriptures.

Scholars generally have the view that the root cause of this institution based on hierarchy, inequality, discrimination and oppression are the teachings of Vedic scriptures pertaining to varna system. But this is not the truth. Vedic literature presents the supreme science of spiritual consciousness, the epitome of transcendental equality. The varna system mentioned by scriptures is completely different from the caste institution. Varna refers to the four-fold division of human society based on one's qualities, as opposed to caste which is determined by birth. This varna system, with time degraded to form the institution of caste.



As per the scriptures there are four varnas-

- Brāhmaṇa,
- Kṣatriya,
- Vaiśya
- Śūdra

Now, these varnas were the systematic division of society not the orientation of an institution towards discriminatory oppression. This paper seeks to answer the general perception towards Vedic literature while dealing with the description of varna system.

The discussion must begin with sections of shastras discussing the origin of varna-ashrama system. One of the most significant descriptions can be inferred from the Srimad Bhagavad Gita

4.13

चातुर्वर्ण्यमया सृष्टं गुणकर्मविभागशः ।

According to the three modes of material nature and the work associated with them, the four divisions of human society are created by me.

Sri Krishna highlights the fact that this system is based on the nature and work of an individual not birth or ascribed nature.

Lord Krishna again emphasises this notion further in 18th chapter

Bg. 18.41

ब्राह्मणक्षत्रियविशां शूद्राणां च परन्तप । कर्माणि प्रविभक्तानि स्वभावप्रभवैर्गुणैः ॥ ४१ ॥

Brāhmaṇas, kṣatriyas, vaiśyas and śūdras are distinguished by the qualities born of their own natures in accordance with the material modes, o chastiser of the enemy.



Bhagavad Gita has been considered to be the essence of all Vedic scriptures by the stalwart authorities of these sastras including Sripad Ramanujacharya, Sripada Madhvacharya, Adi Shankaracharya and Sri Krishna Chaitanya Mahāprabhu. Since it is considered to be the essence of Vedic knowledge (sarvopaniṣado gāvo: gītā-māhātmya 6), we can firmly say that none of the section of Vedic literature prescribe birth-based segregation rather it supports nature, work-based classification.

Sri Krishna establishes himself as the supreme truth (अहं सर्वस्य प्रभवो मत्तः सर्वं प्रवर्तते । BG 10.8) and if he is declaring him to be the creator of this system it cannot be discriminatory in nature nor can the conclusion of Krishna about shastras be false.



DAKSHI

TRACING THE CASTE SYSTEM IN INDIA WITH EMPHASIS ON VEDIC SCRIPTURES.

**सर्वस्य चाहं हृदि सन्निविष्टो मत्तः
स्मृतिर्जनमपोहनं च ।
वेदैश्च सर्वैरहमेव वेद्यो वेदान्तकृद्वेदविदेव
चाहम् ॥ 15 ॥**

I am seated in everyone's heart, and from Me come remembrance, knowledge and forgetfulness. By all the Vedas, I am to be known. Indeed, I am the compiler of Vedānta, and I am the knower of the Vedas. (Bhagavad Gita 15.15)

This verse declares the authority of Krishna. One who is the originator of everything and who has given us the Vedic scriptures including Vedanta, his conclusions cannot be wrong. Therefore, his views about Varna system reflect the conclusions of all scriptures.

The important point to be mentioned here is that scriptures also talk about the qualities of the four varnas in great detail.

Now let us take an example of a Brahmin and see what are the qualities and nature a Brahmin must exhibit in order to claim oneself a Brahmin. When Lord Kapila who propounded Sankhya yoga was explaining the spiritual truth to his mother Devahūti, he mentioned the qualities of brāhmaṇas. (Srimad Bhagvatam 3.25.22)



**तितिक्षवः कारुणिकाः सुहृदः सर्वदेहिनाम् ।
अजातशत्रवः शान्ताः साधवः साधुभूषणाः ॥
21 ॥**

The symptoms of a sādhu are that he is tolerant, merciful and friendly to all living entities. He has no enemies, he is peaceful, he abides by the scriptures, and all his characteristics are sublime.

Similarly, qualities of all four varnas are mentioned in great detail in Bhagavad Gita Chapter 18, Verse 41- 45. For reference the qualities of a brāhmaṇa include

**शमो दमस्तपः शौचं क्षान्तिरार्जवमेव च ।
ज्ञानं विज्ञानमास्तिक्यं ब्रह्मकर्म
स्वभावजम् ॥ 42 ॥**

Peacefulness, self-control, austerity, purity, tolerance, honesty, knowledge, wisdom and religiousness – these are the natural qualities by which the brāhmaṇas work.

This very clearly establishes the fact that son of brāhmaṇa cannot be a brāhmaṇa if he doesn't have the above qualities. Similar case applies for other three varnas as well. Another important aspect is of transcendental equality which the Shastras promote. Ultimately all human beings as well other species are living entities(soul) who are part and parcel for the Supreme Lord. The question arises, who has created this hatred among the castes, is that Religion? In reality Vedic literature promotes harmony and love, not hatred and discrimination.



DAKSHI

TRACING THE CASTE SYSTEM IN INDIA WITH EMPHASIS ON VEDIC SCRIPTURES.

BHAGAVAD GITA 15.7

ममैवांशो जीवलोके जीवभूतः सनातनः ।

The living entities in this conditioned world are My eternal fragmental parts.

In this way there is universal brotherhood among all. However based on the material nature an embodied soul acquires, there are different natures and based on the different natures these classifications are made. Therefore, Varna vyavastha is a systematic structuring of humans in a society.

In Srimad Bhāgavatam 7.11.35, it is mentioned in conversation of Narada Muni and King Yudhiṣṭhira-

यस्य यल्लक्षणं प्रोक्तं पुंसो
वर्णाभिव्यञ्जकम् ।

यदन्यत्रापि दृश्येत तत्तेनैव विनिर्दिशेत् ॥ 35 ॥

If one shows the symptoms of being a brāhmaṇa, kṣatriya, vaiśya or śūdra, as described above, even if he has appeared in a different class, he should be accepted according to those symptoms of classification.

This verse reflects the flexibility of Varna system. A person is not falling in the category by birth rather it is by nature and qualities. The oppressive inhumane behaviour and brutalities of caste system have been never approved by the ancient Indian Vedic texts. The evolution of varna system to caste has degraded the original system. In reality every society has these four divisions- Brāhmaṇas (the intellectual class), Kṣatriyas (administrative class), Vaishyas (business class) and Śūdra (working class). However, with time varna system diminished and a distorted caste institution of hereditary position emerged.

Similarly, one who is true brāhmaṇa will never discriminate with anyone as mentioned in

BHAGAVAD GITA (5.18) - विद्याविनयसम्पन्ने
ब्राह्मणे गवि हस्तिनि ।
शुनि चैव श्वपाके च पण्डिताः समदर्शिनः ॥ 18 ॥



Śūdras were never neglected or discriminated when the original varna system existed. They were considered equally capable of spiritual advancement, as mentioned in the Bhagavad Gita 9.32 (स्त्रियो वैश्यास्तथा शूद्रास्तेऽपि यान्ति परां गतिम् ॥ 32 ॥).

Thus, Vedic scriptures never promoted any form of discrimination rather they advocate spiritual upliftment of everyone. Various case studies including that of King Ranti Deva demonstrate the above principles in practical form. Despite being a Kṣatriya, he didn't discriminate between a brāhmaṇa or a Sudra while extending help (Srimad Bhagvatam 9.21)

As per the Puruṣa-sūkta (Rig Veda as well as Srimad Bhagvatam 2.6) the four social orders emerged from the universal form of the Supreme lord Sri Krishna. Similar description is there in Srimad Bhagvatam (11.17.13), when Lord Sri Krishna discussed spiritual essence with Uddhava-



The brāhmaṇas appeared from the Lord's face, the kṣatriyas from the Lord's arms, the vaiśyas from the Lord's thighs and the śūdras from the legs of that mighty form. Each social division was recognized by its particular duties and behavior.

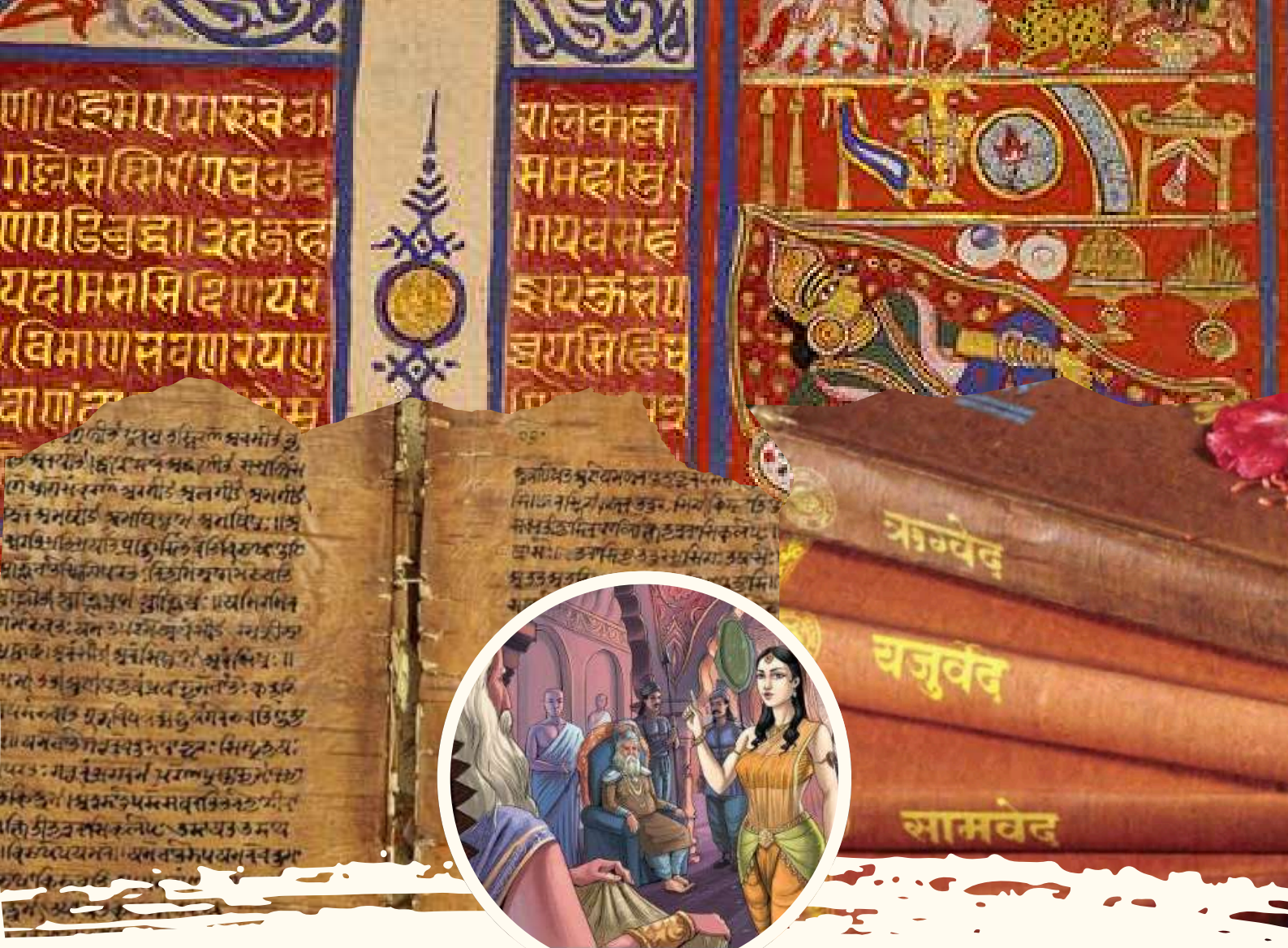
However, this description cannot be termed as discriminatory. Each part of the body is important whether head, arms, thighs or legs. Similarly social structure cannot survive without any of the above mentioned four varnas. All have been considered equally important.

Thus, these various examples demonstrate and establish the fact that caste system is different from varna system. It is a perverted form of the ancient system of qualification-based classification of human beings.

In his book Civilization and Transcendence Srila Prabhupad has highlighted the above points-

"But the difficulty is that this so-called caste system has come in, on account of the false notion that in order to be a brāhmaṇa, one must be the son of a brāhmaṇa. That is the caste system. But Kṛṣṇa does not say that. He says "according to quality and work." He never says "according to birth." So, this so-called caste system in India is a false notion of cātur-varṇyam, the system of four social divisions. The real system of cātur-varṇyam means guṇa-karma-vibhāgaśaḥ, determination of the four social divisions according to quality and work. One must be qualified."

With time the truth of these Vedic scriptures disappeared and the brutal institution which we all know as caste emerged. This doesn't mean that scriptures support the same, but with wrong interpretations the true meaning of this great literature was lost. However, tracing these scriptures along with the right disciplic succession can help us in correct understandings.



SULABHĀ : A YOGAJÑĀ DISMANTLING MISCONCEPTIONS REGARDING WOMEN OF ANCIENT INDIA - SHIVAM CHAUDHARY

INTRODUCTION

From the dawn of civilization, India has been a land of wisdom seekers, producing countless individuals of intellect and moral character who not only shaped India's prominence but also spread its values globally. The pursuit of knowledge in India can be compared to the ever-flowing Bhāgīrathī Gaṅgā, continuously enriching civilization. As Swami Vivekananda said, "India is still living because she has her own quota to give to world civilization."

However, during periods of invasion and decline, Indian culture faced challenges, including the misinterpretation of its texts through colonial and Western lenses. One prominent misconception is the portrayal of women as oppressed throughout Indian history, overlooking their complex roles in society. India, the land of śakti, often faces criticism for limiting women's rights, despite their revered status in ancient texts.

In this paper, I will examine the case of Sulabhā, a yogajñā of great wisdom from the Mokṣadharmā parva of the Mahābhārata. Her character challenges misconceptions about women's status in ancient India.



SULABHĀ AND JANAKA – THE SAMVADINS :

Bhikṣukī and Tridaṇḍī Sulabhā, appeared in the court of Dharmadhvajā Janaka after hearing about his praiseworthy character and hold over the knowledge that earned him the title of Jīvanamukta. When she arrived, King Janaka was startled by her resplendent and spectacular beauty, and welcomed her with due reverence. To satisfy her curiosity about whether the king was a jīvanmukta or not, Sulabhā, being a yogajñā, used her yogic siddhis to grasp the king's intellect and started communicating with him on the level of subtle intellect.

सुलभा वस्य धर्मेषु मुक्तो नितः संशया। सत्त्वं सत्त्वेन योगा विवेश महिपतेः।
sulabhā tvasya dharmeṣu mukto neti saśaṃśayā sattvaṃ sattvena yogajñā praviveśa mahīpateḥ
(śānti Parva 320.16)

Exasperated by the event, King Janaka addressed Sulabhā at length. However, he not only tried to assert his superiority over her and other renunciants who aspire to liberation but also misunderstood Sulabhā's taking hold of his intellect as a physical union between a man and a woman. As a result, he accused her of committing unacceptable acts, namely Varṇasankara (the union of individuals from different Varnas), āśramasankara (the union of individuals from different Ashramas), Gotrasankara (the union of individuals from the same clan), and Dharmasankara (adultery). Sulabhā's response to such offensive and insulting remarks of Janaka can be analysed in the following way:

SULABHĀ'S QUEST FOR KNOWLEDGE :



Rishika Sulabha in the court of King Janaka

Traveling solo across the globe while upholding the principles of a sage, Sulabhā delved deep into diverse fields of knowledge. Her refusal to marry underscores her unwavering pursuit of ultimate wisdom. Leaving behind the luxurious life of a princess and acquiring that of an ascetic, Sulabhā took discipleship of virtuous eminent scholars of the era and participated in innumerable scholarly discussions. Her profound understanding of philosophy, particularly yoga, is noteworthy. She had internalized theories and concepts to such an extent that she remained steadfast on her path regardless of distractions. This resolve is evident in her composed response to King Janaka's demeaning and insulting remarks. Despite being labeled as "duṣṭā" and accused of coercive intimacy with the king, in front of a distinguished court, Sulabhā maintains her composure. Instead of reacting angrily, she eloquently lectures Janaka about faults of speech in the words which were rational, clear, and not prompted by emotions like desire, wrath, fear, or shame.



DAKSHI

SULABHĀ : A YOGAJÑĀ DISMANTLING MISCONCEPTIONS REGARDING WOMEN OF ANCIENT INDIA

कामात्क्रोधादभयोभाद्वैयाहानाय
कात्तथा। हितोऽचुर्ऌशतो मान् वक्ष्याम
कथंचन ॥

**KĀMĀT KRODHĀD BHAYĀHYOBHĀD
DAINYĀCCĀNĀRYAKĀT TATHĀ
HĪTO'CUKROŚATO MĀNĀNNA
VAKŚYĀMI KATHAMCANA (ŚĀNTI
PARVA 320.90)**

Speech should consistently avoid the nine verbal errors and the nine errors of judgment. Additionally, it should effectively convey meaning with clarity, while also possessing the eighteen recognized merits. Saukṣmya, sāmṁkhyā, krama, nirṇaya and prayojana, these five characteristics appertaining to the sense constitute the authoritativeness of what is said. When the speaker, the listener, and the spoken words align harmoniously during a discourse, the intended meaning becomes abundantly clear. However, if the speaker disregards the listener's comprehension by using words only understood by themselves, even if well-crafted, the message becomes inaccessible to the listener. Conversely, if the speaker prioritizes eloquence over clarity, it leads to misunderstanding. Therefore, a speaker who effectively conveys their intended meaning in words understandable to both themselves and the listener truly earns the title of a speaker.



Recurring questions of Janaka – who she is, whose she is, and where she has come from, led Sulabhā to present a detailed allocution over the process of formation of gross elements and body of organisms. As lac and wood, as grains of dust and drops of water, exist commingled when brought together, living beings are born from the combination of many elements. Gross body is nothing but a complex of thirty guṇas. When a gross body consisting of sense organs and other attributes comes in contact with the ātman just like lac and wood, it gets the status of “praṇī”. Therefore, the questions– who she is and whose she is, challenge Janaka's claim of comprehending the true nature of the human body. Prakṛiti is acknowledged as the fundamental material cause (upādāna kāraṇa) of all elements, including the physical body. This body undergoes continuous change from conception to death, with its particles constantly arising and dissipating imperceptibly, akin to the subtle fluctuations in a lamp's flame and running horse, rendering inquiries like– where have you come from and where would you go, become meaningless. Just as one experiences one's self, they should recognize the self (ātman) in others. Janaka's failure to grasp this holistic perspective on the body and soul reveals his lack of wisdom. Such realization fosters indifference towards oneself and others, transcending biases and worldly dualities. Janaka's contrary behavior leads Sulabhā to conclude that he has deviated from conventional domestic life without truly attaining Emancipation. He remains suspended between the two, claiming enlightenment without fully embodying it.



ASCETIC VS HOUSEHOLDER :

The discourse between Sulabhā and Janaka unfolds as dialectic between an ascetic and a householder. Janaka's assertion of embodying the state of Jīvanmukta despite his status as a householder serves as the prima facie catalyst for Sulabhā's scepticism, prompting her to meet him. He proceeds to argue that the demarcation between ascetics and householders is not inherently profound, as both cling to worldly attachments to particular possessions. When an individual transitions from domestic life to asceticism, they essentially forsake certain facets (such as spouse, offspring, wealth, etc.) while embracing others (like tridanda, saffron robes, etc.). Nevertheless, the grip of attachment endures, as individuals engage with items they perceive as essential for their welfare, whether in the capacity of a householder or an ascetic. Janaka posits that a householder diligently adhering to the prescribed path of Yama, Niyama etc. mirrors a mendicant. He contends that emancipation is neither contingent upon material destitution nor affluence but is exclusively attained through the pursuit of knowledge and renunciation. Consequently, Janaka queries why only mendicants possessing tridanda are deemed worthy of emancipation, while householders possessing riches and assets, yet dispassionate towards them, are overlooked. He asserts that emancipation transcends material circumstances and is thereby accessible to householders and there is no need to lead the life as an ascetic. While Janaka's arguments might appear to possess a degree of logic, Sulabhā's rebuttals captivate the king's attention.



The life of a householder, particularly that of a king, remains entangled in bonds. Despite efforts to resist worldly attachments, the grip of these bonds is formidable, rendering true renunciation unattainable. The king's dependence on others is evident in matters of peace, war, relationships, leisure, and counsel. Though he issues decrees, their execution relies on others. Even basic needs like rest and sustenance are subject to the obligations of his servants and dependents. Moreover, the king is seldom free from mental grief caused by desire, aversion and fear. Just like the king, every individual in his household assumes a quasi-regal role, managing their households and wielding authority. Therefore, a king can't be truly renunciant and yet rule his kingdom. Sulabhā, on the other hand, an unmarried woman and an ascetic, has no bandages and thus could move forward on the path of emancipation. Examining the debate through the lens of "ascetic versus householder," a significant observation emerges. Contrary to conventional representations, where asceticism is typically associated with men and worldly life with women, this debate features a woman advocating for asceticism while a man represents householders.



DAKSHI

SULABHĀ : A YOGAJÑĀ DISMANTLING MISCONCEPTIONS REGARDING WOMEN OF ANCIENT INDIA

Insufficient documentation of history may often lead one to assert that women are inherently linked with familial and domestic roles while men with spirituality. However, adhering to the adage about the Mahābhārata, "yanna bhārata tanna bhārata (what is not there is Mahābhārata, is not there in Bhārata)" it becomes evident that historically, there has not been a rigid convention dictating that women solely represent households and men represent spirituality.

CASE OF SULABHĀ- INTERSECTION OF GENDER AND VARṆA :

Sulabhā's case presents an intriguing intersection of gender and varṇa. Unlike the conventional notion of men actively engaging in spiritual pursuits, Sulabhā, an unmarried woman, defies widely prevailed norms. While Indian history records other female philosophers like Madālasā and Maitreyī, Sulabhā's unmarried status sets her apart. Janaka's skepticism regarding her emancipation, citing her delicate and beautiful physique as unsuitable, reflects entrenched biases. Additionally, Janaka's misconception that Sulabhā must be a brāhmaṇī due to the association of Brahmins with true knowledge further underscores societal prejudices. Sulabhā's defiance of these conventions challenges the misconception that ancient Indian women were universally oppressed and subjugated, highlighting the complexity and nuance of gender dynamics in Indian society. In the Bhagavad Gita, Lord Kṛṣṇa asserts that a person of steady wisdom sees no distinction between a Brāhmaṇa and an elephant, a cow and a pariah.



It can be observed here that the idea proposed by Kṛṣṇa, who is a male, is very similar to sulabhā, a woman, who asserts that there is no essential difference between her and janaka. It implies that it is knowledge and wisdom which matter and not gender or varṇa. This theme recurs in episodes such as "Jājali and the Vaishya" and "Kauṣika and the Married Woman and Butcher." Gender and caste are merely additional layers of impositions upon the inert human body, which derives consciousness solely from its connection to the atman. However, this connection is temporary, as true knowledge dispels the veil of ignorance, leading the atman to merge with the paramātman.

STRONG-WILLED WOMEN OF MAHĀBHĀRATA :

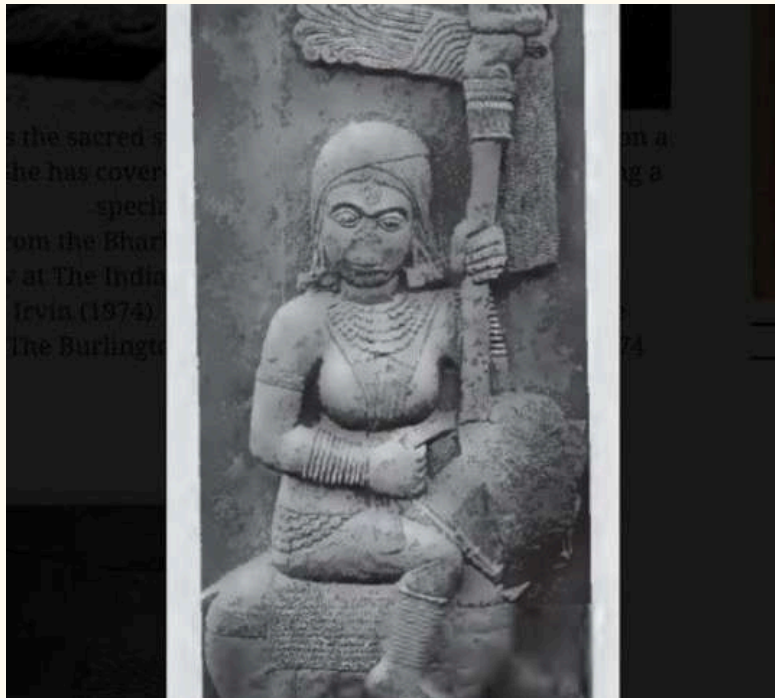


The accusations leveled against Sulabhā by the king placed her in a challenging predicament, questioning her morality, character, and intellect. Such offensive allegations and that too in Dharmayuga (the era of virtue) were enough to instigate an ordinary person. However, Sulabhā was no ordinary person. She not only possessed a profound understanding of the scriptures but also internalized their teachings, reflecting them in her conduct. Thus, she confronted the allegations with the same composure as any other circumstance she might have faced. With her deep philosophical wisdom, she exonerated herself from all the allegations. Sulabhā proves that communion of her with Janaka was that of two "Jīvanmuktas", and not that of two individuals motivated by worldly desires. "Jīvanamukta" represents a stage in the journey toward liberation, wherein one achieves indifference towards all biases and dualities. The seeker aims to recognize the fundamental unity with others that appears separate. Sadānanda Yogi describes the characteristics of a "Jīvanmukta" in the following way:

जीवमुक्तो नाम स्वपाखण्डानेन तदा
नबाधनारो स्ववपाखण्डाणि साक्षात्कृतेऽनत
कायसितकमसंशयिवपय- यादीनामपि बाध- त
वादिखलबधरिहतो ऽर्हिः ॥

**jīvanmukto nāma
svarūpākhaṇḍabrahmajñānena
tadajñānabādhanadvārā
svasvarūpākhaṇḍabrahmaṇi
sākṣātkṛte'jñānatatkāryasañcitakarmasamś
ayaviparya- yādīnāmapi bādhi-
tatvādakhilabandharahito brahmaṇiṣṭhaḥ .**

A Jīvanmukta, or a liberated-in-life individual, is someone who has attained freedom through the realization of the absolute Brahman, their true Self. By dispelling ignorance and understanding the essence of Brahman, they are liberated from the bondage of past actions, doubts, and errors. They dwell in a state of absolute freedom, firmly established in the realization of Brahman. Those who have attained the profound understanding of the supreme Brahman perceive no distinctions among individuals. Everything except the identity of Jīva and Brahman, whether tangible or abstract, is regarded as Avastu to them. Continuation of the functioning of the gross body after attaining ātmjñāna has been compared to a moving potter's wheel which continues to rotate even when the potter ceases to exert external force through the stick. Because of the impressions of the actions of the former life, jīvanmukta's gross body continues to function. Comparing the communion of two jīvanmuktas to a physical or sexual union merely highlights an incomplete understanding of the true essence of knowledge. Sulabhā highlighted this contradiction between Janaka's claimed status of "Jīvanmukta" and his behaviour, addressing her as a separate individual. Besides, the communion of two jīvanmuktas cannot lead to varṇasankara and āśramsankara as both are fundamentally the same (atman).



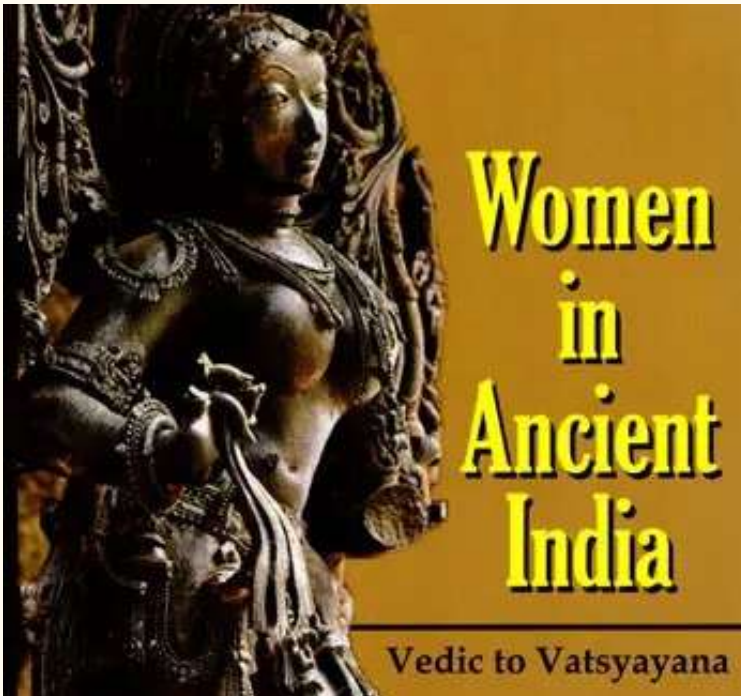


वणा॒माः पृ॒थ॒वेत इ॒त्ताथ॒यापृ॒थि॒वनः । ता॒यद॒
य॒दित॒ शा॒वा ना॒यद॒यु॒ चत॒ते॥ varṇāśramāḥ
pr̥thaktveta iṣṭārthasyāpr̥thaktvinah
tānyadanyaditi śātvā nānyadanyanna cartate
(śānti parva 320.179)

Further, Sulabhā asserts that since she follows unwavering celibacy therefore the allegation of Dharmasankara is but fallacious. Sulabhā's stand for truth presents her as a bold personality who through her words and actions cannot let anything except truth prevail. The Mahabharata, as a whole, nurtures numerous female characters who resist the dominating tendencies of their adversaries, thereby asserting their strong willpower and autonomy. Setting aside the prominent female protagonist, Yājñasainī Draupadī, who frequently displays her strength both as a Sāmrājñī (queen) and as a woman, we encounter a plethora of other figures such as śakuntalā, Mādhavi, Hiḍimbā, Gangā, Ulupi, and Chitrāngadā, showcasing their strength as an individual.

Conclusion :

Documentation of history is a crucial task. Misinterpretation and insufficient understanding pertaining to personal biases and prejudices alter the effective role of history in future building. Ancient Indian women exhibited remarkable strength, defying societal norms and leaving indelible marks on history. From warrior queens to philosophers, they displayed resilience, intellect, and courage, challenging conventions and contributing significantly to diverse facets of Indian society and culture. Analyzing the case of women like Sulabhā, we understand that researching lesser-known female figures from ancient times is essential for dispelling misconceptions perpetuated by historical oversights. By uncovering their stories, we challenge prevailing biases and enrich our understanding of women's roles in shaping history. This inclusive approach fosters a more accurate and nuanced portrayal of ancient societies, inspiring broader recognition and appreciation of women's diverse contributions. Accurate documentation and interpretation of ancient Indian women's history are vital for rectifying historical biases and acknowledging their significant contributions. It enables a more comprehensive understanding of societal dynamics, highlighting the agency and resilience of women, while fostering gender equality and empowering future generations with diverse narratives.





The Ritual of Sati and a Question of Women's Subjectivity in India and beyond :- Notion and Perspectives.

DIYA SINGH

INTRODUCTION

An 18-year-old girl in the year 1987 committed Sati. Sati is a word derived from the Sanskrit word asti which means "she is pure". Sati was basically an old Hindu ritual wherein the wife of the deceased man committed suicide on the same funeral pyre as that of her husband. The woman from 1987 was Roop Kanwar hers, was the last recorded case of Sati in India. Such was the magnanimity of the event that even though it occurred in a quiet and unknown hamlet of Sikar district in Rajasthan this event sent shock waves all throughout the country. It led to change in the 1829 Bentinck Regulation against Sati and eventually state level laws as well as a central government level legislation was implemented. A case was registered against 11 people as the prosecution believed that Roop was "murdered". Even a local daily from Jaipur on 5 September ran the following headlines "Akhir Roop Kanwar Sati ho hi gyi" which can tell us that many people believed that the act by Roop was not voluntary but rather coerced upon her and hence it culminated in murder. Eventually, all 11 accused were acquitted by a Special court in Jaipur on 31st January, 2004.



Religious Texts :

The oldest Hindu religious texts are the Rig Veda. A general consensus upon the time period of their compilation is considered to be between 1500 BCE to 1000 BCE. There seems to be no mention of any form of practise that comes even close to Sati. A Rig Vedic verse (10.18.7) which is:

**इमा नारीरविधवाः सुपत्नीराञ्जनेन सर्पिषा सं विशन्तु ।
अनश्रवोऽनमीवाः सुरत्ना आ रोहन्तु जनयो योनिमग्रे ॥
इमा नारीरविधवाः सुपत्नीराञ्जनेन सर्पिषा सं विशन्तु ।
अनश्रवोऽनमीवाः सुरत्ना आ रोहन्तु जनयो योनिमग्रे ॥**

"Let these women who are not widows, who have good husbands, enter (anointed) with unguent and butter(ghee). Let women without tears, without sorrow, and decorated with jewels, first proceed to the house."

Now as stated by P.V. Kane in his elaborate work, The History of Dharma shastras Kane stated that in the sixteenth century a smriti (commentaries) writer from Bengal Raghunandana mistranslated the highlighted word above from *agreh* and this word which meant "ghee/butter" was replaced by a totally different meaning word with wider repercussions which was *agne* meaning "fire" which completely altered the meaning of the verse. It is not so that Raghunandana was an amateur scholar. He is accorded with writing 28 smritis on Hindu law and even wrote a commentary on Dayabhaga.

Furthermore, another verse from the Rig Veda (10.18.8)

**उदीर्ष्व नार्यभि जीवलोकं गतासुमेतमुप शेष एहि ।
हस्तग्राभस्य दिधिषोस्तवेदं पत्युर्जनित्वमभि सं बभूथ ॥
उदीर्ष्व नार्यभि जीवलोकं गतासुमेतमुप शेष एहि ।
हस्तग्राभस्य दिधिषोस्तवेदं पत्युर्जनित्वमभि सं बभूथ ॥**

"Rise, woman, (and go) to the world of living beings; come, this man near whom you sleep is lifeless; you have enjoyed this state of being the wife of your husband, the suitor who took you by the band."



Now it is quite clear that these two verses both of them dealing with death and women do not mention the need or an obligation upon the women to discontinue her life upon the death of her husband. It must be kept in mind that in Hindu theology the Vedas are considered as *pramāṇam*. That is in case of a conflict between *smriti* and a *Veda* the words of the Vedas prevail.

Also if Sati were to be an obligation or something which was widely spread it would have found its mention in *Manusmriti* which was a law book codifying Hindu laws. However, after reading laws of *Manu* we find that they were quite opposite. In chapter 9 of *Manusmriti* which is translated by G Buhler we find many references of laws talking directly or indirectly about Widows like -

4. REPREHENSIBLE IS THE FATHER WHO GIVES NOT (HIS DAUGHTER IN MARRIAGE) AT THE PROPER TIME; REPREHENSIBLE IS THE HUSBAND WHO APPROACHES NOT (HIS WIFE IN DUE SEASON), AND REPREHENSIBLE IS THE SON WHO DOES NOT PROTECT HIS MOTHER AFTER HER HUSBAND HAS DIED.



146. He who takes care of his deceased brother's estate and of his widow, shall, after raising up a son for his brother, give that property even to that (son).

175. If a woman abandoned by her husband, or a widow, of her own accord contracts a second marriage and bears (a son), he is called the son of a re-married woman (Paunarbhava).

None of these rules tells us about how the woman's life would come to an end but rather focus on how she has to lead her life further on.

It is also important to see the epics of the time termed as iti-hasa (thus it was) do we find any mention of self-immolation from either the Mahabharata or the Ramayana?

In the Mahabharata, the second wife of King Pandu, Madri chooses to kill herself in the same funeral pyre as that of her husband whereas Kunti, The first wife of King Pandu decides to stay alive and raise the Pandavas.

Also the Stree Parva of the Mahabharata mentions the after-math of the war and how the wives of the fallen Kauravas princes visit the battlefield it talks about their grief and sorrow. It talks about the ceremonies performed for the fallen Kauravas like their chariots, clothes and weapons were all placed in the fire but there seems to be no mention of any kind of a practise like Sati.

Even after the death of Krishna, some of his wives like Rukmani, Jambavati self immolated themselves on the funeral pyre after the death of Krishna whereas Satyabhama and other wives decide to stay in the woods.

In the Ramayana there is mention of a woman burning herself in the Uttara Kand in its chapter 17 which narrates the story of Ravana being smitten by the beauty of Vedavati who is the daughter of Brahmarishi Kusadhvaja, she was so alluring that the Devas, Gandharvas, Yakshas, Rakshasas and Pannagas all approached her father for her hand in marriage but all proposals were turned down by her father. These proposals were rejected as Vishnu was chosen to be her consort. Hearing this Ravana insults Vishnu in front of her and makes promiscuous advances to Vedavati. She burns herself in front of Ravana and promises to take revenge.

“Soiled by your contact, O Vile Rakshasa, I do not desire to live and shall throw myself into the fire before thine eyes. Since you have affronted me in the forest, O Wretch, I shall be reborn for your destruction.”

Another source which seems to indicate that Sati was not something that the society accepted as being “natural” comes from Maha-Nirvana Tantra which is an important text of the Tantric tradition and is a series of dialogues between Shiva and Paravati. Ch 10 of the text we find a reference condemning the practise of sati :

“O Kuleshani! a wife should not be burnt with her dead husband (79). Every woman is Thy image—Thou residest concealed in the forms of all women in this world. That woman who in her delusion ascends the funeral pyre of her lord shall go to hell (80).”

LITERARY EVIDENCE :



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Kumarasambhava a literary masterpiece by Kalidasa describing the marriage of Lord Shiva and Goddess Paravati mentions a scene where Rati the wife of Kama, the god of love and desire, who was turned into ashes by Shiva after he tried to break Shiva's meditation. Rati was so grief stricken that in Act 4 of the play she says:

34. *"Besmearing my breasts with these ashes of the body of my beloved, I shall lay my body on the fire as if on a bed of young leaves."*

But she is held back by a heavenly voice from committing this act.

Harshacharita written by Banabhatta in Sanskrit talked about the life of Harsha of Thanesar and it also mentioned a period from 7th CE when Yosamati who was the wife of Prabhākaravardhana who became sati even before the death of her husband. P.V Kane writes that

"She (Yaśomatī) wanted to avidhavāmarāṇa. It means she was going to die like a suvāsinī with all her decorations, with tāmbula in her mouth and so on."

We also find references of Harsha dissuading his mother to commit sati and also he rescues his sister Rajyasri who was the widowed queen of Maukhara family who tries to end her life by being a sati. She further went on to pursue Buddhism.

If we also look into Kadambari which is a romantic novel in Sanskrit which is also written by Banabhatta also condemns Anumarana which was

"This practice which is called Anumarana is utterly fruitless. This is a path followed by the illiterate this is manifestation of infatuation, this is a course of ignorance, this is an art of foolhardiness, this is shortsightedness, this is stumbling through stupidity, viz. that life is put and end to when a parent, brother, friend, of husband is dead. Life should not be ended, if it does not leave one of itself. ..."

Another source which gives reference to Sati would be Kalhan's Rajatrangini which gives many instances of not only wives but also mothers, sisters, prostitutes and even slaves committing Sati. We find a reference in the text of a woman not committing sati because of the death of her husband but her committing sati on the news of her husband's imprisonment. Kalhan testifies that the wife of Damara Kosthaka entered the fire on the news of her husband's imprisonment. Now the earliest known case of Sati that comes to us is mentioned by Strabo which talks about how the Greeks under Alexander found that Sati was practised in Cathaei in Punjab. Strabo further stated that the practise had risen out of the fear that either the wife would desert the husband or poison their husband.



Then after this we don't find any other foreign writer talking about the practise of Sati until Alberuni, he talked about Sati but never seems to have witnessed any woman being Sati. He relied on the testimonies of different people.

The traveler who seems to have witnessed the actual self-immolation of a woman was the Moroccan traveler Ibn Batuta who witnessed 3 women committing Sati in Madhya Pradesh. He wrote that:

"she joined her hands above her head in salutation to the fire and cast herself into it."

He in his account of the event noted the fearless face of the women and also noted that the practise was not obligatory.

EPIGRAPHIC EVIDENCES :

There are many sati pillars in India. We find the Eran which is located in the Sagar district of Madhya Pradesh. This inscription belongs to the Gupta period and was discovered by A.Cunningham and edited by J.F.Fleet. It talks about a certain warrior named Goparaja under the Gupta king Bhanugupta, Goparaja lost his life in a war and his wife became sati in the funeral pyre of her husband.



"(There is) the glorious Bhanugupta, the bravest man on the earth, a mighty king, equal to Partha, exceedingly heroic; and, along with him, Goparaja followed ... (his) friends (and came here). (And) having fought a very famous battle, he (who was but little short of being equal to) the celestial (king Indra), (died and) went to heaven; and his devoted, attached, beloved, and beautiful wife, in close companionship, accompanied (him) onto the funeral pyre"

Another inscription that comes before us is the Belaturu inscription from the time period of Rajendra Chola. This is an interesting inscription as it talks about sati performed by a sudra woman whose husband was killed in a battle. The parents of the immolated woman strongly urged her to not commit sati. The father of the sudra woman erected a stone to honor her act.

Sati memorial stones also exist widely across India, most of these sati memorial stones have certain things in common like a set of symbols like the sun and the moon, then yet another symbol which was portrayed was an open arm and hand bent at the elbow which showcased intact bangles which is a sign of being married. Most of these sati stones also had the name of the sati and the husband and the caste. Like for example the VIII Sati Pillar from Eran which belongs to the gotra 'Khichi' which is inscribed on the pillar and it belongs to a certain 'Chaudhary Majoop Singh' with the aforementioned symbols.

Another inscription comes from Kurugod found by Major Colin Mackenzie edited by J.F.Fleet. The third part of that inscription mentions a land grant made to a temple in Kurugoda and moves further to tell us that, ***"when Bechiraja was going to Kailsha in bodily form, that is, when he had died and his corpse was being cremated, his wives Bailiyakka and Malpaniyakka entered the fire"*** The grant was made to the temple by Sinda Mahamandalesvara Racamalla whose general was Bechiraja. The widows before self-immolating themselves took the permission for the grant to the temple from the prince.



SATI NOT JUST FOR WIVES :

Self immolation was not something which was solely practised by women. We find references of even men self-immolating themselves the motive having been either spiritual or personal. There are also archaeological evidences from south India to validate this fact. In the southern part of India we find archaeological monuments called as Virakkal and Mastikkal. The former ones were erected in the memory of a man who displayed valour or some other form of courage. Whereas the latter one was attributed to Mahasatis that is women who self immolated themselves in the funeral pyre of her husband. Rajatrangini also mentioned the tale of the death of several of the male servants who died after following Suryamati who was the wife of King Ananta into the funeral pyre. Sometimes even courtesans and concubines also committed sati Jayamati who was a prostitute committed sati in the funeral pyre of King Kalasa and Sahaja who was the concubine of King Utkarsa also performed sati. Kalhan mentions that during that time period Sati was performed by slaves, mothers, sisters. Like Gajja cremated herself with her son Ananda, Vallabha with her brother in law and the sister of Dilhabhattarakka also committed Sati. A write up was published by S Krishnasvami Aiyangar in the year 1906 in the Indian Antiquary titled " Self-Immolation which is not Sati" . He gave instances of men putting an end to their life.



He mentions two inscriptions found in Arkalgud Taluq in Hassan district which told instances of friends having thrown themselves into the fire for sorrow for their late masters. Aiyangar argues that most of these self-sacrificing acts were not committed on religious lines but rather on vows and some some committed on vows without even a personal motive behind it . He further consolidates all of these instances and make another argument which says that, *" All these instances show clearly that, when there was enough attachment to persons, or even to ideas, the people of India did not display much respect for life, bat showed themselves ready to offer"*

BENGAL:

It is very interesting to study about the sati pratha in Bengal as it became the epicenter for the protests against the practise and eventually it being banned. Unlike North-western, Central, Deccan India from where Sati stones have been discovered no such sati stones have been discovered from Bengal. In Bengal the word Agnikhaki was used for a woman who performed sati the word meant fire eater. Now the commentary on Manusmriti written by Kulluka Bhatta in 15th CE from Bengal does not refer to Sati. However, as stated earlier too in the 17th CE commentary by Raghunandana we find reference to Sati he even praised sati and recommended it to every woman.



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PV Kane stated certain reasons as to why the burning of women prevailed more in Bengal during the times preceding the abolition of the practise in 1829.

In the whole of India except for Bengal there was a system wherein the widows who were a part of joint family were only entitled to maintenance and they don't have any other right over the property of the family. However in Bengal there prevailed the Dayabhaga system which stated that on the death of the father, his sons couldn't divide the property amongst themselves without the consent of their mother. The mothers who had been widowed were entitled to not only maintenance but also were entitled to the same right over joint family property which her deceased husband enjoyed. Also to be noted is the fact that this right not only extended to the mothers but also step mothers with no male issues. This whole Dayabhaga system was made by Jimutavahana.

Now, this property system might have induced the family members to appeal to the woman to do the "right thing" and associated terms like love, sacrifice and devotion to euphemise the act. This act is corroborated by the figures presented by Thomas in his book 'Sutttee' from Bengal Presidency during 1815-1828. The lowest was 387 in 1815. Also most of the cases came from the Calcutta division, which lends support to the view that Sati was exacerbated in Bengal due to Dayabhaga system as in Benaras where the rights of the widows were insignificant the number of sati cases which were reported were less.



The earliest epigraphic evidence of sati comes from 842 CE in the Dholpur inscription which tells us about the immolation of Kanahulla, who was the wife of Candamahasena. The next is the Ghatiyala Inscription from 890 CE which commemorates Samvaladevi, who was the wife of Ranuka. Then all the epigraphic evidences stop until 1000 CE. Eventually the custom of Sati came to be associated with the Rajput clan so much so that In Rajasthan today many Rajput women believe that the true sati is a phenomena unique to their caste. In the bard literature the act of act is mentioned as Bal Gai (to burn). Apart from the epigraphic evidence what is also famous in Rajasthan is the mention of Sati in its bardic literature preserved in the form of oral narratives. The Bhats and Charans who mostly lived in Rajasthan and Gujarat were bards and poets and they made genealogies of the kings they described how a Muslim queen of the Raja of Alwar, Sati Moosi committed sati.

RAJASTHAN :



Col.Tod gave a detailed account of sati custom among the Rajput he wrote that, *"Having once imbibed this doctrine, its fulfillment is powerfully aided by that heroism of character inherent to the Rajpootni; though we see that the stimulant of religion requires no aid even in the timid female of Bengal, who, relaying on the promise of regeneration, lays her head on the pyre with the most philosophical composure."*

Huge numbers came in from different states of Rajasthan when they talked about sati in a local lore, it was mentioned that 84 women ascended the pyre when Raja Bundh Singh of Bundi drowned. However we can again take note of Col.Tod's statement to find out that with time the practise begun to decline in these states.He writes,

"Budh Singh ... was one of the most intrepid generals of Aurangzeb; the period elapsed is about one hundred and twenty years. Mark the difference! When his descendant, my valued friend the Rao Raja Bishan Singh, died in 1821, his last commands were that none should give such a proof of their affection. He made me guardian of his infant heir. In a few days I was at Bundi, and his commands were religiously obeyed

The practise of self-immolation is not unique to India. It can very well be found even in other parts of the world.

A practise similar to Sati was even found in the Indonesian archipelagos, the old Javanese literature talks about many women following their husbands in death. These references are found from the earliest Kakawin, up to 12th CE Balinese descriptions. Its possible for one to think that it was the widespread influence of Hinduism in the south east Asian region that led to this practise being exported even in this area, but scholars like J.Crawford notes that there seems to have been quite a difference between the Balinese and the Indian forms of Sati. The Balinese practices took different forms like some women chose to burn themselves some other chose to stab themselves whereas some chose to do both simultaneously, some allowing to be executed at the hands of priests and relatives. Similar kind of practise even occurred in Japan wherein the Samurais used to commit suicide if their lords the daimyos died. Many types of ritual suicides existed in Japan which were also carried out in an obligatory fashion, these ritual suicides were like Seppuku, hara-kiri. We also that these rituals were also not obligatory or common in the Japanese society. Even in traditional China, widows were not allowed to remarry, rather they only had 2 choices in front of them either to take care of the deceased husbands parents or to commit suicide, now committing suicide again was something that was dissuaded by the family members of the widows.

OTHER PRACTICES FROM AROUND THE WORLD :





DAKSHI

The Ritual of Sati and a Question of Women's Subjectivity in India and beyond :- Notion and Perspectives.

Also the woman who chose to commit suicide were honored by the imperial command by imperial command by them construing honorary gates in the honor of the widows. These gates were either called p'ai fang or p'ai lou. Also in Asante in west Africa in the 19th Ce wherein a man if he didn't belong to the aristocracy and married the sister of the ruler he was obliged to accompany her to death whereas she has no such obligation.

Even we can find the evidences of Saxon wives slaying themselves when their husbands died as stated by Tacitus. Even the practise of Honorable suicide existed in Ancient Greece had its honourable suicides. The Milesian and Corinthian women, who by a voluntary death escaped from falling into the hands of the enemy, were praised in epigrams.

STATE OF ENGLISH SOCIETY :

The English society regarded themselves to be highly moral and just and when it colonize the other parts of the world went on to demean and degrade other civilizations culture sometimes forgetting about their odd practices.

The law was banned by the action of the act of 1829 by the then governor- general of India William Bentinck. Charles James Napier had stated earlier:

"This burning of widows is your custom; prepare the funeral pile... But my nation has also a custom. When men burn women alive we hang them."



What however is astonishing is the fact that the English society was infamous for what came to be known as "Witch-Trials". Witch trials in England took place from the 15th Century to 18th Century. These witch hunts becoming very intense during the English Civil Wars that took place between 1642 to 1651. Witchcraft had been made a Capital punishment in 1563 but even earlier it was something which was considered to be a heresy by the christian law and between 1484 till 1750 some 2,00,000 were either tortured, ostracized, hanged or burnt in Western Europe.

The victims were usually old women confessions out of whom was taken out by torture devices like 'Pilnie-Winks' and iron 'caspie-claws' Apart from these, a reference from F.J.Snell's book " Customs of Old England" refers to views from the Old England where widow-remarriage was frowned upon as they harbored the idea of duty and fidelity even in the afterlife. F.J.Snell also stated

"There is ample evidence that the indifference to the marriage of widows which marks our time did not obtain always and everywhere; on the contrary, among widely separated races such arrangements evoked deep repugnance, as subversive of the perfect union of man and wife."



CONCLUSION :

After going through exhaustive numbers of texts it became clear to me that Sati was never a religious obligation upon the women and was voluntarily adopted by women. Now, it certainly is true that across the vast span of history there might have been certain cases where the woman entering the fire would have been not a voluntary act but something which was forced upon her by the family. However it is not possible to find or to distinguish how many women took sati by choice and how many of them became sati out of compulsion but as a whole by studying the various religious sources, epigraphic evidences it becomes evident that Sati was mostly voluntary and in most cases the family members tried to dissuade the woman from committing sati. Like Medhantithi who is one of the oldest commentator of the Manusmriti compared this practise to Syenayaga which a man performed by the way of black magic and kill his enemy.

Even when the practise was outlawed by the Britishers it was never widespread the source of which is the law itself

Section 1 of the Regulation XVII of 1829 itself stated that :

The practice of Suttee or of burning or burying alive the widows of Hindoos is revolting to the feelings of human nature ; it is nowhere enjoined by the religion of the Hindoos as an imperative duty n the contrary a life of purity and retirement on the part of the widow is more especially and preferably inculcated and by a vast majority of that people throughout India the practice is not kept up or observed ; in some extensive districts it does not exist ; in those in which it has been most frequent, it ia notorious that, in many instances, acts of atrocity have been perpetrated, which have been shocking to the Hindoos themselves, and in their eyes unlawful and wicked"

Even a lot of Hindu sects themselves were supporting the outlawing of the practise of Sati one of which was the Srivaishnavas of South India.

Sita Agarwal in "The Genocide of the Hindu Woman" notoriously says that Sati was sanctioned by the Vedas by quoting the same rig Vedic verse already mentioned above and taking the translations by Raghunandana . However even if we ignore that there was a translation error on the part of Raghunandana. There seems to have been no mantras that were to be chanted when a widow was sacrificing herself , nor does any of the grahasutra mention any of the procedure to be followed while the woman is self-immolating herself.

P.V.Kane states that, "Whether it(sati) was indigenous or was copied from some non-Aryan or non Indian tribes cannot be demonstrated." As mentioned earlier also the widow burning with the corpse of the husband is stated to have been an ancient indo-germanic practise, based upon the belief of after-life. Also as mentioned earlier even honorable suicides were common amongst the Greeks. There is also literary evidence which comes from Europe and the Far East.

Procopius of Caesarea who was a historian in the late Greek antiquity tells us,

"the Heruli retained many striking primitive customs, among which was the suicide of widows on their husbands' pyres."

Grimm states in Deutsche Rechtsaltertümer that burning of the widows was conman amongst the Scandinavians whereas speaking about the Slavs W.R.S Ralston says,



“The fact that in Slavonic lands, a thousand years ago, widows used to destroy themselves in order to accompany their dead husbands to the world of spirits, seems to rest on incontestable evidence.”

Also this practise was also common amongst the Egyptians evident from the fact that in the tomb of Amen-hetep 2 at Thebes, wherein it is proven that the wives of the king were either poisoned or allowed to commit suicide to accompany their husband in the after-life. So now it is an established fact that widow burning was not something which arose in isolation just in the Indian subcontinent but was even famous amongst the Germanic and Celtic branches of Indo-European. Koenraad Elst says, “As a general rule, it was more frequent in societies where women had honour to uphold, whereas societies where women were treated as household commodities (like the Greek) did not know the practice at all.”

The epigraphic evidence and literary evidence all suggest that the practise of sati became common during the 5th century which might have been because of the invasions by various tribes and nomads from central Asia. Also the earliest epigraphic source of Sati comes from the 510 AD Eran stone pillar but after that we find very limited epigraphic evidences until 1000 AD. What might have exploded the whole practise of Sati in the later periods, finding mention in the works of travelers, could have been the more various sets of brutal invasions that India witnessed in the later periods. Then why is it that we find extensive literature criticizing the Hindu society and such sources which clarify that the practise was not uncommon even amongst other societies is not known. The reason might have been the Atrocity literature produced by the Britishers on Indian Civilization and culture.

Of-course one can not justify the acts of these women who chose to self-immolate themselves but what is also true is the fact that while understanding and studying the culture and the history of the past it is essential to not always judge the past actions from a modern point of view. The women who chose Sati voluntarily stood firmly for what they believed and even choosing death to uphold their ideas for which they need to be admired. Sati was one of those practised which should always be studied in a context and one must also learn to express admiration for the courage and unfrightened nature of those Indian women who chose this step.

One can never ignore the tragedies of the colonization that was inflicted upon the civilizations which were colonized, whether it were the atrocities of Leopold II in the Congo Basin or the engineered famines by the Britishers that took place in India, killing millions of people, or the notorious slavery system. None of the successors of these civilizations feel shame in their civilization so as

P. V. Kane puts it, “there is no reason why poor Indians cannot express admiration for the sacrifices which their women made in the past, though they may condemn the institution itself which demanded such terrible sacrifice and suffering.”

PRESS RELEASE

AGAINST

ATROCITIES ON HINDUS IN CANADA

Dakshi strongly condemn the recent attack on Hindu temples in Canada by Khalistani forces, which is a blatant disregard for the peaceful coexistence and historical harmony between Hindus and Sikhs. This senseless act of vandalism and intimidation has caused harm to innocent worshippers and damaged property, leaving the community shaken.

A History of Harmony:

For centuries, Hindus and Sikhs have lived together in mutual respect and understanding, sharing a rich cultural heritage. This attack is a stark contrast to the values of tolerance and compassion that our communities have always stood for. These Khalistani forces on the name of religion trying to manipulate people and tries to disturb a bond between Hindus and Sikhs.

Call to Action:

We urge the Canadian government to take immediate action to ensure the safety and security of all individuals, regardless of their faith or background. The government must:

- **Investigate and Prosecute Perpetrators:** Bring those responsible for the attack to justice and hold them accountable for their actions.
- **Protect Places of Worship:** Provide adequate security measures to protect Hindu temples and other places of worship from similar attacks.
- **Promote Tolerance and Understanding:** Encourage dialogue and education to combat hate and extremism.

International Response:

We appreciate the Indian government's condemnation of the attack and call on the international community to join us in denouncing this heinous act. We urge united nations to take strict actions regarding this.

Community Support:

We stand in solidarity with the Hindu community in Canada and around the world. We recognize the importance of preserving the rights and freedoms of all individuals, regardless of their faith or background. We reiterate our condemnation of the attack on Hindu temples in Canada and call on all individuals to promote peace, tolerance, and understanding. Together, we can create a safer and more inclusive society for all. We request both Canada and Indian government to take strong actions to protect Hindus from these atrocities.

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PUBLIC APPEAL

ON THE AUSPICIOUS OCCASION OF DEEPOTSAV

CELEBRATE DEEPOTSAV WITH A PATRIOTIC TWIST: VOCAL FOR LOCAL

As the festive season of Deepotsav approaches, Dakshi urges the public to join the "Vocal for Local" movement, promoting the use of Indian-made products and traditional methods to celebrate this auspicious occasion. This Deepotsav, let us rediscover the beauty of Indian culture and contribute to the nation's economic growth by choosing:

1. Handmade, locally-sourced decorations and gifts.
2. Traditional Indian attire and accessories.
3. Indigenous sweets and cuisine.
4. Eco-friendly, DIY lamps and lighting.
5. Encourage local artisans and small businesses.

"By embracing the 'Vocal for Local' initiative, we not only strengthen our economy but also preserve our cultural heritage. Let us illuminate our homes and hearts with the spirit of self-reliance."

Join the Movement:

Share your Vocal for Local experiences on social media using #VocalForLocalDeepotsav & Tag us @dakshi.108 .

About Deepotsav:

Deepotsav, or Diwali, symbolizes the triumph of light over darkness. Let us celebrate this festival of lights with a renewed sense of patriotism and community spirit. By embracing Vocal for Local, we can create a brighter, more self-sufficient future for India. Let's celebrate this Deepotsav with the idea of culture of knowledge, let's contribute in making Bharat Vishvaguru again.

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हिंदी दिवस के शुभ अवसर पर, हिंदी की ऐतिहासिक पृष्ठभूमि एवं राष्ट्रभाषा बनाने हेतु प्रस्ताव पत्र

हिंदी भाषा का इतिहास लगभग एक सहस्र वर्ष पुराना माना गया है। हिंदी भाषा व साहित्य के जानकार अपभ्रंश की अन्तिम अवस्था 'अवहट्ठ' से हिन्दी का उद्भव स्वीकार करते हैं। चन्द्रशेखर शर्मा 'गुल्लरी' ने इसी अवहट्ठ को 'पुरानी हिन्दी' नाम दिया।

अपभ्रंश की सामयिक और आधुनिक भारतीय भाषाओं के जनकाल के समय को संक्रान्तिकाल कहा जा सकता है। हिन्दी का स्वरूप धौलेश्वरी और अर्धगंगाधरी अपभ्रंशों से विकसित हुआ है। १००० ई० के आसपास इसकी स्वतन्त्र संता का परिचय मिलने लगा था, जब अपभ्रंश भाषाएँ साहित्यिक स्तरों में प्रयोग में आ रही थी। यही भाषाएँ बाद में विकसित होकर आधुनिक भारतीय भाषाओं के रूप में अभिविष्ट हुई। अपभ्रंश का जो भी कथ रूप था - वही आधुनिक बोलियों में विकसित हुआ।

अपभ्रंश के सम्बन्ध में 'देशी' शब्द की भी बहुतों चर्चा की जाती है। वास्तव में 'देशी' से देशी शब्द एवं देशी भाषा दोनों का बोध होता है। भरत मुनि ने नाट्यशास्त्र में उन शब्दों को 'देशी' कहा है जो संस्कृत के रत्नाय एवं सद्गत रूपों से भिन्न हैं। ये 'देशी' शब्द जनभाषा के प्रचलित शब्द थे, जो स्वभाषातः अपभ्रंश में भी घने आए थे। जनभाषा व्याकरण के नियमों का अनुसरण नहीं करती, परन्तु व्याकरण को जनभाषा की प्रवृत्तियों का विनियोजन करना पड़ता है। प्राकृत-व्याकरणों ने संस्कृत के ढाँचे पर व्याकरण लिखे और संस्कृत को ही प्राकृत आदि की प्रकृति माना। अतः जो शब्द उनके नियमों की पकड़ में न आ सके, उनको देशी संज्ञा दी गयी।

अंग्रेजी काल में भारतेन्दु हरिश्चन्द्र के समय हिन्दी के विकास में एक नयी चेष्टा आयी। भारतीय स्वतन्त्रता आन्दोलन के समय महात्मा गाँधी सहित अनेक नेताओं ने भारतीय एकता के सिद्धे हिन्दी के विकास का समर्थन किया। काशी-नागरी प्रचारिणी सभा और हिन्दी साहित्य सम्मेलन, प्रयाग के प्रयासी से हिन्दी को एक नयी ईर्ष्या मिली। भारत की स्वतन्त्रता के पश्चात् संविधान निर्माताओं ने हिन्दी को भारत की राष्ट्रभाषा स्वीकार किया।

हिन्दी भारत और विश्व में सर्वाधिक बोली जाने वाली भाषाओं में से एक है। उसकी जड़ें प्राचीन भारत की संस्कृत भाषा तक जाती हैं परन्तु मध्ययुगीन भारत के अथर्वी, मागधी, अर्धगंगाधरी तथा मारवाड़ी जैसी भाषाओं के साहित्य को हिन्दी का आरम्भिक साहित्य माना जाता है। हिन्दी साहित्य ने अपनी शुरुआत लोकभाषा कविता के माध्यम से की और राधा का विकास बहुत बाद में हुआ। हिन्दी का आरम्भिक साहित्य अपभ्रंश में मिलता है। हिन्दी में तीन प्रकार का साहित्य मिलता है- गद्य, पद्य और चम्पू। जो गद्य और पद्य दोनों में हो उसे चम्पू कहते हैं। खड़ी बोली की पहली रचना कवन सी है, इस विषय में विवाद है लेकिन अधिकतर साहित्यकार लाला बंशिवरदास द्वारा लिखे गये उपन्यास परीक्षा गुरु को हिन्दी की

प्रेस विज्ञप्ति

कलकत्ता समेत पूरे देश में महिलाओं पर हो रहे अत्याचार के विरोध में !

नारी तू नारायणी!

भारतीय परंपरा में हमेशा यही उपमा दी गई है स्त्रियों को और दी भी क्यों न जाए, मनुस्मृति के कचन के अनुसार जहाँ स्त्रियों का सम्मान होता है वहीं देवता वास करते हैं। हमारे देश में हम हर वस्तु को माँ की उपमा देकर उसका सम्मान बढ़ा देते हैं चाहे वह गंगा हो, गाय हो या गौरी। स्त्रियों का सम्मान इस परंपरा का आधार रहा है परंतु फिर भी हमेशा स्त्रियों पर अत्याचार की कहानियाँ हम आदिकाल से सुनते आ रहे हैं।

आखिर क्या मुख्य कारण है इस अपमान और अत्याचार का ये आज तक किसी को नहीं पता लगा, और न आज तक कभी ये थमा है न थमेगा। आखिर क्यों ? ये प्रश्न है मानसिकता का!

हाल ही में बंगाल में डॉक्टर के साथ हुई घटना दिल दहला देने वाली है, मानवता पर प्रश्नचिह्न लगती यह घटना कई आयामों में प्रश्न खड़ा करती दिखाई देती है। पर कुछ नया नहीं हुआ, ऐसा नहीं है की ये कोई अलग घटना हुई है जिसपर आश्चर्यचकित होने जैसा है। क्योंकि भारत में ही नहीं पूरी दुनिया में आए दिन ऐसी घटनाएँ होती हैं कुछ बड़ी बन जाती हैं कुछ वहीं दबा दी जाती हैं। मुख्य केंद्र घटना नहीं है उसके पीछे छुपा हुआ वो कारण है जिसे समझा जाना चाहिए। हमारे रोजमर्रा के कार्यों और व्यक्तिगत प्रदर्शन में ही इन घटनाओं का मूल कारण छुपा होता है, जब हम माँ बहन की गालियाँ देते हैं तब हम उनके साथ मौखिक बलात्कार करते हैं, जब हम किसी लड़की को देखकर गलत सोचते हैं तब हम उनके साथ मानसिक बलात्कार करते हैं, जब हम किसी भी स्त्री को उसके बिना सहमति के छूते हैं तो हम शारीरिक बलात्कार करते हैं। संस्कारों की कमी के लिए जितना स्त्रियों को सुनाया जाता है उससे ज़्यादा उन पुरुषों को सुनना चाहिए, उन अपने सुपुत्रों को सुनाना चाहिए जिनके अंदर की काम वासना इतनी बढ़ चुकी है की वह ये भेद नहीं कर पाते की वह मानव हैं या पशु।

दाक्षी इन सारी घटनाओं समेत इस विचार का पुरजोर विरोध करती है और आशा करती है की सरकार सख्त से सख्त कानून बनाए और अपराधियों को ऐसी सजा दे की आगे आने वाली पीढ़ियाँ ऐसे कृत्य करने के विचार मात्र से कांप उठें। दाक्षी सभी स्त्रियों से भी यही अनुरोध करती है की वह अपने रक्षा का मार्ग स्वयं प्रशस्त करें। भारत में महिलाएँ किसी पर आश्रित न हो और स्वयं रणचंडी की भाँति अपने शत्रुओं का संहार करने में योग्य बनें और महिला सशक्तिकरण का मार्ग प्रशस्त करें।

!! संस्कृति ज्ञान की !!

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PRESS RELEASE

AGAINST

ATROCITIES ON HINDUS IN BANGLADESH

Dakshi strongly condemns the recent violent attacks against the Hindu community in Bangladesh, following the recent coup. These heinous acts of aggression against innocent civilians reflect a grave disregard for human rights and religious freedom.

Reports indicate that members of the Hindu minority in Bangladesh have faced brutal assaults, vandalism of their places of worship, desecration of their sacred sites, brutal attacks and rape with Hindu women, etc. These attacks not only violate fundamental human rights but also undermine the principles of tolerance and coexistence.

We urge the international community, including governments and human rights organizations, to take immediate and decisive action to halt these atrocities. It is imperative that the Bangladeshi government and law enforcement agencies investigate these crimes thoroughly and hold those responsible accountable.

Our organization calls for:

Immediate Protection: Enhanced security measures for Hindu communities in Bangladesh to prevent further violence and ensure their safety.

Thorough Investigation: An independent and impartial investigation into the recent attacks, with perpetrators being brought to justice.

International Support: Increased global pressure on the Bangladeshi government to uphold human rights and religious freedom for all its citizens.

We stand in solidarity with the Hindu community in Bangladesh and advocate for their right to live in peace and safety. Our thoughts are with the victims and their families during this harrowing time.

!! संस्कृति ज्ञान की !!

@DakshiMovement.108

Press Releases

Virāsat By Dakshi

Do You Know!

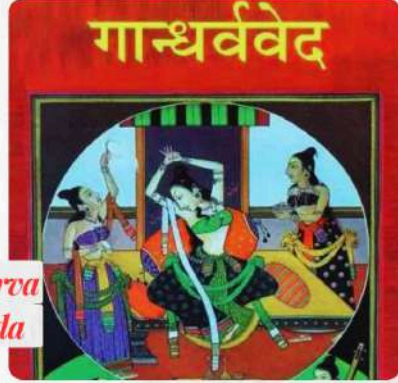


Shampoo

The earliest known shampoo was made with dried Indian gooseberry or Amla by using the strained extract. The world has its origin in the Hindi word 'Champo', which itself is derived from the Sanskrit word 'Chapayati' which means 'to soothe'.

Virāsat By Dakshi

Do You Know!



Gandharva Veda

The Gandharva Veda is the Upaveda of the Sama Veda, which is associated with musical rhythms, intonation and different ways of chanting the mantras. The Gandharva Veda gives elaborate details of how different sounds and rhythms, also called 'Ragas', are connected to and affect different aspects of this Creation.

सूक्तिसौरभः By Dakshi



विहाय पौरुषं यो हि दैवमेवावलम्बते ।
प्रादासहवत् तस्य मूर्ध्नि तिष्ठन्ति वायसाः ॥

जो (व्यक्ति) पुरुषार्थ को छोड़कर भाग्य के ही स सहारे बैठा रहता है वह महल में स्थित सिंह की मूर्ति के समान है जिसके सिर पर कौवे बैठते हैं।
A person who depends only on fate without making any efforts, is like the statue of a lion in a palace, on whose head the crows sit.

(व्याख्यानमाला 59/152)

Virāsat By Dakshi

Do You Know!



Zero

Chaturbhuj temple in Gwalior Fort is said to have the world's oldest zero inscribed on stone!

Virāsat By Dakshi

Do You Know!



Kṛṣiparāśara

The text of Kṛṣiparāśara includes data on nature-friendly farming techniques that don't use chemicals. Kṛṣiparāśara advocates for the conservation and use of traditional, locally adapted seed varieties.

Virāsat By Dakshi

Do You Know?

LĪLĀVATĪ OF BHĀSKARĀCĀRYA

A Treatise of
Mathematics of Vedic Tradition



Lilāvati

Lilāvati is a treatise by Indian mathematician Bhāskara II on mathematics, written in 1150 AD. It is the first volume of his main work, the Siddhānta Shiromani, alongside the Bijaganita, the Grahaganita and the Golādhyāya. It was written for his daughter, Lilavati.

Virāsat By Dakshi

Do You Know?



Danḍanīti

Danḍanīti (दण्डनीति) refers to “science of government”. It represents a branch of knowledge, dealing with justice and injustice, of which the King should be familiar with. The word is used throughout Dharmasāstra literature such as the Manusmṛti.

सूक्तिसौरभः By Dakshi



सुखार्थी चेत् त्यजेद् विद्यां विद्यार्थी चेत् त्यजेत् सुखम् ।
सुखार्थिनः कुतो विद्या विद्यार्थिनः कुतः सुखम् ॥१॥

Comfort seeker should give up learning and a learner should give up comforts. How can a comfort seeker get learning and how can a learner afford comforts.

- (सुभाषितरत्नभाण्डागारम् 158/216)

Virāsat By Dakshi

Do You Know?



Zero

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Virāsat By Dakshi

Do You Know?



Chandaḥ-sūtra

The text is made up of 8 books and 310 sutras. It is a collection of aphorisms that focus on the art of poetic meters. It also includes some mathematics that is used in music. The text is attributed to Sage Piṅgala, who is thought to have lived around the same time as Pāṇini.

1. Which work is attributed to Kalidasa?

- Meghaduta
- Kumarasambhavam
- Vikramorvasiyam
- All of the Above

2. Who is the author of great work of Mathematics known as Lilavati?

- Aryabhatta
- Bhaskara II
- Nagarjuna
- Ramanujacharya

3. Who is the author of great work of Chemistry known as Rasendramangala?

- Nagarjuna
- Kapil
- Aryabhatta
- Bhasakaracharya

4. This shloka is mentioned in which text- “Vasudev kutumbhakam”?

- Katha Upanishad
- Ken Upanishad
- Maha Upanishad
- Chandodya Upanishad

5. Which of the following dance forms comes under the Margi category, described in Natyashastra by Bharat Muni?

- Bhangra
- Garba
- Ghoomer
- Kathak

6. What is the date of Mahabharat war according to Aihole inscription?

- 3137 BCE
- 3120 BCE
- 1000 BCE
- 200 BCE

7. Who wrote the great Mahabhasya?

- Panini
- Katyayana
- Tulsidas
- Patanjali

8. Vedic Texts refers to an ancient settlement called Pushkalavati after Pushkal, who was son of King Bharat in the Epic Ramayan. What is modern location of Pushkalavati?

- Pushkar
- Punjab
- Patan
- Gandhara

9. Who was the founder of Nayaga School?

- Akshapada Gautama
- Maharishi Patanjali
- Nyaya Gautama
- Kapil Rishi

10. The name 'Aghanya' mentioned in many passages of Rig Veda refers to:-

- Agni
- Priest
- Women
- Cow

11. The Navrasa mentioned in which text of Ancient Indian Scriptures ?

- Natyashastra
- Arthashastra
- Kavirajmarg
- Kamsutra

12. Which of the following was an important port of the eastern coast during gupta period?

- Tamralipti
- Bharuch
- Patliputra
- Mahabalipuram

13. Which of the following was a very important sea port of the ancient chola kingdom?

- Kaveripatnam
- Bharuch
- Madurai
- Tamralipti



Akshit Singh Bhadauria

Akshit Kumar Bhadauria is a graduate in History from Kirori Mal College, University of Delhi and currently pursuing Masters of Arts in History from University of Delhi itself. He hails from Gwalior, Madhya Pradesh and currently lives in Delhi. He was the College Ambassador to the Election Commission of India in 2024. He is an independent researcher and an oral Historian and has published many articles and Research Papers in several Journals. He is also the Author of the two Books named as " Shudra:-ek Divya Varna" and "Kaante ka Vriksh". He has written more than 150 Poems in Hindi and was felicitated by the Education Minister of India for his Writings. He is the Founder and Director of DAKSHI.



Kartik Yadav

Kartik Yadav, hailing from Jabalpur, Madhya Pradesh, is currently in his 3rd year pursuing a Bachelor's degree in History at Kirori Mal College. His involvement in DAKSHI brings him great enthusiasm as, on a daily basis, he gains insights into various aspects of the age-old culture and heritage. Kartik actively participates in exploring the scientific relevance of these cultural elements and their significance in the contemporary world. Presently, he is engaged as a researcher in Dakshi and also the president of Dakshi's Kmc Unit.



Amit Kumar

Amit Kumar, a third year History Honours student at Kirori Mal College, is Vice President of the Dakshi KMC unit and a member of the debating society. He has worked as a researcher and marketing head for Dakshi and served as Finance Editor on the college's annual magazine committee. Currently, he is the Cultural President of the Delhi University Student Union. As a founding member, he feels proud and emotional seeing Dakshi release its second annual magazine edition.



Mohit Sharma

Mohit Sharma is a second-year B.Sc. student specializing in Mathematics and Military Science at Government Science College, Gwalior (M.P.). A dedicated NCC cadet with the 15 MP Battalion, he brings discipline and leadership to all his endeavors. From the outset, Mohit has been an integral part of Dakshi, serving initially as Joint Secretary and now as an Executive Member. He leads the Video Editing and Graphic Design team, contributing his creativity and vision to Dakshi's initiatives. Residing in Gwalior, Mohit is committed to both his academic pursuits and his role in fostering teamwork and innovation within Dakshi.



Aviral Pratap Singh

Aviral Pratap Singh is a recent graduate in Computer Science (CS) Honors, now working as a professional Data Analyst and software developer. Alongside his tech career, he is deeply committed to the revival of Indic culture, focusing his research on Bharatiya Sanskriti and Itihas. Aviral has authored notable research papers, including a study on the Temple Economy's evolution in India and a comparative analysis between Ancient Indian astronomical knowledge and modern astronomy, evaluating the accuracy of ancient observations, calculations, and cosmological models. As the head of the research team at Dakshi and main editor of this magazine, he merges his analytical expertise with his passion for preserving India's cultural legacy.



Diya Singh

Diya Singh is a third-year History Honors student at Kirori Mal College, Delhi University. With a deep passion for understanding the past, she is particularly intrigued by the diverse fields within history. Her academic interests extend beyond just history, encompassing literature, languages, and the rich Indian knowledge system. She is constantly exploring how these subjects intersect and influence one another, enriching her understanding of both the ancient and modern worlds.



Isha Sharma

Isha Sharma is currently pursuing LLB from Lloyd Law College after completing her graduation in BA History and Music from DU. With a strong background in content writing and research, she is driven by her passion for justice and a desire to make a difference, aspiring to build a career in law. As a student, Isha embodies a hunger for knowledge, a passion for creativity, and a determined drive to succeed in her endeavors.



Rajesh Kumar

Rajesh Kumar is currently in his third year of a Bachelor of Arts (Honours) in Political Science at Atma Ram Sanatan Dharma College, University of Delhi. A native of Delhi, he previously served as the President and Unit Head of Dakshi ARSD. Currently, he is the Digital Head of Dakshi ARSD, as well as an Executive Council member and Co-head of Central Dakshi's Graphic Designing Team.



Harsh Tomar

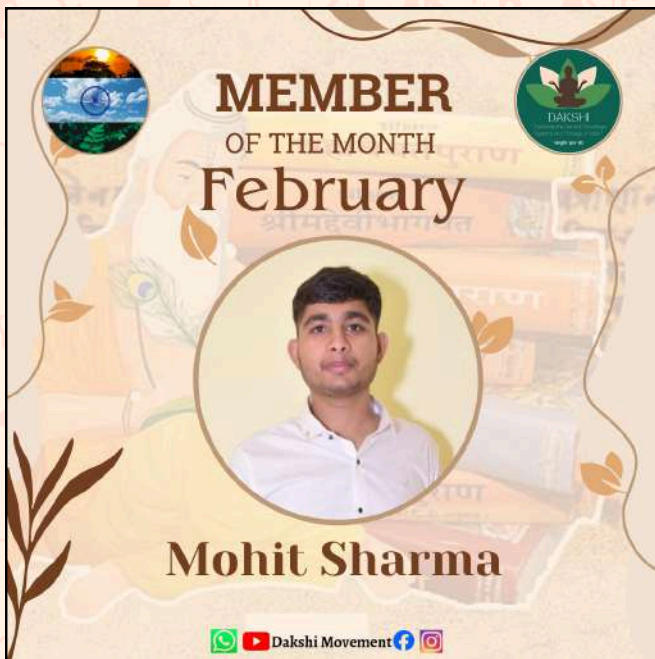
Harsh Tomar is currently in 2nd Year and pursuing Political science Honours from Kirori mal College. He is from Delhi. He is holding extreme interests in History, Public administration, and Ancient Indian Philosophy Besides this, he keeps himself engaged in video and photo editing for professional and personal purposes. He authored several research papers. One of them is also published. He was appointed as the President of NASSCOM (Branch: - Techedge and Techbotix). Currently He is working as Research Head of Dakshi's Kmc Unit.



Kritika Rastogi

Kritika Rastogi, currently in her third year of the B.Com program at ARSD College, University of Delhi. She is deeply passionate about exploring and sharing India's ancient knowledge systems and rich heritage. Her love for Indian culture, values, traditions, and our unity in diversity drives my commitment to Dakshi's mission. She is from Chandigarh and Currently working as President of Dakshi's Arsd Unit.

MEMBER OF THE MONTH





MEMBER
OF THE MONTH
May



Rajesh Kumar



MEMBER
OF THE MONTH
June



Vishesh Singh



MEMBER
OF THE MONTH
August



Kartik Yadav



MEMBER
OF THE MONTH
September



Harsh Soni



MEMBER
OF THE MONTH
October



Kritika Rastogi



MEMBER
OF THE MONTH
November



Harsh Tomar



Public Appeal

Dear Reader,

We extend a warm invitation to you to become an integral part of the Dakshi Movement, a journey towards rediscovering the profound wisdom of our ancestors, a heritage that has often been overlooked and underestimated in the passage of time. Our mission is to revive the invaluable teachings of ancient times that have, unfortunately, faded away due to a lack of comprehension and reverence. By embracing these age-old notions, you not only enrich your understanding of the world and its history but also embark on a transformative journey of self-discovery and enlightenment.

We urge you to join us in fostering a critical and analytical approach to integrating this ancient wisdom into the fabric of our modern lives. Together, we can create an environment where individuals collaborate and synergize their efforts, enhancing their comprehension of ancient knowledge and its profound relevance in today's world. If you are already acquainted with India's rich heritage of knowledge, we implore you to join us and awaken the spirits of those around you, inspiring them to delve into the depths of our cultural legacy.

Our vision extends beyond personal enrichment; it is about revitalizing Bharat as Vishwaguru, a beacon of wisdom and enlightenment. To achieve this, we must focus on nurturing our cultural roots, especially the culture of knowledge. In addressing the challenges of the contemporary world, the bridge between cultural antiquity and modernity is indispensable, and Dakshi Movement offers you the platform to establish this crucial connection.

If you take pride in your nation and hold steadfast faith in your cultural heritage, then this movement is tailored for you. It is an opportunity to not just preserve our legacy but to actively participate in its resurgence. Join us in this noble endeavor, as together, we embrace the wisdom of the ages and pave the way for a brighter, enlightened future.

Warm regards,
Akshit Kumar Bhadauria
Dakshi Founder



PHOTO GALLERY

विजय दिवस के 25 वर्ष पूर्ण होने पर वीरों को दाक्षी परिवार की
श्रद्धांजलि !!

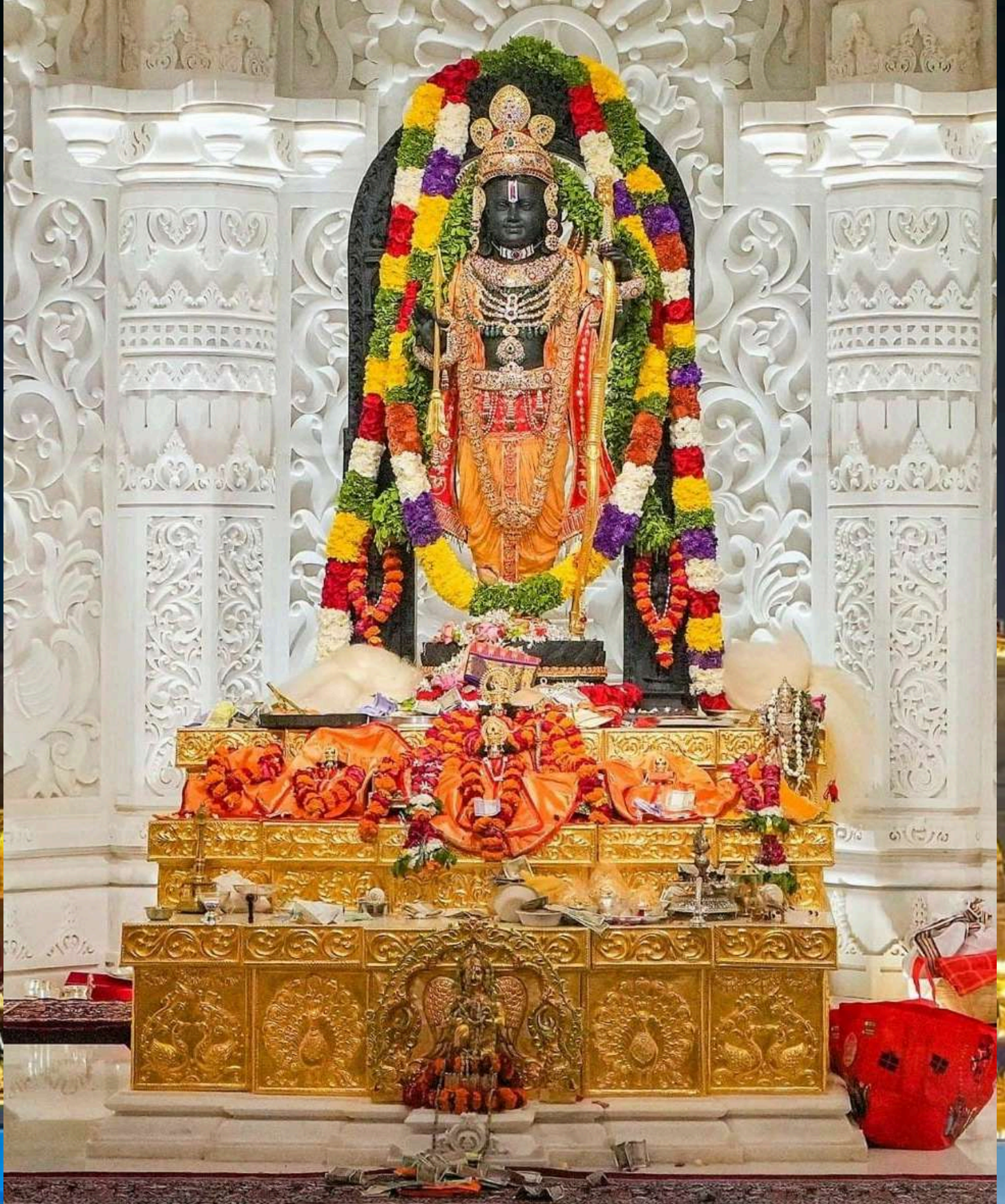
विजय दिवस के 25 वर्ष पूर्ण होने पर वीरों को दाक्षी परिवार की
श्रद्धांजलि !!



- By Vanshika

RAM MANDIR

500 वर्षों पश्चात पुनः श्री राम के अयोध्या आगमन एवं उनके मंदिर निर्माण पर दाक्षी परिवार की जनमानस को शुभकामनाएं



UNESCO

भारतीय ग्रंथों को मिलती विश्व में प्रख्याति



Congratulations
INDIA



***The Ramcharitmanas, Panchatantra, and
Sahrdayāloka-Locana included in
UNESCO's Memory of the World Asia-Pacific
Regional Register***

TEERTHA YATRA

Kashi, Prayagraj, Chitrakoot, Khajuraho

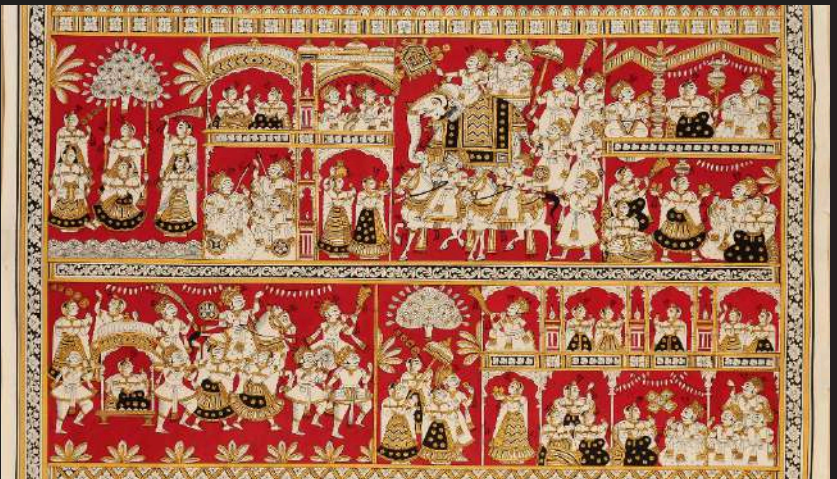


- By Akshit Kumar Bhadauria

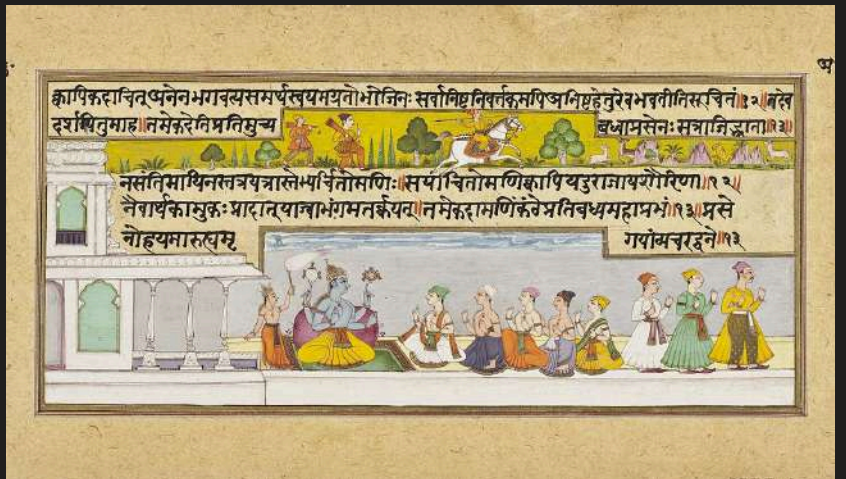
BHAKTI



FOLK ART



DHARMIC PHILOSOPHY



SOUTH INDIAN TEMPLES



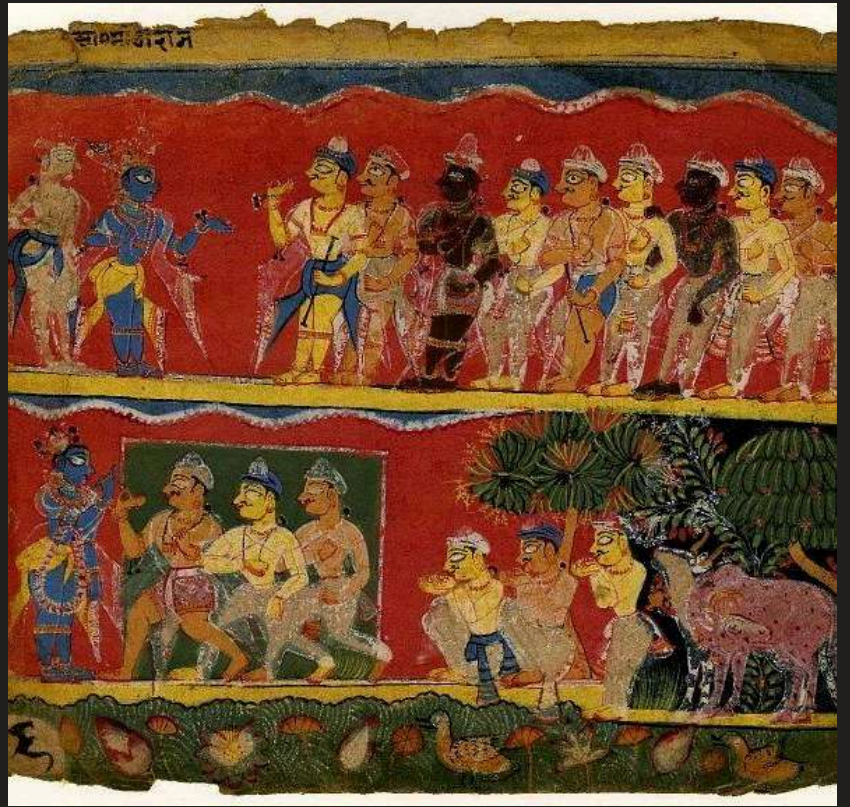
FOLK DANCES



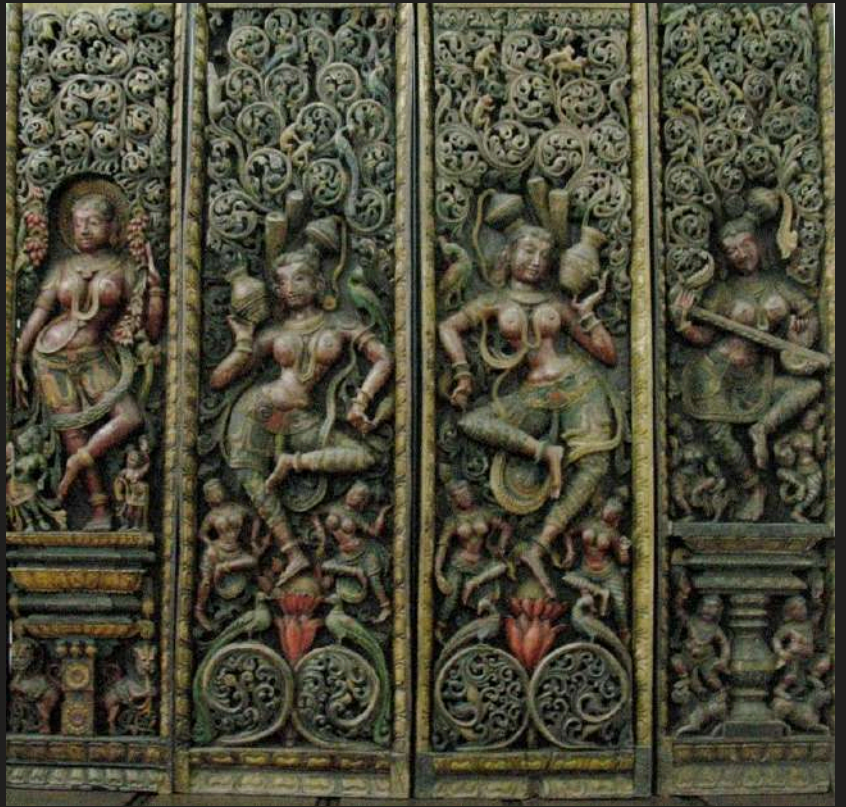
BHARATIYA ITIHAS



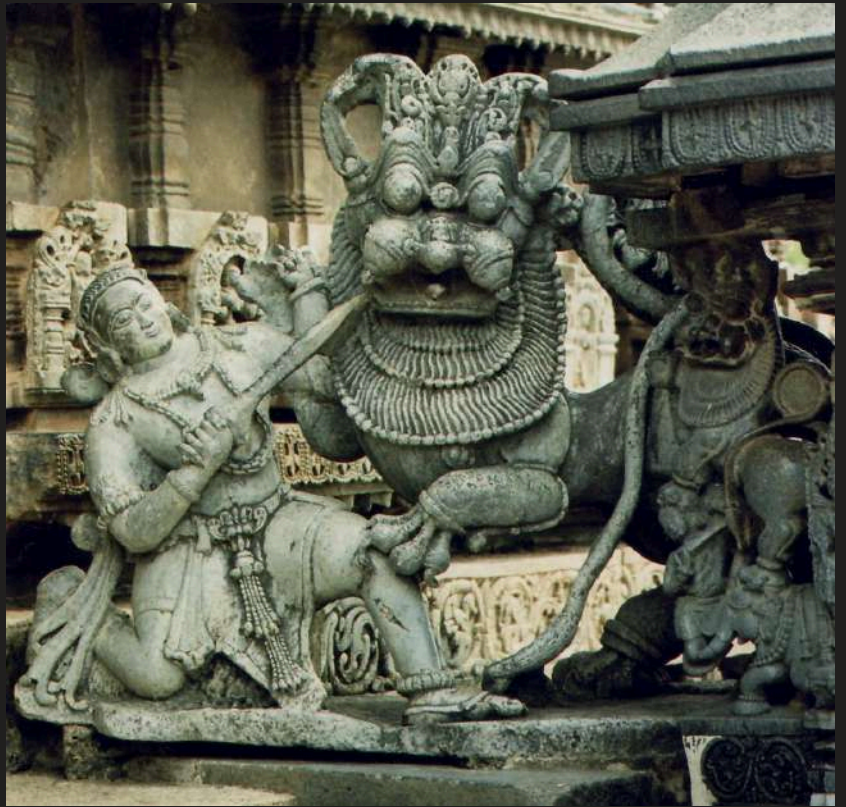
BHARATIYA ITIHAS..



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