



Thursday 8 am Aug 8 – Sunday 1:00pm Aug 11, 2013

SHANTINIKETAN FAMILY CAMP

Vishwa Hindu Parishad of America
AND
BalGokul



Name: _____

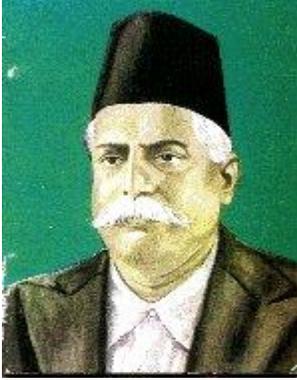
Visit www.vhp-america.org and www.hindunet.org for more information.

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Vishwa Hindu Parishad of America Inc.
"World Hindu Council of America"



Dr. KESHAV BALIRAM HEDGEWAR

A tiny lamp, lit seven decades ago, has now become an effulgent star shining in the national horizon surrounded by a galaxy of millions of shining stars in the expansive skies, illumining cities, villages, hamlets, homes and hearths. With every passing day, the star shines brighter and brighter.

1 Schedule

08 Aug 2013 (Thursday)	
Time/ Duration	Activity/ Description
6.00-9:15 am	Registration and checking-in for Teen Camp (age 13 – 19) only. Issuing of ID cards and cabin assignments.
9:00 am	Breakfast for Teen campers and volunteers
12:00 Noon	Lunch for Teen campers and volunteers
9:40 am	Prayer and start of teen camp
945 am – 10:45 am	Exercises and Games
10:45 am – 12:00 Noon	Brunch
12:00 - 12:45 pm	Education Session T1
1:05 pm – 2:05	Education Session T2
2:05 pm – 3:00 pm	Snack break
3:00 pm – 4:00 pm	Education Session T3
4:00 pm – 5:00 pm	Outdoor activities
5:00 pm – 5:30 pm	Break
5:30 pm – 6:30 pm	Education Session T4
6:30 pm	Check-in for family camp begins
8:00 pm – 9:00 pm	Dinner
9:00 pm – 9:30 pm	Schedule Overview, Camp Rules and Regulations
10:30 pm	Bed time

Shantiniketan Family Camp 2013

Friday, August 9, 2013	
Time & Duration	Activity & Description
6:30 am	Wakeup (Jaagaran)
6:30 - 7:30 am	Getting ready and Morning Tea-Coffee
7.30 - 7.45 am	Prayer (Subhaashita: Thought for the day)
7:45 - 9:00 am	Group wise Yoga/Exercise/Games Elementary (G1) 7:45-8.45; Middle (G2) 7.45-8:45; High School (G3) & Adult (G4) 7.45-9:00
8:30 - 10:00 am	Breakfast / Bath time 8:45 – Elementary (G1) Breakfast / Bath 9:00 – Middle (G2) Bath / Breakfast 9:15 – High (G3) / Adults (G4) Breakfast / Bath
10:10-11:10 am	Education –1 (G1/G2/G3/G4) - Lecture
11:20 – 12:30 pm	Education – 2 (G1/G2/G3/G4) - Lecture / Q&A
12:30 – 1:30 pm	Lunch (Bhojan)
1:30 - 1:50 pm	Free time and Rest
2:00 – 3:00 pm	Education –3 (G1/G2/G3/G4) (Group Discussion/Workshop)
3:15 - 3:45 pm	Preparing for Treasure Hunt
3:45 - 4:00 pm	Snacks and drinks
4:00 - 6:00 pm	Treasure Hunt
6:00 – 7:00 pm	Cleanup, Bath
7:00 - 8:00 pm	Dinner (Bhojan)
8:15 - 9:00 pm	Bhajan / Aarati
9:00 - 10:15 pm	Camp fire
10:00 pm	Milk and cookies
10:15 – 11:15 pm	Free time, preparation for cultural program, group activities for high and middle school kids
11:30 pm	Bed time (Nidra)

Shantiniketan Family Camp 2013

Saturday, August 10, 2013	
Time & Duration	Activity & Description
6:30 am	Wakeup (Jaagaran)
6:30 - 7:30 am	Getting Ready/Morning Tea-Coffee
7:30 - 7:45 am	Prayer (Subhaashita(Thought for the day)
7:45 - 9:00 am	Group wise Yoga/Exercise/Games Kabbadi, Kho-Kho etc. (Elementary G1) 7:45-8.45; Middle(G2) 7.45-8:45; High School(G3) & Adult(G4) 7.45-9:00
8:30 - 10:00 am	Breakfast /Bath time 8:30 – Elementary (G1) Breakfast/ Bath 8:45 – Middle (G2) Bath/Breakfast 9:15 – High (G3)/ Adults (G4) Breakfast/Bath
10:10 - 11:10 am	Education –4 (G1/G2/G3/G4) - Lecture
11:20 – 12:30 pm	Education –5 (G1/G2/G3/G4) - Lecture/ Q&A
12:30 – 1:30 pm	Lunch (Bhojan)
1:30 – 1:50 pm	Free time/Rest
2:00 – 3:15 pm	Education –6 (G1/G2/G3/G4) (Group Discussion/Workshop)
3:15 - 4:00 pm	Practice Time, for Cultural Show program, Garbha learning session. Carnival setup
4:15 - 5:30 pm	Carnival Games,
5:30 – 5:45	Tea
5:40 - 6:15 pm	Cleanup
6:15 - 7:00 pm	Bhajan / Aarati
7:00 - 8:00 pm	Dinner (Bhojan)
8:15-11:30 pm	Cultural Program, Live Garba
11:30 pm	Cookies, light refreshments
Before 12:00 AM	Bed time (Nidra)

Sunday, August 11, 2012	
Time & Duration	Activity & Description
6:45 am	Wakeup (Jaagaran)
6:45-8:00 am	Getting Ready/Tea-Coffee/Bath
8:00-8:45 am	Breakfast, start packing up things at dorms
8:50-9:20 am	Take home message and Concluding Lecture
9:20-10:20 am	Moving baggage out of dorms, rooms cleanup
10:30-11:45 am	Jeopardy (Review of all Camp's education for all Groups) & Camper's Experience
11:45-12:30 pm	Feedback session from participants, Certificate distribution
12:30-1:30 pm	Lunch and Picture Time
1:30 pm	Time to leave, Good-bye for now, See you next time...

2 Education (Boudhik) Topics

2.1 Ujjain - G1 (Elementary Kids)

Education 1 (Jyoti, Kinjal B, Abhishek) at Classroom D

- Yatra of Kumbh Mela; Kumbh Mela (Video).
- Exercise E1: Complete Kalash, color it. cross word Kumbh Mela

Education 2 (Sejal, Bhavisha, Kinjal Bhatt, Abhishek) at Classroom D

- Jackal stories from Jataka tales with visual aid (Jackal with rats, lion and otters)
- Exercise E2: Write your own version of Jackal stories from Jataka

Education 3 (Jyoti, Devaxee, Bhavisha, Abhishek) at Shelter / outside Main hall

- Arts & Crafts : Do it yourself water bottle

Education 4 (Swami Nikhilanand, Kinjal B, Abhishek) at Classroom D

- Role of Mandirs in our life
- Exercise E4 : Sharpen your brain

Education 5 (Sejal, Kinjal B, Abhishek) at Classroom D

- Hanumanji means work done Story and Video
- Exercise E5 : Draw and color Hanumanji

Education 6 (Prasanna K, Sarla G, Bhavisha) at Shelter / outside Main hall

- Arts & Crafts : Kite making
- Carnival Games

2.2 Nasik - G2 (Middle School Kids)

Education 1 (Avani, Radha, Preetam) at Classroom A

- Why do we pray, importance of a Mandir,
- Exercise M1 – Char Dham – cryptogram puzzle

Education 2 (Shaily, Radha, Preetam, Kinjal Nana) at Classroom A

- Vedic Math
- Exercise M2 – Math and logic puzzle, sharpen your brain

Education 3 (Avani, Amita Patel, Kinjal Nana, Preetam) at Shelter

- Arts and Crafts : Making flower Lei

Education 4 (Avani, Radha, Pritam) at Classroom A

- Char Dham Yatra
- Exercise M4: Puzzles on Char Dham Yatra: crisscross

Education 5 (Swami Nikhilanand, Radha, Preetam) at Classroom A

- Role of Mandirs in our life
- Exercise M5 – Mandir accounting

Education 6 (Amita Patel, Devaxee, Radha, Preetam) at Shelter

- Arts & Crafts: Picture Frame
- Carnival Games

2.3 Haridwar - G3 (High School Kids)

Education 1 (Swami Nikhilanand, Kunal, Pranay) at Classroom B

- Why do we pray, importance of a Mandir,
- Q&A with Swamiji; Exercise H1: Mandir puzzles

Education 2 (Jemini, Kunal, Pranay) at Classroom B

- Historic Hindu Mandir in Cambodia (Angkorwat) Video
- Different forms of Mandir; Letter writing to Swamiji
- Exercise H2 : Kumbh Mela crisscross

Education 3 (Madhuri Shevlikar, Bhairavi, Kunal, Pranay) at Classroom B and outside Classroom B

- Arts & Crafts: Portable Mandir youth project (Madhuri, Bhairavi)

Education 4 (Puja, Kunal, Pranay) at Classroom B

- Group Discussion : Relevance of Hinduism at young adulthood (Puja, Jemini, Kinjal N)
- Exercise H4: Math and logic Riddles

Education 5 (Shaily, Nina, Kinjal Nana,) at Classroom B

- Samskruth Classical Drama intro continued : Story of Shakuntala and Dushyant
- Exercise H5: Re-enactment of the above skit with your script and imagination.

Education 6 (Hema Bhatt, Nina, Jemini, Kunal, Pranay) at Classroom B

- Arts & Crafts: Rangoli

2.4 Prayag Group - G4 (Adults)

Education 1 (Dr. Balaji Hebbar) at Main hall

- History and its social importance some famous Mandirs in Bharat
- Exercise A1: Char Dham cryptogram and more

Education 2 (Swami Nikhilanand) at Main hall

- Role Of Hindu Mandirs
- Exercise A2: Kumbh Mela find words

Education 3 (Nina, Puja Patel) at Main hall

- Arts & Crafts: Flower Pen (Nina, Puja Patel)
- Group Discussion: Swamiji, Puja

Education 4 (Dr. Balaji Hebbar) at Main hall

- History and its social importance some famous Mandirs in Bharat –Part 2
- Exercise A4: Quiz on Mandirs in Bharat.

Education 5 (Chandresh, Puja)

- Parent Forum:
- Exercise A5: Illusions right or wrong?

Education 6 (Swami Nikhilanand) at Main hall sides of main hall

- Role of Hindu Mandirs in our life continued. Group discussion

In the words of Romain Rolland, French Nobel laureate, professor of the history of music at the Sorbonne and thinker, "Devi is the Great Goddess, the invisible, the immanent, who gathers to her golden arms the multiform, multicolored - Unity. This echoes the sixth century Devi-Mahatraya prayer to her: By you this universe is borne, by you this world is created. By you it is protected, O Devi: By you it is consumed at the end. You are the Supreme Knowledge, as well as ignorance, intellect and contemplation..."



3 Ekataa Mantra

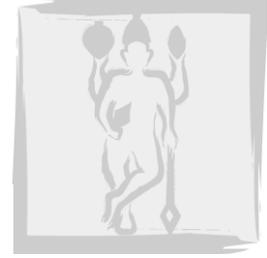
एकता मंत्र ekatā mantra

The EKATAA MANTRA is a special unity hymn, which describes the various names of God that Hindus have used in prayers since times immemorial. The One God was addressed by sages with different names. This mantra conveys the message that God is one, but the names and forms are many. Daily recitation of this Mantra with devotion and faith reminds us of the essential unity of all Hindu thought and philosophy, sects and creeds that comprise the whole Hindu society.

यं वैदिका मंत्रदृशः पुराणाः इन्द्रं यमं मातरिश्वा नमाहुः ।

वेदान्तिनो निर्वचनीयमेकम् यं ब्रह्म शब्देन विनिर्दिशन्ति ॥

yaṁ vaidikā mantradṛśaḥ purāṇāḥ indraṁ yamaṁ mātarīśvā namāhuḥ ।
vedāntino nirvacanīyamekam yaṁ brahma śabdena vinirdīśanti ।।



शैवायमीशं शिव इत्यवोचन् यं वैष्णवा विष्णुरिति स्तुवन्ति ।

बुद्धस्तथार्हन् इति बौद्ध जैनाः सत् श्री अकालेति च सिख्ख सन्तः ॥

śaivāyamīśaṁ śiva ityavocan yaṁ vaiṣṇavā viṣṇuriti stuvanti ।
buddhastathārhan iti bauddha jaināḥ sat śrī akāleti ca sikhkha santaḥ ।।

शास्तेति केचित् कतिचित् कुमारः स्वामीति मातेति पितेति भक्त्या ।

यं प्रार्थयन्ते जगदीशितारं स एक एव प्रभुरद्वितीयः ॥

śāsteti kecit katicit kumāraḥ svāmīti māteti piteti bhaktyā ।
yaṁ prārthayante jagadīśitāraṁ sa eka eva prabhuradvitīyaḥ ।।



MEANING

Whom (Yam) the Vaidika Mantradrushah (those who have understood the Vedas and to whom the mantras were revealed), the Puranas (stories and history of ancient times) and other sacred scriptures call: Indram (Indra, the God of Gods), Yamam (Yama, the eternal timeless God) and Maatrishva (present everywhere like air). Whom the Vedantins (followers of Vedanta, the philosophy developed towards the end of the Vedas) indicate by the word Brahma as the one (ekam), which cannot be described or explained (Nirvachaniya).

Whom the Shaivites call (Avochan) the Omnipotent (Yamisham) Shiva and Vaishnavas praise (stuvanti) as Vishnu, the Buddhists and Jains (Baudhajainaha) respectively call as Buddha and Arhant (without any end), whom the Sikh sages (Sikh-santaha) call Sat Sri Akal (the timeless Truth).

Some (kechit) call whom as Shasta, others (katicit) Kumaara, some call Him Swami (Lord of the Universe and protector of all), some Maata (divine mother) or Pita (father). To whom they offer prayers, He (Sa) is the same and the only One (Eka Eva), without a second (advitīyah).

4 Vishwa Prarthana (विश्व प्रार्थना)

sarvamaṅgala māṅgalyām
devīm sarvārtha sādḥikām |
śaraṇyām sarvabhūtānām
namāmo bhūmimātaram ||1

saccidānanda rūpāya
viśvamaṅgala hetave |
viśvadharmāika mūlāya
namostu paramātmane ||2

viśvadharmā vikāsarthaṁ
prabho saṅghaṭitā vayam |
śubhām āśiṣamasmabhyam
dehi tat paripūrtaye ||3

ajayyamātma sāmartyam
suśīlam loka pūjitam |
jñānam ca dehi viśveśa
dhyeya mārga prakāśakam ||4

samutkarṣostu no nityam
niḥśreyasa samanvitaḥ |
tatsādḥakam sphuratvantah
suvīravratamujvalam ||5

viśvadharmā prakāśena
viśvaśānti pravartake |
hindusaṅghaṭanā kārye
dhyeyaniṣṭhā sthīrastunaḥ ||6

saṅghaśaktirvijetriyam
kṛtvāsmaddharma rakṣaṇam |
paramam vaibhavam prāptum
samarthāstu tavāśiṣā ||7

tvadiye puṇya kāryesmin
viśva kalyāṇa sādḥake
tyāga sevā vratasyāyam
kāyo me patatu prabho ||8
|| viśva dharma kī jay ||

सर्वमंगल मांगल्यां देवीं सर्वार्थ साधिकाम् ।
शरण्यां सर्वभूतानां नमामो भूमिमातरम् ॥१

सच्चिदानन्द रूपाय विश्वमंगल हेतवे ।
विश्वधर्मैक मूलाय नमोस्तु परमात्मने ॥२

विश्वधर्म विकासार्थं प्रभो संघटिता वयम् ।
शुभामाशिषमस्मभ्यम् देहि तत् परिपूर्यते ॥३

अजय्यमात्म सामर्थ्यं सुशीलं लोक पूजितम् ।
ज्ञानं च देहि विश्वेश ध्येय मार्ग प्रकाशकम् ॥४

समुत्कर्षोस्तु नो नित्यं निःश्रेयस समन्वितः ।
तत्साधकं स्फुरत्वन्तः सुवीरव्रतमुज्वलम् ॥५

विश्वधर्म प्रकाशेन विश्वशान्ति प्रवर्तके ।
हिन्दुसंघटना कार्ये ध्येयनिष्ठा स्थिरास्तुनः ॥६

संघशभिर्विजेत्रीयं कृत्वास्मद्धर्म रक्षणम् ।
परमं वैभवं प्राप्तुं समर्थास्तु तवाशिषा ॥७

त्वदीये पुण्य कार्येस्मिन् विश्व कल्याण साधके ।
त्याग सेवा व्रतस्यायम् कायो मे पततु प्रभो ॥ ८

॥ विश्व धर्म की जय ॥

Generic education section for all groups

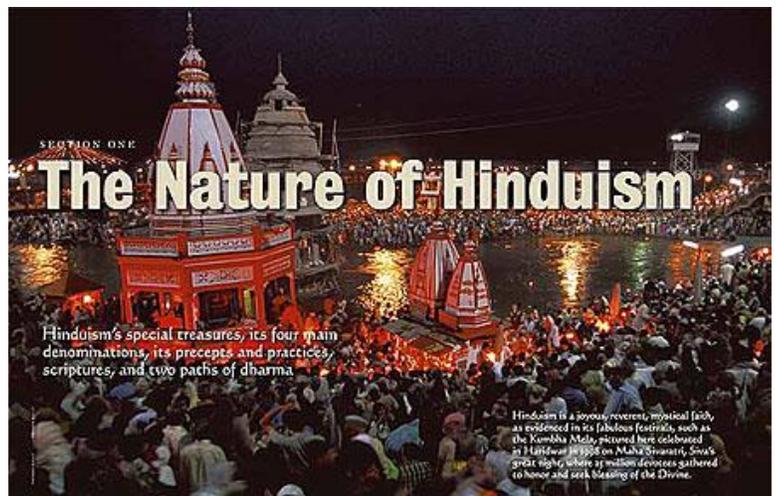
5 Role of Mandir (Hindu Temple) in Hindu Dharma / Hinduism.

Hinduism, also known as Sanatana Dharma, or "Eternal Way," is our planet's original and oldest living religion, with over one billion adherents.

All Hindus worship one Supreme Reality, though they call it by many names. In Hinduism, there is no eternal hell, no damnation, and no intrinsic evil, and no satanic force that opposes the will of God. Hindus believe that the cosmos was created out of God and is permeated by Him--a Supreme Being who both is form and pervades form, who creates, sustains and destroys the universe only to recreate it again in unending cycles. Each soul is free to find his or her own way, whether by devotion, austerity, meditation, yoga or selfless service.

Some of Hinduism's important pillars are temple (Mandir) centric culture/worship, Scriptures (like Vedas, Ramayan, Mahabharat etc) and the guru-Shishya tradition Karma Theory, belief that "truth is one but forms are many" etc.

Hindu communities revolve around the local temple, which serves as the hub of culture, worship, festivals and more. For the devout, the ideal is to attend a puja at the community temple daily, or at least once a week, and to participate in the major holy festivals celebrated within its precincts. This allows us to experience the blessings of God and the Gods regularly and to enjoy frequent fellowship with other devotees, which is uplifting and engaging. Although God is everywhere, it is easiest to receive His blessings at the temple.



Schools will educate the brain, but who will educate the mind? Hospitals will mend a broken arm, but who will mend a broken heart? Cinemas and arcades will excite the mind, but where will one go for peace of mind? The Mandir is a center for learning about man, nature and God. It is where ethics and values are reinforced. It is where people celebrate festivals and seek shelter in sad times. It is where talents in various arts--music, literature and sculpture--are offered in the service of God.

But there is a broader, seldom discussed, understanding of the temple in Sanatana Dharma which embraces two other sacred places of communion as equally important. One is the home shrine, or Griha Mandira, and the other is the soul temple or Atma Mandira.

The Home Shrine, Griha Mandira

The ideal Hindu home centers around the home shrine, a special room set aside and maintained to create a temple-like atmosphere which holds us close to our spiritual goals and practices. In this holy space we conduct puja, read scriptures, perform sadhana, sing bhajans and do japa. Here we can always feel the presence of God and the Gods, whom we honor especially in the morning and evening and before meals, which we offer to them before we partake.



Performing your own individual puja in the home shrine with sincerity and regularity unfolds a relationship with the Divine that is likened to that of a child to a parent.

The Soul Temple, Atma Mandira



The third place of worship is the temple within the body, which is called the "Atma Mandira."

This is an internal form of worship/meditation centered in our immortal, spiritual body of light. During this worship we strive to merge with God within. Consistent practice of meditation has the power to increase our concentration, observation, understanding, compassion, appreciation, cooperation, mental acuity, emotional stability, willpower and our ability to see God in all things and all people.

Awakening Wisdom

God abides in all three of these temples. In the community temple God is worshiped in elaborate, formal ways, mystical ways that bring Shakti, or power, into the inner chamber to bless the world. In the home shrine, God is worshiped in simple, loving ways which bring God's presence into the home to guide the family through karma's sometimes difficult passages and bless their pursuits. In the chamber of the heart, God is worshiped as the Life of life and as the Self of ourselves to awaken peace of mind, insight, inspiration and enlightenment. The three temples stand as an important pillar of Hindu life.

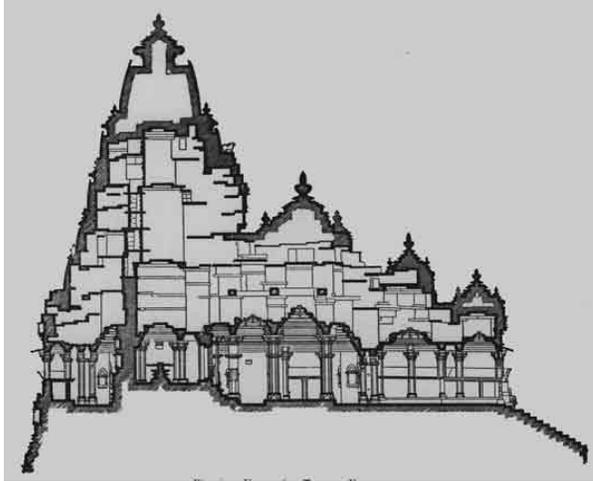
Sources : *Hinduism today magazine, Hinduism teachers guide, VHPA UK publication*

6 Generic Architecture overview of Hindu Mandir

The architecture, the installation of deities, the worship and the other details of Hindu Mandir (temple) are guided by religious scriptures known as *Vastu Shastras* (systematic design and study of land, buildings) and *Shilpa Shastra* (science of architecture).

The temple is the focus for all aspects of everyday life in the Hindu community - religious, cultural, educational and social.

Seeing Mandir from the Outside



Line drawing of the Kandariya Mahadeva Temple in Khajuraho (1020 CE)



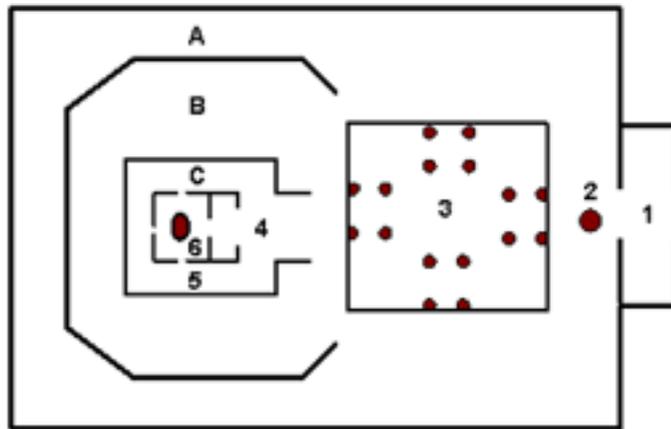
Perspective view of Vaikunta Perumal Temple at Kanchipuram (710 CE)

Distinct characteristics of a Hindu Mandirs:

- They enshrine deities and various Hindu symbols depicting the various attributes of God. Deities represent the image of the divine through which one contemplates the God.
- They have a tall distinctive dome called *Gopur* above the sanctorum, within which lies the main deity with burning lamp of Ghee representing Brahman, the everlasting light of wisdom.
- A saffron flag above the *Gopur* signifies the kingdom of God. The Saffron flag signifies purity, divinity and sacrifice.

The majority of Hindu temples are oriented to face east, the auspicious direction where the sun rises to dispel darkness. They also face North or West. Hindu temples generally have many boundary walls (*Praakaaras*). Traditionally, there are three *Prakaras* around the deity: **1.** The outer passage denotes the body; **2.** The middle passage represents the mind; **3.** The inner passage represents the intellect. One may see the picture below for its locations. Large towers are built, one at the entrance (*Raja Gopur*) and another above the main shrine. Bigger temples also have smaller shrines for the other deities. Wells, water tanks and gardens are built surrounding the temple.

Seeing Mandir from the Inside



Plan of a typical Hindu Mandir



Front view of the Gopur (Mandir entrance)

Hindu temples have different plans of construction: The square, the rectangle, the hexagon and octagon plans are commonly found. Forty five basic varieties are mentioned in the *Vastu Shastra - treatise* of the guidelines for building temples.

The structure of a temple is highly symbolic. Primarily, it represents the God as the cosmic person in a Yogic symmetrical posture. Different parts of the temple represent the different portions of the God's body. Important parts of a Hindu temple are:

1. The *Gopur* (tower) at the main entrance: Different parts of India have distinct *Gopur* building styles, which are highly complicated and specialized structures.
2. The *Dhwaja sthambha* (flagpost) and the *Balipith* (pedestal) for offerings: Bali-pith in front represents the fact that the devotee should sacrifice all his ego and desires before entering the temple.
3. The *Mandap* (hall for devotees) serves as a multi-purpose hall for religious-cultural activities. This generally contains beautifully carved pillars supporting the large hall.
4. The *Shukanasi* the adjoining passage.
5. The *Antarala*, the inner passage.
6. The '*Garbhagriha*' (sanctum sanctorum) represents cosmic person's head, within which main deity is enshrined.
7. The *Praakaaras* (surrounding walls) represents the seven layers of matter - earth, water, fire, air, space, mind and intelligence.

Sources and References :

Explaining Hindu Dharma: Guide for Teachers ISBN : 0953435407

Hindu Temples in North America: A Celebration of Life ISBN: 097163100X

The Hindu Temple- by Kramrisch Stella, ISBN: 8120802225

7 Kumbh Mela Introduction

Kumbh is a mass Hindu pilgrimage of faith in which Hindus gather to bathe in a sacred river. It is considered to be largest peaceful gathering in the world with over 80 million people visiting during the **Maha Kumbh Mela** at Prayag in 2013. It is held every three years at one of the four places: **Haridwar, Prayag** (Allahabad), **Nashik and Ujjain**. Thus, the Kumbh Mela is held at each of these four places every twelfth year. Ardh ("Half") Kumbh Mela is held at only two places, Haridwar and Allahabad, every sixth year. The rivers at these four places are: the Ganga at Haridwar, the confluence (Sangam) of the **Ganga , Yamuna and Saraswati** at Prayag(Allahabad), the **Godawari** at Nashik, and the **Kshipra** at Ujjain.

The literal meaning of Kumbh is a pitcher, but its elemental meaning is something else. Even as a symbol of pitcher, Kumbh is synonymous with holy activities as in daily life a pitcher or *Kalash* is an integral part of all sacred activities in Hindu culture, and this pitcher is a symbol of Kumbh.

Hindu scriptures say that in a pitcher, its mouth (opening) symbolizes the presence of Vishnu, its neck that of Rudra, the base of Brahma, all goddesses in the center and all the oceans in the interior, thus encompassing all the four Vedas. This itself establishes the significance of the Kumbh as symbolized by the pitcher.

Detailed presentation will be given in the class.

8 Char Dham Introduction

The **Char Dhams** (four Holy places) are **Badrinath, Rameswaram, Puri and Dwarka**. Adi Shakaracharya established learning centers and Hindu monastic institutions across India in these places. The main Hindu Mandir in these places are **Badrinath Mandir** at Badrinath in the North, **Jagannath Mandir** at Puri in the East, **Dwarakadhish Mandir** at Dwarka in the West and **Ramanathaswamy Mandir** at Rameswaram in the South. The Char Dham pilgrimage is one of the most pious things to do in life for all Hindus.

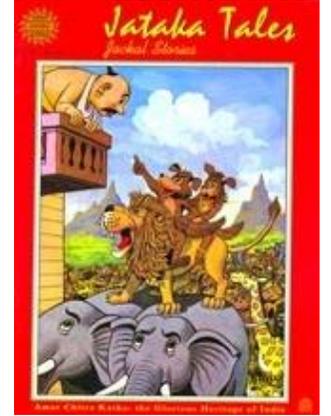
These **Char Dhams, 12 JyotirLinga Places, 58 Shakti Peetas, 108 holy Vaishnava Tirthas, is the living examples of culturally and religiously united "Akhand Bharat"** (which is India) for thousands of years. This is a clear example on how Hinduism bonded the people and places across the country and supported the evolution of arts and science with Mandir and spirituality at its center.

Detailed presentation will be given in the class.

Elementary school group education section

9 Pancha Tantra stories

The **Jātakas** (जातक) Jatakas were originally amongst the earliest Buddhist literature, with metrical analysis methods dating their average contents to around the 4th century BCE. These are the stories that tell about the previous lives of the Buddha, in both human and animal form. The future Buddha may appear in them as a king, an outcast, a god, an elephant – but, in whatever form, he exhibits some virtue that the tale highlights.



Although many Jatakas were written from an early period, which describe previous lives of the Buddha, very little biographical material about Gautama's own life has been recorded.

The Jataka-Mala of Arya Shura in Sanskrit gives 34 Jataka stories. At Ajanta, Jataka scenes are inscribed with quotes from Arya Shura, with script datable to sixth century. It had already been translated into Chinese in 434 CE.

More detailed story of Jackal and rats, Jackal and otters, and Jackal and the Lion will be taught in class.

10 Hanumanji means work done!

Hanumanjiji means work done!!!!

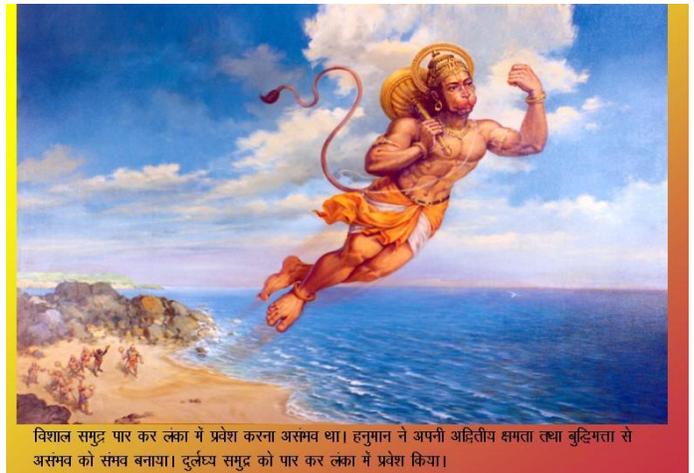


*Udyama saahasam dhairyam
Budhih shaki parakramaha
Shadete yetra vartante
Tatra devaaha saahaayKruth*

-From A Subhashith

God will help person(s) only if they persevere following six things:

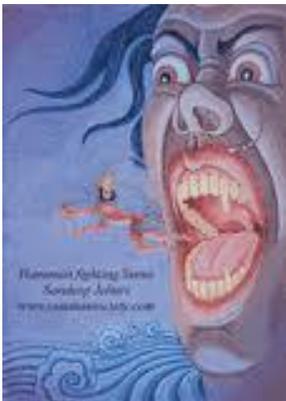
Entrepreneurship / Effort, Adventure,



Bravery, Intelligence, Strength, Courage.

This story of Hanumanjiji shows how Hanumanji had these qualities in his life and works.

Hanumanji displays effort, courage, intelligence, and the power to overcome obstacles when he meets Surasa (one of *Deva's* messengers disguised as a *raakshasa*) while flying over the Indian Ocean. Surasa says, "Enter my mouth. I have been without food for a long time and I was eagerly waiting for you." Surasa opened her mouth as wide as a cave. "I am here fulfilling



Rama's wishes. Do not stop me." said Hanumanji. "Impossible! You must enter my mouth," says Surasa. As Surasa opens her mouth wider and wider, Hanumanji made his body bigger and bigger. When Surasa's mouth was enormously wide, Hanumanji contracted his body into a tiny speck, darting through her mouth and body, then, swiftly flying out. Hanumanji said, "You got your wish, Surasa. I have entered your mouth. What more do you need?"

Hanumanji demonstrates his intelligence by fulfilling the Surasa's wish. He enters her mouth and comes out safely. He shows courage by not hesitating to face Surasa's might. The Naaga goddess blessed him saying, "Your effort will be crowned with success. I did this at the wish of the gods who wanted to test you."

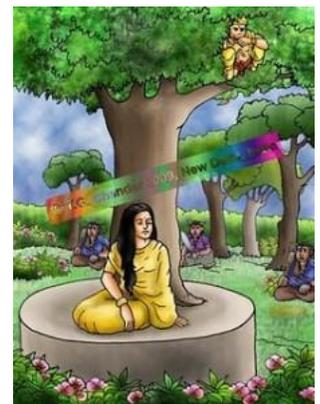
Hanumanji demonstrates his strength by ripping through Simhika's body while flying across the Indian Ocean to Sri Lanka. As he was flying through the sky, he found his speed slowing as if something was preventing him from flying. He looked around and finally discovered the cause. It was a huge she-demon in the sea holding his shadow below, dragging him down. The demon said, "Come, come! I have been waiting for you for a long time. No longer can I bear my hunger." Then she opened her mouth like a cave. At once Hanumanji entered her mouth and ripped a way through her insides and emerged. The demon died and sank down into the water.

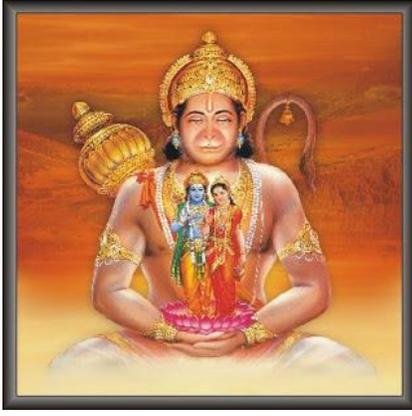


Hanumanji displays the power to overcome obstacles both friendly and unfriendly. For instance, when the mighty mountain Mynaaka was shooting up suddenly from the sea, and stood in his way. He said, "Both the Ocean and I will be pleased of you accept my hospitality and rest here for a while." Hanumanji thanked the mountain and continued on his flight. He resisted Mynaaka's tempting offer which would have delayed his work.

Hanumanji shows adventurous spirit and effort by taking on the difficult task of going to Sri Lanka, seeing Sita and talking to her, and returning safely to tell his team about Sita's whereabouts.

Hanumanji also shows intelligence when he is in the Ashoka Vanam. While he is waiting to talk to Sita, he wanted to make sure that she didn't suspect him to be Ravana's messenger. Hanumanji considered about what form he should appear in front of Sita. In what language should he speak to her? He wondered that if he suddenly appeared, Sita would suspect foul play. He decided that when he approached her, he would recite in a sweet low tone, for Sita's ears only, the story and virtues of Rama. Her heart then would be filled with joy and trust. Hanumanji then sang the story of Rama. Sita's heart became soft and affectionate. Hanumanji tells her more about Rama and assures Sita to have hope and that Rama will come soon.





Hanumanji demonstrates all six traits off the verse. Luck came to him when he found Sita in Ashoka Vanam after failing to find her in Ravana's palace. He fulfilled his promise to find Sita. He also saved all the lives of the Vaanaras. Hanumanji demonstrated these qualities/traits.

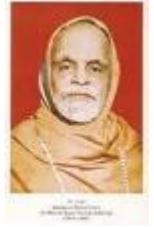
- This article is based off of a contest entry in Balagokulam.

Middle school group education section

11 Vedic Mathematics – an insight into scientific progress in Hindu history, continued...

11.1 Founders of Vedic Mathematics- Continued

“Shri Bharati Krishna Tirtha”. (श्री भारति कृष्ण तीर्थ) (1884 - 1960) who was Shankaracharya at Dwaraka peetha and Govardhan Mutt at Orrisa wrote “Ganita-Sutras” or easy Mathematical Formulas on which he compiled the monumental work “Vedic Mathematics” an original contribution in the field of Mathematics and Research. Bharati Krishnaji got the key to Ganita Sutra coded in Atharva Veda and rediscovered Vedic Mathematics with the help of lexicography. He found “ Sixteen Sutras” or word formulas which cover all the branches of Mathematics - Arithmetic, Algebra, Geometry, Trigonometry, Physics, plan and spherical geometry, conics, calculus- both differential and integral, applied mathematics of all various kinds, dynamics, hydrostatics and multiple scientific applications.



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The scholar of Vedic Mathematics we are studying this year is **Pingala (BCE 300 - BCE 200)**. Pingala is one of the oldest known Vedic Mathematics scholars. He was a musical theorist who authored the *Chhandas Shastra* (*chandaḥ-śāstra*), Sanskrit meter for writing poems. There is evidence that in his work on the enumeration of syllabic combinations, Pingala stumbled upon both the Pascal triangle and Binomial coefficients. Pingala's work also contains the basic ideas of Fibonacci numbers (called *maatrameru*). Although the *Chandah sutra* hasn't survived in its entirety, a 10th-century commentary on it by Halāyudha has.

11.2.1 Name of the Vedic Sutra : *Sulba Sūtra / Baudhāyana Śulbasūtra :*
**dīrghasyākṣaṇayā rajjuḥ pārśvamānī, tiryāḍam mānī,
cha yatpṛthagbhūte kurutastadubhayāñ karoti.**

A rope stretched along the length of the diagonal produces an area which the vertical and horizontal sides make together.

Practical proof with paper folding, refer to picture below. In the picture sum of all triangles area plus area of Inner Square is equal to sum of outer square.

I.e.

$$4 * \left[\frac{A * B}{2} \right] + C * C = (A + B) * (A + B)$$

$$2AB + C^2 = A^2 + B^2 + 2AB$$

$$C^2 = A^2 + B^2$$

Home Experiments

Science Math Experiment

Baudhayana Theorem (i.e. Pythagoras Theorem)

Material Needed - A thin cardboard (or even a white paper would work), Scissors, ruler, Color pencils, crayons or markers.

Everyone who had completed school education till the 10th grade would have studied this Pythagorean Theorem. This theorem states that for a right angle triangle with sides a,b and hypotenuse of c, $a^2 + b^2 = c^2$. Almost everywhere this theorem is taught without much reference to the origins of this theorem. It is attributed to the Greek mathematician Pythagoras.

However, do you know many cultures such as Babylonians, Egyptians knew this property before Pythagoras. However probably the oldest proof in History of this appears in *Shulba Sutras (Śulbasūtras)*. The proof is dated around 800 BCE. This means that age of this proof is more than 2800 years. However Hindus believe that the proof would be even older.

Many of the geometrical properties were important in constructing the fire-altar (*vagnya*) creations. Hence this and other geometrical figures/constructions have special relevance to Hindus from time immemorial.

Now we are going to prove this theorem using simple geometrical construction. This proof is also very simple to understand and remember than the usual Euclid's proof given in the text-books.

Procedure 1

This is the proof outlined in the Shulba-sutras.

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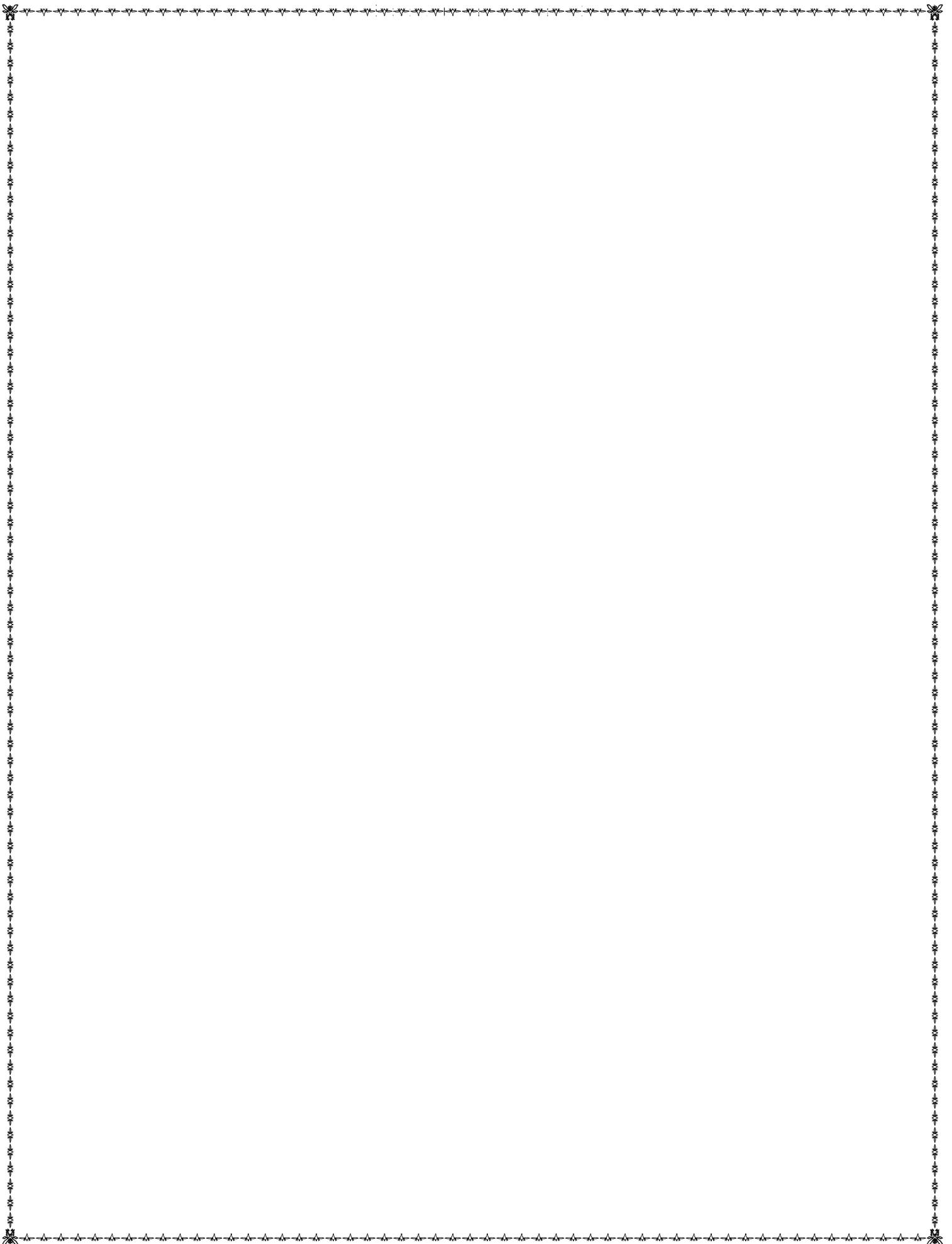
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- First draw a square of 7 inches.
- Then mark a point on each side of the square such that it divides the side into two segments of length 3 and 4 inches as shown in the figure.
- Draw four triangles on the sides of the square as shown in the figure.
- Color each one of these triangle with a different color. Also color the middle inscribed square.

Figure 1

Proof - The sum of area of the four triangles and the middle inscribed square must be equal to the big outer square.

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High school group education section

12 Introduction classical plays in Samskruth continued...

Kālidāsa (Devanāgarī: का लदास "servant of [Kali](#)") was a renowned Classical Sanskrit writer, widely regarded as the greatest poet and dramatist in the Sanskrit language. Most scholars now associate him with the reign of Chandra Gupta II (reigned c. 380-c. 415).

According to legend, the poet was known for his beauty which brought him to the attention of a princess who married him. However, as legend has it, Kalidasa had grown up without much education, and the princess was ashamed of his ignorance and coarseness. A devoted worshipper of the goddess Kali (his name means literally Kali's slave), Kalidasa is said to have called upon his goddess for help and was rewarded with a sudden and extraordinary gift of wit. He is then said to have become the most brilliant of the "nine gems" at the court of the fabulous king Vikramaditya of Ujjain.

The of Kalidasa's surviving plays are : *Malavika and Agnimitra*, *Shakuntala*, *Vikramorvashe* or *Urvashi*
This year's camp's study is on *Shakuntala* most famous play of Kalidasa.

Shakuntalā was born of the sage Vishwāmitra and to an Apsarā called Menakā . Menakā had come at the behest of the King of the Heaven, Indra to distract the great sage Vishwāmitra (from his deep meditations). She succeeded, and bore a child by him.

Menakā left the newborn Shakuntalā in the near Kanva Rishi Ashram. The new born child was found by Kanva Rishi surrounded by Shakunta birds, (śakunta). He thus named her Shakuntalā.

King Dushyanta first encountered Shakuntala while travelling through the forest with his army. He was pursuing a deer wounded by his weapon. Shakuntala and Dushyanta fell in love with each other and got married. Dushyanta left for his kingdom, promising to come back soon and take Shakuntala with him.

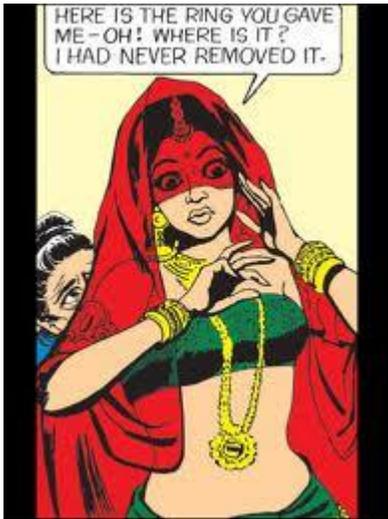
Shakuntala spent much time dreaming of her new husband and was often distracted by her daydreams. One day, a powerful rishi Durvasa came to the Ashram but, lost in her thoughts about Dushyanta, Shakuntala failed to greet him properly. Durvasa rishi cursed Shakuntala, saying that the person she was dreaming of would forget about her altogether. As he departed a rage, one of Shakuntala's friends quickly explained to him the reason for her friend's distraction. The rishi, realizing that his extreme wrath was not warranted, modified his curse saying that the person who had forgotten Shakuntala would remember everything again if she showed him a personal token that had been given to her.



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Time passed, and Shakuntala, wondering why Dushyanta did not return for her, finally set out for the capital city with her father and some of her companions. On the way, they had to cross a river

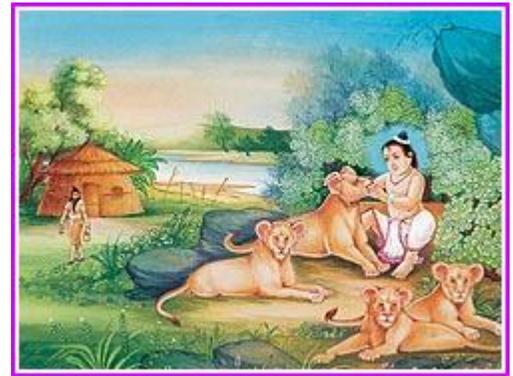
by a canoe ferry and, seduced by the deep blue waters of the river, Shakuntala ran her fingers through the water. Her ring slipped off her finger without her realizing it.



Arriving at Dushyanta's court, Shakuntala was hurt and surprised when her husband did not recognize her, nor recollected anything about her. She tried to remind him that she was his wife but without the ring Dushyanta did not recognize her. Humiliated, she returned to the forests and, collecting her son, settled in a wild part of the forest by herself. Here she spent her days while Bharata, her son, grew older. Surrounded only by wild animals, Bharata grew to be a strong youth and made a sport of opening the mouths of tigers and lions and counting their teeth.

Meanwhile, a fisherman was surprised to find a royal ring in the belly of a fish he had caught. Recognizing the royal seal, Dushyant took the ring to the palace and, upon seeing his ring, memories of his lovely bride came rushing back to him. He immediately set out to find her

and, arriving at her father's ashram, discovered that she was no longer there. He continued deeper into the forest to find his wife and came upon a surprising scene in the forest: a young boy had pried open the mouth of a lion and was busy counting its teeth. The king greeted the boy, amazed by his boldness and strength, and asked his name. He was surprised when the boy answered that he was Bharata, the son of King Dushyanta. The boy took him to Shakuntala, and thus the family was reunited.



Exercise : Students to make their own dialogue for Shakuntala skit and enact them.

Parents group education section

13 Learn about Hindu Temples in Bharath and test your knowledge

1. Name any two classes of the 33 Vedic gods?
2. Give the exact scriptural citation where the 33 Vedic gods are mentioned. (text, chapter, section and verse)
3. Recite the Vishusahasranama passage which identifies Vishnu with all aspects of the yajña.

4. What is the name of the set of texts that deal with Hindu temple traditions?
5. Which city is Maya?
6. Name the three most important temples of Kañchipuram.
7. Name the 3 Jyotirlinga temples in Maharashtra.
8. Name one of the pañchabhuta tattva lingas outside of Tamilnadu (temple name, associated tattva and state must be given)
9. Which Hindu temple is considered prasadopavana?
10. What is the current-day name of Ekacakrapura of the Mahabharata times?
11. In which city and state is the god Vishnu as a lake?
12. Name the Vishnu-Svarupa temples with Brahma-ending names.
13. Name any four of the eight svayamvyakta kshetras
14. Recite the 12 Akhilabharata punyaksetra sloka.

Dr. Carl Sagan, (1934-1996) famous astrophysicist, in his book, **Cosmos** says:

"The Hindu religion is the only one of the world's great faiths dedicated to the idea that the Cosmos itself undergoes an immense, indeed an infinite, number of deaths and rebirths. **It is the only religion in which the time scales correspond, to those of modern scientific cosmology.** Its cycles run from our ordinary day and night to a day and night of Brahma, 8.64 billion years long. Longer than the age of the Earth or the Sun and about half the time since the Big Bang. And there are much longer time scales still." Sagan continues, "A millennium before Europeans were willing to divest themselves of the Biblical idea that the world was a few thousand years old, the Mayans were thinking of millions and the **Hindus billions.**" Sagan continues, "A millennium before Europeans were willing to divest themselves of the Biblical idea that the world was a few thousand years old, the Mayans were thinking of millions and the **Hindus billions**"