

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Nov 2020-Mar**  
**2021)**

**Course** : **Sanskrit Poetry.**

**Teacher(s)** : Dr. Bindia Trivedi  
and Dr. Parveen Bala.

**Semester** : 1<sup>st</sup> B.A. Sanskrit (P).

**Meetings** : 5 in a week for lectures and two for tutorials.

This course aims to get the students acquainted with the Classical Sanskrit Poetry. It also intends to give an understanding of literature, through which students will be able to understand the basics of Sanskrit. The course also seeks to help the students negotiate the text independently with the help of Proficiency of Sanskrit.

<b>Section - A</b>			
<b>Raghuvamśam</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>1</b>	<b>I</b>	Introduction (Author and Text) Canto-I (Verses 1-8) Meaning/translation, Explanation, Story, Characteristics of Raghu Clan, Characteristics of Dilīpa.	<i>M.R. Kale</i> <i>(Ed.),</i> <i>Raghuvamśa</i> <i>m of</i> <i>Kālidāsa, MLBD,</i> <i>Delhi; Raghuvansh</i> <i>Mahakavya, Dr.</i> <i>Ravikant Mani.</i>
<b>2</b>	<b>I &amp; II</b>	Canto-I (Verses 9-15) Meaning/translation, Explanation.	<i>M.R. Kale</i> <i>(Ed.),</i> <i>Raghuvamśa</i> <i>m of</i>

			<i>Kālidāsa, MLBD, Delhi</i>
<b>3</b>	<b>II</b>	Canto-I (Verses: 16-25) Meaning/translation, Explanation, Role of Dilīpa for the welfare of the subjects. Appropriateness of title, Background of given contents	<i>M.R. Kale (Ed.), Raghuvamśa m of Kālidāsa, MLBD, Delhi</i>

<b>Section - B</b>			
<b>Śiśupālavadham</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>4</b>	<b>I</b>	Introduction (Author and Text), Appropriateness of title, Background of given contents. <b>Canto II, Verses 26-32</b> , Grammar, Translation, Explanation, Poetic excellence, thematic analysis.	<i>Śiśupālavadham, Dr. Ramdev Sahoo</i>
<b>5</b>	<b>I</b>	<b>Canto II, Verses 33-41</b> , Grammar, Translation, Explanation, Poetic excellence, thematic analysis.	<i>Śiśupālavadham, Dr. Ramdev Sahoo</i>
<b>6</b>	<b>II</b>	<b>Verses 42-56</b> , Grammar, Translation, Explanation, Poetic excellence, thematic analysis.	<i>Śiśupālavadham, Dr. Ramdev Sahoo</i>

<b>Section - C</b>			
<b>Nītiśatakam</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>7</b>	<b>I</b>	Verses (1-10) Translation, explanation.	<i>Nītiśatakam, Vishnudutt Sharma Shashtri</i>

8	II	Verses (11-20) Translation, explanation.	<i>Nītiśatakam, Vishnudutt Sharma Shashtri</i>
9	II	Social experiences of Bhartḥhari, Types of Fool.	<i>Nītiśatakam, Vishnudutt Sharma Shashtri</i>

<b>Section - D</b>			
<b>History of Sanskrit Poetry</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
10	I	Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Śriharṣa, Jayadeva, Bhartrhari and their works.	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
11	II	Origin and Development of Different types of Mahakavya	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
12	II	Origin and Development of Different types of Gītikāvya with special reference to the following Poets and their works.	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5 marks)

Total weightage of IA: 25 marks

**Internal assessment:** Assignments, class test, group discussions, presentations. (25 marks) (The main exam is conducted by the University of Delhi by a written test of 75 marks)

**Pedagogy/Teaching Methodology/Tools:** Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given home work to write on some issue of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Jul 2020-Dec 2020)**

**Course** : **Indian Social Institutions and Polity.**  
**Teacher(s)** : Dr. Parveen Bala.  
**Semester** : 3<sup>rd</sup> B.A. Sanskrit (H).  
**Meetings** : 5 in a week for lectures and three for tutorials.

Social institutions and Indian Polity have been highlighted in *Dharma-śāstra* literature. The aim of this course is to make the students acquainted with various aspects of social institutions and Indian polity as propounded in the ancient Sanskrit texts such as *Samhitās*, *Mahābhārata*, *Purāna*, Kauṣilya's *Arthaśāstra* and other works known as *Nītiśāstra*.

<b>Section 'A'</b>			
<b>Indian Social Institutions: Nature and Concepts</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>1</b>	<b>I</b>	<b>Indian Social Institutions: Definition and Scope:</b> Sociological Definition of Social Institutions. Trends of Social Changes, Sources of Indian Social Institutions.	<i>Prachin Bharat Ka ithihas, Jai Shankar Mishra Chapter-1.</i>

2	II	<b>Social Institutions and Dharmaśāstra Literature:</b> <i>Dharmaśāstra</i> as a special branch of studies of Social Institutions, sources of Dharma; Different kinds of Dharma in the sense of Social Ethics.	<i>Manusmṛti</i> , 2,12; <i>Yājñavalkyasmṛti</i> ,1.7; <i>Manusmṛti</i> , 10,63; <i>Viṣṇupurāṇa</i> 2.16-17
3	II	Six kinds of Dharma in the sense of Duties; Tenfold Dharma as Ethical Qualities; Fourteen-Dharmasthānas	<i>Mitākṣarāṅkā on Yājñavalkyasmṛti</i> ,1.1; <i>Manusmṛti</i> ,6.92; <i>Yājñavalkyasmṛti</i> ,1.3

Section 'B'			
Structure of Society and Values of Life			
WEEK	UNIT	TOPIC (Theory/Practical)	References
4	I	<b>Varṇa-System and Caste System:</b> Four-fold division of Varṇa System; Division of Varṇa according to Guṇa and Karma	<i>Rgveda</i> , 10.90.12; <i>Mahābhārata</i> , <i>Śāntiparva</i> ,72.3- 8; <i>Bhagvadgīta</i> , 4.13, 18.41-44
5	I	Origin of Caste-System from Inter-caste Marriages; Emergence of non-Aryan tribes in Varṇa-System	<i>Mahābhārata</i> , <i>Anuśāsanaparva</i> , 48.3-11; <i>Mahābhārata</i> , <i>Śāntiparva</i> , 65.13-22;
6	I	Social rules for up-gradation and down-gradation of Caste System	<i>Āpastambadharmasūtra</i> , 2.5.11.10-11; <i>Baudhāyanadharmasūtra</i> , 1.8.16.13-14, <i>Manusmṛti</i> , 10,64; <i>Yājñavalkyasmṛti</i> , 1.96

7	II	<p><b>Position of Women in the Society:</b> Brief survey of position of women in different stages of Society; Position of women in Mahābhārata; Praise of women in The Bṛhatsaṁhitā of Varāhamihira</p>	<p><i>Anuśāsanaparva, 46.5-11, Sabhāparva, 69.4-13; Strīprasamsā, chapter-74.1-10</i></p>
8	III	<p><b>Social Values of Life:</b> Social Relevance of Indian life style with special reference to Sixteen Saṁskāras. Four aims of life 'Puruṣārtha Catuṣṭaya'- 1. Dharma, 2. Artha, 3. Kāma, 4. Mokṣa. Four Āśramas- 1. Brahmacharya, 2. Gṛhastha, 3. Vānaprastha, 4. Saṁnyāsa</p>	<p><i>Prachin Bharat Ka ithihas, Jai Shankar Mishra Chapter-7; Prachin Bharat Ka Sanskritik ithihas, Dr. Krishan Kumar.</i></p>

<b>Section ‘C’</b>			
<b>Indian Polity: Origin and Development</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>9</b>	<b>I</b>	Initial stage of Indian Polity (from Vedic period to Buddhist period); Election of King by the people: ‘Viśas’ in Vedic period; Parliamentary Institutions: ‘Sabhā, ‘Samiti’ and ‘Vidatha’ in Vedic period; King-maker ‘Rājakartāraḥ ‘Council in Atharvaveda, Council of ‘Ratnis’ in śatapathabrāhmaṇa; Coronation Ceremony of Samrāt in śatapathabrāhmaṇa	<i>R̥gveda, 10.173; 10.174; Atharvaveda, 3.4.2; 6.87.1-2; Atharvaveda, 7.12.1; 12.1.6; R̥gveda, 10.85.26; Atharvaveda 3.5.6-7; śatapathabrāhmaṇa 5.2.5.1; śatapathabrāhmaṇa 51.1.8-13; 9.4.1.1-5</i>
<b>10</b>	<b>I</b>	Republic States in the Buddhist Period; Later Stages of Indian Polity (From Kauṭilya to Mahatma Gandhi); Concept of Welfare State in Arthaśāstra of Kauṭilya; Essential Qualities of King	<i>Digghnikāya, Mahāparinibbāṇa Sutta, Aṅguttaranikāya, 1.213; 4.25 2, 256; Arthaśāstra, 1.13: ‘matsyanyāyābhibhuth’ to ‘yo’ asmāngopāyatīti’; Arthaśāstra, 6.1.16-18: ‘sampādayatyasampannah’ to ‘jayatyeva na hīyate’</i>
<b>11</b>	<b>II</b>	State Politics ‘Rajadharma’; Constituent Elements of Jain Polity in Nitivākyāmṛta of Somadeva Suri	<i>Mahābhārata, Śāntiparva, 120.1- 15; Manusmṛti, 7.1-15; Śukranīti, 1.1-15; Daṇḍanīti- samuddeśa, 9.1.18 and Janapada-</i>

			<i>samuddeśa, 19.1.10</i>
12	II	Relevance of Gandhian Thought in Modern Period with special reference to 'Satyāgraha' Philosophy	' <i>Satyāgrahagītā</i> ' of Panditā Kṣamārāva and ' <i>Gandhi Gītā</i> ', 5.1- 25 of Prof. Indra

<b>Section 'D'</b>			
<b>Cardinal Theories and Thinkers of Indian Polity</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
13	I	Cardinal Theories of Indian Polity: 'Saptāṅga' Theory of State: 1. Svāmi, 2. Amātya, 3. Janapada 4. Pura, 5. Kośa, 6. Daṇḍa and 7. Mitra; 'Maṇḍala' Theory of Inter-State Relations: 1. Ari, 2. Mitra, 3. Ari-mitra, 4. Mitra-mitra, 5. Ari-mitramitra; 'Śādgunya' Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Saṁśraya 6. Dvaidhibhāva; 'CaturvidhaUpāya' for Balancing the power of State: 1. Sāma, 2. Dāma, 3. Daṇḍa, 4. Bheda; Three Types of State	<i>Arthaśāstra, 6.1. Mahābhārata, Śāntiparva, 56.5, Śukranīti, 1.61- 62; Prachin Bharatiya Shashan Vyawastha aur Rajya shashtra, Satyaketu Vidhya alankar.</i>

		Power 'Śakti': 1.Prabhu- śakti,2.Mantra-śakti, 3. Utsāha- śakti	
14	II	<i>Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri, Mahatma Gandhi.</i>	<i>Manu's Code of Law - (Ed. &amp; Trans.) :Olivelle, P; Kautilya ka arthashashtra, Vacahaspati Gairola; Manusmriti; Shukraniti.</i>

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5  
marks)

**Total weightage of IA:** 25

marks

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**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Jul 2020-Dec 2020)**

**Course** : **Vedic Literature.**  
**Teacher(s)** : Dr. Bindia Trivedi and Dr. Parveen Bala.  
**Semester** : 5<sup>th</sup> B.A. Sanskrit (H) Core  
**Meetings** : 5 meetings in a week for lectures and three for tutorials.

This Vedic literature course aims to get the students to know about the world's most ancient texts and the vision of our ancient seers. For this, selected hymns from three Vedas and a portion of the Brāhmaṇa literature has been prescribed. Also, students will be able to read one great Upaniṣad, namely, Muṇḍaka, where primary Vedānta-view is propounded.

<b>Section 'A'</b>			
<b>Samhitā and Brāhmaṇa</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>1</b>	<b>I</b>	<b>Ṛgveda-</b> Agni- 1.1, Uṣas-3.61	<i>Vedic Sangraha by Prof. Krishna Lal</i>
<b>2</b>	<b>I</b>	Akṣa Sūkta 10.34, Hiraṇyagarbha- 10.121	<i>Vedic Sangraha by Prof. Krishna Lal</i>
<b>3</b>	<b>II</b>	Vedic Samhita:Yajurveda	<i>Vedic Sangraha by Prof. Krishna Lal</i>
<b>4</b>	<b>II</b>	<b>Yajurveda-</b> Śivasamkalpa Sūkta- 34.1-6	<i>Vedic Sangraha by Prof. Krishna Lal</i>
<b>5</b>	<b>III</b>	Vedic Samhita- Atharvaveda	<i>Vedic Sangraha by Prof. Krishna Lal</i>
<b>6</b>	<b>III</b>	<b>Atharvaveda-</b> Sāmmanasyam- 3.30, Bhūmi- 12.1-12	<i>Vedic Sangraha by Prof. Krishna Lal</i>

<b>Section 'B'</b>			
<b>Vedic Grammar</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>Referenc es</b>
7	I	Declensions (śabdarūpa), Subjunctive Mood (le).	<i>Vedic Grammer by Dr. Nayantara Bansal</i>
8	I	Gerunds (ktvārthaka, Tumarthaka), Vedic Accent and Padapāṭha.	<i>Vedic Grammer by Dr. Nayantara Bansal</i>

<b>Section 'C'</b>			
<b>Muṇḍakopaniṣad</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>Referenc es</b>
9	I	Mundakopanishad 1.1 - 1.5	<i>Mundakopanishad by Jiya Lal Kamboj</i>
10	I	Mundakopanishad 1.6 - 2.1	<i>Mundakopanishad by Jiya Lal Kamboj</i>
11	II	Mundakopanishad 2.2 - 2.7	<i>Mundakopanishad by Prof. Shashi Tiwari</i>
12	II	Mundakopanishad 2.8 - 3.2	<i>Mundakopanishad by Prof. Shashi Tiwari</i>

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5 marks)

Total weightage of IA: 25 marks

**Internal assessment:** Assignments, class test, group discussions, presentations. (25 marks) (The main exam is conducted by the University of Delhi by a written test of 75 marks)

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**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Apr 2021-Jul 2021)**

- Course** : Sanskrit Prose (DSC).  
**Teacher(s)** : Dr. Bindia Trivedi and Dr. Parveen Bala.  
**Semester** : 2<sup>nd</sup> B.A. Sanskrit (P) Core.  
**Meetings** : 5 meetings in a week for lectures and two for tutorials.

This course aims to acquaint students with Classical Sanskrit Prose literature. Origin and development of prose, important prose romances and Sanskrit fables are also included here for students to get acquainted with the beginnings of Sanskrit Prose literature.

The course will enable students to familiarize themselves with some leading classical prose works and the individual literary styles of their authors. After the completion of this course the learner will be exposed to the socio-cultural conditions of the Indian society as reflected in the prescribed texts. They will acquire skills in advanced Sanskrit communication.

WEEK	UNIT	TOPIC (Theory/Practical)	Reference s
1	I	Introduction to the poet Bana and his literary works	<i>Shukanashopadesha by Prahlad Kumar (1974)</i>
2	I	Reading and decoding the text of Śukanāsopadeśa (Grammar, Translation, and	<i>Shukanashopadesha by Prahlad Kumar (1974)</i>

		Explanation)	
3	I	Reading and decoding the text of Śukanāsopadeśa (Grammar, Translation, and Explanation)	<i>Shukanashopadesha by Prahlad Kumar (1974)</i>
4	II	Society and political thought depicted in Śukanāsopadeśa	<i>Shukanashopadesha by Prahlad Kumar (1974)</i>
5	II	logical meaning and application of sayings in the text	<i>Shukanashopadesha by Prahlad Kumar (1974)</i>
6	III	Introduction to the author Ambikadatta Vyasa and his works. Para 1 to 5 of Prathamo Nishvasah	<i>Shivarajavijayah (Prathamo Nishvasah) by Ramashankar Mishra (2015)</i>
7	III	Para 6 to 20 of Prathamo Nishvasah: Grammar, Translation, and Explanation	<i>Shivarajavijayah (Prathamo Nishvasah) by Ramashankar Mishra (2015)</i>
8	IV	Para 21 to the 30 of Prathamo Nishvasah: Grammar, Translation, and Explanation	<i>Shivarajavijayah (Prathamo Nishvasah) by Ramashankar Mishra (2015)</i>
9	IV	Para 31 to the end of Prathamo Nishvasah: Grammar, Translation, and	<i>Shivarajavijayah (Prathamo Nishvasah) by Ramashankar Mishra (2015)</i>

		Explanation	
10	V	Origin and development of prose and important prose romances. Subandhu, Bāṇa, Daṇḍin	<i>Sanskrit Sahitya ka Itihas by Umshankar Sharma Rishi</i>
11	VI	Pañcatantra, Hitopadeśa, Vetālapañcavmsat tikā, Simhāsanadvātri mśikā and Purūṣaparīkṣā	<i>Sanskrit Sahitya ka Itihas by Umshankar Sharma Rishi</i>
12	VI	Revision of some major topics	

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

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**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5 marks)

Total weightage of IA: 25 marks

**Internal assessment:** Assignments, class test, group discussions, presentations. (25 marks) (The main exam is conducted by the University of Delhi by a written test of 75 marks)

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class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Jan 2021-Jun 2021)**

**Course** : **Indian Epigraphy, Paleography and Chronology.**

**Teacher(s)** : Dr. Parveen Bala.

**Semester** : 4<sup>th</sup> B.A. Sanskrit (H).

**Meetings** : 5 in a week for lectures and three for tutorials.

This course aims to acquaint the students with the epigraphical journey in Sanskrit, the only source which directly reflects the society, politics, geography and economy of the time. The course also seeks to help students to know the different styles of Sanskrit writing.

<b>Section 'A'</b>			
<b>Epigraphy</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>1</b>	<b>I</b>	<b>Introduction to Epigraphy and Types of Inscriptions</b>	<i>Bharatiya Puralipi, Dr. Rajbali Panday</i>
<b>2</b>	<b>II</b>	<b>Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture</b>	<i>Bharatiya Puralipi Vidhya, D.C. Sarkar Hindi anuvaad Krishan Dutt Vajpaye</i>
<b>3</b>	<b>III</b>	<b>History of Epigraphical Studies in India</b>	<i>Prachin Bharatiya abhilekh, Vasudev Upadhyaya</i>

<b>4</b>	<b>IV</b>	<b>History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Princep, Buhler, Ojha, D.C.Sircar.</b>	<i>Carpus inscriptions indicarum vol. I, II and III; Prachin bharatiya abhilekh, Gaurishankar heerachand oja; archaeological survey of India</i>
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<b>Section 'B'</b>			
<b>Paleography</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>Reference s</b>
<b>5</b>	<b>I</b>	<b>Antiquity of the Art of Writing</b>	<i>Shiv swaroop sahay, Bharatiya puralekhon ka addhyan</i>
<b>6</b>	<b>II</b>	<b>Writing Materials, Inscribers and Library</b>	<i>Bharatiya Puralipi, Dr. Rajbali Panday</i>
<b>7</b>	<b>III</b>	<b>Introduction to Ancient Indian Scripts</b>	<i>Bharatiya Puralipi, Dr. Rajbali Panday; Shiv swaroop sahay, Bharatiya puralekhon ka addhyan; Bharatiya lipiyon ki kahani, Gunakar Mule</i>

<b>Section 'C'</b>			
<b>Study of selected inscriptions</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>Reference s</b>

8	I	<b>Aśoka's Giranāra Rock Edict- 1; Aśoka's Sāranātha Pillar Edict</b>	<i>Hultzrsch. C.I.I., I.</i>
9	II	<b>Girnāra Inscription of Rudradāman</b>	<i>Utkeernlekhstabhka m, Jha bandhu</i>
10	II	<b>Historical Importance of Girnāra Inscription</b>	<i>Utkeernlekhstabhka m, Jha bandhu</i>
11	III	<b>Eran Pillar Inscription of Samudragupta; Mehrauli Iron Pillar Inscription of Candra</b>	<i>Prachin Bharat ke Pramukh abhilekh, P. L. Gupt</i>
12	IV	<b>Delhi Topra Edict of Bīsaladeva</b>	<i>Utkeernlekh, Jiyalal Kamboj</i>

<b>Section 'D'</b>			
<b>Chronology</b>			
<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
13	I	<b>General Introduction to Ancient Indian Chronology</b>	<i>Indian Chronology, D.S. Trivedi; Puratatvik Manav Vighyan, Dr. Ramesh Choubey</i>
13	II	<b>System of Dating the Inscriptions (Chronograms)</b>	<i>Bharatiya Puralipi, Dr. Rajbali Panday</i>
14	III	<b>Main Eras used in Inscriptions - Vikrama Era, Śaka Era and Gupta Era</b>	<i>Bharatiya Samvathon ka ithihas, Aparna Sharma</i>

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5

marks) Total weightage of

IA: 25 marks

**Internal assessment:** Assignments, class test, group discussions, presentations. (25 marks) (The main exam is conducted by the University of Delhi by a written test of 75 marks)

**Pedagogy/Teaching Methodology/Tools:** Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given home work to write on some issue of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Jan 2021-Jun 2021)**

**Course** : **Environmental Awareness in Sanskrit Literature.**

**Teacher(s)** : Dr. Parveen Bala and Dr. Madhav Gopal.

**Semester** : 6<sup>th</sup> B.A. Sanskrit (H).

**Meetings** : 5 in a week for lectures and three for tutorials.

The main objective of this course is to make the students acquainted with the basic concept of Indian Environmental Science and salient features of environmental awareness as reflected in Vedic and Classical Sanskrit literature. Nature- friendly thoughts in Sanskrit Literature have benefited human race for long. Many religious practices were framed by ancient thinkers as a tool to protect nature and natural resources. After completing this course, students will realize that they are a part of nature and nature belongs to all creatures; therefore, they should be more careful about the utilization and preservation of natural resources. This will make them better citizens of the world.

<b>WEEK</b>	<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>References</b>
<b>1</b>	<b>I</b>	Concepts of Ecology, Paryavarana, Prakriti Vijnana, Jaiva Jagat and Ajaiva Jagat, Environment and Human Civilization	<i>Paryavaran Adhyayan by Irak Bharucha (2013), and Sanskrit Sahitya mein Paryavaran Chetna by Dhananjay Vasudev Dwivedi (2012)</i>
<b>2</b>	<b>I</b>	Global warming, Climate change, Ozone depletion, Pollution, Deforestation, flood, draught, earthquake	<i>Paryavaran Adhyayan by Irak Bharucha (2013)</i>

3	II	Concept of mother earth, protection and preservation of mother nature, planting trees in forests, and water preservation techniques as propounded in the Sanskrit Literature	<i>Sanskrit Sahitya mein Paryavaran Chetna</i> by Dhananjay Vasudev Dwivedi (2012)
4	II	Buddhist and Jain concepts of ecology, protection of trees, love for animals and birds.	<i>Sanskrit Sahitya mein Paryavaran Chetna</i> by Dhananjay Vasudev Dwivedi (2012)
5	III	Divinity to Nature, Co-ordination between all natural powers of universe; Cosmic order 'ṛta' as the guiding force for environment of whole universe (Ṛgveda, 10.85.1); Equivalent words for Environment in Atharvaveda: 'Vṛtavṛtā' (12.1.52), 'Abhivārah,'(1.32.4.), 'Āvṛtāḥ' (10.1.30), 'Parīvṛtā' (10.8.31); five basic elements of universe covered by environment : Earth, Water, Light, Air, and Ether. (Aitareya Upaniṣad 3.3)	<i>Sanskrit, Sanskriti evam Paryavaran</i> by Pravesh Saxena, (Ṛgveda, 10.85.1); 'Vṛtavṛtā' (12.1.52), 'Abhivārah' (1.32.4.), 'Āvṛtāḥ' (10.1.30), 'Parīvṛtā' (10.8.31); <i>Aitareya Upanishad</i>
6	III	Three constituent elements of environment known as 'Chandānsi': Jala (water), Vāyu (air), and Oṣadhi (plants) (Atharvaveda, 18.1.17); Natural sources of water in five forms: rain water(Divyāḥ),natural spring(Sravanti), wells and canals (Khanitrimāḥ), lakes (Svayamjāḥ) and rivers(Samudrārthāḥ) - Ṛgveda, 7.49.2.	<i>Atharvaveda, 18.1.17</i> <i>Ṛgveda, 7.49.2</i>
		Five elementary sources of	<i>Atharvaveda, 3.21.10</i>

7	IV	<p>environment preservation: Parvata (mountain), Soma (water), Vayu (air), Parjanya (rain) and Agni (fire)- Atharvaveda, 3.21.10; Environment Protection from Sun (R̥gveda,1.191.1- 16, Atharvaveda,2.32.1-6, Yajurveda,4.4,10.6); Congenial atmosphere for the life created by the Union of herbs and plants with sun rays (Atharvaveda,5.28.5)</p>	<p><i>R̥gveda,1.191.1-16, Atharvaveda,2.32.1-6, Yajurveda,4.4,10.6 Atharvaveda,5.28.5</i></p>
8	IV	<p>Importance of plants and animals for preservation of global ecosystem; (Yajurveda ,13.37); Eco friendly environmental organism in Upaniṣads (Bṛhadāranyaka Upaniṣad, 3.9.28, Taittirīya Upaniṣad,5.101, Ísopaniṣad,1.1)</p>	<p><i>Yajurveda ,13.37 Bṛhadāranyaka Upaniṣad, 3.9.28, Taittirīya Upaniṣad,5.101, Ísopaniṣad,1.1</i></p>
9	V	<p>Planting of Trees in Purāṇas as a pious activity ( Matsya Purāṇa, 59.159;153.512 ; Varāha Purāṇa 172. 39), Various medicinal trees to be planted in forest by king</p>	<p><i>Matsya Purāṇa, 59.159;153.512 ; Varāha Purāṇa 172. 39 Śukranīti,4.58-62 Arthaśāstra, 2.1.20</i></p>
		<p>(Śukranīti,4.58-62) Plantation of new trees and preservation of old trees as royal duty of king ( Arthaśāstra, 2.1.20); Punishments for destroying trees and plants (Arthaśāstra,3.19), Plantation of trees for recharging underground water (Bṛhatsamhitā, 54.119)</p>	<p><i>Arthaśāstra,3.19 Bṛhatsamhitā, 54.119</i></p>

10	V	<p>Various types of water canals 'Kulyā' for irrigation : canal originated from river 'Nādimatṛ mukha kulyā', canal originated from nearby mountain 'Parvataparsva vartini kulyā', canal originated from pond, 'Hrdsarṭa kulyā', Preservation of water resources 'Vāpi – kūpa – taḍāga' (Agnipuraṇa, 209-2; Valmīki Ramayana, 2.80.10-11); Water Harvesting system in Arthaśāstra (2.1.20-21); Underground Water Hydrology in Bṛhatsamhitā (Dakāgalādhyāya, chapter-54)</p>	<p><i>Agnipuraṇa, 209-2; Valmīki Ramayana, 2.80.10-11</i></p> <p><i>Sanskrit, Sanskriti evam Paryavaran by Pravesh Saxena</i></p>
11	V	<p>Eight elements of Environment and concept of 'Aṣṭamūrti' Siva (Abhijñānaśākuntalam); Preservation of forest, water resources, natural resources; protection of animals, birds and plant in Kalidasa's works</p>	<p><i>Pracheen Bharat mein Paryavaran Chintan by Vandana Rastogi</i></p>
12	V	<p>Environmental awareness in Abhijñānaśākuntalam Drama, Eco- system of Indian monsoon in Meghdūta, Seasonal weather conditions of Indian sub-continent in Ṛsamhara, Himalayan ecology in Kumārasāmbhava</p>	<p><i>Pracheen Bharat mein Paryavaran Chintan by Vandana Rastogi</i></p>

### Assessments of the Students:

**1<sup>st</sup> Assignment** is due in the fourth week (weightage 5 marks)

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week (weightage 5 marks)

**Class test** is tentatively scheduled in the 10<sup>th</sup> week (weightage 10 marks)

**Attendance** (weightage 5 marks)

Total weightage of IA: 25 marks

**Internal assessment:** Assignments, class test, group discussions, presentations. (25 marks) (The main exam is conducted by the University of Delhi by a written test of 75 marks)

**Pedagogy/Teaching Methodology/Tools:** Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given home work to write on some issue of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**  
**Teaching Plan (Nov 2020-Mar**  
**2021)**

**Course** : **Classical Sanskrit Literature**  
**(Poetry)**  
**Teacher(s)** : Dr. Asha Tiwari and Dr. Parveen Bala.  
**Semester** : 1<sup>st</sup> B.A. Sanskrit (H).  
**Meetings** : 5 in a week for lectures and three for tutorials.

<b>Section 'A'</b>			
<b>Raghuvamśam: Canto-I (Verse: 1-25)</b>			
<b>UNI T</b>	<b>TOPIC (Theory/Practical )</b>	<b>WEE K</b>	<b>References</b>
<b>I</b>	Raghuvamśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-5, Grammatical analysis, Meaning/translatio n, Explanation, content analysis, Characteristics of Raghu Clan.	<b>1st</b>	<i>M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi; Raghuvansh Mahakavya, Dr. Ravikant Mani.</i>
<b>I</b>	Raghuvamśam: Canto I, 6-10 Grammatical analysis, Meaning/translatio	<b>2nd</b>	<i>M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi</i>

	n, Explanation, content analysis, Characteristics of Raghu Clan.		
<b>II</b>	Raghuvaṁśam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects.	<b>3rd</b>	<i>M.R. Kale (Ed.), Raghuvaṁśam of Kālidāsa, MLBD, Delhi</i>

<b>Section 'B'</b>			
<b>Kumārasambhavam: Canto-V (Verses: 1-30)</b>			
<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>WEEK</b>	<b>References</b>
<b>I</b>	Kumārasambhavam: Introduction (Author and Text), Appropriateness of title, Background of given contents. Text Reading Canto I Verses 1-10, (Grammatical analysis, Translation, and Explanation), Poetic excellence and Plot.	<b>4th</b>	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>
<b>I &amp; II</b>	Kumārasambhavam : Text Reading Canto I Verses 11-20 (Grammatical	<b>5th</b>	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>

	analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.		
<b>II</b>	Kumārasambhavam : Text Reading Canto I Verses 21-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.	<b>6th</b>	<i>Kumārasambhavam: Canto-V, Dr. Surender Dev Shastri.</i>

<b>Section 'C'</b>			
<b>Kirātārjunīyam - Canto I (1-25 Verses)</b>			
<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>WEEK</b>	<b>References</b>
<b>I</b>	Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents, Canto I Verses 1-8, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	<b>7th</b>	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri &amp; Dr. Prathibha Shastri.</i>

<b>I</b>	Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents, Canto I Verses 9- 16, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	<b>8th</b>	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri &amp; Dr. Prathibha Shastri.</i>
<b>II</b>	Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.	<b>9th</b>	<i>Kirātārjunīyam - Canto I, Dr. Rakesh Shastri &amp; Dr. Prathibha Shastri.</i>

<b>Section ‘D’</b>			
<b>Nīśatakam (1-20 Verses, 1st two Paddhatis)</b>			
<b>UNI T</b>	<b>TOPIC (Theory/Practical )</b>	<b>WEE K</b>	<b>References</b>
<b>I</b>	Nīśatakam: Verses (1-10) Grammatical analysis, Translation, explanation.	<b>10th</b>	<i>M.R. Kale (Ed.), Nīśatakam of Bharṭṛhari, MLBD., Delhi.</i>
<b>II</b>	Nīśatakam: Verses (11-20) Grammatical analysis,	<b>11th</b>	<i>M.R. Kale (Ed.), Nīśatakam of Bharṭṛhari, MLBD., Delhi.</i>

	Translation, explanation, thematic analysis, bhartṛhari's comments on society.		
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<b>Section 'E'</b>			
<b>Origin and Development of Mahākāvya and Gītikāvya</b>			
<b>UNI T</b>	<b>TOPIC (Theory/Practical )</b>	<b>WEE K</b>	<b>References</b>
<b>I</b>	Origin and development of different types of Māhākāvya with special reference to Aśvaghoṣa, Kālidāsa.	<b>7th</b>	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
<b>I</b>	Origin and development of different types of Māhākāvya with special reference to Bhāravi, Māgha, Bhatti, Śṛīharṣa.	<b>8th</b>	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.
<b>II</b>	Origin & Development of Sanskrit gītikāvayas with special reference to Kālidāsa, Bilhaṇa, Jayadeva Amarūk, Bhartṛhari and their works.	<b>9th</b>	Keith, A.B.: <i>History of Sanskrit Literature</i> , MLBD, Delhi; Sanskrit Sahitya Ka ithihas, Dr. Pushpa Gupta.

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week

**One Presentation** is tentatively scheduled in the 10<sup>th</sup> week

**Pedagogy/Teaching Methodology/Tools:** Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given home work to write on some issue of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.

**Bharati College**  
**(University of Delhi)**  
**Department of Sanskrit**

**Teaching Plan (April 2021-Jul 2021)**

**Course** : **Classical Sanskrit Literature (Prose)**  
**Teacher(s)** : Dr. Asha Tiwari and Dr. Parveen Bala.  
**Semester** : 2<sup>nd</sup> B.A. Sanskrit (H).  
**Meetings** : 5 in a week for lectures and three for tutorials.

<b>Section 'A'</b>			
<b>Śukanāsopadeśa</b>			
<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>WEEK</b>	<b>References</b>
<b>I</b>	Introduction- Author/Text, Text up to page 29 of Prahlad Kumar.	<b>1<sup>st</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>
<b>I</b>	Text from page 30 of Prahlad Kumar Up to page 60 of the Text.	<b>2<sup>nd</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>
<b>I</b>	Text from page 61 of Prahlad Kumar Up to page 90 of the Text.	<b>3<sup>rd</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>
<b>I</b>	Text from page 91 of Prahlad Kumar Up to page 116 of the Text.	<b>4<sup>th</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>
<b>II</b>	Society, <i>Āyurveda</i> and political thoughts depicted in Śukanāsopadeśa.	<b>5<sup>th</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>
<b>II</b>	logical meaning and application of sayings like Banotchhistam Jagatsarvam Vaani Baano babuhbha, Panchanno Baan etc.	<b>6<sup>th</sup></b>	<i>Śukanāsopadeśa, Dr.Prahlad Kumar</i>

<b>Section 'B'</b>			
<b>Viśrutacaritam Upto 15th Para</b>			
<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>WEEK</b>	<b>References</b>

I	Para 1 to 5 - Introduction- Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.	7 <sup>th</sup>	<i>Viśrutacaritam, Dr. Vishwanath Sharma</i>
I	Para 6 to 10 - Introduction- Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.	8 <sup>th</sup>	<i>Viśrutacaritam, Dr. Vishwanath Sharma</i>
II	Para 11 to 15 - Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society, language	9 <sup>th</sup>	<i>Viśrutacaritam, Dr. Vishwanath Sharma</i>
II	Style of Daṇḍin. Exposition of Saying kavir dandir kavir dandir na sanshya	10 <sup>th</sup>	<i>Viśrutacaritam, Dr. Vishwanath Sharma</i>

<b>Section 'C'</b>			
<b>Origin and development of prose, Important prose romances and fables</b>			
<b>UNIT</b>	<b>TOPIC (Theory/Practical)</b>	<b>WEEK</b>	<b>References</b>
I	Origin and development of prose, important prose romances	11 <sup>th</sup>	<i>Sanskrit Sahitya ka ithihas, Uma shankar Sharma Rishi</i>
I	Fables (i) Subandhu, Daṇḍin, Bāṇa, Ambikādatta Vyāsa.	12 <sup>th</sup>	<i>Sanskrit Sahitya ka ithihas, Dr. Pushpa Gupta</i>
II	Origin and development of prose, important prose romances and fables (ii) Pañcatantra, Hitopadeśa, Vetālapañcavimśatikā.	13 <sup>th</sup>	<i>Sanskrit Sahitya ka ithihas, Uma shankar Sharma Rishi</i>
II	Origin and development of prose, important prose romances and fables (ii) Simhāsanadvātrimśikā, Puruṣaparīkṣā, Śukasaptati.	14 <sup>th</sup>	<i>Sanskrit Sahitya ka ithihas, Uma shankar Sharma Rishi</i>

**Assessments of the Students:**

**1<sup>st</sup> Assignment** is due in the fourth week

**2<sup>nd</sup> Assignment** is due in the 7<sup>th</sup> week

**One Presentation** is tentatively scheduled in the 10<sup>th</sup> week

**Class Test** after every unit

**Pedagogy/Teaching Methodology/Tools:** Lectures, group discussions and mutual interactions of students take place in the classes. Students are encouraged to participate in presentations. Intermittently students are given home work to write on some issue of the syllabus and their write ups are discussed in the tutorial class. Tutorial classes also aim to do develop writing skills of students and improving their linguistic skills.