INTRODUCTION

Sanskrit education in Kerala had a strong foundation in the grand pan-Indian model of the gurukula system. However, Kerala had its own traditional rules and customs with regional variations, which led to the establishment of certain institutions. This system, as we have discussed in the previous chapter, had developed into a number of teaching and learning procedures dealing with different topics from religion and language to science and technology. These traditional institutions represented the formal system of education in Kerala for hundreds of years from the early the medieval ages up to the modern times.
As we have seen, the Gurukula system of education of the previous ages underwent several changes later due to the historical reasons such as the intervention of the foreign powers and the consequent social and cultural reformations. Finally, the new education policy implemented by the British colonialists rejected the Indian system and as a result the institutions that followed the traditions, which were already facing degeneration, began to collapse. Gradually, as the feudal and caste based ideology represented by these institutions had no significance in the changing social and political scenario, they began to lose their grip over the people and education. Sanskrit and its knowledge system were considered by the modernists as a dead event. The traditional institutions were left out from the main stream. This system of education, which remained prominent for centuries, became neglected, marginal and feeble. When compared to the modern and formal system of education which is current in India, the old system has now become informal and representative of the traditional.
Based on the above perspective, the remaining fragments of old system of formal Sanskrit education which are present in various parts of India including Kerala could be regarded as informal system of education in contrast to the modern mainstream formal education. At the same time the formal main stream of Sanskrit education is strongly there in the modern system of general education and higher education in colleges and universities and other centers of formal education.

Thus the informal education of Sanskrit in Kerala today includes the scattered streams of education related to the different modes of the traditional system that existed here in the past. They include religious or Vedic education, secular education like Ėyurveda and Vįstu, and the traditional Sanskrit education popularized by some individuals and groups.

In recent times there is a renaissance in the traditional Kerala art forms like KeyType98, KeyType99 etc where Sanskrit language, theatre and literature are some of the
main topics for learning. The institutions and groups present these traditional theatrical forms in a slightly reformed and innovative manner. These are also separated from the main stream of art or theatre education. The Sanskrit education given in these art forms are informal when compared to the Sanskrit Education given in the main stream.

**Vedic Education in Kerala: Multiple Streams**

We have already noted the history that, after the settlement of Brähmas in the Kerala villages, the Vedic literature began to spread in this part of the country also. For the teaching of Vedas and the related āstras like Vyākaraṇa, Jyotiṣa and Māṃsāsa, as mentioned earlier, many famous institutions were started in about the 6th & 7th century A.D. These institutions were attached to the temples managed by the Brähmas. In the temples of Thrissur, Tiruvalla and Kottayam full facilities were given to Brähmas for the teaching and learning of Vedas. This is already discussed in the previous chapter.
The Brähmaṇas enjoyed free food, accommodation and training at these places. In the same manner for the teaching of Veda there were facilities in the wealthy Namputiri families.¹

Teaching of Vedas was started in the mathas attached to some temples of Kerala like Vadakumnatha temple at Thrissur. Their purpose of teaching Vedas were purely religious. The chanting of 'Muṣa' which included the texts of Pada, Krama and other patterns of chanting were encouraged for the study of Vedas. According to the tradition Eighteen Sabha Mathas were instituted in Kerala.² These mathas were started for the education of Srauta and Smarta karmins. Thirunavaya, Thrissur Thekkematham, Edayil Matham, Naduvilmatham, Trikkanamathilakam Chengannur etc were centers of Vedic education in the medieval period. The method of education followed was the gurukula method. Later some of these Sabha Mathas became non-existent.
Now in Kerala a few institutions are teaching Vedas in the traditional way in a limited level. Thrissur BrahmaSvam Matham (Ìgveda), Thirunayaya Bhrahamaswam Matham continue their tradition, Kanchi Kamakodi Yajurveda Vidyapitham at Irinjalakuda (Yajurveda), Mattattur Kaimukkumana at Mattattur (Yajurveda) and SÌmaveda Gurukula at Panjal (SÌmaveda) also claim a long tradition. Arshavidya Gurukulam at Kodunthirapilly in Palakkad, teaches vedas in Tamil style.

Ìgveda - Among the four Vedas the Ìgveda is the most ancient one. It is related to the priest- 'Hota'. For the teaching of Ìgveda in Kerala the most famous institution is Thrissur BrahmaSvam Matham.

It is believed that, for the development and propagation of Vedanta the disciples of Adi áankara established four Mathas at Thrissur. They are the Thekke Matham, Etayil Matham, Naduvil Matham and Vadakke Matham.
In the course of time (about 400 yrs ago) the head of the Vadakke Matham endowed some property belonging to that Matham to a Vedavidyalayam and made the 'Vidyin' (teacher of Vedas) and the 'Thrissur Yogam' (committee of Brahmas of Thrissur) the trustee of the institution. With this Vadakke Matham ceased to be a secluded monastery and took a new birth as a Veda Mahavidyalaya ensuring continuity of the Vedic studies.  

It was the custom for the Namputiri youngsters to observe after their 'Samvartanam' observed 'Bhajanam' (vow of worship) in Vadakkumnathan temple for a year or more after their 'Samvartanam'. These youngsters were provided education in advanced courses like Pada, Krama, Jaiga and other modes of skilled Vedic chanting during the day time. It was this tradition of Vedic education which in course of time grew into a great institution. The advanced teaching of the Vedas was done by scholars from Changaliyotu Namputiri family of Thrissur. After the birth of the Mahavidyalaya
this teaching of Veda was shifted to Vadakke Matham which later came to be known as Brahmasvam Matham.

Brahmasvam Matham

Till about 1930 the custom was that the Samhita portion of Īgveda was taught either at the student's own home by his own father or elders. The students joined the Brahmasvam Matham only for higher studies particularly for the study of Pada, Krama, Jaŋa and Ratha etc. with correct 'svara' and 'sampradaya'. From 1932 the study of Samhita was also introduced in Brahmasvam Matham. The young students who had to spend their time fully for traditional Vedic education remained separated from the main stream education at that time. As a remedial measure, from 1951 onwards these students are given private tuition in language, science, social studies etc. So after completing the study of Īgveda Samhita the students are enabled to appear privately for school examinations and join the main stream of formal education in schools and
complete their general education. The teachers and students of the Matham are given free boarding and lodging.\textsuperscript{5}

At the primary stage, while chanting the Mantras the teacher holds the head of the student and moves it up and down, according to the rise and fall of the svara of each akśara in the Mantra. Head is in upward position during the uttering of udāttta and downward position when anudāttta is intended. So a teacher can teach only four or five students at one time. The instruction is not with the help of books, but oral and based on practice and memory, and also, with the help of Mudras (gestures). The use of Hasta Mudras (hand gestures) in Vedic chanting is seen only in the Kerala Vedic tradition. So to start a particular section the teacher need not say a word, but he shows the relevant Mudra. The student understands the word denoted by the Mudra and follow it properly without any mistake. Each Vedic student has to understand the whole ĪgVEDA by heart.
The following schedule is observed in the Math for Vedic studies. In the early morning (at 5 a.m) the students rise up and recite Gayatri. Then they conduct 'Suryanamaskaram' with the chanting of Veda for one hour. After suryanamaskaram they observe for about 10 to 20 minutes Sree Kṛṣṇa upśana since Kṛṣṇa is the temple god of Brahmaśvam. Again from 7:30 am the students join the Vedic classes. At present there are 25 students studying Īgveda. Two of them are natives of Maharashtra who came here to study Īgveda in the traditional style of Kerala. In the afternoon students learn other subjects like Sanskrit language, Mathematics, Science and Social science etc, to enable themselves to appear privately for school examination. Again from 7 p.m to 8 p.m they take the Vedic lessons. Upto the year 2005 Sanskrit education was imparted by scholars specially appointed for that purpose. They followed traditional methods in the teaching of Sanskrit also. But in the new scheme of studies, Sanskrit is taught as per the school syllabus.
Admission is strictly restricted to the Brähma boys and they stay in the Matham along with their Brähma gurus. This system of education in the Matham continues the two aspects of gurukula system, students lives with his guru and follows the oral tradition. But he is not living in the guru’s house and following the strict codes of conduct. As mentioned earlier teachers and students are given free boarding and lodging. After the ‘Upanayana’ around the age of seven pupils are admitted to the Brahmavam Matham. They study the samhita portion of Ṛgveda during the first five years. Those who want to continue education in the higher level start to learn Pada, Krama, Jaṅga and Ratha and they are also given opportunity to have their school education in the manner explained earlier. As noted earlier, presently there are 25 students in Ṛgveda, four students in Yajurveda and five students in Śāmaveda. The teaching of Yajurveda and Śāmaveda was started recently.
At present there are four teachers for the Ṛgveda. They are Vadakumpad Pasupathi, Oravankara Damodaran Namputiri, Madhuthazham Neelakandan Namputiripad, and Thamaranellur Purushothaman Bhattatiripad. In the past famous scholars like Kaliyath Parameswaran Bharathikal, Panthavoor Subramanyan Namputiri, Irinjalapilli Madhavan Namputiri, Meledam Sankaran Numpetiri, Ezhikoden Parameswaran Namputiri, and Parappuram Raman Numputiri were teachers in the matham.  

When the students begin Vedic education they start the learning of Sanskrit also. First of all they give importance to oral method because the right pronunciation is very important in Sanskrit, especially in the chanting; ārava, Manana, and Nidhidyasana are very important in the learning of Vedas. Memorising and concentration are essential in the oral method. At the beginning they teach the students Siddharṣa, Śrīmodanta, some cantos from ārikṣa, avil/sakṣiyam,
Raghuvarmanam, Kumrashasambhavam, Nritya, eyam and some parts of Amarakosa and Ayagjedhyya. All these are through the oral method. Preference is given to anvaya, anvayrtha, and srittha of the verses studied. The famous previous Sanskrit teachers of this institution were Puradam Haridathan Namputiri, K.N.M Divakaran Namputiri and Killimangalath Krishnan Namputiripad. Now Edamana Vasudevan Namputiri is the teacher of Sanskrit. He studied Sanskrit informally and privately from Prof. Ramakrishnan who was retired professor from Sree Kerala Varma College, Thrissur.

About 40 years back Brahmasvam Matham started a correspondence course for Rigveda namely 'International Correspondence Course in Rigveda'. Unfortunately after 2 or 3 years this course was stopped. Only sixty lessons were distributed to students. In 1995 these lessons were collected and published in the form of a text in Malayalam titled Vedakiranangal by Dr. C.M Neelakandan and Paleri Narayanan Numputiri. The purpose of these lessons were to introduce Vedas to the ordinary people, who are
without the knowledge of Sanskrit, through Malayalam medium. Steps are also being taken to make the study of the Vedas more comprehensive by including the study of Brähmaṇas, Ēraṇyas, Upaniṣads, ārautas and Gāhya śatras relating to Ṭgaṇeda in the scheme of studies. The Matham has published some books in Malayalam like Vedadhvani and also published audio and video cassettes and CD of ‘Vedamantras’, ‘Sandhyavandanam’ etc.

During the summer vacation they give a systematic short term course in Tantra and other Kriyas meant mainly for the students outside the Matham.

Recently the Bhrmasvam Matham has begun to conduct seminars, discussions and ‘Satsangam’ frequently for the inmates and the public. It is very useful for the proper interaction of students and teachers with the public and experts and also helps for the infiltration of the knowledge in traditional Vedic culture into the public sphere with less religiosity and more academic and critical interest.
Samaveda: As noted before in the Brahmasvam Matham, the study of Samaveda was introduced 4 years back and Yajurveda has just been started recently. Samaveda has three students and one teacher namely Mamanna Sreejith Namputiri from Panjal. According to the teachers, compared to the students of Ígveda, the number of students in Síma and Yajus is usually low; some pupil could not continue the study as desired.  

Samaveda is the source of ancient Indian music, it is totally rythmic in nature and related to Udgata priest."

Jaimineya, Ra,¡yaneya, and Kaudhuma are the three branches of Samaveda. Kerala Namputiri's follow the Jaiminiya branch. At present the condition of Samaveda tradition in Kerala is in a pitiable stage. There exist only one institution for Samaveda training apart from the Bhrahmasvam Matha in Kerala, namely Panjal Samaveda Gurukulam. Twenty five years back this Gurukulam was a common institution for teaching vedas. Now it is restricted for the study of Samaveda only. Situated in the
Panjal Lakshmi Narayana Temple in Thrissur district, it is the only Svmaveda gurukulam in Kerala. Very few number of students are studying in this institution. Nellikkal Vasudevan Namputiri from Panjal is conducting the Veda classes. The teaching of Svmaveda is confined to the families of Vedic scholars in two villages, Panjal in Trissur district and Kidangur in Kottayam. These Vedic centers are in a critical stage. There are only four or five persons who know Jamineya Svmaveda completely and all of them are in their late seventies in age. Mamanna Sreejith the teacher of Brahmasvam Matham is the only one Svmaveda student of new generation at Panjal.

Yajurveda- Yajurveda is related to 'Adharyu' Priest and the subject of this veda is the karmas or rituals for the Yajus. Yajurveda is divided into two branches, Kṣa, and áukla Yajurveda. Now the traditional teaching of áukla Yajurveda is very rare. árauta subjects like Agnyādhāna are the main topics of the Kṣa, a Yajurveda.
In Kerala there are only two places where \textit{K	extasciicircum{a}} Yajurveda is being taught. Kanchikamakoti Yajurveda Vidyapitham at Irinjalakkuda and Kaimukkumana at Mattattur. The former is running as a \textit{Veda pitha} on the model of Brahmasvam Matham. At Kaimukkumana, students stay in the house of the teacher and the Gurukula mode is followed with the financial help of the Kanchi Kamakoti Vidyapitha, Irinjalakuda.

\textit{Kanchikamakoti Yajurveda Vidyapitham}

Kanchikamakoti Yajurveda Vidyapitham is situated near Katalmanikyam temple at Irinjalakuda. Kanchikamakoti Jayendra Saraswathy svamikal inaugurated this institution in 1972. At that time there were seven students and two teachers.

Now this institution is functioning very well. There are twelve Brhamas students including two natives of Maharashtra learning Yajurveda and Sanskrit. After the Upanayana ceremony (between 8 to 12 yrs age) students come to study here and
they begin Vedic education on an auspicious day. Only those who are fully qualified for

the vedic education as per the orthodox norms are admitted here.

They start their classes early in the morning by chanting the Gīyatre. Up to 6

A.M they practice Mantras in the Kutalmanikyam temple. The method of Vedic

education is purely oral. Minimum five years are needed for the completion of

preliminary education in Yajurveda. Sanskrit is also learnt as part of this education.¹³

In Sanskrit education they follow the traditional way by learning the

Sudharṣaṇa, Amarakośa, Śrīśrīmodanta, Bṛlaprabodhanam and parts of some Kīvyas.

Importance is given for the correct pronunciation. Separating the combined words,

arriving at the right meaning of the words and sentence by using the interpretive tools

of Vigraha, Anvaya, Artha etc are the methods followed in the teaching and learning of

Sanskrit. Savithri Antharjanam from Puthenchira, Thrissur, is the teacher of Sanskrit.
Now the Vedic teachers are K.N.Vasudevan Namputiri from Kattoor and Narayanan Namputiri from Irinjalakuda who is the previous student of the institution.

After the basic education in Vedas and Sanskrit in the traditional way students are sent to school to acquire the formal education. Before the completion of the primary stage of Vedic education, tuition facilities are provided for the study of school subjects.

The students are allowed to write the annual examination of the 6th standard at the primary level and if passed are admitted to the 7th standard. The students thus admitted are given opportunity to continue their Vedic education also as usual with slight adjustments in their time table.

A period of minimum 7 to 14 yrs are needed for the completion of vedic education. According to Vyloor Naryanan Namputiri the former teacher, Yajurveda is the most important Veda for rituals. So pronunciation and concentration is very important. So they give first preference to pronunciation.\(^4\)
Presently this institution at Irinjalakuda has been managed by a registered committee constituted of Namputiri Brahmins. Central Government of India (IHRD) had provided a grant. Coimbatore Aryavaidya Pharmacy and Veda Raksha Nidhi trust also provide financial support in a limited level. Giving proper accommodation to the students is the main problem faced by the institution. Another problem is the lack of provision for proper school education for these children without which they will be excluded from the main stream of public education.  

**Kaimukkumana-Mattathur**  
Kaimumuku Sreedharan Namputiri of Mattathur at Kodakara, Thrissur is teaching both Veda and Sanskrit in the traditional way. Veda classes are conducted at his own house (Kaimukkumana). This institution is a branch of Kanchi Kamakoti Vidya Pitham. One teacher is appointed for the teaching of Sanskrit. There are 10 students learning *Yajurveda* and Sanskrit. Kaimukkumana is well known for JyotiÀa
¿jstra also. Raman Namputiri, elder brother of Sreedharan, is teaching JyotiÂa in this house. There are many disciples studying there.  

Recent Trends

Recently there is a tendency among various religious groups and agencies to take up vedic studies in the name of popularizing traditional wisdom for example, Sri Sathya Sai Seva Samithi conducts Vedic classes for devotees at some of their branches in Kerala situated at Tirur, Kottakal, Nilambur, Aluva etc. Those who want to learn Veda are admitted to the classes without any caste, sex, and age discrimination. These centres do not teach any particular Veda as a whole but they teach selected portions of Vedas and Upanisads like PuruÂasêkta, áresêkta, Durgisêkta, Medhisêkta, Givatre Mantra etc. They do not follow traditional methods but some elements of tradition are incorporated.
The method of teaching is oral. After the loud recital of the Mantra with proper
accents its meaning is also explained by the Vedic scholar who conduct the classes.

Students also recite the Mantras with the clarity of pronunciation. These sEktas are
used in daily Bhajans and prayers.

Ramachandran master conducts Vedic classes at Shornur and Irinjalakuda for
Satya Sai Seva Samithi. In Thrissur, Vedic class were started on 2003 March. About 45
students attended this class in the first batch, classes are conducted on every Sunday
morning from 10 am to 12pm. At first Mantras are recited loudly, then the meaning of
each mantra is explained. After the class printed notes are given in Malayalam script.

But now after 6 years, only ten students are regularly attending this class. Some elderly
people who came to attend the class had to discontinue as they felt difficulty in
pronouncing and memorizing the texts. Later this organisation began to publish
books for the purpose of these Vedic classes. Now these are available in six volumes as
compilations of various sūktas. Puruṣasūktam, Sresṭisūktam, Narayana- sūktam, Narayanā Upanisad, Ekādaśa rudram; CD’s of these hymns are also available now.8

Kṣīyapa Vedic Research Foundation, Ballussery also teaches Vedas without any discrimination of Caste, sex and age under the leadership of M.R. Rajesh. Selected Vedic portions are taught to the students once or twice weekly. In the kozhikode branch they conduct classes only on Sunday morning.9 These religious organizations use the Mantras of Veda simply as prayers in bhajans as a clear means to inculcate popular faith in their particular cults and beliefs by relating them to the Vedas. The Vedas, Itihāsas and Purāṇas are used in the name of the eternal Hindu Dharma to attract more and more devotees and attain acceptability to the new cults and faiths sponsored by the powerful Godmen and Godwomen in the community. Actual teaching and learning does not take place in their bhajans mode of preaching, but an acquaintance with the scriptures are made with a strong religious motivation. In depth
study of Sanskrit or Vedas are not possible in such contexts. But a person having some
knowledge in Sanskrit can get something more from these classes. Discriminations on
the basis of caste and creed are also absent in these groups which are not orthodox or
Brähmanic in character and follow the 'Bhakti' pattern of religion modified to suit the
modern times.

The Reading of Itihäsas and Puráñas

The recital of Bhágavata and Bhagavadgétā in temples also have some educative
value. So far as informal Sanskrit education is concerned, such sessions of reading and
recitals are becoming more and more popular in recent times. The devotees who are
interested in spiritual discourses and mythical narratives have enough opportunity to
hear and understand Sanskrit verses and Sanskrit terms from the Vedas, Itihása and
Puráñas. This not only enhances their religious and cultural acumen but inspires their
interest in Sanskrit literature in general.
The ceremonical reading of *Mahabharata* and purânas was a custom in important temples in Kerala during the medieval period. For this, Brahmin scholars were appointed in the temples and they were called *Mahabharata Bhaṭṭas*. At that time people were benefited by the recital of epics and purânas.

In some of the Kerala temples there is a custom of reciting Bhagavata as a worship to the deity by experts in that field. This recital will take seven days, and so it is called 'saptãha'. For example, 'Bhagavata Saptãha' conducted in a temple will have continuous recital of selected portions of Bhagavata purãs with Malayalam interpretations, from 6 AM to 6 PM daily for seven days. This saptãha or weekly type of Bhagavata reading course is not only done in temples but also in family gatherings also. Recently community organizations show interest to conduct 'saptãha' in public places also. This placement of Bhagavata recital from the temple premises to the midst of society indicates the growing interest of the public in Sanskrit and its culture which
give importance to knowledge, spirituality and morality. Many young scholars are involved in the conduct of the saptah. Since it is a source of good income also.

The ceremonial recital of Bhagavata can be classified into two: daily recital and Saptah recital. Among these the most popular reciting of Bhagavata is 'Saptah' which is done in seven days. This is a ritual based on some rules. While reciting Saptah the portions to be recited on each day is fixed. Dr. Krishnamani Tripathi in his Srimadbhagavata tattvasamksa gives the detail of this schedule quoting Kauikasamhita. According to this the portion to be recited on each day is as follows:

1\textsuperscript{st} day From the first skandha upto 22\textsuperscript{nd} chapter of the 3\textsuperscript{rd} skandha. 51 chapters

2\textsuperscript{nd} day From 23\textsuperscript{rd} chapter of 3\textsuperscript{rd} skandha upto 6\textsuperscript{th} chapter of 6\textsuperscript{th} skandha. 74 chapters

3\textsuperscript{rd} day From 7\textsuperscript{th} chapter of 6\textsuperscript{th} skandha upto 15\textsuperscript{th} chapter of 7\textsuperscript{th} skandha. 28 chapters
<table>
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<tr>
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<td>1st to 3rd</td>
<td>51</td>
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<tr>
<td>5th</td>
<td>4th to 54th</td>
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</tr>
<tr>
<td>6th</td>
<td>55th to 13th</td>
<td>49</td>
</tr>
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<td>7th</td>
<td>14th to end</td>
<td>31</td>
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In this way one can recite the 335 chapters of 12 skandha of Bhagavata in 7 days.

There is also another tradition of dividing chapters prevalent while performing 'saptaha' in the Vallabha-carya tradition.

According to this scheme, there is slight difference in the division of chapters on each day which is assumed, followed in this tradition.
1\textsuperscript{st} day  The Dialogue between Manu and Kardama

From 1\textsuperscript{st} chapter of the 1\textsuperscript{st} skandha unto the 19\textsuperscript{th} chapter of the 3\textsuperscript{rd} skandha - 48 chapters.

2\textsuperscript{nd} day  The story of Bharata

From 20\textsuperscript{th} chapter of the 3\textsuperscript{rd} skandha up to the 7\textsuperscript{th} chapter of 5\textsuperscript{th} skandha - 52 chapters.

3\textsuperscript{rd} day

From 8\textsuperscript{th} chapter of the 5\textsuperscript{th} skandha unto the end of the 7\textsuperscript{th} skandha - 53 chapters.

4\textsuperscript{th} day  The birth of árekṣā,à

From 1\textsuperscript{st} chapter of the 8\textsuperscript{th} skandha unto the 3\textsuperscript{rd} chapter of 10\textsuperscript{th} skandha, 51 chapters.
5th day Marriage of Rukmi,

From the 4th chapter of the 10th skandha upto the 54th of the same skandha 51 chapters.

6th day The legend of Hamsa

From 55th chapter of the 10th skandha up to the 7th chapter of the 11th skandha 43 chapters.

7th day

From 8th chapter of the 11th skandha upto the end of the 12th skandha 37 chapters.

Still two more division for reciting Bhagavata pīṭṭa, a in saptṭha are referred.

In all these schemes there are slight changes in the number of chapters to be recited on each day.
Among these four divisions the second one is commonly followed and the fourth scarcely followed. The other two are not seen now-a-days in Kerala.

Each day each story of Bhāgavata is selected for close reading and interpretation. Rukmiśayamvaram, Avatāra, Santinagopala etc are the main stories for narration. The devotees believe that by hearing Santinagopala the childless couples may get children and by hearing Rukmiśayamvaram unmarried youth may get suitable pair.

Practitioners of saptaha go through some traditional training in this field. Most of them listen to their senior family members and accompany the veteran performers and thus acquires skill in the field.

They had already some Sanskrit education from their family or from school. For example Vasudevan Namputiri who live near Paramekkavu temple at Thrissur, is a reciter of Bhāgavata in temples and family gatherings. In an interview he informed that
he learned the method of Bhīgavata reciting from his mother's elder sister Devaki Antharjanam. She used to read Bhīgavata in his ancestral house every year.\(^23\) As noted earlier the reading of epics and purāṇas in the past was conducted in temples, and also on rare occasions in the houses of high castes. There is no provision for lower castes to read the Sanskrit Bhīgavata. They chant only the Malayalam Bhīgavatam Kilippūru written by Tuncat Ezhuttachan. But today the Sanskrit recital and explanation is conducted more and more in temples and common places. In the Saptṣṭha performed at houses all relatives and family members attend the function and get knowledge of the purāṇa. In the course of hearing the verses they also enhance their familiarity and knowledge of Sanskrit also.

Recent trents

Vazhakkunnam Vasudevan Namputiri conducted Bhīgavata discourses at Madras in 1936 and again in the month of September 1937 at Mumbai. These
accomplishments of Vazhakunnam Vasudevan Namputiri outside Kerala was an impetus for his followers to perform Sapt¿tha all over the country. Now there is a trend to conduct Bh¿gavata pur¿¿a recitals in the auditoriums and halls outside the temple. Organizations like Chinmaya Mission and Nair Service Society are conducting Sapt¿ha at Ernakulam, Thrissur and similar other cities. This has created opportunity for the common man to understand ancient Sanskrit literature. Now women also are performing Sapt¿ha discourses on Bh¿gavata at temple and houses. The change is also affected in the case of listeners too, women and children attend these sessions in large numbers.

The audience, after hearing the recited and interpretation are educated informally in the pur¿¿as and various ¿¿stras dealt within the texts. They also learn important ¿lokas and their meaning by heart which are often repeated by the reciters. The listeners are also motivated to know more about Sanskrit and related literature.
In Kerala Bhágavata saptáshta tradition has a long history of at least one hundred and fifty years. Kutallur Kunjikkavu Namputirippad and Vazhakunnam Vasudevan Namputiri both were very famous in the field.

The earliest known preaching of Bhágavata purá, a in seven days in Kerala was started by Kutallur Kunjikkavu Namputirippad. He began the preaching of Bhágavata purá, a from 1839-1903 at Guruvayur temple premises. He began to recite Bhágavata Saptáshta in Guruvayur temple in a modified manner. His scholarship and deep devotion to the lord at Guruvayur temple made his Bhágavata purá preaching touching and appealing to the devotees.  

Vazhakunnam Vasudevan Namputiri (1891-1947) was a disciple of the Kutallur Kunjikkavu Namputirippad. His preaching of Bhágavata purá, a was very interesting. He quoted verses from the works of great poets and philosophers like Valmêki, Vyása, Nítýyan bhattatiri of Mêlpathêr, Pêntînam Namputiri, Râbindranâtha Tagore and so
on. He attracted the audiences with the simplicity of language, lucidity of the recital and appropriateness of expressions and body gestures.

Some of the senior recites of Bhágavata who have been conducting Saptáha are

Prof. Vaidyalinga Sarma, Venmani Krishnan Namputiri of Sreemulanagaram, Kalady,
Palezhi Narayanan Numputiri Rtd. Professor of U.C. College, Aluva, Anjam Madhavan
Namputirii and Krishnan Namputiri at Guruvayur.

Younger scholars who perform in the saptáha now-a-days are Vasudevan Namputiri, Madhu Kizahakkedath Mana from Palakkal, Thrissur, Dr. K.R Harinarayana from Tazhekkad Thrissur, Brhma Sreedharan Namputiri, Kozhikode, Brahmasri Kesavan Namputiri from Guruvayur and so on.

Sanskrit theatre

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Sanskrit drama has got a great educative value as Bharata says ["śilpa, āstra, Kala, Vidya and all knowledge and action are present in Natya"]

Language is integral in the plays and its use in conversation etc. is seen in the Vacikbhinaya. Bharata, the author of Nātyaśāstra also says that the body of Nātya is the original text or written script by the poet and the use of language by the actors are based on it.  

Sanskrit drama represents different life situations before the spectators who understand and appreciate them by watching and hearing. The dialogues are given in Sanskrit or Prakrit according to the types of characters. A reader or hearer can easily understand and follow the different modes of Sanskrit conversation employed in the various contexts in the dramas. Hence Sanskrit drama has an important role in the education of Sanskrit language in both formal and informal ways. Along with Kīvyas,
Nakas were also included in the traditional Sanskrit education. They were given a

textual reading and interpretation. However, the acting of the drama on stage was rare.

Traditional Sanskrit theatre, as Nyayastra reveals, was highly sophisticated, conventional and also multidimensional. There existed a complex code of gestures, movement patterns and vocal expressions. There were some traditional communities of actors well versed in Sanskrit play performance. Numerous rituals accompanied the play conducted usually in temple premises or royal courts. The major Kshatriya or Brähmana male characters used Sanskrit while female characters, servants and vidyāaka used prakrit or local languages. There was a custom of giving Sanskrit versions of the prakrit passages in the text of the play.

Kūiyam

The traditional Sanskrit theatre of Kerala namely Kūiyam is one of the oldest and continuously performed classical theatre form in India. It is the only
surviving Sanskrit theatre of the ancient world. K£¶iy¡¶¶am is probably a regional fragment of the last grand Sanskrit classical tradition, a keralite bridge between the past and present. K£¶iy¡¶¶am is believed to date back to about two thousand years.  

K£¶iy¡¶¶am is complex in structure and execution. It is traditionally performed by actors and musicians in 'K£ttambalam' stage constructed in the compounds of a Hindu temple. As a result of its close association with temple rituals, K£¶iy¡¶¶am serves the religious function as a visual sacrifice to the temple deity. Its acting style is conventional, composed of an elaborate blend of symbolic gesture, stylized costumes and physical movements and loudly chanted dialogue and verses. In the olden days the chief spectators were the members of upper class. Today men and women of other castes and communities also watch K£¶iy¡¶¶am and it is also performed outside the confines of orthodox temples.
According to tradition, families of actors and musicians belonging to particular castes of temple servants namely Cikyirs and Nambyirs hold the exclusive right to perform plays in the Kerala temples. The temple records of the tenth century AD attributed to King Kulañekhara Varman indicate that Kë¶iyï¶¶am was already at an advanced stage of its development by this date. Kë¶iyï¶¶am as it exists today was remodeled during the time of Kulañekharavarma.31

Kë¶iyï¶¶am has some significant features which make it different from other Sanskrit theatrical forms. They are the elaborate and the prolonged acting of the lokas, the overriding importance of VidëÅaka who speak in Malayalam and the fact that the role of females are acted by women of the Nambyir families called Na´´yïrs. In Kë¶iyï¶¶am the vidusaka has a prominent place. He not only entertains the spectators, but through the medium of laughter, conveys information and knowledge on several matters of ethical and social importance.
The VidÌÁaka characters represented by C¡kyìrs have ample verbal facility and are fluent in Sanskrit and Malayalam. They can elaborate any situation and improvise on any topic. They narrate several interesting purÌíc and epic stories, and give lectures on morality and devotion. For example 'MantrÌ´kam' the third act of Bh¡sa's Prat¡µgaugandhar¡ya is performed in sixteen days KuzhalÌttunni, the VidÌÁaka character dominates the stage for almost all the entire course of the play explaining various á¡stras, PuruÌrthas and other age old traditions.

There are slight differences between the C¡kyìr families in their systems of acting and training. Though all C¡kyìrs follow the same Attaprakaram (manual of acting) of the plays, each C¡kyìr family has also developed its own training method even though it adheres to the same traditional system of theatre education. There are notable difference in the methods of recitation, the conduct of 'kriyìs', rituals and conventions, in the rendering of the musical Ìokas as well as in the rendering costumes
and makeup. But these differences do not affect the general rules of performance which are universally practiced.

Among these Cjkyir families presently only five families are practising K€¶iy¶¶am traditionally. Name of these families are Perinchallur Mjinicyyar family of Kozhikodu, Koypa family of Trissur, Ammannur family of Irinjalakuda, Kuttanchery Valiyaparisha family of Kunnamkulam, Potiyil family of Kottayam and Ambalapuzha. According to tradition about twenty Numbiars families were performing temple arts in Kerala. But now only thirteen families are found practicing. They are Chengannur, Arattukadavu, Kaviyur, Kidangur, Eramallur, Kottayam, Muzhikulam, Trikkariyur, Tonikkal-Ernakulam, Kuzhupullimatham-Thrissur, Meledam Kochampilly and Kalakkath-Palakkad etc.
Recent trends

The teaching and learning of Žë¶y¶¶am and Žëttu were conducted in houses of Nambyırs or Çïkyırs. These centers of learning was also called Kalaries. But now these traditional Kalaries are absent. They are converted into modern institutions and named as 'Gurukulas'. Students belonging to different communities are admitted to these gurukulas run by the families of Nambyırs and Çïkyırs. At the same time these Gurukulas are not completely open to all. In fact they are following two types of education. The first type is meant exclusively for the students of Nambyır and Çïkyır families in the name of the 'protection of family tradition'. Another type is for the students of general category because these 'Gurukulas' are getting financial grant for the teaching of such students. So attendance of these general category students is compulsory in the 'Gurukulas'.34
At present only a few families are teaching K£¶iy¡¶¶am, K£ttu, and P¡thakam traditionally under the banner of Gurukulams. For eg. Chachucakyar Smaraka Gurukulam. Irinjalakuda, Perincallur Manicakyar Gurukulam, Kozhikode, ManimadHAVacakyar Smaraka Gurukulam Palakkad, Pothiyil Gurukulam Kottayam, Koypa Gurukulam, Kidangur Gurukulam, Muzhikulam Gurukulam and Margi institutions at Thiruvananthapura.

Today only a few actors have the traditional knowledge and skill to perform K£¶iy¡¶¶am. About a dozen C¡ky¡r actors regularly act Sanskrit plays in the K£¶iy¡¶¶am form. The plays of Bh¡sa, k¡lid¡sa, Kula¿ekhara, áakti bhadra are commonly staged. The eldest male member of the family (C¡ky¡r and Namby¡r) of actors is regarded as the head of a family. He is responsible for keeping the traditions alive by teaching the secrets of the arts to the younger generation of his family. K£¶iy¡¶¶am has survived centuries precisely because men such as these have
transmitted their knowledge to the members of their families with utmost devotion.

Today people in general are interested in this art form.

**Education of Koryam**

Education of Koryam is mainly divided into three parts. They are practical, theory and Sanskrit language and other literature.

Children had their 'traditional Vidyarambha' at the age of three, then they learn the alphabets and had their elementary education. At the age of seven they are initiated into the elementary lessons of Koryam acting. Besides learning the lessons in the Sanskrit language, there is daily training in the basic lessons of Koryam which begin at four O' clock in the morning. The basic training is to recite loudly the Çlokas in the appropriate rìgas. While singing the Çlokas the trainee should remain in the basic 'Samapída' posture, holding the hands in muÀ¶i state or fist with closed fingers, and moving them appropriately to the tune of the song. The
¿lokas are selected from different plays. This singing lasts for about two hours as a ¿abda S¡dhaka (voice training). During the day time training is given in the Nitya Kriyas which consists of the dance of the characters in the purappad or prelude part of the plays. In the evening students practice the movements of the eyes. Then they have to recite the ¿lokas already learned from memory.36

All these knowledge or ¿¡stras are documented in the texts of ¿prak¡ram, Kramad¢pik¡, Hastalak¡¶, a depeka, and N¡¶ya¿¡stra. The detailed study of these texts is the main part of education. The most significant corpus of performance theory are contained in the ¿prak¡ram and Kramadepeka of the particular plays prescribed which are uniform in Malayalam. The bodily acting in the ¿¡¶y¡¶¶am is based on the Kerala text of Hastalak¡¶, a depika which is based on the N¡¶ya¿¡stra of Bharatamuni.
Apart from this the study of Sanskrit language is commenced right from the beginning. In due course the student becomes a good Sanskrit scholar by learning Kavyas, Natakas, Ala‘iras etc as well as several āstra branches like Tarka and Vyākaraṇa. Sanskrit and its knowledge is very essential for the Kettu and Kiyam actors. Students learn by heart the basic Sanskrit texts on grammar like Sidharoopa. By the application of Mudra or hand gestures in acting, the students are taught how to denote the Vibakthi, Vacana, Līga etc. of each word, recited.

The study of Amarakosam is important in Kettu and Kiyam because it gives the synonyms and different meanings of words. The actors elaborates the meaning of words and sentences in the Kiyam. For example if ‘deva’ is a word to be acted the actor should know the different meanings involved in the root like ‘Krṛṇa’, ‘Vicikitsa’, ‘ālobha’. etc. A skilled Kiyam actor could express all these meaning
relating them properly to the context of acting. Hence a deep knowledge of 'Ko¿a' is very important to K£¶iy¡¶¶am actors.

During the explanation of a particular word or ¿loka in a play c¡ky¡r usually quote similar ¿lokas from other sources. For eg: in the description of the word 'N¡r¡ya,a' they quote a number of ¿lokas from different K¡vyas which may contain similar or charming ideas and references. Verses from Pur¡,js and Camp£s are also studied for this purpose.38

After the basic education in Sanskrit in their own family the C¡ky¡rs approach other Sanskrit scholars to gain mastery in the Sastras. For e.g. M¡,i M¡dhava C¡ky¡r (1898-1990) learned Ala¿kira Ny¡ya and JyotiÀa from Pazhedath Sankaran Namputiri and again learned Ny¡ya from Parikshith Tampuran of Kochi.39

Today the Kerala Sanskrit theatre 'K£¶iy¡¶¶am' has been accepted as the world cultural heritage by UNESCO. This recognition has favoured its popularity. The
new 'gurukulas' which functions in the different parts of Kerala under the patronage of
traditional Cj³ky¡r families propagate this art by admitting students from all
communities and performing outside the temples on public stages. About two hundred
devoted artists are working in this field with sufficient knowledge in Sanskrit. They
naturally face the problem of how to join together the traditional and modern ways of
teaching and learning. Moulding tradition as per the requirements of modern tastes
and world view is a general problem faced by all traditional knowledge systems in
India. The 'gurukulam' of K£¶iy¡¶am are the great informal centres of Sanskrit
education and they contribute substantily for informal Sanskrit education. As
mentioned earlier, some of the centres simultaneously follow the traditional method of
teaching confined to their own community and introduce the innovative modes of
teaching without rejecting the tradition for the benefit of all. As a result the art form
which was once on the verge of extinction has been revived with new energy.
\textbf{Kēttu}

Kēttu (show or act) is the family tradition of Cēkyīr. This Kēttu is mainly known as three: Prabandham Kēttu, Na´yigar Kēttu, and Kēiyiyam. Kēiyiyam has been dealt with in the previous section. Usually Cēkyīr artists use Kēttu for the propagation of Bhakti, advice for the people in moral codes and for the criticism of social evils through humorous narration. In Prabandham Kēttu they use short Sanskrit camps written on epic and purānic themes. Since a single Cēkyīr is acting in Prabandham Kēttu it is called Cēkyīr Kēttu also.

Sometimes, Na´yigar the wife of Nambyīr presents the Kēttu. It is called Na´yigar Kēttu. The subject matter of Na´yigar Kēttu is the tenth Skanda of Bhīgavata Purīṇa.

Kēttu is also divided into three on the basis of presentation on the stage namely Atiyantaralēttu, Vazhivadalēttu and Kazhchakkēttu. These were patronized by the rulers of Tranvancore, Kochi and Malabar regions and arrangements were made for
the presentation of Klettu in some prominent temples of these areas. Particular Cjkyrs families were appointed for enacting Klettu in places (temples) assigned to them. This is called Atiyantira Klettu. Kottiyur áiva temple (Kannur district), Tirumandhamkunnu Deve temple (Malappuram), and Vatakumnaítha temple (Thrissur) follow this system even today. For the blessing of the deity if a devotee presents or sponsors this art it is called Vazhivadukötttu. For eg: Mattavilísam Klettu and Angulyámkam Klettu in the Kottiyur temple comes in this category. If Klettu is performed only for the appreciation of audience, it is called Kazhcha Klettu. This type of Klettu is very popular today.

Tradition says that there were eighteen families who practiced Klettu. But now only seven families of Cjkyrs, namely Pothiyil, Cheriyaparisha, Valiya Parisha, Ammannur, Kuttanchery, Koypa, and Mani are active in this field. Kuttanchery Eravichakyar and the poet Melpathur Narayanabhattathiri modified this art form in
the 18th century. There has been great revival of these art forms in the 20th century.

Kettu and Kj¶iy¶am are also taught in Keralakalamandalam, Cheruthuruthy.

Today Kettu and Kj¶iy¶am are presented even outside the country. Paimkulam Valiya Ramakalyar (1905-1980) was the first artist who presented Kj¶iy¶am outside the temple. Na´yr Kettu is also presented outside the temple today. Young artists present new themes in this field. Margi Sathi is the first lady who presented 'Sriramcarita' on the basis of R¶m¶ya in this manner. Then Usha Nannyar also wrote and presented 'Draupadi' in 2008.

Education of Kettu and Kj¶iy¶am have similarities. The knowledge and skill in Sanskrit and Malayalam is the life of the Kettu performances. For a person who wants to learn Sanskrit and its narrative literature, attending the Prabhatham Kettu is a valuable source of education. However little he knows about the Itih¶sas and Pur¶as, he can develop his knowledge by the information about the ancient myths,
customs, heroes and legends gathered from the eloquence of the performing C¡ky¡r.

The actor speaks Malayalam often in a dramatic style with full of dialogues and humorous comments. The listener’s capacity to appreciate poetry and various styles of presentation are enhanced. The hearer of the C¡ky¡r K£ttu gets extra vocabulary and extra images, beautifully compounded words and charming metaphorical expressions, which comes naturally to a skilled performer. This education through enjoyment is what happens during the C¡ky¡r K£ttu.

P¡¶hakam

P¡¶hakam is an oral presentation of a selected story from the pur¡¸as, slightly different from K£ttu. It is more logical and gives importance to bhakti. P¡¶hakam is an ancient devotional art form performed by male member of Nambyjr family. It gives the message of right living by narrating the stories of great persons following the
dictum that 'by which path the great person went that path is the right path'. It also
produces bhakti among the masses by entertaining them with devotional stories.

Traditionally, Cjkeyr K£ttu was presented only inside the temple, but
Pj'kham was presented outside the temple also. One of the aims of this art in
inculcation of Dharma among the common people. In the ancient period members of
the Nambyjr families were entitled to present this art form.43 But now a days other
castes like Nambisan, Varier, Pisharodi etc are also presenting Pj'kham.

Commonly NrgamokAm, RjmiyAm, Subhadhraranam, Rjaslyam, Rukminesvayamvaram etc are the main camp£ prabanthas used in Pjthakam. This
requires deep knowledge of Sanskrit purAs. The narration should have qualities of
sweetness, clarity of syllables, clear utterance of words, beauty of sound, boldness, and
lightness and precision. A sound knowledge of Sanskrit and Ala'kira sttra is also
necessary. Because the explanation of double meanings (lesa), figures of speech, and
suggestive words (dhvani) in the camps require good interpretive and analytical skill.\textsuperscript{44}

The performer in P\textsuperscript{4}haka costumes enters the stage and salutes gods and gurus in front of the light. Then he faces the audience and starts the Vandana \textsuperscript{\text{	extsection}}lokas. For this purpose verses praising either Vi\textsuperscript{\text{	extsection}}u or áiva are used. After the recitation he introduces the story and indicates its purpose.

Then he narrates the previous incidents connected to the characters of the story. Then he recites the prescribed \textsuperscript{\text{	extsection}}loka and he identifies the relation of subject, object and predicate of the sentence briefly. Using the heuristic method he brings together the different meanings related and gives interpretations suitable to the context.\textsuperscript{45}

Kochampilly Damodaran Nambyar, Muzhikulam Raghavan Nambyar,
Meledath Kunjunny Nambyar, Cherumanath Valiya Kunjan Nambyar, Peruvanam
Krishnayyar, Thiruvegappuram Vasu Nambisan, Vallachira Sekharan Kutty Varrier etc

were some of the major Pohaka artists in Kerala. Pothiyil Narayanacakyar, Kidangur
Ramacakyar Vallachira, Painkulam Damodaracakyar, Painkulam Cherinya
Ramacakyar, Mani Damodhara Cakyar, Painkulam Narayana Cakyar, Mani Vasudeva

Cakyar, Margi Madhu, Saji Narayanan, Margi Ramacakyar, Ammannur Kuttan
Cakyar, Ammannur Rajaneesh Cakyar, P.K. Narayanan Nambyar P.K.G. Numbyar,
P.K. Unnikrishnan Nambyar and Edanad Rajan Nambyar Kettu, Pohaka artists in
Kerala.

The study of Sanskrit is very essential for this art. One who wants to be a
Pohaka artist should learn grammatical forms (Sidharpa), Amarakoṣa,
Bṛlaprabodhanam āreramođantam, Bhagavadgītā, Prabanda ālokas, Purānas and
Kavyas. The Prabandhas like R̐miya, Kauntheya Āgakam, Subhadṛhara, ām,
RjasLyaprabandham etc are commonly practiced by the students who are interested in this traditional art form.46

Thiruvithamkur Devasvam Anusthana Kalabhyasana Kendram at Peruvanam temple, Cherpu, Trissur is also teaching P¡¶haka and K£¶iy¡¶¶am with Sanskrit. Every Saturday and Sunday students practice here. There are ten students practicing now. In this Kendra, Harippad Chandran master is the teacher. He had learned Sanskrit and P¡¶haka through gurukula method from Achutadas master and Karur Vasudevan Numputiri from Kottayam.

The hearers of P¡¶haka and Ë€ttu are ordinary people having some knowledge in the pur¡¸as. They get the opportunity to understand Sanskrit and its culture by attending the performances repeatedly. They are able to familiarize Sanskrit words, verses, different ala´k¡ras, concepts of Dharma and so on. This learning is achieved unconsciously as the byproduct of listening to the stories with devotion and interest.
Thus people keen in various traditional art forms, related to Sanskrit like Kēttu Pīṭhakam and Kēliyiyiḷiḷam have enough opportunity for informal Sanskrit education.

The knowledge of Sanskrit as we have observed is necessary for the performance of Kēttu, Pīṭhakam, and Kēliyiyiḷiḷam. In fact the performers are informal educators of Sanskrit. The hearers and spectators of these arts acquire general knowledge in Sanskrit and Purāṇas. The knowledge of Sanskrit words, the different meanings of words etc. are imbibed by the regular hearer of these arts. An instance of such education is mentioned by the K.P.C Bhattathiripad who heard a Kēttu about Subhadhra Dhanayjayam by Mani Madhava Cakyar. He had formerly understood that the word Dhanayāya means Arjuna. But Cakyar explained that in addition to Arjuna, Dhanayāya means Agni or fire also. This new meaning was
conveyed to him through the interpretation of the C\textit{k}y\textit{r}.  Similar types of learning experiences are recorded by other persons also.\textsuperscript{48}

During the k\textit{\textepsilon}ttu C\textit{k}y\textit{r} recites a number of verses denoting the same meaning which is suitable to the context of the narrative. For example in the context of a svayamvara he could recite many verses proper to that type of marriage relating it to several pur\texttext{i}c stories of svayamvara. He has freedom to recite such verses according to his imagination. The verses he uses in one performance will be different from the verses he uses at another place. Because of these improvisations each presentation of the story is felt by the hearer as modifiable and refreshing. Another speciality is the ability to discover allusions and hidden meanings.

The method of interpretation by the performers gives much scope for a good education in Sanskrit. They explain each verse by separating words with great care. When a noun or adjective is explained the legend behind the derivation of that word is
narrated and the hearers are able to learn a great number of mythical stories unknown to him. For example the word sīgara means ocean or samudra. The word also contains the mythical story that ocean was created by the thousand sons of king Sagara. The Cīkyr narrates the story of sons of king Sagara, their search for the sacrificial horse and digging of earth to reach the nether world and the legend of Bhīgiratha and bringing of the heavenly Ganga to the nether world. All these enhances the knowledge of ancient lore and gives the hearer much insight to the significance of particular words in Sanskrit poetry and the richness of interpretations. It is believed that the stories like that of king Bhagiratha might inspire the hearers to lead a good and active life.

By comparing and contrasting the ancient values of life and the contemporary ways of life with jokes and humour, Cīkyr, the informal educator provides chances for the hearers for self criticism and correction. This type of cultural education is another aspect of informal education in this field.
Kathakali

Kathakali is the original dance-drama form of Kerala. 'Ramanjgam' is the proto form of Kathakali. Kottarakara Thampuran created the dance-form Ramanjgam on the basis of the story of Ramayana during the 17th century A.D. Later a Raja of Vettathu natu of the same century modified the Ramanjgam and gave importance to Abhinaya especially to Engi bhinaya with the Mudras. It is known as 'Vettathu' system.49

Later in the same century (17th) Kottayam Thampuran from North Kerala choreographed this art and made it a complete dance-drama form known as Kathakali.

After some years there developed in Kathakali different styles and systems that reflected local improvisations and special skills of masters. These diverging schools are known as Kalladikodam system, Kaplingadan system and Kalluvazhisystem.50 The system of Kalluvazhi was spread in the middle part of Kerala under the great Kathakali
masters like Pattikkamthodi Ramunnimenon. He acted and trained disciples at the
Kerala Kalamandalam, Mancheri Kalari and Kottakal P. S.V. Natya sangam. The local
Kalari practices and modes of presentations were gradually absorbed by these
institutions.\textsuperscript{51}

All these developmental stages of Kathakali give importance to Kalari practice.

Boys under the age of twelve years were admitted to these Kalaries. Girls were not
allowed to study. Training of eyes, body, cuvad (step) and mudra (gesture) are
practised in the Kalari on the basis of various \textit{\&kkath\textsc{\texttt{i}}s} (tales for acting). The
practice of Abhinaya is technically known as 'Colliy\textsc{\texttt{am}'. A Kathakali artist should
study Kathakali at least eight years in order to attain some perfection in this art.\textsuperscript{52}

The basic literary texts of Kathakali acting is known as \textit{\&ttakkath\textsc{a}}. It is in the
forms of songs and verses in the Manipravala style of language which is a mixture of
Sanskrit and Malayalam. These are sung by singers in the background. Kathakali artist
should know this literature very well for acting and singing percussion. It means that he should be a good scholar in Sanskrit and Malayalam. *Nalacaritam* of Unnaivarier, *Kalyasaugandhikam* of Ramapanivadan, *Dekaygam* of Veera Keralavarma Kochi, *Keecakavadham* of Irayimman Tampi, *Bakavadham* of Kottarakara Tampuran etc are well known. Kathakali song exists as a special variety of music. A great number of Kathakali lovers have the habit of listening to Kathakali music through audio instruments and many try to learn them by heart. This activity leads them not only to appreciate the musical quality of Kathakali song but also the lyrics and emotions contained in them.

*Kaanjam*

*Kaanjam* (dance of Kaan) was started by King Minaveda of Kozhikode in 17th century A.D. Theme of this *Kaan* is the story of Kaan as narrated in *Kaan* *Geti* written by him in Sanskrit language. Eight nights are required for the completion
of this ñâm. Some people believe that AÇapadyñâm (Govinda) was the source of inspiration for ñâm in the making of ñâm. It remains as a single troupe drama which was originally attached to the samutiri kings of Kozhikode.

At Guruvayur temple the Samîthiri kings appointed a group of artists giving free food and accommodation. Later this play group came under the patronage of Guruvayur devasvam (temple administration). During the reign of the Samîtiris, this art form was performed only in temples, Kovilakams and house of Brîhmanas especially inside the Kingdom of Samîtiri. Only the Namputiri, Nambeçan, Sharodi, Mîrîr, Vellodi, and Nair castes were allowed to learn this ñâm. Ladies do not perform in this art. This group is usually busy throughout the year, touring and giving performances on invitation in temples, Once a year during the Vijayadasami festival, the eight plays are performed at Guruvayur as a complete cycle from Avatîra to Svarîroham. Unlike Kathakali, ñâm was taught at the
only kalari at Guruvayur. Teacher of these Kalari is known as ‘Esı’. Boys under the age of twelve are given admission to this Kalari. Usually the Kalari practice begins on the first day of Malayalam month of Karkidakam (July-August). They practice the training of movements of eye, body, steps and Mudra. In addition they have to practice music, Kottu (drum), and lokas and padas of Kṣaṇam, with the thorough knowledge of Rāga and Tala. Basic lessons in Sanskrit grammar and literature is a compulsory subject of study.\textsuperscript{56}

Kṣaṇam gives more importance to dance than abhinaya or acting. Mudras are used only for the explanation of meaning or bhava of a particular situation. The Vjcika of Kṣaṇam like that of Kathakali, remains the songs sung behind the curtain. Only the Kerala’s special ‘Sopīna’ type of music is used in this art.\textsuperscript{57}

In the Kṣaṇam, there are eight parts: Avatira, Kṭiyamarddana, Rśakṛda, Kamsavadha, Rukmi, svayamvara, Bṛṇayuddha, Vividavadha and Svargroha. So the
text is also known as 'Kañam'. It is clear that Sanskrit education is essential for the artists and other performers.

In the past the viewers of the Kañam were the members of the high class families who had permission to enter the temple premises. But this situation has changed now. However, in order to enjoy the art form the audience must have knowledge in Sanskrit, music, dance, and mudras.58

Recently this art form is being performed outside the Guruvayur temple also. So it is also in the way of becoming more popular in society. This creates more chances for people to hear Sanskrit songs and to understand the achievements of traditional theatre.

**Mural Painting**

Generally the Mural paintings (cumarcitram) of Kerala are visual representations of the characters and incidents described in myths and legends. Birth
of Rِma, Bhِma and Hanِman, áiva as Kirِta, Jealosy of Umِ and Gaِgِ are some
common themes. The mural paintings in Kerala appears to be closely related and
influenced by the traditional theatre.

A recent survey has listed nearly sixty mural painting sites in Kerala. The
archiological, epigraphical and stylistic considerations have led the scholars to agree
that most of these belong to the period between the 17\textsuperscript{th} and 19\textsuperscript{th}
centuries.

One of the peculiarities of the mural paintings of Kerala is that they tend to give larger than life
size to the characters.

The themes of paintings include are the \textit{Rِmya, a scenes, purِic episodes such
as áiva and Viِu as Mohine or áiva and Gaِgِ with Umِ watching, and the Narasimha
and Hira, yaka,\textsuperscript{ipu episode, Viِu as Venugopِla or Govardhanagirîdhrî, or áiva
performing the \textit{Tِrava dance. These themes are repeated in many sites which range
from the Padmanabhapuram palace in southern Kerala, to the Vadakkumnatha
There are many stylistic variations and some sub-schools can be identified here as in other regions of India. Nevertheless there is a distinct Kerala character which makes them unique among Indian mural paintings. In modern age Mural paintings is under the process of revival in Kerala. Related to temples and churches, many young artists practice in this field. Traditional mural painting is related to Sanskrit technical texts in this field; 'Dhyāna-lokas' or verses for meditation are used to paint the form of the deities. Most of the 'Dhyāna-lokas' are related to characters of Rāmāyaṇa, Mahābhārata, Viṣṇu, Viśnu and Durgā etc. These ālokas give a detailed description of the form of the deities concerned. Citra Sūtra of the Viṣṇu Dharmaṭara Purī, a and aśīlparatnam are the basic texts of this art. The knowledge of Kīmasūtra, Rasa siddhānta, Itiḥṣa, Purī, a and Nyaya-jīstra are also essential for the students of mural painting. So Sanskrit knowledge is essential for the study of this traditional art.
The recent development in the education and practice of Mural painting seen in Kerala is in fact the result of the hardwork done by some traditional artists. Among them Karuvaparambath Achuthan Nair and his disciple Krishnavarier of Pattambi drew Mural pictures on the walls of Guruvayur temple in the years 1943 to 1949.

After about forty years Krishnavarier reconstructed the faded mural pictures of Guruvayur temple in the years 1985-89. He was assisted by Mammiyur Krishnankutty Varier in this project. As a consequence a Mural painting centre was started at Guruvayur temple in 1989. Krishnankutty Varier was the chief adviser and instructor. A common Sanskrit teacher was appointed to teach Sanskrit for students of mural painting and Kaññam.63

Krishnankutty varier died in 2008. His disciples Ganapathy Peringod was the senior instructor for sometime. Krishnakumar, the disciple of Ganapathy master teaches mural painting at Guruvayur now. All these teachers are interested to use the
Sanskrit resources in Mural painting maintains, experimented and research outlook towards this ancient art.

The centres at Mahi Malayalakalukendram and Aranmula follow the lead of Guruvayur 'Cumar Citra Kalakendram'. The teachers of these centres were students of mural painting at Guruvayur. The vīstu vidya Gurukulam at Aranmula offers regular courses in traditional architecture and mural painting and is approved by the government of Kerala. The centre has a mural painting gallery with a well-supported library started in 1993. At the centre the public is also given a chance to watch daily training classes. The centres popularity has reached national and international level for its acknowledgement in the preservation and promotion of traditional architecture as well as the manual art of Kerala.
Recently as we have noted a university department for mural painting has started at Sree Sankaracharya University of Sanskrit, Kalady. The syllabus includes portions of Citra sUtra from ViÅ¾udharmotharapur¡¸ of Sr¢kum¡ra and the Dhijnalokas of various divinities basing the Tantrasamucaya. The mudras and Karaas of Natyaj¡stra are taught along with the rasas and bhavas. The students of mural painting has to learn Sanskrit language and literature in addition to the above mentioned theory papers.

In the case of mural painting we can see that as a temple art form it was known only to a few traditional artists. Gradually overcoming the barriers of caste and religion and understanding the significance of mural painting in the world of modern painting this art form is universally recognized and studied as an indigenous art form. The mural paintings of contemporary painters are highly valued and they decorate walls of many houses and buildings all over India. The Sanskrit foundations of this art is
gaining more and more attention. In order to give a classical touch for the creation the modern painters are tempted to make frequent references to the epics, purānas and tantra. The study of Sanskrit and its literature in an informal nature helps the painter to gain more perfection in this art.

Guruvayur Devasom Cumar Citrakalj kendram, Vjstuvidyam gurukulam Aranmula and Mahi Malayalakala kendram are some of the examples for the traditional mural painting and practicing centres. As mentioned earlier Kalady Sanskrit University has recently started degree course in mural painting, thus giving it entry into the formal art education.

Vjstuvāstra

The Vjstu principles are more or less common all over India. It developed through hundreds of years giving form to different styles varying from time to time
and place to place. There are also Vjštu texts for Jainism and Buddhism. The Vjštu ġilpa traditions is purely Indian in its fundamental concepts and currency.65

Among the various treatises on Vjštu the Mayamata has a very important place.

It is a general treatise on Vjštuśstra written in Sanskrit and originating from South India. Many vjštu experts and sthapatis feel that the Mayamata is the best known amongst Sanskrit treatises dealing with architecture and iconography.66

The term Vjštu derived from the Sanskrit root 'vas' meaning 'to dwell' stands for dwelling apartments in a strict sense; but the term Vjštuśstra generally signifies architecture in Indian tradition. Here the term is used in the sense of India's traditional architecture especially as it developed in Kerala. Vjštu means a dwelling of human beings or Gods, its decoration, the furniture and articles, as well as the location of the dwelling place and its surrounding environment.67
The term viśtu also includes the material that are used in the viśtu karma as well as the measurements and calculations that are applied in the viśtu.

Although the basic norms of viśtu followed in different parts of India are the same, some variations are found in different texts due to different locations and traditions. The Vedic Buddhist and Jain literature give ample evidence of building activities. The ancient and medieval Sanskrit literature give descriptions of glorious palaces of royal life and the houses of the common people. The material evidence and structural remains of the habitats of those periods needs to be studied to understand the real style of viśtu of those times.

According to Garu-apur, a viśtu comprises of
Every possible tool available in modern theoretical and experimental sources should be used to understand the scope and application of Vîstu¿astra for the benefit of the common man. In a broader sense it can be said that not only cosmology and astronomy, but also astrology, physics, chemistry and various yogic disciplines are directly related to Vîstu¿astra. Vîstu¿astra concepts deserve scientific analysis and they should not be allowed to lie hidden in a veil of mystery. Modern scientific research is necessary for gaining deeper insights into this wonderful science.\textsuperscript{68}
The archeological monuments of the past, Vjstu works written in Malayalam and Sanskrit and the hereditary skill of traditional craftman formed the three sub systems of the indigenous knowledge of the traditional architecture of Kerala. Kerala is one such region where the indigenous knowledge base blossomed to the higher level of building science designated as vjstuvidyā.

Indigenous knowledge in vjstuvidyā is linked to many areas such as geography, hydrology, biology, astronomy, material science engineering crafts and arts. The crafts men like carpenters and sculpturs play an important role in preserving the indigenous knowledge of vjstuvidyā with dynamism and purity. The knowledge base at this level is not well documented because it is transmitted orally from the master to the trainees. Since the oral tradition is vanishing this knowledge base which is the most significant part of vjstuvidyā is becoming obscure.
Viṣṭu is a universal science and its benefits are available to one and all without any considerations in caste, creed or religion. Every one can understand the popularity of viṣṭu-astra in Kerala. Many non br̥hmin families traditionally learn this astra and practice in this field. For example, most of the 'kanakkan' and śūri families concentrate in viṣṭu-astra traditionally Thiruvalla, Vaikkam and Thrissur temples are the contribution of the traditional Kerala Viṣṭu-astra. Kīnippayyur family of Thrissur is famous not only in Jyotisa but also in Viṣṭu-astra also.69

Most of the viṣṭu texts are written in Sanskrit language. Therefore knowledge in Sanskrit is essential for the students of viṣṭu. Most of the viṣṭu teachers are experts in both these subjects. In some cases students to learn Sanskrit with the help of the Sanskrit teachers.

Number of scientific texts related to Viṣṭu were available in Kerala like Mayamatam, Manasīram, samarangana śetradhyāra, Viṣvakarmeyam, Kīyayeeyam etc.
All these books are published but number of unpublished books are also available in manuscript form in various parts of India. Today most of the architectures so not know Sanskrit language. So they have a lot of limitations to know the correct meaning of these texts. This causes false beliefs in their field.\(^\text{70}\)

\[\text{Vijstuvidyā is not recognized as a subject in the main stream of formal education. Ancient engineering techniques are banned for Indian students. In modern period most of the students get higher education in Architecture. But some also learn the traditional Vijstu sastra texts in Sanskrit out of their own interest. Such persons are rare but they have learned Sanskrit informally in this field at an early age. Usually the Vijstu scholars learn Sidharṣa, Bjalprabodhana etc in the primary stage, as it was the custom in the Karala Sanskrit education. Then they read Kṛvya texts and after completion of one or two Kṛvya text, students usually get enough competence in the use of Sanskrit language.}\]
Vijñānavidya gurukulam, Aranmula, Vijñānavidy Prathishtan, Kozhikode, Kerala

Vijñānavidya Academy, Thrissur etc are some of the centers of Vijñānavidy in Kerala which follow the traditional mode of Vjstuv Education. They also teach Sanskrit as an essential language to learn Vjstuv texts.

Jyotiśa

Jyotisha jīstra (Astrology) reckoned, as one of the six limbs of Veda (vedanga) is a corner stone of Indian culture. It reveals the laws of celestial phenomena and terrestrial occurrences. The RĀis of ancient India produced texts in both scientific astronomy and predictive astrology through their continuous observations and meditation on nature and life.

Great astronomers and Mathematicians like Ėryabhājīa, Bhāskarācārya, Varahamihira and Vararuci lived in India and contributed their eminent works to the world of science. Kerala’s contribution to Astronomy and mathematics is substantial.
The astronomers in Kerela belonged to the Ēryabhaṭṭa school. The 'Kaṭapayādi' system of notation which substitutes letters for numerals in calculations is popular along with 'candrayavakyas' attributed to Vararuci which contains the methods to calculate the position of the moon. Grahacāranibandhana of Haridatta (7th century A.D.), Sankaranarayana's commentary on Laghubhāskareya (9th century A.D.) are important works. Vatasseri Paramesvara (15th century A.D.) revised the old methods of calculations (parahita) and introduced a more correct method namely 'Digganita'. Nilakantha Somayaji of Kutallēr family (15th A.D.) wrote commentary on Ēryabhaṭṭa and wrote Tantrasamgraha and sidhanta Samgraha Karanottama by Thrikkandiyur Acyuta Pisaroti is also well known.

In Astrology Talakkulath Govinda Bhatta (13th century) wrote Daṇḍahyāye commentary on the first ten chapters of Varāhamihira's Brhajjātaka. Praṇṇimṛga of Panakkēttu Namputiri (17th century) is very popular. Kerala has also produced several
Jjñātaka paddhatis and books on Muhūrtas. Horājīstra of Kaikulagara Ramavarier is also an authoritative work.\footnote{72}

The Gañāta and astronomical calculations were developed in Kerala to high standards from the medieval times up to the colonial periods. There was a break in this traditions during the foreign occupation. The astrological part of Jyotiśa is very much active in Kerala with many astrologers predicting the future and dealing with the common man’s anxiety for future.

Jyotiśa that predicts good and bad times is very popular in Kerala. Writing of personal Jñātakas, Marriages, ceremonies related to temples and muhurtas for Kodiyetu and Kalāgam festivals etc. are decided by the traditional Jyotiśa scholars in the field. Like Ēyurveda this branch of knowledge has crossed the boundaries of caste system.

Pazhoor padippura at Ernakulam has a long tradition in the field of Jyotiśa. In the
north some of the 'Kaṇiyin' families has very deep knowledge in these sastras Pazhoor

Kaṇiyins are the best examples of Pandits of Jyotiṣa.²³

The knowledge of Sanskrit is essential for the study of Jyotisa. Now a days as

mentioned earlier, a number of Sanskrit Jyotisa texts translated into Malayalam are

available. But to gain authority and mastery in this field Sanskrit knowledge is needed

because all higher texts and their commentaries are written in Sanskrit. The Kerala

Jyotiṣa Parishad organizes weekly classes in Jyotisa at Thrissur. About 20 students are

studying there. Most of the teaching learning process are informal carried out with the

help of traditional scholars or self study. Today young people are turning to Jyotisa

education because it is an economicaly profitable job. In olden days students in this

field traditionaly learned Siddharopa, Bjalapobodhana, Srerjmodantam, Kadapayadi

system, Ḫoraḍijstram, KēAneyam, Praṇanjrgam etc. But this type of education is
become very rare nowadays. However, some of the practitioners were able to study this 

\`jstra from their fathers in a very early age.

This senior Astrologers now practicing in this field with traditional konwledge  

are Sadanam Narayanan Payyannur, Soma Panikker Arikulangara, Kozhikode, Nellur  

Ramakrishnapanikker from Faroke, Ravunnipanikker from Kuttanad, Thrissur,  

Karunakara panikker, Vellarkad, Peringod Sankara Narayan, Kunnamkulam,  

Thrissur, Raman Namp\text{	extregistered}tiri Kaimukkumana from Mattatur, Thrissur. These scholars  

had received basic education in Sanskrit in a traditional way as cited above.

Sadanam Narayanan comes from a traditional family of astrologers. They used  

to teach Jyoti\text{\textregistered}a in their family. Recently they started Jyothisadanam institute and it is  

under the banner of this institutiin the family is conducting Jyotisa classes now.

Another centre for Jyotisa study exists at Kaimukkumana, Mattatur, Thrissur.

Raman Nampuriti is the teacher of Jyoti\text{\textregistered}a. There are six students now studying
Jyotiśa. For the teaching of Sanskrit a special teacher is appointed. It is to be noted that the objective of Sanskrit learning in the field of Jyotisa is to acquire a working knowledge in Sanskrit which is helpful for the understanding and interpretation of the verses and terms dealing with the āśtra. The instructors in Sanskrit need not give lessons in Sanskrit literary texts or criticism. A student wants to acquire that much knowledge in Sanskrit which is sufficient for the study of the prescribed āśtra portions and become professionally competent. On the contrary, the training of Kṛṣṇyāstam or Kṛttu require deep knowledge in Sanskrit language and literature. Therefore, intense learning of Sanskrit takes place in those fields.

The senior astrologers are keen to teach the profession to their sons and other family members. As the part of traditional education of Jyotiśa, Sanskrit is also taught in their families. Narayanan Namputiri cousin brother of Raman Namputiri of Kaimukkumana teaches both Sanskrit and Jyotisa. In an interview with the present
researcher, he informed that there are four students studying under him and one of them is a girl student. His method of teaching gives importance to the practical or application side, always reciting the Sanskrit verses related to the astrological problem investigated and translating their meanings into Malayalam. His pupils listen to him while he is handling the problems of his customers. Gradually his pupils get a working knowledge in Sanskrit and ability for interpretation which is enough for the profession. But he is of the view that learning Sanskrit more is very much helpful to get excellence in this field.  

As mentioned earlier Kerala JyotiAa parishad conducts Jyotisa classes on every Sundays at Thrissur, where a Sanskrit teacher take classes covering the primary lessons and some Kavyas. This is sufficient to impart a working knowledge. P. Ajithan, Sanskrit of Govt. H.S. School, Nadavarambu, is taking Sanskrit classes. Nalanda
ViswajyotiÀalaya from Koorkanchery, Vedanga JyotiÀa Parishad from Pullur, Thrissur
also are some of the other example in this field.

Young JyotiÀa scholars who are interested in propagation of Sanskrit are also
coming forward in Kerala.

The practioners and students of Jyotisa get their Sanskrit education informally
through various agencies. These agencies include traditional JyotiÀa scholars who have
learned Sanskrit as a part of their education, organizations which conduct classes for
interested pupils. The majority of which are adults, and Sanskrit teachers who are
ready to help the informal learners. It is also should be noted that a remarkable section
of pupil interested in JyotíÀa always tries to increase their knowledge by reading books
and periodicals. In this course they become more familiar with Sanskrit language also.
Poorakkali is a temple related folk art form of North Malabar. It is played in the southern parts of Kannur district and northern parts of Kasargod district. This art form is related mainly to the K venom temples run by Thiyya and Maniyini caste. The men of these castes participate in this art form. Poorakkali is related with the ancient KanyipEja festivals in the temples of Northern Kerala.

Maruttukali is a part of pErakkali. In this the two contesting groups conduct debates on a number of topics in Sanskrit. The leader of each group is called 'Panikkar'. Panikkar is a title given to the leader of the team at the time of his first contest. He wears a bangle on his right hand which shows his new status. In addition he is also given silk cloth by the temple authorities as a gesture of honouring him. The contesting panikkars attend the temple ceremonies and lead debates on Sanskrit topics at a fixed time. The medium of debate is Malayalam. They do this after observing vrata in the temple. The duration of the vrata may differ as per the demands of the occasion.
Some times it starts a day before and continues upto the next morning. Usually pErakkali starts by the evening and ends by eight or nine o’clock, in the night extending up to three to four hours. But ‘Maruttukali’ is performed on daytime only.

The competition starts with 'T¡mb£la, carci' which is the sacred ceremony of reception of the Panikkars with the traditional offering of t¡mb£la. Then that will be serious and indepth discussions on subjects like Sanskrit grammar, Tarka, Ved£nta, S¡mkhya, Yoga, Mem¡msa, V¥ttastra, Rasa, N£tyastra, Sang€stra, Itih£sas, Pur¡s, UpaniÅads and so on. This function includes the reciting of a number of verses in praise of the presiding goddess (devi) of the temple and also a number of quotations from authoritative åstra texts.

One among the Panikkars recites a verse aloud. He again recites it by uttering the word separately and then explains the anvaya, (prose order) the meaning of words, the sentence meaning and purport of the verse respectively. Then the Panikkar leading
the opponent team asks all possible doubts and questions regarding to that verse and
the first Panikkar answers them. He is given chance for the full exposition of his ideas
and interpretations regarding the subject of debate. When this discussion is over the
rival panikkar who asked questions begins with his presentation. Each and every point
of discussion should be done with authoritative quotations of proof. A mediator
approved by the two parties has the final say on serious disputes.77

This program is performed before a gathering of a village audience who are
equipped with the knowledge of Sanskrit ðsta subjects and with a love for Sanskrit
studies. It needs a long-term training from the childhood to become a well-versed
performer in Maruttakali. The panikkers are thorough with the textual passages which
are used for debates. They learn byheart the whole matter in the prescribed order of
recitation and interpretations. A serious deliberations are necessary for this the
Panikkar learns all these under his Maruttukali preceptor or the senior Panikkar. Some
times they approach other scholars for further studies. Gradually the Panikkar develops his own style in presenting the debate and begins to instruct his own disciples or team members. The disciples of Panikkars participating in this debates also will be present at the time of the performance. They learn the art by closely watching the performance of their Paikkars.\textsuperscript{78}

The 'Maruttukali' is an art form of debate performed publically. It needs much training in speech and sharpness of intelligence. The participants have to study Sanskrit texts in Śhitya, Vedānta, Vyākaraṇa, Nyāya, Jyotiṣa, Māmśa and stotra. This programme developes an awareness about serious subjects of Sanskrit among the listening public. Thus Maruttukali gives an entirely different and note worthy method of informal sanskrit education.

Some of the important artists who performed in this field during the end of the 19\textsuperscript{th} century and in the first part of 20\textsuperscript{th} century are the following:
Madhava Gurukal, Chuzhali (1867-1939) was a famous scholar in various sastras like Vśstu, JyotiĀa, Vyākarana and Sāhitya. He was a good poet and good teacher who was taught Sanskrit in traditional method. He established a pīṭhāḷa at pariyaram at the age of eighteen. He had many disciples in Marattukali. He wrote profusely on various topic of poorakali and Marattukali and taught his students the Maruttukali literature and trained them for performances.79

Kumbrath Kannanezhuthaccean, Karivelloor (1874 - 1951) was a famous Maruttukali artist. He taught Sanskrit and Maruttukali in the traditional way in his house. He had a great number of disciples like Kaneri Sreedharan Panikkar, Kadiyur Kunjambu Panikkar, Krmi Kunjiraman Panikkar, Kaneri Kunjiraman Panikkar and Arathil P.P.Koran Panikkar.80

Kanjangad Kunjiveetil Kannanezhuthaccean (1889) was another Maruttukali Panikkar who was also a social and cultural activist. It is remarkable that a continuous tradition

As noted before Maruttukali is performed as a part of poorakali in North Malabar even today. Young scholars are coming forward to perform this traditional art of scholarly debate. They are devoted to continue this popular form of 'intellectual art'. Keeping the conventions and also making modifications in the art. One of the interesting turn is that like Kettu and other temple art forms Maruttukali also has crossed the boundaries of temples. And is now being staged before invited audience. This has made the art more popular. The performers of the present generation are very much interested in propagating Maruttukali which has been welcomed by the lovers of Sanskrit and literature all over Kerala.
P.P. Madhavapanikkar of Peelikode is a leading artist in this field. Dhamodaran Panikkar of Kanjagad and Dhamodaran Panikkar of Karivelloor are actively engaged in Maruttukali.

At Cheruvathoor in Kasargode a poorakali Kala Academy has been constituted. They are bringing forth some important publication about poorakali and Maruttukali. Poorakali published by Visnu Numbp£tiri is an authoritative work.

The academy issued two C.Ds recently on Poorakali and Maruttukali. As noted before P.P. Madhavapanikkar, Peelikode, Kanjagad is a contemporary artist of Maruttukali. In an interview with a researcher Panikkar revealed some important informations about this art. His father Kunjiraman Panikkar was well known Maruttukali scholar. Madhava Panikkar got primary knowledge in Sanskrit which included the study of text Amarakosa, Sreshmodanta, Siddharupa. Srekha, avilasa Kavya and Mgham from his father. He used accompany his father during the
Maruttukali festival later during his training as a Maruttukali artist. He learned more in Sanskrit literature and āśtras personally from Govindan Namputiri who was a Sanskrit professor at Pattambi. Further he continued education under Dr. E.V.Sreedharan and Surendran and studied Dhvanyaloka and other critical texts.

According to his opinion at least five years of learning is necessary for a student to become an expert in Maruttukali. He should update his knowledge in āśtras through continuous education in Sanskrit.

Madhavapanikkar has more than forty years experience in Maruttukali. He is training some students in his house. Boys who have completed the tenth standard are admitted and at first they are taught lessons in Sanskrit which continuous for four or five years. After the student has got fairly good knowledge in Sanskrit, special training for Maruttukali begins. For this selected portions from Vyākaraṇa, Nyāya, Jyotiṣa and Kāvya are taught in detail in the traditional way. Then he gives instruction how to
interpret the āstras and ālokas and present the various meanings in correct Malayalam before the audience. Students are also given training to debate and to argue reasonably and be confident in handling the subject. For example, a student is asked to explain a subject and while another student is asked to raise questions and counter arguments against the former's explanations. The teacher observes the arguments of the students and interferes whenever necessary and gives correction and guidance. He takes the students to watch the performance of the famous Panikkars. Those who want to acquire higher knowledge are allowed to approach scholars outside also. Thus by severe training and sincere desire for knowledge on students can reach the status of Panikkar after about ten years of education. Some rare ālokas from Manuscripts are taught the students to use on special occasions. Madhava Panikkar wants to continue the tradition of his forbearers. Four or five students who are from distant places are staying with him to study Maruttukali.
Recently there have been attempts to set up a A.K. Krishnan master Smaraka Marathukali centre at Kasargode. It functioned about two years and some students joined the institution to study Maruttukali.

Tantra

Tantra is another field of traditional Sanskrit education. Most of the tantric texts are written in Sanskrit language. The Tantrasamuccaya was written by Chennas Narayanan Namputiri (1428) of Ponnani, who was a poet attached to the court of Manavikrama, Zamorin of Calicut. It is an authoritative work on Tantra in Kerala.

Some traditional Tantric families in Kerala still continue the tradition of teaching tantra to their family members and also to students outside their families, for example. Sreedharan Thantri from Triprayar, Sreedharan Namputiri Putumana.

Independent centres of training are also available. The SNDP organisation who manages a number of temples in Kerala is providing courses in Tantra in Kozhikode,
Kannur, Paravoor Thrissur etc. In addition to *Tantrasamuccaya* they are also teaching Sanskrit. All these institutions following the traditional style.

**Tantra Vidya Pitham, Aluva**

Tantra Vidya Pitham, Aluva was started at Tirunavaya Brahmasvam Maṇḍham Veda Paṇḍhala in 1972 under the teachership of Kalpuzha Divakaran Namputiripad (1913-2000). The purpose of this was to uplift and educate temple priests in Kerala. It had the blessing of Kṛṣṇaśikṣamakodi Pitham, Sankaracharya Jayendra Saraswathi swami. After ten months it was shifted to the Chovannur Sabhamatha near Kunnamkulam. Later Vidyapitham was moved to Veliyathunadu, Aluva, where it continues today having procured its own land.

Very early morning the students start their lessons in Tantra and related subjects. After the primary duties they reach the temple and conduct the mantras sādhanā. Then they learn Tantra, Veda, āilpa, Jyoti, and Sanskrit, Indian Culture
and English are also taught during these days. Sanskrit is the medium of instruction.

In the evening students do yoga, sandhyavandana and Mantrajapa in Cheriyath Narasimhaswamy temple. This education continues for seven years. During the period of Education students and teachers live together. The inmates do cleaning, cooking and farming together. Students of the age of 16 or 17 are admitted.

Central Government, Devaswam board of Guruvayur, Kochi, and Tiruvitamkur provide grant for the maintenance of these Vidhya pithas. Facilities are available for research in Tantras and it has a very good library.\textsuperscript{85}

Vijayan Karumatra a tantric scholar established 'Gurupadham' in 1980 at Kanikulangara, Thrissur district. They are giving a six year course in Tantra after the completion of the course the students are given the title 'Dharma śradhi'. 25 students are admitted to every year. Sanskrit classes are conducted on Saturday and Sunday.

The institution has three branches each at Nandipulam, Karumatra (Thrissur) and
Mookambika (Paravur).\textsuperscript{86} Paravur Sreedharan Thantri the famous Tantri and astrologer also teaching Tantra and Jyoti\textAA to students in his family.

**Classical Music and Dance forms**

The basic texts of Indian classical Music and Classical dance are written in Sanskrit. In music *Sang\text{\textit{\text nucleus}}\textit{\textkara} of Sri. \textit{\textstrupadev\text{\textsuperscript{a}}} and *Sang\text{\textit{\textkala}}\textit{\textdum} of Muttayabhagavthar and *B\text{\textit{\texthadde\text{\textsuperscript{g}}}i} of M\text{\textsuperscript{\textdanga} are well known. The authoritative texts in dance are *N\text{\textit{\textjstra}, Abhinayadarpana} and so on. Classical dance and music are teaching in the main stream, Institutions like Kerala kalamandalam, Cheruthuruthy. R.L.V College, Trippunithura. These institutions teach Sanskrit subjects. In Thiruvananthapuram and Chittur two music colleges are functioning: Swathithirunal Music College and Chembai Smaraka Music college. Music is taught in several colleges and departments like Maharaja College, Ernakulam, University College, of Thiruvananthapuram. Sree Sankaracharya University of Sanskrit, Kalady has a
department in Music and Dance. Sanskrit language and literature are taught in these institutions as a subsidiary in B.A, M.A classes.

Sanskrit is essential for the study of original texts in these arts and also understand literature selected to dance and music, Sanskrit keerthanas of Swathithirunal and áyama¿atrikal are being sung in the concerts and skilled musicians could sing these songs with perfection if they knew Sanskrit.

Many amateur artist are engaged in teaching classical music and dance forms in Kerala. For example Indira G Marar from Balussery, Syamala from Kodakara, Thrissur and Janardhanan from Thrissur. Let us take the carrier of Janardhanan S. He is a dancer and musician. He is residing near Thiruvambadi temple, Thrissur. He started an institution namely Subramanya Kalakshetram about thirty years back. He conducts dance classes especially in Bharatanjôtyam, Mohiniyâ¿am, and Kuchippudi. He received the first lesson of music from his father Subhramanyam and later learned
Sanskrit traditionally from his father and later he learned from Sree Ramakrishna Asram and passed áastri exam. He studied Bharatanátyam, Mohiniyëttam and Kuchuppudi dance form.

He took his M.A degree in Music with specialisation in Choreography from the University of Madras. He has written one book on dance namely Natyathinte advavu Sambradayam.

In addition to these he released a number of CD's related to various dance forms like Keralanatanam, DakÁhaygam, Ga,apathivijayam, áErpan¡kham etc. He has done a 'Bharatanátyam' event in 'Sre KãA,a kar,¡mætam' in Bharatanátya and Mohiniyëgam in Brahmac¡préve¿am' and 'Narasimh¡vat¡ram'. In these items he has given importance to bhakhtibh¿va.

For some time during the period of 2004-06 he taught Sanskrit language and grammar to school going students.
In Subramanya Kalakshetra presently about 25 students are studying various
dance forms. Three types of students are attending classes. Majority of the students
are regular dance students who want to acquire high standards. After three years of
study they are given chance for their first staging (arangam). They continue this
education in selected dance form for five or six years. Some of the students attend the
classes for getting learning for performing in the school Youth festivals students having
some knowledge in dance also approaching for higher or special studies.

He explains Sanskrit terms and meanings to students. He has a good librarary,
which contains books on Sanskrit music and dance when ever necessary. It is
interesting that Mr. Janardhanan is still continuing his studies in dance and Sanskrit.
He learns Kathakali from Kalamandalam Krishnakumar and Venkittaramanan
privately. He enhances his knowledge in Sanskrit by self study.
Mr. Janardhanan during an interview with researcher talked about in the importance of Sanskrit in the teaching of classical art because Sanskrit knowledge helps the students for the understanding of the meaning of padis and mudris and also helps to know correct Bhivas. This is also relevant in the studies of classical music. He explains his teaching experience of Sanskrit that the reception of Sanskrit by the students is of different kind. He observes that for a person who wants to enrich his knowledge in Sanskrit has got several resources today. He can join correspondence courses, approach Sanskrit scholars and conduct self study using books and guides.

She is a very good dancer residing at Balussery. She established one institution namely Nataraja Kalakshetram about twenty years back. She is specialised in Mohiniyattam. She learned classical dance both formally and traditionally. She also says that Sanskrit knowledge is very essential in the field of classical dance especially at the time of choreography. Unfortunately she could not learned Sanskrit. But her sister
and brother learned Sanskrit. So she understands the meaning of Sanskrit terms and its interpretations with their help whenever necessary. Sometimes she corrects her doubts with the help of a dictionary. She encouraged her students to learn Sanskrit. She conducted dance classes in other places like Kunnampulam, Guruvayur, Kozhikode etc. More than two hundred students had studied classical dance under her guidance.88

**Yoga**

Patañjali was the first person to author a book on yoga in which he has systematised and co-ordinated the ancient science of yoga. The *Patañjalayogasutra* consists of 196 yoga uphorsims, which dealt with all aspects of yoga. Ashtânga yoga consisting of eight parts or stages to achieve the final goal of emancipation has been described very systematically. In the recent years yoga was revived and rejuvenated by Swami Vivekananda, Sri. Arubindo, Mahatma Gandhi, Krishna Murthy and others.89
The practice of yoga helps to achieve mental balance and improve health and physical efficiency.

Yoga is a contribution of ancient India by observing which people all over the world can maintain health of body and mind. In the olden days yogis were connected with asceticism. Modern world finds in yoga the perfect way for making a sound body and mind in the middle of the stress and strain of contemporary life, therefore there has been wide demand for yoga in different sections of the society. Short-term yoga courses are now common in school and college campus. Yoga classes are being organised. In the community living camps and it has been included in the new syllabus in the eighth standard Sanskrit text in Kerala. Usually knowledge in Sanskrit is not essential for yoga. But a student who wants to learn a theoretical aspects could proceed only with a working knowledge of Sanskrit.
Patanjali Yogavidyapitham Chalakudy is conducting yoga classes through thirty three centres spread all over Kerala.

They started class in the year 1997. The duration of a course is 25 days one hour each day. The special features of the classes are that they take care to use Sanskrit terms during instructions. Vyasa Yogavidyapitham, The Bharatiya Vicarakendra also conducts Yoga and Sanskrit classes.

**Sopīna Sangetam**

It is the traditional and typical temple music style of Kerala. After undergoing various stages and transformations over a period of two thousand years, it continues to manifest itself as the music of the Kerala temple festivals.

Most of the songs presented in Sopīna Sangeta are taken from Jayadeva's *Gītā Govinda*, which is known as *Aṣṭapadi* in Kerala. Traditionally the members of poduval community who serve in temples learn the songs and sing at the fixed times of worship.
in the temples. The people who attend the worship have the opportunity to listen and
learn the songs. Like the other temple art forms sopïna sangetam is also spreading into
the secular fields and the presentations are now made outside the temples also.

AnuÅ­thana kalîbhyasana kendram at Peruvanam temple, Cherpu, Thrissur, is
conducting classes for sopïna music. Now ten students are practicing Sopana music.
They are studying Sanskrit and some kavyas. Gîtagovinda is prescribed for detailed
study. Sopïna musician Sankaranarayanan of Thrissur is the teacher. 91 Janardhanan
Nedungadi and Hari Govindan from Guruvayur is the another Sopïna musicians. Hari
Govindan had studied Sopïna Sangetam from his father Njaralath Ramapoduval in
traditional way.

Paliyekkara Devi temple and Kshetralavadyavidyalayam, Guruvayur and
some other places also teach the Sopïna music. Sopïnasangetam is a popular event in
the radio programes and television.
Akāraḷokam

It is a play of poems for the enjoyment. It is an age old popular literary competition in Kerala. The recitation according to alphabetic order is known as Akāraḷokam. So it is a play on increasing memory power of the individuals. In this context participants used only slokas in Sanskrit vṛttas. The participants recite verses one by one. The second participant will recite the poem starting from first letter of the third stanza of the first participants loka. This is the rule of this competition. Some of the Scholars recite their own lokas.

This programme is conducted not only in schools and cultural centres, but during the festival also. Akāraḷokam parishad from Thrissur, Akāraḷokam mandali at Thiruvananthapuram conduct number of competitions in Akāraḷokam. Kuzhursmaraka Akāraḷoka samiti, Pala Akāraḷoka samiti etc are very famous in this field. K.P.C Narayanan Bhattathiri from Perinjanam is giving practice in
Akāraḷokā for students traditionally. He also teach Narayaneśam with its meaning.

He teaches ġlokas to students and explain their meaning and Sandhi, Samasa, Anvaya etc. More than twenty students learn under his leadership. Senior students also come to his family and practice ġlokas on holidays.

Today it is very a important item in the school youth festival. Audience are also interested in Akāraḷokā. So students and listeners also watch this programme. So both of these are given chance to learn Sanskrit verses knowledge informally.92

Tolpivakkēttu (Leather Puppet Show)

Tolpivakkēttu is a Kerala’s traditional shadow theatre. It is performed in the annual pErām festivals of Bhagavati temples of Palakkad and its surroundings. The theme of this play is the Rāma of Kambar. This performance is conducted by the members of the Vellḷacheṟṟy and Nair communities. The traditional puppets are called Pulavars, which is a title meaning scholar. In Tolpivakkēttu the story of Rāma
from his birth up to coronation is divided into 21 parts. Each part covers each night's performance. Thus 21 nights are needed for a full enactment of the play. The script of the play is known as \textit{\textit{talpa\textit{\textit{u}}}}. It is composed of prose and verse in a special mixture of Tamil Malayalam and Sanskrit.\footnote{93}

The \textit{\textit{talpa\textit{\textit{u}}}} contains verses and prose passages and is recited loudly by the pulavars in Tolp\textit{vakk\textit{\textit{t}}\textit{tu}}. Verses are sung in a variety of metre tune and rhythm, with the help of orchestra. During the performance of the play, the letter interprets and discusses the story with their own ability. According to G. Venu "In the explanation and interpretation of the \textit{\textit{talpa\textit{\textit{u}}}} each performing artist shows his originality and alters or elaborates the earlier explanations and interpretations depending on his own creativity."\footnote{94} Picture-like puppets made by cutting on a flat leather surface is used in the Tolp\textit{vakk\textit{\textit{t}}\textit{tu}}.
K.L. Krishnaankutty pulavar and his family from Kollathara has a long tradition in Tulpavakkettu and his family follows this tradition even today. G. Venu the Kollatam artist was a student of Krishnankutty pulavan. Uppath Narayanan nair and Annamala pulavar is also teaching Tulpavakkettu traditionally. Sanskrit is used in Tulpavakkettu is in a limited level. The artists collect some Sanskrit lokas and other grammatical and literary parts needed for their particular performance and teach the students that portion only.

The narration of Rama’s story is based on the Kamparmiyam. Discussions of the subjects of the purânas are also incorporated during the narration. People attending the festivals gathers in front of the Kollathampalam and listen to the scholarly discussions. The common folk thus get a chance to get some education in the ancient knowledge of India including Sanskrit. As an art form these puppet shadow theatre is
attracting the attention of contemporary artists and is now being played outside the

temple premises and often presented on Television.

**Conclusion**

In this chapter we have discussed the traditional streams of Sanskrit education

which are informal in status. Vedic education is a powerful source of traditional

Sanskrit in Kerala. *Igveda, Samaveda, and Yajurveda* are taught in traditional families

and in traditional institutions. Religious and secular institutions show interest in the

propagation of vedic knowledge. The readings of Itih¯sas and pur¯as theatre like

KÇ¡iyaÇ¡am, KÇttu, P†hakam, Kathakali, KµÀ¸an¶¶am and Maruttukali give

informal education of Sanskrit to the common people. V¡stu¿¡stra JyotiÀa, and Tantra

are other traditional forms of knowledge existing in Kerala. Traditional families who

know these ¿astras are continuing its education. Other sources of informal education

are classical music and dance forms, sop¯nasangetam, AkÀara¿lokam etc.. which are
parts of Kerala tradition. The traditional agencies of education are trying to continue their work with necessary change in the style of education.
Notes:


13. Information gathered from Narayanan Namputiri, Secretary, Kanchi Kamakoti Yajurveda Vidyapitham, Irinjalakuda: on 21/07/08


15. Information gathered from Narayanan Namputiri, Secretary, Kanchi Kamakoti Yajurveda Vidyapitam, Irinjalakuda: on 21/07/2008

16. Information gathered from Raman Namputhiri Kaimukkumana, Mattattur: on 2/07/08.

17. Information gathered from Ramachandran, Vedic teacher, Sri Sathya Sai Sevasamithi, Thrissur: on 7/7/08.


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27. Bharatamuni, Nityastra, 1, 116.


32. Information gathered from the Interview conducted with Dr. S. Jayanthy, Mani Madhava Cakyar Smaraka Gurukulam, Palghat: 17/11/06. Vide appendix-1.

33. Informations from the same interview as above.

34. Informations from the same interview as above.

35. Informations from the same interview as above.

37. Mani Madhava Cakyar, 'The training Method of *Kë¶iya¶¶am*', in *Sangeetha Natak Special Issue Kë¶iya¶¶am*, p.49.

38. Information gathered from Dr. S. Jayanthy, Mani Madhava Cakyar Smaraka Gurukulam, Palghat: 17/11/06.


41. Ibid.,

42. Poovattur N. Ramakrishna Pillai, p.464.

44. P. K. Narayan nambiar, p. 46.

45. Ibid., p. 46.

46. Interview conducted with Dr. S. Jayanthi


50. Ibid., p. 65.

51. Ibid., p. 66.


56. Information gathered from Achyuthan kutty, Sanskrit teacher, Krishnanattam Kalari, Guruvayur, on 04/05/08.

57. Sasidharan Clari, Keraleeya Kalakal, p. 62.

58. Ibid., p. 55.

60. Ibid., p. 111.

61. Ibid.

62. Information gathered from Mr. K. U. Krishnakumar, Chief instructor, Cumar citra Kala Kendram, Guruvayur: on 13/05/08.

63. *Malayalam manorama* daily dated on 01/09/08.

64. Information gathered from K. U. Krishnakumar, Chief Instructor, Cumar citra Kalakendra, Guruvayur.


66. Ibid., p. 6.


71. Information gathered from Prof. P.V. Ouseph, Sree Sankaracharya University of Sanskrit, Kalady: on 30/11/2005.


77. Ibid., p.565 ff


80. Ibid., pp. 19-20

81. Ibid., pp.20-21.
82. Information gathered from Madhavapanikkar P.P., Vide Appendix-II,

83. Poovattur N. Ramakrishna Pillai, p.288.

84. Tantra Vidhyapitham, *Silver Jubilee Souvenir*; Published by Tandravidya Pitham, Aluva: 1997-98, p.25

85. Information gathered from Sukumara Varma, Trustee, Tantra Vidhyapitham,


87. Information gathered from the Interview conducted with S.Janardhanan,

   Subrahmany Kalakshetram, Thrissur: on 11/05/2007, Vide Appendix-III.

88. Information gathered from Indira G. Marar. Natya Kalakshetram, Ballussery:

   on 15/12/2007.

90. Information gathered from Sajeevan Co-ordinator, Patanjali Yogavidyapitam, Chalakkudy: on 18/10/2008.

91. Information gathered from Sankaranarayanan Sopana Musician, Anusthana Kalabhyasanakendra, Peruvanam, Thrissur: on 27/12/05.

92. Poovattur N. Ramakrishna Pillai, p. 3.


95. Information gathered from Ramachandran Tolpavakuttu Artist, Kunathara, Palakkad: 31/07/08.