

Think India Heritage section presents

# SAANIDHYA

RED SANDALWOOD

4th EDITION



UNSUNG HEROES



SANSAD BHAWAN



SAANIDHYA 3RD EDITION

[HTTPS://ONLINE.FLIPHTML5.COM/UMQWI/NBEC/#P=1](https://online.fliphtml5.com/umqwi/nbec/#p=1)

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Welcome to the 4th edition of Think India's initiative SAANIDHYA, where we aim to Bind the readers with a nationalistic string to bring them closer to towards the Dharohar . Amidst the exposure of our youth towards the western ideology, Think India aims to inculcate the knowledge, contrivance and innovation to bridge the roots of our ancient culture to the modernity of 21st century. The brilliant young minds of Think India dig deep into the facts and secrets of the long followed traditions. Continuing the expedition of SHODH we bring to you the unheard stories of the unsung warriors of the country.

# EDITOR'S NOTES



Revealing the untold mysteries of petrifying KULDHARA, the thread stretches to the sketch of the parliament, the SANSAD BHAWAN. Glorifying the AIPAN ART we arrive on the lands of RED SANDALWOOD. We bring a detailed account of the pious SHREE sharing the roots of the mystical syllable. For those who want to perceive the deep connection to their cultural roots SAANIDHYA is the way to go. This edition gives insights to the unnoticed curiosities which drives readers to look at Indian culture through a new lens. We hope you admire the efforts of the team and adore SAANIDHYA as much as we do.

**- Mitali Singh**

President Think India MNIT

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# VEERABHOOMI

## IN PURSUIT OF UNSUNG HEROES OF RAJASTHAN



Maternal emphatic bias has deep evolutionary underpinnings at our neural levels and a mother's love is undeniably the most secret bond of all kinships. However, when the motherland summons, great nationalists never turn a deaf ear to it. As and when required, they don't hesitate to even lay down their lives, no matter how precious, to protect our country's dignity and sovereignty. And what sacrifice could possibly be greater than that? We, VSS/ Think India members at MNIT Jaipur, would count ourselves fortunate enough to meet those brave hearts of our country and their families as well.

Under the research scholar internship program "Azadi ka Amrit Mahotsav", we delved deep into the lives and contributions of unsung heroes whom we occasionally tend to forget. And what an ineffable epiphany that was! Each family shared with us such gripping, valiant anecdotes that we were filled with immense reverence for the men and women who gave their all so that we could wake up to a country of freedom.

On the fresh, sunny morning of 24th November, 2021, we held a meeting with the renowned historian, Mahaveer Purohit Ji. His knowledge was indeed beyond comparison and he provided us with some valuable insights on the freedom fighters and uprisings based in Sikar district. We then set forward on our journey to meet Shri Ranmal Singh Ji, aged 98 years, who had been instrumental in Kisan Andolan in Shekhawati for our nation's independence as well as against the tyranny of barbaric jaagir holders.





On 14th December 1945, in an assembly in Molyasi (Sikar), he was brutally attacked by around 500 assaulters, while delivering his speech. He suffered grave injuries on his nose and forehead as a consequence, the visible marks of which still remain. He is also an ardent preacher of social and religious reforms, like the abolishment of purdah and dowry system, untouchability, women upliftment, etc.



Next on our list was to meet the offspring of nation acclaimed "Dhaapi Dadi", who led the first-ever women-centric movement against rent recovery. Following the mutiny, Article 144 was imposed, 175 farmers were arrested and 4 others were martyred. Her grandson sung in front of us, a melodious song he himself had composed in remembrance of her grit. In Jerathi Marg, Gothra village, we met the relatives of martyrs like Shambhu Singh, Cheta Singh, Tulcha Ram, Tiku Ram and others, only to discover the unflinching devotion of the common man, who didn't bother about accolades or laurels. His prime concern was to serve the land that birthed him and his countrymen and no obstacle that came their way ever seemed to deflect them.

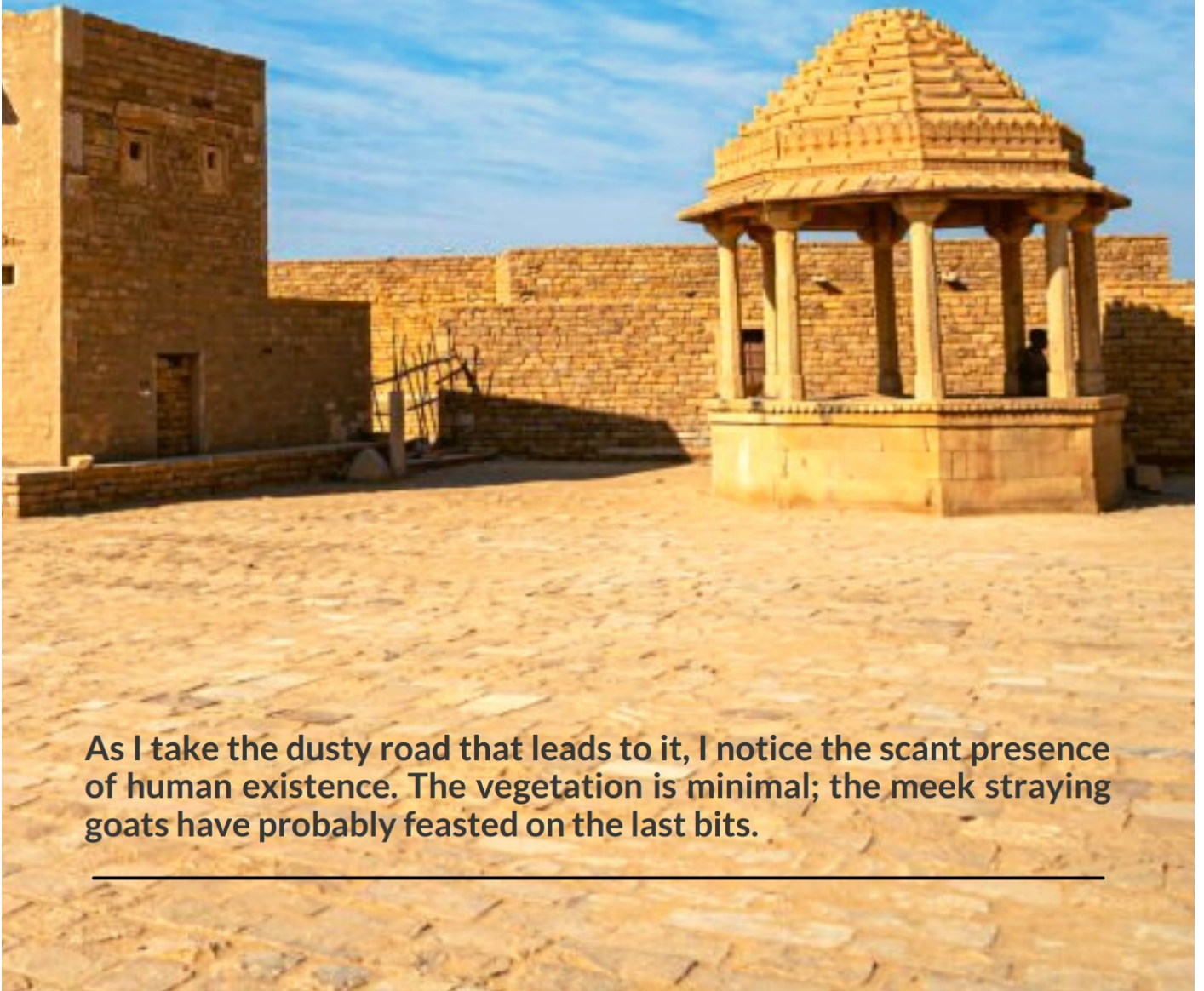
These encounters led us to believe that we can't let go of the invaluable contribution of the unsung heroes, the epitome of patriotism who left no stone unturned to maintain the dignity and integrity of our nation. Salute to those pillars behind the freedom movement, because of whom we prospered into a country free from colonizers or injustice.



A LITTLE OVER 20 KILOMETRES TO THE WEST OF THE DESERT

# KULDHARA

TOWN OF JAISALMER IN RAJASTHAN



As I take the dusty road that leads to it, I notice the scant presence of human existence. The vegetation is minimal; the meek straying goats have probably feasted on the last bits.

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# Story

About 200 years ago, in an era of powerful kings and ministers, Kuldhara was home to the Paliwal Brahmins. It was during this time that Salim Singh, the Diwan of Jaisalmer, known for his debauchery and unscrupulous tax-collecting methods, set his eyes on the beautiful daughter of the village chief. The Diwan was absolutely hell-bent on having the girl, and he told the villagers if they came in his way, he would levy huge taxes on them.

Fearing the wrath of the Diwan, the residents of the entire village fled one dark night, leaving behind their homes and everything within them. Kuldhara was abandoned by its very own people. No one saw the thousand-odd members of the village leave. For generations now, no one knows where the Paliwals have resettled. All that is known is that they cursed the town when they left—that no one would ever be able to settle down in Kuldhara again. That curse is still true to this day because the town is barren and uninhabited. The houses are in almost the same condition as when they were left behind by their inhabitants. As I climb up the steps of one such home,



I can see the entire expanse of the village. Lanes and brick homes, equidistant from each other, are neatly laid out. A sudden chill sweep over me. Is it because of the eeriness of the place or the cool evening breeze of the desert? I'm not quite sure. But the legend and curse of Kuldhara definitely leave me intrigued.

Kuldhara today is maintained by the Archaeological Survey of India as a heritage site.





When Delhi became the capital, the legislative council was accommodated within the Governor General's sprawling house(now Rashtrapati Bhawan). However, when the ripple of Montagu-Chelmsford reforms of 1918 resulted in the Government of India Act 1919, the unicameral Imperial council was reformed to a bicameral legislature which constituted of two houses the Council of State and Imperial Legislative Council. This meant that there was a demand for increased space and the proposal for the home of India's first Central Legislative Assembly was put forward.

With this Sir Edwin Lutyen and Sir Herbert Baker, the two renowned British architects were given the task to design the present Parliament House. The building's foundation was laid in February 1921 by Prince Arthur, Duke of Connaught and Strathearn. It nearly took six years in its construction, cost 83 lakhs at that time, and was finally inaugurated in 1927 by the then Governor-General of India, Lord Erwin.

The building has a circular perimeter with 144 columns on the outside. The circular Central Chamber sits in the center of the edifice, surrounded by three semicircular rooms built for the sessions of the Chamber of Princes, now known as the Library Hall, the State Council, now known as the Rajya Sabha, and the Central Legislative Assembly, now used for the Lok Sabha. Large lawns surround the structure, which is bordered on all sides by sandstone railings. According to some historians, the building's architecture is characterized by the Chausath Yogini temple in Morena.



# HISTORY OF THE HOUSE OF THE PARLIAMENT



# SANSAD BHAWAN, A WITNESS TO INDIA'S NOTEWORTHY HISTORY

Historic discussions, landmark laws, and the development of India's vibrant democracy have all taken place in this structure. It has been witness to countless events that have shaped the nation we live in.

It's the place where revolutionaries like Bhagat Singh and Batukeshwar Dutt threw bombs to retaliate against the British empire's tyranny.

It is the place where the transfer of power from the British Colonial government to Indian hands took place on 14-15 August and the epoch-making speech of "tryst of destiny" was given by the country's first prime minister Jawahar-Lal Nehru.

The Supreme Court of India also functioned from the erstwhile Chamber of Princes after it was inaugurated on January 28, 1950, till it moved to the present building in 1958.



**The Federal Public Service Commission, the precursor to the Union Public Service Commission, also functioned from Parliament for a few years before moving to its building in 1952.**

# INCIDENTS



The Bhawan has even braved the terrorist attack of 13 December 2001, when five terrorists infiltrated the Parliament and started their assault. The perpetrators belonged to Lashkar-e-Taiba (LeT) and Jaish-e-Mohammed (JeM) - two Pakistan-raised terrorist organizations. The attack killed six Delhi Police officers, two Parliament Security Service officers, and a gardener - a total of nine people.

Despite all this, the Parliament has time and again risen to its glory and

since then has been the temple of democracy with numerous bills being passed for the people of this nation.

However, with the modern technologies being introduced and with the increasing number of MPs, the parliament is facing trouble accommodating all this. And therefore to keep up with these needs, PM Narendra Modi has laid the foundation for the new state-of-the-art Parliament the building was known as the "Central Vista Project".



# CENTRAL VISTA PROJECT

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The proposal for a new parliament building to replace the Parliament House was put forward in the 2010s when the structural stability of the building was questioned. Two years later a committee was established to look into the issue and come up with solutions for it.

Finally, the Indian government launched the Central Vista Redevelopment Project in 2019, a

multibillion-dollar project to redevelop India's central administrative area near Raisina Hill in New Delhi.

The new structure will be 64,500 square meters in size and will cost a total of 971 crores. The new building's construction is expected to take 21 months, and it is expected to be completed by the 75th anniversary of India's independence in 2022.



जो पुरुषार्थ नहीं करता, वह श्रीमान कहलाने का अधिकारी नहीं है

'श्री' शब्द के तीन अर्थ होते हैं शोभा, लक्ष्मी और कान्ति





# "श्री" का महत्व



ऋग्वेद के ऋचाकार के मानस चक्षुओं को उपमानित करने हेतु प्रयोग में लाया गया शब्द 'श्री', वर्तमान काल में भी प्रचलित है। संस्कृत भाषा का शब्द 'श्री' जिसकी उत्पत्ति त्रिधातु से हुई है, का अर्थ होता है लक्ष्मी, सरस्वती, ऐश्वर्य, वैभव, यश, कीर्ति, चमक, क्रांति आदि।

हिन्दू संस्कृति के अनुसार "श्री" ब्रह्मांड की प्राण शक्ति है। परमात्मा ने सृष्टि की रचना "श्री" से ओतप्रोत होकर की है। वेदों में प्रभु को "अनंत श्री" वाला कहा गया है क्योंकि अनंत धर्मा ही उसे प्राप्त कर सकता है। सृष्टि का जनन स्त्री से हुआ है, वही सब कुछ धारण करती है, इसलिए वह ही श्री है।

जिस व्यक्ति में उन्नति करने की चाह व खोज करने की शक्ति होती है, वह "श्री" युक्त माना जाता है। ईश्वर, महापुरुष, तत्ववेत्ता, वैज्ञानिक, धनासेठ, शब्दशिल्पी, ऋषि – मनु आदि सब "श्री" युक्त हैं। परमात्मा अपने व्यक्तित्व, कार्य, महानता, अलौकिकता से "श्री" युक्त बनें। उत्पादन, निर्माण, संसाधन, शक्ति, तेज, सेवा सभी में "श्री" का अंश है। सूर्य, चंद्रमा, धरती, समयचक्र, प्राण शक्ति, आत्म शक्ति सभी में श्री का अस्तित्व है।

विष्णु पुराण के अनुसार दक्ष ने 24 कन्याओं को जन्म दिया, जिसमें श्रद्धा, लक्ष्मी, धृति, दृष्टि, वेधा, पष्टिष्टि, क्रिया, बुद्धि, वपला, शांति, सिद्धि व कीर्ति शामिल थी। इन्हीं से "श्री" की उत्पत्ति हुई।

"श्री" के होने से प्रलय व सृजन होता है। दुर्वासा ऋषि के श्राप के अधीन होकर जब राजा इंद्र दैत्यराज बली से पराजित हुए तब बली के शरीर में "श्री" का प्रवेश हुआ। "श्री" के प्रवेश से कीर्ति, ज्योति, प्रभा, धृति, क्षमा, नीति, दया, मति, स्मृति या विद्या देवियों का आगमन हुआ।

वास्तव में "श्री" मानवीय भावना है, जिसे मानवीय संसार में देवी के रूप में प्रतिष्ठित किया गया है। कालांतर में शिल्पियों द्वारा इसकी प्रतिमाएं बनाई गईं व शास्त्रों में इसका वर्णन किया गया। इसका मूल उद्देश्य मनुष्य का चारित्रिक विकास करना है। रामायण के युद्ध कांड में जब राम व लक्ष्मण अचेत हो जाते हैं तब विभीषण वानरों को राम के "श्री" युक्त होने का दृष्टांत देकर उन्हें आश्वासन देते हैं। राक्षसी त्रिजटा भी सीता को "राम श्री युक्त है" कहकर उन्हें सांत्वना देती है। इन सदंर्भों में "श्री" को देवी व्यक्तित्व की तरह नहीं बल्कि भावना विशेष के रूप में प्रयुक्त किया गया है।

जब जब देवता दानवों को हराने में असफल हुए हैं, तब तब "श्री" को प्राप्त होकर उन्होंने दानवों को पराजय दिया है। वर्तमान काल में भी "श्री" को प्राप्त करने की स्पर्धा लगी है जिसके परिणाम सृजन व विध्वंस दोनों हैं। "श्री" का अपमान सामाजिक पतन का द्योतक है। स्त्री का अपमान "श्री" की शक्ति की उपेक्षा करने के समान है।

अंग, इन्द्रिया, मन, बुद्धि व आत्मा के स्वच्छ रहने पर ही, "श्री" हमारे चारित्रिक विकास में योगदान प्रदान करेंगी। प्रभु की भक्ति करते समय हम उन्हें अपनी आत्मा व मन को स्वच्छ बनाने, शरीर व इन्द्रियों को स्वस्थ रखने की कामना करते हैं। ऐसा करने से हम "श्री" को साथ रहने का आग्रह कर रहे हैं।

हिंदू संस्कृति में "श्री", 'श्रीमान' व 'श्रीमती' शब्द सामाजिक शिष्टाचार के सूचक हैं। आमतौर पर 'श्रीमान' पुरुषों व 'श्रीमती' विवाहिता स्त्री के साथ प्रयोग किए जाते हैं। और अविवाहिता के साथ 'सुश्री' शब्द का प्रयोग कि या जाता है। परंतु प्रत्येक व्यक्ति "श्री" युक्त नहीं हो सकता। जो व्यक्ति वास्तव में पुरुषार्थ करें वह ही "श्री" युक्त बन सकता है। राम ने पुरुषार्थ किया तब ही वे 'श्री राम' बनें। कृष्ण भी अपने सद्कर्मों के कारण 'श्री कृष्ण' बनें।





India, with its rich culture and influence on other countries, has a lot to teach us. Being the most populous country, with a population of 1.4 billion people. It is home to some of the most ancient civilizations and has a long history of cultural richness to boast about. India has been a place where ideas were exchanged and many scholars and intellectual found refuge from colonialism, as a result, many creative ideas were created here. In Indian Art and Culture, one of the forms of entertainment in ancient India was folk arts. Indian folk arts are culturally based art forms passed down through the generations. Folk arts are artistic traditions that originated in a common context and were passed down through generations by being taught informally, this is so much the heart of our Indian Art and Culture. These include paintings, drawing, sculpture, printmaking, blacksmithing, weaving etc.

Today let's talk about an art form that originated from Almora in Uttarakhand, which was founded during the reign of the Chand dynasty, known as Aipan Art. It flourished during the reign of the Chand dynasty in the Kumaon region in the Himalayas. This art is mainly done on special occasions, household ceremonies, and rituals. Practitioners believe that it invokes a divine power that brings about good fortunes and deters evil. The art is special as it is done on empty walls, which are brick red in colour, called Geru.

The actual art is done with a white paste made of rice flour. The art is frequent to floors and walls of puja rooms and entrances of homes. It is also mostly by Kumaoni women. The art form has great social, cultural, and religious importance.

Aipan is taken from the word Lepana from Sanskrit, which means plaster. Aipan art is similar in different areas of India, it is also known by separate names. Aipona in Bengal and Assam, Aripana in Bihar and UP, Kolam in South India, etc.



The art form is also known to offer protection against evil. While earlier, the art form was found on the floors and walls of the houses, today it has marked its presence in many daily use objects or clothing pieces. The motifs and designs are inspired by the religious beliefs of the community and the natural resources around them. They generally include conch shells, creepers, floral patterns, swastika, footsteps of goddesses, geometric designs and figures of gods and goddesses.



## *What's the Future of India's Dying Folk Arts?*

In the past, folk arts were a way for people to express themselves and pass down traditions from generation to generation. Nowadays, more and more of these folk arts are dying out as the way of living has evolved and adapted around western culture.

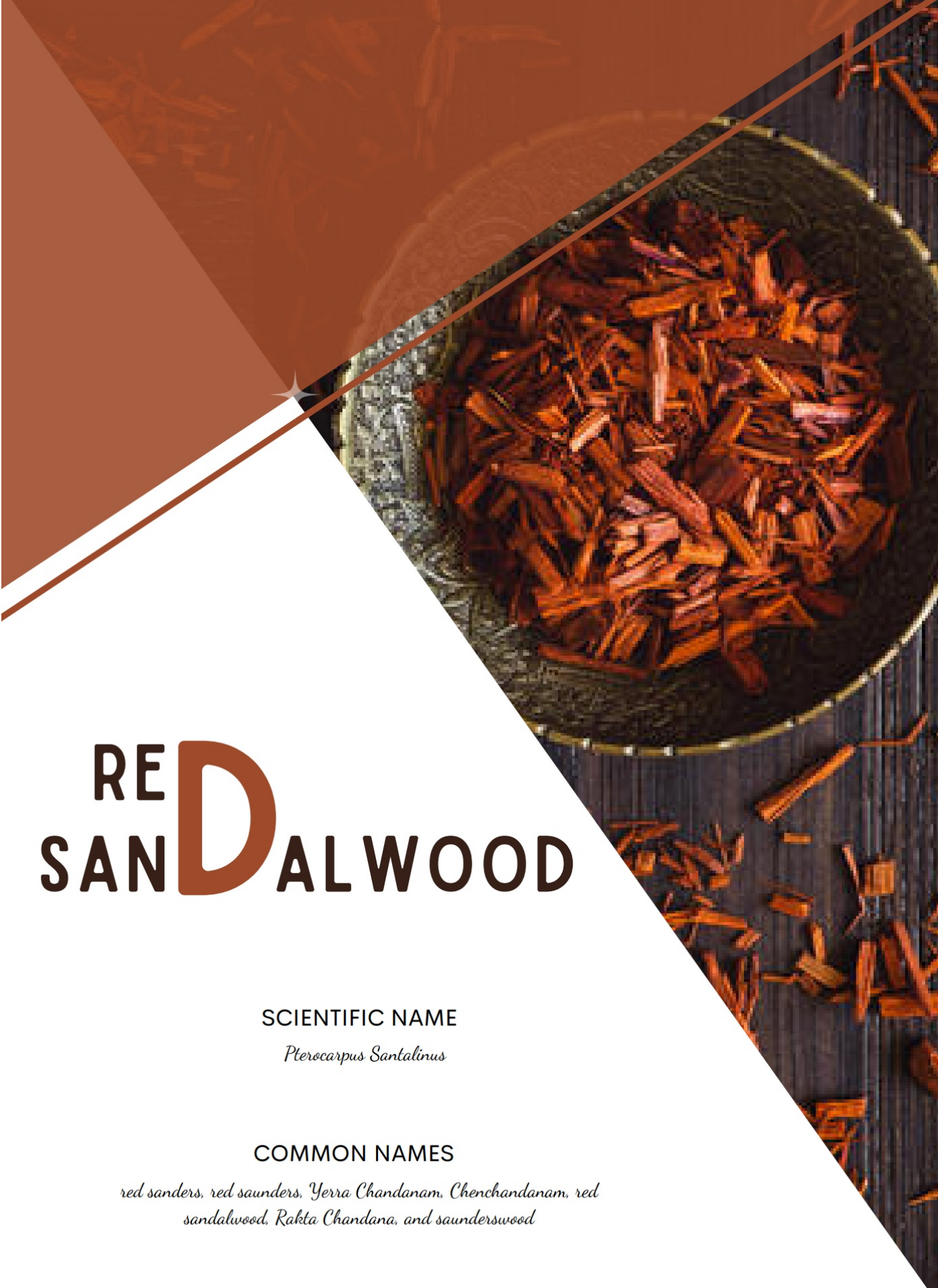
Indian folk art has become a dying art. The lack of awareness about these folk arts among the new generations of art collectors, both in India and outside has led to this sad situation where these folk arts are slowly disappearing.



In December 2019, Minakshi Khati started Minakriti The Aipan Project. The project aims to revive Aipan art. Under the project so far, 1000 orders have been placed. The project earns income for women from rural households in Kumaon. The project employs women from such households to who produce Aipans and deliver bulk orders to their clients. Minakshi Khati has started Selfie with Aipan to encourage Aipan art among youth.

Indian folk art is slowly being replaced by western art in our living rooms. While Indian folk art has maintained a unique identity, it is steadily losing its relevance in both the domestic and global art sphere.





# RED SANDALWOOD

## SCIENTIFIC NAME

*Pterocarpus Santalinus*

## COMMON NAMES

*red sanders, red saunders, Yerra Chandanam, Chenchandanam, red sandalwood, Rakta Chandana, and saunderswood*



**SPECIES***Pterocarpus endemic***NATIVE PLACE***southern Eastern Ghats Mountain range of South India***USES***This tree is valued for the rich red colour of its wood*

The wood has historically been valued in China, particularly during the Qing Dynasty periods, and is referred to in Chinese as zitan. Due to its slow growth and rarity, furniture made from zitan is difficult to find and can be expensive. It has been one of the most prized woods for millennia.

Red sandalwood has been used for making the bridge and also the neck of the Japanese musical instrument Shamisen.

Red sandalwood is used in traditional herbal medicine as an antipyretic, anti-inflammatory, anthelmintic, tonic, hemorrhage, dysentery, aphrodisiac, anti-hyperglycaemic, and diaphoretic.

**SMUGGLING OF RED SANDALWOOD**

The demand-supply imbalance has fuelled the massive illegal trade in Red Sanders, all the more since its export from India is severely restricted. In India sandalwood is one main and lucrative market for smugglers, as a high price is paid for this wood in China.

Since the exporting of sandalwood is illegal in India, the underground market is growing and there are a number of arrests every year of those trying to smuggle this wood to China. In 2021 alone, 117 smuggling cases were registered



and close to 51 tonnes of Red Sanders logs worth Rs 508 crore were seized by the authorities.

**CONSERVATION OF RED SANDALWOOD**

*Pterocarpus santalinus* was listed as an Endangered species by the IUCN, because of overexploitation for its timber in South India.

It is also listed in appendix II of the CITES, which means that a certificate is required in order to export it, that should only be granted if the trade is not detrimental to the survival of the species.



### GRADING OF RED SANDALWOOD

Red sandalwood is grown on the shale subsoils, at altitudes around 750 meters (2,460 ft), and in semi-arid climatic conditions gives a distinctive wavy grain margin. Lumber pieces with the wavy grain margin are graded as "A" grade. Red sandalwood with wavy grain margins sells at higher prices than the standard wood.

### WHY RED SANDALWOOD IS SO COSTLY?

Due to its slow growth and rarity, furniture made from zitan is difficult to find and can be expensive. It has been one of the most prized woods for millennia. In India sandalwood is one main and lucrative market for smugglers, as a high price is paid for this wood in China.

### WHY RED SANDALWOOD IS BANNED IN INDIA?

Close-grained sandalwood heartwood is used for fine furniture and carving. It is highly valued in India and uncontrolled harvesting has caused populations to dwindle in recent years, India has imposed an export ban on Sandalwood and instated conservation measures to protect the species in the country.

### WHICH SOIL IS BEST FOR RED SANDALWOOD?

Soil Requirement of Sandalwood Cultivation: - Sandalwood trees can be grown in any well-drained soil having good organic matter. However, red sandy loam soils are best for their growth and yield.

#### Description:

*Pterocarpus santalinus* is a light-demanding small tree, growing to 8 meters (26 ft) tall with a trunk 50-150 cm in diameter.

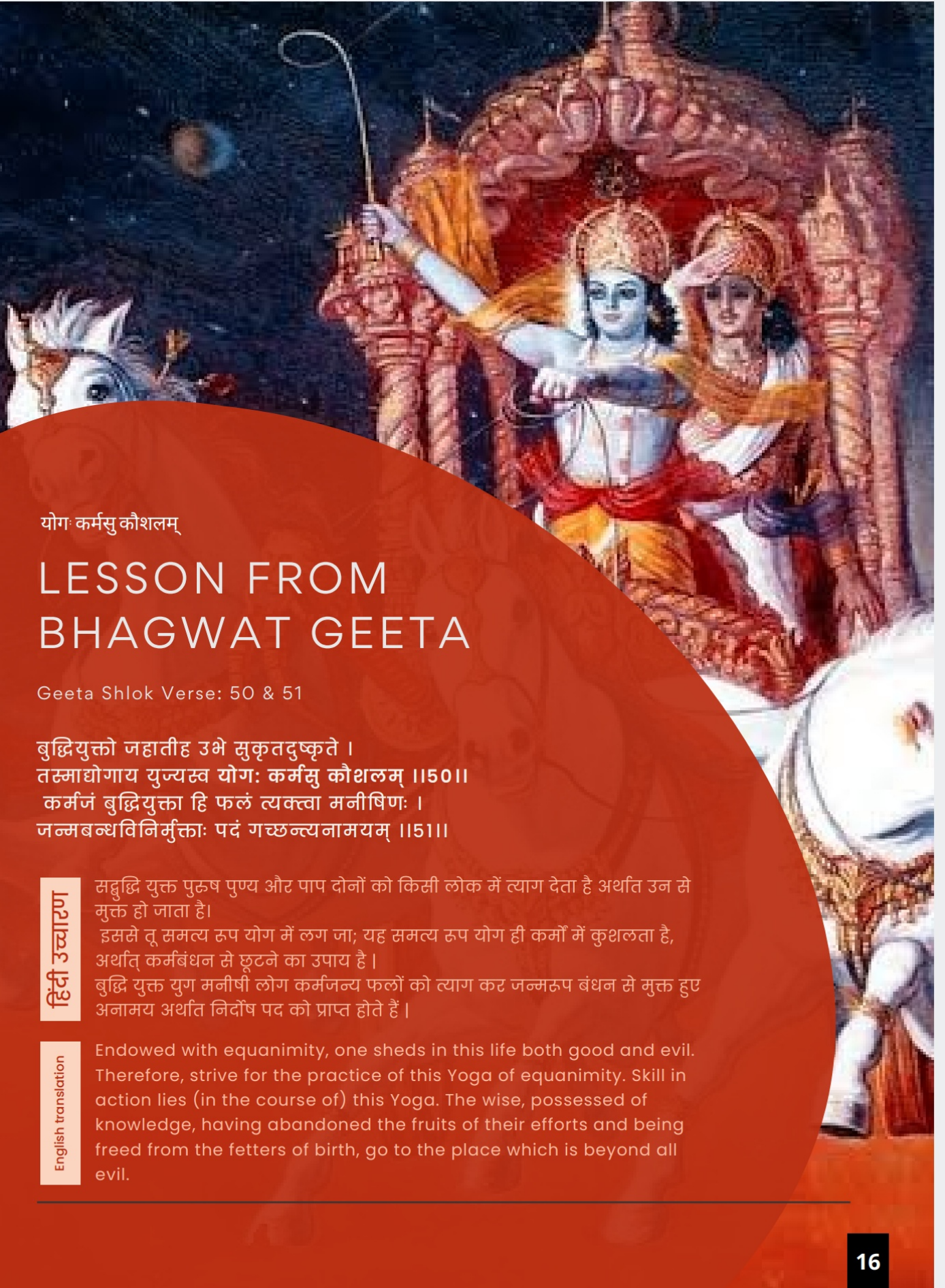
It is fast-growing when young, reaching 5 meters (16 ft) tall in three years, even on degraded soils. It is not frosted tolerant, being killed by temperatures of  $-1^{\circ}\text{C}$ .

The leaves are alternate, 3-9 cm long, and trifoliate with three leaflets.

The flowers are produced in short racemes. The fruit is a pod 6-9 cm long containing one or two seeds.







योगः कर्मसु कौशलम्

## LESSON FROM BHAGWAT GEETA

Geeta Shlok Verse: 50 & 51

बुद्धियुक्तो जहातीह उभे मुकृतदुष्कृते ।  
तस्माद्योगाय युज्यस्व योगः कर्मसु कौशलम् ॥50॥  
कर्मजं बुद्धियुक्ता हि फलं त्यक्त्वा मनीषिणः ।  
जन्मबन्धविनिर्मुक्ताः पदं गच्छन्त्यनामयम् ॥51॥

हिंदी उच्चारण

सद्बुद्धि युक्त पुरुष पुण्य और पाप दोनों को किसी लोक में त्याग देता है अर्थात् उन से मुक्त हो जाता है।

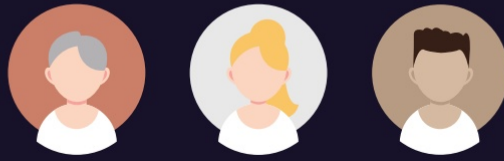
इससे तू समत्य रूप योग में लग जा; यह समत्य रूप योग ही कर्मों में कुशलता है, अर्थात् कर्मबंधन से छूटने का उपाय है।

बुद्धि युक्त युग मनीषी लोग कर्मजन्य फलों को त्याग कर जन्मरूप बंधन से मुक्त हुए अनामय अर्थात् निर्दोष पद को प्राप्त होते हैं।

English translation

Endowed with equanimity, one sheds in this life both good and evil. Therefore, strive for the practice of this Yoga of equanimity. Skill in action lies (in the course of) this Yoga. The wise, possessed of knowledge, having abandoned the fruits of their efforts and being freed from the fetters of birth, go to the place which is beyond all evil.





# Team Members

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