

The Sixty-Four Kalas: A Holistic Curriculum of Indian Knowledge Systems

Raj Aryan Singh

Dept. of Mechanical Engineering,
RV College of Engineering,
Bengaluru, India
rajaryansingh.me22@rvce.edu.in

Vaishnavreddy Bande

Dept. of Mechanical Engineering,
RV College of Engineering,
Bengaluru, India
vaishnavreddy.me22@rvce.edu.in

R Swarup

Dept. of Mechanical Engineering,
RV College of Engineering,
Bengaluru, India
rswarup.me22@rvce.edu.in

Siddharth V

Dept. of Mechanical Engineering,
RV College of Engineering,
Bengaluru, India
siddharthv.me22@rvce.edu.in

Abstract — The Indian Knowledge Systems (IKS) tradition embodies a holistic vision of education that integrates artistic refinement, technical knowledge, intellectual inquiry, and ethical development. Central to this framework is the concept of the Sixty-Four Kalas (64 arts), a classical classification of skill domains referenced in foundational texts such as the Kāma Sūtra, Purāṇic literature, and medieval commentaries like Yaśodhara's Jayamaṅgalā. These arts—spanning performing, visual, mechanical, and cognitive disciplines—represent a civilizational effort to cultivate multifaceted learners equipped for both cultural sophistication and practical life.

This paper presents a conceptual and descriptive exploration of the 64 Kalas, drawing from primary Sanskrit sources and contemporary scholarship on Indian Knowledge Systems. Through textual and thematic analysis, the Kalas are classified into clusters such as performing arts, technical crafts, intellectual and linguistic skills, and ecological and social competencies. The study highlights that these Kalas were not isolated accomplishments but part of a structured educational paradigm aimed at producing well-rounded, culturally grounded individuals.

Building upon recent research in Indian Knowledge Systems and national education policy, the paper further analyzes how the 64 Kalas align with present-day goals in multidisciplinary learning, experiential education, and cultural sustainability. By contextualizing the Kalas within broader pedagogical models—from the traditional Gurukula system to the digital revitalization of indigenous knowledge—the study underscores their enduring relevance. Ultimately, the paper contributes to reimagining Indian Knowledge Systems as a source of inspiration for inclusive and holistic education in the 21st century.

Keywords: Indian Knowledge Systems, Sixty-Four Kalas, Classical Education, Cultural Heritage, Holistic Learning

I. INTRODUCTION

Indian Knowledge Systems (IKS) represent a rich and enduring civilizational tradition that evolved across millennia in the Indian subcontinent. Rooted in an integrated worldview, IKS encompasses philosophy, science, arts, architecture, language, social organization, and value-based living. Unlike modern academic disciplines that often separate the cognitive from the creative, ancient Indian thought emphasized harmony between theory and practice, reason and intuition, and ethics and aesthetics. Education within this framework aimed not merely at transmitting

knowledge but at nurturing well-rounded individuals capable of cultural participation, moral discernment, and social contribution.

A key expression of this integrated vision of learning is the classical framework of the Sixty-Four Kalas (64 arts). The term kalā, derived from Sanskrit, connotes both skill and refinement, and its significance extends far beyond the realm of entertainment or fine art. As outlined in texts such as Vātsyāyana's Kāma Sūtra and reiterated in Purāṇic narratives and medieval commentaries like Yaśodhara's Jayamaṅgalā, the Kalas constituted an essential curriculum for personal cultivation and social excellence. These sixty-four domains included music, dance, painting, metallurgy, cooking, architecture, conversation, memory training, mechanical invention, and many more—blending the intellectual with the experiential, the artistic with the technological.

Importantly, the Kalas were not presented as a fragmented list of optional accomplishments. Rather, they embodied a cohesive educational philosophy that sought to prepare individuals for the complexities of both personal growth and collective life. Stories of Śrī Kṛṣṇa mastering all sixty-four Kalas under Guru Sāṅdīpani, and associations of these arts with divine figures such as Sarasvatī, reinforce their status not merely as practical competencies but as sacred pathways to holistic development. In this sense, the Kalas represented a vision of education that cultivated intelligence, versatility, creativity, and character.

Modern educational research has begun to revisit such frameworks through the lens of Indian Knowledge Systems. With the increasing inclusion of IKS in policy discourse—such as in the National Education Policy 2020—there is a renewed interest in understanding traditional pedagogies and their relevance for contemporary learning models. Recent interdisciplinary studies have emphasized the need to integrate indigenous systems of knowledge with present-day curricula, particularly in ways that encourage skill-based learning, cultural rootedness, and sustainability.

In light of this, the present paper explores the Sixty-Four Kalas as a foundational component of Indian Knowledge Systems. Drawing upon classical Sanskrit sources, interpretative commentaries, and current IKS scholarship, it undertakes a descriptive and analytical study of the 64 Kalas

with a focus on their classifications, interrelationships, and educational significance. The analysis positions the Kalas not as historical relics but as an enduring and adaptable model of multidisciplinary education that continues to hold relevance in the 21st century. By contextualizing the Kalas within broader discussions on cultural education and indigenous knowledge, this paper aims to contribute to ongoing conversations around the renewal of holistic learning practices in India and beyond.

II. LITERATURE REVIEW

A. Conceptual Foundations Of the Sixty-Four Kalas

The concept of the Sixty-Four Kalas holds a foundational place in the classical Indian approach to knowledge, education, and cultural refinement. The Sanskrit term kalā refers to cultivated skill, typically acquired through disciplined practice and continuous learning. Far from being limited to aesthetic performance, Kalas encompassed intellectual, practical, and interpersonal domains essential for a complete human being in ancient Indian society. The most prominent enumeration of these sixty-four arts appears in Vātsyāyana's Kāma Sūtra [1], which outlines a broad spectrum of competencies necessary for cultivated life. This text presents the Kalas not only as artistic accomplishments but also as tools of social adaptability, technical know-how, and inner refinement. Scholars such as Doniger and Kakar [2] have emphasized its holistic educational scope, while Ganguly [8] interprets the Kalas as markers of cultural capital in ancient India.

B. Kalas in Classical and Purāṇic Literature

While the Kāma Sūtra offers a detailed enumeration, Purāṇic texts add mythological and theological dimensions to the Kalas. The Devī Bhāgavata Purāṇa [3] associates them with divine energy and creativity, framing these skills as manifestations of sacred knowledge. Likewise, the Śrīmad Bhāgavata Mahāpurāṇa [4] recounts the story of Kṛṣṇa mastering all sixty-four Kalas under Guru Sāndīpani, symbolizing the ideal of complete education that balances skill, ethics, and wisdom. Altekār [5] interprets such accounts as reflective of a value-based educational model grounded in discipline and integrated learning.

C. Medieval Commentaries and Literary Representations

Medieval Sanskrit commentaries served as vital conduits for the transmission and elaboration of the Kalā tradition. Yaśodhara's Jayamaṅgalā [6], a notable commentary on the Kāma Sūtra, provides detailed glosses on each Kalā and explains their social and practical contexts. Later scholastic traditions extended the Kalas beyond the original sixty-four, though they retained this list as the canonical core. Simultaneously, literary works like Bāṇabhaṭṭa's Kādambarī [7] depict cultured characters fluent in multiple Kalas, suggesting their high status in the imagination of elite society.

D. Modern Interpretations and Indian Knowledge Systems

Contemporary scholarship has increasingly engaged with the Kalas through the lens of Indian Knowledge Systems (IKS). Ganguly's study [8] offers a modern synthesis of classical sources, reinforcing the multidimensional nature of the Kalas. Scholars such as Ganeri [9] argue that they reflect indigenous

models of interdisciplinary and experiential learning. While recent publications in the Indian Journal of Traditional Knowledge [10] explore specific traditional crafts and skills, they often do so in isolation rather than within the complete Kalā framework. Nonetheless, these studies contribute valuable insights into the cultural and technical sophistication embedded in traditional Indian education.

E. Contemporary Relevance and Research Gap

Recent policy documents such as the National Education Policy 2020 [11] emphasize the integration of IKS, skill-based training, and multidisciplinary learning. These reforms echo many of the original principles that underpinned the 64 Kalas, including adaptability, applied learning, and balance between thought and action. However, the academic treatment of the Kalas often remains limited to cultural references or fragmentary classifications. A structured analytical model that positions the Kalas as an operational educational paradigm within IKS is largely missing. This paper seeks to address that gap by drawing from both classical texts and current scholarship to reinterpret the Kalas as a coherent framework of holistic education rooted in Indian civilizational knowledge.

III. METHODOLOGY

This study adopts a qualitative, interpretive, and descriptive research design, suitable for examining the conceptual and educational dimensions of the sixty-four kalās. Rather than relying on quantitative measures, the approach focuses on close reading and contextual analysis of classical texts. This design is inherently holistic, reflecting the integrative spirit of traditional Indian knowledge systems. By privileging meaning and interpretation, the methodology enables a nuanced exploration of how the kalās together constitute a coherent curriculum of skills and wisdom.

Primary data sources were classical Sanskrit texts that explicitly enumerate or discuss the kalās. The Kāma Sūtra of Vātsyāyana, with its well-known list of sixty-four arts, served as a central text. This text was examined through authoritative English translations and, where possible, by consulting the original Sanskrit to verify meaning. Additional sources included selected Purāṇic literature and didactic manuals (such as encyclopedic works on kingship or education) where variant lists of kalās appear. By drawing from multiple texts – and considering different historical contexts – the study ensured a comprehensive collection of references to each kala.

To aid interpretation, the study also consulted traditional commentaries. For example, Yasodhara's Jayamaṅgalā commentary on the Kāma Sūtra was used in translation to clarify obscure terms and alternate classifications. These commentarial insights helped interpret passages where the primary text's language is terse or technical. Consulting multiple translations and glossaries further supported accurate understanding of classical terminology. This rigorous cross-referencing of sources ensured that the study's interpretation of each kala was well-founded.

The core method of analysis was a close textual reading combined with comparative evaluation. Relevant passages from each source were identified, and the description or context of each kala was examined carefully. When lists of the sixty-four kalās differed across texts, side-by-side comparisons were used to discern which arts remained constant and which were context-specific. This hermeneutic process was iterative: initial readings generated provisional understandings, which were then refined by returning to the texts with new insights. Attention to contextual factors – such

as genre, audience, and purpose – helped interpret how each *kala* was conceived and classified in its original setting.

Once individual *kalās* were identified and understood, the data were organized into thematic categories. These themes emerged inductively from the texts rather than being pre-defined. For example, skills related to music, dance, and poetry naturally clustered into a “performing arts” theme, while construction, metallurgy, and weaponry grouped under “practical and technical skills.” This coding process was iterative and flexible: earlier classifications were revisited whenever further readings suggested refinements. The resulting categorical framework reflects how traditional sources themselves imply groupings, and it highlights the interdisciplinary connections among the sixty-four arts.

The thematic categories were then integrated into a broader Indian Knowledge Systems (IKS) framework. Using this conceptual lens, each group of *kalās* was related to established categories such as *vidyās* (branches of learning) and *śāstras* (disciplines), showing how the arts function within the classical curriculum. Interpretation also emphasized that learning a *kala* involved cultivating not just skill but also cultural and ethical values, aligning with IKS ideas of holistic education. By juxtaposing ancient classifications with modern educational concepts (for instance, interdisciplinary and outcome-oriented education), the study highlighted continuities between traditional pedagogy and contemporary goals. This synthesis helped articulate the sixty-four *kalās* as an integrated educational model rather than a disparate list of skills.

Alongside primary texts, the study engaged critically with secondary scholarship and policy documents. Recent journal articles and books on traditional Indian arts, pedagogy, and knowledge systems were reviewed to contextualize and critique the analysis. In particular, national education policy frameworks like India’s NEP 2020 were examined to understand how contemporary discourse values indigenous curricula. This secondary literature helped frame the sixty-four *kalās* within both historical scholarship and modern educational initiatives. Insights from these sources were used to cross-check interpretations and to emphasize the present-day relevance of an ancient curriculum.

In sum, this qualitative, text-centered methodology aligns with the research objectives. Textual analysis was necessary to access the richly descriptive data in classical sources, while thematic coding organized the breadth of information systematically. Comparative reading increased reliability by identifying consistent patterns across texts. The conceptual synthesis under the IKS framework ensured coherence and contemporary relevance. Combined, these methods allow for a thorough and nuanced understanding of how the sixty-four *kalās* were structured, classified, and understood as a holistic curriculum in the Indian tradition.

IV. DISCUSSION

The sixty-four *kalās* collectively emerge from classical texts as a vast, interwoven curriculum that transcended narrow disciplinary boundaries. Our interpretive reading of sources like the *Kāma Sūtra*, Purāṇic narratives, and medieval commentaries (e.g. Yasodhaṅgalā on the *Kāma Sūtra*) reveals that these arts were understood not as separate hobbies, but as integral elements of a whole education. In each text the *kalās* appear as a canonical set of skills whose mastery was equated with refinement and ethical living. For example, Vātsyāyana’s *Kāma Sūtra* treats singing, painting, conversation, and even perfuming and sweets-making as facets of cultivated life, implying that aesthetic sensibility and practical skill alike were essential to personal and social

duties. Puranic tales (such as Krishna and Balarāma mastering all sixty-four arts in a year) similarly highlight human potential to integrate diverse knowledge. The medieval Jayamaṅgalā commentary’s detailed expansions of the lists (even numbering hundreds of techniques) underscore the tradition’s adaptability, yet all listings converge on the same ethos: education should engage the whole person. Thus, the classical evidence consistently portrays the *kalās* as forming a unified pedagogical model where arts, crafts, and scholarship supported one another rather than standing apart.

Our analysis suggests that the sixty-four *kalās* can be grouped into four broad thematic domains, illustrating the comprehensive reach of this curriculum:

Performing arts: Traditions like song (*gīta*, *vādyā*), dance (*nṛtyā*), instrumental music, theatrical performance, and poetic recitation. These disciplines cultivated aesthetics, emotional expression, and communal narrative. Training in rhythm (*tāla*), dramatic storytelling, and rhetoric fostered creativity and empathy, linking artistic practice with spiritual and societal values (as the *Nāṭya Śāstra* tradition also indicates).

Crafts and technologies: Handicrafts and applied skills such as carpentry (*takṣaṇa*), architecture (*vāstu-vidyā*), metallurgy (*dhātu-vāda*), weaving and embroidery, jewelry-making, carpentry, and the preparation of offerings and cosmetics (garlands, headgear, perfumes, etc.). These *kalās* embody vocational expertise and technical knowledge. They demonstrate that artisanship was valued as scholarship: a carpenter or metalworker would draw on geometry, material science, and aesthetic judgment in tandem.

Intellectual and scholarly disciplines: Language and literary arts including poetic composition, lexicography, grammar, prosody, and logic (for instance, *abhi dhāna-kosha*, *chandas*), as well as complex wordplay (riddles and puzzles). There are also studies of foreign dialects and trade languages, reflecting a scholarly cosmopolitanism. These fields underscore precision of mind and communication; they were taught alongside arts and crafts, suggesting that intellectual rigor was seen as the complement of practical skill.

Social and ecological skills: Everyday arts and life sciences such as culinary arts, agriculture, herbal medicine (*vrkṣāyurveda*), personal hygiene and grooming, bird-training, knowledge of omens, and instruction in discipline or etiquette (*vainya*). Also included are skills of conversation, persuasion, and even strategic games or martial arts (preparation of weapons). These *kalās* trained individuals in social conduct and ecological knowledge. For instance, understanding local plants and seasons connected to sustainable living, while etiquette and interpersonal arts (conversation, courtship, hospitality) inculcated ethical values like respect, discipline, and community harmony.

These groupings show that the *kalās* spanned from fine arts to home science to “soft” diplomacy – literally covering all aspects of human life. Importantly, they overlapped and reinforced one another. A dancer (*nṛtyā*) would learn rhythm from instrument playing (*vādyā*) and express mythic stories studied as literature, while a cook making decorative dishes (*citra pāna* preparing sweets) used chemistry-like knowledge of ingredients alongside artistry.

This multidimensional curriculum suggests a deeply integrated educational model in classical India. Rather than compartmentalizing learning, the old Indian ideal was to produce well-rounded individuals. Textual evidence shows that even rulers and courtiers were encouraged to learn crafts and arts alongside sacred texts. The kalās were often linked to the traditional upavedas: music and drama with the Gandharvaveda, martial skills with Dhanurveda, medicine and herbal lore with Ayurveda, etc. In practice, a palace's gurukul or family tutor would cover everything from geometry to embroidery, from chanting mantras to dancing rituals. This integration served several purposes. It created aesthetically literate citizens who appreciated culture and nature; it transmitted values through art; it ensured that practical skills supported livelihoods; and it nurtured moral character (for example, the discipline learned through regular tāḷa practice or the humility of manual labour). In short, learning the kalās was a holistic cultivation of mind, body, and spirit.

Viewed in the context of contemporary education goals, the kalās resonate strikingly with modern aspirations. Firstly, they exemplify interdisciplinary learning: many kalās inherently combine fields now taught separately. Architecture involved mathematics and astronomy; temple music incorporated acoustics and astronomy; herbal medicine blended botany and chemistry. Today's "STEAM" (Science-Technology-Engineering-Arts-Maths) education finds an ancient analogue here. Likewise, creativity and critical thinking were not afterthoughts but built into core skills.

Secondly, the kalās foster value-based education. Classical sources intertwine technical skill with virtues. For instance, the rigour of mastering a rhythm or grammar rule coincided with discipline and patience. Dramatizing moral stories (as in Sanskrit theatre) conveyed ethics and empathy. Many kalās were practiced as rituals (e.g. floral offerings, puṣpa-racana) instilling respect for nature and devotion. Conversation and courtesy arts trained individuals in empathy and social harmony. In modern terms, these arts were moral education as much as vocational training – they aimed to shape character, echoing today's emphasis on citizenship, ethics, and emotional intelligence.

Thirdly, these arts include vocational and livelihood skills. Carpentry, metalwork, agriculture, and other crafts made up a significant portion of the kalās. In ancient tradition, such skills were part of formal education, much like vocational education is advocated today. This suggests that the classical system already blended career training with general education, rather than separating them. For example, a scholar might also be an accomplished architect or poet-engineer; women in the texts are often trained in body art, dress-making, and sciences of herbal medicines alongside domestic and spiritual duties. The kalās thus directly align with modern policies that emphasize skill development and linking education to employability.

Lastly, the kalās encompass sustainability and ecological knowledge long before these terms were formalized. Arts like vṛkṣāyurveda (plant science) and traditional agriculture imparted an ecological wisdom—understanding seasons, preserving biodiversity, using natural remedies. Crafts often used local, renewable materials (natural dyes, wood, clay) following environmentally attuned principles (vāstu for

architecture, which considers natural elements). Training in animal care or bird-taming reflects a human-centered ecology, while food arts teach respect for nutrition and resources. These elements foreshadow today's emphasis on educating for sustainable living and environmental ethics. In essence, the traditional curriculum embedded a "green" outlook: one must care for the living world as part of education and duty.

In the broader frame of Indian Knowledge Systems (IKS) and modern education policy, the kalās find echoes and opportunities. Current frameworks like IKS and the National Education Policy (NEP 2020) encourage holistic, culturally rooted, and skills-based learning. For instance, NEP advocates integrating indigenous knowledge and vocational skills, breaking silos between academic streams, and fostering ethical values. The kalās can be seen as an archetype of these ideas. Our findings imply that when NEP calls for elective courses in Indian knowledge systems or for "contextual" curriculum, the sixty-four kalās themselves constitute a ready-made curriculum unit. They show that removing "hard separations between arts and sciences" (a goal of NEP) has precedent: classical pedagogy was inherently multidisciplinary. Moreover, by illustrating how ordinary tasks (cooking, building, healing) were once taught with philosophical rigor, the kalās suggest ways to make modern education more experiential and values-driven. Thus, while our discussion does not focus on policy, it naturally connects the scholarly reinterpretation of Kalas to contemporary educational discourse in India—demonstrating that ancient models of learning still have relevance for today's curriculum design.

Finally, this reinterpretation of the kalās offers practical pathways for revitalizing cultural education. By understanding the kalās as an integrated whole, educators and policymakers might reimagine curricula that weave traditional arts into regular schooling. For example, secondary schools could offer project courses where students learn a craft (say, weaving or herbal gardening) alongside scientific principles. Literature and history classes might include performance of Sanskrit plays or folk dances to bring texts alive and impart moral lessons. Skills fairs could celebrate kalās knowledge (as NEP suggests), and community artisans could be invited as instructors. Such initiatives would not only preserve endangered crafts and languages but also meet vocational and ethical education needs. In higher education, interdisciplinary programs could take the Kala taxonomy literally—combining music with mathematics, or computer design with rangoli art, echoing the ancient syllabus.

In summary, our discussion reveals that the sixty-four kalās compose a timeless, cohesive educational vision. Classical sources show them as a grahaṇa-sampūrṇa (wholly absorptive) curriculum, aiming to cultivate every dimension of human potential. This stands in harmony with modern aims for comprehensive education – interdisciplinary learning, character formation, livelihood skills, and sustainability. Reconnecting with this holistic model can enrich contemporary educational practice by rooting it in India's own heritage of integrated knowledge, ensuring that cultural education is not a separate add-on but woven into the fabric of learning.

V. CONCLUSION

This study has examined the Sixty-Four Kalas as a foundational framework within Indian Knowledge Systems, demonstrating that they constituted a coherent and comprehensive model of education in classical Indian civilization. Drawing upon classical texts, commentarial traditions, and modern scholarship, the paper has shown that the Kalas were conceived not as a fragmented list of artistic accomplishments but as an integrated curriculum that addressed intellectual, practical, social, ethical, and aesthetic dimensions of human development. The diversity of the Kalas—from performing arts and crafts to technical skills, intellectual disciplines, and ecological knowledge—reflects a civilizational understanding of education as a means of cultivating balanced and capable individuals.

The analysis of classical sources reveals that the Kalas were deeply embedded in everyday life and cultural practice. Their presence in texts such as the Kāma Sūtra, Purāṇic narratives, and medieval commentaries underscores the high value placed on versatility, discipline, and refinement. These sources consistently portray mastery of the Kalas as a marker of education and social responsibility, suggesting that learning was expected to harmonize creativity with utility, and skill with ethical conduct. The Kalas thus functioned as both instruments of personal excellence and mechanisms for sustaining cultural continuity.

By situating the Kalas within the broader framework of Indian Knowledge Systems, this paper has highlighted their relevance to contemporary educational discourse. The holistic and interdisciplinary character of the Kalas resonates with current efforts to move beyond rigid disciplinary divisions and to integrate skill-based, experiential, and value-oriented learning into modern curricula. The emphasis on practical knowledge, artistic expression, and ecological awareness within the Kalā tradition aligns with present-day concerns regarding employability, cultural sustainability, and responsible engagement with the natural world.

At the same time, the study identifies a significant gap in existing scholarship, where the Kalas are often treated either as historical curiosities or as isolated cultural practices. By interpreting them as a structured educational paradigm, this paper contributes to a more integrated understanding of classical Indian pedagogy and its potential relevance today. Such a perspective encourages further research into how traditional knowledge systems can inform contemporary educational models without reducing them to symbolic or decorative elements.

In conclusion, the Sixty-Four Kalas represent a sophisticated vision of education that remains instructive in the present context. Their holistic orientation, emphasis on multidimensional learning, and integration of knowledge with ethical and cultural values offer valuable insights for rethinking education in a rapidly changing world. Revisiting and critically engaging with this indigenous framework not only deepens our understanding of India's intellectual heritage but also opens possibilities for designing educational

practices that are inclusive, interdisciplinary, and culturally grounded.

VI. REFERENCES

- [1] V. Vatsyayana, *The Kama Sutra*, A. N. D. Haksar, trans., Penguin Classics, 1994.
- [2] W. Doniger and S. Kakar, *Kamasutra*, Oxford University Press, 2002.
- [3] *Devī Bhāgavata Purāṇa*, trans. Swami Vijnanananda, Munshiram Manoharlal, 2003.
- [4] *Śrīmad Bhāgavata Mahāpurāṇa*, trans. Swami Tapasyananda, Ramakrishna Math, 1995.
- [5] A. S. Altekar, *Education in Ancient India*, Motilal Banarsidass, 1944.
- [6] Y. Yashodhara, *Jayamaṅgalā: Commentary on the Kāma Sūtra*, Chowkhamba Sanskrit Series, 2002.
- [7] Bāṇabhaṭṭa, *Kādambarī*, trans. C. M. Ridding, Motilal Banarsidass, 1997.
- [8] A. B. Ganguly, *Sixty-Four Arts in Ancient India*, Abhinav Publications, 1989.
- [9] K. N. Ganeri, "Indian Knowledge Systems and Indigenous Learning Models," *J. Indian Philos.*, vol. 45, no. 3, pp. 321–338, 2017.
- [10] Government of India, *National Education Policy 2020*, Ministry of Education, 2020.
- [11] A. L. Thomas and S. K. Mishra, "Relevance of Indian Knowledge Systems for Nation and Character Building," *Int. J. Teach., Learn. Educ.*, vol. 2, no. 2, pp. 18–22, 2023, doi:10.22161/ijtle.2.2.5.
- [12] M. K. Chhabra, "Exploring Interdisciplinary Dimensions of Indian Knowledge Systems: Frameworks and Inspirations for Contemporary Research Methodologies," *Accent J. Econ., Ecol. Eng.*, vol. 10, no. 2, pp. 256–260, Apr. 2025.
- [13] S. D. Pandit, "Reviving Indian Knowledge Systems (IKS): Bridging Tradition with Modernity," *Int. Stud.*, vol. 62, no. 1, pp. 11–29, Jan. 2025, doi:10.1177/00208817251382323.
- [14] P. Mandavkar, "Indian Knowledge System (IKS) and National Education Policy (NEP-2020)," *SSRN Electron. J.*, 2025, doi:10.13140/RG.2.2.22825.10088.
- [15] S. Koul, "The Gurukul System: Evolution, Impact, and Resurgence of India's Ancient Holistic Education Model," *SSRN Electron. J.*, 2024, doi:10.2139/ssrn.5165891.
- [16] P. Kumari and A. Niyogi, "The Indian Knowledge System and Indigenous Pedagogies: A Historical and Contemporary Review," *IUJ J. Manage.*, vol. 13, no. 1, pp. 9–27, 2025.
- [17] S. Behera, "Revitalizing education through Indian knowledge systems: implications for teacher education," *Gurukul Int. Multidiscip. Res. J.*, vol. 12, no. IV, Dec. 2024.
- [18] V. Ashokan and P. Pachaiyappan, "Digital Pedagogies and the Indian Knowledge System: Pathways to Revitalization," *GRT J. Educ. Sci. Technol.*, vol. 3, no. 1, pp. 27–35, 2025, doi:10.26452/grtjst.v3i1.61.
- [19] S. Gupta and R. K. Sahu, "Scientometric Analysis of Indian Journal of Traditional Knowledge (IJTK), 2014–2020," *Libr. Philos. Pract.*, Aug. 2021.
- [20] CSIR–nispr, *Indian Journal of Traditional Knowledge*, 2018–2022.