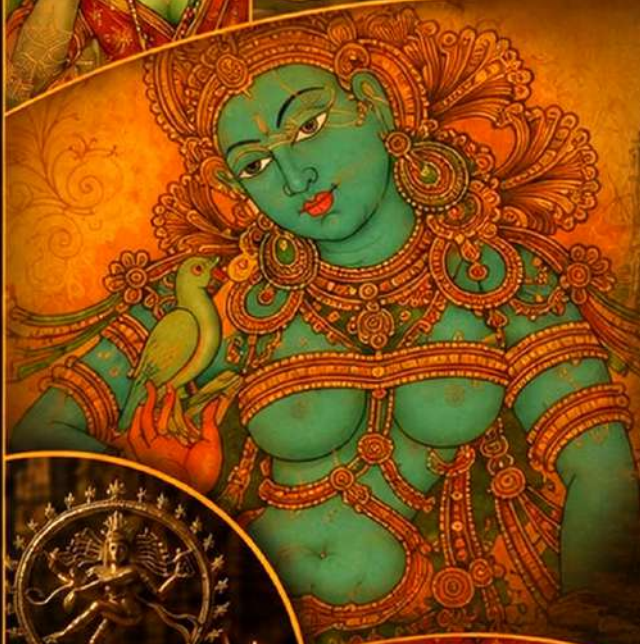




Bharatiya Vidya
Bhavan
BENGALURU KENDRA



संस्कृति

Vāṇi

THE VOICE OF CULTURE

*Continuing the journey of
wisdom, heritage and harmony*



June 2026

VOL. 27 • NO. 6

BHARATIYA VIDYA BHAVAN • BENGALURU KENDRA

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MOTTO & MISSION

आ नो भद्राः क्रतवो यन्तु विश्वतः ।

“Let noble thoughts come to us from every side.” – Rig Veda

Bharatiya Vidya Bhavan was founded by Dr. K. M. Munshi in 1938 as a movement for the revitalisation of Indian culture — a home where education, the arts, scholarship, and value-based living could flourish together. From a single centre it has grown into a family of Kendras across India and the world, each carrying the same conviction: that culture is not a museum to be guarded, but a living stream to be shared.

The Bengaluru Kendra continues this work through lectures, music and dance, classical learning, publications, and the quiet daily companionship of a library and a community. As the Kendra marks its Diamond Jubilee, Samskr̥ti Vāṇi — “The Voice of Culture” — gathers the season’s reflections, events, and remembrances into a single page-turning record for members and friends.

FROM THE DESK OF THE CHAIRMAN

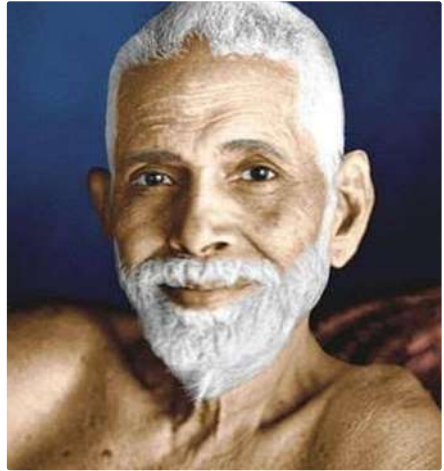
The Two Saints

K. G. RAGHAVAN · CHAIRMAN, BENGALURU KENDRA



Dear Bhavanites:

Two amongst the great saints of this country are Ramakrishna Paramahansa (1836–1886) and Ramana Maharshi (1879–1950). Though they did not share most of their lives as contemporaries, there is a great similarity in the lives of the two. Their mystical state of consciousness is vividly explained by Arun Shourie in the book titled “Two Saints”.



Sri Ramakrishna Paramahansa (1836–1886) and Sri Ramana Maharshi (1879–1950) — not contemporaries, and yet, as the Chairman writes, witnesses to the same experience.

FROM THE DESK OF THE CHAIRMAN

Sri Ramakrishna, the Mystic

One of the early disciples of Sri Ramakrishna was Narendra, later known as Swami Vivekananda. When Sri Ramakrishna was ailing with throat cancer, Narendra begged of his master to let him experience the ultimate state. The Master puts him off time and again.



Narendra — later Swami Vivekananda, who begged the Master for the ultimate state.

FROM THE DESK OF THE CHAIRMAN

But one day when Narendra is lying down and meditating, he suddenly experiences a strange state; feels a bright light at the back of his head; loses awareness of everything around him; experiences his soul ascending and merging into the Absolute. When he wakes up, he can't apprehend his body except his head. Despite their repeated efforts, those around Narendra could not bring him back to regular consciousness and Narendra is laid prostrate, rigid as if lifeless. They run to the Master in alarm and the Master, unmoved, says, "Let him be, let him be. He has teased me for a long time to reach that state."



Lamps in the temple corridor. The boy had asked for the state, and the state had been given.

FROM THE DESK OF THE CHAIRMAN

Sri Ramakrishna and Sri Ramana — a comparison

Comparing the spiritual personalities of Sri Ramakrishna and Ramana, Arun Shourie remarks,

“To try and grasp Sri Ramakrishna is to try and gather quicksilver in a sieve! Sri Ramana, on the other hand, is the textbook embodiment of Achaan Chah’s ‘clearest forest pool ’ to whom all sorts come to quench their thirst. For us ordinary persons, he is a bit distant though. He teaches by silence.”



Arun Shourie, whose book *Two Saints* the Chairman draws upon.

FROM THE DESK OF THE CHAIRMAN

“Sri Ramakrishna is always mesmerizing those around him with tales and parables, with his sparkling similes and metaphors. A careless word never escapes Sri Ramana’s lips. Sri Ramakrishna teases, he tells jokes-sometimes naughty ones: ‘I don’t give these young men a strictly vegetarian diet!’ he exclaims. When the devotees are around for his darshan, Sri Ramana hardly leaves the bedstead on which he is reclining. Sri Ramakrishna weeps, he sings, he dances.”



A still forest pool — Shourie’s image for the silence of Sri Ramana.

FROM THE DESK OF THE CHAIRMAN

The approaches of the two also differ. Sri Ramakrishna feels that in Kaliyuga, jnana marga is impossible for ordinary persons. He prefers the path of devotion. But Ramana believes that devotion or bhakti is impossible for ordinary persons and advocates the path of inquiry into the “Self” that permeates us, whether we are awake or asleep, conscious or unconscious. While the difference in approach may appear confusing they ultimately merge.

“He who is an Acharya has to know different things. One needs a sword and shield to kill others; but to kill oneself, a needle or a nail-knife suffices. One ultimately discovers God by trying to know who this ‘I’ is. Is this ‘I’ the flesh, the bones, the blood, or the marrow? Is it the mind or the buddhi? Analysing thus, you realize at last that you are none of these. This is called the process of ‘Neti, neti’, ‘Not this, not this!’ One can neither comprehend nor touch the Atman. It is without qualities or attributes.”



One flame against the dark — neti, neti.

FROM THE DESK OF THE CHAIRMAN

Arun Shourie explains,

"Both were against bookish learning. Sri Ramakrishna said in more colourful words: mere Pandits are like diseased fruit, he said; they are reputed to be wise, but they are attached to 'woman and gold'. 'Like vultures, they are in search of carrion...'; 'Mere knowledge of Advaita!' he exclaims to the Divine Mother, 'I spit on it!...'; 'Mere dry reasoning-I spit on it. I have no use for it,' he tells devotees; mere study of books will avail you nothing, he warns devotees - one may recite the written part of the drum glibly, but to play the drum is exceedingly difficult; he scolds even such a prodigious scholar as Bankim Chandra Chatterjee in the sharpest terms. Not just bookish learning, Sri Ramakrishna had no time for books themselves-not even for scriptures: get essence of the scriptures, he told devotees, what is the point of going on and on with them? Scriptures are like the almanac, he said. The almanac forecasts rain for the year, but you won't get a drop by squeezing its pages. Sri Ramana, of course, would cut short academic disputation even before it had commenced!"

*Scriptures are like the almanac. The almanac forecasts rain for the year, but you won't get a drop by squeezing its pages.***SRI RA-**

MAKRISHNA

FROM THE DESK OF THE CHAIRMAN

Both were explorers of the inner world. And in exploring both personified the essence of our tradition of inquiry—that is, delving from one layer of truth to the next, deeper layer through personal experience. Neither of them had read the texts. Both plunged into the lab, so to say, with just one compass—their own, direct experience. When the texts were read to them or when, as in Ramana's case, he happened to read them much later to answer the query of an aspirant, both were to say that they then learnt that the scriptures contained or alienated what they had themselves directly experienced.

More important than anything else, both testified to the same effulgent experience. They lived the same truth.”



Two roads to the same place: devotion and inquiry, arriving together.

FROM THE DESK OF THE CHAIRMAN

Sri Ramakrishna was in a state of divine intoxication. It is recorded that it lasted for 12 years and during the first 6 years Sri Ramakrishna did not sleep a wink. Further Sri Ramakrishna remained continuously in a state of Nirvikalpa Samadhi for six months. On God experience, Sri Ramakrishna has stated,

“One experience would hardly be over before another overcame me. It was like the movement of the husking-machine: no sooner is one end down than the other goes up. I would see the same God in meditation, in the state of samadhi and I would see the same God when my mind came back to the outer world. When looking at this side of the mirror I would see Him alone, and when looking on the reverse side I saw the same God...”



The husking pedal at rest — his own simile for the two states.

FROM THE DESK OF THE CHAIRMAN

Another recorded experience of Sri Ramakrishna is this:

Sri Ramakrishna had practised pranayama so much that he had formed a habit of remaining for long periods without breathing. Now and then he would stop breathing entirely. Even after we came to know him, he used to tell us, 'Whenever you see that I am not breathing, please remind me.' Sometimes when he was sleeping, we would see that his breath had stopped. Then we would wake him up and tell him, 'Master, you are not breathing.' 'Oh, thank you!' he would say and again begin to breathe.

On Bhagvan Ramana Maharshi's experiences, his biographer Devaraja Mudaliar has recorded

"It would seem that even in those days Bhagavan's sleep was not ordinary sleep but some state like samadhi. Sri Ramana is characteristically modest, 'I don't know what state it was, but that is the fact. Some who have written about my life have called it somnambulism.' Mudaliar persists: 'It was certainly somnambulism; that is walking in one's sleep. This was more like samadhi or absorption in the Self.'"



A. Devaraja Mudaliar.

FROM THE DESK OF THE CHAIRMAN

It is also recorded that Sri Ramana lived in a dark and large underground vault at the Arunachaleswara temple in Tiruvannamalai.

“The dark pit, despite the sacred images in it, was never lit or swept or cleaned. It was damp and full of insects. As the young mouni sat there, enjoying the bliss of his soul, scorpions, ants, mosquitoes, and other vermin ... attached themselves to the intruder's body and rejoiced in drinking his blood. The nether side of his thighs, and legs, as he sat there, were full of sores from which blood and pus issued....”



An old almanac beneath gathering rain — squeeze its pages and not a drop will fall.

FROM THE DESK OF THE CHAIRMAN

Ramana Maharshi did not sleep during the three and half years of his sadhana. He had several ‘death experiences’. Even when Sri Ramana’s fame had spread far and wide and there was a regular stream of visitors to his Ashram, Ramana would be begging for food. The liberating effect of this act is explained by Ramana himself:

“You cannot conceive of the majesty and dignity I felt while so begging. The first day, when I begged from Gurukul’s wife, I felt bashful about it as a result of habits of upbringing, but after that there was absolutely no feeling of abasement. I felt like a king more than a king. I have sometimes received stale gruel at some house and taken it without salt or any other flavouring in the open street, before great pandits and other important men who used to come and prostrate themselves before me at my Asramam, then wiped my hands on my head and passed on supremely happy and in a state of mind in which even emperors were mere straw in my sight. You can’t imagine it. It is because there is such a path that we find tales in history of kings giving up their thrones and taking to this path.”

Did Sri Ramakrishna suffer from epilepsy or sleep apnea? Was Sri Ramana afflicted by delusion or hypnotism or somnambulism?

I felt like a king more than a king. **SRI RAMANA MAHARSHI**

FROM THE DESK OF THE CHAIRMAN

And Medical science?

Medical science would just reject both the experiences of Sri Ramakrishna and Sri Ramana as impossible. Arun Shourie quotes a Jaipur neurologist who explains their behaviour thus,

“The brain is hardly at rest when we sleep—indeed, during REM sleep its electrical activity seems just a shade less than when we are awake. By contrast, during meditation the wave patterns are certainly altered to what we exhibit when we are in a relaxed state. That entering into states of deep meditation has palpable restorative effects has been documented often; that even a brief period of yoga nidra relaxes one as much as longer periods of actual sleep is also known.”



An empty begging bowl — the dignity that made Sri Ramana more than a king.

FROM THE DESK OF THE CHAIRMAN

Neurologists have not found sufficient evidence to decipher the saintliness of either of the two. But Dalai Lama warns us,

“The absence of evidence is not evidence of absence; that science has not found any proof that there is rebirth does not entitle us to conclude “Science has proven that there is no rebirth.”



The Dalai Lama — “the absence of evidence is not evidence of absence.”

FROM THE DESK OF THE CHAIRMAN

The 7th verse

These saints = are living practicing examples of what is enunciated in the 7th verse of the Mandukya Upanishad which gives the glorious description of the fourth or the Turiya state of consciousness.

नान्तःप्रज्ञं न बहिष्प्रज्ञं नोभयतःप्रज्ञं

न प्रज्ञानघनं न प्रज्ञं नाप्रज्ञम् ।

अदृष्टमव्यवहार्यमग्राह्यमलक्षणम्

अचिन्त्यमव्यपदेश्यमेकात्मप्रत्ययसारं

प्रपञ्चोपशमं शान्तं शिवमद्वैतं

चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः ॥

nāntah-prajñam na bahiṣprajñam nobhayataḥ prajñam

na prajñāna-ghanam na prajñam nāprajñam, adrstaṁ-avyavahāryam-
agrāhyam-alakṣaṇam acintyaṁ-avyapadeśyaṁ-ekātma-pratyaya-sāram

prapañcopaśamaṁ śāntaṁ śivaṁ-advaitam

cathatham manyante sa ātmā sa vijñeyah.

FROM THE DESK OF THE CHAIRMAN

“Turiya is not conscious of what is happening within (which implies that it is not taijasa). It is also not conscious of what is going on without (which implies that it is not visva). It is not conscious of anything in between. It is also not a mass of consciousness (which is characteristic of subsumption. By this, prājña is rejected). It is not conscious of all objects simultaneously; it is not unconscious either. It is invisible, not susceptible to any kind of usage, not within the reach of any organ of action; it is beyond perception by any organ, beyond thought and not to be indicated by any sound. In it there is only consciousness of the Self and there is a total cessation of the world as such. It is the embodiment of peace and of all that is good. It is one without a second. This fourth state is turīya. Wise people consider this to be the Self. This Self has to be realized.”

Having introduced this fourth state of consciousness i.e. Turiya, the Upanishad delves deeper into it.



Arunachala at dusk.

Om Shanti! Om Shanti!

Yours Sincerely,
K G Raghavan
Chairman.

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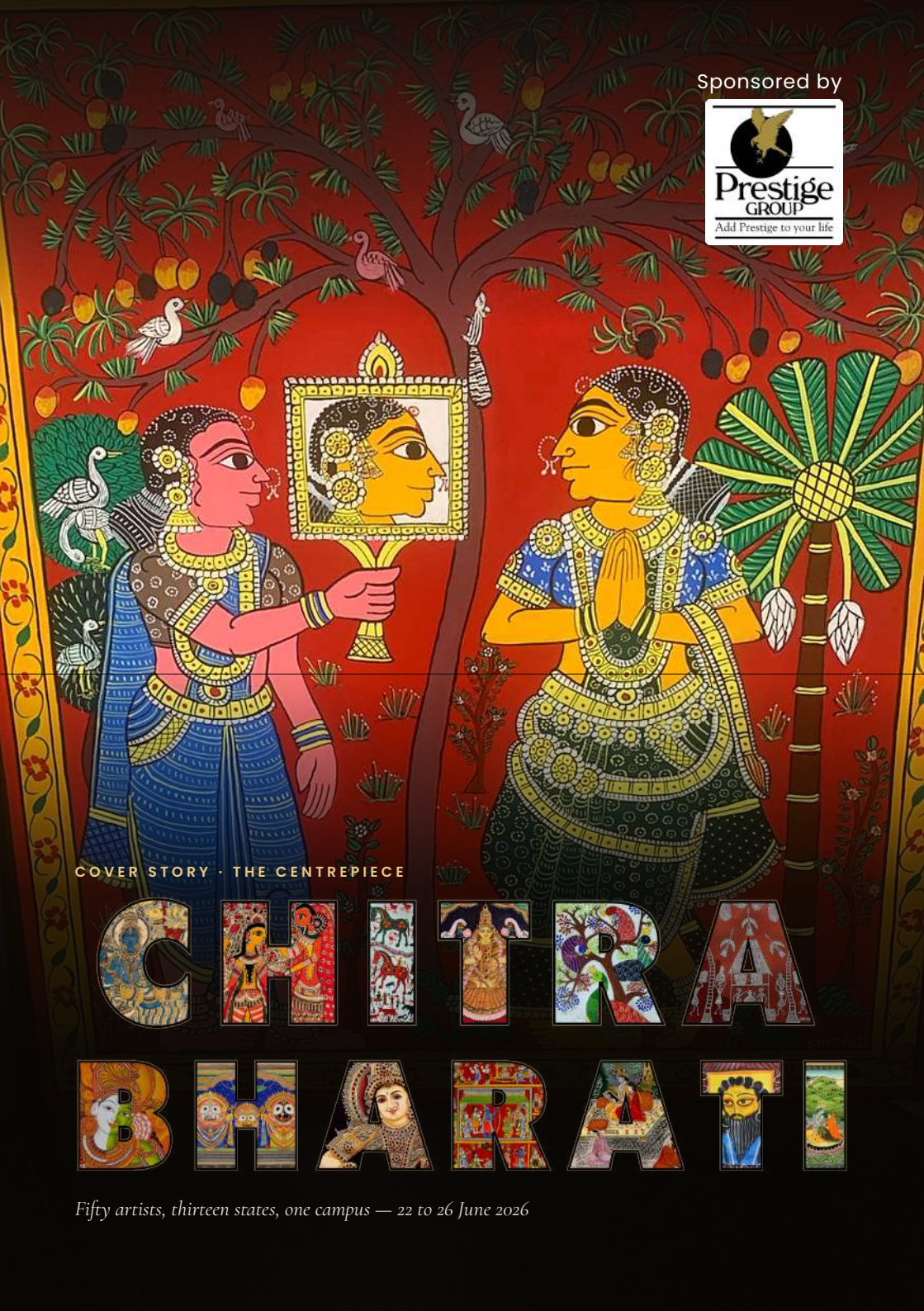
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COVER STORY · THE CENTREPIECE

GHITRA BHARATI

Fifty artists, thirteen states, one campus — 22 to 26 June 2026

Chitra Bharati

Five days that celebrated India's living heritage

There is a particular silence that falls over a room where fifty people are painting. It is not the silence of an empty hall. It is the sound of fifty different traditions being practised at once — the scrape of a stylus on palm leaf, the tap of a brush against a jar of tamarind-seed black, someone in the next tent explaining, for the ninth time that morning, why the tiger in a Gond painting is drawn from lines rather than from life.

For five days in June, the Bhavan campus in Bengaluru sounded like that.



Kāmadhenu · Dr. J. Dundaraja — Mysore painting, one of the fifty works finished on the campus that week.

CHITRA BHARATI 2026

Fifty Artists. Thirteen States.

One timeless heritage

For its Diamond Jubilee, Bharatiya Vidya Bhavan, Bengaluru Kendra, held *Chitra Bharati – Tradition on Canvas*, a five-day national art camp from 22 to 26 June 2026, bringing together fifty artists from thirteen states.

Opening the proceedings, Smt. Nagalakshmi K. Rao, Joint Director, asked the gathering to hold in mind the oldest formulation of what art is for: *Satyam, Śivam, Sundaram*. This is the Bhavan's sixtieth year in Bengaluru, and the camp was the first programme of the Diamond Jubilee, supported by the Prestige Group.



Artists with Bhavan's officials.

CHITRA BHARATI 2026

More Than an Art Camp

“Art in India has never been merely decorative,” Smt. Nagalakshmi K. Rao told the gathering. “It has always been spiritual, philosophical and civilisational.” From Ajanta to Belur and Halebidu, from the miniature to the modern canvas, Indian art has gone on narrating the story of its people.

Chitra Bharati sought to celebrate that continuity while making room for contemporary interpretation — *a national conclave of artistic minds and traditions.*

On the dais were Shri K. G. Raghavan, Chairman; Dr. Chiranjeevi Singh, Vice-Chairman; Shri H. N. Suresh, Director; and Shri Peeyush Jain, Hon. Treasurer. The camp was conceived and directed by Dr. Janardhan Rao Havanje.



The hall on the opening morning.

CHITRA BHARATI 2026 · THE INAUGURAL ADDRESS

"It Is Completely Selfless"

Dr. S. G. Vasudev opens the camp

The inaugural address was delivered by Dr. S. G. Vasudev, among the most distinguished figures in contemporary Indian art. He began by wondering aloud what he could say in the company of so many artists from every part of the country.

What followed was not a speech about art but a life in it. He had studied in Chennai because there was then no art school in Bengaluru. Out of that generation came Cholamandal, the artists' village south of Madras.

To go on working without becoming a burden on anyone asks something no other profession asks. It is, he said, completely selfless.



An artist at the easel before an audience.

CHITRA BHARATI 2026

There Is No Hierarchy in Art

“I have always said that art is art,” said Dr. Chiranjeevi Singh, Vice-Chairman. “There is no difference between what you call folk art and what you call classical art. It is all art.”

The distinction we draw so confidently says more about us than about the work. He turned to the question any such camp must face: how does an art form survive? Not by preservation alone — it survives because someone is learning it. Every artist here had said the same thing: they had it from a father, a grandfather, a teacher.

Indian painting gives its weight to the line where other traditions give theirs to composition, and the line here carries a social charge. What you make out of yourself is your art; copied, it becomes craft.



Visitors of every kind at the tables.

CHITRA BHARATI 2026

The Product of the Heart

Shri K. G. Raghavan, Chairman, took the gathering back to 1938, when Kulapati Dr. K. M. Munshi founded the Bhavan — nine years before India was free.

Munshi's anguish was not only that India had lost its political freedom but its sense of itself as a cultural fountainhead of the world. The answer was an institution, named with care: *Bhāratīya Vidyā* has no geographical boundary, and no confines of religion, language, race or creed.

What, then, unites a country like this one? "It is not the products of the brain," he said. "What can bring us together is the product of the heart." That is precisely what art does: it lets us enjoy diversity without destroying either the diversity or the unity.



Shri K. G. Raghavan, Chairman, addressing the gathering.

CHITRA BHARATI 2026

Vasudhaiva Kutumbakam, Here

The Chairman ended with a claim more pointed than it first sounded. World unity is not achieved by conclaves held abroad, nor by conferences where world leaders are presented to one another and shake hands. *Vasudhaiva Kutumbakam* happens because of a gathering like this one.

The evidence was in the room: people from thirteen states, who had not known one another a week earlier and were now entirely at ease in each other's company.

"I did not know that there were so many art forms in this country," he told the artists. "It has been a great eye-opener for all of us. By coming here you have not only enriched the cause of art — you have enriched the soul of this nation."



The inaugural session — the dais, and a full house.

CHITRA BHARATI 2026 · THE ARTISTS

Fifty Introductions

The artists speak for themselves

The most affecting segment of the morning was the simplest. Each artist was asked to stand and introduce themselves – the effect, cumulatively, of a map of the country being drawn aloud.

Shri Mahesh Rathnam of Mangaluru has practised Kaavi Kale for twenty years. A Cheriya painter traced his tradition to the sixteenth century. Shri Chetan Gangavane introduced Chitrakathi – *chitra* and *kathā*, picture and story.

One artist's family tradition changed within living memory: the stories were carried in song until her father began to paint them.



An artist presents her scroll.

A Kaavi Kale artist thanked the Bhavan simply for the room — for giving artists who have worked twenty years in one tradition a few days alongside one another.

Over the five days the artists painted before live audiences, demonstrated techniques centuries old and talked freely with anyone who stopped. Learning happened by watching, and by asking.

Thirteen Indian states took part, each representing the speciality of its own region. Karnataka was represented by Mysore painting, Kaavi Kale and Hase Chittara; Kerala by mural painting; Tamil Nadu by Tanjore; Andhra Pradesh by Kalamkari; Telangana by Cheriya; Odisha by

Pattachitra and Tala Pattachitra; West Bengal by Bengal Patachitra; Bihar by Madhubani, Godhna, Manjusha and Tikuli; Gujarat by Mata-Ni-Pachedi and Pithora; Maharashtra by Warli and Chitrakathi in the Paithani and Pinguli styles; Madhya Pradesh by Gond and Bhil; Himachal Pradesh by Pahadi miniature; and Rajasthan by Pahari painting.

Set beside one another for five days, they made an argument no single one of them could have made alone.



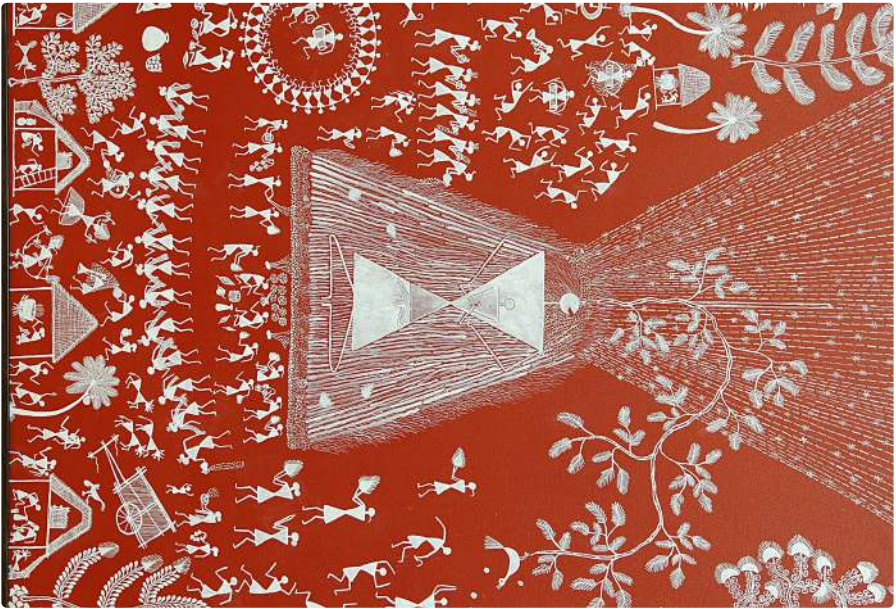
Inside the tents — thirteen states at their own stations.

COVER STORY · II

A Living Canvas

India's timeless artistic heritage

There are moments when art does more than adorn walls — it safeguards memory. India's traditional paintings are living chronicles of faith, folklore, music and everyday life: every motif carries symbolism, every colour evokes emotion.



Warli, Maharashtra — a whole world built from the circle, the triangle and the square.

COVER STORY · III

Art Beyond Aesthetics

Why traditional paintings matter today

Art has always been among humanity's most profound expressions of thought, faith and identity. In India the legacy extends far beyond visual beauty: traditional paintings are repositories of knowledge, carrying centuries of philosophy, craftsmanship and cultural continuity.

Unlike contemporary art, which celebrates individual expression, Indian traditional painting emerged from collective wisdom — nurtured in temples, courts and artisan communities where knowledge passed from master to disciple over years of practice.



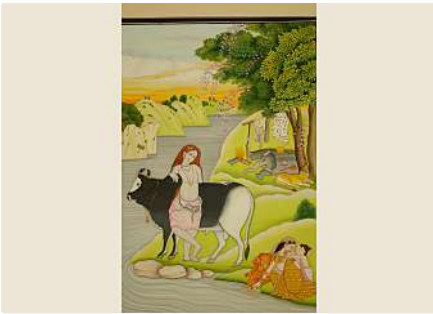
Every motif carries symbolism; every colour, meaning. Chitrakathi, Maharashtra.

COVER STORY · IV

A Panorama of Traditions

Celebrating the diversity of a living heritage

India's artistic heritage is as vast and varied as its geography. From the snow-clad Himalayas to the southern coastline, every region has nurtured painting traditions of its own — separated by language and landscape, united by a shared reverence for beauty, spirituality and storytelling.



Clockwise from top left: mural painting, Kerala · Patachitra, West Bengal · Pahari, Himachal Pradesh · Bhil, Madhya Pradesh.



PHOTO ESSAY | LENT

Thirteen States, One Campus

Shri Sunil Chitara at work on a Mata-Ni-Pachedi — Gujarat



THE CLASSICAL SCHOOLS • I

Tanjore

Mahāmṛtyuñjaya Śiva — Smt. Rajeshwari L., Tamil Nadu

Rajeshwari L.
26.06.2026

THE CLASSICAL SCHOOLS · I

Tanjore Painting

Gold that speaks of devotion

Few of India's classical traditions possess the visual splendour of Tanjore Painting. It arose in Thanjavur, Tamil Nadu, under the Nayak and later the Maratha rulers, and is distinguished by luminous gold foil, richly embossed ornament and serene depictions of the deities — a place where art and worship become inseparable.

DID YOU KNOW? · TANJORE AT A GLANCE

- **Origin:** Thanjavur, Tamil Nadu
- **Period:** Nayak and Maratha dynasties, 16th–18th centuries
- **Features:** Embossed relief, 22-carat gold foil, vivid colours



Lord Ranganātha · Shri Loganathan B. — gold foil, embossed relief and vivid mineral colour, the Tanjore method.

The creation of a Tanjore painting is a long discipline. A seasoned plank is covered with cloth and a paste of chalk and gum; the drawing is laid in; gesso is built up to raise the ornament; and only then is the gold foil laid down and burnished.

Intricate relief work is crafted using a traditional gesso mixture, giving ornaments, crowns, jewellery, and architectural elements their characteristic raised appearance. Delicate sheets of 22-carat gold foil are painstakingly applied over these embossed surfaces, cre-

ating the radiant brilliance for which Tanjore paintings are celebrated.

Finally, vivid mineral and vegetable colours breathe life into the composition, while graceful facial expressions impart serenity and compassion to the divine figures.

In Indian aesthetics, gold has long symbolised purity, prosperity, divine illumination, and eternal truth. Its use here is not merely decorative; it signifies the radiant presence of the divine.



Rādhā Kṛṣṇa · Smt. Rajeshwari L., and **Viṭhobā Kṛṣṇa** · Shri Loganathan B. — Tanjore, Tamil Nadu.



THE CLASSICAL SCHOOLS · II

Mysore

Pañcamukhi Hanumān — Shri K. S. Shreehari, Karnataka

K. S. Shreehari
24.6.2026

THE CLASSICAL SCHOOLS · II

Mysore Painting

Elegance in every brushstroke

If Tanjore captivates through grandeur and gold, Mysore painting enchants with restraint and spiritual depth. Developed under the Wodeyar rulers, it reflects the cultural ethos of Karnataka.

It is distinguished by graceful figures, gentle colour and intricate line. Every composition radiates serenity, where devotion and aesthetics are one.



Añjaneya · Smt. Amrutha Harish. Gesso built up under the gold, so the ornament stands off the surface and catches the light.



THE CLASSICAL SCHOOLS • III

Pahari

Rāgini Vasantī — Dr. Suresh Kumar, Guler School, Himachal Pradesh

THE CLASSICAL SCHOOLS · III

Pahari Painting

Poetry in colour — the Guler School

Delicate, lyrical and deeply expressive, Pahari Painting occupies a distinguished place in the history of Indian miniature art. Originating in the hill kingdoms of North India, this graceful tradition captivated visitors through its poetic portrayal of nature, devotion and human emotion.

Inspired by the beauty of the Himalayan landscape, Pahari paintings frequently depict episodes from the *Bhagavata Purana*, the *Ramayana*, the *Mahabharata* and the immortal love of Radha and Krishna.



Gīta Govinda · Dr. Suresh Kumar — Guler School, Himachal Pradesh.



THE CLASSICAL SCHOOLS - IV

Pattachitra

Ganēśa Pūjā — Shri Siba Prasad Mohanty, Odisha

S. P. Mohanty
24.8.26

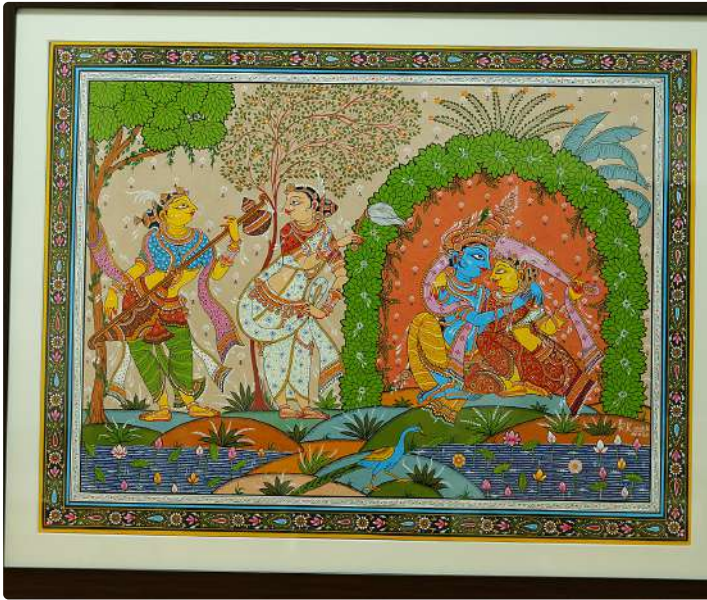
THE CLASSICAL SCHOOLS · IV

Pattachitra

Odisha's painted epics

Among India's oldest surviving classical painting traditions, Pattachitra of Odisha is a remarkable blend of devotion, storytelling and artistic precision. The name derives from the Sanskrit *patta* (cloth) and *chitra* (picture).

Traditionally associated with the Jagannath Temple at Puri, these paintings depict episodes from the epics and the legends of Jagannath — carefully structured, with intricate borders and vibrant natural colour.



Kṛṣṇa Rāsa Līlā · Shri Rakesh Kumar Muduli — Pattachitra, Odisha.



THE CLASSICAL SCHOOLS - V

Tala Pattachitra

Kṛṣṇa Daśavatāra, engraved on palm leaf — Smt. Gitanjali Das, Odisha

THE CLASSICAL SCHOOLS · V

Tala Pattachitra

Stories engraved on palm leaves

While paintings on cloth have long captivated art lovers, Odisha also preserves a unique tradition through the delicate craft of Tala Pattachitra, or palm-leaf engraving.

Prepared from carefully treated palm leaves, the manuscripts are stitched together before artists meticulously engrave illustrations using fine metal styluses. Natural pigments or lamp-black are then rubbed into the incised lines, revealing beautifully detailed images.



Tāla Pattachitra · Smt. Gitanjali Das — every line incised into the palm leaf with a stylus, with no room for correction.



Kalamkari

Tree of Life, and Rāma with the boatman — Shri B. Sudarshan Reddy, Andhra Pradesh

THE CLASSICAL SCHOOLS · VI

Kalamkari

Painting with the pen

The graceful art of Kalamkari represents one of India's finest traditions of textile painting. Originating in Andhra Pradesh, this centuries-old craft derives its name from the Persian *kalam* (pen) and *kari* (craftsmanship).

Traditionally, artists prepare cotton fabric through a series of careful treatments before drawing elaborate compositions inspired by the *Ramayana*, *Mahabharata*, the *Bhagavata Purana* and temple traditions.



Hanumantha and Saraswati · Shri K. Shiva Prasad Reddy — Kalamkari, Andhra Pradesh.



COVER STORY PART TWO

Folk Narratives

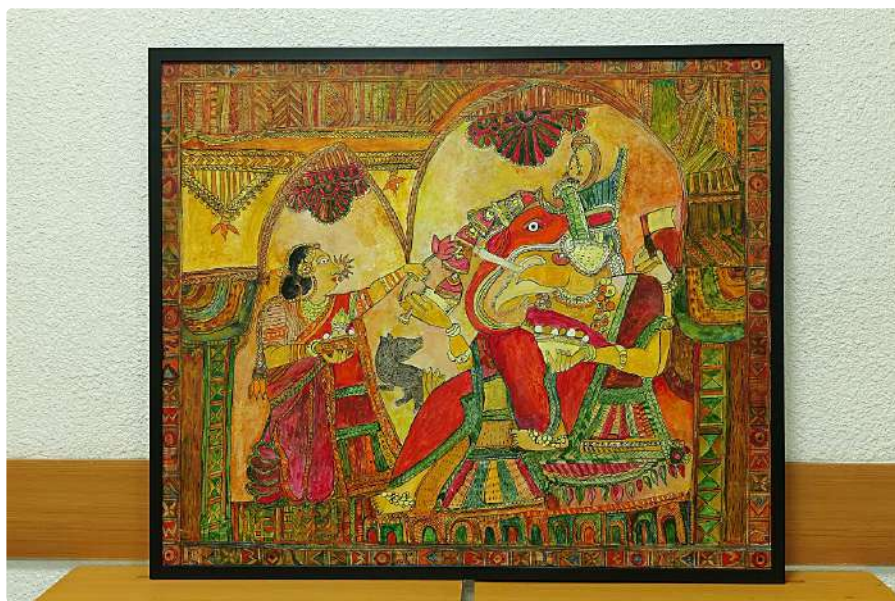
Rāma-Sītā Svayamvara and Rāma-Sītā Darbār — Shri Chetan Gangavane, Maharashtra

Folk Narratives on Canvas

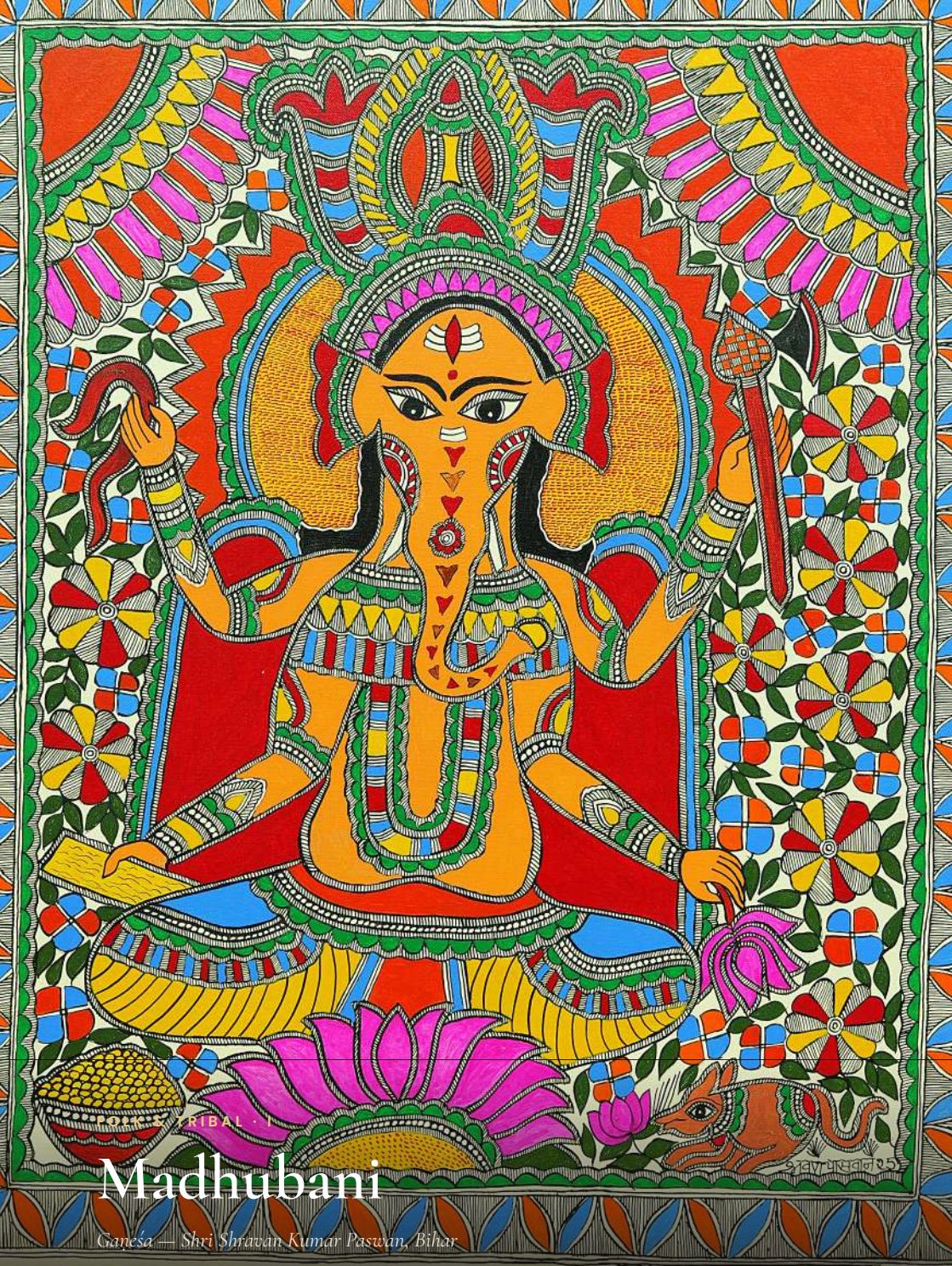
The heartbeat of everyday life

While India's classical paintings are celebrated for their refinement and royal patronage, its folk traditions reveal the heartbeat of everyday life. Visitors were drawn into a colourful world where art became a medium for storytelling, preserving the memories, beliefs and aspirations of communities across the country.

Unlike courtly art, folk paintings emerge from the lives of ordinary people. They depict village festivals, seasonal celebrations, local legends, religious rituals and scenes from daily life.



Chitrakathi — Maharashtra, where the painting is unrolled as the story is told.



Madhubani

Ganesha — Shri Shrawan Kumar Paswan, Bihar

FOLK & TRIBAL · I

Madhubani

Colours of Mithila

One of India's most celebrated folk traditions, Madhubani painting traces its origins to the Mithila region of Bihar, where art has long been woven into the fabric of everyday life.

Traditionally painted on freshly plastered walls during weddings, festivals and religious ceremonies, Madhubani has evolved from a domestic ritual into an internationally recognised art form — retaining its bold outlines, intricate patterns and densely filled compositions that leave little empty space.



The royal elephant — Madhubani, Bihar, in the bold kachni and bharni line of Mithila.



FOLK & TRIBAL 'N

Godhna

Village Culture — Smt. Urmila Devi, Bihar

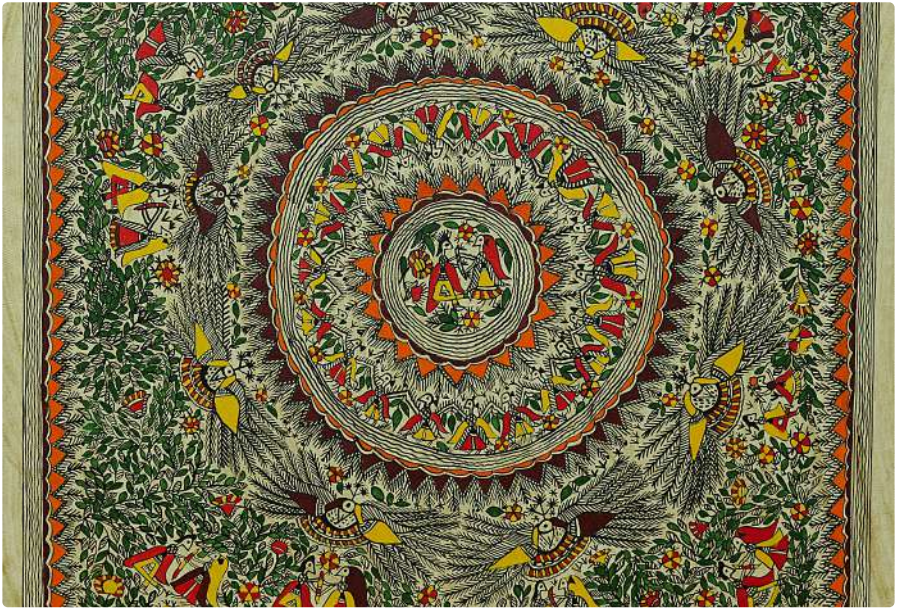
FOLK & TRIBAL · II

Godhna Painting

The art inspired by tradition

Among Bihar's lesser-known folk traditions is Godhna Painting, inspired by the ancient practice of tattooing. *Godhna* refers to the body tattoos that for centuries symbolised identity, protection and belonging.

The paintings carry rhythmic geometric motifs and symbolic imagery drawn from nature, animals and village life. Associated originally with women and community ritual, Godhna reflects the resilience of traditions that adapt while keeping their roots.



Kṛṣṇa Rāsa Līlā · Smt. Urmila Devi — Godhna, Bihar. The tattooist's vocabulary, carried onto cloth.



FOK & TRIBAL · III

Manjusha

Born of Manjusha Devi — Shri Pawan Kumar Sagar, Bihar

FOLK & TRIBAL · III

Manjusha Painting

A living narrative of Bihar

Rich in symbolism and storytelling, Manjusha Painting is one of Bihar's distinctive narrative art traditions. Rooted in the ancient legends of Bihula and Bishahari, this colourful folk art preserves local mythology through bold lines, vibrant colours and highly stylised human and animal forms.

The paintings are instantly recognisable through their flowing borders, rhythmic patterns and recurring motifs of snakes, birds, flowers and mythological characters.



Śiva Vivāha · Shri Ashok Kumar Biswas — Manjusha, Bihar. The flowing border and the pink-and-green palette identify it at a glance.



FOLK & TRIBAL - IV

Warli

Warli Culture — Shri Manki Bapu Vayeda, Maharashtra

FOLK & TRIBAL · IV

Warli Painting

The poetry of simplicity

Few Indian folk traditions demonstrate the power of simplicity as beautifully as Warli Painting, one of Maharashtra's most celebrated tribal art forms.

Created traditionally on mud-plastered walls using white pigment made from rice paste, Warli paintings are immediately recognisable for their minimalistic yet expressive style. Circles, triangles and squares combine to depict human figures, animals, trees, farming activities, dances, festivals and rituals.



Warli — Maharashtra. Circles, triangles and squares, and nothing else.



FOLK & TRIBAL · V

Gond

Beauty with Strength — Smt. J. Shyam Dhurvey, Madhya Pradesh

FOLK & TRIBAL · V

Gond Painting

Nature through the artist's imagination

Gond Painting turns the natural world into a tapestry of colour and rhythm. From the Gond communities of Madhya Pradesh, it captivated visitors with its intricate patterns and dynamic compositions.

Birds, animals, trees and mythical beings are built up from elaborate networks of dots and flowing lines. Rather than merely depicting nature, the artist breathes life into every form — every creature possessing its own spirit and energy.



A Mother's Silent Strength · Smt. Japani Shyam Dhurvey — Gond, Madhya Pradesh.



FOLK & TRIBAL · VI

Bhil

Jala Devi Pūjā — Shri Ram Singh, Madhya Pradesh

FOLK & TRIBAL · VI

Bhil Painting

Stories told through dots

The colourful tradition of Bhil Painting offers a fascinating glimpse into the artistic heritage of one of India's oldest tribal communities, representing the Bhil people of central India.

Its distinctive feature is the use of countless tiny dots, arranged into compositions full of movement. They symbolise seeds, rainfall and the abundance of nature.



Jaḡa Devī · Smt. Shakuntala Kusharam — Bhil, Madhya Pradesh. Each form filled with a different pattern of dots.



Cheriyal

Sita Svayamvara — Shri D. Nageshwar, Telangana

FOLK & TRIBAL · VII

Cheriyal Scroll Painting

Telangana's visual storytelling tradition

The vibrant tradition of Cheriyal Scroll Painting represents one of Telangana's most distinctive narrative arts, demonstrating how painting once served as a powerful medium for education, entertainment and storytelling within rural communities.

Traditionally created on long hand-prepared scrolls, Cheriyal paintings illustrated episodes from the *Ramayana*, *Mahabharata*, the *Puranas* and local folklore. Travelling storytellers would unroll the painted scroll while narrating each episode.



Sankranti · Shri D. Nageshvar — Cheriyal, Telangana. The festival bull at the door, the rangoli half-drawn.



FOLK & TRIBAL · VIII

Bengal Patachitra

Durgā Mātā ki Kahānī — Smt. Manimala Chitrakar, West Bengal

FOLK & TRIBAL · VIII

Bengal Patachitra

Where painting meets music

Among the most fascinating traditions showcased was Bengal Patachitra, an art form in which painting and music exist in perfect harmony. Practised by the *Patua* community of West Bengal, this tradition transforms storytelling into a captivating multimedia experience.

Bengal Patachitra consists of long painted scrolls gradually unfolded while the artist sings narrative ballads known as *Pater Gaan*. Each section of the scroll corresponds to a verse of the song.



Kṛṣṇa Rāsa Līlā · Smt. Manimala Chitrakar — Bengal Patachitra.



Mata-Ni-Pachedi

Khojvat Mata — Shri Sunil Chitara, Gujarat

FOLK & TRIBAL · IX

Mata-Ni-Pachedi

The temple on cloth

Among Gujarat's most distinctive ritual traditions is Mata-Ni-Pachedi, literally meaning *Behind the Mother Goddess*. This remarkable painted textile tradition demonstrates how devotion can transform cloth into a sacred sanctuary.

Historically, communities denied access to temples created their own sacred spaces by painting elaborate shrines on cloth. These richly decorated textiles became portable temples where worship could be performed with equal reverence.



Viṣat Mātā · Shri Jagdish Chitara — Mata-Ni-Pachedi, Gujarat.



Pithora

Gaṇi Devi Koḍa — Shri Rathva Naran Bhai, Gujarat

FOLK & TRIBAL · X

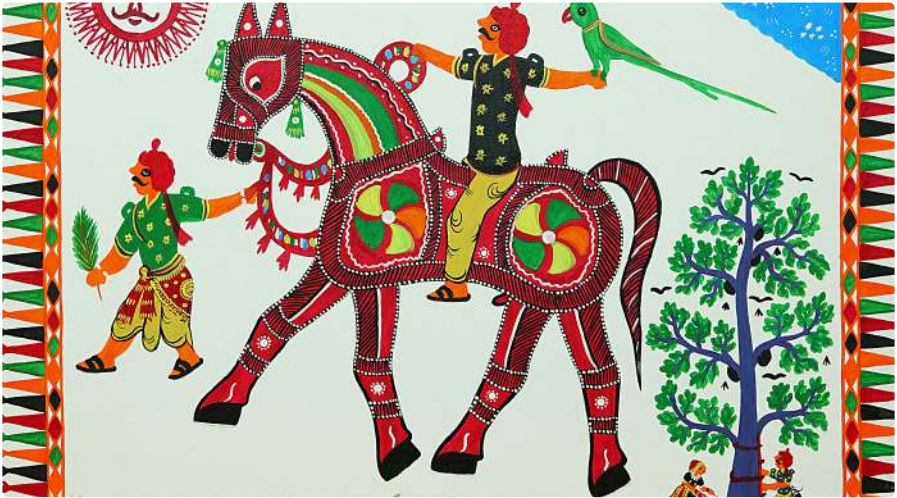
Pithora Painting

Rituals in colour

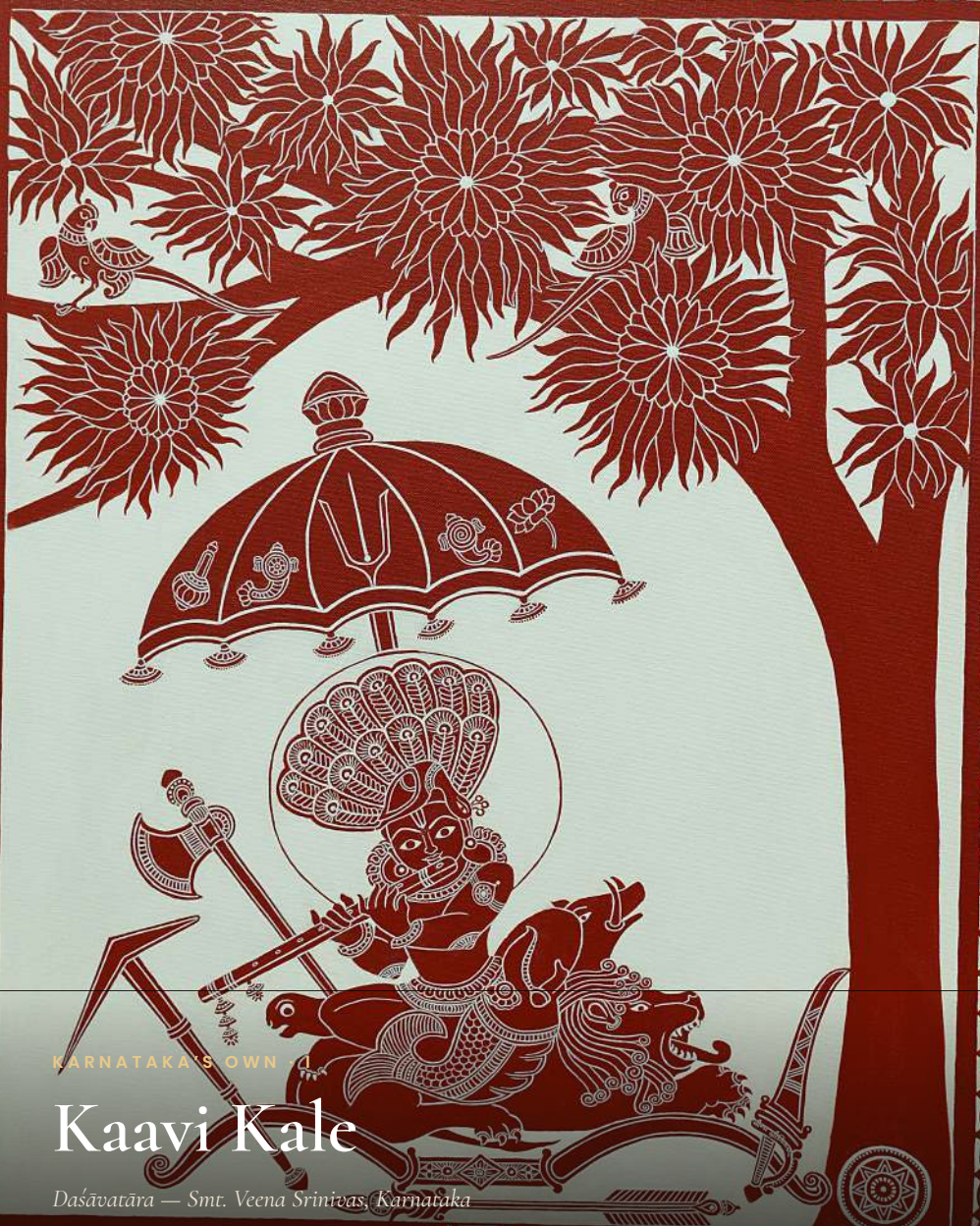
The vibrant tradition of Pithora Painting, practised by the Rathwa and Bhilala tribal communities of Gujarat and Madhya Pradesh, stands apart as one of India's most sacred ritual arts. These paintings are created not merely for decoration but as acts of faith and thanksgiving.

Traditionally painted on the walls of homes following the fulfilment of a vow, Pithora paintings depict horses, riders, birds, animals, celestial bodies and village life in colourful, rhythmic compositions.

Pithora paintings are often executed collectively under the guidance of ritual specialists, making the process itself a sacred ceremony.



Pithorā God · Shri Rathva Naran Bhai — Gujarat. The horse and rider recur through every Pithora wall.



KARNATAKA'S OWN

Kaavi Kale

Daśavatāra — Smt. Veena Srinivas, Karnataka

II २०१८/२०१९ II



Shri. Srinivas

KARNATAKA'S OWN · I

Kaavi Kale

The geometry of devotion

Practised along the Konkan coast and parts of coastal Karnataka, Kaavi Kale transforms simple lines and geometric patterns into visual expressions of devotion, revealing the remarkable union of geometry, architecture and spirituality.

Created with the reddish-brown *kaavi* pigment on white lime plaster, these designs have long adorned temple walls and courtyards. Every motif is executed with mathematical precision.



Bāndhavya · Smt. Veena Srinivas — the red plaster cut back, so the white is what was always underneath.



KARNATAKA'S OWN

Hase Chittara

Hase Chittara and the wedding marege — Shri Ishwar Naik, Karnataka

KARNATAKA'S OWN · II

Hase Chittara

Sacred patterns of rural Karnataka

Deeply rooted in the cultural traditions of Karnataka, Hase Chittara is a vibrant folk art practised primarily by rural communities during festivals, weddings and other auspicious occasions.

Traditionally created on walls and floors using natural materials such as rice paste, mud and earth pigments, Hase Chittara celebrates harmony between humanity, nature and the divine. Geometric motifs, floral patterns, birds, animals and symbolic designs create compositions that are both decorative and spiritually meaningful.

Unlike paintings intended for galleries, Hase Chittara is an art of everyday life, transforming ordinary homes into sacred spaces.



Hase Chittara — Smt. Bharathi K. B. The wedding hase, drawn in rice paste on red earth. Karnataka.

“Drawn for a wedding, on a wall that will be replastered.”



PHOTO ESSAY THREE

Karnataka's Art Traditions

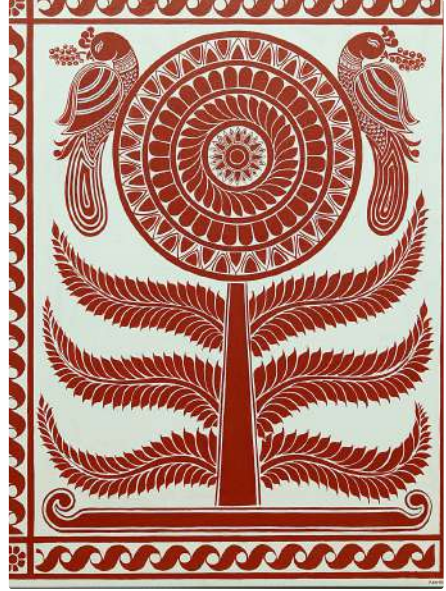
Kālinga Mardhana — Shri Vikram Suvarna, Kaavi Kale

PHOTO ESSAY · THREE

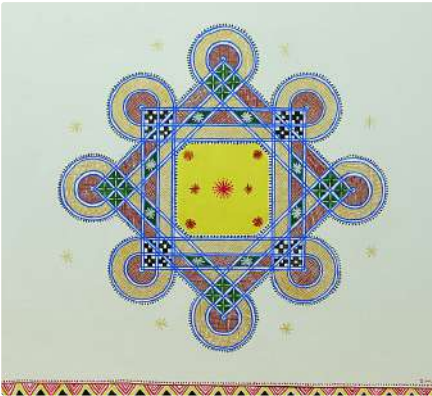
Karnataka's Art Traditions

The host state brought three traditions and twenty-four finished works. Mysore in gold, Kaavi Kale in laterite red, Hase Chittara in rice paste. Ten of them are shown here.





Left: Lakṣmī Narasimha · Shri K. S. Shreehari, Mysore painting. **Right:** Tree of Life · Shri Keerthi Kumar, Kaavi Kale.



THE ARTISTS · I

When Artists Become Storytellers

A living classroom of Indian artistic traditions

One of the defining features of Chitra Bharati was that it was far more than an exhibition of paintings — it was a vibrant interaction between artists and audiences. Every artwork carried a story, and every artist became its narrator.

Visitors could meet the artists, watch them work and talk with them. They explained the symbolism of the colours, the recurring motifs, and the context each form grew out of.



The camp's real work: an artist showing her paintings to visitors, one question at a time.

THE ARTISTS · II

Meet the Masters

Custodians of India's living artistic heritage

Every traditional art form survives because dedicated artists choose to preserve it with unwavering commitment. Chitra Bharati brought together an inspiring group of master artists from different parts of India, each representing a distinctive tradition nurtured across generations.

Many spoke of learning their art from parents and grandparents, of reviving traditions once close to disappearing, and of carrying family legacies forward.



A Mysore painter at work on the campus — the gold laid, the fine line still to come. Learning happened by watching, and by asking.



A SALUTE

The Hands That Keep the Traditions

Every tradition in these pages survives because a named person chose to learn it, practise it and teach it again. Fifty artists came; these are the names on the official roll.

KARNATAKA

Dr. J. Dundaraja
Mysore Painting

Shri Srihari
Mysore Painting

Smt. Amrutha Harish
Mysore Painting

Smt. Brinda R.
Mysore Painting

Smt. Hemamalini
Mysore Painting

Shri Shashank Bharadwaj
Ganjifa Painting

Shri Ishwar Naik
Hase Chittara

Smt. Lakshmi
Hase Chittara

Dr. Janardhan Rao Havanje
Kaavi Kale

Smt. Veena Srinivas
Kaavi Kale

Shri Vikram Suvarna
Kaavi Kale

Shri Keerthi Kumar
Kaavi Kale

Shri Ramesh Ambadi
Kaavi Kale

BIHAR

Shri Shrawan Kumar Paswan
Madhubani

Smt. Urmila Devi
Godhna

Shri Pavan Kumar
Manjusha Painting

Shri Ashok Kumar Biswas
Tikuli Painting

MADHYA PRADESH

Smt. Japani Shyam Dhurvey
Gond Painting

Smt. Shakunthala Khushram
Gond Painting

Shri Ramsingh Ram
Bhil Painting

MAHARASHTRA

Smt. Meenakshi Vasudeo
Vayed

Warli Art

Shri Manki Bapu Wayeda
Warli Art

Smt. Pratibha Lakshman Wagh
Chitrakathi · Paithani

Shri Chetan Parshuram
Gangavane
Chitrakathi · Pinguli

KERALA

Shri Nalinbabu M.
Kerala Mural

Shri Sreekumar S. R.
Kerala Mural

Shri Ajithan Puthumana
Kerala Mural

Shri Krishnan K. S.
Kerala Mural

Shri E. Vasanthakumar
Kerala Mural

GUJARAT

Shri Jagdish Chitara
Mata-Ni-Pachedi

Shri Sunil Chittara
Mata-Ni-Pachedi

Shri Rathva Naranbhai
Pithora Painting

ODISHA

Shri Rakesh Kumar Muduli
Pattachitra

Shri Siba Prasad Mohanty
Pattachitra

Smt. Geetanjali Das
Tala Pattachitra

TELANGANA

Shri Saikiran
Cheriyal Painting

Shri D. Nageshwar
Cheriyal Painting

ANDHRA PRADESH

Shri Sudarshana Reddy
Kalamkari

Shri Shivaprasad Reddy
Kalamkari

RAJASTHAN

Shri Vijay Joshi
Phad Painting

TAMIL NADU

Smt. L. Rajeshwari
Tanjore Painting

Shri Lokanathan
Tanjore Painting

WEST BENGAL

Smt. Monimala Chitrakar
Bengal Patachitra

Shri Malay Chitrakar
Bengal Patachitra

HIMACHAL PRADESH

Shri Dhani Ram
Pahadi Miniature · Kangra School

Dr. Suresh Kumar
Pahadi Miniature · Guler School

THE ARTISTS · III

Preserving Tradition for Tomorrow

As the camp closed

India's artistic heritage has flourished for centuries because every generation has accepted the responsibility of preserving and passing it forward. Events such as Chitra Bharati play a vital role in ensuring that this priceless legacy continues to inspire future generations.

Traditional art survives only where it is practised, taught and experienced. As the camp closed it left behind more than memories of beautiful paintings: it reaffirmed that the responsibility of keeping this legacy belongs to all of us.



An artist with the work she completed at the camp — Chitra Bharati, June 2026.



WHERE THE HAND GOES

यतो हस्तस्ततो दृष्टिर्गतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥

yato hastastato dṛṣṭir yato dṛṣṭistato manaḥ,
yato manastato bhāvo yato bhāvastato rasaḥ.

*“Where the hand goes, the eyes follow. Where the eyes go,
the mind follows. Where the mind goes, there is feeling.
And where there is feeling — there is rasa.”*

NANDIKEŚVARA · ABHINAYA DARPAṆA

DID YOU KNOW?

- The foundation stone of the Bengaluru Kendra was laid by **Shri Lal Bahadur Shastri**, then Prime Minister of India, on **23 January 1965**.
- The building was inaugurated by **Dr. V. V. Giri**, then President of India, on **16 November 1969**.
- Bharatiya Vidya Bhavan was founded by **Kulapati Dr. K. M. Munshi** in 1938. It now numbers **122 centres** across India and the world.
- This year the Kendra completes **sixty years** — its Diamond Jubilee.



CHITRA BHARATI • A VISITOR'S ACCOUNT

Kerala

Viralakṣmī — Shri Ajith Puthumana, mural painting, Kerala

CHITRA BHARATI · A VISITOR'S ACCOUNT

A Diamond Jubilee Opens in Colour

Fifty artists, thirteen states, five days — by Arusha Basu Rao

Bharatiya Vidya Bhavan's Bengaluru Kendra commenced its sixtieth year in June with Chitra Bharati, an art camp hosting some fifty artists from thirteen states over five days from 22 June, sponsored by the Prestige Group — the first of many events promised the city for the Diamond Jubilee.



A Kaavi Kale artist beside the figure he completed on the campus — the form cut back through red laterite.

CHITRA BHARATI · A VISITOR'S ACCOUNT

Art Is Art

Dr. Chiranjiv Singh said that art is art — traditional, folk or contemporary — each equally significant, and that camps like this bring down the walls put up between them. Shri K. G. Raghavan recalled Dr. K. M. Munshi's aim in 1938: unification had to be a product of the heart, not the brain — possible only through art.



A painter with his finished panel — the storytelling traditions were among the most visited stations at the camp.

CHITRA BHARATI · A VISITOR'S ACCOUNT

The Camp

The Kaavi Kale painters rendered onto canvas what was traditionally etched into red-oxide walls to reveal the lime beneath. Karnataka sent Hase Chittara and Mysore's

gold-embossed deities; Kerala its muralists; Andhra Kalamkari, Telangana Cheriyal, Maharashtra Chitrakathi and Warli.



A muralist with the Gaṇeśa he finished during the week — the Kerala manner, worked in earth and vegetable colour.

CHITRA BHARATI · A VISITOR'S ACCOUNT

Evenings, and What Was Made

Gujarat sent Mata-Ni-Pachedi and Pithora; Madhya Pradesh Gond and Bhil; Bihar Godhna, Madhubani, Manjusha and Tikuli. Pahadi came from Kangra and Guler, Pattachitra from Odisha, and Bengal Patachitra

with its songs. Every evening closed with a demonstration. The week began with fifty ambitions and ended with them met.



Madhubani from Bihar — the elephant panel completed at the camp, in the bold kachni and bharni line of Mithila.

ARUSHA BASU RAO



BHAVAN EVENTS

Kumari Jyothi Memorial Endowment

Bharatanatyam by Vidushi Gowri Sagar · 25 June 2026

Kumari Jyothi Memorial Endowment

An evening when remembrance kept time with music

There are tributes that are spoken, and there are tributes that are danced. On the evening of Thursday, 25 June 2026, the Khincha Auditorium at Race Course Road held the second kind. The Kumari Jyothi Memorial Endowment Programme, organised by Bharatiya Vidya Bhavan, Bengaluru Kendra, gathered members and friends for an annual act of remembrance — one that has, over the years, found its most fitting expression not in eulogy but in the disciplined grammar of Bharatanatyam.



Vidushi Gowri Sagar on the Khincha Auditorium stage — the endowment recital, 25 June 2026.

BHAVAN EVENTS

A Tribute in Movement

Smt. Nagalakshmi K. Rao, Joint Director of Bharatiya Vidya Bhavan, welcomed the gathering and introduced the chief guest of the evening, Shri M. Narasimhan, Trustee of the Jyothi Charitable Trust. In her opening remarks she turned to what the evening was truly for: that classical dance survives not in archives but in the bodies of those who practise it, and that an institution honours a memory best by giving young dancers a stage on which to stand.

Shri M. Narasimhan spoke of the endowment itself — conducted each year to commemorate the memory of Kumari Jyothi — and of his appreciation for the Bhavan's willingness to carry the responsibility of the occasion. He expressed the hope, quietly and without ceremony, that the tradition would continue for many years to come.

Felicitations followed. Vidushi Gowri Sagar was honoured by Shri M. Narasimhan for her sustained contribution to Bharatanatyam; Shri Narasimhan was in turn felicitated by Smt. Nagalakshmi K. Rao in recognition of his support for cultural and educational work.

“An institution honours a memory best by giving young dancers a stage on which to stand.” **SMT. NAGALAKSHMI K. RAO, JOINT DIRECTOR**

BHAVAN EVENTS

The Recital

Then the lamps settled and the evening gave itself over to its centrepiece. Vidushi Gowri Sagar and her disciples presented a Bharatanatyam recital of considerable poise — intricate footwork held to the rhythm, abhinaya that let expression carry meaning without overstatement, and the rhythmic precision that only long practice makes look easy.

What the audience witnessed was the endowment working exactly as intended. A guru's years of teaching, passed into her students; those students given an occasion worthy of the effort; and a name remembered through the very art it was meant to support.

Smt. Nagalakshmi K. Rao delivered the vote of thanks, expressing the Kendra's gratitude to the dignitaries, the performers and all who attended.

The Kumari Jyothi Memorial Endowment Programme served as a graceful tribute to a life remembered, and a reminder of why the Bhavan holds to such occasions: India's classical traditions endure only where they are practised, taught, and given a room in which to be seen.

“A guru's years of teaching, passed into her students in a single evening.”



A NEW SERIES BEGINS

विद्या ददाति विनयं विनयाद्याति पात्रताम् ।
पात्रत्वाद्धनमाप्नोति धनाद्धर्मं ततः सुखम् ॥

*vidyā dadāti vinayaṁ vinayād yāti pātratām,
pātratvād dhanam āpnoti dhanād dharmaṁ tataḥ sukham.*

*“Knowledge gives humility; from humility comes
worthiness; from worthiness, the means to act; from
acting rightly, dharma — and from dharma, happiness.”*

SUBHĀṢITA

WISDOM OF BHARAT

With this issue we begin a series that takes **one great idea** from India's civilisational inheritance and follows it properly — where it came from, who framed it, what it made possible, and how far it travelled. Not a survey of everything, but one idea at a time, given room.

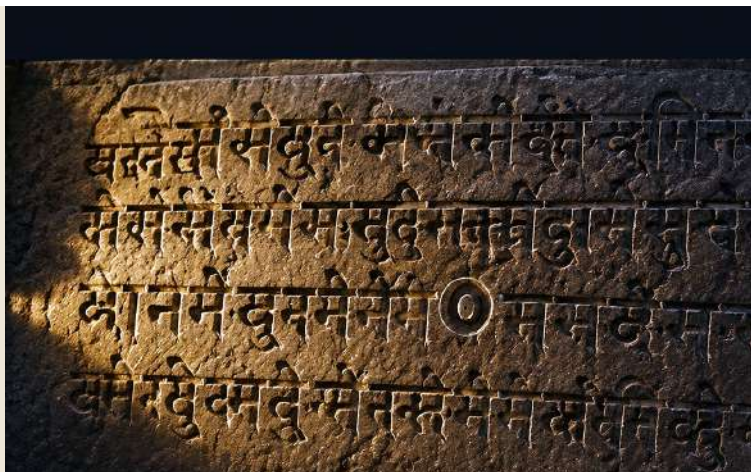
We begin where counting itself begins: with *nothing*.



WISDOM OF BHARAT |

Sūnya

The sign for nothing, and the men who thought it worth a name



Carved stone, north India — the kind of dedicatory inscription in which India's earliest written zeros survive. Illustrative.

WISDOM OF BHARAT · I

Śūnya

The idea of nothing, and what the world built on it

Every civilisation learned to count. Only one thought carefully about what it means to count nothing — and in doing so handed the world the single most consequential symbol in the history of mathematics.

“Before zero could be written, it had to be thought. India did both.”

WISDOM OF BHARAT

From Void to Numeral

The Sanskrit word is *śūnya* — void, empty, absent. It belonged to philosophy long before it belonged to arithmetic. What India did was harder than naming absence: it gave absence a written sign, and let that sign hold a place in a column, so that the columns themselves carried value.

The steps were gradual. Piṅgala used a two-state notation for metre that anticipates binary counting; Āryabhaṭa worked in place value. But it was the positional decimal system that made a symbol for “nothing here” indispensable. Without it, 105 and 15 could not be told apart.

FACT BOX · A SHORT CHRONOLOGY

- **499 CE** — Āryabhaṭa completes the *Āryabhaṭīya*, working in place value.
- **628 CE** — Brahmagupta gives the first known arithmetic rules treating zero as a number.
- **876 CE** — The Gwalior inscription carries the oldest securely dated zero written in India.



Palm leaf, stylus and lampblack — the technology on which India’s mathematics was written down, and by which it survived.

WISDOM OF BHARAT

The Rules of Nothing

In 628 CE, at Bhillamāla in present-day Rajasthan, Brahmagupta did something no surviving earlier text had attempted. He treated zero not as a placeholder but as a number in its own right, and wrote down how it behaves: a quantity subtracted from itself gives zero; zero added to a number leaves it unchanged; and — a further leap — he set out rules for negative quantities, which he called debts, against positive ones he called fortunes.

He did not get everything right. Brahmagupta held that zero divided by zero is zero, which it is not. But the error is itself instructive: he had pushed to the exact edge where arithmetic breaks, and left the question standing. Five centuries later Bhāskara II returned to it and proposed that a quantity divided by zero becomes *khahara* — a magnitude without limit, unchanged by any addition or subtraction. It is a remarkably modern intuition about infinity, reached by taking zero seriously enough to divide by it.



An armillary sphere at first light. Brahmagupta was an astronomer before he was a mathematician; the rules for nothing came out of watching the sky. No authentic likeness of him exists.

WISDOM OF BHARAT

How Zero Travelled

The idea moved west along trade and scholarship. In ninth-century Baghdad, al-Khwārizmī wrote on calculation with the Hindu numerals; his name, latinised, gives us *algorithm*, and another of his titles gives us *algebra*. Through Arabic the system reached Spain, and through Fibonacci's *Liber Abaci* of 1202, the merchants of Europe.

The word itself carries the journey. Sanskrit śūnya was rendered into Arabic as *ṣifr*, which became Latin *zephirum*, and from there split into two English descendants: *zero*, and *cipher*. That a word for emptiness should also come to mean a secret code is one of those accidents of language that feels earned.

Everything that follows — algebra, calculus, the binary arithmetic underneath every computer in the world — assumes a symbol for nothing and a system in which position carries value. Neither is obvious. Both were worked out here.

DEVANĀGARĪ

० १ २ ३ ४ ५ ६ ७ ८ ९

ARABIC
(EASTERN)

• ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩

WESTERN

0 1 2 3 4 5 6 7 8 9

One system, three hands. The forms drift; the idea — nine signs and a sign for nothing, each holding a place — does not. It travelled from India to Baghdad in the eighth century, to al-Khwārizmī, to Fibonacci's Pisa, and into every calculation made since.

“That a word for emptiness should also come to mean a secret code is one of those accidents of language that feels earned.”



KNOWLEDGE TRADITIONS OF BHARAT · II

Suśruta

The surgeon, his instruments and his book — an artist's impression



The Suśruta Saṁhitā describes one hundred and twenty-one instruments — blades, probes, forceps, needles, hooks — and insists the surgeon know each by name and by feel before ever touching a patient. Artist's impression.

KNOWLEDGE TRADITIONS OF BHARAT · II

Inside the Suśruta Saṁhitā

The science and the education that shaped one of history's greatest physicians

Last month we met the man. This month we open the book — and find, laid out in disciplined Sanskrit verse, a curriculum that any modern teaching hospital would recognise.

“He who knows surgery alone, or medicine alone, is like a bird with a single wing.”

SUŚRUTA SAṂHITĀ

KNOWLEDGE TRADITIONS OF BHARAT

The Shape of the Book

The *Suśruta Samhitā* is an organised teaching text in six divisions: fundamentals, the causes of disease, anatomy, treatment, toxicology, and a later supplement on the specialised branches.

Its subject is *Śalya tantra* – surgery – one of the eight limbs of Āyurveda, and the one Suśruta made his own. Where other texts describe what to give a patient, this one describes what to do with the hands, and how to know when not to.

FACT BOX · THE EIGHT SURGICAL ACTS

- **Chedana** – excision
- **Bhedana** – incision
- **Lekhana** – scraping
- **Vedhana** – puncturing
- **Eṣaṇa** – probing
- **Āharaṇa** – extraction
- **Visrāvaṇa** – drainage
- **Sivana** – suturing



The text on its reading stand. Six sections and a hundred and eighty-six chapters, carried on palm leaf and copied by hand for two thousand years. Artist's impression.

KNOWLEDGE TRADITIONS OF BHARAT

How a Surgeon Was Made

The most striking thing in the text is not a procedure. It is a training method. Suśruta understood that a student must not learn on a living patient, and so he devised a graded system of simulation, centuries before the word existed.

Incisions were practised on wax-covered boards, on gourds, cucumbers and watermelons. Scraping was learned on hairy hides. Puncturing was rehearsed on the veins of dead animals and on hollow lotus stalks. Extraction was practised on the seeds of fruit. Suturing was taught on cloth and soft leather, bandaging on full-sized mannequins, and cauterisation on pieces of flesh. Only after the hand was steady did the student approach a person.

Anatomy was studied directly. The text describes preparing a body by immersion in running water so that the layers could be examined in sequence — a method that required the student to look for himself rather than accept what he had been told.



How a surgeon was made. Incision was learned on gourds, melons and cucumbers; scraping on hide with the hair still on; probing on worm-eaten wood; suturing on leather and cloth. Nobody came to a patient untrained. Artist's impression.

KNOWLEDGE TRADITIONS OF BHARAT

The Operations, and the Journey West

Among the procedures described are the couching of cataract, the removal of bladder stones, the management of fractures, caesarean delivery, and the reconstruction of the nose using a flap of skin turned down from the forehead.

That last one has a documented afterlife. An account of the procedure, observed being performed in India, was published in a British magazine in 1794. Two decades later the London surgeon Joseph Constantine Carpue performed the operation himself, and from there the forehead flap entered European practice. It remains in the repertoire of reconstructive surgery today — a technique in continuous use for more than two thousand years.

Wine was given before operating to dull pain; instruments were kept clean and sharp; and the surgeon was told plainly which cases not to touch.



A lineage, carried face to face. The method reached Arabic medicine through the *Kitāb Susrud*, and reached Europe in 1794, when a London magazine published the forehead-flap operation it had watched being done in India. Artist's impression.

Next month — Pāṇini's *Aṣṭādhyāyī*: the grammar that anticipated the formal languages of the modern world.



FESTIVALS

युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु ।
युक्तस्वप्नावबोधस्य योगो भवति दुःखहा ॥

yuktāhāra-vihārasya yukta-ceṣṭasya karmasu,
yukta-svapnāvabodhasya yogo bhavati duḥkha-hā.

*“For one who is moderate in eating and in rest, measured
in action, and balanced in sleep and waking — yoga
becomes the destroyer of sorrow.”*

BHAGAVAD GĪTĀ · 6.17

DID YOU KNOW?

- An ordinary year holds **twenty-four Ekādaśīs** — two in each lunar month, one in each fortnight.
- But a year carrying an *Adhika Māsa*, an intercalary thirteenth month, holds **twenty-six. 2026 is such a year.**
- Of them all, one is said to carry the merit of the rest — and it is the hardest.

A woman in a sari is shown in silhouette, pouring water from a pot into the air. The water is captured mid-pour, creating a series of droplets that catch the light. The background is a warm, golden sunset over a body of water, with the sun low on the horizon. The overall mood is serene and spiritual.

FESTIVALS

Nirjalā Ekādaśī

Arghya at sunrise — water offered back to the river on the one day it may not be drunk



The tray set for the vrata — lamp, tulasi, the brass kalaśa, fruit for the breaking of the fast, and the beads that count the day's japa.

FESTIVALS

Nirjalā Ekādaśī

The fast without water · Thursday, 25 June 2026

Of the twenty-four Ekādaśīs in the year, this is the one that asks everything. No food, and – uniquely – no water, from sunrise to the following morning. It falls in Jyeṣṭha, the hottest stretch of the year. The difficulty is not incidental. It is the entire point.

“Whoever observes this one fast with a steady mind obtains the fruit of them all.”

TRADITIONAL · AFTER THE MAHĀBHĀRATA ACCOUNT

FESTIVALS

The Fast That Bhīma Could Keep

Bhīma, second of the Pāṇḍavas, was troubled. His brothers and Draupadī kept every Ekādaśī faithfully. Bhīma could not — within him burned *vṛka*, the wolf-fire of digestion, and to go without food for a whole day was beyond him.

He went to Vyāsa and put it plainly: he believed in the observance, he honoured it, and he could not do it. Was there nothing for a man like him?

Vyāsa's answer is the festival. Keep one, he said — one fast, in Jyeṣṭha, but keep it completely, without even water. Do that, and you receive the merit of all the others.

“He did not ask to be excused. He asked whether there was a harder thing he could do instead — and was given one.”



Viṣṇu reclining on Ādiśeṣa. Every ekādaśī belongs to him; this one, falling in the heat of Jyeṣṭha, asks the most of those who keep it.

FESTIVALS

Why Waterless

Every tradition of discipline eventually faces the same question: is the difficulty the point, or is it merely the price? The Gītā, quoted on the page facing this feature, comes down firmly on moderation — yoga is not for one who eats too much, nor for one who does not eat at all. Nirjalā Ekādaśī appears to argue the opposite.

The reconciliation is in the frequency. This is not a way of living; it is one day. The ordinary Ekādaśī trains restraint twice a month, lightly; Nirjalā asks, once in the year, for something absolute.

It is also, quietly, a lesson about scarcity in the month when scarcity is real.

BHĪMA SENI EKĀDAŚĪ

Named for the Pāṇḍava who could keep no other, and for whom the concession was made.

PĀṆḌAVA EKĀDAŚĪ

Named for the family whose devotion framed the question in the first place.

NIRJALĀ EKĀDAŚĪ

Nir-jala — without water. The name that describes the observance itself.



Water poured from the hand. On Nirjalā Ekādaśī it may be given, offered and poured — the one thing it may not be is drunk.

FESTIVALS

How the Day Is Kept

The observance begins at sunrise on Ekādaśī and is broken the next morning during the *pāraṇa* window, after sunrise on Dvādaśī. Between those two points, nothing is taken.

OBSERVING THE DAY

- Bathe and keep the fast from sunrise.
- Worship Lord Viṣṇu; offer tulasī leaves.
- Recite the Viṣṇu Sahasranāma, or read from the Gītā.
- Give water — a pot, a shaded stand, a drink to a stranger. On the day one goes without, the tradition asks that others should not.
- Break the fast within the *pāraṇa* window, with water first.

That fourth line is the one worth dwelling on. The classical texts attach particular merit to the gift of water on this day — the *jala-dāna* — and to the giving of pots, fans and shade. A fast that turns inward is completed by a gesture that turns outward. The person who has spent a day understanding thirst is, for that reason, the right person to relieve it.



The day is kept awake as much as it is kept hungry — the vigil before the shrine, and the fast broken only at the next morning's *pāraṇa*.



HERITAGE STORY

शान्ताकारं भुजगशयनं पद्मनाभं सुरेशं विश्वाधारं गगनसदृशं मेघवर्णं शुभाङ्गम् ॥

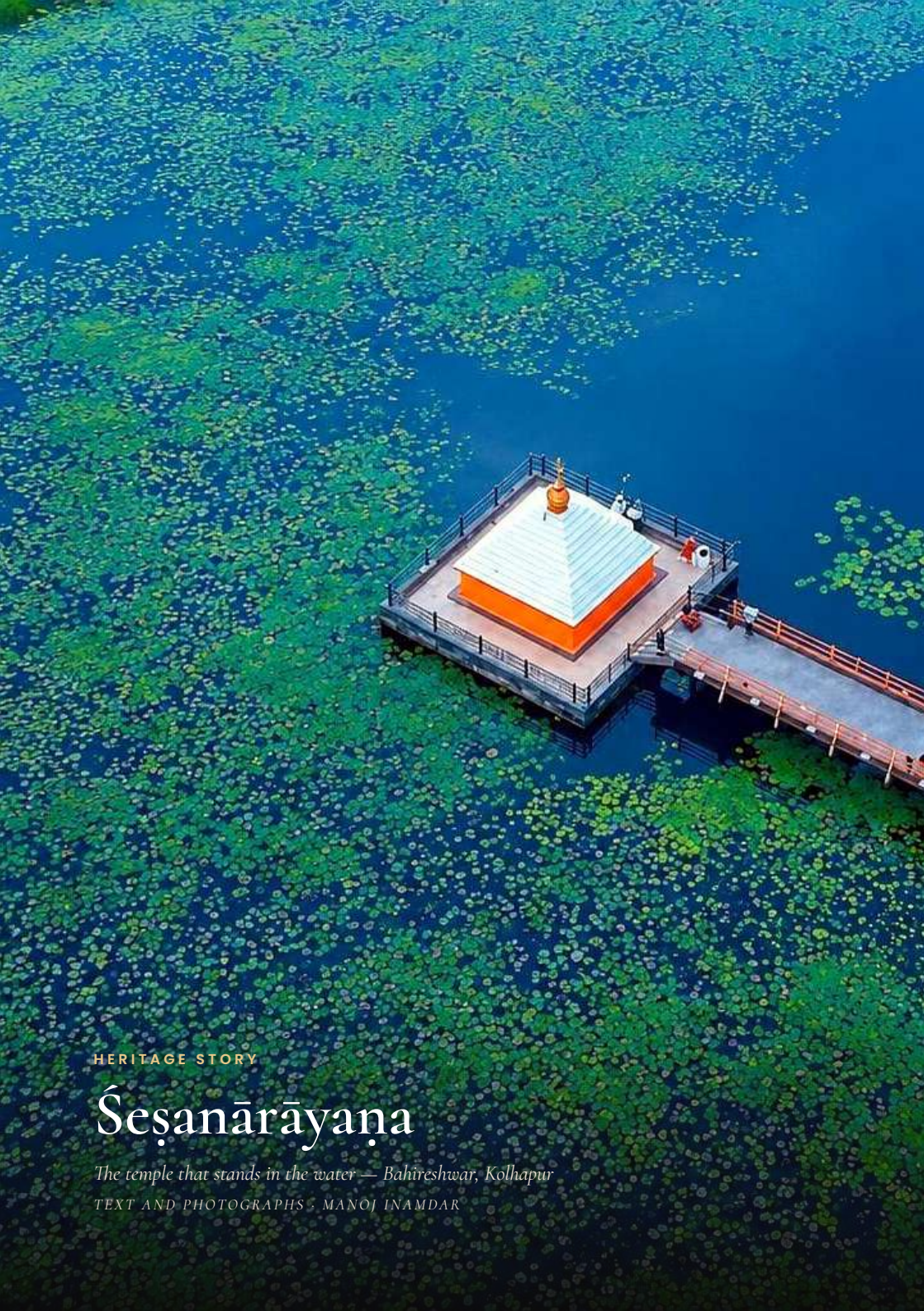
*śāntākāraṁ bhujaga-śayanam padmanābham sureśam,
viśvādhāraṁ gagana-sadrśam megha-varṇam śubhāṅgam.*

*“Of peaceful form, reclining upon the serpent, lotus-
naveled, lord of the gods; the support of the universe,
vast as the sky, cloud-dark, of auspicious limbs.”*

VIṢṆU DHYĀNA ŚLOKAM

DID YOU KNOW?

- The sacred region of **Karveer**, where Goddess Mahālakṣmī resides, is described in tradition as guarded by **four forms of Viṣṇu** — one standing watch in each of the cardinal directions.
- The temple in this month's story keeps the **western gate**.
- Its idol is carved from a **single Śāligrāma stone** — and the temple itself stands in the middle of a pond, reachable only by a narrow bridge.



HERITAGE STORY

Śeṣanārāyaṇa

The temple that stands in the water — Bahireshwar, Kolhapur

TEXT AND PHOTOGRAPHS · MANOJ INAMDAR

HERITAGE STORY

The Temple in the Water

There is a particular kind of Indian sacred place that refuses to sit on solid ground. In the village of Bahireshwar, in Karveer taluka of Kolhapur district, a small stone temple stands in the middle of a pond — the Palāśa Tīrtha — reached today by a narrow bridge, and in earlier centuries by boat. Lotus opens on the water around it. Fields run to the edge. The building is modest, and the setting does most of the work.

The choice was not accidental. Inside the sanctum, Lord Viṣṇu reclines upon Ādiśeṣa in *yoganidrā* — the cosmic sleep upon the primordial waters, from which creation proceeds. A temple to that form, set in the middle of a pond, is not decoration. It is the doctrine, built.



Left: the shrine on its platform, reached today by the causeway and in earlier centuries by boat.

Right: the doorway, with the temple's name board in Marathi above it.

HERITAGE STORY

The Deity and the Stone

The presiding image is Śeṣanārāyaṇa — Viṣṇu in his Śeṣaśāyī form, resting gracefully upon the coils of Ādiśeṣa beneath the serpent's protective hood. It is carved from a single śāligrāma stone, among the most revered an-
iconic forms in Vaiṣṇava worship. Devotees hold that worship here removes obstacles and brings prosperity, harmony within the family, and peace of mind.

The architecture is late Chālukya in manner: stone throughout, a simple *garbhagrha* housing the reclining image, and above it a stepped *śikhara* crowned with *āmalaka* and *kalaśa*. Judged by style, the temple belongs to the late Chālukya or early Śīlāhāra period — the eleventh or twelfth century, which makes it somewhere between nine hundred and a thousand years old. Restoration has touched it over the centuries, but the sanctum and the deity keep their ancient character.

Scattered nearby are *vīragals* — hero stones raised for men who died in battle — and *satī* stones. They are not part of the temple, but they date the ground it stands on.



Śeṣanārāyaṇa — Viṣṇu in *yoganidrā* on the coils of Ādiśeṣa, carved from a single śāligrāma stone and garlanded for the day's worship.

HERITAGE STORY

Guardian of the Western Gate

Bahireswar once formed part of Kasbā Bīḍ, a settlement of consequence under the Śilāhāra king Bhoja I, and the temple has served the Vaiṣṇava life of the Karveer region ever since.

Its place in that landscape is set out in the *Karvīra Māhātmya*, which describes the sacred geography around Kolhapur. The region in which Goddess Mahālakṣmī resides is protected by four forms of Viṣṇu, one in each cardinal direction. Śeṣanārāyaṇa of Bahireswar holds the west, Sudarśana Cakra in hand — and pilgrims to the Mahālakṣmī temple have long completed the circuit by coming here.

FACT BOX · AT A GLANCE

- **Where:** Bahireswar, Karveer taluka, Kolhapur district, Maharashtra
- **Deity:** Viṣṇu as Śeṣanārāyaṇa, reclining on Ādiśeṣa
- **Period:** Late Chālukya / early Śilāhāra, 11th–12th century CE
- **Setting:** Mid-pond, in the Palāśa Tīrtha



A viragal near the temple, and its middle register in detail — the horseman's last fight, read upward from the bottom. Stones like this, and the satī stones beside them, are the surest evidence of how old the site is.

HERITAGE STORY

The Year at Bahireswar

Worship continues daily. Mondays draw the largest gatherings. The great occasion is the annual *jātrā*, held on the last Monday of Śrāvaṇa, with special abhiṣekams, bhajans, kīrtans and mahā-prasādam. Vaiṣṇava Ekādaśī, Kṛṣṇa Janmāṣṭamī, Rāma Navamī and Narasimha Jayantī each bring their own pūjās and programmes.

There is one custom that says more about the place than any of the festivals. Before the farming season opens, cultivators from the villages around come to the temple to ask the Lord's blessing on the year's sowing. Local tradition holds that Śeṣanārāyaṇa grants fertile land and a good harvest – and so the temple that sits in water is petitioned, each year, for rain and yield.

A thousand years on, a small shrine on a pond still keeps the western gate of Karvīra, and still keeps the calendar of the fields around it.

“The temple that sits in water is petitioned, each year, for rain and for harvest.”

COMPILED BY MANOJ INAMDAR



FROM THE BOOKSHELF

न हि ज्ञानेन सदृशं पवित्रमिह विद्यते ।

na hi jñānena sadṛśam pavitram iha vidyate.

“There is nothing in this world so purifying as knowledge.”

BHAGAVAD GĪTĀ · 4.38

THIS MONTH

A review of **V. K. Saraf’s** *The Mystery of Karma* — a book that spends its first half not on karma at all, and is the better for it — followed by six titles from **Bhavan’s Book University** for your shelf.

THE MYSTERY OF KARMA

An Exposition of the Law of Karma

V. K. SARAF

FROM THE BOOKSHELF

The Mystery of Karma

V. K. Saraf · reviewed by Capt. Sahana Sundar (Retd.)



Bharatiya Vidya
Bhavan

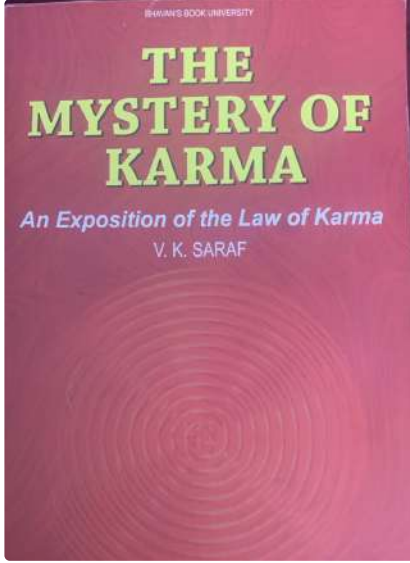


FROM THE BOOKSHELF

The Mystery of Karma

A journey from philosophy to self-discovery

V. K. SARAF · REVIEWED BY CAPT. SAHANA SUNDAR (RETD.)



The title suggests a straightforward account of actions and their consequences. Saraf has written something far more ambitious.

Rather than beginning with karma, he first builds the philosophical frame within which the law can be understood at all. To discuss karma without first understanding creation, consciousness and the evolution of the soul would, in his view, be incomplete.

The method is unusual and it works. The book unfolds as a conversation between Ambika, an intelligent and inquisitive college student, and her learned grandfather. What might have been a technical treatise becomes an intellectual conversation, and the reader is led through the Upanishads, the Bhagavad Gītā and Vedantic philosophy by way of the questions a young mind naturally asks.

“Not reward, not punishment — consequence.”

FROM THE BOOKSHELF

I · The Philosophical Foundation

The journey begins with the search for Brahman. Saraf explains that Brahman is not a deity among many but the eternal, undivided reality from which the universe emerges, in which it exists, and into which it dissolves.

His gift is for illustration. White light appears colourless until a prism reveals the seven colours already latent within it — so Brahman appears without qualities, yet holds the potential for every form of existence.

From Brahman he moves to Īśvara, the creative aspect — if Brahman is infinite potential, Īśvara is that potential in action. Then comes Śiva-Śakti — consciousness and creative power — two aspects of a single reality, inseparable, neither able to exist without the other.

Hiraṇyagarbha, the “Golden Womb,” follows, with a careful comparison to the Big Bang — not a claim that science has proved Vedanta, but an observation that both seek to answer the same question: how did existence begin?



From the One, the many. Saraf's opening move is the oldest one in Indian philosophy — a single light entering the prism, and a whole world of colour coming out the other side.

FROM THE BOOKSHELF

II · Beyond Reward and Punishment

Having built the foundation, Saraf arrives at his central theme — and the reader now sees why so many chapters were spent elsewhere. Karma, in his understanding, cannot be explained as the consequence of physical actions alone. It is rooted in the structure of consciousness itself.

His most significant contribution is a rejection. In ordinary speech every misfortune is “bad karma” and every success “good karma.” Saraf challenges this directly. Karma is neither divine favour nor

divine retribution; it is an impersonal universal law governing the movement of energy, operating as consistently as any law of physics.

He then widens the term considerably. Karma originates not with the body but with the mind. Thoughts, intentions, desires, emotions, speech and action are all expressions of energy, and therefore all constitute karma. Physical action is merely the outward manifestation of deeper mental process.



Not reward, not punishment — consequence. Every act sends its rings outward, and the water they return to is the same water.

FROM THE BOOKSHELF

III · A Thoughtful Contribution

This is not a book to be read hurriedly, nor one that offers instant answers. In an age of quick explanation and simplified spirituality, it stands apart by inviting a sustained dialogue with India's philosophical traditions.

Its strength is method. The exchanges between granddaughter and grandfather let complex ideas unfold through question and answer, accessible without losing depth.

Readers should recognise the nature of the work. Propositions such as consciousness existing in-

dependently of the brain, or the soul evolving through successive births, belong to Vedantic philosophy and yogic experience rather than to empirical science. Saraf presents them as insights preserved within India's contemplative traditions.

Its most enduring contribution is the reinterpretation of karma itself — restored from a doctrine of reward and punishment to a universal principle governing the evolution of consciousness. In doing so, Saraf gives the idea back its philosophical dignity.



Every thought, word and action shapes the path ahead. The traveller is not being marched along the road; he is laying it as he walks.

FROM THE BOOKSHELF

Final Assessment

The Mystery of Karma deserves to be read slowly, revisited often and reflected upon deeply. Its value lies not in ready-made answers but in awakening the reader's own inquiry into life, consciousness and responsibility.

Whether one agrees with every proposition or not, V. K. Saraf succeeds in presenting karma as far more than a moral law of cause and effect. He presents it as a vision of human evolution, in which the individual is neither a helpless victim of destiny nor an isolated agent, but a conscious participant in an orderly and meaningful universe.

REVIEWED BY CAPT. SAHANA SUNDAR (RETD.)



Where the book ends — the ātman seated over its own reflection, and no longer separate from what surrounds it.

FROM THE BOOKSHELF

As I Understood It

A reader's notes, made while reading

AS I UNDERSTOOD IT

"Until I read this book, I thought Brahman simply meant 'God.' Gradually I realised the author is pointing to something much larger — the silent reality from which everything emerges and into which everything returns."

AS I UNDERSTOOD IT

"Earlier I thought Śiva and Śakti were simply two deities. Here I began to see them as two inseparable principles — consciousness and power. Just as intention without action achieves little, and action without awareness becomes directionless, both have to work together."

AS I UNDERSTOOD IT

"This chapter made me stop thinking of myself only as the body. The author says consciousness is something much deeper. Whether one agrees completely or not, it made me ask a beautiful question: Who am I beyond my thoughts and my body?"

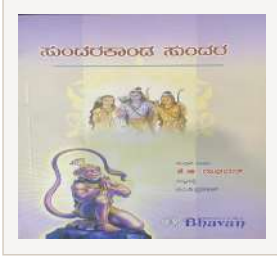
AS I UNDERSTOOD IT

"I always thought karma meant reward and punishment. After reading this book, I began to see it as a continuous process of learning. Every thought, every intention and every action shapes who we gradually become."

FROM THE BOOKSHELF

From Bhavan's Book University

Six titles from the Kendra's own shelves — the Rāmāyaṇa in two voices, the Gītā in three, the R̥gveda in Kannada verse, and rights read through dharma.



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Sundarakāṇḍa Sundara

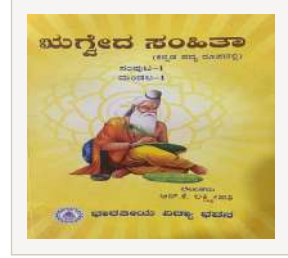
K. G. Raghavan · Kannada by M. C. Prakash



ಭಗವದ್ಗೀತೆ - ಒಂದು ಚಿಂತನೆ

Bhagavadgītā — Ondu Cintane

H. Anantamurthy Shastri



ಋಗ್ವೇದ ಸಂಹಿತಾ

R̥gveda Samhitā

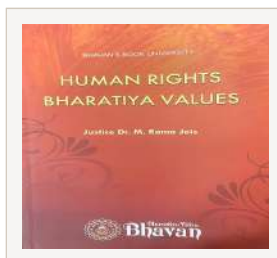
R. K. Lakshmipathi · Volume 1, Maṇḍala 1



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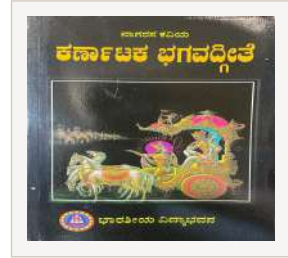
Śrī Rāmācarita Mānasa

Goswami Tulsidas · Kannada by Nirmala Rajaram



Human Rights and Bharatiya Values

Justice Dr. M. Rama Jois



ಕರ್ನಾಟಕ ಭಗವದ್ಗೀತೆ

Karnāṭaka Bhagavadgītā

Nāgarasa Kavi

WHAT'S UP AT THE BHAVAN

Bhavan's in Focus

Programmes for July 2026 · Bharatiya Vidya Bhavan, Bengaluru

03

FRIDAY

6.30 p.m. · KRG Hall

Bharatanāṭya

Ms. Aishwarya R.

24

FRIDAY

6.30 p.m. · KRG Hall

Bharatanāṭya

Ms. Shraddha Srinivas

10

FRIDAY

6.30 p.m. · KRG Hall

Bharatanāṭya

Ms. Ananya Ambarish

25

SATURDAY

6.00 p.m. · Khincha Hall

Gurusmarane

Padmabhushana Dr. K. Venkatalakshamma Memorial Endowment — Bharatanāṭya by students of Nūpura.

14

TUESDAY

6.00 p.m. · Khincha Hall

Bhagavad Gītā: Manual of Life

Sai Grace Foundation Endowment. Speaker: Brahmachari Ved Chaitanya, Chinmaya International Foundation, Ernakulam.

31

FRIDAY

6.30 p.m. · KRG Hall

Bharatanāṭya

Ms. Soumya S. Sharma

17

FRIDAY

6.30 p.m. · KRG Hall

Bharatanāṭya

Ms. Harshini R.

ALL WELCOME

Entry Free

For details, contact the Bhavan's office on **080-22267421 / 22267303** or mobile **9845625899**.

FROM KALĀ BHĀRATI

Kuchipudi Comes to Bhavan Kalabharati

Learn the classical grace of Kuchipudi with Guru Prateeksha Kashi — classes begin 1 August 2026.

Bharatiya Vidya Bhavan, Bengaluru Kendra, is delighted to announce the commencement of Kuchipudi dance classes at Bhavan Kalabharati from 1 August 2026.

Rooted in the rich cultural heritage of Andhra Pradesh, Kuchipudi is one of India's most vibrant classical dance traditions — celebrated for its graceful movements, expressive storytelling, rhythmic precision, and dynamic blend of dance, music, and drama.



The grace and poise of the Kuchipudi tradition — Guru Prateeksha Kashi.

The classes will be conducted by acclaimed Kuchipudi exponent Prateeksha Kashi, an internationally recognised performer, teacher, and choreographer. Trained from an early age under her mother and guru, the renowned Guru Vyjayanthi Kashi, she represents a distinguished artistic lineage dedicated to preserving and promoting the Kuchipudi tradition.

An empanelled artist of the Indian Council for Cultural Relations (ICCR) and an A-grade artiste of Doordarshan, Prateeksha has performed at prestigious festivals across India and abroad. Her honours include the Ustad Bismillah Khan Yuva Puraskar, the Aditya Birla Kalakiran Puraskar, and the Medha Jalota Puraskar.

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Editor: Capt. Sahana Sundar (Retd.)

RTI WANI ♦ THE VOICE OF CULTURE ♦ VOL. 27 · NO. 6 ♦ JUNE 2026