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Shri B.P.Wadia (1948)

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THE INDIAN INSTITUTE OF WORLD CULTURE

Post Box 402, # 6, Sri B.P. Wadia Road, Basavanagudi, Bengaluru - 560 004.

☎ 26678581 Website : www.iiwcindia.org, E-mail : honsecretaryiiwc@gmail.com

iiwc.library@gmail.com

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MASTERPIECES OF INDIAN PAINTING

15th October 1951

Dr. B. K. Kottar of the Bangalore weekly Mysindia, who presided over this first of three lectures which Prof. O. C. Gangoly had come from Calcutta to deliver at the Institute, introduced him as the art critic who, with his journal Rupam and his several books, had placed Indian art on the art map of the world,

Professor Gangoly deplored the virtual boycotting of visual art in Indian schools and colleges, so that the critical sense was generally undeveloped. There were some musical connoisseurs, but the average man was not a connoisseur of the beauty of form and colour which were the passports to the Continent of Eternal Pleasures." Some galleries were being started, and exhibitions were increasingly held, and the speaker urged the audience to look at pictures until you have developed the power of seeing them.

He showed a number of slides of paintings, some mediocre, some most artistic, pointing out the shortcomings of the former, the beauties of the latter. He confined himself to two categories of Indian paintings, those with animal subjects, especially fighting animals, goats, camels, elephants; and those with romantic motifs, taking the occasion in connection with the former to point out the utter senselessness of such trials of brute force. The pictures with the love motif dealt with two popular folk romances; one, of the maiden who used to swim to her lover across a river and, her intrigue discovered, was lured to her death by the substitution of an unbaked pitcher for the one which usually supported her in the water; and the other, the story of the wanderings of the royal lovers of Malwa in quest of a spring which was to gush from the earth in token of Divine sanction for their union.

In his closing remarks, Dr. Kottar described art as an index to the vitality and richness of a civilization and welcomed Pandit Nehru's project for the establishment of a National Gallery of Art.

INDIAN SCULPTURE

16th October 1951

The second lecture of Prof. O. C. Gangoly on Indian Art was under the chairmanship of Dr. N. S. N. Sastry. Professor Gangoly at the outset ascribed the long delay in the appreciation by the West of Indian sculpture to its having so little in common with any of the Western schools of sculpture. This was traceable to a fundamental difference in the artist's intention.

The Indian sculptor was primarily an image-maker, the image being intended not as an idol or a fetish, but to assist the worshipper in attaining Yoga by suggesting a fragment of the Divine, contemplating which he might raise his consciousness. The test of the value of an image was its power to evoke religious ecstasy.

It had been recognized in Vedic times that no representation of the all-pervasive Deity was possible, but certain seers had visualized particular aspects of Divinity and set down the canons of perfection for the particular parts of the form. No deviation from these rules was permitted to the sculptor, whose skill was tested by his sincerity and his ability to render his own inspiration in the prescribed form. The form might be beautiful or ugly, creation, preservation and destruction being recognized equally as expressions of Divine Power. The Indian sculptor approached his task prayerfully.

Whereas Greek sculpture presented the Gods in glorious human form, Indian sculpture suppressed anatomical details, adopted the 10-head instead of the 8-head measurement which conforms to human proportions, gave the Gods four arms, etc. The more human in conception it was, the less did Indian sculpture approach its purpose. The lecture was illustrated throughout by dozens of beautiful slides showing both Greek and Indian images of the Gods.

Dr. N. S. N. Sastry in his concluding remarks mentioned how admirably Indian sculpture illustrated what, in the modern psychology of aesthetics, was called "psychic distance." It represented a deliberate departure from anatomy, going beyond the rules carried to perfection in Greek art to present something more sublime and spiritual than the physical human form.

THEORIES OF INDIAN ART

18th October 1951

Prof. O. C. Gangoly, in this concluding lecture of his series, mentioned the difficulties of the subject, exemplars of some schools being limited and specific literary references few. The Silpa Sastras dealt only with the technique of painting and sculpture. Stray passages from Sanskrit and Pali literature which he quoted furnished clues, as that theories of art were embedded in theories of creation, etc. The Buddha in his last sermon had directed the erection of monuments to serve as reminders of his life and produce a fluttering of the heart, awakening devotion.

It was, however, the analysis of the psychological basis of rasas (emotive essence) as formulated for literature, that revealed æsthetic principles applicable also to the visual arts. These rasas included clarity of expression, strength or brilliance, delicacy, loveliness, richness, avoidance of the commonplace, harmonious linking of dissimilar things. He accepted Dr. N. S. N. Sastry's suggestion that suggestive an important quality; and agreed with Dr. S. Kamesam who asked if it was not because art had been so much part and parcel of life that our ancients had not thought of defining it. Even in Europe aesthetic theory had come late. ness was

Shri B. P. Wadia, who presided, said that the lecture had shown that knowledge in ancient India had not been confined to philosophical and religious lore. He spoke of the hope expressed that more attention could be given to art in the Institute's future programme, and of the desirability of bringing to India young creative artists. Enthusiasts about art who would give co-operation and advice would greatly assist the Institute in laying greater emphasis on art,

TWO THOUSAND YEARS OF PAINTING IN INDIA

10th June 1954

Shri G. Venkatachalam, Art Director of the Salar Jung Museum, Hyderabad, gave this illustrated lecture under the chairmanship of Shri N. S. N. Sastry of the Indian Institute of Science.

The evidence of the great epics and the classical works proved the tremendous antiquity of Indian art, the lecturer said, but the oldest Ajanta caves held the earliest safely datable paintings; they were of the 2nd century b.c. Their aesthetic appeal was universal. The development of the Ajanta art had covered about a thousand years. It conformed to the canons of the Silpa Sastra, which long antedated the one ascribed to the 8th or 10th century of this era. Many beautiful slides shown with the epidiascope illustrated the powerful brushwork of the artists and their mastery of line. Buddha was their chief theme but woman the chief decorative motif used. The Gupta Period had been the Golden Age of Indian art and culture; the paintings revealed a high civilization.

There were few surviving paintings between the 8th and 12th centuries A.D., but in the 12th wall paintings in rulers' palaces, romantic and emotional in appeal, appeared in Rajputana. Many exquisite examples were shown of paintings of Rajput, Mogul and Kangra artists, many of them of a devotional type. The miniatures showed some of the world's finest portraiture.

Shri Venkatachalam traced, with specimens of the work of different artists, the decline of the great mediæval art, the scattering of artists throughout the country after the ending of Mogul rule, and the modern renaissance beginning about 1905. He described Abanindranath Tagore's work and that of many others of the Bengal school, including other members of the gifted Tagore family and Nandalal Bose. His work and that of Venkatappa of Mysore were so much in the spirit of the Ajanta and Rajput master painters, respectively, as to suggest their being incarnations of a great artist of ancient and of medieval India, respectively.

A few paintings by members of the Bombay school were shown and one was shown of the type of "modern Indian art," (neither modern nor Indian nor art) favoured by certain young artists, mirroring the distorted consciousness of the times.

The Chairman brought out in his closing remarks that the gap before the modern Renaissance was partly bridged by Karnatak painting which had kept up the Indian tradition.

TWO THOUSAND YEARS OF ARCHITECTURE IN INDIA

14th June 1954

Shri G. Venkatachalam gave this second lecture, profusely illustrated with slides, under the chairmanship of Shri B. V. Narayana Reddy, Manager of the Bank of Mysore. Mr. Reddy, in his introductory remarks, mentioned the message of different types of temple architecture, Gothic spires symbolizing aspiration and Gothic arches reverence; rounded domes suggesting the tender brooding of the Divine; and the dark inner sanctuary of Hindu temples symbolizing mystery and entering into the cave of oneself to be alone with the Alone.

The lecturer covered 2,000 miles as well as 2,000 years in his account, from Cape Comorin through South, Middle and North India, but lingering longest in the South. In each division several famous dynasties had contributed much to Indian architecture. Thus in the South the Pallava rock-cut temples, the Early Chola temples built of fitted stones and the Late Chola ones with great gopurams or lofty gateways, often pyramidal and ornately sculptured but æsthetically pleasing, and the old temples renovated in the Vijayanagara Period could be recognized. The construction and pattern of all were governed by the śilpa Sastra.

Many beautiful images in stone and bronze were shown, including the

exquisite Nataraja of Kumbakonam and the Jains' colossal statue of Gomateswara at Śravanabelgola.

The mystery of how the 40-ton granite boulder topping the 220-ft. gopuram of the big temple at Tanjore had been raised to that height was touched upon; its weight had caused no damage to the sculpture, more than a thousand years old.

The latter part of the lecture covered the marvellous Ajanta caves and the Kailas Temple at Ellora, carved from a single rock, which had taken 600 years to complete. The Trimurti sculpture of Elephanta and the Puri Temple at Orissa were shown; also the Buddhist architecture and sculptures at Sarnath, the famous Sanchi Gateway and the triumphs of Mogul architecture in Delhi. The Jain architecture of Mount Abu was illustrated, and the Sikhs' Golden Temple at Amritsar shown.

The closing pictures were of the Himalayas, which had so greatly influenced architecture, art and literature in India.

A SKETCH OF BRITISH PAINTING FROM 1900 ONWARDS

15th March 1954

Mr. S. C. G. Bach, O.B.E., Regional Representative of the British Council at Madras, brought up to date in this illustrated lecture under the chairmanship of Capt. K. K. Lalkaka the interesting and instructive account of painting in Britain which he had carried to the turn of the century in his lecture of 21st December 1953.

The Expressionist movements in the 20th century had departed radically from the Impressionism which had been the swan-song of 19th-century painting. Ever since Giotto in the 14th century had discovered the art of giving in painting an impression of three dimensions, the attempt had been to show things as they were. The Impressionist painters, beginning with the French, had conceived the putting on the canvas of the artist's first impression to be the best way to grasp reality. They had gone back to the elemental colours of the spectrum, abjuring the blacks and the browns. Theirs was a painting of happiness and of faith in the beauty and truth of Nature, but the doubt remained whether appearances, however well they might be caught, were the Reality

After 1900. following the vast expansion of science which had shown man in a new perspective, the modern artist had tried to catch and put down in arrangements of lines and colours his idea of the thing in itself. Reality was seen as a mental construction which had to be created, not

as something to be caught. He had consciously rejected the merely passive rôle of catching impressions from Nature, like a camera lens, and was trying to construct, within a given flat area, a pattern of shapes and colours that would be artistically satisfying in itself, whether or not it succeeded in communicating anything.

Many artists, of course, had continued to paint in the old style and the innovators in France had been called "Los Folles" (the wild men). Cézanne, Gauguin and Van Gogh had led the revolt. Modern painting had affinities both with Oriental art, especially that of China and Japan, with its quality of finality, and with the art of primitive people and of children, with its direct vision and physical and spiritual reactions. A child's explanation: "First I think and then I draw my think" was not inapplicable to modern art.

To definite pattern was discernible in the development of modern art. Art being an attempt to interpret life, the European artist's work reflected the confluence of the present, when the old moral standards had collapsed and new ones had not yet been discovered. It was even difficult to assign great artists to particular schools because their approach kept changing.

The Symbolists, who stood in a way for the whole Expressionist school, in seeking only to hint at or indirectly suggest things, showed something in common with Indian art. The theory held by the Geometric school, that shapes and colours could give a pleasure of their own dated back to Plato. The Cubists tried to reduce everything to a cube. Cylinders, cones and cubes formed the first items of equipment of a modern art school. The Futurist school had arisen in Italy some 35 years ago. Its members had been fascinated with machinery and mechanical inventions, as also attracted by violence. Many of them had been connected with Fascism; they seemed to have disappeared from the scene.

Some modern artists went so far as to reject the idea of any subject or purpose in a painting, holding a pattern of shapes and colours alone to be necessary, though it might be questioned whether such a production was a painting or a decorative design.

The Surrealists did not fit into the central trend, if any existed, in modern art. They thought that a picture meant something, but they drew their subjects from the depths of human nature which most tried to conceal. Most painting was intended to establish some sympathetic current, to record an emotion which the spectator would to some degree experience. The Surrealists were for some reason trying to create a current not of sympathy but of hostility.

The many fine reproductions of Impressionist and modern" paintings screened with the epidiascope, with an illuminating running commentary by Mr. Bach, included those of paintings by Augustus John, W. R. Sickert and John and Paul Nash, the latter's work showing Surrealist leanings; by Henry Moore, with his sculptural effects even in his paintings; by John Armstrong, by Matthew Smith and by Graham Sutherland, who was considered on the Continent to have made the greatest contribution to modern art in the last few decades.

In radio transmission, a poor reception might be the fault of the receiving as easily as of the transmitting station, and the same applied to art, Mr. Bach said, but he had to confess that, though he had tried, he had not found it possible to understand and appreciate all the paintings of modern artists. This sentiment the Chairman sympathized with, though he, like the audience, had learned much from the lecture.

A cordial appreciation of the lecture was voiced by Shri P. Kodanda Rao on behalf of all present.

AMERICAN ART

20th January 1955

Dr. J. Y. Bryan, United States Consul and Public Affairs Officer, gave this lecture and inaugurated a five-day exhibition of 41 large reproductions of American paintings lent by the U. S. Information Library, Bangalore. Dr. B. K. Kottar presided.

Dr. Bryan described American art as an "ugly duckling" which had grown up under the hardships of frontier days where artisanship and craftsmanship prevailed rather than art. Many of the early artists had gone to Europe for an art education.

About thirty-five very fine coloured lantern slides were then shown with a running commentary by the lecturer.

The first slide was of "Mrs. Freake and Baby Mary" by an unknown 17th-century artist. This was followed by portraits by Copley and Stuart, and the striking full-length portrait of "General Lafayette" by S. F. B. Morse, the inventor of the telegraph.

Many of the early American painters lived abroad and worked in London, like Benjamin West. None of his paintings were exhibited, but his encouragement of young American painters like Copley and Trumbull was mentioned,

Early American portrait painters were known for their candid portrayal of

the character and physiognomy of their subjects. Eakins's portrait of Walt Whitman and Sargent's earlier portraits showed this. The influence of the Romantic school was seen in the works of Inness and Albert Pinkham Ryder; and of French Impressionism in those of Mary Cassatt, some slides of which were shown.

Winslow Homer and others of his school expressed a very critical attitude towards their surroundings in the rugged and vigorous treatment of their subjects. This had given rise to the "Ashcan" school of American painting, a number of slides of which were shown, especially those of Henri and Hopper. The "Ashcan" painters showed ordinary, bleak scenes of life and in art were comparable to the muckrakers among the writers.

Marin was one of the abstract impressionist painters of America.

Grant Wood's well-known "American Gothic" and Burchfield's "Merry-go-round" were also amongst the slides shown. Dr. Kottar said that the soul of America was in her art, not in her gadgets.



(ಹಿಂದಿನ ಸಂಚಿಕೆಯಿಂದ ಮುಂದುವರಿದಿದೆ)

3.12 ಏಷ ಸರ್ವೇಷು ಭೂತೇಷು

ಭೂತಗಳೆಲ್ಲದರಲ್ಲೂ ಅಡಗಿರುವ ಈ ಆತ್ಮನು ಪ್ರಕಾಶಿಸ. ಆದರೆ ಸೂಕ್ಷ್ಮವೂ ಅಗ್ರ್ಯವೂ ಆದ ಬುದ್ಧಿಗೆ ಸೂಕ್ಷ್ಮದರ್ಶಿಗಳಿಗೆ ಗೋಚರನಾಗುತ್ತಾನೆ.

ಭಗವಂತನು ಎಲ್ಲ ಭೂತಗಳಲ್ಲೂ ಇದ್ದಾನೆ. ಎಲ್ಲೆಡೆ ಇರುವ ವಸ್ತುವು ಎಲ್ಲೆಲ್ಲೂ ತೋರಬೇಕು, ಅಲ್ಲವೇ? ಹಾಗೇಕಿಲ್ಲ? - ಎಂಬ ಪ್ರಶ್ನೆ ಬರುವುದಲ್ಲವೇ? ಅದಕ್ಕೆ ಉತ್ತರ ಆತ್ಮವು ಗುಢವಾಗಿದೆಯೆಂಬುದು. ಗುಢವಾದದ್ದು ಕಾಣದು. ಗುಢವೆಂದರೆ ಮರೆಯಾಗಿರುವುದು. ನಮಗೂ ಒಂದು ವಸ್ತುವಿಗೂ ಮಧ್ಯದಲ್ಲಿ ತೆರೆಯೊಂದು ಬಂದಲ್ಲಿ ವಸ್ತುವು ಕಾಣದು. ತೆರೆಯೇನಾದರೂ ಪೂರ್ಣವಾಗಿ ಪಾರದರ್ಶಕವಾಗಿದ್ದಲ್ಲಿ ಅದು ಗೋಚರವಾಗಬಹುದು. ಕಿಂಚಿತ್ ಪಾರದರ್ಶಕವಾಗಿದ್ದರೆ ಆ ತೆರೆಯ ಹಿಂದಿರುವ ವಸ್ತುವಿನ ಆಕಾರಮಾತ್ರವಾದರೂ ಗೋಚರಿಸಬಹುದೇನೋ? ಆದರೆ ತೆರೆಯಲ್ಲಿ ಪಾರದರ್ಶಕತ್ವವೆಂಬುದೇ ಇಲ್ಲದಿದ್ದಲ್ಲಿ ಅದು ಮರೆಮಾಡುವ ಸಾಧನವೇ ಸರಿ.

ಅಂತಹ ತೆರೆಯೊಂದು ನಮಗೂ ಸರ್ವಭೂತಸ್ಥವಸ್ತುವಿಗೂ ನಡುವೆ ಉಂಟು. ಹಾಗೆಂಬುದನ್ನು ನಮಗೆ ಗೀತೆಯೂ ತಿಳಿಸುತ್ತದೆ. ಸರ್ವಭೂತಾತ್ಮನಾದ ಶ್ರೀಕೃಷ್ಣನೇ ಇದನ್ನು ಸ್ಪಷ್ಟವಾಗಿ ಹೇಳಿದ್ದಾನೆ. ನಾನು ಎಲ್ಲರಿಗೂ ಕಾಣಿಸೆ. ಏಕೆಂದರೆ ನಾನು ಯೋಗಮಾಯೆಯಿಂದ ಮುಚ್ಚಲ್ಪಟ್ಟಿದ್ದೇನೆ - ಎನ್ನುತ್ತಾನೆ. "ನಾಹಂ ಪ್ರಕಾಶಃ ಸರ್ವಸ್ಯ ಯೋಗ-ಮಾಯಾ-ಸಮಾವೃತಃ" (ಗೀತೆ 7.25). ಯೋಗಮಾಯಾ ಎಂಬುದು ಹೇಗೆ ಕೆಲಸ ಮಾಡುವುದೆಂಬುದನ್ನೆ ಸುಲಭಕ್ಕೆ ಅರಿಯಲಾಗದು. ಅದರ ಆಳವೇ ನಮಗೆ ಗೋಚರವಾಗದ ಕಾರಣ ಅದನ್ನು "ಅತಿ-ಗಂಭೀರ"ವೆಂದೂ, ಅರಿತುಕೊಳ್ಳಲಾಗದಾದುದರಿಂದ ಅದನ್ನು "ದುರವಗಾಹ್ಯ"ವೆಂದೂ, ಅದರ ಲೆಕ್ಕವೇ ಸಿಗದುದರಿಂದ ಅದನ್ನು "ವಿಚಿತ್ರ"ವೆಂದೂ ಚಿತ್ರಿಸುವುದುಂಟು.

ಯಾವುದೇ ವಸ್ತುವು ಕಾಣದೇ ಇರಲು ಪ್ರಸಿದ್ಧವಾಗಿ ಮೂರು ಕಾರಣಗಳನ್ನು ಕೊಡುವುದುಂಟು - ಇಲ್ಲವೇ ಅದು ಸೂಕ್ಷ್ಮವಾಗಿದೆ; ಅಥವಾ ವ್ಯವಹಿತವಾಗಿದೆ; ಅಥವಾ ವಿಪ್ರಕೃಷ್ಟವಾಗಿದೆ. ಸ್ಥೂಲನೋಟಕ್ಕೆ ಸೂಕ್ಷ್ಮವಸ್ತುವು ಕಾಣದಷ್ಟೆ? ಭೌತಿಕವಸ್ತುಗಳಲ್ಲೂ ಕೆಲವನ್ನು ನೋಡಲಾಗುವುದು ಮೈಕ್ರೋಸ್ಕೋಪ್ (microscope)ನ ಮೂಲಕವೇ. ಇದು ಮೊದಲನೆಯದಕ್ಕೆ ಉದಾಹರಣೆ.

ಯಾವುದು ತೆರೆಯ ಹಿಂದೆ ಅಥವಾ ಗೋಡೆಯ ಆಕಡೆಗಿದೆಯೋ ಅದು ವ್ಯವಹಿತ. ಅಂತಹ ವಸ್ತು 'ಸಮಾವೃತ'. ತೆರೆಯ ಮರೆಯಲ್ಲಿಯ ಆಟ, ಶಾಲು ಸುತ್ತಿ ಹೊಡೆದದ್ದು

- ಇವನ್ನು ಯಾರು ತಿಳಿದಾರು? ಮುನಿಕಿನಾಚೆ ಹೋದವರು ಕಂಡಾರು.

ಇನ್ನು ವಿಪ್ರಕೃಷ್ಣವೆಂದರೆ ದೂರದಲ್ಲರತಕ್ಕದ್ದು. ಭೌತಿಕವಸ್ತುವೇ ಆದರೂ ನಭೋಮಂಡಲದಲ್ಲಿರುವ ಎಷ್ಟೋ ವಸ್ತುಗಳು ಟೆಲಿಸ್ಕೋಪ್ (telescope) ಗೆ ಮಾತ್ರವೇ ಗೋಚರ.

ಪ್ರಕೃತ, ಆತ್ಮವಸ್ತುವು ಮೊದಲನೆಯದಾಗಿ ಭೌತಪದಾರ್ಥವಲ್ಲ. ಹೀಗಾಗಿ ಮೈಕ್ರೋಸ್ಕೋಪ್-ಟೆಲಿಸ್ಕೋಪ್-ಗಳಿಗೆ ನಿಲುಕುವ ವಿಷಯವೇ ಅಲ್ಲ. ಹಾಗೂ ಅವು ಬರೀ ಸೂಕ್ಷ್ಮವಷ್ಟೇ ಅಲ್ಲ, ಸೂಕ್ಷ್ಮತಮವೇ. ಎಂದೇ ಎಲ್ಲೆಡೆಯೂ ಇದೆಯೆಂದರೂ ಎಲ್ಲೂ ಗೋಚರಿಸದು ಅದು.

ಎದುರಿಗೇ ಇದ್ದೂ ಗೋಚರವಾಗದ ಬಗೆಯೂ ಉಂಟು. ಕೃಷ್ಣನು ಅರ್ಜುನನಿಗೆ ಹೇಳಲಿಲ್ಲವೇ? ನೀನೀ ಬರಿಗಣ್ಣಿನಿಂದ ಇದನ್ನು ನೋಡಲಾರೆ. ನಿನಗೆ ದಿವ್ಯಚಕ್ಷುಸ್ಸನ್ನು ಕೊಡುತ್ತೇನೆ. ನನ್ನ ಯೋಗೈಶ್ವರ್ಯವನ್ನು ನೋಡು ಎನ್ನುತ್ತಾನೆ (ದಿವ್ಯಂ ದದಾಮಿ ತೇ ಚಕ್ಷುಃ). ಎದುರಿಗೇ ಇರುವವನ ವಿಷಯದಲ್ಲ ಹೀಗಾಗಿದೆ!

ಪರಮಾತ್ಮನನ್ನಿರಲ, ಜೀವಾತ್ಮನನ್ನು ಸಹ ನಾವು ನೋಡಲಾರೆವು. ಹಾಗೆಂದು ಸರ್ವಥಾ ನೋಡಲಾರೆವೆಂದೇನರ್ಥವಲ್ಲ. ನೋಡುವ ಕಣ್ಣನ್ನು ಬೆಳೆಸಿಕೊಳ್ಳಬೇಕು. ಅದಾದರೆ ಸಾಧ್ಯವಾದೀತು. ಅಂತಹ ಕಣ್ಣಿಗೆ (ಅಥವಾ ಅಂತಹ ಕಣ್ಣುಳ್ಳವರಿಗೆ) ಜ್ಞಾನಚಕ್ಷುಸ್ ಅಥವಾ ತಪಶ್ಚಕ್ಷುಸ್ - ಎಂದು ಹೆಸರು. ಜ್ಞಾನವನ್ನೇ ಕಣ್ಣಾಗಿ ಹೊಂದಿರುವವನು ಜ್ಞಾನಚಕ್ಷುಸ್. ತಪಸ್ಸೆಂಬ ಕಣ್ಣಿನಿಂದ ನೋಡಬಲ್ಲವನು ತಪಶ್ಚಕ್ಷುಸ್.

ಜೀವನಿಗೆ ನಾನಾಗತಿಗಳುಂಟು. ಪ್ರಾಣವು ಹೋಗುವ ಸಂನಿವೇಶವು ಬಂದಾಗ ಅದನ್ನು ಉತ್ಪಮಣ(ಅಥವಾ ಪ್ರಾಣೋತ್ಪಮಣ)-ಸ್ಥಿತಿ ಎನ್ನುವರು. ಹಾಗೆಯೇ ನಿಶ್ಚಲನಾಗಿರುವಿಕೆ, ಕರ್ಮಫಲಗಳನ್ನು ಅನುಭವಿಸುವಿಕೆ - ಮುಂತಾದವೂ ಉಂಟು. ಅವು ಬರಿಗಣ್ಣಿಗೆ ಕಾಣವು. ಮೇಲೆ ಹೇಳಿರುವ ವಿಶೇಷನೇತ್ರವುಳ್ಳವರಿಗೆ ಮಾತ್ರವೇ ಅವು ಕಾಣತಕ್ಕವು. ಇದನ್ನೂ ಗೀತೆಯು ಹೇಳಿದೆ 15.10:

ಉತ್ಪಾಮಂತಂ ಸ್ಥಿತಂ ವಾಪಿ ಭುಂಜಾನಂ ವಾ ಗುಣಾನ್ವಿತಮ್ |

ವಿಮೂಢಾ ನಾನುಪಶ್ಯಂತಿ ಪಶ್ಯಂತಿ ಜ್ಞಾನಚಕ್ಷುಷಃ ||

ಹೀಗೆ ಜ್ಞಾನಚಕ್ಷುಷರು ಜೀವನ ಆ ನಾನಾವಸ್ಥೆಗಳನ್ನು ಕಾಣಬಲ್ಲರು. ವಿಮೂಢರಿಗೆ ಇವು ಕಾಣಬರವು - ಎದುರಿಗೇ ಇದ್ದರೂ ಸಹ.

ಪ್ರಕಾಶಿಸುವುದೆಂದರೆ ಎದ್ದುಕಾಣುವುದು. ಸೂಕ್ಷ್ಮವಾದ ವಸ್ತುವನ್ನು ಕಾಣಲು ಸೂಕ್ಷ್ಮದೃಷ್ಟಿಯೇ ಬೇಕು. ಎಂದೇ ಸೂಕ್ಷ್ಮದರ್ಶಿಗಳಿಗೇ ಇದು ಗೋಚರವೆಂದು ಹೇಳಿದೆ. ಭೌತಿಕವಾದ ಪದಾರ್ಥವು ಸೂಕ್ಷ್ಮವಾಗಿದ್ದಾಗ ಸೂಕ್ಷ್ಮದರ್ಶನವು ಉಪಯುಕ್ತವಾಗಬಹುದು. ಆದರೆ ಅತೀಂದ್ರಿಯವಾದ ವಿಷಯವಾದಲ್ಲಿ ಎಷ್ಟೇ

ಸೂಕ್ಷ್ಮವನ್ನು ಗ್ರಹಿಸುವ ಕಣ್ಣು ಅದನ್ನು ಹಿಡಿಯಲಾರದು. ಹಾಗಾಗಿ ಅದು ಕೇವಲ ಬುದ್ಧಿಗೋಚರ, ಇಂದ್ರಿಯಗ್ರಾಹ್ಯವೇ ಅಲ್ಲ. ಬುದ್ಧಿಯೆಂದರೂ ಸ್ಥೂಲಬುದ್ಧಿಗೆ ಗೋಚರವಾಗದು ಆದು. ಅದಕ್ಕೆ ಬೇಕಾದದ್ದು ಸೂಕ್ಷ್ಮಬುದ್ಧಿ. ಅದೂ ಸಹ ಸಾಲದು. ಅದು 'ಅಗ್ರ್ಯ' ಆಗಿರಬೇಕು. ಅಗ್ರ್ಯ ಎಂದರೆ ಏಕಾಗ್ರತೆಯಿಂದ ಕೂಡಿರುವಂತಹದು. ಅತ್ತಿತ್ತ ಚಲಿಸುತ್ತಿರುವ ಮನಸ್ಸಿದ್ದಲ್ಲಿ ಬುದ್ಧಿಗೆ ಒಂದು ಹದ-ಹತೋಟಿಗಳೇ ಸಿದ್ಧಿಸವು. ಜೀವನದ ಉನ್ನತವಾದ ಎಡೆಗೆ ಅಗ್ರವೆನ್ನಬಹುದು. ಅದು ದಕ್ಕುವ ಯೋಗ್ಯತೆಯುಳ್ಳದ್ದೇ ಅಗ್ರ್ಯವಾದದ್ದು. ಪರಮ ಏಕಾಗ್ರತೆಯಿಂದಲೇ ಅದು ಸಾಧ್ಯವಾಗತಕ್ಕದ್ದು.

ಸೂಕ್ಷ್ಮದರ್ಶಿಗಳು ಸ್ಥೂಲವನ್ನು ಬಿಟ್ಟು ಸೂಕ್ಷ್ಮದತ್ತ ಹೋಗುವ ಪರಿಯನ್ನು ಕಿಂಚಿತ್ತಾಗಿ ಈ ಮೊದಲೇ ಸೂಚಿಸಿಯೂ ಆಗಿದೆ. ಇಂದ್ರಿಯ-ಅರ್ಥ-ಮನಸ್-ಬುದ್ಧಿ-ಮಹತ್-ಅವ್ಯಕ್ತ-ಪುರುಷ - ಎಂಬೀ ಕ್ರಮದಲ್ಲಿ ಸೂಕ್ಷ್ಮ-ಸೂಕ್ಷ್ಮತರ-ಸೂಕ್ಷ್ಮತಮಗಳನ್ನು ಸೂಕ್ಷ್ಮದರ್ಶಿಗಳ ಸೂಕ್ಷ್ಮಬುದ್ಧಿಯು ಗ್ರಹಿಸುತ್ತದೆ.

3.13 ಯಜ್ಞೇತ್ ವಾಙ್ಮನಸೀ ಪ್ರಾಜ್ಞಃ

ಪ್ರಾಜ್ಞನು ವಾಕ್ಯನ್ನು ಮನಸ್ಸಿನಲ್ಲಿ ನಿಯಮಿಸಬೇಕು. ಅದನ್ನು ಜ್ಞಾನವೆಂಬ ಆತ್ಮನಲ್ಲಿ ಹಿಡಿದಿಡಬೇಕು. ಜ್ಞಾನವನ್ನು ಮಹಾನ್ ಎಂಬ ಆತ್ಮನಲ್ಲಿ ನಿಲ್ಲಿಸಬೇಕು. ಅದನ್ನು ಶಾಂತವೆಂಬ ಆತ್ಮನಲ್ಲಿ ನಿಯಮಿಸಬೇಕು.

ಈ ಶ್ಲೋಕದಲ್ಲಿ ನಾಲ್ಕು ಕ್ರಿಯಾಪದಗಳಿವೆಯಾದರೂ ವಾಸ್ತವವಾಗಿ ಎರಡೇ ಕ್ರಿಯೆಗಳನ್ನೇ ಎರಡೆರಡು ಬಾರಿ ಹೇಳಿದೆ: ಯಜ್ಞೇತ್ - ನಿಯಜ್ಞೇತ್ ಎಂಬುದಾಗಿ. ಅವೆರಡಕ್ಕೂ ಎಂದೇ ಅರ್ಥವೇ ಆದ್ದರಿಂದ ಒಂದೇ ಕ್ರಿಯೆಯನ್ನೇ ನಾಲ್ಕುಬಾರಿ ಮಾಡಲು ಹೇಳಿದೆಯೆನ್ನಬಹುದು.

ಏನು ಆ ಕ್ರಿಯೆ? ಯಜ್ಞೇತ್-ನಿಯಜ್ಞೇತ್-ಗಳೆರಡೂ ಬಂದಿರುವುದು 'ಯಮ್' ಎಂಬ ಧಾತುವಿನಿಂದ. ಎರಡನೆಯದರಲ್ಲಿ 'ನಿ' ಎಂಬ ಉಪಸರ್ಗವೊಂದಿದೆ. ಎರಡಕ್ಕೂ ತಾತ್ಪರ್ಯವೊಂದೇ. 'ಯಮ್' ಅಥವಾ 'ನಿ+ಯಮ್' ಎಂದರೆ ಹಿಡಿತದಲ್ಲಿ ಟ್ಟುಕೊಳ್ಳುವುದೆಂದೇ ಅರ್ಥ. ಹಿಡಿದೆಳೆದಿಟ್ಟುಕೊಳ್ಳುವುದು; ಅಡಕಮಾಡಿಕೊಳ್ಳುವುದು, ಲಯಗೊಳಿಸುವುದು - ಎಂದು ಅರ್ಥವಾಗುತ್ತದೆ.

ಹೀಗಾಗಿ ಒಂದನ್ನೊಂದರಲ್ಲಿ ಅಡಗಿಸಿಕೊಳ್ಳುವ ಕಾರ್ಯವು ಇಲ್ಲಿ ಸಾಗಿದೆ. ಲೋಕದಲ್ಲಿ ದೊಡ್ಡ ಪಾತ್ರೆಯೊಳಗೆ ಚಿಕ್ಕ ಪಾತ್ರೆಯನ್ನು ಇಡುವೆವಲ್ಲವೆ? ಹೀಗೆ ಒಂದು ಸೆಟ್-ಪಾತ್ರೆಗಳಿದ್ದಲ್ಲಿ ಚಿಕ್ಕಚಿಕ್ಕದನ್ನು ದೊಡ್ಡದೊಡ್ಡದರಲ್ಲಿ ಅಡಗಿಸುವ ಕೆಲಸವಾಗುತ್ತದೆ. ಹಾಗಾದಾಗ, ಮೊದಲು ವಿಸ್ತಾರವಾಗಿ ಹರಡಿದ್ದುದು ಈಗ ಎಲ್ಲವೂ ಸಂಕ್ಷೇಪವಾಗಿ ಅಡಕವಾಗಿರುತ್ತದೆ.

ಆದರೆ ಅಧ್ಯಾತ್ಮದಲ್ಲಿ ಅದೇ ಕೆಲಸವೇ ಆದರೂ ಬೇರೆಯ ಬಗೆಯಲ್ಲಿ ಆಗುವುದು. ಇಲ್ಲಿ, ಸ್ಥೂಲವಾದದ್ದು ಸೂಕ್ಷ್ಮವಾದದ್ದರಲ್ಲಿ ಅಡಕವಾಗುತ್ತದೆ. ಸೂಕ್ಷ್ಮದಿಂದ ಆಚೆ ಬಂದು ವಿಸ್ತಾರಗೊಂಡದ್ದು, ಎಂದರೆ ಸ್ಥೂಲವಾದದ್ದು. ತನ್ನ ಮೂಲದಲ್ಲಿ ಎಂದರೆ

ಸೂಕ್ಷ್ಮವಾದದ್ದರಲ್ಲಿ ಅಡಗುವ ಬಗೆಯದು.

ವಾಕ್ಯ ಬಂದದ್ದು ಮನಸ್ಸಿನಿಂದ. ಮಾತನ್ನು ತೋರಿಸಬಹುದು, ಮನಸ್ಸನ್ನು ತೋರಿಸಲಾಗದು. ವಾಕ್ಯ ಸ್ಥೂಲ, ಮನಸ್ಸು ಸೂಕ್ಷ್ಮ. ಮನಸ್ಸಿನೊಳಗೆ ಇದ್ದ ಮಾತು ಹೊರಬಂದಾಗ ವಾಕ್ ಎನಿಸಿಕೊಳ್ಳುತ್ತದೆ. ಮಾತು ಎಲ್ಲರಿಗೂ ಎಟಕುತ್ತದೆ. ಒಬ್ಬರ ಮಾತನ್ನು ನೋಡಿ ಅವರ ಮನಸ್ಸು ಹೀಗಿರಬಹುದೆಂದು ಭಾವಿಸುತ್ತೇವೆ. ಏನನ್ನೋ ಹೇಳಬೇಕೆಂಬುದು ಒಳಗಿರುವುದನ್ನು ಹೊರಚೆಲ್ಲುವ ಕ್ರಿಯೆಯೇ ಸರಿ. ಈ ಬಹಿರ್ಮುಖವಾದ ನಡೆಗೆ ತಡೆಯೊಡ್ಡುವುದೇ ಒಂದು ಸಂಯಮ. ಮಾತಿನಲ್ಲಿ ಸಂಯಮವಿಲ್ಲದವರು ತೋಚಿದ್ದೆಲ್ಲಾ ಹೇಳಿಬಿಡುವರು. ಸಂಯಮವುಳ್ಳವರು ಏನು ಹೇಳಬೇಕು-ಬಾರದುಗಳನ್ನು ಆಲೋಚಿಸಿ, ಹಲವಂಶಗಳನ್ನು ಹಿಡಿದಿಟ್ಟುಕೊಂಡು ಕೆಲವಷ್ಟನ್ನು ಮಾತ್ರವೇ ಹೇಳುತ್ತಾರೆ. ಮಿತಿಮೀರಿ ಮಾತನಾಡುವುದು ನಮ್ಮ ಶಕ್ತಿಯನ್ನು ಒಂದರ್ಥದಲ್ಲಿ ಚೆಲ್ಲಾಡಿದಂತೆಯೇ ಸರಿ. ಸಂಯಮವು ಹೆಚ್ಚಿದಂತೆ ಮಾತು ಕಡಿಮೆಯಾಗುತ್ತದೆ.

"ಮಿತಂ ಚ ಸಾರಂ ಚ ವಚೋ ಹಿ ವಾಗ್ಮಿತಾ" ಎನ್ನುವರು. ವಾಕ್-ಪಟು ಎಂದರೆ ಸುಟಿಯಾಗಿ ಮಾತನಾಡುತ್ತಿರುವವನು - ಎಂದಲ್ಲ. ಸಾರವತ್ತಾದುದನ್ನು ಮಾತ್ರ ಹೇಳುವವನು, ಅದನ್ನೂ ಮಿತವಾದ ಪದಗಳಲ್ಲೇ ಹೇಳುವವನು - ಎಂದರ್ಥ. ಕೃಷ್ಣನಾಡಿದ ಮಾತನ್ನು "ಯಾವದರ್ಥಪದಾಂ ವಾಚಮ್" ಎಂದಿದ್ದಾನೆ, ಒಬ್ಬ ಕವಿ. ಎಂದರೆ, ಅನಪೇಕ್ಷಿತವಾದ ಒಂದು ಮಾತೂ ಇಲ್ಲ.

ಇದು ಲೋಕವ್ಯವಹಾರವಾಯಿತು. ಅಧ್ಯಾತ್ಮವೆಂಬುದು ಆತ್ಮನತ್ತ ಸಾಗುವಿಕೆ. ಇಲ್ಲಿ ಮಾತನ್ನು ಅಡಗಿಸುವುದೆಂದರೆ ಕಡಿಮೆ ಮಾತನಾಡುವುದೆಂದಲ್ಲ. ಮಾತೇ ನಿಂತುಹೋಗುವಂತಾಗುವುದು. ಮಾತನಾಡುತ್ತಾ ಕುಳಿತಿರುವವನು ಧ್ಯಾನ ಮಾಡುತ್ತಾ ಇರಲು ಸಾಧ್ಯವೇ? ಧ್ಯಾನವಾಗುತ್ತಿರುವಾಗ ಮಾತೂ ಹೊಮ್ಮುತ್ತಿರುತ್ತದೆಯೇ? ಎರಡರ ದಿಕ್ಕುಗಳೇ ಬೇರೆ, ವಾಸ್ತವವಾಗಿ ವಿರುದ್ಧವೇ. ವಾಕ್ಯ ಹೊರಮುಖವಾದರೆ ಧ್ಯಾನವೆಂಬುದು ಒಳಮುಖ.

ಹೀಗಾಗಿ ವಾಕ್ಯನ್ನು ಮನಸ್ಸಿನಲ್ಲಿ ಅಡಗಿಸುವ ಕೆಲಸವು ಅಧ್ಯಾತ್ಮದಲ್ಲಾಗತಕ್ಕದ್ದು. ಲೋಕದಲ್ಲಿ ನಾವು ಮಾತನಾಡದೆ ಸುಮ್ಮನಿರುವೆವೆಂದಾಗಲೂ, ಮನಸ್ಸಿನೊಳಗೆ ನಿರಂತರವಾಗಿ ಅದೇನೋ ವಟಗುಟ್ಟುತ್ತಲೇ ಇರುವುದುಂಟು. ಆಲೋಚನಾತರಂಗಗಳು ಬರುತ್ತಿದ್ದಂತೆ ಅವು ಕಡಿಮೆಯಾಗಿಯೋ ಹೆಚ್ಚಾಗಿಯೋ ವಾಗ್ವಿಪವನ್ನು ಪಡೆದುಕೊಳ್ಳುತ್ತಲೇ ಇರುತ್ತವೆ. ಕೂಗಾಡಿ ಹೊರಗಡೆ ಕೋಲಾಹಲ ಮಾಡದಿದ್ದರೂ ಅಂತರಂಗದಲ್ಲಿ ಏನೋ ಕೋಲಾಹಲ, ಏನೇನೋ ಸಂಕಲ್ಪ-ವಿಕಲ್ಪಗಳು ನಡೆಯುತ್ತಲೇ ಇರುತ್ತವೆ. ತಾನೇ ತಾನಾಗಿ ಸುಮ್ಮನಿರುವುದು ಯಾರಿಗೆ ತಾನೆ ಸಾಧ್ಯ?

ಇದು ಸಾಧ್ಯವೆಂದೇ ಉಪನಿಷತ್ತು ಸಾರುತ್ತಿದೆ. ನಾಲಗೆಯ ಮೇಲೆ ಹಿಡಿತ, ವಾಕ್-ಪ್ರವೃತ್ತಿಯ ಮೇಲೇ ಹಿಡಿತ - ಇವು ಸಾಧಿತವಾದಾಗ ವಾಕ್ಯನ್ನು ಮನಸ್ಸಿನಲ್ಲಿ ಲಯಗೊಳಿಸಿದಂತಾಯಿತು.

ಮತ್ತೊಂದು ಸೂಕ್ಷ್ಮವಿಲ್ಲದೆ. ಒಂದರ್ಥದಲ್ಲಿ ವಾಕ್ಯೇ ಸೂಕ್ಷ್ಮ. ವಾಕ್ಯ ಶಬ್ದ. ಅದಕ್ಕೆ ಹೋಲಿಸಿದರೆ ರೂಪ-ರಸ-ಸ್ವರ್ಶ-ಗಂಧಗಳು ಇನ್ನೂ ಸ್ಥೂಲವೆಂದೇ ಹೇಳಬಹುದು. ಗಂಧವು ಮಣ್ಣಿನ ಗುಣವೆಂದು ಹೇಳುವ ಲೆಕ್ಕವೊಂದಿದೆ. ಹಾಗೆಯೇ ರಸವು ನೀರಿನ ಗುಣ, ರೂಪವು ತೇಜಸ್ಸಿನ ಗುಣ, ಸ್ವರ್ಶವು ವಾಯುವಿನ ಗುಣ. ಗಂಧ-ರಸ-ರೂಪ-ಸ್ವರ್ಶಗಳು ಮುಂದಿನದು ಹಿಂದಿನಕ್ಕಿಂತ ಸೂಕ್ಷ್ಮವೆನ್ನುವ ಬಗೆಯವು. ಈ ನಾಲ್ಕಕ್ಕಿಂತಲೂ ಶಬ್ದವು ಸೂಕ್ಷ್ಮ. ಅಲ್ಲಿಗೇ ವಾಕ್ಯವೆನ್ನುವ ಮನಸ್ಸಿನಲ್ಲಿ ಲಯಗೊಳಿಸುವುದೆಂದರೆ, ಎಲ್ಲಾ ಇಂದ್ರಿಯಗಳನ್ನೂ ಮನಸ್ಸಿನಲ್ಲಿ ಅಡಗಿಸುವುದೆಂದೇ. ಇದಕ್ಕೆ ಉಪಲಕ್ಷಣವೆನ್ನುವರು - ಒಂದನ್ನು ಹೇಳಿದಾಗ ಅಂತೆಯೇ ಇರುವ ಉಳಿದವನ್ನೂ ಲೆಕ್ಕಿಸುವುದು.

ಇಂದ್ರಿಯಗಳೇ ಮನಸ್ಸನ್ನು ಎಲ್ಲೆಲ್ಲಿಗೋ ಒಯ್ಯಬಿಡುವುವು, ಅದರಿಂದಾಗಿ ಪ್ರಜ್ಞೆಯೇ ಅಪಹೃತವಾಗುತ್ತದೆ - ನಾವೆಯು ಗಾಳಿಯಿಂದ ಹೇಗೋ ಹಾಗೆ - ಎಂಬ ಹೋಲಿಕೆಯನ್ನು ನೀತೆಯು ಕೊಡುತ್ತದೆ (ಗೀತೆ 2.67). ಸಮಸ್ತಕರ್ಮೇಂದ್ರಿಯಗಳನ್ನೂ ಸಮಸ್ತ ಜ್ಞಾನೇಂದ್ರಿಯಗಳನ್ನೂ ಮನಸ್ಸಿನಲ್ಲಿ ಲಯಗೊಳಿಸಿಕೊಳ್ಳುವುದು ಮೊದಲ ಹೆಜ್ಜೆ. ಇದು ಸಹ ತಾನೇ ತಾನಾಗಿ ಆಗುವುದಲ್ಲ. ಇದಕ್ಕೆ ಸಾಕಷ್ಟು ಪ್ರಯತ್ನ-ಅಭ್ಯಾಸಗಳು ಅವಶ್ಯ.

ಮನಸ್ಸಿನಲ್ಲಿ ಈ ಬಗೆಯ ವಾಗ್-ಲಯವನ್ನು ಊಹಿಸಬಲ್ಲೆವಾದರೆ, ಇಲ್ಲಿ ಹೇಳಿರುವ ಮುಂದಿನ ಮೂರು ಲಯಗಳನ್ನೂ ಸ್ವಲ್ಪಮಟ್ಟಿಗಾದರೂ ಊಹಿಸಿಕೊಳ್ಳಬಹುದೇನೋ. ಮುಂದಿನ ಮೂರು ಲಯಗಳೆಂದರೆ, ಮನಸ್ಸನ್ನು ಜ್ಞಾನಾತ್ಮನಲ್ಲಿ, ಅದನ್ನು ಮಹತ್ತಿನಲ್ಲಿ, ಹಾಗೂ ಮಹತ್ತನ್ನು ಶಾಂತಾತ್ಮನಲ್ಲಿ - ಎಂಬುದಾಗಿ. ಇವಿಷ್ಟು ಪ್ರಾಚ್ಛರ ಕ್ರಮಗಳು. ಬುದ್ಧಿಯೆಂಬುದು ಮನಸ್ಸಿಗಿಂತಲೂ ಸೂಕ್ಷ್ಮವಾದ ತತ್ವ. ಮಹತ್ತತ್ವ, ಆತ್ಮತತ್ವಗಳೆಂದರೆ ಮತ್ತೂ ಸೂಕ್ಷ್ಮಗಳು. ಆತ್ಮಕ್ಕಿಂತಲೂ ಸೂಕ್ಷ್ಮವಾದುದು ಮತ್ತಾವುದೂ ಇಲ್ಲ.

(ಮುಂದಿನ ಸಂಚಿಕೆಯಲ್ಲಿ ಮುಂದುವರೆಯುವುದು)

☆☆☆

***Our Recent Publications Transactions List
available in the Library / Office***

SPECIAL CLASSES

- ART CLASSES : Directed by Sri T.K.N. Prasad, Meets every Tuesday and Friday between 3.30 pm to 5.30 pm
- ART CLASSES : Directed by Sri Sanjay Chapolkar meets every
(SENIOR BATCH) Thursday & Saturday between 11:30 am to 2:30 pm and 3:30 pm to 6:30 pm
- BHAJAN CLASSES : Started by Late Prof. N. Krishnaswamy, Meets every Wednesday, from 6.00 to 7.00 pm Rs. 20.00 per month.

Note : The above classes will recommence after the Government restrictions regarding COVID - 19 is removed.

WEBINAR PROGRAM

26th June 2021 11AM : Topic : Designing Macro Economic Policy during the Pandemic-Challenge and Prospects

Professor K.Venkatagiri Gowda Endowment Lecture

Speaker : Prof. Dr. Raghabendra Jha, Chairperson : Economics Department and Head of South Asia Research Centre ANU , Australia

Webinar link details will be shared closer to the program date.

ACTIVITIES

- Library has a collection of about 80,000 volumes on culture, history, literature, philosophy etc.
 - Reading Room receives about 200 magazines and periodicals from all over the world.
 - Children's Library has about 20,000 books in a separate building and caters to the needs of students and youth.
 - Behanan's Library has a special collection of important works and reference books.
 - Publication consist of a monthly bulletin, transactions, books and reprints. Sale as well as exchange arrangements are welcome. Programmes are held each month consisting of literary, visual and performing arts. About 15 to 20 activities are planned every month.
 - Bequests, donations and endowments enjoy 80G Concession. Inquiries invited.
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Note : The institute will remain CLOSED till June 7th as per the current COVID 19 government guidelines.

OFFICE WORKING HOURS

WORKING DAYS	:	Tuesday to Sunday (Monday Holiday)
OFFICE TIME	:	10.00 a.m. - 4.30 p.m.
Library	:	9:00 a.m - 6:00 p.m.
