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THE INDIAN INSTITUTE OF WORLD CULTURE

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A voluntary non-political organisation registered under the Societies Act,
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SAPTHAPATHA – One Space, Seven Worlds

The Art Gallery of The Indian Institute of World Culture recently played host to a magnificent and deeply evocative art exhibition titled “Sapthapatha” by a group of artists “Kalpanae”. The exhibition was inaugurated on the **4th of June, 2026 and was on show until the 9th of June**. It was inaugurated by Mr. K.Malyadri, Dr. Joy Mukhopadhyay and Mrs. Deepali Mukhopadhyay. The curated space transformed into a vibrant sanctuary of visual storytelling, offering visitors a profound journey through sacred geometry, indigenous folk traditions, and breathtaking natural landscapes.

A significant highlight of the exhibition was its captivating display of intricate mandalas and sacred geometric artworks. Among the standouts was The Witness, a beautifully balanced piece accompanied by a poignant narrative of a seed taking root, growing, and regenerating. The spiritual realm was gracefully explored in Hrudaya Kamala, which represents the heart of Lakshmi and symbolises love and emotional balance through a twelve-petaled lotus. Pushing the boundaries of traditional symmetry, The Gilded Eclipse introduced a dynamic eclipsing effect that juxtaposed perfect geometry against an open void. The warm, nostalgic tones of Twilight Radiance captured the sun’s descent, while Eternal Harvest celebrated life’s abundance through earthy harmonies. Spectral Radiance built optical depth dot-by-dot upon a matte black foundation, complemented perfectly by Turquoise Tranquility, a contemporary talisman using the symbolic colours of the evil eye to protect sacred spaces. The therapeutic nature of these circular forms continued with Radial Harmony, incorporating polished mirrors to reflect the surrounding world. Additionally, works like The Torus Mandala, Sahasradala Padma Mandala, Panchabhoota Mandala, and the striking monochrome Mandala of Inner Calm collectively highlighted themes of cosmic consciousness, Vedic elements, and meditative stillness.

Moving deeper into the gallery, the collection transitioned into rich figurative and nature-inspired storytelling. The evocative power of color and life was vividly felt in Colours, which focused on a tiny watcher observing bright plumes of feathers. Ocean landscapes and wildlife were seamlessly integrated through pieces like Ocean Bloom Mandala, Just being, and the deeply touching A mother’s gaze, which depicted a silent, tender moment beneath silver leaves.

The serene natural world was further explored in Silent harmony and

Where Wings Gather, where birds found a home in a single tree. Emotional companionship was central to the acrylic works Yaraanaa, Dosti, and Ma, Tujhe Salaam. The exhibition also proudly showcased brilliant indigenous aesthetics inspired by Santhal and Kalighat folk art forms. These included Krishna - A Folk Representation, the conceptually profound From Revelation to Sacrifice, and The Fish Eyed Goddess, which beautifully bridged southern divinity with eastern tribal motifs. Maternal divinity was gracefully portrayed in Sri Ganesh Janani, while The Owl - Pecha and Bani Binapani used bold lines and earthy tones to honour traditional wisdom. This thematic depth extended into social critique with Suppressed Muktakeshi, alongside a spectacular series of individual watercolour mandalas dedicated to the divine feminine, depicting the nine forms of Goddess Durga.

The visual feast concluded with captivating exploratory works, such as Chaos vs order in oil pastels, the fluid elegance of Koi fishes in watercolour, and the vibrant abstract landscape Prism, which captured the striking phenomenon of light splitting into a rainbow spectrum.

Overall, the exhibition was a masterful success that left an indelible mark on all who attended.

SWABHIMAN BHARAT – SAMVIDHAN 75

The Art Gallery of The Indian Institute of World Culture recently became the vibrant venue for a monumental art exhibition titled "Swabhiman Bharat - Constitution 75" organized by Samskara Bharati Karnataka (Reg) South Region. Celebrating the extensive heritage, cultural values, and progressive milestones of 75 years of the Indian Constitution, this landmark exhibition commenced with its grand inauguration on June 12, 2026 and was on show until June 17, 2026. It was inaugurated by Sri S.G. Vasudev, Dr. Mysore Manjunath, Sri C.S. Krishna Setty and Sri. K. Suchendra Prasad. Coordinated by the institution's visual arts department, the spectacular showcase brought together an extraordinary assembly of seventyfive acclaimed and emerging creators from across the nation. The expansive collection served as a visual testament to the foundational pillars of democratic governance, scientific innovation, spiritual roots, and the deep-seated cultural identity of the subcontinent.

The displayed masterpieces vividly capture the socio-political and cultural ethos of a transitioning nation. The gallery spaces were meticulously organized to guide viewers through a chronological and

thematic narrative, ensuring that every canvas, mixed-media assembly, and line drawing contributed to the overarching celebration of national sovereignty and constitutional pride. An artwork, explores the power of legal empowerment and literacy portrays a powerful, purple fist rising directly out of a fountain pen's golden nib, visually synthesizing the pen as an instrument of revolution, rights, and systemic equity. This is complemented by another compelling mixed-media creation featuring a prominent blue human silhouette stamped boldly with the word "CONSTITUTION". The central figure is surrounded by muted, monochromatic profiles with taped mouths, providing a profound, thought-provoking commentary on civic expression, the historical silencing of marginalized voices.

The theme of technological advancement, rapid industrialization, and modern innovation shines brilliantly throughout the subsequent galleries, celebrating the vision of a progressive, self-reliant nation. A standout contemporary painting, depicts three young children rendered in evocative blue monochrome tones. Their faces are intricately fragmented by sharp, geometric overlays that lead the viewer's eye toward an advanced electronic microprocessor chip positioned at the upper corner of the canvas, reflecting a highly digitized future. Another marvel within this technological wing is a meticulously detailed fine-line ink drawing that centers entirely around a giant human eye. Enclosed within the iris is a miniature globe surrounded by looping satellite orbits and sleek, high-speed bullet trains. The spirit of defense, aerospace exploration, and national security is further elevated by a dynamic canvas showcasing a cutting-edge military fighter jet soaring through a dramatic, fiery sky of orange and crimson clouds, illustrating defensive might and technological sovereignty. This is paired with a surreal, science-fiction-inspired scene of a futuristic flying saucer emerging over thick clouds under a winged golden background, pushing the boundaries of imagination regarding space exploration and atmospheric technology. National pride and spiritual roots are prioritized equally in the traditional and classical segments of the exhibition, reminding viewers of the ancient philosophical tenets that undergird modern civic frameworks. A majestic, large-format painting depicts a regal personification of Bharat Mata seated gracefully over the geographical map of the Indian subcontinent. Her multiple hands hold distinct symbols representing science, heavy industry, and agricultural abundance, while a deeply meditating figure rests upon a pink lotus at her feet, embodying the

coexistence of material progress and spiritual peace. Portraits of stalwarts, Honorable Prime Minister Sri Narendra Modi set against a silhouette of Akhand Bharat and Sri Atal Bihari Vajpayee enriched the viewer's experience.

Traditional imagery is further explored in an artwork showing sacred cows parading through a serene, crystalline pond filled with gleaming silver lotuses evoking a sense of pastoral tranquility, purity, and environmental harmony. This ethos is reinforced by a beautiful, folklore-inspired painting depicting The Kashi Vishwanatha Temple with the Nandi facing elsewhere paying a tribute to the struggle endured by the temple's idol after being desecrated by Islamic invaders. A violin bearing the tricolor sings the harmony of 75 years, while a woman sets herself beside a historical sculpture. One work depicts the struggles endured by Mother

India throughout history and how leaders like Chhatrapati Shivaji Maharaj served as a saviour.

One work shows the deep development of India in various sectors linking it to the Puranic tale of Samudra Manthana and an inimitable force emerging from the centre of the Sri Yantra. A few works depict struggles of Indians stitched and embossed in cloth. Lyrical, warm, and highly nostalgic, a whimsical canvas illustrates three young girls wearing soft earmuffs lost in the sheer joy of reading books amidst singing birds and lush green cherry branches, a beautiful nod to education, childhood innocence, and a peaceful society. A woman deeply seated in Padmasana is complemented with abstract figures painted using Coffee. While one artwork depicts secularism another depicts a flowerseller pointing at a QR Code showing fin-tech development in India. A painting richly illustrated with various arts of India showed the power of soft diplomacy. A sage writing a holy script within the environs of richly carved temple space was complemented by a hand in chin mudra holding a conch shell from which a lotus emerged. A geographically anatomic painting of India was shown holding a Kalasha a symbol of constant prosperity. The diverse landscape and figurative collection add immense emotional depth and historical perspective to the gallery spaces, bridging the gap between historical heritage and forward-looking aspirations. A striking historical montage pays homage to pioneering leaders, featuring the evocative, high-contrast silhouettes of legendary historical figures set against the backdrop of a modern rocket launch and industrial landscapes, emphasizing that today's scientific

milestones stand squarely on the shoulders of historical visionaries.

The abstract section of the exhibition includes a massive display of artworks that display the cultural, social, religious, scientific, technological and modern realms of India, the show was

successful in depicting the glorious evolution of Bharat, a place that has been blessed by divinity and thrives to be the country with the richest and most vibrant culture. Through this vast and thoughtful curation, the exhibition left an indelible mark on all who visited, serving as a profound artistic monument to the nation's journey.

CONVERSATION BETWEEN FRAMES

The Art Gallery of The Indian Institute of World Culture in Basavanagudi, Bengaluru, recently became the vibrant epicenter of visual storytelling by hosting a remarkable art exhibition titled Conversations Between Frames by a group of artists, Chromatic Confluence, curated by Nehnaaz Taj. The show was inaugurated by Jyoti C Singh Deo, on the 19th of June and was on show until the 28th of June, 2026. The opening successfully highlighted the unique power of visual frames to spark meaningful, cross-generational dialogues among attendees.

As attendees moved deeper into the gallery space, they were greeted by an extraordinary assortment of paintings that displayed immense thematic and stylistic diversity. One striking canvas features a highly vibrant depiction of Lord Ganesha adorned with an intricately detailed multi-colored crown, large pink ears, and a silver trunk set against a backdrop of fiery orange flora. Nearby, an elegant and beautifully rendered majestic peacock. Another notable installation showcases a thematic series of three individual paintings, each depicting a stylized female figure seated gracefully against a bold, radiant red circular background. For lovers of mythological themes, a captivating vertical artwork portrays a green-skinned divine figure gracefully playing a flute amidst soft white lotuses. The collection also includes an engaging split-face painting that dynamically contrasts two traditional Indian classical dance characters rendered in rich red and green hues. Another individual piece draws viewers close with a powerful face portrait of a traditional dancer enveloped in intense red tones and meticulous silver ornamentation. A set of three beautiful minimalist sacred geometric patterns, central lotuses, and traditional symbolic motifs laid carefully over warm orange backdrops, was inspired by the Kerala Mural traditions. Further celebrating cultural themes, a large canvas features

three women in traditional attire peering from a wooden balcony under a festive garland of green mango leaves. Representing landscape art, an impressionistic oil painting beautifully captures bare trees standing in a field illuminated by dramatic golden sunlight against a deep blue sky. For those intrigued by classic masterworks, a brilliant surrealist piece blends elements of a man deeply lost in thought and swirling starry night skies, featuring a pensive blue figure crouching on a cliff edge overlooking a turbulent sea. Certain works depicted the power of the feminine, with a woman riding a bullet or a trail of women leaving handprints on the fabric of time. Another artwork depicted a myriad of lifestyles showed through various windows of a building. A deeply detailed artwork showed a library filled in with books from floor to roof. Realistic artworks captured the likeness of celebrities including the ultimate feminine beauty, Rekha.

Rounding out the extensive gallery display are several highly textured works and detailed scenic environments that left a lasting impression on the audience. A pair of abstract paintings uses heavy impasto techniques to blend deep blues, teals, and gold leaf blocks, with one composition centering around a striking silver circular form. Another masterpiece takes the form of a meticulous collage painting depicting a rustic wooden cabin nestled near a flowing rocky stream beneath distant, majestic mountain peaks. A particularly powerful textured canvas depicts a massive ancient tree whose trunk opens up to a brilliant, glowing golden light that cuts through a dark forest. A wall display features a set of four small, elegantly framed landscapes showcasing diverse natural scenes including a lit tent under an aurora and a waterfall cascading down a vibrant pink valley. Collectively, these diverse artworks ensured the exhibition was a resounding success, demonstrating an appreciable command over color, medium and form.

World Culture Reading Circle - June 2026

The World Culture Reading Circle met two times in June, exploring topical themes in depth and engaging with wider questions of environment, culture, religion, humanity's relationship with wilderness and with itself.

Our first session, held on the fourteenth of June, was inspired by World Environment Day. The group examined three extracts that approached wilderness and humanity's interactions with it from a socio-cultural lens.

We began with an extract from Amitav Ghosh's *The Hungry Tide*, where we see the wilderness from the lens of myth, folklore, and sacredness. We follow the journey of the narrator along with his companions Horen, Kusum, and Fokir on a journey to Garjontola for a ritual dedicated to Bon Bibi, the guardian deity of the tide country. The extract portrays not only the sacred boundary of the domain of Bon Bibi and the realm of Dokkhin Rai, but also the realm of people for whom that divide is immaterial and those for whom it is as real as barbed wire.

The second extract was from D.O. Fagunwa/Wole Soyinka's *The Forest of a Thousand Daemons*, which talks about the forest as a realm of mystery and creatures that dwell in those places. The narrator recounts an adventure he undertook after his father's death, which results in him facing forest ghouls and demons, resulting in a change in his attitude about them and making him aware of the flaws of human nature.

The final extract was from Ursula Le Guin's *Woman/Wilderness*, which talks about the civilised man's urge to other the one whom he cannot understand. Man's dominant nature becomes what is considered natural. What he doesn't understand becomes unnatural.

The second session, scheduled for 28 June, commemorated the month by analysing our relation with sports across the globe. Three extracts brought home the idea of sports as a medium of connection, expression, and human emancipation.

Lectures at Wadia Auditorium - July 1955
ECLIPSES 2nd July 1955

Dr. R. Anantakrishnan of the Regional Meteorological Centre, Nagpur, gave a popular exposition of eclipses under the chairmanship of Professor T. M. Cherry of the University of Melbourne.

In his introductory remarks the Australian mathematician paid tribute to ancient India's great invention of the zero, and to the genius of Ramanujam in modern times.

Dr. Anantakrishnan explained lucidly the causes, types and predictability of both solar and lunar eclipses, as well as scientific beliefs regarding the nature of the sun in the light of present knowledge. His lecture was illustrated with diagrams and lantern slides.

He gave an account of the recent total eclipse to observe which he and many other astronomers had gone to Ceylon, only to be disappointed by adverse weather conditions. Photographs of the equipment erected for scientific observations at the time of an eclipse were shown.

The Chairman gave a colourful description of the total eclipse of the sun which he had seen in England in 1927. He could see how the onrush of the moon's shadow could be frightening to those ignorant of the scientific explanation.

AMERICAN INDEPENDENCE DAY
4th July 1955

Dr. Clarence H. Kent of the Indian Institute of Science lectured on "The Background of American Independence" under the chairmanship of Professor O. K. Nambiar of the Central College, Bangalore.

Dr. Kent gave a graphic picture of conditions in the Thirteen Colonies ten years before the American Revolution before tracing the factors which exacerbated feelings against the absentee rulers and made separation from England inevitable sooner or later.

At the bottom of the social structure were Negro slaves. Above them were bonded servants. Some of these rose into the middle class, but many, after their period of indenture, drifted into the ranks of the landless white people, when land was available for the taking and cultivating of it. The middle class was the next stratum, and above them was the aristocracy large landed proprietors in New York State and the South,

great merchants, lawyers, ministers, etc.

One factor leading to the Revolution was the holding by the largest single racial group in the Colonies of the traditional English ideals of freedom. Frontier conditions, moreover, had fostered a sturdy sense of independence. The Colonies' geographical isolation played its part, but it was chiefly England's economic policy, springing from the conflict of interests between the mother country and the Colonies, that drew the people together in the general resentment which in 1775 flared up into armed revolt.

Professor Nambiar saw in the American Revolution the result of the working of the ideals of liberty, equality and fraternity which were to precipitate the French Revolution. The speaker's tracing of how tension had developed into open conflict was instructive for the present day. Institutions like the Indian Institute of Culture, the Chairman said, were doing a great service in building up one life in one world.

SOME TRENDS IN INDUSTRIAL HUMAN RELATIONSHIPS

5th July 1955

Shri E. V. Ganapati Iyer, Retired Director of Commerce and Industries, Mysore State, presided at this lecture by Mr. F. A. J. Taylor of the International Labour Organization's Asian Field Office, Bangalore.

The Chairman spoke of the great importance of employer- employee relations, with the growing shift of emphasis from agriculture to industry. Mutual confidence and respect were required for smooth economic advance.

Mr. Taylor described the short training courses for supervisors of labour which the ILO was encouraging Governments to set up. These courses included the techniques of handling, training and supervising people, of giving directions and of getting the best out of both materials and people, which naturally assumed technical knowledge in the supervisors. The most progressive firms were the first to take the courses up and the good supervisors made the best use of them. The backing of the management was essential.

Many workers were anxious to know more about their jobs and how they fitted into the general pattern of the industry. Workers ought to be informed of changes which would affect them and credit should be given for extraordinary performance.

The Chairman spoke in closing of the almost hereditary monopoly of

management in Indian concerns. There was little scope for policy determination at the middle level. Yet only with integrated feeling between management and labour could the whole industry move as a unit. Ideological differences were the major cause of industrial conflicts.

PROHIBITION VERSUS EXCISE

7th July 1955

Shri P. Kodanda Rao, a member of the Prohibition Inquiry Committee appointed by the Planning Commission, gave this lecture under Professor V. Sitaramiah's chairmanship.

Before the lecturer was introduced, a brief, appreciative tribute was paid to Pandita G. Sumati Taranath, who had passed away that morning. She had been an Institute Member and had both lectured from its platform and written for its monthly journal, *The Aryan Path*. The audience stood in silent homage to her memory.

The speaker made it plain that he was giving his own views, the Committee's work not yet having been terminated. He found an element of hypocrisy in excise legislation; claimed to be for checking liquor consumption, it had revenue as its primary aim. The annual auctioning of franchises made dealers' profits depend on their encouraging consumption.

Rich drinkers could buy foreign liquor at prices enhanced by the excise tax. Some poor consumers bought illicit liquor; illicit consumption was the child of prohibition, which could not be completely enforced. He favoured allowing insistent poor consumers a limited quota of country liquor. The majority of drinkers were law-abiding and would not consume illicit liquor if they could get standard varieties.

Contrasting the excise tax with the sales tax, the speaker condemned the former as inequitable, iniquitous, antisocial and degrading. It bore most heavily on those least able to pay, whereas the sales tax was just, sensible and honourable; it exempted certain articles of essential consumption and fell most heavily on luxuries. He was "150 per cent" anti-excise.

Professor Sitaramiah shared the speaker's doubts regarding prohibition as a cure and his conviction that excise was unnecessary for revenue, which could without difficulty be raised in other ways. It was, moreover, important that things be called by their right names and that the pretense of excise being intended to reduce liquor consumption be not kept up.

ANNUAL CHILDREN'S DAY 10th July 1955

The Annual Children's Day of the Child Study Association, Bangalore, was celebrated at the Indian Institute of Culture under the joint auspices of the Association and the Institute at an afternoon meeting.

Shrimati Lalitha Krishnaswamy, President of the Association, extended a welcome on behalf of both the Institute and her own organization to the Chairman, Shrimati Mallika Ghosh. She described the Association's objects as to increase parents' understanding of their children and to study and promote children's physical, mental and moral development. She also thanked all who had contributed to the Association's success in its first year.

Following the reading of the Association's annual report by its Secretary, Shrimati Suneeti Kamlakar Rao, the Chairman distributed prizes won by several children. In her address she praised the Association's aims and efforts, describing the production of perfectly well-balanced children as a mother's noblest service to the country.

The children's part of the programme included a dance by Kumari Girija, a Kannada and an English playlet, and "Music Time" under the guidance of Miss Robinson in which the children sang songs of their own selection, with piano accompaniment, with delightfully spontaneous appropriate gestures and most obvious enjoyment.

After a vote of thanks by Shrimati Sulochana Padma- nabhan, the meeting closed with the singing of the National Anthem.

NOVELS AND NOVEL READING

12th July 1955

A novel, Miss Moore said, must have story interest, but it was not a mere chronicle. Plot, character, setting and the philosophy of life or the thought conveyed were all factors by which a novel was to be judged. She mentioned as novels of character Jane Austen's *Pride and Prejudice* and *The Bridge of San Luis Rey* by Thornton Wilder.

Some great novelists like Dickens created characters that seemed as real as life. Even some of his wicked characters were amusing. But characters sometimes got out of hand, like Pickwick, at first a figure of fun but in the end a moving figure, when his real goodness came out irrepressibly.

The setting was important in the novels of Thackeray, Scott and Hardy. Scott made real the life of the past. Hardy conveyed the sense of the

vastness of the world and the smallness of man.

A great novelist raised the reader's mind. Jane Austen had much to say about duty; Dickens had a passion for charity. Trollope was lacking in a definite attitude to life.

Dr. M. V. Govindaswamy presided over the meeting. He defended Trollope as not entirely without an attitude to life, citing Barchester Towers, but he shared Miss Moore's enthusiasm for Dickens. He spoke also of the wonder of the novelists' power to endow their characters with life.

HANS CHRISTIAN ANDERSEN DAY

16th July 1955

The Indian Institute of Culture celebrated the 150th anniversary of Hans Christian Andersen's birth with a Special Meeting under the chairmanship of Miss Margaret Moore, the lecturer being Miss Leela Bhaskariah of the Maharani's College, Bangalore.

Miss Moore spoke of the wisdom enshrined in folklore and in fairy tales. Denmark, she said, might justly take pride in its real teller of fairy tales, Hans Christian Andersen.

Andersen's writings, Miss Bhaskariah said, did not belong to the class of passing literary fashions but to that of real literature, which brought the reader into contact with the eternal verities. He had a difficult time in childhood and until he at last won fame. He was a rather fantastic and unprepossessing child, believed in by his parents but lonely at school, though his stories were in demand by his schoolmates. His father was a cobbler and died when the boy was eight years old. The latter gained an education with great difficulty. But despite all discouragements he kept his faith in himself and his love for human beings and for beauty. Though self-centred he always had the gift of winning friends.

Danish literature had profited by the simplicity and lucidity of his style and by his example of writing about ordinary folk. He had given life even to inanimate objects in his tales. It was for these fairy stories, to which he turned only when more ambitious projects failed, that he was best known, though he had written much besides. Some of these, like "Thumbelina," had real poetic beauty as well as the story interest. They also conveyed instruction unobtrusively. Their appeal was universal and enduring.

ENGLAND AND ITS EDUCATIONAL SYSTEM

19th July 1955

Dr. M. Siddalingaiya, Principal of the Rashtreeya Vidya- laya Teachers' College, Bangalore, presided at this lecture by Shri S. Natarajan, Principal of a Teachers' College in Madras and President of the South Indian Teachers' Union. Shri Natarajan gave some impressions gathered during his recent visit to England, sponsored by the British Council, to study the educational system there.

The Minister of Education, the Local Educational Authorities and the teachers were working together as a team for the good of education. There were both Local Education Authority and Her Majesty's Inspectors, but their work was complementary. The system was less examination-ridden than education in India, and teacher training there was much more intensive and varied.

Shri Natarajan outlined the educational system and the method of selection of pupils for the types of secondary schools best suited to their abilities and aptitudes. He also described a successful experiment in agriculture-centred education in Shropshire, which seemed hopeful for basic education in India.

Among the reasons he found for the smooth working of the English system were the wide sharing of responsibility and the attitude of mutual trust which made possible local variations and permitted experimentation by headmasters. This was subject to approval by the School's Governing Body on which parents were represented, but considerable latitude was allowed.

The Minister of Education rarely used his power of withholding or curtailing grants to Local Education Authorities for noncompliance with his recommendations. Financial responsibility was shared between him and the latter in a proportion determined by the local need.

The Chairman praised the flexibility of the English system and the weight unofficially given to the recommendations of the National Union of Teachers by the Minister for Education. Such a comparative study of education was very valuable.

In connection with the lecture on this subject by Shri S. Natarajan of Madras, there was an attractive display in the auditorium of photographs illustrating English education at the primary and secondary school levels.

"CONQUEST BY MAN" 21st July 1955

The Rev. L. M. Schiff reviewed appreciatively Paul Her- mann's Conquest by Man, translated from the German by Michael Bullock (Harper and Brothers, New York.). He described the large and beautifully illustrated work as a romantic, exciting and entertaining story of man's discovery of new lands and continents; it threw light on early history, which it set out to broaden. It gave an amazing impression of the adventurous spirit of man. Its range was great, geographically as well as chronologically, but it was written very much from the Western angle. It was brought out in answer to a question that the movement of India eastward was not touched upon.

Conquest by Man was humbling to modern pride in its record of wide-ranging voyages of discovery, of great trade routes connecting far separated lands, etc. It was encouraging in as much as conquest seemed to have been the least of the reasons for travel. Men were not only seeking goods, but also contact with their fellow men.

BHARATA NATYAM RECITAL

23rd July 1955

A very large and appreciative audience was present at the pleasing Bharata Natyam performance by eleven-year-old Kumari Geetha Rao, a pupil of Bharathakalapaveena Shri V. S. Koushik and his Sanathana Kalakshetram, Bangalore. She showed a good command of the exacting poses and movements of this classical Indian dance, and was well supported by the vocalist, Vidwan Shri Anoor Suryanarayanan, and his colleagues, playing the flute, the mridangam, the clarinet and the harmonium.

An interesting feature was the rhythmic piece especially composed for the Thillana number by Shri V. S. Koushik, the movements and the poses for which had been suggested by the famous sculptures of the Belur and Halebid Temples.

The little dancer at the completion of her performance garlanded her teacher and each accompanist, and was in turn garlanded by Shrimati Sophia Wadia, who expressed the pleasure of all present at the recital, and their good wishes for the young performer.

CONCERT: INDIAN MUSIC 25th July 1955

Through the courtesy of the Basavangudi Sthree Sangha and the good offices of its Secretary, Shrimati Ramā Narayan Rao, the Institute was

able to offer to its audience on this occasion a delightful concert of vocal and orchestral music. There was a varied programme of songs beautifully sung by Shrimati Vengadamma Singrachari with orchestral accompaniment, and of fine instrumental pieces. The orchestra consisted of a number of veenas and sitars, a bulbul tarang, a jalatarang, a flute and a tambura, all played by ladies of the Sangha, and a mridangam, also admirably played. The audience was warmly appreciative of the music.

SCIENCE AND THE FUTURE OF CIVILIZATION

26th July 1955

Major-General S. L. Bhatia, I.M.S. (Retd.) lectured on this important subject under the chairmanship of Air Commodore S. N. Goyal, M.B.E.

The full text of the paper was published in The Aryan Path for October 1955 and subsequently issued as Reprint No. 14 of the Institute.

The Chairman stressed the need for the co-existence of science with religion. This must begin with the child and its education, the woman and her household, and every man. We must begin with ourselves, not with others. We must, in our everyday dealings, emulate the example set by Pandit Nehru in international affairs.

FELLOWSHIP AT THE RELIGIOUS LEVEL IN A SOCIAL WELFARE STATE

28th July 1955

The Chairman, Shrimati Sophia Wadia, introduced the lecturer, Dr. Ralph R. Keithahn, as a true lover of the people of the villages who had dedicated his life to their service.

The lecturer began by paying tribute to the Institute and its auditorium, "a work of art and a work of ingenuity." He then went on to describe different types of fellowship.

There was the fellowship of labour, of the sweated brow. There was the fellowship of suffering. There was the Hebrew idea of the fellowship which went down through the ages and which implied that even the great prophets could not reach full realization until every man had done likewise. There was the fellowship of noble thoughts. There was, lastly, the fellowship of contemplation, of creative silence, of beautiful bhajans of joy and thanksgiving.

The lecturer illustrated his ideas by relating some of the moving experiences which had come to him in India. They all cut across the

traditional border lines and religious labels; they induced humility and sadness; they gave the sense of the responsibility and privilege of loving one's fellow men. When we shared something very precious, we became very humble.

We must somehow learn, in our Social Welfare State, to give every man the fruits of his honest labour. The privileged must sink themselves in the need of the world to fulfil their tremendous responsibilities. We must, at least, revere every man's reverence. We must take up what St. Francis called "a vocation of stripped living." Schweitzer in Africa, Kagawa in Japan and especially Gandhiji in India had all shown the way in this century. We must leave all and take up the cross, as Jesus taught; we must cultivate a living faith in Truth, as Gandhiji taught. We must become "specialists in doing the impossible." Then we would realize the real significance of religion and attain to the widest and highest level of fellowship.

The Chairman stressed the "way of heart energization," the choice of our own field of service, the significance of religion as a way of life. We had a common responsibility for the relief of poverty, physical and mental. The corollary of the Reality of God was the Brotherhood of Man. This truth was the basis of the membership clause of the Indian Institute of Culture and of the first object of the Theosophical Movement of our era. We needed a revolution in our inner attitude to religion.



THE INDIAN INSTITUTE OF WORLD CULTURE

No. 6, Sri B.P. Wadia Road, Basavanagudi, Bengaluru - 560 004. © : 26678581

CULTURAL PROGRAMMES JULY - 2026

PROGRAMMES WILL BE HELD IN WADIA HALL

July 2nd Thursday 6:00 PM :

ಶ್ರೀ ದೇವತ ನಾಗರಾಜ ಸಂಸ್ಕರಣ ಕಾರ್ಯಕ್ರಮ

ಉಪನ್ಯಾಸಕರು : ಡಾ|| ಗೀತ ಪಿ. ಎಸ್. (ಕನ್ನಡ ವಿದ್ವಾಂಸರು)

Topic : “ರನ್ನನ – "ಭೀಮನ ಗಢಾಯುದ್ಧ”

ಸಹಯೋಗ: ಶ್ರೀಮತಿ ವತ್ಸಲಾ ದೇವತ ನಾಗರಾಜ ಮತ್ತು ಕುಟುಂಬ

July 4th Saturday 11:00 AM :

Sri L N Simha Memorial Programme Carnatic Vocal Concert

Vocal : Sri Arnab V Gopalan And Sri Ishan K Bharadwaj

Violin : Sri Abhiram

Mridangam : Sri Nesara S Bhargav

Collaboration: Smt. Lalitha Simha and Family

July 9th Thursday 6:00 PM :

ಶ್ರೀಮತಿ ಉಷಾ ಅಶೋಕ್ ಮಿರ್ಜಿ ಮತ್ತು ಶ್ರೀ ಪೆಂಡಾಕುರ್ ವಿರುಪಣ್ಣ &

ಶ್ರೀಮತಿ ಪೆಂಡಾಕುರ್ ರಾಮಕ್ಕ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ

ಗಮಕ ವಾಚನ ಕಾರ್ಯಕ್ರಮ – “ಕುಮಾರವ್ಯಾಸ ಭಾರತದ ದ್ರೌಪದಿಯ ಕಿಡುನುಡಿ”

ಗಮಕ : ವಿದುಷಿ ಶ್ರೀಮತಿ ಗಂಗಮ್ಮ ಕೇಶವಮೂರ್ತಿ

ವಾಚನ : ಶ್ರೀ ಎ. ವಿ. ಪ್ರಸನ್ನ ಕುಮಾರ್

ಸಹಯೋಗ: ಶ್ರೀಮತಿ ಲೀನಾ ಬಾಲರಾಜ್, ಪ್ರೊ|| ವಿ. ಶೆಟ್ಟಿ ಪೆಂಡಾಕುರ್ ಮತ್ತು

ಶ್ರೀಮತಿ ರಾಜಿಂದರ್ ಪೆಂಡಾಕುರ್

OTHER PROGRAMMES : JULY - 2026

July 5th Sunday 10:00 AM : AVOPA Presents Doctor's Day – Lecture Program

July 5th Sunday 6:00 PM : Karaoke Rock Show

July 11th Saturday 10:00 AM : Book Release Program Sahitya Prakashana

July 12th Sunday 6:00 PM : Sri Sheshagiri Hangal Sangeetha Samasthe
Presents Hindustani Vocal Concert

July 14th Tuesday 6:00 PM : Smt. Ratnamma Sundar Rao Memorial Programme

ಗಮಕ ವಾಚನ ಕಾರ್ಯಕ್ರಮ – ಕುಮಾರವ್ಯಾಸ ಭಾರತದ “ ಪಾಶುಪತಾಸ್ತ್ರ ಪ್ರದಾನ “

ಗಮಕ : ವಿದುಷಿ ಡಾ. ಮಂಜುಳಾ ಮರಾಠೆ

ವ್ಯಾಖ್ಯಾನ : ಕರ್ನಾಟಕ ಕಲಾಶ್ರೀ ರತ್ನಾ ಮೂರ್ತಿ

July 16th Thursday 6:00 PM : Swara Veenalaya Trust Presents
Carnatic Vocal Concert

July 17th Friday 6:00 PM : Swara Veenalaya Trust Presents
Carnatic Vocal Concert

July 18th Saturday 10:00 AM : Swara Veenalaya Trust Presents
Cultural Program

July 19th Sunday 6:00 PM : Sapthak Presents Hindustani Vocal Concert

July 24th Friday 6:00 PM : "Sahitya Sahavasa" - Cultural Program
Azim Premji University

July 25th Saturday 6:00 PM : Bharatanatyam Dance Recital – Sharath Prabhat
and Team

July 26th Sunday 10:00 AM : Samskaara Sangeetha Vidyalaya Presents
Hindustani Vocal Concert

July 26th Sunday 6:00 PM : Bharatanatyam Dance Recital – Sharath Prabhat
and Team

ART GALLERY SHOWS – JULY-2026

June 30th Tuesday - July 5th Sunday : Art Gallery Show @ IIWC Art Gallery

July 31st Friday - August 5th Wednesday : Group Show
Art Gallery Show @ IIWC Art Gallery

ALL ARE WELCOME

The Other Programs are by external individuals or organizations and are only hosted on the premises of the IIWC. IIWC does not necessarily endorse the views/opinions of the sponsors or the proceedings of the programs and IIWC does not take any responsibility for these programs. **WH: (Wadia Hall)**

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

SPECIAL CLASSES

- ART CLASSES : Directed by Sri T.K.N. Prasad, Dr. Ramaa, Ambuja Rao and Prithvi Prabhu Meets every Tuesday and Thursday between 4.30 pm to 5.45 pm
- ART CLASSES : Directed by Sri Sanjay Chapolkar meets every
(SENIOR BATCH) Friday, Saturday and Sunday between 10:30 am to 1:30 pm and 3:30 pm to 6:30 pm

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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OFFICE WORKING HOURS

WORKING DAYS	:	Tuesday to Sunday (Monday Holiday)
OFFICE TIME	:	10.00 a.m. - 5.00 p.m.
Library	:	9:30 a.m - 7:00 p.m.
