

## Peace within

By the 4th century, in the Buddhist centres of Kashmir, the Yogachara school of thought had developed. It is said that the most effective way to attain truth was meditation or yoga. Mandalas were also conceived in Buddhist practice and seen from the 5th century. The path to enlightenment was visualised as a movement



to transport us from the cares of the material world, to the peace to be found within. The Chain dance of the lamas signifies the victory of knowledge over ignorance. The masks are important. On sacred ground, individual lamas have to forget themselves to become the deity who will then dance. The masks present qualities of the deities within them - peaceful or wrathful. Both expressions symbolise the emptiness of the ultimate nature of all appearances.

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through various levels of spiritual growth - towards Buddhahood. In the 10th century, Abhinavagupta in Kashmir took the Indian philosophy of aesthetics to rare heights of development. The beauty of the world around was considered a reflection of the glory of the divine. In the vast and bleak desert lands of Tibet and the Indian trans-Himalayas, Buddhist temples are like a colour oasis. The architecture, the sculpture and the paintings are all part of a unified and sacred plan. Their purpose is



Top Gorsen Chorten stupa in Tawang district, Arunachal Pradesh Middle Cham, masked monastic dance of the lamas in Ladakh Bottom Shrine, Dukhang, Alchi in Ladakh from the 11<sup>th</sup> Century

## Hindi Language courses 2019-2020

### Tentative Schedule

Course	Duration	Days	Timing	
<b>Kendriya Hindi Sansthan, Agra, India</b>				
100 Course (Beginners)	Batch 1	Monday Saturday	3.30pm – 5.30pm 9.00am – 11.00am	
	Batch 2	Friday Saturday	12.00pm – 2.00pm 11.30am – 1.30 pm	
200 Course (Intermediate)	1 year	Wednesday Saturday	3.30pm – 5.30pm 9.00am – 11.00pm	
300 Course (Advanced)		Wednesday Saturday	3.30pm – 5.30pm 2.00pm – 6.00pm	
400 Course (Post Graduate Diploma)		Thursday Saturday	3.30pm – 5.30pm 2.00pm – 6.00pm	
<b>Swami Vivekananda Cultural Centre (special classes)</b>				
Proficiency in Hindi	Jan - July May - Nov	Saturday	9.00am – 11.00am	
Learn by Hindi Films	60 hours	Wednesday	11.00am – 1.00pm	
Spoken Hindi	Jan - July May - Nov	Saturday Tuesday	9.00am – 11.00am 3.30pm – 5.30pm	
Children Hindi Classes	Beginners	Open	Friday	2.00pm – 3.00pm
	Primary		Friday	3.00pm – 4.00pm
	Intermediate		Friday	4.00pm – 5.00pm
Functional Hindi	Jan - July May - Nov	Wednesday	11.00am – 1.00pm	
O/L		Monday	3.00pm – 4.00pm	
A/L		Wednesday	3.00pm – 4.00pm	
Special Hindi Classes	Open	Monday to Saturday	10.30am – 5.30pm	

For Registrations and further details contact:  
011 2684698 Email: icccolombo2@gmail.com

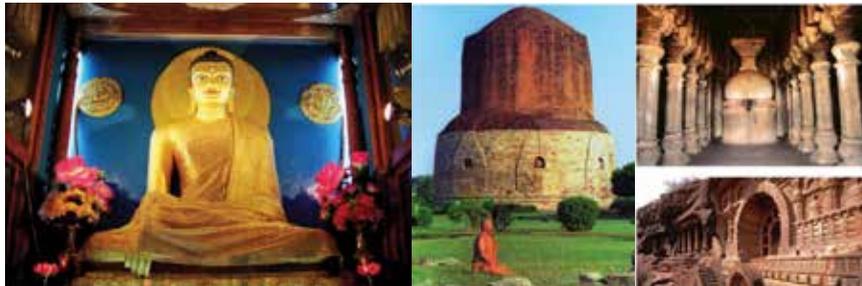
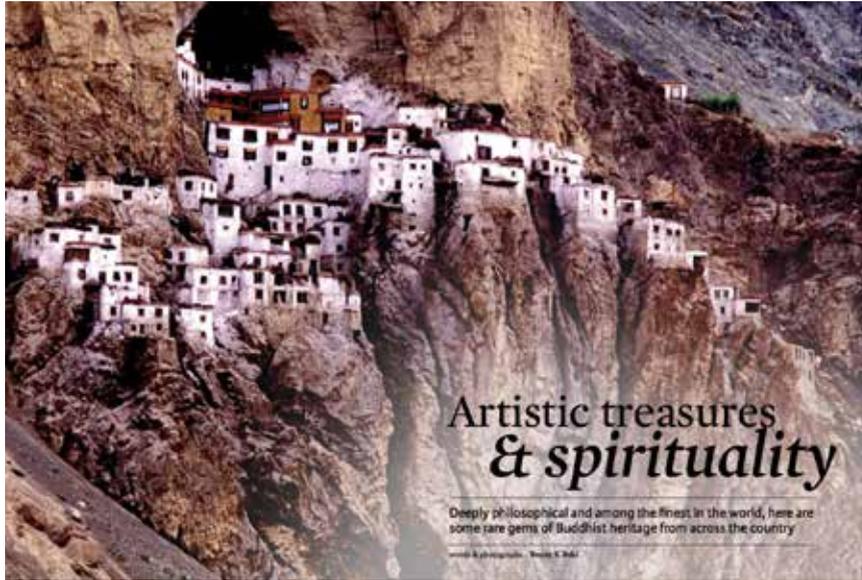


# Sanskarikā

Newsletter of the Swami Vivekananda Cultural Centre May 2019



## Cultural Tapestry



Shrine Mahabodhi Temple in Bodhgaya, Bihar; Stupa, Junnar Caves in Pune, Maharashtra; Nashik Caves in Maharashtra and Dhamek Stupa at Sarnath, Uttar Pradesh

### Beyond illusion

Even though they were created in and after the 3rd century, Buddhist sites and art in India continue to inspire. Till the 2nd century AD, the sites created gave a sublime message of love and self-discipline. Early Buddhism was born out of a philosophic vision of life. We see the art which was created for this faith, an art filled with the dignity of human and other beings engaged

in right conduct. It is also an art which recognises the joy and fruitful abundance of nature. Buddhism treats the material world around us as maya, an illusion. The high purpose of life (and of art, as stated in the ancient treatise on art-making) is to lift the veils of illusion, to help spell us to see beyond. The of maya is powerful and difficult to overcome. We remain caught in this illusory world, full of desires. The

power of maya is fully recognised in this art which shows the illusory natural order around us. In fact, the first deity of Buddhist and Indian art is Maya, seen in the form of yakshas and yakshis. As the yakshi touches the tree above her, it bursts into blossom and fruit: such is the magic of maya. This art is probably among the finest art in the world. Stupas remind us of arupa, the formless eternal. Impressive gateways stand



Right Facade of the Karle Chaitya-griha from the 1st century BC in Maharashtra

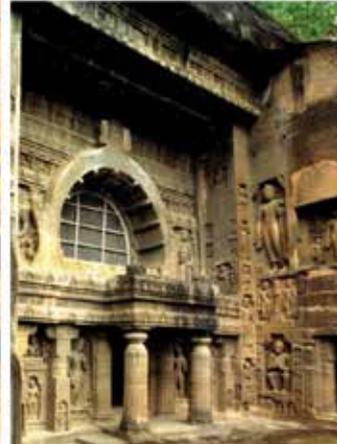
before the stupas. And great caves hewn out of the living rock bring before us the majesty of the spirit within us.

### Aesthetic joy

By the 5th century, beauty and grace found place in Buddhist art to elevate us through the joy of aesthetic experience. Perfected beings, full of sublime compassion, were painted and sculpted. And they looked within and guided us to an inner journey. Buddha's message was of self-discipline. He pointed out that there was pain in our lives because of our desires. To escape the pain, we had to do away with our desires, leave behind illusions of the material world and attain Buddhahood. In the first millennium AD, in vast Buddhist establishments in eastern India and in Kashmir, many intellectuals worked on the creation of a logical path which would lead us towards the attainment of this knowledge. The styles of art, which were born in vast universities like Nalanda and in Kashmir, are very different from the simple and compassionate art of the Buddhism of ancient times. Here, the focus has shifted to dynamic intellect which analyses philosophic propositions, in order to create an irrefutable path towards truth.



Left Mahaparinirvana in Cave 26, made in the 6th century in Ajanta  
Inset Sculpted urban Couple at Panigri in Andhra Pradesh



The Anjantha Caves; Chaitya-griha with a ribbed ceiling from 7th Century AD at Cave 10, Ellora; Profusely sculpted Cave 19 at Ajanta all in Maharashtra

