Shri Suresh L. Kati, recipient of the Lifetime Achievement Award 2007 of the “Excellence in Science, Engineering, Technology Awards” Scheme of GOI, Department of Atomic Energy

Dr. Mohan S. Mankekar (inset) and the large gathering of well-wishers at a function held to felicitate him on his 75th birthday

A shibirarthi receiving a certificate from Parama Poojya Swamiji at the Valedictory session of the Sanskriti Prachar Shibir 2008

Pt. Nityanand Haldipur lighting the lamp to inaugurate KSA’s 13th Saraswat Sangeet Sammelan. To his left is Gurunath Gokarn, Secretary, KSA Kala Vibhag

At KSA’s Saraswat Students Convocation, Chief Guest Smt. Shyamala Vinekar, Principal, IES Manik Vidyamandir, felicitating Manali Bijoor who bagged the most prizes with 91.84% in SSCE
Site of Swami Parijnanashram Community Centre at Virar

PP Sadyojat Shankarashram Swamiji performing Bhoomi Poojan of Swami Parijnanashram Community Centre

Dr. Mohan S. Mankar receiving blessings from Poojya Swamiji

(Space sponsored by ACME SYNTHETIC CHEMICALS)
Unique: FOUR MUNDKUR generations — all males
(I to r) — Amit (father), Shankar (great-grandfather) with ZAREK - 4th generation on his lap, and Sudhir (grandfather) Mundkur
Zarek was born on 30th April 2008.
Thank You
Kovidh Samir Manel
born September 23, 2008
joins his parents Namita (nee Kilpadikar) & Samir Gurudutt Manel, his grandparents Meera & Gurudutt Manel, Sheela & Amarnath Kilpadikar in thanking all relatives & friends for their presence and blessings on the auspicious occasion of his Barso on November 9, 2008.
Kindly treat this as personal acknowledgement.

BIRTH ANNOUNCEMENT
A daughter “Soumya”
to Gourita and Vikram Sashittal on 6th August, 2008 at Mumbai.
Grand-daughter to Smt. Nayantara and Shri Uday Sashittal of Malad and Smt. Vidya and Shri Jagdish Mudhbatkal of Borivali.

THE VISAWA CHARITABLE TRUST, SHIMPOLI, BORIVALI,
is organizing the 1st Singing Competition in memory of late Shri Sadanand K. Nadkarni, at Vamanashram Hall, on December 27-28, 2008.
The details of the groups formed are as follows:

<table>
<thead>
<tr>
<th>Group</th>
<th>Standards / Classes</th>
<th>Time</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Nursery to 1st Std.</td>
<td>4 pm to 6 pm</td>
<td>Saturday,</td>
</tr>
<tr>
<td>B</td>
<td>2nd Std. to 4th Std.</td>
<td>9 am to 11 am</td>
<td>27th December, 2008</td>
</tr>
<tr>
<td>C</td>
<td>5th Std. to 8th Std.</td>
<td>3 pm to 6 pm</td>
<td>Sunday,</td>
</tr>
<tr>
<td>D</td>
<td>9th Std. to 12th Std.</td>
<td>8 am to 11 am</td>
<td>28th December, 2008</td>
</tr>
</tbody>
</table>

- Participants can sing Hindi/Marathi Bhajan/Bhavgeet/Bhaktigeet.
- Participants must sing the song within 4 minutes (time limit).
- Entry forms are available at the Trust Office between 8.30 am to 12.00 pm and 4.30 pm to 8.00 pm on all days (except Sundays and holidays).
- The entry form, duly filled in, should be submitted on or before 20th December, 2008 along with an Entry Fee of Rs. 50/-.

Trustee, Visawa Charitable Trust.
(Tel: 28982600)
From the President's Desk

I would like to share with you some interesting information regarding eyecare for diabetics.

Most important -

- Keep blood sugar levels under strict control to prevent eye complications. Preventing such complications is solely in your hands. High sugar levels can make your vision temporarily blurry.
- Bring your high blood pressure under control as it may worsen your eye condition.
- Quit smoking.
- See your Eye Doctor at least once in a year for a Dilated Eye Examination.
- Having your Family Doctor or an Optician check your eyes is not good enough.
- Visit your Eye Doctor if:
  - Your vision is blurry or has a reddish hue
  - A single object appears double
  - You have trouble reading books or signboards
  - Your eyes get red and stay that way
  - You see black spots or floaters
  - Straight lines appear crooked
  - One or both eyes pain or feel heavy
  - You cannot see things at the side as you used to.
  - If you are pregnant or planning to get pregnant

Very soon, we will bid adieu to the Year 2008 but we shall have crystal clear vision for many years to come.

"Year's end is neither an end nor a beginning, but a going on, with all the wisdom that experience can instill in us." - Hal Borland

Shubham bhavatu.

Harish Kodial
Hearty Congratulations on your Golden Wedding Anniversary

Shri Ramesh G. Nadkarni & Smt. Madhuri R. Nadkarni (nee Hemalata Basrur) 19th December, 2008

We pray to Lord Bhavanishankar and the Chitrapur Saraswat Guru Parampara to grant them good health, long life and happiness.

May Gold turn to Platinum.

With lots of love and affection from Rajesh, Anant (sons), Shweta Nadkarni’s, Rajesh, Pratibha (daughter) Hoskote’s, Neha, Hrishikesh (Namit), Anisha, Nidhi (grandchildren), Relatives & Friends

Silver Wedding Anniversary

Hearty Congratulations on Silver Wedding Anniversary of Ugran Sudarshan Rao and Chitra Ugran on 27th November, 2008

We pray to God Bhavanishankar, Lord Ananteshwar and Holy Guru Parampara to grant them long life and happiness.

With love and regards Mr. and Mrs. Ugran Vishwanath Rao; Mr. and Mrs. Suresh Rao Mrs. Tara Kolpe; Mr. Ananthanand Kolpe Mr. and Mrs. Shivashankar Hattangady; Mr. and Mrs. Gurudas Bhat Mr. and Mrs. Sharad P. Shirur; Mr. and Mrs. Chaitanya Koppikar Mr. and Mrs. Umanath Molahally

May Silver turn to Gold
Letters to the Editor

Dear Editor: Hearty congratulations to the incoming President and Vice President, Shri Harish Kodial and Uday Mankikar respectively. The opening address by the President in the November 2008 issue of KS is like a sixer by an opening batsman to the first ball. The concern shown by him for senior citizens is appreciable. Seniors and youngsters are like the two ends of a string, tying which, a perfect knot can be achieved. We have our census which indicates the age profile of our community and their locations too, which can help in constructive programming.

Chaitanya Nadkarni, Goregaon, Mumbai

Dear Editor: Congratulations for publishing the article 'Never say never - Physics of the impossible' by Dr H. Manohar (KS, September 2008) which was interesting and informative. I hope KS publishes more such articles on scientific research, written in a simple explanatory style, easy for a layman to comprehend.

Some years ago, I had read an item in the newspaper. The title was 'You can listen to the Bhagwad Geeta in Lord Krishna's own voice'. Though the title was catchy, the story was a Class II Impossibility as described in Dr. Manohar's article.

It stated that when we utter words, they produce sound waves in the air. As they spread out in concentric circles, they gradually become weaker and ultimately fade out. Although they were believed to have faded away, some scientists thought of the possibility of their existence in some fine, subtle form in the air. In that case, we could catch them on a machine; that is, tape-record them. Thus, something that is said or spoken an hour ago, or yesterday, or last month, or last year, or many, many years ago could be recorded on this special machine.

This obviously looks like an impossibility today. But, as it belongs to Class II, it may be a possibility in the future. A miracle today may be a reality tomorrow. I was glad to imagine myself being able to listen to the conversation of my departed loved ones or my great-great-grandparents or even my ancestors who lived many, many years ago!

(Prof) Sadhana Kamat, Grant Road, Mumbai

Dear Editor: The story - "The Hidden Ghost!" - in the Diwali issue is delightfully written. Veena Bantwal has kept the suspense till the end; in fact, till just before the conclusion, I thought 'Mrs. Chirkoote' is the villain!

But more important, the message which she has conveyed through 'Dr. Mahesh' is really thought-provoking. Yes, it is our subconscious mind which exerts a very powerful influence on us.

I would like to suggest that KS readers invest in the book, "The Power of Your Subconscious Mind", authored by Dr. Joseph Murphy and published by Bantam Books. I picked up this book at an airport a few months back. It has freed me of all the negative attitudes that blocked my mind.

The book tells us how to use the power of our subconscious mind. Harnessing it can help us in our professional life, domestic life, and even in maintaining good health. The power of the subconscious mind can be a panacea to many of the ills gripping our society today.

Vivek Hattangadi, Ahmedabad

Dear Editor: Diwali is a festival of lights and joy. It is the time to meet friends and relatives, wish each other and exchange sweets and gifts as a token of love and affection. 'Bhau Beej' is a special day for brothers to give gifts to their sisters. However, I once overheard a person cursing that he has several sisters and his pockets get emptied during Diwali. It hurt me a lot to think that this custom can sometimes make sisters a burden to their brothers who are not well-off. Giving gifts out of compulsion by putting oneself to inconvenience is not a pleasant idea. A sister expects a little bit of concern and love from her brother. She loves him irrespective of his position in society. Her love is genuine and selfless. She knows that he is always there when in need. So let us nurture this custom without allowing it to spoil the beautiful and lasting brother-sister relationship.

Kumudini Bankeshwar, Dahisar East

Beginning January 2009, we will carry a cartoon by reputed cartoonist Prabhakar 'Raobail' (profile on page 63). Our "Recipes" page will offer delectable dishes specially selected by our culinary expert Shaila Panday, from the cuisines of different states of India.

- Editor
<table>
<thead>
<tr>
<th>Date</th>
<th>Slot 1 - Morning</th>
<th>Slot 2 - Evening</th>
<th>Interval</th>
<th>Slot 3 - Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>We 17th</td>
<td>Shaila Amembal (Keertan) Nihar Amembal (Accordion)</td>
<td>Inaugural Function by Poojya Swami</td>
<td>Vinayak Devadiga Flute Recital</td>
<td>Maya Rao &amp; Party - Dance-Drama</td>
</tr>
<tr>
<td>Th 18th</td>
<td>Chaitya Gulvady (Keertan) Meera Balsaver (Bhajan)</td>
<td>Soumya Ullal Vocal Classical</td>
<td>Alka Lajmi Bharata Natyam</td>
<td>Indudhar Nirody Vocal Classical Free</td>
</tr>
<tr>
<td>Fr 19th</td>
<td>Lalita Madiman (Keertan), Jyoti Chandragiri &amp; Ajit Kalle (Bhajan)</td>
<td>5.15 pm USA DVD Shivani Haldipur Vocal Classical</td>
<td>Deepa Karnad Bharata Natyam</td>
<td>Pradnya Mallapur Vocal Classical Vasant Karnad Vocal Classical</td>
</tr>
<tr>
<td>Sa 20th</td>
<td>Sangeetika by Chitrapur Bhajan Mandal, B'lore</td>
<td>5.15 pm - UK DVD Marikamba Nritya Shala Bharata Natyam</td>
<td>Fiary Karnad Vocal Classical</td>
<td>Kathak Dance Ensemble - Kumudini Rao Sveta Kilpady (Indonesia) Vocal Class.</td>
</tr>
<tr>
<td>Su 21st</td>
<td>NAGAR CHALO YATRA</td>
<td>Vijay Manjeshwar Bharata Natyam</td>
<td>Sadanand Naipally Tabla Solo/Ensemble</td>
<td>Anand &amp; Viju Nayampally Play on Adi Shankaracharya</td>
</tr>
<tr>
<td>Mo 22nd</td>
<td>Visist of H H Jagadguru Shankaracharya of Sringeri</td>
<td>Jyotika Rao &amp; Anjeli (Paris) Bharata Natyam</td>
<td>Ameya Manjeshwar (Australia) Vocal Light</td>
<td>Bharat Balwally Vocal Classical Mohan Balwally Tabla Solo</td>
</tr>
<tr>
<td>Tu 23rd</td>
<td>Rajagopal Bhat Discourse</td>
<td>Betrabet Prabhakar Tabla Ensemble</td>
<td>Canada Sabha Programme</td>
<td>Sroopyam - Sadrushyam - Tratam A Group Musical Item directed by Lalith J Rao</td>
</tr>
<tr>
<td>We 24th</td>
<td>Sangeetika by Chitrapur Bhajan Mandal, B'lore</td>
<td>Prize Distribution for Gita Recitation Competition</td>
<td>Bhavani Nayel Childrens' Dance</td>
<td>Samarth Nagarkar Vocal Classical Nityanand Haldipur Bansuri Recital</td>
</tr>
<tr>
<td>Th 25th</td>
<td>Krsthanand Manikkar Discourse</td>
<td>US Programme - Vinata Gangolli, Jay Bantwal, Sanjay Savkur &amp; Group (Konkani Qawwali &amp; Skit)</td>
<td>Saraswat Melodies Grant Road Sabha</td>
<td></td>
</tr>
<tr>
<td>Fr 26th</td>
<td>Rajagopal Bhat Discourse</td>
<td>Prize Distribution for Gita Recitation Competition</td>
<td>Bhavani Nayel Childrens' Dance</td>
<td>Samarth Nagarkar Vocal Classical Nityanand Haldipur Bansuri Recital</td>
</tr>
<tr>
<td>Sa 27th</td>
<td>Krishnanand Manikkar Discourse</td>
<td>Bharata Natyam</td>
<td>Ameya Manjeshwar (Australia) Vocal Light</td>
<td>Bharat Balwally Vocal Classical Mohan Balwally Tabla Solo</td>
</tr>
<tr>
<td>Su 28th</td>
<td>Shanta Shiroor (Keertan) Durgesh Chandavar (Bhajan)</td>
<td>Bharata Natyam</td>
<td>Ameya Manjeshwar (Australia) Vocal Light</td>
<td>Bharat Balwally Vocal Classical Mohan Balwally Tabla Solo</td>
</tr>
<tr>
<td>Mo 29th</td>
<td>Gurudatt Padukone (Konkani Lipi) Sangeeta Bhatkal (Bhajan)</td>
<td>Bharata Natyam</td>
<td>Anushree Shiroor Bharata Natyam</td>
<td>Aditi Upadhyaya Vocal Classical</td>
</tr>
<tr>
<td>Tu 30th</td>
<td>Gurudatt Padukone (Konkani Lipi) Sangeeta Bhatkal (Bhajan)</td>
<td>Anushree Shiroor Bharata Natyam</td>
<td>Ashok Bellare Pranav Santoor</td>
<td>Guruvady Quartet Semi Classical Pranav Santoor</td>
</tr>
<tr>
<td>We 31st</td>
<td>Gurudatt Padukone (Konkani Lipi) Sangeeta Bhatkal (Bhajan)</td>
<td>Anushree Shiroor Bharata Natyam</td>
<td>Ashok Bellare Pranav Santoor</td>
<td>Guruvady Quartet Semi Classical Pranav Santoor</td>
</tr>
</tbody>
</table>
Shri Suresh L. Kati was conferred the Lifetime Achievement Award 2007 of the “Excellence in Science, Engineering, Technology Awards Scheme” of the Government of India, Department of Atomic Energy, for his outstanding contribution in the area of Pressurised Heavy Water Reactor Technology Development of Atomic Energy in India.

The presentation of the Award and the Citation (see page 9) took place on October 30, 2008, at the residence of the Prime Minister, in New Delhi.

Shri Kati graduated with a degree in Mechanical and Electrical Engineering in 1952 from the University of Bombay. He joined the Department of Atomic Energy in 1956. He was deputed for a year’s training to Atomic Energy of Canada Ltd. in 1956-57 and to Oak Ridge National Laboratory in USA in 1962-63. He was designated as Planning Engineer in the Reactor Operations Division of Bhabha Atomic Research Centre (BARC) to cater to such needs as design modification, irradiation programming and new designs for Apsara, Zerlina and CIRUS research reactors. He participated in the preparation of the Hazards Evaluation Report for the CIRUS reactor (40 MWt).

From 1967, he worked in the Engineering Division of the Power Projects Engineering Division, now known as Nuclear Power Corporation of India Ltd., in various capacities such as Principal Design Engineer, Chief Engineer (Nuclear) and Director (Engg). In these capacities, he was responsible for the design, planning and procurement of equipment for RAPP, MAPP, NAPP and future 220 MWe reactors. He developed the standardised design concept for the 220 MWe reactors to achieve speedy construction. This concept was later used for the 500 MWe PHWR. He was instrumental in adopting prestressed concrete for containment buildings and incorporating therein a vapour suppression pool for improved containment. He also played a major role in indigenising the manufacture of several critical and sophisticated nuclear equipment required for the nuclear power programme; hitherto, these were being imported.

He participated in several meetings of the International Atomic Energy Agency (IAEA) in Vienna, during 1975-1977, and served as a Member of its Design Review Committee to review design safety guides for nuclear power plants.

Shri Kati was appointed Executive Director (500 MWe) to evolve a design of the 500 MWe PHWR without any collaboration from foreign countries. He evolved a totally indigenous design also using the standardised design concept of the 220 MWe PHWR.

He took over as Chairman of the Nuclear Power Board in April 1987 and later, in the same year, as Managing Director of the Nuclear Power Corporation. Simultaneously, he also became a Member of the Atomic Energy Commission.

Shri Kati was awarded the Diamond Jubilee - P.M. Ahluwalia Award for 1988 in the field of Power Engineering. Instituted by the Central Board of Irrigation and Power, the award was presented to him by Dr. Shankar Dayal Sharma, the then Vice President of India, in recognition of his outstanding services in the field of Nuclear Power. He has also been awarded the National Design Award by the Institute of Engineers for his design work for nuclear power reactors.

Shri Kati was the President of KSA for two years, term starting in 1991.

WANTED

A PRESTIGIOUS SOCIAL AND CULTURAL INSTITUTION

INVITES APPLICATIONS

FOR THE POST OF AN ASSISTANT

MALE OR FEMALE

AGE SHOULD BE BETWEEN

30 TO 50 YEARS

QUALIFICATIONS: SSC AND ABOVE

DUTIES: INDOOR AND OUTDOOR WORK

KNOWLEDGE OF COMPUTER AND ACCOUNTS PREFERABLE

REMUNERATION: NEGOTIABLE

APPLY WITH BIO-DATA TO

BOX NO CL-1009

KANARA SARASWAT ASSOCIATION

MUMBAI - 400 007

LAST DATE OF RECEIVING THE APPLICATION: 31ST DECEMBER, 2008

KANARA SARASWAT Vol. LXXXIX, No.12, December 2008
Welding is indispensable to modern Society.

Arc welding is the most widely used process for joining metal to metal. Manual Metal Arc Welding is the process employed in INDIA to the extent of almost 70%.

This is the field in which HELP has been engaged for the past 15 years catering to the needs of Indian Fabrication Industry with world class electrodes in a very wide range. The leading corporates - Larsen & Toubro Ltd., Bharat Heavy Electricals Ltd., and many others, are our prestigious customers with whom we have built up mutual confidence level which has been sustained from year to year.

Furthermore, our handsome contribution to the Industrial advancements goes beyond the ISO 9001 guiding principle of product-based customers’ satisfaction. It extends to knowledge-based satisfaction which provides long term benefit to the user industry by raising the overall knowledge level and thereby the quality standards which results in higher productivity and more cost effective welding operations.

Knowledge is our Strength it Keeps Increasing Steadily by Sharing with Welding Industry

<table>
<thead>
<tr>
<th>AREA OFFICE</th>
</tr>
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<tbody>
<tr>
<td>AHMEDABAD, BANGALORE, BARODA, BHILAI, DELHI, CHENNAI, FARIDABAD, HYDERABAD, JAMNAGAR, KOLKATA, LUDHIANA, PUNE, VISHAKHAPATNAM.</td>
</tr>
</tbody>
</table>
EXCELLENCE IN SCIENCE, ENGINEERING AND TECHNOLOGY AWARDS SCHEME

Lifetime Achievement Award 2007

Shri SURESH L. KATI

is conferred the Lifetime Achievement Award for the year 2007 for his outstanding contributions in the area of Pressurised Heavy Water Reactor Technology Development programme of the Department of Atomic Energy.

Shri Kati has provided leadership in achieving mastery over the Pressurised Heavy Water Reactor Technology program and bringing it to a matured commercial level in the country despite innumerable constraints.

Shri Kati was associated with the PHWR programme right from the first units at Rajasthan. While many new design features were incorporated in subsequent units at Madras Atomic Power Station, it was for Narora Atomic Power Station, that a total phase change of the design of PHWRs suitable for Indian industry, incorporating the best of the safety features to meet international standards was developed under his leadership as Principal Design Engineer. This design has later on been adopted as standard design for 220 MWe in the country. When it came to design for 500 MWe, he took the exclusive role of Executive Director of 500 MWe Group to design and develop this first of its kind plant in India. Just as for standardized 220 MWe units, the 500 MWe design also required many a novel systems to be designed, developed and tested prior to their construction. The excellent performance of Indian PHWRs is the result of his original contributions in design and is an overwhelming matter of pride for the nation.

Even today he continues to provide innovative ideas for further improving PHWRs. He has been pursuing use of organic cooling in PHWRs to improve their efficiency, reduce cost and radio activity associated with tritium. He is also strong proponent of coupling nuclear power with other environmentally benign technologies like solar energy.

The Life-time Achievement Award for the year 2007 is conferred on Shri Suresh L. Kati in recognition of his pioneering contributions in the field of PHWR technology development.

(Dr. Anil Kakodkar)
Chairman, Atomic Energy Commission & Secretary to the Government of India
With best compliments from

Makers of

ELECTRAL

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In dehydration due to:

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- Vomiting
- Burns
- Heat Exhaustion

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142-48, S.V. Road, Jogeshwari (W), Mumbai 400 102
Under local anaesthesia, the anaesthetist administered general anaesthesia to the patient.

The patient was placed under general anaesthesia, and the anaesthetist administered the necessary medication to ensure a pain-free surgical experience.

The surgery was performed under local anaesthesia, with the patient under general anaesthesia for additional comfort and pain relief.

All required medical procedures were conducted under local anaesthesia, with the patient in a state of general anaesthesia for added safety and comfort.

The surgery was successfully completed under local anaesthesia, with the patient in a state of general anaesthesia for additional comfort and pain relief.

The patient was discharged from the hospital after a successful surgery under local anaesthesia, with the patient in a state of general anaesthesia for added safety and comfort.

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डॉ. मोहन शांताराम मंकेकर, अमृतोत्सव गौरव सोहोइ
“मानपत्र”

आदर्शीय डॉ. मोहन शांताराम मंकेकर,
सबवन प्रणाम,
आज आपने चिकित्सा पंचांगात वर्षांची
अमृतोत्सववी काळक्रमणा पारे केलीत त्यावर होती
आपले मनस्वी अभिषेक चातुर्वी आहे. आजवर्षी
वटलांशीत आपने वैद्यकीय सेवेबंध जे समाजामुख
कार्य केलेला त्या आपल्या योगदानविषयी कृत्यात, व्यक्त
करण्यासाठी आपणास प्रस्तुत समाजपत्र आदर्शपूर्वक अर्पण
करीत आहेत.

प्रमुख कार्यक्रम व कर्त्तव्यकात माता विमला व कारी
पिता शांताराम यांच्याकडून आपणास निमित्त, शातीना
यासारखे मुसळ्याचा मिळाले. जात्याच बुऱ्यामन आलेल्या
अपण अभ्यास व वाचनाले जानलेवे परिशिष्टपूर्वक
बृद्धी केलीत, प्रतिकृत परिशिष्टप्रती प्रारंभिक व मार्गदर्शिक
शिक्षण काव्यरंगाच्या पूणेकेलेले. प्रसारांनी, चॅम्पियन टूर्नामेंटसमोर तर
कधी लोकल ट्रुम्पफर्म्स अथवा वेळी. इंटर साथसाथी
असाताने ‘मृत्युकटिक’ संस्कृत नाटकांत चालवतावी
भूमिका कसरातला अभिनयासाठी सातून करून आपण,
पृथ्वीराज कपूर चिकित्सकाकडून प्रशास्ता मिळविली होती.

मुलाच्या डॉक्टर काळेका हो आपल्या पिताच्यांचे इच्छा
आपण मिळेले व जिंदगी पूणेक्षा केलेली आणि ‘इच्छा असेल
tर मार्ग सापडतो’ हा उक्तीनार एल.सी.पी.एस.,
डी.सी.एस., डी.जी.ओ. व एम.बी.जी.एस. या पद्धती
स्वस्थत्वाची संपादन केल्या. विषय ग्रामपंचायतीची
‘सजिवती’ देखायला वैद्यकीय सेवेचा गौरवार्थ केला.
आपणे देखायला ताकाम पाहून तत्कालीन आरोग्यमंत्री
होमी त्याज्याकडून यांनी प्रशास्ता केली तर बांधासहेच सांबंत
यांनी आपले नव ‘डॉ. गडपेडे’ हांचे असे प्रशस्तीपत्र दिले.
आपल्या या सेवेच्याकाळी पलकांनी अनुशासन वांच घरोग
मोठ्याहोत होता. ‘नाती चिंतित’ व वचनाचे उभयांती केलेले
पालन पत्रविभक्तीत भेंटेश्वर पैरामेट्रिका आदर्श नमुना ठराव.
‘जनसेवा हीच इंद्रसेवा’ मानून आपण समाजमूळे श्री.
नामोरान सामांत यांच्या मार्गदर्शकार्यात व डॉ. अनुपम
dेसाई, डॉ. कुलदत, डॉ. भोसळे, डॉ. पंतेश्वर यांच्या
सहकारीने दोन दशके सजिवी समाजात्मक सेवा केली.

आपले गृह स्वामी परिशिष्टप्रती गावी आपणे व
डॉ. चालकण यांच्यासाठी स्वतंत्रे ‘जीवनाची सुमार्ग’
सुरू केले. मिति, अंत व अक्षविध्यां
अलेल्या सर्व मुख्यां एकाख छात्रावादी आपणासाठी
श्री. दूरंतोप्रती आपण विचार जवळील बोर्डिंग वेळे ‘अंग
पूर्वसर्व के.द’ 1985 मध्ये सुरू केले. विनामूल्यमविषयी,
शिक्षण व भोजनपासून व्यवसाय शिक्षण चैनों स्वयंपूर्ण बनणाया
दोनों सात मुलांचे हे केंद्र आपल्या समाप्त परिशिष्टप्रती
प्रतीक आहे.

वैद्यकीय सेवेबंध भारतीय कर्त्तव्य, समाजसेवा,
ईश्वरसेवा व गुरुनिधार यात्राप्रती कुठेची कभी पडला
नाहीत, हे किती असाताने ‘कर्मयेवाधिकारस्ते मा फलेचु वर्तव’
हे गीतेतील उक्ती आपण सार्थ केलेला.

विषय लोकसंखार सदस्य, विषय हॉमिोप्शिक
कोलेजचे विकसन, श्री दूरंतोप्रती परमेश्वर टॅंपल,
काव्य येथील विकसन, स्वामी परिशिष्टप्रती एन्जुकेशनल व
चर्चितवाद दूरंतोप्रती विकसन या पदवर वर्तवावी
असालेल्या आपणांस रोडी कल्याण अक्ष अॅमधू जी
कोर्सचे ‘मुंबई गौरव
वर्धि’, ‘स्नेह गौरव वर्धि’, विषय नागपूरपैकी ‘गाडी
महाराज स्वच्छता अभिमान’ व अंगेच सेवचंबल ‘लोकने
शायनात चक्षूण विचारमंच पुरस्कारातील समानीत केले
याबद्ध आपल्या सार्थक अभिमन्य वापरी.

आपण आदर्श पुत्र, सुमोहन पत्नी, प्रेमघंटू
कर्त्तव्यकात पिता व सेवेबंध डॉक्टर वायरचित्वीत अन्य
परिपूर्ण आहात. निर्मली, आचरणातील साधन,
निवारी स्वभाव, आत्मिक परिशिष्ट व पराक्रमी गुणित्वा
या गुणविशेषांमुळे आपले जीवन सफळ झाले आहे.

KANARA SARASWAT Vol. LXXXIX, No. 12 - December 2008
Speech given on the occasion of the 75th birthday by Smt. Ranjana Shinde, a visually impaired teacher of Swami Parijnanashram School for the Handicapped.

The speech is in Kannada.
With the festive binge almost around the corner, the 13th Saraswat Sangeet Sammelan will go down memory lane as a classic case of the variety of the fare featured - educative, entertaining and what is more, traditional, yet with the right blend of aesthetic values, youth and experience. These days, Hindustani music is witnessing a rapid increase in the number of young and upcoming artistes as never before. Looking at this, one feels that the honour, greatness and dignity of music is in the safe hands of youth, despite the vulgar onslaught of the visual and print media and, as a result, the diminishing crowds at such Sammelans.

Strange, but true. The average age of the participants was below 30! The youngest of them all was the cute Nivedita Hattiangadi who regaled the audience with her solo harmonium recital. It was a fitting tribute to Acharya SCR Bhat, one of the greatest Saraswat luminaries. Perhaps the seniormost participant was Prof. Bhide who spoke on 'Science and Hindustani Classical music'.

This Sammelan consisted of three Sugam Sangeet events, four instrumental solo performances, three vocal recitals and a thought-provoking lecture. The accent on youth as envisaged by the organizers was apparent as Pandit Nityanand Haldipur was chosen to inaugurate this festival by lighting the traditional lamp and declaring the Sammelan 'open'.

In the three sessions of light classical music handled by Sangeeta Bhatkal, Shibani Rao and Sameera Koppikar Sharma, undoubtedly Sameera (see photograph above) emerged as the best though the songs were all from yesteryear films. These days, it is rather unfortunate that visual delight in singing has taken precedence over sur, taal and laya. Happily, Sameera did not fall in that category. Sangita Bhatkal, sang her own compositions and some of her Guru's compositions in Konkani, Marathi, Hindi, and Kannada, the outstanding piece being Shishunal Sharif's sufi composition in Kannada.

Prof G.K. Bhide, also known to us as Mohanrao, is a connoisseur of classical music. He is the father of Ashwini, the illustrious vocalist, and the husband of the much-respected Guru Maniktai Bhide. With the help of a harmonium and a well-tuned tanpura, Professor spoke about western and our music, defining both styles, and proved his theory that the harmonium which is much in use is quite inadequate to provide the much-needed accompaniment to vocal music. He also stressed the importance of the tanpura and its tuning and elucidated the intricate pattern of the theory of Principle of Consonance and the rationale of the octave. He tried to simplify the musical intervals between the notes and overtones. In short, he proved a point - that there is no alternative to the tanpura and that the harmonium, though modified to the Indian style of melodious music, still remains inadequate!

Over the years, Vinayak Chittar has developed into a full-fledged sitar player, complete in almost all anga of sitar playing. I was extremely happy that he chose Raaga Shree for a full three-tiered treatment and it was at once a flawless rendition befitting a veteran! When one listens to sub-standard instrumentalists either on the radio or at a concert, one realizes the importance of PR for the artiste! Jayesh Rege rose to the occasion as the percussionist for this talented artiste.

Nihar Kabinhital (see photograph at the top of page 16) too, has emerged as a flawless flautist. Rightly, he chose Brindabani Sarang as his main theme followed by a Mishra Des dhun. Shantanu Shukla was a perfect foil for the artiste. It is not often that one gets to listen to this raaga on the flute.
Having learnt the tabla for more than a decade and a half from none other than Ustad Alla Rakha Quereshi, Aditya Kallianpur, once a child prodigy, was simply brilliant in his tabla recital. It is not often that one can enjoy mere percussion for more than half an hour. But Aditya presented a variety of gats and paranas with the ease of an ustad to a spellbound audience.

Pooja Gaitonde is making great strides in her vocal training. She learns classical music from Suniti Gangolli and Upasaniji, natyapads from Lalji Desai, the veteran teacher and performer of natya sangeet, and harmonium from Pandit Tulsidas Borkar. One must appreciate that she even learns Urdu from Ustad Darvesh! It is nice to know that she is aware that the diction of Marathi-speaking singers does not come up to the required expectations while rendering ghazals. Though she was featured as the last artiste, she had to restrict her fare only to a brief, yet scintillating Shankara and on demand, sang a natyapad. Her awareness for perfection is very much appreciated.

Mallika Mudbidri Kilpady (see photograph below) is yet another singer with a remarkably mellifluous voice. She brought in a breath of fresh air after like Pandit Bhimsen Joshi, Gangubai Hangal have been forced to retire, the connoisseurs truly were in search of a satisfying khayal singer who is not frivolous, who does not pass on his/her renditions as eclectic innovations and, what is more, is a complete singer in Vilambit and Drut speed. Unfortunately, the likes of Torvi are not heard that very often as he is from Bangalore. He began his recital with Bihag followed by a rarely heard Hamir and rounded it off with Chayanat and three subsequent bhajans in Kannada, Marathi, and Hindi. Pandit Omkar Gulwadi was brilliant on the tabla, while Hemant Hemmady carefully kept pace with the singer.

Shibani Rao (see photograph alongside) would have excelled in her exposition of songs if only she had stuck to her original accompanists. Nevertheless, her recital was entertaining.

This overview will not be complete without the mention of Pandit Gurudutt Heblekar’s brilliant harmonium accompaniment to the sugam sangeet singers and, of course, Arun Hattiangdi’s impeccable percussion.

Sameera’s sugam sangeet with a fairly long delineation of Todi. This talented vocalist should be heard more often.

Pandit Vinayak Torvi at 60, stands tall as an unquestioned khayaliya. As the best of the khayaliyas

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Every year, KSA organises a Convocation of Saraswat Students who have been successful in various examinations conducted by Universities and Secondary School Boards.

This year’s Convocation was held on October 25, 2008, at Shrimat Anandashram Hall, Talmakiwadi, Tardeo, Mumbai.

Smt. Shyamala Vinekar, Principal of IES Manik Vidyamandir, Mumbai, was the Chief Guest, who addressed the students. Dr. Harish Kodial President, KSA, presided.

Welcoming the Chief Guest, Shri Uday Manikar, Vice President, KSA, started his introduction in Konkani.

Shri Uday Manikar

प्रतिवर्ष “चित्रपुर सारस्वत यशस्वी विद्यार्थी गुणगौरव” समारंभ जाता. हाजरे उदेश महत्वपूर्ण हा विद्यार्थ्यांनी कौटुक कोठे तत्का मुख्यालय जीवनांतर प्राप्ती कोषक प्रवेशात, उत्सर्जन दिवशे. हा समारोहक १९२४ सालांतून सुरूचित जाती. १९४४ सालांतून साक्षरता आंदोलनाम स्वामीजीनं हा समारंभात विद्यार्थ्यांची आशीर्वादित केलेल्या आस. अनेक नामांकित व्यक्ती हा समारंभात मूल्य अत्यधिक महोऽणू, आयरनांत्याची. आहेच, श्रीमती शामाला विवेकानंद हा शिक्षणक्षेत्रातून प्रसिद्ध व्यक्ती मूल्य अत्यधिक महोऽणू आयरनांत्याचा. आमोगेच विनन्दित मानदिव्य हंगा आविर्भावित अभिभावक निर्मल निर्मलांच्या जाणून आहेत. निर्मलांनी गोल्फचे कोठे दिना पुढे तुमच्यां कल्पनांची किंवा गोल्फची निर्मलांनी कल्पनाविशेष आस महोऽणू.

श्रीमती शामाला संतोष विवेकानंद (परिचय)

शिक्षणक्षेत्रातून एक चतुरंत्र आहमानी व्यक्तिमत्व. शिक्षण, जान आणि अनुभवाने एक अथवा गहारांग महोऽणू संपलेल. अनेक पुस्तकांच्या आभारी समानाने असंख्य आदर्श शिक्षिका. वर्तळाचा माणिक विद्यामंदिराच्या मुख्याध्या पक्ष.
Address by the Chief Guest
Shyamala S. Vinekar

Success is the ability to go from one failure to another without losing enthusiasm.

Jalprai success ya shabdari success yar tumeeman samjeet evka.


Success ya shabdari vishmaagirichchi tine akhar madhyamary C for caring, C for considering aapni e for empathy.
Share a seed and watch it grow
Then you will know the joy of giving.
Share yourself and your life
Then you will know the joy of living.

Dedicated to my Grandparents

Life is like a tree having many branches, leaves and fruits;
But for the tree to stand still stronger should be the roots.
It feels like just yesterday
I was in your arms as a kid
And you ran behind me and took care of whatever I did.
All of us feel the touch that’s as gentle as your hand
Your love, your care, your concern we truly understand;
You have worked hard and made a path and led us along the way.
The tree that you have planted each one of us still holds today.
You are the one who taught us about the Lord above...
And we are thankful to Him for our grandparents and their love.

- Vaishnavi Kallianpur
  (Grand-daughter of Dr. Mohan S. Mankekar)
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'Prachaar' literally means to 'spread'. From 'parichay' - introduction - to 'prachaar', the Sanskriti Prachaar Shibir in Pune has definitely come a long way. Held from October 21-26, 2008, the Shibir had the perfect combination of indoor and outdoor activities so as to bring out the best in each shibirarthi while ensuring total fun all the way. Many a lesson to be learnt but what better way than to play and learn so as to etch the learning deep in our minds and hearts for years to come.

'Youth today, pillars of tomorrow!' How rightly expressed as all the shibirarthis, the young enthusiastic future of our community, participated in this six-day Shibir. The 'Maitrey Shibir Parisar' at Khanapur - on the banks of the beautiful river Mutha, away from the hustle-bustle of city life, this serene camping spot awaited us as we eagerly looked forward to having a gala time. Our small group of 23 keen shibirarthis, seven dedicated sanchalaks, and a trainee-sanchalak came together as a family to learn, share and contribute not only to the Math and the community, but also to our self-development.

The Shibir ignited in us, a sense of deep pride for being Chitrapur Saraswats, and created an awareness of our roles, contribution and duties as individuals towards the welfare of the community and the world. The Shibir handed the baton of prachaar to each shibirarthi to take ahead and spread the word - to make a difference, each in his/her own way.

Grouped into four tolis (groups) named after the stars - Kritika, Rohini, Punarvasu and Dhruva, this galaxy of young stars shone through their journey in the Shibir. Imbibing lessons at every point, the tolis performed seva in the form of service (food), indoor and outdoor assistance and toilet cleaning, readily and with fun and gusto.

Indoor sessions on our Guru Parampara (see photograph above) instilled a deep sense of gratitude and awe amongst the shibirarthis as they presented major events in the lives of our Swamijis in the form of short anecdotes from a storybook. The presentation on River Saraswati and our heritage took us back to our roots. The regeneration of Saraswati being a major point of discussion, the shibirarthis spoke passionately about the river and how they could contribute in their own little way towards the revival of its holy waters.

'Change is the only permanent thing in the world'. The vicious circle of change and choice was stressed by the renowned speaker Mr. Lokhandwala, who captured the young minds with his interesting games. He explained how important it is for us youngsters to incorporate change into our lives regularly. Hinduism by Bala Srinivasanmaam stirred the shibirarthis' inquisitive minds and encouraged them to enrich their knowledge base so that they could stand up for their religion in future.

Inhibitions towards dance and movement to rhythm were shed by all the shibirarthis as they participated in the dance workshop. Using 'shapes' as their main presentation, they experimented with forms and choreography. Shailaja Ganguly pachenchanted everyone with her clear diction and pronunciation and highlighted the secrets of good communication, both oral and written.

The outdoor activities (see photograph below) would have been very tiring and strenuous if not for the daily physical exercise session. The day started as early as 5.30 am in the morning and the 'lights-out' call was at 10.30 pm at night. The entire experience of living in tents pitched by the shibirarthis themselves was like the icing on the cake. All the activities were carefully drafted and the alternating outdoor and indoor activities throughout the day kept the spirits high. For many shibirarthis, the vimarsha was a first-of-its-kind experience and the information that was churned out was
incredible. Every shibirarthi contributed to the topic with his/her own experiences and understanding.

The quiz was a culmination of all that had been learnt during the Shibir with a dash of Chitrapur Saraswat vocabulary and humour. The challenges put forth through the outdoor games fostered team spirit and the players came forward with creative ideas to solve each problem. Leaders evolved with the varying demands of each situation. Each game was based on the effective application of forming, storming, norming and performing. The lessons learnt on the playfield were analyzed and interpreted at the indoor sessions - a wonderful combination of practical and theory.

The outdoor Burma bridge and rope walk (see photograph below) sessions conducted by trained personnel from ‘Pune Venturers’ - Sthavan Jadhav and his team, helped the shibirarthis to overcome their fear and enjoy the ‘monkey crawl’, ‘commando crawl’, Burma bridge and other rope walks. The shibirarthis helped and cheered each other as a team to conquer their apprehensions and enjoyed the sessions heartily.

The outdoor sessions with Swamiji were the most fulfilling experiences of the Shibir as He explained the ‘Ashtamurthy Upasana’ at a calm place overlooking the river. These moments with Swamiji and the interactions and paramarsh that followed were a truly satisfying experience for both shibirarthis and sanchalaks alike.

The campfire and the entertainment programme that followed were other memorable events. The good experiences were heightened by the delicious food that was served at the Shibir.

What each one takes back from the Shibir is important; one thing was certain: the Shibir had started an intense thought process – “How can I contribute?” – among the shibirarthis. The youthful shibirarthis were like wet clay which was readily moulded on the wheel of time, experience and guidance by the learnings and teachings at the Shibir. What emerged were beautiful pots of different sizes, each having tested his/her knowledge, links with culture and roots. The sapling of prachaar has been planted in each young mind, to nurture and grow over time.

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चौंदा मोहन बिजुर

कै. श्री. कस्तो पांडुरंग नाडकर्णी अनुवादित या कोकणी नाटकाची कोकणी अनुवादला. रसिक प्रेक्षकांगित्या वतीते.

मस्त मस्त दिसांनी एकुण केसरबदाम इलायचीयुक्त दुधाशकर्णागा खुल्ला आलो. एक उत्तम लेखकाचे बरविल्या, एक उत्तम नाटककृतीय उत्तम कोकणी अनुवाद, तोवां एक दिगज लेखकांना केल्होली पत्तीवाचक मेळ्लेत. “कवी काव्य विन्यास विन्यास बैस रे मोरा” या नाटकांतून सर्व उत्तमं. सर्वप्रथम के.एस.ए. या संस्थेचे विशेष आिकार.

“खुशाद देता हो को पुढे फांडके” घमण्डवारी अपूर्वचा चारी-पांच मयन्या अंतरात, मे मयन्या नाटकमानसता वापरात या अतिर एक गोळीमानी नाटकपुस्तकेचा वृत्तीती केल्या. “लो हो केल्ही” तुम्हेळ्या या प्रयत्नांक आमेवसल्या रसिकांगिती भरपूर शब्दाचकी.

कृष्णा चंद्रवर, अविनाश त्रास्ती, दीपा सावूर, स्मिता गांधीकरबूऱ

कृष्णा चंद्रवर, अविनाश त्रास्ती, दीपा सावूर, स्मिता गांधीकरबूऱ

(जन्वरी चोटी नवी हवे) दासभाषावादू चेंडवांगेने लटक घेवणु मधुराणी घराव वागल जाता. “म्हणे चेंडू, पोस्थुक घेय – म्हणे चेंडू घेय” – दोमगुणतिच चुरसीच लागता. हे नोपर झणु डायेक्टर मात्यावाच विकरांतू पैसूं गुंतव्याच राजक प्रवृत्त करता, मॅन नवी ताजेकृतीनु बंगलोराची अडूक दवायवस्तु. आणि दुसरेरिकांना घटक्षणामतून आपणांना शांताशकतीयी मधुराणीकेंद्रातून पैसू उकाचवला. तात्त्विक्या पैसाची धोतीवर धोतीवरे एकठोरच-प्राचीन मानुषांगिती नंतरी मधुराणीचे सावसी घरांतू एक महालवडांगेने विकल आपण. तो एकठोरच आखेचाच तात्त्विक तात्त्विक धौल दिवा.

पैसूं अपेक्ष. पैसूं वता. बंगलोराच्या वधे मागरी आंकता. मस्त कांठांत सुजाता राजशेखर मुखाबजले
हामीले, इत्यादि यहाँ श्रीमती पूजा बसोली एक वोटर चेंडर्गेला तोड़ावेले हस्तिकल तथा वृक्षदर्शन करायला। आजबाजुरे चेंडर्गेला जमवनु प्रियेत मकुटावटु तथा आनंद गेटा। मुद्रणात्मक या धक्काको अद्वेद हातावट जाता। जलवायु देवगेला देखि पारावार ना। केन्द्रीय नातिनी चेंडर्गेली चाहुल लगाते आणि दोस्ती सर्व कल्याण, अपणगेला चेंडर्गेला अग्रणीत्व शोधणांतू रमणान जातात。

अर्थी ही कापी छ। हाक्का गोटमारा गोटमारा पद्यांनी, मुक्कड़नी सुगुणित केलेल्या। न्ही.पी. गेली ही कलाकृति महत्त्वाच्या कोणती रसिकांक मेजबानीतील न्ही.पी. महत्त्वाच्या आमरोलो बसत तांडुळ नाडकणी केवळ लेखनांतूच्या नवी काव्यानंतरक गर्ज आशिल्यास प्रत्येक चैत्यत निषेधत आशिलीर। कवि, अधिनी, गायन, प्रौढ़सुरु, बोजकरुळ - थोड़क्यांत आमरोलो न्ही.पी. महत्त्वाच्या एक चालते बोलते प्रेमकथा हाउसमध्ये। न्ही.पी. कौशली कोणती भाषेच्याची प्रीती, भाषेच्याची प्रमुद्व, प्रसंव, मुक्कड़, नवनवीन नाट्यविषयकांच्या प्रयोग कोरची उत्साह, ती चिथाई - Hats off to you, VP!

नाटक महत्त्वाच्याचे केवळ लेखनांनी भागणा। ते प्रेक्षकांपूर्वत पावाहिनीवरून प्रभावित होणारे। नाटकचित्रकरण कालाकांच्या, नाटकचित्रकरण कालाकांचा - रंगमंचावर आणि असरी व्यक्तिक्ष्या योजना संगत प्रकाश ध्वनीसह निर्माणात्मक योजना आयोजनासाठी। आणि हा मंडलींनी अगदी उत्तम रितितीने केल्या। खालील महत्त्वाच्या हातु भाषा चेतित कलावन सर्वोपरी नाटकाची यादसणी राहून मुरणात्मक असावा। आणि हा मंडलींनी अगदी उत्तम रितितीने केल्या। खालील महत्त्वाच्या हातु भाषा चेतित कलावन सर्वोपरी नाटकाची यादसणी राहून मुरणात्मक असावा।

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MULTI-FACETED UBHAYAKAR MANGESHMAM

Udbhayakar Mangeshmam was born on 11th August 1922, to Nagesh and Girijabai at Marballi, a tiny hamlet near Honavar, in a family of strong but liberal traditions. His father, a document writer by profession, an amateur astrologer and reputed kirtankar, had been honoured by PP Pandurangashram Swamiji.

At the tender age of four, Mangeshmam’s father passed away and his elder sister Smt Ramabai Sunder Arur brought him up. After primary schooling, he shifted to Honavar. In 1941, he passed the Matriculation Examination of the then Bombay University with a first class.

He could not pursue his higher studies due to financial constraints and came to Hubli. He joined as a clerk in the firm of M/s N.A. Sirur which later transferred its cotton and machinery business to float Cotmac Pvt. Ltd. to which he was transferred, and retired as an executive and director of the company in 1992.

While in service, he served local Chitrapur Saraswat institutions such as the Nagarkar Library and Shri Shiva Krishna Mandir as Hon. Secretary. After retirement, he worked as a Managing Trustee of the Mandir, in close association with late Shri A.V. Mirjankar. Mangeshmam completed the first phase of the construction which included the ground and first floors with fully furnished quarters for the visiting Mathadhipathi and His retinue.

The second phase (the construction of a giant hall and dormitory, yet to be completed) is based on the foundation of the first phase which bears testimony to Mangeshmam’s selfless service. Even at the ripe age of 80, he had an intense desire to serve our community.

He was an enthusiastic learner and learnt the tabla and computers after retirement. He was Internet savvy and fond of new electronic gadgets.

With his creative mind, he learnt astrology and the use of computers and started his own Matrimonial Bureau and computer astrology centre. Through his bureau, he had given immense help to some SB and GSB families for rehabilitating their divorced children with new partners.

He was a guide, adviser, guru and mentor due to his vast knowledge of accounting, auditing, legal and property matters, and religious rituals. This made me share a special bond with him, a bond which became more firm and impregnable when my son was married to his grand-daughter.

In 2006, Mangeshmam performed ‘Raudri-shanti’, an obligatory ceremony as per the scriptures, before completing 85 years.

His death on 2nd October 2008 has left a deep void in the Saraswat community. His life, quietly spent, came to an equally quiet and dignified end.

Very few people know that Mangeshmam was an underground freedom fighter during the Indian independence struggle and was a canvasser of anti-British pamphlets and literature. During the Portuguese oppression and the Goa liberation movement, he was a pro-Indian writer and wrote articles for Goan independence in dailies under the pen-name “Mahangirish Venkat”; this was in the 1960s.

Mangeshmam will be remembered for his extraordinary knowledge, sense of humour, ever-smiling face and lovable personality.

I pray to the Almighty and our Guru Parampara to take his soul in their arms to his heavenly abode.

G.R. Balwalli, Hubli
In this Tercentenary Year of our Guru Parampara, it would be in order to acquaint ourselves with the history of ‘Nagar Samsthan’ with which our community, Math and Guru Parampara are closely related. In this context, a yatra from Shirali to Nagar, under the title “Nagar Chalo”, has been planned on 20th and 21st December, 2008, as one of the Heritage Events of the Tercentenary Year programme. Details of the yatra have been announced already in KS, Sunbeam, and our Math website.

Those who have had the opportunity to witness the famous historical drama “Chitrapur Vaibhav” will surely remember the role of the Nagar King. This article throws light on the dynasty of Nagar kings who were actually called the Nayakas of Keladi.

**Keladi Rule:** Keladi is a village in Sagar Taluka, 8 km from Sagar town. The Keladi kingdom was established by Chowdappa Nayaka in 1499. It is said that he found “hidden nidhi” (thousands of gold coins) in his field. As this area was under the jurisdiction of the Vijayanagara King, he went to Hampi to offer it to the king. At the request of the king, Chowdappa and his brother Bhadrappa defeated many of the king’s enemies. Pleased by their heroic deeds and honesty, the king granted him eight ‘maganes’ (villages) as inam (reward) and returned his nidhi, instructing Chowdappa to rule that area with Keladi as the capital. Chowdappa Nayaka built the Rameshwar, Parvati and Veerabhadra temples which are known for their architectural beauty. Built in the Hoysala style, they have carvings of Garud, Hanumant, Venugopal, Nataraj, Kalinga mardhan etc. The “Ranga Mantapa” attracts thousands of tourists from all over Karnataka. The nayakas ruled over Keladi for 14 years (1500-1514).

Keladi also has a museum where thousands of inscriptions on palm leaves and a few on stone, dress materials, swords and other weapons, canon balls, paintings etc. have been well exhibited. The present curator, Dr. Venkatesh Jois, is the main architect of the museum which now comes under Kuvempu University, Shimoga.

**Ikkeri Rule:** In 1514, Chowdappa Nayaka’s son, Sadashiva Nayaka, shifted his capital to Ikkeri, 4 km from Sagar. About 2 km from Ikkeri, he built a fort surrounded by four water tanks namely Hosgange tank, Soole tank, Uppar tank and Gange tank. This fort was ruined by the Sultan of Bijapur under the rule of Veerabhadra Nayaka who shifted his capital to Bidnuru in 1639. One of the kings, Hiriya Venkatappa Nayaka, built a town and a Ranga Mandir. The Keladi kings ruled here for 125 years.

The main attraction in Ikkeri is the Aghoreshwar Temple built by Dodda Sankanna Nayaka in 1546-1559. It has a huge 12-foot high idol of Veerabhadra with 32 hands. In December 1637, Ranadulla Khan, the Army Commander of Adilshah, Sultan of Bijapur, attacked Ikkeri, ransacked this temple and disfigured the statue. Now, a ‘Ishwar Linga’ has been installed with a beautifully carved ‘Nandi’ in front of the temple whose walls have been decorated with beautiful stone carvings. The temple architecture is a mixed Hoysala and Islamic style.

**Bidnuru/Nagar Samsthan:** Bidnur or Nagar is 75 km from Sagar and 45 km from Kollur. Initially, it was called Venupura. During the Keladi rule, it was renamed in Kannada as Bidur or Bidnur (Bidru means bamboo in Kannada. Perhaps, the place was covered with bamboo plantations in those days). During Hyder All’s reign, it was named Hyder Nagar. In course of time, only the word ‘Nagar’ was retained. The Keladi kings ruled here for 124 years.

Hundreds of tourists visit the fort built by Veerabhadra Nayaka in 1639. Though some portions are ruined, the main gate and the eastern and western walls are intact. There is a placard indicating the location of the ‘Darbar Hall’. Actually, during Shivappa Nayaka’s rule, the entire area saw well-planned development; he invited skilled persons like potters, goldsmiths, tailors, masons, minters, dancers, Konkanigas (traders) etc. He was called “Shistina Shivappa Nayaka” (man of discipline). He developed agriculture, established measures to assess land area and fixed an annual tax which brought ample income to his treasury.

He had two sons - Bhadrappa Nayaka (1662-1664) and Hiriya Somashekhar Nayaka (1664-1672). It is learnt that when Bhadrappa Nayaka was murdered, Somashekhar Nayaka was at Chandavar Fort. During his stay at Chandavar, Naranappa, the moolapurusha of the Ubhayakar family, developed a close friendship with Somashekhar Nayaka as both were expert chaturanga (chess) players. After the death of Bhadrappa Nayaka, his brother Somashekhar
Nayaka was enthroned. He appointed Naranappa as 'Karbhari' of Gerusoppa and Chandavar Seemes and hence the name Ubhaya, meaning officer of two firkas.

Basavappa Nayaka ruled Bidnur from 1698-1715. He was religious-minded and a Sanskrit scholar. He wrote three books – 'Shivatatva Ratnakar', 'Subhashit Suradruma' and 'Anupama Sukti Sudhakar'. Among his other achievements were:

- Sending a battalion with Niravanappa's brother Channatasavappa to fight pirates who had occupied "Navilagada Fort" (near Honavar), now named as Basavaraj Durga.
- Sending Garajin Basavappa Devaru with an army of Ram kshatriyas to fight and conquer Vasundhave and Ponnr Forts ruled by the Mysore kings.
- Conquering Chandragiri Fort from the Malabars.
- Sending ambassador Sharja Nagappayya, the Law Minister, to form a constitution to avoid internal fights between the 'Palegars' in the conquered areas.
- Arranging padapoojas to jangams, prasad bhojan at maths and mosques, free milk and butter for poor children, and annadana and vastradana at maths, mosques and chowtries.
- Rebuilding the Veerbhadrata Temple in Bidnur and a bridge on River Kalavati.

The story goes that in 1708, on Sarvadhari Samavatsar Kartika Amavasya, during Deepotsava, at the Parvati-Neelkantheswara Temple in Bednur, King Basavappa Nayaka was to honour Garajin Basavappa and Sharja Nagappayya, and also confer 'Huzur Pradhani' (the post of Deputy Chief Minister) to Sharja Nagappayya who was a Saraswat (Guruwappa Devaru held the 'Pradhani'). However, two of his petty officers - Subbunis Bomumarsayya and Chitnis Bhadrayya - became jealous and conspired against Sharja Nagappayya and other Saraswats. With the help of some priests, they conveyed to the King that the Saraswats are not Brahmins and do not have a Dharma Guru. The King asked Nagappayya to bring the Saraswats' Spiritual Head within three months to prove their Brahminhood. At that time, there were about eight/nine Saraswats who held Government posts: Chikkarmane Ganapayya (in charge of 'Ranivas'); Ugranad Devappayya (in charge of the Royal Stables); Pandit Ramappa and Mangarsayya (Surgeons at the Royal Stables); Chandavar Vithal Shenoy (ambassador to Goa); Nagarkatte Santayya (Toll Collector); Bilimahal Mangeshayya (in charge of the White Palace); Kadle Laxumayya (in charge of the Royal Granary for the royal horse and elephants), and Manevarte Heggade Veerappa and Manevarte Anantayya (as managers). There were also many Saraswats who held the post of 'Shanbhag' (village accountant); prominent among them were Biyar Santayya, Sashittal Shantappa, Hattangadi Appayya and Kallyanpur Devayya.

Due to this unexpected situation, all the Saraswats discussed their future plans. Manevarte Ananantayya took the lead and visited places like Kollur, Baiduru, Shirali, Bhatkal, Murdeshwar, Honavar, Chandavar, Kadle; Kumta, Mirjan, Harite and Gokarn to motivate Saraswats for 'Guru Shodha'. They then took dharani at Gokarn.

On the third day of Magha Shuddha Sashti, one of the elders in the group dreamt that a sanyasi would arrive the next day at Kotiteertha. They assembled near Kotiteertha where a sanyasi who called Himself Parijnanashram came. He said that He had come from Kashi as per the Lord's instructions. The devotees fell at His feet and requested Him to be their Spiritual Head; He agreed.

Thus, it was during Basavappa Nayaka's rule (1698-1715) that our first Swamiji, Shrimat Parijnanashram I, had gone to Nagar. Then, He was required by the King to obtain recognition from the Jagadguru of Shringeri. As we know, Swamiji was not given a proper audience and hence He attracted the kala (energy) of Sharada Devi. The Jagadguru was warned by Sharada Devi in his dream that She would go away with Her devotee who had not been given due respect. The next morning, the Jagadguru met Panjnanashram Swamiji and gave Him a ceremonial welcome befitting the head of a peetha (such as Adapalliak, Hagal, Dvtiga, Gourav etc.) as well as the letter recognising him as the Mathadhipati of the Saraswats. When our Swamiji returned with the Jagadguru's letter, the King gave Him a royal welcome and paid due respect. He also arranged security for the safe return of Swamiji to Kanara.

Persons who held posts under the Nagar Kings (besides those mentioned above):

- Nagar Shamayya (of Vatsa gotra), ancestor of the Nagarkars, was a military officer in the Nagar army. He later took sanyas and his samadhi is in Pandharapur.
- Veene Rangayya (a branch of the Amladi family of Kowshik gotra) was a musician. An 'Inam land' in Kukunadu in Amladi was granted to him which is divided into eight pieces.
- Ubhaya Narnappa served in the Nagar kingdom and an 'Inam land' was given to him in Haldipur.
- Two brothers - Udukada Venkateshayya (ance-
tor of the Haridas family and HH Anandashram Swamiji) and Sarangada Santayya of Kesarkodi family were in the Nagar kingdom and at Kollur.

- Chandavar Nannayya (of Vatsa gotra) was a ‘Shanubova’ for Kumta and Honavar.
- Dhareshwar Laxumayya (of Vatsa gotra) was a ‘Shanubova’ in the Nagar Kingdom.
- Kagal Narnappa (Kowshik gotra) was a ‘Shirastedar’ at Kagal Fort in Kumta Taluka.
- Manikere Timmappayya and his two brothers (of Kowshik gotra) were ‘Killedars’ of Manikere Fort in Shirali.
- Bedramane Narnappa was ‘Killedar’ of Murudeshwar Fort (previously under the Coorg Kings).
- Sant Nadgar Appayya Samarth (lived before 1708) exhibited his poetic talent to the Nagar Kings and was honoured as ‘Varakavi’.

The Nagar Kings also gave grants to various Saraswat temples namely the Janardhan Temple at Manki; Shree Bhadrambika Temple of the Chikarmanekars, Shree Dattatreya and Shree Gopalakrishna Temples of the Hemmadikars, and Shree Bhavanishankar Temple of Shree Chitrapur Math.

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**A morning in Delhi**

*Nayna Hattangadi (11 years)*

Denver, Colorado, USA

The first sound in the morning, is the blissful chirp of the birds as they wake up to a monsoon sky! I step out, onto the balcony and am overwhelmed by the spicy smell of curries that flood the streets. Tiny shops covered with shiny trinkets and colourful knickknacks, like a debutante at a ball, line the dirt-polished roads.

Children scurry around the cars, barefoot, in torn, smelly clothing. Their sod-dirty faces peer into the car windows hoping for their morning handouts. Rich kids in their cars, happy in their own well-fed world, pretend that the other India outside doesn't exist. With one turn of their heads, they make the urchins disappear. Poof! The bony, stray dogs rummage around the filthy sidewalks in search of food. The cars honk and the trees rustle back in protest. The monkeys play catch-me-if-you-can with the kamikaze taxis in the chaotic streets of Delhi!

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In the last century, against the impact created by Goans in Bombay in the fields of medicine, academics, music and sports, curiously, jurisprudence did not seem to have been a calling that was favoured. However, three or four Goans were found practising law in the High Court of Bombay, one of them being Narendra B. Kamat who expired after a brief illness in July, 2008. The son of the eminent Goan Portuguese teacher, Babuso Kamat, and brother of the famous Konkani theatre artist Kamat de Assolna, Narendra after studying Marathi in the village primary school and Setimo Ano (seven classes) of Portuguese Liceu in Goa, went to Bombay to continue his studies in English. He secured his Bachelor’s degree and later, an LLB from the Government Law College of the Bombay University. Narendra became a successful and much-sought-after lawyer, specializing in Motor Accident Claims. His services were also sought by the Government of Goa, as a Special Public Prosecutor in the famous Bomb Case soon after Goa’s liberation.

Along with the other law students, Narendra was much involved in the Goa Liberation Movement in Bombay and had written many fervent articles in the “Goan Tribune”, one of them titled “Bombay Goans are affected by a paralysis of the soul”; this for the sorry spectacle of their half-hearted response to the Goan Freedom Struggle.

He was a great reader of English and French literature and with his monumental memory could quote freely, long passages from books he had read. The panache with which he did this led me to call him “Chevalier” all the years I have known him. He often repeated with a flourish the introduction of the Portuguese epic, “Os Lusiadas” by Camoes, which he had read when he was in Liceu as a sixteen-year-old. His love for literature made me wonder whether Narendra was not more interested in letters than the Law, a reflection that seems to have been echoed by a Judge when he stated, “Our job is, otherwise, quite boring, but for Advocate Narendra Kamat who makes it interesting with his quotes from literature.”

His colleagues held Narendra up as a role model, and would often make it a point to be present when he argued cases in Court. His cross-examination would always be brief and to the point, much appreciated by the judges. He was meticulous with records, particular about appointments with clients and court dates. Once when Narendra was taking a walk with his wife Sadhana on the Marine Drive, they met a judge who said to Sadhana, “If we had more lawyers like your husband, our Judiciary would be much stronger.” Narendra, however, was saddened over the present state of affairs in the courts and he would recount nostalgically, memories of legal luminaries he admired and almost worshipped, like Nani Palkhiwala, H. M. Seervai, Motilal Setalwad, M. C. Chagla and others.

Narendra was a good and loyal friend and was always ready to extend a helping hand to whoever needed it. He was one of the founder members of ‘Sneha Mandir’, the old-age home in Goa. His love for literature was an extension of his love for the finer things in life. He enjoyed nothing better than the company of friends for long chats over drinks in the evening. He was a proud family man. His accomplished wife, a professor at Wilson College, and his three beautiful daughters and their families made him very happy.

Everyone spoke highly of Mr. Kamat’s honesty and integrity in the profession. As he had started from scratch, he was grateful to all those who encouraged him at the beginning of his career. He was felicitated (along with other lawyers) by the Bar Association for completing 40 years of successful practice. He would have completed the Golden Jubilee of his career on 24th November, 2008. On his passing away, a special condolence meeting was held in the High Court and a memorial service was also held at his residence where his relatives and colleagues paid him glowing tributes and commented on how he had helped them when they were in need.

He was to me, more than a brother. I valued his comments, his appreciation of my writings, and recall with nostalgia how he would recite the concluding sentences of my novel, “Sorrowing Lies My Land”. We shared a childish madness and enjoyed making fun of each other, “Chevalier” and “Del Mashas” were appellations conferred by us upon one another. He raised the toast on my 90th birthday.

Advocate Kamat will be greatly missed by his family, his friends and his colleagues. He was one of my oldest and best friends and though I feel the loss, I will remember him for his intelligence, charm, his rich and fulfilled life and infectious laughter. In my mind and heart he remains, “The Laughing Chevalier”. Goodbye Chevalier, God be with you till we meet again.
June 2, 2009: PN, the CEO of a large IT company, was looking at a letter from his key client. The letter was a request asking for PN's help to create an Indian herbal garden in their office.

PN remembered the client's visit to his organization's campus with his team. They had been taken on a tour of the Indian herbal garden created by his employees, and had been impressed by the concept, more so because of the boards displayed in the garden: "Please pluck the flowers and leaves". These were unusual boards; one was always used to seeing a stem "DO NOT TOUCH" board in parks.

The garden consisted of a large number of Indian herbs/medicinal plants. Below each plant there was information about its medicinal properties, the names of the diseases that it could be used to cure, the 'leafage' (dosage) for each disease, and so on. The 'gardeners' encouraged people to pluck the leaves and eat them. The clients wanted a similar garden in their campus.

This garden was a huge effort by the enthusiasts of the "World Environment" group. They were passionate about the medicinal plants. They had done extensive research on each of the plants and collected useful information about them for their visitors.

The clients' request was unbelievable especially because they were from the Netherlands, a country famous for its flowers and gardens. Moreover, their existing thematic landscaping had been done by the renowned Michael van Gessel. PN only hoped that the request was not a joke!

He remembered the time when it had all started. The World Environment group in his company wanted something more to do. A few of its members were already working on a secret tissue culture project but the remaining were looking for a new project. Someone from the group found out that the herbal garden in Rashtrapati Bhavan, the President's residence, was designed by the National Botanical Research Institute (NBRI). They wanted to build a similar garden with NBRI's help and discussed the merits of the case among themselves.

The concept had a great USP for their country. There was growing awareness about Ayurveda (which is thought to have originated in the pre-Vedic period, 5000 years B.C., the earliest documented ancient Indian knowledge on health and diseases).

Many such herbal gardens were coming up in the country; PN's team wanted some differentiator for their garden; they were looking for something unusual for their garden.

There was a brainwave in the group; "Look, wherever park you go, you see boards forbidding people from touching leaves or flowers, the wonders of Nature. Our garden will implore people to touch the flowers, beg them to pluck the leaves and eat them."

The group agreed that anyone who visits this garden will find it unusual to see such boards. "This also means that we should have walking tracks around the plants so that people can eat these medicines during their morning walks."

"How will they know what to eat and how much?"

"Well, we will create a write-up about each plant that we would like to have in the garden."

The group could not wait further. They met PN and explained what they wanted to do. PN agreed to give them a piece of the company's campus garden.

Time went by swiftly for them; there were frustrations and moments of ecstasy. Finding an acceptable landscape design was a hot debate. Some wanted the landscaping on the basis of major ailments; some wanted the plants to be arranged as per the six Indian seasons, and some others wanted the plants to be based on the needs of people of different zodiac signs.

Ultimately, what the group created was appreciated by the other employees. Their achievement became a hot topic. Many employees actually started their morning walks for the first time just to read about the plants and the ailments they cured.

The India Herbal Landscaping project was a success story.

PN called a meeting of the group to discuss the Dutch client's request. Some of the members were already working on other projects. Thus, only two members could join the Dutch project after a couple of weeks. The group was happy to take up the landscaping work as an additional responsibility; people who were not in a position to travel pledged remote support.

PN was happy about this. But the group put a condition that the client's employees be involved in this task. They said, "When the garden is ready they will have the satisfaction of creating something of value for their own colleagues. We know the kind of
happiness we had when we created our garden. We want them to feel the same about their garden.”

The client agreed, appreciating the viewpoint of PN’s people – that of giving an opportunity to their employees. The two members joined the Dutch client’s project after a few weeks. In the meantime, they had studied which plants would survive in the Netherlands; their landscape design was ready.

The client’s employees joined the gang. It was an enjoyable time for all.

In time to come, a beautiful herbal landscape decorated the clients’ building. It became a tourist attraction in the city.

The client was very happy. He gave encouraging testimonials to PN’s people and to PN’s company, using PN’s pet word – ‘Valufacture’ in their testimonials. What the two young members of PN’s company did was a great value-add to the client over and above their normal project work.

It was one of the happiest moments for PN.

His staff members loved being part of the revolution. There was great excitement about the stamp they put on the map of a foreign city.

The media splashed rave stories about the contribution of PN’s organization to society, rave stories were written about the pride and sense of satisfaction of the employees. Management experts sang the various ways in which employees could be engaged for better employee satisfaction.

PN felt a deep sense of satisfaction that he could provide a platform for his people to express themselves and be happy.

Did his people stop after this achievement? Of course not! Not at all! Encouraged by what they did in the Netherlands, many more joined the group of herbal landscapers. They approached their own city guardians and asked that certain gardens be converted into herbal landscapes. The local bodies did not mind if someone wanted to work free of cost to maintain their gardens. The city had these unusual gardens where children could pluck the leaves and flowers. The team taught farmers in the neighbouring villages how to grow medicinal herbs and develop nurseries. Many other clients wanted to replicate the Netherlands experience.

Well, the list is endless. Suffice it to say that a large number of employees of PN’s company got a forum to express themselves, to start a new journey which they had only dreamt of.

IN MEMORIAM
“POOCH”
(9-4-1997 TO 13-12-2006)
IN FOND MEMORY
OF AN EXEMPLARY
FOUR-LEGGED
GENTLEMAN

FROM: KODIAL FAMILY
Yogic exercises to strengthen the eyes and improve vision

Geeta Mohan Rao (Nalkur)

This month, yoga expert Geeta Rao tells us how to care for our eyes. She shows us simple exercises to strengthen the eyes and improve vision. - Editor

When your friend stands in front of you and says 'hello', what happens exactly? Your eyes meet and you see and accept each other visually. A great deal of our energy is used in seeing and therefore, the eyes are considered as one of the most important sense organs of our body. You will also agree that whenever we talk or listen to people, we prefer to have eye contact with them to feel their pulse through their eyes. When you meet your friend, you will know instantly whether your friend is happy or sad, confident or worried only by looking at his or her eye-expression. How do you know that? That is because our eyes speak and they have messages stored in them.

Our eyes are the windows of our soul because they are intimately connected to our mind and body mechanism and reflect any mental or physical condition. Even doctors examine their patients' condition by looking into their eyes as their general health is indicated through the eyes. These days, with the invasion of computers and TV into our lives, the eyes bear the brunt of the onslaught. Therefore, it is important that we take good care of our eyes.

Since the health of our eyes and our physical health are interconnected or interdependent, yoga gives prime importance to the eyes and suggests some simple techniques to take care of them and improve vision.

As mentioned earlier, there is also a close connection between our eyes and our mind. Yoga believes that wherever our eyes go, our mind follows. If the eyes are crowded with too many images, our mind will be flooded with too many thoughts, whereas if we look at one object steadily, our mind gets the time to lodge or log on to that object. This principle is used to train the mind. When our mind is anchored, it improves alertness, concentration, attention span and memory. Children, in particular, need to concentrate, absorb and retain whatever they learn at school. They too will benefit from some of the eye exercises shown below.

The only simple action we use in these eye exercises is gazing or staring at an object. We can use different objects for gazing like the sky, the rising sun, the bright full moon or the twinkling stars, any picture of your choice, or a candle flame. We can also focus on the tip of our nose, the centre of our eyebrows, or our own thumb. When we gaze at an object, it serves as a psychosomatic exercise because although we are using our eyes i.e. physical organs, we get many physical as well as psychological benefits (as mentioned later in this article).

Simple Eye Exercises: Breathe normally while doing the following exercises.

In Exercise 1, hold your thumb upright, directly in front of the nose about 6-8 inches away, and gaze at the tip of the thumb. Bring the thumb close to the tip of your nose and without blinking your eyes, take it further away from you till you straighten your elbow. Now, bring your thumb back to the tip of your nose and then blink your eyes. Your eyes will water or become moist which shows that your eyes have responded to the exercise. This serves as the best natural moisturizer for your eyes. Repeat the exercise five times.

In Exercise 2, hold the thumb at eye level and straighten your elbow. Take the thumb to the right side following the movement with your eyes without blinking or moving your head. Bring the thumb back to the centre. Then take it to the left side and bring it back again to the centre. Then blink your eyes. Repeat the exercise five times.

In Exercise 3, hold your thumb upright at eye level. Straighten your elbow, without blinking make three clockwise circles and then blink. Then make three counter-clockwise circles without blinking and then blink. Then close your eyes and relax for three to five minutes.

In Exercise 4, hold the thumb upright at eye level. Straighten your elbow, without blinking make three clockwise circles and then blink. Then make three counter-clockwise circles without blinking and then blink. Then close your eyes and relax for three to five minutes.
down as far as possible. Blink. Repeat the exercise five times.

**Candle-gazing Exercise:** Candle-gazing, known as ‘tratak’ in Sanskrit, is also used as a part of meditation. Steady gazing or looking at an object without blinking is an excellent eye exercise. Use a candle flame as it is the most widely used object to improve concentration and also because it is easy to hold an after-image of the bright flame when you close your eyes. Ideally, the candle is placed at eye level about 18 inches away, in a darkened, draught-free room. Your eyes will adapt to the flame while you zero in your attention on the candle flame. This practice leads you to focus with pinpoint accuracy and can anchor your mind on the flame considerably. Remember, wherever the eyes go, the mind follows as the eyes are the doorway to the mind. When the eyes are steady, the mind too becomes steady. When you fix your gaze on the flame, the mind becomes single-pointed.

**The Technique:**
1. Breathe gently. Your breath should not make the candle flame flicker.
2. Start gazing at the candle flame without blinking your eyes.
3. Do not stare or gaze vacantly; instead, look steadily without straining.
4. When your eyes become moist and begin to water, close your eyes.
5. Keep your inner gaze steady and visualize the candle flame on your mental screen.
6. When the after-image vanishes, open your eyes and repeat the same three times.
7. **Blow the candle out completely (for safety).** (Caution: Avoid undue strain. Don’t be in a hurry to finish the exercise).
8. Close your eyes and breathe gently.
9. Rub your palms and place them gently on the closed eyes for 2 minutes.
10. Sit quietly and relax.

**Benefits of eye exercises:**
1. It improves eyesight and corrects minor eye weaknesses.
2. It cures many eye defects such as dryness of the eyes, floaters, burning or inflammation, shortsightedness, sty, astigmatism.
3. It develops mental faculties: improves the power of concentration, alertness, attention span and memory, as well as physical abilities: improves coordination and reflexes.
4. It awakens your latent powers and creativity.

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**KSA Promotes Healthy Eyecare for Diabetics**

The KSA Health Centre continues its commitment to provide health care at reasonable rates. The Swami Parijnanashram Pathology Laboratory of KSA has recently been upgraded and offers a range of pathological tests at affordable rates.

The current year’s project is to avoid "Preventable blindness in Diabetics" by undertaking thorough retinal and other eye examinations at the Health Centre.

In this issue of *KS*, Dr. Harish Kodial, President, KSA, writes about the steps one can take to avoid eye problems (see "From the President’s Desk" on Page 3). Dr. Kodial, who is also our Senior Ophthalmic Consultant and Surgeon, will be available at the Centre on every Thursday between 3.30 pm and 4.30 pm.

Every first Thursday of the month, five Diabetics will be examined free of cost for retinopathy. For compulsory prior registration, please contact the Manager of KSA at 23805655.
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- Tea has higher antioxidants (disease fighting properties) than most fruits and vegetables, which help to protect our body by boosting its immune system and slowing down the ageing process.
- Its low level of caffeine content helps to sharpen concentration and mental alertness by improving blood flow in the brain without over-stimulating the heart.
- It is rich in tannins, which have soothing anti-inflammatory effects on the digestive tract and give relief from intestinal discomforts by promoting easy digestion.
- It is said to help to maintain normal blood pressure by lowering cholesterol levels.
- It has also been known to make breathing easier for asthmatics by opening up the air passages.
- It is known to improve the working of the kidneys, and thus help to purify blood.
- Tea has natural fluoride, which helps to make teeth stronger and fight dental cavities. The flavonoids in tea also help stop the growth of plaque, thus helping to keep the teeth and gums healthy and reduce bad breath.

Drink NUEST's Herbal Teas for Healthy Living!
Though the health benefits of herbs have been recognized since ancient times, herbal teas have not gained wide acceptance because most of them have an unpleasant taste and smell. NUEST's Herbal Teas have been created by enriching the natural goodness of premium grade tea by blending it with medicinal herbs. We have taken special care to ensure that even as each of our herbal teas is helping your body to regain and maintain good health, the original rich taste and aroma of the tea is retained and you continue to enjoy and get refreshed by your favourite beverage. So, go ahead, enjoy NUEST's healthy and delicious Herbal Teas!

Presentation: 100 g (in sealed alu-foil pouches)

Tonic tasty herbal tea
Nuest's TONIC Tea is enriched with Grape and Herbal extracts, which are rich in antioxidants, vitamins, carbohydrates, proteins and minerals. They will detoxify and rejuvenate your body and help it to maintain its natural vigour by strengthening the nerves and muscles. Nuest's TONIC Tea is high in antioxidants, which makes it a perfect nutritional supplement and energizer and its daily use will help to build up resistance against disease and premature ageing. So, help your family to lead a healthy life with Tasty and Refreshing cups of Nuest's TONIC Tea!

Bowel regulator tasty herbal tea
Nuest's BOWEL REGULATOR Tea is enriched with Herbal extracts with well-proven carminative and laxative properties. They stimulate the action of the digestive juices and help to regulate and ease bowel movement and give relief from related discomforts like stomach ache, feeling of fullness and heaviness, lethargy, bad breath, mouth ulcers, irritability, headache, flatulence and belching etc. Regular use of Nuest's BOWEL REGULATOR Herbal Tea just before bedtime and/or immediately after waking up will help in smooth and easy bowel movement and make you feel light and energetic throughout the day.
**Cold relief** tasty herbal tea

Nuest's COLD RELIEF Tea is enriched with Herbal extracts which help to treat dry & wet cough, sinusitis, lung infections, running nose, chest congestion and sore throat. The tea acts as an expectorant, loosens phlegm, clears obstruction in the nose and soothes the throat. It gives quick and long lasting relief and its tonic effect rejuvenates the body and restores its natural vigour. Regular use of Nuest's COLD RELIEF Herbal Tea will help to build up resistance against recurring colds and sinusitis.

**Digestive** tasty herbal tea

Nuest's DIGESTIVE Tea is enriched with Herbal extracts, which stimulate the action of the digestive juices and their carminative properties help to give quick and long lasting relief from stomach disorders like belching and stomach ache due to gas, constipation, over-eating etc. Regular use of Nuest's DIGESTIVE Herbal Tea will help to build up resistance against recurring indigestion and make you feel light and healthy. Excellent as a digestive after heavy meals and also as an appetizer.

**Headache relief** tasty herbal tea

Nuest's HEADACHE RELIEF Tea is enriched with a unique blend of Herbal extracts, which act as a nerve tonic and help to relieve headaches caused due to sinusitis, lack of sleep, fatigue & stress due to work or study-load.

**Sugar balance** tasty herbal tea

Nuest's SUGAR BALANCE Tea is enriched with a unique blend of Herbal extracts which are known for their hypoglycemic properties. They stimulate the action of the pancreas to secrete insulin, neutralize and flush out excess sugar, tone up liver functions and purify blood. Use regularly to remain healthy and full of vitality.

**Weight manager** tasty herbal tea

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In this article, Gurudatt S. Padukone describes ‘Shree Lipi’, a script developed by him for Konkani after years of research, Sanskrit lessons and extensive reading followed by a rigorous assessment for its versatility and full phonetic expression. The motivation, he says, came from his mother: seeing her little son saddened to learn that Konkani does not have a lipi, she had told him with conviction that he would grow up and create it himself! Padukone has been invited to give a talk on his work, on 31 December 2008, at the Chitrapur Rang Ranjani Festival in Shirali. Retired from IBP Co. Ltd., Mumbai, as Manager, Finance and Accounts, Padukone is also a music enthusiast, having spent six years learning classical vocal music from his maternal uncle Pt. S.C.R. Bhat and Guni Gandharva. - Editor

Introduction: ‘Lipi’ or script is defined as a system of writing; a set of characters (alphabet) representing the sounds of speech in a language, for writing and reading. Language is to script what audio is to video.

Historically, the evolution of a language can be briefly described as follows: a language takes birth in a small community and grows geographically, and develops as the larger group accepts it for inter-communication (after mutually agreeing to modifications as needed). However, in order to put it in writing, the help of an existing lipi is taken or a new one is developed. On receiving the approval of the appropriate authority (government/religious etc.), the lipi becomes an official script which helps the authority in its administrative work and the relevant population in inter-communication.

Thousands of languages are spoken around the world, and hundreds of scripts (symbolic, pictorial, alphabetic, syllabic or hybrid) have been developed and are being used for writing and printing. Starting from the symbolic category, scripts have progressed towards the phonetic though currently, various languages use scripts that are a mix of these categories and not fully phonetic.

The Sanskrit language is believed to be God-given (and if it was developed by humans thousands of years ago, they surely deserved to be revered as Gods!). However, there is no evidence of a well developed lipi for writing, prior to 500 B.C. when the Brahmi lipi came into prominence. Initially, the Vedas were handed down orally by the Guru to his disciples, and subsequently, were written in the most suitable script available then. Devnagari Lipi (52 characters) was developed over a period of time, out of Brahmi lipi, till it completely matched the needs of Sanskrit pronunciation.

There are numerous languages in the Indian sub-continent itself, and scores of scripts have developed independently. While these languages and lipis have their own individualities, they have drawn largely from Sanskrit vocabulary and Brahmi lipi. But some languages do not have their own lipis, and so make use of the lipi that is geographically close, an exception being the use of the Roman script which, as we all know, is a ‘gift’ of the colonial rule.

Devnagari is, by far, the most widely known and used lipi in India. It is far superior to the Roman script. Due to external and internal influences on speech, changes (inherent in any language) have taken place, and existing lipis fall short of truly representing the various phonetic utterances of the modern-day common man.

The English language is supported by the Roman script of 26 alphabets, a number that is woefully inadequate to cater to the needs of an expanded list of phonemes required for an international language. The International Phonetic Association (IPA) after decades of work came out with a fully phonetic system of script, which yet remains to be appreciated and accepted by the peoples of the world. Till then, one has to learn English or other European languages the hard way, what with all the in-congruencies of spelling and pronunciation, not forgetting the indispensable Dictionary.

Thanks to the Sanskrit lineage, Indian languages do not need a dictionary for spelling or pronunciation.
Speaking vis-à-vis Talking Language: One speaks when talking to many persons at the same time, and one talks when speaking to another. As envisaged, in order to keep the sanctity of the scriptures intact (besides other obvious objectives), Sanskrit continued as 'Vaidik' Sanskrit, and has remained as the classical (speaking) language, while the talking language ('Loukik' Sanskrit) gave birth to Apabramsha, Prakrit etc and influenced other Indian languages which had emerged independently. Later, the influence was the other way, especially after the great grammarian Panini imported into Sanskrit many words of 'Dravidian' origin and thus bonded the nation emotionally.

Script-wise, Devnagari has undergone a few changes for languages such as Hindi and Marathi, while some language scripts have progressed further, most notably Kannada. There is no complete correspondence among the various Indian language scripts, resulting in mis-pronunciation of words of other languages- Indian or English, giving rise to ridicule. From 300 B.C. till the establishment of British rule in India, various regional lipis took birth and developed from Brahmí lipi, and were modified periodically during the rule of progressive kings. Then the focus shifted to English (forced or otherwise), and no worthwhile improvements in lipis have taken place since.

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The written word is a strong medium (as the saying goes, the pen is mightier than the sword). Hence, in order to be truly representative of the spoken word and to be understood, the script must be phonetically versatile. There is thus a need for improvement in all lipis. While individual languages may go about it in their own way, now with an example before them, one important step needs to be taken – the creation of a well-developed lipi for the nation.

One nation, one language, one script: Unity and oneness are of utmost importance for the overall progress of a nation. Take for example the U.S., U.K., the Indian Union and at an even broader level the European Union. Need one say more? Among so many languages, our country has agreed to have Hindi as the rashtrabhasha, for many obvious reasons. But, in order to strengthen the emotional bond with Hindi as the national language, we have to build bridges linking all the languages. Or rather, just one bridge - that of a common Indian script, a fully phonetic script that would cater to all the Indian languages: call it Shree Lipi, Konkani Lipi or Bharati Lipi.

Konkani: Initially, Shree Lipi was developed with a view to providing a script for the Konkani language which does not have its own lipi. Konkani is spoken in Konkan - the western coastal belt north and south of Goa, including the state of Goa. Konkani (a Scheduled Language) is the State language of Goa. Konkani is the mother tongue of (45?) lakhs of people across religious, caste and class barriers, besides being a market language. Konkani is presently written in the Devnagari, Roman, Kannada or Malayalam scripts depending upon the State in which the area falls and so, literature in this language is scarce and fragmented.

Perhaps, Konkan has been, and continues to be a victim of "divide and rule", a legacy of British and Portuguese colonialism. The solution, however, is best left to social scientists. But first, the unity and oneness of Konkani needs to be strengthened. A common lipi should act as the catalyst towards this end, besides filling a vacuum - that of the absence of a lipi of its own. However, one benefit, despite the vacuum, has been the phonetic enrichment of the language, by acquiring the nuances of other languages. Consequently, no other single script matched the requirements of the Konkani language and, therefore, a new one was to be created.
The solution: Shree Lipi: Now, it is natural to be apprehensive about anything that is new, and change is perceived as painful. But, everything in the world has undergone change and will continue to do so. Moreover, a change for the better, in time, however, is always welcome. So also, it would be better to change, as quickly as possible, to Shree Lipi.

All things considered, Shree Lipi encompasses the under-mentioned criteria, holistically. It takes a leap forward over other scripts in use around the world. The principles of ‘alphabetics’, phonetics and productivity have been applied optimally. Though specifically developed for Konkani, the system has turned out to be universally applicable to any language for achieving total phonetic expression. One just needs to replace appropriately the alphabet of any language (including the IPA) in the Shree Lipi system to achieve universal commonality, phonetically. Now the above idea can be extended to say “One World, One Language, One Script”, if English is to be truly the global language.

Shree Lipi, comprising 48 characters, has been created to conform to the under-mentioned criteria and more.

Criteria:
1. It should be easy to learn. SIMPLE
2. The characters should be recognizable. EASY
3. It should enable faster writing. SPEEDY
4. It should include all possible cultured utterances. VERSATILE
5. It should be techno-savvy . FUTURISTIC
6. The change-over from the old to new must be SMOOTH

Phonetics (for the common man): Voice is generated in the larynx (voice box) when exhaled air from the lungs passes through the vocal chords and comes out of the mouth or the nostrils. It is modulated by the resonance of the throat, mouth and nasal cavities, which explains the difference in the quality of voice from person to person. The physical characteristics of the vocal chords give rise to pitch and timbre which explains, in general, the man-woman difference. By voluntary effort, one controls the vocal chords to produce various pitches which are termed as tones (swara). Overriding the above-mentioned characteristics, we use our voice (with prayatna) to produce different utterances by positioning our tongue, changing the shape of the mouth cavity etc which are, in general, termed as ‘phones’ (svana).

Each utterance comprehensible with ease as distinct from other is termed as a Phoneme (svanim). These include the peripheral sounds termed as ‘allophones’ (upa-svana) which have a minute difference with their nearest phoneme (for example, ‘s’ in the words “us” and “sit”). Hence the term – phonemics. The process of creating writeable characters to represent different phonemes and allophones in any particular language comes under the scope of phonetics, which includes phonemics, and is sometimes treated as a synonym too.

Devnagari is the most widely used and known lipi in India, perhaps as much as the Roman script. It would be therefore EASIER (criterion # 2) to recognize the new alphabet if it is akin to Devnagari as can be seen in the above equation. Surprisingly, to make it SIMPLE (criterion # 1) and FASTER (criterion # 3), only minimal changes suffice. That Devnagari lipi lends itself to changes towards simplicity and speedwriting is quite remarkable, as we shall see! A forethought on the part of our ancestors! In Devnagari, unlike many other lipis, all the letters have a top horizontal line. Perhaps in the olden days when the writing was “nibbed” on leaves or narrow strips, this was necessary but has now become redundant, as ruled paper is used. The line does not add anything to the phonemic content of the letter. Moreover, printing or typing does not need a line.
Many letters have a vertical line too, there being no special significance compared to those that do not have a vertical line. The letters are recognized without these lines, and when two letters are conjoined, the line is omitted. Without these lines, the letters become simple, and cursive writing is possible as it was, not long ago, when Marathi and Kannada were written in ‘modi’ style, speedily.

In Shree Lipi, both these lines have been omitted, satisfying criteria #1, #2 and #3, and each line or character has been assigned a specific phonetic meaning.

**Swaras (Cardinal vowels) in Shree Lipi:**
The lipi has 8 vowels of standard duration, 1 matra – ‘hrasva’ (matra=mora).

All the vowels are lengthened to double, 2 matras – ‘deergha’ by adding the suffix [z].

Three vowels can be of half duration, 1½ matra – ‘laghu’ by adding the suffix [‘].

Anushruti is denoted by a dot above a letter, for example [‘]. This partial nasal sound is a much-used Konkani pronunciation (unlike in Devnagari where it is called anuswara and is also used as anunasik) and is equivalent to the Marathi/Hindi pronunciation: [‘]

A nasikya shruti (fully nasal) has been provided. This sound is produced with the mouth closed. It is popularly called humming. We shall, later, learn more about this hitherto unscripted but innovative character:[‘]. Swaras (only) are given in two formats, one as Capital and the other as Shruti – as a suffix to capitals and consonants, as in all Indian languages. A shruti suffix (8 in all), added to a capital swara or a consonant, makes them compound swara/consonant syllables.

**Consonants in Shree Lipi:** There are 26 consonant characters (alpa-prana) to represent phonemes. The peripheral sounds (upa-svana) of these phonemes are arrived at by using an underdot (nuqta) – a dot below the letter [‘], with or without the underline. These letters give us a sufficient number of phonemes for cultured speech. What is not considered, therefore, are some clicks and rare sounds (though they may be recognized as phonemes), for reasons of criterion #4 above, being mostly aghosh shabda (voiceless utterances).

Ten mahaprana letters (namely, kh, gh, bh etc.) of Devnagari have been dropped and are now written as alpaprana (k, g, b etc.) along with an underline which (mahaprana ‘_’) can be used with all the consonants and nasikya too. S → Ś, ॐ → ॐ, ‘ → ‘, etc.

In Shree Lipi, except for the two dots – one above the top line and one below the bottom line – all the characters are written in a forward movement one after the other as in English (that is, there is no vowel or consonant one below the other). While the Devnagari characters have been simplified, a few new characters have been introduced, namely, É, ē, ō, ū, ū, ṭ, ṭ, and some shruti (swara) suffixes have been imported from the Kannada script and redesigned.

**Streamlining:** You may now notice that in a three-lined format (ruled or imaginary lines), most of the characters start from the top or middle, and end on the middle line. This helps in clarity in respect of recognition, joining two characters, and speed in writing. The top horizontal stroke [‘] (only for the swara attribute ‘a’) and the bottom horizontal stroke [‘] (for mahaprana) fall on the respective lines above and/or below the letter. Other swara suffixes follow a capital swara, another swara suffix or a consonant in the upper or lower case as applicable but not above or below the top or bottom lines (unlike ascenders and descenders in Devnagari).

In totality, the system enables all cultured phonetic utterances to be written easily and correctly and vice versa. A not so apparent benefit is the saving in space (paper etc.), ink, effort in learning (keep the child in mind), writing and time!
Criteria # 5: Electronic technology has progressed rapidly and the computer has become popularly useful to the common man. Programs have been developed to convert voice into written text and vice versa, and to translate from one language to another. However, these programs are not very satisfactory due to inadequacies in the lipis, the system of spelling and pronunciation. A huge effort in programming is needed for a language not supported by a phonetic script which consequently, is costly. For instance, an English language program, in spite of carrying an in-built dictionary, is not suitable for foreign languages. Shree Lipi being a versatile phonetic script would be ideal to voicing the text and vice versa, whether the language is Konkani, Hindi, Marathi or any other language.

A language is best learnt by ear – like one’s mother tongue. The next best, when the mother (teacher) is not around, is such a computer program which serves as an educational tool not only for learning the language but also for learning other subjects. This is because the language of the mind is conditioned by the mother tongue and all knowledge is best understood through this language (just as application programs are understood by the computer through the machine language).

Computer support for Shree Lipi has been finalized. The 48 Shree Lipi characters readily take the place of the Roman (26x2) characters in the existing keyboard, leaving 4 key-strokes free for any uncommon phonemes that a particular language may need to add. The characters have been placed logically unlike the QWERTY order. ‘KonkaniGuru’ font is created and is being used. A new model of keyboard has been developed and the development of a text reading program is in progress.

A quality product is universally accepted. Shree Lipi has all the ingredients of a quality product and an inherent capacity for a smooth change-over, especially if it is introduced at home by the mother – the most important person responsible for perpetuating the mother-tongue, or at the elementary stage when children begin to learn their two Rs, for achieving criterion # 6. Shree Lipi will then have accomplished its goal.

**Shree Lipi in Alphabetic Order (Varna Mala)**

![Shree Lipi Characters](image)

The How of It

Let us now see how the characters constituting the system Shree Lipi conform to all the criteria mentioned above.

Eight vowels, all *hraswa*, of single duration are:

- **A**
- **E**
- **I**
- **O**
- **U**

Corresponding to

- **ई**
- **ए**
- **आ**
- **इ**
- **अ**

in Devnagari (Sanskrit) and

as adapted in Hindi and Marathi.
The equivalents (in Devnagari) are missing as they are defined as long vowels i.e. *deergha* - of double duration, though in practice, these short vowels are invariably pronounced in most Indian languages. Sanskrit does not have these vowels, and Devnagari matches its narrow requirements fully. But other languages which have just copied the Sanskrit / Devnagari system have denied their people of proper representation of their pronunciations in their chosen/developed lipis.

*Lipi* has always lagged behind language and that is natural. A language undergoes changes in various ways, and unless its *lipi* is updated in time, the gap widens. The process of upgrading *lipis* slowed down considerably with the raids, invasions and occupation of our country by foreign rulers. The focus having shifted to English, the neglect of one's own language has set in. To improve communication within a language group and outside it, the population needs a well-developed *lipi*, perhaps more so to learn English!

Here are the Devnagari, Kannada and English equivalents:

**Vowels:**

<table>
<thead>
<tr>
<th>Devnagari</th>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>अ</td>
<td>आ</td>
<td>A</td>
</tr>
<tr>
<td>ए</td>
<td>ऐ</td>
<td>E</td>
</tr>
<tr>
<td>ओ</td>
<td>औ</td>
<td>O</td>
</tr>
<tr>
<td>ऋ</td>
<td>र</td>
<td>U</td>
</tr>
</tbody>
</table>

Note: In Shree *Lipi*, these vowels are capitals, i.e. *swaras*. The *shrutis* are equivalent to small (upper/lower case) English letters, thus incidentally retaining the beauty of the capital/small system of letters of the language, so far as vowels are concerned.

Coming to the longer version i.e. *deergha*, the phonemes being the same but extended to double duration, are written by adding the sign च as shown below:

<table>
<thead>
<tr>
<th>Devnagari</th>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>अच</td>
<td>आच</td>
<td>A(r)</td>
</tr>
<tr>
<td>एच</td>
<td>ऐच</td>
<td>A(e)</td>
</tr>
<tr>
<td>ओच</td>
<td>औच</td>
<td>Ee</td>
</tr>
<tr>
<td>ऋच</td>
<td>रच</td>
<td>A(w)</td>
</tr>
<tr>
<td>औच</td>
<td>O</td>
<td>Ore</td>
</tr>
<tr>
<td>चू</td>
<td>Oo</td>
<td>sOon</td>
</tr>
</tbody>
</table>
The effort (pratna) needed to utter any phoneme generally differs from one to the other, even in respect of a swara when it is used independently and when used as a shruti with any other phoneme. You may notice that the initial effort at the throat while uttering "A" is absent when you pronounce "say". Therefore, I prefer to call the capital vowel the swara and its sign the shruti, which takes an effortless ride on other swanims (including swaras), (somewhat like 'glide').

Capital swaras are used independently but the same sounds when used along with other letters are written differently, like the upper/lower case letters in English and are also generally called matras. The signs (shrutis) uniquely represent the swaras and are suffixed to the vowels and consonants as shown below:

<table>
<thead>
<tr>
<th>Hrasva</th>
<th>Deergha</th>
<th>Vyanjana</th>
<th>Akshara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>Shruti</td>
<td>Swara</td>
<td>Shruti</td>
</tr>
<tr>
<td>ऐ</td>
<td>ऐ 1</td>
<td>ऐ 2</td>
<td>ऐ 3</td>
</tr>
<tr>
<td>ओ</td>
<td>ओ 1</td>
<td>ओ 2</td>
<td>ओ 3</td>
</tr>
<tr>
<td>औ</td>
<td>औ 1</td>
<td>औ 2</td>
<td>औ 3</td>
</tr>
<tr>
<td>थ</td>
<td>थ 1</td>
<td>थ 2</td>
<td>थ 3</td>
</tr>
<tr>
<td>ऐ</td>
<td>ऐ 1</td>
<td>ऐ 2</td>
<td>ऐ 3</td>
</tr>
<tr>
<td>ओ</td>
<td>ओ 1</td>
<td>ओ 2</td>
<td>ओ 3</td>
</tr>
<tr>
<td>औ</td>
<td>औ 1</td>
<td>औ 2</td>
<td>औ 3</td>
</tr>
</tbody>
</table>

That brings us to the compound swaras, which are numerous but only a few can be usefully pronounced, and far less provided in Devnagari.

The above combined swaras are inherently deergha and do not normally need the addition of ऐ. Likewise, two shrutis can be joined to make a combined shruti to be suffixed to consonants.

For example, daily सकार is written (inappropriately) in Devnagari as सकार or सकार because joining of two shrutis (matras) is not possible in scripts like Devnagari and its derivatives.
Now, let me show you the jewel, the anushruti, which is a partial nasal sound which exists in many languages but is pronounced extensively in Konkani. The anushruti sound merges with that of swara or shruti effortlessly.

Anushruti is denoted by a rounded dot placed over a swara or shruti. \( \ddot{\text{a}} \) / ə. Unique to Konkani is that, this anushruti brings about a grammatical change in the meaning of the word, though not always. For example: əəəəə / əəəəə you (did) / Is it you? əəəəə / əəəəə she / they (fem)

In Hindi and Marathi, the equivalent is written by combining . and \( \ddot{\text{a}} \) to get \( \dddot{\text{a}} \) and the anuswara is often used as anunasik, making it ambiguous.

The complete list of vowel sounds is as under:

1. ə ə ə ə ə ə
2. ə ə ə ə ə ə
3. ə ə ə ə ə ə
4. ə ə ə ə ə ə
5. ə ə ə ə ə ə
6. ə ə ə ə ə ə
7. ə ə ə ə ə ə
8. ə ə ə ə ə ə

Note: Replace the capitals with shrutis and you get 48 vowel pronunciations to be suffixed to consonants. The third and sixth columns differ from the second and fifth columns in respect of accent. The latter are stressed (udaatta) while the others are anudaatta which can be converted to svarit by the addition of a Deergha sign.

Now come the consonants. Out of the 26 basic phonemic characters for consonants, 15 are divided into five classes (varga), eight of them in one broad category and three categorized as semi-vowel/consonants.

Vyanjan Toran

5: ə ə ə ə ə ə
5: ə ə ə ə ə ə
5: ə ə ə ə ə ə
4: ə ə ə ə ə ə
4: ə ə ə ə ə ə
3: ə ə ə ə ə ə

The other phonemic consonants which are very close to the above basic set and generally called peripheral sounds, are termed as allopohones (upaswana).

Q, W and Z are the three allophones provided in the Roman script. Other allophonic pronunciations are arrived at in English by joining two or three consonants and there are many complex combinations.
A simple example: 'the' for दः and 'sha' for श। In Hindi and Marathi, upaswanas are arrived at by placing a dot (nuqta) below the basic consonant in only a few cases like क्र, ख्र, ग्र, ज्र, झ्र, ञ्र, ड्र, ढ्र, फ्र, फ्र but not for others, where it can be applicable.

In Shree Lipi the use of this nuqta can be extended to 18 consonants to cover all the Indian languages and English, though all these pronunciations may not be in use in all the languages, at present. In this system, one avoids the task, otherwise, of creating 18 or more characters for allophones which may or may not be much used by all.

Lastly, the mahaprana, means the use of high pressure breath. All the above consonants and the allophones can be supplied with mahaprana to make them mahaprana pronunciations. They are sometimes treated as distinct consonants (in Sanskrit).

ε is a soft and smooth consonant which does not even have the initial effort as in ञ and therefore, along with न and ओ is categorized as a semi-vowel/consonant. The allophone of ε is η which is represented as mahaprana. For converting a consonant into mahaprana a simple sign, a bottom line [ _ ] is placed under the consonant, the choice of it being meaningful literally and figuratively, as the mahaprana gives the consonant a solid base!

This simplification has not only eliminated 10 difficult and often confusing mahaprana letters in Devnagari but also provided for writing many more mahaprana pronunciations, which are presently mis-spelt. Even the nasikya takes the mahaprana which we will see soon.

Finally, the 'nasikya' has been meaningfully defined and a character allocated to it. It is the fully nasal sound coming through the nose when the mouth is closed, from beginning to end. It is recognized by calling it humming. It is not same as ञ because ञ, ओ, η all start with the mouth closed but the recognition of any of them is evident only when the lips part, due to the difference in vibrations of the parting lips. η is therefore categorized as partial nasal or anunasik along with द, ओ, द, ओ though the degree of nasality differs among them.

This nasikya is depicted as " (mm) and _ (hmm), its mahaprana. Let us see the variety of its use in communication in the " mode.

An episode between a busy housewife (W) and her busier husband (H):

W: Dear, are you listening?       H: "   (Yes, dear)
      [of course, with newspaper in hand, viewing IPL on TV]
W: I had told you....       H: " "  (Now, what was that?)
W: Oh, you forgot again!       H: " "  (Um let me recollect....)
W: You were to bring mangoes.       H: _ _ _  (Yes, yes, I was just...)
W: Have you some money on you?       H: _ _ _  (No. [Forget it].... Tendu....)
W: Here, some money, pl. go and get it!       H: _ _ _  (OK yaar)

The dialogue is one-sided but the communication is complete.

On the not-so-lighter side, this finds its use when writing notations to and learning a humming piece in vocal rendering (Imagine Ghulam Ali!  " "  " "  " , before he comes to the swara/shruti mode: 333333333).

Lastly, the phonetic meaning of the single sacred syllable ढ emerges naturally, phonetically.
The full list of International Consonants including *mahaprana* and the *swaras* is tabulated below.

<table>
<thead>
<tr>
<th>Glottal/Pharyngeal</th>
<th>Uvular</th>
<th>Velar</th>
<th>Retroflex</th>
<th>Lamino-Palatal</th>
<th>Apico Alveolar</th>
<th>Dental/Alveolar</th>
<th>Interdental</th>
<th>Labiodental</th>
<th>Bilabial</th>
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<td>ɐ ɐ</td>
</tr>
</tbody>
</table>

*Upasvanas are shown in Italics*.

### Swaras

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
</tr>
<tr>
<td>Close -mid</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
</tr>
<tr>
<td>Open -mid</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
</tr>
<tr>
<td>Open</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
<td>ɐ ɐ</td>
</tr>
</tbody>
</table>
It would be interesting to see the 'Baara Khadi' (in Marathi / Balbodh). Shree Lipi has 'Aath Khadi' each for _hraswa_ and _deergha_ vowels.

<table>
<thead>
<tr>
<th>Shree</th>
<th>Devnagari</th>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>४</td>
<td>सन</td>
<td>लार</td>
<td>Sun</td>
</tr>
<tr>
<td>६</td>
<td>-</td>
<td>-</td>
<td>Sir</td>
</tr>
<tr>
<td>६</td>
<td>-</td>
<td>-</td>
<td>(umbrella)</td>
</tr>
<tr>
<td>६</td>
<td>सात</td>
<td>लार</td>
<td>Saat (beware; Indian spelling)</td>
</tr>
<tr>
<td>६</td>
<td>सूं</td>
<td>लार</td>
<td>Sell</td>
</tr>
<tr>
<td>६</td>
<td>-</td>
<td>-</td>
<td>Sad</td>
</tr>
<tr>
<td>६</td>
<td>-</td>
<td>लार</td>
<td>Sent (not scent)</td>
</tr>
<tr>
<td>६</td>
<td>सूं</td>
<td>लार</td>
<td>Sale</td>
</tr>
<tr>
<td>६</td>
<td>सिट</td>
<td>लार</td>
<td>Sit</td>
</tr>
<tr>
<td>६</td>
<td>सीट</td>
<td>लार</td>
<td>Seat</td>
</tr>
<tr>
<td>६</td>
<td>सॉव्यां</td>
<td>लार</td>
<td>Solid</td>
</tr>
<tr>
<td>६</td>
<td>-</td>
<td>-</td>
<td>Saw</td>
</tr>
<tr>
<td>६</td>
<td>सोल</td>
<td>लार</td>
<td>Sodka (Rhyme with Vodka!)</td>
</tr>
<tr>
<td>६</td>
<td>सु</td>
<td>लार</td>
<td>Sole</td>
</tr>
<tr>
<td>६</td>
<td>सूर</td>
<td>लार</td>
<td>Super</td>
</tr>
<tr>
<td>६</td>
<td>सूप</td>
<td>लार</td>
<td>Soup</td>
</tr>
</tbody>
</table>

The combined _swaras_, which are another 12 in number, are not shown above.

**Fine-tuning:** In Kannada many words ending in 'अ' kar are pronounced as 'अ' kar though there is no sign provided, while in Marathi with exceptions, and in Hindi without any, the end अ kar is pronounced half, though there is a specific provision for it (halant ) in Devnagari and it is strictly followed in Sanskrit.

Take the example of 'Krishna': In English, it is pronounced as 6-7-8-7. In Kannada as 6-7-8-7. In Marathi as 6-7-8-7 and in Gujarati as 6-7-8-7 while Sanskrit has it as 6-7-8-7 (र being a vowel here). Hindi has it, with its grammar, as 6-7-8-7. Thus, as written above, one can write phonetically in the finely tuned _Shree Lipi_, whichever be the language and whatever be the pronunciation.

Consider another example. In Hindi there is a word written as अआए. Pronounce it as it is. Do the sounds merge homogenously as they do when talking? So, it is sometimes also written as आइये or आइए because it is known from Sanskrit grammar that अ and आ in conjunction (sandhi) with
another vowel sound as य and य. In a fully phonetic script the above confusion does not arise. In *Shree Lipi* simply write ये। Now, isn't that versatile? It is more than meets the eye!

Coming to *Amchigale*...

Many of these and other pronunciations in Konkani or other languages simply cannot be written in any script other than *Shree Lipi*.

Now, read the above sentence written in *Shree Lipi*:

Examples abound. *Shree Lipi* has the solutions and with its in-built versatility, it proves itself as the ideal solution to the quest for a national script.

Konzani?... Bharati?... or... International? Think and act, NOW!

A keen learner will now be able to read the Rashtragaan written below in Shree Lipi.

---

A journey of a thousand miles starts but with a single step. (Shree Lipi)
*For want of a step, let not the journey stop!* (Konkani language)

Acknowledgements: Grace of God.
Mother’s motivation.
Swamiji’s blessings.
Bhatkal Sadanandmam’s encouragement and guidance.
Kalawar Sheela pachi’s help.
KS Editorial team’s co-operation.
My daughter Jobana Kumta’s untiring efforts.
Well wishers who unhesitatingly welcomed the idea.
परिवर्तिता संध्याचाया

कुशा बिजूर

एकः समाम्बः चेलव आसीत। वयं प्रेमका:
परस्परः सह वाताळांम वरुकः आसम। तन्मध्ये मया
पौडःकीद दयानी सम्भव्यां प्रविष्टनी दृष्टि। पुरुषः
अपरिविक्षेपः अन्यतमः दृष्टः किन्तु तेनसः स्थिता नारी
अपरिविक्षेपः दयानांत्ये आसीत। महत्राचायानामः
अपि अङ्क तो अभिज्ञातु अशकाव्यम् अतः सांकी पृथकः
अग्री, सःतु मालयः पिता असि।

मया समृत्त मालयः मत्ता चन्द्रपूर्वः दिवसः। अतः
सः पुरश्च विशारः गृहः निवसितं गतः आसीत। तावनः सः
कृत्रि, अशकः कान्तिहीनः: च अद्भुतः। किन्तु ममपुतः
लिङ्गः मनुष्यः तु संजः, सम्बितः स्वस्तः: च आसीत।
एततः परिवर्तनः कथं भूतम्। मम सांकी उक्तदेवीः सः
एतद्वा महिलायथे परिविक्षेपः असि। तस्मिन पृथुः परिवर्तनः अहं
शीर्ण न चक्षुम्।

पाध्यामः अप्रशान्तः पिता, अपशान्तः पौर्णिमः दैहिकायां
पितामहः सः। जीवनस्य संध्यायमः स्वविनुसितः भवित।
तत्त्वः तयः पूर्णायं् कन्याम्, बाल्यानां केषांगित जनानां
च प्रतिकृत्तम् अपमानास्यः च भाषणः निन्दनः च संस्कृतः
विविधमू अपारायं ऑगः चलनः प्राम स्वातः। स्वस्तः
विनाउतरवायितः जीवनः त्यथाना दूरः, अरमाकः
समाजबाहिः महिलायथे विवाहः कृतः तस्यः गृहः निवसितं
गमनः तु अतिक्षितः। कथं निषिद्धः ततः?

तदन्तत्तमः एकदा मम मालयः मेलनः अभवत्। मम
मुखात् तस्यः पितुः, विशिष्ये अनेकः प्रशा: उदगच्छन। सा
हास्यवदनः न्येवदृश्यः दत् तस्यः: पिता अधुना अतिव
सनुषः: असि। सा महिला तस्य अनुपुष्टः असि। विशारः
प्राप्तः चोरी साधनः तेषांमुः कार्यात्: आसम। तस्यः
पिता एकाकिचम् अनुभवकालो प्रीति। विशारः प्राप्तः
मिट्ट्योभोज्यात् च कुत्रीः लम्बः: मधुराणि वचनं
सिद्धं: भोजनं च तस्य अतीव रोचते। तेन धुमपानम् अपि
त्यक्षम्।

कालान्तरः मया श्रुति यत् सा महिला एकं कादम्बरी
लिखिततवति प्रकाशितवति च। तस्याः सा तेन दतं प्रोत्साहनं,
साहाय्यं निदिः यु पुस्तःकं तस्य अपिनतवति।
तत्त्वायसं से लेखः: इति मया न ज्ञातम्। एवं त्रुचा
ज्ञाता जेनुनुसेवणः तत्त्वायसं दुःखीपूतम्।
तयः: जीवनम् उत्तरेण रसमय सफलं च भवेत्।

In fond memories of my aunty
Smt. Kilpadi Sundavibai

आम्मा तूळो मल्लू उग्रासु जाता

साही वर्ष जाधी
आम्मा तू माक्का सोणु वचोगः
आम्मा तूळो मल्लू उग्रासु जाता
हळ्ळे ब्लेंशाधारणे धेन्ना तु आशीली
वाट मगलो पठलाताली, फळात्ते तुः
उदाती वृहूरेलबाची वचोगः
आम्मा तूळो बोरी उग्रासु जाता
आम्मा रंगताली तूळा आमालीः आम्मा
तूळोची चेंडवळी पोत्लें तुळे आमःका
आम्मा तूळो मल्लू उग्रासु जाता
हळ्ळे ब्लेंशाधारणे धेन्ना तुळे गुगुळी
पाठ प्राप्ती तूळा बाणाने धूरे कैरी
खेरळे ब्लेंशाधारणे तथा काजळी तुळे एकी कळे
कळ मल्लू भोगली एक कळाण्ये, तुळे राकळी
टिप्पटर जातवे होळ्यावंक विधा रीन्नु तुळे
तूळे जीवन जिकळी!
आम्मा तूळो मल्लू उग्रासु जाता
बाकीचाँक तुळे सुधारक चूटेलीसांक तुळे वृंदावनी
अनाथ पालकः तुळे समाज सेविका
आज्ञा महत्तरपत्री तिथियाँ तुळे आधार
आम्मा तूळो मल्लू उग्रासु जाता
आजी आम्मी सुखती आसाती देवले तूळे गोगळी आशीली
तुळे वेदालगीः आस्स मोणु ताकाची शरण जवाती
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ಬಯಾಲ ಸಪೂರ್ಜಾತಾ!

ಪ್ರಮೋದ ಕನ್ನಡ

ಬಯಾಲಂ ಗೆಲ್ಲದು ಮನಪುತ್ತು ಒಂದು ಫಾಂಟ್ ಕಸ್ತಿಜಿ ಆಯಳೇ ಕೀ ಜಾಳೇ! ಪಾಮಕಾದ ಕಸ್ತಿಜಿ ಜಾತಿಕೆ ತಾಳಿಗಳಲ್ಲೆ ಮನಪುತ್ತಿ ತನ್ನ ಅಂಚೆಯಿರುವ ಮೂಲಕ ಕಸ್ತಿಜಿ ಕೀ ಜಾಳೇ? ಹಾಗೆ ಮಹಾಮೋಹನೇ ಬಳ್ಳಿ ನ್ಯಾಯಿಸಿಕೆ.

ಆದರೆ, ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ...

ತುಮ್ಮೈ ಹಿಂದೆ ವಿಶೇಷವಾಗಿ ಕನ್ನಡದಲ್ಲಿ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ, ಸಂಗತಿಗೆ ಅತ್ಯಂತ ಹಾಸಿನ ಸಂಗತಿಗೆ ಸಹಾಯದಲ್ಲಿ ತನ್ನ ಅಂಚೆಯಿರುವ ಮೂಲಕ ಕಸ್ತಿಜಿ ಕೀ ಜಾಳೇ. ಇದು ವಿಶೇಷವಾಗಿ ಕನ್ನಡದಲ್ಲಿ ಸಂಗತಿಗೆ.

ದ್ವಾರಕ, ಮಧ್ಯಮಶಾಲಾತು ವಿಜಯ ಬ್ಯಾಂಕ್ ಕಾರ್ಯಾಲಯದಲ್ಲಿ ಬ್ಯಾಂಕಿಜಿನ ಪ್ರಥಮ ಹಾಸಿನ ಸಂಗತಿಗೆ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ. ಕೆಲಸು ತಂದು ಪಿಟ್ಟಿತು ಹಾಸಿನ ಸಂಗತಿಗೆ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ.

ಆದರೆ, ಹಿಂದೆ ನಾಳಿಯಿಂದ ಗೆಲ್ಲದು ಮನಪುತ್ತು ಗೆಲ್ಲದು ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ, ಸಂಗತಿಗೆ ಅತ್ಯಂತ ಹಾಸಿನ ಸಂಗತಿಗೆ "ನಾಳಿ" ನಾಳಿಯಿಂದ ಭಿನ್ನ ಸಂಗತಿಗೆ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ.

ತುಮ್ಮೈ ಹಿಂದೆ ಮಹಾಮೋಹನೇ ಚಿತ್ರದಲ್ಲಿ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ.

ರಾಜೆ ಹಿಂದೆ ಸಂಗತಿಗೆ "ಇತ್ತೀ ಫೈ ವಂಗಿ ಉತ್ತರಕ್ಕೆ ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ, ವಾರಿ "ಜಿಮ್ಮಿ" ವಂತ ಆಧ್ಯತ್ತಸು" ಕೆಲಸು ತಂದು ಪಿಟ್ಟಿತು ಹಾಸಿನ ಸಂಗತಿಗೆ "ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ.

ತುಮ್ಮೈ ಹಿಂದೆ ಸಂಗತಿಗೆ, ತುಮ್ಮೈ ಸಹಾಯ ಕಾರ್ಯಾಲಯದಲ್ಲಿ ವಿಶೇಷವಾಗಿ ಕೆಲಸು ತಂದು ಪಿಟ್ಟಿತು ಹಾಸಿನ ಸಂಗತಿಗೆ "ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ.

ಕರ್ನಾಟಕ ಸರಸ್ವತಿ ಪ್ಲೇನ್ನ, ಕರ್ನಾಟಕ ಸರಸ್ವತಿ "ಮಿಸ್ಸ್" ಎಂಬ ಸಂಗತಿಗೆ ವಿಶೇಷವಾಗಿ ಕೆಲಸು ತಂದು ಪಿಟ್ಟಿತು ಹಾಸಿನ ಸಂಗತಿಗೆ "ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ." ಇದು ವಿಶೇಷವಾಗಿ ಕೆಲಸು ತಂದು ಪಿಟ್ಟಿತು ಹಾಸಿನ ಸಂಗತಿಗೆ "ಮಹಾಮೋಹನೇ ಸಂಗತಿಗೆ."
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कैसे काणूं, नल पुस्तक वो आशीलो। हांमां हासती छल्लो "होती गो, ही कसरत कोची बै? तिकाई हास्यक आयले जालयारी तिथे दामोदनु घेने। तितले भितरी आपाऎलो प्रशिक्षक आयले, ताते तौड़भों आमाले स्वागत केरे अगादी शैलीदार नमुनारी।

पैले, धा भिन्न आंगांश उज्ज निमान जालकाज महोण नांचुङ केल्यांना। शामूने आमं कर्तुळे ते व्यावसायिक पुरात थाना कोरुळू घेल्यावा। (हांजेखातिर पंडरा हजार दिनेचे अशा माझ्या दिसले) माछिरी ‘अंबज’ कोस्क लाभले; ‘अन्योयो... अंबज मार्गे मन्त्रारी भारी कट– अशी हिंदे महेंद्रमारी माझ्या दिसले... जाल्यारी कस्तूळे कस्तूळा बावडी। पांडु अंबज मार्ग आशिर्वाद मागली बालाल आपूर्व उपकरण आपने साहित्यांच्या सुसंग आशिर्वाद त्या व्यावसायिक माझ्यांना आमाला प्रशिक्षण, प्रतिव वसंतमाला व्यावसायिक आपामाला आता थाना उपयोग केल्या। त्या साहित्याच्या नंबर सांगन्यातील जीव घुसपुंजाकाज, हा व्यावसायने त्या वाराणसीविरोध व्यावसायिक माझ्या आपती हुमेनु घेतले।

व्यावसायिक विविध आपूर्व उपकरणांतील आपचक "शामसन" कोस्क लाभले; "शामसन" महोणारी आसम कोरचं तंत्र खाई, माफ इलेक्ट्रॉनीक दणु जाल्याले, पोड़चे भित्री हांले घोर्याच्याक सुरु केलेले। “कस्तूळे महोणारी, हांगांची घोर्याची महोणाच्याक सुरु केलेले?” हिंदे माझ्या जाल्याले। फल फाल्याची चारी प्रशिक्षण जाल्याले तशीची जाल्याले, इसरील, की ताताती प्रशिक्षण नशीले। तितल्यांतूनी मागली एकी सामग्री कुरूण जाल्याले।

अशी हांव चारी दिस आपने मोली बागळ फाल दिस वचूलेली, माफेक वाला महोणा, “इंते, हांव सपूर जाणेले म्हणके दिसावे?”

आपूर्व माणे, किल्ली भागल्या तू!! “तरी हेरे, आतं जिम्मक वचवाल म्होणू ना...”

आमाली “हे” फाल दिसावूनच सपूर जाणेल्यांनी, एक वल्ला वल्ला विलूनजी “जिम्माच” वचवे बाजेल्या।

आतं हांव, जिम्मांतून बलचूळ देडतासू कसरत कोरी हा बिचवानेची भागल्या घेणारा तैपती मागलेली जिम्मांतून वचवे बाजेल्या...

आतं आम्मी “बाम्पूत्य” कौणेन्नु घरलेले आमाले वसंतदारे पैले आमाला तोनी चेडवांगी नंतर हस्तांतरण कराती म्होणू तागेल्या माफी लगातांगीू...!

जोरावोंचे, पैले चेडवांगी नंतर नंतर हस्तांतरीत जाल्याले, चेडवंच एक वर जिम्मक वाचती की म्होणू!
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Vol. LXXXIX, No.12, December 2008 KANARA SARASWAT
“काजवा”
- चित्रा शिरली, धारवाड

श्रावणात्या सह धनहे ‘उनपाकसादा’
शिवापिकाया खेचर मनायला पालिहे। सुभाषीताची वेद्ये
असल्याताने आभाषात देखाचा लाल केसरी रंगाची
उघडण शिवाय दूसरे मैलार्काये टककडीच्या माणे
इंधनपायकु कामन तिथी सूर्य दिसत होती, कि पाहून
मन तुम्हारे होत होते। असल्यात सर्दिकात्या फेकीठपी
करणं चिंता माणे और सतले। महुत माणे माझ्या
मिळून परांतांचे पत्तोच्या आहेत आणि आपली
तत्तांबाज पिंचने विष्टले, केल्यांची तत्तांबाजा काठार
सकाळ, संधिकाळी पिंचना अंदास ताक वेगात.
सागराच्या आपल्याच्या आमीगाप २० वर्षांतून हा
तत्तांबाजर असताने सागराच्या ६ वाडस्या तांत्रिक ताकळ
फिक्कत नसते, लोकांशी वाळू माझी आणि तत्तांबाजा
वरळलाच्या अंदास सुदर बंगले आहे। सागरासन
गांधारपाचू हा
तत्तांबाज असल्यात, तत्तांबाजा काठार असलेल्या
आमीगाप सर्दी पिंचना, ताता सुविक वेगात.
तत्तांबाज पकड्याच्या एक लहानसी टककडी आहे।
ता टककडीच्या सुदर
हिवी, काढी झुडपं गंधे बटलेली. हजरदुर अंधां लगावे
होते. आम्ही काठार बसली होतो। ताक तत्तांबाज पकड्याच्या
सुदर आते. अप्रत्येकमार्ग होते. तत्तांबाज
काठार
असलेल्या रानाकपंचं चिन्हविवाह आणि रानाकपंचं
ओडं, बेंककं आवाजांत एक प्रकाशचे ववधानीत.
सहज
टककडीच्या माणे बुलून पाठविले आणि माझे होते दिवसेने
गेले.
झुडपंचं काव्यांची दिव्यांची छादचं पंतपरी होती.
ते
काळेकं हा
टालवर
चकमक होते. आणि त्यांचे प्रतिविपण
पायथ्यात इतके सुदर दिसत होते कि वर्णन करणारे शब्द
अपूर्ण पाहते. परवर्तने निमित्त केलेल्या, निमित्तांचा
किम्या और चं आहे. मसूरीच्या कडपात्या एका जीव,
त्याचा प्रकाश किती? मानव सज्जवाची काम करते.
चित्रकार, चित्रे रंगितांत पण निर्दयांत सीद्धांतपर्यंत मानवास हात
टकावे लागतात. डीव्यांनी आनंद लुतट असलाने एक
बालपणातील फार जुनी महंजे साह वर्षी माणी घटना
आढळतीर. ल्यावैली अजानातला अनंद वेगात होता.

दिव्याचो दु हेत आमी मूल आजोळी गेले होते.
आजोळींची घर नदीकरात होरते. पैलिती आंखाची नावाची
लहान होडळानुन नेत असते. समुद्धरकरी ज्ञानसाही
होडळानुन जवां लागे. त्या नदीवर एक लहानसा कुंडा पूरा
होता. आम्ही सर्व मुंव त्या पूलावर उभे राहू ज्ञानसाही
येथा, होडळा मोजीत असते. ल्यावैली
त्या गावात विज्ञ पानी. कंडिल व पोलीकिटचा उजेडाला
आम्ही खेचत असू. आजोळींचे एक पिंच, नेहमी हातांभरा
मुलांतरोर खेचत असते. एका संधिकाळी ल्यावैली आशी
हूल उठवलींची कलिये “देवाने झाळवर लावले लाहे.
चला मुलांना पुलावर उभे राहू देवाने लावले त्यांची
झाडे पाहूवली आहेत का? आम्ही मुंव त्या
आजोळीबऱ्याचे पुलावर गेले. नवाबांची होडळांनी कंडिल
लावले होते आणि नदीच्या काठार असलेल्या
झालांतून खातन काढूने होती. झाडे अविवाह
दिसत नाहीत. फण काजलांची चम्बाच दिसत होती.
त्यांविली मनात एका काहुं उठले होते की, देवाने हि झाडे
केही आणि कसी लावली असावीत? आम्ही मुलांनी हे
दिवे पाहू तिक गांधट घाटला की आंबांबरोगीय
आंबांबरोगीय आंबांबरोगीय नन आहे असावीत.
आम्ही
मुलांना त्यांविली हे लहाने किटक आहेत ह्याचे आम्हां
मुलांय कठपण नाहीत. त्या आज मला असे वाटत होते
की ही सारी किम्या परमेश्वराची नाही का?

काजल्याची टोपली
आपल्या घरात जशी एक काजल्याची टोपली आसते तशी आपल्या मनातील एक काजल्याची टोपली ठेवणे आवश्यक
आहे. तुम्ही हा प्रयोग जरा किती पाहा? जससमज तुम्ही सफाळत जाईल तत्वातील या टोपल्यांतून तुम्ही जरूरती!
मनात सारत जणारी केवळतील रोदी दुवळा या टोपल्यांत टक्कू देता येईल आणि त्या प्रमाणात मन खूप
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विजेच्या मनमुखोपाध्याय दिवाली झाड़ियांतूं शुभेच्छानित सज केलेला दंडाळण मंतु अग्री उदाहरणाने दिसली! तांतुं निविष्ट सुवचिन्द्र फुजारी अलकृत कोंसूं स्थापन केलेल्या परमपूर्व श्रीमानीजीपणे आनि श्रीमानपरमेश्वरीजीपणे फोटोच्या तसीहत मंगलदिवसु प्रस्तावित केलेल्या परमपूर्व श्रीमद्मान्रात्मस्वामीजीपणे पाणकांच्या दर्शनानित मन प्रसन्न जाताळी! मंगलच्या ऊतच लाहिल्या सात-सात आकाशाच्या मदेदेतुं लायली आमोद्या मठाचे बोधांनित (Banner) आश्रमांतूं प्रवेश केल्या कर नवने चंद्राच्या वेळ चालत नौं उसहाने जया! जाहीली! साधनाशुभकारणे मंगलदिवसु अतिक विवेचनात्मक जात आशिला!

झापंता शुभकारणे अप्रस आशिला २० आटोवर- सामुळी घोऱे २४ ऑक्टोबर-शुभकारा! पांढर दिवसु आफस! सातक कशी हाताले, शुमा कला कशी जाताळी अर्थी एक शंका घाताळी! जाताळी परमपूर्व श्वामीजीपणे अतुल्य अत्सन्न पूरावास गमुत्तराच्या घाताळी! नव्य? शुमा घाताळी अखण्ड! पांढर विष्णुकेंद्री कशी बृहस्पतिरु उदयनाच्या गुणकर्षणाने घाताळी! दिवसु मंगलदिवसु अशी रंगांचे की ताज्य वर्णन कोरूक डंडान कर्यात्मक प्रसताळ! झापंता दिवसु साधकांले संध्या १४० घेने चंद्र आशिला!

प्रतिवर्ष मनमुखीच्या परमल्या घुम्बीन्यांनी दंडाळण शंगां करुं, रंगीली इत्यादी मंतु सुरुवातीत करुं, शुमां सुकू जाताळी संगी पांढर विष्णू! सांजेक्षेत्रांच्या त्या आश्रमाच्या शांत बातावरणं तानावर, ताहत बृहस्पतित मंगलदिवसु जाताळ्या नागाजनीत्याद, शांदर्शनांतूं दर्शन, श्रीदेवी अनुवाद इत्यादींन या तुम जाताळी! संथ, सुरूल स्वातंत्र्यांतूं जाताळ्या भवद्वृत्ता पठनानं, मन शाळ जाताळी आणि मंगलदिवसवर्ती मेलेत कृपण कर्त्यांतुं भक्तिभावु उच्चलू वंताळी आणि एक अपूर्व समाधान मंतुताळी!

या शुभकारणे नाविन महावरी, झापंता श्रुताप्रियांनी आणि सात चैत्रवारी सुवांता केंद्रांनी पुजनांतुं भाग चंद्राली शिवाय पठनांतुं मुखांतुं दीपांतुं दोष बांसुरांच्या (lead कोरूक) तानूण हाकात आशिला! भानपाश्विन्याच्या हस्ती तोक सुदरां (Non-Bhanaps) पूजनांतुं आणि पत्तनांतुं साकाळी जाताळी!

शुभकारणे अखण्ड दिवसु आशिला फक पत्तनांतुं हाँ मंगल दिवसु गोरे कशी कोदेड महुऱ्य प्रत्यक्षकाळ ध्यानानं करूक! नव-नवीन कल्प, योजना! आणि परमपूर्व श्वामीजीपणे आशीर्वादाने त्या संचारळी जाताळी! झापंता मंगलदिवसु उत्तमाहक सीमाच्या नामी! पूर्वानुसार मुखांत्या कार्यक्रमाच्या विषयात आतू मजे!

कार्यक्रमांतुं प्रस्ताव: आशिला "दीपोत्सव!" नित्यानं पठन जाताळी की आमोद्या श्रीचिन्त्रापुरांकी "३००" वर्ष "पालक-उंस्तुम" श्रीगुप्ताश्रुकांक पालकांतूं वसंतामूली आश्रमाभिमित्रीली पालकधर्मारी लेडीस, गर्वत कर्याचे आणि पालकमार्क्षीदानु भजन
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Vol. LXXXIX, No.12, December 2008  
KANARA SARASWAT
Gajanan Shivshanker Hemmady (1926 - 2008)

Gajanan Shivshanker Hemmady was born on 29th November, 1926; and died on 19th October, 2008; at the age of eighty-one. Hemmady was educated at La Martiniere for Boys, Calcutta, and Jadavpur Engineering College; from where he graduated as a mechanical engineer.

He was a badminton player of great repute and rose to be World No. 4. He first won the Bengal Championships in 1946, defeating the reigning Bengal Champion Manoj Guha. Subsequently, he won the doubles crown partnering with Bishu Banerjee, to defeat Manoj Guha and Sunil Bose.

Hemmady represented India for ten long years from 1947 to 1957 in many international tournaments.

In the 1951-52 Thomas Cup series, after defeating Thailand and Hong Kong in Bombay, and Pakistan in Karachi; he unfortunately missed the finals in Australia because of his final engineering examinations. In the 1954-55 Thomas Cup Series, India defeated USA in Singapore but lost to Denmark in the finals. India thus became World No. 3 and Hemmady retired from badminton, ranking World No. 4.

After retiring, he continued his association with the game by helping and advising young players. He was Chief Referee in several international badminton tournaments and was closely associated with the West Bengal Badminton Association and the All-India Badminton Association. He was also a good cricketer and table tennis player, and represented the university in both sports.

Hemmady was awarded many honours, including the All-India Best Badminton Player Award, the All-India Best Table Tennis Player Award, and the All-India Best Cricketer Award.

After retirement, he continued to play bridge and table tennis at a high level.

Gajanan Hemmady started his career as an Engineer with Jost Engineering and thereafter joined Gillanders Arbuthnot and Co. Ltd. He worked there for many years and retired as General Manager of the Adequate Weighers Division.

Hemmady had varied interests. He was a keen bridge player and took part in several local tournaments. He was a great lover of Indian Classical music of which he had great knowledge. He was a man who had a great zest for life and despite many serious illnesses, in his later years; he lived life to the fullest. He leaves behind his wife Sudhira; sister Tara; daughter Madhumita; son-in-law Sanjit, and grandchildren Yashna and Sanjna. He will be remembered by many friends and admirers as a generous champion both on and off the badminton court.
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PERSONALIA

Hemant Kombrabail has been appointed by the Mumbai University on the four-member committees to redesign the TYBMM syllabi for two subjects - Brand Building and Principles and Practices of Direct Marketing. Two years back, he had been appointed on a committee for revision of the syllabus of Principles of Marketing for the FYBMM course.

Hemant is a visiting faculty for various subjects in Marketing Management for graduate and post-graduate courses in more than a dozen institutes, for the last decade, after a fairly successful career in the industry. He is often invited to institutes all over Mumbai, Navi Mumbai and places as far as Kalyan to deliver guest lectures on various management subjects.

'Raobail': An exhibition of cartoons by 'Raobail', was organised by the Indian Institute of Cartoonists at their gallery in Bangalore from October 13-25, 2008. The cartoons were selected from his vast work published in various major newspapers and popular magazines including The Times of India, The Indian Express, Blitz, The Reader's Digest, Debonair, Inside Outside, Signature, Sudha, Tarang and Prajavani, among others.

'Raobail' is the pen name of Bailangady Prabhakar Rao. In 1989, Raobail left the LIC, Mumbai, where he had spent 31 years as an artist in the Publicity Department, to settle in Dharwad and devote his time to painting, his other passion. One may see his 'still life' in the July 2008 issue of The Reader's Digest.

Raobail is known for the variety in his creations. In 'Club Caricatures', he turns his gaze towards the band of the nouveaux riche and cocktail circuitists, and caricatures them with diabolic humour. He decorates them with jewels, surrounds them with their constant canine companions, giving the canines the same haughty air, the same gestures as those of their masters. Raobail's 'Madding Crowds' represents thousands of people in miniature. The group consists of individuals, each one strikingly different from the other, and all of them longing for a bit of the sun and a small space on earth. A touching ode to the human predicament.

In Raobail's hands, the simple postal stamp transforms into dream islands, a world of fantasy. His designed envelopes are prized by collectors.

Raobail has held several one man shows in India and abroad. He has designed UNICEF-sponsored children's books and greeting cards for 'CRY' and 'Concern India'. His cartoons have appeared in the Penguin Book of Indian Cartoonists.

Way back in 1966, PP Parjnanashram Swamiji had selected two cartoons from the 'Madding Crowds' series for the Shirali Museum. Several of Raobail's collage paintings are in the collection of PP Shrimat Sadyojat Shankarashram Swamiji.

The older generation of Chitrapur Saraswats may remember Raobail as one of the 'Rao Brothers', the famous mimic trio.

Examina tion Results

Nimish C. Murdeshwar
B.Com: 9th in H.R. College

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With profound grief we announce the demise of our dear father on 19-10-2008 at Mumbai.
Sunithi and Shanthkumar Udyaver, Satish and Pushpa Naimpally,
Shantha and Murlidhar Katre,
Geeta and Omkar Gulvady, Manjunath and Pratima Naimpally.

Deeply mourned by:
Ajay and Rajshree Udyaver, Kavita, Uday, Abhay and Ashish Alekal,
Avinash, Priya, Ajit and Pavitra Naimpally, Meera, Ankur and Prakash Hegde,
Abhang, Bhageshri Gulvady, Abhishek Naimpally
Other relatives and friends

2nd Anniversary Remembrance

Dattanand P. Balwalli
(Left for his heavenly abode on 14-11-2006)
We remember you every day
every moment.
Balwallis, Kagals, Betrabets.

5-5-1935 to 3-11-2008
With profound grief we announce the sad demise of
Shri Taggarse L. Ramakant
on 3rd November, 2008

Deeply mourned by:
Shalan (wife),
Hemant (son), Falguni (daughter-in-law),
Taggarsi, Dhareshwar, Dave, Amladi and
Ugran families, relatives and friends
MY HERITAGE

Param Poojya Parijnanashram Swamiji III: Our salutations to Lord Bhavanishankara whose grace, love and compassion is showered on us, through our sacred Guru Parampara. Parama Poojya Parijnanashram Swamiji III, our 10th Guru, was the epitome of love and compassion. Poojya Swamiji was a perfect blend of the modern and traditional. He had a progressive outlook and was quick to implement suitable changes in the running of the Shri Chitrapur Math. He had a scientific bent of mind and also had, at a very young age, gained mastery over our sacred scriptures. He showed us how spirituality, practice of religion, interest in the sciences and art, can all co-exist harmoniously towards leading a fulfilling life.

Anandashray: Along with higher education and progress came the inevitable change.... movement to cities and nuclear family structures. The joint family system started dwindling due to lack of time and space for large families to live together in cities. Widowed aunts, elderly bachelor uncles and old parents whose children were out of the country, had nowhere to go. Poojya Parijnanashram Swamiji was quick to observe this change and gave the people who were old, alone and helpless an ashray (shelter) where they could live in ananda (happiness) – 'Anandashray' was started in Shirali, close to the Shri Chitrapur Math and our beloved Guru.

One who knew the Science of the Sciences: Poojya Parijnanashram Swamiji was brilliant, with a scientific bent of mind. He had an innate flair and an in-depth knowledge of the sciences. A little known fact....during His visit to the US, Poojya Swamiji had visited NASA. The people at NASA at first thought Him to be just a visiting sanyasi until He asked them some questions. They were very impressed and more so, when they discovered that He had had formal education only up to the primary level! NASA offered Poojya Swamiji an Honorary Membership and He received regular postal mailers from them.

HAM Radio Station: Poojya Swamiji also had a special interest in electronics. He set up a wireless centre in Shirali on the Panchvati hillock. In those days, when emails, mobile phones and faxes did not exist, people in distant places communicated via radio waves through the Morse code. It was called HAM Radio. Poojya Swamiji had a HAM Radio Station from where He could communicate with many other HAM Radio enthusiasts. Once when He was at the station, He deciphered an SOS signal from a Danish ship which was in trouble. Poojya Swamiji quickly intercepted the message and conveyed it to the Main Office of the ship, resulting in timely help for the ship in trouble!

Weather Observatory in Shirali: Poojya Swamiji built a Weather Observatory on Panchvati in Shirali where accurate weather readings are still taken. In fact, the Deccan Herald of Bangalore even today carries a daily weather reading taken at the Observatory in Shirali for the Kanara region.

Museum and Art Gallery in Shirali: Poojya Swamiji had a keen interest in the Arts as well. He started an Art Gallery and a Museum for antique artefacts. Further, to make Bangalore Math financially self-sufficient, Swamiji decided to make use of the surrounding land and have a commercial complex built in order to generate a good income for the Math to run itself. These ideas, in those days, were far ahead of the times.
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— “THE BROOK” — By Alfred Lord Tennyson.

Unbelievable perhaps, but quite possible. Tennyson might just as easily have visited “DOCTOR'S FARM”, or a similarly stunningly beautiful spot, when he was inspired to pen this immortal verse. Unbelievable again, is the fact, that a mere two and a half hour drive or just 100 kms. from Chembur, transports you to an entirely different world. A world, without smog, traffic, noise and a huge sea of humanity, that we are so accustomed to in Mumbai. Discard those blinkers, strait jacketing you, to an artificial, health ruining existence in Mumbai, and now watch the world with uncluttered eyes — The world, that God made for you, and wanted you to see.

A day at “DOCTOR’S FARM”, watching the serene flow of the river “Kundalika”, set against the backdrop of undulating thickly forested hills and listening to the Sounds of Silence, might as easily inspire the Poet, Philosopher, or Artist in you, as it did Tennyson. Watch Nature in all it’s Glory — It’s virtually, Poetry in Motion.

Would you believe it, if you were told, that a mere two and a half hour drive, would bring you to the world of wild pigs, rabbits and deer? A world inhabited by turtles, peacock, jungle fowl, ducks, hawks, egrets, hornbill and surprise of surprises — Migratory ducks from Central Asia?! All of this thriving a mere 100 kms. from Mumbai in rustic, rural Maharashtra.

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23671643, 23723986, 56002470 or mobile: 32744510.

Or tap that computer at: www.doctorsfarm.com
An Animal Lover: Animals and birds found a special haven in Poojya Swamiji’s presence and came to Him as bees to nectar! It did not matter to Him whether the dogs were highly pedigreed or mongrels. He loved them all.

Revival of the Rathotsava: Poojya Swamiji restarted the ‘Rathotsava’ in 1973. The Rathotsava had been discontinued by Poojya Anandashram Swamiji in 1939 due to the severe drought condition prevailing then. Now, circumstances were different, the Math was financially stable. The revival of the Rathotsava brought about the revival of the Vedic rituals associated with this celebration to be carried forward for subsequent generations to experience.

Mobilizing Youth: Poojya Swamiji had a way with youngsters with his quick wit and sense of humour. The youth were motivated to come forward and do seva. The Math was now infused with youthful energy. Such was the gentle and loving presence of Poojya Parijnanashram Swamiji.

The River of Love Flows on... Time flew by. But alas! Shortly thereafter, Poojya Swamiji indicated His intention to cease to be Mathadipathi and moved to Karla in Maharashtra. Poojya Swamiji’s profound love spread and touched many a deserving soul. The Swami Parijnanashram Vocational Centre at Virar came about to teach handicapped children and help them to become self-reliant. Carpentry, tailoring, screen printing, producing a host of accessories, and injection moulding is taught to children who are physically handicapped, mentally challenged, speech impaired and visually challenged. Today, this Centre has 260 children and the volunteers work tirelessly, making Poojya Swamiji’s divine vision a reality.

Mahasamadhi: Parama Poojya Parijnanashram Swamiji peacefully attained Mahasamadhi on 29th August 1991: Devotees thronged to Karla to pay their respects with tears in their eyes and hearts filled with sadness. As per His divine wish, the Shri Durga Parameshwari Temple was built near Poojya Swamiji’s Mahasamadhi. Today, people from all over, come to the temple to worship the Divine Mother, Shri Durga Parameshwari, and the Guru Sannidhi.

Linga Pratishtha at Karla: It was time for the ‘Linga Pratishtha’ to be done at this sacred Samadhi. Prior to this, as is customary, on 20th February 1993, an amazing miracle came to light when the site was excavated, a few feet into the earth. The marigold flowers which were placed at the time of the Samadhi almost two years ago, were still fresh and fragrant! And, so was Poojya Swamiji’s ‘mastak’ – which was perfectly intact too. The ‘Linga Pratishtha’ was scheduled for 4th March 1993 and performed by the radiant and serene Saint, Parama Poojya Iswaranand Giriji Maharaj.

Glory to Lord Bhavanishankara! Glory to our Guru Parampara!

KANARA RATNA: MALGI

A paradise on earth, Malgi is a small village near Sirsi, which Poojya Parijnanashram Swamiji would often visit. Blessed with abundant forests, verdant green fields and a pristine water body – the Dharma Reservoir, nature is attired in her very best in these sylvan surroundings.

From the Nilekani Farms – where Poojya Swamiji loved to stay – the forests and the Dharma Reservoir is a short distance. The Farms then had cows and dogs, cats and parrots! An orphan baby monkey too was sheltered here once! Cobras are found in plenty.

Deafening silence reigns supreme at Dharma. The water is laced at the edges by the forests! One can stay here for hours just soaking in the beauty of nature...

Migratory birds use the reservoir as their food bank. There are a couple of bird sanctuaries nearby – Attiveri and Guduvi – where these birds nest and breed, but fly across to Dharma Reservoir for food. One can see migratory ducks, plovers, ibis, brahmany kites, and storks. Malgi is a bird lover’s paradise! And yes, there are times in November, when elephants come trundling down! Wild boar, rabbits, black panthers and deer abound in the forests....
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(*) Conditions apply
Malgi has a *Jawahar Navodaya School*, a boarding school, with forests on either side! (What a beautiful way to grow up!) An Agricultural College also attracts the youth of the surrounding villages.

At *Bedesgaon* near by, is an ancient *Shiv Temple* that has a perennial stream flowing by. The *Uma Maheshwar Temple* in Malgi has a beautiful *linga*, the *pratishtha* of which was done by Poojya Anandashram Swami, who also named the temple so because of the dual coloured *linga*.

If you want to lose yourself in the eternal beauty of nature when you are visiting Sirsi or the Kanaras – Malgi is the place to head to!

**FUN-TIME:** Jumbled words for you to unscramble.

1. goni
2. ranaka ratra
3. mardha severoir
4. rocsab
5. mua wemhasra
6. klabc sibi

Solution:

- 1. Maji
- 2. Kanara Rama
- 3. Dharam Reservoir
- 4. U. Maheshwar
- 5. Uma Maheshwar

**Solution to last month’s crossword puzzle**

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**PHOTOGRAPHS FOR KS**

We have been trying to improve the quality of the photographs printed in our magazine and would appreciate your help.

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OR

+ if using email, to scan the photographs at a minimum resolution of 300 dpi, and send them in .jpeg or .tif format.
HERE AND THERE

Ahmedabad: The second phase of Sadhana Shrinkhala was held successfully from October 10-14; the poojans and chanting and recitation of strotras etc as per the five-day module were performed with great devotion.

_Reported by Shubhangi Kabad_

Mumbai, Andheri: The Punyatithi of HH Shankarashram Swamiji I was observed on October 5 with due reverence. A large number of sadhakas attended the function.

_Reported by Manohar Balse_

Mumbai, Borivali: The second round of Sadhana Shrinkhala was held from October 5-9, with much devotion. Every day, the hosts, Savnal Ganeshmaam and Mohinipachi, made beautiful floral decorations for the poojans and served sumptuous dinner and prasad. The Shrinkhala was a special occasion since it began on shashti of Navaratri and ended on Dassera. In spite of the distance, there was enthusiastic and active participation of the members.

_Reported by Deepa Murdeswar-Katre_

Mumbai, Goregaon: The Sabha held the second round of Sadhana Shrinkhala from October 20-24 with great zeal and devotion. The average attendance of 70 for the first four days, shot up to about 140 on the last day. The ladies’ wing of the Sabha, assisted by Ravi Kerwar, once again demonstrated their artistic skills by decorating the devata mandap provided by the Kallianpur brothers. On the 24th, after concluding the regular pathans, 300 pantiyo were lit as part of the Deepotsav; some were arranged in the figure 300 to denote the Tercentenary. This was followed by a Palki Utsav in which “Guru Padukas” were carried around the Masurashram premises (the venue) to the accompaniment of bhajans and lezim. A delicious prasad bhojan brought the exhilarating evening to a close.

_Reported by Gautam Amladi_

Mumbai, Santacruz (W): The second phase of Sadhana Shrinkhala was held from October 30 to November 3 with about 57 sadhakas participating, on average, with great devotion. Different dress colour codes were observed each day to add to its charm and enthusiasm. The Shrinkhala concluded with loud jaijaikars and a short but touching and encouraging speech by Sabha President Vinod Yennemadi.

_Hyderabad: From June 24-29, the laity was blessed with the divine presence of PP Sadyojat Shankarashram Swamiji. The monthly satsangs saw good participation and concluded with updates about various Tercentenary and Sabha activities. From September 20-24, Sadhana Shrinkhala was organised with great devotion and fervour.

The eagerly-awaited Kojagari Pournima was celebrated on October 18; there were interesting games followed by a contributory dinner.

_Reported by Gowri Arur_

Thane: At Mulumd, the Punyatithis of HH Parijnanashram Swamiji II and HH Shankarashram Swamiji I were observed by performing Guru Poojan on September 25 and October 5 respectively. A group of devotees met daily during Navratri for samuhik recitation of strotras and performed Devi Anushtan with zeal and devotion. Shiva Poojan was performed on the 7th. The programme concluded on the 9th with a great feeling of togetherness and a sumptuous meal.

At Powai, regular abhyasikas were conducted enthusiastically as a run-up to the Sadhana Shrinkhala (November 4-8).

At Dombivli, the Punyatithi of HH Shankarashram Swamiji I was observed on October 5 with due reverence. Besides, Devi Poojan, kumkumarchana, Lalita Sahasranam, Guru Poojan and Shiva Poojan were performed on selected days.

_Reported by Prakash Hattangadi_

Our Institutions

Balak Vrinda Education Society, Mumbai: The students of the pre-primary section had a busy time in October-November. Navratri saw the little ones dressed in traditional clothes performing ras-garba while Diwali saw them making kandeels with the help of their teachers. They also learnt the significance of these festivals and the precautions to be taken while handling crackers. On November 14, "Bal Din" was observed with stories of Chacha Nehru and other patriots and interesting games.

The little ones are also taken on field trips to the neighbouring grocer’s shop, Post Office and so on to give them an exposure to the facilities which provide...
our daily needs and other essential services. With a view to optimize their energy and alertness levels, a varied menu of wholesome mid-day meals was chalked out with the help of a dietician and paediatrician. The nutrition-rich meals, served since July 2008, have resulted in remarkable cognitive development of the children; their parents are happy to see them enjoying the community meal and benefitting from it too!

Reported by Geeta Balse

The Saraswat Mahila Samaj, Mumbai: At a light music programme held on October 2 as a part of the Dassera festivities, Esha Hoskote delighted the audience with a variety of songs. Neeta Yadery’s music contest kept the audience in tune with each song and ensured audience participation. Haldi-kumkum and refreshments were organised in memory of Smt. Nalini Balsekar and Smt. Kausalya Manjeshwar.

On October 24, at a kojagiri get-together, Nalini Sanzgiri, Sunanda Nadkarni and Suman Tagerse enthralled the audience with their witty poems while Sheila Khambadkone captivated them by singing humorous Konkani songs that she had composed. Geeta Balse’s creative games encouraged members to work in teams and brought out the significance of creativity, motivation and team work.

Two new members - Smita Mavinkurve and Dr Leena Gangolli - were co-opted to the committee.

Forthcoming programme: Wednesday, December 17, 2008: Cooking demonstration by Leena Kodial at 3.30 pm in the Samaj Hall.

Reported by Neeta Yadery

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**MATRIMONIALS**

University of California, Los Angeles based Ph.D Bhanap 39 years, 171 cm. Never married. Girl should be well qualified, non vegetarian preferably US based. Kindly contact 0265-2362585/email ninakookie@yahoo.com. May also contact sending biodata, horoscope and photograph to Box CL-2884, Kanara Saraswat, Mumbai 400007. (R-9747)

Alliance invited for fair Kannada Deshatha Rigvedi Brahman doctor girl 27, 5’-3” doing her residency at Chicago in Pediatrics from suitable unmarried Brahmin boy working at USA in Medical field. Reply to pravingothe@hotmail.com. (R-9736)

Alliance invited for a Chitrapur Saraswat vegetarian boy 28, B.E. (Electronics), 5’-5-1/2”, working in reputed software company, from eligible Chitrapur Saraswat girl. The girl should be graduate prepared to settle down anywhere in India. Reply with biodata, horoscope and photograph (returnable) to Box CL-2891, Kanara Saraswat, Mumbai 400007. (R-9764)

**ENGAGEMENTS**

Mudbidri-Trikkannad: Akhila, daughter of Nandita and Anil Ganesh Mudbidri of Dharwad, with Pramathesh, son of Vijaya and Girish Trikkannad of Arlem, Goa on October 4, 2008, at Arlem. (email)

Nayampalli-Amembal: Aparna, daughter of Shobha (nee Shirur) and Anand P. Nayampalli of Santacruz with Hrishikesh, son of Aruna (nee Udiawar) and Guru D. Amembal of Andheri on 18th October 2008, at Mumbai.

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**MARRIAGES**

Shivani, daughter of Sharayu and Nijanand Haldipur with Lt. Chinmay, son of Chandra and Durgadas Kallianpur on 2nd November 2008 at Jankibhai Hall, Andheri (West), Mumbai. (CL-2890)


Kilpady-Kasargod: Amit, son of Uma and Girish Kilpady of Santacruz/Bangalore with Deepali, daughter of Lalita and late Dattatraya Kasargod of Kalina on 12th November 2008 at Goa.

**BIRTHS**

A son (Aditya) to Smita (nee Hosangadi, of Mumbai) and Vikram N.Bhat (of Bangalore) at Dubai, UAE, on 11th September, 2008. Brother to Anoushka.

Surabhi (nee Nadkarni) and Milind Koppikar joyfully announce the birth of their son “Samarth” on October 29, 2008 at Chennai. Grandson to Gita and Subhash Koppikar, Surekha and Gajanan Nadkarni, and great grandson to late Dr. S.P. Koppikar of Chennai.

**ACKNOWLEDGEMENTS**

Haldipurs and Kallianpurs would like to sincerely thank all relatives, friends and well wishers who came and blessed Shivani and Chinmay on their wedding held on 2nd November 2008 at Jankibhai Hall, Andheri (West), Mumbai.
Akshata, daughter of Deepak and Suman Nagarkatti, and Himaunshu, son of Chandrashekhar and Sheela Rajadhyaksha, thank all relatives and friends for their gracious presence, good wishes and blessings at their wedding on 2nd November 2008 at Mumbai. Please treat this as a personal acknowledgement. (R-9749)

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Subhash Basrur, 610 Express Apartments, Vaishali Sector IV, Ghaziabad 201010 Mobile no 9910510791
Jayavanthi D. Hirebet c/o Chaitanya Hirebet, E-28, Athashree, Magarpatta Road, Hadapsar, Pune 411028. Tel: 09049930899. (R-9780)

DOMESTIC TIDINGS

BIRTHS
Aug 19: A son (Aarush) to Sheetal and Vinay Koppikar.
Oct 30: A daughter (Tanisha) to Ashwini and Nitin Mallapur at Bangalore.
Sept 13: A son (Aditya) to Smita (nee Hosangadi) and Vikram N. Bhat at Dubai.
Sept 14: A son (Shresht) to Savita and Siddharth Dayanand Bhat at Mumbai.
Sept 20: A daughter (Antara) to Chaitali (nee Mannige) and Rahul Samsi at Pune.
Nov 18: A son to Sriya (nee Kodial) and Anuj Adhiya at Boston, USA.

MARRIAGES
Nov 6: Juee Pramod Kulkarni with Ankush Ajit Gokarn at Nagpur.
Nov 9: Vaishali Suresh Kapnadak with Amit Prakash Vora at Mumbai.

OBITUARIES
Sept 28: Baindur Sadanand G. (59) at Bangalore.

Oct 23: Usha Raghuveer Talgeri (68 yrs) at Ahmedabad.
Nov 3: Taggarse Ramakant L (73) at Borivali, Mumbai.
Nov 11: Shanta Shirali at Andheri, Mumbai.

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Edited, printed and published by Jyoti S. Moodbidri for the Kanara Saraswat Association at Association Bldg.,
13/1-2, Talmakiwadi, J.D. Marg, Mumbai - 400 007. Printed at Chintanakshar Grafics, 16 Hanuman Indl.
Estate, G.D. Ambekar Marg, Wandal, Mumbai - 400 031. Tel.: 2411 4932.