

Kanara Saraswat

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Suprabha Protective Products Ltd Wins Prestigious Awards



Receiving the AsiaStar Award-(L to R): Dr. Sung Wook Hwang- Sr. Researcher (Korea Packaging Center); Mr. Prabhakar Rao Bantwal, Chairman & Managing Director & Mrs. Sumalata Bantwal, Director – Suprabha Protective Products Pvt. Ltd.

DUN & BRADSTREET SME Business Excellence Awards 2016



(L to R): Mr. Kaushal Sampat, President & Managing Director-India, Dun & Bradstreet; Shri. Haribhai P Chaudhary, Honourable Minister of State for Micro, Small & Medium Enterprises, Govt. of India; Mr. Prabhakar Rao Bantwal, Chairman & Managing Director & Mrs. Sumalata Bantwal, Director – Suprabha Protective Products Pvt. Ltd; Mr. Vishwavir Ahuja, Managing Director & C.E.O. – RBL Bank Ltd.

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Bhavanishanker Suresh Kandlur

Managing Director

Credit Suisse AG., Zurich, Switzerland.

(see details on page no. 10)



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Kiddies Corner

Indira - Indian Barbie Doll



Shivani Durgesh Bhat
(11 years)

Castle in the Clouds



Aneisha Amembal (5 years)



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KIND ATTENTION: KSA MEMBERS RESIDING ABROAD

Due to steep increase in the foreign postage charges (approx 100%) we are compelled to increase the Airmail Charges from Rs. 1000/- to Rs. 2000/-

The Airmail Refundable Deposit for posting of KS Magazine has also been increased to Rs. 25000/- from the current Rs. 15000/-. Those who have already paid Rs. 15000/- will have to give additional deposit of Rs 10000/-.

These charges have been effective from January 2016.

We request members to subscribe for Airmail Refundable Deposit Scheme to avoid inconvenience of paying Airmail Charges every year by paying Refundable Deposit of Rs. 25000/-. The deposit will be refunded at the time of cessation of Membership.

Raja Pandit, Chairman KSA

Kiddies Corner

The Power of Music

It was the night of the flood,
Lying on the ground was human blood.
And everywhere there was grief and strife,
Due to the loss of life,
Or a curse, to be different from others
in this universe.

Everywhere there was fear,
It was a sad atmosphere.
All they thought was of death,
Due to Mother Nature's wrath.
But for some people, there was a light,
And against despair did they fight.

They believed that it would end,
And the broken things would mend.
I was like the former,
Who did not make the world warmer.
Until I saw a viola!

A viola! A viola!
Lying on the muddy wet ground,
Into the water had it drowned.
But I picked it up and began to play,
And all the despair ran away.

Hope was finally seen by me,
And into the musical world did I flee!
I hardly noticed the water beside
As I enjoyed the viola's musical ride!

Samvit Mavinkurve (12 years)

Sea Shells

I once had a little shell I picked up from the
sea,
It was the prettiest shell, as pretty as can
be.

When I put it to my ear,
I could hear the waves, crashing on the
shore,
Sometimes I wish I could hear some more.
All the shells, thrown up by the tide
They show themselves, 'else they go and
hide.

I threw my shell back into the sea,
Long ago, it seemed to me.
I remember the sound which came from the
shell,
Which sounded like the sea
Oh little shell, came back to me.

**Amrita Hattangadi
(12 years)**

Pandit Omkar Gulvady honoured



Renowned Tabla Maestro Pandit Omkar Gulvady is the recipient of the prestigious National Award "Naada Maadhava". This award is presented in memory of Rudrabeen exponent late Pt Bindu Maadhava Pathak. Shri Gulvady received this on 11th Feb at Shri Karikaana Parameshwari Temple, Honnavara at the Purnima Sangeet Sammelan.

Seen in the photograph above are (L – R) Karnataka Bank, A G M - Smt Vidyalaxmi, Great Yakshagaana artist Padmashri Chittani Ramchandra Hegde, President Dr M G Hegde and Vedmurthy Subramanya Bhat.

From the President's Desk....

Dear Friends,

Recently, I had the opportunity to hear Mr. Brad Smith, President and Chief Legal Officer of Microsoft, in one of the international conferences where he was invited as a Keynote speaker. During his speech, Mr. Smith spoke about the challenges faced by companies in the modern world of rapidly developing technology. He mentioned that a company like Microsoft, which uses a relatively older technology, cannot afford to be arrogant nor lose humility. It needs to be continuously curious about what is happening around the world on the technological front; and especially from the new start-ups.

The message was very clear and simple – do not be arrogant but be humble. Have the quality of modesty and do not have an inflated view of one's importance. Have the quality of not being too proud of oneself, do not be vain or boastful. Be respectful towards others. Have simplicity and moderation in whatever you do. Focus on others and free your mind from thinking only of yourself.

John Ruskin, the famous author and philosopher has said that the first test of a great man is his humility. Harry Truman, the US President said, "it is amazing what you can accomplish if you do not care who gets credit". In other words... we should always place 'We' before 'me'.

No doubt, the message is simple, but the most difficult to practise. One needs great strength of character to be truly humble. It is not so easy to have no ego, but at the same time have the right degree of pride in oneself.

There are many examples of well-known people with great humility who made a significant and positive impact on mankind. Mahatma Gandhi and Nelson Mandela changed the course of this world; one through the fight for freedom through non-violence and the other by the removal of apartheid as a humble servant of the nation. In the world of wealth generation also, you have a person like Warren Buffet, epitome of simplicity, modesty and humility, who donated US\$ 30 Billion (Rupees 2 lakh crores) of his personal wealth for charity.

Is humility a sign of weakness? One of the recent Secretary Generals of United Nations, Mr. Ban Ki Moon, known as a very humble person, was mistakenly termed as a weak Secretary General. But the man had nerves of steel and therefore could resolve great international problems and issues with his steel-like strength and resolve.

A few noteworthy points-

- Humility makes you listen and learn; arrogance makes you blind and stunts your learning curve.
- Humility submits you to noble values, does not make you small; arrogance makes you bend rules to your advantage.
- Humility makes you serve others; arrogance makes you serve yourself.
- Humility opens up hearts; arrogance builds walls.
- Humility connects; arrogance disconnects.

And finally this poem by poet Bob Gotti on humility and pride which says it all –

*Two emotions deep down inside, are those of humility and pride,
They produce what men may see, in the life of both you and me.
A haughty spirit can sure reside, in a heart that's filled with pride.
A humble spirit is in you and me, when you're filled with humility.*

*You can lift yourself up with pride, but God's Word is not denied,
And God's Word is clear and loud, God will humble all the proud.
Men may believe that they are wise; but that is only in their eyes.
For all of pride, my dear friend, by The Lord shall be condemned.*

*Men who are humble and meek, by proud men considered weak,
By The Lord are never despised, but truly favored in God's eyes.
The Lord will exalt humble men; for this is in His Word my friend,
They will be lifted up by The Lord, as by God they're not ignored.*

Regards,
Praveen P Kadle

BHAVANISHANKER SURESH KANDLUR

Wins Three Awards

'Best Relationship Manager', 'Contributor Of The Year' And First Member of This Year's 'IWM CEO Club 2016!'

Mr. Bhavanishanker Suresh Kandlur has been bestowed with the highest award in Credit Suisse AG Zurich, Switzerland. During the Town Hall meeting held in Forum, St. Peter, Zurich on the 23rd February 2017, the CEO announced the greatest achievement by conferring him with the awards, 'Best Relationship Manager', 'Contributor of the Year'. Mr. Kandlur has also been invited to be the first member of this year's 'IWM CEO's Club 2016!' within the International Wealth Management division for his exceptional performance and achievements that have distinguished him among colleagues.

The CEO also mentioned that his hard work, skills, and experience including the qualities that his colleagues see in him, have earned him a position of particular importance for the future of the bank. With effect from 1st January 2017, he was promoted to 'Managing Director'. He has made a tremendous contribution to the success of the bank last year and can be proud of his achievements. The CEO also featured Bhavanishanker's photograph to the world during the meeting and congratulated him for his exceptional achievements.

The first two awards 'Best Relationship Manager' & 'Contributor of the Year' were presented to him in a gala ceremony at the legendary Fairmont le Montreux Hotel in Montreux, Switzerland on 27th February-1st March 2017 during the second International Wealth Management Conference.

The third award 'IWM CEO Club 2016!' will be presented to him at a gala ceremony in an exclusive event in Monaco on 21st-23rd April 2017.

Bhavanishanker Suresh Kandlur was born in Puttur and grew up in Mangalore. He studied at Ganapathi High School, Mangalore and later completed his Bachelor's Degree in Commerce, graduating with a First Class. He came to Mumbai soon after and worked with Thomas Cook India Ltd., The Shamrao Vithal Co-operative Bank Ltd., Bank of Credit & Commerce International Ltd. and The American Express Bank, Mumbai in various capacities. In 1993, he was selected to work in London and subsequently in New York, in 1995. In 1997, he was relocated back to London as Manager, Private Banking, for Africa, UK and Europe. During this time, he did SFA (London) qualification. He then got promoted to Director and then, Senior Director till he left the organization in 2010. He then joined Credit Suisse UK Limited as Director of Private Banking. Since 2012, he has been relocated to the head office of Credit Suisse AG., Zurich, Switzerland, there he did the CWMA (Swiss Qualification). Now, he has been promoted as Managing Director of Credit Suisse AG Zurich, Switzerland with effect from 1st January 2017.

Suprabha Protective Products Pvt. Ltd.



Prabhakar Rao Bantwal
Chairman & Managing Director
Sumalata Bantwal
Director

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373, Somwar Peth,
Pune 411 001
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Url : www.suprabha.com

Key Business Highlights

- Pioneers of Organic VCI
- The only VCI manufacturers in the world to get ISO / TS 16949 : 2009 Certification
- PAN India presence.
- Strong focus on superior quality, customer satisfaction, ethics and the environment.
- Integrated manufacturing facilities, fully automated.
- Strong Research & Development Division that continually strives to develop better, greener products that are safe for humans and the environment.
- Committed to Skill Development & CSR. Has fostered economic growth opportunities for 4-5 villages in and around the factory by providing employment to about 500 illiterate and semilliterate, socially and economically backward citizens.

About the Company

Suprabha Protective Products Pvt. Ltd. (Suprabha) is a Corrosion Solutions Provider with a wide array of products and services. Suprabha's tryst with anti-corrosion goes back to the 70s, when Late Chairman, Mr. Jayakrishna Shripad Betrabet, innovated the groundbreaking concept of India's first eco-friendly Vapour Corrosion Inhibitor (SOVCI™). In 1987, his son-in-law, Mr. Prabhakar Rao Bantwal & daughter, Mrs. Sumalata Bantwal, took hold of the reigns of the company. Under their guidance the company has grown multi-fold, winning accolades & awards from National & International Bodies and has become India's leading manufacturer of Organic VCI products. With over four decades of experience in the industry, the company has made path-breaking innovations in eco-friendly and bio-degradable SOVCI™ for rust prevention and established itself as one of the trusted players in the market.

Operations

Suprabha's corrosion solutions have enabled its customers experience up to 40% savings in their corrosion costs annually. The company's solutions have applications in varied industries, namely automobiles, power, steel, aluminum, cement, fertilizer and agriculture. Major product categories offered are Vapour Corrosion Inhibitors (SOVCI™) and Polymer Products. Rustopaper, Rustofilm, Biodegradable Synthetic Paper, Rustopliq, Rust Preventive Oils, Water Based SOVCI™, Rustojel, SOVCI™ Powder & Desiccants and Surface Treatment Liquids are products offered under the Vapour Corrosion Inhibitors category. These products are used for protecting goods and machinery of all sizes. LDPE Film, Stretch Film, Shrink Film, Mulch Film, HDPE / PP Bags & Covers, Fumigation Covers, Tarpaulins including BIS Marked Tarpaulins, Jumbo Bags, FIBC, Scrim Fabric, etc. are the products offered under the Polymer Products category. The company has introduced revolutionary concepts like Corrosion Audits, Supply, Apply & Preservation (SAP) and provides consultation, trains customers' personnel in the proper application of their products and provides detailed study reports and customized techno-commercial proposals to suit the varied needs of its customers. The company has two manufacturing facilities spread across 300,000 sq.ft. in Pune. The facility is fully automated and integrated covering all processes and products ranging from film blowing / extrusion of polymers, lamination, chemical coating to the fabrication of customized covers. The lamination plant of the company is equipped to produce laminated fabric up to 4,250mm in single width. The company is strongly focused on being environmentally friendly and through its

OUR COVER (Contd)

R & D Division is constantly on the lookout to improve their processes and make them greener. The raw materials used in the production are eco-friendly and bio-degradable. The company uses water soluble chemicals and water emulsion or chemicals which are water insoluble and eco-friendly LPG Gas for drying range. The company has adopted the dry packaging system with its SOVCI™ protection with bio-degradable and clay based desiccant.

Essar Steel Ltd., JSW Steel Coated Products Ltd, BHEL, NTPC, NALCO, Jindal Stainless Ltd, Honda, Tata Motors, Maruti Suzuki, TVS, Brakes India Limited, Federal Moghul, Samkrp Pistons, Pitti Lamination, TDPL, Tecumseh, Phoenix Trading are some of the elite customers of the company. Besides these, the company has over 3,500 loyal customers.

Suprabha is the only VCI manufacturer in the world to get an ISO/TS 16949 : 2009 Certification which is in tune with keeping up with the quality requirement of the automobile industry across the world. The company is also serious about its Corporate Social Responsibility and supports the government initiative of Skill Development. To this end, the company has provided employment to hundreds of illiterate and semi-literate, unskilled men and women from the surrounding villages, and trained them, thus empowering them and enabling them to provide for their families and contribute to society.

When Quality Becomes a Passion, Winning Becomes a Habit!

Yes indeed! Winning awards has become secondary nature to Suprabha Protective Products Pvt. Ltd., Pune. The latest awards in its ever expanding kitty, are the Dun & Bradstreet SME Business Excellence Award 2016 & ASIASTAR 2016 Award.

DUN & BRADSTREET SME BUSINESS EXCELLENCE AWARDS 2016:

On November 29, 2016, Dun & Bradstreet in collaboration with RBL Bank Limited, organized the **SME Business Excellence Awards 2016**. 23 of India's leading Small and Medium Enterprises were felicitated for their significant achievement & contribution over the years. **Suprabha Protective Products Pvt. Ltd. was the proud recipient of this very prestigious award under the Plastic & Plastic Products Sector.**

Mr. Prabhakar Rao Bantwal, Chairman & Managing Director, and Mrs. Sumalata Bantwal, Director, received the award at the hands of Shri. Haribahi P Chaudhary, Honourable Minister of State for Micro, Small & Medium Enterprises, Govt. of India, at a grand event organized at Taj Palace, New Delhi.

Suprabha Protective Products Pvt. Ltd. has also been featured in Dun & Bradstreet '**Leading SMEs of India 2016**'.

ASIASTAR AWARDS 2016: The **ASIASTAR AWARDS** popularly called '**The Packaging Oscar of Asia**', was instituted by the Asian Packaging Federation (APF), headquartered in Tokyo, Japan. This year the Award Ceremony was hosted by the Indian Institute of Packaging (IIP), Mumbai. Mr. Prabhakar Rao Bantwal, Chairman & Managing Director, and Mrs. Sumalata Bantwal, Director, Suprabha Protective Products Pvt. Ltd., received the prestigious award at the hands of Dr. Sung Wook Hwang – Sr. Researcher, Korea Packaging Center, in a glittering ceremony held at Hotel The Leela, Mumbai, on 17th December 2016, for their entry **Suprabha's Seaworthy Packaging System for Long Term Preservation & Transportation.**

With its passion for Quality, the blessings of Lord Bhavanishankar and the stalwart leadership of Mr. Prabhakar Rao Bantwal & Mrs. Sumalata Bantwal, the company is sure to win more laurels in the coming years, bringing glory not only to itself but also to the community of Chitrapur Saraswats.

Smt. Manorama Pandurang Sashital

Daughter of late Smt. Girija and late Shri Vishveshwar Nagappayya Koppikar

Completes 101 years

on 3rd April 2017



Love you Lots

Dilip – Roopa • Aparna & Navin Suri
Anuj • Krishna and Kabir

With Best Wishes From

Sashitals, Koppikars, Suris, Hosangadis, Bijurs, Naimpallis
And All Near and Dear Ones

CENTENARY BIRTHDAY REMEMBRANCE



BALKRISHNA NAGESH KALAWAR
(25-04-1917 – 22-12-2012)

DEAR PAPPA/AJJU
ON YOUR 100TH BIRTHDAY - 25TH APRIL 2017
“WE ALL MISS U A LOT”

REMEMBERED BY: LALAN, SHOBI, MAHESH & SHILPA, SUJATA & SNEHA,
GRAND CHILDREN, GREAT GRAND CHILDREN
KALAWAR'S, SANADE'S, MASKERI'S, RELATIVES & FRIENDS.

Chitrapur Saraswat Women's Day at KSA



(l to r) Shri Praveen Kadle - President KSA, Smt. Nilima Kalambi, Smt. Kumudini Mangalore, Smt. Shakuntala Kilpady - Chief Guest, Smt. Geeta Yennemadi - Vice President KSA, Dr. Rekha Talmaki



(l to r) Prof. Smt. Kalindi Muzudar, Shri Ashok Hattangadi and Shri Uday Mankikar



Smt. Geeta Yennemadi honoured the Chief Guest Smt. Shakuntala Kilpady



Smt. Nilima Kalambi who was also honoured addressed the audience



Smt. Kilpady felicitated Smt. Kumudini Mangalore, as Shri Praveen Kadle looks on.



Smt. Archana Mangalore thanked the KSA on behalf of Smt. Kumudini Mangalore

“चित्रापुर सारस्वत महिला दिन – २०१७”

शेनवारू दिनांक ११ मार्च २०१७ ह्या दीसू सांजे ५ धोर्नु ७ ह्या वेळेंतु आमगल्या श्रीमद् आनंदाश्रम सभागृहांतु चित्रापुर महिला दिन २०१७ हो कार्यक्रम संपन्न जाल्लो, ताज्जो वृतांतु.

श्री गुरुभ्यो नमः

नमस्कारु आनि सुस्वागतम् ।

आयच्या समारंभाची अध्यक्ष श्रुमती शकुंतला राजा किलपाडी, वेदिकेचेरी विराजमान जाल्लेले आयचे उत्सवमूर्ती, कॅनरा सारस्वत असोसिएशनचे पदाधिकारी आनि हांगा उपस्थित आशिल्या तुमकां सर्वांक विनम्र अभिवादन. कोर्नु, हांव उदय मंकिकर, आयच्या “सारस्वत महिला दिन २०१७” ह्या कार्यक्रमाक प्रारंभु कर्तां.

“चित्रापुर सारस्वत महिला दिन” ही ज्येष्ठ समाजसेविका, प्राध्यापिका कालिंदी मुझुमदारपाचेगेली संकल्पना. ८ मार्च हो जागतिक महिला दिन. त्या दिसु जगभरांतु महिलांखातिर विविध कार्यक्रम जाताति, मान्यवर महिलांगेलो सन्मानु जाता. आमगेल्या समाजांतुयि अनेक महिलांनी विविध क्षेत्रांतु सन्मान्यजनक कार्य केल्यां, जागतिक महिला दिनाचें औचित्य धोर्नु त्याचि धर्तीरि चित्रापुर सारस्वत महिला दिनाचें “आयोजन कोर्नु मान्यवर चित्रापुर सारस्वत महिलांगेलो सन्मानु कोर्काज, ह्या उद्देशाने २००७ सालांतु, कालिंदीपाची KSAची अध्यक्ष आसतना ह्या समारंभाक सुरुवात जाल्ली. २००७ धोर्नु २०१६ याचि ह्या समारंभांतु ६१ महिलांगेलो सन्मानु जाल्ला.

आमगेल्या मान्यवरांगेल्या हात्तांथाव्नु आजि जें कार्य जात आस्स तें म्हालगड्यांनी घालनु दिलेल्या आदर्शामिती आनि संस्कारामिती. हे म्हालगडे आजि आमच्यांतु नाति. जाल्यारि, तांन्नी केलेलें कार्य चिरंतन आनि प्रेरणादायी आस्स. त्यामितीं त्या म्हालगड्यांगेलो मरणोत्तर सन्मान कोरूक सुरु केल्लें. आजि श्रुमती कमलादेवी चट्टोपाध्याय आनि डॉ. श्रुमती गिरीजाबाई हेबळे हांगेलो मरणोत्तर सन्मानु जातलो. तशीची श्रुमती निलीमा कलंबी आनि श्रुमती कुमुदिनी मंगळूर हांगेलोयि सन्मानु जातलो.

एकळाक, आयच्या कार्यक्रमाची अध्यक्ष, शिक्षणतज्ज्ञ श्रुमती शकुंतला राजा किलपाडी हिगेलो हांव परिचय कोर्नु दितां. ताज्जेउप्रांते आडनांवाच्या आद्याक्षरानुसार सत्कारमूर्ती गेलो परिचय कोर्नु दितां. मागिरी दिवंगत मान्यवरांगेल्या प्रतिनिधींनी आनि मान्यवरांनी, अध्यक्षगेल्या हस्ते सन्मानाचो स्वीकारु कोर्नु, तांगेले मनोगत व्यक्त कोर्काज ही नम्र विनंती.

श्रुमती शकुंतला राजा किलपाडी :

संबंधिकांतु आनि मित्रपरिवारांतु शकुल म्होणू परिचित.

शकुलपाचेगेलें शालेय शिक्षण मुंबईच्या Alexandra Girl's English Institution तुं जाल्लें. आनि महाविद्यालयीन शिक्षण मुंबईच्याचि St. Xavier's College जाल्लें. B.Ed शिक्षण घेतना, शकुलपाची अनेक पुरस्कारांनी सन्मानित जाल्ली. तांतुं Best student Award and Best Leader NAEP Award ह्या पुरस्कारांचेयि समावेश आस्स. B.Ed. अभ्यासक्रमु तिन्ने खार स्थित Hansraj Jivandas College of Education नां थाव्नु पूर्ण केल्लो.

मुंबईतुल्या विविध प्रसिद्ध शाळांतु शकुलपाचेने २७ वर्स प्राचार्या म्होणू उत्कृष्ट कार्य केल्यां. आर्य विद्या मंदिर, वांद्रे (४ वर्स), रिड्ग्वी हायस्कूल, वांद्रे (६ वर्स), सुमति विद्या केंद्र (२ वर्स) आनि श्री मुंबादेवी विद्या मंदिर (१५ वर्स) शिक्षण क्षेत्रांतुल्या ह्या प्रदीर्घ सेवेंतु, मुंबई महानगरपालिकेच्या नवीन शैक्षणिक धोरणांतु शकुलपाचे गेलें महत्त्वपूर्ण योगदान आस्स.

दिवंगत माजी पंतप्रधान श्री. राजीव गांधी हांन्नी सुरु केलेल्या ‘नवोदया स्कूल्स’ ह्या प्रकल्पांतर्गत शकुलपाचेने अनेक शैक्षणिक कार्यशालांचे आयोजन केल्लें. महाराष्ट्रांतुल्या शाळांचे कार्य सुलभ जांवचेखातिर “राष्ट्रीय माध्यमिक शिक्षा अभियानांतर्गत शकुलपाचेने महत्त्वपूर्ण कार्य केल्यां. Resource person म्होणयेद अशशी कार्य.

शिक्षणक्षेत्रांतुलें हें महत्त्वपूर्ण कार्य शकुलपाचेने आमगेल्या देशापुरतें सिमित दव्वरने, तरी परदेशांतुयि व्हेलें. लंडन आनि ऑस्ट्रेलियांतु जाल्लेल्या आंतर्राष्ट्रीय संमेलनांतु, शकुलपाचेने तिगेले लेख प्रस्तुत केले. आमगेल्या देशाने, ग्लॅसगो आनि स्कॉटलंड हांगा पेटेयिल्या सांस्कृतिक प्रतिनिधी मंडळाची ती प्रमुख आशिल्ली. "Learning Power through Yoga" ह्या विषयाचेरी व्याख्यान दिंवच्याक तशीची थंच्या लोकांक संबोधित कोरूक, शकुलपाची स्पेन वचुनु आयल्या.

शकुलपाचेने अनेकक्षेत्रांतु कार्य केल्यां. तांतुल्या "Drug Awareness Campaign" खातिर तिक्का मस्त प्रसिद्धी मेळ्ळी.

तिगेल्या मुलाखती अनेक मासिकांतु तशीच दूरदर्शनाचेरी प्रकाशित/प्रसारित जाल्याति.

आत्तांचि चेर्डव् बुद्धिमान आनि विश्वसनीय आशिल्लेमितीं, आमगेल्या देशाचें भवितव्य तांगेल्या हात्तांतु सुरक्षित आस्स,

अरशी शकुलपाचेक विश्वास आस्स.

शकुलपाचेवारी एक प्रतिभावंत व्यक्ती आयच्या कार्यमाखातिर अध्यक्ष म्होणू मेळ्ळी, ही आमचेखातिर अगदी खुशी खबरी. हांव KSAची उपाध्यक्षा येन्नेमडी गीतकाक विनंती करतां की तिन्ने शकुलपाचेक पुष्पगुच्छु दिव्नु तिगेलें स्वागत कोर्काज.

श्रीमती कमलादेवी चट्टोपाध्याय (मरणोत्तर)

श्रीमती कमलादेवीगेलो जन्म ३ एप्रिल, १९०३ ह्या दिसु गिरीजाबाई आनि मंगेशराव धारेश्वर हांगेली धुव म्होणू मंगळूरांतु जाल्लो. बायलांक समाजांतु दुय्यम स्थान आशिल्लें त्या काळांतुलो हो जन्म. जाल्यार, तिगेली आवसु, गिरीजाबाई पुरोगामी विचारांची आशिल्ली. विधवांगेल्या पुनर्वसनाखातिर तिन्ने आधारू दिल्लो. महिलांगेलें शिक्षण, समान हक्क इत्यादिखातिर कार्य केलेलें. असल्या विचारांचे वातावरण आशिल्लेमितीं, कमलादेवीजी स्वतंत्र विचारांची, निग्रही महिला जाल्ली. त्यामिती ती महत्वाकांक्षी आनि ध्येयवादी आशिल्ली. त्या काळांतु महिलांगेल्या बाबतींतु महत्वाकांक्षा, जिद्द, ध्येय हे शब्दची नाशिले. ती सुशिक्षित मात्र न्हंयि तरी सुस्वरूप सुदांयि आशिल्ली. लोकांतु मेळ्नुकोर्नु आशिल्ली. तिन्ने नाटकांतु भूमिका केल्यो, मूकपटांतु सुदांयि भूमिका केल्ली. मद्रासांतु महाविद्यालयीन शिक्षण घेत्ना कमलादेवीगेलो. कवि हरिंद्रनाथ चट्टोपाध्यायांवटु परिचय जाल्लो. हरिंद्रनाथांनी तिक्का मस्त प्रोत्साहन दिल्लें आनि ताज्जी परिणती तांगेल्या लम्नांतु जाल्ली. आनि तांगेल्या अत्यंत तेजस्वी, सुंदर सहजीवनाची सुरुवात जाल्ली. कवि, लेखक, कलाकार, तशीचि सुधारणावादी लोकांगेलो तांगेल्या घरांतु वावर आसतालो. सरोजिनी नायडू, हरिंद्रनाथांगेली भगिनी हांगेलोयि तांतु सहभागु आसतालो. नित्य राजकीय सभा जाताल्यो. स्वतंत्रता संग्राम, चले जाव चळवळ इत्यादिंचेरी विचारू जातालो. त्यामितीं हें कमलादेवींगेल्या जीवनाचोचि एक भागु जाल्लो. कमलादेवीजींनी गांधीजींगेल्या “अहिंसा” शिकवणीचें पालन कोर्नु, प्रत्येक प्रसंगावेळारी ब्रिटिशांविरुद्ध आंदोलन केल्लें. त्यामितीं, स्वातंत्र्यपूर्व काळांतु, कमलादेवींक सुमारफांतां जैलांतु वचका पळ्ळें. राजकीय कैद्यांक दवरताले, त्या जैलांतु. थंयि हा कैद्यांक कठोर वागणूक मेळताली. सम जेवण ना, नीद ना, आरोग्याक घातक वातावरण अरशी त्या वागणूकीचें स्वरूप आशिल्लें. ह्या वातावरणांतु दिस कशशी काडचे हें ती शिकली. आनि ह्या अनुभवांचो तिक्का तिगेल्या मुखावैल्या जीवनांतु उपयोग जाल्लो. हरिंद्रनाथसुद्धायि राजकारणांतु सक्रीय आशिल्लेमितीं, तांकायि, कमलादेवींवटु

सुमारफांता जैलयात्रा जाल्ली.

स्वातंत्र्योत्तर काळांतु कमलादेवींगेले दिल्लींतु चड वास्तव्य आशिल्लें. तिन्ने भारत सरकारांतु विविध अधिकारांतु कार्य केल्लें.

All India Handicrafts Board ची प्रथम कार्याध्यक्षा.

हांतुं कमलादेवींगेलो उद्देशु कस्तो आशिलो की म्हळ्यारी, कारागीरांक ग्राहकांवटु, दलालांविना संबंद प्रस्थापित कोरुक साध्य जांवकाज, आनि तांका चड आर्थिक लाभु जांवकाज. कारागिर, कलाकार सांस्कृतिकदृष्टीने समृद्ध जाल्यार, आर्थिक दृष्टीने कमजोर आशिल्या लोकांगेलो शोध घेव्नु तांगेलो जीवनस्तर वाड्णोवचे खातिर सतत हिंदुस्थानांतु भटकती केल्ली.

कमलादेवींक, पारंपरिक संस्कृति, कला, आनि हस्तकलेंतु विशेष रुचि आशिल्ली. त्यामिती, तिन्ने बेंगळूरांतु "Design Centre" ची स्थापना केल्ली. लाकडाचें कोरीव काम कर्तले, शिल्पकार, लोहार, कुंभार, खेळासामानु कर्तले, विणकर आनि इतर पारंपरिक कायगीरांक हें "Design Centre" म्हळ्यारि स्वर्गुचि आशिल्लो. ह्या सेंटरांतु येव्नु ते आपणागेल्या कलेचें प्रदर्शन कर्ताले. कार्यशाळेचें आयोजन कर्ताले. लोकांक ह्या प्रदर्शनाखातिर/कार्यशाळेंतु सहभागी जांवचे खातिर आमंत्रण आसतालें. हाज्जे दोनी उद्देश आसताले-जनतेक कार्य प्रत्यक्ष पोळोवच्याक मेळतालें आनि कार्य पसंत पळ्यारी कारागीरांक परस्पर काम मेळतालें.

कर्नाटकांतुल्या इरकल कापडांचेरी, एक्का सुत्ताने, प्राण्यांगेले तशीची निसर्ग चित्रण कोर्चे नाजूक काम म्हळ्यारी कसुती एम्ब्रॉयडरी. कलादेवींनी ह्या कलेचें पुनरुज्जीवन केल्लें. कमलादेवीजीने, मैत्रीणी मडीमणपाचेगेल्या सहायाने, कंगाल, निराश्रित महिलांखातिर, ह्या उद्योगामार्फत उपजिविकेचो मार्ग मेळकाज म्होणू, कर्नाटक राज्यांतु विविध केंद्र स्थापन केल्लीं. तशीची कलकत्तेंतु Kantha Work Embroidery खातिर केंद्रस्थापना केल्लीं. हें काम म्हळ्यारी ग्रामीण जीवनाचें दृष्यची. आंध्रांतु कलमकरी पेंटींग, आसामांतु Basket Weavers खातिर, हातमागाचेरी कार्यकर्तल्यांक मार्गदर्शन कोर्नु तांगेल्या जीवनाचो स्तर वाड्णयिलो. ह्या कार्यामितीं हें कार्य कर्तल्या लोकांगेल्या मनांतु कमलादेवींगेल्या विषयांतु प्रिती आनि कृतज्ञता आशिल्ली. आनि अजुनिकयि आस्स. ताज्जेमितीं, ह्या क्षेत्रांतु कार्यरत आशिल्ले लोक आजिकयि कमलादेवींक हस्तकलेची जननी मानताती आनि तिक्का “आम्मा” म्हणताती. कमलादेवीजीने, दिल्लींतु स्थापन केलेली "The Srinivas Malliah Arts and Crafts Foundation" ही संस्था आम गेल्या देशाच्या संस्कृति संवर्धनाखातिर, कमलादेवींगेल्या

समर्पित कार्याचें एक प्रतिक जावुन आसस.

आमगेल्या देशाच्या स्वातंत्र्य संग्रामांतु, सामाजिक न्यायाखातिर तशीची सामाजिक पुनर्रचनेच्या कार्यांतु कमलादेवी आघाडीचेरी आशिल्ली. विधायक कार्यांतु, मानव सेवेतु स्वयंसेविका म्होणू क्रियाशील आनि गतीशील आशिल्ली.

१९४५ तुं कमलादेवीने UNESCO Sponsored International Theatre Institute ची हिंदुस्थानांतु शाखा सुरू केल्ली. त्यामितीची, लोककला आनि कठपुतळी खेळु ह्या कलांक उर्जिताव्यस्था प्राप्त जाल्ली. National School of Drama, The Theatre Crafts Museum, Voluntary Theatre Societies, Asian Theatre Instituteच्या अंतर्गत जांवच्या नाट्यमहोत्सवांतु कमलादेवींगेलो सक्रीय सहभाग आसतालो. ह्या सर्वांमिती, १९७७ तुं, कमलादेवींगेली संगीत नाटक अकादेमीची अध्यक्ष म्होणू निवड जाल्ली. संगीत नाटक अकादेमी म्हळ्यारि, संगीत आनि थिएटराच्या संदर्भांतुली देशांतुली सर्वोच्च संस्था.

Charles Euces Award दिवना, त्या समितीने कमलादेवींगेलो "The Individual of an era who has contributed most to the Quality of life in India" म्होणू गौरवु केल्लो. २९ ऑक्टोबर, १९८८ ह्या दिवसु कमलादेवींगेले निधन जाल्ले.

कमलादेवींगेले जीवन म्हळ्यारि, सेवा, त्यागु, कल्पकता, धैर्य, प्रतिष्ठा आनि कष्टप्रद कार्याची वीरकथाची. त्या वीरतेक आनि यशोगाथेक आमगेले वंदन!

हांव आनंद नाडकर्णीमाम्माक विनंती करतां की, ताचे ह्या सन्मानाचो स्वीकार कोर्काज.

डॉ. श्रीमती गिरीजाबाई हेबळे (मरणोत्तर)

“गिरिजाबाई” म्होणू लोकप्रिय आशिल्ल्या डॉ. श्रीमती गिरीजाबाई हेबळे हांगेलो जन्म १७ सप्टेंबर, १९०० ह्या दिसु मंगळूरंतु जाल्लो. तिगेलें जीवन म्हळ्यारि, संघर्ष, समर्पण, निश्चय, सेवावृत्ती आणि राष्ट्रभक्ती हाज्जी कथाची म्होणयेद. महात्मा गांधींगेलें तत्वज्ञान तशीची तात्विक जीवन हाज्जो गिरीजाबाईचेरी प्रभावु आशिल्लो. तिगेलें जीवन अगदी साधेंचि, स्वदेशी चळवळीने प्रभावित आशिल्लें. ती स्वतः चरख्याचेरी सूतकताई कोर्नु त्याचि सुत्ताने तयार केलेलीं कापडं निसताली.

तिगेलें प्राथमिक शिक्षण, कुर्ग जिल्हांतुल्या एका सात्र हळियेंतु जाल्लें. तिगेलो बाप्पुसु कार्कळ शामरावामामु थंयिची कामारी आशिल्लो. १९११ तुं शामरावामाम्मांगेलें निधन जाल्लें आनि गिरीजाबाईंगेलें कुटुंब मुंबई आयलें. आनि गिरीजाबाईने सेंट कोलंबा शाळेंतु शिक्षण घेंवच्याक सुरुवात केल्लीं. हें शिक्षण सुरू

आसतनाचि, तिगेलें, १४ वर्सांच्या प्रायेरि हेबळे पांडुरंगमामवटु लग्न जाल्लें. लग्नाउप्रांतेसुद्दांयि तिगेलें जीवन कष्टप्रदचि आशिल्लें. २५ वर्सांच्या प्रायेरीधोर्नु तिगेल्या तीनी चल्यांखातिर आवसु आनि बाप्पुसु अशशी दोनी भूमिका कोरचो प्रसंगु तिज्जेरी आयलो.

१९२९-३० सालांतु गिरिजाबाई, पडबिद्री सीताबाईपाची आनि स्वातंत्र्य संग्रामांतुल्या इतर भानप महिलांगेल्या संपर्कांतु आयली. त्या काळांतु, राष्ट्रीय चळवळींतु भाग घेंवच्या इच्छेने उत्तर आनि दक्षिण कन्नडा जिल्ह्यांथावु आयिल्ल्या सरस्वतांगेलो आनि इतरांगेलो मुक्काम पडबिद्री सीताबाईपाचेगेल्या घारा आसतालो. ह्या राष्ट्रीय चळवळीच्या निमित्ताने, गिरिजाबाईंगेलो, राममाम मंकीकर आनि दत्तुभाई हट्टंगडी हांचेवटु परिचयु जाल्लो.

१९३२ तुं गिरिजाबाई, दत्तुभाई आनि राममामु हांणी सांताक्रुझ सारस्वत कॉलनींतु स्थलांतर केल्लें. थंयि आसतना, आपणांगेल्या चेडवांक, आपणांगेल्या म्हालगड्या भैणी लागी सोणु, गिरीजाबाईने KEM Hospital लांतु नर्सिंग शिकुक सुरू केलें आनि कामा हॉस्पिटलांतु कामाक वच्चुक सुरू केल्लें. मागिरी १९३३ तुं चर्नीरोड स्थित कैवल्यधाम हेल्थ सेंटरांतु कामाक सुरू केल्लें. थंयिची योगाचें प्रशिक्षण घेंवु महिलांगेली योगा प्रशिक्षक जाल्ली.

१९३९ तुं “आयुर्वेदभिक्षक” पुरस्कार मेळयिलो. मानवसेवा, समाजसेवा म्होणू रुग्णांचेरी आयुर्वेदिक उपचार केल्लें.

१९४०-५० ह्या दशकांतु डॉ. केसानी आणि डॉ. धवन हांचेलागी होमिओपाथीचे शिक्षण घेतलें आनि होमिओपॅथिक वकदं दिवच्याक सुरू केल्लें. हांतुयि गिरीजाबाईंगेलें नांव जाल्ले.

गिरिजाबाईने सेवाग्रामांतु गांधीजीवटु कार्य कोरचें आशिल्लें. तें साध्य जायने म्होणू तेंचि कार्य तिचे सांताक्रुझ कॉलनींतु सुरू केल्लें. चरख्याचेरी सूत काडचें वगैरे कार्य अनेक वर्स सुरू आशिल्लें. १९५०-६० ह्या दशकांतु गिरिजाबाईने उद्यावर शारदेपाचेगेल्या सहकार्याने सांताक्रुझ कॉलनींतुल्या चेडवांक घेंवु वाद्यवृंद (orchestra) सुरू केल्लो. गिरिजाबाई स्वतः उत्कृष्ट दिलरुबा वाजैताली. ह्या वाद्यवृंदाने अनेक कार्यक्रम सादर केल्लें. गिरिजाबाई, सुमारवर्स, सांताक्रुझच्या सारस्वत महिला समाजाची कार्याध्यक्षा आशिल्ली.

१९७५तुं गिरिजाबाईने बोरिवर्लींतु स्थलांतर केल्लें. थंयि विविध धार्मिक, सामाजिक आनि सांस्कृतिक कार्यक्रमांखातिर जावुन श्री. नंदन पाणेमंगळूराम्माने "Chitrapur Saraswat Association...CSA" ची स्थापना केल्लेली. १९७८तुं गिरिजाबाई ह्या नंदनमाम्मांगेल्या संपर्कांतु आयली आनि ह्या कार्याखातिर

ट्रस्ट स्थापन कोरचो विचारू तिगेल्या मनांतु आयलो.

१९८१तुं, गिरिजाकाने “विसावा चॅरिटेबल ट्रस्टा”ची स्थापना केल्ली. हांतुयि राममामु आनि दत्तुभाईमाम्मागेलो सहभागु आशिलो. गिरिजाकाने स्वतः घेतिल्या जागेंतु तिन्ने, वामनाश्रम सोसायटीचो एक भागु म्होणू सभागृह बांदलें. हांगायि तिन्ने होमियोपॅथिक दवाखानो सुरू केल्लो. तिगेल्या कार्याची पावती म्होणू कोराकेंद्र थाव्नु वामनाश्रम येवच्या रस्त्याक “डॉ. गिरिजाबाई हेबळे मार्ग” अशी नांव दिल्या.

गिरिजाकागेलो अनेक सेवाभावी संस्थांवटु संबंद आयलो- Kasturba Smarak Trust, कोरा ग्रामोद्योग केंद्र, महिला समाज सांताक्रुझ, ग्राम बालशिक्षा केंद्र, कोसबाड इत्यादि. गिरिजाकागेल्या बहुविध व्यक्तिमत्त्वामितीं तिगेलो, Indian Red Cross, Seva Sadan, नूतन बालशिक्षा संघ, स्त्री शक्ती जागृती समिती आनि श्रद्धानंद महिलाश्रम ह्या संस्थावटु संबंद आयलो. तिक्का माजरं अगदी प्रिती आशिल्ली. त्यामितीं कोसबाडची अनुताई तिक्का “मांजर वेडी” म्हणताली.

गिरिजाकाने विपुल लेखन सुद्दांयि केल्लें. Time Bank हें तिगेलें प्रथम पुस्तक. ताज्जेउप्रांते चेड्वांखात्तिर तिन्ने मस्त पुस्तकं बरेयिल्लीं. “आदर्श नागरिक” हें विसावा चॅरिटेबल ट्रस्टाने प्रकाशित केलेलें तिगेलें आखेरचें पुस्तक.

गिरिजाकाने स्थापन केलेलें विसावा चॅरिटेबल ट्रस्ट, तांगेल्या जागेंतु अनेक उपक्रम चलैता- गिरिजाबाई हेबळे डीस्पेन्सरी, वाचनालय, कमी खर्चांतु आजारी लोकांखातीर Equipments, ५ ते १०वीच्या विद्यार्थ्यांक शिष्यवृत्ती, विकलांग चेड्वांखात्तिर चित्रकला स्पर्धेचें आयोजन, चेड्वां आनि ज्येष्ठ नागरिकांखात्तिर गायनस्पर्धेचे आयोजन, लग्न तशीची इतर सामाजिक कार्यांखात्तिर “श्री वामनाश्रम हॉल” इत्यादी.

१८ डिसेंबर १९९० ह्या दिसु ९० वर्सांच्या प्रायेरी गिरिजाकागेलें निधन जाल्लें आनि तिगेल्या संस्मरणीय जीवन प्रवासाची आखेरी जाल्ली. “विसावा चॅरिटेबल ट्रस्ट” हें तिगेल्या निःस्पृह कार्याचें प्रतीक जाव्नु आस्स. गिरिजाकागेल्या जन्म शताब्दी वर्सांच्या निमित्ताने तिगेल्या जीवनकार्याची, प्राध्यापिका रेखा किरण तालमकी हिने बरेयिल्ली मराठी पुस्तिका प्रकाशित कोर्नु, विसावा ट्रस्टाने गिरिजाकागेल्या प्रति ऋण व्यक्त केल्यां.

गिरिजाकागेलया महान, प्रेरणादायी कार्याक आमगेलें वंदन!

हांव “विसावा चॅरिटेबल ट्रस्टाची” एकी विश्वस्त डॉ. तालमकी रेखापाच्येक विनंती कर्ता की, तिन्ने ह्या सन्म

नाचो स्वीकारू कोर्ताज.

श्रीमती निलिमा कलंबी :

निलिमापाची म्हळ्यारी एक उच्चविद्याविभूषित हरहुन्नरी व्यक्तिमत्व, कार्यक्षेत्र पुणे जाल्लेलेमितीं थंयिची स्थायिक जाल्या.

तिगेल्या शिक्षणाविषयांतु सांगचे जाल्यारि-

१९७५ तुं, Food Craft Institute Bangalore थाव्नु Certificate Course in Bakery and Confectionery पूर्ण केल्लो.

१९७६ तुं, बेंगळूरच्या Food Craft Institute थाव्नु Certificate Course in Housekeeping पूर्ण केल्लो.

१९७७ तुं, मुंबईच्या Nirmala Niketan नां थाव्नु Certificate Course in Secretarial Practice पूर्ण केल्लें.

१९८२ तुं, SNTD महाविद्यालयां थाव्नु Economics विषय घेव्नु पदवीधर जाल्ली.

१९८३ तुं, Xavier Institute of Management थाव्नु Business Administration Mmo Diploma घेतलो.

२०१० तुं, Gerontology विषय घेव्नु न्यूझीलंडच्या Auckland University थाव्नु Health Sciences तुलो Post Graduate Diploma केल्लो.

२०१० तुंचि Auckland थाव्नु Certificate Course in Restrauant and Bar Management हो अभ्यासक्रम पूर्ण केल्लो.

कार्यानुभव :

१९७८ धोर्नु १९८३ थायि Castrol India तुं General Manager Purchase हांगेली Secretary म्होणू कार्य.

१९८४ तुं, एक वरस, दुबईतु Galadari Automobiles च्या General Manager गेली Sactetary म्होणू कार्य.

१९८६ तुं, बेंगळुरांतु "Chowpatty Chaat House" हें चाट outlet सुरू केल्लें. त्याचिवरस नोव्हेंबरांतु निलिमापाच्येक चेडुं जाल्ले. त्यामितीं, तिगेल्या आवसुने, १९९८ थायि हें चाट हाऊस चलेयिलें.

१९८९ तुं निलिमापाची पुणे आयली. आनि १९९३तुं, St. Mary's School च्या चेड्वांखात्तिर स्कूल बस सेवा सुरू केल्ली. ह्या सेवेंतु ६ बस्सं आशिल्ली. ही सेवा १२ वर्स कार्यान्वित आशिल्ली.

जानेवारी २००४ तुं, निलिमापाच्येने, न्यूझीलंड देशांतुल्या Auckland शहरांतु स्थलांतर केल्लें. आनि Auckland District Health Board च्या Child & Youth Health Team ची Team Assistant म्होणू कार्य केल्लें.

२०१० सालांतु Gerontology विषयांतुलो Post Graduate Diploma पूर्ण कर्नाफुडे, मानसिक स्वास्थ्य दौर्बल्य आशिल्या म्हालगड्यांगेली काळजी कशशी घेंवकाज ह्या विषयांतु प्रशिक्षण घेतलें.

ज्येष्ठ नागरिकांखातिर घर, निवास सुरू कोर्काज ह्या उद्देशाने, जुलै २०१० तुं निलिमापाची हिंदुस्थानांतु वापस आयली. दुदेंवाने हें कार्य जायने, जाल्यारि, दक्षिण भारतीय आनि सारस्वत पदार्थ दिल्लें "Way Down South" हें हॉटेल सुरू केल्लें. आँदु जानेवरींतु ह्या हॉटेलक ६ वर्स पूर्ण जाल्ली.

ज्येष्ठ नागरिकांगेली काळजी घेंवची नितांत गरज आशिल्लेमितीं तांचेखातिर "निवास" एक "घर" (खास कोर्नु दौर्बल्य आशिल्या ज्येष्ठ नागरिकांखातिर) कोरकाज ही निलिमापाचीगेली इच्छा आस्स. नजिकच्या भविष्यांतु तिगेली ही इच्छा पूर्ण जातली हाज्जि तिक्का खात्री आस्स.

निलिमापाची तुगेली ही इच्छा पूर्ण जावु, ज्येष्ठ नागरिकांक एक मायेचें घर मेळो अशशी आमगेल्या सगळ्यांगेल्यावतीने तुक्का हार्दिक शुभेच्छा!

श्रीमती कुमुदिनी आनंद मंगळूर :

२ नोव्हेंबर, १९३० ह्या दिसु, श्रीमती शांति आनि श्री. देवीदास गणेश होसंगडी हांगेली धुव म्होणू कुमुदपाचे गेलो जन्म जाल्लो. देवीदासमाम्मागेलें, Revenue officer म्होणू काम आशीलेमितीं, तागेली बदली जात आसताली. त्यामितीं कुमुदपाचेगेलें चेईपणं शिर्शी, भटकळ, बेळगांव ह्या गावांतु गेल्लें. सानपण धोनु कुमुदपाची गोमटी पदं म्हणताली, म्होणू सर्वालाग्यांथावु तिगेलें मस्त कौतुक जातलें. दुसऱ्या महायुद्धवेळारी, आमगेलो मठु निधी वडु कोर्नु लष्कराक देणगीरुपाने पेटयितालो. ह्या प्रसंगाचेरी आयोजित केलेल्या नाटकांतु भूमिका कोर्नु, कुमुदपाचेने परमपूज्य आनंदाश्रमस्वामीजीगेलो आशीर्वाद मेळयिलो.

धारवाड आकाशवाणीचेरी, कुमुदपाची कन्नड आनि मराठी भावगीतं म्हणताली. त्याचिवेळारी, धारवाड आकाशवाणीचेरी थावु प्रसारित जांवच्या संगीत नाटकांतु सर्वश्री भीमसेन जोशी, जितेंद्र अभिषेकी, गुरुदत्त हेबळेकर हांचे असल्या संगीतक्षेत्रांतुल्या दिग्गजांवटु पदं म्होणची संधी कुमुदपाचेक मेळ्ळी. सुप्रसिद्ध संगीतकार जयवंत कुलकर्णी हात्रे सुमारफांता कुमुदपाचेक तिगेल्या संगीताच्या कार्यक्रमांतु बांसरी साथ केल्या. मागिरी तिन्ने मुंबई आकाशवाणीखातिर पदांचे कार्यक्रम कोरूक सुरू केल्लें. तिक्का HMV खातिर, सिनेगीत ध्वनिमुद्रित कोरची संधी मेळ्ळी. जाल्यारी त्या काळांतु दारल्यांवटु द्वंद्वगीत

म्होणचे नापसंतीजनक आशिल्लेमितीं, कुमुदपाचेक ह्या संधीचो लाभु घेंवच्याक जायने. मात्र, १९५० च्या दशकांतु कुमुदपाचेने 'देवबाप्पा' ह्या चित्रपटाखातिर कन्नडांतु डबिंग केल्लें.

३० मे १९५१ क कुमुदपाचेगेल्लें, आनंद रामराव मंगळूरमाम्मावटु लग्न जाल्लें आनि ती मुंबईतु स्थायिक जाल्ली. थोडे वर्सांभितरी आनंदमाम्माक हैद्राबाद काम जाल्लें. हो तांगेल्या जीवनांतुलो मनोरंजक,चित्तवेधक कालखंड. हैद्राबादच्या कोंकणी असोसिएशनांतु, कुमुदपाची अत्यंत उत्साहाने दक्षतेने कार्य कर्ताली. ताज्जे अनुषंगाने तिक्का दिवाळीच्या कार्यक्रमांतु कोंकणी नाटकांतु भूमिका कोरची संधी मेळ्ळी. कालांतराने, स्वरयंत्राच्या त्रासामितीं तिक्का पद म्होणूक जायनाशिल्लें जाल्यारि संगीताची आवडी आशिल्लेमितीं तिन्ने संवादिनी वादन सुरू केल्लें. तिज्जांतु नैसर्गिक उपजत प्रतिभा आशिल्ली त्यामिती ती संवादिनी वादन स्वतः शिकली आणि जिद्दीने, कौशल्याने ह्या प्रतिभेचें जतन केल्लें.

१९८६ तुं, कुमुदपाची आनि आनंदमामु मुंबई वापस आयलीं. कुमुदपाची, सारस्वत महिला समाजाची आनि सरस्वती वृंदगानाची सभासद जालेलेमितीं, तिगेल्या जीवनांतुल्या एका नवीन पर्वाची सुरुवात जाल्ली. साधना कामत, गीता येन्नेम डी, नलिनी संझगिरी, कालिंदी कोडयाळ आनि इतरांगेल्या उत्साही प्रोत्साहनामितीं, कुमुदपाची एकी निष्णात, गुणसंपन्न संवादिनीवादिका जाल्ली. सरस्वती वृंदगानाच्या भजनांतुले भाग जोडसुवु ते श्रवणीय कोरचे हो कुमुदपाचेगेलो प्रयास आसतालो. दिग्गज व्हायोलिन वादिका एन. राजम हिगेल्या व्हायोलिन वादनाने कुमुदपाची प्रभावित जाल्ली आनि तिन्ने संवादिनी वादनांतुले कौशल्य इतलेंथायि पूर्णावस्थेक व्हेलें की, प्रतिएक कार्यक्रमानंतर, "केदनाचेवारी तुंवे संवादिनीक पदं म्होणूक लायलें हं" अशशी तिक्का दाद मेळताली. प्रख्यात संवादिनीवादक पंडित तुळशीदास बोरकर तशीची सुप्रसिद्ध संगीतकार श्री. यशवंत देव हांन्नी, अल्पसंख्यांक उत्कृष्ट महिला संवादिनी वादकांतुली एकी तरल संवादिनीवादिका अशशी कुमुदपाचेगेलें कौतुक केल्यां.

मस्त कौतुक जाल्लेल्या संतवाणी शृंखलेच्या कार्यक्रमांखातिर, सरस्वती वृंदगानाक बेंगळूर, विठ्ठल, गोवा इत्यादि शहरांतु/गावांतु आमंत्रित केल्लेलें त्या कार्यक्रमांतु तशीची वृंदगानाच्या रसिकप्रिय कार्यक्रमांच्या सीडीखातिर संवादिनीचेरी कुमुदपाचेगेलीची साथसंगत आशिल्ली. थोडेवर्सांमाक्षी कुमुदपाची ग्रॅटरोड थावु दुसरेकडे राबुबुक वचुगेली तेदम्हणसरी, ती सरस्वती वृंदगानाची एक "अविभाज्य घटक" आशिल्ली.

कुमुदपाच्चेगेलें संवादिनीवादनांतुले कौशल्यामितीं, तिगेल्या कौटुंबिक आणि सामाजिक जीवनांतु कस्लीयि अड्डी येने. धुव, बायल, आवसु, मांयि, आज्जि ह्या सर्व जबाबदाऱ्यांचो आनि तिगेल्या संवादिनी वादनाचो एक अद्भुत मेळ आशिल्लो. रांदप कोरच्यांतुल्या तिगेल्या अभिरुचीने नवीन पदार्थ कोरच्यांतु/ शिकच्यांतु तिका सदैव तत्पर दव्वरल्यां. विविध नमुन्याचे पदार्थ कोरच्यांतु, तिगेलें प्रभुत्व तिगेल्या संवादिनीवादनाइत्लेंचि आस्स. आत्तं कुटुंबीय आणि आप्त, मित्र मैत्रिणींगेल्या सहवासांतु आपणागेल्या कष्टांच्या फलांच्या समाधानांतु, कुमुदपाच्ची शांततापूर्ण जीवनाचो आनंद/आस्वादु घेत्त आस्स.

तिगेल्या सांगितिक आनि सांस्कृतिक कार्याक आमगेलें वंदन!

Smt. Geeta Yennemadi welcomed the audience, Smt. Shakuntala Kilpady, Chief Guest addressed the audience, the felicitated ladies and their representatives also expressed their thoughts and Prof. Smt. Kalindi Muzumdar gave a short speech concluding the programme.

The progame ended with Shri Uday Mankikar proposing a vote of thanks. Refreshment were served to all.

Speeches given during this programme will appear in our next issue.

Letters to the Editor

Dear Editor, It was a pleasure to read Sunil Ullalmaaam & Dr.Dileep Hemmady maam's write-up, in the KSA March'17 issue, on 'Amchi Dubai New Year Meet', held in Jan. 2017.

The two years we spent here in Dubai have been very enriching and fun-filled - Picnics to beaches, parks, mountains and resorts; celebration of 'Chavati', Valentines Day and many more events, organised by our guiding star Anuya Baidur and her enthusiastic team.

As for myself, music has taken a new lease of life, with so many performance avenues available to me; classical concerts, light concerts, jamming sessions with excellent musicians, who like me have a penchant for music and are pursuing full time jobs.

Mallika Kilpady, Dubai UAE.

पिय संपादक यांस, आपण कॅनरा सारस्वत मासिकात 'श्री नित्यानन्द लीलामृत' ग्रंथावर लेख प्रकाशित केला या वद्दल धन्यवाद!

गुरुचरित्र वाचन व पारायणामुळे गुरुमहिमा कळतो व ज्ञान, भक्ती, श्रद्धा आणि विश्वास वर्धिष्णु होतात. आपल्यामुळे या कार्यात मोलाची भर पडली आहे. पुनश्च धन्यवाद.

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The Pull Of The Janmabhoomi

ASHA VOMBATKERE

A question I have been asked frequently during my husband Sudhir's army service, and now in Mysuru after his retirement is, "Where are you from?" Is it "Dakshin Kannada" where I have never stayed, and visited just a handful of times or "Dehra Dun", where I spent my growing years or just "India", since I have stayed all over the country, from Leh in Ladakh to Chennai, from Missamari in Assam to Pune. The last seemed most correct and it still remains my reply.

However, there is one reply which "places" one and that is one's place of birth. This was brought home forcefully to me when we visited Dhaka in January this year. "Why Dhaka?" was the common question. You see, I was born in Dacca, now Dhaka, the capital of Bangladesh. My parents (Hira and Ramesh Kodange) had left Dhaka for Dehra Dun as refugees with me a toddler. So my visit to Dhaka was a long journey back in time. It was special because, to slightly misquote T.S.Eliot, "In the end was my beginning".

How far does one go back in memories? Obviously only as far as one can remember! I was helped by the fact that my parents had kept their own, and my memories alive with photographs and spoken references to people, places and events. I found an old photograph of the house in which my parents had lived in the Dhaka University campus of the 1940s.

I had always wanted to visit Dhaka but never got an opportunity until recently, when I accompanied Sudhir who went there to present a paper at a conference.

Dhaka is like any large Indian city – beautiful in parts and sadly dying in others. People are milling around everywhere, and the traffic is chaotic amid a cheerful disregard for rules. Travelling in a car in Dhaka had me anxious, even worried, about getting involved in an accident.

There are memorials and monuments that mark the history of the capital of this relatively new country. When people whom we met at the conference realised that Sudhir had served in the army, they conveyed their deep appreciation of the role of Indian soldiers in Bangladesh's war of independence in 1971.

At the conference venue, a good number of muslim women I spoke with wore sarees and even the *bindi*. They said that Bengali women wore *bindis*! Indeed, I saw fewer burkhas there than in Mysuru. Many people at the conference, when told that I was returning to my birthplace, were surprised that I spoke no Bengali. I told them that when I left Dhaka 70 years ago, I was just over two years old!

People went out of their way to help us locate the places of my earliest memories. The Jute Research

Institute in Dhaka where my father was a scientist, had moved to a new location, but providentially the laboratory building of the Botany Department, constructed in 1909, where my father worked had survived the ravages of time and the devastation of development-driven demolitions!

Nafisa (name changed), a young student of Dhaka University took us around the campus, where I hoped to see the house where we once lived. There were moments when I was emotionally overcome – imagining my father working at his microscope in the laboratory, and imagining that the hoary trees under which I must have stumbled and played were speaking to me.

Nearby we observed preparations for an event. Nafisa told us it was for Saraswathi pooja. She said that all the departments of Dhaka University celebrated the festival in a spirit of religious amity, and even had a prize for the best "*protima*". There was a life-size statue of Swami Vivekananda and a big one of the Buddha nearby.

Both India and Bangladesh have national anthems written by Rabindranath Tagore. He is revered as Gurudev in India, while Bangladeshis call him their Guruji. Today we are surrounded by growing deserts of hate, divisiveness and intolerance. Dhaka, by contrast, and as far as I could discern, was for me a memorable and refreshing oasis of amity, love and acceptance where, as Gurudev famously sang, "*The world has not been broken up into fragments by narrow domestic walls*".

Visiting my *janmabhoomi* was a truly special event for me! Though I was a foreigner, a Hindu woman from India, people whom we met treated me with affection and acceptance as a daughter of the land returning after 70 years. Again and again people remarked on the entry in my passport showing my birthplace as "Dhaka, undivided India". It brought out the fact that it is politics that divides peoples and lands. I believe the nostalgia was in more hearts than mine alone, when I reached the end (or is it the beginning?) of my memories.

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Tramways and Victorias in Bombay from the Beginning of the 17th Century to the End of 18th Century

BY DR MRS ARUNA NARAYANAN

For 90 years from 1874 to 1964, tram cars served the citizens of Bombay. First pulled by horses, later on electrical power on rails, they brought a touch of colour and romance to the travelers' life and helped to shed the burden of the poor man's transport with the sleek bus which arrived in 1926.

It all began in 1865 when an American Company applied to the Government for a license to start a horse run tramway and in January 1865 an agreement was made with the Municipality for the introduction of Tram Service in the city. But the American Civil War put paid to these plans. The tramway scheme for Bombay was one of the casualties. The city recovered from the shock of the stock market crash of 1870 and then the trams way service scheme was reopened with fresh vigour.

In October 1870 Messrs Stearns Hobart and Company wrote to the Municipal Commissioner of their intention to put into force the agreement entered into on February 28, 1865. In his reply the commissioner wrote on January 1871, that the old agreement entered into by the then Municipal Commissioner of 1869 was not binding on the Corporation. G.A. Kitteredge, W.F. Stearn of Messrs Stearns Hobart and Company executed the deed of Agreement with the Municipal Corporation on March 1, 1873 and floated the Bombay Tramway Company in New York which they registered in Bombay in March 1875. The Government of Bombay passed the Bombay Tramway Act in 1874 for the working of Street Tramway in Bombay.

The company launched the project on 9th March 1874 with Tramcars of two types, those drawn by one horse and those drawn by two horses. The first two routes were Colaba to Pydhoni Via Crawford Market and Bori Bunder to Pydhoni via Kalbadevi. The Tramway service was the cheapest conveyance in Bombay from 1874 to 1964. The first tram, begun between Parel and Colaba on 9 May 1874, were drawn by six to eight horses.

The fare from Colaba to Pydhoni was three annas. The conductor collected the fare but did not issue a ticket. There was no way of checking the transaction. Within four to five months both tickets and checking were in vogue while the fare was brought down to two annas and it dropped down to one anna in 1895.

Horse Riding Carriages of the Tramcar

The company started its services with 200 horses and 100 horses including 20 omnibuses, purchased from Bombay Omnibus Company for Rs 30,000/-. In the beginning the company operated closed double horse

cars imported from America. These cars were closed down the sides and had continued longitudinal seats with seating accommodation for 24 passengers and standing room for a dozen but soon such cars were found unsuitable and abandoned.

Double horse open cars and Single horse open cars

After the first unsuccessful trial the first batch of 23 of these types were imported from America.

Subsequently, all the cars required were built in the company's workshop in Bombay. The castings and wheels were imported from America. On the date of final winding up of the business in 1907 the company possessed 1360 horses and 91 double cars valued at Rs 950/- each and 104 single horse cars valued at Rs 725/- each.

The tramway company employed the finest Australian, Persian and Punjabi horses. The company had over 500 horses in 1880. It had two stables, one was on a plot of land on the Colaba Causeway and the other was opposite the Victoria Garden, near Lalbaug. The Colaba Causeway stable was built on a new plan. It was a quite a large stable and it accommodated about 500 horses. The stable opposite Victoria Garden was built in 1888 and it accommodated 50 horses.

The tram lanes developed quite rapidly between 1885 and 1905. In 1885 a line was laid from the old Pydhoni via Bapu Khote Street to Grant Road Bridge. Thus by 1885 link lines and side lines were laid to facilitate travel to different parts of the city. By 1888, it was possible to travel by tramcars from Esplanade to Girgaum Road and Byculla Bridge. By 1888, Tramway double line was spread 71 miles and single line 3 miles. From the beginning of the Tramway operation in Bombay, Kitteredge was appointed Managing Director and continued to hold the office till 1887 till he retired.

Taking over by the Municipality

In 1899 the company applied to the Municipality for permission to electrify the tramway. Permission was refused pending advent of the next option of municipal purchase which did not arise until March 1901. The company declined to accept the terms in



substitution of its original concession, upon which alone the Corporation, expressed its willingness to leave it in possession of the Tramways. The Municipality served it with a notice of its intention to buy it out.

Upon this notice a lengthy litigation arose between the municipal corporation and the company which was eventually settled by mutual agreement in 1905. The old company which had for some time been paying dividends at the rate of 12 % received a sum of Rs 6,56,000/- for its property and goodwill. The new company under the names of the Bombay Electric Supply and tramway company promoted by the concessionaires and registration, started its carrier on the 2nd August 1905. The enterprise was thus remodeled and combined with electric lights and power supply.

The total length of the tramway was 17,377 route miles. The work of reconstructing the tramways for electric transaction was energetically proceeded with and traffic by horse traction was maintained during the conversion. The first portion of the route from Colaba Terminus to Crawford Market which was 2.58 route miles was opened on May 7, 1907, and a further portion of the route from Bori Bunder to Sir J.J. Hospital which was 1.81 routes, was opened on 1st June 1907.

In 1905, the company applied to the Municipality for the extension from Girgaon Road Terminus to Gowalia Tank 4,100 route length, from Terminus in Grant Road to Junction with extension 1800 route length, from Falkland Road Terminus over the bridge to Tardeo Road 7,800 route length.

Rolling Stock- Electric Cars

In 1905, an order was placed with British Electrical Engineering Company Limited, in London, to build two sample cars for the company. These were shipped by Clam Menzies on 21st December 1905, arriving in Bombay a month later. One of these was a single deck Car. The sitting accommodation in the single deck car was reduced from 50 to 40 in Bombay. The Bombay Municipal Corporation in recognition of the services of Mr Kitteredge to the city had named the road from Colaba to Cuffe Parade as Kittredge Road. One very important contribution of Tram Service was that it helped to diminish the caste distinction and untouchability in local Indian Communities, particularly in the Hindu Community by making the passenger of different castes including untouchables sit on the same bench rubbing shoulders with one another.

Electrified tram service began on 7 May 1907. Double-deck tram service began in September 1920; at the peak of service in 1935, 433 trams ran on 47 kilometers (29 mi) of track.

Licensing the public and private conveyance

From 1863 to 1888 the licensing of the public and

private conveyance was done by the commissioner of Police as per the Act of 1863 but under the Act of 1888 the municipality began to license all types of conveyance. All public conveyance were numbered and the drivers had to have their badge number tallying the number of their vehicles. A Victoria driver had to keep the license of the owner, separate license of driving, duly signed by him and his photo attached to it, and fare books for the reference as well as for verification by the passengers as and when required.

The Victorias

In 1882, "Victoria" as a modified version of Shrigram introduced by a resident called Weber became very popular and remained so for a long time. The improvement in the public conveyance, introduced by Indians did not throw the drivers and employees of previously used vehicles out of jobs the way the tramway service did. They all continued side by side. The reason for this was that the improvement made in the vehicles by Indian were slow, and were from within the social-economic frame work of Indians, committed to that segment of the community, which was connected with the affected profession and adjusted itself to the changing situation. The improvements introduced by the westerners, particularly British were fast and often not in tune with the needs of the local community. They were imposed from above for the benefit of the imperialist country or for the advantage of the advanced capitalism in the western countries. It was the reason why the migration of the British capital proved detrimental to Indian's industrialization.

Between 1881 to 1891, transport was managed with horse-drawn buggies, palanquins, carts drawn by men, bullocks, horses and even camels! In 1882 came the Victorias. These were an improved form of buggies, and subsequently replaced the buggies. From 1900 to 1905 the use of motor cars rapidly increased. The first motor car seen in Bombay was between 1901 and 1903 and the date of the first registration of a motor car in the Police Commissioner's office was February 20th, 1905. The number of cars registered in 1905 was 364.

The trams met travellers' needs until the betterment of the train network in the city; the service closed on 31 March 1964.

Tram tracks hidden for more than six decades have been discovered underneath the road near South Mumbai's Flora Fountain area on February 19, 2016.

Although trams have not been reintroduced in other places after their closure in all Indian cities apart from Kolkata, there have been some plans to reintroduce trams in upcoming smart cities as a new transport avatar. There are also plans to introduce trams in medium-sized cities and plans to reintroduce trams in Delhi.

How The Internet Has Added Meaning To Old Words.

[ADAPTED BY GURUDUTT MUNDKUR FROM AN ANONYMOUS SOURCE]

Friend was used as a verb as early as the 13th century, but it soon fell out of use until revived recently.... The popularity of social networking sites such as Facebook gave the verb *friend* new meaning. If you add someone to your social network, you are *friending* that lucky [?] soul. Removing someone from your network can be called *unfriending*. *Unfriend* is another word that's existed in English since the 13th century when it was used as a noun to mean "an enemy."

In Internet slang, a **troll** is a person who posts deliberately antagonizing comments. Though the term troll evokes the ugly creatures featured in Scandinavian folklore, the origin of Internet trolling is far likelier from an Old French term that was used in the context of fishing. On the water, a *troll* is a lure used to bait fish. Perhaps the best advice for dealing with trolls is offered by the HACKTIVIST group ANONYMOUS: "Do not argue with trolls—it means they win."

English speakers have been **liking** since the 9th century, and having **likes** and **dislikes** since the 15th century. But the rise of social media has given the term a new relevance. On various social networks, if you wish to show appreciation for a post, you can **like** it. Sometimes called *HEARTING*, *FAVOURITING*, *UPVOTING*, *liking* has become an important social-media metric.

Sometimes also called *hyperlinks* and *URLs*, **links** are objects, often text or images, that when clicked, bring you to another location on the web. Likely hailing from the Proto-Indo-European *KLENG* meaning "to bend, turn," this term emerged in English in the 15th century, and was used early on to describe loops forming a

chain. **Links can take you down a never-ending path of Internet rabbit holes, so be careful before you click.**

While the noun **address** has been used by English speakers since the 1400s, the sense of "the place or the name of the place where a person, organization, or the like is located" did not surface until the 1600s. In the 1940s, a new technological sense of address emerged, making way for the introduction of such compounds as *email address*, *web address*, and *IP address*, all pointing to virtual locations.

When **surf** first entered English language in the 1600s, it referred to waves or the movement of waves. The late 1800s saw a new sense of the word: "to ride or be carried on the breaking crest of a wave, esp. using a surfboard." In the 1980s this sense was metaphorically extended to apply to channel-surfing on cable television. By the early '90s, this sense was further extended to the Internet. However, 20 years later, this term has lost its hipness, and Internet users today might opt for a more tongue-in-check expressions such as **Cyberloafing** or **Cybergallavanting**.

If you **block** someone on a social network, you make various traces of your online presence invisible to that person so that he or she cannot interact with you. This sense came about only recently, though English speakers have been **blocking** since the 16th century. *Block* came to English directly from the Old French *block* meaning "log." The noun sense of *block* existed in English over 200 years before the verb came along.

The Chitrapur Saraswat Education & Relief Society, Santacruz

CSERS spends nearly Rs.50,000/- yearly towards printing and postage expenses in reaching its Annual Report to its members. Annual Report is the document which connects members/donors with the Society as it is the only source of all upto date information of the Society.

At the same time it is felt that with this expense, we could have disbursed higher amounts to the needy beneficiaries. Hence in the last Annual General Meeting held on 31st July 2016 it was decided to appeal to our members, friends and well wishers to help the Society by sponsoring a page or more in our Annual Report of 2016-17. The sponsorship charge is only Rs. 500/- per page. The cheque drawn in favour of The Chitrapur Saraswat Education & Relief Society may be sent to The Hon. Secretary, The Chitrapur Saraswat Education & Relief Society, F-1(a), Saraswat Colony, Santacruz West, Mumbai -400054

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Payment/remittance must be made latest by 15th June 2017. The Sponsor's name will appear as a footnote on the page of the Annual Report.

Dental care - then and now

MANGALORE GOPALKRISHNA BHAT

In my school days, we used toothpowder. No toothpaste or toothbrush, these were beyond our reach and not considered a necessity. I remember that it was Nanjangud tooth powder, which came in a simple packet, costing may be an anna or two. Earlier we used home made charcoal powder mixed with camphor. Amazingly, we children had no problems of teeth except a toothache once in a way and it was relieved by clove oil. The popular toothpaste brands then were Kolynos (which also had a variant called Kolynos Chlorophyll) and Binaca. Both have disappeared from the market now. Binaca was also known because of Binaca Geetmala, a popular programme of film songs broadcast by Radio Ceylon. Old timers will remember the compere Amin Sayani with his '*Bhayiyon aur behenon.*'

It was only after coming to Bombay (now Mumbai) for employment that I changed to toothpaste and toothbrush for the first time. My standards of living had improved a bit. There was a brand called Dr Forhan's toothpaste, which was advertised as 'invented by a dentist.' There was little competition then and Colgate was the unrivalled leader. I remember Colgate for one more reason. Its public issue of shares was at par, that is Rs. 10 per share and I was lucky to be allotted shares. Colgate rewarded the shareholders year after year with Rights and Bonus shares that finally, when sold fetched a tidy sum, which could partly finance the purchase of a second home. I wanted to name it as 'Colgate House.' Not 'Coalgate.'

Normally, I do not look at the ads, whilst watching TV programmes as we use the 'mute' button during breaks. The other day, I happened to see an ad of 'Meswak' toothpaste and being curious to know more about it, I went to my neighbourhood chemist. At the chemist's, I forgot the name and he was kind enough to brief me about other brands.

He said, 'We have Colgate with Calcium for strong and healthy teeth, Colgate Whitening for white and shining teeth and Colgate with salt. Do you have sensitive teeth?' Since I did not know about sensitive teeth, the chemist went on to explain, 'If you have sensitive teeth, your teeth will hurt when eating ice cream or drinking cold drinks. I have Colgate Sensitive and also Sensodyne, which is recommended by Dr. Preeti Gurjar, dentist from U.K. Which one would you like?'

I replied that I didn't have any problem of sensitive teeth and just wanted protection of teeth. 'Do you want 100% protection or more? There is Pepsodent which gives 110% protection and it is the latest,' he went on to say. Suddenly the patriot in me came to the fore and

I remembered that we had to support Swadeshi goods and not those made by multinationals, who exploited us and repatriated their profits. I asked him about Swadeshi tooth pastes. The chemist appreciated my patriotic sentiments and said, 'Oh yes, I have Himalaya tooth paste, Promise with clove oil and Dabur red. The oldest is Vicco Vajradanti, you must have heard their jingle on TV. It is made of *jadi booti*, pure indigenous herbs. If you are diabetic, I can offer their sugar free version Vicco SF.'

'What else would you like to purchase? Shampoos, Whitening creams- I have creams for face and other sensitive parts of the body. You must have seen TV ads showing Sonam Kapur in whitening creams,' he said. This guy seemed to watch ads closely.

'No thanks, I will be happy if you give me a tube of Colgate Total. It provides hundred percent protection to my teeth,' I replied.

Call me unpatriotic if you like, I have been loyal to Colgate; their shares had been of help to me in the past though they do not offer rights or bonus shares any more.

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BIKANER - A Soul Connection

Anand Nayampally's detailed report on Pujya Swamiji's recent visit to Bikaner to bless the huge Saraswat population which had been waiting for long to have a darshan of their "Guru Maharaj"!

Ensnored in the midst of a marubhoomi, Bikaner, also known as 'Chhota Kashi', was simply brimming over with eagerness and energy to welcome Parama Pujya Sadyojat Shankarashram Swamiji, the 'sage from Karnataka'.

The enthusiasm of the Bikaner-Saraswat aspirants was palpable, their thirsty eyes awaiting the darshan of 'Guru Maharaj' for whose arrival they had been planning since many months now. This was reminiscent of how our ancestors must have joyfully welcomed our first Guru of the present Parampara – Parama Pujya Parijnanashram Swamiji I at Kotiteerth in Gokarn more than three hundred years ago. There was a huge turn-out to receive Pujya Swamiji and the entourage which reached Bikaner around 9.00 pm. on 18th February, 2017.

Early morning on the following day (19th February, 2017) saw a bedecked horse carriage waiting to take Pujya Swamiji in a ceremonial welcome procession through the main thoroughfares of the small-town area, so appropriately named Dharma Nagar! A packed schedule had been planned for the next three days.

After the welcome procession, the day began with a dharma- sabha, wherein people of all ages had thronged since early morning, to see this 'Karnataka se aaye huye Sannyasi'. During the dharma-sabha, young Convenor Sampat Saraswat of Bikaner, who had organized the entire event (after being irresistibly drawn to Pujya Swamiji during the Saraswat Sammelan in Goa last year), introduced our Swamiji to the locals. While the locals had been wondering as to how the Maharaj from Karnataka would address them, Swamiji gave them a happy surprise by speaking in both chaste and simple Hindi. This resulted in an immediate connect and after that, there was no looking back!

In the evening, the crowds swelled even more and hundreds of men, women and children waited for Swamiji to arrive into the pandal. The stage had been decorated with the silver mantapa on which our Lord Shri Bhavanishankara and the Goddess, Shri Rajarajeshwari had been installed for the evening's Devi Pujan at the Divine Hands of Parama Pujya Swamiji. The crowds watched awe-struck as Swamiji performed the puja so meticulously and devotedly as always.

The second day's (20th February, 2017) events began with Swadhyaya by Parama Pujya Swamiji on the

Guru Bhajana Stotra. Simplifying the text of the stotra for this new group of sadhaka-s from Bikaner, Swamiji patiently explained the meaning of the stotra in flawless Hindi. This was followed by teertha vitarana. As Pujya Swamiji smiled lovingly at every recipient while giving the holy teerth, these devotees, who had never experienced anything like this before, were absolutely enchanted. That evening Pujya Swamiji performed Shri Shiva Pujan and the mesmerized crowd watching it was even larger than the one present on the previous evening. This was followed by Paduka-pujan by around 50-60 local Saraswat devotees of Bikaner. It was nice to see the men amongst the Saraswats of Bikaner dressed in the Angavastra-Munda. This too was a unique happening for them as they experienced the Divine sparsha of the Holy Paduka-s and got an opportunity to interact with Parama Pujya Swamiji as well.

The third day (21st February, 2017) began early with about 25 aspirants waiting eagerly to be initiated with mantra-deeksha which got over by late afternoon. Getting mantra- deeksha was like an absolute miracle for these overwhelmed Bikaner Saraswats who said they had been waiting for years to be blessed and initiated by a Guru. **They said that the moment they had had the sacred darshan of Pujya Swamiji on the first day, they had felt a 'soul-connection' – a certainty that they had met their Guru.** While the initiations were going on, one after another, at one spot, at the main pandal which was a little distance away, you could hear the reverberation of the three mantra-s taught by Swamiji as locals participated in the Shri Devi Anushthan. The evening- programme began early with Shri Durga Namaskar. This too was a novel experience for the Bikaner devotees who waited in a long queue to seek the Blessings of Goddess Durga.

Later, His Holiness Shri Samvit Somagiri Swamiji of Shivabaadi Math of Bikaner who had been invited to grace this auspicious occasion addressed the devotees and expressed His happiness that Parama Pujya Sadyojat Shankarashram Swamiji had been invited to Bikaner. This was followed by an Ashirvachan by Parama Pujya Swamiji. The huge lawns were totally packed with devotees eagerly waiting for the darshan of Swamiji and also to hear Him speak and sing bhajan-s. This was followed by phala-mantrakshat to all the Saraswat devotees of Bikaner thronging the venue.

As per the earlier plan, Pujya Swamiji and His entourage were supposed to leave Bikaner on the fourth day of the camp (22nd February, 2017), but the fervour of the local devotees was such that the departure had to be postponed by a day. Hence, the fourth day too began early with around 30 aspirants waiting eagerly to receive mantra-deeksha from Parama Pujya Swamiji. Later Pujya Swamiji addressed a special session arranged for the newly-initiated sadhaka-s of both the days, as well as other devotees, about the intricacies of doing japa and Shri Devi Anushtan. This went on till mid-afternoon.

A grand shobha-yatra had been scheduled for the evening in and around Dharma Nagar. Once again a horse-carriage adorned with twinkling lamps arrived. It was later adorned further by the Holy Presence of the resplendent 'sage from Karnataka' and people actually ran along the winding streets of Chhota Kashi to have His darshan and showered Him with rose petals as the carriage moved forward slowly from door-to-door. The streets were layered with the flowers and rose petals showered on the carriage everywhere. Finally, the yatra ended at Ojha Bhavan where an impromptu satsang was organized. The sabhagriha was choc-a-bloc with devotees crowding the hall and even the window sills, as they continuously uttered "Guru Maharaj ki Jai" and sang bhajan-s with a lot of love and the hall reverberated with jai-jaikar-s.

As the fifth day dawned, the time drew closer for the entourage to leave Bikaner. Devotees had started coming from early morning onwards to have Pujya Swamiji's darshan one last time before the final departure from Bikaner. Another impromptu satsang was immediately organized and in it, a devotee fervently sang a vibrant bhajan which went -Bhole, taar taar tu ! As the vehicles finally began moving the devotees full of shradhha and bhakti could be seen running alongside to wave out to the 'sage from Karnataka', who was their Guru now and who had brought to their parched hearts an oasis of renewed faith that would only grow stronger!

Om Namah Parvati Pataye Hara Hara Mahadeva!

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Ode To Inspiring And Dynamic Guru

H.H.Sadyojat Shankarashram Swamiji

Clad in Saffaron, a Divine Grace.

Sparkling eyes, benign smile, in a radiant face.

His sermons, inspiring lucid and sweet,
His rendering of melodious bhajan, a celestial treat.

His stupendous task, to bring various factions in to a fold;

And rekindling love and devotion, in the hearts of young and old.

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Into our heart, You walk in straight .

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Unforgettable Experience

From Fight to Friendship

BY KUMUD NAYEL

Some years ago when the dates were still written in 1940, 50, and 60s, train journeys were just journeys. We would buy a ticket at the window and board a train. There was no reservation of seats and sleeping berths. It was a kind of race. First come first served. So the people who got to the Coaches first would spread a bedsheet across the wooden seat and your seat got reserved instantly. Sometimes it was a run along the platform as the train came to form at the Railway Platform. So all we had to do was run and jump into the running coach and throw the bedsheet across the entire bench. Our entire family could sleep then till we reached our destination.

It was just one kind of this journey for us that evening. We were travelling from Bangalore to Shimoga. We carried a dinner in our tiffin carriers, shining polished with plates along side. It was a kind of picnic for us kids.

As the train steamed into the platform, my young teenaged brother ran across and jumped into the coach of the Third Class Coaches. But he had left behind the bedsheet!!!. As the train came to a standstill, we all got in to find my brother sleeping across the bench and a couple standing near him. Very annoyed and glaring at the youngster.

The moment we reached the glorious bench, the seats those days, the couple started shouting in kannada.

We couldn't make out much of what they said as we were from Mumbai. After the shouting bout was over, we asked my brother what had happened.

It wasn't much different of how we had run for cinema seats in those years. We run fast and are almost sitting on the seats before we realise someone else is already sitting plump. The couple had reached the bench and while they were about to occupy the seats, my young brother had thrown the bedsheet from behind them and occupied the bench for our family. Real smart, but the couple was very hurt over this smartness of the youngster.

AS the train moved out of the station, we all settled down. We were eagerly waiting for my mother to open the Tiffin Carrier and for the picnic to start. We all had our share of Fried Rice and Dahi rice with yummy pickles. As we smacked our lips, My mother noticed the couple next to us sitting quietly and looking tired and frayed.

The couple who had been shouting at my brother, we noticed were not eating dinner.

As my mother asked them if they would like to share some food with us, their faces softened. They mentioned that in the hurry to run and occupy the seats, they had

left their tiffin carrier on the platform. Those days no dinner was provided by the Railways.

We felt so touched and the couple felt even more touched. They shared our dinner and thanked us. Later they started talking to my brother and asked him which class he was studying. An instant Friendship was struck between our families.

This couple from Shimoga remained our friends and became such close friends that they attended all the marriages in our family. They came and stayed with us in Bangalore and we visited them at Shimoga when we went sightseeing to Sagar on a vacation.

For Friendship one doesn't need a Party, a Friendship Day or a Greeting card.

All one needs is a heart to share ones love even if it is a Curd Rice on a bench in an unreserved Train.



New vision

From strawberry tinged sunset
To russet touched sunset
My eye stretches across new horizons,
Brightened with a renewed vision
Resurrected from a hazy veil.

Spring bursts forth
On the screen of my mind,
With abundant splashes
Of gorgeous laburnum and lilac blooms.

From sorrowful lowlands
To joyful mountain peaks,
My heart leaps up
with an exhilarating zing.

Cooling showers
Of benevolent sentiments
And generous gestures
Comfort and uplift
My sagging spirit.

And once again,
Hope bounces back
With faith and confidence
In the goodness of humanity,
And the bountiful blessings
Of divine nature.

Kusum Gokarn

Personal Laws Need Uniformity

BY ARUN R UPPONI

The amendment of Personal Laws, regarding marriage, divorce, maintenance, inheritance, adoption etc., is most essential. Article 44 of the constitution, says that the state shall make efforts, to secure a uniform Civil Code (UCC) for citizens throughout the Indian territory. Now, a strong national debate is badly required for drawing attention of the Government to make equal personal laws for the different religious groups. Recently, our SC asked the NDA Government to bring UCC as early as possible.

In the past also our SC sent sharp reminders to the ruling Government in the Shah Bano Case of 1985, Sarla Mudgal Case of 1995 & John Vallaniaton Case of 2003. Stressing the need for the UCC the recommendations are clearly given with the report of "National Constitution Review Panel", headed by EX-CJI, Venkatchallia. But, a majority is required in the Parliament to approve the Bill.

Presently, the laws are different, for inheritance, for Hindus and Christians. When a child of a Christian woman dies, she is unable to inherit her child's property and unless there is specific Will left by the child the property goes to the child's father and in his absence to the siblings. The Christian Laws of marriage, divorce and maintenance, are rather harsh. Divorce Laws, make the separation period of two years. While in Hindu Marriage Act and Parsee Marriage Act and Divorce

Act, the separation period is just one year.

The personal laws, for Muslims are quite different. A Muslim woman cannot inherit agricultural land. In Muslim Personal Law (MPL) the position of a woman, is very shaky since her husband is entitled to have four wives at a time and he can dissolve the marriage anytime as per his wish. The wife, on the other hand can divorce only with her husband's consent, and under MPL she cannot be guardian of her minor child and the share of a male heir is more than two times that of the female.

Under the Hindu Personal Law, a Hindu woman, cannot inherit ancestral property. If she is abandoned by her family she cannot claim maintenance from her natal family as a matter of right. Unfortunately, a Hindu woman also cannot adopt a child who is more than five years old. Further, a Hindu wife, cannot be her husband's co-parsener and the Hindu Succession Act, debars a Hindu wife, from claiming the residence of her deceased husband unless a male heir, chooses to partition for determining their share in the Property.

Thus a "UCC" must be brought into effect to benefit all women of different religion groups, to give them equal laws and equal rights. When, the laws for crime, contract and evidence, are common to all religions, why can't we have the Personal Law, equal for all?

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Bhagwat Amrutavarsha

VRINDA V TALGERI, MAHIM

That day will be etched in my mind forever. For so many years I had seen Chandrama working relentlessly to make her dream come true and finally on 5th February 2017 her life's mission was accomplished. 'Bhagwatamrutam' - an audio CD of Shrimad Bhagwat in Konkani was released by none other than our Dharmapracharaka, Shri Rajgopal Bhat, in the holy precincts of our Shri Anandashram Khar Math.

The venue was decorated with flowers and as soon as we entered we were greeted by a beautiful rangoli of Krishna playing the flute. One by one people started coming. Shri Rajgopal Bhat, our Dharmapracharak was the Chief Guest. Uma Bolangady was the main singer, Chandrama Bijur the story teller and Amishi Sheth, our compere for the evening. The set of seven audio CD's of the Bhagwatamrutam was released. The set is designed in such a way that if you play one CD per day you can observe a 'Bhagwat Saptah' by the end of the seventh day.

All those who had helped in the making and producing of the CDs were accorded a warm welcome. The programme started with the Sabha Prarthana. Rajgopalmam and his wife Rekhapachhi were escorted to the stage which had lovely backdrop of Radha Krishna designed beautifully by Vandana Balwally and made by Gautam Manjeshwar. Rajgopalmam lit the ceremonial lamp and Uma sang the prayer. Amishi then introduced him to the audience. As we had a mixed crowd the compering was done both in Hindi and English. Chandrama and Mohanmam then honoured Rajgopalmam with a "shawl and shreepal" after which he released the Shrimad Bhagwadamrutam CDs set.

Rajgopalmam said in his speech that the Bhagwat Purana is the essence of all the Vedas and Shastras. Listening to the Bhagwat cleanses our mind and purifies the heart. Chandrama, with her witty style of narration does not allow the listener to get bored. The Bhagwat itself is Rasaatmaka, Chandrama's narration is Rasaatmaka and Uma's mellifluous singing is Rasaatmaka. This CD is a triveni sangam of this and the culmination of Chandrama's goal for the prachar and prasaar of the Bhagwat.

Another CD, Bhajan Sudha, which contains only the naamsmarans from the Bhagwat CD

and sung by Uma was handed over to Rajgopalmam by Uma's mother, Smt Sudha Savur to be released. Those who do not understand Konkani can listen to the bhajans. Even if one does not understand the meaning of the namasmarans, just listening to them will purify our mind and cleanse our heart.

All those who had helped with this project, from donors to well wishers as well as the singers of the chorus were gifted tokens of appreciation. After this there was a tea break

followed by the next part - "Prem Pravaham" falling in love with the lord. 1 1/2 hours of namasmarans sung in her melodious enchanting voice by Uma, interspersed with the experiences and interesting anecdotes of Uma and Chandrama during the making of the CDs. The programme concluded with Deepnamaskar and Bhagwat arti. Everyone was asked to partake of prasad thereafter.

While leaving the premises there was a feeling of divine exhilaration of being drenched in the Bhagwat Amrutvarsha.



कोंकणी काणियांचे कथा वाचन

बरैतली : श्यामला तलगेरी

सारस्वत महिला समाज, कॅनरा सारस्वत असोसिएशन आनी साहित्य अकादमी ह्या तिन्नी संस्थांच्या संयुक्त विद्यमाने कोंकणी काणियांचे वाचन ४ मार्च सांजे ४ घंट्यांरी सुरू जाल्ले. तिन्नी संस्थांचे अध्यक्ष उपस्थित आशिल्ले.

प्राध्यापिका साधना कामत हांन्नी सर्व उपस्थितां गेले स्वागत केल्लें आनी कार्यक्रमाची सुरुवात केल्ली. साहित्य अकादमीचे रीजनल सेक्रेटरी श्री. कृष्णा किंबहुने हांन्नी प्रास्ताविक भाषण केल्लें. हॉल भोरनू मस्त संख्येने उपस्थित आशिल्या श्रोत्यांगेले आभार मानले आनी स्वागत केल्लें.

काणियो तीन सत्रांतू सादर जाल्यो. तांगेल वैशिष्ट्य हें की, पहिल्या सत्रांतू स्वरचित म्हळ्ळ्यारी लेखकाने स्वतः बरैयिल्ल्या काणियांचे वाचन. दुसरे सत्रांतू भारतीय भाषेंतूली खंचीयी काणी घेवनू तिज्जो अनुवाद कोंकणींतू कोर्नु ताज्जे वाचन. तिसऱ्या सत्रांतू खंचेयी परदेशी भाषेंतूली काणी कोंकणींतू अनुवाद कोर्नु वाचन.

वाचन कर्तली लेखकांगली नांव म्हळ्ळ्यारी- नीला बलसेकर, प्रमोद कर्नाड, प्रिया बडुकुळी, गुरुदास गुलवाडी, साधना कामत आनी उदय मंकीकर. स्पष्ट उच्चार आणि भावपूर्ण वाचन आशिल्लेमिती श्रोत्यांगेले हृदयांथायी पावतालें. ताज्जो प्रतिसाद भरघोस टाळ्यांनी मेळतालो.

नीला बलसेकर हीन्ने “रीण” नांवाचि काणी वाचली. तांतू अपंगांक बरे करतल्या डॉक्टरा गेली काणी आस्स. दुसरी काणी मन्नू भंडारी ह्या हिंदी लेखकाने बरैलेली काणी भाषांतरित



(डावीकडून उजवीकडे) श्री गुरुदास गुलवाडी, श्रीमती प्रिया बडुकुळी, श्री प्रमोद कर्नाड आणि श्रीमती नीला बलसेकर

कोर्नुवाचन केल्लें. नलू आक्का ही व्यवस्थित, शिस्तप्रिय. ह्या गुणांचो अति वापर जाल्यारी कसले प्रसंग घडताती हे विशद केल्ल्यां. तिसरी काणी तिन्ने वाचली ती “समस्या”. चेकाँव ह्या लेखकाने रशियन भाषेंत बरैलेली. तांतू “नैतिक मूल्यांचे शिक्षण आणि चेरड्व” हॉ विषय आस्स.

प्रमोद कर्नाड हांन्नी स्वरचित “मॉर्निंग वॉक” ही काणी वाचली. मॉर्निंग वॉका वतना एक जोडपें ताक्का सदाई मेळताले. तागेली बायल बामणालागी चळो-सून हांगले विषयी तक्रारी करता आणि तांन्नी त्यां कशशी सुधारका हें सांगता. थॉडे दिवसांनी ताँ एकलोची येंवच्या लागता. तागेल्या तोंडावैले उदास भाव पळ्ळौनू लेखक तागेल्या बायलेगेली खुशाली विचारता तांन्ने सांगिले आयकून लेखक अवाक जाता. ती बायल एक मानसिक रुग्ण आसता अपघातांत निधन पाविल्ली चळो सून जीवीत आस्सती अशशी लेकून त्या भ्रमांतू उल्लेयताली. हें सत्य काणियेच्या आखेरिक कळता. वाचकांक तिगलेंविषयी सहानुभूती दिसता. अतिशय हृदयस्पर्शी काणी! प्रमोद कर्नाड हांन्नी दुसरी काणी, ज्ञानपीठ पुरस्कार प्राप्त लेखक वि. स. खांडेकर हांन्ने बरलैली, “चंद्रकोर” वाचली. हांतू दोन मि त्रांगेली काणी आस्स. श्री. कर्नाड हांन्नी तिसरी परदेशी भाषेंतूली काणी वाचली, ती जर्मन भाषेंतू आस्सून हैरमान रॉडन ब्लाट ह्या लेखकाने बरैलेली. काण्येचें नांव "Girl with an Apple." दुसरे महायुद्ध चालू असताना घडलेलो प्रसंग. काणियेचो शेवट अशशी कॅला की, बद्द ही चल्ली येताली वे की काल्पनिक प्रसंग रंगयला हॉ प्रशु पडता. प्रिया बडुकुळी गेली स्वरचित विनोदी काणी “गोड शेवट” एक्का म्हांतारेलें नाटक. कन्नड भाषेंतूली “वैदेही” या काण्येचें भाषांतरित नांव “ज्याचा त्याचा भाव.” देवघरांतू विंगविंगड देव आसताती, हॉ विषय घेवनू काणी बरैल्या.

गुरुदास गुलवाडी हांगेली स्वरचित काणी “चारआणे.” एक्का गरीब आवसूलागी फक्त चारआणे आसताती. ‘आंगडी’ थावनू तिगल्या सान्न चल्याक एकवस्तू जाय आसता. चारआणे कम्मी पडताती. ती आंगडी मनुष्याक लालैता की चारआणे उणे आस्सती. तरी ताँ ती वस्तू तिक्का दीना. त्याची वॅळारी पानशेत धरणांतूले पूग्रस्तांगेल्या मदतीखातिर स्वयंसेवक फिरत आसताती.. ती बायलमनुषी आपणागेलें सर्वस्व “चार आणे” त्या स्वयंसेवकांक मदत म्होणू दिता. पैशाने गरीब जाल्यारी मनाने ती श्रीमंत आस्स हें पळेयितल्यांक दिस्सून येंता. लेखिका साधना कामत हांन्नी एक फ्रेंच काण्येचें भाषांतर कोर्नु ताज्जे वाचन केल्लें काण्येचें नाव "Necklace" फ्रेंच लेखक,



साहित्य अकादमीचे रीजनल सेक्रेटरी श्री कृष्णा किंवहुने

ह्या कार्यक्रमाच्या यशांतु प्राध्यापिका साधना कामत हांगेले मस्त योगदान आस्स. कलाकारांगेली, काणियांची निवड तिगेलीची. इतर भारतीय भाषांतुल्या तशीची परदेशी भाषांतुल्या काणियांचो कोंकणी अनुवाद तिन्नेची केल्लो, मात्र न्हंयि सर्वांगेली तालीमसुद्दांयि तिन्नेचि घेतली.

आमगेली मातृभास कोंकणी. तिगेलो उत्कर्ष जावंका, शब्दभांडार विपुल जावंका ही वाचकांगेली मनोमन इच्छा आस्स. ताज्जे खातिर कोंकणी कथा वाचनाचो प्रपंच सुफळ संपन्न जाल्लो.

प्रभो! तू असतां हृदयांतरी- दडपण का हे मनावरी ?!

प्रभो ! तू असतां हृदयांतरी दडपण का हे मनावरी युगायुगांचे घेऊन ओझे शोधिते मी तव भूवरी !

गी. द. मोपासो. एक स्त्री आपणागेल्या श्रीमंत मैत्रिणीगेलो वज्राचो गॉमटो नेकलेस एक समारंभापुरते घालूक मागून हाडता. तो हार एक घडियेक ना जाता. त्या नंतर जे रामायण घडता ताज्जी ही काणी. रीण काण्णू ती तसलोची वज्राहार मैत्रिणीक विव्कत हाण्णू दिता. मस्त वर्सांनी ती मैत्रिण तिक्का सांगता की, तो हार फट्टी आशिल्लो. तावळ्ळी तिगेली मनाची अवस्था कशशी जाता तें निमजुंवचे नाक्का.

उदय मंकिंकर हात्रे दोन काणियो वाचल्यो. पैली कुंती आनी निषादीन ही काणी. महाश्वेता देवीने बंगाली भाषेंतू बरैल्या. कुंती आणि तिगेली पांच चेरडुवं वारणावत उज्जांतू जोळनू वचूनये म्हुणू कशशी हिकमत केल्ली, ताज्जी काणी. एक्का मातेने आपणागेलीं चेरडुवं जीवीत वोरकाती म्होण्णू एका गरीब निषादिन स्त्री आनी तिगेल्या पांच चेरडुवांगेलो कशी बळी घेल्लो हाज्जी काणी. तात्रे सांगिल्ली दुसरी काणी "Hitch Hiker" आंग्ल भाषिक लेखक "Roald Dahl" हात्रे बरैलेल्या काणियेचें भाषांतर. लेखक कार घेवनू प्रवास करतना वाट्टेरी एक मनुष Lift निमगिता. तागली दया येवनू लेखक ताक्का सहप्रवासी करता. प्रवास करता करता तो सहप्रवासी तागेले हस्तकौशल्य दाकेयिता. ही काणी श्रवण करतना हास्य आणि विनोद निर्माण जाता. काणी आयकतना मस्त करमणूक जाल्ली. आपणागेले हस्तकौशल्याचो प्रयोग तो सहप्रवासी कारचालकारी पूर्णतः कोरनू ताक्का चकीत करता. ही काणी मजेशीर आस्सून मस्त करमणूक जाता. ह्या अंतिम काणियेचें वाचन उदय मंकिंकर हात्रे अशशी ठासून केल्लें की, तांतू निर्माण जाल्लेल्या संवेदना श्रोत्यांगेल्या हृदयांथायी पावल्यो आनी तान्ने श्रोत्यांगेली मनं जिंकलीं.

जीवनी चढता पायच्या पडतां संकटें बहु कोसळता तूच दीनानाथा देसी आधारा तव हात माझ्या हाता आयुष्याच्या प्रत्येक वळणावर गरज माझी पुरविली अग्रीदिव्यातून मी जाताना प्रेमें कांबळ पांघरली अज्ञानी मी खुंटली मती तुझ्यापर्यंत पोचू शकेना तू तर सर्वज्ञ विश्वपालक अंतरी असूनही का भेटेना ?!

मनीं तुझी आस हृदयीं तुझाच ध्यास दृढ विश्वास तूच अस्तित्व माझे प्राणनाथा तूच माझा श्वास !

‘तू’ ‘मी’तला अंतरपाट उतरून मधुमीलन घडावे युगायुगांचे स्वप्न मनींचे याची देहीं साकारावे !!

युग चिंतनी तव ध्यानीं रमत मग्न मी डोळे मिटलेले तुटतां संपर्क जगाशी गूढ एकांती मज तू कवटाळिले !

वाजला सनई चौघडा मंत्र घोषात ‘शुभ मंगल’ झाले ‘मी’ पण बुडाले महानंदी अन् देहाचे निर्माल्य बनले !!

तळ्यातले प्रतिबिंब सूर्यकिरणाचे पुनः प्रकाशी निवर्तले आत्मा परमात्म्याच्या मीलनार्थ होते ईश्वरें नाट्य रचिले !!

- मीरा वरलक्ष्मी सवकूर

पुस्तक परीक्षण

उदय मंकीकर

‘किमया’ (कविता संग्रह)–

(शब्दांच्या किमयेतून साकारलेल्या सुंदर कवितांचा संग्रह)

कवयित्री : निर्मला कलंबी

प्रकाशक : ग्रंथाली मुद्रण सुविधा केंद्र

दूरध्वनी : २३८६७५४७

भ्रमणध्वनी : ९६६४५३८८८९

पृष्ठ संख्या : १००, मूल्य : १२० रुपये

आपल्या जीवनात शब्दांना अनन्य साधारण महत्त्व आहे. कारण, शब्द प्रेम देतात, शब्द प्रेरणा देतात, शब्द यश देतात, शब्द नातं देतात. शब्द आयुष्यभर आणि आयुष्यानंतरही मनामनात जपणारी भावना देतात. जीव लावणारे शब्द आयुष्य घडवतात. शब्दांची ‘किमया’ जमली की, साकारते एक सुंदर काव्य.

श्रीमती निर्मला कलंबी ह्या अशाच एक ‘किमया’गार. त्यांच्या शब्द किमयेतून साकारलेल्या कवितांचा सुंदर गोफ म्हणजेच ‘किमया’ हा कविता संग्रह. अत्यंत साध्या, सोप्या आणि सरळ शब्दांतून, त्यांनी त्यांना अभिप्रेत असलेला नेमका आशय वाचकांपर्यंत पोहोचवला आहे.

ह्या कवितासंग्रहात, विविध विषयांवरील एकंदर ७७ कविता आहेत – प्राणी, पक्षी, राष्ट्रीय सण, महत्त्वाचे धार्मिक सण, प्रमुख राष्ट्रीय नेते, निरोप समारंभ, नातलग, सहकारी यांचे वाढदिवस, नात्यातील मुलींचे विवाह, जवळच्या मैत्रीणी वगैरे. कवयित्रीने, छोट्यांपासून वयोवृद्धांपर्यंत सर्वांनाच सारख्याच प्रेमाने आणि तेवढ्याच आदराने आपल्या शब्दांत सामावून घेतले आहे. कविता संग्रहातील प्रत्येक कवितेला स्वतःचा एक आगळाच गोडवा आहे.

कवितासंग्रहाची सुरुवात “तूच करी उद्धार” ह्या देवीस्तवनाने होते. या कवितेत कवयित्रीने तिला धैर्य, आधार दिल्याबद्दल देवीचा जयजयकार केला आहे. तसेच देवीवरील भक्तीमुळे, तिने दिलेल्या शक्तीमुळे, आपल्याला कसलीही आसक्ती नसल्याचा साक्षात्कार झाल्याचा निर्वाळा दिला आहे.

“आजच्या शिक्षक दिनी...” ह्या कवितेत, आज जगात जे घडत आहे, त्या वास्तवावर, कवयित्रीने आपले तर्कसंगत विचार मांडले आहेत – निष्पाप बालांवरील निघृण घाला, अनाचार, अत्याचार, भ्रष्टाचार, दुराचार, पाशवी पशुत्व ह्याबद्दल

खंत व्यक्त केली आहे, तसाच आशावादही व्यक्त केला आहे.

“टेबलाचे मनोगत”मधून शिक्षकांची व्यथा मांडली आहे आणि नागरीक घडविणाऱ्या शिक्षकांचा कुणीच रक्षक नाही का? असा सवालही केला आहे. लहानग्यांसाठी लिहिलेल्या कविता, लहानांचेच नाही तर मोठ्यांचेही मनोरंजन करतात. राष्ट्रीय सण, धार्मिक सण, राष्ट्रीय नेते यांच्यावरील कविताही प्रबोधनपर आहेत.

“मोठे व्हा” या कवितेमध्ये खूप शिका, मोठे व्हा परंतु शाळेला, मातेला विसरू नका. परदेशी गेलात तर देशाची शान राखा, मनाचा मोठेपणा आणि भारतीय आदर्श विसरू नका, असा मुलांना दिलेला संदेश स्तुत्य आणि वंदनीय.

“व्हा यशस्वी” ही दहावीच्या विद्यार्थिनींसाठी लिहिलेली कविता म्हणजे एका मातेने, आपल्या मुलीला जगात कसे वावरावे ह्याचा आशीर्वादरूपी दिलेला पाठच आहे. अर्थात मुलांनीसुद्धा बोध घेण्यासारखा.

विविध परीक्षांमध्ये घवघवीत यश मिळविलेल्या मुलांचे काव्यातून केलेले कौतुक निव्वळ अवर्णनीय.

कविता संग्रहामधील बऱ्याचशा कविता सेवासदन शाळेतील विद्यार्थिनी, शिक्षिका, सहकारी, मैत्रीणी इत्यादींवर लिहिलेल्या आहेत. परिस्थितीमुळे कवयित्रीचे बालपण सेवासदन संस्थेत गेले. तेथेच शिक्षण झाले, तेथेच तीस वर्षे विद्यादानाचे कार्यही केले. त्यामुळे, ह्या कवितांमधून, कवयित्रीला शाळेविषयी,

विद्यार्थिनींविषयी आपले वरिष्ठ तसेच सहकारी शिक्षकांविषयी वाटणारे प्रेम, आदर, श्रद्धा ह्या भावना व्यक्त झाल्या आहेत. ह्या कविता म्हणजे संस्कार आणि संस्कृतीच्या प्रतीक आहेत.

पापण्या म्हणजे डोळ्यांची उघड झाप करून प्रत्येक अंतर्बाह्य व्यवहार पाहायला लावणारा, मनातील प्रत्येक भाव दर्शविणाऱ्या डोळ्यांना सांभाळणारा अवयव. “पापण्या”ह्या कवितेतून कवयित्रीने ह्या पापण्यांप्रति ऋण व्यक्त केले आहे. ह्या कविता संग्रहातील ही एक अप्रतिम कविता.

“शुभेच्छा साधनास” या कवितेद्वारे, कवयित्रीने प्राध्यापिका साधना कामत यांचे व्यक्तिचित्रच उभे करून साधनाताईचे व्यक्तित्व, नेतृत्व, कर्तृत्व याला उजाळा दिला आहे. “स्वर्गीय मंगेश पाडगावकरांचे मनोगत” ही कविता म्हणजे कवयित्रीच्या प्रगल्भ कल्पनाशक्तीचे उत्तम उदाहरण आहे. सारस्वत महिला



समाजाने त्यांच्या शताब्दी वर्षांच्या निमित्ताने आयोजित केलेल्या, “जिप्सी” ह्या पाडगावकरांच्या कवितांवर आधारित कार्यक्रमाला, पाडगावकर खरोखरच आले असते, तर खात्रीने त्यांनी हेच म्हटले असते. “जिप्सी भटकंतीत रमला आहे” एवढेच काय ते म्हटले नसते. इतकी ही कविता वास्तववादी झाली आहे. “किमया” ह्या शेवटच्या कवितेतून कवयित्रीने आपले मनोगत व्यक्त केले आहे. इतर कविताही आशयघन आहेत.

“कवितेतील आशय महत्त्वाचा, मोजकेच अलंकार घातल्यास प्रदर्शन करणाऱ्या व्यक्तीपेक्षा, ती व्यक्ति अधिक खुलून दिसते. साधेपणात सौंदर्य असते.” ह्या कवयित्रीच्या मनोगतातील विधानाची, हा कवितासंग्रह वाचताना सत्यता पटते. हा कवितासंग्रह तयार झाला ही किमयाच (चमत्कार) आहे अशी कवयित्रीची भावना असल्यामुळे ह्या कवितासंग्रहाला “किमया” असे शीर्षक दिले आहे.

३१ जानेवारी २०१७ रोजी, सारस्वत महिला समाजाच्या गावदेवी येथील जागेत, पुस्तक पंढरीचे चारकरी म्हणून परिचित असलेले, तसेच अखिल भारतीय पुस्तक प्रकाशन संघाच्या “जीवन गौरव” पुरस्काराने सन्मानित झालेले ज्येष्ठ ग्रंथ विक्रेते श्री. पांडुरंग कुमठाशेट यांच्या शुभहस्ते “किमया” ह्या कवितासंग्रहाचे विमोजन झाले. प्राध्यापिका साधना कामत यांनी सूत्रसंचालन केले. श्यामला तलेगिरींनी पांडुरंगजींचा परिचय करून दिला आणि साधनाताईंनी निर्मलाताईंचा परिचय

करून दिला. निर्मलाताईंची कन्या दीपा हिने पुष्पगुच्छ देऊन पांडुरंगजींचे स्वागत केले. श्री. पांडुरंग कुमठाजींनी अध्यक्षीय भाषण केले. निर्मलाताईंच्या सेवासदनमधील सहकारी शिक्षिका, तसेच इतर मैत्रिणींनी प्रेक्षागृह खचाखच भरले होते. सेवासदन प्राथमिक शाळेच्या मुख्याध्यापिका अस्मिता गोडकर, ज्युनियर कॉलेजच्या प्राचार्या प्रज्ञा शिंदे, शिक्षिका उषा भोसले, या समारंभासाठी खास पुण्याहून आलेल्या निर्मलाताईंच्या विद्यार्थींनी रेखा ब्रम्हभट-तलगेरी, शिक्षक संजय गवांडे, ग्रंथालीच्या धनश्री धारप यांची याप्रसंगी भाषणे झाली. त्यांच्या भाषणातून, त्यांचे निर्मलाताईंविषयीचे प्रेम आणि आदर व्यक्त झाला. निर्मलाताईंच्या सुगमसंगीत शिक्षिका नंदिनी बसरूर यांनी एक गाणे सादर केले. त्यानंतर, निर्मलाताईंनी, “विद्यागौरी एकबोटेबाईंना श्रद्धांजली”, “दोघांचं भांडण”, “स्वर्गीय मंगेश पाडगावकरांचे मनोगत” आणि “किमया” या चार कवितांचे वाचन केले आणि स्वतः लिहून स्वरबद्ध केलेले भजनही सादर केले. निर्मलाताईं कवयित्री म्हणूनच नव्हे तर ‘माणूस’ म्हणूनही किती मोठ्या आहेत याची जाणीव झाली. एका उत्तम कवयित्रीचा परिचय झाला. अल्पोपहाराने कार्यक्रमाची सांगता झाली.

१५ फेब्रुवारी, २०१७ रोजी, सारस्वत महिला समाजाने, ‘किमया’ ह्या कविता संग्रहासाठी, निर्मलाताईंना लेखन पुरस्काराने सन्मानित केले. निर्मलाताईंच्या लेखणीतून उत्तमोत्तम कविता साकार होवोत ही सदिच्छा!

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Launching of Sangita Sarasi - Prakash Burde's Sangita Yaana

Compiled and Edited by Dr. Jyotsna Kamat and Dr. Sushama Arur

Published by M. Byregowda for Pragati Graphics, Bangalore, Hampinagara, Bengaluru 104

ISBN 978-93-81441-81-4, Pages- xxi+ 548, Price- Rs 400/-

REPORTED BY SUSHAMA ARUR, GOA

Kanara Saraswat Association had organised 'Swara Prakash' on 25th March 2016 to pay tribute to Prakash Burde and on that event both his sisters Jyotsna Kamat and Sushama Arur had resolved to bring out a book in Kannada, based on his 200 plus assorted articles on Hindustani classical music written in English, Marathi and Kannada. His book "Sangit Sarasi" (One who swims in the ocean of music/ One who enjoys music) was released within a year of his passing away.

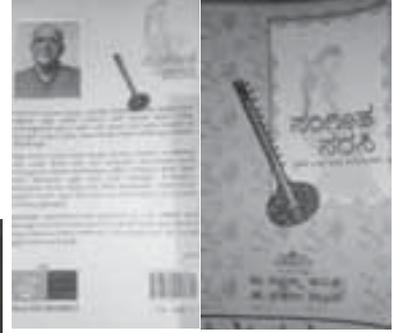
The book launch was held on Saturday, 11th March 2017 at City Central Library Hall, Hampinagar, Bangalore from 6-8 pm under the aegis of 'Dr Krishnanand Kamat Foundation, Honnavar'. It was launched by the veteran Kannada novelist Dr S.L. Bhairappa, who received the

prestigious "Saraswati Samman" for 'Mandra', a music themed novel. A renowned author was the ideal choice for the launch as he is a music connoisseur as well.

Speaking on this occasion to a packed house, Dr Bhairappa recalled his association with Prakash Burde, whom he respected for his knowledge of music. He related many interesting anecdotes about his Bombay visit to collect material for his book on music, 'Mandra'. He spoke about how Prakash took efforts to arrange meetings with tabaljis, harmonium players, singers, at times over drinks to bring out some spicy titbits or gossips! He also recalled meeting Pandit Omarkar Gulwadi, Pandit Dinkar Kaikini and Pandit SCR Bhat, who enlightened him about various aspects of music and shared their experiences. Prakash had also taken him to Dagar brothers' ashram at Panvel. Dr Bhairappa's meetings with various artists gave him an insight into the intimate glimpses of the music world and also of the clouts, jealousies, exhibitionism and conceit, which culminated into stories in 'Mandra'.

Dr. Bhairappa spoke on length about 'Sangit Sarasi', on topics of different types of music like folk, classical, light, etc, styles, singers and gharanas. He advised the readers to grasp the beauty of the music as they

read. Music is a powerful tool to express emotions, to change the mood, express feelings, etc. He said the work



depicts different facets of Hindustani classical music and one of the first of its kind in Kannada.

Bhairappa acknowledged the efforts of Prakash's sisters, for bringing out the book as a tribute, amounting to a shradha (last rites) offered to their beloved brother.

Form IV (see Rule 8)

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I, the Publisher of 'Kanara Saraswat', hereby declare that the particulars given above are true to the best of my knowledge and belief.

28 February, 2017

Smt. Smita Mavinkurve
Signature of the Publisher,
Kanara Saraswat

Welcome to YUVADHARA!

If you are between 15 and 35 years of age and would like to rediscover your roots in many exciting and fulfilling ways, it is time you met some intelligent and successful young Chitrapur Saraswats who will tell you how Yuvadhara has made them more sensitive, successful and complete. This is the first of a sporadic, ongoing series

Pavan Kapnadak, 22, from the Chennai Sabha is a teacher, researcher (automobile), social entrepreneur and a student of thermodynamics and micro-electronics. His tells us how Yuvadhara is like a flow of energy that has shaped his life -

"Youth is characterised by tremendous flowing energy, akin to the tumultuous flow of a raging river. With focused guidance, this untapped energy can be harnessed to do wonders. The Chitrâpur Y u v a d h â r â , lovingly gifted to us by Parama Pûjya Swamîjî, has been the perfect forum to accomplish just this.



I am deeply humbled and grateful to be a part of the Yuvadhârâ, and to have had numerous opportunities to be an active participant. *Shivir-s* and activities at various Maths have shaped me in more ways than I can count. From attending sessions by experts on topics ranging from Time Management and Presentation Skills to understanding the working of the *Goshala*, the Gobar Gas plant and the various woman- empowerment projects of the Math, it has been a steep learning curve in becoming more worldly-wise while tackling the world. Able *sanchâlak-s* have always ensured that we are guided well. Through every walk of life, these experiences have been pivotal. Whether I've been called for conducting quiz contests, for moulding young debaters at schools, to take up organisational responsibilities for events, or for handling presentations for key projects, the skills that have been honed have always played a key role

in the successful execution of these assignments.

Exercises and *prânâyâmâ*, taught in *shivir-s*, have helped mould me into a fitter person, capable of handling the rigours of daily life with more energy and enthusiasm. Swamîjî's Guidance in the daily practice of *Ninâd* has brought about immense benefits as well. My routine involves at least 8 hours of teaching a day, and I have experienced vast improvement in my ability to project my voice powerfully, enunciate clearly and muster enough energy to give my best in whatever I do. Holistic growth would be impossible without a deeper connect to a higher source. Being a part of the Yuvadhârâ has given me the privilege to learn and be a part of *Anushthân-s*, *Pûjâ-s* and *Pathan-s*.

Being a Chitrâpur Sâraswat, blessed with a loving Guru and a glorious Guru Paramparâ, has always been a wonderful experience. Being a part of the Yuvadhârâ has made it even better, by helping form a network of friends across the world in this wonderful community. There are numerous joyous moments worth cherishing in this journey.

But above all, I am extremely grateful for a connection that has been strengthened over the years- the connection with our Math, our Guru, and Guru Paramparâ. This cascading flow of *Anugrahâ* has given me immeasurable strength through tough patches of life, and also a levelling sense of humility through the good ones. Being given chances to perform *sevâ* in various forms has been an honour, and a shaping force in my life. I look forward to more such opportunities in the days to come. With humble *prânâm-s*, I offer these thoughts at the lotus feet of Parama Pûjya Swamîjî.

Ruhi Kuddyadi Kumta from the Andheri Sabha, Mumbai is a 25-year-old legal officer. Here is a sensitive account of her multi-level growth after joining Yuvadhara -

"My journey as a part of the Chitrapur Yuvadhara began in early 2007, when I participated in the *Taru Sammelan*, organized at Karla Math. With a curious

mind and a restless heart, I set foot on this voyage that was to take me forward on the path of life and draw me closer to our Math and our Guru Parampara. Little did I know then, that this was the beginning of a life-long commitment to *seva*.

The initiative of our Math taken under Swamiji's Guidance for encouraging the Yuva-s between 15 and 35 years of age to participate in its activities has been a boon to all of us. It has fostered a feeling of solidarity and oneness among the Yuva-s and instilled in us a sense of purpose from an age which is generally characterized by a feeling of listlessness or indecisiveness. All of us start feeling a magnetic pull into the Guru *Kshetra* and are moulded by our Swamiji's unconditional love to become the best we can!

This platform has transformed me from a fearful, shy young girl to an assertive, confident and compassionate woman. The divine gifts bestowed upon us by Pujya Swamiji are many - *mantra-diksha*, His insistence on regular *japa*, the practice of *Devi Anushthanam* and *Guru Pujan*, an introspective mind-set through *Vimarsh*, an attitude of surrender and gratitude through *seva*, a sense of balance between the

material and spiritual aspects of life through well-organized *shivir-s*, heightened creativity through encouragement of fine and performing arts as a form of devotion, to name just a few of the blessings have all helped me develop a multi-dimensional personality.

Being an active *Yuvadhara* member has helped me feel deeply connected to my roots and helped me on my spiritual journey, while keeping a fine balance of the best of everything.

..As I let myself shine brightly, I see that The Light within me is the Grace of my Guru. The more I shine, the

more others shine with me. As my Guru's Grace gets reflected through me, it gets magnified, touching the hearts of every face I encounter. That is my Guru's Shakti.



"We miss you Arvindmaam!"

Chitrapur Yuvadhara pays a heartfelt tribute to the Late Shri Arvind Nadkarni who interacted with its young members over five rewarding years to polish their ability to make formal presentations with poise and precision



There are some people who walk into our lives and catapult us into new ways of thinking and performing. Arvind Nadkarni maam was one of them.

He was a great mentor, a life coach, a skilled orator, a great singer, a connoisseur of music and above all— a great friend. He came to us through sheer Grace, way back in 2009, for what we thought was a brief training programme. But this soon turned out to be a 5-year-long relationship, during which we offered our *seva* together, making presentations on various Math projects.

He spread his love everywhere – Mumbai, Pune, Bengaluru, Shirali – teaching *yuva-s* the little tricks that would go a long way, whether it was with the remote that would make slides fly like magic, or animations that would put added "Power into our Point". He would tirelessly help us understand ourselves, our

strengths, our weaknesses and help us to work our way through them.

He was a treasury of love, laughter, intelligence and warmth like no other.

We miss you, Arvindmaam!

With Love,
Chitrapur Yuvadhara

Here is the sixth instalment of Dr. SudhaTinaikar's absorbing de-mystification of a small, but very comprehensive, spiritual text

After discussing the qualifications needed for a person to embark on the road to the knowledge of the Self in the four- fold qualification, now the text goes on directly to the enquiry into the Truth of the Self (*Tattva*).

The scriptures are very categorical in their stand that only a person with the four -fold qualification (साधन चतुष्टय सम्पन्न अधिकारि), is capable of enquiring into this subtle subject of the truth of the Self; otherwise, the whole effort becomes a useless pursuit. Every text on *Vedānta*, including the *Upanishad-s* talk about this topic in the beginning. The very first sutra in *Brahma Sutra* says अथातो ब्रह्म जिज्ञासा which means "one should strive for this knowledge after acquiring the necessary qualifications".

Now the *Brahma-jignāsā* or enquiry into the subject begins with a question from the *shishya*.

तत्त्वविवेकः कः?

आत्मा सत्यः तदन्यत् सर्वं मिथ्येति ॥

What is the discriminative knowledge of Truth? (Viveka means discriminative knowledge and Tattva means the Truth).

Ātmā (I) is (am) the only truth and everything else other than the I is mithyā (apparent, or only an appearance).

Two most important words of *Vedānta* which form the central teaching of all the *Upanishad-s* are introduced here. Of course, during the course of the text these two words will be discussed in more detail, but here the meaning and basic understanding of these two words is brought out.

A discriminative analysis leading to an understanding is called *tattvaviveka*. *Vedānta* also leads us step- by-step into such an analysis so that one reaches the understanding effortlessly. What is this understanding? It is "I "the Self alone is the Ultimate truth or *Satya* and everything whatsoever is only an 'appearance' or *mithyā*.

Satya and *mithya* are not tangible objects that can be seen or grasped. These are the words that reveal an object. Technically, they are called as अभिधान and अभिधेय respectively. Let us try to understand these two terms with a common example.

Let us take a clay pot. The clay pot has two words indicating two things. The basic substance of the pot is the clay and the pot is a name and form with a functional utility. Now the pot exists as an object for practical reasons; but what is the truth of the pot? It

is the clay. If we weigh the pot, the weight is that of the clay. Can we separate the pot from the clay? Can the pot exist independent of clay? If so, then we can separate the pot and clay and you can keep the pot and I can keep the clay. Is this possible? Before the pot came into existence the clay was, during its presence the clay is and after the pot breaks into pieces also what remains is only clay. So now, are the clay and pot two different things?

Vedānta says that what really exists independently is only clay. The pot is only a name and form and utility for the same clay. The pot cannot exist independent of the clay. Thus, though the pot is experienced by us, it has no independent existence. Its existence depends upon the clay. Thus the pot has an apparent, or incidental, or only a nominal existence; the clay exists independently with or without the pot, or jug, or plate. The clay, therefore, is *satya* and the pot or mug, or plate, or any other object made of this clay is only an apparent appearance, which comes at a period in time and disappears in time. Thus, all the objects made of clay like the pot etc. are *mithyā*.

Mithyā also exists, but what kind of a reality is it? It exists entirely dependent upon something else. *Satya* lends its existence to every *mithyā* object and every *mithyā* borrows its existence from *Satya*. Therefore, there is no such object called *mithyā*. *Mithyā* is the understanding that what I experience is only an apparent reality and there is some definite reality (or *satya*) on which it depends for its existence. There is no clay pot without the clay. But clay can exist without the pot, or any other form. Thus, the clay is the *satya* and all the objects made of clay are *mithyā*. The *Chândogya Upanishad* explains this beautifully in its famous statement वाचारम्भणम् विकारो नामधेयम्, मृत्तिका इत्येव सत्यम् |

Extending the same example, our scriptures say that the only substance, the only truth, the only thing that exists which is the very substratum (अधिष्ठानम्) of the entire Universe is the *Ātmā*. What this *Ātmā* is will be explained in detail in the subsequent verses. *Ātma* is the "Self" which is the only *Satyam*; the whole Universe of objects other than the *Ātmā* is only an apparent and dependent existence. *Ātmā* is another word for "I". In *Sanskrit* the Self is called "Atman" and the self is "I".

This discriminative knowledge of *satya- mithyā* is called *tattva-viveka*. (To be continued...)

From the cookbook of Vokethur Shantabaipachhi

ORANGE PEEL DILKUSH

(HOT, SWEET AND SOUR)

Ingredients:-

- 1) Peel of 2 big oranges
- 2) Grated Jaggery ¼ cup
- 3) Bedgi Red Chillies- 4
- 4) Tamarind Pulp- ¼ cup
- 5) Roasted Til Powder – ¼ cup
- 6) Ghee- 1 tblsp
- 7) Salt to taste

Seasoning:- 1) Oil – 1 tblsp 2) Udad Dal – 1 ½ tsp
3) Rai – 1 tsp 4) Curry leaves – 2 sprigs.

Method :- 1) Scrape well the fibre from the peels. Chop fine and soak in water at least for 6-8 hrs.

2) Squeeze well and fry in ghee till brown and keep aside.

3) Grind raw red chillies coarse, add tamarind pulp, jaggery with a little water to a fine paste. Keep water used to wash the grinder separate.

4) Heat oil in a saucepan. Add rai, udad dal, curry leaves then add ground masala and fry well.

5) Add fried peels, salt and washed water and boil till semi liquid.

6) Add Til powder and boil for few minutes.

7) Enjoy Hot, sweet and sour Dilkush with Rotis, bread and use even as a side dish.

SURANA PUDDI

Ingredients:-

- 1) Suran – 500 gms
- 2) Bedgi Chillies – 6-8
- 3) Rai- 1 tsp + 1 tsp for phodni
- 4) Jeera – 1 tsp
- 5) coconut – 1 full cup
- 6) Tamarind- 1 small gooseberry size
- 7) Jaggery powder- 1 tsp
- 8) Haldi powder – 2 tsp
- 9) Curry leaves – 2 sprigs for phodni

Method:-

1) Peel Suran and chop ½" square pieces and half cook in haldi water with a little salt. Mix well and keep aside for few minutes and drain.

2) Grind chillies coarse and add rai, jeera and tamarind and grind to fine paste.

3) Add to the masala, jaggery and little salt and coconut and grind coarsely.

4) Heat oil in a saucepan, make a phodni of rai, curry leaves. Add this to coarse masala and add half cooked suran and mix well.

Hint:- You can do this side dish with beans, Alsando and Raw bananas also.

TOMATO AND POTATO WAGH

Ingredients:-

- 1) Big, boiled and skinned potatoes – 5
- 2) Big tomatoes, chopped – 3
- 3) Red Chillies – 12-15
- 4) Medium onion chopped fine-3
- 5) Grated coconut – 1 full tbsp
- 6) Raw dhane (coriander seeds) – 2 tsp
- 7) Salt to taste –

Seasoning:- 1) oil – 2 tbsp
2) Hing – 1 tsp
3) Curry leaves – 2 sprigs

Method :- Chop potato in medium pieces. Fry red chillies in little oil and grind to fine paste adding coconut, dhane and keep washed water aside. Make a Seasoning of oil, rai, hing, curry leaves, ground masala, onion, and fry for few minutes, add tomatoes, washed water, and boil tomatoes are cooked. Add salt, potatoes and boil well, till wagh is semi solid and mix well. If you wish you can add chopped coriander leaves.

Important: Enjoy this yummy hot and sour wagh with bread, chapattis, and as side dish with rice.

Time and Tide

I hear the footfalls

Now getting fewer and far between.

I sense my footfalls getting heavier, slower and weaker.

I see a myriad colors afar

Closer home I see white and grey.

I love the colors,

Yet it is the white and cream,

That steals my heart.

There were times,

So full of life and vigour,

But the pockets often had an empty feel.

There were also times,

When the pockets felt good,

Yet the Vigour and vitality lost.

The strength was waning and waxing like the moon.

Scores of desires burn brightly,,hundreds feel unfulfilled.

Time is hurtling, there is no stopping.

The deadline seems so close and still.

Vanita Kumta

Tribute

Late (Dr) Smt. Sulochana and late Shri Krishna Mirjankar - in fond remembrance.

SATYANARAYAN PANDIT, ANDHERI, MUMBAI.

It was on Oct. 10, 2014, my cousin, Sulochana (Sulochanakka to me), passed away – 6 days prior to her 80th birthday - in Pune, a city where she lived and excelled for more than 50 years and which she loved intensely. She distinguished herself as one of the leading physiotherapists, a consultant in her field, a teacher par excellence and above all, an affectionate, caring and helpful human being. Indeed, she was the 'Lady with a Lamp' during her life time. For, during her illustrious career, she had treated countless patients, wiped tears and minimized miseries/ sufferings of so many more with selfless service. Some of these patients even lived at her place for months, got better or completely recovered and moved on. Certainly, all such patients have an anecdote to share.

Krishna Mirjankar (Bhayya to me) followed his spouse within 6 months- he passed away on April 13, 2015, at the age of 83. He had a successful career with Maharashtra State Road Transport Corpn. (MSRTC) and retired as Divisional Controller. Bhayya supported Sulochanakka in all her initiatives, activities and endeavors. They were 'made for each other' and were focussed in whatever they achieved during their life time.



Sulochanakka was born on Oct. 16th, 1934 at her grand parents' place in Dharwad. Her parents, late Smt. Kamalabai and late (Dr.) Gourish Masurkar, were at Karwar, where her father was a leading medical practitioner who later moved to Mumbai. She grew up with her siblings, late Shakuntala Kowshik, Shalini Murdeshwar (who resides in Solapur) and brothers, late Anand and late (Dr.) Arun. Sulochanakka completed matriculation from Hindu High School, Karwar in 1950 and intermediate from Kanara College, Kumta.

Bhayya was born on Jan 21, 1932 at Kumta, passed matriculation from the local Gibbs High School and and intermediate from Kanara College. Thereafter, he moved to Karnataka University, Dharwad for graduation. He completed B.Sc. in 1952, with excellence. Bhayya also was an accomplished cricketer and represented the University, as a medium-fast opening bowler. Sulochanakka, meanwhile, turned out to be an excellent badminton player and represented her High School in Inter-School tournaments. It was on the play field in Kumta, the two got to know each other and their friendship later blossomed into marital partnership.

Sulochanakka moved over to Mumbai to continue her academic career in Physiotherapy. This was a new discipline at that time and graduating in one of the early batches, gave her tremendous head way. She joined the newly opened Physiotherapy dept. in the Pune Chest Hospital, where she served with dexterity and dedication. Bhayya, meanwhile, had joined MSRTC and was posted to Pune. Their marriage took place in 1958. Pune became their adopted city, where they raised 3 children- 2 daughters and a son- who are all well settled.

After retirement, Sulochanakka joined Ruby Hall Clinic - as head of the Physiotherapy Dept. She was also on the faculty of Sancheti Hospital where she earned a name for herself. Simultaneously, she also conducted a Physiotherapy clinic from her residence and Bhayya gave her full support. Sulochanakka and Bhayya were very close to my wife, Usha and me. Their helpful nature and hospitality endeared them to everyone and earned a large number of friends within and outside the Community. Her profound excellence in the profession was recognized by the 'All India Institute of Physiotherapists' with a prestigious trophy and a citation, at their conference held in Jaipur in 2005. She was also honored by the Pune Branch of Physiotherapists, posthumously, in 2015.

Sulochanakka and Bhayya are sorely missed from the 'Aundh and Pune scene'. The esteemed couple will always be remembered by all those who knew them and who had the benefit of their benevolence, generosity and selfless support. They leave behind children, daughters Deepa Mavinkurve and Jyoti Mayenkar and son Kiran and their families, relatives and a large number of friends and admirers.

May their souls rest in everlasting peace.

Note: This is a tearful tribute to the couple on the occasion of the 2nd death anniversary of Sulochanakka on 10th Oct. 2016 and that of Bhayya on 13th April 2017.

Some Random Ramblings

KISHORE SUNDER RAO (AMEMBAL)

My first memories are of Park Road, Tasker Town, Bangalore - a small road leading from Queens Road and ending opposite the Gosha Hospital for Women. I recently went down Park Road to see my birth place at No. 11 but unfortunately was just in time to see the excavators digging the foundation for a new house at that plot. No. 11 had just been demolished after almost 90 years. My first memory in that premises, all of seventy five years ago in 1942, is of the house itself. My father had just joined the Royal Indian Air Force and the thrill for me as a five-year old was to see my father enter the house in a "soldier's uniform". Today, as an elderly adult, I can distinguish a soldier from an Air Force officer.

Rao Bahadur Dharmaprakash Devarao Shivram Ubhayakar lived in a magnificent old mansion named 'Abshot', opposite the golf links near the present Windsor Manor Hotel. Today it is not a long journey by car from our old home on Park Road to Golf links but I clearly remember accompanying my father in his resplendent uniform, walking all that way to meet his well-wisher and patron, Devanmam, as the whole Chitrapur Saraswat community affectionately called him. Devanmam wanted to see my father in his new uniform. The year was 1942 and we did not yet own a car. The saintly, self-made, elderly man lived in that beautiful, huge house called 'Abshot' set in about two acres of land. This large plot is now, naturally, converted into a whole big layout with no sign of the old mansion – other than a plaque proclaiming 'Abshot Layout'.

My sister went to Kamala Bai School, very close to Park Road. She is a graceful, 89 year old today but I am still embarrassed by many of her old friends greeting me with ".....aren't you Nalini's brother? We knew you when you were sooooo small" – I am 80 years old now!! A family friend, an elderly matron, lived on Edward Road, close to Park Road. She needed company to go for her evening walk and asked my mother whether she could take me along, a mere five-year old then. We rode off in her chauffeur driven car to the Seshadri Central Library in Cubbon Park where the car would be parked. The two of us would walk briskly from the library up to Hudson Circle and back. My reward was one lemon boiled sweet given at the far end, taken out of an old Amrutanjan tin. It was enough to keep my throat lubricated till we walked back to the car and drove back home. Thank God that the library, its adjoining Rose garden and the road up to Hudson Circle, is not yet changed.

Talking about Park Road still reminds me that when my mother was short of time she would take me to the park down the road. In my language this was the "small park". I called it small because, when she had the time, I was normally taken to the "big park", which is Cubbon Park near King's statue. Mercifully the statue remains unchanged although the Metro has come up so near it.

Things have come a long way since then. The immediate family has grown to include four grandchildren spread out from Bangalore to London. In the interim the family had moved from Bangalore to Mumbai, to Chennai, to Kolkatta, to Delhi and back again to Bangalore. The family has obviously grown but memories of the old Bangalore are still young.

'Panditji composed raag Bhavani Bhairav at Chitrapur Math'

There are only a few who know about or have heard the special raag 'Bhavani Bhairav' that Pandit Ravi Shankar composed one early morning at the Shri Chitrapur Math in Shirali, North Karnataka.

Mohan Hemmadi, a music connoisseur with his roots in Mangalore, who accompanied Panditji on his tours as his manager and proudly possesses the rare recording, recalls that moment frozen in time.

"Way back in the fifties when Panditji was virtually unknown, I had struck the first bond of friendship with him at a friend's home in Sonawala Building in Mumbai. I found meditation in his music at the 'baithaks' we had there," Hemmadi says, reminiscing about the musician's closeness to the Konkani community that went beyond the realm of music.

"He had met Shrimad Anandashram Swamiji at one of the cultural programmes he participated in where Guru Bhat Shukla, a priest at the Math, had sung for him. The day after Panditji's sixtieth birthday in April 7, 1980, he expressed his desire to visit Swamiji's samadhi at Shirali. He had brought his sitar. Overwhelmed by the night's rendition of the puja for the presiding deity Lord, Bhavanishankar, he was lost deep in thought. Early next morning, he seated himself in front of the deity and composed Raag Bhavani Bhairav with deep reverence, dedicating it to Lord Bhavanishankar," Hemmadi recalls.

Sharing rare insights into Panditji's persona, Hemmadi says he was a stickler for time and a perfectionist, and always sent him to the concert venue two hours early to check the acoustics and the green room.

Courtesy : Leena Mudbidri | TNN | Dec 13, 2012

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मानस पूजा

नीला बलसेकर

मनोभाव जाणून माझा, सगुण रूप धरिले ओझा ।
पाहुणा सदगुरु राजा आला हो माया।
प्रथम अंतःकरण, चित्त, बुद्धी आणि मन।
चोखाळून आसन स्वामींसी केले।
अनन्य आवडीचें जळ प्रक्षाळिले चरण कमळ।
वासना समूळ चंदन लावी।
अहं जाळियेला धूप, सद्भावे उजळीला दीप ।
पंचप्राण हे अर्पून नैवेद्य केला।
रजतम सांडुनी दोन्ही, विडा दिला सत्त्वगुणी।
स्वानुभवे रंगुनी सुरंग दावी।
एका जनार्दनी पूजा, देवभक्त नाही दूजा।
अवघाची सदगुरु राजा, होवोनी ठेला।।

पूजा अनेक प्रकारच्या असतात. घरात करतो ती नित्यपूजा घरी, मंदिरात, मठात, पवित्र क्षेत्रीं, आपण स्वतः करतो किंवा भटजी, उपाध्याय, गुरुजी यांच्याकडून करवून घेतो, त्या खास पूजा, ब्रतें वैकल्यें वगैरे.

ह्यांचे मिळणारे पुण्य, मनाचे समाधान वगैरे फायदे असतातच! पण अनेक थोर संतांनी “मानसपूजा” ही सर्वांत श्रेष्ठ व सर्वांत सोपी व मानवाचे पूर्ण कल्याण करून परमार्थांत खूप प्रगती करणारी असते असे सांगितले आहे.

मानस पूजेसाठी काही साधन सामग्री, दुसऱ्यांची मदत, देवघर, एवढेच काय पण देवाच्या प्रतिमेची किंवा मूर्तीची देखील जरूर नसते. फक्त आपली भक्ति, श्रद्धा व मनापासून केलेले परमेश्वराचे ध्यान, एवढ्याचीच जरूर असते!

वर लिहिलेला संत एकनाथ महाराजांचा अभंग सारे काही सांगून जातो. मनोभावे सदगुरुंचे किंवा इष्ट देवतेची आठवण करून आवाहन करणे. आपले अंतःकरण, चित्त, बुद्धी आणि मन, हें स्वच्छ, निर्मळ करून, म्हणजे, द्वेष्य, राग, लोभ, आसक्ति सारे सारे विसरून, फक्त परमेश्वराच्या ठायीं लीन होवून, त्याची मूर्ती आपल्या अंतःकरणांत स्थापन करावी! अभिषेक, चरण पूजा करण्यासाठी, दुसरा कसलाही विचार न करता एकाग्र मनाने गंगोदकानें पाद्यपूजा करावी.

आपल्या वासना मूळातून नष्ट करून, त्याचे चंदन, अष्टांगध घेवून लेपन करा. “मी” पणाची भावना, अहंकार जाळून धूप दाखवावा.

मनांत दुसऱ्या विषयीं असलेले प्रेम, बंधूभाव हे सदगुण

प्रज्ज्वलीत करून त्यानें ओवाळावे व आपले सर्वस्व, पंचप्राण ह्याचा नैवेद्य अर्पण करावा! म्हणजे पूर्ण शरणागति!

त्रिगुणांतील राजस आणि तमोगुण त्याग करून फक्त सत्त्वगुणांचा अंगीकार करून, विडा द्यावा.

दैनंदिन कामांत, ऑफिसच्या कटकटी, अनेक अडीअडचणींना, तोंड देता देता, आपल्यातले, तमोगुण व रजोगुण उफाळून वर येतातच!

पण त्यांना बाजूला ठेवून, परमेश्वर भक्तित तल्लीन होवून आपल्यातील सत्त्वगुण जागृत करून, स्वतःला भक्तिरंगात रंगवून घेणे म्हणजेच विडा रंगला! पूर्ण एकरूपात समाधी!

एकनाथ महाराज म्हणतात की, भक्त आणि परमेश्वर (गुरु) ह्या समर्पणानंतर एकरूप होतात. दुजाभाव राहत नाही!

किती साधी, सरळ पूजा, जिथे हा जीव आराध्य दैवताशी संपूर्ण एकरूप होवून जातो. ‘जितकी सरळ सोपी, तितकीच कठीण!

कारण संसाराच्या मायाजाळात, दिवसभराच्या उलाढालीत रमलेल्या मनाला, जन्मापासून बाळगलेल्या अढी, द्वेष, राग ह्या भावनांच्या विळख्यातून सोडवून परमेश्वराच्या सान्निध्यांत आणावयाचे म्हणजे महा कठीण! पण सवयीने सारे हळू हळू जमू लागते.

मानसपूजेची सर्वांत उत्तम वेळ म्हणजे, रात्र! सारी कामें आटोपून अंधरुणावर विसावतो ती वेळ! दोन्ही पाय दुमडून दीर्घश्वास घेवून पूर्ण बाहेर सोडावा.

भस्त्रिकाच करा. हळूहळू, मनांतील राग, द्वेष, निराशा, चिंता साऱ्यांची ह्या श्वासाबरोबर बाहेर हकालपट्टी करा.

नंतर अनुलोम विलोम करता करता, शरीर हलके हलके होत जाईल; ताण असलेले मन व तन शिथिल करत, विचारचक्र बंद होईल असे बघावे!

डोळे मिटून इष्ट देवतेचें चिंतन करित मनांतील देवघरांत, मखरात देवतेला स्थापन करावे. अभिषेक पूजा करावी. अत्तर, अष्टगंध लावावे, सुवासिक फुले, पत्री अर्पण करावी, दागदागिने भरजरी शालू, पितांबर, शाल अर्पण करावे, सुंदर गजरे, हार, माळा अर्पण करावेत, मनातला देव्हारा अनेक दिव्यांनी, पणत्यांनी, अगदी दीपमाळांनीसुद्धा उजळून टाकावा. गुलाबपाणी, अत्तर शिंपडून सुगंधानें माखून टाकावें.

देवी असेल तर श्रीफळ, केळी, नाना फळें, पानसुपारी, दक्षिणा ठेवून ओटी भरावी. हातांत चुडे, बांगड्या पाटल्या

भरावेत. गजरे केसांत माळावे. मग आवडीचे पदार्थ सोन्या रुप्याच्या ताटात घेऊन प्रेमाने भगवंतास घास भरावेत. आपल्या आवडत्या लेकराला प्रेमाने भरवतो तसे! अगदी रोज पंचपक्वानें अर्पण करावीत. जी आपल्या देवाला आवडत असतील ती! मोदक, शीरा, खीर, केशरभात वगैरे वगैरे. इथं ना पैश्याचा प्रश्न ना वेळेचा! ना कष्टांचा!

सारे मनापासून केलें की इतके सुंदर आणि प्रभावी बनत जाते की फक्त तुम्हालाच नाही तर तुमच्या जवळच्या, जवळपास असणाऱ्या माणसांनासुद्धा धूपाचा, अत्तराचा, जेवणाचा सुगंध आणि स्वाद जाणवू लागेल!

मामा देशपांडे ह्या हल्लीच ब्रह्मीभूत झालेल्या संतांच्या मातोश्री 'पार्वतीदेवी देशपांडे' ह्या बालपणापासूनच प्रभू चिंतनात व आराधनेत रंगून जायच्या, अक्कलकोट महाराज श्री स्वामी समर्थ ह्यांनी पार्वतीदेवींना त्यांच्या पाचव्या वर्षी, दर्शनाला गेल्या असताना, जवळ घेवून, मोठ्या प्रेमानें, ही आमची लाडकी कन्या आहे असे म्हणून अनुग्रह दिला होता.

लग्नानंतरसुद्धा घरांतील कामे मुलाबाळांची, पैपाहुण्यांची, घरांतील वडिल माणसांची काळजी घेता, घेता प्रभूचें स्मरण, चालू असायचे. वैद्यकी करून गावांतील अनेकांचे आजार बरे केले होते.

एका अत्यवस्थ बाळाला, औषधे उपलब्ध नव्हती म्हणून, देवघरांतील अंगारा देवून त्याचे प्राण वाचवले होते.

पतिनिधनानंतर, मोठ्या दीराने रातोरात घराबाहेर काढले. पण घरावर त्यांचाच हक्क असतानासुद्धा, निमूटपणे लेकरांना घेवून पुण्यास २ खोल्यांमध्ये बिन्हाड थाटले. जहागीरदारांच्या घरातून वाड्यातील दोन खोल्यात ह्या माऊलीने विनातक्रार संसार थाटला. गरीबीत सुद्धा प्रभूचे चिंतन थांबविले नाही. दिवसरात्र फक्त "मानसपूजेत" दंग!

त्या त्यांच्या मानसपूजेत भगवंताला जे जे अर्पण करीत असत, त्या साऱ्याचा सुगंध घरभर पसरत असे. नैवेद्याला काय अर्पण केले त्याची चवसुद्धा मामांना कळत असे. ही पराकोटीची भक्ति झाली!

पण आपल्या सारख्या सामान्य व्यक्तिलासुद्धा, मानसपूजेत रंगून जावून, आपल्या प्रिय दैवताच्या चरणांपाशी एकरूप होवून जाण्याचा निदान प्रयत्न तरी करण्यास काय हरकत आहे?

ह्या सोप्यासाध्या साधनेत, मन हळू हळू शांत होत जाते. संसारिक कटकटी, व्याप, कष्ट ह्यांचा त्रास कमी कमी होत जातो.

देवघरात नंदादीप तेवत असताना, त्या शांत प्रकाशात देवाची मूर्ती उजळून जाते व स्पष्ट दिसू लागते. तसेच आपल्या अंतरंगातील दैवी शक्ति स्पष्ट होत जाते. हे तेज सतत आपल्या

सोबत आहे, ह्याची जाणीव होवू लागते. दैनंदिन कामे पार पाडताना, एक समाधान, धैर्य, आत्मविश्वास आपल्या सोबत असतो.

आपल्या आईबाबांचा हात धरून चालतांना असतो, तसा! परमेश्वराचे सान्निध्य सतत जाणवू लागते.

पण हे सारे हळूहळू होते. आपल्या हातात फक्त साधना करणे, अगदी न चुकता करणे हेच असते. साधनेच्या मार्गावर पाऊले ठेवून पुढे जायचे. अनुभव येणारच! पण हळू हळू! अंतःकरणात विराजमान असलेले आपलें आराध्य आपल्या सोबतच आहे ही जाणीवच फार मोठी आणि सुखावह आहे!

नवरात्रीतुं कसाची अनुभूती

एक दिवसू कसू कार्ला मठांतुं आयलो,
नवमीच्या फालफाल्यारी भारतील्या फाट्टीरी बसलो।
ती आशिल्ली सेवा सप्ताहांतुं मन्दिर ड्यूटीरी,
कसाने तिक्का "Happy Dassera" म्होणू अवतार दाकइलो ॥१॥

"कस्लो हो दसरा" उड्याताना फाटी धोर्नु म्हणाली,
"नीठ उन्नोंच्याक, चमकूंच्या जायना, आनी कामं मस्त आस्सती।
हे देवी मां, कोणाकयि शुभेच्छा दीवच्यो पुणी कशशी?
मां, कृपा कोर्नु सहन शक्ती दी, कामं कोरुकेई साध्य करी ॥२॥

देवीने कसाक पोळोनु म्हळ्ळें, "तितल जडू जावनाक्का,
ती मगली भक्तिणी, तिन्ने कुमारिका पूजनान्तु भागू घेंवका।
कसाक मातेलो संपर्क मेळ्ळो, हेंची जायशीलें ताक्का
देवीने सटसटी पेटयिलें तीनी सेविकांक भारतील्या मालिशका ॥३॥

दसऱ्याक स्वाम्यांच्या प्रवचनाक आनी भोजना लाभाने
जडू जावुन बसलो तिगल्या फाट्टीरी जप कर्त भक्तिने।
निःस्वार्थ सेवा म्होणु मालिश कर्तल्या पाच्यांनी
देवील्या चरणी अगदी प्रेमाने अर्पण केल्ली ॥४॥

प्रती मालीशानंतर भारतीक गोमटी नीद पळ्ळी
सकार्ळी मात्र फाटी धोर्नु संकटेत मंदीरांतुं आयली।
डॉक्टराक मेळचेभित्तरी कसाने फाटी सोळ्ळी
तिन्ने कसाले गमन व्हांटीवोटु देवीक अर्पण केल्लें ॥५॥

- भारती भा. कर्पे, पुणे

सावट (संकटाची सावली)

शैलजा वैद्य (मासुरकर)

अनेक वर्षांपासून पुणे विद्येचे माहेरघर म्हणून प्रसिद्ध आहे. त्यामुळे अगदी बालवाडीपासून मोठमोठ्या इंग्रजी, मराठी शाळा, तरत-हेची/विषयांची महाविद्यालये यांची रेलचेल आहे. पण त्याच्या बरोबरीने पुणे औद्योगिक क्षेत्रातही अग्रेसर आहे, हे सांगणे न लगे! खुद्द पुण्यात व आजूबाजूच्या कित्येक मैलांच्या परिसरात शेकडो कारखाने, खाजगी ऑफिसेस वसली आहेत. कर्मचाऱ्यांच्या येण्या-जाण्याच्या सोयीसाठी बहुतेकांनी स्वतःची बस सेवा सुरू केलेली आहे आणि त्या बसचे ताफे डौलात सकाळ-संध्याकाळ फिरत असतात.

अशाच एका कंपनीत मी नोकरीला लागले. सुमारे ४५ वर्षांपूर्वीची गोष्ट आहे, पण आजही ती घटना आठवली की, अंगावर शहारे येतात. दरवर्षी ठराविक वेळी सर्व कंपन्यांच्या आपापसात स्पर्धा व्हायच्या व नंतर बक्षिस समारंभ व्हायचा. त्यामध्ये मैदानावरचे भालाफेक, गोळाफेक, पळणे, लांब/उंच उडी इत्यादी शर्यती तसेच बॅडमिंटन, पिंगपॉंग, रिंग टेनिस (एकेरी/दुहेरी) इत्यादींचाही समावेश होता. तसेच ४५-५० मिनिटांच्या नाट्यस्पर्धा असायच्या. भाग घेतलेल्या प्रत्येक कंपनीच्या नाटकांतील दोन (स्त्री व पुरुष) उत्तम कलाकारांना अभिनयासाठी प्रमाणपत्र मिळत असे. त्यानुसार आमच्या कंपनीच्या नाटकामध्ये मलाही मिळाले. बक्षीस घेऊन आनंदात विंगेतून आत गेले नि दोघा सदगृहस्थांनी मला थांबविले. त्यातील एक माटेसर व दुसरे श्री. केळकर होते. आता झालेल्या स्पर्धा स्वतंत्रपणे वेगवेगळ्या कंपन्यांच्या होत्या. तरी त्यातीलच एकेक चांगले कलाकार निवडून महाराष्ट्र राज्य नाट्यस्पर्धांसाठी एक मोठे तीन अंकी नाटक बसवले जाई. त्याचाच विचार करून माटेसर मला भेटले व “आमच्या नाटकातील एका प्रमुख भूमिकेसाठी आम्ही तुमची निवड केली आहे म्हणून इतर कुठल्याही संस्थेचे आमंत्रण स्वीकारू नका. कधी, कुठे जमायचे ते नंतर कळवतो.” असे आग्रहाने सांगितले. मी अवाक् झाले होते. राज्य नाट्यस्पर्धांबद्दल मला काहीच माहीत नव्हते. नंतर हळूहळू उलगडा झाला.

लवकरच माटेसरांचा निरोप आला व मी त्या बैठकीला हजर झाले. तिथे वेगवेगळ्या कंपनीतून आलेले बरेच जण होते. एकमेकांच्या ओळखी झाल्या. नाटकाचे नाव, विषय/कथानक, प्रत्येकाची काय भूमिका इत्यादी सविस्तर माहिती दिली गेली आणि ह्या आमच्या नाटकाचे नाव होते “सावट”. नाटकाच्या तालमी कधी, कुठे होणार हे पण ठरले. अर्थात हे सगळे ऑफिसमधून घरी आल्यावर जेवून आम्ही तालमीला

जमायचो. दोन दिवसात प्रत्येकाला संवादाचे कागद मिळाले व तालमी सुरू झाल्या. दोनच महिन्यांनी राज्यस्पर्धा प्रत्यक्षात येणार होत्या व तोपर्यंत सर्वांचे पाठांतर होऊन नाटक व्यवस्थित बसायला पाहिजे होते. आपापल्यापरिने आम्ही भूमिका चांगली वठवायचा प्रयत्न करितच होतो. शिवाय माटेसरांचे मार्गदर्शन होतेच. ह्या दरम्यान कै. बाबासाहेब ओक (रोहिणीताई हट्टंगडीचे पिता), माटेसरांचे चांगले स्नेही असल्याने अधूनमधून येऊन आमहाला काही महत्त्वाच्या सूचना व प्रोत्साहन द्यायचे व आमचा आत्मविश्वास वाढायचा. ह्या तीन अंकी नाटकात माझी मुख्य नायिकेची भूमिका होती. नायकाचे नाव होते पद्माकर. श्री. केळकर पण ह्या नाटकात एक भूमिका रंगवित होते. ह्याशिवाय आणखी तीन-चार जणांच्या भूमिका होत्या.

स्पर्धेची तारीख जवळ यायला लागली तसे वातावरण उत्साहाचे थोडेसे दडपण व आतुरता अशा संभ्रमाने भारले गेले. सर्वांचे संवाद उत्तम पाठ झाले होते व भूमिकाही चांगल्या वठत होत्या. नाटक तसे साधे पण नावाप्रमाणेच गूढ होते. नायक एका अदृश्य शक्तीने भारला जायचा व त्या क्षणी तो काय करतो ते त्याला कळायचे नाही. शेवटी स्वतःच्या नकळत आपल्याच बायकोला (नायिकेला) गळा दाबून मारतो व भानावर आल्यावर, स्वतःलाही संपवतो व बाजूच्या सोप्यावर पडतो, असे ते कथानक होते.

आमच्या नाटकाची तारीख कळली आणि आम्ही सर्व एका वेगळ्याच वातावरणात वावरू लागलो. इतरांपेक्षा आपले नाटक मस्त होऊन आपल्याला पहिले बक्षीस मिळावे अशी सर्वांचीच अपेक्षा असते आणि आम्ही त्याला अपवाद नव्हतो. प्रत्येक दिवस नवचैतन्य देत होता. अर्जुनाचे लक्ष जसे माश्याच्या डोळ्यावर केंद्रित होते तसे आमचे लक्ष नाटकाच्या तारखेवर एकवटले होते. आमच्या नाटकाचे नाव ‘सावट’ होते खरे, पण नाटकावरच ‘सावट’ येईल याची कोणीही कल्पनादेखील केली नव्हती. आणि कशी करणार? नियतीच्या मनात काय दडलेले असते हे कधी कुणाला कळले आहे का? नाटक प्रस्तुतीला तीन-चार दिवसच राहिले. एका मंगळवारी आमचे नाटक स्टेजवर होणार होते. म्हणून दोन दिवस आधी, रविवारी आमची रंगीत तालीम करावयाचे ठरले. जागा, वेळ ठरली. त्यानुसार मी व माझी प्रतिभा नावाची मैत्रिण तिथे पोहोचलो. इतर कोणी आलेले दिसेनात, पण एका कोपऱ्यातील पायरीवर माटेसर व केळकर बसले होते. त्यांचे गंभीर व सुन्न चेहरे बघून धडकीच भरली. तरीही नेटाने मी विचारले, सर काय झाले?

काही चिंता करू नका. आपले नाटक छानच होईल. त्यावर ते म्हणाले, “कसलं छान! वाटोळं व्हायची वेळ आली आहे.” त्याचा अर्थ विचारल्यावर त्यांनी जे उत्तर दिले ते ऐकून अंगावर वीज कोसळतेय असे वाटले. आमच्या नायकाची, पद्माकरची आई आदल्या दिवशी अचानक देवाघरी गेली होती, तेही पुण्याच्या बाहेर. त्यांचा मृतदेह पुण्याला रंगीत तालमीच्याच दिवशी आणून लगेच किंवा सोमवारी अग्नी देण्यात येणार होता. मग लगेच मंगळवारी पद्माकर नाटकात कसे काम करणार अशी चिंता सर्वांना पडली. शिवाय कोणतेही नाटक काही कारणाने स्पष्टतः सादर न झाल्यास त्या संस्थेला किंवा मंडळाला पुढची तीन वर्षे बाद केले जाईल असा नियम असल्याने ती एक वेगळीच समस्या होती.

आम्ही सर्व माटेसरांकडे बघत होतो. ते हताश झाले होते. एका दिवसात प्रमुख भूमिका कोण नि कशी करणार? तास दीड तास निःस्तब्ध गेला आणि अचानक माटेसर उभे राहून म्हणाले, “असंच करू. मीच ती भूमिका करतो.” रोज तालीम घेत असल्याने बरेचसे संवाद त्यांना पाठ होते. शिवाय थोडी भिस्त प्रॉम्टींगवर ठेवायची आणि तसेही नायक जरा विचित्र वागायचा त्यामुळे वेळ मारून नेता येईल आणि आम्ही बाकीचे कलाकार सांभाळून घ्यायला होतोच! आव्हान फार मोठे होते पण त्या भयंकर परिस्थितीत दुसरा काहीच उपाय नव्हता. नियतीने आमच्या झोळीत हा प्रसंग अचानक टाकला व ती केव्हाच पुढे निघून गेली होती. आलीया भोगासी सादर होण्याशिवाय पर्याय नव्हता. ह्या बदलामुळे अर्थातच सोमवारी तालीम करावी लागणार होती!

दोन महिन्यात आम्ही सर्वजण खूप जवळ आलो होतो. एकाच कुटुंबातील आहोत असे वाटत होते. त्यामुळे सोमवारी तालमीला जमलेल्या सर्वांचेच चेहरे रडवले, गंभीर होते. पण गेल्या गेल्या माटेसरांनी बातमी दिली की, पद्माकर नाटकाला उभा राहणार आहे, तेव्हा मंगळवारी (उद्या) स्टेजवरच भेटू. त्याही दुःखात हे सुख कमी नव्हते. मोठा प्रश्न सुटला होता. ठरल्यावेळी आम्ही सर्व नाटक सादर करायला जमलो. झाल्या घटनेबद्दल पद्माकरशी काही बोलायचे नाही किंवा इतरही कोणाला बोलू घायचे नाही अशी आम्हाला सक्त ताकीद होती, आणि ती योग्यच होती म्हणा. पण त्याला १०२ डिग्री ताप आहे हे कळल्यावर आमचे धाबेच दगणाले. कसेबसे आम्ही ते नाटक सादर करायला उभे राहिलो. शेवटच्या दृश्यापर्यंत पद्माकरने मुश्कीलीने तग धरला होता. नायिकेला (मला) मारून तो पण स्वतःला संपवून बाजूच्या सोफ्यावर पडला तेव्हा जवळ जवळ तो ग्लानीतच होता. श्रमाने व मनावरच्या ताणाने त्याचा ताप आणखी वाढला होता, पण मोठ्या हिमतीने त्याने त्याची भूमिका उत्तम पार पाडली होती. स्वतःच्या बरोबर आम्हाला व

नाटकालाही नीट सावरले होते, आणि त्याबद्दल त्याचे कौतुक करावे तेवढे कमीच होते आणि-

पडदा पडला होता पण सभागृहात होणाऱ्या टाळ्यांचा कडकडाट त्याच कौतुकाचे फार मोठे प्रतीक होते!

सावट दूर झाले होते आणि यशाचा प्रसन्न सूर्य डोकावत होता!!

रावणागली पोद्दादूकी

एक दिसू रावणागल्या पोद्दाक दूकी सूर जाली.

वैध्याक आपोचाक सगळे सभापती धावली.

वैद्य म्हणालो, ‘दशानना’ रात्री कल्ले खाल्ले.

“लंकापती” म्हणालो रात्रीच्या ज्यावणामीती पोट वाईट जाल्ले.

वैतगू आयला ह्या धा तोंडुाचो.

प्रत्येक तोंडुाक घासू जाई तागल्या आवडीचो.

पैल्या तोंडुाक जाई वेजमंजूरिन्

दुसऱ्या तोंडुाक आवडताती गुलाबजामुन्

तिसऱ्या तोंडुाक जाई पाणीपूरी

चवथ्या तोंडुाक आवडता मटरपुलाव

पांचव्या तोंडुाक जाई वडापाव

स नंबराच्या तोंडुाक आवडता श्रीखंडपुरी

सातव्या तोंडुाक जाई साबुदाणावडो

आठव्या तोंडुाक आवडता मेदूवडो

नवव्या तोंडुाक जाई पालकपनीर

धा नंबरच्या तोंडुाक आवडता कुलफी-थंडगार

हें सगळें वत्ता एकची पोद्दातू

त्या मिती गडबडी जाल्या मगल्या पोद्दांतू

वैद्याने दिल्ले एक हॉड गुल्या पाकीट

म्हणालो सात दिसांतू बरे जातले पोट

जडजड पाकीट पळौनू ‘लंकापती’ भिल्लो

म्हणालो सानशा दुकीक कल्याक किलोभरी गुळ्यो

वैद्य म्हणालो “दशानना” दिवसाक स ची गुळ्यो

सकाळी, धानपारा रात्री दोन दोनी गुळ्यो

धा- तोंडुाचो जात्तीतो दिवसाक साठी गुळ्यो

सात दिवसाच्यो जात्ताती चारशेविस् गुळ्यो

म्हणू सांगता हॉटेलांतू वत्तना विचारू कराती.

फक्त तिनी किंवा चारी डिश्ची ऑर्डर कराती

ना जाल्यारी लंकापती गादी जात्तली तुमगली गती.

- मुरलीधर बेट्राबेट

माझे कॉलेज – एक आठवण

शरद कोपिकर, अंधेरी, मुंबई

कधी कुणी माटुंग्याच्या रूपारेल कॉलेजचे नाव घेतले किंवा विषय काढला तर मी ६२ वर्षांपूर्वीच्या माझ्या भूतकाळात जातो. त्या काळातले सर्व जसे काही काल परवा घडल्यासारखे आठवते.

१९५४ साली माझा एस्‌एस्‌सीचा (त्या वेळेचे ११वी) रिझल्ट लागला. माझ्या आईने आणि भावाने आमचे धारवाडचे बिन्हाड बंद करायचे आणि मुंबईला त्याच्या बरोबर राहायचे असा निर्णय घेतला. काही मुले आर्थिक बळ असले तर पुढच्या भवितव्याचा विचार करतात. मी शाळेत असताना माझे वडील अचानक वारल्यामुळे मी पुढे शिकायचा विचार करू शकत नव्हतो. जेव्हा माझ्या मित्राने गिरीश कार्नाडने पुढे काय करणार म्हणून विचारले तेव्हा मी म्हटले की, मुंबईला नोकरी शोधण्याशिवाय दुसरा पर्याय नाही. आमच्या दोघांचे आवडते विषय म्हणजे सायन्स आणि गणित होते आणि गणिताचा आम्ही एकत्र अभ्यास करायचो शाळेजवळच्या स्काउट पॅव्हीलियनच्या व्हरांड्यावर बसून. त्याने सर्व विषयात चांगले गुण मिळवल्यामुळे, मी, तो काय करणार म्हणून विचारले. त्याने आधीच ठरवल्याप्रमाणे तो कर्नाटक कॉलेजमध्ये आर्ट्स घेणार म्हणाला. मी त्याला म्हटले की, वडील डॉक्टर होते आणि मोठा भाऊ इंजीनीयर असताना सायन्स का घेत नाही म्हणून. गणित त्याचा आवडता विषय असल्याने तो घेऊन चार वर्षे कॉलेजमध्ये आणि युनिव्हर्सिटीमध्ये पहिला आला. पुढे तो कसा मोठा मोठा होत शिखराला पोचला हा इतिहासच आहे.

मी माझ्या भवितव्याबद्दल माझ्या काकांची मदत घ्यायची म्हणून एकटाच मुंबईला यायला निघालो. लहानपणी मी आईबरोबर मुंबईला सुट्टीत यायचो. त्यांचा पत्ता पुसटसा आठवत होता. पुण्याला इलेक्ट्रीक ट्रेनमध्ये बसायचे दादरला उतरायचे टिळक पुलावरून हिंदू कॉलनीत जायचे आठवले. काकांशी नोकरी विषयी बोललो तेव्हा ते म्हणाले की १८ वर्षे पूर्ण झाल्याशिवाय तुला कुणी नोकरी देणार नाही. दोन वर्षे घरी बसून आळशी होशील तेव्हा तू कॉलेज जाईन कर म्हणाले. त्यांनी मला माटुंग्याच्या रूपारेल कॉलेजला जाऊन प्रिन्सिपॉल सी. बी. जोशी ह्यांना भेट ते तुला मदत करतील माझे नाव सांग म्हणाले. त्यावेळी माटुंगा स्टेशन कुठे आहे हे पण माहीत नव्हते. त्यांनी मार्गदर्शन केल्याप्रमाणे जाऊन प्रिन्सिपॉलनां भेटलो. काकांचे नाव घेतल्यावर त्यांनी फॉर्म दिला आणि विचारले की किती पैसे आणलेत म्हणून. धारवाडहून येताना आईने ४० रुपये

दिले होते. ते भर म्हणाले, आणि प्रवेश मिळाला.

कॉलेज सुरू होऊन एक दीड महिना झाल्यावर एक दिवस प्रिन्सिपॉलनी शिपायाबरोबर भेटण्यासाठी निरोप पाठविला. ते मला म्हणले की, ४० रुपये भरून प्रवेश घेतला बाकीचे १२० रुपये कधी भरणार म्हणून. माझ्या भावाच्या शामराव विठ्ठल बँकेच्या तुटपुंज्या पगारात माझी फी भरणे शक्य नव्हते. प्रिन्सिपॉलनी लगेच माझ्या काकांना फोन केला आणि काकाला भेट म्हणाले. काकांनी मला १२० रुपये भरून मदत करणे शक्य नाही म्हणून सांगितले. मी दुसऱ्या दिवशी प्रिन्सिपॉलना भेटून सांगितले की, फी भरणे अशक्य असल्याने कॉलेज सोडणे हा एकच पर्याय आहे म्हणून. तेव्हा प्रिन्सिपॉलनी मला एक फॉर्म भरून द्यायला सांगितले. त्यामुळे मला संबंध वर्षांचे Government Open Merit Scholarship मिळाले. इंटर सायन्सला पण त्यांची हे स्कॉलरशिप् मिळवून दिले.

१९५२ साली डुंगरसी गांगची रूपारेल कॉलेज सुरू झाले. तेव्हापासून श्री. सी. बी. जोशी प्रिन्सिपॉल होते. कॉलेजच्या आवारात असलेल्या बंगल्यात ते राहत होते. ते फार शिस्तप्रिय असल्याने ते बंगल्यातून बाहेर पडले की मुले कॉरिडॉरमधून पळून जायची. त्यांच्या काळात नामांकित प्राध्यापक कॉलेजमध्ये शिकवायचे. डॉ. चंद्रात्रेय फिजिक्स, प्रो. मुदगल इंग्लीश, डॉ. घारसे बायोलॉजी, डॉ. भिडे केमिस्ट्री शिकवायचे. कॅल्क्यूलस पुस्तक लिहीलेले पावटे भागवतचे प्रो. भागवत शिकवायला पुण्याहून रोज यायचे. एकदा येताना डेक्कन क्रीनमध्येच त्यांचा मृत्यू झाला. प्रो. चंद्रात्रेय कॅल्क्यूलस शिकवायला पुण्याहून यायचे. डॉ. पत्रावळी मॅथ्स शिकवायचे. नंतर ते कर्नाटक युनिव्हर्सिटीचे रजिस्ट्रार झाले.

कर्नाटक सोसायटीमध्ये राहणारे प्रो. सहस्रबुद्धे आम्हाला सॉलिड जॉमेट्री छान शिकवायचे.

१९५५-५६ साली पोर्तुगीजांपासून गोवा मुक्त करण्यासाठी आंदोलन सुरू झाले. तेव्हा ते शिकवण्यापेक्षा आंदोलनावरच भाषण द्यायचे. ते काका म्हणून ओळखले जायचे. त्यांच्या क्लासमध्ये मुलांचा फार आरडाओरडा व्हायचा. अनेकदा आमच्या क्लासमध्ये व्हाइस प्रिन्सिपॉल मागच्या दारातून येऊन बसले. तरीपण काकांना त्याचे भान नव्हते. त्यांचे भाषण चालूच होते. प्रो. मालती वैद्य मॅथ्स छान शिकवायच्या. त्या शिस्तप्रिय असल्याने त्यांच्या क्लासमध्ये मुले शांत बसायची. आणखी दोन प्राध्यापकांचा विशेष उल्लेख केल्याशिवाय राहवत

नाही. प्रो. नागरकट्टी आणि प्रो. सोमशेखर नायंपल्ली. दोघेही सांताक्रुझच्या सारस्वत कॉलनीत शेजारी शेजारी राहायचे आणि दोघेही आम्हांला मॅथ्स शिकवायचे. प्रो. नायंपल्ली फार हुषार आणि अभ्यासु होते. ते पुढे अमेरिकेत उच्च शिक्षण घ्यायला गेले आणि तिथेच कॉलेजमध्ये शिकवायला लागले आणि तिथेच स्थायिक झाले.

त्याच काळात प्रमोद नवलकर, वंदना विटणकर (मेबल), हमीद दलवाई ह्याच कॉलेजमध्ये शिकत होते. ह्या काळात प्रिन्सिपॉल जोशींनी फक्त शिक्षणाकडे लक्ष दिले नाही तर खेळांना पण प्रोत्साहन दिले होते. कबड्डीमध्ये इंटर कॉलिजियेट, इंटर युनिव्हर्सिटी आणि इंटर स्टेट मध्ये चॅम्पियन ठरले. ते सहा वर्षे कॉलेजचे प्रिन्सिपॉल होते तेव्हा कॉलेज खूप पुढे आले. आम्हांला, म्हणजे पाच मुलांना बी.एस्सी.ला एक लेक्चर त्यांच्या कॅबिनमध्ये घ्यायचे. १९५८ मध्ये काही राजकारणामुळे त्यांना कॉलेज सोडावे लागले. ही बातमी सांगताना त्यांचे डोळे पाणावले आणि कंठ दाटून आला. ते जात आहेत हे कळल्यावर सर्वांनाच खूप वाईट वाटले. त्याच वेळी पार्ला कॉलेज नुकतेच सुरू झाले होते आणि श्री. जोशी तिथे प्रिन्सिपॉल म्हणून गेले. ते

सर्वांना आवडायचे, त्यामुळे त्यांच्या बरोबर काही प्राध्यापकांनी रूपारेलमध्ये राजीनामा देऊन पार्ला कॉलेज जॉईन केले. त्यांच्या कारकीर्दीत त्यांनी पार्ला कॉलेजची खूप प्रगती केली. आज ते कॉलेज साठये कॉलेज म्हणून ओळखले जाते.

मी जसा रूपारेल कॉलेजमध्ये शिकलो म्हणून अभिमानाने सांगतो तसेच आजचे बरेचसे मराठी चित्रपट आणि टीव्हीचे कलावंत, लेखक आणि दिग्दर्शक माझ्या सारखे अभिमानाने टीव्हीवर सांगताना दिसतात की ते रूपारेलमध्ये शिकत होते म्हणून. झी मराठीच्या होम मिनिस्टरचे श्री. आदेश बांदेकर पण रूपारेल कॉलेजमध्ये शिकत होते म्हणे.

सांताक्रुझच्या सारस्वत कॉलनीपासून ग्रॅन्टरोडच्या तालमकीवाडीपर्यंतची बरीचशी सारस्वत मुले त्याकाळात रूपारेलमध्ये शिकत होती. परमपूज्य सद्योजात शंकराश्रम स्वामिजींच्या मातोश्रींनी त्याच काळात बीएस्सी आणि एम्एस्सी रूपारेल मधून केले.

मी रूपारेल कॉलेज आणि पहिले प्रिन्सिपॉल सी. बी. जोशी ह्यांना कधीच विसरू शकत नाही.

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Narada Bhakti Sutras - Part X

A discussion on a Selection of verses from the Treatise on Devotion by the Celestial Bard, Narada

KRISHNANAND MANKIKAR

In previous part 10 :

We saw the subtle and strong nature of Supreme love, that it cannot be described but has to be experienced.

In this part, we shall see Narada Muni further elaborating on Supreme Love i.e. it is without attributes, it is void of desire (on the part of the one who embraces it) and it is constantly growing. We also saw the transformation in a person once he is on the path of Bhakti.

Sutra 42 (4.04)

गुणरहितं कामनारहितं प्रतिक्षणवर्धमानं अविच्छिन्नं सूक्ष्मतरं अनुभवरूपम् । ४.०४

गुण-रहितं कामना-रहितं प्रतिक्षण वर्धमानं अविच्छिन्नं सूक्ष्मतरं अनुभवरूपम्

Meaning:

Without (the three) Gunas गुण-रहितं without desire कामना-रहितं that which increases every moment प्रतिक्षण वर्धमानं that which is unbroken अविच्छिन्नं that which is subtlest of the subtle सूक्ष्मतरं and that which is in the form of experience अनुभवरूपम्.

Comment:

Here Narada Muni elaborates on the qualities of this Supreme Love. Viz, it is devoid of the three Gunas. i.e. it is neither taamasik love, that which we see in many a person who "loves" his object such that in the absence of reciprocation, he/she does not hesitate to destroy the object of love. Raajasik wherein the Love manifests itself by way of somewhat of a benevolent favour-granting attitude, and the saatvik one which is endowed with mamatva, karuna and such like feelings. Thus it is, for the Guna Rahitam. गुण-रहितं.

Next is Kamanaa rahitam कामना-रहितं i.e. without desire from the object of love. Desire stems from expectations. Therefore, Pure love has to be without expectations. When we love God, we cannot say I want this from you. If there is give and take, then there is no true love.

Please note the next quality प्रतिक्षण वर्धमानं which is very important in that it is ever growing. What is meant

by this? It means the one who loves, never feels he/she has given enough to the object of love. In that sense it is ever growing.

Next quality is avichchinnam अविच्छिन्नं that is it is continuous. It is unbroken, it is not limited by time and space. I am good at office and cranky at home or I am good on weekends and cranky during the week. This is vichchinna विच्छिन्न. Couple this with ever growing प्रतिक्षण वर्धमानं. These two qualities together make for a continuous flow which is ever growing.

Next is subtle सूक्ष्मतरं. (I wonder sometimes, why Narada Muni has not called it सूक्ष्मतमम्. May be that is reserved for the Para Brahman!). Please note that we operate on two levels one is gross and the other is subtle. All our emotions, feelings in fact all related to mind and heart are on subtle level and Love being a part of these, is सूक्ष्मतरं i.e. all सूक्ष्म entities on one side and Supreme Love on the other, more subtle than all these feelings.

That is why the last qualification, viz. अनुभवरूपम् is again the important and distinguishing mark of this Supreme Love. It has to be experienced. To be felt. "Cannot be described". There is no give and take. No barter.

This was amply demonstrated to us by Meerabai in the North, by Andal in the South and by the galaxy of saints all over India. Closer in Maharashtra we had the Varkari saints who have shown their Love for Vitthala through their immortal bhajans and in Karnataka we had Shreenivasa Shet who gave up a flourishing jeweller's business to be at the feet of Vitthala and became famous by the name of Purandara Dasa. Be it East or West, or North and South, we in India are blessed with examples set before us by the saints, of supreme devotion and love towards God, We just have to look around, find them, and take inspiration from them.

Saint Kabir has said

पोथी पढ पढ जग मुआ, पंडित हुआ न कोय।
ढाई अछ्छर प्रेम का पढे सो पंडित होय।।

The worldly wise have died learning many a holy book, but never became wise, (have not achieved anything), but one who has understood the two and a half syllables of Prem (प्रेम = प् + रे + म) is really the wise one. (Because, as we have seen above, Supreme Love is akin to God.)

He further says,

प्रेम गली अति संकरी, तामें दोउ न समाई।

जब मैं था तब हरी नहीं, जब हरी तब मैं नहीं॥

The lane of Love is a very narrow one, through which two cannot pass at one time. In this lane, when I stood there was no Hari, and when Hari came in this lane, I vanished.

Please note, this the most important aspect of Love. Here I is "Ahamkara" and in Love, one has to dissolve oneself, obliterate one's own presence only then there emerges Advaita. PP Swamiji has stated in one of their asheervachans that as long as there is ahamkara, there is dvaita.

Sutra 43 (4.05)

तत्प्राप्य तदेवावलोकति तदेव शृणोति तदेव भाषयति तदेव चिन्तयति । ४.०५

तत् प्राप्य तदेव अवलोकति, तत् एव शृणोति, तत् एव भाषयति तत् एव चिन्तयति

Meaning:

That तत् having obtained प्राप्य that alone तदेव is seen (by the devotee) अवलोकति, that alone is तत् एव heard शृणोति, that alone is तत् एव spoken about भाषयति and that alone is तत् एव thought about चिन्तयति.

Comment:

Here, Narada Muni depicts the transformation which happens in the devotee who obtains this Supreme Love. Once he has the taste of this, there is no other thought in his mind. When he sees anything, he sees his object of love in that. On a more mundane level, we have experienced this. When a dear child is away in another city, and when the mother sees anything concerning the child, she is reminded of him. The love lorn sees his/her beloved everywhere, even in inanimate objects, then what to talk of the ones who have experienced the Supreme Love? For them God is seen everywhere, That was why Saint Ekanath was reported to have run after the Dog with a blob of butter when the dog snatched his Roti. because, for him, the dog too was a manifestation of Him.

तदेव शृणोति, He hears Him everywhere. Even the wind blowing through the leaves is the Flute of Govinda for the devotee. In other words, he is averse to hear anything but the stories of the Lord.

तदेव भाषयति He has no time to talk about anything other than his Lord. He does not waste his words on flippant talk. And lastly, तदेव चिन्तयति When he is alone, all his thoughts are directed towards Him.

All this has been brought about beautifully in various poems of our ancient and modern literature, an example being the Meghadutam of Kalidasa wherein the inanimate Cloud becomes the messenger for the Yaksha, and haven't we heard of the story of Rama who went on asking the creepers and trees in the forest whether they have seen Seeta? If this is so on a physical level of human love, what to talk of the exalted feeling when one experiences Supreme love for the Lord?

To be continued.....

Comments/corrections most welcome on
kdmankikar@gmail.com

सेवा सप्ताह गीत

राग भैरवी - (जनी नामयाची रंगली कीर्तनी याप्रमाणे)

स्वामी परिज्ञानांश्रमांल्या कृपेच्या छायेंतु।

देवी दुर्गापरमेश्वरील्या पावन सान्निध्यांतु।

सेवा सप्ताह कर्तल्याले आस्स भाग्य हांतुं॥१॥

आसक्ति आयली मनाक, देवील्या दयाळु दृष्टिची।

मनांतु ना भय आस्स, ना कस्ली काळजी।

अभय कायम दिता, मेळोनु हासोनु देवी।

भक्तिने कर्तना पूर्ण सेवा सप्ताह ॥१॥

गुंग विविध सेवेंतु नवे नवे शिक्षण मेळता।

देवी कृपेने दिता, विंगविंगड अनुभव आमकां।

जुळोनु नवीन नातें, घरऽची विसरता।

चिन्तेऽक वेळु ना, ना ही आवश्यकता ॥२॥

- भारती भा. कर्पे, पुणे

*Heartiest Congratulations on your Golden Wedding Anniversary
– 20th April 2017*

Smt. Geeta (Nee Khambadkone) & Shri Venkat Shivram Shirur



We pray to our Kuldevata
Shri Shantadurga,
our Holy Guru Parampara and
our H.H Parampujya Sadyojat
Shankarashram Swamiji to
Bless you both Peace, Good Health
and Happiness.

With Lots of Love & Best Wishes

Vivek (son) & Atula (daughter-in-law)
Varalika (grand-daughter)

Vijay(son) & Shruti (daughter-in-law)
Tanushri & Shivaunsh (grand-children)

Shirur, Khambadkone(Rao), Kaikini; Ramdas Shirur & Family; Devdas Shirur & Family
Khambadkone Suresh Rao & Family & Brothers & Sisters
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26th February 1977



26th February 2017

We pray to our Kuldevata Shri Mangesh Mahalakshmi, Our Sacred Guru Parampara and his Holiness
Shri. P.P. Sadyojat Shankarashram Swamiji to bless them with Good Health, Happiness and Peace.

"MAY RUBY TURN INTO GOLD"

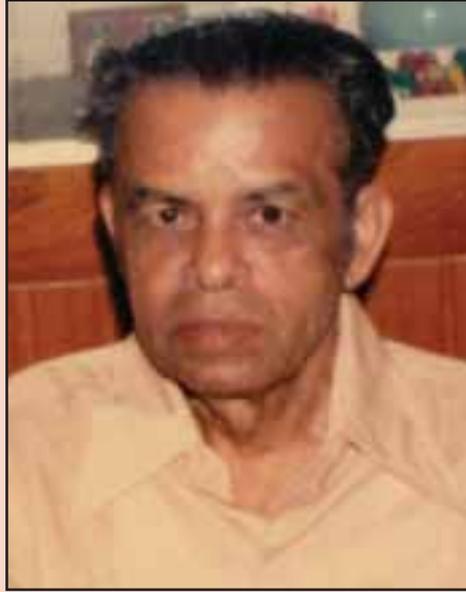
With lots of Love, Regards and Best Wishes From

Aditya, Ashadeep and Atharva Balvalli
Shrimati Turme
Shanta and Durgadas Nagarkatti
Suresh Turme

All Turme, Balvalli and Gersappa Family
All Relatives and Friends

To our dearest Papa and Balajja on your 100th birth anniversary

Late Sri Bhavani Shankar S. Shirali



Born on 7th April, 1917

Expired on 21st July, 1991

On your 100th birth anniversary, we remember and miss you.

We miss your gentle & loving nature and care which you took of us
and we express our gratitude for all that you did for us.

We thank you for your upbringing with lots of love & care. You always had been a
helping hand & guide not only to us but to so many other people including relatives
and friends.

Your qualities and values, your affectionate and helpful nature has always guided us
and shaped our life and behaviour.

Dear Papa and Balajja, you will always remain in our hearts till our last breath.
On this occasion, we also miss and remember our beloved mother, late Mrs. Nalini
Bhavani Shankar Shirali as well as our beloved brother, late Mr. Gurudatt Bhavani
Shankar Shirali and cherish their memories

Fondly remembered by

Geeta & Suresh Hattangadi Gauri Shirali Sunil & Swati Shirali

Preeti & Ramchandra Konaje Meghana & Sumanth Bijoor

Samita & Vinesh Kolpe

Prasad & Ami Hattangadi Mihir & Priyanka Shirali

Samir Shirali

and great grand children

A Life Well Lived

Shri Arvind Krishnamurthy Nadkarni

The Silent Message

14th Sept 1949 - 25th Feb 2017



इस नयी दिशा से चलकर देखें,
नया सपना सब मिलकर देखें,
वीरानों में खिलकर देखें,
नयी अगन में जलकर देखें,
एक नयी लगन से खुलकर देखें,
खुद, वस थोडासा बदलकर देखें,
नयी दिशा है, नयी दिशा है, नयी दिशा है,
इस नयी दिशा से चलकर देखें, नयी दिशा है |

- अरविंद नाडकर्णी



सौ. अंजनी चंदावरकर

जन्म : १९/०९/१९३४

देवाज्ञा : २७/१०/२०१६

गोरेगाव सभेंतुं गान-वादन-नाट्यं हाज्यो रचना आनि प्रस्तुतीकरणांचो एकु चिरंतन सांस्कृतिक स्रोत (झरो) 'स' दशकं म्हळ्यारि साठ वर्स निरंतर व्हांवत आशिल्लो. हो स्रोत म्हळ्यारि 'मधुरंजनी' - मधुकर चंदावरकर आनि अंजनी चंदावरकर (नाडकर्णी) हें दांपत्य. मधुमाम्माने मधुर पदं बोरोवचि, दोग्गांनी मेळुनु त्या पदांक चाली बांदच्यो (स्वरबद्ध कोरचें). अंजनी पाचिगेल्या संवादिनीच्या साथसंगतींतु हीं सुश्राव्य पदं सादर जात्तालीं. चेडवांक, होड्डांक सर्वांक आकलसाने शिकोवचें, शिकतल्यांगेली सुदांयि मनसोक्त तोंडभोरु प्रशंसा कोरची. 'तुक्का वेळु मेळले ताव्वळी यो मां, कदेनायी यो, आयलो वे चेडां, ऑफिसाथावु आयलो न्हेवे, एकळाक कषायु घे.' अशशी सर्वालागी मायेने चोलचें. माग्गीरी संवादिनी घेवु पदांचो रियाज सुरू. स्वामीजी येताती म्हळ्ळेंकी दणु-नीद नात्तिलें कार्य कोरचें, अशशी तांगेलो हुरुपु! वेळु व्यर्थ कोरचो ना अशशी तांगेलो दंडुकु! अंजनीपाच्येगेलें शिवणकामाविषयांतु तेमेयि सांगचेंचि नाक्का- सात्र चेडवांगेली झबलीं, पोलके, गोमटीं गोमटीं नक्षीदार चिल्लें, गोधड्यो शिवोचें. मात्र न्हयि, ती सानसान्नं बावल्यो सुदांयि करताली. तिन्ने केळ्ळेल्यो विठ्ठल-रखुमाई गेल्यो बावल्यो पळयिलेलो माक्का उगडासु आस्स. 'घरांतुं रांदप कोर्नुचि पुरपुरो जात्ता' अशशी म्हणतलींचि जानं चड. जाल्यारि अंजनीपाच्येगेलो उत्साहुचि इल्लो आशिल्लो की, पुरपुरो जात्ता अशशी म्होणुक तिज्जेलागी वेळुचि आस्सनाशिल्लो. 'बेजारू' हो शब्दुचि तिगेल्या शब्दकोशांतुं नाशिल्लो. पांडुरंग वाडींतल्या सर्व चेडवांक, होड्डांक पदं म्होणचेखातीर "सारेगम परिचय" मधुरंजनी निवासांतुं जात्ताली आनि त्या परिचयाचो मूर्त रूपांतुलो "आविष्कारू" परिज्ञानानंद भजनमंडळींतु जातालो. नांवांतक्क सर्वांगेल्या दोळ्यांतुं अंजनीपाच्येगेली प्रतिमा नियाळत आस्स आनि हीची प्रतिमा आमकां सदैव स्फूर्ती दिल्ली हो दृढ विश्वास आस.



SHREEJAY MALLAPUR

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EVER WITH THE DIVINE**

**IN
BLISSFUL PEACE**

**SINCE
APRIL 28th, 2018**

**BIRTHDAY REMEMBRANCE
SHIRISH S WAGLE – 03.03.2017**



You never said I'm leaving
You never said goodbye
You were gone before we knew it
And only God knows why?
A million times I needed you
A million times I cried,
If love alone could have saved you,
You never would have died.
In life, I loved you dearly,
In death, I love you still,
In my heart, I hold a place,
That only you can fill.

MISSING YOU DAD
Shibani Shirish Wagle
And all dear and near ones

Here and There

Bengaluru : The 20th Ordination Day of Param Pujya Sadyojat Shankarashram Swamiji was celebrated on Wednesday 15th February 2017 with Samuhika Gayatri Japa Anushthana in the morning and Deepanamaskara, Upanishad & Bhagavad Gita BhashyaPathan, Ashtavadhana Seva and Prasada Vitarana in the evening.

On Friday, 24th February on the day of Mahashivaratri, 25 Sadhaka-s participated in an hour long chanting session of Shri Shankaracharya Ashtottara Shatanamavali in the morning at Shringeri Shri Shankara Math on 6th Main Malleswaram. Besides this, Shri Shankaracharya Ashtottara Shatanamavali is also being chanted every Sunday at Bengaluru Math.

More than 200 Sadhakas took part in the Chaar Yaama Shiva Pujan in Bengaluru Math which began at 10pm on Friday 24th and concluded at 5:15 am on 25th February. The atmosphere was charged throughout the night with lots of religious fervour and enthusiasm which continued till the next morning.

Samuohika Gayatri Japa Anushthaan was conducted on the 2nd & 4th Sunday of February along with the weekly Pujan on Mon/Thurs/Fri by Gruhasthas, Vimarsh sessions every Wednesday by Smt. Udaya Mavinkurve, on Saturday Aashirvachans by ParamaPujya Swamiji in Mangalore Chaturmaas 2013, and talk on VivekaChudamani by Dr. SudhaTinaikar every Tuesday were held.

Reported by Anupama Chandavarkar

Goa : Goa Sabha's monthly Satsangs in January & February 2017 were marked by Guru Pujan performed by Goa Prathana Varga's Dhruv Rohit Chandavarkar & Pranjali Deshpande respectively. Dhruv performed on January 8 at the residence of Smt. Smita & Shri Chandrakant Kalyanpur in Panaji & Pranjali performed on Feb 19 at the residence of Smt. Shraddha & Shri Chaitanya Ubhayakar in Vasco. Pranjali sang Bhajana-s of Guru & Shiva to mark 20th Vardhanti of Pattabhisheka of Parama Pujya Sadyojat Shankarashram Swamiji on Feb 15 & Shivaratri on Feb 24.

Reported by Sabita Harite

Mumbai - Dadar : As is the case every month, around 15 sadhakas performed Devi Anushthana at Shri Arun Chandavarkar's residence on 3rd February. Shrimad Sadyojat Shankarashram Swamiji's ordination day was celebrated on 15th February with Smt. Chandrama Bijur's beautiful rendition of the mahatmya of our revered Guru Swamiji from his Pattabhishek up to now. It was accompanied by Shobha Puthli's soothing bhajans of Pujya Swamiji along with other sadhakas. They were assisted by Smt. Muktabaipachi on the harmonium and Nirmala Dumble on the dafla. The

programme concluded with Aarti and prasad. Sanskrit Katta was held on 17th February. Along with Prarthana classes, Sanskrit Manache Shloka, Hanuman Chalisa and Bhagavad Gita classes were conducted on Saturdays by Smt. Shobha Puthli at her residence. She also conducted Bhajan sessions for our musically inclined sadhakas.

This year, many of our sadhakas went to Ahmedabad to be a part of the MahaShivaratri poojan there in the presence of our Swamiji. Some devotees performed Chaar Yaam Shiva Pujan at Shankaralok Ashram, Uvarsad, near Ahmedabad. They also participated subsequently in the 5 day Soma Yaga, as part of the celebrations of the 60th Ordination year of Parama Pujya Ishwaranandji Giri Maharaj. The rest of them kept up the tradition of performing the Mahashivratri Pujan at Karla. On the evening of 24th February, 25 sadhakas. left for Karla and 8 of them performed the Chaar Yaam Shiva Pujan.

A swadhyaya on 28th February capped off a month of wonderful activities for our sadhakas.

Reported by Mohit Karkal

Mumbai – Borivali: The Sakhi Sanghinis wing of the Borivali Local Sabha comprising of 54 ladies celebrated their first programme at the Vamanashram Hall on 15th Jan 2017. The program commenced with Deep Prajwalanam and Math prayers. Devi Anushthanam was conducted with chanting done by all. A meaningful Sakhi Sanghini theme song penned by Smt. Sharayu Haldipur, set to tune by our eminent Smt. Geeta Yennemadi pachi and sung by some of the ladies was appreciated by all present. This was followed by games, conducted by Smt. Shweta Manjeshwar and Smt. Smita Nalkoor, which was enthusiastically participated in and thoroughly enjoyed by all the ladies present from the junior most to the senior most Pachis.

This was followed by the Sabha program which began with Sabha prarambha prarthana. A talk by Dharma Pracharak Shri V. Rajgopal Bhat maam was arranged on Parijnana Trayodashi. Rajagopalmam explained its meaning and its implication to our practical life. This was followed by refreshments and function ended with Sabha samapti prarthana.

H H Sadyojat Shankarashram Swamiji's 20th Pattabhishek Vardhanti program went off well on 15th Feb 2017 with around 55 members. Sakshi Dhreshwar from Prarthana varg, Arya Dhreshwar and Anuja Bondal from Yuvadhara performed Gurupujanam. Bhajans were sung by devotees accompanied by Sanat Pandit (Yuvadhara) on tabla. The program concluded with Deepnamaskaar, Shankarnarayan geet, Mangalpada, Sabha samapti prarthana and Prasad vitaranam.

Reported by Smt Sharayu Haldipur

Pune : Activities from October 1st 2016 to February 28th 2017 : At the Pune Chitrapur Math, during Navratri, from Oct 1 to 10, daily Devi Pujan was performed. Every Sunday Guru Pujan and every Purnima Devi Pujan with thrishati kumkumarchana have been performed. On 24th Feb, four Yaam Shivaratri Pujan was performed all night with 7 devotees performing the Puja and another 7 witnessing and participating in the reading of the mantras.

Special General Body Meeting was held on 20th Nov, 2016 at 5 p.m. with good attendance. 33 Mahasabha members volunteered and were elected. 7 Standing Committee members from among those were elected. Priti Panemanglor conducted a Ninaad session which was much appreciated.

On October 23rd, 2016, after the AGM of the Saraswat Cultural Forum and lunch, the same venue was used for a Sanskrit Shibir by the Pune Local Sabha. The games organised went off well and there was good participation.

Reported by Smt. Bharati B. Karpe

Our Institutions

Saraswat Mahila Samaj, Gamdevi:

On 15th February 2017, "Puraskar Samarambha" was held. Bhanap women who write in Marathi or Konkani were awarded the "Lekhan Puraskar" – an award instituted by Late Shri Sadanand and Smt. Nirmala Bhatkal. The recipients were Smt. Nirmala Kalambi and Smt. Shivangi Naik, both poets. Smt. Kalambi has recently published "Kimaya" – a book of poems and Smt. Naik has published a book by name "Ayatatva". Smt. Geeta Bijoor, President Saraswat Mahila Samaj, welcomed the audience. Smt. Kalambi was introduced by Smt. Nirmala Nadkarni and Smt. Naik was introduced by Smt. Shyamala Talgeri. Both awardees were honoured by Smt Geeta Bijoor and Smt Geeta Balse. Smt Kalambi and Smt Naik read out few of their poems and expressed their "manogat".

Thereafter followed the Sugam Sangeet Awards, the recipients of which were Smt. Chitra (Balwalli) Nirody and Ms. Nivedita Hattangadi both of whom are talented singers and have given musical programmes at various places including the Saraswat Mahila Samaj Hall. Both sang melodious songs which were appreciated by one and all. The Sugam Sangeet Puraskar has been instituted by Shri Vivek and Smt. Geeta Yennemadi and her family and friends. Mrs. Geeta Balse proposed the Vote of Thanks. This was followed by a sumptuous and delicious lunch.

On 22nd February 2017 "Mother's Day" was celebrated. Dr. Gourpriya Koppikar, R. D. Consultant-Chief Dietician Bombay Hospital, Mumbai was invited as

a Guest speaker. Dr. Gourpriya gave a very interesting and informative talk on "Holistic wellness Triad for Senior citizens – Diet, exercise and sleep. She reinforced her talk with a power point presentation. She emphasized the importance of eating balanced and nutritional food, normal exercise within your limits, walking and good sleeping habits – the good old adage of early to sleep and early to rise. The talk was well appreciated by all and we all are sure it is definitely going to be beneficial to all. She was introduced by Smt. Kalindi Kodial, and the Vote of Thanks was given by Smt. Suman Kodial. This was followed by tasty refreshments sponsored by Smt. Shaila Hemmady.

On 4th March 2017, a "Konkani Kathavachan" was organized jointly under the auspices of the Sahitya Akademi (Konkani Section) jointly with Saraswat Mahila Samaj and Kanara Saraswat Association. It was an exceptional programme of "Konkani Kathavachan" on stories written by Konkani writers and stories written in other Indian and foreign languages by eminent writers translated into Konkani. Smt. Neela Balsekar, Smt. Priya Baddukuli, Shri Gurudas Gulvady, Shri. Pramod Karnad and Shri. Uday Mankikar read out the stories with eloquence and kept the audience mesmerized. Kudos to all of them. Smt. Sadhana Kamat, Member of Sahitya Akademi (Konkani Section) conceptualized the programme-right from selection of participants as well as stories from Indian and foreign languages and translated them into Konkani to be read out by the participants.

Our congratulations to all the participants and to Mrs. Sadhana Kamat for staging such a classic programme. Details of the programme have been printed on page no 31 in this issue.

Reported by Smt Geeta Suresh Balse

Forthcoming Programmes

Tue. Apr. 18th 2017 3.30 p.m. at the Samaj Hall Vasantik Sammelan - Sugam Sangeet by Smt. Geeta Yennemadi. Fruits in memory of Smt. Sonibai Shibad, Panvar Pachdi by Samaj.

Sat. Apr. 29th 2017 4 to 6 p.m. at the Samaj Hall : Advocate Narendra Kamat Memorial Lecture - Talk by Dr. Ramdas Bhatkal, Eminent Author and Publisher Popular Prakashan, on "Interesting Experiences in my Career". Refreshments in memory of Smt. Indira Kamat.

Saraswat Cultural Forum, Pune:

On 23rd October, 2016, Annual General Meeting was held at University Women's Association Hall and had a good attendance. A few changes in the committee members were made and a couple of associate members were added on. 5 Prarthana children

entertained the audience with Acapella songs, mainly old Hindi film songs. Audience participation was later invited and was enjoyed thoroughly. This was followed by Rajasthani fare served at lunch.

On 27th November, 2016, at 5 p.m. a wonderful classical concert was held which enthralled the audiences. First Dr. Alka Lajmi performed Bharat Natyam, both singly as well as with her troupe of two senior students, and this was followed by Smt. Geeta Gulwadi with Hindustani classical renderings superbly sung, after a short break.

On 29th January, 2017 a picnic was organised at Sneha Seva Parisar Khanapur, which was again well attended. It was packed with lot of music and games

and steaming spicy bhakris and bharleli vangi, followed by soothing yummy gajar halwa for lunch.

12th February, 2017 saw another great classic treat of song and dance showcasing a blend of Hindustani and Carnatik classical music. This programme was dedicated to our own talented Seetam Basrur, whose untimely death had set her Pune friends and admirers in a dreadful gloom. The Bharat Natyam artist, our own Ms. Neha Mundkur, was graceful, expressive and very promising. Mrs. Padmini Rao too in her unique way, helped raise the spirits of the audience, with renditions on compositions of Smt. Prabha Atre and her own.

Reported by Smt. Bharati B. Karpe

CLASSIFIEDS

ENGAGEMENTS

KOPPIKAR – SHANBHAG: Chi. Sandesh Sateesh Koppikar son of Sateesh Ganesh Koppikar and Sandhya Sateesh Koppikar with Miss. Saptami S Shanbhag Daughter of Surendra Shanbhag at Shirali on 26-12-2016.

Kalawar - Tadgajje: Sneha, daughter of Smt Sujata and Late Shri. Srinath Kalawar of Dahisar engaged to Kartik, son of Smt. Suman and Late Shri Mohan Tadgajje of Mulund on January 22, 2017 at Mangalore.

Apeksha C. Padukone, elder daughter of Smt. Shweta (nee Suman) and Shri. Chaitanya Devidas Padukone (Mumbai) with Karan Pankaj Mahajan on Feb.17, 2017 at Goa.

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DOMESTIC TIDINGS

MARRIAGE

We congratulate the young couple

Jan 20 : Shruti Gurunandan Baidur with Vignesh Nithyanand Mangalore at Bhatkal, Karnataka.

Feb 12 : Siddharth Shailesh Bijoor with Karishma Satish Kini at Mumbai.

Feb 19 : Varun Vivek Kaikini with Deepa Vilas Shirali at Mumbai.

Feb 19 : Shruti Shekhar Gundil with Mihir Shyam Bajekal at Delhi.

OBITUARIES

We convey our deepest sympathy to the relatives of the following:

Jan 1 : Sulochana Ramdas Golikeri (94) at Grant Road, Mumbai.

Jan 28 : Prasad Sadanand Nadkarni (30) at Dahisar Mumbai.

Jan 31 : Gurudatt Mahabaleshwar Gokarn (76) at Andheri West, Mumbai.

Feb 6 : Anil Devdas Pandit (72) at Nana Chowk, Mumbai.

Feb 21 : Ganesh Nileshwar at Chennai.

Feb 25 : Arvind Krishnamurthy Nadkarni (67) at Mumbai.

Feb 26 : Krishnakumar Ganesh Chandavarkar (65) at Talmakiwadi, Mumbai.

Feb 28 : Lt. Col. Prabhakar D Sthalekar (Retd) at Gurgaon.

Mar 3 : Geeta Shivanand Koppikar (Suniti), 79 at Karnatak Society, Matunga, Mumbai.

Mar 5 : Shalini Vithal Gokarn (nee Krishnabhai Padukone (86) at Mumbai.

Mar 6 : Raghuvir Bhavanishankar Bhat (83) at Mahim, Mumbai.

Mar 7 : Nayana Naganand Shirali (59) at Borivli (West), Mumbai.

Mar 15 : Sharadabai Bailoor (89) at Vile parle, Mumbai.

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AWS A 5.11 ENiCrFe3
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CRYOMATE - 5

AWS A 5.11 ENiCrMo3
DIN 1736:ELNiCr20Mo9Nb

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SILVERSHINE - 4462

AWS A 5.4 E 2209-16

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SILVERSHINE – ZFU(PH)

AWS A 5.4 E 385-16
DIN 8556 E 20.25.5L CuR26

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