

Kanara Saraswat

A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION

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A Konkani Musical Drama 'NAAD NINAAD'
presented by
Kanara Saraswat Association & Saraswat Mahila Samaj



One of the opening scenes - 'How do you solve a problem like Maria?' ask the Nuns to each other.



Maria is astounded by the way the Colonel introduces her to his children



Uncle Max and the Princess who is engaged to the Colonel



In the puppet show the small children enacted as the puppets with jerky movements.

Release of the Centenary Souvenir of the Saraswat Mahila Samaj



Smt. Shalini Sirur, a senior Past President and Guest of honour was honoured by President Geeta Bijoor and the Souvenir was released at her hands.



Souvenir being displayed by Geeta Bijoor, President, Smt. Shalini Sirur, Geeta Balse President Centenary Committee and Praveen Kadle, President KSA

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Chitrapur Saraswats have always been in the forefront in performing arts, be it Music both vocal and instrumental, Dance, Painting and Stage or Film performances – acting, direction as well as behind the scenes. Today many channels are open to our youngsters to showcase their talent and we are hearing about many of them who are making waves in the fields of film-making, script-writing, direction, production, set designing and so on.

We wish to publish a special issue to present all these. We therefore invite information from people involved in these fields – seniors who have been working, those who have won accolades and younger ones who are venturing into these areas.

Please send us your write-ups giving your name, field of work, mention details of the work you have done as well as awards, prizes, recognition received if any. Please put it in 250-300 words and send it to us on kanara_saraswat@hotmail.com or editor@kanarasaraswat.in by 30th September 2017. Photos, sketches are also welcome.

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.'

OR

Alternatively, the amount may directly be credited to our following bank account and remittance advice be sent by email to csers_educaid@yahoo.com or telephone no. +91 98 33 99 76 46.

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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.

The above appeal has also appeared in the April 2017 issue of Kanara Saraswat magazine

Thanks and Best regards,

Gurudas Gulvady, Hon. Sec, CSERS



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From the President's Desk....

Dear Friends,

Many of us have heard this famous song by Bobby McFerrin –

“Don't worry, be happy

In every life we have some trouble

But when you worry you make it double

Don't worry, be happy

Don't worry, be happy now”

McFerrin wrote this song inspired by the famous quotation of the well-known Indian sage Meher Baba, “Don't worry, be happy”. Meher Baba used this expression at the start of his message to his followers in the Western world.

Worrying is a common disease amongst many of us. As we grow older, we worry more. But are the two factors worrying and age related? No, not at all. There are people who worry constantly, many of them who started worrying right from their childhood. Chronic worriers fret all the time, about everything. Pathological worriers are chronic worriers whose apprehension affects their functioning. They are just as likely to fret over a real problem, as they are to stew over something which may be completely imaginary.

Where do we get our propensity to worry? “It is a little bit genetic and a lot of it environmental”, says Dr Graham Davey of the University of Sussex, England. According to Dr Davey, although worrying is closely tied to anxiety, it is largely cognitive, while anxiety has a strong physiological component. As per Dr Davey's research, people who worry excessively believe that if they do not agonise over every aspect of life, event or challenge, something bad will happen. Before they are consciously aware of a threat, the brain of such people focuses on it. Then they think about all the scenarios that can go wrong. This makes them feel bad, which they then take as a subconscious cue to keep worrying because they have not found the answer yet. Chronic worriers do not have the confidence that anything they come up with is going to work, so they continue in their negative mood and worry ceaselessly.

Numerous studies have shown that constant worrying not only puts a strain on our mental but also on our physical health. It leads to anxiety which can have a lasting impact on health and happiness. Constant worrying can take a toll on our sleep, tax our immune system, raise the risk of post-traumatic stress disorder and may even lead to the risk of dying from disease.

Constant worrying is bad. But this statement has been contradicted in one of my favourite books 'Only the Paranoid Survive' written in the year 1996, by the famous Intel CEO, the late Andy Grove. His message in the book is very clear. “Be scared, be very scared”, advised Andy Grove, “success contains its own seeds of destruction. Success breeds complacency. Complacency breeds failure. Only the paranoid survive.”

So, some amount of fear or worrying, which I call 'Constructive fear or worrying' is absolutely essential. Otherwise, you will remain complacent, as Andy Grove said in his book. It is for us to define how the constructive worrying does not get converted into chronic worrying. It is for each one of us to build our mental framework in such a way that we will nurture constructive worrying and not make ourselves chronic worrywarts.

Regards,
Praveen P Kadle

Incentives for Hall Bookings

In order to increase KSA's Hall Bookings, we have planned an Incentive Scheme. This Scheme is mainly for booking the Halls at the Full Rent only, either on Full Day or Half Day Basis and persons will be eligible for incentives as follows, but within the framework of the Rules:

Incentive Scheme -

- For first 10 (Ten) Days Bookings of Halls in a Financial Year – 5% of Hall Rent.
- For bookings which are more than 10 (Ten) days in a Financial Year –
 1. For first 10 (Ten) days in a year – 5% of Hall Rent
 2. For number of days exceeding 10 (Ten) days in a year – 2.5% of the Hall Rent, in addition to 5% Incentive for first 10 days Bookings.
 3. In case of any bookings which exceed more than 25 days in a year, Special Incentives can be negotiated with KSA in advance.

Rules for the Operation of the Scheme –

- Those who are going to represent on a regular basis, will have to register themselves in advance with KSA and will have to guarantee a minimum booking of 5 Days either on Full Day or Half Day basis in a year.
- The actual payment of Incentives will be made only after the Registered Representatives reach a minimum of 5 Days Bookings in a year and immediately for each booking thereafter.
- If the Bookings remain to be below 5 days in a year, then they will not be entitled for claiming the Incentive.
- These Incentives will not be applicable for Bulk Bookings done at Special Concessional Rates after negotiating with KSA or at special concessional rates for specific institutions.
- The Incentives will be only for Bookings by Registered Representatives for getting Customers from Non Members irrespective, whether they are ChitrapurSaraswatsor not.
- Any Member or Non Member will be entitled to register themselves and bring Bookings for the Halls.
- Persons having contacts with Corporates or Institutions or Associations will be entitled for these Incentives, if they are going to give regular bookings to KSA, as long as they do it at Full Rent Basis and subject to their registering themselves as Representatives.
- These Incentives will be given to Registered Representatives, for all new Customers which they bring from now onwards and not for those Customers who have been booking KSA Halls regularly for the past few years on their own.

Persons interested in this scheme and having the ability to connect with people and/or with Marketing/Selling capabilities, irrespective of their age, are requested to get in touch with Admin Manager at KSA's Office: Tel Nos: 022 23805655 or 022 23802263& E Mail - admin@kanarasaraswat.in.

Jairam Khambadkone
(Hon. Secretary for Building)

Letters to the Editor

Dear Editor, Viewing "Naad Ninaad" - the Konkani version of the musical 'Sound of Music', reminded me of our younger days when we never missed any Konkani drama presented by our bhanaps residing in various suburbs.

We must thank all the organisers like KSA and Saraswat Mahila Samaj of Gamdevi, sponsors and people like Sunil Ullal, Dilip Sashital and Shobhana Rao for their painstaking efforts to make this event a great success with full audience and support, especially to accommodate all the artists. Our hearty congratulations to all the artists and especially children for putting up such a stupendous performance. It is no mean task to have 70 people on the stage including 41 actors and other backstage support come all the way from Bengaluru to present and please the audience (Rasik) of Amchi Mumbai. The drama will remain as a memorable one for many more years to come.

The director Shashank Sanade and also Bipin Nadkarni of "Uttarayan" must now seriously think of directing our "Chitrapur Vaibhava" as many of our present younger generation have not seen and not aware of our Guruparampara.

Shrikar Talgeri, Vile Parle

Dear Editor, "Naad-Ninad" a master piece production-in Konkani - We ,the Chitrapur Saraswats have witnessed many dramas such as "Chitrapur Vaibhav","Kav kav yethe yethe bais re mora' etc. But every Bhanap should feel proud about the mesmerizing impact that "Naad Ninad", a musical drama based on "Sound of Music" has on the audience. People have liked it so much that they are seeing it second/third time and enjoying it more each time!

Kanara Saraswat Association and Saraswat Mahila Samaj should be thanked for providing an opportunity to Mumbaikars to witness this grand entertainment. Canara Union Arts section, Bangalore, deserves all praise for such a quality production with a big cast of around 70 [including 10 children]. Each one has contributed to its super success especially Uttara Nadkarni, [daughter of veteran actor Late Sudhir Nadkarni] steals the show with her ease of handling the role of "Maria". Effective projection work by Gautam Ubhayakar takes the audience back to the old days of Big Churches, bell sounds etc. Direction by Shashank Sanadi is classic, the dialogues superb and music -effective, some songs make a 'Ninaad' in your ears.

The play has been having house full shows in Bangalore and Mumbai. It won't be difficult for the bigger Local Sabhas such as Delhi, Ahmadabad, Mangalore and Hydrabad to organize shows so that not only Bhanaps but GSBs and Christians through their associations also get an opportunity to view and enjoy this most popular Konkani drama.

Kanara Saraswat Association which has been always a leader in such movement can take an initiative in this direction .Let us wish and hope that this "Art Piece" will not only see hundred shows but also win awards by Karnataka /Kerala Konkani Academy and other Associations in Dubai/U.S.

Arun Ubhayakar, Mallapur

Dear Editor, This has reference to the article on Nandan Nilekani in conversation with Ms Kanchan Karopady Bannerjee which appeared in May 2017 issue.

Like Dr. M.S. Swaminathan – Father of India's Green Revolution in Agriculture, Dr. Verghese Kurien – Father of White Revolution in Milk Production and Sam Pitroda who brought in revolution in Communications, Shri. Nandan Nilekani is ushering in the Digital /Financial revolution with his Aadhaar Card System. It is a matter of immense pride for our minuscule Chitapur Saraswat Community. It will not be a surprise if he becomes the first 'Aamchi ' to get the prestigious "Bharat Ratna" Award.

Raghuandan Hemmady and Shivanand Hemmady, Virar.

Dear Editor, This refers to the reply by Shri Ganapati Padukone to the article of "My College" by Shri Sharad Koppikar of KSA April 2017 issue.

I still remember when I was student (1959-1960) of Parle college now Sathye college it was late Shri Baburao Paranjpe of Vile parle who made late Dr C B Joshi (ex Ruparel college) the first principal of his new college. During his short tenure it is he who made Parle college a reputed one in almost all activities like education, cultural activities, Sports, NCC, Social and even Vocational guidance. The college was temporarily functioning in the primary school of Tilak Vidyalaya at that time.

During our time it was Mangesh Murdeshwar (younger brother of late Umesh Murdeshwar of Gamdevi) who was teaching Maths/Statistics more especially Calculus. We do not remember any student who bunked classes of Late C B Joshi or Mangesh Murdeshwar both so well known for their knowledge and teaching proficiency. Of course other professors like Nadig Mehta, Limaye, Phadke and Philipose were also very clever and very good at teaching their subjects.

C B Joshi was like a trouble shooter and I still remember when he was on deputation at Athens (Greece) on behalf of Mumbai (Bombay then) he had to come back early, cutting short his visit to solve student union problem of Parle college. He addressed all the students at a short notice in absolutely a polite and convincing manner. C B Joshi and Mangesh Murdeshwar were unforgettable personalities during our college days in Parle college.

Shrikar Talgeri, Vile Parle

Shri Gopalrishna Dev Shri Avadi Math

Mallapur-Via Kumta, Karnataka-581323

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Invitation

Shree Krishna Jayanti Celebrations-2017

Dear Sir,/Madam,

Our Krishna Jayanti Vrita starts with Dolara Utsav from Thursday 27th July,2017 and concludes on 19th August 2017. Divti Seva will start from Tuesday,8th of August 2017.

Special Programmes-

15th August Tuesday-Gokulashtami [Cradling Ceremony]

16th August Wednesday-Shri Ramavallabhdas Samaradhana.

17th August Thursday-Shri Avadi Samaradhana-Suvasini Puja

18th August Friday- Laksha Pushpalankar and Jagaran

19th August Saturday-Mangal Kala, Palki Utsav and Ede Puja

List of Sevas:

1. Panchamrit Abhishek	Rs.50	2. Kalya Unde	Rs.50
3. Kunkumarchan	Rs.50	4. One Nanda Deep	Rs.50
5. Pancha Khadya	Rs.50	6. Vhanti to Avadi Mata	Rs.50
7. Pushpa Alankar seva	Rs.200	TOTAL	Rs.500

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You are invited to participate in the joyous celebrations of Lord Krishna and be blessed.

1st June 2017

In the service of the Lord

Narendra N.Ubhayakar
President[Mala Mudradhikari]

Nikhil N.Ubhayakar
Hon.Treasurer

Arun S.Ubhayakar
Hon.Secretary

Konkani Musical Drama Par Excellence "NAAD NINAAD"

BY UDAY MANKIKAR

Konkani Theatre has a rich tradition of over hundred years. As per the records available, the first Konkani drama was staged in 1912, at Bantwal, a small village in Dakshin Kannada District of Karnataka State. It was a musical play titled "Chandrasah" written, produced and directed by Balantur Krishna Prabhu.

Our Bhanap Theatre did not lag behind and staged various musical and prose plays, under the banner of Saraswati Amateurs, Konkani Sahitya Samiti, Kanara Saraswat Association etc., on a regular basis. Saraswati Amateurs and other small groups came together and formed the Konkani Sahitya Samiti. Subsequently, Kanara Saraswat Association took over Konkani Sahitya Samiti along with its activities and objectives of propagation of our mother tongue "Konkani" in any form and continued with staging of Konkani dramas. "Chitrapur Vaibhav", "Kalaya Tasmah Namah", "Kav Kav Yethe Yethe Bais Re Mora" "Kanchanmrig" are some of the outstanding memorable musical Konkani dramas, apart from other prose dramas, staged by Konkani Sahitya Samiti / Kanara Saraswat Association. "Naad Ninaad" presented by Canara Union (Arts Section), Bengaluru is a superb addition to these distinguished musical plays.

The knowledgeable audience of Mumbai had heard a lot about "Naad Ninaad", and were eager to watch this play. Luckily Shri N. Jayavanth Rao talked to Shri Praveen Kadle, (President, Kanara Saraswat Association) recommending, staging of "Naad Ninaad" in Mumbai. Praveen being a connoisseur of performing arts, immediately accepted the recommendations of Jayavanthmam and decided to organize two shows of "Naad Ninaad" in Mumbai. Saraswat Mahila Samaj, Gamdevi another prestigious Bhanap institution, which is celebrating its "Centenary Year" joined hands with Kanara Saraswat Association in this megaevent and expressed their desire to have one show of "Naad Ninaad" as part of their Centenary Celebrations Programme.

Sunil Ullal, the energetic Jt. Hon. Secretary (Sports & Cultural Events) of the Kanara Saraswat Association who is well known for his organizing skills, accepted the herculean task of organizing two shows of "Naad Ninaad" in Mumbai. Accordingly, "Yashwant Natya Mandir" Matunga, (West) was booked for 13th and 14th May 2017 in February 2017 and Sunil formed a group

of selfless dedicated workers viz, Jairam Khambadkone, Anand Nadkarni, Dilip Sashital, Mahesh Kalawar, Shivanand Hemmady, Deepak Hemmady, Shobhana Rao and the Managing Committee Members of Saraswat Mahila Samaj, Gamdevi to assist him. All modalities were worked out, right from advertising, printing and sale of tickets, booking of accommodation for the drama group, getting sponsors for the shows etc. The drama group was given a warm welcome on their arrival in Mumbai on 12th May 2017 and the knowledgeable Mumbai Bhanap audience had the privilege of witnessing a splendid drama. The artists too had the privilege of performing in front of the very responsive Mumbai audience.

On 14th May, 2017, the programme commenced with a short function by the Saraswat Mahila Samaj – the release of their beautiful Souvenir "शतपूर्ती स्मरणिका". This has been brought out by them on the occasion of their Centenary Year (1917 to 2017).

At the outset, Padmini Bhatkal, Hon. Secretary, Saraswat Mahila Samaj, welcomed the guest of honour Smt. Shalini Sirur, the distinguished audience and the invited artists of 'Naad Ninaad'. In her address Geeta Bijoor, President of the Samaj, spoke about the special events held during the Centenary Year.

She then introduced the Guest of Honour Smt. Shalini Sirur, past president of the Samaj. Smt. Sirur's dedicated service to the Samaj and her multifaceted personality were eulogized. She was then requested to release the Centenary Souvenir. In her short and sweet speech, she reminisced about her days in the Samaj and wished the members a bright and fruitful future.

In the subsequent Vote of Thanks, Geeta Balse, President Centenary Committee, expressed her gratitude towards all the donors, well-wishers and friends and prayed for their continued co-operation.

This inaugural session was concluded after paying tribute to the founder members of the Samaj and seeking Divine Blessings of our Guru Parampara.

"Naad Ninaad" is the Konkani adaption of the timeless classic "Sound of Music" (1964). Though 52 years have passed, people have not forgotten its music which is still lingering in their minds. The was charmed with the finesse with which the songs had been adapted taking care to retain the tunes.

The Story and Music of the film "Sound of Music" is deeply rooted in the hearts of the people. So very little

change has been made while presenting it on the stage. The Captain has been converted into an Army Colonel, a princess instead of baroness and the Nazi episode has been removed making into a pure romantic musical. It is creditable to see a cast of 70 people, including on-stage performance of 41 experienced and upcoming talented artists together. A rare phenomenon indeed! Secondly, the Director (Shashank Sanade) and Veteran Anand Nagarkar have given the opportunity to youngsters, a good gesture with vision, on their part.

The entire team of "Naad Ninaad" deserves appreciation for their outstanding, commendable performance. Excellent teamwork, brilliant stage and visual conceptualization, unforgettable songs, adapted in Konkani have contributed to the undoubted success of the play and the group, consisting of Shashank Sanade (Director), Uday Bhatkal (lyricist and story script translator/ adaptor), Veteran stage artists Gautam Ubhaykar (song lyricist and stage craft/Visual Concepts) and Anand Nagarkar (assisted the group in various aspects) Ramchandra and Ashwini Kodange (song lyrics), Aditya Hosangadi, Aishwarya Bhatkal, Sharang Karkal, Ananth Nagarkar and Nishtha Naimpally (Live music/some play back singing), Bhavani Nayel and Anvita Kodange (Choreographers)

Drama being a teamwork, each and every artist has to perform well, to make the play outstanding and memorable. Here also, the audience witnessed the same. Uttara Nadkarni, as Maria, was simply superb. Anuja Mudur as Mother Superior gave a dignified performance. Abhishek Nagarkar and Amrita Savur were graceful as Colonel and Princess, respectively. Konkani stage has got a talented comedian, after a long time in Shyam Hattangady, who played Uncle Max with effortless ease – an "ati adbhut" performance. Colonel's seven children and other children who performed as puppets were lovable, having a good understanding of their respective roles, so also the 19 nuns. Special mention has to be made about the romantic dance number "You are sixteen, going on seventeen.... by Devyani Padubidri (Sangeeta) and Sharang Karkal (Rolf) (choreographed by themselves). It will be remembered for a long time.

All in all it was a "Naad Ninaad" par excellence. It was also encouraging to note that the younger generation of talented artistes will certainly take the Konkani Theatre to greater heights. All the best and Hats off to "Naad Ninaad" team. We look forward to many more shows from you!

Shashank Sanade, the talented director of the play, after the performance on 14th May 2017, shared the secret story of the success of Naad Ninaad with Mahesh Kalawar, one of the Naad Ninaad, Mumbai Committe

members. He said "I selected a batch of 14 children after the audition to make 2 batches of 7 children each. The lead roles of Colonel played by Abhishek Nagarkar and Maria as Governess played by Uttara Nadkarni got the children to gel easily with them. 7 children alternatively took part in the rehearsals for 6 to 7 months. The mothers who accompanied the 14 children every time at the rehearsals were given an opportunity to take part as Nuns in the play. Later the husbands who used to come to fetch their wives/ children back home joined the NN team to help and coordinate the props/ tables / chairs etc. which was handled so meticulously during the play without a single flaw. The audience at large were spell bound with the precision, timing, coordination displayed by these "Men in Black"! The lighting, and changing of the scenes on the back drop was so very apt, for each scene of NN, creativity by none other than Gautam Ubhaykar who tirelessly worked for getting the best over the past 9 months. Anupama Chandavarkar, not only ensured that everyone was informed about the rehearsal schedules but also looked after the costumes procurement, design, and management while coordinating the events during the three stage presentations in the preceding months". As rightly said by Jairam Khambadkone, "It was the fantastic planning and use of 'principle of convergence' of each family for an outstanding result which we have seen on 13th and 14th May, 2017."

Heartiest Congratulations to all the Managing Committee Members of KSA, Saraswat Mahila Samaj and the Naad Ninaad Committee, Mumbai for very successfully organizing back to back show of Naad Ninaad. Special mention has to be made about the dedicated selfless and tireless work done by Shobhana Rao – the always smiling Manager, and Human Computer of KSA, in this mega-event. Her dedication to the KSA cannot be expressed in words. It is to be observed and felt. She not only coordinated with the members of the Naad Ninaad Committee, Mumbai efficiently but also maintained the accounts meticulously, without neglecting her day-to-day work at KSA. Such people are assets for any institutions.

At the end of the programme Shri Prakash Arur, President Canara Union, Bangalore expressed his happiness that the drama had been so well received by the audience. He thanked the Kanara Saraswat Association and the Saraswat Mahila Samaj as well as the sponsors & donors who made this event possible. He welcomed this 'cultural exchange' between Bangalore and Mumbai and said that this should continue in the future. Canara Union would welcome Mumbai teams to perform in Bangalore! The audience received this with thunderous claps!

"NAAD NINAAD"



Welcoming the audience (l to r) Geeta Yennemadi - Vice Present KSA, Sunil Ullal - Hon. Secretary Sport and Cultural Activities KSA, Praveen Kadle - President KSA and Geeta Bijoor - President Saraswat Mahila Samaj



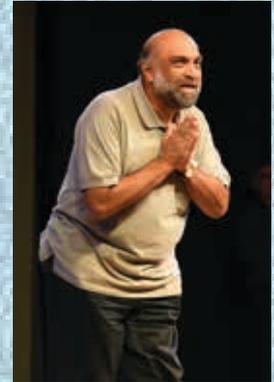
Clippings from various newspapers advertising the drama were put up outside the hall.



Shashank Sanande Director and Anand Nagarkar Assistant Director of the play take a bow at the end of the programme



Author Shri Uday Bhatkal who translated, adapted and wrote the script in just 5 days along with the lyrics!



Veteran stage artist Gautam Ubhayakar who masterminded the Stage and Stagecraft and the visual concepts for the play



The young Musicians who provided live music and playback singing – (l to r) Nishtha Naimpalli, Aditya Hosangadi, Aishwarya Bhatkal and Sharang Karkal



Men in Black – the Props team who managed the Backstage arrangement so efficiently. Fourth from the left is Shyam Hattangady who also played Uncle Max.

"NAAD NINAAD" (Contd)



The Entire Cast took a bow at the end to a standing ovation from the audience!



The Sweet sixteen song and dance – choreographed, sung and performed by Sharang Karkal and Devyani Padubidri



Few of my Favourite things – Maria (Uttara Nadkarni) soothing the children frightened by the thunder and lightening
(I to r): Ananya Raje, sitting Disha Hattangadi, standing: Aditi Chandavarkar, Aditi Ullal, Devyani Padubidri, Siddharth Shedde and Rishabh Karnad



Picnic time and introduction to the basics of music



Maria gets some advice from the Rev Mother played by Anuja Mudur



The Colonel (Abhishek Nagarkar) welcomes the Princess (Amrita Savur) to his home.



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SUNIL KADAM, Manager & His Entire Staff of YASHWANT NATYA MANDIR

VENKAT, Manager & His Entire Staff of VASAVI NILAYAM (Matunga)

ASHWINI & ASHOK PAI from Kanara House, Matunga (W)

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LILY CATERERS, Matunga (W)

Chaitanya Padukone, Kalpit Mankikar, Anju Maskeri, Sanjay Mudbidri,

Kamalash Saraf & Subhash Harchekar (For Media Coverage)

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& UMESH SHIGWAN FOR CAPTURING THE EVENT IN WONDERFUL PHOTOGRAPHS

Four Generations !!

(3 generations of MOTHERS and two great granddaughters)



(l to r) Great Grand Mother Nalini Pandurang Kumble, Grand Mother Aruna Gautam Ullal (nee Kumble), Mother Sangeeta Rajeev Gupta (nee Ullal), Daughters on lap LEFT Baby Meera Gupta (younger) & RIGHT Baby Leela Gupta (elder)

*Heartiest Congratulations on your Sapphire (45th) Wedding Anniversary
16th June 2017*

Mrs Neelima (nee Sanzgiri) & Mr Ramesh Gopal Trasi



16th June 1972



16th June 2017

*We pray to our Kuldevata, Shree Shantadurga and Shree Mangesh
Our Holy Guruparampara and our H.H. Parampujya Shrimat Sadyojat
Shankarashram Swamiji to bless you both Peace, Good Health and Happiness*

“MAY SAPPHIRE TURN INTO GOLD”

*With lots of love and Best Wishes
From Mayuresh (Son), Pournima (Daughter in law)
Riddhima (Grand daughter)
Trasis, Sanzgiris, Nadkarnis, Kowshiks, Bhats
Relatives and Friends*

Power Of 'Decision-Making' - The Motor to Success

MAYUR KALBAG

Whether in personal, social or more so in professional life the role of decision making has been one of the most important requirements that would determine the true quality and strength of a leader/ manager/ executive.

It has been seen that many a times the delay in making decisions has led to a failure or has led to another competitor making the same decision quicker than you and has gone ahead to beat you in the competition. Successful decision making is not only about becoming successful in each and every decision that you make and this is because it is almost impossible to be correct in every decision of yours. In fact it is never possible to be successful all the time. The main and primary 'parameter' for judging your effectiveness in decision making is the attitude of courage and collective thinking with which you have evaluated the pros and the cons (prospects & consequences) and after that has been done, the manner in which you have positively encouraged your other team members to share their perspectives and opinions regarding that decision and then after assessing all this you have made the final decision.

Successful decision making is also about how a leader is able to handle the failure of a decision that has probably not yielded the expected result. It is about the way by which he is able to create a '**contingency' plan** in the event that his present decision fails for whatever reason. The contingency plan will always make him and his team be prepared with his Back-up Plan!

Therefore even handling or managing a bad or an ineffective decision is about successful decision making and this is because like I had said earlier it is not possible to be correct and accurate in every decision of life.

Having said this every executive, manager or leader who wants to develop decision making skills must therefore develop certain specific and practical as well as useful 'attributes and these have been stated below:

- **Content strengthening** is all about developing as well building a deep awareness or knowledge about all the things related to the decision. If one has not studied a situation properly and deeply then his ability to make the correct decision make get affected in a negative manner

- **Conviction** or belief regarding the purpose or reason for making a decision. Many a times a leader will encounter obstacles or challenges while he is in the process of making that decision. It could for example be about the decision to introduce a new product in the market. After having assessed all the factors and

after having analysed the views and observations from his entire team the leader may still come across a few colleagues or even his seniors from some other departments who may try and discourage him in making that decision. It is in such situations that the leader must stand by his conviction and beliefs about the decision he has taken. He must not let other obstacles or views waver him from taking the final call.

- **Collective thinking** in terms of encouraging others to share their views and observations. The leader who wants to be a successful decision maker must understand that in the process of decision making it is important to receive a 360 degree perspective too and for this to happen he must invite others from his team to share what they feel about the decision. It always will help the leader to make more correct decisions if he acquires inputs from others too than relying on his own view all the time.

- **Calmness & Composure** which means the attitude of being in control of emotions such as Stress, Anxiety and Anger. It has been seen that leaders sometimes make wrong or careless decisions especially if they are under tremendous stress, anxiety or anger. In fact their decisions many times therefore become '**IMPULSIVE and ERRATIC**' and such kind of decisions could have negative effects on business!

- **Communication** is your ability to express your decision as well as the reasons for making that decision in a **clear, concise and convincing** manner and at the same time to develop the right attitude to '**LISTEN**' and understand the others and their viewpoints.

- **Courage** is the attitude of being fearless in terms of being able to handle criticism if the decision has failed for certain reasons and not let failures of one decision make the leader lose his motivation and morale to make decisions in the future.

Apart from the various perspectives you have tried to share about the subject of Decision Making I sincerely felt like sharing my perspectives regarding the Art and Act of Decision Making with the help of a POEM!!!

Decisions will DECIDE

Decision making is more about the power of the '**WILL**'

Gaps between ambitions and actions it helps us to fill
To move in the forward direction, the 'first' step we need to take

Decision making, an essential act of responsibility, it keeps us alert and awake

Successful are decisions only when backed by a

well-structured 'plan'

A process that involves the 'M's; Machine, Money, Motivation and MAN

Moving in two directions, decisions may go wrong or may also go right

Yet when decisions fail, of our goals and objectives, we must never lose sight

Focus and fortitude will help us make decisions without nervousness and fear

Decision making is a leader's strength, towards success it helps the leader to steer

The inspired desire to make decisions, within us, this desire vibrantly lives

The art and act of decision making, true success to us it gives

About the short term; medium term and long term, we must decide to positively think

Fears of "what if I fail in my decisions", such fears we must let them die and sink

Empower ourselves we must with the decision making power

Only then, upon us, success and joy will begin to successfully shower



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Vata Pournima

NALINI NADKARNI, MUMBAI

Pournima, in the month of Jeshtha (called Vata Pournima), falls this year i.e. 2017 on the 8th of June. Maharashtrian women perform the "Vata Savitri Vrata" on this day. They observe a fast, and perform the pooja of the banyan (vad) tree.

The story of this 'vrata' goes thus. Long, long ago, Ashvapati- the king of Madraa, had a daughter named Savitri. She was pretty, clever, good natured and also pious.

Once, when Savitri was of marriageable age, she was wandering in a forest nearby, looking for flowers. She chanced to see a good looking wood cutter there and instantly fell in love with him. She rushed home to tell her father that she had found the man of her choice to marry. At that time Narad Muni had come to their palace and was conversing with her father. She silently bowed before the Muni. However, Ashvapati, noticing her excitement, asked her the reason. She shyly told him about the wood cutter she had seen.

At her words, the Muni looked grave. He told the King that the man Savitri referred to, was prince Satyavan, the son of the blind king Dhyumatsen- that Dhyumatsen's enemies had taken advantage of his blindness, and confiscated his kingdom, and driven him to the forest, with his wife and his son. Narada added that Satyavan was a suitable husband for Savitri in every way, except that his life span was extremely short- that on the next Jeshtha pournima, Satyavan was destined to die. He advised Savitri to forget Satyavan and to look for someone else. However, Savitri insisted that she would marry Satyavan and none other; that she was prepared to face the consequences. So reluctantly, her father agreed, and Satyavan's and Savitri's marriage took place.

Savitri, then accompanied her husband and in-laws to the forest. Discarding her ornaments, and costly clothes, she started wearing ordinary garments- even the bark of trees. She served her in laws dutifully, and was very happy with her husband. However, the Muni's prediction nagged her, and she dreaded the arrival of Jeshtha pournima

The fateful day arrived. Savitri woke up before dawn, had a bath and performed daily pooja and chores, praying silently. She served breakfast to the others but abstained from eating, saying she was observing a fast. She then took the elder's permission to accompany her husband to the forest. When they tried to dissuade her from going out in the hot sun on an empty stomach, she assured them that they would return soon. To Satyavan's

query that she seemed worried, she gave a vague reply.

Soon they came to a grove of huge banyan trees. She tried to dissuade Satyavan from climbing a tall tree with several branches; however, he assured her that he was a skilled climber, and that she should not worry; so she had to remain silent. She kept his food and drinking water at the foot of the tree, and sat down, closing her eyes, engrossed in prayer.

Suddenly, she heard a thud, and saw that Satyavan had slipped, and fallen down. He was in a stupor. She tried to revive him by sprinkling water on his face, but in vain. There was no one around to help her out.

Just then, she then saw a tall hefty man coming towards them, riding on a buffalo. She ran to him and begged him to revive Satyavan. He answered her saying that he was lord Yama- the God of Death and had come to claim Satyavan's life (praan). Ignoring Savitri's entreaties and sobs, he started on his way back with Satyavan's life. Savitri followed him, though the climb was steep, the path narrow, and her bare feet bled on contact with the sharp stones and nettles. Then lord Yama had pity on her. He said " I cannot give you Satyavan's Praan but I shall grant you four boons". Savitri thanked him. After thinking for a while, she had a brain wave. She begged for her father in law's eyesight so that he would be able to see his grand children ruling the kingdom he had lost. Lord Yama said, "Tathastu" not realizing Satyavan was his father's only child so the boon would be futile, without granting Satyavan his life. Realizing that Savitri had tricked him, he admitted defeat. "My child, you have earned your reward, with your piety and perseverance. I will spare Satyavan's life. May you both be happy." Saying that, he returned to his realm.

Savitri ran back to the place where Satyavan lay. He was just waking up, as if from a sound sleep and asked "Where am I? What happened? " He remembered nothing except slipping from the branch of the trees. Savitri told him that his fall had made him lose consciousness. But that now, he was awake, and fully recovered. "Let us forget your fall, and return home; your parents will be anxious" she said. When they reached home, they were overjoyed to see that Satyavan's father had regained his eyesight!

Ashvapati helped them to win back their lost kingdom. In due course, Savitri and Satyavan had children. Thus Dhyumatsen was able to see his grand children ruling.

In ancient times, that is before the concept of power

called "God" had been thought of, people worshipped elements called "Pancha Maha Bhoota- viz – prithvi (nature and plant life), aap (water), tej (agni), vaayu (wind) and aakaash (space)- all things essential for survival.

People of Savitri's time, probably thought that as Satyavan had survived , in spite of a fall from the great height of a banyan tree, the tree was sacred one, and started performing its pooja. Moreover, as times and science advanced, people learnt that during day light,

plants absorb carbon dioxide, and give out oxygen. It is said that banyan tree gives out a great amount of oxygen. As the tree from which Satyavan fell, was huge, with many branches and foliage, it must have given out a great amount of oxygen, which Satyavan breathed in, and thus, recovered from his stupor!

Any way, on this Vata Pournima day, let us turn our thoughts to Satyavan and Savitri, and honour their piety and perseverance.

Home Sweet Home

MANGALORE GOPALKRISHNA BHAT, GOREGAON WEST

Mumbaikars, in general, derive pleasure these days by reading the attractive advertisements of luxury flats for sale inserted by builders in 'Property Times' and other supplements of newspapers. The fact is that buying a new flat in the metropolis has become virtually impossible for the aam admi. I am not talking of AAP members or prospective ones, who can afford to pay Rs 20,000 for a dinner but of the real common man. Those who live in shanties have a hope to own a flat, as the last date to qualify for slum rehabilitation schemes is being extended just before the elections every time. They have Rajiv Gandhi Awas Yojana or some such plan too.

Swimming Pools and Gyms are just passe. They are adding more facilities and one of them is automated homes. It provides for lights and fans to be operated by a remote control, separate for each room. I have been completely at a loss, not knowing which button to press in the remote and would prefer traditional switches any day. Besides there are some four or five remotes, for switches, TV, recording machine and AC. The State of Maharashtra has taken cognizance of the innovations by builders and contemplate imposing higher stamp duties on luxury flats. Every rupee is important for the State, which has a debt burden of over Rs 2.17 lakh crores. I will not attempt to type it in figures, as I do not know how many zeroes are there in it.

Not satisfied with reading ads, I decided to explore the realty market personally and visited a firm of well known estate brokers. An executive received me in his plush office and offered tea, coffee or cold drinks, the choice was mine. He then went on to explain, 'Sir, I have one flat in South Mumbai which has seven bed rooms with toilets attached, servants quarters, two reserved spaces for car parking. You can have Ratan Tata as a neighbor and an unrestricted view of the Arabian sea.

You can see even the spot where they propose to erect a statue of Shivaji Maharaj. The price is very competitive, only Rs 40 crores. If you are interested, we can arrange an inspection.' I said, 'No thanks. I would like to go in for a modestly priced flat.'

'In that case, we have a new project coming up in Andheri East,' the broker said. "It offers luxury Golf Suites. It has a Club, spa, multi cuisine restaurant, concierge service and your own lift. Plus 90 acres of open space with Greg Norman Golf Course. We are even thinking of inviting Tiger Woods for the inauguration. Special Gudi Padwa offers starting at Rs 5 crores." I replied, 'No thanks, I don't play golf, I will tell my friend Dr. Dilip Nadkarni about it. He is an avid golfer.'

The broker continued, 'If you want a budget flat, we have a project in Virar East, 25 minutes drive from Railway Station. One bed room flat with all modern facilities like swimming pool, state-of-the-art gym, children's play area, amphitheatre, landscaped garden etc. Plus each flat comes with a TV, refrigerator, Air conditioner, micro-oven, fans etc. Sample flat is ready. The price is only 1 crore.'

'I don't have a car,' I said. 'Don't worry Sir, we offer free car to each flat owner,' he replied.

I had no option left now but to say thanks and good bye.

As I rose to leave, the broker had a close look at my walking stick and said, 'Sir, I can suggest flats for Senior Citizens in Panvel, Neral, Nashik or Pune. Sorry, we are not agents for such projects.'

On my return home, I told my wife about the results of my investigation.

She said firmly, 'Our original decision stands. This is our home. We will continue to live here and wait for the redevelopment of our building.' I always have the last word. 'Yes dear,' I replied.

Dwarka - The Abode Of Lord Krishna

GAURI MUDBIDRI

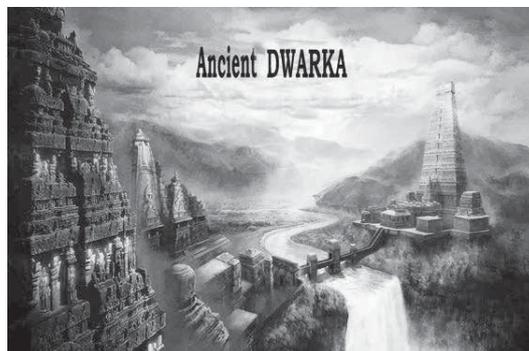
There are four Dharmas or abodes or kingdoms of God, which represent Brahmajyoti and the Vaikunthas. These are Dwarka in the West, Badrinath in the North, Puri in the East and Rameshwaram in the South. Dwarka, situated on the west coast of Gujarat is one of the four most holy sites of Hinduism.

It is located on the west shore of Okha Mandal peninsula on the right bank of the Gomti River. This holy city is counted among the seven most sacred Hindu Tirths or "Saptapuris" along with Ayodhya, Mathura, Haridwar in Uttar Pradesh; Kanchipuram in Tamil Nadu; and Ujjain in Madhya Pradesh. These Seven Cities are known as "**Mokshadayikas**" (Bestowers Of Liberation from life).

The name Dwarka is derived from two words: - "**Dwar**" meaning "**Door**" and "**ka**" refers to "**Brahma**". Dwarka therefore means "Gateway to Heaven" or "Door to Liberation". The city of Dwarka has also been referred to throughout its history as " Mokshapuri", " Dwarkamati" or "Dwarkavati". It is described as one of the seven cities where death would bring Moksha to the seekers. Many great saint like Shri Madhavacharya, Shri Ramanujacharya, Chaitanya Mahaprabhu and Meerabai have visited this place.

Dwarka is often identified with the Dwarka kingdom, the ancient kingdom of Krishna, and is believed to have been the first capital of Gujarat. According to the legend, when the two enemies of Lord Krishna, Jarasandha and Kalyavana, attacked Mathura to revenge the killing of its earlier king and uncle of Krishna, Kamsa, to prevent the annihilation of the Yadava tribe Shri Krishna came to Dwarka along with Balaram and Yadava clan. For constructing his divine, fortified capital at Dwarka, Krishna needed 12 Yojanas (Unit of measuring distance used in ancient India believed to be about 8 to 10 miles) of land from the sea. He prayed to the Sea God asking for this space. The Yadavas who had migrated from Mathura, established their kingdom here and the city was known as "**Kaushasthali**" / "**Kushasthali**". The city underwent rebuilding and was named **Dwarka/ Dwarkavati**. The city was also known as "**Sonani Dwarka**" (**Dwarka made of Gold**). The Yadava empire established by Krishna flourished and extended its domain. Due to the divine presence of Lord Krishna, Dwarka became more prosperous and famous than Hastinapur, Indraprastha, Kashi and was even above Lord Indra's Amravati.

It is said that Krishna conducted the administration of his kingdom from Dwarka while residing with his family in Bet Dwarka. Bet Dwarka is an inhabited island at the



mouth of Gulf Of Kutch situated approx 3 km off the coast of Gujarat. It is a strip of sand and stones situated 30 km north of Dwarka. Bet Dwarka is considered to be a part of the ancient city in Indian epic literature found in Mahabharat and Skanda Purana. It is also known as "**Shankhodhar Bet**" as the island is a large source of conch shells.

The city has mystical, mythical, historical and archaeological value that attracts people of diverse interests. Archaeological investigations at Dwarka, both onshore and offshore in the Arabian Sea have been performed by the Archaeological Survey of India. The series of excavations led by Prof S.R.Rao (Shikaripura Ranganatha Rao) a well known archaeologist between 1983 and 1990 found evidence of six submerged, well-organised island towns and revealed a 9th century BCE temple of Vishnu, below which the remains of two more temples came to light. Heavy anchors, a seal (identity carried by all residents of Dwarka), temple pillars and copper utensils inscribed with vedic sanskrit were also found. The present Dwarka is the new city which came up much later. According to the legend, when at Prabhas Patan Shri Krishna was about to end his earthly journey after an injury caused by an arrow of a hunter who mistook his foot for a deer, he sent a message to the Yadavas to evacuate Dwarka, for it was destined to sink into the ocean within a week. On the seventh day the town was nearly empty and as he had foreseen, the waters of the sea entered the town and its streets and ultimately took it down into its huge underbelly, sparing only Krishna's home.

The Dwarkadeesh temple dedicated to Lord Krishna, is the major tourist attraction in Dwarka. It is also known as "**Triloksundar**" or "**Jagatmandir**". There are two entrances to the temple:- The north entrance is called "**Moksha Dwara**" (**Door to salvation**) and the south entrance is called "**Swarga Dwara**" (**Gate to heaven**) which has 56 steps that lead to

the Gomati river.

The Dwarka Peetha or Sharda Peetha is one of the four peethas established by Shri Adi Shankaracharya, others being Badrinath in the north, Puri in the east and Rameshwaram in the south. The Dwarkadeesh Temple runs a famous Veda Paathashala and oversees several other religious and educational institutions. The original Dwarkadeesh temple was built by Vajranabha the great grandson of Krishna. The present temple was built in 16th century in a Chalukya style architecture. Gomati River flows past the Gomati ghat Dwarka, which makes the ghat a holy place. Traditionally, devotees are required to have a bath in the Gomati Ghat and then enter the temple via the "Swarga Dwar", reached by climbing the sacred "**Chappan Sidi**" (56 Steps) indicative of the 52 Yadava administrative divisions and the four gods among them - Krishna, Balaram, Pradyumna and Anirudh. As Dwarka was the abode of Lord Krishna, he is also known as "Dwarkapati".

Others temples on the pilgrim itinerary while in Dwarka include:- Rukmini Temple, Matsya Temple, Shrines dedicated to Devki, Radha, Jambavati and Satyabhama, Bhadrakshwar Mahadev Temple, Siddheshwar Mahadev Temple, Gita Mandir and Nageshwar Jyotirlinga (one of the 12 Jyotirlingas in India).

One word - एक शब्द

CHAYA SHEELA UBHAYAKAR, HOUSTON

We were at a lovely, milestone party on Saturday. The gathering consisted of mostly Konkani speaking friends and, it was great conversing with everyone in our mother tongue.

As Konkani is such a melodious language, the hall hummed with clusters of singsong, animated conversations.

But, one word, एक शब्द that was uttered throughout the evening was the sweetest sounding one, Gomte गोमटे (beautiful). The event, the decor, each other, the outfits, jewelry, program, and everything in between was described with one word, गोमटे !

Konkanis use variations of the word, gomte as an adjective to a myriad of things, people, places and more. All we do is tweak it a little bit to suit to whatever we may be describing. Just adding मस्त to गोमटी, becomes very pretty/attractive. भारी to गोमटो and there, you have handsome/gorgeous. कितले or भो to गोमटाइ and you have most beautiful/awesome. When describing stunning beauty, the typical Konkani way is to draw out (राग ताणु) the word, and make it into a superlative! A drawn out gomtee and ending it with "chee", "Gomateeechee" becomes "simply breathtaking"!

My non-Konkani speaking friends often tease me about my "one adjective fits all". Just listen in on any Konkani conversation especially, among ladies. Within seconds of meeting, one will compliment another with something gomte. And, from then on, all you will hear repeatedly is variations of the same word. No matter what the topics may be: movies, books, vacations, hobbies or anything under the sun!

I suppose, we Konkanis see and appreciate beauty in everyone and everything. All we need to describe it is just one word, एक शब्द. And call our language "Aamgeli Gomti Bhaas"!!

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The Local Princess

SAVITRI BABULKAR

The cheerful peal of the temple bells filled the morning air; followed by the sweet notes of the shehnai. The birds in the trees sang praises to the rising sun. I rubbed my eyes and raised myself on my elbow. The sun was already throwing pretty light-and-shadow patterns on the opposite wall. Lifting the mosquito net I looked around for Sunda.. But there was no sign of her.

Her mat was neatly rolled up, the sheets and pillow making a bulge within. She was an early riser, probably picking 'bakul' (vauvla) flowers from the dew-wet grass under the huge tree outside the window. She loved picking flowers for my grandmother (Avva) to string.

'Amma' was what everyone called Avva - the carpenter, the tailor, the grocer and the domestic help.. Everyone loved Avva for her generosity. Besides, what she said made sense most of the time, except one thing. She allowed us to visit the Princess, but 'not too often'.

"She's not well enough to receive visitors, though she's too polite to say so. If you do go, make sure you don't stay too long and tire her out."

'Princess' was my secret name for that beautiful creature. Her real name was Kunti, How could Avva imagine she was ailing? She was one of the loveliest creatures I'd ever seen, with a fair, moonlike face and thick dark hair hanging in a heavy plait behind her. She wore a tiny dark red dot on her wide forehead. And her large, limpid eyes were enhanced with a line of 'káajal'. A string of jasmine pinned at the back, fell on to her nape, making her look more like a princess than ever. Sunda and I were allowed to visit her once a fortnight at the large house where she received visitors in the enclosed verandah.

Sunda was of my age, and Grandma had her staying with us to keep me company. She was neat and tidy and very efficient in her work. Avva often said she'd have 'a good influence on me' – whatever that meant. But it was nice to have Sunda around: to play with and tell stories to.

Unfortunately, she refused to believe that we could have a real, live Princess living so close by. Whereas, I was surprised that a Prince had not carried her off. For, most girls of her age in the neighbourhood were already married off.

"Maybe the glass shoe didn't fit her." I mused.

"What glass shoe?" Sunda asked.

"Haven't I told you the Cinderella story a hundred times?" I screamed.

"Babyamma, I can't remember those fancy names, leave alone those stories," she said calmly.

So I told her the story all over again, explaining that our Princess was like Cinderella; that a Prince would one day come and carry her off. She merely laughed at me and said that my imagination worked overtime.. I didn't speak to her for one whole hour. She simply walked away; and tucking her draw-string skirt, she bent down on her knees to help her mother mop the floor. She was never fazed when I was upset. And that irritated me. I tried to persuade her that the Princess was a prisoner in that house, where vertical bars enclosed the entire veranda.. But she reminded me that most houses had similar bars. It wasn't easy to convince her. She said I liked to make up stories. And maybe she was right.. Anyway, she liked the Princess, too, and willingly accompanied me to hers.

Avva had made a nice half-moon jasmine 'veni' (wreath) for the

Princess. I took it with me; and promised 'not to stay there too long', or 'tire her out with endless questions.'

Kunti, seated on the mat reading at her low 'table', welcomed us with a ready smile. She was impressed with Avva's handiwork when I handed her the 'veni'. Her mother offered us tender coconut water – and delicious home-made snacks.

Sunda then gently reminded me we had to go, 'lest we tire her out' she whispered, soundlessly moving her lips. Being nearly seven, I was soon to leave for a boarding school in Mangalore. Since I would be away for a long spell, I made Sunda promise to keep an eye on the Princess and report to me when I returned home for holidays.

Two months later I jumped off the train, 'like a tomboy' Avva said,

as I threw myself at her. Then I raised an eye-brow at Sunda who stood behind Avva. While my steel trunk was being loaded into the bullock cart, Sunda told me that a Prince had come and carried off the Princess. She promised to tell me 'everything' later. Meanwhile, I was to keep mum. I nodded silently.....

Having had my glass of Ovaltine, I ran into the front yard to play 'Lagori' with Sunda and the others. While selecting the tiles,

Sunda told me how the Prince had carried the Princess off to a 'distant place' – an unknown kingdom. And I was to promise not to ask questions, for Avva and everyone else were terribly upset without her. I promised to keep my lips sealed. Anyway, no one ever mentioned her name.....

Four days later, I heard a lady visitor whisper

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something to Avva. Catching sight of me, Avva quickly waved me away, sending me to the kitchen for 'a glass of water'. I sent Sunda instead and raced back to Avva's side..... just in time to hear the lady say ..."it was not unexpected that Cun-Zum-Shun would carry poor Kunti away... sooner or later..." Avva's eyes widened when she saw me standing hardly two feet away.

I knew the secret now !

I knew the name of the Prince who had carried off our Princess. But Cunzumshun seemed a strange name for a Prince... Could it be the name of his steed? I was determined to find out.

And when I finally did, years later, I wish I hadn't.

(abridged version of the article published in the Konkani Sammelan Souvenir, 2012, at Edison, NJ)

Young Viewpoint

My First Rathotsava Experience

ANVITA MUDBIDRI, SANTACRUZ

Shri Chitrapur Rathotsava or 'Aamgelo Teru' as we so lovingly call it, is one of the most vital and renowned festivals which falls on the Hanuman Jayanti Day. It's celebrated not only by the Chitrapur Saraswats, but also by a large, enthusiastic local populace of Shirali and other nearby villages. After all it's an annual festival when we devout Amchis get the unique privilege to have darshan of Lord Shri Bhavanishankar, the main deity of Shri Chitrapur Math, from a very close proximity. The imposing Ratha has elaborate carvings of wood, decorated with red and white cloth flags and is decked with a wide array of flowers, vegetables and fruits, a site so spectacular and majestic, that even the blazing Sun does not dwindle the zest and religious fervour of the vast gathering of people who take part in the Utsava with single minded devotion! This year the Rathotsava was celebrated on the 11th of April.

All devotees are very eager to have a glimpse of our Parama Pujya Swamiji offer Puja to Lord Shri Bhavanishankar. The Ratha is pulled by hundreds of devotees to the other end of the open field in the evening. A recent addition of the steering system to the Ratha has made it easier and smoother to pull or manoeuvre. The whole atmosphere was filled with devotion, positivity and delight. Our Param Pujya Swamiji too walked along with the Ratha, amidst rapturous chants of 'Namah Parvati Pataye Har Har Mahadev!'

The night after the Rathotsava day is called 'Mrugbhethe' where Lord Bhavanishankar is carried in a Palaki atop Panchavati, 2 km from the Math. It depicts Lord Shiva going for his hunting expedition. Followed

by Puja, Aarti and 'Vagavesa' a fun skit enacted by young boys in tiger costumes send the audience in splits. Later, Lord Bhavanishankar is brought back with accompaniment of melodious bhajans and hymns and kept in a specially decorated Mantap just outside the temple area and throughout the night, HE is 'kept awake' with various devotee-groups performing bhajan-seva till 7 am in the morning.

The 2nd day after Rathotsava, Lord Bhavanishankar is taken for 'Snana' in the holy Sarovara outside the Math. With splashes of colour and water, the assembled people, especially the young commence the water sport of 'Vokkuli'.

During this wonderful festival, the whole atmosphere in and around Shirali is so undemanding and simple, unlike the fast-paced city lifestyle. There is so much to learn and imbibe when we visit holy places like Shirali merely by watching and allowing ourselves to soak in the captivating religious environment. We keep all our other busy thoughts aside. Instead of taking my phone, capturing pictures or videos, I just felt like absorbing all the positive vibes and 'living in the moment'-

each moment so very vividly etched in my mind! Reading about such festivals is different but actually witnessing this splendid event from close quarters is a unique and totally mesmerizing experience which one must not miss! It makes my heart swell with pride to be a part of our rich and vibrant Chitrapur Saraswat community blessed by the Holy Guruparampara and now constantly guided by our Parama Pujya Sadyojat Shankarashram Swamiji.



MUSIC

BY R.S. SAMSI, M.B.B.S.

“Music is the art of Prophets, the only art that can calm the agitation of the soul; It is one of the most magnificent gifts God has given us.”

LUTHER

Music, like other fine arts, such as painting and sculpture, is the natural outcome of civilization. It is admitted that our Indian civilization is one the oldest and its idea was mental and spiritual development rather than the attainment of the material wealth and prosperity. In India music has been closely associated with God and religion, and has its origin in Samaveda. Most of our celebrated deities are mentioned in singing in praise of the Supreme Being, to the accompaniment of one or the other musical instrument - Saraswati, with her Veena, Lord Krishna with his flute, Narada with his tambura and Shankara with his drum. Moreover our saints like Kabir, Tulsidas and Meerabai were reputed to be good singers, whilst most of our famous musicians like Haridasji, Nayak Baiju, Tansen, Gopal Nayak, Tyagraj, Sadarang and Adarang, have been great devotees of God. The songs composed by them are full of devotion and are sung to this day.

“Music, ” says Carlyle, “ is a kind of inarticulate and unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that”. It appeals to the heart and elevates the soul. There is no doubt that music helps a good deal towards the realization of God.

It is really a pity that such a divine art as music is not properly understood and appreciated by the public. A brief survey of the system of Indian music as it exists today will not be out of place.

There are two schools of music, the Northern or Hindustani or and the Southern or Dakshinadi. Southern music is perhaps more akin to the original Indian music, whilst the Hindustani Music is the outcome of Persian and Arabic influences on the latter. The scale of music as well as many Ragas are common to both, but the style and technique vary. There is more freedom and scope for individual skill in Hindustani than in the Southern and hence the former is sweeter and more appealing.

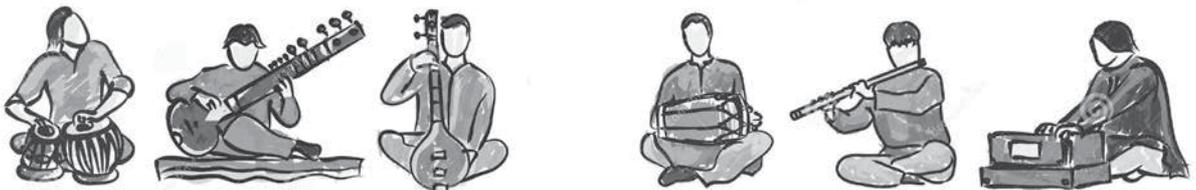
Hindustani music reached its zenith in the earlier part of the Mughal period owing to the encouragement and help it received from the State. But with the downfall

of the Mughul Empire and the chaos that followed it , it received a severe setback. No systematic efforts have yet been made to revive this art owing to the lack of sympathy of both public and the State. The difficulty is enhanced by the fact that Hindustani music has not been successfully put down in notation, with the result that it has to be taught by vocal demonstration and has come to stay in a few families of musicians. Unfortunately these musicians are so orthodox and conservative that they are reluctant to impart the knowledge of music to others beyond their family circle.

Mention must be made here of Prof. Bhatkhande, who has done yeomen service towards the uplift of this noble art. He has compiled together all the available material and has spared no pains in putting Hindustani music on some scientific basis. His books are of great value to students of music.

The revival of the stage in India and inventions like the gramophone and the Radio have helped to create a taste for music among the public. But unfortunately there is no institution or organization where proper facilities for learning classical and higher music are afforded. It is only by the united efforts of all that such an institution could be started.

So far as the Bombay Saraswats are concerned, **the music classes for senior and juniors, conducted by the Saraswat Mahila Samaj, will, I am sure meet the demands of many who are desirous of learning scientific music. The Samaj has secured the services of Prof. Bhadrudin Alladiya Khan, late Director of music, Kolhapur State, who has been training students in vocal music.** As regards instrumental music, if a sufficient number of students come forward, it would be possible to engage a suitable tutor. Finally, I would suggest that a Saraswat Gayan Samaj should be started with a view to arranging concerts of good musicians, which will not only help to create healthy taste for music among the Bombay Bhanaps but will also be of great value to the students of the music classes.



Brave Hearts of Punjab

WG CDR VS HATTANGADY, VETERAN.

My first posting was in a forward area to a Hunter fighter squadron. 6 fatal crashes in 3 years was the toll. All of us suffered the trauma and the pain. Later married and with 2 kids I became a Flight Test engineer on fighters and served for 6 years. I had two narrow escapes one in France and one in India. Luck favours the brave it is said but there are exceptions like in this story sent by Friend Air Commodore Shivashankar Kodange, Veteran. The photo is of a MiG crash

"My Dad was posted to a

small Air Force unit at a place called Barnala in Punjab in the late seventies. I have grown up with Sikhs all my life. While there may be numerous Santa Banta jokes, Indians have always been proud of their Sikhs. These martial people ensure that at least one child in their family joins the Armed Forces. For centuries they were ostracised and faced religious persecution. Wearing a turban was for them, a matter of pride and honour and they would rather have their heads cut off than be forced to take it off as an insult.

The Punjab has been a battle ground for thousands of years because that was the easiest way to enter India for the many invaders India has seen. During numerous wars, Punjab's farmers have seen armies roll by and seen fighter aircraft engaged in dog fights in the sky. For them war was a regular occurrence, something to get used to.

This is a story from the late seventies, as narrated to me by my father who was himself an Air Force officer. His unit at Barnala, (small town in western India in Punjab) had received news about an air crash. An Air Force aircraft had been hit by lightning and disintegrated mid air. The next day my Dad was put in charge of a recovery party to go and bring back the dead and salvage what they could from the aircraft to ascertain cause of the crash.

When the convoy reached the tiny village, my father

found that the village had organised itself well in time, since they knew that the military would come calling to claim its dead. All work in the fields was stopped and the entire village resources were placed at the disposal of the visitors. All the village bullock carts were lined up

and the village women had prepared food for everyone.

The aircraft and its occupants had been scattered over a large area and body parts were strewn helter skelter over a huge area. The recovery was very difficult, since trucks could not enter



MiG Crash

the soft soil of the fields. Bullock carts fanned out and the recovery began in earnest. It was late afternoon when the last of the body parts were brought in and the task of putting together the gory jigsaw was completed. No one had the stomach to eat any of the food prepared by the village women.

The bodies were laid out in a row in the village square and that is when my father realised that in their hurry to reach the village, they had completely forgotten to bring shrouds for the dead. Without hesitation, in true Sikh tradition, all the men took off their turbans, saying, "It is a matter of pride for us to do this, since it will be used as kafan (shroud) for our fallen soldiers".

That was the day, poor farmers in the Punjab proved what being a true patriot and human means. THIS IS A TRUE STORY"

FOR OUR MEMBERS RESIDING ABROAD

The Airmail Refundable Deposit for posting of KS Magazine is Rs. 25,000/-. Those who have already paid Rs. 15000/- will have to give additional deposit of Rs 10000/-. These charges have been effective from January 2016.

- Raja Pandit, Chairman KSA

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The Rational Thought Versus Spontaneity Debate

HIREN DIVGI

This is the 3rd piece in the Reflections of Reality series, "The Rational Thought Versus Spontaneity Debate", which is in continuation of the debates, the first being "The Mind Matter Debate" (page 60, Nov 2016) and "Reflections of Reality" (page 17 March 2017).

Is rational thinking the normal state of our mind or is it spontaneity? For that matter, is spontaneity a thought driven process at all? If not, what causes a spontaneous response of a human being to the universe?

This one affects all of us fairly early in our life, with almost all human cultures across the globe promoting rational thinking in the conduct of our adult life. Most human societies have convinced themselves that rationally thinking adults make for a stable and safe society and it is almost universally encouraged. In spite of this for some unexplained reason at an individual level of life experience, the most exhilarating moments of our life have been the irrational spontaneous moments of our life.

Like all humans, I have no memory of my early childhood. I cannot, for I had not yet learnt any words, and without them, I had no thoughts to think and remember. How do we define human consciousness at that age? Observing my own daughters growing up through that age, it seems to be a state of unadulterated transparent spontaneous interaction with the world around them. Hunger and discomfort causes' spontaneous crying while at the same time, the warmth of a hug, and meaningless engagement of baby talk and facial expressions of smiles, results in spontaneous smiles and squeals of laughter. And while rational thinking has helped me navigate and survive the challenges of adult life, breaking into a wild dance in the first showers of monsoon in my childhood, falling in love, the uncontrolled tears of joy of holding my daughters for the first time, the feeling of deep grief of losing a dear friend, when rational thinking stopped and all that remained was the purity of the experience of the moment, are the ones that will remain for the rest of my life.

While rational thinking is a necessity and indeed the bedrock of all functioning human societies, is there a case of it being over rated? Should rational thinking modulate and control our spontaneity or should our intuition and spontaneity modulate and keep in check "rational thought"?

Our own life experiences will give us the answers. Rational thought depends on situational awareness, specific knowledge, either through personal experience or received from others' experiences. Rational thought also operates in the field of "word – thought – concept" reality of our minds when the mind is "awake" as against in the sleep state. The variables of the universe around us are indeed infinite and intuitively we "know" that rational decisions we take are based on what we "know". But is the known the reality? If decisions based on rational thought have as much of a chance of being "right" as against decisions based on intuition, which one should we follow?

Again our own life experiences seem to give us the hints. When we are overly concerned and bothered about the outcome of our actions, we seem to take "rational" decisions, weighing the pros and cons, whereas in instances when we decide that the outcome of our decisions has no significant consequence, we let "instinct" rule. That's exactly where the fallacy seems to be.

The question to ask is, - does rational thinking bring into play a larger field of consciousness or intuitive thinking? The more I think about this and other aspects of reality, I come to the conclusion that reality is not about this or that, black or white. It is about what significance you choose to give it. In my personal experiences thus far, I seemed to have had a fuller experience of life when intuition and spontaneity won the day. In no way does it mean that all those decisions or actions I took intuitively and spontaneously ended with the results I desired. It only means, the spontaneity of the moment allowing intuition to play out, made it easy to make decisions and gave me enough joy in carrying out the actions of those decisions, in a way that the significance of the outcome diminished and blunted the impact on me whether good or bad.

I have been trying to understand the reason why this happens. When I try and remember the important events of my life that I have thought through rationally, I remember the thoughts, the arguments I made deciding the pros and cons, and I also remember the results, elation when my arguments were validated and bitterness when my arguments stood defeated. When I try and remember those important events of my life that transpired spontaneously, I don't remember any thoughts, only the thrill and awareness of the event, a

holistic belonging to that moment The emotions surging through me, the expressions of people, the smells, sounds, sights surrounding the event.

Maybe this is the secret that we need to unlock. When we live spontaneously we seem to be one with the universe around us, where our ego doesn't stand outside the event taking place. Rational thinking forces us to stand apart.

I am in no way suggesting that rational thinking is bad and that it should be discouraged and intuitive

thinking and spontaneity is always good. It is the balance between the two in helping us live a fuller life in tune with the reality around us that is important.

This balance will differ from person to person and within a person through the course of life. I guess it relates to what our perception of reality is at that moment in our life. The more we are in tune and in the flow with reality, spontaneity seems to flow naturally. The further away we sense we are from reality, we seem to need to make the effort of rational thinking.

From the Cookbook of Vokethur Shantabaipachhi

1. Manpasand Crispy Goli Baje

Ingredients: 1 cup each of Maida, Wheat rawa medium, and Rice Powder; Less hot green chillies finely chopped- 8 to 10, finely grated ginger 1 tbsp, butter milk about 2 to 2-1/2 cups, finely chopped coriander leaves- 2 tbsps, salt to taste, oil to fry.



Method: Mix well chillies, salt, ginger and butter milk, add other ingredients except coriander leaves. Keep dough aside for four hours, lastly add coriander leaves and mix well. Deep fry big lime size goli bajes till brown and crisp on medium fire.

Enjoy evening tea with Garma-Garam Manpasand Goli Baje and tomato sauce.

2. More Kootan (A Side Dish)

Ingredients: Peeled & chopped into big pieces Ashgourd (Koowala)- ½ kg, less hot green chillies- 6, chanaadal 1 tbsp soaked, Jeera- 1 tsp, grated coconut- 1 level cup, haldi powder- ½ tsp, chopped coriander leaves- 1 tbsp, curry leaves – 8 to 10, coconut oil – 1 ½ tsp, sour curd beaten ¾ cup, salt to taste.

Method: Boil the ashgourd (Koowala) with little water and salt, grind coconut, green chillies, chanadal, haldi powder and jeera to a fine paste with little water and add to cooked koowala pieces. Let it boil, Add beaten curds, curry leaves and coconut oil and boil. Garnish with coriander leaves before serving.

Very enjoyable with hot rice, any vegetable or onion sambar and fried papads!

3. Jewish Dal

Ingredients: Masur dal – 1 cup, 3 big onions skinned and coarsely grounded in a mixie, 3 big tomatoes chopped fine, tejpatta- 2 pieces, lavang – 2, haldi powder- ¼ tsp, Red chilli powder 1 tsp, dhana-jeera powder – 1 ½ tsp , ginger garlic paste- 1 tsp, oil 2 ½ tbsps, salt to taste, and chopped coriander leaves

Method : Cook masurdal and keep aside. Season in oil, tejpatta, lavang, onion and fry well till light brown. Add tomatoes, fry till well mixed. Add haldi powder, chilli powder, dhana jeera powder, ginger garlic paste and salt, fry for few minutes. Add this to the cooked masurdal and boil. Add coriander leaves before serving.

Serve this healthy delicious jewish dal with hot rice and cucumber –ripe banana salad.

Note:-Add ½ of a small bundle of methi leaves before frying tomatoes to make Methi Jewish Dal. Make with a little thick consistency, and enjoy with bread or chapatias.

4. Tomato Brinjal Salan

Ingredients: ½ kg brinjals chopped into ½" square cubes and soaked in water for 1 hour, finely chopped big tomatoes – 4, chopped coriander leaves- 2 tbsps

Masala ingredients: Red chillies hot variety- 8 or bydagi chillies 10-12, Big onions finely chopped-3, garlic cloves- 8-10, Dhane- 1 tbsp, methi ¼ tsp, Jeera – ½ tsp, pepper corns- 6, salt to taste

Method: Squeeze brinjal cubes, and fry a little and keep aside. Grind the masala to fine paste. Reserve the water used to clean the mixie jar.

Seasoning ingredients: Heat oil, add rai, curry leaves, when rai crackles add masala and water fry well add tomato, half cooked brinjal cubes and cook till required consistency is reached. Garnish with coriander leaves.

Taste thikat Brinjal Salan With Tangy Flavour of Tomatoes and enjoy with cooked rice, chappati, and bread.

40 years of togetherness

Happy RUBY Wedding ANNIVERSARY

SHEKAR SHIVANAND UPPONI & SEEMA UPPONI (nee Kusuma Kodange)



28-04-1977 28-04-2017



We pray to our Kuladevata Shri Shantadurga, Our Sacred Guru Parmpara and His Holiness Shri Shri P.P Sadyojat Shankarashram Swamji To bless them with Good Health, Happiness and Peace.

MAY RUBY TURN INTO GOLD

With Lots of LOVE AND BEST WISHES FROM

Sidharth Shekar Upponi, Chitra Sidharth Upponi, Arushi Swetha Chandragiri
Arvind Jayaprakash Chandragiri, Arshia Arvind Chandragiri, Arisha Arvind Chandragiri
Samarth Shekar Upponi, Samskruti Samarth Upponi, Shlok Samarth Upponi
Indumati Shivanand Upponi.

All Upponi-s Chandragiri Rao & Kodange-s Shankraiah family All Relatives & Friends.

40 years of Togetherness on 25th April 2017

Happy Ruby Wedding Anniversary!!!

Priya and Pramod Balwally



May Ruby Turn into Gold

With Best Wishes from

**Neetika Balwally
Nidhi and Prashant Balwally
All Relatives and Friends**

BIRTHDAY REMEMBRANCE

SHARAD D. KULKARNI



June 19, 2017

To dearest Papa/Aju.....

Sweet, loving & caring nature

Having a heart of gold

Always ready to help family & friends

Remembering you everyday

As your fond memories are always with us.....

*Deeply missing you on your birth anniversary
today.....*

Thinking of you always.....

Children:

Ashwini/Prashant P

Amit/Surdeep Kulkarni

Grandchildren: Ansh Kulkarni & Sohah
Kulkarni

**In Loving Memory
Laxmanrao V. Hemmady**

25th August 1904 – 6th June 1967

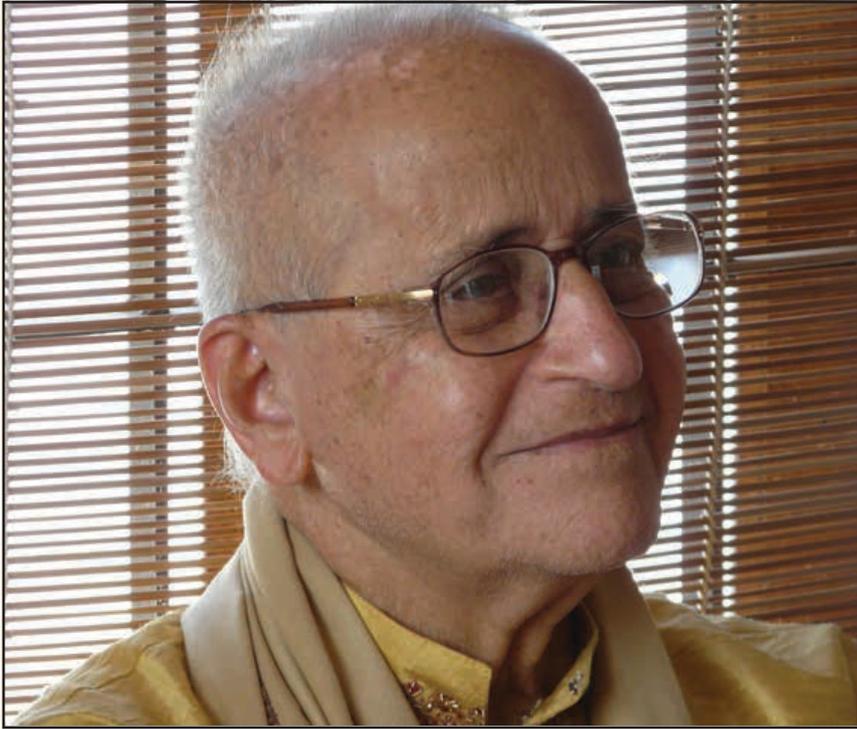


Pappa, it's been fifty years since you left this world to be one with the Almighty. Your love and smile will forever remain in our hearts and will only multiply. Your memory is our biggest treasure. We know that you & Aji are always around us in spirit to bless us.

Hemmadys, Kilpadys, Bailurs & Raos



*In Loving Memory of KundajeRajaram Rao, our dear Annu,
who left for his heavenly abode on June 21st, 2016.*



*Annu,
You left us special memories,
Your love is still our guide,
Although you are not here to see,
We know you are always by our side.
You taught us to be positive
When the road we tread gets rough,
'Happiness is in our hands', you said,
'Appreciate the gift of life enough'.*

*Greatly missed and fondly remembered
by Bharat, Prasanna, Kalpana; Anshul, Nalini & Gautam;
Kunal & Divya; Aditi, Pankaj & Pia; Mihir; and
the extended Kundaje family and all near and dear ones.*

~~~~~ Parisevanam ~~~~~

Under the watchful eye and with loving Guidance from our Guru -Parama Pujya Sadyojat Shankarashram Swamiji the perennial river of *Devabhasha* – Sanskrit has been on an exciting journey through the many classrooms and stimulating, interactive teaching methods of our dedicated band of teachers.

SUJATA HALDIPUR shares some informative tid-bits from last year's itinerary of Shri Chitrapur Math's

GIRVANAPRATISHTHA

Girvana - Sanskrit - the language of the Gods is indeed like a perennially flowing river and therefore, evergreen, fresh and ready to adapt to any situation the flow of time demands. In Vedic Rucha-s she sounds as serious as a Rishipatni and in today's

in the form of a young lad to test her devotion and trying to dissuade her with a number of reasons - all of this has been put so beautifully in the poem that we all were reluctant to leave the class at the end of the day. Uma-the pretty delicate princess, daughter



Meet the dedicated and joyful ambassadors of *Devabhasha*

world she is as modern as a college-girl keeping pace with the latest developments. Yes, she handles the 'Karabhasha' - mobile phone and a computer - 'Sanganaka' with equal ease!

In the year 2016 while flowing speedily, this eternal river of knowledge – this Girvana, now happily pratishthita (established) in our Shri Chitrapur Math, came across many interesting events during her unbridled journey....

From the 13th to 16th of February 2016 a series of lectures by Dr. Vishwasa were arranged at Shirali for the benefit of her teachers. Dr.Vishwasa had chosen to speak on selected shloka-s from Kumar-Sambhava, a famous poem by Kalidas. The description of Parvati's tapa for getting Shiva as her husband, Shiva coming

of Himalaya - is determined to marry the Lord of Kailas who wanders in burial grounds, rides on a bull and has nothing to cover His body except a freshly torn elephant skin. His body is also smeared with the unholy ashes from the smashana! But Uma, the darling daughter of King Himavan and Devi Menavati cannot tolerate a single word spoken against her beloved. Finally, Shiva manifests and accepts Uma as His bride. The divine wedding takes place witnessed by all Gods and Goddesses!

From the 7th to the 9th in the month of May a Kavya-Bodhana-Varga was arranged for the teachers at Karla. While we were inspired greatly by the charming yet

~~~~~ Parisevanam ~~~~~

lucid manner in which Dr. Vishwasa and his wife Dr. Shantala explained a text the teacher-couple were totally entranced by our divine Guru and the holy atmosphere of our Maths at Shirali and Karla! This time the topics were 'Kiraatarjuneeyam' composed by Kavi Bharavi and 'Bhoja-Prabandha' by Kavi Ballal! While in vanawasa, the Pandavas are preparing to return to Hastinapur, fully aware of the adamant nature of their crooked cousin Duryodhan. How Yudhishtir-the eldest Pandava who is calmness personified, the mighty Bheema and Droupadi, furious like an angry cobra react, is very beautifully depicted in 'Kiratarjuneeyam'.

At Girvanapratishtha, we teachers are always concerned about whether the students have correctly grasped the subtle nuances of Sanskrit grammar and hence, periodical tests and then final exams are conducted every year. This infuses a lot of seriousness in the students and also increases their confidence about their growing hold on this fascinating language of the Gods. More than 80 students all over India appeared for the final exams conducted in April, June and November 2016 and cleared them happily!

August 6th, 2016: An aakhyana on 'Shaakuntala' was delivered in chaste Sanskrit by Dr. Gauri Mahulikar, retired Head of the Sanskrit Dept, Mumbai Vidyapeeth. The poem, again by Kalidas, not only brings out the feelings of the separated lovers but also throws light on the rich culture of our Bharat.

Bengaluru teachers and students conducted a cultural program on 14th August, 2016. On 18th August, 2016, Samskrita Divasa was celebrated at Shri Chitrapur Math, Bengaluru, with sambhashanam, games, songs, katha-kathana and much else.

Girvanapratishtha teachers conducted sambhashana classes in Shirali throughout Chaturmasa. This is not limited only to Chaturmasa, for our Bengaluru teachers take turns to visit Shirali every month and teach Sanskrit to the local students there.

On the auspicious occasion of Vijayadashami, two Sanskrit story books translated by the Girvanapratishtha teachers were released by Pujya Swamiji. The books, specially designed for little readers, are full of cute pictures of the heroes - "Sheru" a little tiger cub and "Chintu" an elephant calf. These books woven around Parama Pujya Swamiji's message narrate how these heroes overcome a weakness and learn to face life's problems courageously!

Then there was also a very significant milestone last year. On 12th October, 2016 there was an- All Volunteers' Meeting, at Karla. Girvanapratishtha volunteers had a meeting in the Divine Presence of Pujya Swamiji where some important decisions were

taken, certain systems were laid down. This meeting was attended by 27 teachers from Mumbai, Pune, Bengaluru, Delhi and Chennai.

Girvanapratishtha, Pune organised a Samskrita Shiviram on 23rd October. A number of entertaining and educative items such as games, Sanskrit translations of popular Hindi songs, jokes, stories and so on, made the shiviram very interactive and lively. It was enjoyed by students and everyone who attended this lovingly assembled programme.

Over the last four years Girvanapratishtha teachers have been going regularly to Karla to make the Seva Saptaha volunteers sip the ancient nectar of Sanskrit in an easy and modern format. The tiny little angels from Parijnanashram Vidyalaya also get a taste of this joy.

Girvanapratishtha humbly places the world-wide appreciation received for her web lessons at the Lotus Feet of our Beloved Master whose inspiration and encouragement have been instrumental in the creation of these lessons. A number of people in India and abroad are taking benefit of Girvanapratishtha's web lessons.

Some of our people settled abroad also got glued to the Devbhasha through two extremely interesting and interactive half-hour sessions conducted for them at Shirali during the NRI shiviram in December. They were surprised that one can actually converse in this ancient language with as much ease as they have been conversing in English. Girvanapratishtha's Online Colloquial Samskrita Training Course has been started recently for all students staying abroad who crave to learn this beautiful language.

It is said that only a lamp that is lit can light other lamps. To keep the lamp of knowledge ever-aglow Stara-varadhana classes are conducted for teachers at various places to enhance and upgrade their levels. The ever-enthusiastic teachers do not mind travelling from Bengaluru to Shirali, Mumbai to Pune or Nasik to conduct classes every month.

On 17th December last year Girvanapratishtha participated in the Guru-Ranjani Utsava at Santacruz where Pramana Patra Vitaranam took place for all the successful students.

This otherwise serious Girvanapratishtha surprised the audience by presenting a bouquet of heart-winning translations in Sanskrit of some popular Hindi film songs and two Sanskrit skits as well. The grand finale was to the lilting tune of

करताडनं कुरु सानन्दं | गीतं ननु गायेदृशम् ||
दुःखं वा सुखं तर रंपंपम् | हस चान्यान् हासय त्वम् || ला ला ला ...

Photo credit: Anushravas

अॅडव्होकेट नरेंद्र कामत स्मृति व्याख्यानमाला : ९वे पुष्प डॉ. रामदास भटकळ (पॉप्युलर प्रकाशन)

उदय मॉकिकर

अॅडव्होकेट नरेंद्र कामत स्मृति व्याख्यानमालेतील ९ वे पुष्प, सारस्वत महिला समाजाच्या सभागृहात, डॉ. रामदास भटकळ (पॉप्युलर प्रकाशन) यांनी २९ एप्रिल, २०१७ रोजी गुंफले. विषय होता “माझ्या व्यवसायातील अनुभव.” सुरुवातीस, नरेंद्र कामत यांच्या सुविद्य पत्नी साधनाताई यांनी रामदासजींचा आपल्या नेहमीच्या खास शैलीत हृद्य परिचय करून दिला.



संत तुकारामांचा अभंग “आम्हा घरी धन, शब्दांचीच रत्ने” यातील चरण उद्धृत करित त्यांनी सांगितले की, भटकळांचे घर आणि दुकान म्हणजे अशा रत्नांची खाणच होती. सदानंद व रामदास भटकळ आणि नरेंद्र कामत यांना जोडणारा दुवा म्हणजे पुस्तकेच! या मैत्रीखातर रामदासजींनी भाषणाचे आमंत्रण स्वीकारले याबद्दल साधनाताईंनी त्यांचे आभार मानले.

आपल्या भाषणात रामदासजी म्हणाले, “ज्यांच्या निधनाने त्यांचा वियोग प्रकर्षाने जाणवतो, त्यापैकी एक म्हणजे ग्रंथप्रेमी व नाट्यप्रेमी नरेंद्र कामत. गोवा हिंदु असोसिएशन या नाट्यसंस्थेमुळे कामत यांच्या घरी वसंत कानेटकर, वि. वा. शिरवाडकर यांच्याशी भेटीगाठी झाल्या माझा मोठा भाऊ सदानंद, वडिलांबरोबर बुकडेपोचा व्यवसाय सांभाळीत असे. माझा जन्म १९३५ सालचा. एस. एस. सी. झाल्यानंतर, वडिलांनी रोज काही वेळ दुकानात येण्याची सक्ती केली. माझी खरे तर ऑक्सफर्डला जाऊन पुढील शिक्षण घ्यावे व प्राध्यापक व्हावे अशी इच्छा होती. पण व्यवसायातील अनुभव हेच खरे शिक्षण अशी माझी समजूत घालण्यात आली. पुढे कॉलेजमध्ये लैलाची ओळख झाली आणि माझा ऑक्सफर्डला जाण्याच विचार बारगळला. मी M.A. व LLB या पदव्या घेतल्या. घरात गांधीजींच्या विचारांचा पगडा होता. गांधी, सावरकर व आंबेडकर यांच्या कार्याविषयी संशोधन करून मी त्या विषयांत झह.ऊ ही प्राप्त केली.

व्यवसायानिमित्त सर्वश्री गंगाधर गाडगीळ, विंदा करंदीकर, वि. वा. शिरवाडकर या साहित्यिकांशी मैत्री झाली. ह्यातून माझ्या ‘जिगासॉ’ आणि ‘जिव्हाळा’ या व्यक्तिचित्रांच्या पुस्तकांचे लेखन झाले. ‘जिज्ञासा’ हे तिसरे पुस्तक प्रकाशनाच्या मार्गावर आहे. ‘पॉप्युलरचे रीतिपुस्तक’ हे प्रकाशन-व्यवसायाविषयीचे पुस्तक वेगळ्या प्रकारचे असल्यामुळे वाखाणले गेले. गांधी चरित्राच्या अभ्यासातून ‘जगदंबा’ हे ‘कस्तुरबावरील नाटक निर्माण झाले. त्याचे अनेक भाषांतून अनुवाद झाले. ‘अनुवाद सुविधा केंद्र’ या संस्थेच्या स्थापनेतही माझा सहभाग होता. आमच्या संस्थेने ३००० वर पुस्तके प्रकाशित केली आहेत. संस्थेचा मराठी विभाग विकसित करण्याची जबाबदारी माझ्यावर सोपविण्यात आली होती. Work is pleasure आणि Pleasure is Work हे माझे ब्रीद असल्यामुळे दर्जेदार पुस्तके प्रकाशित करताना मी नफ्या-तोट्याचा विचार केला नाही. पण व्यवसाय होतच गेला. आज कोणतेही कर्ज मुलांच्या डोक्यावर नाही.

लहानपणी मी शास्त्रीय संगीताचे शिक्षण आचार्य एस.सी. आर. भट (नंद भट) यांच्याकडे घेत होतो. अनेक वर्षांनंतर पुन्हा ही तालीम सुरू केली. अनेक बंदिशी शिकलो. स्वतः रचना केल्या. आता शिष्यांना संगीत शिकवतो.” असे सांगून त्यांनी आपले माहितीपूर्ण व्याख्यान संपविले व श्रोत्यांच्या आग्रहास्तव एक स्वरचित बंदिश गाऊन दाखवली. त्यांच्या भाषणातून त्यांना आपल्या व्यवसायाविषयी, कुटुंबियांविषयी, मित्रांविषयी वाटणारे प्रेम, आदर याची जाणीव होत होती.

ज्येष्ठ समाज सेविका-प्राध्यापिका कालिंदी मुझुमदार यांच्या हस्ते रामदासजींना भेटवस्तु देण्यात आली. ऋणनिर्देश आणि अल्पोपहार (नरेंद्रजींच्या मातोश्री इंदिरा कामत यांचे स्मरणार्थ) झाल्यावर सभेची यथोचित सांगता झाली.

कामत कुटुंबियांनी, सारस्वत महिला समाज, गावदेवी यांच्या सहयोगाने हा एक स्तुत्य उपक्रम सुरू केला आहे. या अंतर्गत अशाच अनेक माहितीपूर्ण रंजक व्याख्यानांची एक सुंदर पुष्पमाला गुंफली जावो ही सदृच्छा!

The Centenary Souvenirs of the Saraswat Mahila Samaj are available with Smt. Shobhana Rao at the KSA office. Time : 10.30 am to 1.30 pm and 4.30 pm to 8.30 pm. Price – Rs. 50/-.

सखी

रेखा राव

बघता बघता २०१६ साल संपलं आणि सतरा सुरू झालं. दरवर्षीप्रमाणे मी काही नातेवाईक आणि मित्रमैत्रीणींना शुभेच्छा द्यायला फोन केला. मग माझी खास मैत्रिण नलूला फोन करून म्हटलं,

“नलू, नवीन वर्षांच्या हार्दिक शुभेच्छा. हे नव वर्ष तुला सुखी, आनंदी आणि आरोग्यदायक जावो.”

“धन्यवाद आणि तुलाही नवीन वर्षांच्या शुभेच्छा.” “हे बघ, मी उद्यापासून काही दिवस मॉर्निंग वॉकला येणार नाही. तसं आपल्या ग्रुपला सांग. आणि माझी वाट पाहू नका.”

“का ग? नवीन वर्षांच्या सुरवातीला ही नकाराची घंटा कां?”

तसं मी म्हटलं, “अग माझी नवीन सखी नव्या वर्षाला भेटायला आलीय. तिचा आदर तिची काळजी घ्यायला हवी.”

“कोण ग? मग तिलाही फिरायला घेऊन ये. आमचीही ओळख होईल.”

“छे S छे, तिने तुमच्याभोवती फिरकायलाही नको. तिच्यापासून तुम्ही दूर राहिलेलेच बरं S S.”

“असं का म्हणतेस? आम्ही थोडंच तिला तुझ्यापासून पळवून नेणार आहोत?”

“अग पळवून नेण्याच प्रश्न नाही. ती आपणहून नकळत कधी तुमच्या आयुष्यात प्रवेश करील याचा नेम नाही. खूप खतरनाक आहे ती. तेव्हां तिच्यापासून दूर राहिलेलेच बरं.”

“अशी कोण बरं ती? आता मला जास्तच उत्सुकता लागून राहिलीय.”

“मी भेटल्यावर सांगेन. कुणाचा तरी फोन येतोय. बरं S ठेवते, बाय S S” म्हणून मी फोन ठेवून दिला.

आता तुम्हालाही उत्सुकता लागली नां?

धीर धरा. जरा वेळाने सांगतेच.

माणसाच्या आयुष्यात सखा/सखी हे फार महत्त्वाचे असतात. माणूस हा समाजप्रिय प्राणी आहे. त्याला आयुष्याच्या कुठल्याही टप्प्यावर एकटं राहता येत नाही. अगदी बालपणापासून वृद्धावस्थेपर्यंत कुणा ना कुणाची सोबत लागते. त्याशिवाय तो खूप

एकाकी, उदास, एकलकोंडा होऊन जातो. आई, वडील, भावंड, नातेवाईक याशिवाय मित्रमंडळीची खूप गरज असते. कारण आपलं सुख दुःख मनातील गुपित शेअर करायला मित्रमंडळीच लागतात. आयुष्याचा जोडीदार हवाच असतो. याशिवाय काही विशिष्ट गोष्टी शेअर करायला, आपलं मनोबळ वाढवायला, आपल्या सुखदुःखात सहभागी व्हायला, धीर द्यायला हृदयाच्या कप्यात दडून ठेवलेलं गुपित सांगायला प्रसंगी वाद घालायला तर कधी भांडायलासुद्धा सखी/सखा हवा असतो.

मला आजपर्यंत अनेक सखी मिळाल्या. त्यांच्यां सहवासात मी खूप आनंदी, उत्साही असते. त्यांच्याकडून खूप काही शिकते अजून शिकत आहे. मॉर्निंग वॉकला आम्ही रोज भेटतो. वेगवेगळ्या विषयांवर चर्चा करतो. अनेक कार्यक्रमांना, समारंभांना, सहलीला जातो. शिवाय व्हाॅट्स अॅप फोनवर बोलतो. संदेश पाठवितो. काही कारणाने भेटू शकलो नाही तर खूप चुकल्यासारखं वाटतं. मनाला हुरहुर लागून राहते. पुन्हा कधी भेटू असं होऊन जात. पण माझी ही “सखी” जरा वेगळीच आहे बरं का! तिच्या येण्यानं आनंद नाही दुःख होतं. नाव ऐकलं तरी अंगावर कांटा येतो. आयुष्यात कधी कधी अशा बऱ्याच सख्या आहेत ज्या आपल्याला नको वाटतात. त्यांचा सहवाससुद्धा नको असतो. त्या न येण्यासाठी बराच आटापिटा करतो. त्यांना आपल्यापासून दूर ठेवण्याचा प्रयत्नसुद्धा करतो. तरी त्या आगंतुकासारख्या येतात. मग आपला नाईलाज होतो. “आलीया भोगासी, असावे सादर” म्हणून आपण त्यांचा आदर, कौतुक करतो. इतकी वर्षे दूर ठेवूनही त्या इतक्या जवळ येतात की, कधी आयुष्यभर चिकटून राहतात. आता तुम्ही जास्तच भ्रमात पडला ना? ह्या कोण किंवा कोण सखी म्हणून?

सांगते... ह्या सख्या म्हणजे ब्लड प्रेशर, डायबेटिस, सायटिका, कोलायटिस, स्पाँडिलायटिस, हृदयरोग वगैरे वगैरे. लिस्ट बरीच लांब आहे. पण कोण कुणाला कधी चिकटेल याचा नेम नाही. हल्ली कशाला वय असं राहिलं नाही. तरीसुद्धा साठी ओलांडली की, मनाने कितीही तरुण म्हणून मिरवत असलो तरी कुठली ना कुठली ‘सखी’ आपल्याशी दोस्ती करण्याचा प्रयत्न करते. मी म्हटलं, प्रयत्न करून या सखींना चार हात दूरच ठेवायचं. यादृष्टिने मी आहार-विहार, व्यायाम याची सगळी दखल घेत होते. तरीही यातील कुठली तरी सखी कुठल्या

ना कुठल्या प्रकारे हुलकावणी देत राहते. मग ती आली की, डॉक्टराच्या खेपा, औषधं, तिच्या सोबतचे अलंकार म्हणजे वेगवेगळे पट्टे, बूट, कॉलर, स्टॉकिंग्जस, रिंगस, रॉडस, विशिष्ट आहार, विशिष्ट व्यायाम हे सगळं आलं. मनात नसलं तरी तिचं कौतुक, आदर करावाच लागतो नाहीतर तिचं वास्तव्य वाढत जातं आणि आपल्यालाच त्रास होतो. काही वर्षांपूर्वी माझ्या भेटिला उच्च रक्तदाबाची सखी आली आणि अजून वास्तव्य करून आहे. तर यंदा नव्या वर्षी नवदिनी “डायबेटिस” नावाची

दुसरी सखी अचानक, नकळत चोर पावलांनी आली. कानात हळूच म्हणाली, “मी आलेऽऽ मी आलेऽऽऽ!”

तुला गोड खूप आवडत ना? इतकी वर्षे खाल्लंस, खूप झालं. आता यापुढे बंदऽऽऽ!”

आणि काय सांगू? माझी बोलतीच बंद झाली. त्या सखीच्या भोवऱ्यात आता मी कायमची अडकले म्हणून खूप दुःख झालं!!

Narada Bhakti Sutras - Part XIII

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

KRISHNANAND MANKIKAR

In previous part 12 :

We saw the amazing powers of true devotees (that they sanctify the holy places and so on) and what we should do to go further on the path of Bhakti.

In this last part of our series, we shall see Narada Muni emphatically telling that Bhakti is the time honoured constant. He exhorts us to devote ourselves to the Lord at all times, with fully fearless mind, and he shows eleven manifestations of Bhakti paying respects to his predecessors and contemporaries.

Sutra 49 (5.13)

सर्वदा सर्वभावेन निश्चिन्तैर्भगवानेव भजनीयः। ५.१३

सर्वदा सर्वभावेन निश्चिन्तैः भगवान एव भजनीयः।

Meaning:

At all times, सर्वदा with all your faculties सर्वभावेन without harbouring any doubt or anxiety निश्चिन्तैः the Almighty alone should be worshipped. भगवान एव भजनीयः।

Here, Narada Muni takes the आस्तिक्य Bhaava, further. He says, we should worship that Almighty alone, (Ananya Bhaava), at all times, (सर्वदा) and with all our feeling-thoughts-words and deeds -सर्वभावेन. Swami Raamadaas in his very simple but telling couplet, (which we all recite in our ntyapaath at Karla Math) says,

सदा सर्वदा योग तुझा घडावा,
तुझे कारणी देह माझा पडावा।

उपेक्षू नको गुणवंता अनंता,
रघुनायका मागणें हेंचि आतां।।

सदा सर्वदा योग तुझा घडावा, At all times may their be my associations with you. Here there is आस्तिक्य Bhaava, तुझे कारणी देह माझा पडावा May my body be an instrument for all your work. Here, सर्वदा सर्वभावेन भगवान एव भजनीयः that is, even my body is at the disposal of the Lord

उपेक्षू नको गुणवंता अनंता Oh limitless one, full of all virtues, do not please ignore me. Here, निश्चिन्त भाव is requested for, by the saadhakaa. There a parallel between what Narada Sutra states and what Swami Ramadas says.

Sutra 50 (5.15)

त्रिसत्यस्य भक्तिरेव गरीयसी भक्तिरेव गरीयसी । ५.१५

त्रिसत्यस्य भक्तिः एव गरीयसी भक्तिः एव गरीयसी।

Meaning :

In Three time zones (past present and future) त्रिसत्यस्य devotion भक्तिः alone एव is great गरीयसी (repeated for emphasis) भक्तिः एव गरीयसी

Here Narada Muni unequivocally states that devotion alone is greater than any other path like KarmaKanda, Hatha adi yoga Jnana yoga and so on. Our Saints are equally emphatic about the importance of Devotion. For them, all shastras, Puranas and your erudition comes to a nought when pitted against devotion and one of the main Sadhana for this is Naama japa, which is another and separate topic complete in itself.

त्रिसत्यस्य is taken to mean कर्म, ज्ञान रपव भक्ति by some. Some say, it is कायिक, वाचिक, मानसिक. It can also be interpreted as त्रिसत्य = त्रिवार सत्य. Whatever be the interpretation, Narada Muni avers that Devotion is the greatest of these all.

Sutra 51 (5.16)

गुणमाहात्म्यासक्ति-रूपासक्ति-पूजासक्ति-स्मरणासक्ति-दास्यासक्ति-सख्यासक्ति-वात्सल्यासक्ति-कान्तासक्ति-आत्मनिवेदनासक्ति-तन्मयतासक्ति-परमविरहासक्ति-रूपा एकधा अपि एकादशधा भवति । ८२-५.१६

Meaning:

Being totally immersed attached in the greatness of the qualities of the deity गुणमाहात्म्य आसक्ति: Being totally immersed in the form रूप आसक्ति: Being totally immersed in the Pujana rituals पूजा आसक्ति: Being totaily immersed in the remembrance स्मरण आसक्ति: Being totally immersed in the servitude of the deity दास्य आसक्ति: treating Him as a friend सख्य आसक्ति:

Treating Him as one's own child वात्सल्य आसक्ति: - attachment in Him as one has in one's beloved, कान्ता or कान्त आसक्ति: - attachment towards surrendering one's self आत्मनिवेदन आसक्ति: - attachment in becoming one with Him तन्मयता आसक्ति - attachment in extreme separation परमविरह आसक्ति रूपा - the Bhakti that is one manifests itself in these eleven ways एकधा अपि एकादशधा भवति।

Comment :

Now, Narada Muni goes on to explain how Bhakti manifests itself in eleven fold ways. गुणमहात्म्य आसक्ति: is seen in सततं कीर्तयन्तो मां the love of his form as well as पूजा आसक्ति: as seen in सगुण भक्ति, Being immersed in remembrance as seen in नामस्मरण, दास्य आसक्ति: is shown by Hanuman.

The famous couplet associated with Hanuman is:

देह बुद्ध्या तु दासोऽहं जीव बुद्ध्या त्वदंशकः।
आत्मबुद्ध्या त्वमेवाहम् इति मे निश्चिता मतिः॥

Bodily, I am your servant, my consciousness is a part of you. while my Soul and you are verily one, and this is my confirmed opinion.

सख्य आसक्ति: as seen between Him and Arjuna. In the Geeta, overwhelmed after the विश्वरूप दर्शन Arjuna seeks pardon of the Lord for having

सखेति मत्त्वा प्रसभं यदुक्तं हे कृष्ण हे यादव हे सखेति।
अजानता महिमानं तवेदं मया प्रमादात्प्रणयेन वाऽपि॥

Unaware of your Prowess, oftentimes have I called you "Oh Krishna", "Oh Yadava" and also "Oh my friend," either in grave error or in a playful way, and I seek your pardon for that.

वात्सल्य आसक्ति: as seen in Love by Yashoda, who has not given birth to Krishna but he is her child all through. कान्ता or कान्त आसक्ति: Kanta asakti as shown by Radha, Meeraabaai, Andal and others, आत्मनिवेदन Here Nivedana in addition to the popular meaning of confiding or making a statement, has a meaning closer to our discussion of Bhakti, i.e. offering oneself at the feet of the Lord. About तन्मयता आसक्ति which is becoming one with the Lord, we have seen earlier at length, परमविरह आसक्ति this is a demonstration of love in separation, thereby showing the extreme pain felt at the separation. This was experienced by the Gopis, when Shri Krishna went to Mathura.

Thus, Narada shows various forms of Bhakti though ultimately they all converge in supreme devotion.

Now, while concluding Narada says, thus followed, Bhakti manifests itself into eleven facets viz:

Thus the navavidha Bhakti of Bhakta prahlada is reconstituted so to say by Narada in these eleven forms.

When we complete our daily prayers we usually recite the following (this is a widespread practice in Maharashtra)

घालीन लोटांगण, वंदीन चरण, डोळ्यांनी पाहिन रूप तुझे।
प्रेमें आलिंगिन, आनंदें पूजिन, भावें ओवाळिन म्हणे नामा।
त्वमेव माता च पिता त्वमेव, त्वमेव बन्धुश्च सखा त्वमेव।
त्वमेव विद्या द्रविणं त्वमेव त्वमेव सर्व मम देव देव।
कायेन वाचा मनसेंद्रियैर्वा बुद्ध्यात्मना वा प्रकृतेः स्वभावात्।
करोमि यद्यत्सकलं परस्मैः नारायणायेति समर्पयामि॥

In the first Ovi, the Marathi couplet by Saint Namdev, we would see vandanam, वंदन, paad sevnam पाद सेवनं, Rupasakti रूपासक्तिः, kantasakti कांतासक्ति, pujasakti पूजासक्तिः, in addition we can say Bhaavasakti (attachment with feelings) added by Namdeva. Thus some of the eleven forms

mentioned by Narada are enumerated here.

Similarly, in the next Sanskrit shloka, we see the अनन्य भाव You are everything for me, , and in the third Shloka, the most important one is offering everything to Him, i.e. surrender Surrender is शरणागति.

आनुकूलस्य संकल्पः प्रातिकूलस्य वर्जनम्।
रक्षिस्यतीति विश्वासो, गोमृत्वे वरणं तथा॥
आत्मनिक्षेप, कार्पण्ये षड्विद्या शरणागतिः॥

"The six aspects of full surrender to the Lord are (1) Accepting things favorable for devoiional service, (2) Rejecting things unfavorable for devotional service, (3) Believing firmly in the Lord's protection, (4) Feeling exclusively dependent on the mercy of the Lord for one's maintenance, (5) Having no interest separate from that of the Lord, and (6) Always feeling meek and humble before the Lord."

Summary and concluding remarks

In these series of articles, we have seen:

1. The important definition of भक्ती devotion, viz. प्रेमस्वरूप Supreme Love. That does not expect anything in return.

2. We saw the opinions of Vyas Muni, Shandilya Muni, Garga Muni, etc.and Narada Muni's own interpretation leading to समर्पण भाव complete surrender.

3. We saw that Bhakti is superior to Karma Yoga, Jnana Yoga and Yoga per se i.e. Hatha Yoga.

4. One has to give up attachment and bad company, in order that devotion is steadfast.

5. We saw how bad company is detrimental in this path of Bhakti.

6. We saw that Love is indescribable, cannot be explained, but, has to be experienced.

7. What to follow strictly? Do not waste even half a moment and follow the path of Non-violence etc.

8. And, lastly, we saw how the devotion expresses itself in eleven ways. In the end, Narada remembers real greats in this path of Bhakti, stating thus.

इत्येवं वदन्ति जन जल्प निर्भयाः एकमताः।
कुमार व्यास शुक शाण्डिल्य गर्ग विष्णु।

कौण्डिन्य शेष उद्धव आरुणि बली हनुमत्।
बिभीषणादयो भक्त्याचार्याः

Thus state, SanatKumar, Vyasa, Shukadev, Shandilya Garga, Vishnu, Kaundinya, shesha Udhhdhava, Aruni, Baliraja Hanuman and Bibhisshana etc, who are the preceptors of Bhakti, who are unanimous in their opinions, (That Bhakti is the the main path to be followed). These sages are fearless in their opinions disregarding what common critics say.

Please note, Narada Muni does not take any credit to himself, remembers all greats as preceptors and calls them भक्त्याचार्याः.

Narada Muni has averred that the contact with greats is difficult, and happens only with the Grace of God. Our Samaj is fortunate in having an illustrious Guruparampara with the Grace of Lord Bhavanishankara, and these days we are once again experiencing the visible effects of the Grace of Guru, which is our great fortune. Saint Kabir states,

हरी कृपा तब जानिये दे मानव अवतार।
गुरु कृपा तब जानिये, मुक्त करे संसार॥

When you get into the human form, know that it is by the Grace of God, and when you are liberated from this world, know that it is only the Grace of the Guru.

The lives and teachings of the greats mentioned by Narada Muni are like beacons in our journey towards liberation. Let us conclude this discussion by our revered salutations to our GuruParampara and to our Gum who has given us constant guidance and protection in this journey of ours.

With salutations to Lord Bhavainshankara, our Guruparampara, and our revered Guru who has given us constant guidance and protection in this journey of ours on this BhaktiMarga, we conclude this brief glimpse into one of our sacred treatises. We conclude this, with prayers that may this introduction goad our readers to have a closer look at the original complete work of Narada Muni's Bhakti Sutras, and learned commentaries thereon, and may this study aid them on the onward journey on this path of devotion.

‘मगेल्या रांदपाची गम्मती’

अनुभवकथन : रूपा मंकीकर

शब्दांकन : उदय मंकीकर

रांदप कोरचें ही एक कलाची. त्यामितींची ह्या कलेक ‘पाककला’ म्हणताती. आनि बरें रांदप कर्तलेक ‘सुगरण’ म्हणताती. हांवेयि अेकी सुगरण जांक्काज अशशी मगेली अगदी मनापासून इच्छा आशिल्ली. मगेलें, ‘घरपण’ आशिल्लें घर आसकाज. घरांतु जानं आसकाति. लेकतल्यांगेलें, संबधिकांगेले येणे वचणे आसकाज. आयिल्यांगेले बरे रितीने आतिथ्य कोर्काज, बरे रितीने संसारु कोर्काज अशी मगेलें सोपपन आशिल्लें, सांगूक खुशी दिसता की मगेलें हें सोपन खरें जाल्यां.

सान्न प्रायेरी लग्न जाल्लें. घरांतु आम्मी तेगजणं, मांवु, बाम्मुणु आनि हांव. मगेल्या कुटुंबातु बापुलसंबंधु, मावससंबंधु अशशी नाचि. मगेलो मांवुं म्हालगडो आशिल्लेमितीं, घरांतु सर्वजणं येवनुवचुनु आसतालीं. अगदी भरलेलें घर. हांव सर्वांतु सानिशिलेमितीं, मगेलें मस्त कौतुक जातालें. सर्वजणं सांभाळनु घेत्तालीं. फक्त एकक खबरीचें वायट दिसता की, हांवे लग्नजावुनू येवचे चारी वर्स एकळाक मगेल्या मांयिगेलो स्वर्गवासु जाल्लेलो. त्यामितीं, मांयिगेलो सहवासु, तिगेलेलें मार्गदर्शन माक्का मेळने. मांवाने अगदी धुवेवारी माक्का सांभाळनु घेतलें, मार्गदर्शन केल्लें.

लग्ना एकळाक, रांदप कोर्चो तशशी प्रसंगु केदनायि येने. खंयिपुणी चा, कॉफी कोरची तितलेंचि. लग्न जावु येनाफुडे, घरांतुली एकमेव बायलमनुषी म्होणु संपूर्ण जबाबदारी मज्जेरीची पळ्ळी. एकादिकाक सुगरण जांवची इच्छा पूर्ण जातली ही खुशी आनि दुसरे दिक्काक कशशी जायद वय्या हो दुकदुको. मावांगेलें मस्त मार्गदर्शन मेळ्ळें. सुरुवातीक, रांदपाक मीठ कम्मी, तिकसाणी चड, फण्ण करपलेलें, घशशी म्होणु आंबट जाल्ले, सांग करतना, बेंदी करतना, नारलेल तेल म्होणु, गोडेल तेल घाल्लें. तेपळ आनि लसणे फण्ण सांगाती घालनु रांदयो केल्यो. मात्र घरच्यांनी बेंगेकाणास्तना बरें जाल्यां रांदप म्होणु कौतुकाने प्रोत्साहन दिल्लें. सारस्वत महिला समाज, गावदेवी, ह्या संस्थेने प्रकाशित केल्लेली “रसचंद्रिका” मगेली पाकशास्त्रांतुली मैत्रिणी. इतलें सर्व आस्सुनुयि हांवे रांदप कर्तना सुमार गमत्यो जाल्यो. आमगेल्या लॅकतल्यांपैकी अेकळो, आमगेल्या भारतीय नौदलांतु होडु अधिकारी आशिल्लो. तागेली भावंडं गांवाथावुनू मुंबई पोळोवच्याक आयिलीं. येत्ना ‘उकडांबो’ घेवु आयिलीं. त्या नौदल आधिकार्याने आमकां सर्वांक घेवु ‘खळड विक्रांत’ बोटीचेरी वचो बेतु केल्लेलो. ‘उकडांबो’ हाळ्ळेलेमितीं ताज्जो गोज्जु आनि उकड-तांदलाची पेज केल्यारी, रात्ती जेवणाक जातलें म्होणु विचारु केल्लो, रात्ती बोटी पोळोवनु येनाफुडे पेज

केल्ली. उकडांब्याचो गोज्जु केल्लो. कस्लें म्होणु पळेयिल्यारी गोज्जु मिटसो जाल्लेला. मागीरी कळ्ळें की, सगळी आंबली मिट्टाक घालनु दव्वरनाफुडे उकडांबो जाता. तें गोत्तु नातिलेमितीं, गोज्जु करताना हांवे वापस मीठ घाल्लें. पूरा गोज्जु उडैलो आनि आम्मी सर्वजणं चेपणे लोणचें घेवु जेवलीं.

मगेल्या मावांक मूगाची उसळ भारी प्रीती आशिल्ली. अगदी उमेदीने हांवे सान्न कुकरांतु मूग शिज्जोवच्याक दव्वोरनु, रांदयकायि इत्यादि हाडयां म्होणु बाजारांतु वचु गेलीं. कुकरांतु उद्दाक कम्मी जाल्लें की कळ्ळेंकी हांवे योसरी कुकरा धांकण उस्सोळनु, मूग पुरायि सिलींगाक खिचिलो आनि मगेलो मांवु पाप पुरायि साफ करीत आशिल्लो. तें वट्टु पळेयिनाफुडे माक्का अगदी लाज दिसली. मांवाने अगदी समाधानारी सांगलें, “बाळा, कुकरांतु उद्दाक किळें घालकाज म्होणु माक्का निमगुवयेशिले न्हंवे. आस्सो चिंता कोर्नाक्व. ह्यामुखारी रांदप कर्तना कस्लेंयि कळने जाल्यारि माक्का निमगी.” अगदी हुस्स जाल्लें.

आमगेल्या घरची चवती म्हळ्यारी सर्व कुटुंबीयांक अगदी खुशी खब्वरी. सर्वजणं येत्ताती, सजावट, रोषणाई इत्यादि खातिर मदत करताती. गोमटायेरी गणपती गेली पूजा जात्ता, प्रसाद भोजन जात्ता, मस्त गम्माति येत्ता. एक वरस इत्याक म्होणु गोत्तुना नैवेद्याक म्होणु हाळ्ळेल्या प्रसादाची केळीं कोणेचि व्हरनेती. कस्लें कोर्चें म्होणु विचारांतु आशिल्लीं. तित्लोभित्त आप्पामामु आमगेरी आयलो. ताक्का निमागिना फुडे म्हणालो, “कॅळ्यां हालवो करी”. हांवे अगदी खुशीने तयारी केल्ली. केळीं कापलीं, आप्पामाम्माने सांगिलेप्रकार साखर घाल्ली. पर्मळाक यॅळापिट्टी घाल्ली, तूप घाल्लें आनि तें मिश्रण शिरशिरांवर सुरु केलें. कित्लो वेळु शिरशिरांवर म्होणु गोत्तुना. सुमार वेळाउप्रांते तें पुराई एक्का हिंडालियमाच्या डळ्यांतु रितालें. दुसरे दिसु सकाळीं केळ्यां हालवो सर्वांक दिव्या म्होणु डळो, पळेयिल्यारी हालवो डांबरसो घट्टी जावनु पळ्ळे. आप्पामाम्माक आपेयिल्लें. तान्नेयि सुमार प्रयत्न केल्ले जाल्यारि कस्लेंयि कोरुक जायने. डळ्यासकट हालवो उड्डोवका पळ्ळो. ताज्जेउप्रांते सुमार फांता केळ्या हालवो केल्लो. जाल्यारी, आजिकयि केळ्यांहालवो कोर्चो विचारु केल्लो की, मगेली फजिती कशशी जाल्लेली, हाज्जो उगडासु जावु, हासो येत्ता.

लग्न जावुनू तीन चारी वर्स जाल्लेलीं. हांव पाककलेंतु बुदवंत जाल्यां अशी एकी मगेल्या मनाची समजुती जाल्लेली. मगेल्या मैत्रीणींक जेवणाक आपैलें, सुमार बग आडावु घेवु केल्लें,

आठ-धा लोकांगेलें रांदप कोर्नु अनुभव नात्तिलेमितीं हवणाचो अंदाजु ना शिलो. कोणाकयि विचारयशिले/निमगुवयोशिलें, जाल्यारी, आत्मविश्वासु चड जाल्लो आनि अंदाजु चुकलो. प्रतिअेकळी दोनी चपात्यांउप्रांते शीत घेत्ली अशशी लेक्किलें, रांदयो बऱ्यो जाल्लेलेमितीं, चपात्यांक मागणी चड जाल्ली. आतं मगेल्यो मैत्रिण्योची आशिलेमितीं, सर्वांनी मेळनु चपात्यो केल्यो. शीत मस्त वरलें. मागिरी दोनी दिस शीत फणघालनु तें खर्चयिलें. आतं त्या मगेल्यो मैत्रीण्योची आशिल्यो म्होणू बरें जाल्लें. दुसरे कोणेयि आसल्यारी फजिती जातलेशिली.

माक्का मगेल्या फागर मांयि लागीथावु मस्त शिक्कूक मेळ्ळें. मगेली फागरमांयि म्हळ्यारी, प्रेमा मोहन मंकिकर. तिल्लागीथावु मस्त शिकलीं. ती अत्यंत गृहकृत्यदक्ष. मस्त फुटपणं, चौकशेरी घर चळ्ळोवचे, पाकशाखांतु निपुण. खोळंबो, आमटी कर्तना केदनाई पिट्यो वापरनेती. खोळंबो, सुकक्याची रूचि केदनाई बदलने. पत्रोडो कर्तना, पान्नांक पीट कशशी लांवचे हें तिन्ने शिकेयिलें. लोकांनी जेवणाक, आसल्यारी, अंदाजु कशशी घेंवचो, हवण कशशी काडचें हें तिन्ने शिकेयिलें. आतं ती ना. कस्तलेंचि कळने जाल्यारी रसचंद्रिकेंतु पोळोवनु कर्ता. आतं कोर्नु कोर्नु अभ्यासु जाल्ला. त्यामितीं रांदपा गमत्यो चडावत जायनाति.

(मुंबई आकाशवाणीच्या 'कोंकणी कार्यावळ' कार्यक्रमांतु प्रसारित जाल्लेंले अनुभव कथन)

वेधू

चकोरीक चंद्राचो ध्यासू॥

लोखंडा परिसा सोनस्पर्शू॥

अणूरेणू विश्वा अंशू॥

लागलो वेधू ॥१॥

आर्त कोकिलेचो स्वरु॥

वेलीक रुक्काचो आधारु॥

काळजाकमळांतू भ्रमरु॥

अंतरी आस॥२॥

समुद्रा पुनवे चंद्रा ओडी॥

बाळा माते दूदा गोडी॥

उतावीळ जीवा जोडी॥

तोची परमेशू॥३॥

मृगाक कस्तुरीचो शोधू॥

धुंद करता अमृतगंधू॥

आत्म्या परमात्म्या ना भेदू॥

जन्मांतरी॥४॥

सागर सरिते मिलन॥

साकर दूदांतू विलीन॥

तसो जीव शीवाधीन॥

समर्पण॥५॥

जांव्चेनात्तिल काणि

पप्पानें सांगील्लि एक खास काणि

पप्पा, एक फन्तां, वास्नेतुं आय्लां, रान्दप कर्तना, आमिं.

हास्तच म्हणालां, हांव तुम्च वोट बस्ता... ही काणि आय्कल्या वे, तुमिं ?

एक सान् पोयेंक, काणि आय्कुंच म्हळ्यारि, भो प्रीति आशिल्लें. कित्तल्योयि काण्यो तिगल् आज्जि सांगो, तिक्का तृप्ति जायनाशिल्लें.

आनि सांग, आनि सांग, म्होणु, तित्त्रें आज्येक वत्तायि कोर्चि खयिं.

नीद् येवन आमबां जाव्वां; तावळ सुदां, काणि आय्कुंका खयिं.

जाल्लि वे, ही काणि? अय्यो, आनि होडि आश्येशिल्लें!

सान् काणि इत्याक सांग्त, आज्जे? दिगी काणि सांग्येशिल्लें.

एक दीस्, आज्जि म्हणाल खयिं, आज् तुक्का एकी खास काणि हांव सांग्ता.

जांव्चेनात्तिल काणि, ही, तू कित्ले काळ धोर्नु मागता.

एक कुडांतु, भर्ति तांदुळ भोन् दवल्लें अशिल खयिं.

एक काय्ळ्या हींडु, लागीचि, एक वनांतू राब्तालें खयिं.

काय्ळ्यांक शूब्र दाळे आस्सत्, नवें? तात्रिं एक दीस् पळय्लें,

कूडाचे माड चिक्के भेतुन् आस्स - तात्रिं सगळ्यांक कळय्लें.

रिग्लांचि, एक काक्का ! चोंचेंतु तांदला कण घेतलें खयिं.

आनि खुशालेन् उब्बुन् वोचुनु, तागेल् बाळाक् खावय्लें खयिं.

आनेक काक्कां आय्लां, आनेक कण घेतलें, आनि उब्बुन् वचुगेलो.

आनेक काक्कां आय्लां, आनेक कण घेतलें, आनि उब्बुन् वचुगेलो...

पोयेंले दाळे उरूट् जाल्ले, आनि आस्चर्येन्त पळ्ळि, ती.

निड्लारि आय्लि नीरि, आज्जे, कस्ते नमुन्याच काणि, ही?

कित्ले तांदला कण आस्सत् कि, तित्लि दीगि आस्स ही काण्ये दोरि!

आनि पूरां, आनि पूरां, म्हणालि, काण्ये-रावाचि पोरि.

उंबरठ्यावर माप ठेवूनी...

विद्या कागल

कालपासून या जुन्या गाण्याच्या ओळी माझ्या मनात घोळत होत्या. मला समजत नव्हतं की इतक्या वर्षांनंतर का बरं??...

आज लक्षात आले की, मी एकच नव्हे तर स्त्री जीवनातील अनेक विविध मापे माझ्या झोळीत घेवून चालत होते. मी माझी झोळी उघडून पाहिली... झोळी रिकामी होत चालली होती...

मागे वळून पाहिलं, तर बालपण धूसर होत चाललं होतं, त्यातील लहान मोठे किस्से काजव्या सारखे अचानक लख्ख होत होते. आणि त्यातच मी माझं बालपण, फिरून एकदा अनुभवत होते. त्या बालवयात मी घेवून आलेल्या माझ्या पहिल्या 'मापात' काय होतं बरं? निव्वळ निरागस आनंद आणि माया! आई वडिलांनी दिलेला उत्कट प्रेमाचा खाऊ! ज्यांनी मला जन्मभर पुरवला ना ती दोघं आता नाहीत, पण अजूनही अधूनमधून त्या मापात खोलवर हात घातला ना, की मिळतो मला तो मस्त खाऊ!

नंतरच माप मला चौप्पन्न वर्षापूर्वी मिळालं होतं. ते माप माझ्या सासूबाई... नाही, मीरापार्चीनी, माझ्यासमोर ठेवलं. लग्नानंतर त्यांच्या घरच्या उंबरठ्यावरचं माप उलथून गेल्यानंतर माझ्या लक्षात आलं की, त्यांनी त्यांच्या कुटुंबाचे संस्कार, रीती, रोजचे रिवाज, आणि इतर कित्येक बारीक सारीक गोष्टी तांदुळाच्या रूपाने त्या मापात भरून, ते माप मला उलथायला लावलं होतं... त्यावेळी मी ही गोष्ट, एक लग्नामधील रीत आणि गम्मत म्हणून केली होती. पण मीरापार्चीनी, मला एकत्र कुटुंबात वावरायची, खेळीमेळीने राहण्याची खुबी आणि सर्वात महत्त्वाची गोष्ट म्हणजे सदा गरजवंत नातलगाना मदतीचा हात द्यायचाच! हा मंत्र दिला. मग स्वतःला त्रास झाला तरी, तो सहन करायची तयारी हसत मुखाने ठेवण्याची त्यांची तयारी... हे सारं माझ्या नकळत, माझ्या मनावर बिंबवले! आणि मी?... माझं किती कौतुक होतंय सासरी म्हणून बेहद खुष होते. आत्ता समजतंय मला की, किती मोलाचा अनमोल धडा मला अगदी सहजतेने माझ्या मापात घातला होता! त्यांच्या ह्या मंत्राची मी गिरवणी करत आले. खरंच, किती काय शिकले मी!

आता पुढची वाटचाल मी दिनेश बरोबर एकेक माप उलथून चालत होते. त्यांचं भविष्य हे माझं झालं होतं. त्या काळी मला लक्षात आलं नाही की, मी आता नकळत त्यांच्या मापाची वाटेकरी बनले होते ते! त्यांच्या मापातील धान्य मी शिजवत होते, त्यांचं स्वप्न हे, मी माझं समजत होते त्यांच्या आवडी निवडीत मी विरून जात होते. त्यांच्या बरोबर भविष्य

घडवत होते! त्याचवेळी परदेशी जाण्याचं ठरलं अन् पोहोचलो देखील!!...

निसर्ग, परिसर, प्रेम आणि भावनांचा आविष्कार व्हायचा तोच झाला. मातृत्वाचं माप पदरात पडलं. आम्ही जीवन खऱ्या अर्थाने जगू लागलो. हे माप आता अगदी खऱ्या अर्थाने आम्हा दोघांचं झालं होतं. तिसरा जीव आमच्यावर अवलंबून होता. जरी मी, मनांतून अजून आई वडिलांची एकुलती एक 'विदूच' होते तरी, लहानपणापासून मुलांची आवड असल्याने, माझ्या आनंदाला सीमाच उरली नव्हती! मातृत्वाचं माप किती मोलाचं असतं आणि किती उत्कट प्रेमाने भरलेलं हे समजत गेलं. निखिल, अल्पना दोघांनी मला ज्या नात्याची आणि जबाबदारीची जाणीव करून दिली, त्यामुळे जीवनाची दिशाच बदलून गेली. मुलांचे फुललेले संसार आणि गोंडस नातवंडाकडे पाहिल्यानंतर मात्र हा मातृत्वाचा प्याला देखील भरत चालला आहे, याची जाणीव मला तीव्रतेने होत आहे... work in progress...

आता परत माझं लहानपणचं मापच, माझ्या हाती आले आहे. पाहते आहे डोक्यावून आत काय आहे म्हणून! अरेच्या... परत एकदा धूसर बालपण... तसाच काहीसा आनंद... पण ह्या आनंदाला समाधानाची झालर लावलेली आहे. परतून माझ्या एकटीच्याच विश्वात आले! माझ्या संसाराचं जातं भरडून झालं आहे... धान्य भरडून आलेल्या पीठाच्या भाकऱ्या देखील मस्त झाल्या आहेत... मी समाधानाचा एक मोठा निश्वास सोडला... हात जोडले आणि माझी नजर वर गेली आणि काय सांगू?... एका गोवर्धनरूपी छत्राखाली मी उभी आहे... संसाराच्या शेगडीचा दाह जाणवत नाही... स्वयंपाकघर कसं स्वच्छच!... अरेच्या! माझा हितचिंतक माझ्या पाठीशी सतत आहे तर!... माझं लक्षच नव्हतं... आणि पहाना... हे 'आत्मविश्वास' रूपी पाठबळ, हा देखील माझ्या त्या हितचिंतकाने दिलेला शेला आहे... आता कसची चिंता?... ह्या शेल्याच्या उबेतच राहायचं... धन्यवाद जीवना!... तुजपुढे नतमस्तक...

नतमस्तक जीवना, स्वच्छंद बागडणे...

नतमस्तक जीवना, चिंब अश्रूत भिजणे...

नतमस्तक जीवना, क्षण अमोल पाहणे...

नतमस्तक जीवना, हास्यात गुदमरणे...

नतमस्तक जीवना, गोड प्रेमात रमणे...

नतमस्तक जीवना, मायेत विरघळणे...

नतमस्तक जीवना, धन्य हे जगणे...

दर्शन

श्यामला भट

कुठल्याही तीर्थक्षेत्री जायचे असल्यास तेथील दैवताचा 'बुलावा' यावा लागतो असे म्हणतात. जगन्नाथाने माझ्या एका मैत्रिणीकरवी मला हा बुलावा धाडला आणि मी ओरिसात येऊन पोहोचले.

त्या जगन्नाथाच्या पुरीतच समुद्रकिनाऱ्यासमोरील एका हॉटेलात आमचा चार दिवस मुक्काम झाला. प्रत्येक खिडकीतून तो अथांग जलाशय, त्यात सतत होणारी लाटांची उसळण, त्यांची गाज आणि मऊशार, पांढऱ्या वाळूची त्याला लाभलेली रुंद किनार पाहून मन अगदी प्रसन्न झालं.

दुसऱ्या दिवशी सकाळीच शुचिर्भूत होऊन आम्ही जगन्नाथाच्या दर्शनाला निघालो. तिथे जायचा रस्ता अरुंद असल्याने बसऐवजी रिक्शातून आम्हाला नेलं.

वाटेवरच माघी समुद्रस्नान करून ओलेल्याने दर्शनाला जाणाऱ्या स्त्री पुरुष भक्तांचा न संपणारा ओघ दिसू लागला. रस्ता खरोखरच अरुंद होता. त्यातूनच दोन्ही बाजूला छोटी मोठी दुकानं वसवलेली. दुकानांसमोर भिक्षेकऱ्यांच्या रांगा पुढ्यात मळकट पांढरी वस्त्रे पसरून बसल्या होत्या. येणारे जाणारे त्यावर मूठमूठभर तांदूळ घालत होते. रस्त्याच्या एका बाजूला देवळाकडे जाणाऱ्या तर दुसऱ्या बाजूने देवळाकडून परत येणाऱ्या भक्तांची अखंड रांग. मधूनच दुचाक्या, गुरे, रिक्शा, रस्ता ओलांडणारे लोक. त्यातूनच कुशलतेने वाट काढत आमचीही रिक्शा जात होती.

देवळाजवळ आम्ही उतरलो. एका गोणपाटांत सर्वांनी पादत्राणे घातली आणि उत्सुकतेने माणसांच्या घनघोर गर्दीतून वाट काढत देवळाच्या एका लहानश्या प्रवेशदारापाशी आलो. जुन्या काळच्या त्या मोठमोठ्या पायऱ्या चढून विशाल प्रांगणात पोहोचलो आणि देवदर्शनाकरता मुख्य मंदिरात प्रवेश केला.

देवळाचा मधला मोठा भाग भक्तांनी गच्च भरून गेला होता. दर्शनाचा आनंद ते वेगवेगळ्या आरोग्यांनी, चित्कारांनी

व्यक्त करित होते. खरं तर त्या गर्दीत माना उंचावूनही देव दिसतच नव्हते. आमच्या गाईडच्या सूचनेनुसार आम्ही त्या गर्दीच्या मागच्या बाजूने वाट काढत डाव्या बाजूने पुढेपुढे सरकत होतो. गर्दीचा रेटा मागून वाढत चालला होता. उजेड, वारा याकरता फारशी सोय नव्हती. मधल्या गर्दीला मोठा वळसा घालून आम्ही गाभाऱ्याच्या दिशेने चाललो होतो आणि अचानक दर्शनाला उत्सुक असणाऱ्यांना धीर धरवेना. मला तर मागनंच नव्हे तर चारी बाजूंनी असलेला माणसांचा रेटा सहन होईना. जीव घाबरा झाला. माझे काहीसे अशक्त पाय दगा देणार आणि मी पडले तर मागचे कितीतरी माझ्या अंगावर पडून मी चिरडून जाणार असं वाटू लागलं. 'जगन्नाथा, तुझी मर्जी' असं म्हणताना मी चक्रे त्याच्यासमोर पोहोचलेही. क्षणभर बलराम, सुभद्रा समवेत कृष्णाचं धावतं दर्शन घडतं न घडतं म्हणताना मी पुढे पुढे ढकलले गेले आणि आपोआप मंदिराच्या बाहेर येऊन पोहोचले. कांही मिनीटें मी निःस्तब्धपणे मोठमोठे श्वास घेत होते. मनात आलं की, इतक्या लांब येऊन असं क्षणभराचं ओझरतं दर्शनच? डोळे भरून पहाताही आलं नाही, देवा तुला. नंतर आठवले वारकरी. दरवर्षी दिवसेंदिवस गात नाचत पायीपायी चालत पंढरपूरला जाऊन आषाढी एकादशीच्या दिवशी विठ्ठल मंदिराच्या केवळ शिखर दर्शनाने आनंदित होणारे वारकरी. वाटीभर प्रसाद मिळाला नाही तरी चिमूटभर प्रसादाची किंमत कमी होत नाही. प्रसाद तो प्रसादच. जगन्नाथाने मला दर्शन दिलं होतं. त्याच्या मोठमोठ्या डोळ्यांनी मला पाहिलं होतं आणि सुखरूप बाहेरही आणलं होतं. 'देवाचिये द्वारी उभा क्षणभरी, तेणे मुक्ती चारी साधियेल्या' असा आनंद मला झाला.

मग समोर दिसलं ते भव्य, कोरीव कामांनी नटलेलं अवर्णनीय मंदिर. मी पुन्हा त्या जगन्नाथाला मनोमन नमस्कार केला. आजूबाजूच्या इतर अनेक मंदिरांचे दर्शन घेत बाहेर पडताना कृतकृत्य वाटत होतं. विष्णूच्या चार धामांपैकी एक धामदर्शन झालं होतं आणि लोकांच्या प्रगाढ श्रद्धेचंही.

“संग्रह”

चित्रा शिराली, धारवाड

शाळेत विराजला प्रोजेक्ट करायला सांगितल्याने, गेले दोन दिवस, सारखा आईच्या मागे लागलेला. ऑफिस, घरकामाच्या रगाड्यात तिला जमतच नव्हत. शेवटी बिचारीने, परिसराविषयी एक सुंदर चित्र असलेलं पुस्तक आणि वही आणून दिली. बाळा, ह्या पुस्तकातली चित्र काळजीपूर्वक कापून वहीत चिकटवून दे. ते, मला नकोय, माझे मित्र तेच करतात. बालहट्ट

पुरविणे कठीण असत गं बाई! १० वर्षांच्या विराजला काय वेगळं करायचे होते देव जाणे? नंतर माझ्या मागे लागला. तू, तरी सांग ना. त्याचा केविलवाणा चेहरा मला बघवेना. हे पाहा विराज, माझ्याजवळ एकदम जुन्या नाण्यांचा संग्रह आहे. त्याचा आल्बम करूया का? चालेल चालेल म्हणत आनंदाने मला घट्ट मिठी मारली. Thank you आजी. एका शब्दात सगळं

भरून निघतं. माझ्या आईने मला काही जुनी नाणी एका सुंदर डब्यात घालून तिचा हा संग्रह जपून ठेवायला दिला होता. नंतर मीपण काही देशी, विदेशी नाणी, काही जुने टांक जमवून त्यात भर टाकलेली. नाणी व्यवस्थित कालमानाप्रमाणे चिकटविण्यास आणलेला आल्बम धूळ खात पडला होता. नाण्यांचा डबा पाहूनच विराजचे डोळे लकाकले. पण काही नाणी हिरवी, काळी झाल्याचे पाहाता त्याच्या तोंडावर नाराजी दिसली. हे असले पैसे? अरे बाळा म्हणूनच त्याला महत्त्व, किंमत आहे. हा प्रोजेक्ट दाखवून परत घरी आणायचा बरं कां? कारण ही नाणी केव्हाच मोडीत गेली होती. माझ्याच मुलाने ही नाणी पाहिली नव्हती. तर ह्या छोट्याला ह्याविषयी कुठली कल्पना? हिरवी, काळी झालेली नाणी चिंचमीठाचे पाणी लावून घासून चकचकीत केली. काही चांदीची नाणी तर काही कथिलाची नाणीसुद्धा होती. आमचे विराजराजे नाणी पाहण्यात, मोजण्यात एकदम दंग होते. घासलेली नाणी पुसत असतानां एक ढबू पैसा माझ्या हाती आला. त्यावर राणी व्हिक्टोरियाचा शिक्का होता. ब्रिटीशकालीन असावा. पुसत असताना, आजोबांची आठवण झाली. एकेकाळी हा ढबू पैसा किती मौल्यवान होता. आजोळ मंगळूरला होतं. सुट्टीत आम्ही जात असू. आजोबा दर शुक्रवारी एका दुकानात जाऊन १ रु. मोड करून त्याचे ढबू पैसे एका बटव्यात घेऊन यायचे. घराच्या दरवाज्यात

मातीच्या माठात पिण्याचे पाणी भरून ठेवलेलं असे. शनिवारी सकाळी अनेक गोरगरीब यायचे. तहानलेला पाणी पिऊन एक गुळाचा खडा तोंडात टाकून आजोबांकडून १ ढबू पैसा घेऊन जायचा. चार पैशांचा एक आणा होई. १ आण्यात पायलीभर चुरमुरे मिळत. कमी पैशात पोटभर अन्न मिळे. कालांतराने ढबू पैसा गेला. मध्यंतरी भोक असलेला पैसा आला. असला पैसा माझी आई कुंकूवाच्या करड्यांत ठेवायची. गोलाकार कुंकूवाचा साचाच जसा. शाळेत, पहिलीत कोष्टक पाठ करावे लागे, चार पैशांचा एक आणा, १६ आणे १ रु वगैरे. २ आण्याचे, चौकोनी आकाराचे नाणं, ते कथिलाचे होते. १ आण्याची भेळ, १ आण्याचा लाल सरबतात बुडवून खायचा बर्फाचा गोळा. ती चव अजून जिभेवर रेंगाळते. तो आनंदही आगळाच. कालांतराने ६ नया पैशांचा १ आणा झाला. किशोरकुमारजींचे गाणंही आलं “बदला जमाना छे: नये पैसे का पूराना एक आना”, हां हां म्हणता नाणीच बंद होत गेली. ‘गेले ते दिन गेले.’

आज्जी म्हणून विराजने, मोठ्याने हाक मारली, काय झालं? कोठे हरवलीस? मीही तुझ्यासारखी बाल्यावस्थेत रमले होते. विराज, हा प्रोजेक्ट शाळेत दाखवून जपून ठेवायचा बरं का? परत विराजला बजावून सांगितलं. त्यात आईने दिलेल्या मायेचा ठेवा होता.

परावलंबीत्व

सौ. श्यामला अशोक कुलकर्णी (गावदेवी)

परमेश्वराने माणसाची शरीररचना इतकी सुंदर व विचारपूर्वक केली आहे की त्यातला एखादा जरी अवयव निकामी झाला तरी माणूस कित्येकदा परावलंबी होऊ शकतो. परावलंबीत्व फक्त म्हातारपणीच येते असे नसून नुकत्याच जन्मलेल्या बाळाचा जर एखादा अवयव जन्मतःच निकामी असला तर किंवा कुठल्याही वयावर कोणत्याही कारणाने परावलंबीत्व येऊ शकते. परंतु त्यांच्या गतजन्मीच्या पुण्याईने तर काहींचे डॉ.च्या इलाजाने परावलंबीत्व टळू शकते. कधी कुणाला कुठल्या मोठ्या रोगामुळे तर कुणाला अपघाताने अपंगत्व येऊ शकते. परंतु हे अपंगत्वाने आलेले परावलंबीत्व कायम राहणे वा पुन्हां पूर्ववत स्वावलंबी होणे हे ज्याच्या त्याच्या प्रारब्धभोगावर अवलंबून असते. आयुष्यभर सुटसुटीत व स्वावलंबी जीवन जगून अचानक काही कारणाने वृद्धापकाळी परावलंबीत्व प्राप्त झाल्यावर माणसाला आपण निराधार झाल्याचे दुःख तीव्रतेने जाणवू लागते. तो पूर्ण हतबल व निराश झाल्याने आत्मविश्वास गमावून बसतो. त्यावेळी जर त्याने मनाने न खचता सदगुरूचरण घट्ट धरून त्यांनी दिलेल्या गुरुमंत्राचा आधार घेतला तर नक्कीच परावलंबीत्वामुळे गमावलेला आत्मविश्वास तो पुन्हा

प्राप्त करून घेऊ शकतो. शरीराने जरी परावलंबीत्व आलेले असेल तरी तो मनाने स्वावलंबी बनल्याने त्याचे खचलेले मन शक्तिशाली होते त्यामुळे निराशाजनक झालेले जीवन आशेच्या किरणांनी प्रफुल्लित होते.

जसजसा सदगुरूंनी दिलेल्या मंत्रावर व सदगुरूंच्या कृपाशक्तिवरील विश्वास वाढत जातो तसतसा परावलंबीत्वामुळे गमावलेला त्याचा आत्मविश्वास पुन्हा प्राप्त होतो. त्या आत्मविश्वासाने परावलंबीत्वाचे दुःख क्षणार्धात लोप पावते. त्या परावलंबीत्वानुसार सदगुरू अशा काही योजना करतो की, त्यामुळे शिष्याला जास्तीत जास्त वेळ मिळून, साधना करण्यास जास्त सुलभ होऊन, त्याने साधनेत त्वरित प्रगती करावी. त्यानुसार शिष्य सतत गुरुमंत्राद्वारे गुरुप्रेम व गुरुकृपा शीघ्र गतीने प्राप्त करून घेऊ शकेल; हीच ती सदगुरुकृपा त्याच्या शारिरीक परावलंबीत्वावर मात करून त्याला मानसिक शांती समाधानाचा ठेवा प्राप्त करून देऊन मानसिक स्वावलंबी जीवन जगण्याची कला हस्तगत करून देतो. त्यामुळे त्याचे जीवन सर्वांगाने सफल होते.

एक रंगीला कार्यक्रम – Unique Colours of Duo and Trio!

निलीमा नाडकर्णी

(Photo on page 47)

संगीत कि एक निस्सीम उपासिका, जिसने सुरोंकी पूजाही अपने जीवन का व्रत सा मान लिया है, श्रीमती कांचन होनावर! संगीत दिग्दर्शन के द्वारा शिष्य-शिष्याओं को तथा सांगीतिक रूपसे गोद लिये हुए अपनी अंध कन्याओं को एक मंच प्रदान करने वह जो संगीत समारोह आयोजित करती है, उनमें से आठवाँ कार्यक्रम ३० अप्रैल को सम्पन्न हुआ। उपस्थित श्रोताओंकी बडी संख्या दिखा रही थी कि, उसका यह उपक्रम कितना लोकप्रिय है।

श्री. मंदार खराडेजी ने अपनी मृदू और मीठी भाषा में श्रोताओं का स्वागत किया और कार्यक्रम का शुभारम्भ हुआ। कांचन के कार्यक्रमों की एक खासियत है- उनमें तरह तरह के रंगों की बौछार होती है। कभी सावन के रंग कभी होली के। कभी विविध सांगीतिक रागों के तो कभी रंगीली दिवाली के। इस वक्त रंग थे 'शंकर जयकिशन' जोडी के तथा 'शंकर-एहसान-लॉय'। इस त्रिमूर्तिके अनुपम संगीत के - "Unique Colours of Duo and Trio!"

श्री. प्रशांत लळित तथा उनके कुशल साथी गायक-गायिकाओं की साथ देने के लिए तैयार थे। सबसे पहले 'रे मन सूर में गा' इस यमन राग के गाने के बोलो ने एक उचित माहोल निर्माण किया और गीतों का एक श्रुतिमनोहर सिलसिला शुरू हुआ।

उस दिन के समारोह के प्रमुख मेहमान के रूप में आई मशहूर मराठी गायिका श्रीमती रंजना पेठे जी मंच पर पधारी! 'एक सुंदर कार्यक्रम में शामिल होने का मौका मिला' इन शब्दों में उन्होंने आनन्द व्यक्त किया। नेत्रहीन बालिकाओके लिए कांचन जो कार्य करती है उस कार्यको, उन्होंने सराहा और ज़रूरत के वक्त पर मदद देने का आश्वासन भी दिया। उनके हाथों से अन्ध लडकियों को पुरस्कारित किया गया।

शंकर-जयकिशन के गाने हमारे जैसे ज्येष्ठ नागरिकों को एक रुचिकर दावत सी थी, जो हमें 'नॉस्टाल्जिक' कर गई। अर्जुन राव, अमित सवकुर, आश्विन बोंडाल, गायत्री धारेश्वर, निर्मित कुमटा, रुही कुमटा, शान्तल बंकेश्वर, स्मिता चंदावर और ध्रुव धारेश्वर जैसे सुरेल गायक तथा गायिकाएँ इन गीतों को पेश करने जा रही थी। गीतों में "बात बात पे रठो ना" जैसे नटखट गाने भी थे, वैसे 'याद न जाए', 'अजी रुठकर अब कहाँ जाइएगा', 'एहसान तेरा होगा मुझ पर' जैसे दर्दभरे गीत भी थे। 'जा जा रे जा बालमवा', 'मनमोहना बडे झूठे', 'रसिक बलमा' जैसे शास्त्रीय रागोंपर आधारित गीत भी इस महफिल को चरम सीमा तक पहुँचा रहे थे। 'ये रात भीगी भीगी', 'कोई मतवाला आया मेरे द्वारे' 'तुझे जीवन की डोर से' जैसे प्यार भरे

गीत एक अनोखी खुशी दे रहे थे।

इसी महफिल में 'शंकर-एहसान-लॉय' के संगीत में बना हुआ 'माँ' यह हृदय हिलानेवाला 'तारे जमीं पर' फिल्म का गाना भी पेश हुआ। उतने ही भावपूर्ण स्वरों में 'सुनो गौर से', 'ओ रंग रेशती' गीत भी पेश हुए। ध्रुव धारेश्वर के गाये हुए 'मितवा'ने तो कमाल का जादू किया।

अपनी अन्ध मानस कन्याओंको लेकर कांचन मंचपर आई तब पूरा हॉल तालियों से गूजता रहा। कोयल जैसी सुरीली आवाज में गाना गाकर प्रिया और संस्कृति ने श्रोताओंका मन लुभाया। 'जाओ रे जोगी तुम जाओ रे', 'पंछी बनूं मस्त फिरूं', 'अंदाज मेरा मस्ताना', 'सपनों से भरे नैना' जैसे मीठे गाने उन्होंने बहुत ही अच्छी तरह से पेश किये। इन लडकियों के सुरीले गीत कांचन के कार्यक्रमोंकी खासियत बन गयी है।

बडों के इस कार्यक्रम में बच्चे भी पीछे नहीं थे। उनके गानो के यशमें कांचन के मार्गदर्शन का महत्वपूर्ण हिस्सा होता ही है।

'छक्के पे छक्का' जैसा रफीसाब का गाया हुआ गीत ध्रुव और बच्चों ने उसी सहजता से गाया। मुकेशजी का उतना ही जाना पहचाना गीत 'मेरा जूता है जपानी' ध्रुव ने एलोरा और बच्चों के साथ गाकर धूम मचायी।

'है ना बोलो बोलो' जितनी यशस्वितासे भारती और बच्चों ने पेश किया उतनेही मीठे स्वरोंमें समीक्षाने 'रे मामा रे मामा रे' जैसा गीत गाया।

इस कार्यक्रमको चार चाँद लग गए जब महुनीय धर्मादाय उपआयुक्त श्रीमान भरत व्यासजी का आगमन हुआ। कांचन ने उनको उचित सन्मान देकर स्वागत किया। जिन चार महिलाओने कार्यक्रम के टिकट सबसे पहले खरीद लिए थे, उन्हें श्री. व्यासजी के हाथों पुरस्कार वितरित किए गए। उन के लिए यह एक सुखद अचरज की बात ही हो गई।

हर श्रोता के दिलको छूनेवाला 'माँ' 'यह तारे जमीं पर' फिल्म का गीत उसी भावपूर्ण तरीके से अमित सवकूरने गाकर सब के मन को हिला दिया। इस प्रकार एक बहुतही सुरीला कार्यक्रम संपन्न हुआ। लेकिन वापस लौटनेवाले हर एक श्रोता का एकही सवाल था "अब कांचनजीका अगला कार्यक्रम कब होगा और कौनसे रंगोपर अधिष्ठित होगा?"

कांचन, बस यही सवाल में तुम्हारे कार्यक्रम की सफलता प्रतिबिम्बित होती है।

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

After having defined Âtmâ as that Consciousness or awareness which is other than the gross, subtle and causal bodies, beyond the five sheaths and the witness of the three states that the Jîva goes through, the Guru elaborately discusses each of these bodies, sheaths and the three states of the Jîva.

The gross body:

स्थूलशरीरम् किम् ?

What is this gross body?

The Guru answers in a systematic manner -

पञ्चीकृतपञ्चमहाभूतैः कृतं सत्कर्मजन्यम्

सुखदुःखादिभोगायतनं शरीरम्

अस्ति जायते वर्धते विपरिणमते अपक्षीयते विनश्यतीति षड्विकारवदेतत्

स्थूलशरीरम् |

The sthūlāsharīra is that which is a product of the five great elements which have undergone a process called pañchīkarana, which is born as a result of good karma of the past, which is a locus of all experiences such as joy, sorrow plus much else and which is subject to six types of modifications—exists in a potential form, is born, grows, matures, decays and dies.

Now each of these definitions is explained in detail:

The most basic thing about the gross body is that it is "elemental" -which means that it is made of the five elements. The five elements space, air, fire, water and earth (which exist initially as subtle elements or तन्मात्राणि) go through a process of 'grossification', if you may say so. This process of subtle elements turning gross to form the physical body is called pañchīkarana (पञ्चीकरणम्). The exact process of this 'grossification' is dealt with in detail in the later sections. In short, the mixing up of all these five elements in various permutations and combinations is what constitutes the gross body and also the gross world of objects. It should be understood that the gross body also belongs to the world of objects and is therefore formed by the same process.

The next important part of the definition of the gross body is that it is सत्कर्मजन्यम् or the result of the good karma-s of the past. It is said that human birth is rare and to be born as a human among about 1,84,000jīvas, one should have done enough good deeds in the past.

Why is human birth considered to be the best in the creation? It is because in this birth, the jīva has the choice to attain moksha or to devolve into lower births. The four purushārthā-s or human pursuits are available only for the human organism. The human

birth is the only one in which intellect can be used as an instrument in a discriminative and logical way. The scriptures declare that it is only as a result of many janmā-s of good deeds and the grace of Īshvara that a jīva gets human birth.

The next description of the human body is that it is सुखदुःखादिभोगायतनंशरीरम्. The gross body is the locus, or window of experience of all human transactions and the joys and sorrows of life. As long as the gross body exists from its birth to its death, all the transactions with other jīva-s and with the world outside happen only at the level of the physical body. The scriptures also describe this body as a nine-gated city. The gross body supported by the sense organs actually carries out all the transactions. As a result of these transactions with the world, the resultant happiness and sorrow are also suffered by the body.

The last point that the Guru makes in describing the gross body is that it is constantly changing. The changes or vikārā-s that the physical body goes through are described as six-fold modifications or षड्विकार-s. These are: 1)asti (अस्ति) which refers to when it exists in the potential form as in the mother's womb, not yet manifest as an individual. 2) jāyate (जायते) or it is born and now has its own individual body-mind complex. 3) vardhate (वर्धते) it grows in size nourished by food towards adulthood. 4) viparinamate (विपरिणमते) metamorphoses into adulthood and attains the peak of its potential. 5) apakshīyate (अपक्षीयते) slowly starts decaying after being on a plateau once adulthood is reached. The physical body weakens, its faculties slow down and the general strength of an individual comes down. This is a time when the body is most prone to illnesses or व्याधि. This process of apakshaya is also called jara. For a human body this is the most difficult modification to handle. The last of the modifications is 6)death (विनश्यतीति). This is the final modification when the gross body totally disintegrates and merges into its constituent five elements. Out of the three bodies enumerated here, the gross body is the shortest lived, with a maximum of up to 120 years.

Why has the gross body been described in such detail byTattvabodha? So that the mumukshu can contemplate upon the fact that "I am the consciousness which is the witness of this gross body (स्थूलशरीरम्). I am neither born, nor do I die, I ever am".

(To be continued)

Saluting The Indian Supreme Court

ARUN R UPPONI

It is indeed a matter of mountainous pride, for our country, that we have a learned, upright and courageous Supreme Court (SC), for giving a fair and final verdict, to protect the guaranteed Rights of the Citizens. The honourable SC, besides being a topmost constitutional court of the nation to give a final say, is also a high advisor, to the President of India, under the article 143, a self respecting, constitutional authority, a guardian of the constitution and laity, also a custodian of the Fundamental Rights (FR's), as said by the author Dr Basu

Our founding fathers, gave enormous powers, to our SC, to make it more powerful than any other Supreme Court of the world. The fact is that even the American SC does not have power to advice the President. But our SC can give advisory opinion to the President, on any question of fact or law and is the highest court of appeal, so far as the civil and criminal appeals are concerned. Further, if we look at Great Britain, the House of Lords, in England (the Final Appellate Court), cannot decide criminal appeals, unless their Attorney General certifies that such appeals involve a point of Law of exceptional Public importance. Moreover our SC has exclusive Jurisdiction to solve disputes between the Union and the States, says Dr Iyyer.

Our SC also has rather far reaching powers, to review its own decisions, under Article 145. But, such power is not given to the U.S. SC, though it can review the law of States and local assemblies & of the Senate. On the other hand if we see in Britain, their Judicial Committee of Privy Council, has no such powers like our SC, as Britain Legislature enjoys boundless powers making courts totally incapable to over-rule legislative acts, as written by author, Nambiar, in his book. Hence, our SC, is a beacon of Justice.

Supreme Court's Praise-Worthy Verdicts : Some of the distinguished Judges of the SC (Anand, Kripal, Verma, Lahoti, Venkatchallia, etc) have actually altered the shape and the face of the SC, besides bringing a sea change in the democracy, by means of their path-breaking and thrashing judgments, that in fact ruffled feathers.

In the disgraceful Havala case, Justice J S Verma, said to the involved politicians, "However high you may be, the law is above you". And in this case, the SC, authorized the CBI, to submit its investigated reports directly to the SC, without obtaining the sanction

of the union government. In the Animal Husbandry and Bituman cases, also, the SC directed Patna HC, to supervise CBI investigation and ordered the CBI to submit its report to Patna HC only, but not to the Union Government for getting impartial results. So, guilty politicians were convicted.

In the ill famed 2G and Commonwealth Games Scam, the SC itself monitored the CBI investigations and asked the CBI to submit the reports to the SC. This made possible to have genuine reports from CBI and on the basis of which, the culprit politicians were jailed.

Bringing Discipline: The SC, also brought a Uniform discipline in the High Courts, in its ruling. SC held that all pursue Judges of the HCs, should take day to day work from their respective Chief Justices, only. Such a ruling came, as some HC Judges, started taking cases, directly to their courts, ignoring the system of getting cases, through their bosses.

Environment Violation: In its thundering judgment, the SC to prevent air & water pollution, had ordered, to close 53 foundries creating industrial pollution, that was harming Taj Mahal. These also upheld HC decisions that condemned and penalized environment violators.

Resolving tussle between legislature & Judiciary: The two judges of the Allahabad Court, were ordered to be arrested, by the U.P. assembly speaker for the contempt of the House, for releasing on Keshav Singh, who was awarded earlier, seven days, imprisonment by the speaker, for committing breach of privilege and publishing scandalous charges against member of the U.P. Vidhan Sabha.

After the speaker's decision, to arrest the two judges, they petitioned the HC, comprising 28 judges, who issued notice to the Speaker, restraining him from issuing arrest warrant against "the two judges". Then the assembly further decided to summon the Judges, to appear before the Privilege Committee to answer, a charge of contempt of House. Sensing great trouble for judges, this controversy was referred to the SC, by the President at last, under the article, 143 of the constitution.

They wisely ruled that the two judges passed order, on a petition, did not commit the contempt of legislature, because the HC could deal with the cases of persons like Keshav Singh, who was not a member of the assembly.



न जायते म्रियते वा कदाचिन्
नायं भूत्वा भविता वा न भूयः ।
अजो नित्यः शाश्वतोऽयं पुराणो
न हन्यते हन्यमाने शरीरे ॥ २० ॥

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Sowmya Vinesh Betrabet

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Fondly remembered by –

Betrabets & Balnads.

God saw you getting tired and a cure was not to be,
So He put His arms around you and whispered,
“Come, to me”

A golden heart stopped beating;
hard working hands at rest

God broke our hearts to prove to us
He, only takes the best

In life we loved you dearly; in death we love you still,
In our hearts you hold a place, no one will ever fill.

Unique Colours of Duo and Trio

(Report on page 44)



Famous Marathi singer Smt. Ranjana Pethe with Smt. Kanchan Honavar and her visually handicapped proteges



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CRYOMATE - 5

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Kiddies' Corner

Season of the year



Aaddya Sunil Katre (6 years)

Owl sitting on a branch



Ahan Mavinkurve (7 years)

A home in the Woods



Gopal Baidur (10 years)

Fish



Aarav Kombrabail, Mysore (6 years)

Late Shashi Ullal Annual Scholarship Essay

An Annual scholarship of Rs 1 lac for a deserving student studying in a reputed Business Management School has been instituted by Shri Pradeep Ullal and family in memory of late Shri Shashi Ullal. Mr Shashi Ullal was one of the pioneers of the IT industry in India.

Accordingly applications had been invited in August 2016. We are pleased to announce that this year i.e. 2016-1017 the scholarship has been awarded to Ms. Maithili Basrur. This is the second year of the scholarship. The decision for the awardee was taken by a team 3 people – Shri Bharat Nadkarni and Shri Sunil Ullall both well known professors in Management Schools and Sportsmen and Smt. Smita Mavinkurve.

We print below the essay submitted as one of the criteria for awarding the scholarship.

Essay written by Maithili Basrur

I am currently pursuing my MBA in Information Technology from Symbiosis International University, Pune after having completed my Instrumentation Engineering from Mumbai University. Many a times, people question me as to why had I opted for Instrumentation Engineering as it is not a field sought for, especially by girls. The world of **automation** has always captivated me with its advancement in performing functionalities and activities ranging from small to massive processes with the help of artificial intelligence and by clicking a few buttons. The fact that huge oil and petroleum plants, manufacturing units, production units and even small scale machineries work with the help of pre-programmed set of instructions and programmed logic without any human intervention is enthralling!

As I went further with my graduation, I saw a major connection between Instrumentation and Information Technology. IT was a major enabler of change for the automation industry. It is evident that nowadays, the automation sector relies more and more heavily on Information Technology and its abilities. IT was a game changer for many industries and has helped massively in cost reduction, risk mitigation, enhanced performances, profitability, scalability and gains.

The year I graduated was the year when India was hit with massive recession. I couldn't get placed in an automation company or any company that majorly deals in Instrumentation. Off campus placements usually do not work for fresh graduates and it was nothing different in my case. Finally, I landed up giving the Shamrao Vithal Co-operative Bank Ltd Probationary Officers exam, cleared it and I got placed as a Probationary Officer in the bank. The recruiters were considerate enough to train me with core banking activities for the initial few months to get a grip of the banking sector and understand various aspects of finance and banking and later shifted me to the IT department, thanks to a couple of Oracle & Software Testing certifications I had

done initially. This helped me a lot in gaining knowledge on the other side of a banking counter, the daily banking operations and routine procedures and activities. I could sense a lot of Information Technology intervention even in the banking industry and could see the gradual drift of activities from the old school manual entries to fully integrated digitized banking systems.

I could see how heavily the banking industry relies on IT for daily operations, enormous records and data handling, and the massive role that data security plays in this field. Working in the IT department of the bank also gave me a boost in understanding the back end of transactions and routine tasks and their interlinking with numerous other modules of the system.

While I was working, I came across an article in the Harvard Business Review issue. The article "Beyond Automation" in the June Issue of HBR sparked my thinking and completely left me baffled about my current qualifications. This article had good amounts of optimism and energy to make professionals think about their current situations and where they need to advance. The article stated that with the advent of technology, a variety of softwares will soon perform essential daily operations of the enterprise which also includes critical decision making and analysis without the need of human intervention. The article asked the readers a very strong question that what should their strategy be to be gainfully employed? It suggested 5 ways to create job opportunities for one in the competitive markets. I found that one of the 5 strategies which read "Step Up" was the most accurate one in my case.

This strategy suggests us to head for a higher intellectual ground. It states that there are jobs for people who consider the big-picture and have an out of the box thinking. We need to take opportunity to engage with the higher order concerns is what the article focussed on. This was possible only by getting a further education to gain broader perspective of work. I started giving a serious thought about considering MBA in IT

as that was now my area of work and interest both.

MBA in IT focuses on application and implementation of Information technology in various enterprises. The course covers varied subjects which focuses on emerging market trends, and enables us to conceptualize as well as implement core business functionalities with ease. MBA IT helps us students to understand the importance of data security. With the advent of recent trends like big data and internet of things, data security has become a very important part of IT. Enormous amounts of data is generated and recorded every single day which is not only critical but also private and confidential to many organizations. Data leakages and security breaches are nightmares to organizations storing and processing critical information.

Nowadays, data is easily available, but what is of the essence is converting it into meaningful information to aid organizations with their important business decisions, business analysis, finding out industry pain areas in certain process, impact analysis and change management. Data sciences and data plumbing also have an upper edge in various industries. Enterprise resource planning and a variety of business management suites which interlink, compute, organize and weave different organizational modules to form a complete standalone system which help organizations focus on their core areas are increasingly in demand.

Information is now cloud based and local servers have been replaced by virtual machines and remote servers to store and manage data. Smart cities and IoT (Internet of Things) have been introduced to improve the quality of human life and enhance infrastructure of metropolitan cities.

There is a huge scope for MBA IT professionals and many companies both national and international require qualified and efficient, skilled professionals to assist them to cope with the dynamic business environment. Due to this, the need for professionals with in-depth knowledge of managerial skills and technical abilities is ever increasing.

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Kiddies' Corner

DEDICATED TO YOU – AMMA!!!

MOM
WOW

WOW is a
reflection of
MOM



You are a tremendously **S**pecial flower,
In sunshine and rain you are a rainbow,
You are a rounded stone amidst seawaves
"WHOOSH! WHOOSH!", they flow.

You are a **H**appy flower in the vase,
Swaying from left to right, with a smiling
face,
"Laa, Laa, Laa..." the music goes,
And you dance with full grace.

You are an **I**mperishable flower in the
bouquet,
Smiling there you always remain pressed
As an iron has been used on you,
WOW is a reflection of MOM
And the audience applauds as they are truly
impressed.

You are a **L**ovely flower in the garden,
One amongst many,
You are unique and grand,
Like you there's none any.

You are a **P**erfect flower in the bush,
You are the most beautiful of all,
Startling the spectators with your aroma,
You are quite big and smile like a doll.

You are an **A**dorable mom,
And I say with full zest,
I LOVE YOU TRULY,
As you are none but the best.



Happy Birthday AMMA !!

Written and given as a surprise gift on her Mother's
birthday on June 2nd 2016

Tejaswi Mudur (13 yrs)

My Great Grandfather Late Sri R.K. Sanjeev Rao

By SOHAM NAREN KALBAG, (10 YRS)

When I think of someone who is great, I often think of my Great Grandfather, late Sri R.K. Sanjeev Rao. I have heard a lot of stories about him from my Grandmother who is a wonderful story-teller and tells stories as if they just happen in front of your eyes. My Mother too is an amazing story-teller.

One of his accomplishment which makes me think he is great is that he was a valiant freedom fighter against the British empire. He did all this when was just 18 years of age. He actively participated in 'Quit India' movement and inspired other villagers to form rallies against the British empire. He wanted youngsters to get involved. I think work of people like him in other parts of the country, might have helped to get rid of British influences in the land.

Another accomplishment my great grandfather did was to help in the general welfare of the villages around his own, by trying to persuade the newly formed Indian Government to build bridges in certain areas. He did this because a lot of people had to wait for boatmen to take them across a river to reach their work, college, school etc. I think this an outstanding accomplishment of his. It must have been such a help to people who had to travel for work, business etc.

One more great achievement of my great grandfather, was he solved disputes of villagers of his village and others near him. Because of this villagers fondly and respectfully called him "vodeyar" or king in Kannada. Also, my great grandfather was very compassionate about people around him by helping them face their hardships or happy times as if they were his own family members such as guiding people to secure admissions for higher studies, recommendations for jobs, helping with weddings, volunteering in temple activities and so on.

My Great Grandfather was a very talented artist as well, and organized and directed plays such as 'Yechamma Nayaka' and the popular local folklore dance dramas like Yakshagana of the region. In many of these, he played the role of Karna or the hero of the drama. He also composed songs and played instruments like Tabla, Chande, and Dholak very well even though he had no



formal training to play them! I am told that he died at an early age of 52 or so.

Today my Great



Grandfather's family which I am a proud member of, continues to carry on the dreams and works of his legacy. My Great Grandfather is now a Legend in his area, he had greatly influenced people around him. On his 100th Birthday this year, sparks of memories of him from various people has ignited inspiration in many like me.

The Season of Summer

When nature sings her beautiful song,
When the roots of dead plants are again strong,
When the earth burns by the sun's heat,
When the cold accepts defeat,
When heavy winds make a warmer whisper,
When the sheep prefer to shed their fur,
Such is the torrid season of summer!

The dawn of summer marks the season of many beautiful flowers,
When all of them delightfully gather,
To make the world look at them in awe and wonder,
"Why do they not bloom all the time?
Why only with summer do they rhyme?"
Such is the enchanting season of summer!

Samvit Mavinkurve – 12 years

Personalia

Dr. Anita Naimpally, daughter of Anand and Seema Naimpally of Bangalore secured admission to the MDS (Master of Dental Surgery) course in Prosthodontics & Implant Dentistry at the MS RAMAIAH University of Applied Sciences, Bangalore. She got this seat via the all-India NEET-MDS competitive entrance examination (Merit seat).



Many, many Pranams to our holy Guruparampara and our most revered Guru HH Sadyot Shankarashram Swamiji, whose grace and benediction made it possible. Blessings are sought from grandparents Shri Suresh Balwalli, late Smt. Naina Balwalli, and Shri Muralidhar Naimpally & Smt. Kamalini Naimpally and all elders for her continued success and progress.

Priyanka Prabhu-Gokarn, daughter of Smt. Sujata



and Shri Suresh Prabhu of Jogeshwari, Mumbai, completed her Doctorate in the field of Pharmaceutics from Institute of Chemical Technology, Matunga (formerly UDCT) in February, 2017. She was bestowed with the "ICT Golden Jubilee Innovative Ph.D (Tech.) Thesis" award for her thesis titled "Development of Novel

Antimalarial Nanocarriers". She also bagged the "Ambuja Cement Best Ph.D(Tech.) Thesis" award for her above doctoral thesis. Currently she is working as Assistant Professor in Shobhaben Pratapbhai Patel School of Pharmacy and Technology Management, SVKM's NMIMS, Vile Parle.

Dr Priyanka is married to Dr. Anant Gokarn, MD (Medicine), DM (Medical Oncology) of Ghatkopar, Mumbai.

Here and There

Bengaluru : On 1st and 2nd April, competitions were organised on essay writing, recitation, drawing and painting to commemorate the occasion of Shri Shankara Jayanti which witnessed active participation across all age groups. The laity was blessed with the divine presence of Parama Pujya Sadyojat Shankarashram Swamiji from 24th April to 30th April. On 25th April, the Samaradhana of Parama Pujya Shrimat Parijnanashram Swamiji-I was observed with Deepanamaskar, Gita and Upanishad Bhashya Pathan, Devi Pujan by Parama Pujya Swamiji, Ashtavadhana Seva, Aarti and Prasad Vitaran. 'Ninaada' sessions were conducted on 25th and 26th April. The laity were blessed with Swadhyaya on 'Vivek Chudamani' by Parama Pujya Swamiji on 27th and 29th April. Cultural programmes were rendered by Geervana Pratishtha on 27th April. On 28th April, the laity performed Devi Anushtan and Kumkumarchana. On 29th April, the drawings and paintings made by the participants of Shri Shankara Jayanti competitions were displayed and the winners and participants received prizes at the divine hands of Parama Pujya Swamiji. This was followed by cultural programme by Yuvadhara. On 30th April, on the auspicious occasion of Shankara Jayanti, there was 'Shri Shankara Pradarshanam' by the children of Prarthanavarga wherein the different scenes from the life of Adi Shankaracharya were depicted. Parama Pujya Swamiji performed Shri Shankaracharya Pujan which was followed by Bhagavadgita, Upanishad and Brahmasutra Bhashyapathan. The laity were blessed with Ashirvachan by Parama Pujya Swamiji.

Samoochika Gayatri Japa Anushtaan was conducted on the 2nd, 4th and 5th Sunday along with the weekly Pujan on Mon/Thurs/Fri by Gruhasthas, Vimarsh sessions by Smt. Udaya Mavinkurve on the Bhagvadgita Chapter 12 snippets every Wednesday and talk on Vivekachudamani by Dr. Sudha Tinaikar every Tuesday. The laity continued to participate in the recitation of Shri Shankaracharya Ashtottara Shatanamavali every Sunday.

Reported by Saikrupa Nalkur

MANGALORE: Parama Pujya Sadyojat Shankarashrama Swamiji arrived at Vamanashrama Samadhi Math on 21st March 2017 evening. Next day on 22nd March noon, there was Dharma Sabha and Ashirvachan followed by Paduka Pooja and Bhiksha Seva. In the evening PP Swamiji performed Shiva Poojan.

23rd March was the much awaited day for all bhanaps of Mangalore as picnic was planned to Pilikula Nisargadhama at Vamanjoor near Mangalore which is an integrated theme park of cultural, educational and scientific interest. We were also joined by 75 volunteers from Shirali and nearby villages thus making the total count of nearly 155 members.

We started early morning for Pilikula and first visited Artisans Village and Heritage Village. Artisans Village and Heritage Village displayed the various ancient crafts and portrayed the way of living of traditional Mangaloreans which is now lost due to mechanization and modernization. Then, we visited Pilikula Regional Science Centre which is a science museum. Later, PP Swamiji joined us and we had our Vanabhojan together with Swamiji. In the noon, Along with our Swamiji we visited Biological Park which was spread over 82 hectares and was a natural habitat to various species of animals, reptiles and birds especially tigers, king cobras, hippo, black bucks, white peacock and so on. Excellent transport and food arrangements were made by Mangaluru Local Sabha for the entire day. To add to our joy, in the evening we had interaction with our beloved Swamiji at the Jungle guest house at Pilikula about our experiences during the day. It was great learning experience in all these places and everybody thoroughly enjoyed every moment.

Shankara Jayanthi was celebrated on 30th April 2017 at Sri Vamanashrama Samadhi Math. The program began at 9 am with Sabha Prarambha Prarthana followed by chanting of many stotras and bhajans. This was followed by a talk on Shankaracharya by Alekal Ramchandra Rao, CEO Saraswat Education Society, Mangalore. The program concluded with Mangalarati and Prasad vitaran. The programme was organized by Mangaluru Local Sabha.

Reported by Savnal Janardhan Rao

Mumbai – Borivali : The following religious and socio-cultural activities were held in Borivali Local Sabha with dedication and enthusiasm. Each activity sought noteworthy participation. All activities commenced with Sabha Prarambha Prarthana to invoke the love and blessings of Lord Bhavanishankar and our Holy Guru Parampara and concluded with Sabha Samapti Prarthana and offerings.

Gayatri Anushthana – Sadhakas meet every Sunday morning to perform Sankshipt Sandhyavandan and Gayatri Anushthana. This session is led by Nijanand Haldipur maam at Vamanashram and Shriram Nileshwar maam at Mira-Road.

Seva Saptaha and Sannikarsh at Karla – Devotees went for Seva Saptaha from 19th to 26th February and 34 sadhakas participated in Sannikarsh.

Ninada Session on 29th January – This session was conducted especially for our laity from Mira Road at Kishore Mallapur maam's residence by Sharayu Haldipur and Anjali Dhareshwar. 19 participants attended.

Mahashivaratri on 24th February – Shiv Pujan

was conducted by Ved. Gautam Haldipur Bhat with Ashwin Bondal maam as Yajaman. Bhajan Seva was offered by pachis and maams. Students from our Prarthana Varg recited Dwadashjyotirling-smaranam. They then displayed a chart, made by them, depicting the 12 Jyotirlingas and spoke a few words on each. Post that, they lovingly recited Lingashtakam. Around 50 Sadhaka-s attended the Karyakram.

Yugadi on 28th March – Panchang Vachan was done by Ved Manohar Chandavarkar Bhat maam.

Post that, a very enchanting musical play, "Padanchi Rangawali, Jatakanchi Melameli", scripted by Vishakha Kallianpur and directed by Omkar Yederi was presented by Prarthana Varg, Yuvadhara, along with some enthusiastic maams and pachis. This presentation, in pure Aamachigale, interwoven with mesmerising songs received great appreciation and an encore request from one and all!

Ratri bhojan was graciously sponsored by Shri Vinayak and Smt Shobha Kulkarni.

The participation was overwhelming. Around 180 members attended it.

Bhajan Seva on 12th April during Rathotsava – A few sadhaka-s and sadhika-s offered bhajan seva in Shirali, the night of Mrugbhete.

Reported by Smt. Sharayu Haldipur

Mumbai - Dadar : The month of April in the new Hemalambi Samvatsara started off with a Yuvadhara Vimarsh conducted by Dr. Chaitanya Gulvady at Shri Arun Chandavarkar's residence. 7 of our yuvas pondered upon the significance of "Shree", and the transformation that it brings in our lives if we make concerted efforts, tempered by the virtues of knowledge, discipline and restraint. Then, on 7th April, sadhakas performed Devi Anushtanam at Shri Arun Chandavarkar's residence.

20 of our sadhakas participated in the Sannikarsha on 9th April, out of which 2 performed Guru Pujan. Regular monthly activities such as Sanskrit Katta, Swadhyaya and Bhajans kept our sadhakas enthused and left them eager for the next session. Apart from regular Prarthana classes, Smt. Shobha Puthli also conducted sessions on Sanskrit Manache Shloka, Hanuman Chalisa and Bhagawad Gita at her residence.

Samaradhana of HH Shrimath Parijnanashrama Swamiji I was commemorated on 25th April. Those present at MMM hall, led by Smt. Sona Chandavarkar, once again reflected on the origin of our Guruparampara, as she narrated stories extolling the greatness of our Prathama Guru. This was followed by Guru Pujan – performed by 7 sadhakas, Mangalarati and Prasad Vitarana.

The month ended with sadhakas paying homage to Adi Shankaracharya on 30th April. Smt. Sangita Pawar, Smt. Chandrama Bijur, Smt. Sudha Bhat and Smt. Kalpana Ubhaykar enacted some scenes from the life of this great Guru and revered Bhashyakar. This was followed by Mangalarati and the programme concluded with Shankara Narayana Geet.

Report compiled by Mohit Karkal.

Mumbai - Santacruz : Venue : Shrimad Anandashram Hall, Saraswat colony, Santacruz.

On 25th April, 2017 (Tuesday) the Sabha observed Punyatithi of HH Shrimat Parijnanashram Swamiji I. Bhajans and Stotras were sung by the devotees who were present.

This was followed by Deepanamaskar , Mangalarati and Prasad was served later.

To celebrate the auspiciousness of Shri Shankar Jayanti on 30th April 2017 (Sunday), Bhajan Seva was offered by "Guru Seva Bhajan Manda " (Purusha Pradhan Bhajan Mandal).

Beautiful melodious Bhajans and Stotras were rendered by them. Accompanying them on the tabla was Jayant Amladi and Taram Savkooor on the harmonium .

Reported by Kavita Karnad

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Vasantik Sammelan - A Musical Evening with Smt Geeta Yennemadi

REPORTED BY GEETA SURESH BALSE

On Tuesday April 18th Vasantik Sammelan was celebrated at the Samaj. "Vasant Rutu" is known as the king of all Rutus, a season when nature unfolds its splendor beginning after "Gudi Padwa", the start of the Hindu calendar. The earth looks resplendent with greenery and colourful flowers of different hues and the beautiful sight of ripening crops, beckoning us to pray, celebrate and rejoice for God's bounty on Mother Earth. To celebrate this auspicious festival Saraswat Mahila Samaj organizes "Vasantik Sammelan" with music and mirth every year.

This year we invited our accomplished mellifluously voiced, versatile singer and composer, a multifaceted personality Smt. Geeta Yennemadi, an ex-president of our Samaj to bring in the different colours and flavours of "Vasant Rutu". Smt Sadhana Kamat also an ex-President of the Samaj introduced Geeta Yennemadi.

Both have shared a wonderful partnership with Sadhana writing the lyrics and Geeta spontaneously setting the songs to lovely tunes. In her introduction Sadhana especially complimented Geeta on her spontaneity and love for singing, her repertoire of songs to fit all occasions and readiness to sing if requested anytime.

Geeta Yennemadi, a passionate singer and music lover is a diploma holder in Home Science from Nirmala Niketan, an excellent cook, a superb seamstress and a very committed social worker, fist paid homage to her gurus - firstly her mother, then Shri B. S. Rao, Smt. Pramila Datar, Shri Durgesh Chandavarkar and Shri Yeshwant Deo. She has composed her music for innumerable songs. She has been instrumental in setting up the Saraswati Vridagaan, the music section of the Samaj and has been teaching the members of the Saraswati Vrindagaan in a honorary capacity. She is also the Vice President of Kanara Saraswat Association.

Geeta dedicated this programme to her younger brother late Shri Arvind Nadkarni who she said was her mentor and motivator.

She has presented many musical programmes on lives on Saints Dnyaneshwar, Tukaram, Tulsidas, Meerabai etc. etc. and also brought out CDs on some of them.

She presented numerous songs in her melodious voice, mostly Marathi songs of the 40's / 50's, bringing back nostalgic moments of the years gone by. She sang

songs of all moods – devotional like those from Geet Ramayan, mischievous songs like "रूसली राधा", bhavgeets of singers like Manik Varma. Then songs like "नाही खर्चाल कवडी दमडी" bringing back pretty young Seema as a blind girl in front of our eyes and the lovely and intricate song by Shrinivas Khale "वगळ्यांची माळ फुले" written by Shri G. D. Madgulkar. Then came the lively लावणी "दिसला ग बाई दिसला" which saw senior ladies too tapping their feet. This was followed by the famous song of her guru – Yeshwant Deo – "कुणी जाल का सांगाल का", sung with great aplomb by Geeta. She followed it with Suman Kalyanpur's "नाचिका रे" a lilting song which made us feel we were swaying in the boat.

Then followed some songs of Lata Mangeshkar, Asha Bhosale etc etc of different emotions. Oh! It was a real feast and the entire audience savoured it well. To add to this was the impeccable commentary in chaste Konkani by our equally versatile Kalindi Kodial who gave such a lively, crisp informative analysis, we could imagine the immense study and research she must have done for this presentation. Kudos to both of them. Geeta Yennemadi really brought "Vasant Rutu" alive for us with her downpour of fragrant melodious Marathi songs. She was ably supported by well known, talented harmonium player Shri Kedar Bhagwat and equally seasoned famous tabla player Shri Milind Joshi.

The last song which Geeta sang was a soulful tribute to her brother "इतना तो करना स्वामी जब प्राण तनसे निकले गोविंद नाम लेकर जब प्राण तनसे निकले". Absolute silence- speechless! Shaila Hemmady proposed the vote of thanks. Overwhelmed with emotions and eyes brimming with tears she thanked Geeta and complimented her on her mastery on "सुर ताल भाव आणि शब्द प्रधान गायकी" and her selection of songs.

The programme concluded with refreshments sponsored by Kalindi Kodial and we all returned home with the melodies of those sweet songs still ringing in our ears.

Forthcoming Programs :

Wed. June 7th 2017 at 3.30 p.m. at the Samaj Hall - 'चित्रप्रेमिका' – Film Show & appreciation – 'Roman Holiday' starring Audrey Hepburn and Gregory Peck. Refreshments sponsored by Smt Geeta Balse in memory of her sister late Ms. Lata Bhalchandra Kulkarni.

CLASSIFIEDS

ENGAGEMENT

Shreyas Kodial, son of Sanjiv Kodial and Sabitha Kodial of Mangalore engaged to Miss. Sindhu daughter of C.A.Lokanath and Shyamala Lokanath of Bangalore on 25-03-2017 at Mangalore. (In May 2017 issue, Shreyas Kodial's engagement is wrongly printed as 25-04-2017)

ACKNOWLEDGMENT

ANKITA daughter of Geetha & Eknath H Benegal and SACHIN son of Pratibha & Sharad K Gulwadi thank all relatives & friends for their gracious presence, blessings and good wishes on the occasion of their wedding on 21st April 2017.

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DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

- Apr 14 : A daughter (Aahana) to Deepti and Amol Arun Kalyanpur at Santacruz, Mumbai.
May 11 : A daughter (Vera) to Sheila Bijoor and Prashant Shenoy at Sunnyvale, CA.

MARRIAGE

We congratulate the young couples

- Feb 15 : Rajashree Rajaram Ugrankar with Ajinkya Deepak Karnik at Mumbai.
Apr 21 : Anil Ashok Maskeri with Alpieta Ramesh Meyecker at Mumbai.

OBITUARIES

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

- Feb 10 : Anil Bhavanishankar Nagarkatti at Versova, Mumbai.

- Mar 28 : Shantha Muralidhar Katre (70) of Udupi, at Bengaluru.
Apr 4 : Nalini Devdas Pandit (86) at Pune.
Apr 6 : Suman Ratnakar Nadkarni (76) at Kandivli (East), Mumbai.
Apr 11 : Sumitra Vittal Koppikar (79) at Pune.
Apr 17 : Suresh Ganesh Chandavarkar (49) at Charkop, Kandivli (West), Mumbai.
Apr 21 : Geeta Nagendra Padukone (nee Geeta D Shirur) (68) at Vileparle (East) Mumbai.
Apr 22 : Ratnakar Shankar Sajip (92) at Vakola, Mumbai.
Apr 23 : Umesh Bhavanishankarrao Bajekal (88) at Santacruz, Mumbai.
Apr 24 : Satish Adur (84) at Andheri (West) Mumbai.
May 2 : Durga Maruti Koppikar (79) at Opera House, Mumbai.
May 2 : Vinayak (Vasant) Sadashiv Pandit (82) at Mumbai.
May 4 : Sarita Ravindra Udyavar (nee Nadkarni) (78) at Mumbai
May 5 : Balasubramanya Sarvottam Benegal (82) at Kandivli , Mumbai.
May 8 : Vivek Sanjivrao Chandavarkar (78)At Santacruz, Mumbai.
May 8 : Vasant Jayant Mudbidri (68) at Virar, Mumbai.
May 11 : Krishnanand Bhavanishankar Rayas (92) at Goregaon (East), Mumbai.
May 12 : Sadhana Dattanand Padukone (nee Nadkarni) (81) at Mumbai.
May 14 : Ramanand G Gangolli (70) at Bengaluru.

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Kanara Saraswat Association is grateful to the following donors:

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