



A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION

Kanara Saraswat

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Shrimat Anandashram Hall - Renovated in 2010

Saraswat Mahila Samaj, Gamdevi - Foundation Day Celebrations



Saraswat Mahila Samaj – Managing Committee with the guests
(l to r) Vidyalakshmi Kulkarni, Geeta Balse, Vidya Kodial, Sarala Kalthod, Rohini Hattangdi, Suman Kodial, Kanchan Sujir, Gita Bijur & Nita Yadery



Presentation - Family Group Photo
(l to r sitting) Vidyalakshmi Kulkarni, Shrikala Vinekar, Sunanda Gangolli, Nirmala Nadkarni, , Shyamal Yennemadi, Vidya Kodial, (l to r standing) Gita Bijur, Kanchan Sujir, Geeta Balse & Suman Kodial



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Kanara Saraswat

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FOUR GENERATIONS



(l to r) Shobhana Vinay Burde (grandmother), Chandrika Anand Burde (great grandmother) with baby Sia (Divya) in arm, Avanti Sunil Pandit nee Burde (mother).

We invite drawings/cartoons from children. Will be published at the discretion of the Editorial Committee.

- Letters, articles and poems are welcome. Letters should be brief, and articles should be about 800-1000 words. They will be edited for clarity and space.
- The selection of material for publication will be at the discretion of the Editorial Committee.
- The opinions expressed in the letters/articles are those of the authors and not necessarily those of KSA or the Editorial Committee.
- All matter meant for publication should be addressed only to the Editor c/o KSA Office / e-mail id given above.
- The deadline for letters, articles, poems, material for "Here and There", "Personalia", and other original contributions is the 12th of every month; the deadline for advertisements, classifieds and other paid insertions, is the 16th of every month. Matter received after these dates will be considered for a future issue.

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THE ANNUAL SHASTI FESTIVAL

will be celebrated from 6th to 12th December 2010.

You are cordially invited to attend and participate in the celebrations with your family and friends and partake of the munificent grace and blessings of the benign Lord Anantheshwar.

H.H. Sadyojat Shankarashram Swamiji has kindly consented to grace the occasion.

P R O G R A M M E

06.12.2010	Monday	Mritika Harana from Adisthala (Early Morning) Morning - Koshagara Pooja Mahapooja and Mangalarti
07.12.2010	Tuesday	Morning - 9:00 a.m. onwards Samuhika Prathana, Dhwajarahana, Mahapooja Mangalarati and Utsav 8:00 p.m.onwards
08.12.2010	Wednesday	Mahapooja, Mangalarati and Utsav
09.12.2010	Thursday	Mahapooja, Mangalarati and Utsav
10.12.2010	Friday	Mahapooja, Mangalarati Night – 9:00 p.m.onwards Mrigabete Utsav
11.12.2010	Saturday	Maha Rathotsav at 12.00 noon
12.12.2010	Sunday	Avabhrathotsava (8:00 a.m.) Dhwajavarohana, Mahapooja Mangalarati, Samuhika Prarthana Ankur Prasad Vitarana Naga Tambila at Nagakatte at 5.30 p.m.

- Note:** 1) At noon – Mahabhisheka, Pooja, Nitya Bali and Santarpana on all days
2) In the evening – 5:30 p.m. to 7:30 p.m. – Bhajans, Deepanamaskar
8:00 p.m. onwards – Rangapooja and Utsav on all Days.
3) Meeting of the devotees will be held on 10.12.2010 at 4.00 p.m.

DONATIONS AND CONTRIBUTIONS for the Shasti Mahotsav celebrations may kindly be remitted to the Manager of the Temple by M.O. / Cheque / D.D., drawn in favour of '**Shrimath Anantheshwar Temple, Vittal**' giving full address and telephone number for speedy dispatch of receipt and Prasadam.

Board of Trustees



From the President's Desk

Two years have passed by, and yet I feel almost as if it was just yesterday that I was requested to grace the prestigious post of the President of the KSA.

I wish to thank the Managing Committee, not only for this privilege, but for a number of other reasons.

For one, I was able come into close contact with our community. I was able to perceive the difficulties we face as individuals, and collectively, as Bhanaps. The post of the President is essentially a titular one, but I had the heart-warming experience to be able to observe the tireless efforts put in by the Managing Committee, to make a difference in the lives of Bhanaps everywhere.

'Well-begun is half-done' seems to be the motto of these people, because from the word go, they launched into the activities for the year with unmatched enthusiasm. Brilliant plans were conceived, and implemented with equal aplomb. Indeed, it was a treat to watch them in action.

I wish to thank Mrs. Jyoti Mudabidri for her editorial skills in polishing my editorials. I also wish to thank our Vice President Mr. Uday Mankikar, Chairman Mr Raja Pandit, Chief Editor Mr. Gurunath Gokarn, Secretary Mr. Shivshankar Murdeshwar, Ex-President Mrs Kalindi Muzumdar, Office administrator Mrs Shobhana Rao for their invaluable assistance. I also wish to convey my heartfelt gratitude to all the other Members of the various Managing committees.

There also many other people involved in the herculean efforts for forthcoming Centenary Year Celebrations. I thank them for the same.

But before I take my last bow as the outgoing President of KSA, I would like to highlight an event that occurred this month, that has an importance in all our lives.

In India, 5th September is celebrated as Teacher's Day. It marks the birthday of the second President of India, academic philosopher Dr Sarvepalli Radhakrishnan, a great teacher in his own right.

As part of our education, we come across all kinds of people who teach us all kinds of things. But most of us are also blessed with that one (or in the case of some lucky people, many) Teacher of strong character and chaste principles, who has deeply influenced our life, shaped our thinking, and made us the persons we are today. Sadly, such a breed of Teachers is fast on the decline, though we do hear of them from time to time.

In India, a 'Teacher's Day' should not be ideally required to remember and pay homage to our Teachers because a Teacher has occupied a special, exalted place in our lives since the ancient times.

In stressing the importance of a Teacher or Guru in our lives, the Tamil poet Thirumoolar warns us,

“The ones who don’t have a Guru who can eliminate their ignorance are blind. The ones who have a person as a Guru, who is not capable of removing the ignorance of their minds, are blind. Both these blind people live their life as the real blind people play a blindfolded game. Both these blind persons, fall into a quagmire where they cannot be recovered.”

We need not fear the quagmire however, because we have Swamiji, our Guru, to guide us and dispel the ignorance from our minds.

In the context of Teacher’s Day, I wish to humbly say,

‘Tasmay Shri Guruvey Namah’

(I bow down to all my teachers, those who have guided, taken me under their wing and taught me all that I know).

And with that, I bid a warm farewell to everyone and convey my heartfelt wishes to the incoming President and Vice President of KSA.

Shubham Bhavatu!

Dr Harish Kodial



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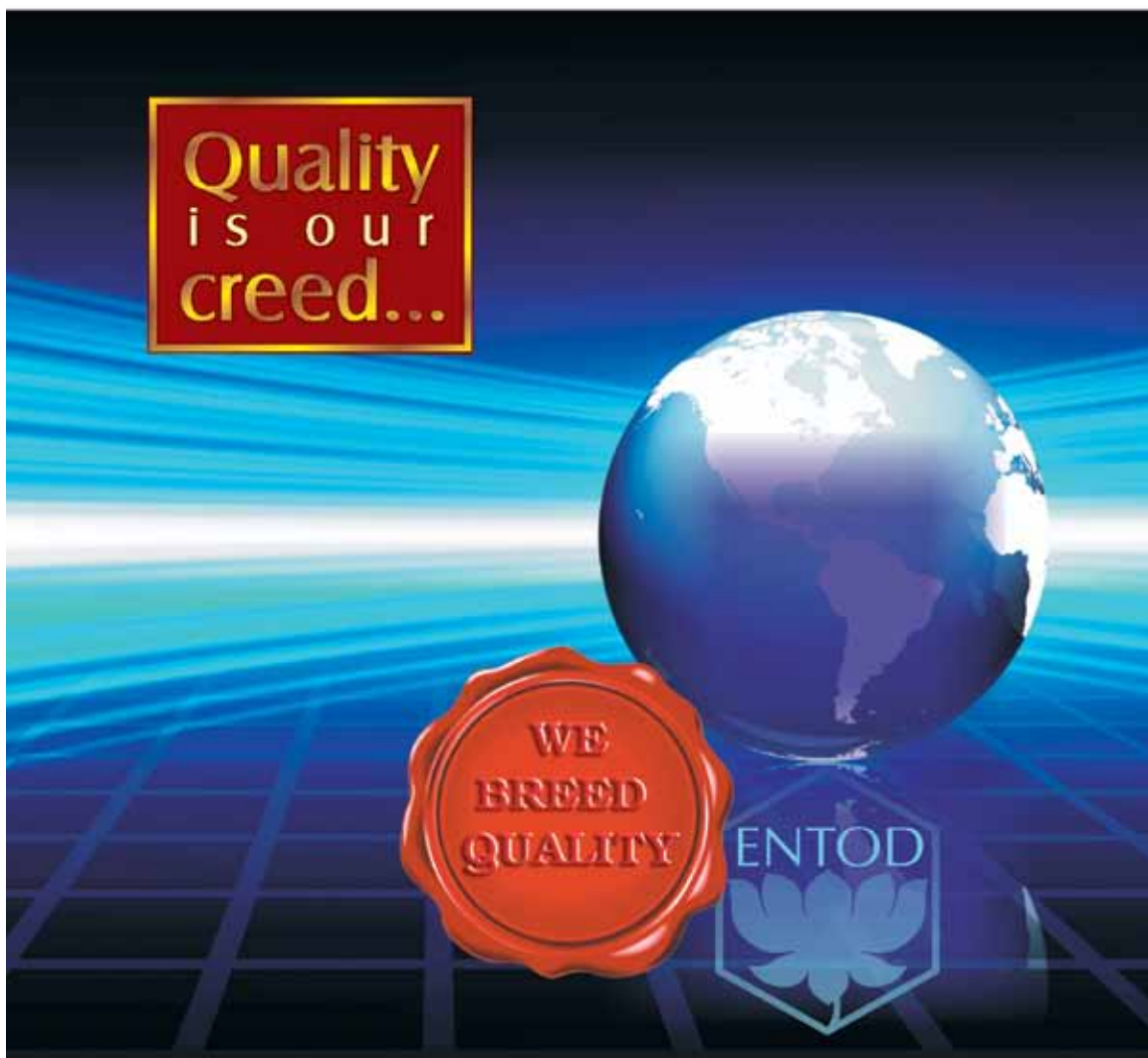
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Letters to the Editor

Dear Editor: This is with reference to the letter by Ms. Dipti Karnad from Chennai regarding refusal of eye donation. I discussed this issue with famous cornea specialists, Dr Nikhil Gokhale of Dadar, and Dr Quresh Maskati of Charni Road, Mumbai and with their input I wish to frankly highlight the following points:

1) Prior registration is NOT required for eye donation. The dead body is the property of the next of kin and they can do as they wish. Some countries (not India) have a policy of presumed consent that any of the dead person's organs can be legally harvested by the state UNLESS specific instructions to the contrary were given by the person in his/her lifetime.

2) The donated corneas of persons above 75 to 80 years are not used for vision restoration surgery, however,

3) They are used mainly for therapeutic patch grafts to save eyes that are at risk of rupture from ulcers, or for practice surgery for teaching students.

4) Eye Banking system in our country has its own problems such as lack of strict regulations and problems of enforcing standardisation. We have to change the mindset of eye banks and increase utilisation of elderly tissue for the purposes mentioned above. Every donation offered should be accepted in good faith and not refused.. it is a big feel good moment for the family of the deceased when the donation is accepted. After all do we not offer flowers and even 'prasad' to deities, though we know that the flowers will only wither away? We do it because it makes us feel good.

5) Many eye banks lose interest in collecting tissues of very old age as they may not have patients waiting for therapeutic patch grafts and don't have any takers for practice surgery. In this situation the eyes may not be actually used and all the efforts of the family and the eye bank go waste.

6) Most Eye Banks however continue to collect these corneas to promote eye donation, respect the wish of the deceased / family and hope to use them

for research.

7) There are others who may frankly inform the family about the less likelihood of use and leave the final decision of donation to the family.

8) Unfortunately some eye banks flatly refuse or create reasons to refuse such donations. This seems to apply to the Karnad case.

9) Each donor family should leave the final decision on the Eye bank as to whether the corneas will be useful and if they should donate.

10) All Eye bank staff may not be able to give you a frank reply, hence I have made these above points as we are ethically bound to give the correct information and not hide facts.

- Dr Hemang D Koppikar, Mumbai

Dear Editor: This is with reference to Rajesh Haldipur's article and Kishore Sunder Rao's letter to the Editor on the subject of 'Body Donation' in recent issues of KS. About 8 years ago my wife and I registered ourselves with the Sion Hospital for body donation and received their registration numbers too. They, however did not mention about collecting our bodies from our residence. Perhaps, this facility is not available in Mumbai and is available in Bangalore as mentioned by Kishore. If this system is made available in Mumbai too, it would greatly benefit the relations of the donors in their moment of grief and reduce their tension. Besides it might encourage many more donors to come forward to donate their bodies. I believe there is a great demand for bodies in the city.

If NGOs take initiative to arrange this practice to be introduced here, it would help the cause.

- Mohan S. Nadkarni, Mumbai

Dear Editor: I enjoyed reading Ms. Shruti Gokarn's interview with Pandit Nityanand Haldipur. It is indeed sad that the patronage of our classical music is slowly dwindling. I was particularly interested in Panditji's programme on All India Radio - SWAR MAITREYYA. Would you please advise me if the 13 episodes of this programme are available in the audio Cd format and if so how and where I can get hold of it. Your help in this matter is much appreciated

- Vasu Hatangadi, New Zealand

Dear Editor: By now every Bhanap claims with pride that the Indian Constitution was drafted by Sir Benegal Narsing Rau though the majority of the Indian population still believes that Dr. B. R. Ambedkar is the real architect of Indian Constitution.

The fallacy can be remedied by documentary evidence by obtaining information through Right To Information Act from the Lok Sabha Secretariat. After the demise of B.N. Rau, the Prime Minister Pandit Jawaharlal Nehru convinced the parliament the reason behind the passing of resolution condoling the death of B.N. Rau, even though he was not a member of the parliament. The recording of the proceedings should be available with Lok Sabha Secretariat.

It is in the last decade that information regarding Benegal Brothers, more particularly Narsing, is coming to limelight through the 'Kanara Saraswat' and the book on Benegal brothers. The precursor to the constitution of independent India was an act enacted by the British Raj known as Government of India Act, 1935. It is said that B.N. Rau was entrusted the work of drafting the act.

Sir B.N. Rau, a Cambridge educated ICS officer gained vast experience during the British raj and became a legal luminary. He was a Judge of Calcutta High Court, India's representative in the UNO defending Kashmir issue, the Judge of the International Court at the Hague in Belgium. A postage stamp of B.N. Rau was released in his birth centenary year by H.E. the President of India, R.Venkatraman and this information was published in Kanara Saraswat issue recently.

- Suresh Gokarn, Mumbai

प्रिय संपादक,

सप्टेबर, २०१० चा अंक मिळाला. पाने परत तपासताना “बहुगुणी तालमकीवाडी” ही अक्षरे दिसली. आणि मी तेच पान वाचू लागलो. कविता वाचून इतका आनंद झाला की लेखिकेने लिहीलेली कविता जणू काय माझ्या मनातलेच विचार ही प्रगट करित आहे. खरोखर यात लिहिल्याप्रमाणेच आमची वाडी आहे. ज्या प्रमाणे आई आपल्या गुणी मुलाचे कौतुक चार चोघांसमोर करते, तेव्हा ते सर्वांना आवडतेच असे नाही. पण तिसऱ्याच माणसाने केलेली प्रशंसा किंवा कौतुक त्याला फार महत्त्व आहे ही कविता लिहिल्याबद्दल मी कवियत्रिचे आमच्या तालमकी वाडीतील रहिवाश्यांतर्फे आभार मानते.

- मीरा माविनकुर्वे

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THE KANARA SARASWAT ASSOCIATION'S SHRIMAT ANANDASHRAM HALL

From a small room in Kiln Lane to a three floor building of its own in Talmaki Wadi in 1939 was a real achievement and a very great step forward. The leaders of our community and the people at the helm of affairs of the Association achieved their long cherished object against none too favourable conditions. It speaks volumes for their foresight and perseverance in providing the Kanara Saraswat Association with sizable quarters of its own.

A conference was called in October 1936 to find ways to achieve the object of providing better accommodation for social, religious and cultural gatherings and a very satisfactory scheme was evolved to have a bigger sized hall.

The foundation stone of the Building was laid on 23rd April 1939 by Shri S. N. Kalbag, the then President of the Association. Shri S. K. Nadkarni



was appointed as the architect. The Building was completed in December 1939 in record time and the opening ceremony was done on 24th December 1939! (see photo). The main hall on the ground floor was reverentially named after HH Shrimat

Anandashram Swamiji.

From 1940 to 1968 the Hall was used by the Balak Vrinda Education Society to hold their school classes. In 1973, Shri Radhakrishna Talgeri was elected as Vice-President of KSA and during his term he took up the project of renovating the Shrimat Anandashram hall with a view to provide more space (see photo in the next column). The Hall then was very popular for such functions as marriages, thread ceremonies, religious and social gatherings, conferences and meetings as well as cultural programs such as Sangeet Sammelans and also used by many of

our Bhanap Institutions

Renovation of the Hall to augment the revenue of the Association and to attract more bookings was under consideration of the KSA management for the past several years. Owing to financial constraints the proposal

was being postponed year after year. However during the Advisory Committee meeting in August 2009 the need to go ahead with the Hall renovation plan was felt and stressed by many members taking part in the meeting and it was decided in principle to renovate the Hall as soon as possible so as to make it ready for the Centenary Celebrations due to commence on 26th Nov 2010.

Sometime in Dec 2009 a bold decision was taken by the Managing Committee spearheaded by Shri Avinash Trasi's dynamic leadership to undertake the task of the outstanding work of renovating the Hall. The Centenary Fund Raising Committee headed by Shri Suresh Hemmady promised active support in raising the necessary finance. Late Shri Uday S. Nadkarni, KSA's honorary Architect prepared the necessary plans keeping in mind the need of the present and future times and floated tenders, invited quotations, scrutinized them and helped the Managing Committee in selecting the final contractors after expertly negotiating the rates. The work commenced on 29th Jan 2010 and was completed in record time by 30th April 2010. On the 4th May 2010, the renovated, fully air-conditioned Hall complete with a very modern kitchen and excellent sanitary facilities and rooms for bride and bride-groom too were ready for use. A pooja was performed seeking the Blessings of God and Guru for the new 'Vastu' and from 15th May 2010 the Hall was declared open for use by the Community.





CENTENARY PROGRAMME of Kanara Saraswat Association

On Friday, 26th November, 2010

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**The President, Vice-President, Chairman
and the members of the Managing
Committee of Kanara Saraswat
Association have pleasure in inviting
you for the Inaugural Function of
KSA's Centenary Celebration.**

**Dr. Subir Gokarn, Deputy Governor,
Reserve Bank of India has kindly
consented to be the Chief Guest and
inaugurate the function.**

**All are cordially invited with family
and friends.**

Rajaram D. Pandit Shivshankar D. Murdeshwar

**Chairman
KSA**

**Hon. Secretary
KSA**

Bipin V. Nadkarni

**Chairman
Centenary Celebration Committee**



THE SARASWAT MAHILA SAMAJ, GAMDEVI – FOUNDATION DAY CELEBRATIONS

The Foundation Day of the Saraswat Mahila Samaj was celebrated on Sunday 5th September 2010 at Shrimat Anandashram Hall, Talmakiwadi. Smt. Sarla Kalthod, educationist, social worker and former President of the Samaj was the Chief Guest and Smt. Rohini Hattangdi, the well known theatre and film personality was the Guest of Honour.

At the outset, Vidyalakshmi Kulkarni welcomed the gathering. This was followed by the Presidential address by Vidya Kodial, who enlightened the members about the various activities of the Samaj. Geeta Balse who compered the entire proceedings, gave the highlights of the last year's programmes. The introduction of Smt. Kalthod and Smt. Hattangadi was done by Suman Kodial and Kanchan Sujir respectively. Nirmala Kalambi welcomed the guests with flowers. Vidya Kodial felicitated them by offering a memento (A Saraswati idol). Gita Bijur then presented the Treasurer's report.

This was followed by an entertainment programme. A hilarious skit "Admission", written by Sadhana Kamat and ably directed by Uday Mankikar and Smita Mavinkurve, was presented by Nita Yadery, Smita Mavinkurve, Sharayu Kowshik, Kalindi Kodial and Geeta Yennemadi. After this, "Family Group Photo" a unique item (inspired by Bipin Nadkarni) was staged by Sunanda Gangolli, Nirmala Nadkarni, Shrikala Vinekar, Vidyalakshmi Kulkarni, Shyamal Yennemadi, , Vidya Kodial, Suman Kodial, Geeta

Balse, Kanchan Sujir, and Gita Bijur. Both the programmes received a thunderous applause.

The honoured Guests then were requested to address the audience. Smt. Kalthod who had actively served the Samaj for many years, spoke about her early experiences in the Samaj, appreciated its progress so far and blessed the new members. Smt. Hattangdi gave her valuable advice to the actors, viz that the actors should be audible, should look their roles and should be able to convey the dramatist's message to the audience. She said she was happy



that all these conditions were fulfilled by the actors and gave her good wishes for the future performances. She specially appreciated the contribution of the costume designer and the make up artist: Arpita Prabhu and Sunila Mallapur who were honoured by the respected Guests.

The audience response was extremely warm and encouraging for the entire programme which concluded with the Vote of Thanks by Nita Yadery.



The prime Minister of China called President Bush to console him after the attack on the Pentagon: "I am sorry to hear about the attack. It is a very big tragedy. But in case you are missing any documents from the Pentagon, we have copies of everything."





October 22, 1985

Hearty Congratulations!
ANJALI (nee MUNDKUR) and VIHANG DESAI
 on your Silver Wedding Anniversary

25 years later ...
 October 22, 2010



Arjun, Vihang, Anjali, Sameer

May silver turn to gold!

With love: Ammamma, Arun, Sulu, Usha, Ira, Pratap, Suman, Taej, Samhita,
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In Memoriam: My Guru, Pandit Dinkar Kaikini

(October 2, 1927 - January 23, 2010)

AMITA MUKERJEE

“...thank you for bringing to us Dinkar Kaikini. The faculty as well as the students enjoyed him enormously and appreciated his knowledge, his musicianship, his wisdom and his sense of humor. (...) His performance will be long remembered.” Carnegie-Mellon University, 1986

“It is rare for a musician of his calibre to be heard in the United States...” Amherst College, 1986

“... beautifully performed (...) left no doubt in our minds that we were in the presence of a virtuoso.” Roosevelt University, 1986

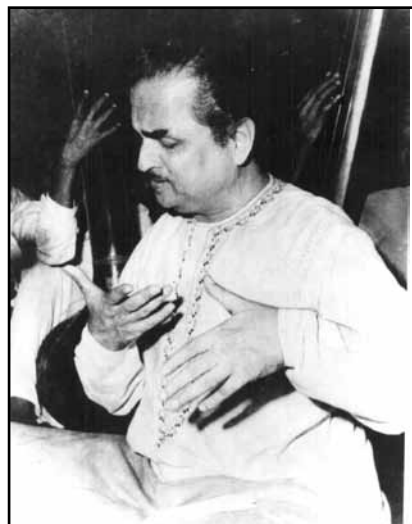
In 1986, Pandit Dinkar Kaikini, my guru of music (and my uncle), travelled to the US on a tour of universities. The tour was organized by my wonderful mother, Dr. Suniti Mukerjee (née Samsi) and Pandit Dinkar Kaikini’s success was effortless and overwhelming.

No one left a concert, lecture-demonstration or an encounter with Dinkar Kaikini without feeling the profound impact of his personality. But Dinkar Kaikini himself, being a true artist, seemed to remain immune to the effect of his own charms. So what is ‘a true artist?’ How does one define the ‘true artist?’

Dinkar Kaikini was strong, majestic and commanding in his performances. But in person he was gentle, attentive and unceremoniously modest. As his niece, disciple and close observer between 1983 and 1991 (when I lived with him, my aunt Shashikala Kaikini (née Samsi) and my cousins in Gamdevi, Mumbai), I chafed at this humility. I argued with him about it, I found it peculiar.

I was right. The most striking quality of Dinkar Kaikini (a quality common to all ‘true’ artists) was that a part of him escaped you, it seemed to escape even him, which is to say, it escaped his conscious control. He appeared largely unmoved by excessive

praise, he seemed uncomfortable with it. Instead, he sought to evaluate his own music, he listened to it



in a constantly searching manner, as if he were trying to map his own creativity. His own artistic method was something he sought continually to understand, explain, transmit, always with

relative success. And yet, this profound sense of mystery was precisely what took his music beyond the ordinary. When he listened to himself, he was rarely satisfied, but he always knew something unique and unprecedented had been achieved in each phrase.

He attempted to explain it in order to infuse his students with its magic and power. But just as often, he wondered if it could be communicated, whether its mystery were not an inherent aspect of the art itself. This was why his lecture-demonstrations were bewitchingly simple, but any attempts to sing like him, incomprehensibly arduous. The artist was never taught, he believed, the artist was born into his (or her) own art. Art was a profoundly individualized path, its sacredness enshrined in mystery. Like the great spiritual truths expounded by India’s texts, artistic truths were difficult to grasp and impossible to articulate. Art could not be sold, taught or explained. It had to be perceived, created, experienced; not repeated, but manifested from within.

AN APPEAL

Shri Durgaparameshwari Temple with Community Centre, Hadin Village, Bhatkal Taluka, Karnataka State

A temple is a place of worship, which also binds a community. Such is the Shri Durgaparameshwari Temple in Hadin, a hamlet between Shirooru and Bhatkal, a few furlongs off the NH17. The Devi is deeply revered by the villagers in Hadin and in villages as far as Shirali. They offer bhajans and pujas regularly, especially in the month of Shravan. During Navaratri, Shri Durgasaptashati parayana (ritualistic chanting) and special pujas are performed on all nine days. Kumkumarchana and Durganamaskars are also offered to the Mother. A kumkumarchana seva is offered to the Devi by Shri Chitrapur Math during Navaratri.

Paramapoojya Shri Pandurangashram Swamiji visited the temple on one occasion. Paramapoojya Anandashram Swamiji also visited the temple once and Paramapoojya Parijnanashram Swamiji visited the temple on more than one occasion with Ramanand Heble. In 2002, Paramapoojya Sadyojat Shankarashram Swamiji also gracefully accepted the family's invitation to visit the temple. The temple was cared for by a branch of the Heble family, for more than 150 years, but currently it is in a state of disrepair.

In 2007, the Heble parivar was inspired to take on the gargantuan task of rebuilding the temple with the community centre. While at Chitrapur Math for the Dashamaantsava, Arun Heble confided his desire to Paramapoojya Sadyojat Shankarashram Swamiji. Poojya Swamiji advised him to consult Shri Devi Sharma, the renowned astrologer. Since he was very busy at the time, Shri Sharma recommended the services of Shri Vishwanath Bhat, who specializes in the 'ashtamangalprasna' branch of astrology. Shri Bhat revealed that the present idol of Shri Durgaparameshwari was damaged by fire in the distant past, hence a new idol would have to be installed.

The temple has to be totally demolished. He gave guidelines for the layout of the new temple. The main temple structure consists of garbha gudi, eastern pauli and paakashala to cook rice for naivedya, and suthu pauli compound wall. Additional structures are, new shrines for parivar-devatas- Ganapati, naaga, jattigeswara; a new well and a house for the archak. The temple-hall will be used to conduct seminars, religious and cultural activities.

The architect and builder have estimated the cost of building at 75 lakhs (approximately \$150,000). We, the Heble family, consider ourselves very lucky indeed that we have this opportunity to serve Mother Durgaparameshwari. We appeal to everyone to help us in defraying the cost of building. Please share in this 'punya karma' of building a temple restoring a community and receive Her blessings. Please donate generously. All donations, large or small, are welcome.

Make your contributions to Heble Public Charitable Trust. If you have any questions or need additional information, contact the following:

Smt. Udaya Mavinkurve (nee Heble), 3, Pearl Pavan Apt., 98, 6th Main Road, Malleswaram, Bangalore 560003. udayamavin@yahoo.com Phone# 09845833579 / 08041280608

Arun R. Heble

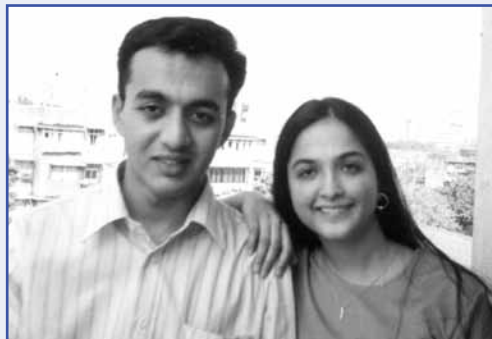
919 River Road, Washington Crossing, PA 18977, USA. arheble@yahoo.com
Phone # 215-666-3200

This was what he transmitted to me. And in this lesson lies the core of India's civilizational message. Most of us think we know India's civilization, but we do not. We have all emerged from a Western post-Enlightenment vision of 'education' which gets in our way. The Western model sees learning as ingurgitated information received in large groups which is then regurgitated in exams and in de-individualized forms of employment. What you learn and how you apply it is never upto you. It is always upto society. The ancient Indian model of learning is radically different. It is based on the notion of alchemical self-transformation, of the discovery of one's individuality, learning through absorption, application and self-sacrifice. To give of oneself is to learn. To become is to learn. But this becoming can only come from a strong desire and profound determination. This was what Dinkar Kaikini sought in his students. In other words, almost without knowing it, he was bringing to life the ancient Indian model of learning which was based on a high, almost painful notion of individuality. He often said 'classical music' – music learned in a class – was dull and repetitive, while true music could only be created by individuals from their own inner process.

It was this inaccessible individuality that made Dinkar Kaikini a true artist. The true artist is someone so highly individualized, that even he (or she) is never clear about his (or her) own significance and depth. No true artist can ever explain what he (or she) does or what they represent in the vulgar value system of the marketplace. The fact of 'marketing' comes with great difficulty to such a person, or not at all. Therefore, the artist is the most deeply spiritual being alive. As the Upanishads put it, the most sacred truths are undefiled by description, cannot be known by the mind, and are shrouded in the most magnificent mystery. To wonder at the mystery of Being while being thrilled by its beauty, this is the purest definition of spirituality. It is the purest definition of art. Dinkar Kaikini's music and personality evoked both these qualities. In hearing his music you were thrilled.

But to know him was to accept that you knew him not at all. That the artistic part of him remained unknowable. And this is what made him the truest artist I ever met.

Indian music like all of India's ancient traditions, depends entirely on the sacred originality of the individual. The artist, the mystic, the adventurer and warrior, these were the heroes of our ancient spirit, even if today we have forgotten much of this and worship moneyed conformism like our paltry role models in the West. As a disciple of Dinkar Kaikini, I learned more than just music. I grasped the grandeur of my country's most arcane spirit. He brought it alive for me. That mystery and beauty lay not only at the heart of art and music, but in the most fundamental way, lay at the heart of us all.



Heartiest Congratulations to **Dr. (Mrs.) Anupa (nee Basrur) and Dr. Chaitanya Bhargav**, for entering into the **Tenth Year** of their married life on 29th October, 2010.

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May you attain exuberance and joviality
And God shower happiness and tranquility
May you always be surrounded by the sweet
smell of success
And the coming years unveil pure
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Kashi Vishvanath Mandir through the ages - 3

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(CONTINUED FROM SEPTEMBER 2010 ISSUE)

No tyrannies were perpetrated after 1708 when Aurangzeb died. After disintegration of Mughal Empire in late 17th Century, Benaras passed into the hands of the Hindu ruling family after over 600 years. In 1748 Varanasi had its own master, Maharaja Balwant Singh (13).

During 18th Century, the city was substantially rebuilt sponsored by Maratha rulers and patrons in gratitude of people of Kasi for sheltering the Maratha Hero Shivaji while he was challenging the Mughals. Among the temples rebuilt the most prominent are the present Vishvanath, Annapurna and Ganesh Temples.

In 1777 Queen of Indore, Ahilyabai Holkar, sponsored construction of the present temple (14). In 1778, Nawab Aziz Mulk Ali Ibrahim Khan of Audh constructed a Nawbat Khana to be used by the 'Shehanai wadak'. He also kept financing the pay of the artist.

The present temple is a modest structure constructed on a plot of 50 sq feet with its sanctuary 8 1/2 sq feet and spire 60 ft height. See the sketch of Vishvanath Temple and Gyanvapi.

In 1839 Maharaja Ranjit Singh gave golden gilt to the spires of current Vishvanath Temple by donating 22 1/2 mounds of gold. This was the portion of gold recovered by the Maharaja after battle with Shah Suja in Afghanistan. Shah Suja was in possession of the gold looted by Mohamed Ghazni from Somnath Temple.

The Maratha Peshwa, in 1789 tried to bring pressure on the East India Company to permit Hindus to re-erect the Vishvanath temple, on the site of the Aurangzeb's Mosque offering paying compensation to the Muslims, if necessary. The response is topically significant, in that, the English did not agree for fear of repercussions in the Muslim World.(15)

Yet again, at the time of war between Tipu Sultan and the East India Company, Nana Phadanvis offered to help the British, in exchange for permission to

rebuild the temple at the site of the Mosque. This proposal was also not accepted.

Events during 1809 till 1992

During the first major organized agitation in 1809, Hindus attempted to install idols of deities between the Mosque and the present Vishvanath Temple. The Muslims pulled down partially constructed temple and riots broke out. The Administration threatened to call the British Army and controlled the situation. The Hindus collected the idols and placed them at the base of the Pipal tree.

Significant View of the British Administration

In 1810 realizing the extent of devotion and faith of Hindus, Mr. Walton, Administrator, recommended to the Governor General handing over the site of the mosque to Hindus which remained the centre of their worship despite its repeated destruction since over 600 years. He also proposed to construct a new Mosque elsewhere. The Secretary of Government of India did not agree and ordered suppression of religious enthusiasm.

From 1840 till 1910 there were numerous disputes between two communities on the issue of sharing collections in Vishvanath temple, religious gatherings, use of the area around the Mosque, timings of Azan and ringing of bells, bringing bodies in the mosque for last rites and so on. The records show that the British Administration and the courts seem to have been scrupulously just and fair in dealing with these issues. They were very firm in dealing with violations of orders of the Administrators and judgments of the court, indulged by the Muslim community.

In 1939 extensive communal riots were experienced as Muslims violated court orders preventing Muslims from holding of namaz for the dead at the Mosque and offering namaz outside the plinth of the Mosque. While these riots were controlled the legal dispute continued till 1948 after which these practices were stopped except on 25 Dec 1992 when Friday

Namaz was offered in overwhelming strength with the namazees spilling over the parikrama in contravention of the Court orders of 1935.

Post Independence period

During the post independence period it was the first time in 1960 the Hindu Mahasabha launched an agitation to demand restoration of Gyanvapi Mosque to Hindus. The agitation continued for several months. They raised the issue in the Lok sabha for restoration of Gyanvapi Mosque to Hindus. They also offered to construct a Mosque at another place and hand it over to the Muslims. This attempt was not successful.

After this, no agitation was launched by Hindus to claim possession or restoration of the old Mandir site. However, whenever Muslims displayed over enthusiasm to claim the premises, the Hindus have tried to match the demand by organizing larger crowds in the compound.

The Current Status

Currently there is status-quo and the calm on

this issue; however, this unresolved dispute remains a potential 'flash point' for communal flare up in the future.

(Concluded)

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Are you into it ?

BY OPTICUS

We the amchees, are an amazing lot ! And once in a while, the odd one crops up who amazes me even more. Secular and liberal by Indian standards, he is mostly found at work places . He owns a quintessentially aamchee surname, but is most apologetic about being one ! Having conversed with him for a few minutes in English, I normally love to thrust my question in the middle of nowhere “ Tu amchigelo ve ?”

Thud!! (God ! How did he guess it?), recovering 2 seconds later “Well ... yes but ...we never really lived with aamchees, u know...”. (He obviously grew up in a cosmo set up. Better still , his father was in the services or a high profile journalist), “so we were constantly on the move, ...” but he has heard of Talmaki wadi where one of his aunts had lived and died... and the Saraswat Colony Gamdevi... of course!! that’s where his grandfather’s elder brother had first migrated to from Kasarkod !!! But, that’s about it...

“Frankly, we are not too much into amchees, u see !” (words cannot describe the pride on his face!) You could spend hours talking to him in English and sprinkle it with Hindi, Marathi, chaste Urdu, French or even Manipuri. Any language is on ... but a word of Konkani?? without exception ..at all given times... never!)

“By the way, have u visited our Math recently?”

Math? ... Relegion?!!...I have fallen in his eyes!

“I’ll be honest. I’m not too much into it. I am spiritual but not religious, if u know what I mean !! (How will I? The religious wretch that I am !!)

They are a nice lot otherwise, highly intelligent (saraswats after all !), and voracious readers of everything under the sun ... but the ... KS magazine? “The one with matrimonials? Na... We don’t subscribe to it”... “and the Chitrapur Sunbeam?” He morphs into a question mark, but oops... I forgot, he was only spiritual. Never mind...

But, u are amchee, right?

“well...but...yes, If you insist ...hehe!”

And mind you, dear reader, the same question if asked under more favourable conditions, let’s say by his CEO from New Delhi or New York ... Presto! In precisely a second, the tongue will roll out immaculate details of the Saraswat History beginning from the origins of the (mythical) river itself. The chest will inflate by a third of a foot with unabashed pride over the Nilekanis and the Benegals coming from the same tribe, you see! He may even utter a few words of the vernacular to amuse his seniors !

Strange, I think. This two-faced crisis. This priding disdain towards your own identity!!

I admit we are Indians first, oh! Global citizens is it? Fine! But we are plain amchees as well! So why sweep it under the carpet with such blessed hurry? Why shrink in embarrassment?

Having got it on a platter from our forefathers, why don’t we think much of it!! Or has it taken a back seat in our current stride of upward mobility?

When everyone around us will have affluence, knowledge and power, the need to be different or for an identity will raise its head once again. Maybe things will change then, maybe we would want to return to innocence, then.

Being amchees, we are few, diminishing, clannish, a bit closed, bumping into the same faces at weddings and munjees, *punchaiticating* all the time and a lot worse maybe, but yet ... I find something good about it all, something warm, something to come back home to.

In all honesty, we don’t have to beat our chests over being amchees but why bury our heads in embarrassment. For all I care, I am glad being into it!

First Mad Man : *I have decided to buy the whole world.*

Second Mad Man : *O, but you can’t do that.*

First Mad Man: *And why not?*

Second Mad Man : *Because I am not selling it yet!*





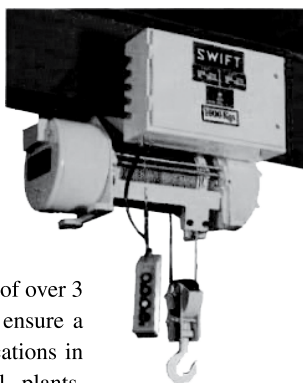
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Vedanta in a nutshell

D. L. BIJUR, MUMBAI

A verse attributed to Shankaracharya, the foremost propagator of Advaita Vedanta, reads: “Shlokaardhena Pravakshaami Yaduktam Grantha-Kotibhih, Brahma Satyam Jaganmithya Jeevo Brahmaiva Naaparah”. “I will say in half-a-verse, what has been stated in crores (tens of millions) of books: Brahman (The Infinite) is the Truth (only Reality); the world is illusory; the (individual) soul is none other than Brahman itself”.

Brahman is defined as “Satyam Jnaanam Anantam Brahma” (Taittiriya Upanishad, II.1) i.e. Brahman (the Infinite) is the Truth (Reality or only Existence); (it is) Consciousness and is without an end (in space and time). In modern scientific language, Brahman can be described as the Unified Field from which emerged Dark Energy (Mahakaali) which created Dark matter (Kaali). The interaction of these two created, in succession, with interaction of all preceding creations, Gravity, Electro-Magnetic Force, Weak Force, Strong Force, Matter, the Universe and everything in it. This verse says that this Unified Field is nothing but Consciousness (Chit-Shakti). It means that Consciousness is the Only Original and Ultimate Force which is ever-present and is the finest form of all forces and substances.

The verse cited at the beginning says that the universe is Mithya (transitory illusion). Shankaracharya reiterates what ancient Rishis (Seers who have seen – experienced – Brahman) have stated, that the universe and everything in it appears Real because of Maya. Maya, is stated to be the intrinsic power of Brahman. Maya can be explained in scientific terms as the limitation of our senses of perception. We have five senses of perception. If we had four, three, two or only one, our concept of the world would be entirely different. So also, if we had more than five or if our senses were either more or less keen than their normal range, the perception would be different. For example, if we had X-ray eyes, we would see persons, animals and things differently.

If we could see atoms or sub-atomic particles, we would see only about a hundred (in the former case) or three (in the latter case) varieties. If we could see “superstrings” (or whatever scientists accept for the time being as that which by various formations, becomes the various forces and substances), we could see that nothing exists except super- strings.

The sages have unequivocally affirmed that in Samaadhi (Superconscious state), there is this Final experience of only infinite Consciousness encompassed in one’s own soul. Those whose Sadhana (spiritual endeavour) is based on firm faith in God having a specific form, initially see that form in the Light of Consciousness (that is why gods are called DEVAs – the shining ones) and thereafter merge into the Final Experience. Sant Tukaram, an ardent devotee of Vithal, saw the form of Vithal materialising in the Light of Consciousness and thereafter had the Final Experience in which he saw himself to be at once smaller – finer – than an atom or its particle and (infinite) like the sky. (Anurenuyaana Thokada Tuka Aakaasha Evadha).

This superconscious state can be reached only by intense concentration of all our consciousness on, say, a bit of matter (idol etc.) or of energy (light / flame etc.) or on a concept (which is a bit of consciousness) of God / Reality, to the exclusion of awareness of all other surroundings. Just as focusing the sun’s rays through a lens on a piece of paper burns the paper or concentration of intense energy on a little bit of (radio-active) matter generates super (nuclear) energy (far greater than the energy used in the process), intense and prolonged concentration causes the implosion of normal consciousness resulting in a superconscious state. Constant awareness of the Reality experienced in this Blissful State is the ultimate goal of all spiritual endeavours.

The Infinite Consciousness, being the sum-total of all Existence, is Omnipresent; being the sum-total of all consciousness, it is Omniscient; being the sum-

total of all energies and forces, it is Omnipotent. It is Infinite in infinite ways and can be viewed, described and approached in infinite ways. Every science, philosophy or religion and each individual's journey towards the Final Experience is just one way of viewing / describing / approaching The Single Truth ("Ekam Sat Vipra Bahudha Vadanti" – Rigveda, I.164.4 – The One and Only Truth is described variously by the wise). Thus spake All who had

Realisation of that Single Truth.

(The above is an extract from the writer's e-book "ONE WORLD FAMILY – The Goal of the Twenty-First Century" available on <http://kamalbijur.blogspot.com/>. This topic is elaborated in the writer's book "Urge for Synthesis" published by Bharatiya Vidya Bhavan, Mumbai – 400 007.)

(COURTESY BHAVAN'S JOURNAL)

Audio CD of Gokulashtami Mhanti-s

On the 400th birth anniversary of Sant Ramavallabhadas, Canara Saraswat Bhajan Mandal is pleased to announce that studio recording of complete set of Gokulashtami Mhanti-s, as rendered at Talmakiwadi is now available on CD in MP3 format. The release is for private circulation only. Copies can be procured for a donation of Rs. 200/- .

Contact: **Sudhir Balwally** (sudhirbalwally@hotmail.com / 9820817732)

THE AGONY OF ANNE FRANK

NEHA HATANGADI (AGE 12)

With just a little hope and just a little fright,
I stay awake in bed all night.

Till fear fills every moment with that thought,
Of being found and being caught.

They opened the door behind my bookcase,
To see my pale, frightened face.

My scared, tired little eyes,
Will not make their pity rise.

They take us to the dreaded camp,
With little food, or warmth, or lamp

They put us in cages, locked with chain and
bar,
We are treated like animals, this has gone
too far.

No matter how hard you try,
My spirit will still be high.

No matter my face be pale,
My determination will never fail.

No matter how much you accuse,
I will not let it affect me, I will refuse.

I am innocent without a doubt,
Hear my statement, let me out.

THE WORLD OF MY DREAMS

ROHAN MAVINKURVE, MUMBAI

I dream of living in a world of huge, wild
creatures

They are called dinosaurs; really terrible
were their features.

Some dinosaurs were taller than giraffes,
And some only reached up to our calves!

But all of them were pretty dangerous
When they were hungry, they were
very,very ravenous!

Dinosaurs really once existed millions of
years ago

But what colour they were, or who were
their enemies

No one will ever know.

This sort of world I dream of living in
I'm crazy about dinosaurs, and want to visit
the Jurassic age

When will I get to go to this place,
when-oh-when?

Rohan Mavinkurve, age 8 years, is a student
of Std. III, Vibgyor High, Goregaon (W), Mumbai.

Build your own family tree on the internet

Prakash Bijoor, Mumbai

I came across a very useful website, which I have enjoyed using over the last two years. I felt that I should share this information with others through KSA.

Myheritage.com is a very useful website, whose main function is to help you build your family tree, for posterity, on the internet. It is free to use, provides a family tree builder, which you can download on to your computer. And you are ready to start!

The program is very easy to use and extremely versatile. You can add branches and relatives in any direction you want (parents, children, siblings, in laws, their parents, children and siblings). For each person on the tree, you can add all particulars (birthday, marriage day, and date of death, education, career achievements – in short, whatever information you feel like adding). You can also upload a photograph of the person, so that the tree looks really interesting.

The family tree can be built over a period, as and when you get details of your relatives. At the end of each session, the program uploads all the information from your system on to the central server. You can then authorize any of your relatives to visit the site and view the family tree. There is also a provision for your authorized relatives to upload their information on to the site, so that the whole thing becomes a really interactive and an interesting experience.

In addition to the main function of constructing a family tree, the site can be used as a family site for sharing all family information, like major events, new arrivals, marriages, engagements, achievements in any field etc. Family members can post recent photographs (birthday parties, holiday trips, kids' photos etc.) so that every other member can view them. It is a great way to keep in touch.

Based on the dates entered – birthday, wedding anniversary etc. the system automatically generates reminders to close relatives informing them of the forthcoming events, so that you do not forget to send

greetings for the occasion. In fact, you can send them simple greetings through the system free of charge or buy (at a cost) a card, flowers, or gifts.

There are several other features that you are invited to explore. The only disadvantage of the program is that the site is free so long as the number of members on the site does not exceed 250. Thereafter you have to pay a nominal monthly charge in dollars. The number is sufficiently large for most of us, but if you still want to add more numbers and don't want to incur the cost, you can be a bit imaginative and can overcome this hurdle by breaking your tree into more than one!!

If any of the prospective users want any further details (actually the site is so user friendly that you do not need any assistance) please feel free to contact me at pabijoor@yahoo.com

The Kanara Saraswat Association

★★★ NAKSHATRA 2010 ★★★

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Sunday, October 31, 2010

Healthy Baby Contest Time: 5.00 p.m.

(Time: 8.00 p.m. for programmes given below)

Wednesday, November 3, 2010

Story Telling Competition

Music Competition (Devotional and Light)

Thursday, November 4, 2010: Konkani Drama

- 'Visara Visar'. Written and Directed by A.G. Kamath.

Friday, November 5, 2010: Variety Dance by

Youth Group from Matunga and Talmakiwadi.

Saturday, November 6, 2010:

Variety Entertainment programmes

Sunday, November 7, 2010

Fancy Dress Competition

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Shri Marikamba Temple, Sirsi - Part II

SHRIKALA KOWSHIK, MUMBAI

Kar Festival is conducted in the fair by taking the idol from the temple along with Marki Durgi Idol for a grand procession in the evening. The Devi is adorned with new sari and gold ornaments with her gems studded crown. Coconuts are broken on the wheels of the chariot before the procession begins. The chariot is pulled by devotees to the Jatra Mandapa (Bidkibail). The idol of Shri Devi, descends from the chariot and is placed on the Mandapa. After eight days the Devi idol is not carried back in a chariot but is carried on a special platform made of planks back to the temple. The parts of the idol are brought back to the temple with the ornaments and kept. On Ugadi Day the parts are joined together and installed back in the temple. This fair lasts for eight days. All rules and regulations are properly conducted and strictly followed.

There is a great story on why the Kar festival is conducted. Shri Devi came into existence for the samhaar of demons such as Shumbha, Nishumbha, Chanda, Munda and Mahishasura. Thus she is called Mardini.

The story goes that there was once a poor man of Khsudra caste who pretended to be a Brahmin, to study the Vedas and rituals of the Brahmins. He went to a Brahmin to learn these Vedas. He married his teacher's daughter (The marriage procession of the Devi taken in the chariot to the Mandapa symbolizes this) He continued to pretend to be a Brahmin. But he used to stealthily go away many times to eat meat. His wife found this out and felt cheated. She took the Ugra form for the samhaar of her husband. Out of fear, the husband kept changing form into different animals. The last form he took was that of a Mhaisa. The wife in her Ugra roop did the vinaash of the Mhaisa; hence she is called Mahishasura Mardini. Thus becoming a widow, she then became Sati (hence the idol is taken back to the temple on a platform and not a chariot and kept in the temple for a mourning period and then installed only on Ugadi day.)



My memories of childhood of the fair, being born in Sirsi, are full of wonder and fun. My father, Late Shri Shridharrao Bailur, was manager in the temple. I myself used to study in the school situated in the premises of the temple, conducted by the temple authorities themselves. Getting the opportunity of going to the temple due to school every day, I used to spend a lot of my free time in the temple and enjoy every moment of the temple's activities. My brother, Jitendra Bailur and I used to take part in lot of competitions like rangoli, drama, nrutya etc. The most memorable of the events for me was that I as a child had the privilege of sitting next to the idol of Shri Devi, in the chariot during the Kar festival procession up to the Mandapa.

The administration of the temple is being carried out by the board of trustees, appointed by the District Judge. Much of the income of the temple is reserved for educational, cultural, social and industrial development of Sirsi. Devotees of various religious faiths, irrespective of caste, creed and thought come to Marikamba temple to worship and get their desired objects accomplished. The prayers offered to Marikamba Devi never go unheard or unfulfilled. Shri Devi Marikamba, Mother to all, destroyer of all ill of mankind, we offer our humble prayers at your pious feet.

[Excerpts taken from the books Shri Marikamba of Sirsi by Gopalkrishna Hegde and Shri Marikamba by Vineet (Late Shri Shridharrao Bailur)]



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A lesson to learn from this 'Ape'!!!

PRAVEEN KUMAR BASRUR, RANGE FOREST OFFICER, KARNATAKA

PRAVEEN.BASRUR@GMAIL.COM

During our recent visit to the Gibbon Wildlife Sanctuary, Assam, we came across some interesting facts of social behavior displayed by a common Ape. In the so-called civilized society, we, the human beings, compromise with our morals, principles and values. But, this ape, dwelling in thick forests, devoid of any sophisticated social sense, is known for its behavior which is a lesson to learn for all of those who have a concern over moral erosion in this society.

I am referring to the Hoolock Gibbon (*Bunopithecus hoolock*), the only Indian ape, listed as endangered under IUCN and schedule-I under the Wild Life Protection Act. It is locally known as Holou bandor (assamese), Ulluck (hindi/bengali), Hulu (khasi), etc. They are found only in China, Myanmar, northeastern India, and Bangladesh. In India, Hoolock gibbons are found throughout south of the river Brahmaputra in the states of Assam, Arunachal Pradesh, Meghalaya, Manipur, Mizoram, Nagaland and Tripura. They dwell in tropical evergreen rainforest, tropical mixed deciduous, sub-tropical broadleaf hill forest up to 1400 m. They prefer the close canopy three tier forest (high, middle and low) vegetation—the high tier trees support roosting, resting and sun basking while the middle and low tier forests provide food and locomotion trees. Like other lesser apes, Hoolock gibbons are exclusively arboreal and their suspensory behaviour helps them to use the available habitat.

What makes this ape so special among all other living beings is that they maintain monogamy, a pair for a life!!! Literally they get married and live in a family unit and maintain a definite territory, which is defended by loud territorial songs. Singing announces the occupation of a specific area and its size and functions as a distance maintaining signal. Size of a family ranges from 2 - 6 members. If the male or female partner dies, the other one observes celibacy for its life time. Under any circumstance, it never seeks a mating partner from other family group.

This behavior of the ape is becoming a threat to its population status now. Their number in this sanctuary is only around 200. Death of any mature member is 'the-end' of the reproduction activity of that group, even though the other partner is still young and capable of producing offspring!!!

More interesting fact is that, a railway track passes through the sanctuary, dividing the forests into two halves. One part of the forest has 3 unmarried females; where as the other part has 4 unmarried males. Since they can't come down to the ground and cross the railway track, it is becoming a great issue of concern to make them unite. Sanctuary officials are proposing an over-bridge connecting the two parts, if realized, it will be the first ever bridge in the world, constructed exclusively for the movement of apes, that too for arranging their marriage!!! Tragedy is that, even after this effort, one mature male will be left un-married!!!

Being in the modern educated, civilized and elite society, to have an extra-marital affair has become common now. No need to say about increasing cases of eve-teasing, rape and crime against women. Aren't we ashamed of ourselves looking at this creature which, even when the population is decreasing significantly, is free to behave in its own way still maintains the sanctity of inter-family relationships? Can't we get some inspiration?

December Special Issue of Kanara Saraswat on - Rao Bahadur S.S. Talmaki

Shri Shripad Subrao Talmaki, was a visionary, scholar, doyen of co-operation and crusader. He was the first President of the Kanara Saraswat Association. He was born on 25th December, 1868. The entire community is grateful to him. The Editorial Committee will be coming out with a Special Issue of the Kanara Saraswat in December, 2010 on Rao Bahadur S.S. Talmaki.

- Editorial Committee

*"The most beautiful things in the world, cannot be seen or even touched,
they forever remain in our hearts".*



IN LOVING MEMORY OF
Mrs. Manjula Mohandas Bijoor
(Nee Padbidri)

D O B: 23-11-1948

Passed away peacefully on 29-08-2010

Manjul to Mohandas,
Mummy to Sangeeta, Chetan, Anand, Sheetal
Aai to Taejusvin, Tanushree, Sargam
Akka to Nirmala, Nagendra

Deeply Mourned by
Bijoors, Sashitals, Sajips, Mallapurs,
Padbidris, Hemmadys, Tallurs,
Manjeshwars, Relatives and Friends.

SAD DEMISE



KRISHNABAI SOUMITRA TRASIKAR

26th April, 1929 to 18th August, 2010

Passed away peacefully after her brief illness
at Shree Ananadashram Khar West

Deeply mourned by:

Son: Ramdas

Daughters: Krishna Arun Karnad, Radhika Vijayanand Kallianpur

Daughter-in-law: Eakta Nandan Trasikar

Grandchildren: Kalpana Vikram Babulkar, Archana Nitin Mogral, Aditya and Deepa Karnad

Vaishali Sameer Heblekar, Manasi Ajitsingh Doherey

Great grandchildren: Anchit, Ashwin, Akshay and Shaurya

Relatives and Friends

Anand Pandurang Kumtakar - A tribute

BONDAL JAISHANKAR, DELHI

This 17th day of August, the Delhi Amchi community, as well as Konkani and Kannada speaking communities here, felt themselves bereaved with the passing away of Shri A. P. Kumtakar (popularly known as Anandmam), the senior most community leader and activist who was a guide, and inspiration to more than two generations of amchis, as well as non-amchis living in Delhi. Anandmam's lifework spanned over four decades when he worked in Delhi and elsewhere as a senior member of the Customs and Central Excise Dept. and later as an Advisor (Customs and Excise) to the Indian Oil Corporation. In both these organizations, colleagues and friends were unanimous about the high standards of professionalism, personal probity and integrity that he displayed throughout his association with them.

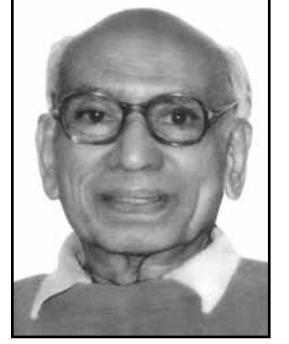
His activist role within our Samaj, and the community outside, marked Anandmam as a leader and inspiration for all those around him. Born in 1920 in Pune, he was educated at Basel Mission School and Karnataka College (Dharwar) and later at Fergusson College (Pune). At an early age, he developed a lifelong interest in music, education and service to fellow human beings. He was adept at the Bulbul Tarang and the Tabla, and years later would encourage youngsters in Delhi and other cities where he was posted, to participate in bhajan singing with him, in theatre and community activities, as he believed that through this, greater harmony, unity and self development would result. He took the initiative, and encouraged others, to activate the Delhi Konkani Association, and the Karnataka Cultural Clubs at Jabalpur and Indore.

Equally, his interest in the welfare of the less privileged sections of society, of women and girls, impelled him to work – in his personal capacity and with friends – in North Karnataka – Kumta, Honnavar and Karwar – for developing employment opportunities in cashew and traditional handicraft industries. This helped immensely in the rehabilitation of many

deserving farmers/ craftsmen, and in imparting vocational training for succeeding generations.

In the area of formal education, Anandmam worked hard through the Delhi Karnataka Sangha and the Karnataka Education Society, to channelize energies, to improve course contents, and start new and practical channels of education. As President of both these organizations for some years, he served as mentor and role model to younger Kannadigas. His stewardship of such community organizations enable them to work together and reach out to wider sections of population and commence new areas of activity. For instance, after the early groundwork done by him, these bodies organized recognized computer training degree courses and other vocational training courses.

Over the years, in the small Amchi community of Delhi as well, Anandmam was constantly guiding and leading as a role model, encouraging youngsters and others to work together, and to play an active role in the community. His interest in music naturally led him, with others, to form the singing and activity groups which helped, in turn, to make people aware of our Math, of the illustrious Guru Parampara and our glorious heritage. Through many years of the last two decades of the previous century he remained the President of the Delhi Local Sabha. His enthusiasm, deep sense of bhakti, guidance and advice in many matters helped the Delhi Sabha successfully organize the first visit of our beloved HH Shrimat Sadyojat Shankarashram Sewamiji in 1999. This also proved a benchmark for successive visits by Swamiji to Delhi and the region. A good speaker, immensely approachable and modest, and, above all, believing in humanity and teamwork, Anandmam set very high



standards for himself and worked for the good of all.

For his role in the Saraswat Samaj, he was bestowed with the honour of Saraswat Samman at the hands of P. P. Swamiji. For his contribution to Kannada culture and society, he was also given the Vishishta Kannadiga Prashasti award. His wife, the late Tarapachi, herself a multi talented person stood by his side in all activities, as did his son Vijay, and daughters Geeta (Gangoli) and Vidya (Kumar) and their families.

As the noted poet saint of Maharashtra, Namdeo, has sung

ऐसे कांही करा आलो या संसारा ऽ जेणें जोड सोयिरा पांडुरंग ऽऽ

Do something worthwhile, those born in this world
To them he is a close friend, that Pandurang.....

Anandmam's lifework and achievements encompass that worth. We pray that his soul rests in peace.

(The writer acknowledges the inputs provided by the Kumtakar family and Shri N. J. Kamath (IAS Retd.) in composing this piece)

In memory of my father late Shri Shyamsunder Ugrankar

(Birth 13.01.1933 Death 25.05.2010)

An ode to Pappa

Pappa you now are in heaven
Slept forever at age of seventy-seven

Soulful drops of nectar out of mouth did you pour
But I always seeked for more

Always moulded and shaped me like a potter
Forever will I be blessed and nurtured.

You came up the hard way
Learned high on one's own meritorious way
Always cared for everybody everywhere
Never an angry word for anybody anywhere

I wonder at God's mystery
Gave such a father like diamond lusture
Tears come and go at every moment
Your memory will remain in my heart
every moment

By Varsha Pandit (nee Mrinalini Ugrankar)



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Ganapati Bappa Moraya

SADANAND MANKIKAR, BURLINGTON, CANADA

Lord Ganesha is the best-known and most widely worshipped Hindu deity. His image is found throughout India. Hindus worship him regardless of affiliations. Worship of Ganesha extends to Jains, Buddhists and is known beyond India. In India his worship is wide spread in Maharashtra, Goa, Gujarat, Karnataka, Tamil Nadu and Andhra Pradesh. Outside India, he is worshipped as Mahabini in Borneo, Totkar in Mongolia, Tchoprak in Tibet, Brahganesh in Cambodia, Kwanshidiyik in China and Vinayaksha in Japan.

Our year is full of festivals and celebrations starting with Yugadi followed by numerous national and regional festivals. Those who grew up in India, especially in small villages, will vividly remember each of these festivals and the efforts and devotion put by our parents and elders during each of these festivals. Their devotion and the beliefs are still etched in my mind and probably that is what gives us the will to continue with the tradition. The rituals, the atmosphere, and the enthusiasm cannot be expressed in words but have to be enjoyed first hand.

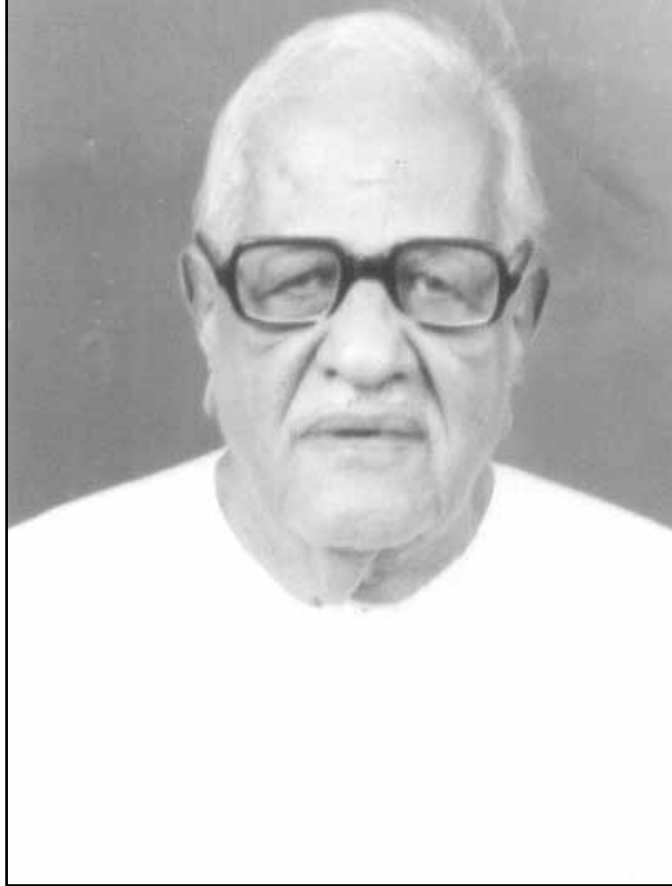
I especially remember the Ganesh Festival. The pomp, pageantry, enthusiasm, devotion and dedication are unparalleled. In the days of my childhood, everything had to be done at home. Preparations for Ganapati festival would start more than a week before with doubling the monthly grocery! Women made sure that there is enough milk, butter and ghee to make those delicacies for naivedya. We kids had to line up at the lone flour mill in our town to get urad daal, wheat, chick peas and rice ground to right consistencies. Preparation of items such as chakli, modak, karanji and laddoos would start at least a week or so before. Every evening we would be returning from school with that inviting aroma wafting at least a couple of blocks from our home, only to be reminded that it is for naivedya for Lord Ganesh and we had to wait for few more days.

A couple of days before the festival we would clean the place and all items required for puja many of which had to be dragged down from the attic. The day before, we would start creating a “phalavali” by covering the ceiling with colourful bedspreads. We would create a number of grids using thread made of jute. On the day of the festival early in the morning we would go to the market to bring vegetables, flowers and also a few other items for decoration. In the meantime, women would be busy preparing various dishes. I still remember they would be running around to gather 21 vegetables to make that special single dish. In the meantime, we would help our father in decorating the ceiling. He would be standing on a stool and yell at us to hand him stuff that he had already spread on the floor. Slowly one by one he would fasten, mango leaves, flowers, fruits and vegetables of many kinds. By now the main gate, the doors and pillars would be already decorated with banana plants, mango leaves and various large showy flowers.

By about 10.30 am the place would be truly fit for Lord Ganesha’s arrival. After taking a shower, donning the newest cloths and accompanied by a small musical band we would march to the sculptor’s house. His shop would be full of hundreds of small and big Ganapati idols of different fashions. Amongst those numerous clay vigrahas in every form that you can imagine, the sculptor would be busily wandering with a thin paint brush in his hand. He would welcome every customer, accept the “supari” and brimming with pride give the finishing touch by putting the drusthi in the eyes of Ganapati and ceremoniously place the vigraha on the peetha we had brought; making sure a pitambar covers the back of Lord Ganesha. Accompanied by the band we would return home like many others.

Once everything was ready, we would be waiting eagerly for the priest to arrive. Though he was

With profound grief and sorrow
we inform the sad demise of
Ramakrishna Venkatrao Gangolly
(Bali-Mam)
06-12-1919 to 05-09-2010



Fondly remembered by:

Vrinda D. Basrur and Chitra V. Heble (Daughters)
Dattanand N. Basrur and Vasant B. Heble (Son-in-laws)
Gayatri, Tushar and Savita, Sameer (Grandchildren)
Saukhya, Rachit, Arya (Great grandchildren)
Suraj Mankikar, Abhijit Naik and Deepali Basrur
Gangolly and Vaknalli families

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expected to come between 12 noon and 1 pm, he would be invariably late as he had to go to so many people's homes. One year he came at around 5 pm to do the sthapanana and at 9 pm to do the visarjana! The shodashopachar puja followed by series of aratis and prayers, the Mangal Murti fully decorated with varieties of flowers and leaves would be a unique site to see. I also remember how we kids would be eagerly and anxiously eyeing all those goodies spread in front of Lord Ganesh and how the priest would admonish us for looking so greedily at naivedya. After a sumptuous lunch, we would spend the whole afternoon and the evening, till time for preparing for Visarjan puja, going door to door to view neighbourhood Ganapatis. On the way we would chat with passing friends comparing the number of Ganapatis visited by each one of us; and find out whose Ganapati was in the "must see list." We would also discuss what Prasad is distributed and where it is distributed. Probably the exercise of prostrating in front of each of these Ganapatis would digest the delicacies and Prasad consumed and prepare us for yet other delicacies after visarjan puja. The visarjan ceremony at the end of the day would always make us all feel so sad..... including elders in the house. We would always feel envious of some of our neighbours who would have Ganapati at their place for longer periods; some till Anant Chaturdashi.

(The article is reproduced from the January 2010 issue of Ekata, a Marathi magazine published in Toronto, Canada.)

Habits we must fight

DR. SUNANDA KARNAD, DHARWAD

We are not born with habits, but a few tendencies that are genetically acquired. As we grow up, a few actions taught by elders or friends, giving a comfortable feeling or some pleasure are repeated time and again, and they become habits.

The quality of a habit as good or bad is determined by the prevailing ideas of physical hygiene and social values. Good habits enhance the individual's health, stimulate socially desirable behavior and bring forth social approval. Bad habits, on the other hand, are octopus-like inclinations, strengthened by evil company, giving rise to thoughtless actions. They lead to declining health, ruination of mental peace and happiness, familial relations and harmony.

Our desires for material pleasures are like silken threads which the spider of habit continuously spins around our mind & soul. We have to make a conscious effort to fight bad habits and reinforce good habits. We must strive to become good human beings, helping others in need, evoking their blessings which constitute our bank balance for ultimate peace and liberation (mukti) from the tentacles of repeated birth and death.

Smt Ambabai Heble Geeta Recitation Competition-2010

Verses for Recitation: For all age groups (1,2,3,4 and 5), 7th adhyaya (whole - shlokas 1 to 30) of Bhagavadgeeta.

Venue and Date: Competition will be held on Sunday, December 5, 2010 at 3.00pm at Talmaki Wadi.

HH Sadyojat Shankarashram Swamiji has graciously consented to bless the participants.

For details and entries (with name, date of birth, contact no) contact Mahesh (9322515884), Bipin (98210259583), Sudhir (9820817732), Prakash (9820144145), or Suneela (9869925373) or email to suneelam42@yahoo.co.in by November 26, 2010.

DONATIONS RECEIVED

Kanara Saraswat is grateful to the following donors:

CENTENARY FUND

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Praveen Kadle	3,00,000
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Anand Chandavarkar Foundation	1,25,000
Murli Ramrow Hosangady	20,000
Chaitan S. Balsekar	50,000
(In memory of parents Umabai and Sadashiv Balsekar)	
Chaitan S. Balsekar	5,00,000
(In memory of late Ramdas Shiralkar, late Parvatibai Shirali and late Kalyanibai Kumble)	

It isn't easy saying the final 'Goodbye'

- Vaishali Heblekar

The last time I wrote about my Ammamma's 80th birthday, about 2 years ago in this magazine, little did I know that in such a short time, I will be writing about her not being with us anymore. My Ammamma- Krishnabai Trasikar passed away on August 18, 2010 after a brief stint of illness.



What grandparents can give their grand-children during their lifetime, can never be explained or elaborated upon in words. Those unfortunate few who don't have the chance to have seen or been with their grandparents miss out on all those bedtime stories, those wonderful eats and so many wonderful moments of being with them and being pampered. There are some others who don't value their grandparents even when they have the fortune of being with them.

Luckily for us, we were always taught the importance of grandparents right from our childhood and had the fortune of interacting with both sets of grandparents for many years. The memories and experiences with them, their stories, their childhood experiences about themselves and about how we were when we were toddlers are things one will never forget.

Khar Anandashram Math, for me, since childhood, had special significance, not just because it was 'Our Khar Math' where Pujya Parijnanashram (III) Swamiji used to be or where we had most of our family functions, but also because that was my Ammamma's house. So many memories flood as we are yet to come to terms that there will be no familiar figure of my grandmother to look forward to meeting to at Khar.

We will miss 'her toothless smile as we entered her house, her soft sari clad figure with her frail legs propped up on a stool as she watched TV, her wrinkled thin hands and legs with all the veins showing, her 'Kalle khai' everyday over the phone (a daily opening line whenever we spoke over the phone), her lovely food that she used to cook (and how much ever we may try cooking the same thing, with her recipe, the taste just won't be the same)!

Going down memory lane, I will never forget the 10-days Ganpati festival at my Ammamma's place, where people used to come in huge numbers. My Amma tells me that the preparations for this festival would start well in advance as they used to all get together and make 'chaklis', 'kodboli', sweetmeats and all the rare typical 'Amchi' spread for the festive occasion. There was never a time when Ammamma used to ever get tired of churning out all those lovely food items single-handedly, from the kitchen, for all the visitors to the house. Even when Pujya Parijnanashram Swamiji was at Khar, He was especially fond of her cooking and had nicknamed her 'Annapurna'.

Sundays won't ever be the same for my Amma-Annu as the familiar figure of Ammamma coming home from Khar to spend the day, will be missing. The daily Deep-Namaskar and evening aarti at Khar Math won't feel the same without the familiar figure of Ammamma, who would come down as a habit and offer her prayers regularly. Even Bhatmaam had a special ringing of the temple gong for her, like a signal for her to come down, few minutes before the commencement of the evening prayers.

I came across this wonderful saying which reads- 'When you are born, you are crying and the world is happy, Live your life in such a way that when you die, the world cries and you are happy.' For me, my Ammamma led such a life and I am proud of being her grand-daughter.

Life for all of us will not be the same without her, but life must go on. As a child, I vividly remember many telling me that when you die, you become a star up in the sky. Though you grow up over the years and have your own philosophies on life and death, I will always believe that my Ammamma has joined my Ajja (who passed away in 1992) and are 2 twinkling stars who are there in the skies and looking down at us and showering us with their blessings.

Love you Ammamma, Really miss you loads!

May you twinkle with all your glory and our love forever and ever and ever!

The Beginning of Buoyancee

When one works towards a goal driven by the soul, success is inevitable. A shining example of this is Buoyancee, a unique institution to develop human excellence. This brain child of the couple Sadhana and Ajit Kaikini, was started 17 years ago on December 31st 1992, in Bangalore. Since then, Buoyancee's strides have been commendable.

Be it the work done towards upliftment of students in several villages of North Karnataka, including our own Shirali, or the training rendered to the kids from various slums of the city, Buoyancee has been widely accepted, effective and loved. Being well versed in several languages, Sadhana and Ajit along with their staff, train in over 9 States in 6 languages. Buoyancee is instrumental in reaching out to many constituents of the society through relevant courses for the visually disabled, hearing impaired, remand homes and sexually abused girls. Buoyancee programmes are prescribed by many doctors, including NIMHANS, as occupational therapy/ for social interactions. Their programme 'Buds' trains needy students from the slums while Bhoomi, another of their endeavors, trains girls who have passed School and makes them employable. Buoyancee also assists them in procuring jobs.

Having conducted extensive programmes for children, youth and adults (house wives, corporate executives, government officials and even the teaching staff of Engineering Colleges through the World Bank aided TEQUIP programme), recognition was inevitable. While a programme supported by the Sir Ratan Tata Trust recognized Sadhana as one of the 27 'India Leaders for Tomorrow', an experiment conducted by the Indian Institute of Social Sciences, the Guild of Women Achievers honoured her as 'Super Seva Stree'. The Rotary International considers Buoyancee to be an 'Institute par Excellence'. The directors of RUDSETI - a project of Govt of India and Dharmasthala trust to develop entrepreneurship in underprivileged youth, undergo Buoyancee's training in life skills.

The Lions and Rotary have joined hands to spread Buoyancee's training under their project 'Build India', in schools and colleges. Having conducted free Leadership programmes for over 100,000 teens and youth, Buoyancee was even recognised at Malaysia by GKP and by Ogunte at UK as Social Entrepreneurs (raising money by conducting training for blue chip companies and using it for the under-privileged). Buoyancee has also conducted training for Lions International office bearers in 5 states from Goa to Tamil Nadu. Utthana, an NGO has joined hands with them for uplifting the youth of North Karnataka and Times Foundation to support its activities in Bangalore.

For the yeomen service being extended to the society, the Social Workers Brotherhood has donated a piece of land to Buoyancee. Buoyancee's Activity Centre was inaugurated by our Beloved Swamiji, HH Sadyojat Shankarashram. Apart from rooms for training, an area equipped with a stage and having 250 seating capacity facilitates children to go regularly on stage. Coincidentally, this piece of land measuring over 20,000 sq ft, surrounded by trees is in a place called Anandashram, the name of our ninth Sadguru! A clear sign of the protective Hand of our Guru Parampara being held over Buoyancee!

In October 2009, Sadhana worked with the PariMochan ladies in Shirali, helping them to develop life skills and work towards friendlier families. Sadhana and Ajit are associated with the world famous ITC's e-chaupal, which has motivated them to work for the farmer community. The modus operandi being through group activities, games, skits, short film clippings, songs and dance, their programmes are widely accepted and their reputation as agents of change precedes them. Hence, it's little surprise that they are much sought after through out India. Sadhana was also felicitated by KSA this year.

Buoyancee dedicates the month of November to children and to all those associated with them. This period is marked by several events aimed at

empowering and providing joy to children, youth, parents and educators. Yuvothsava ,Teen Treat, Youth Brigade, Educators Day out, are just some of the events organized during this month. All the training programmes under Build India are free and are supported by like minded people. Nrityanidhi, their daughter Shoma's dance institute in Mumbai, also helps them to raise funds through their dance programme, 'Dhwani', performed in Bangalore annually.

Keeping its motto "Better your Best" firmly in sight, Buoyancee continues to reach out to all ages and sections of the society, providing service of the highest quality and motive.



My kids love going to the Web and they keep track of their passwords by writing them on Post-it notes. I noticed their Disney password was 'GoofyMickeyMinniePluto' and so I asked why it was so long. 'Because' my son explained, 'they said it has to have at least four characters'.

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A CENTENARY REMEMBRANCE

10.10.10



**SHASHIKALA UMESH MARBALLI
(BAIAKKA)**

I close my eyes and her Angelic face, smiles down at me, so suddenly,
A smile that's filled with Love and Kindness, bestowed on all, so tenderly!

An example of the saying: When the going gets Tough, the Tough get going,
She was a pillar of Strength, yet lovingly gentle, so motherly comforting!

I talk here, not about the Saint Mother Teresa the World was blessed with,
But our very own Baipachi, who meant no less, to her family, kin and kith!

She dedicated her life to doing her best, for the needy and the homeless,
Guiding violent women and delinquent children, so dangerously fearless!

Born on 10.10.10 in the twentieth century, she would have been A Hundred today,
A perfect 10 was she to us all, our reverence for her, keeps growing day by day!

A Great Mother, Supportive Sister, Loving Aunt and the Best Grandmother was she,
But most of all to the Society at large, A Good Human Being, as Wonderful as can be!

~ JYOTSNA MADIMAN BHATE

Music to soothe thy Soul spirit's triumph over infirmity

SHYAM AMLADI, CHICAGO, ILLINOIS, USA

Appreciating music is personal. However, like with many forms of personal art, understanding the history and genesis of a particular musical piece as well as its creator definitely helps raise your awareness, interest and perhaps liking of that piece.

With that thought in mind, I have selected three intensely creative musicians who became and remain giants in the field of music, long after they have passed on. While very different from each other, they share two triumphant attributes:

Each of them overcame and rose above a debilitating physical infirmity to create exquisite music that has outlived them.

Their greatest compositions were created through the years they were suffering from their infirmities. These compositions have the power, for a few moments at least, to lift you almost into another sphere of existence.

These musicians are: Ludwig Van Beethoven (Germany, 18th century), Kumar Gandharv (India, 20th century) and Nusrat Fateh Ali Khan (Pakistan, 20th century).

First let us briefly touch on their infirmities, then examine their music.

Beethoven began losing his hearing in his middle creative years, and went completely deaf in the last 20 years of his life during which he composed some of his best works.

Kumar Gandharv lost his lung to tuberculosis at a young age, and fought his way back from near death. He returned and became an iconic legend throughout India.

Nusrat Fateh Ali suffered from an enlarged heart and obesity.

Beethoven : (1770-1827). Beethoven dominated the western musical world of the 18th century. He almost single-handedly transformed the Classical era (1750-1820) by infusing enlightened themes into his compositions—tyranny, oppression and spirituality

in the face of adversity. Beethoven's innovations include: weaving lofty themes into his works; introduction of stark, forceful rhythmic passages; heightening the rhythmic versus the melodic motif and use of extended architectonic structures in his larger orchestral pieces. Thematic folklore surrounds many of his compositions: heroism in Emperor piano concerto; fate or destiny in Symphony No. 5; rippling beauty of nature in Symphony No. 6; immortal love in Fur Elze piano sonata and his stirring passion for spiritual ascendancy in Symphony No. 9. Folklore aside, these emotions all seem real when you listen to these performances. As his deafness worsened; his music became more sublime, more gripping—one of the most stirring, uplifting of his symphonies, the Choral Symphony no. 9 (Ode to Joy) was conducted by Beethoven when he could not hear a single note being played.

Beethoven was deliberate and painstaking in his compositions. It is said that he disliked calling his creations as “final” for the audience and kept making improvements until the deadline for performance arrived; and yet his music, for all its innovation has simple musical phrases. Like the last movement of his Pastoral Symphony ---it starts with a plaintive tune using a combination of just 3 or 4 scaled notes. Or his opening verse in Symphony no. 5—the famous four beats, repeated twice in different scale---one introduces the theme, the other clinches it. Or his somber 1st and 2nd symphonies---moulded by his one-time teacher Hayden, yet powerfully resolute in their opening statement which seems to suggest--here I am, ignore me no more. Or his “Emperor” concerto, with the opening strains that almost beckon you to an epic war that is about to take place. The classic German genre of music called “Sturm und Drang”—Storm and Stress-- are ever-present in Beethoven's music. He was one of the first to actually introduce it in a Sonata—which is usually a bland

melodic composition—in Beethoven’s hand, his Piano Sonata # 1’s final movement is tempestuous, pulsating with energy and tension. It is almost as if, with musical phrase, he is raising his fist to the heavens in resolute defiance. Even if we do not fully understand the grammar of his music we are drawn to its simple profoundness and the fateful struggle of emotions that is taking place inside the idiom. His compositions are laddered, i.e. he starts out with simple strains, and builds up to a crescendo of emotions. Comparing the music of the three post-Baroque era, Hayden was pleasant, Mozart impish and impetuous and Beethoven is—incisive and hard-hitting.

Kumar Gandharv (1925-1991): grew up in Karnataka (western coast of India) as a child prodigy in vocal music, among some of the musical luminaries of the 30’s like Faiyaz Khan. Abdul Karim Khan and S.N.Ratanjankar. In fact, his given name was Shivputra Konkali---it is said that Faiyaz Khan, upon hearing him sing at a concert when Kumar was but 11, bestowed the title of Kumar Gandharv—the Young Angel of Music. The name stuck. In his 20’s Kumar contracted tuberculosis, went to recuperate in a mountain area of Madhya Pradesh, the state in Central India, and lost a lung. He was bed-ridden for almost a decade, but utilized this time in understanding the folk music for which the area is known, and weaving it into his style, creating new melodies or ragas and writing his own lyrics. When he emerged on the music scene, he adapted his own style to compensate for the loss of one lung---using staccato, short musical phrases with an intensity and speed not heard before—or since. When Kumar sings, it is as if he is beckoning you to accompany him to a different, strange but captivating planet. His thematic blend of notes and idiom is breathtaking. Listen for instance to his own creation sung in raag Shankara, Lord Shiva’s signature melody “Seer pe dhurree gunga, kumara mriga chala”—describing Lord Shiva, “resplendent with the Ganges adorning His head, and His torso covered in deer cloth”. In Kumar’s rendition, all of the grandeur and contradiction of the Lord Mahadev is manifested-

--Kumar’s composition has such imagery and intensity.

Kumar took the traditional protocol of developing a “raga” —the main body of a north Indian melody—and somewhat turned it on its head. From the initial, almost querulous note sung by him, the listener is sent on a roller coaster of fast tempos and breathless glissandos (taans and gamaks) that diminish into an eerie falsetto note pattern, followed by suddenly assertive notes that blend into introspection---and all this while keeping to the strict grammar and structure of the classical “raga” as scripted by masters of Indian music from thousands of years ago. It is fair to say Kumar’s concerts are not just musical renditions, they are adventures in scale, tone and melody.

Nusrat Fateh Ali (1949-1999): was born and descends with a 600 year old tradition of music. His main genre of music, Qwalli, or group vocal singing with rhythmic clapping of hands is an import from Middle eastern cultures of Iran and Afghanistan. Nusrat has a piercing, high-pitch tone unique in its intensity and breadth. He glides easily in and out of 3 octaves, spanning almost 20 scale-notes, when most vocalists stop at 10-12. But I think the irresistible call of his music is the Sufi theme he transforms into entertaining, almost soul-stirring melodies through the medium of qwallis. I do not know of another musician from India or Pakistan who has so seamlessly created a musical form composed of deeply traditional “raga” variations (although purists may question his staccato, uneven style), Punjabi and Multani poems and a Qwalli format. All the while making it not only entertaining but also spiritually uplifting.

Poems which Nusrat sings were written by 17th century saint from Iran, Bulle-Shah, who first introduced Sufism to the world. Ostracized by his muslim peers who considered his embracive ideas too radical, Bulle-Shah’s Sufi movement advanced non-denominational and non-ritualistic devotional practices. Sufism spread through powerful use of commonly understood symbols and became popular due to his beautiful poetry. As you listen to Nusrat’s compositions of Bulle-Shah’s poems, two themes persist. The ever present, mysterious “Yaar”— a

teacher, guide and close friend who sometimes ranks ahead of God and secular belief in the practice of religion. Note some of Bulleshah's poetry, brought alive by Nusrat's hypnotic singing:

Mainnoo yaar manunon dee fursat nayeen, dusso
rub noo manavaan kis vele

= I am so busy pleasing my yaar, when do I have
time to please God?

or

Jai too rub noon manaunan palle yaar noon munaa,
rub munn jaanda, yaar noon manaunan aukkha ae

=To make God happy first please your yaar; God
is pleased easily, but the yaar is very hard to please

or

Chal Bulley Sha utthey chaliye jitthe saare aaney,
naa koi saddi jaat pichaney, te naa koi sannu manney

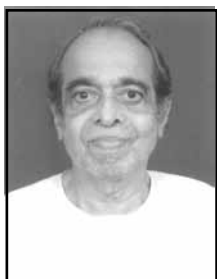
=Says Bulleh Shah, let us all go to a place where
everyone is blind (non-judgemental), they see me not
for my caste or race, nor for my stature.

Singing competition Visawa Charitable Trust

A singing competition is organized by our Trust for children from Nursery to 12th Standard in four groups on Friday and Saturday the 19th November and 20th November, 2010 respectively.

Those who are interested in participating in the competition kindly contact our Trust office Visawa Charitable Trust. "Vamanashram" Haridas Nagar, Borivali (W). Mumbai 92. Tel No. 28982600.

E-mail Id. visawa@mtnl.net.in



Durgadas Marutirao Kadle,
78 years

**Left for his celestial abode
on 13th September, 2010**

*In our hearts you will always stay loved
and remembered everyday*

Rest in peace

Fondly remembered by:

Wife: Suman,

Daughters: Radhika (nee Vasanti), Padmaja,
Archana,

Sons-in-law: Shrirang, Raghunandan, Rithesh,
Grandchildren: Priyanka, Advait and Manasi
Kadles, Kalyanpurs, relatives and friends.

Sad Demise

RAMANAND SAVUR

Husband of Situ

Father of Saaz and Ravi

Grandfather of Ekta, Veda, Aman,

Malvika and Sachin

Father-in-law of Ajay Aggarwal and

Kavita Savur (nee Jagtiani)

Passed away peacefully

on 19 August, 2010

Hello, I'm Aditi

RAJESH SASHITTAL, HYDERABAD

Aditi Kilpady* first met a few of us friends and relatives on FB sometime in March 2010; her parents were Leela and Tilak Kilpady. Leela, a cardiac specialist, happened to be of Kashmiri origin. Both her parents, Indu and Dinesh Kaul, were doctors and ran a nursing home somewhere in South Delhi. Tilak's parents, Nalini and Ram Kilpady came of pure Konkani stock, Chitrapur Saraswat Brahmins, from South Kanara. Nalini had been brought up in Bangalore and Ram had been to school and junior college in Kodial (Mangalore); both studied engineering at Surathkal, before joining public service. Nalini joined the CPWD whereas Ram cleared the public services examination, qualified for the elite IPS and went on to become a Commissioner of Police in New Delhi. Tilak, an only child, grew up in Bangalore and Delhi, got himself an engineering degree from IIT Delhi and worked there for a few years in the private sector, during the course of which he met and married the beautiful Kashmiri cardiologist, Leela Kaul.

It was sometime before Leela and Tilak began to tire of Delhi's babudom and decided to migrate to New York. This, when Aditi was about 7 or 8 years old. Aditi, a very talented child, had by this time picked up Hindustani classical music and Bharatanatyam and continued to practise her skills even in New York, as both her parents were deeply steeped in Indian culture. Leela went on to work as a doctor in New York and Tilak started a trading business in which he eventually made millions.

Aditi continued her schooling in New York, then graduated with a degree in Chemical engineering and enrolled at Illinois for a masters. Shortly thereafter, she met Atul Hattangdy on one of the popular social networking sites like Orkut or Facebook, discussed likes and dislikes and exchanged photographs. Atul, a strapping young lad, born and brought up in Mumbai, had acquired a masters in computer

engineering from Arizona and was working with a leading software consulting MNC on the West coast. Both kept meeting regularly on the internet networking site, maintained contact through their cellphones, became very friendly and had within a few months decided that they were made for each other !! Wedding bells were to ring in New York, in the beginning of August, which was convenient as Atul's only brother and widowed mother were already with him in California.

Arranging a meeting though, was a bit of a problem. As it turned out, Aditi had to return to India as her mother Leela suddenly succumbed to brain haemorrhage during a visit to New Delhi. Aditi had to extend her stay in India since her paternal grandfather, Ram Kilpady suffering from shock and grief at the death of his daughter-in-law, had a coronary attack and passed away.

The wedding was on schedule though, Aditi called to reassure Atul, as her father had already made all the arrangements at Manhattan and he could even invite a few of his close relatives since her father Tilak had promised to arrange for their passage. She said her cousin Lavanya would call and take the details, the names and passport numbers of those who wished to attend the marriage so as to arrange for their tickets.

Lavanya did call for the details and soon got in touch with two of Atul's cousins, telling them that she would ask for the passports in a week or two, and arrange for the visas which would not be a problem as Tilak who was the sponsor, had very good contacts in the department of immigration.

A few days later however, Lavanya called up with some disconcerting news. Aditi had had a brain tumour which had been kept secret. She had suffered a relapse and fainted and had been admitted to hospital in New Delhi; after three or four days in intensive care, she was now in a private room and Lavanya implored Atul to talk to her for

reassurance as this would make her feel good. And so Atul started calling her regularly on her mobile and would talk to her for hours on end. Matters being such, a postponement of the wedding date seemed a certainty.

It was around this time that Atul's uncle in Mumbai noticed some fissures and started getting doubts. Certain inconsistencies appeared in whatever Aditi had been claiming so far ; also her cousin Lavanya's assertions after establishing contact with Atul's relatives in India seemed suspect.

A quick check revealed that there never had been a Kilpady in the IPS in New Delhi in the last thirty to forty years. Further, a search of the names in the student roster showed that there was nobody with the name Aditi Kilpady at Illinois State University. To top it all, there was no intern with the name Lavanya in the Medical College, where she said she was doing internship. What is more, no girl from a Chitrapur Saraswat Brahmin family had ever entered the portals of that particular Medical College in the last 35 years !!!

Atul's uncle got the cell phone numbers from which calls purported to have been made by Aditi and Lavanya were received and handed them over to a classmate of his who was a senior Police Official. The Police promptly found out to whom the SIM cards belonged and also the IP address used for sending e-mails and messages on the social networking sites. Finally, they zeroed in on 44 year old Reema Rao who had been playing this charade.....

Reema, it was discovered later, had been playing out this game of deception for quite some time and had made some seven or eight young men of the Bhanap community her victims. She was always using names like Aditi , Ananya or Lavanya or Dipti, and, being endowed with remarkable computer skills, was stealing identities and photographs of unsuspecting young girls claiming all the while that she was the beautiful Aditi.....

In one particular case, she called up one of her victims, Rahul, posing as a cousin of Aditi and said that she (Aditi) was suffering from a brain

tumour. Rahul, deeply disturbed at hearing this, immediately set off for Shirdi on his motorbike, to pray for her recovery. In another, she told Akshay, another victim, that Aditi had died due to haemorrhage of the brain tumour she had been suffering from. The young lad, totally distraught, just broke down and wept like a child.

The Police are pursuing the case, courtesy Atul's uncle and his friends in the department, but as the story unfolds, it turns out that Reema is afflicted by a multiple personality syndrome and is now being treated by a leading psychiatrist. The shrink says she is taking the medicines prescribed by him systematically, regularly attending counselling sessions and generally responding well to the treatment. However, he says that she gets an unbelievable 'high' during these escapades; it is like an addiction, he affirms, which is worse than alcohol. And, while he treats the patient, he warns that he cannot guarantee that a relapse will not occur.

So dear reader, especially the young, BEWARE !!! This writer strongly advises against getting into relationships after meeting only on networking sites and talking on cell phones. Make it a point to meet in person before making a commitment, else it could be traumatic, as in the case of Atul, Rahul, Akshay and a few others. It would also make sense to take precautions before meeting, because the person you expect to meet may not be the person he or she professes to be on the net. She called from her cell phone and said "Hello, I'm Aditi.....", but in reality, there was no Aditi. And, she pasted photographs of a beautiful young girl on her profile on the social networking site and attached them to her e-mails, but they were not hers.

* Note from the writer : This being a true account of happenings in the very recent past, all the names, as also the surnames, have been changed to protect the identities of the victims as well as the person suffering from multiple personality syndrome and her family.

वृक्षवल्ली आम्हा सोयरे

शामला भट

नोकरी सोडल्यानंतर काही काळ वेळ जाता जात नाही. असं वाटू लागलं होतं. घरासंदर्भातले एक न्यून जे तोपर्यंत जाणवत सुद्धा नव्हते ते खटकू लागले.

आमचे घर इमारतीच्या कोपऱ्यावर आहे, त्यामुळे तीन बाजूंना खिडक्या. पण कुठच्याही खिडकीत उभे राहिले तरी साधारण एकच दृष्य. समोरच्या इमारतीतील स्वयंपाकखोली, बाथरूम व टॉयलेटच्या खिडक्या.

आता मुंबईत राहून समोर हिरवागार डोंगर, निळसर झरे यांची अपेक्षा तर मी करतच नव्हते. समुद्रकिनारा, आखिव रेखीव बागा जाऊ घात पण निदान रस्ता तरी दिसावा एवढीच माफक इच्छा. पण छे!

मला रस्ता पाहायला आवडतो. कधी संध्याकाळी कॉलनीच्या गेटजवळील सिटवर बसले की जीवनातील सारी स्थित्यंतरे तासाभरात पहायला मिळतात. गर्भारपणामुळे सावकाश चालणारी तरुणी ते वृद्धावस्थेमुळे काठीच्या आधाराने एकएक पाऊल टाकणारी व्यक्ती. अंगड्या टोपड्यात गुंडाळून घेतलेली पिळ्हे, 'उचलून धर' म्हणून नाहीतर 'काही वस्तू हवी' असा हट्ट करणारी पोरटी-त्यांच्या कावलेल्या आया, जडजड बॅगा उचलून शाळेतून येताना एकमेकांच्या खोड्या काढणारी गणवेषातील मस्तीखोर मुले, उगीचच खिदळत जाणाऱ्या कॉलेजकन्यका, त्यांच्यामागून रोमिओगिरी करणाऱ्या पोरान्या टोळ्या, भाजीच्या पिशव्या खांद्याला लटकावून घराच्या ओढीने धावणाऱ्या स्त्रिया. शिवाय एक दृश्य अनिवार्य झाले आहे, ते म्हणजे सेल फोनवर बोलत जाणारी माणसे निदान दहातील पाच तरी. उलटसुलट दिशेने चालणाऱ्या माणसांबरोबर उलटसुलट दिशेने धावणाऱ्या वाहनांचीही तोबा गर्दी.

तर असे काही आम्हाला खिडकीतून दिसत नाही. मात्र मागच्या खिडकीतून आमच्या सोसायटीतील ज्येष्ठांनी दूरदर्शीपणाने लावलेल्या झाडांची रांग आहे. आंबा, फणस, नारळ, पेरू, बिंबल अशा झाडांच्या पानांचा विरळ पडदा दोन इमारतींमध्ये आहे.

किर्तनकार, प्रवचनकार, ज्यांनी आपल्या आयुष्याची शेवटची अनेक वर्षे अत्यंत विरक्तीने आणि नितांत श्रद्धेने पुटपटीला साईसेवेत घालवली ते परमार्थ मार्गावरील एक श्रेष्ठ उपासक कै. ब्रह्मानंद माविनकुर्वे बऱ्याच वर्षांपूर्वी आमच्या घरी आले होते. त्यांनी शिरता शिरताच खिडकी बाहेरील

हिरवीगार वृक्षसृष्टी बघत उद्गार काढले, 'वा अगदी तपोवनात असल्यासारखं वाटतं.' मी चकित झाले. अवाक् झाले. त्यानंतर झाडांवर नजर गेली की मला त्यांची आठवण होते. मला अजून तपोवनात असल्यासारखे वाटत नाही. कारण माझ्याकडे 'ती नजर नाही' पण एका मैत्रीणीने म्हटल्यासारखे 'फार्म हाऊस' मात्र वाटते. आता मागची इमारत किंवा तिथल्या खिडक्या खटकत नाहीत.

आता माझी झाडांशी मैत्रीच झाली आहे. कंटाळा आला की झाडांकडे बघत बसावं. ती मूकपणे सोबत करतात. झाडांवर घरटी बांधली जातात. काही दिवसांनी त्यातून पिळ्हांचा किलबिलाट ऐकू येऊ लागतो. अन् काही दिवसांनी आईबाप आणि पिळ्हे सुद्धा प्रत्येक जण 'इदं न मम' म्हणत घरट्याकडे पाठ फिरवतो. घरटं हळूहळू मोडून पडतं आणि परत थोड्याच दिवसात पुन्हा काटक्या चोचीत घेऊन दुसरी जोडी घरटं बाधायच्या कामी लागते. जानेवारीनंतर तर अनेक प्रकारचे पक्षी दिसू लागतात. त्यांच्या चिवचिवाटाबरोबरच पोरान्या गलाटा सुरू होतो. 'आमा, तो बघ छोटुकला पक्षी. बोंटाएवढा आहे पण पिसारा कसा फुलवतो बघ. इथे निळा निळा पक्षी आहे तर तिकडे पिवळा बसला आहे बघ. त्याच्या आनंदात मीही सहभागी होते. फुलपाखरे भिरभिरत असतात. घरात चक्कर मारून जातात. धिटुकल्या खारी शेंपट्या आपटत झाडावर वरखाली करताना कलकलाट करतात. दाणे टाकले की खिडकीजवळ येतात. दाणे टिपून सुरसुर धावतात. घराच्या वळचणीत त्याही घर बांधतात. कॉलनीतली मांजरे त्यांना पकडायला टपून बसलेली असतात पण खारी त्यांना ठेंगा दाखवतात. मुंबईत इतर ठिकाणी चिमण्या कमी झाल्या आहेत पण आमच्या फणसाच्या झाडावर मात्र पकडापकडी खेळताना दिसतात. कोकीळकूंजन दिवसभरात कधीही सुरू होतं आणि मग बराच वेळ चालू रहातं.

आम्हाला दारचे नारळ, लोणच्यासाठी कैऱ्या, गोड फणस मिळतात. आमच्या घरी येणाऱ्या पाचच्यांना बिंबलाचे देखणे घोस दिसले की त्यांचा हमखास मोह पडतो. खॉट्याक फणसाची पाने, पूजेला केळीची पाने, तोरणाला आंब्याची पाने, कुठे बाहेर शोधायला नको. जरा वाकून पहावे तर दिवकडगीची डोलदार पाने वाऱ्याबरोबर झोके घेताना दिसतात.

पहिला पाऊस एकदा का बरसला की सुस्नात झाडे

हिरवीगार चैतन्यदायी दिसतात. ऊन पडले की अनेक प्रकारच्या हिरवट पिवळ्या छटांनी पाने चमकू लागतात.

परवा अशीच दुपारी बाहेर बघत उभी होते. पेरूच्या झाडाला छोटे छोटे पेरू लागले होते. झाडावर काही खिसफीस चालू असल्याचे जाणवले. बघते तर दोन पोपट पेरू कुरतडत होते. आणि काय गंमत, नजर इथे तिथे जाताना आणखी पोपट दिसू लागले. मी स्तब्धपणे पाहात होते. अचानक कुणीतरी

हुकूम केल्यासारखा एक पोपट सटकून बाणसारखा उडाला आणि निमिषार्धात १५-२० पोपटांनी आकाशात झेप घेतली.

एका रिकाम्या कोपऱ्यात थोडी जागा पाहून माझ्या नातवाने कडूलिंब-नीमचे रोपटे लावले आहे. ते हळूहळू वाढत आहे. राज मी त्याला नजरेनेच गोंजारत असते.

आमच्या ज्येष्ठांच्या व आमच्याही वृक्षप्रेमात ही नवी पिढीही सामील होते आहे. हे जाणवून मीही सुखावते.

Around London

आम्मी सगळीं सारस्वत

कोंकणी आमगली भास

बस्सांतु बैसुनु वगी वंच्यां

Around London फिरुन येव्यां।

टिन टिन Trafalgar Square आयलें

Nelson Column पळेयाती

fountain तु बैसुनु आम्मी खेळ्यां

pidgeans क seeds खांवच्या दिवया ॥१॥

बॅग बॅग बकिंग हॅम पॅलेस आयलें

changing the guards लागी आयलें

वगी वगी वचुनु क्यंतु राबुनु

आम्मी पॅलेसा भित्तरी पोळोन येव्यां ॥२॥

टाँग टाँग टॉवर ऑफ लंडन आयलें

Crown jewels वचुनु पाळोन येव्यां

इंग्लंडची History थई study कोरुनु

राय आनी राण्यांगले जेल पोळोव्यां ॥३॥

हा हा History Science म्युझियम आयलें

Ancient dinosaurs पळेयाती

Scientific experiments कोर्नु

तुमगलें knowledge वाडुयाती ॥४॥

मॅड मॅड मॅडम तुसाँ आयलें

wax न केलेले leaders पोळोन येव्यां

Queen, Charles, नेहरू, गांधी सांगाती

राबुनु आम्मी फोटो काणु घेंव्या ॥५॥

- by Suman Nagarkatti, U.K.

रूक्मिणीआक्का, रूक्मिणीआक्का,

चिंता इत्याक कर्ता?

रूक्मिणीआक्का, रूक्मिणीआक्का, चिंता

इत्याक कर्ता ॥१॥

घरदार भूंयीभाट उड्डामोयू आंब्यासाट

येत्तना हाण्ण वत्तना व्हर्ना, हें तुक्का कश्शी कळना?

चिंता इत्याक कर्ता? ॥१॥

दोग्गजण चळे तुगले आप्पापणागल्यो बायलो

घेवु आयले कसल्याक? ॥

रांचेवासरेंतुल्याने तुक्का भाय हाणु आराम कोरूक

हें तुक्का कश्शी कळना?

चिंता इत्याक कर्ता? ॥२॥

प्रायी तुगेली जाल्ली सत्तरी, ऐहिक सुखाचो त्यागु करी

देवळांतु कीर्तन श्रवण करी, मंडळांतु वचुनु भजन करी

हें तुक्का कश्शी कळना?

चिंता इत्याक कर्ता ॥३॥

- नलिनी संझगिरी, मुंबई

शशांक : हा टीव्ही दुरुस्त करून द्या हो .

दुकानदार : हा टीव्ही दुरुस्त होणे अशक्य आहे .

शशांक : पण नेपोलियन म्हणाला होता की जगात कोणतीच गोष्ट अशक्य नाही .

दुकानदार : मग त्याच्याकडेच टीव्ही दुरुस्त करायला घेऊन जा .

मालक चिडून नोकराला म्हणाला “गेट आऊट यू फूल” .

नोकराला ते नीटस समजलं नाही . नम्रपणे तो म्हणाला “साहेब आम्ही कसले फूल तुम्हीच फूल . आम्ही फुलाची पाकळी” .



हा मुलगा नक्की आहे तरी कोण

मंगेश तेंडुलकर

आम्हास चक्रावून टाकणारा एक मुलगा भेटलाय. आमचा मेंदू तर्काने पोहोचतो, त्याच्या पलिकडचा हा मुलगा निघाला. हा असा कसा? याचे, कोणतेही उत्तर आमच्यापाशी नाही. त्याचं नाव भरत बलवल्ली. काही वर्षांपूर्वी हे नाव परिचित असण्याचं कारण नव्हतं. पुण्यातले ज्येष्ठ राजकीय-सामाजिक कार्यकर्ते शांतिलाल सुरतवाला यांचा एक दिवस फोन आला. “यशवंतराव चव्हाण नाट्यगृहात एका नव्या श्रेष्ठ गायकाच्या गाण्याचा कार्यक्रम मी ठेवलाय. येऊन त्याला ऐकून जा. अन्यथा पश्चात्ताप होईल!” तिथे लवकरच पोहोचलो. हा कोण नवा गायक, याचे कुतूहल होते. फार बरा गात नसला तर मध्यंतरात पळून जायचे, अशी तयारी ठेवून थिएटरवर पोहोचलो. चौकशी केली. “हा तो गायक-भरत बलवल्ली” सुरतवालांनी लांबूनच निर्देश केला.

ब्रह्मांडात हरवलेली नजर. गंजीफ्रॉक, बर्म्युडा असा वेश. महाकाय. पण चेहरा पाच वर्षांच्या मुलासारखा. म्हटला तर निरागस म्हणला तर उपद्रव्यापी. कुणी ज्येष्ठ मंडळी समोर येऊन सद्गदित कंठाने त्याची स्तुती करत. कौतुक करत. भरभरून बोलत. हे सगळं आपल्याला उद्देशून बोललं जातंय, हे कळत असण्याचं एकही लक्षण त्याच्या चेहऱ्यावर नव्हतं. स्वतःला विसरून हरवून बसलेली माणसं पाहिली आहेत. पण ती सर्व आयुष्याच्या उत्तरार्धात स्वतःला हरवून बसतात. भरत जेमतेम वयाच्या विशीत असावा. या वयातला मुलगा स्वतःचं अस्तित्व हरवून बसतो हे अविश्वसनीय होते. पण तितकेच खरे होते. सुमारे पंधरा-वीस मिनिटांत आपण मास्टर दीनानाथ गाणार आहोत, याचं असायला पाहिजे तेवढं टेन्शन सोडावं; पण त्या तणावाचा कणसुद्धा त्याच्या चेहऱ्यावर त्याच्या वागण्यात दिसत नव्हता.

मास्टर दीनानाथ शाळकरी आयुष्यापासून ऐकत आलो. तो आवाज, त्याची मौज, तेव्हापासून अनुभवली. पुण्यात त्यांना लक्ष्मी रोडवरच्या पूजा गेस्ट हाऊसजवळ पाहिल्याचेही स्मरते आहे. “ते मास्टर दीनानाथ बरं का खूप मोठे गायक आहेत.” हे वडिलांचे शब्ददेखील आठवतात. दीनानाथांचे गाणे कानाआड होऊन बरीच वर्षे लोटली. त्यांच्या कन्यांनीच रेडिओचा बहुतांश वेळ व्यापलेला असायचा. मास्टर दीनानाथांच्या ध्वनिमुद्रिका आधी मिळेनाशा झाल्या. मग दिसेनाशा. ते पर्व संपलं असं आम्ही समजत होतो.

चव्हाण नाट्यगृहाचा पडदा वर गेला. मधाशी बर्म्युडामध्ये वावरत होता. तो मोठ्या डोळ्यांचा मुलगा आता नेहरूशर्ट आणि पायजमा घालून मध्ये बसला होता. त्याच्या डाव्या हाताला ऑर्गनवादक, उजव्या हाताला तबलजी, समोर मायक्रोफोन, दॅटस ऑल बाकी काही नव्हतं. साथसंगत सुरात जमल्यावर त्याने मास्टर दीनानाथांचे ‘शंकर भंडारी बोले’ गायला सुरुवात केली. डोक्यावर फक्त टोपी काय ती कमी! तो थेट दीनानाथ

दिसायला लागला. मिनिट-दीड मिनिटात भांबावून गेलो. या मुलाला साक्षात मा. दीनानाथ प्ले बॅक देतायत असा भास झाला. मूळचे गाणे स्मरणात जसेच्या तसे ध्वनिमुद्रित झालेले होते आणि आता समोर बसलेला मुलगा दीनानाथांनी घेतलेल्या अतोनात अवघड जागा लीलया घेत होता. इतकंच नव्हे तर त्यात स्वतःच्या प्रतिभेने वेगवेगळ्या वाटा शोधत होता. कधी तबलजीची तर कधी ऑर्गनवादकांची सत्त्वपरीक्षा बघत आत्मविश्वासाने दमदार गायन चालले होते. हा आवाज गरगरत उंच ब्रह्मांडात जाई तर दुसऱ्या क्षणी तिथून फॅन्टॅस्टिक गिरक्या घेत, मधूनच हुलकावण्या देत तर कधी सुरकांड्या मारत समुद्राच्या तळाशी भुईचक्रासारखा गिरकांडत बसे. मायक्रोफोनपुढे बसलेला विशीतला मुलगा हे सर्व करतो आहे यावर विश्वासच बसत नव्हता. श्रोत्यांतले जाणकार दिङ्मूढ होऊन, आ वासून त्याचं गाणं ऐकत होते. आम्ही तर एका अतर्क्य अनुभवाला सामोरे जात होतो.

हे भूतकाळात लपलेलं दीनानाथांचं गाणं या मुलापर्यंत पोहोचलं कसं? नुसतं पोहोचलं नाही तर त्यातल्या कण अन् कणाचा तपशील त्याच्यापर्यंत पोहोचला कसा?

इथे आम्हाला थोर साहित्यिक नरसिंह चिंतामण केळकरांचे बोल आठवतात. “कलेचा प्रवास एका जन्मापुरता मर्यादित नसतो. तो जन्मजन्मांतरी चालत राहतो!” भरतची किमया सम जावून घ्यायची तर या उद्गारांवर विश्वास ठेवणे प्राप्त आहे.

फक्त मास्टर दीनानाथच नव्हे, तो किशोरी आमोनकर, कुमार गंधर्व यांचे गाणेसुद्धा असेच एकरूप होऊन गातो. नाटकात मिळालेल्या भूमिकेत नटाला शिरता आले तर ती भूमिका छान होते, हे आम्हाला माहीत होतं. भरत तर इथे साक्षात वेगवेगळ्या गायकांच्या भूमिकेत शिरून त्यांचे गाणे लीलया गातो. असा आविष्कार प्रथमच पाहिला. नक्कल वेगळी आणि भूमिका करणे वेगळे. इथे नक्कल नाही. भूमिकाच पाहायला मिळते. तीही नुसती नाही ‘प्रत्यक्षाहुनि प्रतिमा उत्कट’ म्हणतात तशी.

अशी अचाट दैवी देणगी लाभलेला हा गायक माझ्या घरी येतो. घरातलाच एक, इतक्या अनौपचारिकपणे वावरतो त्याच्याबद्दल माझ्या मनात विलक्षण आपुलकी, कुतूहल, कौतुक सारे काही आहे. या सर्वांबरोबर त्याच्याविषयी माझ्या मनात एक गूढपण आहे. हा मुलगा खरोखरीच कोण? सगळाच अनुभव आश्चर्यचकित करून टाकणारा! चक्रावून टाकणारा!

“Article by Shri Mangesh Tendulkar as printed in
‘Mumbai Times’ Sunday 13th June 2010”



RADHAKRISHNA VITHAL BHAT

Visited Earth between 18th December, 1930 to 2nd September, 2010

Our beloved Anna - Your smiling radiant countenance, pure honesty, forgiving nature, ever helpful nature offering selfless service and never-give-up attitude will always be remembered.

Anna, we are indeed blessed to have experienced divinity in your presence and shared many glorious invaluable moments with You !

**EVERY MOMENT SHARED WITH OUR NOBLE ANNA WILL BE EVER
CHERISHED**

-Sachin R.Bhat, Ashwin R.Bhat/Archana A.Bhat/Aryan A. Bhat

Fondly remembered by His brothers:

- Mukund V. Bhat • Gurudatt V. Bhat
- Dayanand V. Bhat • Prabhakar V. Bhat
- Suresh V. Bhat and their Families
and Relatives

Samaradhana at Sannidhi of Parama Puja Parijnanashram Swamiji III

REPORTED FROM KARLA

The absolutely divine, intense and poignant bond between a Guru and the Shishya was witnessed in the beautiful precincts of Shri Devi Durga Parameshwari Mandir at Karla on August 28th – on the occasion of Samaradhana at the Sannidhi of Parama Puja Parijnanashram Swamiji III

Friday, 27th August: Samuhik Prarthana was offered at the Divine Feet of Shri Devi Durga Parameshwari, Lord Ganesha, Sannidhi of Parama Puja Parijnanashram Swamiji III and our Guru and Mathadhipati, Parama Puja Sadyojat Shankarashram Swamiji.

The Kalashasthapana Puja was held that evening. Sahasra Kalashabhisheka is a Vaidik ritual performed once in a few years for the Kalabhivridhi and also for overall unnati of our Samaj. The Pradhana Kalasha consists of Shanti Jala, and each of the 24 other Kalashas contain specific offering, ranging from Padya, Arghya, Achamaniya and Dravya ranging from Gavya (Go-dhan), Ksheera (milk), Dadhi (curds), Ajya (ghee or Clarified butter), Ikshurasa (Sugarcane juice), Phala Jala (Tender Coconut water), Durva, Madhu (honey), Guda (Jaggery), Yava (rice), Shali (wheat), Ratna, Pravala, Mukta, Vrihi (Bhat), Pushpa, Teelaja, Kusha, Gandha, Mritjala, and Kashaya. Each of these Dravya Kalasha seek to propitiate a different Devata. Each Dravya Kalasha is surrounded by 40 Pari Kalasha placed in separate Kaksha (45 in the Kaksha of four cardinal directions).

The Vaidik team, led by Ved. Ulman Gurunath Bhatnam carried out the proceedings - it was a sheer treat to see the 1000 plus Kalasha laid out upon beautiful Rangoli, adorned with mango leaves and topped by a Shreephala!

Saturday 28th August: 6.30 to 9 am: Parama Puja Swamiji arrived early to perform Jalabhishek. The entire parisara was charged. Devotion emanated from every area of the Shree Sthal. Vedic mantras could be heard as the vaidiks performed the Pradhan Dashadravya Homa at the Yagnya Mantapa.

Devotees chanted the Navaratra Nityapath and did Shri Devi Anushtan in front of the Devi while the men performed the Gayatri Anushtan in front of the Samadhi. In the Ashram, under the leadership of Vijaylakshmi Nayampalli, devotees who had begun the Shri Guru Parampara Charitra Parayan, completed the last few chapters, offered Naivedya and performed Mangalarati.

By nine, the temple was crowded and chairs were put in the aisle outside the temple and outside the dining hall to cater to the devotees who were streaming in. The CCTV s located at strategic places, enabled all those who came to have a clear viewing of the Sahasra Kalashabhisheka.

Kalasha after kalasha after kalasha..... immense



love and infinite devotion of the Shishya towards His Guru, in the form of glistening waters, cascaded for over three hours. Hand absolutely steady, from the first to the thousandth Kalasha, showing no sign of tiring.....the serene look on Puja Swamiji's Divine Face as He offered the Sahasra Kalashabhisheka to His Guru, was glorious and awe-inspiring.

This divine offering was performed amidst the chanting of Shri Rudram- Namaka and Chamaka, Purusha Suktam, Pavamana Suktam.

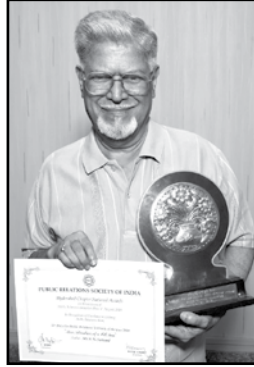
Devotees who were fortunate to witness this, will cherish forever the memory of this epic event. Many

pairs of eyes were moist when the sanctified waters of the last Pradhana Kalasha was offered as Abhisheka and the ceremony concluded with Naivedya and Mangalarati.

Samuhik Chanting of Parijnan Trayodashi was followed by rousing Jayjaykars. Later, Kanakabhisheka was performed by Shri Vivek Chandavarkar. It was heartwarming to see the silver set of Bhiksha Patra for the use in Ashram, offered by Smt Vrinda Chandavarkar and Shri Dinesh Gulvady. A Lamp of Devotion was presented by the Bangalore Local Sabha at the Lotus Feet of our Guru. This will henceforth hold pride of place during "Deepa Namaskara" every evening.

PERSONALIA

Shivshankar Surkund is a stalwart in the field of Public Relations. After his retirement from the Union Bank of India he authored a book 'Adventures of a PR Man' which received accolades from the Industry. He has now written a 2nd book 'More Adventures of a PR Man' which is a reprint with 25 new chapters added. This book has been selected as the 2nd BEST entry in Books section on PR, at the PRSI meet held at Hyderabad on 2/3rd Aug.10. He is seen here with the award and certificate.



Divya Anil Gangolli has passed M.Sc from Ruia College(Mumbai University). She stood third in the university with 78 percent marks (distinction) in June 2010. She is working at present in Nicholas Piramal Ltd. (Piramal Life Sciences Ltd.). She was selected for project work from among 10 PG students and



Yennemadi Vinodmam announced that Parama Pujya Swamiji has consented to observe the forthcoming Sharadiya Navaratri at Karla. The devotees responded with deafening jayjaykars!!!

The time was well beyond three in the afternoon, the line for Teerth seemed endless, yet compassionate Swamiji had a kind word for a concerned senior citizen, an adorable smile for a child..... Words seem so inadequate to describe the infinite love that pours out of Pujya Swamiji for His devotees!

As the sun set on this glorious day, we learnt how intensely divine the bond is between the Guru and the Shishya....

subsequently appointed by Nicholas Piramal in the Goregaon Branch Office. She is brilliant and an all rounder with a flair in music. She has secured the first two levels certificates in classical music.

Miss Dipti Shashidhar Hattangady 30 has been conferred the Ph.D. in Microbiology from Illinois State University USA in May 2010.

She is currently working as a professor of Anatomy and Physiology at Missouri State University USA since August, 2010.



नरस्याभरणं रूपं रूपस्याभरणं गुणं ।
गुणस्याभरणं ज्ञानं ज्ञानस्याभरणं क्षमा ॥

Stature is the charm of a man, Character is the charm of stature. Knowledge is the charm in character and Forgiveness is the glory of knowledge.

HERE AND THERE

Ahmedabad: Prathana Varg children performed Devi Anusthan under the guidance of sanchalikas on 26th June '10. On 29th August '10, Local Sabha Members observed punyathithi of HH Parijnanashram Swami III at the residence of Shri Satish Kabad with bhajans, Gurupaduka stotra, Parijnan Trayodashi followed by aarti and Prasad. This was followed by Annual General Meeting of Ahmedabad Local Sabha. It was decided unanimously that the same Managing Committee will continue. Smt. Rekha Nadkarni as President, Shri Hemant Kaikini as Secretary, Shri Mohan Kabad as Treasurer. The Meeting concluded with Phalar

Reported by Shubhangi Kabad

Bangalore: Cultural and spiritual programmes are being held on most evenings throughout Chaturmas. Until the time of going to print, the programmes held are:

- Bhajans: Suneeti Kumble, Anandashram Bhajan Mandali, Bhakti Bhajan Mandali, Meera Balsavar, Sharmila Kumble, Anupama and Prerana Dhareshwar (accompanied by Prithvish Kumble on tabla), Sampada Marballi, Savita Kalbag, Shreya Moodbidri, Shantini Yederi, Gajanan Kuber

- Instrumental: "Surya Namaskar" - an enthralling tabla ensemble by Uttara Nadkarni and Prithvish Kumble, students of tabla maestro Prabhakar Betrabet

- Presentations: Video presentation and talk by Devesh Nayel on Samvit Sudha, screening of Guru Poornima video

- Dance: All three centers of Bengaluru Prarthana Varg presented an evening of skits and dances, which attracted a large audience.

- On 22 August, Prarthana Varg kids enjoyed a memorable outing to Chitrakoot farm. The same day, Yuvadhara Bangalore organized a garland-making session at Bangalore Math, where the youngsters learnt to weave beautiful garlands in various styles. Meera Balsavar, assisted by Archana Kumta, expertly guided the participants in this simple yet spectacular art form.

- Mhanntiyo were rendered with great fervor during Gokulashtami. The alankaar created devotedly

by Jaya Mallapur was brilliant! Punyatithi of HH Shrimat Parijnanashram Swamiji III was observed on August 28 with Samoohik Gayatri Japa and Ashtavadhan Seva.

- Gokulashtami was celebrated on 2 September with 'Gopal Kallo' for the tiny tots. More than 50 kids gathered at Bangalore Math to break pots of curds suspended high above them!

- Punyatithi of HH Shrimad Anandashram Swamiji was observed on 10 September. From a week prior to the Punyatithi, Samoohik Gita Pathan was observed by devotees every evening. Ashtavadhan Seva was performed. On the evening of the Punyatithi, a large number of devotees gathered at the Bangalore Math to pray and meditate. Samoohik Gowri Pujan and Ganesh Pujan were also observed by a large number of families.

- Reported by Uma Trasi and Amit Kilpady

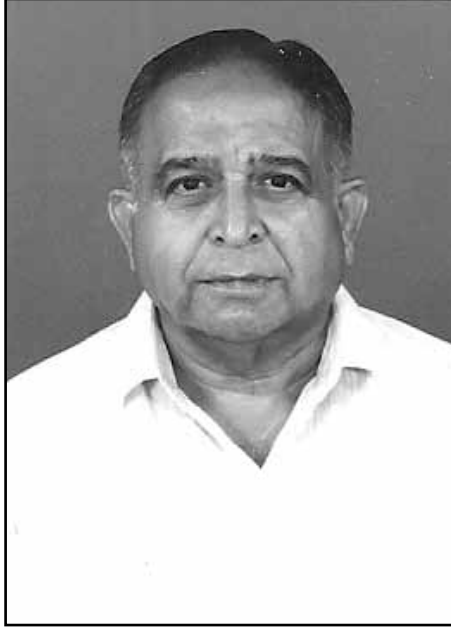
Hyderabad: The monthly satsang of the Hyderabad sabha was held at the residence of Shri Girish Koppikar on 15th August. Devotees participated with full reverence in the saamuhik recitation of Shri Lalita Sahasranama and bhajans.

Sadhakas gathered at the residence of Shri Mohandas Kumta on 5th September for the monthly satsang. The sabha aarambha prarthana was followed by rendering of melodious bhajans. Later there was saamuhik chanting of Shri Devi Anushthan and Gita Chapters 12th and 15th. The satsang concluded with Deepanamaskaar, Aarati, Naivedya and finally the sabha samapti prarthana.

Reported by Gowri Arur

Karla: • Medical Camp – With the Blessings of Parama Pujya Parijnanashram Swamiji who always had infinite love for the meek and the downtrodden, the Chaturmasa Committee 2010 conducted a free Medical Camp on the 21st of August. Dr. Kale Anil, Dr. Mankikar Gajanan and Dr. Prabha from Anand Medical Foundation, along with a team of eighty nurses and other doctors, examined 227 patients from different villages. Free medicines were dispensed. Dr. Vivek Nadkarni, Dr. Tanmaya Kulkarni, Dr. Smita Tajane and Dr. Somnath Bade helped. Follow-up sessions and Specialized camps will be organized in the future.

(Contd. on page 57)



Aldangadi Ramchandra (Cheddu) Bhat

(son of late Smt. Krishnabai and late Dr.Gopal Bhat Aldangadi, Mangalore)

22/05/1933 - 30/08/2010

who had dedicated his entire life to our Shri Chitrapur Math and
sacred Guruparampara and
served the Math and Bangalore Sabha for the last 60 plus years.
Suddenly left for his heavenly abode on August 30, 2010.

Deeply mourned by:

wife - Sheethala (nee Ravikala Anand Betrabet),
son – Gopalkrishna, Radhika and Mst. Ameya
daughter – Lavanya, Atul Sagar and Archit

Sisters: Shantha S Mullerpatan; Meera U Bangalore; Vijaya (Shanti) N Khambadkone;
Sushila S Ullal; Uma B Manjeshwar Sis-in-law: Srikala Ganesh Aldangadi
Brother- in-law: Ramachandra A Betrabet
Sis-in-law: Premkala R Manel, Shakuntala D Katre, Nirmala A Udiaver
and their families.

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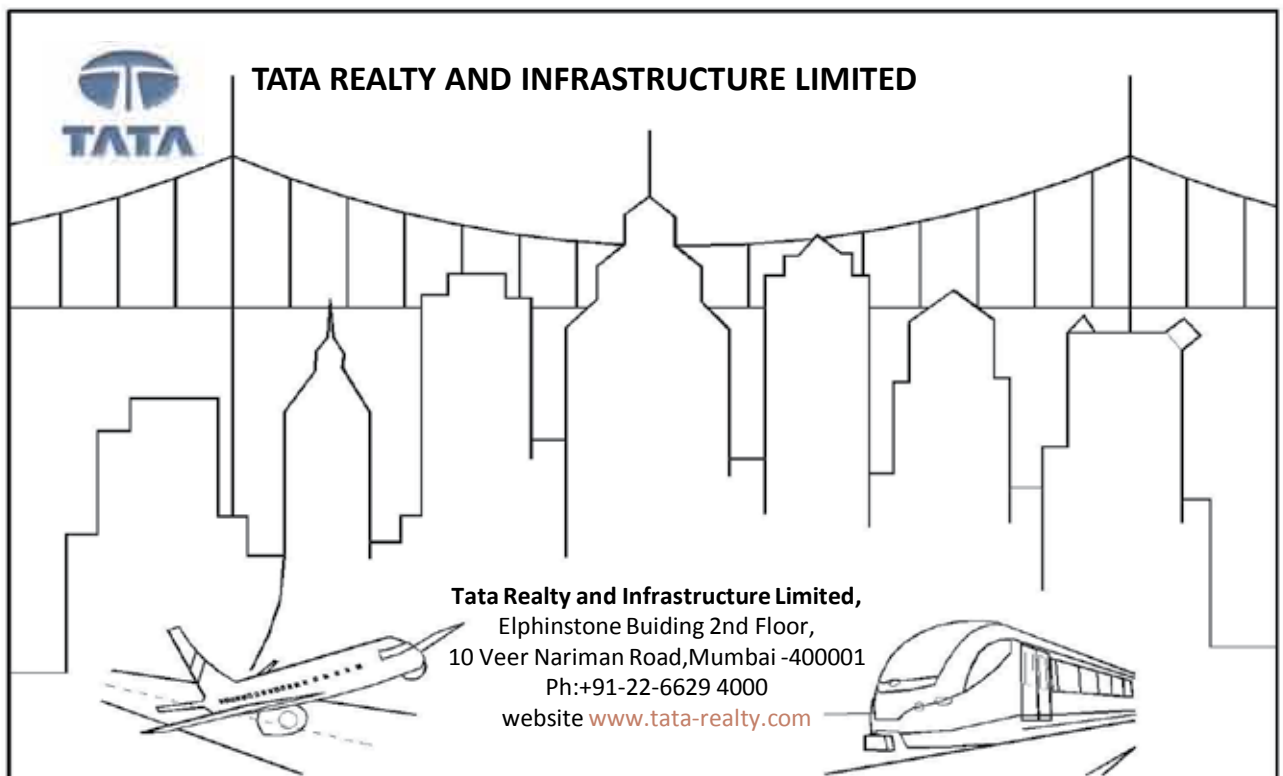
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• **Shri Guru Parampara Charitra Pathana:** A group of devotees, under the leadership of Nayampally Vijayalakshmi, began the Shri Guru Parampara Charitra Parayan, from the 19th of August and completed it on the 28th August. Special mention must be made of Mavinkurve Meerapachi, in her late eighties, who has been devotedly doing the parayan for over the last forty- plus years. What a great inspiration for the younger generation!

• **Sanskrit Sambhashan Shibir:** To get the sadhakas to converse fluently in the language of the Gods, Geervana Pratishtha organised the Sanskrit Sambhashan Shibir from the 29th of August to the 5th of September. Forty five sadhakas registered to enhance their conversational skills.

With games that ensured each participant conversed in Sanskrit, a Vimarsh that honed the communication abilities, a debate to encourage an 'on-the-spot' quick flow of ideas; the one week Shibir ended with a delightful programme offered to Parama Puja Swamiji.

• **Gokulashtami:** Shri Krishna Jayanti was celebrated with joy and great devotion when little children dressed as Krishnas and Radhas came dancing to escort Parama Puja Swamiji from Arogyadham to the Mandir on the 2nd of September. The children had to jump pretty high to break the pots. And when they did, sweets in myriad colours and flavours cascaded down! The bhajana-seva in the afternoon by the tiny tots, under the tutelage of Ubhaykar Indupachi was as invigorating as the dance they performed that evening.

• **H1N1 Vaccine:** Under the aegis of Shree Trust, 580 children and over 70 adults and teachers from the villages around Karla, were given the H1N1 vaccine on Saturday, 4th September. Anand Medical Foundation provided the vaccines with Dr. Mankikar Gajanan and Dr. Kale Anil heading this project assisted by Dr. Pol, Dr. Nitin Rathod, Dr. Shailendra Shinde, Dr. Somnath Bade, Dr. Ravi Bhairgond, Dr. Chauvan and Dr. Chaitanya Gulvady.

• **10th September:** Twenty one women performed Shri Gouri Puja under the benevolent gaze of the Divine Mother while all the devotees offered their reverence on the occasion of Samaradhana at the Lotus Feet of Parama Puja Anandashram Swamiji.

• **Shri Ganesh Chaturti:** Bappa was traditionally welcomed into the Shree Sthal with special Gana Homa into a nicely decorated mantapa. And for the next five days, special modaks and all the favourite food was offered as Naivedya.

• **Sandhyavandana Shibir:** On the 12th of September, 45 devotees participated in the Sandhyavandana Shibir – coordinated by Dr. Mankikar Gajanan and Dr. Gulvady Chaitanya. Ved. Upponi Bhatmam conducted the shibir. Dedicated in intensifying the Sandhyavandana in the samaj, these devotees will in turn, train more devotees in their respective Sabhas.

• **Medical Eye Camp :** Under the aegis of Shree Trust, an Eye Camp was held on the 18th of September for the villagers around Karla. Around 426 patients registered and free medicines were dispensed. 185 patients were given spectacles while 21 were ferried to Desai Eye Hospital at Pune for cataract operations. Dr. Kavita Lohe was the ophthalmologist while Shri Mayur Kalyankar was the optometrist. Chaturmasa volunteers helped with registrations and other arrangements.

Reported by Jyothi Divgi

Karwar: The Seva Saptah at Karla was a unique experience for us. We four, three from Karwar and one from Bankikodla were part of the Seva Saptah group from 18th to 25th July, 2010. Our doubts about accommodation were allayed through SMS. It was our good fortune that we got an opportunity to cleanse the pooja samagri including the Prabhavali and the lamps.

The spiritual side of the Saptah was also special. Our day started with the Suprabhatam followed by Gurupadula stotra, Parijanan Trayodashi and Gurubhajan Stotra Pathan. The warm-up exercises and Pranayam sessions refreshed us both physically and mentally. The Gayatri Mantra Japa Anushtan and Bhajans focused our minds on devotion and we forgot the world outside.

There were learning classes too, basic Sanskrit for Sambhashan and Diacritical marks for Stotra Vachan which recalled our pre-primary school days! Our group of 19 with sadhakas from all over India bonded like a family the very second day of the Saptah! We

will always carry these happy memories with us.

The Punyatithi of HH Parijnanashram Swamiji III was celebrated with enthusiasm at Shree Sita Rameshwar Temple at Karwar on 28-8-10. The day started with Ganapati Atharva Sheersha Havan followed by 108 Kalash Satyanarayan Vrata and Santarpan seva. The temple deity Sita Rameshwar Dev was beautifully decorated with fresh flowers. Devotees sang Gurubhajans throughout. Over 200 persons participated in the function, 150 being present there and 50 sending in kanika seva from other places.

Reported by Narayan Mallapur

Dadar : The Annual General Body Meeting was held on 18th July 2010 and the new committee elected. The office bearers for the year 2010-11 are as follows : Dr. Chaitanya Gulvady - President, Mr. Dinesh Tonse and Mr. Arun Chandavar - Vice-Presidents, Mr. Sudeep Kati - Secretary, Mrs. Sona Chandavar and Mrs. Shobha Puthli - Jt. Secretaries, Mr. Dilip Puthli – Treasurer, Mr. Shashidhar Gulvady – Jt. Treasurer.

On 24th August “Sanskrit Dina” was celebrated with a Sanskrit Drama very well performed by the Prarthana children directed by Mrs. Sangeeta Pawar. Sanskrit Subhashitas with meanings were read out by the Sanskrit students of Aradhana varga. The programme was compered by Mrs. Sona Chandavar. A short skit based on the life of Sanskrit Scholar “Maharishi Panini” was held, Hindi film songs were translated into Sanskrit and sung by Mrs. Smeeta Mallapur, Mrs. Suman Gulvady, Mrs. Sangeeta Pawar, Mrs. Sona Chandavar and Mrs. Chandrama Bijur, who took the initiative and lead of translating them. The audience too, took active part in guessing the songs right.

On 29th August, Dadar Sabha Sannikarsha was performed at Karla. Around 60 sadhakas attended. Guru Pujan was performed by 9 sadhakas. Many sadhakas also took up vachan of the holy Guru Parampara charitra parayan. 6-7 sadhakas participated in the Sanskrit Saptaha held at Karla in the last week of August.

Reported by Mrs. Shobha Puthli

Mumbai, Santacruz: Rug Upakarma Homa: For

the benefit of devotees, the Sabha had arranged Rug Upakarma Homa on Monday, 23rd August 2010 from 7:00am to 8:00am in the Shrimat Anandashram Hall, Saraswat colony, Santacruz (w). Ved. Shri Ulman Anandbhat officiated the function.

Punyatithi on 28/08/2010: The Santacruz Sabha observed the punyatithi of HH Shrimat Parijnanashram Swamiji III in the Shrimat Anandashram Hall, Saraswat Colony, Santacruz(w), at 6:00 pm. Bhajans were sung by the Parijnan Bhajan Mandal and other devotees who had gathered in large numbers. The evening concluded with Deepa Namaskar, Ashtak, Mangalarati and Prasad.

Reported by Kavita Karnad

New Delhi: A Prayer meeting was held on Saturday, 21st Aug at Shri Kavle Math at 5.30pm to pay “shradhanjali” to Shri Anand Kumtakarmam (89) who left us for the heavenly abode on the 17th Aug, 2010. He was a strong pillar of our Sabha and was solely responsible in bringing our sabha to the state that we are today. We will miss his presence every moment. May his soul rest in peace. His love, inspiration, dedication, devotion and sincerity will continue to guide and inspire us life long.

A melodious Bhajan session was conducted by Vijay Kumtakar, Vidya Kumar and Shobhana Ullal. Few members from our Sabha narrated a few of their cherished fond memories. We observed a minute of silence, prayed for the eternal peace of the departed soul and ended the session with Deepanamaskara. This was attended by over 50 members.

Reported by Mamta Savkur

Sagar: Krishna Jayanti - The 112th Sri Krishna Janmashtami Utsav was celebrated at Sri Shivagopalakrishna temple, Sagar on the 1st-2nd September 2010. Shodashopachar puja was offered to the utsav murthy of lord Krishna, followed by cradle ceremony at midnight. Various bhajan mandals offered bhajan seva during the festival. Bharatnatyam classical dance was performed by students of Natya Taranga institute. Ved Mahabaleshwar bhat and Ved Ganapati Bhat of Sri Sringeri Sharada Mutt, Sagar branch, administered all religious rituals. Volunteers from Sagar, Shimoga and Tavanandi participated in the events. Nearly 5000 devotees from all around

Sagar visited the temple during the two-day long festivities.

Reported by Praveen Basrur

Thane, Mulund, Dombivli: The AGM of Thane Sabha was held in Mulund at 5 p.m. 50 members were present. A 2 minute silence was observed for the departed souls of the Sabha. It was announced that Shri R. G. Karkal wished to retire as Treasurer after having put more than 25 years of devoted service. There was a 16 % increase in the vantiga collections over the previous year. The following office bearers were appointed at the subsequent meeting - President - Shri Prakash Hattangady, Treasurer - Shri Srikar Baljekar, Secretary - Shri D. R. Pandit and Auditor - Shri K. G. Savnal. Earlier an interesting and informative Powerpoint presentation was made by Yuvadhara members, on the various Math developments at Shirali and nearby villages.

Mulund - From 19th August '10 to 25th August '10 – Guru Parampara Charitra parayan was done.

28th Aug '10 - Gurupoojan on Punyathithi of HH Parijnanashram III, Gurupaduka stotra and Parijnan Trayodashi were recited

Dombivili - Shiv poojan and Rudra on 10th, 16th, 21st, 23rd, 28th and 30th of Aug '10. 17th Aug '10 Devi Poojan and Kumkumarchan, 19th Aug '10 to 28th Aug '10 - Guruparampara Charitra parayan was done. 28th Aug '10 - Gurupoojan on Punyathithi of HH Parijnanashram III

Reported by - Smt. Nirmala Basrur

OUR INSTITUTIONS

Balak Vrinda Education Society: The month of August saw a spate of activities in our English as well as Marathi Schools. Lokmanya Tilak's Death Anniversary was observed with students presenting talks on his life and contribution to the freedom struggle.

Independence Day was celebrated by flag-hoisting, March Past and patriotic songs. A few days before

this a competition of patriotic songs was held to make the children understand the importance of independence, the struggle and sacrifices done by our freedom fighters.

Students of the High School were taught to make 'rakhis' in the craft class and the following week a Rakhi Making competition was held. A drawing competition was also held.

The Pre-primary children had a whale of a time celebrating 'gokulashtami' with the traditional 'dahi-handi' – filled with sweets. They danced to the tune of garba and govinda songs – dressed as Radha and Krishna. The tiny tots were also taken on a trip to the Talmaki Wadi garden to familiarize them with different plants and flowers.

5th September being Teachers' Day, eight teachers were awarded prizes for their exemplary work during the last academic year. The entire staff were also given mementos (Brass Diyas) for their tremendous initiative and hard work during the School's fund raising Dance Drama Program held in December 2009. A well-known speaker Shri Shashi Bhalekar then regaled the audience with his hilarious 'kathakathan'. The program was topped off by a delicious lunch. Drs. Hemang and Gourpriya Koppikar have donated a generous amount in memory of their aunt Smt. Shantibai Nadkarni who was a dedicated teacher and later a trustee with our Schools. As per their wish the interest accrued was utilized towards our Teachers' Day program.

Reported by Geeta Balse

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Alliance invited from CSB/GSB girls for Chitrapur Saraswat boy 31 years 5'6" B. Com working with reputed bank in Mumbai. Email Id – vshirur05@gmail.com (R-2248)

ENGAGEMENT

Kulkarni-Bhullar: Omkar, son of Smt. Aparna (nee Lata Chandavarkar) and Shri Niranjan Kulkarni of Khar, Mumbai with Gunjeet, daughter of Smt. Jatinder and Shri Sharanjeet Singh Bhullar of Pune, on 4th July, 2010 at Pune.

BIRTHS

Samvit, with his parents Niranjan and Trupti Kundapur, is happy to announce arrival of his sister, **Saumya**, on August 10, 2010 at New Jersey USA. Granddaughter to Shanta and (late) Nandakishore Kundapur and Sheetal and Arun Kalbag.

A Daughter (Aadhya) to Namrata (nee Heble) and Biju Nambiar on 3rd August, 2010 at Bangalore. Grand daughter to Suvarna and Mohan Heble and Bhanumati and late P.C.K. Nambiar. (R-2275)

A Daughter (Tanvi) to Pradeep and Vaishali (nee Andar) Sashital on 28th June, 2010 at Pune. Grand daughter to Usha and Devidas Sashital, Nandini and Gurudas Andar, Great grand-daughter to Bhavanishankar Andar and Sunanda Murdeshwar.

ACKNOWLEDGEMENT

Shanthala (nee Bhat) and Manjunath Basrur thank all the relatives, friends and well-wishers for their gracious presence and blessings on the occasion of their wedding on 19th August, 2010 at Bangalore. Kindly treat this as a personal acknowledgement.

CHANGE OF ADDRESS

Shri Satish R. Murdeshwar and Mrudula (Kanchan) have shifted to: Flat No.1, Nandanvan Apartments, Lane No.8, Dahanukar Colony, Kothrud, Pune 411038. Telephone No. 25391086.

OBITUARY ACKNOWLEDGEMENT

We are truly overwhelmed, deeply touched and moved by the kind gesture of all those who proffered their condolences by way of personal visits, phone calls and smses on the demise of Prabhakar Someshwar (95 years) on 30th July, 2010 at Bangalore – Radha Someshwar and families of Sheetal Savkur and Anasuya Pandit. (R-2245)

DOMESTIC TIDINGS

BIRTHS

We welcome the following new arrivals:

2009

Dec 17 : A daughter (Sarisha) to Ramila and Lt. Cdr. Vivek Inamdar at Mumbai.

2010

Aug 8 : A daughter (Paridnya) to Trupti (nee Turmekar) and Anand Dilip Nagarkatti

of Pune at Mumbai.

Sept 2 : A daughter to Amrita (nee Shirale) and Vikram Sharad Shirali at Borivali, Mumbai.

Sept 3 : A daughter Sia (Divya) to Avanti (nee Burde) and Sunil Pandit at Byculla, Mumbai.

Sept 10 : A son (Ruhaan) to Shibani (nee Harite) and Nikhil Sudhir Kodkani at Fremont CA -USA.

MARRIAGES

We congratulate the following and wish them a happy married life:

Aug 15 : Divya Srinivasan with Vinay Gurunandan Mullerpaten at Bengaluru.

Aug 22 : Purnima Niranjan Kulkarni of Khar, Mumbai with Renny Christy Lombard of Kalyan, at Pune.

OBITUARIES

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

Mar 30 : Girija Shashikant Shirali (nee Vrinda Gokarn) in San Jose, California, USA.

Jul 15 : Vidyalakshmi Dinesh Mundkur (nee Vinekar) (69) at Mumbai.

Jul 30 : Someshwar Prabhakar (95) at Bangalore.

Aug 15 : Indira Mudbhatkal (82) (nee Indira Kadle) at Bangalore.

Aug 19 : Savur Ramanand.

Aug 19 : Meera Burde (nee Ujre) Ramesh (76) of Jamnagar at Wangani, Dist. Thane.

Aug 25 : Manjeshwar Muralidhar Dattatriya (82) of Saraswat Colony, Santacruz, at Mumbai.

Aug 25 : Mira Mohan Bijoor (70) at Bandra, Mumbai.

Aug 26 : Mudbhatkal Gourish Mangesh (72) at Kollur, Karnataka.

Aug 29 : Hattangdy Sumitra Sunderrao (Girijapachhi) (94) at Vile-parle(West).

Aug 30 : Aldangadi Ramchandra Bhat (Cheddu) of Dattaprasad at Malleswaram, Bangalore.

Sept 1 : Jaya Murlidhar Nagarkatte (nee Rama Kulkarni) (74) at Mumbai.

Sept 2 : Bhat Radhakrishna Vithal (80) at Goregaon, Mumbai.

Sept 2 : Koundinya Manohar Krishnarao (80) at Malleswaram, Bangalore.

Sept 3 : Harite Durgaprasad (Ganpat) Shantaram (70) at Matunga, Mumbai.

Sept 5 : Gangolly Ramakrishna (Bali maam) (91) at Thane.

Sept 7 : Nadkarni Chandrashekhar (92) at Mulund, Mumbai.

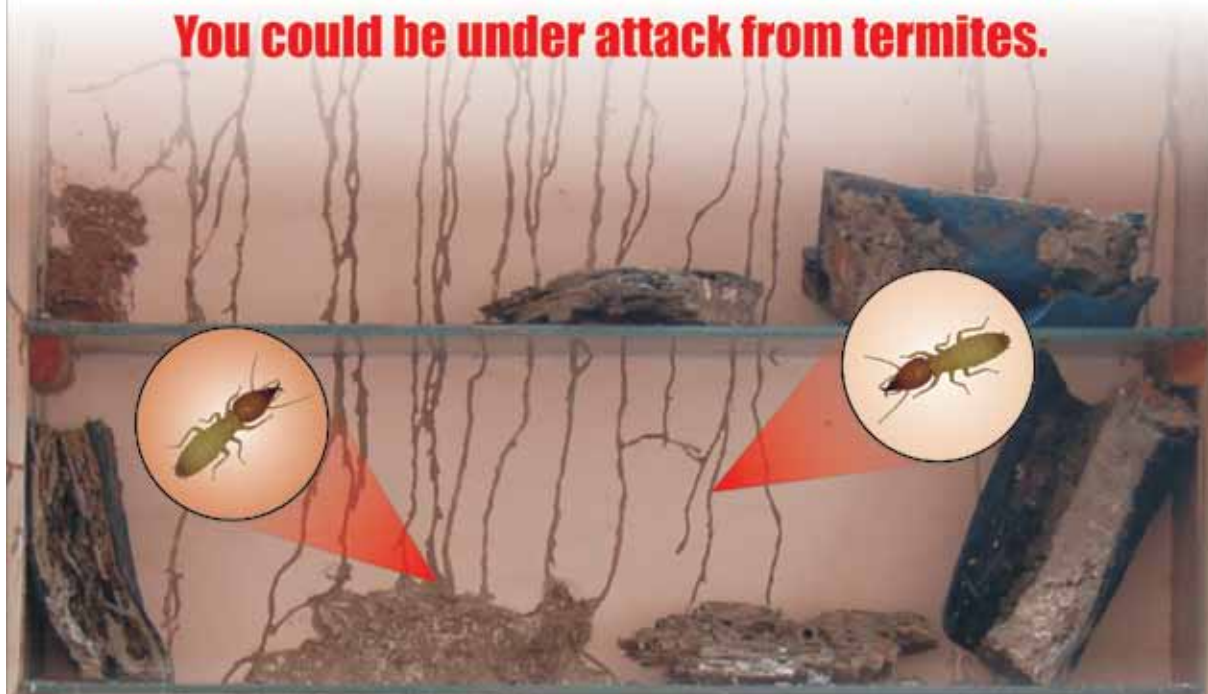
Sept 9 : Hattangady Ramesh S. (78) at Mumbai.

Sept 13 : Kadle Durgadas Marutirao (78) (of Andheri) at Dahisar.

Sept 12 : Hattangadi Arvind Madhavrao (76) at Pune.

Sept 18 : Naimpally Shantanand G. (45) at Bangalore.

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