

THE CHITRAPUR SUNBEAM

चक्षुर्विन्द्यै तनूभ्यः
॥ श्री चित्रापुर मठः श्रीवल्ली ॥

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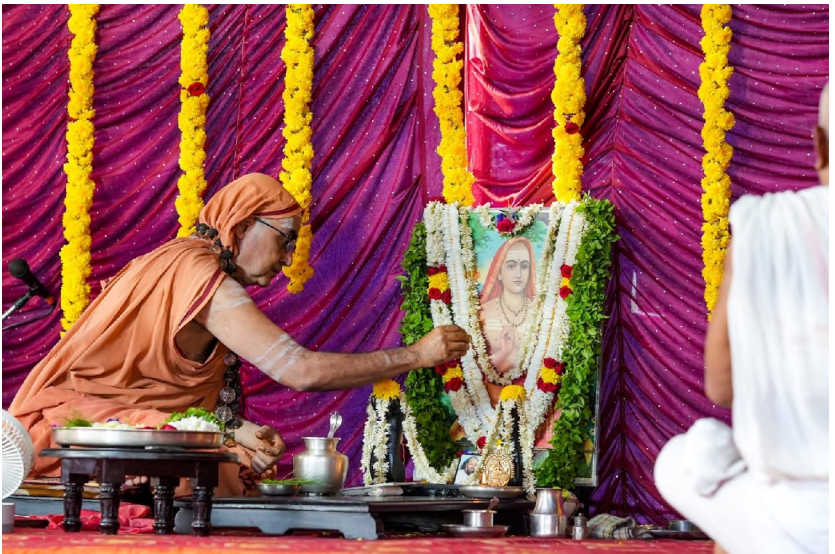
**Welcome speech by Shri Bhavanishankar Kandlur,
Co-Convenor on 18-9-2024.**
(Photo by Shri Kishan Kallianpur)



**Thanksgiving and Kshamā Yāchanā by Shri Ramkishore Yellore,
Co-Convenor on 18-9-2024**
(Photo by Shri Kishan Kallianpur)



Kanakābhisheka on 18-9-2024.
(Photo by Shri Kishan Kallianpur)



Āchārya Poojan on Seemollanghan day on 18-9-2024.
(Photo by Shri Kishan Kallianpur)



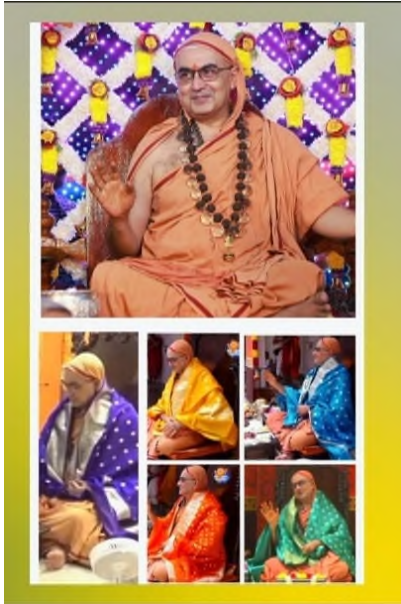
A boat cruise to mark Seemollanghan.
(Photo by Shri Kishan Kallianpur)



A boat cruise to mark Seemollanghan.
(Photo by Shri Kishan Kallianpur)



Shobhā Yātrā on 18-9-2024.
(Photo by Shri Manjunath Shenoy, Mangaluru)



Upper photo above of Shobhā Yātrā
is by Shri Manjunath Shenoy, Mangaluru.
Lower collage is of shawls offered to Poojya Swamiji
by devotees on 18-9-2024 - Vastra Samarpan.

THE CHITRAPUR SUNBEAM :- SEPTEMBER 2024

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“सा मां पातु सरस्वती”



PRAYERS, PRAISES & PSALMS
THE UPANISHADS

YAJNAVALKYA AND MAITREYI

मैत्रेयि - इति होवाच याज्ञवल्क्यः । उद्यास्यन् वा अरेऽहमस्मात् स्थानादस्मि ।
हन्त तेन्नया कात्यायन्याऽन्तं करवाणि-इति ॥

Yajnavalkya said: O Maitreyi, lo, I desire to leave off this state (of a householder). Behold, let me make a final settlement for you and this Katyayani.

सा होवाच मैत्रेयी-यज्जु म इयं भगोः सर्वा पृथिवी वित्तेन पूर्णा स्यात् कथं
तेनामृता स्याम्-इति ॥

Maitreyi said: Sir, if this entire earth filled with wealth were mine, would I become immortal by that.

न-इति होवाच याज्ञवल्क्यः । यथैवोपकरणवतां जीवितं तथैव ते जीवितं स्यात् ।
अमृतत्वस्य तु नाशास्ति वित्तेन-इति ॥

Yajnavalkya said: No (you cannot). Just as is the life of men of means, so will your life be. There is no hope of immortality through wealth.

सा होवाच मैत्रेयी-येनाहं नाऽमृता स्यां किमहं तेन कुर्याम् ।
यदेव भगवान् वेद तदेव मे ब्रूहि-इति ॥

Maitreyi said: What shall I do with that through which I cannot become immortal? Just what you know, Sir that alone tell me.

(Continued) (Brihadaranyaka Upanishad)

‘ॐ श्री सद्गुरवे नमः’

This page is sponsored by Smt. Shiroor Chitra Shankar.



SWAMI ANANDASHRAM

UNFORGETTABLE REMINISCENCES

**THE KOLKATA VISITS OF
P. P. SHRIMAT ANANDASHRAM SWAMIJI
- LATE SHRI DINKAR V. KATRE**

There are some memories that time cannot tarnish. Everyone of us possesses such memories - of people, places, things and to me my childhood at Calcutta (Kolkata) is one of the few memories that glow ever brighter with every passing year.

Never before in the history of the Math had the Bhanap community been scattered so wide; and never before in that history had any other Swamiji travelled then so far and so much: Bombay, Rishikesh, Calcutta, Jamshedpur, Banaras, Gaya, Cuttuck, Madras, Cape Comorin and Bangalore being just a few points of the compass touched, but gives an idea of the range covered. Wherever Pujya Swami Anandashram went, He put His disciples at ease; He appreciated their difficulties; His manner was always accommodating and His words were indeed always most comforting.

Our revered Param Pujya Anandashram Swamiji was gracious enough to pay five visits to Calcutta and its environs to meet the Bhanap laity viz., 4 days in January, 1938, two weeks during January, 1950, a week around October, 1954, the fourth being

O DEVA, my Pranams at Your Divine Feet.

Let my Pranams be in my Deeds.

To offer our Pranams & this Prayer, we sponsor this page

- Smt. Uma & Shri Arun S. Bolangdy.

sometime in October-November, 1957, and fifth and last visit of Param Pujya Anandashram Swamiji (accompanied by Shishya Swamiji Parijnanashram) around February, 1965. However only a few memorable and joyous incidents of the visits which come to my mind's eye are recorded herewith.

It was around 5th to 9th January, 1938 period, as far as my memory goes (I was then 6 years old!), as we all bhanaps of Calcutta had assembled at the residence of Shri Hemmad Shantaram (Babudimam) at Beltatala Road, Bhawanipur, were waiting patiently since early morning for the arrival of Pujya Swamiji and his retinue from Howrah Station. The Calcutta Bhanaps, one and all, were never before so stirred, the best in them was never before so well called for as then. Pujya Swamiji's visit brought about a joyous and charged atmosphere of festivity. Puja, Arathi, Padapuja, Bhiksha and the Ashtavadhan Puja were ceremoniously performed by the Vaidiks and the laity - a sight to be remembered and heard.

Though Pujya Swamiji's visit was brief, it had left an impression of faith in God. It might be said of the Swamiji that He came, He saw and He conquered. With the day of His departure close at hand and when the time came for His departure, there was not one Bhanap man or woman who did not wish Pujya Swamiji had stayed longer with us! Babudiman (being a film industry doyen) had arranged to record Pujya Swamiji's first visit to Calcutta through a black and white movie film roll specially arranged and which must be in the archives of Shri Chitrapur Math, Shirali.

The other visit which I remember of Pujya Swamiji was of 7 days around October, 1954, when He camped at the residence of Shri Shivashankar Hemmady at Bakulbagan Road, Kalighat. The economy and simplicity which marked Swamiji's tours are indeed admirable. Two cars when possible and a small retinue would serve the purpose. When going out for the morning constitutional walks near Maidan opposite Victoria Memorial or while going around Calcutta and its environs, usually two cars (one of Shri Karnad Kamlakar and the other was of my uncle, Katre Seshgiri Rao) were on Pujya Swamiji's duty. I was thrilled when my uncle asked me to join him during the entourage of Pujya Swamiji around Clacutta-Belur-Dakshineshwar.

Pujya Swamiji was respectfully received at Belur by Swami Gambhirananda, who offered fruits and a bouquet of flowers on behalf of Ramkrishna Mission and was shown around Belur and Dakshineshwar. At Dakshneshwar the abode of Ramkrishna Paramhansa, Pujya Anandashram Swamiji spent quite a good time visiting the Kali Temple, Radhakrishna Temple and the dwelling place of Sri Ramkrishna. Pujya Swamiji visited Panchavati, where Totapuri had first met Sri Ramkrishna before initiation. The visit to Panchavati had been memorable. A Bengali spiritual aspirant in simple dress, long hair and a large vermilion tilak on his forehead, came running and fell prostrate and clasped the feet of His Holiness and was in no mood to get up, with tears flowing out. It was indeed a rare sight and a piquant situation. However, Pujya Swamiji

extricated Himself from the grip and quietly proceeded and seated Himself at the Panchavati Shrine, where Paramhansa used to spend nights in spiritual intoxication, absorbed in deep meditation oblivious of time!

Pujya Swamiji made a brief visit to Jamshedput (Tatanagar), a beautiful modern township of Bihar (now Jharkhand). Pujya Swamiji was the privileged guest of Sri B. R. Kagal, Chief Town Administrator, TISCO. Pujya Swamiji was taken round the different departments of TISCO and several member of the Staff. Sri Katre Shankar Rao and Shri Panje Mukund Rao, on behalf of the local Bhanaps and Gaud Saraswats performed Padapuja of His Holiness and received His blessings.

The laity and disciples had the privilege of several informal short talks and pravachans during the five visits of Pujya Swamiji. It has been noted that be it be a five-minute talk or 2 hours discourse-Pujya Swamiji always paused for a moment — a moment when He is absorbed and oblivious that one feels "The Lord is in His holy temple; let all the earth keep silence before Him.' Then His lips move slightly, silently offering a prayer. Finally, with a supreme calm so characteristic of Him, He poured forth His mind and heart. And, as He does so, the audience gets engulfed by the peace of God which surpasses all understanding. Pujya Swamiji many a time dwelt on the significance of the GAYATRI MANTRA JAPA and the need of performing the same regularly. To one who finds no time whatsoever in the multifarious mundane activities, Swamiji said : "If you sit at a

place and repeat Gayatri for five minutes just before day and night meals, it is enough. At your leisurely hours, you may read Gita and other religious books. If this much is done regularly, Parmatman will gradually do the rest: He will attract a devotee towards Him, and keep him in His constant remembrance."

To this Gracious and Charming Personality, which constituted the great unifying force in the Bhanap community, I offer my humble salutations with Sashtang Pranams and devotion.

(First published in Sunbeam, June - July 2002)

FESTIVALS IN OCTOBER 2024

OCTOBER 2024

02	Wednesday	Mahālaya Amavāsyā
03	Thursday	Navarātri Prārambha, Devi Ghata Sthāpanā
07	Monday	Lalitā Panchami
08	Tuesday	Samārāadhanā at SHIRALI - Swami Shankarashram-I Sannidhi
09	Wednesday	Shri Shāradā Sthāpanā
10	Thursday	Shri Durgā Homa at Shirali
11	Friday	Durgāshtami/Mahaanavami, Chandikā Homa at Shirali, Aayudham Poojā, Shāradā Visarjan
12	Saturday	Devi Ghata Visarjana, Vijaya Dashami, Shami Pujana, Vāhana Pujan, Harijāgara Prārambha
16	Wednesday	Kojāgari Poornimā, Shri Lakshmi Pujan
17	Thursday	Bhoomi Poojan, Navānna Bhojan
30	Wednesday	Jalapoorana
31	Thursday	Naraka Chaturdashi, Abhyanga Snāna, Bali Pujans, Shri Lakshmi Pujana



TEACHINGS OF SWAMI PARIJNANASHRAM

(Summary of the Ashirvachan delivered by
His Holiness at Mulund on 21-12-1975)

Lord Krishna says in the Gita:

आत्मैव ह्यात्मनो बंधुरात्मैवरिपुरात्मनः ।

This means that our own Atma as a friend can be the cause of our happiness and our own Atma, as an enemy can be the cause of our sorrow and misery. This, in other words, means that man himself is the cause of his own happiness and sorrow. The Lord has used these two expressions: friend and enemy. How do these two words fit in? Our ancients have asked us to realise happiness through Self-realization and by dedicating ourselves to Him. No man would, on his own, like to go on a path alone. **That is why, our ancients set up Maths and Ashrams so that all may go on the Godward path together.**

Attaining one's true Self is the goal of life for everyone. Human birth and life is a precious gift from the Lord who has endowed us with the faculties to think for ourselves. It has been given to each and every one of us to seek out and attain for himself true happiness, the inner happiness (Atma Sukha). Instead of doing this, if each man were to lose the opportunity and pursue wasteful practices, it may take many million births before he regains human birth again. So, he must make the best of this God-

given opportunity. He should learn to discriminate between what is true happiness and what is false, between what is right and what is wrong. He should realise the importance of this human life of his and resolve to make the best possible use of it. He has to realise that his destiny lies in attaining Immortality (Amritatva). If he attains immortality, he liberates himself from the cycle of births and deaths.

The human birth, in fact, is the culmination of the Tree of Creation, the final product of thousands of roots, millions of fruits. Everyone has in him the seed of desire. It is this seed that brings him back into the world again and again. Just as a seedling (Ankur), if properly fried, does not sprout again, so also you should fry the seed of desire and individuality in God-remembrance (Bhagavat Smarana) until it stops sprouting again. For this, you should turn your mind inward and seek your happiness in your Self, knowing once and for all that real happiness is not an external object to be pursued outside but is to be found inside within yourself. You should firmly resolve that you will attain Atma Jnāna or Self-knowledge and enjoy everlasting bliss.

Yoga and Jnāna are the two Sādhana's prescribed by our teachers. Yoga means to turn the mind that is going outside inward and to sublimate it by communion with God. Yoga is the rope by which the wayward mind is brought under control. Jnāna is awareness of one's true Self. When you sleep, your mind is dead, but that state should not be confused

with Atma Swarup. For on waking up from sleep, man regains his sense of possession and becomes prey once again to all the sins of old. On the other hand, if through Dhyāna (meditation) he attains Jnāna (Knowledge), he attains his true Self (Atma Swarup) and liberates himself from the cycle of births and deaths.

We should not allow ourselves to be swept over by passing calamities or troubles. We should learn to cultivate patience and the powers of endurance, knowing full well that we are going through only what is our lot on account of our Karma. A man who develops this attitude to life has no enemies. He is friend of all, he sees his God in everyone. He who thinks of Him with all devotion, thinking of no other, is the true Sādhu. Sādhu is also he who loves to chant the names of the Lord and is all the time hankering to hear the names of the Lord.

When a man has got his mind fixed on his true Self and is firmly on the Godward path, the ups and downs of life do not affect him. Every one of us can attain our true Self, which is our goal in life, if we surrender ourselves heart, body and soul to Him and thereby attain eternal happiness. So, our prayers at His Feet should be to take us in hand and give us the strength and patience to pursue His path, to attain Him. May Lord Bhavanishankar fulfil all your wishes and prayers.

FLASH NEWS

CHAATURMAS 2025 WILL BE AT SCM SHIRALI



Teachings of P. P. Shrimat Sadyojat Shankarashram Swamiji

NAVASPANDANA

The Journey of a Sadhaka

While expounding Advaita, we must note how Advaita is explained from the perspective of an upasaka, a devotee. May Bhagawati be pleased. That Sadhaka worships Bhagawati to propitiate Her, to glorify Her and the result – he gets is, Oneness with Shiva! How? Because Shiva is Her Own Real Nature, Her swarupa. Then, there is no difference between Devi and Shiva. So, an indication is being given there – to merge into Shiva-swarupa, to merge into the Atma-swarupa. So, until the Jiva-bhāva remains, She gives Shiva-bhakti, brings a lustre in speech, bestows divine qualities so that the sadhaka starts experiencing Her at an even more miraculous level. Not only in the very mundane, but in order to usher the sadhaka into the spiritual arena, giving the strength, purifying, guiding – the Only One who has such a capacity, we worship That Devi here. The more we contemplate, purity begins to manifest in the mind and you are able to define ‘Not this’ ‘Not this’ ‘Not for this alone,’ ‘Not for this alone’ ... with this you are able to define your Ishta-Devata. That itself is the entry into Vedanta, by saying ‘Na iti’ ‘Na iti.’ Is this It? Is this the Tattva? I experienced something, understood something ... Is this It? No, go forward. In this way, at that level,

guidance also begins to come to that sadhaka and in the same way the interest to know is also sustained. I want only this ... there is some Devata and everything is possible by worshipping Him. That's all! He sends and gets it done! If this happens by meditating on this mantra, then I shall do that ... then may That Devata take care of His Duty, my goal is accomplished! No! You do not pray in this fashion. So, to continue to seek, to sustain that Chiramrgya, the ongoing hunt through yajnas too ... I am glorifying That Shakti. With this objective, In this way, by chanting stotras, the one who chants ... but how is the chanting to be done? It must be done with intense devotion and this gradually leads to meaningful contemplation. Only then, joyfully, She bestows divine qualities such as gives purity and proficiency in speech but in reality, his devotion to Shiva is intensified, so that he can merge into his own Oneness.

– Shankarlok Ahmedabad 2023

Smarana – A constant practice

We can meditate on the Shakti in various forms and at various levels. Otherwise, there is a possibility of negligence (उपेक्षा). If one were to neglect, it is bound to escape one's memory (vismarana). Which means, vismarana becomes the cause for one's ruin. If there is vismarana of what is eternal, then the Jiva tries to hold onto whatever is transient in endeavor to feel safe. What happens then? He drowns in the endless cycles of birth and death! Even in the one body, many deaths can be

experienced. That can happen. We do not want this. That is why vismarana should be avoided. That is why smarana is emphasized upon. How do you ensure smarana? The act of calling upon the Lord is to be performed in a certain way – sitting and doing japa. During that time, we do not need the gross objects of the world perceived by sound, touch, form, taste, smell. I go inwards. Once I start to withdraw, I regulate the organs of perception and action. Whatever I have resolved,

I will visualize. I give the mind something to think about – to visualize. And then, the mind gets engrossed in it. Then what does the intellect do? At this time, buddhi starts the japa. This method is known to you. We reiterate this every time. This (प्रणाली) was conceived by the Acharyas and encompasses everything.

– Bengaluru 2019

Stages – devotee- aspirant- disciple

A Bhakta basks in his own devotion, and in his being a devotee. He becomes a sadhaka – an aspirant – when he serves the Guru, receives guidance, does the upasana, does japa of the mantra given to him and puts in effort; thereby gaining some success, some experience. Sadhaka, when he realizes his ambitions etc., spiritual or mundane – are equally futile, because he is unsure of how to proceed, he seeks refuge. He then becomes a shishya – a disciple. A sadhaka is one who is determined, who is ‘doing.’ The goal is not very clearly defined. He is a sadhaka. He is doing

the sadhana. When he understands the futility of trying to fuel his every action with inspiration he has once received; he realizes – ‘ I require constant guidance, I require that inspiration, the necessary associated protection – that is when he becomes a shishya.

– 2017 Mt Abu / 2019- Sant Sarovar

Importance of Antaral time for anusmarana and internal progress

We experience the Guru Sannidhi. Then for a few days, an interval is required - you have to mull over it. If you go on receiving, you won't be able to digest. To digest it, to assimilate it, it takes time. It is all about maturity. This is not construction. To gain this maturity, you need something like an interval. There is a need to distance yourself. The connection continues. It does not get severed. The shishya requires the distancing to do anusmarana. Not just follow the Adesha – not just that. The effort to remember and then assimilate in our lives. When Anusmarana takes place that is when internal progress begins.

– Shankarlok Ahmedabad 2023

A seeker - as a sadhaka, and as a shishya

What is the difference between a spiritual aspirant and a disciple? You could discuss this. Generally a Sadhaka has a goal, the means to acquire it, and he puts in effort to reach the goal. He who does this is a sadhaka. Should one want to go to IIT, then that becomes his goal. He will

study hard for it. He who studies, is a sadhaka. Call him a student. There are Samvit sadhaka-s gathered here. We have received something, and we take that to augment our spiritual effort. Who then is a shishya? A shishya brings his Guru to mind every single moment, and abides by Him. He does not say, "I have understood. Now don't disturb me. I am doing things my way." That is why it is very difficult to inculcate disciple-ship. Sadhaka-s are good people. They come, do seva sometimes, and are involved in some spiritual effort as has been told to them. But should they be offered even a little correction, then they cannot tolerate it. This shishya is very eager to make headway on the spiritual path. He says, 'I do not understand this. I may think I am correct, but I am open to correction from the Guru'. Very very important point. He who is able to endure this, who can clamp his ego down saying, 'You are a fool. Sit quietly now. I want to listen to what is beneficial to me'- whose goal is this, is a shishya. He progresses continually. A sadhaka progresses only to a certain level. He used to do his japa for 15 minutes, now he does it for half an hour. And when he speaks of it to others, he says, 'I can sit for japa for an hour!' The ego rears its head, and becomes stronger. The shishya does not allow this to happen. He doesn't, he is not interested in his achievements. He craves for the insights the Gurushakti can give.

– Jodhpur 2019

(Transcribed by Shrikala Kodikal)

JAGADGURU SPEAKS

H.H. Sri Bharati Tirtha Mahaswamiji

PROMISES MUST BE HONOURED

Generally, many people make tall promises - that they would give so much for this cause, so much for that cause-but fail to honour their word. To give one's word and not keep it up is a sin.

There is a story in the Mahabharata.

A fox and a monkey were living as friends. The fox used to feed on the corpses in the burial ground. The monkey asked the fox:

किंत्वया पातकं पूर्वं कृतं कर्म सुदारुणम्।
यस्त्वं श्मशाने मृतकान् पूतिकानत्सि कुत्सितान्॥

"The corpses give out a foul smell. But you are eating them. What great sin did you commit in your previous birth?" The fox replied:

ब्राह्मणस्य प्रतिश्रुत्य न मया तदुपाहृतम्।
तत्कृते पापकीं योनिमापन्नोस्मि प्लवङ्गम्॥

"Yes. In my previous birth I committed the sin of not honouring a promise to a Brahmin. That has reduced me to this fate in this birth."

Narrating this tale to Yudhishtira, Bhishma gives this advice:

तस्माद्वातव्यमेवेह प्रतिश्रुत्य युधिष्ठिर ।
यदीच्छेच्छोभनां जातिं प्राप्तुं भरतसत्तम॥

He says: One who aspires for a noble birth must honour his words and give suitable donations.

Let everyone realise this truth and attain grace by behaving accordingly.

(Courtsey : Tattvaloka)

**TEACHINGS OF
SWAMI ISWARANANDA GIRIJI
MAHARAJ**

**108 NAMES OF
DIVINE MASTER
SHRI DAKSHINAMURTI**

(Continued)

56) तप्तजाम्बूनदग्रभ :

Endowed with the radiance of molten gold.

In some of the previous names (like name thirty-three) we have discussed the connection of radiance with the God-nature. Variation in the former corresponds to difference in the latter. Just as the Divine Mother is described in various sheens of black, blue, green, yellow, red, white etc (as Kali, Shyamala, Harini, Hiranmayi, Lalita, Gauri). Shiva also assumes many colours. The reference here is to the golden hue.

By nomenclature and by physical and psychic nature, gold has been chosen to represent the Divine more often than anything else. That which combines goodness (हित) with beauty (रमणीय) is Hiranya. That which shines without dullness or the need to be polished is called Suvarna. This is what Truth is supposed to be. The unborn, foremost self-manifestation of God that triggers creation is named Hiranyagarbha, because he holds within himself the truth, to be unfolded in creation, or because he himself has come out of the Supreme Truth, the

Hiranya. Consequently, all those in whom the power of the primordial being is kindled are observed to be endowed with the golden aura of goodness, the unfolding light of the awakened Atman. A very quaint word is used here for gold, Jambunada. It is derived from mythology which considers Sumeru to be a mountain of solid gold, functioning as an axis to this part of the earth called Jambudvipa. This land is supposed to be full of gigantic jambu (rose apple) trees whose over-sized over-ripe fruits fall on earth in such multitudes that its crushed purple juicy-pulp flows like a glacier (नद) transforming the mud and stone all around into golden material. Hence the name जाम्बूनद् (born of rivers of rose-apple fruit) is applied to all forms of gold. But this raw-gold has to be smelted to yield its pure native brilliance.

The allusion here is to the fact that severe sustained sadhand is needed to manifest the Truth within. तपसा ब्रह्मविजिज्ञासस्व.

- learn to seek Brahman through tapas, says the Upanishad.

57) तत्त्वपुस्तोल्लसत्पाणि :

Who holds the book of wisdom in his hand.

This is a common feature in most figures of Dakshinamurti symbolizing the teacher. The book stands for all scriptures of Brahmaavidya - in both the traditions, Vaidika and Tantrika. The utmost importance is given to shāstra as the supreme source of validity (pramana) for spiritual knowledge. Again and again Shri Shankara insists that only the mind cultivated through shāstra and

Acharyopadesha becomes fit for ātmadarshana. At the same time one must not confuse shastra with a collection of words. The Mundakopanishad makes it very clear that as a heap of words (shabdarāshi), even Vedas are inferior (apara) vidya only. The upanishads are just expressions of that parāvidya which reveals the indestructible (akshara) Truth, the Brahman. Dakshinamurti actually dispenses with speech and teaches through मौन. What has he then to do with books? Hence, the present name takes care to qualify the book with 'tattva'. It is not a book of tattva but tattva that has become the book The Bhāgavata says:

वदन्ति तत् तत्त्वविदः तत्त्वं यज्ज्ञानमद्रयम् ।
ब्रह्मेति परमात्मेति भगवानिति शब्दयते ।।

The knowers of tattva say that ultimate tattva (principle or truth) is the one indivisible knowledge (or atman) which is variously termed as Brahman, Paramatman or Bhagavan.

(Continued)

(Courtesy: Samvit Sāadhanāyana, Santa Sorovar, Mt. Abu)

ANNOUNCEMENT REGARDING UPCOMING SHIVIRS FOR YUVA-S:

- ✍ Registration for the Samvit Guru Upasatti Shivr in Mount Abu (November 2024) is now closed.
- ✍ Registration for the Kara Seva Shivr in Shirali (22 - 29 Dec 2024) is open, and interested Yuva-s can register here: <https://bit.ly/4fmCrfx>
- ✍ For any queries regarding, send an e-mail to chitrapurshibirs@gmail.com

Report on Dūtavākyaṃ, a Sanskrit play at Bhāratīya Vidyā Bhavan, Beṅgaḷūru

By Udayā Māvinkurve and SCM Dharmaprachāraka Dr Chaitanya Gulvāḍy

It was a very windy and rainy afternoon in Beṅgaḷūru, when the entire team of actors anxiously but enthusiastically rushed to the Bhāratīya Vidyā Bhavan to play their roles in a Sanskrit play. The Bhāratīya Vidyā Bhavan had invited the Beṅgaḷūru Vibhāga of Gīrvāṇapratishthā, the Sanskrit wing of Shrī Chitrāpur Math, to enact the renowned "Dūtavākyaṃ" play in their prestigious auditorium on 19th August 2024, on the occasion of World Sanskrit Day.

Beṅgaḷūru Gīrvāṇapratishthā had previously enacted the same play in our Shrī Chitrāpur Math, Beṅgaḷūru in the presence of H.H. Shrīmat Sadyojāt Shaṅkarāshram Swāmījī during His sojourn there. When the invitation was received from Bhāratīya Vidyā Bhavan, H.H. Swāmījī gave the team some valuable tips to enhance the enactment and asked Shiroor Chaitanya to take the lead. Eminent dramatists and director Nagarkar Ānand and Ubhaykar Gautam joined the directorial team led by Kāikiṇī Sāadhanā and Nāgarkaṭṭe Sunetrā, to guide the actors. Their directorial contributions and support were visible in this enactment of the play.

The script of the play had been beautifully written by Māvinkurve Udayā in her flawless Sanskrit ably supported by Hirebeṭ Ananthakrishṇa. Kāikiṇī Sāadhanā played the lead role of Bhagawān Kṛṣṇa and was assisted very ably by an entire team of Gīrvāṇapratishthā's teachers and students in an all-female cast.

Mahākavi Bhāsa's "Dūtavākyaṃ" is from "Bhāsa Nāṭakachakram", a series of his 13 one-act plays, based on the Rāmāyaṇa and Mahābhārata. It depicts one powerful scene on the eve of the Mahābhārata war. Bhagawān Shrī Kṛṣṇa in His role of the Pāṇḍava Dūta carries Yudhishtira's vākyaṃ to Duryodhana, a last request for a peace treaty. Bhāsa has woven an

excellent tapestry of dialogue and action around this central theme, using powerful poetic imagery. Mahākavi Bhāsa's time preceded Bharata Muni by several centuries. Hence, we find that he has a unique style of his own, differing from the norms laid down by Bharata Muni in his Nāṭyashāstra. Dūtavākyaṃ could be categorized as a Vyāyoga or a Vīthīrūpaka. Vīra, Hāsyā, Raudra, Adbhuta and Karuṇā rasa-s are expressed in different situations. Those sections have been dramatized where Bhāsa has used his poetic imagery to create scenes of fantasy, expressing Adbhuta rasa. The original script too has been modified for better comprehension.

The program in Bhāratīya Vidyā Bhavan commenced with the Sabhā Prārambha Prārthanā by Hemmāḍy Rashmi who performed the role of the compere very commendably. She was also supported in this role later by Ullāl Sudhā and Hirebeṭ Poorṇimā. This was then followed by the Gīrvāṇa Gītam after which there was a very lucid talk by an eminent Sanskrit scholar Mahāmahopādhyāya Shrī S. Raṅganāth. He spoke very extensively both in English and Sanskrit on the importance of Sanskrit as a language, its role in our culture in the past and present. He quoted several eminent poets of the past and also gave a brief summary of the "Dūtavākyaṃ" by Mahākavi Bhāsa. He was followed by SCM Dharmaprachāraka and Gīrvāṇapratiśṭhā Adhyakṣhaḥ Dr. Chaitanya Gulvāḍy, who gave a brief talk in Sanskrit and English enumerating the various courses conducted by Gīrvāṇapratiśṭhā. Subsequently both the speakers were felicitated with shawls and Tulasi mālā-s by Shrī H.N.Suresh, Director and Smt Nāgalakṣmī, Asst. Director, Bhāratīya Vidyā Bhavan.

The drama commenced soon to a very receptive and eager audience seated in the auditorium. The program was being streamed Live thus giving an opportunity for audiences in India and abroad to watch this interesting drama. The well-designed Kurukṣhetra war-camp scene opens with the Sūtradhār – Bālwaḷīy Tārā followed by the town crier announcing the approach of Duryodhana (played brilliantly by Kalyāṇpur Suchitrā) and the Kuru elders for an important meeting, to decide upon who should be the Senāpati of the Kaurava army. Duryodhana is shown as the Mahārājā not the Rājakumār.

Duryodhana enters ceremoniously accompanied by his two friends, Vaikarna (Saraswatī) and Varshadeva (Karambār Deepthī) and a procession of courtiers holding the insignia and flags (Kumbhē Ashwinī, Kabāḍ Poorṇimā, Sondūr Pushpā and Kalbāg Suman). Other Kuru elders join them later and the meeting commences. It is unanimously decided that Bhīshma Pitāmah should be the Senāpati. Just then Kāñchukīya (played by Chandragiri Rashmi) announces the arrival of Kṛshṇa, the Dūta or messenger. Duryodhana sees this as an opportunity to humiliate Kṛshṇa Bhagawān and threatens everyone with a heavy fine should they stand up when He enters. Duryodhana decides to ignore Kṛshṇa by being engrossed in the painting. In the Mahābhārata, the incident of the painting does not exist. It is a powerful example of the poet's imagination, invented to create effects. The picture (very artistically painted by a yuvā, Amembaī Prathamesh) depicts the tragic scene in the Kuru court of Draupadī's humiliation by Dushāsana with the Pāṇḍava-s watching in helpless rage.

As Bhagawān Kṛshṇa enters, the elders spontaneously rise to their feet in reverence and in comic justice. Duryodhana is startled and spontaneously but magically thrown off his seat. Shakuni (played by Vijayalakshmi Rāmakrishṇan) and Karṇa (Koppikar Smitā) are watching the whole scene in wicked glee, while Droṇāchārya (Niroḍy Rādhikā), Bhīshma (Taggarsī Shobhā) and Kshatrīya (Taggarsī Kavitā) are disgusted. Shṛī Kṛshṇa is shocked and enraged to see the picture. He berates Duryodhana for this most un-Kshatrīya behaviour. The offending picture is then taken away.

Bhagawān delivers His Dūtavākyaṃ, a peace treaty to Duryodhana. Duryodhana of course refuses to cooperate and finds in it an opportunity to imprison Bhagawān Kṛshṇa. Bhagawān Kṛshṇa then manifests His Vishwarūpa (played by Baindūr Kāmākshī) and the Kuru allies fail in their desperate attempt to capture Bhagawān Kṛshṇa in His different forms. This scene was very admirably designed with brilliantly lit electronic backdrops in multi-coloured hues with thundering music enthralling the audience. Duryodhana finally decides to imprison Bhagawān Kṛshṇa himself and marches off to get the rope.

Bhagawan Kṛshṇa is furious with Duryodhana and declares that He Himself would kill Duryodhana. He summons His Sudarshana Chakra to do the needful. However, Sudarshana (played by Nāyel Bhavānī, who

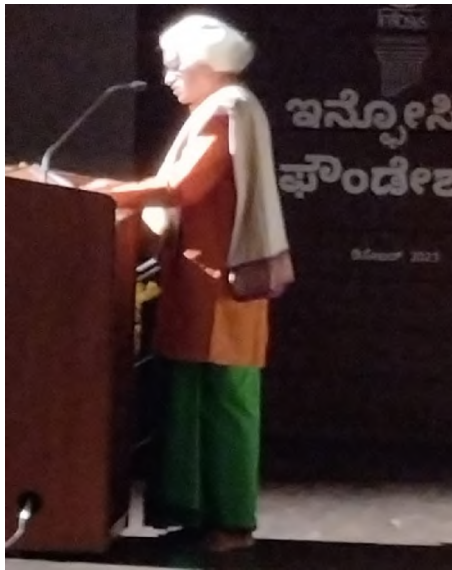
artistically danced and conveyed the dialogues with beautiful mudrā-s accompanied with a voice-over by Haṭṭaṅgaḍy Bhakti with songs melodiously sung by Bhaṭ Ṑmkār and Bhaṭkal Saṅgeetā – also playing the Harmonium, accompanied by Baindūr Deepak on Flute, Nāḍkarṇi Shivrām on Tablā and Kumṭā Archanā on Dundubhi), gently reminds Bhagawān Kṛṣṇa that He had taken Avatāra to rid the entire world of evil. By killing only Duryodhana, Bhagawān would defeat His purpose. Hence, war was imperative.

Bhagawān Kṛṣṇa) immediately calms down and orders Sudarshana to return. Here again, we see the poet's imagination in personifying Sudarshana, the other divine Āyudha-s and Garuḍa, describing each one in vibrant poetic verse. The divine Āyudha-s and Garuḍa with beautiful imagery, excellently played by Shāṅgha – Haṭṭaṅgaḍy Gautamī, Kaumodakī – Bijūr Aishwaryā, Pāñchajanya – Nāyel Jayatī, Nandakaḥ – Kalyāṅpur Asmitā and Garuḍa – Kumbhē Nihārikā, left the audience speechless. They all leave after Sudarshana assures them that Bhagawān is now calm and does not need them.

The play concludes with Dhritrāshṭra (played by Savūr Umā), helped by an aide (Kalyāṅpur Rashmi), -appealing to Bhagawān Kṛṣṇa to forgive his evil sons. Bhagawān Kṛṣṇa in all His Karuṇā, receives the old King affectionately. The artistic talents of the main characters namely the duo Kāikiṇī Sāadhanā and Kalyāṅpur Suchitrā were in full display as they enacted their roles emoting every bhāva brilliantly. Kudos to both of them!! A large team of enthusiastic teachers, prop and costume designers and make-up artists team (comprising Kārṇāḍ Pūrṇimā, Ved Baḍukulli Rādhākṛishṇa Bhaṭ, Hebē Shyāmalā, Sudhā Kārṇāḍ, Vaishālī Koppikar, Sheetal Shirālī, Nāḍkarṇi Roopā, Balsāvar Meerā, Bhaṭ Leenā, Paṇḍit Suvarṇā, Basrūr Ravindra, Nāyel Sandhyā and Bijūr Aishwaryā), volunteers Uṭṭā Kishore, Nāgarkaṭṭe Uday, Kashyap Lalit, Basrūr Namitā, Nālkūr Sāikrupā, Paḍubidrī Gāyatrī and Paḍubidrī Chandrashekhar; the sound support by Baljekar Aniruddha and stage management by Karambār Sachin and Kilpāḍy Ānand), went a long way in contributing to the success of the play, which received great appreciation from audiences far and wide. The play had been sponsored by Bhāratīya Vidyā Bhavan, Infosys, Triton Valves and SVC Cooperative Bank, thus contributing to the glory of Sanskrit. Credit goes to the entire team led by Kāikiṇī Sāadhanā for their ceaseless efforts and

unwavering dedication in making this play a successful offering at the Holy Feet of the Guru. The program concluded with a vote of thanks and the Sabhā Samāpti Prārthanā.

Om Namaḥ Pārvatī Pataye Hara Hara Mahādeva!!

























With the Blessings of Lord Bhavānīshaṅkar and our
revered Guruparamparā
we celebrate

Shashthyabdipūrtī Utsava

9th to 17th November 2024
Shrī Durgā Parameshwarī Mandir, Kārlā



Jai Shaṅkar!

Dear Sādhaka-s,

The Chitrāpur Sāraswat Samāja owes an immense debt of gratitude to H.H. Shrīmat Sadyojāt Shaṅkarāshram Swāmījī for showering each and every sādhaka with His Love, Support and Guidance.

It is only fitting that we make a humble offering at His Lotus Feet in the form of "Shashthyabdipūrtī Utsava" to be held from 9th to 17th November 2024 in the Divine Presence of Shrī Devī Durgā Parameshwarī and the Guru Sannidhi of H.H. Shrīmat Parijñānāshram Swāmījī III, at Kārlā. This event will reflect the immeasurable love and gratitude which we all feel towards H.H. Swāmījī.

We invite you to participate wholeheartedly in this 9-day Utsava, and revel in the Grace of our Beloved Guru and Guruparamparā. We look forward to your participation and support.

In Sevā,
Praveen Kaṭṭe
President - Standing Committee
Shrī Chitrāpur Math



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For Sevā Booking queries contact Shrī Ajay Shirāṭ | +91 9545417400 | karla@chitrapurmath.in

For booking accommodation at Kārlā: Click the button on the right, or this link: <https://chitrapurmath.net/site/contact-accommodation>

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- There will be nominal charges for accommodation.
- Accommodation will be on sharing basis.
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For general enquiries contact Shrī Hemanth Heble | +91 93240 62554



9th November 2024 (Saturday)

6am - 7am	• Suprabhātam • Exercise/Prāṇāyāma/Nināda
7am - 8am	• Shrī Gāyatrī Anushthāna
8am	• Shrī Mārkaṇḍeya Kalasha Sthāpanā
9am	• Sāadhanā Pañchakam
12noon - 1pm	• Grāma Santarpane
6pm - 9pm	• Golmāl - Play directed by Bipin Nādkarnī

10th November 2024 - Shukla Navami (Sunday)

6am - 7am	• Suprabhātam • Exercise/Prāṇāyāma/Nināda
7am - 8am	• Shrī Gāyatrī Anushthāna
8am	• Shrī Mārkaṇḍeya Havana
9am	• Sannikarṣha - Sāadhanā Pañchakam
12noon	• Dharma Sabhā Address by Shrī. Praveen Kaḍġe, President - Standing Committee • Kṣhamāyāchanā • Āshīrvachana by H.H.Swamiji • Shrī Pādūkā Pūjana by Trustees, Presidents of Local Sabhā-s and laity • Tīrtha Vitarana • Shrī Bhikṣhā Sevā • Prasāda Bhojana
6pm - 9pm	• Yuvadhārā Orchestra

11th November 2024 (Monday)

6am - 7am	• Suprabhātam • Exercise/Prāṇāyāma/Nināda
7am - 8am	• Shrī Gāyatrī Anushthāna
8am	• Varada Shaṅkar Vrata • Lalitāsahasranāma Havana with Kumārikā and Suvāsini pūjā
9am	• Sāadhanā Pañchakam
11am - 12noon	• Sanskrit Sambhāṣhana
6pm - 7.30pm	• Āmgal Kundāpurgāvchi Kānī - Play directed by Prashānt Hoskoṭe (Delhī Sabhā)



12th November 2024 (Tuesday)

- | | |
|---------------|---|
| 6am - 7am | • Suprabhātam
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 9am | • Sādhana Pañchakam |
| 11am - 12noon | • Sanskrit Sambhāshana |
| 6pm - 9pm | • Classical Vocal recital by Shri Vināyak Hegde |

13th November 2024 (Wednesday)

- | | |
|-----------------|--|
| 6am - 7am | • Suprabhātam
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 8am | • Shashthyabdipūrti Sahasrakalasha Abhisheka |
| 9am | • Sādhana Pañchakam |
| 11am - 12noon | • Sanskrit Sambhāshana |
| 5.30pm - 6.30pm | • Pune Group Play "To-Let" by Sadānand Savaṇāl |
| 7pm - 8.30pm | • Dance Ballet by Alkā Lājmi & Smitā Mahājan:
"Dāsarendare Purandaradāsariyā" |

14th November 2024 (Thursday)

- | | |
|---------------|--|
| 6am - 7am | • Suprabhātam
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 8am | • Shashthyabdipūrti Sahasrakalasha Abhisheka |
| 9am | • Sādhana Pañchakam |
| 11am - 12noon | • Sanskrit Sambhāshana |
| 5pm - 6pm | • North Sāraswat Cultural Programme |
| 6pm - 7pm | • Gīrvānapratishthā play |
| 7pm - 8pm | • Overseas Sabhā-s Programme |



15th November 2024 (Friday)

- | | |
|-----------------|--|
| 6am - 7am | • Suprabhātām
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 9am | • Sādhana Pañchakam |
| 11am - 12noon | • Sanskrit Sambhāṣhaṇa |
| 5pm - 6pm | • Overseas Sabhā-s Programme |
| 6.30pm - 8.30pm | • Light Music Programme conducted by Shiva Gulvāḍy |

16th November 2024 (Saturday)

- | | |
|--------------|--|
| 6am - 7am | • Suprabhātām
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 8am | • Shrīmad Bhagawadgītā Chanting |
| 9am | • Sādhana Pañchakam |
| 11am - 1pm | • Shrīmad Bhagawadgītā Competition and Abhivyakti Pramāṇapatra Vitarāṇa by H.H. Swamiji
• Āshīrvachana by H.H.Swamiji |
| 5pm - 6pm | • Kirtana by SCM, Dharmaprachāraka Dr Chaitanya Gulvāḍy |
| 7pm - 8.30pm | • Prārthanā Varga Play directed by Sudhīr Bālwaḷy |
| 9.30 pm | • Garbā & Dāṇḍiā celebration - All Sādhakā-s are invited |

17th November 2024 (Sunday)

- | | |
|-----------|--|
| 6am - 7am | • Suprabhātām
• Exercise/Prāṇāyāma/Nināda |
| 7am - 8am | • Shrī Gāyatrī Anushthāna |
| 9am | • Sannikarsha - Sādhana Pañchakam |
| 12 noon | • Dharma Sabhā
• Address by Shrī. Praveen Kadle, President - Standing Committee
• Kshamāyāchanā
• Āshīrvachana by H.H.Swamiji
• Shrī Pāduka Pūjana by Trustees, Presidents of Local Sabhā-s and laity
• Tirtha Vitarāṇa
• Shrī Bhiksha Seva
• Prasāda Bhojana |

UPDATES REGARDING SHASHTYABDIPURTI UTSAVA

Date : 20th September 2024

- ✍ The Shashthyabdipurti Utsava Invitation has been updated and can be found on the Website homepage in the 'Announcements' box at <https://chitrapurmath.net/>
- ✍ Book your Utsava Seva-s online at: <https://pages.razorpay.com/60thSevas>
- ✍ Accommodation Bookings are open now at: <https://chitrapurmath.net/site/contact-accommodation>
- ✍ Visit our Linktree page for all connections to the latest on the Utsava: https://linktr.ee/Shashthyabdipurti_Utsava

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Little Ravikiran – Bhadrapada 2024

Swamiji Says...

"Happiness is a state of mind. Real happiness does not depend on external objects of fulfillment; it comes from within."

- H. H. Shrimat Parijnanashram Swamiji III

Vichaar Koryaan – For a vibrant discussion

"Parth, it is way past sundown! Why haven't you turned on the lights?" asked Amma as she entered his dingy room lit only by the laptop screen. "Don't you have any homework to do?" she asked, but Parth was too engrossed in his video game to respond. "Parth, enough! Your friends have been playing outdoors while you have been holed up in this stuffy room all week!" said Amma exasperatedly as she turned on the lights. "Aaah! It's too bright!" Parth complained.

Amma took a deep breath and asked, "Since when have you been playing this?" "Amma, please! I am almost done. I cannot talk right now," he retorted, his eyes still glued to the screen. Amma sat down and watched her not-so-little boy fight demons and slay dragons deftly. She waited for him to come out of his fantasy world. Thankfully, she did not have to wait too long. His 'avatar' in the video game was caught off guard and slayed by a demon.

"No!!!" Parth growled, "This is all your fault! You distracted me. I was this close to finishing Level 4!" He stormed out of the room and moped around the house for the rest of the

evening.

That night, Amma sat him down for a talk. "Parth, this is just a game! You were so happy about completing Level 3 last week. Where did that happiness go? The very next day, you set your eyes on Level 4! Do you think you will find lasting happiness at the end of Level 4? Or at the end of the game? Very soon, you will find another game that will consume you!"

"You don't understand, Amma!" Parth protested.

"Parth, remember the time when you wanted that shiny red bicycle? You felt it would make you so happy that you would never want anything more again. Where is it now? It is gathering dust in the basement. Just a few months later, you desperately wanted the wave-board. It is the same with these video games. You will keep seeking happiness in the next level or the next big purchase. But it will continue to dodge you because happiness does not lie in objects, my child."

Parth fell silent.

"Ajjju had called up this morning," Amma continued, "He is planning a trek to Sunset Point tomorrow. Priya, Purav and Suraj are going too. Would you like to join them?" Parth nodded. "Wonderful!" smiled Amma.

The next day, Parth joined his cousins and Ajjju as promised. While the group trekked up the hillock, the children were engaged in an animated conversation. But Parth remained silent as he mulled over Amma's words. Happiness sure was an unpredictable creature! It had slipped through his fingers while he had chased it all week. But here, in the lap

of nature and the company of his cousins, he had found it when he was least expecting it!

When the children reached Sunset Point, they were greeted by such a glorious sight that everyone fell silent. In that moment of stillness, Parth experienced a strange clarity. If the sunset could be so awe-inspiring, he wondered how awesome the Creator must be! He felt so small and insignificant in comparison to the breathtaking beauty and vast expanse before him. All the yearning and moping that had consumed him all week were washed away in an instant, and he was filled with inexplicable joy!

Now, let us discuss...

- What are the things that make you happy?
- Have you ever been in a situation where something did not give you as much happiness as you expected? Would you like to share your experience?
- Can objects give you eternal happiness?

Kavyanjali: Chinni Kitten

Chinni Kitten was alone
There was no one around to play
All her friends with their mothers
Had gone out for the day!

Amma was looking after Ajji
So Chinni was left on her own
"What will I do without my friends?"
Thought Chinni with a groan!

A moment later, Chinni was startled
'Is that a snake?' she thought
Something was moving suspiciously
With excitement, she was fraught!

Her catty instincts sharpened -
Her hair stood on end
No thought of group games
No thought of even one friend!

Chinni crawled forward slyly
She pounced on her target
She laughed aloud 'Ho! Ho! Ho!'
It was a rope entangled in a bracket!

'A lesson learnt today!' thought Chinni
Fun '**only**' with friends is a myth
I had an exciting day by myself
This rope was fun to play with!

Watching flowers sway in the breeze
Stars on a clear night sky
I can find joy on my own
On wings of happiness, fly!



Shiva Purana – Omkareshwara jyotirlinga

Vindhya, the lord of mountains, received Narad Muni with respect and honour, while he was passing through. When Narada was about to leave, Vindhya stated arrogantly, "Everything exists in me. There is nothing that does not exist in me!" Narada thought, 'He is vain', and heaved a long sigh. Vindhya asked, "Why are you sighing? What is missing in me?"

Narada replied, "Everything exists in you, but Meru is loftier than you. He is a Deva. You are not!"

Narada went away, leaving Vindhya in a turmoil of thoughts. 'Oh no! What shall I do? Let me pray to Shiva! I shall perform penance and achieve greatness!"

He went to Omkar (a Narmada River Island in the shape of Om) and created a parthiva Linga (earthen idol of Shiva). He then performed intense tapascharya, braving the elements.

Shiva appeared, "I am pleased with your austerities. Tell me what you want. I grant the wishes of my devotees."

Vindhya replied, "O Mahadeva! Please grant me the intelligence to be successful in any task I choose."

Shiva considered the request and granted Vindhya intellect. Vindhya was happy with his boon. Shiva remained as the Omkareshwar Jyotirlinga on the island at the request of the deva-s and rishi-s. The parthiva linga is worshipped as Amareshwara on the banks of Narmada.

Ammi Shikyaan: - Om

Ganapati Bappa Morya! Our favourite chant reverberates in the month of Bhadrapada, when our favourite Ganapati Bappa visits us on Ganesh Chaturthi. Ganesha represents the visual symbol of AUM. Just as we start any new project with prayers to Lord Ganesha, most mantras start with the auspicious letter Aum.

The upper curve symbolises Ganesha's head, lower curve the stomach and the chandra bindu, stands for the modak.

Om has a visual and audible representation. The audible Om should sound like the ringing of a large bell, consisting of the three letters - A(lips open) U (lips rounded, mouth open), M

(lips closed).



The three letters symbolise the states of waking, dream and deep sleep; the deities Brahma, Vishnu, Shiva; the Vedas Rig, Yajur, Sama. Thus, the Lords are praised and meditated upon with Om. The whole of creation started with the chanting of Om. Hence, it is also called Pranava.

Vedas, Puranas and Upanishads extoll Om as the Supreme God and the mode of achieving the Absolute Truth or Moksha. This tiny symbol, which all of us are familiar with, shows us the way to the Highest Knowledge, which actually lies within us.

Credits:

Little Ravikiran created with love by Nishtha Naimpally, Pratima Rege, Chandrima Kalbag, Namrata Heranjal and Jyothi Bharat Divgi

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We welcome your feedback at

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Your feedback is important to us!



**Jai Shankar, 8 days of Alankār of Shri Krishna during Gokulashtami
at Shri Chitrapur Math, Bengaluru.**

(Photo Courtesy: Anupama Chandavarkar)



RADHEY RADHEY ALANKĀR GROUP AT SHRI CHITRAPUR MATH, BENGALURU-

From left- Smt Roopa Nadkarni, Smt Bhavani Nayel, Smt Anupama Chandavarkar, Smt Trupti Naimpally, Smt Sunanda Sagar, Smt Maya Kilpady, Smt Akshita Kallianpur, Smt Uma Trasi, Smt Monisha Kallianpur, Smt Leena Bantwal Bhat, Smt Ravikala Sirur, Smt Beena Savkur, Smt Sandhya Nayel

Not in this picture but our volunteers who helped with painting backdrops & other help- Shri Ravindra Basrur, Kum Aishwarya Bijur, Kum Saikrupa Nalkur

(Photo Courtesy: Anupama Chandavarkar)



Shri Krishna Alankar Team at SCM Bengaluru.
(Photo Courtesy: Anupama Chandavarkar)



Kodial Chaturmas 2024 Special Moments.
Beautiful Vighraha of Sri Adi Shankaracharya was offered
to P. P. Swamiji by one of the devotees.



Vighraha of Adi Shankaracharya



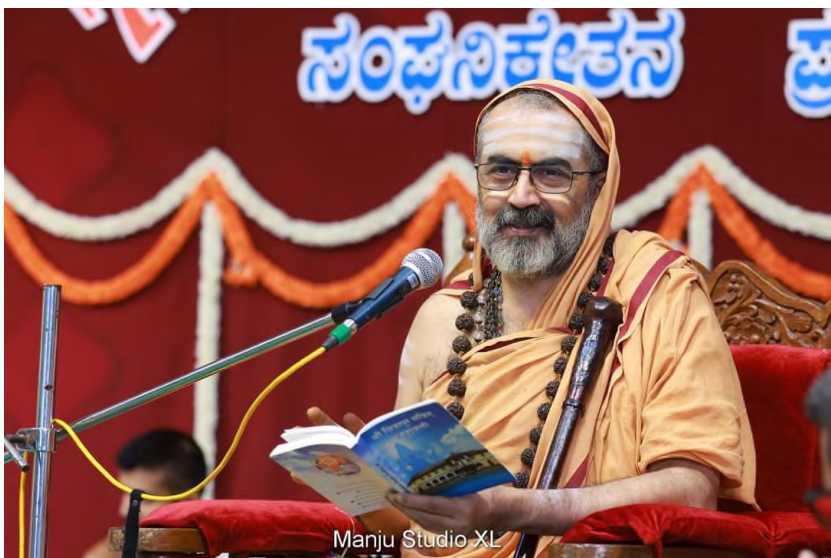
P. P. Swamiji arriving at Sangha Niketan, Mangaluru on 9-9-2024.
(Photo by Shri Manjunath Shenoy)



At Sangha Niketan.
(Photo by Shri Manjunath Shenoy)



At Sangha Niketan.
 (Photo by Shri Manjunath Shenoy)



At Sangha Niketan.
 (Photo by Shri Manjunath Shenoy)



**P. P. Swamiji at Shri Venkataramana Temple, Dongarkeri,
Mangaluru on 10-9-2024 for the Guru Vandana Programme
by Vaishya Vaani Samaaj.
(Photo by Shri Ashwin Cherkal)**



**Guru Vandana Programme.
(Photo by Shri Ashwin Cherkal)**



Guru Vandana Programme.
(Photo by Shri Ashwin Cherkal)



Swarna Gouri Poojaa at Karla Math on 6-9-2024.



**Poojan at Shri Vamanashram Sannidhi, Mangaluru on 5-9-2024
on the occasion of Samārāadhanā of P. P. Swami Anandashram.
(Photo by Shri Ganesh Rao Damble, Mangaluru)**



**Poojan at Shri Venugopal Sannidhi, Mangaluru on 5-9-2024
on the occasion of Samārāadhanā of P. P. Swami Anandashram.
(Photo by Shri Ganesh Rao Damble, Mangaluru)**



Nompi at SCM Bhandikeri, Gokarn on 17-9-2024.