



Parijna Patrika

Vasanta Rutu 2024





Parijna Patrika

Vasanta Rutu 2024

Jai Shankar!

The noble causes of education, and the needs of differently abled children were close to the heart of our revered Guru Swami, HH Shrimat Parijnanashram Swamiji III. Guruprasad High School in Mallapur, SPEVC in Virar, and the educational institutions of the Saraswat Education Society (Mangalore) were all graced by His everlasting, generous blessings and support.

In a tribute to the Karunamurti Guruswami on His Samaradhana Divasa (3rd Sept 2023), the websites of 9 of these educational institutions were launched from Shirali by HH Shrimat Sadyojat Shankarashram Swamiji.

- * Anandashram High School, Kotekar: www.anandashramhighschool.in
- * Ganapathy English Medium School, Mangaluru: www.ganapathyhighschool.in
- * Ganapathy Pre-University College, Mangaluru: www.ganapathypucollege.in
- * Guruprasad High School, Mallapur: www.guruprasadhighschool.in
- * Parijnan Pre-University College, Kotekar: www.parijnanpucollege.in
- * Parijnan Vidyalay, Kotekar: www.parijnanvidyalay.in
- * Saraswat Education Society, Mangaluru: www.saraswateducationsociety.in
- * Srivali High School, Shirali: www.srivalihighschool.in
- * Swami Parijnanashram Educational and Vocational Centre, Virar: www.spevc.in





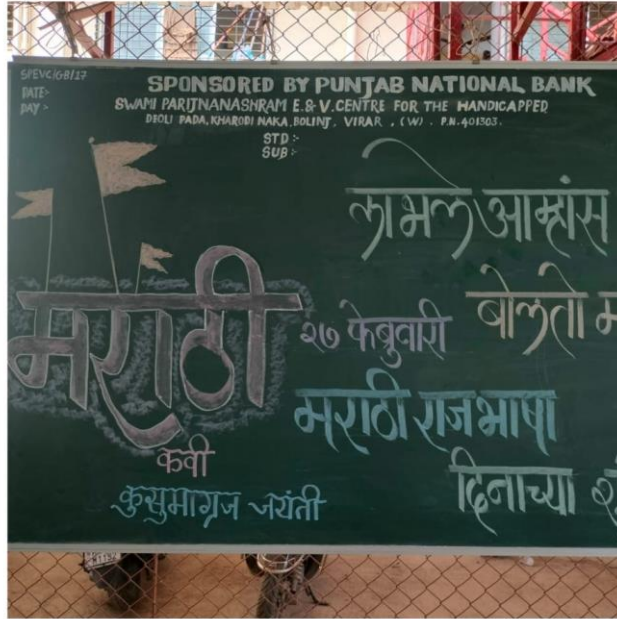
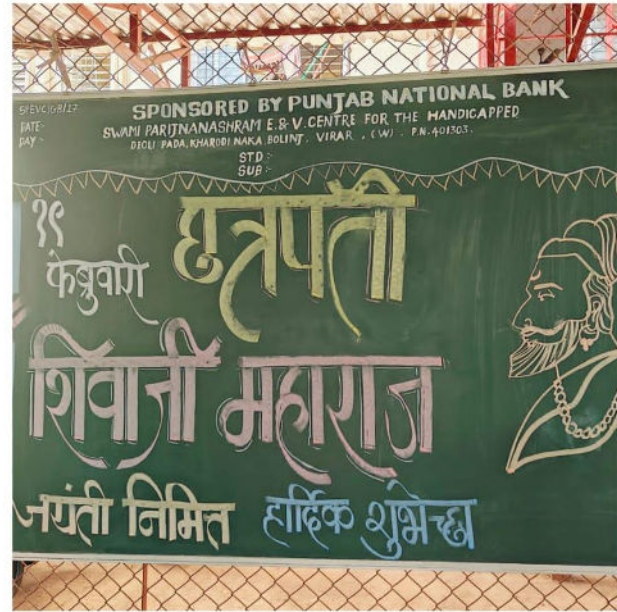
News from... Swami Parijnanashram Educational and Vocational Centre, Virar



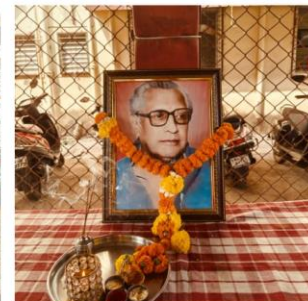


News from... Swami Parijnanashram Educational and Vocational Centre, Virar

Marathi Bhasha Gaurav Divas 27.02.2024



Chatrapati Shivaji Maharaj Jayanti - Celebrated at School_19.02.2024





News from... Swami Parijnanashram Educational and Vocational Centre, Virar



Beads and String Activity



Watering Plants

**Duck Walking
under Gross Motor Activity**







News from... Swami Parijnanashram Educational and Vocational Centre, Virar





News from... Swami Parijnanashram Educational and Vocational Centre, Virar

Picnic Time!





Underwater fish tunnel





News from... Swami Parijnanashram Educational and Vocational Centre, Virar



PRIZE DISTRIBUTION CEREMONY





News from... Swami Parijnanashram Educational and Vocational Centre, Virar





News from... Swami Parijnanashram Educational and Vocational Centre, Virar



OCCUPATIONAL
THERAPY
ROOM
Opening Ceremony



Occupational Therapy

Infinity Tunnel

Bubble Tube

Snoezelen Therapy



News from... Swami Parijnanashram Educational and Vocational Centre, Virar



CONGRATULATIONS





News from... Swami Parijnanashram Educational and Vocational Centre, Virar





News from... Swami Parijnanashram Educational and Vocational Centre, Virar



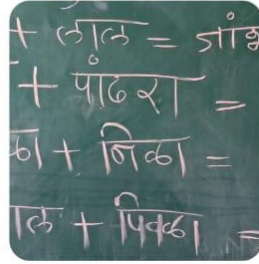


News from... Swami Parijnanashram Educational and Vocational Centre, Virar



WINNERS







News from... Parijnanashram Vidyalaya, Karla



Shivaji Jayanti



News from... Parijananashram Vidyalaya, Karla



National Science Day





News from... Parijnanashram Vidyalaya, Karla





News from... Parijnanashram Vidyalaya, Karla





News from ... Parijnan Vidyalay, Someshwar



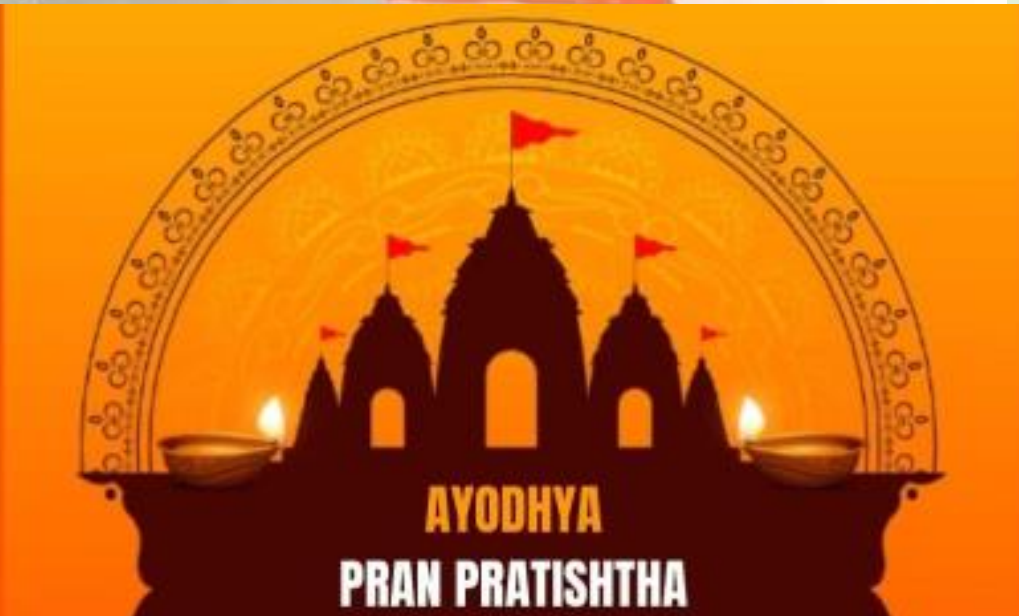
National Youth Day





News from ... Parijnan Vidyalay, Someshwar







News from ... Parijnan Vidyalay, Someshwar





News from ... Parijanan Vidyalay, Someshwar





News from ... Parijnan Vidyalay, Someshwar





News from ... Parijnan Vidyalay, Someshwar



National Science Day





News from ... Guruprasad High School, Mallapur



Vishwaguru Basaveshwar Day



National Science Day





News from ... **Guruprasad High School, Mallapur**



**National
Mathematics Day**





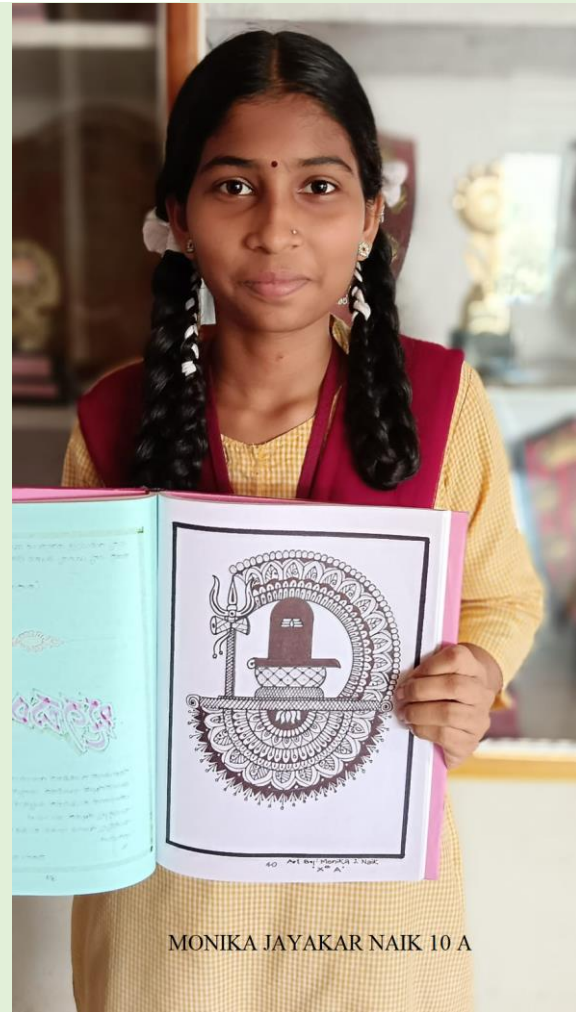
News from ... **Srivali High School, Chitrapur**



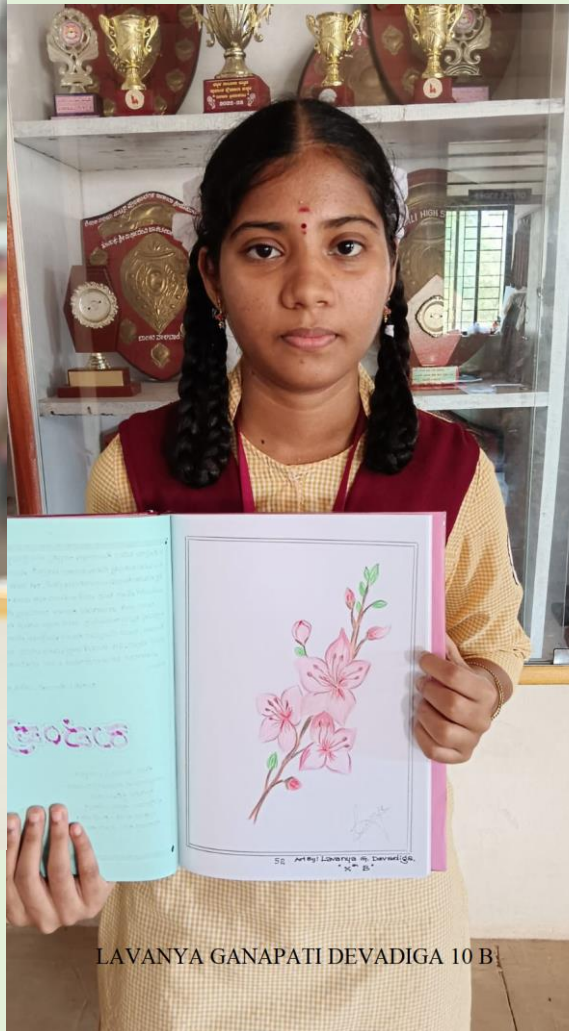
DISTRICT LEVEL COMPETITION HAS BEEN ORGANIZED BY DHARMASTALA SHANTIVANA TRUST ON JNANA PRAKASH BOOK AT SIRSI OUR STUDENTS SHARADA VENKATESH DEVADIGA GOT THE SECOND PLACE IN ESSAY COMPETITION.



News from ... **Srivali High School, Chitrapur**



MONIKA JAYAKAR NAIK 10 A



LAVANYA GANAPATI DEVADIGA 10 B



SANYI VENKATESH DEVADIGA 10 A





ಅವಧಿ



-ಜೀನು ನನ್ನ ಅಜೀವಕ್ಕೆ ಲೇಸಿದ
 ಕೊಳ್ಳು ದೇವತೆ
 ನನಗೆ ಓಡಿ ಸಹಕಾರಿಯಾದ
 ಬುದ್ಧಿವಂತ ತಾತ ಕಳೆದ ಯಾತ್ರೆ
 ಚಾಚ್ಚಿನ್ನಾಳಿ ಅದೆ ಯಾರು
 ಕೊಡಲಾರದು ತಾನು ಯಾವನು
 ನೀ ಸದಾ ನಾಚ್ಚಿದ್ದಾರೆ ಅರಲಾರದು
 ನನಗೆ ಯಾವುದೇ ಕೊಡೆ
 ಅಷ್ಟು ನನ್ನ ತಂದೆಗೆ ಸಹಕಾರಿಯಾದೆ
 ಈ ನನ್ನ ಅಕ್ಕ ಕುಳಿ
 ಅದೆ ಕೆಲವೇ ಊರಿಯೇ
 ಜೀವ ಅಂದ್ರೆ "ತಾಯಿ"
 ಇನ್ನೊಬ್ಬರಿಗೆ ಹೋಜಿಸಲು
 ಸಾಧ್ಯವಾಗದೆಯೇ ಜೀವ
 ಅಂದ್ರೆ "ತಂದೆ".

SHUBHA SATEESH NAIK 10 A

ಸಂಗ್ರಹ - ಕಲ್ಪನಾ.ಸತೀಶ್.ನಾಯ್ಕ (C-10th A)

ಜಿವೆಯೇ ಶಕ್ತಿ

ಅದ್ವೈತಿಯು ಅನಿಲವಾಗಿ
 ಜಗದನ್ನು ಗುಣವಾದ
 ಕಷ್ಟದ ಯಾತ್ರೆ |
 'ಅದ್ವೈತಿಯೇ ಶಕ್ತಿ'ಯು
 ಬನ್ನವು ಅಂತಹ
 ಯಾರು ಸತ್ಯವು ||
 ಅಲ್ಲವು ಕಳೆ
 ಅದ್ವೈತಿಯು ಯಾವ
 ಅನ್ನವು ಸಹಕಾರಿಯಾದೆ |
 ಅನ್ನವನ್ನೂ ತಿಳಿದು
 ಅನ್ನವನ್ನು ಅಂತಹ
 ದಾರಿಯು ಅನಿಲವಾದುದು ||
 ನಾನೇನು ಅದ್ವೈತಿಯು
 ಅನ್ನವನ್ನು ಯಾವ
 ಯಾವ ಕಷ್ಟವಾದುದು |

ಗಂಭೀರ ಹೆಜ್ಜೆ
 ಅನ ಅನ ಕಷ್ಟವು
 ಕರಗತ ಸಾಗುವುದು |
 ಅದ್ವೈತಿಯು ಸಿಂಹವು
 ಯಾರು ಕಳೆಯಿತು
 ಕಳೆಯಿತು ಸ್ವೀಕರಿಸಿತು |
 ಅದ್ವೈತಿಯು ನನ್ನವು
 ಅನಿಲವನ್ನೂ ಸಾಗಿಸು
 ಅದ್ವೈತಿಯು ಸಹಕಾರಿಯಾದೆ ? ||

SANJANA NAGAPPA NAIK 10 A

ಸಂಗ್ರಹ : ಸಂಜನಾ.ನಾಗಪ್ಪ.ನಾಯ್ಕ (C-10th A)



ಅಪ್ಪ ಅಪ್ಪ

ಹೊಸ ಪ್ರೀತಿ ಸ್ವರ್ಗ...
 ಹೊಸ ಪ್ರೀತಿ ಹೊಸ...
 ಹೊಸ ಸಿಖಿಯ ನಾನು ಚನ್ನ ಹೊಸಿ.
 ಹೊಸ ಸಿಖಿಯ ನಾನು ಲೀಲಾ ಹೊಸಿ
 ತಾಯಿಯೇ ಮೊದಲ ಗಾಂ
 ತಂದೆಯೇ ಬಿಡುಗಡೆ ಮಾಡು
 ಸಿಖಿಯ ಹೊಸ ಹೊಸದಲ್ಲ ನಾನು
 ಹೊಸ ಬಯಸು
 ಸಿಖಿಯ ನನ್ನ ಚಾಚು...
 ನಾನಿ ರಕ್ತ ಬಂದಿ ಹಾನಿ ಬಿಡಿಸಿಹಿರಿ,
 ನನ್ನ ಬಿಡುಗಡೆಯೇ ಪ್ರೀತಿಯುಹಿರಿ
 ನಾನು ಹೊಸ ಬಿಡುಗಡೆಯೇ ಹೊಸಿ ಬಿಡುಗಡೆಯೇ ಹೊಸು
 ಹೊಸಿ ಚನ್ನ ಸಿಖಿಯ ನನ್ನ ತಂದೆ - ತಾಯಿ.
 ಕಿಡಿಬಿಡು
 ಬಿಡುಗಡೆಯೇ ನನ್ನಿಯೇ ಏನಿ ನನ್ನ,
 ಪ್ರೀತಿಯಿಡು ತಾಯಿ.



BHOOMIKA DHARMA NAIK

ರಚನೆ: ಭೂಮಿಕಾ ಧರ್ಮಾ ನಾಯ್ಕ
10th A

ಶಿಕ್ಷಕರು

ಜೀವನದ ಗುರಿ
 ಸಾಧನೆಯ ಹೆಜ್ಜೆ
 ಶಿಕ್ಷಣ ಇಂದಿಲ್ಲ ಕಳೆದ
 ಗುರುಗಳಿಗೆ ಧನ್ಯವಾದಗಳು
 ಉತ್ತರ ಇಲ್ಲದ್ದರಿ ನ್ಯಾಯಿಲ್ಲ.
 ತಾತ್ಕಾಲಿಕ ಇಲ್ಲದ್ದರಿ ಶಿಕ್ಷಣಿಲ್ಲ.
 ಪ್ರೀತಿಯೇ ಇಲ್ಲದ್ದರಿ ಉತ್ತರ ಇಲ್ಲ.
 ಇಂದಿಲ್ಲದ್ದರಿ ಇಂದಿಲ್ಲದ್ದರಿ ಇಂದಿಲ್ಲದ್ದರಿ ಇಲ್ಲ.
 ಉತ್ತರ ಇಂದಿಲ್ಲದ್ದರಿ ಇಂದಿಲ್ಲದ್ದರಿ
 ಯಾವುದೂ ಇಲ್ಲ ಇಲ್ಲ.....
 ಯುಗದ ಯುಗದಲ್ಲ ಉತ್ತರದಲ್ಲ ಇಂದಿಲ್ಲ.
 ಯುಗದ ಇಂದಿಲ್ಲದ್ದರಿ ಉತ್ತರದಲ್ಲ ಇಂದಿಲ್ಲ
 ಸಂಸಾರ ನಡ ಕಳೆದದ್ದರಿ ಇಂದಿಲ್ಲದ್ದರಿ
 ಇಂದಿಲ್ಲದ್ದರಿ ಇಂದಿಲ್ಲದ್ದರಿ.....



ರಚನೆ: ದೀಪ್ ರಾಜು ನಾಯ್ಕ (10th A)

DILEEP RAJU NAIK 10



News from ... Srivali High School, Chitrapur

ಕಲಿಯಾಲಯ

ಶಾಲೆಯ ವಾಣಿಯ ಆರಿಯೋಣ
ವಾಕ್ಯೈ, ಉಚ್ಚ ಕಾರ್ಯೋಣ
ವಾಕ್ಯೈನಾನ್ಯು ಅರಿಯೋಣ
ಶಿಕ್ಷಣವಾನ್ಯು ಅರಿಯೋಣ.

ಅರಿಯೆ ಗರಂ ವಾನ್ಯೋಣ
ಗರಂನಾನ್ಯು ಗೌರವ ಅರಿಯೋಣ
ವಾಕ್ಯೈನಾನ್ಯು ಸ್ವೀಕರಿಸುವುದು ಕೊಟ್ಟೋಣ
ಮುಂದೆ ಗರಂ ಅರಿಯೆ ಗರಂ ಮುಂದೆ ಅರಿಯೋಣ.

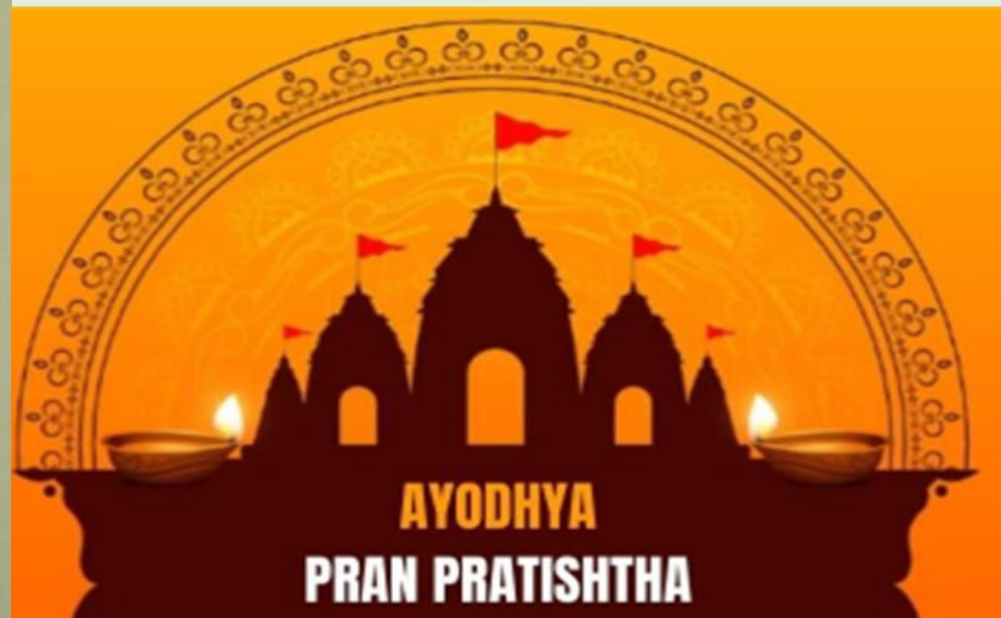
ಅರಿಯುವುದು ವಾಣಿಯ ಆರಿಯೋಣ
ಸಾಧನೆ ಹಿಡಿದು ಅರಿಯೋಣ
ಗರಂನಾನ್ಯು ನಾನ್ಯು ಮುಂದೆ ಅರಿಯೋಣ
ಅರಿಯೆ ಅರಿಯೆ ಅರಿಯೋಣ.

ರಚನೆ :- ಸಿಂಚನಾ. ವೆಂಕಟೇಶ್. ದೇವದಿಗಾ (10thA)

SINCHANA VENKATESH DEVADIGA 10 A



ON 22.04.2024 VARIOUS PROGRAM WERE CONDUCTED IN OUR SCHOOL AS PART OF AYODHYA SRI RAMA'S PRAN PRATISTAPANA. ON THAT DAY THE STUDENTS AND TEACHERS SANG BHAJANS OF LORD SRI RAMA.





Story Time: The Golden Mango

By Sadhana Kaikini

Vasanta Ritu is here! Springtime! A time when Mother Nature opens out to the world outside and offers it Her Best! Colours and fragrances are found at every nook and corner as blooming flowers and bunches of fruits adorn blossoming trees.

Here then is a story to match the season. A story of a mango with a difference.

It was the mango season. All over the orchard, flowers and fruits grew abundantly. All through the day, men and women were assigned the duty of plucking the rich harvest. The Mango being the king of the fruits was the apple of everyone's eye.

The mango groves were visited most often by the hired help. Busy hands plucked the fruits that hung from the branches. The fruits on the trees looked at the people walking towards them, excited to be in the basket along with their other friends. Where would they be taken? Who would eat them? They wondered in their mind as they were taken away.

Just one mango stayed silent and sad. He didn't know why but though the mangoes around him were plucked, he wasn't. Every day he waited but alas! It was as though he did not exist. His heart fell as he finally gave in to the thought that he was obviously just not good enough.

Resigned to his fate, all of a sudden, one day, he saw a light blazing down from the sky. Dawn was just breaking and the orchard was empty and quiet. In the silence, he heard the hooves of horses descending just next to the tree where he grew. He could see a beautiful chariot stop there.

As his eyes got used to the brightest light, he saw Suryadev - the Sun God - alighting from the chariot. Smiling he walked towards him and stretched a hand out to pluck him. The overjoyed mango could not believe it. Finally, it was his turn.

Surya Dev held the mango and lovingly looked at it, saying, "Golden Mango! You were grown specially as an offering to Lord Bhavanishankar. Today you are ready to be offered on behalf of all the Gods."

The mango shut his eyes with gratitude. He realised that he had been made to wait not because he was less than ordinary but because he was extraordinary!

Often one has to wait and the waiting can be painful. But, remember the phrase, 'worth the wait'.



Gems Of Ancient India - Hridayam

by Chandrima Kalbag

Lord Brahma is the creator of the universe and all the knowledge within. The knowledge of Ayurveda was given by him to Prajapati and was passed on through their disciples.

Brahma → Prajapati → Ashwini Kumar → Indra → Bharadwaj → Atreya and so on.

Somewhere through the ages, different branches of Ayurveda emerged - Atreya Parampara , Dhanvantri Parampara, Siddha medicine led by Agastya. Charaka was a famous physician who expounded general medicine. Sushruta is renowned as the father of surgery.

Ayurveda texts are dated back to 1500 to 500 BCE. Different disciplines in the study and practice of medicine were well established, including toxicology and psychology. The function of the heart, circulatory system and Cardiology have been described in the Samhitas too. Yajurveda defines 'Hrdaya' as a combination of the root words, Hru (harinay - which receives) + Da (which gives) + Ya (goes or circulates) . Thus, the heart is an organ which gives and receives blood in a circulatory manner.

In ayurveda, the body is considered to be made up of the three doshas vata, pitha, kapha and seven dhatus or components like bones, blood, muscle. The rasa (essence of well digested food) goes to the heart and is distributed to all the parts of the body through 24 arteries, 10 going upwards, 10 downwards and 4 horizontally. Sushruta Samhita says, "Heart diseases are caused because of Kapha and Pitta Dosha-s , thus thickening and narrowing of coronary arteries resulting in acute pain in the chest and difficulty in breathing."

The Sushruta Samhita (500 BCE), one of the oldest surgical texts in the world, describes various surgical procedures for heart-related diseases. These include procedures to remove blockages in the arteries and repair damaged heart valves. Many of these techniques and practices are still used in modern medicine Charaka Samhita, (600 BCE), gives the remedy and prevention of coronary diseases thus, "Those who want to preserve Ojas (life force or energy) and maintain their heart in good condition, should stay away from mental stress and worries, maintain restraint in their diet and consume medicine that increase ojas and blood circulation.

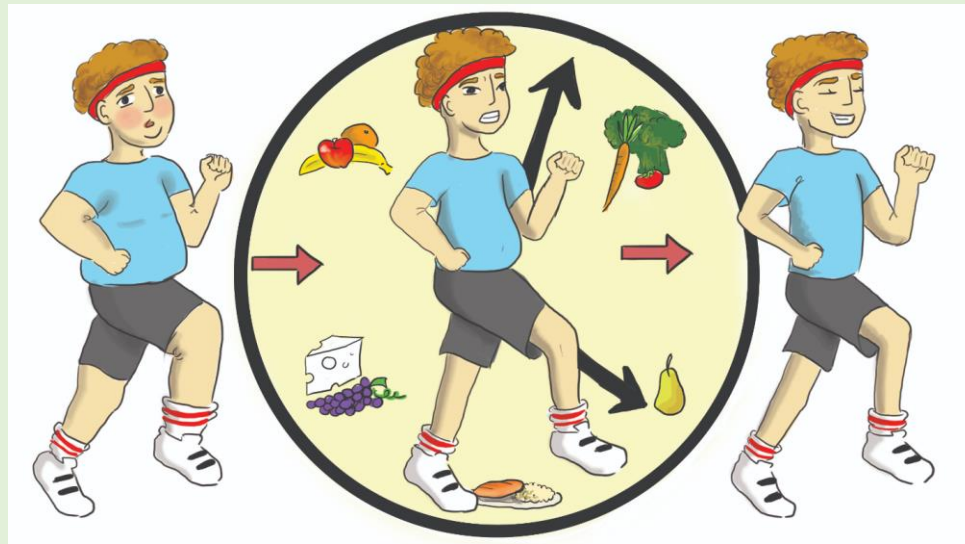
Meticulous efforts should be made to obtain tranquillity and awareness with wisdom."



These Samhitas have made significant contributions to cardiology and describe in detail the function of the heart, diseases, symptoms and diagnosis. Even in ancient times, Indian medical practitioners knew that what one ingests affects one's health in mental, physical and emotional aspects. Healthy food, relieving mental stress, regular exercise and taking herbs and potions for heart health was advised. Above all, restraint and wisdom were valued for a balanced life.

In the western world, ancient Greeks and Romans gave metaphysical importance to the heart. Significantly, Andreas Vesalius in 16 CE provided detailed illustrations of the heart and its vessels for the first time. William Harvey, in the 17th century, described the circulation of blood and the heart's role in pumping it. The invention of the stethoscope and other technological advancements have given breakthroughs in diagnosing and treating heart conditions 19CE onwards.

Modern medicine recognises lifestyle changes advised by ayurveda for good heart health. Eating healthy, with lots of leafy vegetables, low fat low cholesterol foods, fruits and vegetables with high fiber content, drinking sufficient water are encouraged. Reducing junk food, carbohydrates, oils and fatty foods is advised. Mind body soul balance, through meditation, exercise and healthy food is recommended. The wisdom of the Ages and the Sages are as relevant today as they were in ancient times.





Kaavi Art Of The Konkan

by Dr. Gaurish Padukone



History tells us that Kaavi art originated in the plains of the River Saraswati. It was introduced to Goa approximately 600 years ago by the Saraswats who migrated here, to escape religious, political and environmental challenges.

Ancient Kaavi art found its way into coastal Karnataka, Maharashtra and Kerala through the Saraswat Brahmin community, as they migrated from Goa to the coastal districts of these states. They built temples for their deities, decorating the walls with kaavi paintings. The term “Kaavi” originates from the local Goan name for the maroon-red pigment, also known as ‘uramunji,’ obtained from locally available laterite soil.

Kaavi art is an enchanting form of mural creation thriving in the Konkan region of Goa and coastal Uttara Kannada district of Karnataka. Gracing the aged structures and temples with intricate reddish-brown murals, Kaavi art or Kaavi Kale, is a proof of the rich art history of the region. Essentially, this art form involves the meticulous carving of lime plaster on a surface treated with red oxide. The resulting intricate murals and geometric motifs draw inspiration from the unique folklore of the region and mythology. Can you imagine, captivating designs in Kaavi art are created with just two colors? That’s the secret and beauty of Kaavi art.

Kaavi Kale’ is a laborious undertaking, demanding patience and skill. The intricate monochrome motifs must withstand the test of time and effects of climatic changes.

Let me give you a brief idea into this fascinating process.....

**A beautiful image of Shri Vishnu
in Kaavi Kale style**



The main and only source of information was a book by Dr. Krishnanand Kamath. He was the first researcher to elaborately study and document 'Kaavi Art'. His books 'Kaavikale' (in Kannada) and 'Konkanyangele Kaavikala' (in Konkani) are the most authoritative works on Kaavi murals.

The traditional process for this art form begins with using locally available materials to prepare the wall for plastering. The artists obtain white lime by burning seashells and then mixing it with jaggery and clean river sand. After fermenting for two weeks, they hand-pound the mixture which would then harden when applied to the wall. This step was mainly to shield the walls from rain and to sprinkle a dash of aesthetics into the mix. In the next step, the final layer of plaster, known as the 'Kaavi layer', is prepared by combining 4 parts of sieved red laterite soil and half part of lime paste. This mixture is finely ground and blended to achieve a paste with butter-like consistency. Subsequently, the paste is left to ferment for two days, with regular mixing at intervals and applied over the walls to be decorated with Kaavi art.

The wall mural etching starts immediately after applying the Kaavi layer plaster, drawing the design before the layer dries. Tools such as a timber compass, stencils, and handmade 'kanto' (steel needles) aid in the etching on the wet Kaavi surface, revealing the white plaster beneath, creating a red artwork against a white background. After letting it dry for a day, a week-long routine of curing commences. Every four hours, the artists spray the artwork with water and polish it by rubbing it with smooth pebbles from the river. This prevents cracks appearing and ensures that these murals last for a long time.

In 'Kaavi kale,' the primary elements include mythological characters from Ramayana, Mahabharata, geometric patterns, and in the churches of Goa, various common figures like men donning boots, guns, and hats, symbolizing Europeans and British rulers of India. The artwork encompasses depictions of pooja, dancers and other aspects of contemporary life. The portrayal of Gods and Goddesses with nose rings, elaborate hairstyles, ornaments and the nine-yard saree tucked at the back are unique. The meticulous detailing extends to the graceful, elongated fingers and intricate jewelry designs.



The temples in Honnavar, Kumta, Sirsi, Ankola, Karwar in Karnataka are adorned with Kaavi art, leading to the belief that the families who left Goa in the 16th century due to the fear of forced conversion brought their deities and temple art with them. Their devotion to the deity and their art remains unwavering. This is truly fascinating!

The lack of information and interest in Kaavi art and history, and the inability to retain these murals may ring a death knell of this Konkani treasure.

Readers interested in knowing more about Kaavi Kale may contact veenarivinas2007@rediffmail.com or anupama@stringsofheritage.com for art workshops.

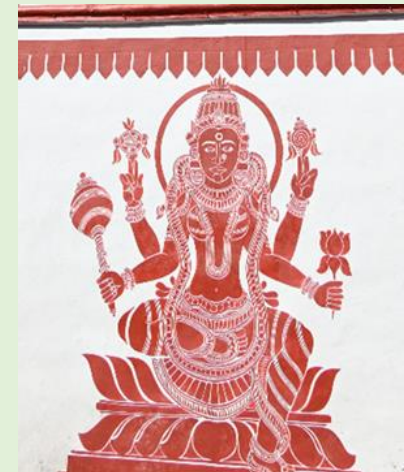


Temple gopuram at Shri Laxminarayan Mahamaya Temple, Ankola, in Uttara Kannada District, Karnataka

Bibliography :

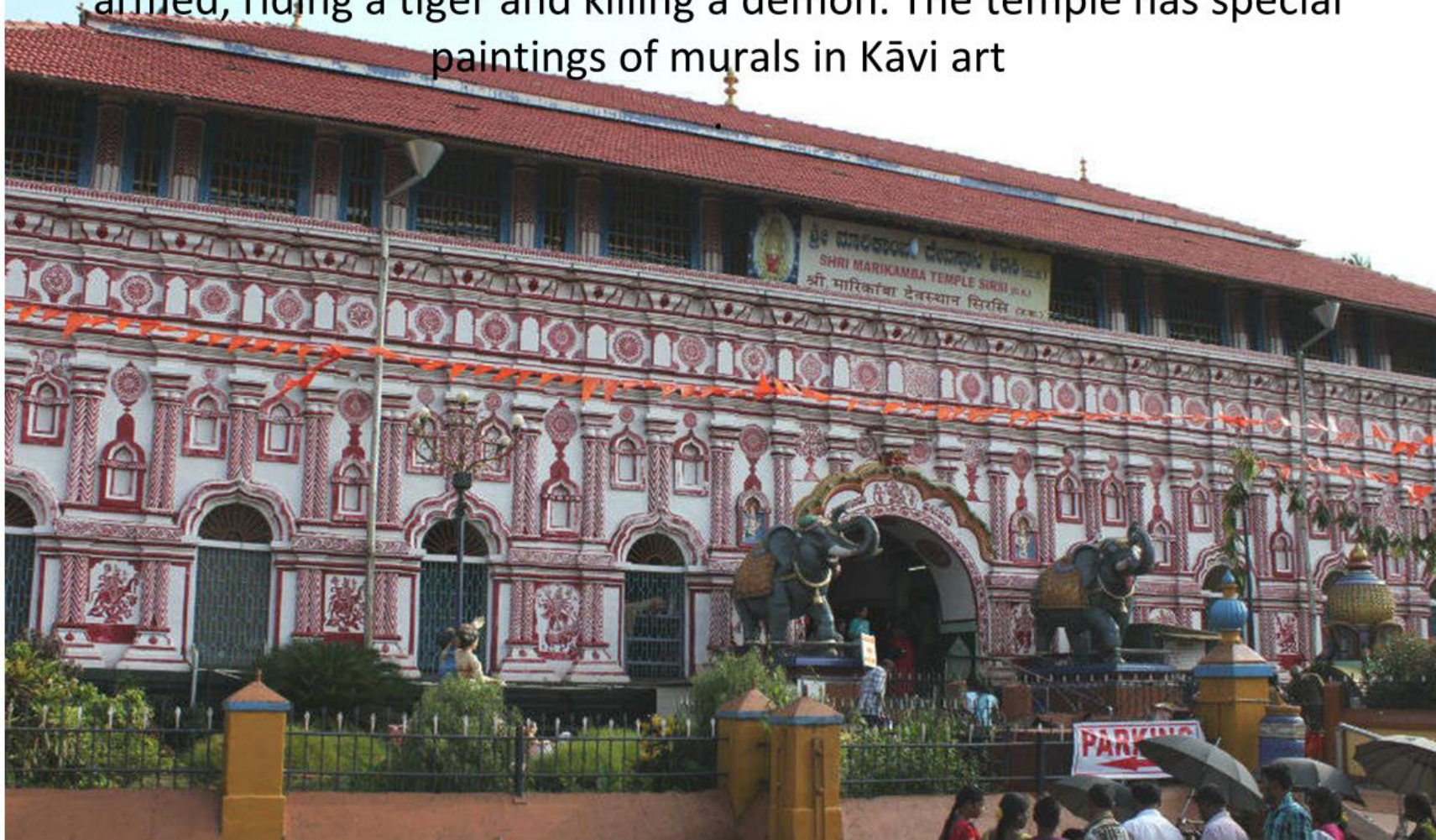
Kaavi Kalé: The indigenous architectural ornamentation technique of the Konkani Coast, India
By Janardhan Rao Havanje, Caroline D'Souza

<https://www.stringsofheritage.com/kaavi-kale/>
<http://vsomayaji.blogspot.com/2017/06/kaavi-kale-traditional-art-of-konkan.html>
<https://www.deccanherald.com/india/karnataka/allure-murals-707080.html>
[https://www.storiesbysoumya.com/coastal-karnataka-culture-guide/pics from the internet.](https://www.storiesbysoumya.com/coastal-karnataka-culture-guide/pics-from-the-internet)



Shrī Mārikāmbā Mandir

Built in 1688, Shrī Mārikāmbā Devī is the Ākkā of all Mārikāmbā Devīs in Karnataka. The Vighraha is of a fierce form of the Durgā Devī - multi-armed, riding a tiger and killing a demon. The temple has special paintings of murals in Kāvī art



**Absolutely
Mesmerizing
Kaavi Art!**



Parijna Patrika

Vasanta Rutu 2024



Concept and Design: Jyothi Bharat Divgi
Editors: Namrata Heranjal and Chandrima Kalbag
Kannada Translation: Smita Divgi
Math Website: Leenata Rao
Coordinator: Shivanand Mudbidri