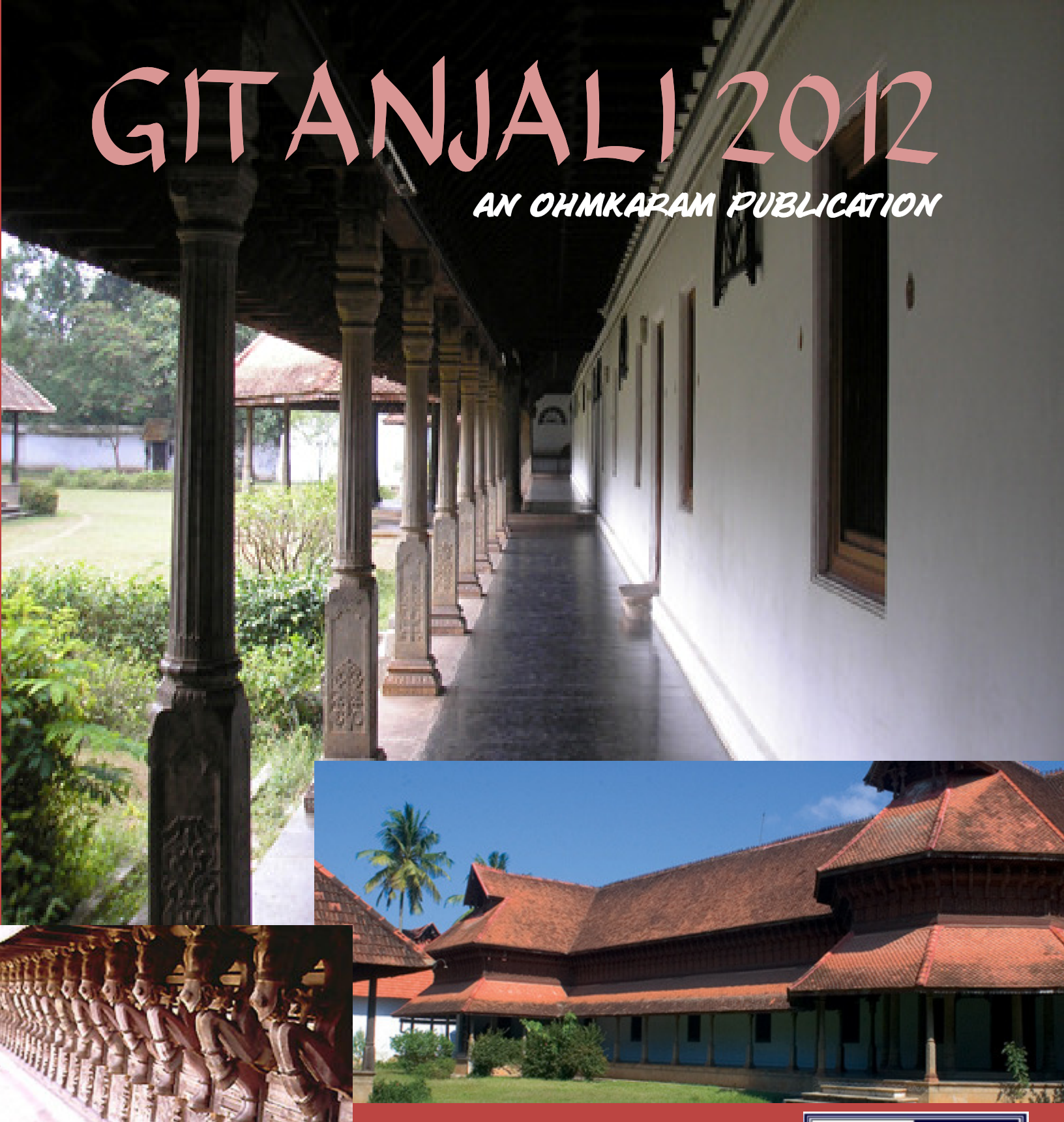


GITANJALI 2012

AN OHMKARAM PUBLICATION




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***“Best Wishes and Happy New Year 2013”
Madhavan Natesan Manchira & Family***

EDITORIAL



Ohmkaram, a Kerala cultural organization based in St Louis, Missouri, provides us with a rare and unique opportunity to instill in our children, the richness of Kerala cultural traditions and moral values, thus preserving it for future generations. This mission is

accomplished through associations, activities, school and its souvenir – Gitanjali. It is an honor to be entrusted as editors with Gitanjali's 5th edition. In its release, we congratulate every member and thank everyone for their support and contributions. It is every member's effort that made this a success. On behalf of all members, we especially thank our advertising team who through their arduous and unparalleled efforts generated record breaking revenue.

Gitanjali provides a preview to the Kerala cultural, traditional and moral values through the contributions from various members, including children. We appreciate everyone for going the extra mile to write or compile material and making this edition an excellent blend of original and referenced articles. To motivate the younger generation to be more involved in Ohmkaram activities, we need to become their role model.

It was a pleasure and fun editing and designing Gitanjali. The team work covered every individual limitation and the editorial team was supported by a peer group and coordinated excellently by the general manager. The standards of Gitanjali will improve every year, provided we as members put in a little more effort. Our children will feel proud and be more willing to read or contribute to Gitanjali if they see their parents doing the same. Let's not forget that our rich culture was passed on through generations by children observing and mimicking their parents. They are observing us even now. If we expect them to preserve our culture, we should all ask ourselves ...

... "What are *WE* doing *ACTIVELY* to preserve our cultural traditions and moral values?" Let us all lead by example and strive to be role models for the next generations so that they can reciprocate in kind.

Sincerely,

Suraj Alakkassery & Binu Chakkamparambil
Editors

General Manager
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The aim for Gitanjali 2012 was to capture the beauty of Kerala architecture. Kerala has beautiful palaces and I thought it might be a good idea to make Kerala Architecture our theme for this year. – Pradeep Thampy (front cover designer)

KERALA ARCHITECTURE at PUTTEN MALIKA PALACE

Putten Malika Palace (Malayalam: പുത്തൻ മാളിക കൊട്ടാരം), popularly known as Kuthira Malika (Mansion of Horses), was built by Swathi Thirunal Rama Varma, on the south-eastern side of Padmanabhaswamy temple in Thiruvananthapuram. The palace gets its name from the 122 horses carved into the wooden wall brackets that support the southern roof. The official name of the palace is Putten Malika (New Mansion). The palace forms part of a vast complex of royal buildings in the vicinity of Padmanabhaswamy Temple.

The building was left unoccupied for more than a century, following the demise of Swathi Thirunal in 1846. Built in the 1840s, Kuthira Malika is a fine example of traditional Kerala architecture, with its typical sloping roofs, overhanging eaves, pillared verandas and enclosed courtyards. Intricate carvings adorn the wooden ceilings, with each room having a distinctive pattern. A portion of Kuthira Malika has been converted to a Palace Museum that houses some of the assets owned by the Travancore Royal Family. The collection includes Kathakali mannequins, Belgian mirrors, crystal chandeliers, paintings, armaments, musical instruments, traditional furniture and other artifacts.

On the right side of the mannequins are the ivory cradles of various sizes. The palace has on display two royal thrones, one made of ivory and the other of Bohemian crystal with the Travancore emblem 'conch' adorning the top of the backrest. The palace has a large collection of idols and sculptures made from white marble.

On the first floor are rooms that once served as the audience chamber, the library and an alcove that Swathi Thirunal used for meditating and for conceiving many of his famous musical compositions. This place offers a direct view of the Padmanabhaswamy temple *gopuram*. One of the rooms displays an illusion portrait of Sree Chithira Thirunal Balarama Varma, painted by Svetoslav Roerich. The face and the shoes of the king appear facing the onlooker from every corner of the room.

The courtyard of Kuthira Malika is the venue for Swathi Sangeethotsavam, a yearly music festival commemorating the legacy of Swathi Thirunal. This music festival is conducted from 6 to 12 January every year. It attracts many of the leading stalwarts of Carnatic and Hindustani classical music.

(Source: Wikipedia.com; Cover pictures: Keral.com)



Kuthira Malika Palace at night during festival (courtesy Carnatic.net)

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President's Message

Ohmkaram had another eventful year in 2012 - we started with lighting of the lamp during our anniversary program in Uttarayanam, followed by celebrations of Vishu and Onam in its full grandeur. We even had time for a fun filled Fall Picnic. For those with love for our language, our Malayalam School continued to provide hands on tutoring for both the young and old alike. Our charity activities have taken a life of its own and we completed a blood drive, helped out at a soup kitchen and our Scholarship Committee has selected a suitable student to be sponsored in Kerala. Also, under the auspices of our organization, we were blessed with a visit by Swami Udit Chaitanya and for those of us who attended, the evening was fulfilling by itself. Of course none of this would be possible without adequate funding and our volunteers and Gitanjali ad sponsors have set a new record for funds raised. As I have stated before, for a small organization we do leave a large footprint in the cultural landscape of St Louis.

What has been exciting for me is, watching our spiritual ethos that has guided us through all our work throughout the year. Whether it was our teachers at our school, cooking for our Sadya, putting out entertaining cultural programs, blood drive, collecting funds for our souvenir magazine - everybody has pitched in their very best in the most selfless way possible. As it has been stated "Yogah Karmasu Kaushalam"; excellence in our continuing work and action is but true Yoga. Our members continued to portray this through all our activities this year; this is then the Raja Vidya (supreme knowledge) and Raja Guhya (the supreme secret) expounded in the Gita.

I am certain with the dynamic new team in place, this spiritual facet of our organization will shine through even more. I am grateful for the trust reposed in me and being reminded of this supreme knowledge constantly in my work with all of you this year. I can only see brighter days ahead for Ohmkaram.

Sincerely,

Sudeep A. Nair, MD

President

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The background picture and ensuing article was a very close option for our front cover, also inspired by husband-wife team Pradeep Thampy and Devika Unnithan. We felt it was imperative to showcase this architectural marvel, not only as a cover choice runner-up, but as an essay to complement the theme of Gitanjali 2012 – Kerala Architecture. Please note that the background picture, is an original taken by Devika herself. - (Editors)

PADMANABHAPURAM PALACE

contributed by Devika Unnithan

Padmanabhapuram Palace (Malayalam: പത്മനാഭപുരം കൊട്ടാരം) complex is located at the Padmanabhapuram Fort, close to the town of Thuckalay in Kanyakumari District, Tamil Nadu, south India. It is about 20 km from Nagercoil, and about 50 kilometers from Thiruvananthapuram, Kerala.

The palace complex is inside an old granite fortress around four kilometers long. The palace is located at the foot of the Veli Hills, which is a part of the Western Ghats. The river Valli flows nearby. The palace was constructed around 1601 CE by Iravi Varma Kulasekhara Perumal who ruled Travancore between 1592 CE and 1609 CE. It is believed that the Thai Kottaram was built in CE 1550. The founder of modern kingdom of Travancore, Anizham Thirunal Marthandavarma (CE 1706 -1758) who ruled Travancore from CE 1729 to 1758, rebuilt the palace at around 1750. King Marthanda Varma dedicated the kingdom to his family deity Sree Padmanabha, an incarnation of Lord Vishnu, and ruled the kingdom as Padmanabha dasa, or servant of Lord Padmanabha. Thus the city got the name Padmanabhapuram or City of Lord Padmanabha.

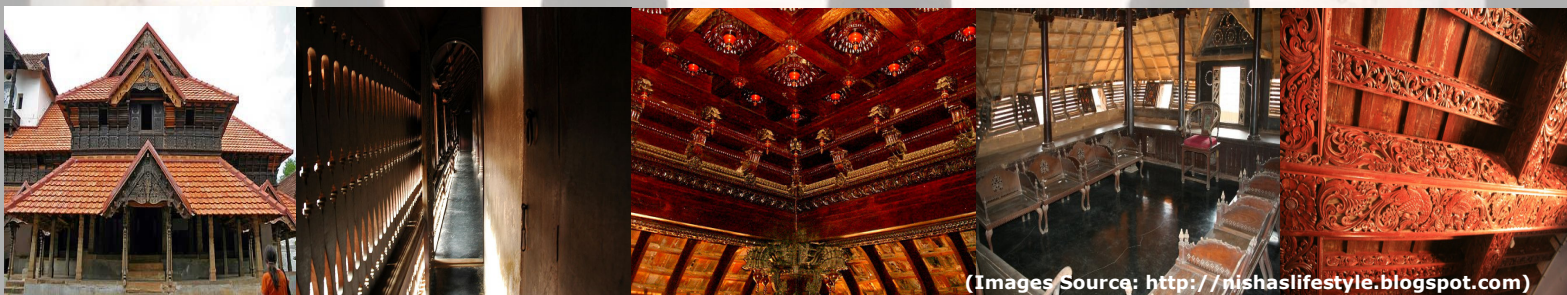
In 1795 CE the capital of Travancore was shifted to Thiruvananthapuram, and the place lost its former glory. However, the palace complex continues to be one of the best examples of traditional Kerala architecture, and some portions of the sprawling complex are also the hallmark of traditional Kerala style architecture.

(Source: Wikipedia.com & keralatourism.org)

An enticing edifice to any lover of art and architecture, this old palace of the Rajas of the erstwhile Travancore (1550 to 1750 CE) is a fine specimen of Kerala's indigenous style of architecture. The antique interiors are replete with intricate rosewood carvings and sculptured decor. The palace also contains 17th and 18th century murals. One can see the musical bow in mahogany, windows with colored mica, royal chairs with Chinese carvings, 'Thaikkottaram' or the Queen Mother's palace with painted ceilings, rose wood and teak carved ceilings with 90 different floral designs.

Durbar Hall of the palace has a shiny black floor specially made from a combination of egg white, jaggery lime, burnt coconut, charcoal and river sand, granite tubs to cool curd and buttermilk, secret underground passages, the King's bedroom with a four poster medicinal bed, mural paintings, pictures of Lord Krishna, hanging brass lanterns lit continuously since the 18th century, open air swimming bath, granite dance hall, Saraswathi (goddess of knowledge) temple, large earthen urns, room for scribes and accountants, carved figures on columns holding oil lamps, pooja (worship) rooms with jackfruit tree columns, fish carvings on the ceilings, enormous teak beams, Belgian mirrors and an outer cyclopean stone wall fitted together without mortar.

Visitors to the palace are often overwhelmed by the royal splendor of erstwhile Travancore. Though the palace is situated in Kanyakumari district of Tamil Nadu state, it comes under the Government of Kerala's administration.



(Images Source: <http://nishaslifestyle.blogspot.com>)

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HINDUISM THE SCIENTIFIC RELIGION

written by Dr. Sudhirdas Kumar Prayaga

The more I learn about Hindu philosophy and its ancient teachings and writings, the more I am enamored by its depth and attempt at explaining things we ponder as a sentient being. I wonder if there are any topics which are not taken up by those *gurus* thousands of years ago. Hindu scriptures are full of direct and indirect references to many comments to convey a point we now consider as scientific principle or knowledge. In ancient times though, it was not considered as a scientific principle but as logic or '*samkhya*'. In this article I will continue from my last year's Gitanjali essay, on my thinking about the scientific rational of Hindu Philosophy.

The Physics and Philosophy of *Maya*

Maya is probably one of the least understood concepts in Hindu philosophy. Essentially, it says that what you see and observe is not real, but an illusion or *Maya* of our mind. What is real, the *Brahman*, is invisible, undetectable and unobservable using our five senses.

Imagine you are bringing a magnet closer to a metal pin. Soon the pin will jump up and stick to the magnet when it is close enough. The unseen energy from the magnet, which the scientists call as the magnetic field, reaches out to pick up the pin. At a macro scale, all the planets in solar system are held together in place by what we call the gravitational field. Same is true for the rest of the universe, which is held in place by unseen energy fields. What is real is the unseen which is holding everything in place. This is a somewhat circuitous explanation for *Maya* to my thinking, we cannot perceive it but we can conclude about it.

Einstein's special theory of relativity, published in 1905, scientifically established that our notion of absolute space and absolute time is an illusion, as in *Maya*. What we consider as real is not an absolute reality but is relative to the observer and the observed. The Quantum Field Theory and String Theory, part of theoretical physics, now postulates that the universe which we perceive as real may be a holographic projection of the hidden reality (The Hidden Reality by Brian Greene). The first verse in *Mandukya Upanishad* says that the whole universe is the syllable *Aum*. Everything that was, is, or will be is, in truth *Aum*. All else which transcends time, space, and causation is also *Aum*.

ओमित्येतादाक्षरामिदम सर्वं तस्योपव्याख्यानम

भूतं भव भविष्यथिधि सर्वमोकारा ऐव

यचान्यथ त्रिकालातीतम तदप्योकारा ऐव



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യച്ചാന്യത് ത്രികാലാതീതം തദപ്യോങ്കാര ഏവ

Oमित्यേतादाक्षरामിदम सर्वं तस्योपव्याख्यानम
bhutam bhavad bhavishyathidhi sarvamokara eva
yachaanyath trikalaatheetham thadapyokara eva

Our current understanding of physical universe is that it is formed after a 'big bang'. Many such big bangs may have occurred, with the universe going through cycles of expansion and contraction. In Gita it says that universe goes through expansion (*sthulam*) and compression (*sushmam*) with each cycle of *Brahman*.

In general, we think of the outer space as empty and void, but in fact physicist are now finding out that space is filled with energy fields. Our current scientific understanding of the nature of observed physical universe are made of 'Higgs Bosons' the fundamental particles of physics (refer to my previous article about 'God Particle'). The Quantum Field Theory predicts that all matter in the universe is held together by these particles. A quote from Bhagavad Gita (7.7) says exactly this, that everything in the universe is strung on *Brahman* like jewels on the thread of a necklace.

मयी सर्वमितं प्रोतं सूत्रे मणिगणे ऐव

മയി സർവമിതം പ്രോതം സൂത്രേ മണിഗണെ ഏവ

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Soul, Consciousness, Reincarnation and the Conservation of Matter and Energy ($E=MC^2$)

Reincarnation of the soul or 'atma' is another fundamental concept in Hinduism. The evolution of the soul through a series of lives before its union with the supreme has been mentioned in numerous texts. 'Vallabhacharya' (1479-1531 CE) proposed evolution and involution of the soul.

Do we really have many lives? Can we reincarnate? Is there a scientific basis for this transmigration of the soul? Before we delve into these, let's review more simple questions such as; what is mind? What is soul? Are these the same?

In Hindu philosophy, there is a clear distinction between mind and soul. Mind is the ability to do certain tasks based on input of information. But soul is something else, it is the supreme consciousness. For example, can computer have a mind or soul of its own? It definitely doesn't have a soul; but it could have a mind though. Psychology is the study of soul, but most often people end up studying the mind. Consciousness or *Prajnanam* is *Brahman* (*Aitareya Upanishad* 3.3). According to Buddhist philosophy, all life forms can be divided into sentient and non-sentient beings. Sentient beings are conscious of their existence (Universe in a Single Atom by Dalai Lama).

Death is when the soul departs the body. In 1903, Duncan MacDugal concluded that the soul occupies space and hence should weigh something. He reasoned that the weight of a person should decrease when the soul depart the body. Using very sensitive balance and dying person he determined that the soul weighs few grams, although no one could repeat his experiment (Spook: Science Tackles the Afterlife by Mary Roach). There are many instances of past life memories brought back to this life which can be accessed by regression hypnosis.

Conservation of matter and energy is discussed in *Vishnu Puranam*. The soul and everything else in the universe originate from the supreme and returns to it at the end of its time. Let's turn to the Gita (8.18), for description of this scientific principle.

The author's blog can be found at - prayagaprinciples.blogspot.com. This is essentially Part 2 of an article that first appeared in *Gitanjali* 2011. Both articles stand on its own merit as an independent piece by itself.

All manifestations in the universe comes out of the unmanifest or *Prakriti* at the beginning of *Brahma's* day, and they again merge into the same *Prakriti* at the coming of *Brahma's* night.

अव्यक्तादव्यक्तयः सर्वाः प्रभवन्त्यहरागमे
रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तासंज्ञके

അവ്യക്താവ്യക്തായ സർവ പ്രഭാവന്റുഹാർആഗമേ
രാത്രിആഗമേ പ്രളീയന്റൈതത്രൈവവ്യക്ത സംജ്ഞാകേ

avyaktad vyaktayah sarvah prabhavanty ahar-ahame
ratry ahame praliyante tatraivavyakta samjnake

Our body is made up of matter and energy. It is assembled during this life time from the 5 elements or *pancha bootha* (earth, water, fire, air and space) and returns to its elemental states after death (this is also why Hindus cremate their dead). Similarly, at the time of death soul leaves the body and remains in its elemental state. It may cycle through many more lives or return to the supreme, like a river joining an ocean.

At a scientific level if we consider soul to be an expression of energy, then it has to have originated from some pre-existing energy form. It cannot originate from nothing or just disappear after death. According to Einstein's famous equation $E=MC^2$, energy cannot not be created or destroyed, it can only change from one form to another (Why does $E=MC^2$ by Brian Cox and Jeff Forshaw).

Thus, according to Hindu philosophy, there is no beginning or end. It is always changing from one form to another. The cosmic dance of *Shiva* may be considered as an allegory for the space-time continuum that Einstein established in his general theory of relativity in 1915 that orchestrates everything in this universe. After our death our soul is not waiting at some place for the judgment day, just as God is not out there but in here.

What is incredible is that the Hindu philosophers conceptualized these principles or ideas thousands of years ago while it took an Einstein and other scientists in 20th century for the westerns science to catch up. Unfortunately, we are undermining our own rich knowledge and heritage.

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HISTORY OF MALAYALAM LANGUAGE

written by Mukund Subramanian

Of all of the Indian languages, Malayalam is among the most beautiful, complex and rich of them all. Its history was, and continues to be, as intriguing as ever. Linguists continue their attempts at finding the true origins of the language, yet so far its origins are slightly vague. Malayalam, many scholars have contended, is an offshoot of the ancient Tamil language.

In the year 1500 BCE, Aryan invaders journeyed into the Indian subcontinent, bringing with them their own linguistic variant: Sanskrit. As the Sanskrit vocabulary melded with the Tamil language of the Dravidian people in southern India over many centuries, in the southwest, a new dialect emerged. Its characters showed many signs of the sublime curvature of Dravidian letters, yet its pronunciation was similar to the refined inflection of Sanskrit; nevertheless it was far different from either Tamil or Sanskrit. It was Malayalam.

In its earliest phases, Malayalam began to evolve to the point that many songs and later, in the 14th century A.D., poetry and prose, were written using its script. The oldest example of a script similar to modern Malayalam is the Ramacharitham, a collection of poetry blending Malayalam and Tamil, written in the 12th century by Chiramon.

Yet it was in the 16th and 17th centuries that the Malayalam language truly began to evolve into its own distinct dialect. Thunchaththu Ramanujan Ezhuthachan, often called the father of modern Malayalam, at last translated great epics such as the Mahabharatha and the Ramayana into Malayalam; in fact both versions are still widely read today.

Ezhuthachan's use of Malayalam finally consolidated the varying elements of Tamil and Sanskrit into a single concrete language.

As the Europeans' influence on the Indian subcontinent began to increase, so did their own effect on the evolution of Malayalam. The British Lords Monroe and Macaulay in the early 1800s began a wide advocacy campaign for the nascent Malayalam dialect, particularly within the Christian community. Benjamin Bailey, a British missionary, eventually set up the first Malayalam printing presses in 1819.

Gradually, the language began to spread like wildfire, as the first major newspaper, the Rajya Samacharam, was created and dictionaries and grammar books were widely released. Yet sadly, the British made no attempt to preserve ancient Malayalam texts in earlier dialects, making the etymology of this dazzling language highly obscure.

Nevertheless, Malayalam had become a widely spoken dialect in Southern India. Today, it is one of the 22 official languages of India, predominantly spoken in Kerala, Lakshadweep, and Pondicherry, by a whopping 33 million people according to the 2001 census.

It has become a defining cultural aspect of Kerala, shaping its traditions of Kathakali and Paatu to name a few.

The Malayalam language is here to stay and its beauty – clearly demonstrated in its prose, poetry, music and history – shall remain everlasting.

Mukund is 17 years old, and a senior at Ladue Horton Watkins High School. His hobbies include debate, sports and scientific research. He plans to major in Biomedical Engineering in college. He is also the President of the Saint Louis Hindu Temple Youth Group.



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"Whenever Dharma, or the situation of law and order, is endangered in this world, I shall incarnate to re-establish both, and to protect the good people and destroy the evil elements of society."

Lord Vishnu, the protector and sustainer of the universe, has incarnated in various life forms through different yugas (ages or eons) whenever Dharma was in danger, due to evil elements in the world. There are ten incarnations or 'avatars' of Lord Vishnu. Described below are each avatar and the respective situation that compelled the Lord to appear on earth.

DASHA AVATARAM

contributed by Shreya Nair

Shreya is an 8th Grader and obtained this material from the Balagokulam website. She was reminded of these stories while growing up and wanted to share them with other kids.



MATSYA Avatar (Lord Vishnu's incarnation as a fish)

In the earliest yuga (era) of Sata-yuga, a king named Manu was performing severe penance for thousands of years. One day, as he was performing ablutions with river water, a small fish came onto his hands and just as he was about to throw it back into the river, the fish requested the king to save its life. Heeding its request, the king put the fish into a jar of water, but the fish started growing and the jar was not big enough for it. Then the king threw it into the river, but it soon outgrew the river and the king then threw it into Ganges and then into the ocean. The king realized that it was Lord Vishnu himself, who then made an appearance and made a special request to the king. The Lord predicted that the world would come to an end by a huge flood in seven days and requested the king to build a huge boat and take seven sages (hermits), seeds of all plants, one animal of each type. He would appear as a fish to propel the boat to Mt Himavan thus escaping the flood till the next yuga (era). True to his word, after seven days, the Lord appeared and the king tied the boat to the fish by using the royal serpent Vasuki and the fish took all of them to Mt Himavan and kept them there till the flood was over - and in the new era, the king started procreation for a new generation.

KURMA Avatar (Lord Vishnu's incarnation as a turtle)

Once during the ongoing saga of battle between the devatas (gods) and asuras (demons), the gods suddenly lost all their strength due to a curse by the short-tempered sage Durvasa (the sage had once presented a garland of flowers to Indra, king of gods, who carelessly gave it away to his elephant which trampled it). The devatas approached Vishnu for help, who then asked them to churn the ocean of milk after adding medicines into it. "Mt. Mandara could be used as the churning stick", he said. He requested them to ask the help of asuras in lifting the mountain in exchange for offer of the share of nectar of immortality that would ensue from the churning. Both the devatas and the asuras churned the ocean using the serpent Vasuki as a rope. At the start, playing a Machiavellian trick, Indra, king of the gods, asked the asuras for the head end of Vasuki. But the asuras, suspecting foul play, took the head end, only to be deceived as the poison from Vasuki slowly weakened them. But as churning proceeded, the mountain began to sink, and Lord Vishnu took the form of the turtle KURMA to keep the mountain afloat. As soon as the bowl of amrita, the nectar of immortality, was out, the asuras grabbed it. Then Lord Vishnu took the form of an apsara, a beautiful maiden, and seduced the asuras into letting her distribute the nectar and also to abide by her order of distribution. As soon as the devatas were served, the maiden disappeared thus totally deceiving the asuras and making them totally weak.





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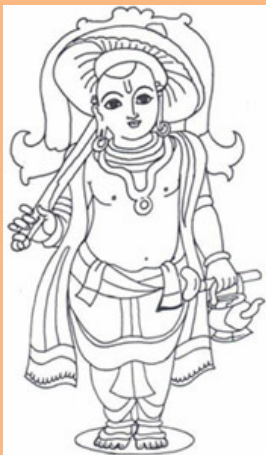
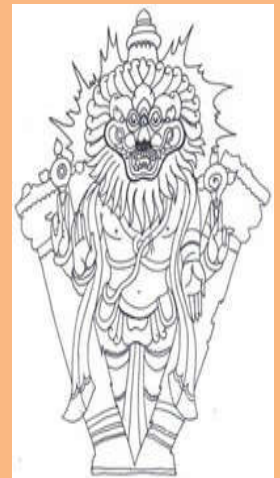


VARAHA Avatar (Lord Vishnu's incarnation as a boar)

The demon Hiranyaksha, prayed to Lord Brahma and was awarded a boon that no beast, man nor god could kill him. Missing from the list of beasts, however, was a boar - and this would prove to be his falling. Hiranyaksha started a campaign of plunder across the worlds. He pushed the world to the Pataal loka, or under the sea. He stole the Vedas, the holy scriptures, from Lord Brahma while he was asleep and performed other atrocities. To retrieve the Vedas and to save the world, Lord Vishnu assumed the role of a boar and brought out the earth from the under of the ocean, using its two tusks. Lord Vishnu then killed Hiranyaksha and retrieved the Vedas from the Asura and brought it back to the safe custody of Lord Brahma.

NARASIMHA Avatar (Lord Vishnu incarnates as a semi-man, semi-lion)

The king of asuras (demons), Hiranyakasyapa, wanted to become immortal and remain young forever. To this end, he meditated to Lord Brahma and because of his severe penance, the gods were frightened and asked Brahma to pacify the king. Brahma was impressed by the king's austerity and granted him a wish. Hiranyakasyapa wished that he be neither killed by man or beast, nor in daylight or at night, and neither inside or outside a building. Having granted the wish, he considered himself the supreme God and forbade all worship of other gods by anyone. But his son Prahlada, was an ardent devotee of Vishnu. This enraged Hiranyakasyapa. He ordered Prahlada to be killed in numerous ways, but each time he escaped unhurt. Enraged even more, he asked Prahlada to show him Lord Vishnu. Prahlada declared, "He is everywhere". Hiranyakasyapa knocked down a pillar, and asked if Lord was present there. Lord Vishnu then emerged as a half lion, half man from the pillar which was neither inside the house nor outside, and the time was evening, neither night nor day. He then killed Hiranyakasyapa, thus saving the life of his devotee Prahlada.



VAMANA Avatar (Lord Vishnu's incarnation as a dwarf brahmana)

Bali, the grandson of Prahlada, was a very valorous and mighty asura. By his penance and might, he conquered the whole world. Indra and the other gods, fearing that Bali and other asuras would conquer all the three worlds, went to Lord Vishnu for help. Lord Vishnu was then born as a dwarf Vamana, in the household of a brahmana (priest). Upon growing up, he went to Bali and asked for alms. Bali was delighted to offer everything Vamana requested, even though his priest warned him that it was Lord Vishnu himself. Vamana then requested for the amount of land that could come under his three feet. Bali gracefully agreed. Lord Vishnu then grew in size and covered the earth and heaven in two strides. And due to lack of space, he put his third leg on Bali himself and crushed Bali to the nether or the Patala loka (underground world), thus helping out the gods.

PARASHURAMA Avatar (Lord Vishnu's incarnation as brahmana)

Parashurama was brought into this world to avenge all kshatriyas who had become arrogant and were suppressing the Brahmins. Born to Jamadagni and Renuka, he belonged to the Brighu clan. Parashurama was always carrying an axe presented to him by Lord Shiva of whom he was an ardent devotee. Kartavirya, a powerful king, once went to Jamadagni's home when he was out, and after a meal, stole the Kamadhenu cow, which was supposed to give endless quantity of milk. Jamadagni was enraged and killed the king and brought Kamadhenu back. On hearing this, the son of the king came back and killed Jamadagni. Parashurama was enraged at this and avenged the death of his father by killing all kshatriyas in 21 battles.



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RAMA Avatar (Lord Vishnu's incarnation as the ideal man)

Rama symbolizes the characteristics of the world's most ideal person, including ideal son, ideal husband, ideal king and an ideal person. Rama was incarnated upon this planet to get rid of the asura with ten heads, Ravana, who had been granted a boon by Brahma of immunity from gods, and other celestial beings. Ravana was too vainglorious to be thinking of being vanquished by a man. Hence Rama was born and Lakshmi, wife of Lord Vishnu, was born as Sita, his wife to be in this life. The story of Ramayana, is an exciting nail-biting story of the war raged by Rama against various evil elements of the world and in the end against Ravana.



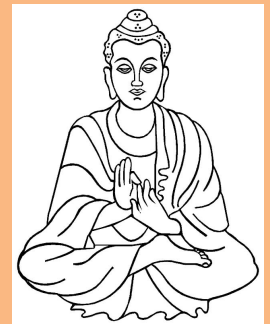
KRISHNA Avatar (Lord Vishnu's incarnation as Lord Krishna)



Lord Krishna's avatar was to kill Kamsa, his own uncle. He is the central character in the epic Mahabharata - the biggest epic of Indian mythology covering a myriad of topics including war, love, brotherhood, politics etc. During the epic battle of Mahabharata between the two warring groups of cousin brothers, the Pandavas and the Kauravas, Sri Krishna gives a long discourse to his disciple Arjuna, collectively termed as Bhagavad-Gita. Krishna is also considered to be an ultimate playboy who was responsible for charming all gopikaas around him. Unlike Ramayana, Mahabharata deals with more down to earth issues like politics, human nature, human weaknesses, and does not attempt to idealize the characters as in Ramayana.

BUDDHA Avatar (Lord Vishnu's incarnation as Buddha)

Buddha was an ascetic prince who renounced the throne to lead the world on the path of peace. The founder of the Buddhism religion, he is considered to be a divine incarnation of Lord Vishnu. Born as the crown prince of Kapilavastu to Suddhodana and Maya, he was named Siddhartha, meaning "All things fulfilled", by the king. His mother died soon after his birth, but Prajapati, the sister of Maya, brought Siddhartha up. Since childhood, Buddha was saddened by death of all living creatures, and used to question: "Alas! Do all living creatures kill each other?" He wasn't happy with any answers provided to him and he decided to find out the meaning of life and absolute truth. He left his wife and child to live a hermit's life in the forest, and one day, became the Enlightened One. His preaching spawned off the religion of Buddhism now popular across the whole world.



KALKI Avatar (Lord Vishnu's future incarnation as Kalki)

Lord Vishnu will incarnate in the future as Kalki, the machine-man, who will come riding his white horse with a blazing sword in his hands. At the end of Kali Yuga (present eon), he will punish all evil doers in this world, destroy this world and recreate a golden age again. Kalki will be the last of the avatars of Lord Vishnu.

Pata painting illustrating the ten avatars of Lord Vishnu



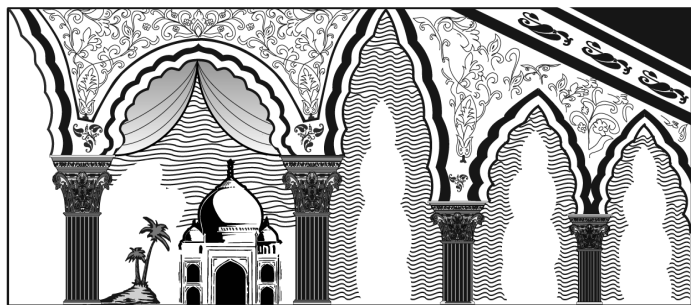
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PI CODIFIED IN HINDU DEVOTIONAL HYMNS

written by Gopal Menon

There are articles floating around the internet on "How the ancient seers of India sang the long decimal form of pi." These articles go on to convey that the ancient Indians know the value of pi (ratio of the circumference of a circle to its diameter) up to any number of decimal places. Apparently, the devotional hymns to Lord Krishna contain this information in codified form.

According to this theory, each consonant of Sanskrit was associated with a number. The key of the code is as below:

Consonants	Number
ka, ta, pa, ya	1
kha, tha, pha, ra	2
ga, da, ba, la	3
gha, dha, bha, va	4
gna, na, ma, sa	5
ca, ta, sa	6
cha, tha, sa	7
ja, da, ha	8
jha, dha	9
ka	0

The apparent repetition of some consonants is not explained in these articles. I guess that it is probably due to the fact that certain consonants of Sanskrit are written in English script in the same way. Examples are the hard ta (in topi) and soft ta (talwar); hard tha (in thehro) and soft tha (in katha); sa as in shyam, as in vish and as in samaj. However, in this list some consonants are missing – they are nja (coming after jha), na (coming before pa) and la (coming after ha).

The consonant ka appears to have two numbers associated with it 1 and 0.

These articles go on to say that the value of pi is embedded in the syllables of the following Sanskrit chant and can be uncovered by using the above code.

**gopi bhagya madhuvrata
srngiso dadhi sandhiga
khala jivita khatava
gala hala rasandara**

It is claimed that using this code, the above verse directly yields the value of pi divided by 10 i.e.

0.31415926535897932384626433832792

People generally accept such claims blindly – especially those who would like to believe such claims. Let us carry out this exercise ourselves to verify this claim. The consonants, as they appear in the verse are as under:

Ga, pa, bha, ga, ya, ma, dha, va, ra, ta, sa, ra, na, ga, sa, da, dha, sa, na, dha, ga, kha, la, ja, va, ta, kha, ta, va, ga, la, ha, la, ra, sa, na, da, ra.

Using the code given above this yields the following number:

31 (gopi) 431 (bhagya) 59426 (madhuvrata) 72-37 (srngiso) 89 (dadhi) 7-93 (sandhiga) 23 (khala) 846 (jivita) 264 (khatava) 33 (gala) 83 (hala) 27-82 (rasandara). The hyphens indicate na for which there is no associated number.

If this number is to denote pi divided by 10, the value of pi comes out to be 3.1431594267237897932384626433832782, which is incorrect.

3.1415926535897932384626433832795028 is the correct value of pi, up to this level of decimals.

From the above, we can conclude the claim made the champions of linking religious scripts to science and mathematics are false and that they are just pulling a fast one with the expectation that the gullible masses would accept whatever they are saying without checking the facts.

The Sulba Sutras of ancient India (around 600 BCE) consider pi to be the square of 9785/5568 (approximately 3.088). Around 150 BCE, Indian mathematicians improved the value of pi to the square root of 10 (approximately 3.1623). These values were obtained empirically based on the circumference and radius of a circle.

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In his book, Aryabha Iya, in 499 CE, Aryabhata considered the value of pi as 3.1416.

Calculation of pi got a tremendous boost with the development of the infinite series technique. The first written method for the infinite series for calculating pi was in Sanskrit by Nilakantha Somayaji in his work Tantra Samgraha, around 1500 CE. This was based on the discovery of the renowned Indian mathematician Madhava of Sangamagrama (1350 - 1425 CE). Madhava estimated pi up to 11 digits around 1400 CE.

Modern computers use iterative algorithms for rapidly calculating values up to thousands and millions of decimal places. Such fast iterative algorithms were anticipated and developed by Srinivasa Ramanujan as early as 1914, even before the invention of computers. He published numerous innovative formulas which were remarkable for their elegance, mathematical depth and rapid convergence.

It is therefore a fact that Indian mathematicians, especially Madhava of Sangamagrama and Srinivasa Ramunajan have played a leading role in determining the value of pi but it has nothing to do with Sanskrit verses or Hindu religion.

The author is an IIT graduate and has an immense interest in the sciences. He maintains a blog at <http://kappadath-gopal.blogspot.com/>

'FUN' – da – 'MENTALS' in MATHEMATICS

compiled by Suraj Alakkassery

If a pizza has a radius 'z' and a depth 'a' what will be its volume
Pi*z*z*a.

Why is 6 afraid of 7?
Because 7 '8' 9.

What did 0 say to 8
Nice belt

Have you heard the joke about the statistician?
Probably

What did the Obtuse angle say to the smaller angle?
You are a-cute angle

Why is the math book always sad?
Because it has a lot of problems.

Who invented King Arthur's Round table
Sir Cumference

What do you get when you take the circumference of your Halloween lantern and divide it by its diameter?
Pumpkin Pie

Where are mathematicians buried?
In Symmetry

Why did the Pupil eat her homework?
Because the teacher said it's a piece of cake.

Teacher: Why are you doing your multiplication on the floor?

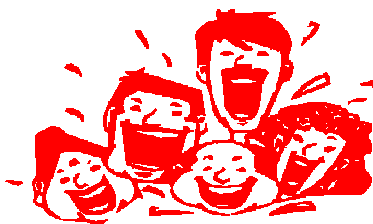
Student: **Because you told me not to use tables.**

Son: My Math teacher is crazy.
Mother: Why?
Son: **Yesterday she said 4+1 is 5, today she says 3+2 is 5.**

$$X^2 - X^2 = X^2 - X^2$$
$$X(X-X) = (X+X)(X-X)$$

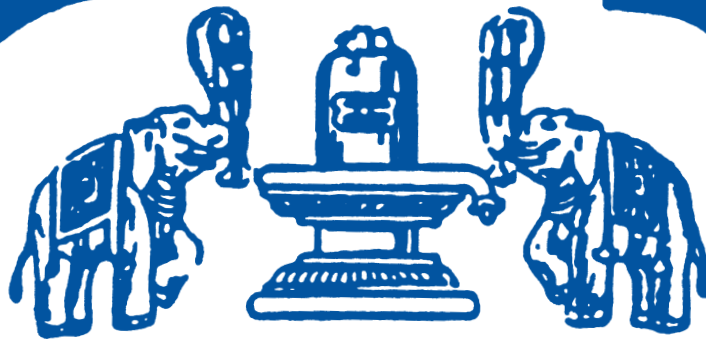
Cancelling (X-X) on both sides we have
$$X = (X+X)$$
$$1X = 2X$$

Cancelling X on either side
1=2



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GROWING UP AS A MALAYALI BEYOND KERALA

written by Pradeep Thampy

It is very special to be born a Malayali. Almost all Malayalis that I have come across so far attest to this view. If given a chance to be born again in this beautiful wonder of God that we call earth, we all want to be re-born as Malayalis.

It doesn't matter if you are a Hindu, Christian, Muslim or any other faith, being a Malayali trumps them all. Have you ever wondered why this might be? I wonder if people from other parts of India also feel the same way about their state and language - they probably do and rightfully so. Our state, language, cultures, food habits, dressing habits etc. are all identities that are very dear to each one of us. These are things which we all cherish.

It has been very intriguing to me that I have been influenced so much by my culture even though I am a Malayali who has lived almost his entire life beyond Kerala. As a kid I had a myriad of friends from all over India. Almost all of them spoke different languages and came from different households that had different cultures. The only thing that was common among us was that we were all children. It's quite surprising, I must say amazing, how children are able to look beyond all these differences. Ignorance is truly bliss. At that time my parents were new immigrants to north India, just like we all are here now (in the US). Looking back, I feel I was born to be an immigrant.

Our state, language, cultures, food habits, dressing habits etc. are all identities that are very dear to each one of us.

The Hindi language was a huge bottleneck for my parents at that time. The only thing that helped us was that in the 70's, there was a lot of inter state migration going on in India. People from 'all over India' were going 'all over India' and settling down in search of stable employment and a good life. The only thing that was common was that everyone was a foreigner in their own country.

Being a Malayali or Keralite didn't seem important at all. On the contrary, as is usual with kids growing up to be teenagers, I found myself fascinated and in love with all things north Indian. Going to a Malayali function or marriage was very stressful. Meeting so many uncles and

aunties and listening to them brag about how their son or daughter aced the 12th grade and went on to become an engineer or doctor. These were times when becoming an engineer was still considered a pretty coveted achievement.

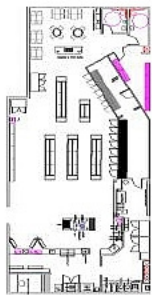
That should definitely give you an idea of how long ago I was a teenager. In a couple of years all that was about to change. I myself would go on to become an engineer after my 12th grade. Life seemed to move on just fine. Nothing much changed except that now my parents were able to speak Hindi albeit like a Chinese guy who had just landed in New York. But suddenly it was ok with me and that's when I realized that something had changed. I had found a self of me which I did not know existed.

First year at an engineering college in India is a challenge for the best of us. It takes the best and the worst in us to survive that first year. For me luckily I had some good friends from Kerala to lean on. They had joined the same year as me. We were all scared and excited about the future.

Sharing everything was the norm and music was a great binder. Have you ever noticed that music can be a window to so much of your self? Just like your fingerprint, your taste in music has so much that says about you. My friends were great guys and they all loved music in some form and what was common was that we were all Malayalis, most of them born and raised in Kerala.

Life was good. Great friends, great music and great Indian fast food (you know what I mean). The four years in college was a great game changer for me. Not only did it give me some of the most memorable years of my life but it also changed me as a person.

It blazed a path which would take me to my home state, my people and my culture. It is then that I realized that being a Malayali is much more than the clothes we wear or the food that we eat or the language that we speak.



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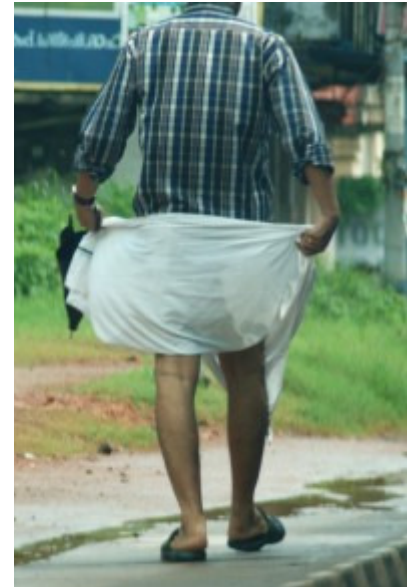
Website: mnmequipment.com



It is really an internal identity by which our own brain identifies us and our existence. It is difficult to put in words that feeling but we know it exists.

In later years I would go on to travel a lot in Kerala, meet people and see places and experience things. From my ancestral home in Ambalapuzha to the college that my mother graduated from; from the market place that my dad used to frequent as a child to the shop outside his school where he used to buy sesame sugar balls; and from watching the movie Chemmeen to meeting the legendary author Takazhi Sivasankara Pillai himself (who wrote the novel from which the movie was based on). It has been a truly mesmerizing journey.

So to all the Malayali kids in Saint Louis and elsewhere in other foreign lands, keep your hearts open and your minds clear, because you are blessed to be born a Malayali. Gods Own Country awaits you in its entire splendor for you to soak up an eternity of goodness.



Being a Malayali not just in Kerala

KERALA and INDIA in PERSPECTIVE

- India's most socially developed state - and one of the developing world's most advanced regions
- Known all over the world for its lush landscapes, sun-drenched beaches and idyllic backwaters
- Defies all stereotypes of a "socially backward" Indian state - swathes of people living in abject poverty, men outnumbering women because of female feticide, internecine caste politics.
- Many of its social indicators are on par with the developed world and it has the highest human development index in India
- Has the highest literacy rate (more than 90%) and life expectancy in India, lowest infant mortality, lowest school drop-out rate, and a fairly prosperous countryside
- Very healthy gender ratio - women outnumber men here, in contrast to India's more prosperous states, like Punjab and Haryana
- Life expectancy for women is also higher than for men, as in most developed countries. Thanks to a matrilineal society, women, by and large, are more empowered than in most places in India
- When it comes to low population growth, Kerala competes with Europe and the US. And all but two districts of the state have a lower fertility rate than that needed to maintain current population levels
- The levels of rural poverty here are the lowest in India. Decent state-funded health care and education even makes it the best welfare state in India.
- Strong remittances sent back by two million of its people who live and work abroad, mostly in the Gulf
- Meets most of the UN's millennium development goals

Excerpts from Soutik Biswas, BBC News

Year In Review

*arranged by
Samir Unni*



Anniversary



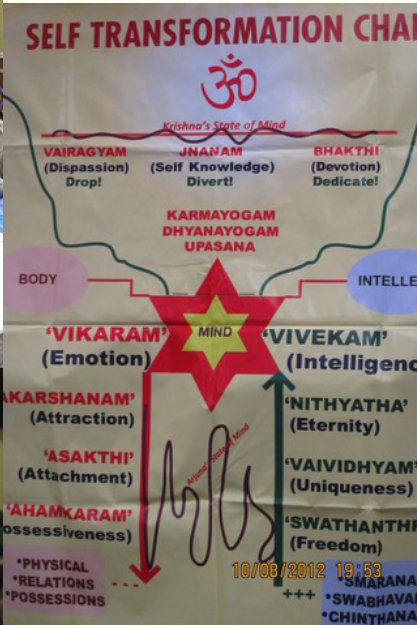
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NITYA SLOKAS

written by Binu Chakkamparambil

**After waking up in the morning, sit upright in bed and look
at your palms placed close together**

*karaagre vasathe lakshmi
kara madhya saraswathi
kara moole sthithan gouri
prabhathe kara darshanam
Then take a long breath.*

Before getting out of bed in the morning

*samudra vasathe devi
parvathe sthane mandale
vishnu pathnim namasthubhyam
pada sparsham kshamasvame*

Then do namaskaram to Bhoomi Devi

While having bath, take water into your folded hands

*gangeche yamuna chaiva godavari saraswati
narmade sindhu kaveri,
jalasmin sanidhim kuru*

While lighting the lamp

*shubham karoti kalyanam arogyam dhyana sampada,
shatrubhudhir vinashaya deepajyotir namostudhe*

While doing atma pradashinam

*kani yani che papani janmantarakrutani che
tani tani vinashayanti pradakshine pade pade
Then rotate clockwise three times*

Before studying

*sarawathi namasthubhyam varadhe kamarupini,
vidyarambham karishyami siddhir bhavatume sada
padma patra vishalakshi padmakesare vardini
nithyam padmalayam devi samam padu saraswathi.*

Before sleeping

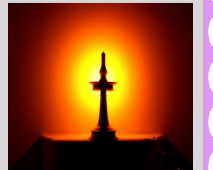
*ramaskandam hanumantam vainteya vrakodaram,
shainane smare nithyam duswapnam na drishyati.*

Samarpanam

*kayena vacha manasendriyairva budhyatmanava prakruteswabhavat
Karomi yadhyat sakalam parasmai narayanayeti samarpayami*

While starting on a journey

*vanmali gadi sharnghi shanghi chakri che nandekhi
shriman narayano vishnur vasudevobhirakshethu
shri vasudevobhirakshthvom namah iti.*



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SIGNIFICANCE OF VEDIC MATHEMATICS

written by Srinivas Ainapurapu

For the past five years, the Srinivasa Ramanujan Mathematics Club has been organizing a program called 'Medhavadhanam' in St. Louis. In this annual summer program, kids answer audience's questions from selected topics within a minute's time, without using paper and pencil. This amazes and entertains the audience – both adults and kids alike.

Many parents ask, "What is the use of learning Vedic Mathematics when calculator is readily available?" When we know the procedure how to solve a problem without using calculator, then depending on it is not a problem. Many students nowadays use graphing calculators for solving geometry problems and they do not know how to plot a graph for a given equation. No offence, but true. By using a calculator, the required knowledge is not achieved.

Using Vedic Mathematics, one can complete any task faster, confidence levels are increased, latent energy is brought out and inner talent blooms. It helps to save a lot of time in competitive examinations, creative ideas popup and as a result of a sharp brain, memory management skills are enhanced. We can also find alternative solutions for real time problems (rather, stop thinking monotonously), improve intuition and ultimately lead to a peaceful and blissful mind.

The simplicity of Vedic math enables mathematics calculations to be carried out mentally. The ease and effectiveness of Vedic mathematics can be appreciated only by practicing the system diligently and with a humble attitude. In the olden days, in Gurukulas, students used to learn orally. Some students are capable of remembering when they hear once (Called Eka Sandhagrahi), some students are capable of remembering when they hear twice (Dwi Sandhagrahi) and some more are capable of remembering when they hear thrice (Tri Sandhagrahi).

Vedas are thousands of years old (known as Apaurusheya – not given by human). Out of it, Atharva-Veda consists mostly of scientific information like the material good for flights, missiles, construction techniques, minerals, etc.

Vedic mathematicians authored various theses and dissertations on mathematics, which were compiled and categorized under "Ganita Sutras" (Mathematical formulae) based on this

part of Veda. These treatises lay down the foundations of calculus, algebra, algorithms, square roots and cube roots, various methods of calculation, and concept of zero and much more.

Vedic Mathematics is derived from Atharva Veda. This knowledge was used by many astrologers like Varahamihira, Arya bhatta, Bhaskara etc. Jantar Mantar in Delhi and Jaipur are geometric models that demonstrate accuracy and professionalism. These constructions give the time of summer solstice, winter solstice, time during the day etc.

Many scholars worked very diligently to bring this ancient knowledge to present day by making our ancient scriptures known to us in a language that we understand. One such scholar, who researched and re-discovered and brought Vedic mathematics to the mainstream, was Sri Bharati Krishna Tirthaji.



Sri Bharati Krishna Tirthaji (1884-1960), was an exceptional scholar in Sanskrit, Philosophy, English, Mathematics, History and Science. He believed that the Vedas represented an "inexhaustible mine of profound wisdom" both spiritual and secular.

He was awarded the title of 'Saraswati' by the Madras Sanskrit Association for his remarkable proficiency in Sanskrit. In 1911, Sri Bharati Krishna Tirthaji, could not resist his burning desire for spiritual knowledge. He studied intensively for eight years. He had written 16 volumes on these 16 sūtras (one volume for each sūtra). Unfortunately those manuscripts were lost irretrievably and he again re-wrote from his memory - a single volume with all the 16 formulae.



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Aum - Hari Sree Ganapathaye Namaha

VEDIC THEORIES: Universe Timeline & Rahu - Ketu

written by Rajesh Nair



The latest and widely accepted scientific theory is that the universe came into existence with a *Big Bang*. Hindu theories that were formulated several thousands of years ago as described in our ancient scriptures had already stated it in the same way, but with more details.

Origin of the Universe

Let us start by asking the question; what got converted to this universe and what was there before the universe came into existence? According to the laws of Physics, matter cannot be created nor destroyed. It can only be converted from one form to another. So there must be something or some form of matter or energy there before existence, which must have got converted to the current form of the universe.

Hindu theories teach the world that the universe got transformed from the Un-manifested or the Abstract form of energy, which is called *Brahmam* (do not confuse this word with Brahman or Brahmana), with an "ancient" big bang, which we all very well know as *Aum* or *Aumkaaram*. Let us call the *Brahmam* as *Prajna* in Sanskrit or *Consciousness* in English. *Brahmam* is described in the ancient scriptures in several ways such as - one with no form, the supreme, the source of consciousness as well as un-consciousness matter, the absolute etc. In simple terms it is an abstract form of endless energy.

Since the universe is a transformed form of this consciousness, everything (living and non-living) in this universe must have the *Brahmam* (consciousness) within them. It is this consciousness that makes a fetus know which part of it should be grown as its head and which part as leg and when it should come out to start breathing; it is this consciousness that makes a heart know how many times it should beat in a minute; it is that consciousness that makes the planets know which orbit each should rotate around the sun; it is this consciousness that makes the earth know the duration in which it should complete one rotation on its own and so on and on.

Ancient Hindu scientists (or Rishis) named this "consciousness" as "God". It is very

important to note here that the word God is not referring to a person as you see in other religions. The Hindu "gods" that we worship are just the symbolizations of "God" or *Brahmam* in different ways for certain reasons.

When Hindus say *Namaste* to each other when they meet, they are actually saying "I respect the divinity or the consciousness within you" to each other. Same or similar message is conveyed by "*Aham Brahmasmi*" and "*Tatwamasi*".

So we should all know by now the reason why Hindus say God is within everyone, everything and everywhere and should also know why we can worship even a stone.

The realization of the *Brahmam* or consciousness within us is very important to each one of us. That realization would eventually lead us to the realization of existence of everything. We must take conscious steps to make the consciousness within us clear, sharp and not to get degraded. All of the Hindu customs are defined by our *Aachaaryaas* (teachers) to achieve that. The simplest and first step towards that is to practice "*Dhyanam*" or meditation. Yogis or Rishis are at a level at which they can be in synch with the frequency of vibration of *Brahmam*. Note that reaching that level is not as simple as the first step, but anybody can achieve that.

Coming back to the discussion on universe, it dies as well, according to Hindu theory. It is going back to its original form after several billions of years. The birth and death of universe is cyclic in nature. After the *Big Bang* or *Aumkaram*, *Brahmam* gets transformed to Universe and it starts expanding and continues to expand for billions of years and at some point when it completes its expansion it starts to shrink and finally becomes *Brahmam* and again with another big bang it starts expanding and so on.

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Several of such cycles (*Aum* or Big Bang, Expansion, Shrink ...) together is termed as a **Brahmavu**.

I think it is relevant to provide some details on the Hindu timelines here:

2 Ayanas (Utharaayana (6 months) +
Dakshinaayana (6 months))
= 1 human year = 1 Deva Day

4,000 + 400 + 400 = 4,800 Deva years
= 4,800 x 360 = 1,728,000 human years
= 1 Satya Yuga

3,000 + 300 + 300 = 3,600 Deva years
= 3,600 x 360 = 1,296,000 human years
= 1 Tretā Yuga

2,000 + 200 + 200 = 2,400 Deva years
= 2,400 x 360 = 864,000 human years
= 1 Dwapara Yuga

1,000 + 100 + 100 = 1,200 Deva years
= 1,200 x 360 = 432,000 human years
= 1 Kali Yuga

12,000 Deva year = 4 Yugas (12,000 x 360
= 4,320,000 human years)
= **1 Mahaa Yuga**

71 Mahaa Yuga (306,720,000 solar years)
= **1 Manwatara**.
Each *Manwatara* is ruled by a *Manu*.

1000 Mahaa Yugas = 1 Kalpa
= 1 daytime of Brahmavu (not Brahmam)

2 Kalpas = 1 Day + 1 Night
= 8.64 billion Human years
= 1 Full Day of Brahmavu

30 Days of Brahmavu
= 259.2 billion human years
= 1 month of Brahmavu

12 Months of Brahmavu
= 3.1104 Trillion human years
= **1 Year of Brahmavu**

50 years of Brahmavu = 1 Paraardha

2 Paraardhas = **1 Mahaa Kalpa**
= 311.04 Trillion Human Years
= **The Lifespan of a Brahmavu**

Today we are in the 1st day (Brahmavu's day) of the 51st year of current Brahmavu. This day (or Kalpa) is called **Shvetha Varaha Kalpa**.

In this day, we are in the 7th Manwanthara and is called **Vaivasvatha Manvantara**. Within this Manvantara, 27 Mahaayugas (i.e., 27 times the 4 Yugas) are over.

In the current Mahaayuga which is the 28th one, Krita (Satya), Treta and Dwapara Yugas are already over. Next Yuga after that (i.e., Kaliyuga) began in the year 3102 BC February (if we map/convert the Hindu timelines to Julian calendar).

These timelines are explained in *Vishnu Puraana* one of the 18 Mahapuranas and in *Surya Siddhanta* one of the Hindu Astronomical texts.



Rahu and Ketu in Vedic Astrology

In Hindu Astrology, there are nine planets or *Grahas* (known as *Nava Grahas*) considered as influencing everyone. The word *Graha* in astrology has a deeper meaning than *planet* in English. *Graha* refers to an entity having power to grasp or a point of cosmic influence on us. Hindu scientists (or Rishis) had very deep knowledge about the origin and existence of universe and the major *Grahas* that are influential to us.

Out of these nine *Grahas*, 7 of them are associated with physical entities and 2 of them are associated with virtual entities.

Those 2 *Grahas* are Rahu and Ketu and are called shadow planets or north and south lunar nodes.

Sun	-	Ravi
Moon	-	Chandra
Mars	-	Kuja or Chovva
Mercury	-	Budha
Jupiter	-	Guru
Venus	-	Sukra
Saturn	-	Sani or Manda
North Lunar Node	-	Rahu
South Lunar Node	-	Ketu

Rahu and Ketu are in fact the intersecting points of the Orbital paths of Moon and Sun with respect to Earth for an observer. Please note that these orbits are the relative path of rotation for






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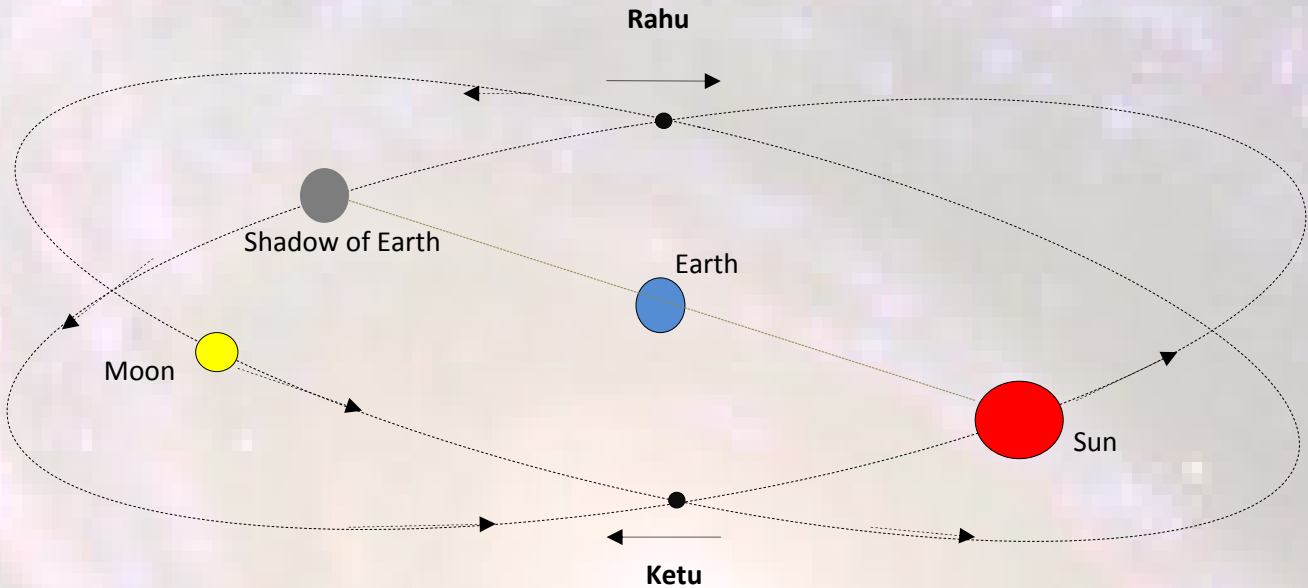
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an observer from Earth and in reality Sun is not revolving around Earth. The orbits are in fact one up and the other one down. But when you see from earth, it would seem to be intersecting at a point. These intersecting points are also moving at a speed of 19.5 degrees in a year around earth.

The picture below shows the paths of moon and sun, its direction of rotation and the intersecting points. It also shows the direction in which Rahu and Ketu (intersecting points) moves.



During the Solar and Lunar eclipses, Sun or Moon will be crossing one of these points causing the shadow of one to fall on the other. So you can see that the mythology of Rahu or Ketu swallowing up Sun or Moon during eclipses makes real sense and was not a non-sense as at least some of us thought for some time when we did not have the knowledge of our own science.

To represent the positions of *Nava Grahas* at any time, we need a frame of reference and that is what the *Raasi Chart* (aka *Natal Chart* or *Graha Nila*) is for. One's *Raasi chart* is the snapshot of the positions of these nine *Grahas* with respect to the geographical location of that person at the time of birth. You can notice in anyone's chart that *Rahu* and *Ketu* are placed at diagonally opposite *Raasis* or houses (i.e., in the 7th house from each other). As mentioned above, the speed at which *Rahu* and *Ketu* moves is 19.5 degrees per year which means it would take almost 1.5 years to cross one *Raasi*. Each of the 12 *Raasis* is 30 degrees.

Rajesh has a keen interest in astrology and welcomes feedback/dialog- rajesh.nair.usa@gmail.com.

This original piece is his first published article.



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BIRTH of KERALA



A number of myths and legends persist concerning the origin of Kerala. One such myth is the creation of Kerala by Parasurama, a warrior sage. Parasurama was the incarnation of Maha Vishnu. He was the sixth of the ten avatars (incarnation) of Vishnu. The word Parasu means 'axe' in Sanskrit and therefore the name Parasurama means 'Ram with Axe'. The aim of his birth was to deliver the world from the arrogant oppression of the ruling caste, the Kshatriyas. He killed all the male Kshatriyas on earth and filled five lakes with their blood.

After destroying the Kshatriya kings, he approached an assembly of learned men to find a way of penitence for his sins. He was advised that, to save his soul from damnation, he must hand over the lands he had conquered to the Brahmins. He did as they advised and sat in meditation at Gokarnam. There, he was blessed by Varuna - the God of the Oceans and Bhumi Devi - Goddess of Earth. From Gokarnam he reached Kanyakumari and threw his axe northward across the ocean. The place where the axe landed was Kerala. It was 160 katam (an old measure) of land lying between Gokarnam and Kanyakumari. Puranas say that it was Parasurama who planted the 64 Brahmin families in Kerala, whom he brought down from the north in order to expiate his slaughter of the Kshatriyas. According to the puranas, Kerala is also known as Parasurama Kshetram, i.e., 'The Land of Parasurama', as the land was reclaimed from sea by him.

KERALA TRIVIA

- ❖ How many rivers are there in Kerala? **44 rivers.**
- ❖ Which was the first college in Kerala? **C.M.S College, Kottayam.**
- ❖ First Malayalam movie nominated for the Oscars? **Guru (1997), Director: Rajiv Anchal.**
- ❖ First Malayalam novel (original) published? **Kundalatha, author Appu Nedungadi published in 1887.**
- ❖ Which was the first 70mm film in Malayalam? **Padayottam (1982), Producer: Navodaya Appachan**
- ❖ Who was Kerala's first Olympian? **C.K Lakshmanan, (110 m hurdles, 1924) Paris Olympics.**
- ❖ Which was the first railway line in Kerala? **Bepur-Tirur line (30.6 Km)**
- ❖ Which was the only Malayalam film to have won the prestigious British Film Institute Award? **Elippathayam.**
- ❖ Who was the first Keralite to win the Dadasaheb Phalke Award for lifetime contribution to Indian Cinema? **Adoor Gopalakrishnan.**
- ❖ Name the only Muslim royal family in Kerala? **Arakkal family ruled between 16th and 18th century. The oldest child irrespective of gender would become the ruler. Males were addressed as Ali Raja and female rulers were addressed as Arakkal Beevi.**

(Sources Wikipedia, Spiderkerala, Prokerala)

*contributed by Trisha Nair
Student, 7th Grade*

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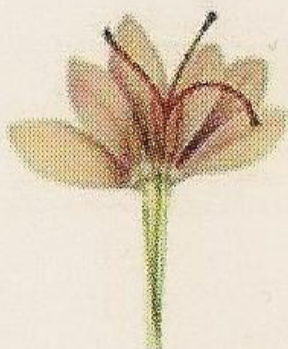
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Lady giving alms



Yesoda with Krishna



Pleasing



Malabar girl



Shakuntala Pathralekhan

PAINTINGS OF RAJA RAVI VARMA

contributed by Priya Nair

"To me Raja Ravi Varma's paintings bring the classics to life. He also gives us a peek into how upper class Keralite women of his times must have dressed. Something we would not have easily known since photographs were not common then" – Priya Nair



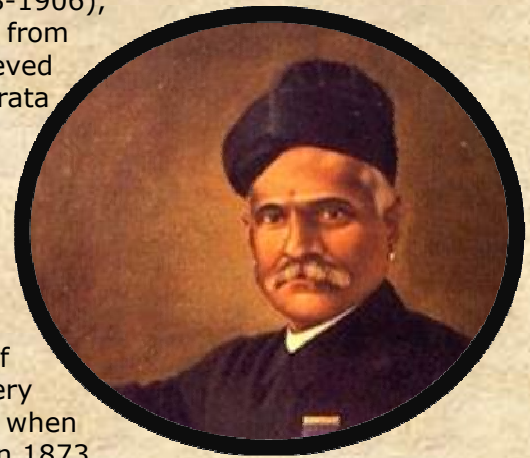
Jatayu Vadha



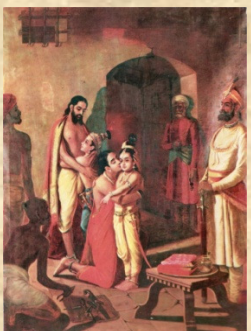
Swan messenger

(Adapted from Wikipedia) - Raja Ravi Varma (1848-1906), amongst the greatest painters of Indian art, hailed from the princely state of Travancore in Kerala. He achieved recognition for depicting scenes from the Mahabharata and Ramayana epics. His paintings are considered to be among the best examples of fusion of Indian traditions with the techniques of European academic art.

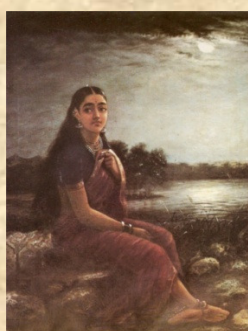
During his lifetime Varma was most remembered for his paintings of sari clad women portrayed as shapely and graceful. It became an important motif of the time, with reproductions found in almost every middle-class home. His exposure in the west came when he won the first prize in the Vienna Art Exhibition in 1873.



(Art courtesy of desicolors.com)



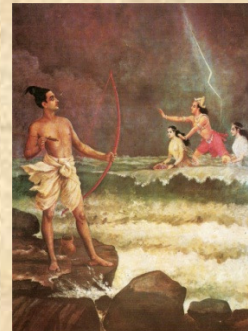
Sri Krishna liberating his parents



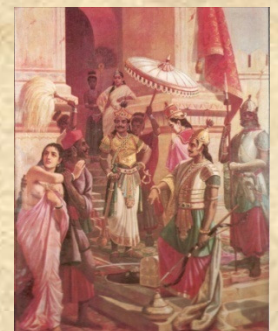
Lady in the moonlight



Sri Krishna as envoy



Sri Rama vanquishing the sea



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'Sleeping Kid' - Lakshita Senthil

Talented six-year old youngster, daughter of Senthil & Mrudula, has created **'Sleeping Kid'** - visualization of a kid sleeping under colorful blankets. The blanket design depicts a Chilean flag, a Christmas tree and a nesting (Russian) doll. Lakshita is in the 2nd Grade at Twin Chimneys Elementary.

'Turkey' - Siddharth Santosh

Siddharth, also in the 2nd Grade, is no doubt caught up in the holiday season. Son of Santosh & Shiji, he has brilliantly drawn **'Turkey'**





'Earth in our Hands' - Maya Menon

'Earth in our Hands' won Maya Menon, daughter of Anita & Vichu, first prize in the 2012 annual Earth Day Sustainability art contest at Washington University. Besides art, this 9th Grade student at John Burroughs School, has interests in Bharatanatyam, basketball and golf.

'South Indian Beauty' - Shiji Santosh

Shiji joins her young son in sharing with us a sketch - created while she was in college.



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ആശകൾ ആയിരം ആയിരം ഉണ്ടെൻ മനസ്സിൽ
ഒരു സ്വപ്ന പൂങ്കാവനം നിർമ്മിക്കാൻ!

ഓർമ്മയിൽ ഉണ്ട് ഈ വീടിനുമുൻപിൽ
എന്റെ അമ്മ വളർത്തിയ പൂന്തോട്ടം.
പിച്ചികൾ, മുല്ലകൾ, ചെത്തി, ചെൻപകം, ചെൻപരുത്തി
എന്തിനേറെ... ഒരു സ്വർഗ്ഗീയ സുന്ദര ഭൂമി.

മകുടത്തിൽ അമ്മ വെള്ളം കോരി ഒഴിക്കുമ്പോൾ
പിന്നാലെ ഞാനും നടക്കും... ഒരാൽമസംത്രിപ്തിക്കായ്...
മനസ്സമിതം തൂകി, നിൽക്കും ഒരായിരം
പൂക്കൾ കണ്ട് ആസ്വതിക്കനായ്!

വർണ്ണപ്പകിട്ടുള്ള റോസച്ചെടികളിൽ
തൊട്ടും മണത്തും നടക്കുമ്പോൾ... ഒരു ഓർമക്കായി...
എന്റെ അമ്മ ചൊല്ലും, മോനെ സൂക്ഷിക്കണേ...
അതിൽ മുളളുകൾ ഏറെയുണ്ട്...

പിന്ച്ചുവീരലിൽ ആ മുളളു കൊണ്ടാൽ
അതമ്മയ്ക്ക് സഹിക്കുക വയ്യ.
പൊന്നു മോന്റെ കൈയിൽ മുളള്!
കുടം താഴെയിട്ട് അമ്മ ഓടിയെത്തും.

ചിത്ര ശലഭങ്ങൾ ഓടിവന്നുവെച്ചു...
പാറി പറന്നു ഉയരുമ്പോൾ... മെല്ലേ...
പിടിക്കുവാൻ എൻ കൈകൾ നീളുമ്പോൾ...
പിടിക്കല്ലേ, വേണ്ട മോനെ വേണ്ട... അമ്മ!

പിടിച്ചു നശിപ്പിക്കാൻ എന്തു എളുപ്പം, പക്ഷേ...
ജീവൻ നൽകാൻ നമ്മൾക്കാവില്ല.
അവരാണു ഇവിടുത്തെ തീർത്ഥാടകർ...
അവരാണ് ഈ തോപ്പിൻ അവകാശികൾ!

അന്നൊരുനാൾ ഒരു പൂ ഞാൻ പിഴുതപ്പോൾ...
അമ്മ വന്നു എന്നോടു ചൊല്ലി...
പൂക്കൾ പഠിക്കല്ലേ... മോനെ... അതു
കണ്ടാസ്വതിക്കുവാൻ മാത്രമാണ്.

തൊട്ടുനോക്കാം... മണം ആസ്വതിക്കാം...
പറ്റേ നോക്കിനിന്നു ആസ്വതിക്കാം,
ഭൂമിയിൽ പ്രപഞ്ചം സൃഷ്ടിച്ച സ്വർഗമാണീ
മായാമാനോഹര പൂക്കൾ.

അത്ത കളത്തിനായി അയലത്ത കുട്ടികൾ
പൂ പഠിക്കാൻ വരും നേരം...
പൂ ഇവിടില്ല, ഇനി ആരും... ഇങ്ങോട്ട്...
പൂ ഇറുക്കാൻ വന്നിടേണ്ട!

എന്റെ സ്വന്തമാണ്, എന്റെ എല്ലാമാണ്...
എന്റെ സ്വപ്നവും സങ്കല്പവും... ഈ പൂക്കൾ ആണ്.
ഈ പൂക്കൾ തൻ വർണ്ണപകിട്ടുകൾ കണ്ടാസ്വതിക്കുവാൻ
വേണം നമ്മൾക്കു കഴിവു മനസ്സും!...

കാലത്തിൻ കൈകളിൽ എല്ലാം മറന്നു
തിരക്കിലാണ് ഇന്നും എന്റെ അമ്മ .
പുഞ്ചിരി തൂകി, സംതൃപ്തയായി... എന്റെ...
അമ്മയേ കാണാം... ആ പൂന്തോപ്പിനുള്ളിൽ...

അച്ഛന്റെ ഓർമ്മകൾ ഏറെ എനിക്കില്ല...
അമ്മ പറഞ്ഞ കഥകൾ മാത്രം.
യുദ്ധകളത്തിൽ തകർന്നുവീണ... എന്റെ... അച്ഛനേ...
ഓർത്തു... വിങ്ങി കരയാറുമില്ല.

പ്രപഞ്ചം രചിക്കുന്ന കാലയവനിക...
എല്ലാം തുടച്ചു വിശുദ്ധമാക്കും...
അതാണു നിബന്ധന, സത്യം... പ്രകൃതിതൻ...
സമ്മാനം... മാനവർക്കായി!

ഇന്നു അമ്മയില്ല, ഞാൻ ഏകാത്മനായി... ഈ നാലുകെട്ടിന്റെ...
ഉമ്മറക്കോലായിൽ... അമ്മ നട്ടുവളർത്തിയ
പൂന്തോപ്പു നോക്കി, നിർവികാരനായി...
വിതുമ്പും മനസുമായി ഞാൻ ഇരിപ്പു!

കെട്ടിപ്പടുക്കണം ഈ മലർവാടി, നട്ടു...
വളർത്തണം ഒരായിരം പൂച്ചെടി.
സ്വർഗ്ഗ കവാടത്തിൽ നിന്ന് എന്റെ അമ്മ...
കണ്ടു ആസ്വതിക്കട്ടെ മകന്റെ പൂങ്കാവനം.

പ്രപഞ്ചം ഒരു പ്രതിഭാസം എങ്കിൽ...
പ്രപഞ്ച ശില്പിയാണു ആദ്യ ദേവത...
മറ്റൊന്നു ഈ ഭൂമിയിലുണ്ടെങ്കിൽ...
അതു അമ്മയാണോ പുണ്യ ദേവി.

സ്ത്രീ എന്ന സൃഷ്ടി ഈ പ്രപഞ്ചത്തിൽ ഇല്ലെങ്കിൽ...
ശൂന്യ മാണി... ശില്പശാല





DESERVING STUDENT RECEIVES OHMKARAM FINANCIAL AID

Thanks to generous donations from our members, Ohmkaram was able to extend financial assistance this year to a very accomplished young lady, Athira Muralee, from Vadakkekara, Ernakulam, Kerala.

Athira, a third year First Class BSc student at SI-MET (State Institute of Medical Education Technology) College of Nursing, Palluruthy (Ernakulam), received the equivalent of ₹65,000 - a years worth of fees, with a small amount left over for personal expenses (approx \$70).

Demonstrating financial need and hardship, she approached us in October 2012 after having heard of our campaign (which began right after Onam in August), through word of mouth from Ohmkaram family members in Kerala.

Soon after fund raising efforts ended in November, an open call was made to members to form an independent Scholarship Selection Committee. A special invitation was sent out to our donors, to whom we also inquired as to how their money could be best spent.

The committee vetted this scholar by reviewing impressive academic records (distinctions in SSLC and Plus Two), verifying references and accreditation of educational institution, assessing financial background and conducting interviews. A number of phone calls were made to Kerala, early in the morning and late at night. The award was remitted in Dec.

Athira comes from a financially challenged family and is the only child. Her father is a retired, last grade private school employee, mother a homemaker. They survive on the father's small pension of approx ₹6,500 per month.

The scholarship was opened to deserving students of all ages, with preference given to candidates in Kerala nominated or recommended by Ohmkaram members. When Athira came to our attention, it was felt that a small, but active, organization such as ours with limited resources, we could best help a young adult pursuing a professional diploma or undergoing vocational training.

Under privileged younger children can still gain free primary and secondary education by attending government schools, and many receive a helping hand from multiple sources. By no means is funding adequate for our youth in Kerala, but we felt a need to help young adults, who are often overlooked.

We also felt compelled to extend a longer term help to a single scholar, rather than piece meal assistance to multiple candidates.

In this regard, Athira checked all the boxes as a candidate. Based on our budget and intent to maximize our donation, she was the ideal person to sponsor.

We hope that our sponsorship will motivate recipients to complete their desired course and ultimately pay it forward as a working adult, while making valuable contributions to society as a qualified professional.

Athira is currently undergoing practicum at Ernakulam Government Hospital, commuting two hours each way by bus. She will soon be posted to Medical College Hospital, Alleppey, for her pediatrics practical rotation, and will stay at a hostel.

This is the second scholarship that Ohmkaram has awarded. A largely single donor sponsored scholarship was awarded in 2009.

It is hoped the scholarship program will continue to be an annual affair with more varied and rigorous fund raising. We would like to raise larger sums so that financial assistance can be extended to more deserving students, including younger kids. We never want to minimize the needs of many destitute children, anywhere.

Scholarship Committee Members:

Natesan Madhavan

Dr. PG Ravindranathan

Rajagopalan Unni

Vinod Menon (EC Liaison)



A PERSONAL ESSAY BY OUR SCHOLAR

Athira Muralee

I was born on 25th February 1992 to a lower middle class Nair family, in the village of 'Alanthuruth', near North Paravur town, located in Ernakulam District.

My father worked as a non teaching staff in an aided higher secondary school (SNV Sanskrit School, N. Paravur). He is retired since 31st May, 2012. My mother is a housewife, not employed.

GETTING KNOW ATHIRA

DOB: Feb 2, 1992

Place of Birth: Paravur

Parents: VK Muraleedharan &
TB Vijayalakshmi

Nursing Student at SI-Met College of
Nursing, Palluruthy (Ernakulam)

"Much more than employment, a nurse does divine service to human beings in agony. A suffering patient expects affection and consideration rather than sympathy from the nurse. A soft touch and affection works wonders on them"

"My ambition is to do MSc also in the same field and to practice in palliative care units. The Ohmkaram scholarship will be of immense help to me and my family".

Our only source of income now is my father's pension, since both my parents did not inherit any ancestral properties. My father purchased 15 cents of land and built a modest house of 800 sq ft from the earnings of his service. The initial expenditure of my nursing studies was funded by a non-refundable advance from his Provident Fund.

Experiencing financial difficulties from my childhood, I decided that I should get a job as a grown up, so that I could support my parents. Therefore, I tried my level best in my studies. I got 90% marks in SSLC and Plus Two exams.

My ambition during my school days was to become a Physician. But later, I learned that I have to be practical. With my family background it is impossible to take up studies in a medical college. From my parents and elder friends, I realized that BSc Nursing course would be more affordable and easier to get employment opportunity.

I got admission on merit to a State Government nursing college (Controlled by Kerala State Health Department) in August 2010, self financed.

Frankly speaking, I became aware of the greatness of the profession only after joining the course. I understood that much more than employment, a nurse does divine service to human beings in agony. A suffering patient expects affection and consideration rather than sympathy from the nurse. A soft touch and affection works wonders on them.

The practical classes started towards the end of second year and I am doing my practice in the reputed Government District Hospital, Ernakulam. When the interaction with the patients started, I realised that the profession I selected is really great. Now my outlook has developed to such a state that I can consider each patient I came in contact with as my family member. To my satisfaction I find that patients like me too.

My ambition is to do MSc also in the same course and to practice in palliative care units. The Ohmkaram scholarship will be of immense help to me and my family. It will help me to develop confidence which will provide strength for my further studies in Masters degree.

Finally, a few words about my native place. Even though I belong to poor background, my village has a rich culture and glorious past. Alanthuruth or Pattanam is part of "Muziris", which was gateway to India during 3000 BC onwards. Lot of scientific excavations is being done in our village to bring out the proofs of its glorious past.

Thank you.



MALAYALAM SCHOOL OF ST. LOUIS

written by Anjana Prayaga

Malayalam School of St Louis, an Ohmkaram affiliate, is a voluntary organization that teaches and promotes Malayalam language to interested students in the St Louis area. This is the sixth year of service with thirty two students currently enrolled. The school runs efficiently because of the help from volunteers, who assist with various activities of the school. This includes a high school volunteer who was a previous student of the school. Malayalam School meets on alternate Saturdays for two hours, from September through May, every school year. Classes are conducted at three levels. It also provides youngsters with volunteering opportunities. This year, our advanced level students had an opportunity to volunteer teaching beginner level classes.

Malayalam School receives lots of help from parents and other volunteers. Volunteer teachers this year were Anjana Prayaga, Ashitha Komath, Eldho Thomas, Latha Madhu, Sheena Konikkara, Vimal Nair, and Vinod Vydier. We also had a student volunteer this year, Amit Prayaga, supporting teachers in the class. Special thanks go to Savitha Suresh and Latha Unni for helping us with annual registration. Thanks also to Latha Sujeeth for booking rooms at Daniel Boone library where classes are conducted. Sudhir Prayaga helped with posting information about our school with the news media.

Check our website for more information about the school. We are always looking for volunteers and ideas to improve our services. Contact us if you are interested in participating Malayalam School activities, including volunteering. Registration for 2013 will start in July through August.



Malayalam School 2012- 2013

Contact: Anjana Prayaga

Website: www.ohmkaram.org/MalayalamSchool.html

E-mail: malayamschool@yahoo.com

Phone: (636) 281-9778

2012 Office Bearers

BOARD of DIRECTORS	EXECUTIVE COMMITTEE
Madhu Madhavan (Chairman)	Dr. Sudeep Nair (President)
Rajagopalan Unni	Dr. Sudhirdas Prayaga (Vice-President)
Vimal Nair	Vinay Menon (Secretary)
	Vinod Menon (Treasurer)
	Dr. Sureshkumar Krishnan (Joint Treasurer)



... is a nonprofit voluntary organization in Greater St. Louis, Missouri, USA.

This organization is created with a vision to encourage active participation in the Kerala culture, foster cooperation and unity among Kerala Hindus throughout St. Louis and adjoining cities. Participation and involvement of our youth will be facilitated, thus enabling them to appreciate our cultural roots. This organization will serve as a platform for the effective networking of Hindus from Kerala or anyone interested in Kerala culture.

Anniversary,
Vishu, Onam
(with authentic
Kerala Sadhya)
and Picnic

Join Us!

Free Gitanjali
(souvenir magazine)

50% off
Malayalam School



Discounted or free
entry to all special
events

www.OHMKARAM.org
info@ohmkaram.org

Popular Malayalam Movies for 2012

compiled by Binu Chakkamparambil



1. **Ordinary**

Directed by Sugeeth. Lead role: Kunchakko Boban, Biju Menon, Baburaj, Asif Ali, Jishnu, Shritha Sivadas and Ann Augustine.

2. **Mayamohini**

Directed by Jose Thomas. Lead role: Dileep, Biju Menon, Lakshmi Rai and Baburaj.

3. **22 Female Kottayam**

Directed by Ashiq Abu. Lead role: Rima Kallingal and Fahad Fazil.

4. **Diamond Necklace**

Directed by Lal Jose. Lead role: Fahad Fazl, Samvrutha Sunil, Anusree and Gouthami Nair.

5. **Grandmaster**

Directed by B. Unnikrishnan. Lead role: Mohanlal, Priyamani, Naraine, Jagathy Sreekumar, Babu Antony etc.

6. **Second Show**

Directed by Srinath Rajendran. Lead role: Dulqer Salman (Mammootty's son) Debut role.

7. **Mallu Singh**

Directed by Vysakh. Lead role: Kunchakko Boban, Unni Mukundan, Rupa Manjari and Samvrutha Sunil.

8. **Run Baby Run**

Directed by Joshiy. Lead role: Mohanlal and Amala Paul.

9. **Spirit**

Directed by Ranjith. Lead role: Mohanlal, Kaniha and Shankar Ramakrishnan.

10. **Ustad Hotel**

Directed by Anwar Rasheed. Lead role: Dulquer Salmaan, Nithya Menon and Thilakan.

11. **Thattathin Marayathu**

Directed by Vineeth Srinivasan. Lead role: Nivin Pauly and Isha Talwar.

Popular Malayalam Songs of 2012

compiled by Binu Chakkamparambil



1 Muthuchippi:

Movie
Music Director
Singers

Thattathin Marayathu
Shaan Rahman
Sachin Warriar and
Remya Nambeeshan

2 Enthanu Bhai:

Movie
Music director
Singer

Da Thadiya
Bijibal
Rex Vijayan

3 Anuraagathin Velayil:

Movie
Music Director
Singer

Thattathin Marayathu
Shaan Rahman
Vineeth Srinivasan

4 Appangalembadam:

Movie
Music Director
Singer

Ustad Hotel
Gopi Sundar Appangal
Anna Katharina Valayil

5 Vaathilil Aa Vaathailil:

Movie
Music Director
Singer

Ustad Hotel
Gopi Sundar Appangal
Haricharan

6 Azhalinte Azhangalil:

Movie
Music Director
Singer

Ayalum Njanum
Thammil
Ouseppachan
Nikhil Mathew

7 Kanninnullil Nee Kanmani:

Movie
Music Director
Singer

Trivandrum Lodge
M. Jayachandran
Najeem Arshad

8 Mel Mel:

Movie
Music Director
Singers

Ustad Hotel
Gopi Sundar Appangal
Naresh Iyer, Anna
Katharina Valayil

9 Thattathin Marayathe:

Movie
Music Director
Singer

Thattathin Marayathu
Shaan Rahman
Sachin Warriar

10 Shyaamambaram:

Movie
Music Director
Singer

Thattathin Marayathu
Shaan Rahman
Vineeth Sreenivasan

11 Mazhakundu Mathram:

Movie
Music Director
Singer

Spirit
Shahabas Aman
Shahabas Aman

12 Anuragam:

Movie
Music Director
Singers

Thattathin Marayathu
Shaan Rahman
Divya S. Menon and
Rahul Subrahmanian

13 Subhanalla:

Movie
Music Director
Singer

Ustad Hotel
Gopi Sundar Appangal
Navin Iyer

14 Namosthutte:

Movie
Music Director
Singer

Thattathin Marayathu
Shaan Rahman
Arun Alat

15 Nilamalare:

Movie
Music Director
Singer

Diamond Necklace
Vidyasagar
Srinivasan
Raghunathan

16 Maranamethunna:

Movie
Music Director
Singer

Spirit
Shahabas Aman
Unni Menon

17 Thottu Thottu:

Movie
Music Director
Singer

Diamond Necklace
Vidyasagar
Abhirami

18 Kilikal Parannatho:

Movie
Music Director
Singer

Trivandrum Lodge
M. Jayachandran
Rajesh Krishnan

19 Praanante Naalanga:

Movie
Music Director
Singer

Thattathin Marayathu
Shaan Rahman
Yazin Nizar

20 Ee Chillayil:

Movie
Music Director
Singer

Spirit
Shahabas Aman
K J Yesudas

ST LOUIS AREA INDIAN RESTAURANTS

compiled by Binu Chakkamparambil



Anis

2900 Cross Roads Pl, Suite
20, HWY K
O'Fallon, MO 63368
(636) 489-2647

Cafe Lazeez

14248 H Manchester Rd
Ballwin, MO 63011

China in Bombay

14626 Manchester Rd
Ballwin, MO 63011
(636) 386-8320

Copper Chimney

200 Mid Rivers Centre
St. Peters, MO 63376
(636) 278-1833

Everest Café & Bar

711 Olive St
St. Louis, MO 63101
(314) 621-8533

4145 Manchester Ave
St. Louis, MO 63110
(314) 531-4800

Flavor of India

11939 Olive Blvd
St. Louis, MO 63141
(314) 997-4224

Gokul

6101 Delmar Blvd
St. Louis, MO 63112
(314) 721-1888

10633-B Page Ave
St. Louis, MO 63132
(314) 428-8888

Govinda's Vegetarian

3926 Lindell Blvd
St. Louis, MO 63108
(314) 535-8085

Haveli

9720 Page Ave
St. Louis, MO 63132
(314) 423-7300

House of India

8501 Delmar Blvd
St. Louis, MO 63124
(314) 567-6850

India Palace

4534 N Lindbergh Blvd, 11th
Floor
Bridgeton, MO 63044
(314) 731-3333

India's Kitchen

14222 Manchester Rd
Ballwin, MO 63011
(636) 394-2911

India's Oven

2625 Illinois St.
Swansea, IL 62226
(618) 277-5555

Lal Qila

15222 Manchester Road
Ballwin, MO 63011
(636) 527-4717

Mayuri

12513 Olive Blvd
St. Louis, MO 63141
(314) 576-7272

Mideast Market

14345 Manchester Road
Ballwin, MO 63011
(636) 230-7018

Mr. Currys

7403 Marine Rd
Edwardsville, IL 62025
(618) 692-3892

612 Olive St
St. Louis, MO 63101
(314) 241-2877

Priyaa

1910 McKelvey Rd
Maryland Heights, MO 63043
(314) 542-6148

Raj's Rasoi

2286 McKelvey Rd
Maryland Heights, MO 63043
(314) 576 6666

Rasoi

25 N Euclid Ave
St. Louis, MO 63108
(314) 361-6911

Saffron

2137 Barrett Station Rd
St. Louis, MO 63131
(314) 965-3822

Shanta & Babu's Home Kitchen

2319 W Clay St
St Charles, MO 63301
(636) 946-4455

Spice N Grill

6800 F Olive Boulevard
St. Louis, MO 63130
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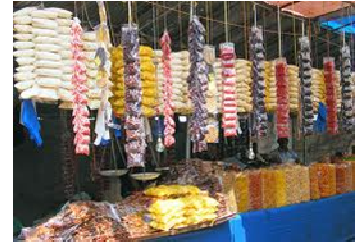
Tandoori King

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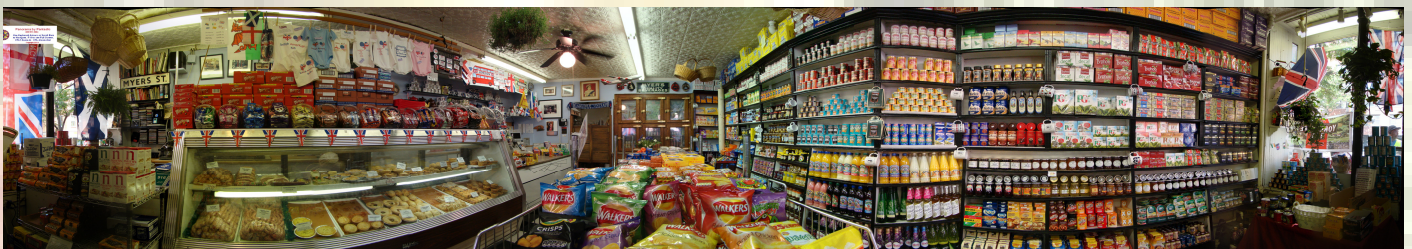


ST LOUIS AREA SOUTH ASIAN GROCERY STORES

compiled by Binu Chakkamparambil



Akbar	10606 Page Ave St. Louis, MO 63132	(314) 428-1900
Akshar	12419 Saint Charles Rock Rd Bridgeton, MO 63044	(314) 291-6666
Ambica	12264 St Charles Rock Rd Bridgeton, MO 63044	(314) 344-1999
Global Market	421 N Kirkwood Rd Kirkwood, MO 63122	(314) 835-1112
Gurung Bazaar	3801 S. Grand Blvd. St. Louis, MO 63118	(314) 664-2884
Harsha	14033 Manchester Road Ballwin, MO 63011	(636) 527-5656
India Bazar	10755 Page Ave St. Louis, MO 63132	(314) 423-5900
Jay International	3172 S. Grand Blvd St. Louis, MO 63118	(314) 772-2552
Mideast Market	2429 Highway K O'Fallon, MO 63368	(636) 980-1322
New Asian Spices	1928 McKelvey Rd Maryland Heights, MO 63043	(314) 439-9600
Salam Market	14063 Manchester Rd Ballwin MO 63011	(636)-527-6444
Seema Enterprises	14238 Manchester Rd Manchester, MO 63011	(636) 391-5914
Seema Enterprises	10635 Page Ave St. Louis, MO 63132	(314) 423-9990
Spice Bazaar	3449 Pheasant Meadow Dr, O' Fallon, MO 63368	(636) 294-3716
Spices & More	13007 Olive Blvd St. Louis, MO 63141	(314) 439-5599
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Vinod Menon

"I met, Jeramie Beechler, the owner of Signature Exteriors at the 2012 St. Charles Home Remodelers Show. I requested an estimate for gutter guards. A few days later Jeramie met me at my home with the gutter estimate. While he was here he inspected my roof for **FREE** and determined that I had **hail damage**. I had no idea! After handing me a detailed report of the damage, he advised me to file a claim. He met with my insurance adjuster and I was approved for a full roof replacement and a partial gutter and siding replacement. I have referred him to Vimal, Baiju, and Malamel, all of whom have been approved for a full roof replacement. I highly advise everyone to have their home inspected by Signature Exteriors."

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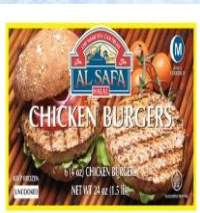
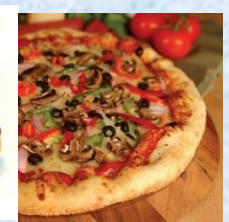
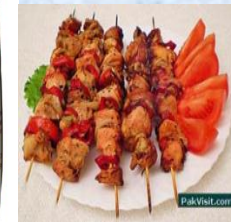
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