



वक्रतुंड महाकाय सूर्यकोटिसमप्रभ ।
निर्विघ्नं कुरु मे देव सर्वकार्येषु सर्वदा ॥

Dear Devotees,

It is our pleasure to welcome you to the month of March, which is the start of Hindu New Year (Gudhi Padwa/Ugadh). Jaury 2017 started with the success of arts and social events of kite festival followed by the Mahashivratri (and overnight bhajans and Puja sessions) in February. We are celebrating Holi dahan (Friday 6:30 PM) sponsored and organized by the Gujarati community. The cheer of Dhulendi is as usual organized by the youth group on Sunday March 12th at 12:00 o'clock.

We would like to bring to the notice the upcoming Shri. Hanuman Havan (April 30th), the sponsorship starts with USD 101.00. In light of recent events some safety tips for the community are provided by Mr. Ram Reddy. Please take a heed of his suggestions and stay safe and healthy.



Temple is hosting Shri Hanuman Havan
on April 30th .

This is a sponsored event.

More details coming in next issue

Holi on March 10th and 12th

March is the month where the festival of Holi is celebrated all over India. This year the Holi Dahan/pooja will be held at 7 pm in the temple premise as done every year.

Dhulendi will be celebrated on Sunday March 12. All are requested to make note of the dates and participate to make the festival a success.

Events of the March

**Ramkrishna
Jayanti pooja** **March 5
10am**

Holi Dahan **March 10
6:30pm**

Dhulendi **March 12
12 noon**

**3rd Sunday
Pooja sponsored by Bal-
shala** **March 19**

**Gudi Padwa/
Ugadi** **March 28
7pm**

March Poojas

| | | |
|----------|------|--------------------------|
| March 3 | 7pm | Devi Puja |
| March 4 | 9am | Karithikeya Puja |
| March 11 | 9am | Venkateshwara Puja |
| March 12 | 7pm | Sathyanarayana Puja |
| March 16 | 7 pm | Sankashtahara Chathurthi |

The rise of a global icon

How did Natarajan become an icon representing the Indian genius for sculpture? It all began in a small village near Madras (Chennai) just over a century ago. A. Srivathsan recounts the story.

With a leg up, arms across, and framed within an aureole of flame, the iconography of Nataraja, cast in bronze, is possibly the ubiquitous example of Indian art. It has gone beyond the secluded portals of temples and museums to reach living rooms, corporate lobbies and up-market lounges the world over. To the many admirers, this form of the dancing Siva, with its “sleek grace and calm agility”, is the “summation of Indian genius”. Though Nataraja has existed in this form for more than a thousand years, its ascent to ubiquity and fame is a relatively recent phenomenon. Interestingly, Binfield Havell, an art historian (who was a columnist for *The Hindu*), was the first to spotlight it. A 114.5-cm bronze icon of Nataraja, discovered 106 years ago, that was in the Madras (now Chennai) Government Museum, was at the center of it all.

Quite beginnings

The story had a quiet beginning. In July 1905, K.V. Subramania Ayyar, a Tamil Assistant in Madras with the Archaeological Survey, visited Tiruvaalangaadu, further west, to recover two ancient copper plates from a temple. His abilities of persuasion got him not two, but 31 copper plates. He also managed to get a number of metal images, which the temple officials had found in an underground chamber. Not realizing their importance, the Archaeological Survey, in its annual report to the government, recommended a routine acquisition of the images. Thus, in 1907, the Tiruvaalangaadu Nataraja and the other metal images reached the Madras Museum. While the copper plates captured immediate attention and caused a sensation among archaeologists, the metal images got a less significant level of recognition in the Museum. Little did the authorities then know that events developing in the Western art world would soon center-stage that bronze icon.

In the early part of the 20th century, influential orientalists hardly reckoned Indian sculpture to be art. In the words of Vincent Smith, “the figures both of men and animals [in Indian sculptures] become stiff and formal, and the idea of power is clumsily expressed by the multiplication of members.” Even the official handbook to the Indian section of the Victoria and Albert Museum derided them. Indian sculptures, to the prejudiced eye, were ‘puerile and detestable’.

But a group of people, including Havell, Ananda Coomaraswamy and William Rothenstein, took it upon themselves to challenge these opinions. Havell, who worked in the Madras and Calcutta colleges of art for many years, was one the earliest to argue for the artistic merits of Indian art. He denounced critics who reluctantly accepted Buddhist sculptures as poor versions of Greek and Roman art, and presented exalted examples of Indian art. In 1908, he put together his arguments and illustrated them in one his important books, **Indian Sculpture and Painting**. The bronze sculpture of Nataraja, acquired by the Madras Museum in 1872 from Velaankanni, found a prominent place in it.



It is with great joy, pride, and devotion that I, Dharma Thiruvaiyaru who hails from Chola region of Tamilnadu, submit the following article on the rise of popularity of the Chola bronze icon of my beloved Lord Nataraja.

Staying Safe

Mr. Ram Reddy,

In view of what has happened to our fellow Indian American in Kansas, let's us take some precautions.

1. Do not get into discussions and arguments in public places with anyone.
2. If someone provokes, avoid confrontation and leave the place immediately.
3. In public places please use English for conversations while third party is listening to avoid any misunderstandings.
4. Lastly but not least important, let's be part of the melting pot in all respects.

Americans in general are humble and of helping nature. They often do volunteer work some time in their daily lives. Realize some of us also do. But I appeal to those who did not think about it or have not had a chance to get involve in the local community. Show our presence outside of our careers also, by sparing a little of our resources of time, talent and/or treasure, to a local non-profit organization:
E.G. partake in walkathons, coaching needy students mostly poor and of single parents and participate in fund raisers, drop a \$10, \$20 or \$100 depending on one's capacity .

The Rise of a global icon..

However, Havell recalibrated his assessment when photos of the Tiruvaalangaadu bronze reached him. Though both the Nataraja icons were identical, he was clear about which one was preferred. "There is a great difference in the feeling which animates the two," he wrote in favor of the Tiruvaalangaadu Nataraja. He declared that the 'gaiety' of this 'delightful bronze' was 'the perfect art' and that it was superior to the 'trivial' sculpture of Gandhara, which was held in high esteem then. Havell published the photographs of the Tiruvaalangaadu bronze for the first time in 1911 in his book, **The Ideals of Indian Art** .

Around that time, Coomaraswamy, the art theorist, also took on critics who dubbed Indian sculptures with many arms and heads as 'hideous'. In an important essay published in 1913, he demonstrated that multiple limbs helped stage a 'sculpture drama', and exhibited 'the wonderful creative energy of the Indian genius'. He made this point first by using the 'profoundly expressive' figure of Durga, and followed it up with the 'perfectly balanced' Tiruvaalangaadu bronze. When Coomaraswamy reworked this essay in 1918, the Tiruvaalangaadu Nataraja moved up the list of examples.

Crucial role

Coomaraswamy's seminal work, titled **The Dance of Siva**, played an important role in popularizing Nataraja. This much-cited essay 'decoded' the art and made the meaning accessible to many. However, it did not receive much notice when first published in 1912, in a Saiva Siddhanta journal without any illustration. But its reprint in 1918, as part of a book under the same name by a New York publisher, reached audiences across the world. Coomaraswamy used the photograph of the Tiruvaalangaadu bronze as the frontispiece.

Havell and others pointed to the merits of Indian art, but their reputation as 'friends of Indian art' came in the way of some critics accepting their assessment. However, finally, doubts about the significance of Indian sculptures came to rest in 1921.

Auguste Rodin, considered the 'father of modern sculpture', was widely respected for his works such as 'Thinker' (1904). When the photographs of the Tiruvaalangaadu and Velaankanni bronzes reached him, probably given by Rothenstein or Victor Goloubew, a French art enthusiast and photographer who had lived in Pondicherry for a short time, the plastic quality of the sculptures captivated Rodin. In the elegance of these bronzes, he found 'grace' and 'above the grace' he admired their 'modeling'. Nataraja sculptures were the 'perfect expression of rhythmic movement in the world', he waxed eloquent. These comments, coming as they did from a revered sculptor, created a stir and led to the instant popularity of the Nataraja form.

Rodin wrote his essay on the dancing Siva (in French) a couple of years before he died in 1917, but it was posthumously published in 1921. The same year, the English translation of the article appeared in the Indian art journal *Rupam*. Though images of the Velaankanni and Tiruvaalangaadu bronzes accompanied Rodin's essay, there was little doubt about which among the two had created an impact.

HTS Community Outreach

Hindu Temple Society Community Outreach program lead by Kanchan Khosla and Usha Patel visited Glenn Hills School to donate pants and tee shirts to the students as requested by the coach Myricks of the school. Kanchan Khosla, Usha Patel and Srinivasan Thiyagarajan coordinated the effort to bring to-gether clothes for the students The principal of Glenn hills high school, Dr. Bonny Williams and Coach Myricks were very thankful for the good cause that benefited the Glenn hills community. To be part or contribute to HTS Outreach Program, please contact Ms Kanchan Khosla or Ms [Usha Patel](#).



The Rise of a global icon..

Opinions on Indian art, as Havell himself remarked, changed in the later part of 1920s. Images of the Tiruvaalangaadu Nataraja began to appear regularly in essays and books. For example, Stella Kramrisch, an authority on Indian art, in 1922 used the sculpture as an illustration with her article on space in Indian sculpture. Havell, too, in 1928, when he rewrote his book, **Indian Sculpture and Painting**, chose to print the Tiruvaalangaadu bronze instead of the Velaankanni one. Almost at the same time, Rabindranath Tagore, who was friends with Havell, Coomaraswamy and Rothenstien, composed a play titled Nataraja: Riturangashaala (Nataraja : A Theatre of Seasons). It was more than a coincidence that the practice of displaying Nataraja sculpture in the stage during Bharatanatyam dance performances as studies show commenced only after 1930.

Enduring spell

The spell of Nataraja was well cast and the process of 'grooming' the image was complete. Museums across the world could not help but compare their own bronzes with the "famous example in the Madras Museum". Cleveland museum, for instance, in 1930, took pride that its own Nataraja "fails by only three and a half centimetres" when compared with the Madras icon. Newspapers, as *The Hindu* did in 1941, featured the Tiruvaalangaadu bronze as one of the world's most delightful bronzes. The Indian postal department was not far behind. When it decided to publish a definitive series of 16 stamps focusing on Indian heritage in 1949, the Tiruvaalangaadu icon was a natural choice. In many ways, the exhaustive account given in 1974 of Nataraja in art and literature by C. Sivaramamurti, the reputed art historian, firmed up the significance of this sculptural form and summed up its renown. In Sivaramamurti's list, too, the Tiruvaalangaadu bronze found a special place. After analyzing hundreds of sculptures, he concluded that it was "the best known image of its kind in any public museum". The journey came a full circle in 1992 when the Madras museum published a brief catalogue of its select bronzes. The Velaankanni bronze was left out, but Tiruvaalangaadu Nataraja adorned the cover, and prominently included in the catalogue. The sculpture of Nataraja continues to be reinvented. Its cosmic symbolism now has a new-age interpretation, and this has helped it circulate further. In 2004, the icon of the dancing Siva reached the lawns of the CERN building in Geneva, where the search for the 'God particle' is now under way.

Community reaching out to help fellow Indian

A visiting businessman from India was injured few weeks back in a 7 car accident on Gordon Highway at North leg Road. In this accident visiting businessman Mr. Pranava Soruban was injured and was hospitalized in ICU at AU Medical Center. Currently Mr. Soruban is being treated at the Walton Rehabilitation Center on 13th street. Punitha (Sara Samuel) quickly organized a volunteer group to help out. Mr Soruban and his family are being supported by the good Samaritans of the Augusta Indian Community regarding their stay and food. Punitha has organized a food train with the help of volunteers to provide three meals to the family every day. The Soruban family will need this help for at least 3 more weeks. If you are willing to participate in this good deed please call Punitha at (706)-267-1284. Please do not go directly to the Walton rehab clinic unless you communicate it with Punitha first. Thanks.

What is High Cholesterol?

Tarak Patel, MD

It means high levels of cholesterol and/or fats in the blood. In brief, you should know **low-density lipoprotein** (**LDL-C** or “bad” cholesterol) and **high-density lipoprotein** (**HDL-C** or “good” cholesterol). When LDL-C is high, it is referred as having high cholesterol.

Triglycerides ,

A type of fat, are another “bad” substance in the blood. Our body needs some cholesterol to make hormones, vitamin D, and substances that help digest foods. Our body makes all the cholesterol it needs. However, cholesterol also is found in some of the foods. HDL cholesterol is called “good” cholesterol as it carries cholesterol from other parts of your body to liver. Liver removes the cholesterol from body.

Interesting things to know about high cholesterol

1. Age effect: In 20s, 22% risk of high cholesterol; In 30s, 38% risk; In 40s, 50% risk and after 50s, 62% risk of high cholesterol
2. Nearly 1 in every 2 American women has high or borderline high cholesterol.
3. 240 mg/dl and above is high, 200-239 mg/dl is borderline high and <200 mg/dl is desirable level for Total cholesterol.

What does high cholesterol do?

High cholesterol increases the risk of plaque buildup inside blood vessels, called **atherosclerosis** or, more generally, **cardiovascular disease** (**CVD**). When it happens in the blood vessels of the heart or brain, it can lead to heart attacks and strokes.

How to check high cholesterol?

Name of test is Lipid profile. It checks all kinds of cholesterol in blood. It needs to be done on empty stomach for about 8 hours. You can drink only water during those 8 hours. No other beverage or food allowed for 8 hours prior to test to get better results.

What is the treatment for high cholesterol?

The most common group of medications used to lower cholesterol is **statins** . Contact your doctor to get more information on treatment. Medicines can help control high blood cholesterol, but they don't cure it.

Who should get checked for high cholesterol?

adults aged 40 years or older who (1) do not have known CVD; (2) have no symptoms of CVD; and (3) have 1 or more risk factors for CVD. Risk factors include high cholesterol, diabetes, high blood pressure, and smoking.

How to reduce high cholesterol?

Healthy diet

- Less than 7 percent of daily calories should come from saturated fat. This fat is found in some meats, dairy products, chocolate, baked goods, and deep-fried and processed foods.
- No more than 25 to 35 percent of daily calories should come from all fats, including saturated, *trans*, mono-unsaturated, and polyunsaturated fats.
- make sure to have less than 300 mg a day of cholesterol.
- Good foods which can prevent absorption of cholesterol include: Whole-grain cereals such as oatmeal and oat bran, Fruits such as apples, bananas, oranges, pears, and prunes and Legumes such as kidney beans, lentils, chick peas, black-eyed peas, and lima beans

A diet rich in fruits and vegetables can increase important cholesterol-lowering compounds in your diet. These compounds, called plant stanols or sterols, work like soluble fiber. For non-vegetarian, some types of fish, such as salmon, tuna (canned or fresh), and mackerel are important. Try to have about two fish meals every week.

High cholesterol

Limit sodium (salt) that you eat. This means choosing low-salt and "no added salt" foods and seasonings at the table or while cooking. Avoid tobacco exposure. Try to limit drinks with alcohol. Alcohol will raise your blood pressure and triglyceride level. Alcohol also adds extra calories causing weight gain.

Weight Management

Losing weight can help lower LDL cholesterol. Avoid five things : large waistline (abdominal obesity), a high triglyceride level, a low HDL cholesterol level, high blood pressure, and high blood sugar.

Physical Activity

As little as 60 minutes of moderate-intensity aerobic activity per week is good for body. The more active you are, the more you will benefit.

Source: US Preventive Services Task Force. Statin use for the primary prevention of cardiovascular disease in adults: US Preventive Services Task Force recommendation statement. *JAMA*. doi: 10.1001/jama.2016.15450
<https://www.nhlbi.nih.gov/health/health-topics/topics/hbc/treatment>

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| Hindu Temple Society, Augusta | | Phalguna – Chaitra | | Maasi – Phanguni | | March 2017 | | Kumbha- Mina | | |
|---|--|---|--|---|--|---|--|--------------|-----|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | Sun | Mon | Tue | |
|  | RADHA ASIAN INDIAN GROCERIES 3112 Washington Rd, Suite H & I (Behind Piccadilly next to Hancock Fabrics) Augusta, GA 30907 Store 706.524.7402 | | | | | |  | | | |
| 5* S 8/T-Ashtami R- Vishaba N- Rohini 10.00 AM Ramakrishna Jayanti Puja | 6 S 9/T- Navami R- Mithuna N- Mrigashirsha 7.00 PM Shiva Puja | 7 S 10 T-Dashami R- Mithuna N- Ardra 6.45 PM Hanuman Chalisa | 1 S 4/T-Chaturthi R- Meena N- Revathi 6.45 PM Krishna Archanā | 2 S 5/T Panchami R- Mesha N- Ashwini Temple Closed | 3 S 6/T-Shashthi R- Mesha N- Bharani 6.15 PM Krishna Chanting 7.00 PM Devi Puja | 4 S 7/T- Saptami R- Vishabha N- Krithika 8.00 AM Suprabhatam 9.00 AM Kartika Puja | | | | |
| 12 S/T Purnima R- Simha N- Purva Phalguni 2.00 PM Jain Puja 7.00 PM Sathyanarayana Puja | 13 K 1 T-Prathipada R- Kanya N- Uttara Phalguni 7.00 PM Shiva Puja | 14 K 2 T-Dwitiya R- Kanya N- Hasta 6.15 PM Hanuman Chalisa | 8 S 11/T Ekadhasi R- Karka N- Punarvasu 6.45 PM Krishna Archanā | 9 S 12/T Dwadhasi R- Karka N- Ashlesha Temple Closed | 10 S 13 T Tryodhasi R- Simha N- Magha 6.15 PM Krishna Chanting 7.00 PM Holi Festival Puja | 11 S 14 T Chaturdasi R- Simha N- Purva Phalguni 8.00 AM Suprabhatam 9.00 AM Venkateswara Puja | | | | |
| 19* K 7 T-Sapthami R- Vrischika N- Jyeshtha 10.00 AM Monthly Puja Bals hala | 20 K 8 T-Ashtami R- Dhanu N- Moola 7.00 PM Shiva Puja | 21 K 9 T - Navami R- Dhanu N- Purva Ashada 6.45 PM Hanuman Chalisa | 15 K 3 T-Trithiya R- Tula N- Chithra Temple Closed | 16 K 4 T-Chaturthi R- Tula N- Swathi 7.00 PM Sankshatara Chaturthi | 17 K 5 T Panchami R- Tula N- Vishaka 6.15 PM Krishna Chanting | 18 K 6/T Shashthi R- Vrischika N- Anuradha 8.00 AM Suprabhatam | | | | |
| 26 K 14 T-Chaturdasi R- Kumbha N- Purva Bhadrapada 2.00 PM Jain Puja Temple Closed | 27 K T-Amavasya R- Meena N- Uttara Bhadrapada 7.00 PM Shiva Puja | 28* S 1 T-Pratipada R- Meena N- Revathi 6.15 PM Hanuman Chalisa 7.00 PM Ugadi -Gudi Padwa Ganesh Puja | 29 S 2 T -Dwitiya R- Mesha N- Ashwini 6.45 PM Krishna Archanā | 30 S 3 T -Tritiya R- Mesha N- Bharani Temple Closed | 31 S 4 T - Chaturthi R- Vishabha N- Krithika 6.15 PM Krishna Chanting | S- Sukla Paksha K- Krishna Paksha T- Tithi R- Rashi N- Nakshatira ○ - Full Moon ● - New Moon * - Maha Prasad | | | | |