



HARE KRISHNA NEWS

November/December 2023

Old Stories in New Spaces

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Art by Kalindi Harinarain



The Umbrella of Grace

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Vaishnava Calendar

22 Dec Fr	Advent of Srīmad Bhagavad-gīta
23 Dec Sa	Ekadasi
24 Dec Su	Break fast 04:53- 09:34
31 Dec Su	Srīla Bhaktisiddhanta Sarasvatī Thakur's Disappearance Anniversary (Fast until noon)

2024

7 Jan Su	Ekadasi
8 Jan Mo	Break fast 05:03 - 09:42
14 Jan Su	Srīla Jīva Gosvāmī's Disappearance Anniversary
21 Jan Su	Ekadasi
22 Jan Mo	Break fast 05:15 - 09:49
31 Jan We	Srīla Gopāla Bhaṭṭa Gosvāmī's Appearance Anniversary

6 Feb Tu	Ekadasi
7 Feb We	Break fast 05:29 - 09:56



Lord Brahma Hears Sri Krishna's Flute
This digital artwork is done by 15-year-old Kalindi Harinarain.

**HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE**



SRI SRI RADHA RADHANATH TEMPLE

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ISKCON Durban
DurbanKrishna



Tolerance, Cooperation & Maturity • Living with Srila Prabhupada

"Now, we have by Krishna's grace, built up something significant in the shape of this ISKCON and we are all one family. Sometimes there may be disagreement and quarrel but we should not go away. These inebrates can be adjusted by the cooperative spirit, tolerance and maturity so I request you to kindly remain in the association of our devotees and work together. The test of our actual dedication and sincerity to serve the spiritual master will be in this mutual cooperative spirit to push on this movement and not make factions and deviate." (Srila Prabhupada Letter to Babhru, 9 December 1973)



DurbanKrishna News – 2023 Highlights

It was a busy year for Sri Sri Radha Radhanath Temple. Here are highlights from only a few departments. We extend our gratitude to all the devotees engaged in supporting Srila Prabhupada's Mission.

Bhakti Theatre

- Joined Bhaktimarg Swami's drama at the 2023 Durban Festival of Chariots. Performed at His Holiness Kadamba Kanana Swami's Forever Present festival and held a show in July – presented two revamped dramas.
- Made accessories out of old Deity outfits to raise funds at Janmashtami Market. Campfire Kirtan at Janmashtami. Helped with 360 Photo-booth and Krishna-lila Adventure in Janmashtami Challenge.
- Performed at 2023 Community Arts Festival – 350 hours of service. (Read about this on page 8.)

Bhakti Yoga Society (BYS)

- BYS team on campus every week
- Built a group of committed students who regularly join the campus programs, *kirtan* programs, visited the temple and joined retreats. Some attended various festivals such as Janmashtami, Radhashtami, Srila Prabhupada's disappearance day and offered lamps during Kartik.
- 400 containers of *prasad* were distributed every week on campus
- We cultivated personal relationships with the students resulting in committed practice of Krishna consciousness: chanting *japa*, attending *kirtan* outside of campus, associating with devotees, reading Srila Prabhupada's books, and cooking vegetarian meals at home.
- Students attended the Soweto Ratha Yatra. While staying at the Sandton temple they attended the morning program and chanted *japa* with His Holiness Bhakti Caitanya Swami. They also met His Holiness Indradyumna Swami and His Holiness Bhakti Narasimha Swami.

Branding

- Sri Sri Radha Radhanath Temple (SSRRT) branded denim bags and aprons, which were sold at 2023 Durban Festival of Chariots and Radhanath's Gifts.
- Unique brand packs for advertising major festivals: Gaura Purnima, Janmashtami, Radhashtami and Kartik.

Deity Department

- All offerings and *aratis* were performed on time.
- Eleven new outfits were offered in 2023.
- Approximately 240 devotees serve in the Deity department

Devotee Kitchen

- Made over 300 offerings for Srila Prabhupada's Vyasa-puja
- A wide variety of sweet offerings for Sri Radhashtami.
- Raised funds at the Lotus Market
- Cooking healthier, based on advice from both Allopathic and Ayurvedic doctors.
- Cooked and served at donor reciprocation program and the lunch for smaller festivals.
- Cooked Srila Prabhupada's Tirobhava lunch feast.
- Steady sponsorships for breakfast and lunch.
- Invested in industrial equipment which better facilitates cooks.

Food for Life Durban South

- Better collaboration between the Durban Festival of Chariots team and Food for Life Durban South.
- 2023 saw more engagement with the youth.
- Consistent collaboration between ISKCON Durban Monthly Sankirtan Festival and Food for Life Durban South

Hare Krishna News

- Cover art by local devotees and well-wishers
- Majority of articles are written by devotees from the South African *yatra*.

Love Feast Prep & Prasad Serve Out

- Opened second serving station. This created an opportunity for more Nama-hatta members to participate and engage in this service.
- Personalised hats, aprons, and golf shirts for the serve-out team enhanced the service and created a sense of belonging.
- More Nama-hattas joined the Love Feast roster
- Easy access to the kitchen made available to the respective cooking team.

Mentorship & Initiation

- Re-established guiding principles with Initiation Committee
- Set up a dedicated email address: iskconinitiation@gmail.com
- Set up a dedicated Initiation WhatsApp: 0722128065

- Developed summary of first/second initiation requirements
- Developed standard application forms for first/second initiation

Nama-Hattas

- Actively participated in *harinam* and book distribution.
- Hosted Janmashtami festivals in their local areas.

Outreach

1. Midday Wisdom

- SSRRT has between 10-40 people who attend the midday *arati*.
- Activated a one-person managed mini program of: live *kirtan* during the *arati*, 15-minute Gita Wisdom, 10-minute mini round of *japa* and finally an invitation to lunch *prasad*.
- Result: Bet 5-15 people participate in the programs.

2. Friends of the Love Feast

- SSRRT Sunday program had an influx of new guests post COVID. Activated regulars connect with at least one new individual per week, in that way guests feel a sense of belonging.

3. Kirtan Durban

- Hosted four events in 2023 in areas such as Umhlanga and Gillitts.
- Networked with Kirtan Jozi to start the program.
- Created a unique Kirtan Durban brand.
- Small dedicated team of devotees manage this program.

Public Relations & Communications

- After a decade, we hosted the media at the temple. Newspaper (online and print) and radio were present. The event included *darshan* of the Deities, a temple tour and lunch at Govinda's restaurant. Gift packs of Srila Prabhupada's books were presented to each attendee together with a USB with the festival and temple highlights (including images of festivals and a summary of department activities).
- Kartik and Diwali festivals made the front page of the POST
- The POST did a Diwali recipe feature and showcased ISKCON Durban Govinda's Restaurant and Govinda's nationally.
- Rising Sun did a feature for Krishna Janmashtami.
- Radio footprint on a regular basis on Hindvani Radio and Lotus FM.

- For the first time, we had two outside radio broadcasts live from the temple (simultaneously) - this was representative of north and south dialect: Radio Hindvani and Southside FM.
- Hosted the Consulate of India at the Temple.
- Liaised with academics who wished to research for their thesis material and connected them to relevant devotees.
- Created dialogue with inter-faith cultures through the HWPL foundation.
- Liaised with different departments to integrate their footprint in media resulting in more departments being showcased: Govinda's, Bhakti Theatre, and the Book Store.

Radhanath's Gifts

- Expanded the range of clothing and other devotional items, which has been well received.
- Cowpatty range finally back in stock.
- New storage room makes pricing and stored items access easier.
- Record sales during the festivals.

Social Media & Online

- Trip Expert – 2023 Experts Choice Award
- 26618 people viewed Hare Krishna Temple Profile on Google
- 24376 people viewed Sri Sri Radha Radhanath Temple Profile on Google
- 18118 people viewed Govinda's and Radhanath's Gift profile on Google
- Minimum five posts a week on Facebook and Instagram.
- Minimum five stories posted on Facebook and Instagram
- Instagram Live during festivals: *abhishek* ceremonies, *kirtans*, and senior devotees' classes.
- Moved from WhatsApp broadcast to WhatsApp Channels. Better and more secure system.
- Using WhatsApp Status for additional info sharing.

Stores

- Acquired Quickbooks, which aids in inventory capture, costing of stock and financial reporting for all internal departments.
- Established a dedicated supplier base.
- Implemented a regulated central buying system.
- Issue purchase orders to suppliers

Youth Group

- 150 members
- 50 youth went on an outing to the Thornville Goshala.

A DREAM OF TRUTHSa poem.

Soul Poetry

By Atma Tattva Das

A dream of Truth.

I guess the African dream is to die
Free and gratified;
A dis-eased people –
Whose madness is absolute genius!
Fresh in the most hip of weaves
With cups filled to the jeweled brim
In seedless grapes and dates,
Masters of the many moods of Venus
Held down by the weapon of poverty;
[mere materialists – baffled in their planning
matrix...]

Defined as a disconnected people
Speculatively working their way
Away from reciprocity,
As part of a self focused system
That never folds
And pretends to play broken.

Grade Round-Up rich
Monsanto product fiends
Ready to inspire random growth
Of erratic third-eye movements in the matter
Depending on how you may see
The meaning of the words
When we hear them...

Our ancestors have not given us these gifts so
We may shine and be known –
There is more weight
To our [witness] than that;
These tools are to be used to perform work
With the intelligence to get free
From material bondage...
Perform spiritualized quality work
That deciphers this pre-formative cause –

Of a mass fit to be known as
The Vast Reformative Rig –
and frees us from the grip of
A revisiting rich; hoards of
[miserable Mayavad Impersonalist works...]
Where the ritual is to justify the abuse of
[ourselves]... As karma;
[eternal incidents interwoven in alternating
attachments to this birth and death cycle.]

Forcefully extending scripture
As a means of their sense enjoyment
Where the madness is in a controlled manner of
confused entitlement,
Boring body politics –
Forged from an air of ownership
Over the eternal culture of all souls...
As though an ornament or
Mundane cultural artifact
You exclusively believe to own.

And we have come to see the taking culture;
How its' nature is of a fluid kind,
That explores a known – 'new' phenomena
By engulfing its extremities,
And then allowing itself
To be absorbed by such an [un-expecting] entity...
That originally resists its subtle efforts
To ultimately devour it from the inside out...
Inevitably producing a whole other mutation
To then be claimed and named, accordingly.

This now IS the Afro-precedent.
This now curiosity
Is a most sought after commodity
That is the un-included consumer;
A thing that is to perpetuate the cycle
And sustain its' said creator –
[within every bite of obscured minted maws
majestically mouthing out details of the ceremonial
binge;

a foretasting act of founding spurious legacy...]
Its cognizance in
And coming to know itself as such
Is a dream that makes it true on paper...
So fragile, fleetingly fragile...
Yet heavily consequential.

(now)
Blood in the water where the smoke is...
Time running the woods with atrophy...
We were feared into the way of wanting-ness;
Fortified in seedless fecundity.

(yes)
We ARE a poverty stricken majority.
One can only think what this reality means...
Because it is by this blessing
That we have been crushed;
marked and modeled to exude
The most intoxicating ignorance as currency –
[in] Tax free consumption of our person
By the other-ed other
That perceives this temporal make
As somewhat subhuman.
[to be done away with as you say...]

And still, we long to belong.
Our progress has been checked
And the quality of our efforts – compromised...
This extends mainly to issues of spirituality
In the unknowing of ourselves –
[Where the work of self realization is mechanized to
toast our every generation within this sacred space
as remunerative fuel – peddled by the many mooks
–
manning the mans' machine;
merchandised for a back seat
at his fine family feast].

Blind eyes as gorgeous as Duchess Bells'
Spellbound in the concern of all externals
And in getting even with this as well.

Analysis

The poem "A Dream of Truth" delves into complex themes such as ancestral heritage, spirituality, materialism, and seeming cultural appropriation in the struggle for absolute freedom. Drawing inspiration from the ideas presented, as well as incorporating poetic tools and contemporary styles, let's explore the poem in depth.

1. Ancestral Heritage and Materialism: The poem begins with a reflection on the African dream, expressing a cheap desire for freedom and gratification. It portrays the people as dis-eased, struggling with poverty and caught in the matrix of a self-focused system that is by design. The reference to being "masters of the many moods of Venus" suggests a rich cultural heritage, while the mention

of poverty highlights the paradox of material lack in a potentially spiritually abundant culture.

Poetic Tools: The juxtaposition of richness and poverty as observed through "the spiritual gaze" creates a stark contrast, emphasizing the internal conflict within the temporal African dream. The use of vivid imagery, such as "cups filled to the jeweled brim" and "seedless grapes and dates," adds a layer of irony to the portrayal of a people in apparent abundance but bound by material constraints that overshadow a nuanced actuality.

2. Spiritual Knowledge and Liberation: The poem emphasizes the importance of spiritual knowledge in breaking free from the cycle of birth and death. It suggests that the gifts from ancestors (accessing the human form of life) are not for shining and being known but for performing spiritualized quality work that liberates from material bondage.

Poetic Tools: The use of terms like "spiritualized quality work" and "Vast Reformatory Rig" conveys a sense of purpose and higher calling. The repetition of words like "freedom" and "liberation" reinforces the central theme. The poem also employs enjambment, reflecting the continuous and ongoing nature of the struggle for absolute freedom.

3. The Impact of Oppression: The poem touches on the impact of historical oppression, with references to being "feared into the way of wanting-ness" and being a "poverty-stricken majority." It reflects on the consequences of this reality, such as the crushing of progress and compromised spiritual efforts.

Poetic Tools: The use of strong imagery, such as "blood in the water" and "time running the woods with atrophy," conveys a sense of urgency and despair. The repetition of "yes" emphasizes the acknowledgment of the harsh reality.

5. Blindness to Self-Realization: The poem critiques the blind pursuit of external concerns and revenge, highlighting the compromising of efforts toward self-realization. The reference to "blind eyes" suggests a lack of insight into one's true nature.

Poetic Tools: The mention of "Duchess Bells'" and "getting even" adds a touch of irony, exposing the futility of external pursuits. The use of enigmatic language like "spellbound in the concern of all externals" creates a sense of mystique.

In conclusion, "A Dream of Truth" is a pertinent exploration of complex themes through vivid imagery, metaphors, and a fluid structure. It challenges the reader to reflect on the interplay between spirituality, materialism, cultural identity, and the ongoing struggle for absolute freedom.

Old Stories in New Spaces

By Girisha Naicker and Gaura Bhumi Devi Dasi

Time passed and midnight came closer. Just as we waited for the altar to open on Janamashtami, for that glimpse of Krishna at that hour, so did a handful of drama enthusiasts wait for Bhaktimarg Swami to arrive. The Swami's flight had been delayed, and at this point, he had been travelling for over 30 hours with just a book and chanting beads. Nevertheless, his face lit up with gratitude as the sleepy bunch of followers sang upon his arrival. This is the mercy that created Bhakti Theatre in the first place, and the motivation behind us striving to spread the message of Krishna through the medium of theatre. Through Maharaja's blessings, and Srila Prabhupada's guidance; "The Divine Song" was adapted, and Bhakti Theatre embarked on a mission to share this drama with a new audience who had never before been exposed to *bhakti* philosophy. Have you ever heard of someone reading the *Bhagavad Gita* daily while being fully present, while immediately putting Krishna's words and instructions to use? That is what this drama gave us. We listened to Krishna's words and personified them... bringing them to life through a sincere attempt at service. This mercy graciously built on something bigger than ourselves and allowed us to create inklings of change deep within the hearts of others.

Devotional service has the potential to turn into something so much bigger than we can imagine. In one sense, Bhakti Theatre is just a handful of people trying to do some big things, but in a completely different and uncharted world, these ideas hold the potential capacity to begin shaking off the dust from the mirror of the heart. What began as a regular Durban Festival of Chariots performance turned into a unique offering at The Playhouse Company's Community Arts Festival. Bhakti Theatre took a leap of faith and decided to show the world how beautiful the philosophy of *bhakti* truly is, and how it holds space for anyone and everyone. Out of 91 applicants, and 37 auditions, Bhakti Theatre was one of ten groups which made it into the festival. There is so much magic in serving Srila Prabhupada.

The months of preparation gave all of us a chance to really experience the *Gita* in our own lives. Arjuna and Thembi's opening story is one of profound loss. Both collectively and individually, this journey has taken us on a whirlwind. Our community hosted a memorial for a stalwart, His Holiness Kadamba Kanana Swami just as the applications for the Community Arts Festival were due. Cast members lost family and we lost our patience and tolerance for each other many times, but we have also gained so much in return. What Arjuna and Thembi experienced in their loss is something we have all experienced, and we had to tell this story. Whether it be loss through





death, loss of identity, or loss of friendships, we all experience grief. Although common in devotional stories, have we told our own story of grief? Putting the most vulnerable parts of ourselves into this service brought us closer to understanding each other, and growing in compassionate humanity. *The Divine Song* is the story of all of us told through the story of Thembi. Bhakti Theatre took a stand, held the *Bhagavad Gita* high, and said, "Here, this is the Absolute Truth. It is perfect and complete."

The last words were spoken, and the lights turned off as the performance ended. There was a split second of utter silence, followed by a cacophony of applause and – chanting? Complete strangers, adults and school kids alike were chanting the *maha-mantra*! Success! Bhakti Theatre changed someone's heart in some way.

This experience allowed our theatre crew to be trained and mentored by some of the giants of South African theatre, such as Jerry Pooe (founder of Wushwini Pan African Center for Arts) and Mbongeni Ngema (Tony Award winner and director of Sarafina). Not only did Bhakti Theatre expand the consciousness of a new audience, but we grew and expanded in skill set, mentorship, and connection. We had the opportunity to partake in several skills development workshops and community conversations leading up to the performance, which grew our knowledge base and understanding of the industry.

Girisha: "A memorable experience for me was internally conceptualizing the brand of Bhakti Theatre for a diverse audience. Our brand is devotion, for what is art without the basis of spiritual expression? Theatre is one platform where different cultures, communities and traditions can share in expression towards Divinity, and transcend material boundaries. This is ultimately what Bhakti Theatre represents – an expression of art in spirituality, and spirituality in art."

"I had no idea Bhakti Theatre could help me unlock a hidden skill out of me. And for that I'll forever be grateful." Comfort (Actor)

"I want to see this production change the world. The whole purpose is to see this story of a warrior who is hopeless and wants to give up but through yoga – which is what Hare Krishna preaches – it grounds you, you find your roots. We are the spirit, not the body. We are not this body, we are the spirit. We are not the body, we are the spirit." Jerry Pooe (Curator of the Community Arts Festival and also our designated mentor)

You are invited to join the Bhakti Theatre crew. WhatsApp Rukmini: 084 579 1080 or Rasa-sthali rasasthali@iskcondurban.net.





The Umbrella of Grace

By Gaura Bhumi Devi Dasi

Something was brewing in the air. The cowherd men carried sacred articles across the village, their wives preparing many delectable dishes, and everyone in between engaged in a flurry of activity and anticipation. Vrindavan was preparing for something big.

Curiously, young Krishna approached his father and began to eagerly question him about the activities around them. Endearingly, Krishna unleashed a flurry of questions with no room for breath, "Baba, there is so much of hustle and bustle in Vrindavan today. Are we preparing for some big sacrifice? Is this a social norm or a religious custom? What is the purpose of this celebration and who is it for? How will we know that it has been a success?"

Amused, Nanda revealed the purpose behind their celebration – the worship of Indra, the king of rain. As cowherds, they depended upon rain for so many things, which brought peace and prosperity to their work. However, Krishna as the All-knowing Supreme, challenged this. He questioned the significance of worshiping Indra. Indra did not have the power to change their destiny, their karma, so why was he worthy of their worship? Krishna proposed an alternative and concluded that the ceremony arranged for Indra should now be directed towards the cows, *brahmanas*, and Govardhana Hill as these were what actually nourished and sustained them. As they were forest dwellers, it was only natural for the forest to be their shelter. Eventually, the residents of Vrindavan gracefully conceded to Krishna's logic, and Indra's wrath knew no bounds, and he set out to kill all the residents of Vrindavan.

This narration presents a profound lesson on shelter. Krishna does not promise us a life without a storm, but what He does promise us is an umbrella to tide us through. Krishna's action of lifting Govardhana Hill prompts the *bhakti-yogi* to consider where to find shelter in both times of crisis and peace. It's easy to turn towards Divinity in times of need,

and yes, Krishna is ever-ready to keep us safe, but what about when life is seemingly okay? Where do we seek shelter when the storm subsides? The *Srimad Bhagavatam* is sometimes presented as a type of crisis manual. More often than not, someone needs shelter and eventually makes their way to Krishna. The demigods, sages, Gajendra, Dhruva, Draupadi ... but why wait for an external circumstance to force our surrender? We live in a world that rewards independence and encourages isolation. But Krishna's umbrella of grace steers us differently. Our innate well-being depends on connection and community to thrive. The nature of Krishna's shelter allows us to rise above our karma, our conditioning, our material destiny, towards an existence of sheltered trust and faith. Ultimately, Krishna is worthy of our worship, as He has the capacity to change our destiny. The path of *bhakti* takes us beyond our conditioning, into a realm of service driven on by determination, grace, and faith.

Srila Prabhupada notes how people manufacture artificial shelter. But having a material source of shelter is no guarantee of safety. A patient has no guarantee of life due to medication or a doctor, and a drowning man isn't promised safety due to the presence of a lifeboat. Krishna is the determining factor in every scenario.

Krishna's challenge to us is to use our own challenges as an impetus for turning towards him and trusting that we will find anything and everything we need under the umbrella of His grace. After all, to what length will Krishna not go for us? He will literally move mountains.



Playful Origami Krishna • For the Kids • By Lila Shuka Dasi

The year has come to an end and all are gathered round. The holidays bring cheer and merriment abound. Little Vaishnavas and Vaishnavis sit around so bored. Mata and Pita here's your chance to bring in some fun with Krishna! This origami Krishna has different poses. All you need is a paper square, markers, and crayons for endless fun. You can make Krishna, the cowherd boys, monkeys and even dancing gopis.



Step 1: A piece of square paper.



Step 2: Fold the paper in half.



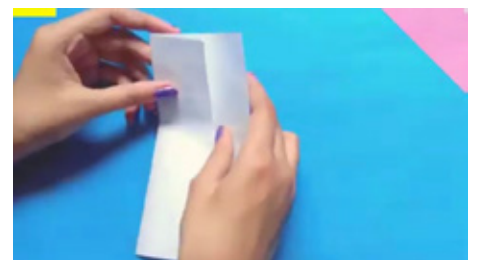
Step 3: Open it out.



Step 4: Fold the bottom and top halves like this.



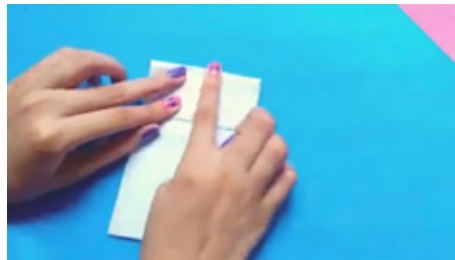
Step 5: Turn the paper vertically.



Step 6: Fold it in half.



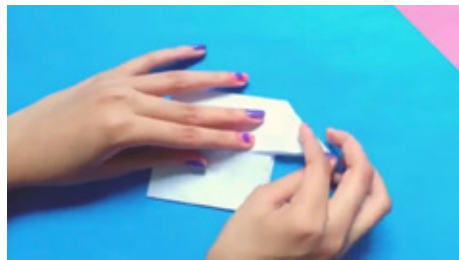
Step 7: Open it out and fold the top half down.



Fold the bottom half up like this. Then the tricky bit...



Step 8: Open the top half corner and lift from underneath the corner to make a triangular shape like this. Keep trying till you get it. Do the same on the other side.



It should look like a house with a roof.



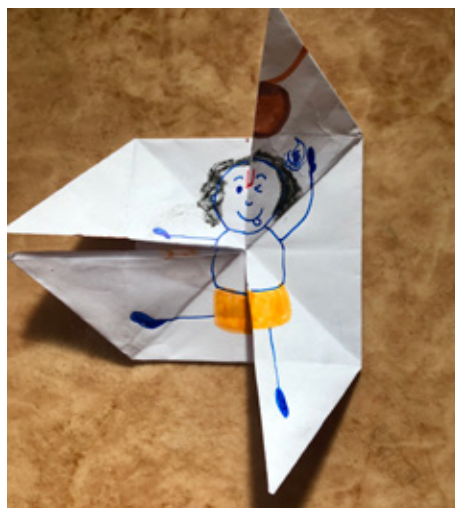
A better view of the "house."



Step 9: Now flip it over and to the same for the other side. It will look like this when you are done.



Step 10: Now the fun part. Grab your markers and crayons and let's get creative! Draw across the paper. This is Krishna's jumping pose.



Step 11: Unfold the paper like this to create the second pose. A "reaching for the butter pot" pose. Unfold the other side to complete it. When you fold and unfold it quickly it looks like Krishna jumping up and down to reach the pot.



Here's a video to help with the paper folding technique: <https://youtu.be/1dU5lvUisz8?si=AiCCl4uJgb80tFJ5> Video Credit: Step Crafts



Vegetarian Wellington

The Vaishnava Chef

By Ananga Sundari Dasi

INGREDIENTS

2 cups Soya mince soaked, then washed and then water squeezed out.

Half a sachet of tomato paste

Piece of ginger

1 sprig of curry leaf

Few sprigs of fresh coriander

1 large tomato

5 to 6 sprigs of fresh thyme

1 small potato,

Handful of peas

1 carrot finely chopped.

1 small bay leaf

1 small stick of cinnamon

2 Tbsp. chilli powder

Half a tsp of hing

3 tsp coriander and jeera powder

Pinch of turmeric

Half a tsp of *garam masala*

Salt to taste

Half a tsp of paprika (adjust this and the chilli powder, use one or both)

oil

Vegan puff pastry, store bought, or you can prepare your own.

FOR THE FILLING

Blend tomato paste, tomato, curry leaf, ginger, and coriander, set aside.

Cut up potatoes into cubes and steam with carrots and peas until they are half cooked through.

In some heated oil add in the whole spices, and hing. Fry for around 3 minutes and add in the blended tomato mix.

Add in the powdered spices with thyme and fry for about 5 to 10 minutes.

Gradually add in the washed and drained soya mince, giving this a good mix allow to simmer for about 10 minutes. Add a little water if the mixture starts to dry out.

Throw in the steamed potato, carrot and peas to the mince mixture and cook for another 5 minutes until liquid is drained.

Allow this to cool completely.

FOR THE PASTRY

Roll out the puff pastry on a floured surface, not too thin in consistency (keep the shape rectangle).

Transfer the pastry to a lined or sprayed flat baking sheet (I used cook n spray).

Tip over the mince filling in the centre of the pastry, creating a heap, leaving spaces on all 4 sides.

Cut thick lines on each side, the width of each line should match the ones on the opposite side.

Carefully fold over the top and bottom to seal the pastry over the mince, then, using a cross over method, take each line of pasty and plait over the other to create a cross effect.

Brush the pastry with milk and bake at 180 degrees, for roughly 20 minutes or until the pastry is brown and crisp.

Offer, serve and enjoy.

NOTES

For an alternative option, you can substitute the Soya mince with vegetables of your choice, cut into large portions e.g. Butternut, patty pans, baby marrows, cauliflower, broccoli. These veggies can also be added to your Soya mince mixture (I used veggies of my choice). A Gravy, mash, creamed spinach on the side goes best with this wellington.

DurbanKrishna News – 2023 Highlights

Sankirtan Book Office Highlights

- Bhadra Purnima Campaign: we exceed our goal of 40 *Srimad Bhagavatam* sets and distributed 77 sets.
- A Monthly Sankirtan Festival (MSF) for every month this year supported by the dedicated *sankirtan* devotees. Special thanks to Food for Life Durban South and the Harinam Team for all their support of the MSF.
- Retail Book Distribution continues to grow:
 - Takealot: 2022 Total: 167 | 2023 Current Total: 269 with appreciation to Paramatma Das.
 - Exclusive Books - more books have been taken by both King Shaka and La Lucia with appreciation to Surya Kunda Das and Acyuta Gauranga Das.
 - Online SSRRT Store have been up this year with appreciation to Rasa-sthali Dasi and Prabashinee.
- Digitalised book inventory and accounting using Quickbooks. Historical information from Quickbooks will be used to assist in inventory planning.
- This year we prioritised offering a wider range of books.
- ISKCON Durban Book Store: we now offer the convenience of ordering books from our WhatsApp book store. Scan the QR code and starting ordering!



SRILA PRABHUPADA'S BOOK MARATHON

27 NOVEMBER 2023 - 07 JANUARY 2024

Ways to distribute Srila Prabhupada's Books:

Door-to-Door	Harinama
Pre-arranged Market / Mall Stalls	Year-end Gifts
Sponsorships	On the Street
Over the phone or on social media	Where you least expect it...