

Photo credit: Alisha Acharya

पुणे पत्रिका

INTACH

INTACH Pune Chapter Quarterly Newsletter अश्विन २०२४

पुणे पत्रिका

अश्विन २०२४

Photo Feature

1

Layers of Laxmi Road

Exploring Heritage

4

Maratha Military
Landscapes of India

Heritage Plants

2

Newton's Apple Tree and
Dhoop Rahat – a sacred
grove

From The Archives

5

Marathi words from
Molesworth's dictionary.

Aga Khan Palace

3

A palace that turned
into a prison!

Intangible Heritage

6

अभिजात पाली

From the Editor's Desk

It is our pleasure to present to you the Ashwin edition of the Pune Patrika on the auspicious day of Ashwini Pournima! Traditionally, this festival is celebrated by worshipping the moon and basking in the moonlight with friends and family, wearing white clothes and partaking white delicacies especially masala dudh (incidentally on the cover this time) It marks an end to the October heat and the beginning of the pleasantly cold winter season. The skies are clear, and the moon and stars casting a soft spell. A perfect time for a night of celebration. It is also believed that Goddess Lakshmi tours the Earth at this time, entering the homes of those who are awake to welcome her. “Ko jagarti?”, she enquires, lending the night another name - Kojagiri Pournima. Every year, the city of Pune opens its public gardens to people on Kojagiri, facilitating a beautiful traditional celebration amongst greenery under the open skies. There is so much intangible heritage for us to explore in each of our traditional festivals, and we hope to do our bit through the Patrika.

We also look forward to a vibrant festive season ahead that promises to be more vibrant with all the interesting activities being planned. Apart from our Heritage walks, this is the season of the INTACH heritage quiz for school kids that Pune Chapter has been conducting successfully over the past few years. We are happy to share that we have won the Best Chapter Prize for the Quiz once again this year, and we are grateful to all who participate. Our enthusiastic members keep us motivated and we anticipate the same interest for the Quarterly Patrika.

This issue brings you a Photo walk through Lakshmi road, a tour of the Aga Khan palace and a glimpse into the Maratha Military Landscapes of Maharashtra. Natural heritage claims its place with features on heritage trees and we also bring to you an archival articles on Marathi and Pali that have just received the Classical language status. And of course, you will find our other regular features like the Quiz to pique your interest. Do write to us your feedback and also send in your articles to us at

intachpune.patrika@gmail.com

Happy reading and good wishes for the festive season!

Manjusha Ukidve, Madhur Barve

Photo Essay – Layers of Laxmi Road

Jui Tawade

Walking along Laxmi Road, one might hardly pay attention to anything other than the colorful displays of the shopfronts. An early morning walk to explore the unexplored, opened up a plethora of cultural layers that have stood steadfast throughout the changes of times all around them. From religious temples to temples to cultivate the mind (libraries and institutes) and body (*talims*), to commercial complexes, to natural heritage, the treasures are endless...



Laxmi road



Sutika Sewa Mandir



Kale Building



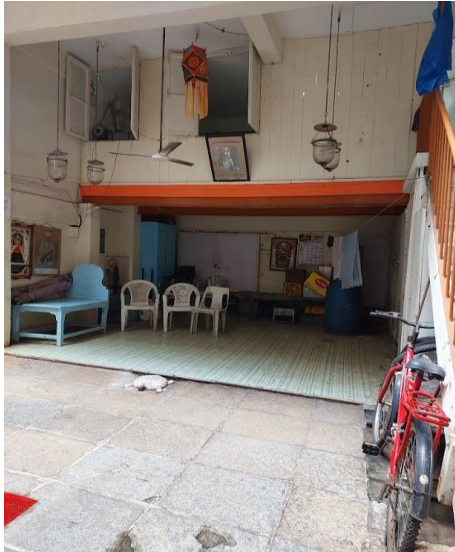
Old Banyan tree



Abhinav Kala Mahavidyalay office



Shedge Vithoba Mandir



Pune Art Deco



Gokhale Hall



Ganesh flower market



Vishveshwar temple

Photo Essay – Layers of Laxmi Road



Kunjir Talim



R.L.Shroff Building



Quintessential L.R



L.I.C. Western India House



Commonwealth building



Likte Ram Mandir



Junnarkar Datta Mandir



Interesting stone relief work

Photo Essay – Layers of Laxmi Road



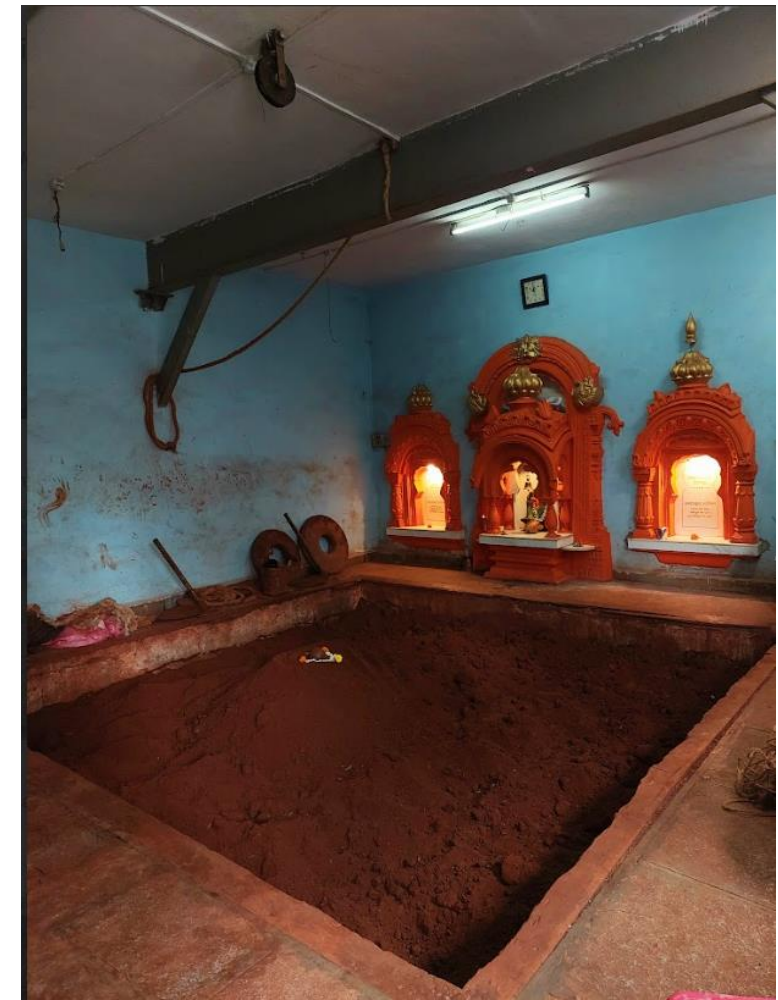
Pawgi Wada



Pune Sewa Sadan



Nagarkar Talim – the gymnasium of yesteryear that still inspire youth



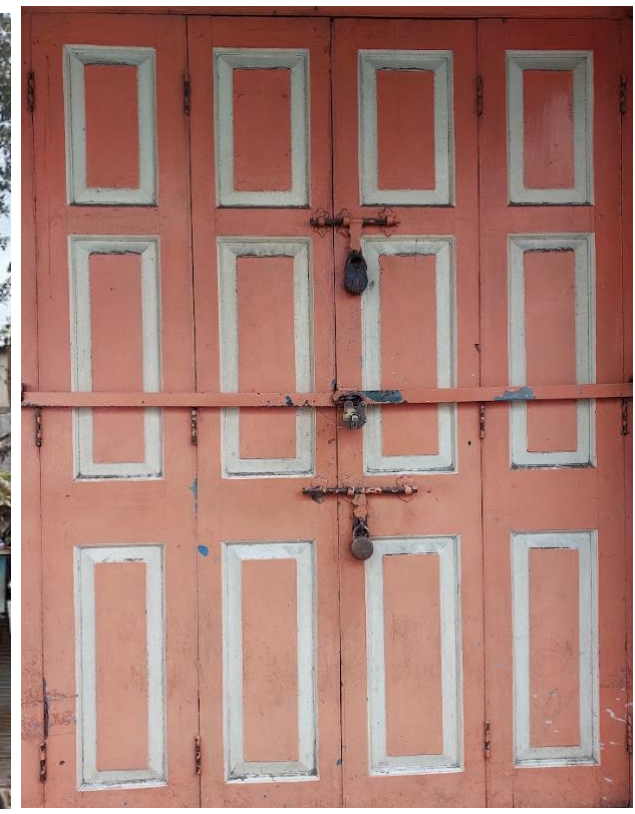
Nagarkar Talim chowk



Limbaraj Maharaj Vitthal Mandir



Vaidyaraj Paranjape – Blue plaque



Solid security!

Photo Essay – Layer of Laxmi Road



Kakakuwa Mansion

Poona Guest House

Pune Nagar Vachan Mandir

Heritage Plants of Pune

Supriya Mahabaleshwarkar



Newton's Apple Tree

A living piece of history of science

When we think of Sir Isaac Newton and the pathbreaking discovery of theory of gravity, an apple tree comes to our mind. The original apple tree that inspired Newton exists even today!

Newton's birthplace Woolsthorpe Manor, Lincolnshire, England had only one apple tree and it was in the late summer of 1666 that it inspired Newton. Generations of a tenant family cared for the tree. Unfortunately the tree blew down in a storm in 1820. However, the tree managed to regenerate from its original roots and its clones can be found in various locations across the world and continues to inspire generations of scientists!

This inspiring tree situated in IUCAA, Savitribai Phule Pune University is a clone of the apple tree from Sir Isaac Newton's alma mater Trinity College, Cambridge and Newton's birthplace Woolsthorpe Manor, Lincolnshire, England, the much celebrated inspiration behind Newton's gravity theory. It was brought to Pune by none other than astrophysicist Dr Jayant Narlikar in 1997.



Newton's Apple Tree

Situated at IUCAA, Savitribai Phule Pune University campus

Scientific name of the tree - *Malus pumila* l
Flower of Kent

Image credits: Author

Aga Khan Palace : The Palace that turned into Prison

Mahesh Bangad, Keya Jain

With its legacy etched in the history of India for more than 125 years, the Aga Khan Palace stands as a glorious testament to history, heritage, and architecture. Nestled away from the city's bustling life, the palatial Aga Khan palace is located on Pune-Ahmednagar Road. As one walks into the campus that stretches over a vast nineteen acres, covered with lush green lawns and thick vegetation on the fringes, it calms one down shutting all the cumulated inhibitions. It is interesting that as one strolls in, approaching the edifice, one does not realize its magnitude. It is because the northern main facade is about 25 m wide, however the east and west elevations are almost eighty meters wide. Aga Khan Palace is well known both for its architectural excellence as well as for its historical significance.



View of the Aga Khan Palace while entering the campus | Source: Wikipedia

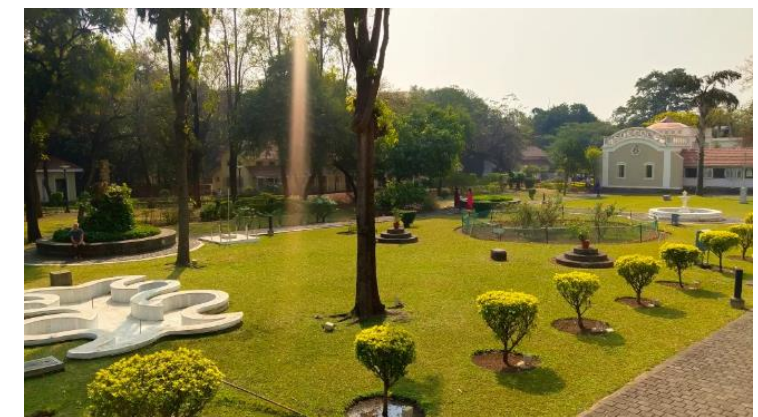
As history reveals, the magnificent marvel was built to provide employment to the poor hit by the famine in 1892, because of Sultan Aga Shah's generosity. The construction of this palace took 5 years and one thousand villagers who were victims of the famine were employed to build the structure.

Aga Khan Palace was instrumental in many defining moments of India's independence, and it continues to be a monument of national importance. Mahatma Gandhi was arrested by the British officials after he launched the Quit India Movement on 8th August 1942 and brought to this palace in Pune on 10th August to be kept imprisoned. He was accompanied by Kasturba Gandhi, his personal secretary Mahadev Bhai Desai, Sarojini Naidu, Pyarelal Nayar, and Dr. Sushila Nayar. Gandhiji and his colleagues were kept in this palace for almost two years before they were released on 6th May 1944. However this period wasn't easy, due to the twin tragedies that took place whilst he was there- the death of his devoted wife, Kasturba Gandhi followed by that of his dedicated secretary, Mahadev Desai. Later, Gandhiji buried them here, thereby establishing their memorials, which however you would be amazed to know, were designed by one of the greatest architects, Charles Correa in the premises of the palace itself.

The magnificent structure derives its form from Islamic and Italian style of architecture and covers a whopping area of seven acres. It is a unique combination of Italian arches and huge luxurious lawns, with the finer Islamic details on it.

Relaxing in the lawns, under the pacifying shade of trees, one can't ignore but gawk at the continuity of balustrades in the Gothic Indian style running across on all the elevations. What would also catch your eye, are the intricately detailed Indo Saracenic finials, which looks like an attempt to add an elegant

Islamic touch to an otherwise purely European marvel of architecture. The pointed arched opening adorned with jalis of breath-taking convolutions over the spacious entrance porch is another Saracenic touch, one can't stop adoring.





Spacious lawns with ample space for visitors to hang-out & the Water Fountain in the palace garden. Source: <https://pedalandtringtring.com/2021/03/12/aga-khan-palace/>

Walking in the 2.5 m wide loggias and porticos, the enticing perspective flaunts the grandeur of true renaissance arches and lets you, for once get a breath of royal air. Not long before this feeling could sink in, all your attention is driven to an emblematic simplicity... leaving this place nothing less but an oxymoron. It is a two storied palace with a ground floor area of 1756 sq. meters; first and second floor have an area of 1080 sq. meters and 445 sq. meters, respectively.

While entering the palace first comes the room, which is named as the room of freedom fighters Mirabai and Riabharati Narayan, the second room is that of Sarojini Naidu, third room of Mahadev Bhai Desai, and fourth room of Mahatma Gandhi (entry is not allowed here, however one gets to peep in and behold) followed by a conference hall, respectively. Inside the museum, there is collection of pictures that depicts the important incidents of Mahatma Gandhi's life. Gandhi's belongings including photographs, and his personal items like clothes, utensils, slippers, which reflect his simplicity,



Corridor with gallery rooms on the right.



View of the Gandhi's room photographed through a glass door. Source: <https://pedalandtringtring.com/2021/03/12/aga-khan-palace/>

modesty, and clarity from the times of his stay are exhibited here as well. A letter written by Mahatma Gandhiji on the death of his secretary Mahadev Bhai Desai is preserved there as well. Walls beautified with several photos and portraits depicting life of personalities of the Indian freedom struggle are some other attractive features of this palace.

This palace is also the headquarters of the Gandhi National Memorial Society that hosts a shop dealing in *khaadi* and other hand loom textiles, one must surely pay a visit to. Every morning, prayer sessions are held at Gandhiji's Samadhi, which is attended by many people. The number of attendees increases by many folds on 2nd October on Gandhiji's birth anniversary. Attestations to the struggle of India's independence, the space instils reverence and humility. are exhibited here as well.

In the year 1969, Prince Karim El Hussenim Agakhan IV, came to India and donated this palace with surrounding land to the Government of India 'Gandhi Samarak Nidhi', New Delhi in memory of Mahatma Gandhi and his philosophy. It is a place of wonder & discovery for anyone interested in the history of freedom movement and continues to narrate the tales from the five large halls wherein Gandhiji and his fellow freedom fighters resided during the house arrest. So, the next time, you are in Pune, you won't want to miss out on this marvel that has over the years seen the Indian history unfold.



Intach Pune Achievement

INTACH Heritage Quiz

INTACH Pune Chapter won the Best Chapter award 2023 for the Heritage Quiz conducted for school students - Pune city round and Maharashtra state round. This is the 4th consecutive year that Intach Pune chapter has won this award. Intach Pune chapter will keep bringing all the innovation and excitement to the future Heritage school quiz events as well !



Dhoop Rahat : A sacred grove dedicated to Dhoop trees

Mukul Mahabaleshwarkar, PhD

Dhoop Rahat sacred grove situated in the Western Ghats region of Bhore Taluka in Pune District gets its name from the Sanskrit word Dhoop, which refers to offering of incense. Dhoop rahat is possibly the only sacred grove dedicated to a religiously important species *Canarium strictum* Roxb. Dhoop, also referred to as black dammar resin is traditionally extracted from *C. strictum*. It is harvested for resin by several indigenous communities in the India. Dhoop has insect repellent properties and is used traditionally for fumigation. Dhoop is known for its healing properties and is used by tribal communities as well as in Siddha and Ayurvedic systems of medicine in treatment of respiratory ailments and rheumatism.

Dhoop tree is also used commercial in varnish and timber. There are two trees of Dhoop in this sacred grove, which are the last two surviving individuals of Dhoop in Pune District. This sacred species is the only connecting thread for existence of this sacred grove.

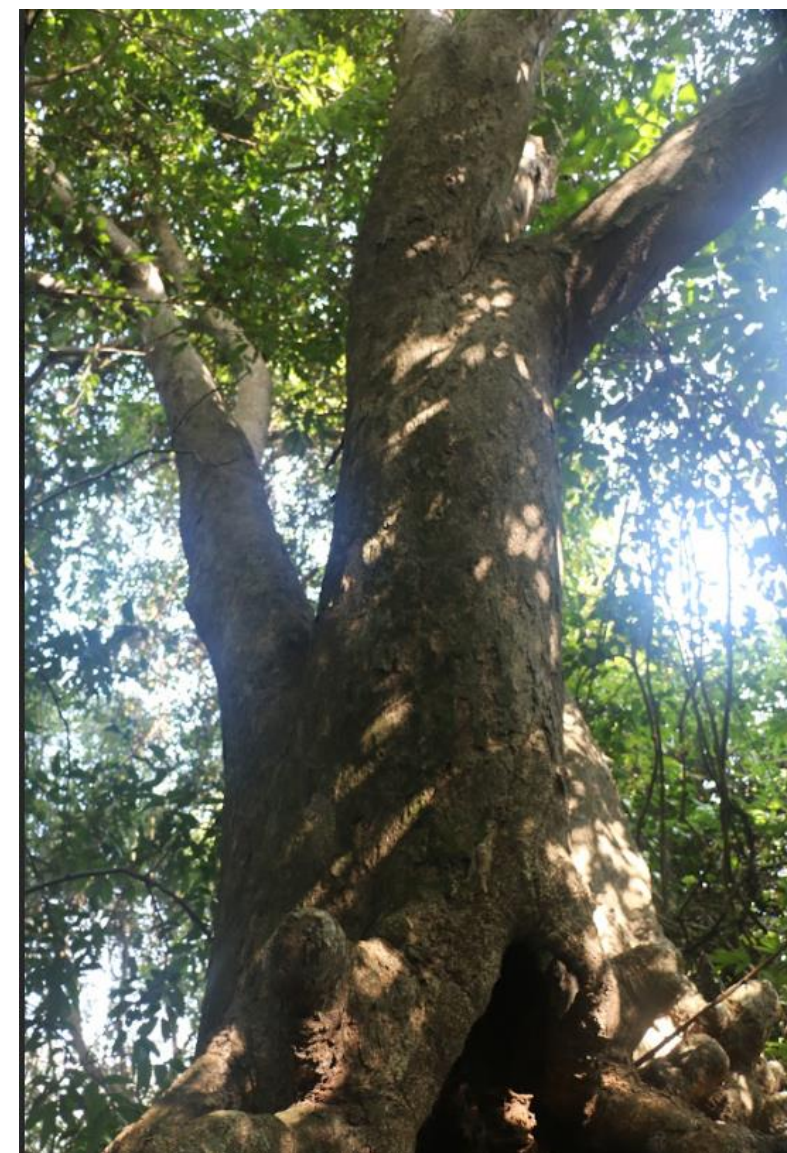


Image credits: Author

Maratha Military Landscapes of India

Dr. Shubhada Kamlapurkar, Sourabh Marathe

India's Serial Nomination for recognition in UNESCO World Heritage List for 2024-25.

The glory and beauty of Maharashtra is entirely based on the forts that were built and developed by the great Maratha ruler, Chhatrapati Shivaji Maharaj. There are more than 390 forts in Maharashtra. These forts have varying landscape settings – Hill, Sea, Land, Forest, Plateau, Island, ; strategically located as per defense needs. Maratha Military Landscapes of India, developed between 17th and 19th centuries, represent an extraordinary fortification and military system envisioned by the Maratha rulers. The “Maratha Military Landscapes of India” will be India's nomination for recognition as UNESCO World Heritage List for the year 2024-25.

Lets understand what this Serial Nomination is , who does it , what it means to be in the World Heritage list , its advantages and responsibilities that come along with this status.

The UNESCO World Heritage Convention, was established in 1972 to recognize and protect important cultural and natural sites around the world, those which have Outstanding Universal value.. Only countries that have signed the World Heritage Convention, pledging to protect their natural and cultural heritage, can submit nomination proposals for properties on their territory to be considered for inclusion in UNESCO's World Heritage List.

There are 10 criteria which are also termed as ‘ Outstanding Universal Value (OUV)’ and the Nominations sent to UNESCO by the countries have to fulfill either one or many of these criteria. The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself. Proposals are considered based on a series of nomination steps, criteria, and other evaluative processes.

Currently, there are six criteria (i to vi) for cultural sites and four criteria (vii to x) for natural sites for inclusion in the World Heritage List.

A property (or site) is considered to have OUV if it meets one or more of the following:

- (i) Represent a masterpiece of human creative genius;
- (ii) Exhibit an important interchange of human values on developments in architecture or technology, monumental areas, town-planning or landscape design;
- (iii) Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared
- (iv) Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) Be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) Be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;Contain superlative natural phenomena or exceptional natural beauty and importance;
- (vii) Be outstanding examples representing major stages of earth history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features;
- (viii) Be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- (ix) Contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of OUV from the point of view of science or conservation. Additionally, a property must also meet conditions of integrity and authenticity.

The Maratha Military Landscapes of India is nominated under 3 criteria – (III) , (IV) and (VI). By assigning ‘World Heritage Sites’ status, UNESCO helps preserve the heritage for future generations world over. Its motto is "Heritage is our legacy from the past, what we live with today" and that both cultural and natural heritage are "irreplaceable sources of life and inspiration".

UNESCO has recognized 43 places in India as being of outstanding universal value, worthy of protection for future generations. These sites include caves, forts, ancient temples, palaces, national parks, and wildlife sanctuaries. India’s rich cultural and natural heritage is reflected through these sites, which are a must-see for any visitor to the country, many it be National or International.

The Maratha Military landscapes is nominated in the category of cultural criteria. The twelve component parts of this nomination are, Salher fort, Shivneri fort, Lohgad, Khanderi fort, Raigad, Rajgad, Pratapgad, Suvarnadurg, Panhala Fort, Vijay durg, Sindhudurg in Maharashtra and Gingee Fort in Tamil Nadu.

These components are dispersed across diverse geographical and physiographic regions and they showcase strategic military powers of the Maratha rule. This astonishing network of forts, vary in hierarchies, scales and typological features; a result of integrating the landscape, terrain and physiographic characteristics distinctive to the Sahyadri mountain ranges, the Konkan Coast, Deccan Plateau and the Eastern Ghats in the Indian Peninsula.

The inception of the Maratha Military system dates back to 17th Century during the reign of the Maratha King Chhatrapati Shivaji Maharaj by the 1670 CE and it continues until Peshwa rule till 1818 CE. Of the 390 + forts in Maharashtra, only 12 forts are selected under the Maratha Military Landscapes of India nomination , of these eight forts are protected by the Archaeological Survey of India. Of the 12 forts only Salher fort, Rajgad, Khanderi fort and Pratapgarh are protected by the Directorate of Archaeology and Museums, Government of Maharashtra.

In the Maratha Military Landscapes of India Salher fort, Shivneri fort, Lohgad fort, Raigad fort, Rajgad fort and Gingee fort are hill forts, Pratapgad fort is hill-forest fort, Panhala is hill-plateau fort, Vijaydurg is coastal fort whereas Khanderi fort, Suvarnadurg and Sindhudurg are island forts

In our state of Maharashtra, there are 6 World Heritage Sites, 5 are cultural these are, Ajanta Caves (1983), Ellora Caves (1983), Elephanta Caves (1987), Chhatrapati Shivaji Maharaj Terminus (formerly Victoria Terminus) (2004), Victorian Gothic and Art Deco Ensembles of Mumbai (2018); and one is natural - Western Ghats which spread across states of Maharashtra, Karnataka, Tamil Nadu and Kerala ; a serial property in natural category (2012). The Maratha Military Landscapes of India is the sixth cultural property and serial nomination , nominated for inclusion in the World Heritage List from Maharashtra. (may be excluded)

These World Heritage sites are often popular tourist destinations and help boost the local economy as well as increase GDP of the Nation through National and International Tourism. However, these sites should be protected and preserved to ensure their continued existence for future generations and this is primarily not just the responsibility of the Government, but more so of us as Citizens - Local communities staying in and around these World Heritage sites or We , as Tourists visiting these World Heritage sites. This calls for us to be Responsible tourists promoting Responsible tourism, helping boost local economies ,preserving and protecting our heritage for the entire world to understand and appreciate. Isn’t it a matter of pride to us as Residents of Maharashtra to have the highest number of heritage properties seeking World recognition?

References

<https://whc.unesco.org/>

<https://currentaffairs.adda247.com/unesco-world-heritage-sites-in-india/>

<https://economictimes.indiatimes.com/>

https://en.wikipedia.org/wiki/List_of_World_Heritage_Sites_in_India

From the Archives

Manjusha Ukidve

Marathi has just been awarded the Classical Language status and we all take pride in our language. It is indeed a rich language, an endless treasure trove of beautiful words. While the Marathi speaking people use their 'La's and 'Na's effortlessly, non-Maharashtrians, especially foreigners would find the language and pronunciation a bit confusing, even difficult to learn. One wonders how long Molesworth (from whose book these excerpts have been sourced) would have taken to understand the myriad shades of seemingly simple words. Especially puzzling, yet interesting would have been the compound words made by repeating the same word twice or pairing it with a rhyming word to enhance its meaning and effect. Here are a few such words, along with their meanings. Some of them are still in use and some lost to time. Let us know if you use any of these and if you know any more such words.

Name of the Book: A compendium of Molesworth's Marathi and English Dictionary by Baba Padmanji

Publication Year: 1863

अकटचिकट *a.* Particular, scrupulous; rigorously exact and minute. 2 Doggedly persisting; importunate. 3 Tough, well-concocted—counsels. 4 Scrutinising.

अकटविकट or **अकटेविकट** *a.* Hideously huge. 2 Frightful, shocking. Used of appearances and of actions.

अकरनकर *a.* Perverse, self-willed.

अगडतगड *n.* (H) Trash, rubbish. 2 Any poor stuff by way of food. 3 Prate, unmeaning speech.

अगल्याबगल्या *a.* A protégé, or servile dependant of.

अचरपचर or **अचरवचर** *n.* Dry, unsavoury food; hard fare.

अडगूणबडगूण *n.* Lumbering or non-descript articles.

अलबत्यागलबत्या Mr. Somebody, or Any-body.

अवणापावणा *ad.* After the manner of beating down; hagglingly. *v.* कर, दे, विक.

आगीदुगी *f.* The crimes and offences, faults and follies (of others); with implication of tattling or officious intermeddling or censorious observation, and gen. with neg. con. *v.* काढ, पाहता, कर, उरक : मी कोणाचो आ० पाहत नाही.

इटीमिटी *f.* Poet. Earth taken up and waved (over a child, &c.) to avert the influence of an evil eye or of evil spirits.

उताणापाताणा *a.* (Turning) over and over, from back to belly, from belly to back. *v.* पाड, कर.

उल्लंढालें *f.* Busy speculating and scheming; the trouble and turmoil of life.

ऐगूबैगू *pl.* Some fellows,—Jack, Dick, and Tom, Tag, rag, and bobtail.

किडुकमिडुक *n.* Pretty trinkets; trifling articles.

खंडळमंडळ *ad.* Intermittingly; by fits and starts. 2 Here and there. 3 Vaguely. *f. n.* Occurrence with intervals. *v.* कर, खावराडिवरा

a. Ready to eat. 2 Fierce, fiery.

खुदरापादरा *a.* Lewd, loose, filthy; vile, calumnious—language, a speaker. 2 Freely. Bad, vile—an animal or thing.

गच्चबुच्चा (Imit.) Hesitating. *v.* खा, घे, लाव. *ad.* Hesitatingly, falteringly. *v.* बोल, कर.

गवाळेंचवाळें *n.* A comprehensive term for one's kit.

घावडाव Fit time: grasp, clutch. 2 Arts, wiles. 3 Efforts, plans.

वाळयोळ Disorder, confusion.

चबढब, चबडब *a.* Troubled—water. *f.* Stirring about (water) so as to befoul it. 2 Tossing about (of things): intermeddling. 3 Picking and messing (as of victuals). 4 Busy scheming. 5 Befouled state (of water): mess-

चरडभरड *f.* Coarse grinding. 2 Material so ground.

छंदफंद *pl.* Mischievous tricks and pranks, turbulent doings. *v.* कर, मांड, लाव.

जळफळ *f.* Angry excitation.

झिटमिटी *ad.* Drop by drop—milk descending into the pan: by little and little—profit coming in: here and there—rain falling.

[Scorn]

झिरुमिरु *ad.* In the fluttering of extreme weakness. 2 In the poorest, feeblest condition—trees, crops, &c. 3 Scantly, feebly, faintly—rain falling, water flowing, the sun shining.

टंगळ मंगळ *f.* Careless, superficial doing. 2 Dilly dallying. *ad.* Hesitatingly. 3 Lazily. 4 By fits and starts.

टामटूम *ad.* (H) Imit. of the sound of a drum. *f.* Pomp, parade.

टाणमाण *n.* Compacture, make (as of the body). 2 An attitude.

ठाकाठोका A prediction (of a जोशी). *v.* ये, उतर, पट, लाग or लागू हो, प्रत्ययास ये.

तजावजा *ad.* (A) In a scattered and confused condition;—persons and things.

तडकडक *a.* Prompt, smart.

तारकीपारखी *a.* Shrewd, sagacious. 2 Alert: wakefully. *v.* वाग, चाल, अस, बोल, राह.

फूटतूट *f.* A loose term for cracks, flaws. 2 A collection of broken things.

बट्टासट्टा A term for shroff-business,--exchanging of currencies, &c.

बलकुबल *f.* Season of danger. *ad.* In time of danger.

मोडतोड *f.* Changing or selling (of old trinkets, metal vessels &c.) 2 Old vessels, &c. as designed or fit, to be sold or changed. 3 Compromising or compounding: a compromise (of a debt, &c.) 4 Repairing, mending.

येरजार-झार-धार *f.* A wearisome trip or journey; going on an empty errand. *v.* कर.

लंगडतगड-थगड *f.* Imperfect execution of a business; slurring over. 2 Various scheming and contriving. *ad.* Slurringly.

लडथड *f.* A disputed matter; (esp. in accounts): dispute subsisting. 2 Confusion, mess.

लडबड *ad.* Slackly, danglelingly. *v.* हाल, चाल, कर. 2 In a slovenly manner. *v.* चाल, धाव, बोल, जेव, जेम.

लुटपुट-फुटू-वटु *a. & ad.* False, feigned. Used in boys' plays.

So, what's your score? How many of these do you know/use? Let us know!



Heritage Quiz

Mahesh Bangad

Find the names of at least 15 bridges of Pune in this box

B	H	I	D	E	B	R	I	D	G	E	Q	W	R	T	Y	U	I	O	P	A	S	D	F	G	E
Y	H	F	I	T	Z	G	E	R	A	L	B	R	I	D	G	E	J	K	L	Z	X	C	V	G	B
A	X	S	W	Z	A	Q	E	G	D	M	N	E	G	D	I	R	B	E	L	G	N	E	D	N	C
S	R	S	M	J	O	S	H	I	B	R	I	D	G	E	G	T	H	N	M	H	Y	I	U	J	H
H	F	V	B	G	E	G	D	I	R	B	I	H	D	N	A	G	V	I	J	A	R	S	B	I	H
W	Q	W	R	T	Y	U	I	O	P	A	S	D	F	G	E	F	H	T	U	B	G	B	H	D	A
A	X	Y	Z	V	R	S	H	I	N	D	E	B	R	I	D	G	E	O	I	T	D	F	D	B	T
N	T	E	G	D	I	R	B	I	D	A	W	L	U	H	B	M	A	J	W	E	A	D	A	H	R
T	Q	W	R	T	Y	U	I	O	P	A	S	D	F	G	E	F	A	G	S	T	R	T	N	X	A
R	N	E	E	L	A	Y	A	M	B	R	I	D	G	E	F	H	B	H	A	T	D	U	D	R	P
A	N	S	I	G	H	D	E	A	S	G	E	A	U	C	B	Y	U	I	O	P	Y	T	E	F	A
O	J	B	K	D	X	L	U	P	E	R	T	A	H	M	X	S	W	Z	A	Q	E	D	K	Q	T
C	I	F	L	A	R	X	O	D	Z	Q	Y	Z	A	O	P	A	S	D	F	G	E	J	A	X	I
H	D	D	N	R	F	P	F	A	W	D	G	S	D	F	G	E	F	H	T	U	L	T	R	T	S
A	B	T	A	D	Q	G	Q	R	F	P	I	Z	A	Q	E	G	D	M	N	U	A	V	P	Q	H
V	H	U	V	Y	X	E	T	G	O	T	Q	W	R	T	Y	U	I	O	P	O	V	R	U	D	A
A	X	T	A	E	T	Y	E	K	A	S	D	F	G	E	F	H	T	I	A	F	Y	A	L	R	H
N	R	D	P	E	Q	F	N	P	M	L	P	O	K	N	B	J	D	U	K	S	L	G	F	A	U
B	F	J	U	R	G	B	A	I	Y	G	D	T	H	O	L	K	A	R	B	R	I	D	G	E	B
R	Q	T	L	A	T	R	R	C	G	A	Y	B	D	Y	A	D	B	S	C	H	T	W	Q	H	R
I	X	V	T	G	T	B	R	I	D	G	E	K	U	L	Y	U	I	O	P	A	S	D	F	G	I
D	T	R	U	A	Q	W	R	T	Y	U	I	O	P	A	S	D	F	G	E	F	H	T	U	Y	D
G	Q	A	H	B	R	D	Y	A	N	G	A	N	G	A	B	R	I	D	G	E	W	H	Y	U	G
E	D	H	Q	W	R	T	Y	U	E	G	D	I	R	B	N	A	H	K	A	G	A	H	H	O	E
G	C	M	N	B	V	C	X	Z	A	S	D	F	G	H	J	K	L	P	O	U	I	T	R	E	W
S	A	N	G	A	M	B	R	I	D	G	E	G	D	I	R	B	M	A	R	A	J	A	R	X	Z

You may find name : Horizontal, Vertical, Reverse Vertical, Reverse Horizontal, Diagonal



Hidden Gems of Pune

Madhur Barve

Brother Deshpande Church

नाव ऐकून आश्चर्य वाटले ना ! पण या नावाचे चर्च पुण्यात आणि पुण्याच्या अगदी मधोमध, कसबा पेठेत सूर्या हॉस्पिटलच्या मगील बाजूस आहे. मराठी नावाचे हे कदाचित एकमेव चर्च असावे.

पाश्चिमात्य शिक्षण, पाश्चात्य विचारांचे प्रदर्शन, ख्रिश्चन मिशनऱ्यांचे कार्य आणि स्थानिक जीवनशैलीतील सनातनी वृत्तीने 19व्या आणि 20व्या शतकाच्या सुरुवातीला काही शिक्षित भारतीयांना ख्रिश्चन धर्म स्वीकारण्यास प्रोत्साहित केले. रेव्हरंड देशपांडे त्याचपैकी एक. त्यांचे पूर्ण नाव रामचंद्र प्रल्हाद देशपांडे. १८ व्या शतकात पुण्यात इंग्रजांची आणि प्रामुख्याने मिशनऱ्यांची संख्या मोठ्या प्रमाणावर झाली होती. देशपांडे याच काळात पुण्यात आले असावेत.

त्यांचा जन्म १८७४ साली नागपूर येथे झाला. कॉलेजमध्ये असताना त्यांनी बायबलचा अभ्यास सुरु केला आणि कालांतराने त्यांनी ख्रिस्ती धर्म स्वीकारला. रास्तापेठ येथे असणाऱ्या crist चर्च इथे ते प्रिस्त होते. ख्रिस्त धर्मप्रसार, समाज सेवेसाठी त्यांनी उर्वरित आयुष्य व्यतित केले.

त्या वेळी देशपांडे यांचा बंगला गरीब आणि गरजू लोकांचा आश्रयस्थान बनला होता. देशपांडे आले तेव्हा पुणे हे सनातनी शहर होते. स्थानिक लोकांमध्ये ख्रिश्चन धर्माचे फारसा प्रभाव नव्हता.

पुण्यातील बहुतेक ख्रिस्ती तामिळ, केरळी, पोर्तुगीज किंवा गोवन होते. देशपांडे स्थानिक लोक आणि ख्रिश्चन धर्म यांच्यातील दुवा बनले. रामचंद्र देशपांडे यांच्यामुळे जुन्या पुण्यातील नाना पेठ, भवानी पेठ, घोरपडे पेठ, रास्ता पेठ आणि मंगळवार पेठ या भागातील अनेक लोक ख्रिश्चन झाले. देशपांडे सर्वांशी इतके आपुलकीचे वागायचे की लोक त्यांना 'Brother' म्हणायचे.

देशपांडे यांचा मृत्यू 1949 मध्ये झाला. त्यांच्या मृत्यूनंतर दहा वर्षांनी, क्राइस्ट चर्चच्या सदस्यांनी कसबा पेठेतील एक जुनी वास्तू कायमस्वरूपी प्रार्थनेसाठी निवडली आणि आज त्याला ब्रदर देशपांडे मेमोरियल चर्च असे म्हणतात.

कसबा पेठेतील पवळे चौकाजवळ हे आहे. जुन्या पुण्याचे काही अवशेषही या भागात सापडतात. स्कॉटिश मिशनने येथे शाळेसाठी एक इमारत बांधली. सध्याची इमारत 130 वर्षे जुनी आहे आणि ती हेरिटेज साईट म्हणून सूचीबद्ध आहे. हे पुण्यातील एकमेव चर्च आहे जिथे कोरियन भाषेतून प्रार्थना म्हणली जाते.

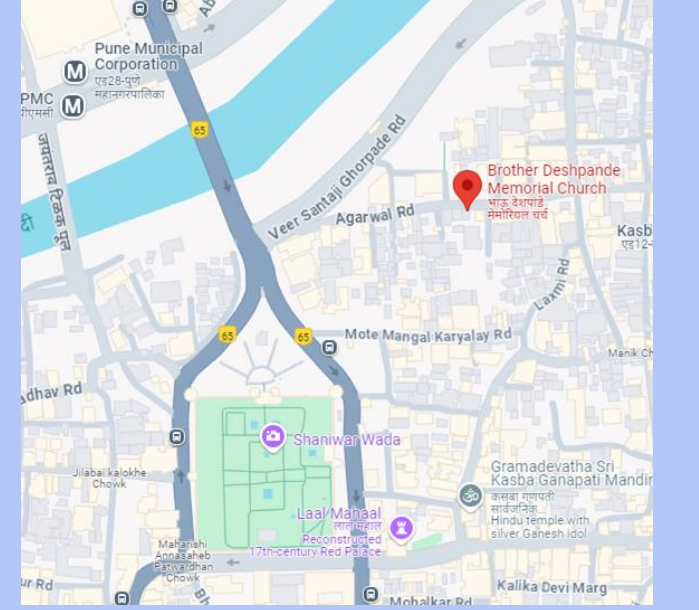


Image source: Google maps



Image credits: Author



Image credits: Author

INTACH Pune Event updates

Supriya Mahabaleshwarkar

July –September 2024

Heritage walks and awareness sessions

The cultural capital of Maharashtra - Pune is known for its Ganesh festival. With a proud history of more than 130 years of public celebration of Ganesh festival, the city has lots to offer during this auspicious ten-day festival time. The walk started with visiting the First Ganesh of Honor of Pune, the Kasba Ganapati, and then through the colorful marquees of various Honor Ganeshas ending at the Mahatma Phule Mandai. Along with offering a visual treat of beautifully decorated pandals, the walk offered narrative on uniqueness of Lord Ganesh, the cuisine associated, the role this festival has played in bringing people together and many other interesting facets of the rich culture associated with it. Ganesh festival special heritage walks were conducted in September 2024 by co-convenors Supriya Goturkar and Jui Tawade. The participants came from diverse backgrounds including a group of exchange students from Germany at Vidya Valley School.

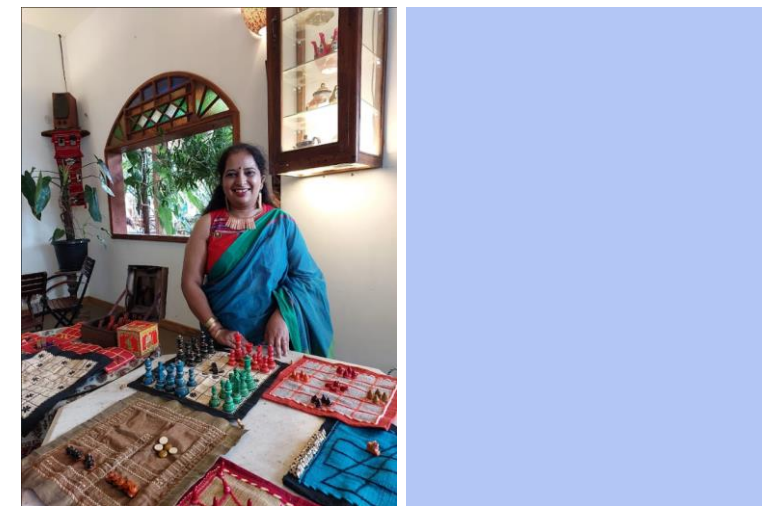


Pune core city heritage walks were conducted for corporate guests by members Manish Kelkar and Shivam Kokane.

As part of the monthly heritage walk series, Laxmi Road Heritage Walk was conducted by our EC member Manjusha Ukidve in August 2024. The walk covered the diverse heritage aspects on Laxmi Road, including the architecture, history and culture. The July Walk was through the heritage core of Pune – a blend of history, architecture and social and cultural life, conducted by EC member Mahesh Bangad.

In association with Kulture Katta, INTACH Pune organized a session of traditional board games where Indian historical games came alive at Shisha Café in Pune. It was conducted by Co-convenor Jui Tawade.

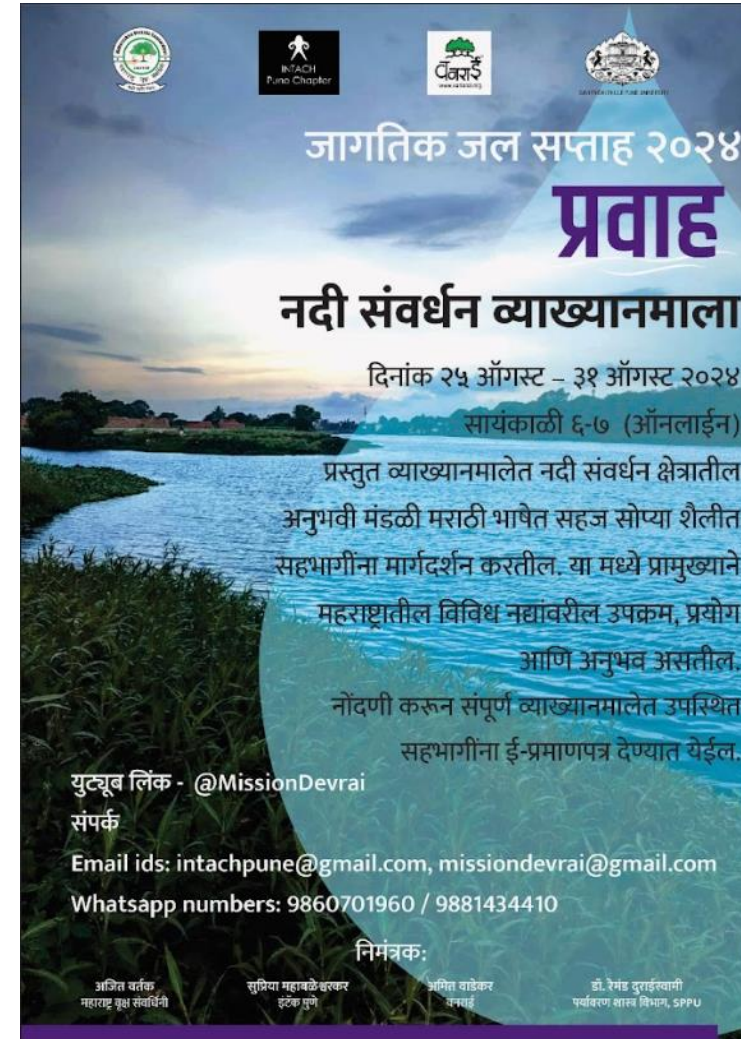
Co-convenors Supriya Goturkar and Jui Tawade were invited to conduct a session at seminar on 'INTACH and its activities' by institutional member Dr. D. Y. Patil College of Architecture, Akurdi in September 2024. The session included understanding heritage, its importance, and INTACH's role in conserving and spreading awareness about heritage. It also included discussion on how students and faculty can contribute to the cause.



Webinar on River Conservation

On occasion of World Water Week 2024, INTACH Pune Chapter, Maharashtra Vruksh Samvardhini (MVS), Vanarai and Environment Science department, Savitribai Phule Pune University, organized a series of online talks on the theme Pravah: Webinar on River Conservation. This was the third year of the weeklong webinar that received very good response from people from different walks of life - researchers, students, professionals, grass-root NGOs and farmers. The sessions were conducted mainly in Marathi language. More than 750 participants registered for the webinar. Inauguration was at the hands of Dr Parag Kalkar, Pro VC, Savitribai Phule Pune University. The expert speakers and the talks included – Parineeta Dandekar on Rivers of Maharashtra, Shailaja Deshpande (Jeevitnadi, Pune River Revival) on citizens' role in river conservation, Pune, Dr Prajakta Baste on conservation of Godavari river, Nashik, Dr Mugdha Sardeshpande on conservation of Kajali river, Dr Sayali Joshi (SERI) on Bioremediation of rivers, Shri Vaijinath Ghongde on conservation of Manganga river, Solapur. The closing talk was given by Shri Manu Bhatnagar, Principal Director, INTACH Natural Heritage Division on Basin Management for

Medium and Minor Rivers. The webinar series was curated by Co-convenor Supriya Goturkar along with MVS and Vanarai.



अभिजात पाली

मधुर बवे

मराठी बरोबरच पाली भाषेला देखील नुकताच अभिजात भाषेचा दर्जा मिळाला. बुद्धाची भाषा म्हणून सामान्यपणे ओळख झालेल्या पाली भाषा बदल थोडेसे जाणून घेऊया. मध्यकालीन आर्य भाषांमध्ये (Middle Indo Aryan) अनेक भाषांचा समावेश होतो. जसे महाराष्ट्री, अर्ध मागधी, शौरसेनी, पैशाची इत्यादी, त्यातच पाली भाषेचा देखिल समावेश होतो. प्राचीन भारतातील भाषांची ढोबळपणे दोन विभागात विभागणी करता येईल. संस्कृत आणि प्राकृत भाषा. संस्कृत ही संस्कारित भाषा आहे. जी व्याकरणात बांधलेली आहे. वैदिक संस्कृत आणि आत्ताची संस्कृत यात किंचीत फरक असला तरी तो फार नाही. हि एक नियमबद्ध भाषा आहे. या मुळे हजारो वर्ष संस्कृत बदलली नाही. जी संस्कृत १००० वर्षांपूर्वी बोलली, लिहली जायची तेच स्वरूप आजही आहे. संस्कृत हि त्या काळची official, documentation भाषा झाली. standardise झाली आणि टिकली. या उलट प्राकृत (भाषा समूह) हि नैसर्गिक भाषा आहे. हि उत्स्फूर्त आहे. यांना संस्कृत सारखे व्याकरणाचे बंधन नाही. हि बोली भाषा झाली, प्रवाही झाली. त्यामुळे प्राकृतचे स्वरूप बदलत राहिले. उदा. ४०० वर्षांपूर्वीची मराठी व आजची यात फरक आहे. पाली देखिल एक प्राकृत भाषा आहे. पाली (मूळ शब्द 'पालि'), हि एक धर्मभाषा आहे असे म्हणायला हरकत नाही. पाली प्रामुख्याने लंका, ब्रम्हदेश, थायलंड या देशात प्रचलित असलेल्या 'थेरवाद' पंथाच्या बौद्ध आगमाची, त्या वरील ग्रंथांची भाषा. गौतम बुद्धाने या भाषेत उपदेश केला अशी समजूत आहे. समजूत म्हणायचे कारण की हि 'मागधी' भाषेतून उत्पन्न झाली व गौतम बुद्धाचा मूळ उपदेश मागधी भाषेत होता असे म्हणतात. परंतू पाली बुद्धाच्या काळाइतकी (इ.स. पूर्व ५वे शतक) प्राचीन नाही. पाली लोकसमूदायाला, सर्वसामान्यांना समजणारी व शतकानुशतके कंठस्थ स्वरूपात राहिली व त्यामुळे तिचे रूप बदलत राहिले.

पाली साहित्याचे महत्व

भारतीय वाङमयात पाली साहित्याचे महत्व प्रचंड आहे. भारतीय महापुरुष भगवान गौतम बुद्धाच्या वचनांचे व विचारसंपदेचे भांडार पाली साहित्यात आहे. पाली साहित्याने स्थलकालाच्या सीमा ओलांडून लंका, ब्रम्हदेश, थायलंड तसेच चीन, जपान या देशातील लोकांना एकत्र आणले आहे. पालीला धर्मभाषा मानून लंका, ब्रम्हदेश इथे अजूनही साहित्य निर्माती होत आहे. दुर्दैवाने भारतातील भाषा अजून बाहेरील देशात यात साहित्य निर्मिती, संशोधन इत्यादी मोठ्या प्रमाणात झाले आणि आपण उशिराने जागे झालो. पाली ग्रंथातील उच्च विचारमूल्य, मुददेसूद मांडणी, कथाकथन पद्धतीतील सहजता इ. गुणांनी ती लोकप्रिय झाली.

गौतम बुद्ध ही व्यक्ती व त्याचे विचार वगळून आपण पाली साहित्याचा विचार करू शकत नाही. किंबहुना पाली म्हणजेच गौतम बुद्धाने बोललेली पवित्र वाक्ये. गौतम बुद्धाचा काळ हा इ. स. पूर्व ५ वे शतकातला परंतू 'पाली' या शब्दाचा लिखित संदर्भ इ.स. ५ व्या शतकात लंकेत निर्माण झालेल्या दीपवंस या ग्रंथात सापडतो.

पिटकतय - पालिञ्च तस्सा अट्ठकथंपिच ।

मुखपाठेन आनेसुं पुब्बे भिक्खु महामति ॥ दीपवंसो 20.20

पाली भाषेचे मूळस्थान

पालीच्या भौगोलिक मूलस्थानाविषयी खूप मतभेद आहेत. काही पालि - पाटली / पाडली अशी व्युत्पत्ती मानून ही पाटलिपुत्राची (पटना-बिहार) भाषा असे मानतात. बुद्धाचा भाग कोसल देशातला, त्याच्या निर्वाणानंतर त्याच्या वचनांचा, उपदेशांचा संग्रह कोसल देशातच झाला त्यामुळे पाली कोसल भाषेवर आधारित आहे, असे देखिल एक मत आहे. काहींच्या मते पाली हे अर्ध- मागधीचे साहित्यिक रूप आहे. काहींच्या मते पाली हे भाषेचे नाव नसून, पाली म्हणजे ओळ किंवा पंक्ति, ग्रंथातील ओळ. पाली व पैशाची मध्ये असलेली साम्यस्थळे दाखवून ती विंध्य प्रदेशातील भाषा आहे असेही मत आहे. पाली हे मागधीचे साहित्यिक रूप असून वायव्य भारतात तक्षशिला विद्यापिठात माध्यम म्हणून वापरात होते असेही मत आहे. काहींना कलिंग हे पालीचे मूळस्थान वाटते.

गौतम बुद्धाचा कटाक्ष विशिष्ट भाषेपेक्षा स्वतःची धर्ममते मांडण्याकडे अधिक असल्यामुळे त्याने शिष्यांना आपआपल्या भाषेत उपदेश समजून घेण्याचा आदेश दिला होता. त्यामुळे मूळतः मगध किंवा कोसल प्रांतातील केलेला उपदेश, शिष्य विविध प्रदेश, भाषेतील असल्यामुळे कित्येक शतकांनंतर स्थीर झालेल्या पाली वर या वैविध्याचा प्रभाव असणारच

भाषाशास्त्रा नुसार पाली पश्चिम भारतातील बोलीवर आधारलेली, पण उत्तर भारतातील तत्कालीन बोलीचे संस्कार झालेली भाषा दिसते.



Pre-modern copies of the Tipiṭaka were preserved in Palm-leaf manuscripts

पाली साहित्य - व्याप्ती

संस्कृत साहित्याशी तुलना करता, पाली साहित्याची व्याप्ती फार कमी आहे. स्थविरवादी बौद्धांनी संरक्षण केलेल्या बुद्धवचनांची, तिपिटकांची (पिटक म्हणजे पेटारा) ही भाषा आहे. पाली भाषेतील साहित्य साधारणपणे पुढील प्रमाणे विभागू शकतो.

१. तिपिटके - म्हणजे बुद्ध वचनांचा संग्रह (विनय पिटक, सुत्त पिटक , अभिधम्म पिटक)
२. धर्मपर साहित्य - उदा. मिलिंद पन्ह इ.
३. तिपिटकांवर टीका - उदा. अट्ठकथा
४. अनुटिका - टीकांवरील टीका , या मुख्यतः लंकेत लिहिल्या गेल्या
५. वंस साहित्य - पौराणिक इतिहास सांगणारे ग्रंथ
६. व्याकरण , छंद इत्यादी विषयांवर ग्रंथ.

source

पाली साहित्याचा इतिहास - ग.वा.तगारे
संस्कृती परिचय - टी.म.वि.



पुणे पत्रिका

अश्विन २०२४



INTACH PUNE CHAPTER

Contact us

The Indian National Trust for Art and Cultural Heritage (INTACH) invites you as an Indian, to join the fight for conserving India's heritage. You don't have to be an archaeologist or a historian to join INTACH. You just have to care enough for India's heritage. Today, more than ever, there is an urgent need for action. A need for all of us to come together...to pool our resources, to voice our concern and, if necessary, to fight to preserve India's heritage. It is to fulfill this need that a group of citizens came together to form INTACH.

© All the content and images in INTACH Pune Patrika are property of INTACH Pune Chapter. Credits are mentioned for the images which taken from source other than Intach Pune Chapter. Do write to us at intachpune.patrika@gmail.com for your feedback on Pune Patrika. Readers may also send their articles about various aspects heritage and we will try to publish them in upcoming editions.